



Australian & International Photography

Collectors' List No. 178, 2015

Josef Lebovic Gallery

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JOSEF LEBOVIC GALLERY

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COLLECTORS' LIST No. 178, 2015

Australian & International Photography

On exhibition from Wed., **5 August** to Sat., **26 September**.

All items will be illustrated on our website from **15 August**.

Prices are in Australian dollars and include GST. Exchange rates as at time of printing: AUD \$1.00 = USD \$0.74¢; UK £0.47p

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

Cover: *Lining Up*, c1936. Vintage photograph by Henri Mallard, #94, p20.



Sydney Antiques Fair

The Josef Lebovic Gallery will be exhibiting at the annual AA&ADA Fair from Wednesday, 9 to Sunday, 13 September at the Kensington Room, Royal Randwick Racecourse.

The preview will be on Wednesday evening from 6pm to 9pm. A limited number of complimentary tickets will be available so please contact us early.

19th Century Photography



1. **Hill and Adamson** (Scottish, David 1802-1870; Robert 1821-1848). *Presbytery Group 24*, c1845. Salt paper photograph, 14.4 x 19.6cm. *Old stain to upper right corner.*

\$12,500

Illustrated in Stevenson, *David Octavius Hill and Robert Adamson*, 1981, p183, with the caption "The reporters' table - Skene standing. W. Robertson, J.R. Fyfe, John Johnstone, John MacDonald and Rev Andrew Cameron."

2. **Hill and Adamson** (Scottish, David 1802-1870; Robert 1821-1848). *Unknown Man #31*, c1845. Salt paper photograph, 19.6 x 14.4cm.

\$11,000

Illustrated in Stevenson, *David Octavius Hill and Robert Adamson*, 1981, p119.



3. **Charles Sprangall Page [Sitter]**, c1850s. Daguerreotype, ninth plate size, in original thermoplastic Union case with original card box, captioned "aged 16-17" with sitter's name in pencil inside box lid, 5 x 4cm (image), 7.7 x 6.7cm (case).

\$1,150

Case made by Peck & Halvorson. The sitter appears to be of mixed ethnicity, possibly African-American.



4. **Nadar (Gaspard-Félix Tournachon)** (French, 1820-1910). *Émile Augier*, c1855. Salt paper photograph, signed with address "113 [rue St] Lazare" in ink on image lower left, 16 x 10.4cm. *Slight foxing. Original frame.*

\$2,200

Émile Augier (1820-1889) was a popular French dramatist who wrote comedies about the virtues of middle-class life. A similar portrait by Nadar of Emile Augier is illustrated in *Hambourg et al, Nadar*, Metropolitan Museum of Art, 1995, p92.

Nadar's first studio was at 113 rue St Lazare; in 1860 he moved to 25 boulevard des Capucines. Nadar's studio became a place for artists and intellectuals to meet, especially those opposed to the regime of Napoleon III. His studio, which was also available for rent, held the first exhibition of a group of artists who were later named "Impressionists" in 1874. Ref: Wiki.



5. **The "Great Eastern"**, c1863. Glass lantern slide in original wooden mount, titled in pencil on mount above image and dated in ink on slip adhered to slide verso, 7 x 7.2cm. *Foxing to lower portion.*

\$990

The SS *Great Eastern* was "an iron sailing steam ship designed by Isambard Kingdom Brunel, and built by J. Scott Russell & Co. at Millwall on the River Thames, London. She was the largest ship ever built at the time of her 1858 launch, and had the capacity to carry 4,000 passengers from England to Australia without refueling." Ref: Wiki.



6. **[Gathering, New England, USA]**, c1870s. Albumen paper photograph, 32.8 x 42.8cm. *Foxing, minor tears to edges, laid down on original backing.*

\$1,350

The building depicted is in the Federal style common to New England from 1780 to 1830.



7. **[Washington DC Buildings]**, c1870s-1880s. Group of 8 albumen paper photographs, various annotations in pencil verso, including "North view of President's Mansion", sizes range from 20.9 x 31.8cm to 21.6 x 33.8cm. *Foxing, surface loss, tears and missing portions to edges.*

The group **\$4,400**

Buildings include (1) The Treasury Building (Pennsylvania Ave); (2) The United States Capitol; (3) Washington Monument; (4) The White House; (5) Renwick Gallery, Smithsonian Institute of Art; (6) Bureau of Printing and Engraving; (7) Gen. Post Office Building (F Street); and (8) Ballroom, unknown location.



8. **Nicholas Caire** (Aust., 1837-1918). *Views Of Bendigo No. 2. New Chum Line Of Reef*, 1875. Albumen paper photograph, title, photographer's line "N.J. Caire, photo, Sandhurst", printer's line "J.W. Forbes, Agent. Welch, Typo" and captions in letterpress on backing, 12.7 x 18.1cm (photograph), 25.7 x 30.5cm (backing). *Foxing, soiling, stains and cockling, laid down on original presentation backing.*

\$2,200

Captions read "Lazarus' Crushing Plant; Bonati's Company; Koch and Hildebrandt's Company; Ellesmere Company; Lazarus' New Chum Claim; Magee's Claim; Menzie's Company; Young Chum Claim; [and] Township of Golden Square in the distance."

Part of a series of images on industry in Victoria and Bendigo. Held in NLA.





9. **Views Of New York City**, c1880s. Group of 9 albumen paper photographs, two titled with one showing photographer's line and numbered "1068" in negative lower centre and right, one with photographer's blind stamp "W. Gray" lower right, some titled in pencil verso, sizes range from 14 x 19.9cm to 19.3 x 24.2cm. *Foxing, creases, some tears to edges, some laid down on original album page.*

The group **\$4,400**
 Photographer's line reads "Gubelman, Jersey City, N.J." Images include views of the Statue of Liberty; Brooklyn Bridge; Castle Garden; Broadway St; Hoffman House, Madison Square; Jay Gould House; Normal College; and the Coin Exchange.



11. **James E. Bruton** (South African/British, 1838-1918). *H.M. Stanley, The African Explorer*, c1890s. Albumen paper photograph, cabinet card format, titled with photographer's line in letterpress on backing below image, 14.3 x 9.6cm. *Minor soiling to image centre right, small chips to lower edge, foxing overall, laid down on original backing.*

\$1,100

Photographer's line reads "Photographed by J.E. Bruton, Cape Town. (Copyright F. York, London)."

Sir Henry Morton Stanley (born John Rowlands, 1841-1904) was a Welsh journalist and explorer famous for his exploration of Central Africa and his search for missionary and explorer David Livingstone. Ref: Wiki.

10. **I.W. Taber** (American, 1830-1912). [*Views Of San Francisco*], c1880s. Group of 30 albumen paper photographs, some with negative number, title, signature and caption "Photo, San Francisco" in negative in lower portion, some titled in ink on backing below image or titled in pencil verso, 8.6 x 14.4cm to 24.3 x 19.5cm. *Foxing, creases, tears to edges, some silvering, scuffing and soiling, most laid down on original backing.*

The group **\$9,900**

Image titles are (1) Market St; (2) The Palace Hotel; (3) Birdseye view of San Francisco; (4) Victoria from Govt. House; (5) The Cross; (6) The Baldwin Hotel; (7) Statuary, Golden Gate Park; (8) Band Stand, Golden Gate Park; (9) The Seal Rocks; (10) Fisherman's Dock; (11) Guns of Fort Point; (12) View of Cliff House from the ocean; (13) Golden Gate from Telegraph Hill; (14) [View of reflected mountain]; (15) The Ferries; (16) Electioneer [race horse], value \$35,000; (17) Statuary, Golden Gate Park; (18) City Hall; (19) Band Stand and Carriage Drive, Golden Gate Park; (20) Conservatory, Golden Gate Park; (21) Golden Gate Park; (22) Beach and Heights; (23) Floating Dock; (24) Mare Island Dock; (25) Birdseye view of San Francisco towards Nob Hill, from roof of New City Hall; (26) Nevada Fall; (27) Grand and Palace Hotel; (28) Cliff House; (29) Wood House on Nob Hill; and (30) [Cliff House] Seals on rocks.



12. **Old White Rabbit Saloon, Lynchburg, Tennessee**, c1892. Tintype, caption on backing below image, 11.5 x 16.3cm. *Slight scuffs to surface, laid down on original presentation backing.*

\$3,300

Caption reads "The White Rabbit Saloon was a favourite gathering place where the men folks of Lynchburg could get together and talk about the old days and enjoy the companionship of one's neighbours."

The White Rabbit Saloon was operated by Jack Daniel (c1849-1911) from about 1892, in addition to his distillery. The saloon was

closed due to state-wide prohibition laws around 1910. Ironically, the distillery's home county of Moore still prohibits the sale of alcoholic beverages. Ref: Wiki; Jack Daniel's.



13. **Kerry & Co.** (Aust., active 1884-1917). [*Mount Kosciusko, Snowy Mountains, NSW*], c1892-1897. Collection of 22 albumen paper photographs, all with photographer's blind stamp, most with negative number, title and photographer's line "Kerry Photo, Sydney" in negative from lower left to right, 15.2 x 20.2cm to 20.2 x 15.2cm (approx. each). *Crinkles, creases and some tears to edges, slight discolouration, foxing. Housed in a half-cloth folio.*

The collection **\$7,700**

Stamp reads "Kerry & Co. Photo, 308 Geo. St, Sydney. Copyright." Sixteen of 22 have titles and negative numbers: (1) A snow cave with icicles. #2392; (2) Masses of ice on Wombat Creek, Snowy Mountains. #2390; (3) Near Blue Lake, Kosciusko. #2309; (4) Ice on a creek, Snowy Mountains. #2360; (5) Ti tree bushes, frozen. #2367; (6) The end of New Chum Tail Race. #2394; (7) Ice, Pheasant Creek, Snowy Mountains. #2362; (8) Snow drifts, Kosciusko Lake, Spring. #2507; (9) The Cliffs, Blue Lake, Kosciusko. #2314; (10) Cootapatamba Lake, Summer. #3517; (11) Kosciusko & Muellers Peak from Mt. Twynem. #2509; (12) Frost on an ice pool, 2½ inches high, temp. 14 degrees below zero. #2391; (13) Icicles, 15ft long on New Chum Tail Race. #2387; (14) Blue Lake & Cliffs, Kosciusko. #2516; (15) Come to grief, on steep incline. #2382; and (16) Valleys on the Murray Slopes. #2501. Negatives held in Powerhouse Museum.

Kerry's views are some of the earliest photographs taken of Mount Kosciusko.



14. [**James Martin & Co. Wheel Yard**], c1899-1900. Vintage silver gelatin photograph, 30.2 x 24.8cm. *Foxing, cardboard remnants from original mount to right portion of image. Framed.*

\$1,350

Image taken from the Sydney Show (now Royal Easter Show). James Martin & Company sold agricultural machinery and was originally located at Clarence St, Sydney. Ref: NLA.



15. **Maurice Loewy** (French, 1833-1907) and **Pierre Henri Puiseux** (French, 1855-1928). *Photographie Lunaire. Hainzel, Mer Des Humeurs, Gassendi and Mélius, Furnerius, Borda (Lunar Photography)*, 1899-1900. Pair of photogravures, titled with text, date and photographers in French in upper and lower margins, 57 x 46.5cm (each). *Creases, tears and repaired portions to margins.*

The pair **\$2,200**

Text reads (a) Pl. XL. Grand equatorial coude. Observatoire de Paris. 1899 Novembre 14 9h5 tm Paris. Agrandissement 14.0 fois. Diametre lunaire 2m40. Par M.M. Loewy et Puiseux. Heliog. & imp. L. Schutzenberger, Paris; and (b) Grand equatorial coude. Observatoire de Paris. 1900 Septembre 10 12h9 tm Paris. Agrandissement 14.44 fois. Diametre lunaire 2m57. Par M.M. Loewy et Puiseux.

From *Atlas Photographique de la Lune* (1896-1910). Held in Musée d'Orsay.



20th to 21st Century Photography



16. **Duke Paoa Kahanamoku**, c1915. Silver gelatin photograph, postcard format, 13.7 x 8.7cm. *Slight silvering to upper edges, minor discolouration.*

\$1,100

Duke Paoa Kahinu Mokué Huliikohola Kahanamoku (1890-1968) was a Hawaiian-American competition swimmer credited with spreading the sport of surfing. Kahanamoku, a five-time Olympic medallist in swimming, was brought to Australia in 1915 to display his talent as an Olympic champion swimmer. While demonstrating his prowess surfing with a board at Freshwater Beach, Manly, NSW, he greatly impressed the spectators and became a celebrity for introducing the surfboard to Australia. He was also an actor, lawman and businessman. Ref: Wiki.



17. **Greg Barrett** (Australian, b.1943). *Sarah Peace*, 1998/2000. Silver gelatin photograph, titled, dated and signed in pencil verso, 33.7 x 27.7cm.

\$1,650

Illustrated in Barrett, *Tutu*, 1999, p128.



18. **Greg Barrett** (Australian, b.1943). *Geon Van Der Wyst*, 1998/2000. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 33.7 x 27.8cm.

\$1,650

Illustrated in Barrett, *Tutu*, 1999, p.68.

19. **Cecil Beaton** (Brit., 1904-1980). [*Mrs K.C. Wu*], 1945. Vintage silver gelatin photograph, typed caption with photographer's stamp verso, 20.3 x 19.4cm. *Slight silvering to upper edges.*

\$2,200

Caption reads "IB.3793/C. British official photograph (Ministry of Information) Crown copyright reserved. Picture shows Mrs. K.C. Wu, wife of the Chinese Vice Minister of Foreign Affairs. Picture issued: 1945." Held in Imperial War Museum, London.



20. **Mervyn Bishop** (Aust., b.1945). *In Dreams: Thirty Years Of Photography*, 1960s/1990. Collection of 50 images consisting of 49 silver gelatin photographs and one C-type photograph, all annotated, titled, dated and signed in ink verso, sizes range from 26.5 x 40.7cm to 40.3 x 30.4cm. *Slight soiling, indentations and surface loss to edges.*

The collection **\$68,000**

All images in this collection are illustrated in the exhibition catalogue *In Dreams: Mervyn Bishop – Thirty Years Of Photography 1960-1990*, The Australian Centre for Photography, 1991. This major survey of Bishop's work was curated by Tracey Moffatt and toured for over ten years. A detailed list of Bishop's photography is available upon request.

Australian news and documentary photographer Mervyn Bishop joined the *Sydney Morning Herald* as a cadet in 1963, being the first Aboriginal Australian to work on a metropolitan daily newspaper and one of the first Aboriginal Australians to become a professional photographer. In 1971, four years after completing his cadetship, he was named Australian Press Photographer of the Year. Bishop is a member of the Murri people. Ref: Wiki.





21. **Mervyn Bishop** (Aust., b.1945). *Cousins Ralph And Jim Richardson Boating On The Darling River, 1966/1990*. Silver gelatin photograph, captioned, dated and signed in pencil verso, 28.6 x 40.3cm. *Slight creasing to corners.*

\$2,850

Caption continues "Near Gundwera Sheep Station, Brewarrina, NSW." Held in AGNSW; NGA.

Brewarrina is located on the banks of the Barwon-Darling River in outback NSW.



22. **Mervyn Bishop** (Aust., b.1945). *Cross Country Race, 1968*. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 38.6 x 30.3cm. *Tears and chips to edges, creases overall.*

\$2,850

One of the competitors is wearing a Gosford athletic club patch.

23. **Mervyn Bishop** (Aust., b.1945). *Pay Day, Hooker Creek, NT, 1974/1990*. Silver gelatin photograph, titled, dated and signed in pencil verso, 28.8 x 40.3cm. *Soiling to left portion of image, slight creases to edges.*

\$2,850

Illustrated in exhibition catalogue *In Dreams: Mervyn Bishop – Thirty Years Of Photography 1960-1990*, The Australian Centre for Photography, 1991, p58.



24. **Cecil W. Bostock** (Aust., 1884-1939). *A Portfolio Of Art Photographs, 1917*. Collection consists of 10 vintage silver gelatin photographs issued in a folio with an original vintage silver gelatin photograph label on cover. It is editioned 23/25, signed and annotated "Sydney, 1917" in pencil on a label affixed to inside cover. Each photograph is tipped in, signed and titled in pencil on page below image, with sizes ranging from 11.1 x 11.7cm to 15.6 x 20.5cm (images), 44.4 x 31.6cm (portfolio). *Varying degrees of silvering to images, some with creased edges, one with repaired lower left corner, foxing to pages throughout, wrappers slightly soiled and torn at edges.*

The folio **\$22,000**

Titles read (1) The City's Highway; (2) The Byeway; (3) A Decoration; (4) The Ti-Trees; (5) The Winding Road; (6) Nude Study; (7) Landscape, Ryde; (8) Gone are the Days; (9) Eventide; and (10) The Guardians of the Pool.

Held in AGNSW.

This is the first Australian folio of fine art photography. Only a few of the edition of 25 have survived complete and as issued.



25. **Keast Burke** (Aust., 1896-1974). *Past Glory, c1930s*. Vintage silver gelatin photograph, titled and signed in pencil on accompanying slips mounted below image, 31.3 x 29.9cm. *Silvering to edges, minor indentations to upper portion.*

\$1,850

Provenance: Keast Burke estate.





26. **Keast Burke** (Aust., 1896-1974). *The Wall, Old Windsor Gaol*, 1941. Vintage silver gelatin photograph, 29 x 23.2cm. Some silvering.

\$1,650

Provenance: Keast Burke estate.



27. **Keast Burke** (Aust., 1896-1974). [*Shadow On Stone Building*], c1950s. Vintage silver gelatin photograph, signed in pencil on backing below image, 29.9 x 28.8cm. Small stain to image upper left, silvering, creases and chips to edges, tipped to original backing

\$1,650

Provenance: Keast Burke estate.



29. **Jeff Carter** (Aust., 1928-2010). *Surfer*, 1963. Vintage silver gelatin photograph, "Len Sirman Press, Geneve" agency label, titled, dated and signed in pencil verso, 16.1 x 30.4cm. Some developing flaws, crease to upper left corner of image.

\$5,500



28. **Paul Caponigro** (American, b.1932). *Running White Deer, Ireland*, 1967/1993. Silver gelatin photograph, titled, dated and signed in pencil verso, 12.9 x 33.6cm.

\$6,600



30. **Jeff Carter** (Aust., 1928-2010). *William Street*, 1963/later printing. Silver gelatin photograph, titled and erroneously dated "1961" in ink with photographer's copyright label in lower margin, titled, dated "1963" and signed in pencil on mount below image, 36.7 x 26cm. Slight crinkling to left portion of image.

\$2,850

Description supplied by Carter to the National Library of Australia: "By using a 200-60mm zoom lens, some half dozen city blocks were compressed to make this dramatic study of the famous street." Also held in NGA.



31. **Jeff Carter** (Aust., 1928-2010). *Surfers, Boneyard [Kiama, NSW]*, c1964. Vintage silver gelatin photograph, "Len Sirman Press, Geneve" agency label, photographer's stamp, titled, dated and signed in pencil verso, 16.4 x 25cm. Developing flaws to left portion of image and slight creases to edges.

\$5,500



32. **Jack Cato** (Aust., 1889-1971). *Moya Cassidy*, c1920s. Hand-coloured vintage silver gelatin photograph with pencil, signed in pencil on image lower right, 36.5 x 23.7cm. *Slight soiling. Framed.*

\$1,350

Similar image held in NGV. The subject may be a Mary Josephine (Moya) Cassidy (c1902-1988) buried at Coburg Pine Ridge Cemetery in Victoria.



33. **Harold Cazneaux** (Aust., 1878-1953). *Autumn Gums*, c1930. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, 23.3 x 27.5cm. *Some silvering, laid down on original backing.*

\$3,300

Provenance: Cazneaux family.



34. **Harold Cazneaux** (Aust., 1878-1953). *Valley Sentinels, Mt. Bogong, Victoria*, c1930. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, 26.1 x 16.8cm. *Some silvering, developing flaws centre right, laid down on original backing.*

signed in pencil on backing below image, 26.1 x 16.8cm. *Some silvering, developing flaws centre right, laid down on original backing.*

Provenance: Cazneaux family.

\$3,300

35. **Esteban Chapresto** (Spanish, 1921-2000). *[Ernest Hemingway At A Bull Fight, Logroño, Spain]*, 1956. Vintage silver gelatin photograph, signed in ink on image lower right, photographer's copyright stamps in Spanish verso, 23.7 x 18cm. *Creases to upper right corner, slight scuffing, chips to edges of image.*

\$2,200

One of the stamps includes "Chapresto. Logroño." American author and journalist Ernest Hemingway (1899-1961) travelled to Spain several times from 1923 to 1959. On 21 September 1956 Hemingway arrived in Spain with his fourth wife Mary Welsh and Rupert Belleville, an RAF pilot who wanted to become a bullfighter. They stopped in Pamplona to pick up Hemingway's friend Juanito Quintana, and went on to Logroño for the bullfight, according to an article in the weekly magazine *El Ruedo* (*The Bullring*) on 27 September 1956. Someone in the crowd recognised Hemingway and offered him the wineskin for a drink, which was photographed by Logroño-based photographer, Esteban Chapresto, who sent the pictures of Hemingway's visit to *El Ruedo*. Ref: Inside Rioja at Wordpress.com.



36. **Beverley Clifford** (Aust., fl. 1950s-1970s). *[Kings Cross, Sydney]*, c1960s. Pair of vintage silver gelatin photographs, both with photographer's stamp verso, one annotated "331/10" in pencil verso, 16.9 x 25.2cm, 19.6 x 25.2cm. *Slight creases and paper loss to left and upper edges.*

The pair **\$1,750**

Businesses depicted include strip club The Pink Pussycat, tailor V. Di Marzo and butcher W.A. Grubb.

Photographers Beverley Clifford and husband, Ken, lived in the Northern Beaches area in Sydney during their professional careers. They worked together on various photographic government and commercial commissions and projects. Ken also worked as a photographer for many years at the University of Sydney in the medical imaging department with close friend, artist Sydney Woodward-Smith. Beverley and Ken contributed images for a number of books on Australia, one notably *Camera in Australia* published in 1970, which also included work by Max Dupain, Kerry Dundas, David Moore, and Wolfgang Sievers.



Stamp reads "Beverly Clifford, photographer, 35 Washington Ave., Dee Why West, NSW. Ph: 98-8187."

37. **Beverly Clifford** (Aust., fl. 1950s-1970s). [*Cahill Expressway, Sydney*], c1960s. Group of three vintage silver gelatin photographs, all with photographer's stamp and numeric annotation in ink or pencil verso, 15.4 x 20.3cm to 19.8 x 25.3cm. *Minor creasing to corners.*

The group \$2,200



40. **Beverly Clifford** (Aust., fl. 1950s-1970s). [*Central Station, Sydney*], c1969. Group of three vintage silver gelatin photographs, all with photographer's stamp verso, 19.9 x 24.8cm. *Slight creasing to edges, light scuffing overall, one with light soiling and developing flaws to centre of image.*

The group \$2,200

Stamp reads "Beverly Clifford, photographer, 35 Washington Ave., Dee Why West, NSW. Ph: 98-8187." One image, *Concourse, Central Station*, is illustrated in Clifford, *Sydney: More than a Harbour*, 1969, p34.



38. **Beverly Clifford** (Aust., fl. 1950s-1970s). [*Circular Quay, Sydney*], c1964. Vintage silver gelatin photograph, 15.3 x 20.1cm.

\$770

Image shows Circular Quay's AMP Building, which was built in 1962 prior to the construction of the Gold Field's House in 1966.



39. **Beverly Clifford** (Aust., fl. 1950s-1970s). [*Surf Lifesavers, Sydney*], c1970s. Vintage silver gelatin photograph, annotated "300/12" in pencil verso, 24.8 x 19.5cm.

\$990



41. **Beverly Clifford** (Aust., fl. 1950s-1970s). [*Immigration In Australia*], c1972. Collection of 10 vintage silver gelatin photographs, most with photographer's stamp and numeric annotation in ink or pencil verso, 18.8 x 24.8cm to 25.3 x 19.8cm. *Discolouration to one image, minor creasing to edges, slight scuffing.*

The collection \$5,500

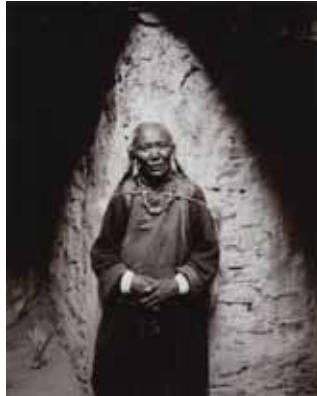
Accompanied with freight slip from Immigration [Department], Canberra to Mrs. Beverly Clifford, dated 24/10/72. Subjects include processing of recent immigrants, family reunions, people working and studying.





42. **Linda Connor** (American, b.1944). *Lotus, Kashmir, India*, 1985. Toned vintage silver gelatin photograph, titled, dated and signed in pencil verso, 20 x 25cm. *Slight foxing.*

\$1,100



44. **Linda Connor** (Amer., b.1944). *Fountain Head, Angkor, Cambodia*, 2000. Toned vintage silver gelatin photograph, titled, dated and signed in pencil verso, 24 x 19.6cm. *Minor chips to edges.*

\$1,100

43. **Linda Connor** (Amer., b.1944). *Pilgrim, Hemis Monastery, Ladakh, India*, 1998. Toned vintage silver gelatin photograph, titled, dated and signed in pencil verso, 24.3 x 19.5cm. *Minor chips and cockling to edges.*

\$1,100

Held in Art Institute of Chicago.



45. **Olive Cotton** (Aust., 1911-2003). [*Sea Grass Shadows On The Sand*], c1930s. Vintage silver gelatin photograph, initialled in pencil verso, 17.6 x 23.8cm. *Stains, minor wear and pinholes to margins.*

\$8,800



46. **Olive Cotton** (Aust., 1911-2003). *Winter Landscape*, 1932. Vintage silver gelatin photograph, titled, signed and dated in pencil in lower margin, 37.5 x 30.4cm. *Minor indentation, silvering and soiling to image lower left, slight cockling and foxing to margins.*

\$6,600



47. **Olive Cotton** (Aust., 1911-2003). *Sea Wind*, 1933. Vintage silver gelatin photograph, titled, signed and dated in pencil on backing below image, 21.1 x 26.8cm. *Slight stains and minor chips to edges of image, laid down on original backing.*

\$7,700



48. **Olive Cotton** (Aust., 1911-2003). *Teacup Ballet*, 1935. Vintage silver gelatin photograph, titled, signed and dated in pencil in lower margin, 19.3 x 15cm. *Slight cockling and paper loss to lower left margin, minor crinkles overall, Framed.*

\$59,000

Illustrated in Ennis' two books: *Olive Cotton, Photographer*, NLA, 1995, p25, and *Olive Cotton*, AGNSW, 2000, p24.

Considered to be Cotton's iconic image. Extremely rare, only five vintage prints have been seen to date.



49. **Olive Cotton** (Aust., 1911-2003). [*Fence And Tree*], 1937. Vintage silver gelatin photograph, signed and dated in ink in lower margin, 15.1 x 15cm.

\$8,800



50. **Olive Cotton** (Aust., 1911-2003). *Orchestration In Light*, 1937. Vintage silver gelatin photograph, titled and signed in ink and dated in pencil in lower margin, annotated and titled with photographer's address in ink verso, 28.1 x 35.9cm. *Stain to lower edge of image, some retouching, slight surface loss to left margin.*

\$12,500

Annotation reads "Wollomombi Gorge, New England, NSW. Photograph by Olive Cotton, taken 1937" and includes cancelled date "1938." Address reads "Miss Olive Cotton, 24 Bond St, Sydney, NSW, Australia."

This image was taken on a camping trip with Cotton's geologist father where Olive "awoke to this wonderful pale early morning sunlight...There was such a great range of tones, from light to darkness that my mind translated it into orchestral sounds." Ref: Ennis, *Olive Cotton, Photographer*, NLA, 1995, p68,

Also illustrated in *Olive Cotton*, AGNSW, 2000, p17.



51. **Olive Cotton** (Aust., 1911-2003). *Storm*, 1938. Vintage silver gelatin photograph, titled, signed and dated in pencil in lower margin, 37.2 x 30.2cm. *Cockling to edges of image, slight foxing to margins.*

\$8,800

Held in AGNSW.



52. **Olive Cotton** (Aust., 1911-2003). *Experimental Windflower Montage With Shadow Pattern*, 1939. Vintage silver gelatin photograph, photographer's name, titled, dated and signed by daughter Sally McInerney in pencil verso, 37.6 x 30.2cm. *Minor indentations and slight foxing to image and margins upper centre and lower right, stain to left margin.*

\$12,500

This montage was made using two negatives. A variant of this image is illustrated in Ennis' two books: *Olive Cotton, Photographer*, NLA, 1995, p63, and *Olive Cotton*, AGNSW, 2000, p51.



53. **Raymond de Berquelle** (Aust., b.1933). *Newspaper Boys, King St, Sydney, 1966*. Vintage silver gelatin photograph, signed in ink on image lower right, dated, titled and signed with negative number "315-948" in pencil verso, 38.7 x 30.4cm. *Chips and minor creases to edges*.

Held in NLA.

\$1,250



54. **Raymond de Berquelle** (Aust., b.1933). [*Boat In Dry Dock*], c1993. Vintage silver gelatin photograph, signed in ink on image lower left, photographer's stamp with numeric annotation in pencil verso, 30.6 x 40.5cm. *Wear to edges*.

\$880



55. **Raymond de Berquelle** (Aust., b.1933). [*Idle Bicycle And Doorway, Greece*], c1993. Vintage silver gelatin photograph, signed in ink on image lower right, photographer's stamp verso, 24.6 x 37.3cm. *Minor soiling to lower margin*.

\$880

Illustrated in de Berquelle, *Greece Revisited*, 1993, p105.



56. **Kerry Dundas** (Aust., 1931-2010). *Australian Borovansky Ballet Series*, c1940s-1960s. Group of 53 vintage silver gelatin photographs, most titled in ink or pencil verso, sizes range from 11.5 x 9.8cm to 16.3 x 25.1cm. *Paper loss to edges, scuffing, soiling or silvering to some images*.

The group **\$9,900**

Images are from some of the following Borovansky Ballet productions: *L'Amour Ridicule* (1940s); *The Nutcracker* (1955-1956); *Boutique Fantastique* (1940s); *The Sleeping Princess* (Sleeping Beauty, 1950s); *Aurora's Wedding* (1951); *Le Beau Danube* (1951); *Coppelia* (1961); and *Prince Igor* (1958). Ballet dancers featured include Borovansky, Dorothy Stevenson, Peggy Sager, Miro Zloch, Paul Grinwis, Kathleen Gorham, Olga Purves, and Lyn Golding. Ref: NLA. Provenance: Dundas estate.

57. **Kerry Dundas** (Australian, 1931-2010). *Artists' Portraits*, c1950s-1984. Group of 13 vintage silver gelatin photographs, all titled and signed in ink or pencil, most with date in ink or pencil and photographer's stamps with various addresses verso, sizes range from 23 x 16.5cm to 38.1 x 30.4cm. *Some with minor indentations, developing flaws, creases, chips and slight surface loss to edges, one with repaired paper loss to image, overprinting of screen pattern to left portion of one image*.



The group **\$9,900**

Titles read (1) Brian Dunlop, painter, at home with his dog Chloe; (2) Lyndall Dadswell working on sculpture, *The unknown political prisoner*; (3) John Montefiore, Australian artist; (4) John Passmore, Australian painter; (5) Ron Lambert painting in his Munich studio; (6) Ross Morrow; (7) Michael



Kmit; (8) Godfrey Miller; (9) Arts Council summer school: artist Rodney Millgate instructs housewives and mums and other painters-for-pleasure; (10) Russel Drysdale, Mrs Harold Mertz, Arthur Boyd; (11) William Rose; (12) James Cook, artist and critic; and (13) Francis Lyburner drawing in the Drury Lane Theatre, Australian actress Maggie Fitzgibbon.

Provenance: Dundas estate.



59. **Kerry Dundas** (Aust., 1931-2010). *Rowe Street II, Sydney*, 1953/2006. Silver gelatin photograph, signed, dated and titled in pencil verso, 40.7 x 35cm. *Minor soiling to upper margin.*

\$1,850



60. **Max Dupain** (Aust., 1911-1992). *"Southern Cross" Over Canberra [Pilot Charles Kingsford Smith]*, c1930s. Vintage silver gelatin photograph, signed in ink on image lower right, titled and dated in pencil verso, 23.7 x 20.2cm. *Creases and scuffing overall, chips to edges.*

\$3,300



58. **Kerry Dundas** (Aust., 1931-2010). *Rowe Street I, [Sydney]*, 1953/2006. Silver gelatin photograph, signed, dated and titled in pencil verso, 35.1 x 40.6cm.

\$1,850

Rowe Street, originally named Brougham Place, was renamed for architect Thomas Rowe in 1875. It became a hub for Sydney's artistic and fashionable set in the mid-twentieth century before it was demolished in 1973 for the building of the MLC centre. Ref: Dictionary of Sydney. Held in SLNSW.



61. **Max Dupain** (Aust., 1911-1992). *The Old Spit Bridge*, c1940s. Vintage silver gelatin photograph, signed in ink on image lower right, 22.3 x 27.5cm. *Minor creases to corners, strikethrough from ink verso to upper edge.*

\$3,300

Held in NLA.

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

\$2,200

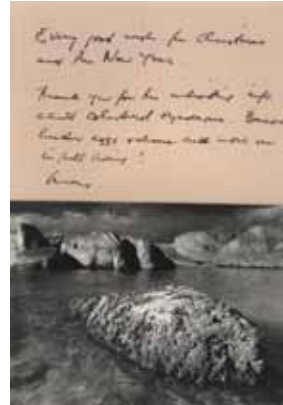
Stamp includes "Max Dupain & Associates Pty Ltd, Unit 13, Valetta Building, Campbell Street, Artarmon, Aust. Tel: 439-4140."



63. **Max Dupain** (Aust., 1911-1992). *South West Rocks*, 1978/later printing. Vintage silver gelatin photograph tipped to greeting card, inscribed and signed "Max" in ink on card, 10.6 x 15cm. *Slight developing flaws to right portion of image and edge.*

\$1,650

Inscription to photographer David Potts reads "Every good wish for Christmas and the New Year. Thank you for the interesting info about cholesterol [sic] syndrome. Bacon, butter, eggs & cheese are now on in full swing! Max." Illustrated in *Max Dupain's Australian Landscapes*, Viking, 1988, p153. Provenance: David Potts.





64. **John B. Eaton** (Aust., 1881-1967). *[Buddha And Flapper Figurines]*, c1930s. Vintage silver gelatin photograph, signed and annotated "FRPS [Fellow of the Royal Photographic Society]" in pencil in lower margin, 33.5 x 28.6cm. *Old pinhole to upper margin.*

\$1,650

65. **John B. Eaton** (Aust., 1881-1967). *[Eucalypt]*, c1930s. Vintage silver gelatin photograph, signed in pencil in lower margin, 36.4 x 27.9cm. *Some surface soiling, small tear to upper margin.*

\$1,650



66. **John B. Eaton** (Aust., 1881-1967). *[Sheep Grazing By Trees]*, c1930s. Vintage silver gelatin photograph, signed in pencil in lower margin, 27.9 x 36.4cm. *Slight foxing to margins.*

\$1,650



67. **John B. Eaton** (Aust., 1881-1967). *[The Yarra, Melbourne]*, c1930s. Vintage silver gelatin photograph, signed in pencil in lower margin, 22.6 x 30.1cm. *Minor foxing.*

\$1,850



68. **Rennie Ellis** (Aust., 1940-2003). *Angus Young [AC/DC], Atlanta, Georgia*, 1978/2009. Selenium-toned silver gelatin photograph, "Rennie Ellis Limited Edition Series" blind stamp on image lower right, titled, dated, editioned 6/60 and signed by Kerry Oldfield Ellis in ink in authentication stamp verso and accompanying certificate of authenticity, 29.1 x 43.6cm.

\$2,250



69. **Joyce Evans** (Aust., b.1929). *Selby [Victoria]*, 1982. Vintage C-type photograph, signed in ink on image lower right, titled, dated "Sept. 1982", signed and inscribed in ink verso, 20.9 x 31.2cm. *Slight foxing and soiling.*

\$1,100

Inscription reads "To Max [Dupain], with sincere good wishes. Love Joyce. Dec. 1985." Provenance: Max Dupain estate.



70. **Gerrit Fokkema** (Aust., b.1954). *[Fineview]*, c1977. Vintage silver gelatin photograph, signed in pencil verso, 22.8 x 30.3cm.

\$1,100



71. **Gerrit Fokkema** (Australian, b.1954). *[Hose and Brick Wall, Glebe]*, 1979. Vintage silver gelatin photograph, signed in pencil verso, 22.8 x 30.3cm. *Slight silvering to lower left edge, some indentations.*

\$1,100



73. **Hugh Frankland** (Aust., active 1950s-1960s). *[Nude In Clouds]*, c1950. Vintage silver gelatin photograph, 20.2 x 15.5cm. *Slight creases to image upper centre and margins, minor foxing to lower margin.*

\$1,100



74. **Juno Gemes** (Aust., b.1944). *In The Dressing Room, Kay Self*, 1982. Vintage silver gelatin photograph, titled, annotated, dated and signed in ink verso, 22.4 x 16.5cm. *Minor stains to image upper left and lower margin.*

\$1,850

Annotation reads "Women in theatre project, Belvoir St Theatre."

72. **Hugh Frankland** (Aust., active 1950s-1960s). *[Barbara And Charles Blackman]*, c1950. Vintage silver gelatin photograph, 25.2 x 28.6cm. *Minor surface loss to upper centre, slight stain to lower right and creases and chips to edges of image.*

\$1,450



75. **Juno Gemes** (Aust., b.1944). *Oyster Shed At Binskins Bay*, 1987/2004. Silver gelatin photograph, signed in ink in lower margin, signed, annotated "The Language of Oysters cover image", titled and dated in pencil verso, 44.3 x 28.9cm.

\$1,650

The Language of Oysters is a book of poetry by Robert Adamson illustrated with images by Juno Gemes.



76. **Milton Greene** (American, 1922-1985). *Rock Sitting [Marilyn Monroe, R16]*, 1953/1971. C-type photograph, photographer's copyright date stamp "1958" with printing date "1971" verso, 17.7 x 12.7cm. *Minor discolouration to edges of margins.*

\$3,800

In 1953, Milton Greene was sent by *Look* magazine to Los Angeles to photograph a rising star, Marilyn Monroe. This image, taken in Laurel Canyon, was one of six sittings, including some candid shots. Ref: The Archives [son Joshua Greene].





77. **Sam Hood** (Aust., 1872-1953). [*"Indian" Motorcycle Club*], c1930s. Vintage silver gelatin photograph, photographer's stamp verso, 14.8 x 20.1cm. *Silvering and pin holes to edges of image, paper loss to left and right margins.*

\$2,200

Stamp reads "Copyright photo, S.J. Hood, Press Photographer. Tel. B 1845, 124 Pitt St, Sydney." Illustrated in *Masterpieces of Australian Photography*, Josef Lebovic Gallery, 1989, #280.



80. **Frank Hurley** (Aust., 1885-1962). *Summer*, c1911-1913. Green-toned carbon print, titled and numbered "47" in ink in unknown hand on accompanying "Fine Art Society" exhibition label, 31.5 x 75.4cm. *Cracks to image lower right, surface crazing, repaired portions, minor chips to edges, old mount burn.*

\$11,000

Label reads "This photograph is enlarged from a negative taken during Dr Mawson's Australasian Antarctic expedition, and is copyright in all countries. Sole agents: The Fine Art Society, 148, New Bond Street, London."

78. **Sam Hood** (Aust., 1872-1953). *Police On Guard In Lane Outside [Site Of] Chemical Explosion [Bulletin Place, Sydney]*, c1934. Vintage silver gelatin photograph, photographer's stamp, titled in pencil by Hood, and annotated "Ford bus" in unknown hand in ink verso, 19.8 x 14.8cm. *Slight crinkles, embossing from title verso.*

\$1,850

On 24 May 1934 newspapers Australia-wide reported an event involving several people being overcome by gas from a boiler explosion during a dry cleaning demonstration in the basement of Bulletin House, Bulletin Place, Sydney. Ref: Trove.

Illustrated in *Masterpieces of Australian Photography*, Josef Lebovic Gallery, 1989, #283.



79. **E.O. Hoppé** (Brit., 1878-1972). [*Lady Hannah Lloyd Jones*], c1930. Vintage silver gelatin photograph, signed in ink on image lower left, annotated "19010-K" in ink on photographer's label on backing verso, 20.9 x 15.5cm. *Small chips to upper left edge of image, minor silvering to edges, tipped to original backing.*

\$2,200

Label reads "Hoppé, 7 Cromwell Place, South Kensington [London]." Provenance: Charles Lloyd Jones estate. Similar image held in NPG.

Lady Hannah Benyon Lloyd Jones (d.1982) was the third wife of Sir Charles Lloyd Jones, the chairman of David Jones Ltd. They were married in Chicago in 1929, a week after Charles' Reno divorce. Awarded an OBE for her charity work, Hannah was a leading member of Sydney society. In 1930 Hoppé most likely photographed Hannah in Sydney before commencing his commission to shoot a "photographic portrait" of Australia, which involved travelling for ten months throughout the country.

Emil Otto Hoppé (1878-1972) is considered to be one of the 20th century's most significant portrait and documentary photographers. One of his aims was "to create portraits wherein 'character rather than flattery [was] the dominant note.'" His sitters included Albert Einstein, HG Wells, Virginia Woolf and Rudyard Kipling.



81. **Frank Hurley** (Aust., 1885-1962). *A Breaker [Bondi Beach]*, c1911. Blue-toned carbon print, annotated "FAS 117" with title and photographer's name in unknown hand in pencil, signed and dated by various hands in ink in "Douglas Mawson" estate stamp on backing verso, 44 x 59.2cm. *Slight crazing and repairs to image, paper loss to edges, laid down on original board.*

\$8,800

Stamp reads "Certified to be a true and correct period print from the collection of the late Sir Douglas Mawson. Alun Thomas, Trustee Mawson Estate, Notary Public. Nancy Flannery, JP, Valuer. Date: 2/7/1992." Similar image held in NGA.





82. **Carol Jerrems** (Aust., 1949-1980). *Kirtan. Mangrove Mountain [and] Satyananda And Amritananda, Mangrove Mountain, 1978*. Pair of vintage silver gelatin photographs, titled and dated in pencil in lower margin, signed, dated and one image inscribed in ink verso, 16.7 x 22.3cm. *Crease to right edge of image.*

The pair **\$6,600**

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



83. **Paul Jones** (Aust., 1921-1997). *[Rose]*, 1985. Vintage silver gelatin photograph, signed, editioned 1/10 and dated in ink verso, 40.6 x 30.4cm. *Old tape and minor scuffs to upper edge, scratches to image lower right.*

\$1,650



84. **Paul Jones** (Aust., 1921-1997). *[Flannel Flowers]*, 1985. Vintage silver gelatin photograph, signed, editioned 1/10 and dated in ink verso, 39.3 x 28.9cm. *Old tape to upper margin.*

\$1,650

85. **Leonard Lee**. *[Lady Hannah Lloyd Jones]*, c1930s. Vintage silver gelatin photograph, signed in ink in lower margin, 32.4 x 24.3cm. *Silvering, slight creases to upper left edge and lower right.*

\$1,650

Provenance: Charles Lloyd Jones estate.



86. **Ray Leighton** (Aust., 1917-2002). *The Boys And Their Boards, Manly, NSW*, c1938/1998. Silver gelatin photograph, photographer's stamp verso, 20.6 x 16.3cm.

\$990

This photograph was printed from an inter-neg for Leighton's agent, Josef Lebovic Gallery in 1998. Similar images held in NLA.

87. **Ray Leighton** (Aust., 1917-2002). *[Manly Surfing]*, c1943/1998. Silver gelatin photograph, photographer's stamp verso, 17.3 x 22.9cm. *Minor stain to upper right margin, indentations to lower portion of image.*

\$990

This photograph was printed from an inter-neg for Leighton's agent, Josef Lebovic Gallery in 1998.





88. **Jon Lewis** (Aust., b.1950). *Retired Beach Inspector [Bondi Beach]*, 1984. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 36.4 x 46.4cm. *Minor soiling to upper margin.*

\$1,650

Held in AGNSW.

89. **Jon Lewis** (Aust., b.1950). *"Valerie", Mask II, Bali*, 1986. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 27 x 32.8cm. *Slight crinkle to left edge of image.*

\$1,850



90. **Harry S. Lucraft** (Australian, 1894-1953). *Winthrop Hall [University of Western Australia]*, c1930s. Bromoil, titled and signed in pencil in lower margin, 32.6 x 25.6cm. *Silvering to lower portion of image.*

\$1,900

Born in Adelaide, cardiologist Dr Harry Stephenson Lucraft worked at the Royal Perth Hospital in Western Australia. A highly respected doctor, he was also known as "a skilled and

artistic amateur photographer. He carried his camera in his car at all times just in case a misty scene appeared - he favoured 'mist scapes'..." Ref: Royal Perth Hospital.



91. **Monte Luke** (Aust., 1885-1962). *Sand Dunes*, c1920s. Bromoil transfer, titled and signed in pencil in lower margin, 17.4 x 29.8cm. *Stains to image and margins, old mount burn.*

\$1,650

Born in Geelong, Monte Luke worked as an actor on stage before developing an interest in photography. Theatre manager J.C. Williamson commissioned Luke to take portraits of stage actors and publicity shots of

plays, and in 1915 he directed three features. Following this, Luke set up a photography studio, eventually becoming one of Australia's leading photographers. Ref: Wiki.



92. **Henri Mallard** (Aust., 1884-1967). *[Courtyard]*, c1930s. Bromoil transfer, 16.7 x 31cm. *Old creases to image lower left, foxing and old glue stains to margins.*

Provenance: Mallard estate.

\$2,200

93. **Henri Mallard** (Aust., 1884-1967). *Sunset, Sydney Harbour*, c1931. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 15.5 x 24.3cm. *Slight silvering to edges of image, discolouration to margins.*

\$2,850





94. **Henri Mallard** (Aust., 1884-1967). *Lining Up*, c1936. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 20.2 x 22.4cm.

\$4,400

Provenance: Mallard estate.



95. **Henri Mallard** (Aust., 1884-1967). [*Mount Kosciusko Skiing Collection*], c1936. Collection of 42 vintage silver gelatin photographs with accompanying original illustrated album cover, mounted together with Paul Mallard's sports carnival results card. The cover, entitled *Kosciusko Souvenir Photographic Album* is inscribed to son Paul Mallard by various hands in ink upper left and verso. The sizes range from 7.8 x 9.6cm to 11.1 x 11.6cm (photographs), 25.2 x 31.4cm (album cover). *Some silvering, creases, minor foxing and developing flaws to photographs; album cover has tears and missing portions to edges with binding holes to left edge; sports card has creases and foxing. All photographs mounted, two are framed.*

The collection **\$22,000**

Inscription on album cover reads "Mr P. Mallard, with my compliments" with an illegible stamped signature, and verso reads "Pete O'Neale: Kosciusko 1936. G. Aberg. Photographs by Dad [Henri Mallard] to Paul [Mallard]." Sports results card reads "Hotel Kosciusko. 27 August 1936 Sports Carnival. Event: 6th in Men's Slalom. Position: 11th in Men's Downhill. Name: Master Paul Mallard. 60574."

Photographs include snowy landscapes, Paul Mallard skiing, and the Hotel Kosciusko.



96. **Henri Mallard** (Aust., 1884-1967). *A Millers Point Byway*, 1960. Vintage silver gelatin photograph, titled, signed and dated in pencil in lower margin, 26.9 x 17.1cm.

\$2,200

Provenance: Mallard estate.



97. **Grant Matthews** (Aust., b.1953). [*Still From The Film "The Piano"*], 1994. Vintage Type 55 from Polaroid negative, contact print, editioned 1/5, signed and dated "6/94" in pencil in lower margin, 13.7 x 11.6cm. *Slight foxing, cockling.*

\$2,850

Grant Matthews was the still photographer for the acclaimed film *The Piano* (1993) by Jane Campion. Ref: Wiki.



98. **Angus McBean** (Welsh, 1904-1990). *"Love's Labour's Lost", Stratford Festival*, 1946. Vintage silver gelatin photograph, signed in pencil on image lower left, titled, dated and annotated in an unknown hand in accompanying facsimile note verso, 37.6 x 29.9cm. *Crinkles overall, chips and pinholes to edges, slight silvering to lower portion.*

\$1,350

Annotation reads "Stratford Festival, 1946. *Love's Labour's Lost*. Paul Schofield as Don Armado. Peter Brook production. (Photo Angus McBean). *Love's Labour's Lost* is a play by William Shakespeare. Brook directed the play at Stratford-upon-Avon at only 20 years of age."

99. **Angus McBean** (Welsh, 1904-1990). *"Romeo And Juliet"*, Stratford Festival, 1947. Vintage silver gelatin photograph, signed in pencil on image lower left, titled, dated and annotated in an unknown hand in accompanying facsimile note verso, 29.9 x 37.7cm. *Slight scuffing and silvering to image, pinholes and chips to edges.*



\$2,200
 Annotation reads "Stratford Festival, 1947. *Romeo and Juliet*. Production by Peter Brook. The supposed death of Juliet. Juliet: Daphne Slater. Capulet: Veronica Turleigh. Nurse: Beatrix Lehmann. (Photo Angus McBean)."



101. **Nathan Miller** (Israeli/Aust., b.1950). *Alberto Korda & Che*, 2001/2015. Colour digital print taken from a colour transparency, editioned 5/25 and signed in ink in lower margin, titled, dated, editioned and signed in ink verso, 46.7 x 29.9cm.

\$990
 Alberto Korda (1928-2001) was a Cuban photographer, who is remembered for his famous image *Guerrillero Heroico* of Argentine revolutionary Che Guevara, taken in 1960. Ref: Wiki.



103. **Tracey Moffatt** (Aust., b.1960). *Scarred For Life*, 1994. Group of eight colour photolithographs, 40.3 x 60.1cm to 64.9 x 60.1cm (images), 80 x 60.1cm (paper). *Some images with foxing, tears to edges and crinkles overall.*

The group **\$6,950**
 Titles include (1) Useless, 1974; (2) The Wizard of Oz, 1956; (3) Heart Attack, 1970; (4) Charm Alone, 1965; (5) Doll Birth, 1972; (6) Birth Certificate, 1962; (7) Telecom Gays, 1977; and (8) Mother's Day, 1975. From the series of 9 images titled *Scarred For Life*. This set is missing one of the images, *Job Hunt*. Illustrated in exhibition catalogue *Tracey Moffatt*, Fundacio "La Caixa", Barcelona, 1999. Held in AGNSW; Tate.

100. **Robert McFarlane** (Aust., b.1942). *Charles Perkins On His Way To University, Sydney*, c1963/1997. Silver gelatin photograph, titled, dated, editioned 1/3 and signed in pencil in lower margin, annotated in pencil verso, 33.6 x 22.5cm. *Slight soiling to margins.*



\$1,850
 Annotation reads "Printed by Roger Scott '97." Held in AGNSW.
 Charles Perkins (1936-2000) was an Indigenous rights campaigner and Federal politician. Photojournalist McFarlane, commissioned to produce a photo-essay on Charles Perkins for *Walkabout* magazine, had spent the day with him. This shot was taken at night on a bus "when Perkins was returning home after mentoring country boys at Tranby Aboriginal Co-operative College" in Glebe. Ref: AGNSW; Wiki.



102. **Nathan Miller** (Israeli/Aust., b.1950). *At Dr Shakshuka [Restaurant, Tel Aviv]*, 2013/2015. Digital print taken from a negative-based image, editioned 3/12 and signed in ink in lower margin, titled, dated, editioned and signed in ink verso, 31.1 x 46.5cm. *Crease to upper right margin.*

\$990
 Illustrated in Miller, *Somewhere in Jaffa*, 2014, p17.



Rare vintage images of the inner city children
of Sydney by David Moore, items 104-112



104. **David Moore** (Aust., 1927-2003). *Paddington? Sydney*, c1947-1949. Vintage silver gelatin photograph, photographer's stamp, annotated in ink, titled, dated and signed in pencil verso, 30.4 x 30.9cm. *Pinholes, chips and creases to edges, scuffing overall.*

\$7,700

Annotation reads "c/o Max Dupain, 49 Clarence St, Sydney."



107. **David Moore** (Aust., 1927-2003). *Boy In Deserted House, Redfern*, 1948. Vintage silver gelatin photograph, titled, dated and signed in pencil and annotated "Redfern '48" in ink verso, 24.1 x 19.3cm. *Scuff marks to surface.*

\$7,700

105. **David Moore** (Aust., 1927-2003). *Darlinghurst Slum Back Yard*, c1947-1949. Vintage silver gelatin photograph, photographer's stamp, annotated in ink, titled, dated and signed in pencil verso, 30.1 x 29.8cm. *Crease to upper left corner.*

\$7,700

Annotation reads "c/o Max Dupain, 49 Clarence St, Sydney."



108. **David Moore** (Aust., 1927-2003). *Children In Redfern*, 1948. Vintage silver gelatin photograph, annotated "Redfern '48" in ink, titled, dated and signed in pencil verso, 19.2 x 24.1cm. *Slight scuffing.*

\$7,700

109. **David Moore** (Aust., 1927-2003). *Boy In Redfern*, 1948. Vintage silver gelatin photograph, annotated "Redfern '48" in ink, titled, dated and signed in pencil verso, 24 x 19.3cm. *Scuffing overall, creases to lower right portion.*

\$7,700



106. **David Moore** (Aust., 1927-2003). *Boy In Redfern*, 1948. Vintage silver gelatin photograph, annotated "Redfern '48" in ink, titled, dated and signed in pencil verso, 38.6 x 28.8cm. *Slight scuffing, creases to upper edge.*

\$7,700

Held in NGA.





112. **David Moore** (Aust., 1927-2003). *Children In Redfern [III]*, 1949. Vintage silver gelatin photograph, annotated in ink, titled, dated and signed in pencil with photographer's stamp verso, 28.9 x 38.3cm. *Creased edges.*

\$7,700

Annotation reads "c/o Max Dupain, 49 Clarence St, Sydney."



114. **David Moore** (Aust., 1927-2003). *On The Staten Island Ferry, New York, USA*, 1956. Vintage silver gelatin photograph, titled, dated and signed in pencil with photographer's stamp verso, 21.2 x 29.3cm. *Minor chips to edges.*

\$11,000

Stamp reads "Photographed by David Moore, 39, Redcliffe Rd, London, SW10. Ph: Flaxman 1390."

110. **David Moore** (Aust., 1927-2003). *Surry Hills Boy I*, 1948. Vintage silver gelatin photograph, photographer's stamp, annotated in pencil and ink, titled, dated and signed in pencil verso, 30.2 x 24.4cm. *Slight scuffing and crinkles overall.*

\$8,800

Annotation reads "Slum boy. c/o Bank of Australasia, 4 Threadneedle St, London EC2." Held in AGNSW.



113. **David Moore** (Aust., 1927-2003). *Max Dupain (Right) Above Burning Palms Beach, NSW*, c1949. Vintage silver gelatin photograph, titled in ink, dated and signed in pencil verso, 28.5 x 25.7cm. *Minor handling crinkles.*

\$6,600



111. **David Moore** (Aust., 1927-2003). *Boy In Surry Hills Demolition Area*, c1948. Vintage silver gelatin photograph, titled, dated and signed in pencil with annotation in faded ink verso, 27.9 x 25.3cm. *Minor handling crinkles.*

\$7,700

Annotation reads "Photograph by David Moore. c/o Bank of Australasia, 4 Threadneedle St, London EC2."

115. **David Moore** (Aust., 1927-2003). *King Millar, Tibooburra, NSW*, 1959. Vintage silver gelatin photograph, typed caption on label, titled, dated and signed in pencil with "Max Dupain" studio stamp verso, 26 x 24cm. *Missing portion to upper left corner, creased edges.*

\$9,900

Caption reads "Australia's Outback. King Millar, a full-blooded aborigine, living near Tibooburra, an isolated township in the far north-west of New South Wales. Millar is king of the Wilson tribe of Aborigines who originally came from Queensland. The plate hanging round his neck is his badge of office or 'crown.' Millar does not know his correct age but thinks he is 'about 80.' Photograph by David Moore - Black Star." Millar's 'kingplate' reads "Millar. King of the Wilson. 1st Sept. 1937."



Black Star is a New York City-based photographic agency founded in 1935.



116. **May Moore** (NZ/Aust., 1881-1931) *Three Young Women*, c1920s. Toned vintage silver gelatin photograph, signed in ink on image lower right, title and photographer's name in label on frame verso, 38.4 x 31cm. *Framed*.

\$1,650

117. **Lewis Morley** (Brit./Aust., 1925-2013). *Christine Keeler*, 1963/1989. Silver gelatin photograph, titled "Christine '63", inscribed, signed and dated in pencil in lower margin, signed, dated and annotated in pencil verso, 45 x 34.8cm. *Cockling to upper portion. Framed*.

\$27,000

Inscription reads "For Rodney & Debra. Best wishes & fondest regards, in appreciation, Lewis, '98." Annotation reads "A special presentation print, printed on Argenta (stipple)." Provenance: Rodney Marks (Aust. comedian).

Extract from AGNSW: "One of the sixties most significant chroniclers, Lewis Morley is most known for his portraits of the celebrities and rising stars from this restless and radical period, such as his iconic image of Christine Keeler seated naked on a fake Arne Jacobsen chair. In a photographic career spanning some 50 years Morley's work has made important contributions to the genres of portraiture, theatre, reportage and fashion photography."

Another *Christine Keeler* recently sold at auction for \$33,000.



The presentation box, entitled *Lewis Morley: The Hidden Nude*, contains (1) *Lewis Morley: I To Eye*, T&G Publishing, Sydney, 2011. Hardcover book with dust jacket, 400 pages with over 270 duotoned and colour photographs; (2) Eight-page booklet entitled *Lewis Morley: The Hidden Nude* with text by Lewis Morley; and (3) One C-type photograph titled *Christine Keeler seated with chair*, printed on Fuji Crystal Archive Flex paper.

\$4,400



119. **Lewis Morley** (Brit./Aust., 1925-2013). *David Frost, London*, 1963/1989. Silver gelatin photograph, photographer's blind stamp on image lower right, signed in ink in lower margin, 35.3 x 26.6cm. *Framed*.

\$4,400

Variant image illustrated in *Lewis Morley: I to Eye*, 2011, p160.



120. **Lewis Morley** (Brit./Australian, 1925- 2013). [*Lloyd Rees*], c1984/1989. Silver gelatin photograph, inscribed "For Elisabeth, love Lewis" and signed in ink on image lower left to right, photographer's blind stamp on image lower right, 39.9 x 28.6cm. *Minor crinkles, slight scuffing to left edge*.

\$2,200

121. **Lewis Morley** (British/Aust., 1925-2013). *Lewis Morley With Millstone, Sydney*, 2006. Silver gelatin photograph, inscribed "Happy Birthday Rodney" in ink in lower margin, labels attached to frame below image and verso, one signed "Lewis [and] Pat" in ink, 11.3 x 8.6cm. *Framed*.

\$1,850

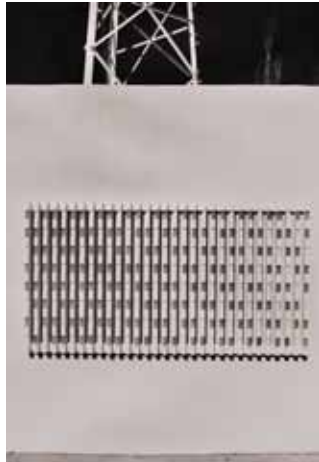
Labels read "Hidden assets. Liabilities better left concealed. (Source: Researched from *Contradictory*). Joint Effort. A labour of love from your Sept. and Oct. friends. Done without making a hash of it. Lewis [and] Pat." Provenance: Rodney Marks (Aust. comedian).

Variant crop illustrated in *Lewis Morley: I to Eye*, 2011, p163, with the text "The Profumo Affair created an intense media focus on a single photograph in Morley's catalogue, with numerous examples of unauthorised usage through extensive multi-media homage to the pose and style Morley found in the original Keeler shot. This self-portrait at 80 years old shows it still weighed heavily."





122. **Grant Mudford** (Aust., b.1944). [*Customer Will Call*], 1975. Vintage silver gelatin photograph, signed and dated in ink in lower margin, 49.5 x 34cm. *Minor cockling*. **\$2,850**



123. **Grant Mudford** (Aust., b.1944). [*Architectural Detail*], 1975. Vintage silver gelatin photograph, signed and dated in ink in lower margin, 50 x 33.7cm. **\$2,850**



124. **Grant Mudford** (Aust., b.1944). [*Brick Patches On Wall*], 1976. Vintage silver gelatin photograph, signed and dated in ink in lower margin, 49.3 x 34.3cm. *Minor cockling*. **\$2,850**



125. **Terry Naughton** (Aust., b.1941). *Dubbo Court House, Ceiling Detail*, 1981. Vintage silver gelatin photograph, signed in pencil on backing below image, annotated "199/10", titled, dated and signed in ink on backing verso, 29.3 x 29.1cm. *Laid down on original backing*. **\$880**

Provenance: Max Dupain estate. Held in AGNSW.



126. **Tim Page** (British/Aust., b.1944). *Duc Co, Special Forces Camp*, 1965/2000. Cibachrome, photographer's stamp, titled, dated and signed in pencil verso, 33.3 x 49.5cm. *Slight scuffing*. **\$3,300**

"Celebrated for his work as a freelance accredited press photographer in Vietnam and Cambodia during the 1960s, he [Tim Page] was wounded in action three times... During recovery [in the USA] he became closely involved with the Vietnam Veterans peace movement and worked as a caregiver for amputees, traumatically shocked and stressed young men. One of these men was Ron Kovic [former Marine Corps sergeant and author of *Born on the 4th of July*]..."

In the spring of 1970 Page learnt of the capture of his best friend, roommate and fellow photo-journalist Sean Flynn (son of the famous Hollywood actor Errol Flynn) in

Cambodia...This [eventually] led him to found the Indochina Media Memorial Foundation and was the genesis for the book *Requiem...*"
Ref. Shaun Filer/Tim Page website. Held in Griffith University Art Collection.



127. **Tim Page** (Brit./Aust., b.1944). *Prey Veng*, 1993/ 2004. Digital colour print, photographer's stamp, titled, signed and dated "May '93" in pencil verso, 30.9 x 46.7cm. *Crinkles to upper left and centre of image*. **\$2,850**



128. **Roslyn Poignant** (Aust., b.1927). *Axel Poignant*, 1969. Vintage silver gelatin photograph, initialled in pencil on image lower left, titled and signed in pencil with typed caption and date "Raiatea, 1969" verso, 13.5 x 9.8cm. *Discolouration to left portion of image, minor chips to edges.*

\$990

Academic, writer, anthropologist and curator Roslyn Poignant and husband Axel Poignant (1906-1986), a British-born photographer, travelled together extensively from the 1950s. Their trip to the Pacific in 1969 provided the research for two children's books, one about Raiatea in the Society Islands, Polynesia; the other about Papua New Guinea. Ref: British Museum.



129. **Herbert G. Ponting** (Brit., 1870-1935). *Birth Of An Iceberg*, 1911/1913. Vintage silver gelatin photograph, titled and annotated "24" in ink in unknown hand on accompanying "Fine Art Society" exhibition label, signed "Simpson" in pencil verso, 44.7 x 60.9cm. *Scratches to surface, some with retouching, creases, tears and silvering to edges.*

\$6,600

Label includes "This photograph is enlarged from a negative made by Mr. H.G. Ponting during the British Antarctic Expedition and is copyright in all countries. Sole agents: the Fine Art Society, 148, New Bond Street, London." Held in Scott Polar Research Institute, captioned as "Glacier breaking off the Cape Crozier Penguin Rookery. Jan 3rd 1911." Provenance: George Clarke Simpson.

130. **Herbert G. Ponting** (Brit., 1870-1935). *Face Of The Great Ice Barrier And Mount Terror*, 1911/1913. Vintage silver gelatin photograph, photographer's blind stamp in lower margin, titled and annotated "20" in ink in unknown hand on accompanying "Fine Art Society" exhibition label and signed "Simpson" in pencil on backing verso, 43.6 x 50.9cm. *Slight foxing, minor repairs and surface loss to centre of image, laid down on original backing.*



\$6,600

Label includes "This photograph is enlarged from a negative made by Mr. H.G. Ponting during the British Antarctic Expedition and is copyright in all countries. Sole agents: the Fine Art Society, 148, New Bond St, London." Held in the Scott Polar Research Institute as "The Barrier and Mount Terror, 2pm, Jan 3rd 1911." Provenance: George Clarke Simpson.

Sir George Clarke Simpson (1878-1965), was a British meteorologist and polar explorer who was a member of Scott's Antarctic Terra Nova Expedition team in 1910-1913. He constructed one of the continent's first weather stations.



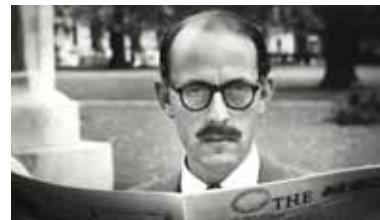
132. **David Potts** (Aust., 1926-2012). *Ian Grey, Author, London*, 1953/1970. Silver gelatin photograph, photographer's stamp, titled, dated and signed in ink verso, 20 x 34.6cm. *Small crinkle to image lower centre.*

Stamp includes "Photographer David Potts, 11/11-15 Gilbert St, Dover Heights, Syd., NSW 2030. Aust." Held in NGV. New Zealand-born Ian Grey (1918-1996) was a Russian historian. Ref: Wiki.

131. **David Potts** (Aust., 1926-2012). *Cat Show, Cruft's, Olympia, London*, 1953. Vintage silver gelatin photograph, two photographer's stamps, annotated "for *Observer*", titled, dated and signed in ink verso, 37.6 x 26.9cm. *Slight creases and chips to edges.*

\$4,400

One stamp reads "Photographer David Potts, 11/11-15 Gilbert St, Dover Heights, 2030. Aust. Tel: 371-7618."



\$1,850



133. **David Potts** (Aust., 1926-2012). *Henley On Thames, Oxfordshire. Annual Boat Race, Oxford And Cambridge*, 1953/1970. Silver gelatin photograph, annotated "for *The Observer*". Royal Henley, titled, dated and signed in ink verso, 35.5 x 25.1cm. *Slight silvering.*

\$1,850



134. **David Potts** (Aust., 1926-2012). *Buckingham Palace, Festival Of Britain, 1953/2000*. Silver gelatin photograph, titled, dated and signed in pencil verso, 34.6 x 22.6cm.

Held in AGNSW.

\$2,200



135. **David Potts** (Aust., 1926-2012). *Robert Hughes, Author, Critic, 1960*. Vintage silver gelatin photograph, copyright and photographer's stamps, dated, titled, annotated "for *Vogue*" and signed in ink and pencil verso, 29.9 x 22.6cm. *Slight scuffing*.

Held in NLA.

\$3,300

136. **David Potts** (Aust., 1926-2012). *Sun Potts, 2000*. Photogram, photographer's stamp, annotated "Sun print, Sydney", titled, dated and signed in ink verso, 50.5 x 40.5cm.

\$1,850

Stamp reads "Photographer David Potts, 11/11-15 Gilbert St, Dover Heights, Sydney, NSW 2030, Australia. 02-9371-7618." A photogram is a photographic image made without a camera by placing objects directly onto the surface of a light-sensitive material such as photographic paper and then exposing it to light.



137. **Philip Quirk** (Aust., b.1948). *St. Helier's Bay, Auckland, 1973/1995*. Silver gelatin photograph, dated "1973" and signed in ink in lower margin, titled, printing date "1995" and signed in pencil verso, 14.8 x 21.8cm. *Tear to left margin, old mount burn*.

\$1,850



138. **Philip Quirk** (Aust., b.1948). *St Leonards Hotel, Sydney, 1975/1976*. Vintage silver gelatin photograph, titled, dated "1975" and signed in ink in lower margin, annotated "Façade", titled, printing date "1976" and signed in ink and pencil verso, 16.3 x 24.2cm. *Minor soiling to right margin*.

\$1,650



139. **Philip Quirk** (Aust., b.1948). *The Goat [Geelong], 1979*. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, also signed in pencil verso, 16.1 x 24.2cm.

\$1,850

Held in AGNSW.



140. **Roger Scott** (Aust., b.1944). *Sports Ground, Sydney, 1971/1974*. Vintage silver gelatin photograph, signed, titled, dated and annotated "3046" in pencil verso, 22.6 x 33.6cm. *Minor creases and foxing to margins.*

\$1,650



141. **Roger Scott** (Aust., b.1944). *The Rocks, Sydney, 1972/1975*. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 22.2 x 33.3cm.

\$1,650

Illustrated in *Roger Scott: Off the Street, Chapter & Verse, 2001, p87*, listed as "Pub Crawl, The Rocks, Sydney, 1971."



144. **Roger Scott** (Aust., b.1944). *Sydney Opera House [Tanker With Attendant], 1986*. Vintage silver gelatin photograph, titled, dated, and signed in pencil verso, 18.3 x 27.2cm.

\$1,650

Illustrated in *Roger Scott: Off the Street, Chapter & Verse, 2001, p98*.



142. **Roger Scott** (Aust., b.1944). *Manly Fun Pier, 1980*. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 40.1 x 26.5cm.

\$1,650



143. **Roger Scott** (Aust., b.1944). *Clovelly Beach, Sydney, 1981/2001*. Selenium-toned silver gelatin photograph, signed in ink in lower margin, titled, dated and annotated "selenium toned" in ink verso, 23.2 x 35.1cm.

\$1,650

Illustrated in *Roger Scott: Off the Street, Chapter & Verse, 2001, p117*.

145. **Wolfgang Sievers** (German/Australian, 1913-2007). *Old Frankfurt Before Its Destruction In WWII, 1937*. Vintage silver gelatin photograph, photographer's stamp, titled, signed and dated in pencil verso, 21.7 x 19.3cm. *Minor silvering to image upper left.*

\$5,500

Stamp includes "Wolfgang Sievers Photographer, 52 Edward St., Sandringham, Tel: (03) 598 4602. Melb., Aust." Held in AGNSW.

This image was taken a year before Sievers left Germany to come to Australia.





146. **Wolfgang Sievers** (German/Aust., 1913-2007). *Wine Industry, Barossa Valley, South Australia [Orlando, Seppeltsfield And Penfolds]*, 1958-1966. Group of 12 vintage silver gelatin photographs, all with photographer's stamp and negative number in pencil or ink verso, one image is titled and dated in pencil verso, sizes range from 15.7 x 21cm to 24.9 x 20cm. *Slight scuffing and creasing to some images, two with small missing portions to upper right corner of image or margin.*

The group **\$9,900**

Held in NLA, listed with titles (1) Colin Gramp of C.G. Gramp and Sons; (2) Wine making machinery; (3) Gramp's Orlando grape harvest; (4) Grape fermentation in open metallic vats; (5 & 6) Mr Harold Pfeiffer testing wine at Gramp's Orlando Winery I and II; (7) Wine is redistributed from fermentation vats to wooden barrels; (8) Gramp Orlando grape harvest near Rowland Flat; (9) Seppelt's Wineries; (10) Seppelt Winery, Seppeltsfield; (11) Grapes fermenting in metal vats; and (12) Penfolds' champagne cellars, Auldana.



147. **Wolfgang Sievers** (German/Aust., 1913-2007). *Copper*, c1960s. Vintage silver gelatin photograph, copyright and photographer's stamp, annotated "EC 3095 EA" and titled in pencil verso, 24.5 x 19.3cm.

\$4,400

Photographer's stamp reads "Wolfgang Sievers Photographer, 9 Collins St, Melbourne. C.1. Tel: 63-4023."

148. **Wolfgang Sievers** (German/Aust., 1913-2007). *[Operating Equipment At Vickers Ruwolt, Melbourne]*, 1962. Vintage silver gelatin photograph, photographer's stamp, annotated, dated and signed in ink and pencil verso, 19 x 24.8cm.

\$4,400

Stamp reads "Wolfgang Sievers Photographer, 9 Collins St, Melb. C.1. 63-4023." Annotation includes "1962 archival print of 3249-C. Vicker's Ruwolt, Melbourne."



149. **Wolfgang Sievers** (German/Aust., 1913-2007). *Detail Of The Left Section Of The Mural By Wolfgang Sievers At The Victorian Chamber Of Manufacturers, Melbourne, Victoria*, 1965. Vintage silver gelatin photograph, annotated "R3573D" in pencil with photographer's stamp verso, 25.2 x 15.8cm.

\$4,400

Stamp reads "Wolfgang Sievers Photographer, 9 Collins St, Melbourne. C.1. 63-4023." Image shows half (left side) of Sievers' composite mural at the Victorian Chamber of Manufacturers, 370 St Kilda Road. Held in NLA.



150. **Wolfgang Sievers** (German/Aust., 1913-2007). *Centreway, Collins St, Melbourne*, 1967. C-type photograph, photographer's stamp with annotation "EC 3905 EN" in ink verso, 25.9 x 20.5cm.

\$4,400

Stamp reads "Wolfgang Sievers Photographer, 52 Edward St, Sandringham, 3191. Tel: (03) 598 4602. Melbourne, Australia." Held in NLA.



151. **Wolfgang Sievers** (German/Australian, 1913-2007). *Draughtsman At Marweight Engineering, Burnley, Melbourne*, 1968. Vintage silver gelatin photograph, photographer's stamp with annotation "3996M Marweight" and dated in pencil verso, 19.9 x 24.8cm. *Slight scuffing to upper left of image, creased edges.*

\$4,400

Stamp reads "Wolfgang Sievers Photographer, 52 Edward St, Sandringham, 3191. Tel: (03) 598 4602. Melbourne, Australia." Held in AGNSW.

152. **Heide Smith** (German/Aust., b.1937). *Pompeii*, 1962/2013. Digital colour print from negative-based image, titled, dated and signed in ink in lower margin, titled, signed, dated and annotated "2 negatives" in ink verso, 30.7 x 30.7cm.

\$1,100



153. **Robin Smith** (NZ/Australian, b.1927). *Skiers Descending From Head Of Fox Glacier, New Zealand*, 1957/2014. Digital print from negative-based image, annotated "3771", titled, dated and signed in ink verso, 38.1 x 29.4cm. *Minor indentation to image lower right.*

\$1,100



154. **Robin Smith** (NZ/Aust., b.1927). *Portfolio: A Survey Of 57 Years Of Photography, 1958-2015*. Collection of 50 digital colour prints from negative based images, all annotated, titled, dated and signed in ink verso, sizes range from 23.4 x 38.2cm to 38.4 x 30.4cm.

This collection consists of 50 of Smith's best photographs from his vast collection, providing an Australian and international survey of the fascinating places and people he encountered during his long career of 57 years. An intrepid traveller, who at times took great risks, Smith visited over 53 countries and every continent, including Antarctica. A detailed list is available upon request.



From a farming background on a New Zealand sheep station, Smith initially had an interest in commercial art and journalism before discovering photography as a means of illustrating his articles. This led to commercial studios in New Zealand and Australia. Since 1955 Smith has had 26 books published. Smith's *Australia in Colour*, published in 1963, sold over 150,000 copies, making it one of the most successful Australian publications of its kind at that time.

155. **Robin Smith** (NZ/Aust., b.1927). *Rosaleen Norton, Kings Cross [Holding Cat]*, 1963/2014. Colour digital print from negative-based image, annotated "RVFS 3949", titled, dated and signed in ink verso, 30.7 x 46.2cm.

\$1,100

Image shows occultist and artist Rosaleen Norton (1917-1979), aka "The Witch of Kings Cross", in a café with an exhibition of her paintings.



The collection **\$44,000**



156. **Robin Smith** (NZ/Aust., b.1927). *An Overly Affectionate Corella, Western Australia*, 1969/2014. Digital print from negative-based image, negative number "07603", titled, dated and signed in ink verso, 27.8 x 28cm.

\$1,100



158. **Henry Talbot** (Aust., 1920-1999). *Unknown Model For "Vogue", Fiji*, 1967. Vintage silver gelatin photograph, titled, dated and signed in ink verso, 42.7 x 32.1cm. *Creases to image upper right and lower left, strikethrough from signature to image lower right, minor foxing.*

\$2,200



157. **Henry Talbot** (Aust., 1920-1999). *Fashion Illustration For "Fibremakers"*, 1967. Vintage silver gelatin photograph, titled, dated, annotated and signed in pencil verso, 29.3 x 24.4cm. *Crinkles to edges, creases to upper centre and lower left corner.*

\$2,850

Annotation reads "Model: Maggie Eckhardt photographed at oil refinery, Melbourne. Series for Pacific Photographic Fair. Series received [the] Award of Distinction."

159. **Henry Talbot** (Aust., 1920-1999). *Judy O'Connell In Paris*, 1967/1991. Silver gelatin photograph, titled, annotated "Cardin", signed and erroneously dated "1964" in pencil in lower margin, captioned "Paris", signed and dated "1991" in pencil on mount below image, 28.5 x 29cm. *Some dents to left side of image, soiling to lower margin.*

\$2,850

"Talbot's fashion photographs were taken both in Australia and overseas. One series was shot in Hong Kong and Asia in 1960, and another project in Paris for the Australian Wool Bureau in 1967, where Talbot caught up with two Australian models, Penny Pardey and Judy O'Connell while they were working as house models with Pierre Cardin. [Talbot photographed]...Pardey in a hot pink minidress alongside a scooter and O'Connell in a striped Pierre Cardin mini-coat on the back streets of Paris." Ref: Powerhouse Museum.



160. **Henry Talbot** (Aust., 1920-1999). *Joanne Barrett Studio Shot, Melbourne*, 1970. Vintage silver gelatin photograph, titled, signed and dated in ink verso, 42.6 x 30.6cm.

\$2,650

Joanne Barrett was Australia's Miss Universe entrant in 1969, placing as 2nd runner up. Ref: Wiki.



161. **Mark Tedeschi** (Aust., b.1952). *He's My Brother. Lane-way Inside "The Block", Eveleigh Street, Redfern*, 1989/2009. Silver gelatin photograph, signed and dated in ink in lower margin, titled and dated in ink verso, 31.8 x 47cm.

\$990



162. **George Tice** (American, b.1938). *Two Amish Boys*, 1962. Vintage silver gelatin photograph, signed in pencil on backing below image, 24 x 19cm. *Laid down on backing.*

\$1,850

From *The Amish Portfolio* (1968). Held in Art Institute of Chicago.



163. **Craig Tuffin** (Aust., b.1969). *Man With Bag Leaving Studio*, 2014. Ambrotype on acrylic, incised signature and date verso, 25.2 x 25.2cm. *Mounted in acrylic shadowbox with activated charcoal and Tru Vue museum glass. Framed.*

\$3,900

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



164. **Craig Tuffin** (Aust., b.1969). *Sub (Yahna Ganga)*, 2014. Unique tintype on aluminium, incised signature and date verso, 20.1 x 25.2cm. *Mounted in acrylic shadowbox with activated charcoal and Tru Vue museum glass. Framed.*

\$3,500

Yahna ganga is from the Bundjalung language and translates "to sit or sit down", and "to hear; to think; to understand." Ref: Craig Tuffin.

165. **Ingeborg Tyssen** (Australian, 1945-2002). [*Dog And Child At Gate*], c1975. Vintage silver gelatin photograph, signed with "South Yarra, Victoria" address in ink verso, 16.2 x 24.1cm. *Crease to upper right corner of image.*

\$2,200



166. **Melvin Vaniman** (American, 1866-1912). *Queenstown And Lake Wakatipu*, 1902. Platinum photograph, panorama, annotated "protected [copyright]", dated "7.21.02" with photographer's line in negative lower right, 38 x 116.3cm. *Repaired tears and missing portions lower left and right. Laid down on acid-free paper.*

\$4,850

Photographer's line reads "Melvin Vaniman, San Francisco." Shows a view from Arthur's Point.

Melvin Vaniman (1866-1912) was an American photographer, adventurer and businessman who specialized in panoramic images taken from heights. Vaniman's photographic career began in Hawaii in 1901 and ended in 1904. He spent over a year photographing Australia and New Zealand on behalf of the Oceanic Steamship Company, creating promotional images for the company. During this time the New Zealand Government also commissioned some panoramic images. Ref: Tierney, *Melvin Vaniman*, 2000, p62; Wiki. Held in Canterbury Museum, NZ.

167. **Greg Weight** (Aust., b.1946). *Travelling North*, 1978. Vintage silver gelatin photograph, titled, dated and signed in pencil on backing below image and verso, 20.9 x 30.9cm. *Laid down on original backing.*

\$2,200

