Australian Art

COLLECTORS' LIST No. 183, 2016

Australian Art

On exhibition from Wed., **6 July** to Sat., **26 August**.
All items will be illustrated on our website from **22 July**.
Prices are in Australian dollars and include GST. Exch. rates as at time of printing: AUD $1.00 = USD $0.74¢; UK £0.52p

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

NB: Artists' birth and death dates in this list are based on currently available references and information from institutions, which can vary.

Cover: Stan de Teliga. *[Sailing]*, 1958. Watercolour, signed and dated, #42, p9.

Next list:
International Art

ANZAAB MELBOURNE RARE BOOK FAIR

The Josef Lebovic Gallery will be exhibiting again at the ANZAAB Rare Book Fair being held at Wilson Hall, University of Melbourne from Fri., 22 to Sun., 24 July, 2016.

Diego Rivera. *Frida Kahlo*, 1930. Lithograph, signed and dated.

1. **Anon**. *[Gnome Fairies]*, c1920s. Gouache with ink, partially obscured initials "A.J.[?]" in gouache lower right, 21.6 x 17.9cm. *Laid down on original backing.*

$**1,350**

In the style of Ida Rentoul Outhwaite (Aust., 1888-1960).

2. **John Baird** (Aust., 1902-c1988). *[Young Woman]*, c1930. Pencil drawing, signed lower right, 30 x 7cm (image).

$**880**

Painter and cartoonist John Baird was a foundation member of the Society of Australian Black and White Artists. Baird became known for his oil paintings, especially for his portrait of 'Model of the Year' Patricia "Bambi" Tuckwell in 1946. Ref: DAAO.

3. **H. Neville Barker** (Aust., b. c1892-?). *Grey Cloak*, 1933. Watercolour with pencil, signed and dated in ink lower right, titled in pencil below image, 35.4 x 19.6cm. *Minor stains to image, pinholes, tears and stains to margins.*

$**990**

Under "Personals" in the *Sydney Morning Herald* on 29 June 1936 a classified reads "Mr H. Neville Barker, an artist, who held an exhibition of watercolours and etchings at the Rubery Bennett Gallery last year, left Sydney on Saturday for Shanghai by the *Kitano Maru*. He will remain in China for an indefinite period."

4. **D.H. Batchen** (Aust., 1850-1916). *Sketch Of [A.J.] Fischer, Artist*, 1905. Painted plaster plaque, title, signature and date "Dec. 1905" incised lower left, 39.1 x 28.7 x 2.7cm. *Repaired crack across upper portion, paint loss to centre. Mounted to original frame.*

$2,200

Amandus Julius Fischer (Aust., 1859-1948) was a Federation-era Sydney magazine and newspaper cartoonist, painter and book illustrator. Ref: DAAO.

7. **Merric Boyd** (Aust., 1888-1959). *Black [Gum Tree]*, 1949. Coloured pencil with graphite, titled, signed and dated lower centre to right, 21.1 x 30.3cm. *Trimmed lower edge, minor foxing centre left and lower right.*

$1,350

Australia's first studio potter William Merric Boyd also produced a large body of drawings often showing his strong imagery of trees.

5. **Cecil W. Bostock** (Aust., 1884-1939). *Landscape, Port Macquarie [NSW]*, 1927. Pencil drawing, titled, signed and dated lower left to right, 22.6 x 33.8cm. *Paper remnants to left edge, slight surface loss lower centre.*

$990

An important and influential early Australian photographer, Cecil Bostock was also a highly regarded illustrator, bookbinder and carpenter. Ref: Photo-web.

8. **Horace Brodzky** (Aust., 1885-1969). *New York [Portrait Of A Man]*, 1917. Ink drawing, signed, dated and titled lower left and centre, 21.6 x 15.4cm. *Repaired tears and missing portions to edges, old mount burn. Laid down on acid-free paper.*

$1,850

Horace Ascher Brodzky was an Australian-born artist and writer, who worked mainly in London and New York. He was an early exponent of linocuts, as well as a talented painter. He collaborated with well-known contemporaries including Henri Gaudier-Brzeska, Mark Gertler, and members of the Vorticism movement, a short-lived British modernist group of artists and poets. Ref: Wiki.

6. **Arthur Boyd** (Aust., 1920-1999). *Falling Figure With Beast's Head*, c1962-1963. Etching with aquatint, edition of "25" and signed in pencil in lower margin, 34.9 x 40.1cm. *Minor rubbing to image centre left.*

$1,650

Held in AGNSW.

9. **Horace Brodzky** (Aust., 1885-1969). *[Woman Sewing]*, 1926. Watercolour, signed and dated lower left, 22.7 x 19.5cm. *Pinholes, minor stain to upper left margin, old mount burn.*

$1,650

10. **Horace Brodzky** (Aust., 1885-1969). *[Woman On Subway]*, c1930s. Pencil with white highlight, signed upper right, 12.5 x 10.8cm.

$**1,350**

11. **Horace Brodzky** (Aust., 1885-1969). *Two Boys*, 1933. Ink drawing, titled, signed and dated lower left to right, 8.4 x 17.2cm. *Slight stains to image upper and lower centre, old mount burn.*

$**1,350**

12. **Horace Brodzky** (Australian, 1885-1969). *Harlesden, NW10 [London]*, 1934. Ink drawing, signed, dated and titled lower left to right, 41.8 x 25.2cm. *Pinholes and minor missing portions below image, old mount burn.*

$**1,850**

13. **Horace Brodzky** (Aust., 1885-1969). *[Portrait Of A Woman]*, 1936. Ink drawing, signed and dated lower left, 24 x 21cm. *Old mount burn.*

$**1,850**

14. **Horace Brodzky** (Aust., 1885-1969). *[Nude Study]*, 1944. Sanguine drawing, signed and dated in pencil lower right, 25.5 x 21cm. *Slight foxing.*

$**1,850**

15. **Horace Brodzky** (Aust., 1885-1969). *[Woman Breastfeeding]*, 1951. Oil on canvas, signed and dated lower left and verso, 29.5 x 24.5cm. *Minor paint loss to image upper centre.*

$**2,950**

16. **Ailsa Lee Brown** (Aust., 1898-1943). *Waiting*, 1933. Linocut, title, medium and artist's name printed below image, text verso, 17 x 13.5cm. *Staple marks to left edge of margin.*
$880

Published in *Manuscripts*, no. 4, 1933, p19.

17. **Sue Buckley** (Aust., 1911-1986). *Soldier Ants*, 1961. Linocut, editioned 14/25, titled, signed and dated in pencil in lower margin, 48.6 x 33.8cm. *Reinforced cracks to image and edges of margins with printing smudges, old mount burn.*
$990

Held in NGA; AGNSW.

Perth-born Sue Buckley studied in Sydney with Desiderius Orban and exhibited her work from the 1940s. In 1956 she produced her first woodcuts and linocuts. An early teacher of lithography in Sydney, Buckley helped to establish the Workshop Arts Centre in Willoughby in the 1950s, and was also a founding member of the Sydney Printmakers group, which has been exhibiting since 1961. Ref: AGNSW.

18. *Attrib*. **May Butler-George** (Aust., 1881-1973). *[Harbour Foreshore, Sydney]*, c1930s. Pastel with pencil, 26.5 x 27.5cm. *Missing portions, tears, pinholes and insect damage to margins and edges of image, minor foxing.*
$990

Possibly Mosman Bay. Provenance: artist's estate.

Born in Gippsland, Victoria, painter and sculptor May Butler-George was a popular miniature portrait painter of aristocrats and other eminent people in the UK prior to WWI. She is best known for her two bronze relief panels for the Second Division AIF Memorial at Mont St Quentin, France (WWI). When she returned to Australia she exhibited widely in NSW and Victoria. Ref: DAAO.

19. *Attrib*. **May Butler-George** (Aust., 1881-1973). *[Bushscape, Victoria]*, c1930s. Watercolour, 30.7 x 25.3cm. *Pinholes, slight surface loss and missing portions to edges.*
$1,250

Provenance: artist's estate.

20. **Nutter Buzacott** (Aust., 1905-1976). *[Pelicans]*, c1940s. Watercolour with crayons, signed in ink lower right, 26.3 x 38.5cm.
$1,250

Born in Perth, Nutter Buzacott worked with James Flett and Mervyn Wallis at Patons Advertising Company in Melbourne during the 1930s. Prior to this Buzacott had experimented with linocuts, lithographs and etchings. In 1936 he studied at Colarossi's in Paris and then the Grosvenor School in London. He was greatly influenced by the wood-engravings of Iain MacNab. Ref: NGA.

21. **Harold Byrne** (Aust., 1899-1966). *Wet Evening [State Library, NSW]*, c1930s. Watercolour with pencil and white highlight, signed and titled in pencil lower left to right, 22.6 x 30cm. *Minor paper remnants and stains to upper edge of image.*
$990

The statue of Matthew Flinders, seen on the right, was moved to the Macquarie Street side of the library in the 1990s.

Printmaker, illustrator and teacher, Harold Byrne had an exhibition of his work at the Industrial Arts Society's Gallery in Sydney in 1937. His art is represented in Australian collections including the National Gallery of Australia and the Baillieu Library (University of Melbourne). Ref: NLA.

22. **Harold Byrne** (Australian, 1899-1966). *Winter, Franklin Square (Hobart)*, c1932. Pencil drawing, titled and signed in pencil below image, 20.5 x 17.9cm. *Pinholes, soiling and foxing to margins, slight stains to upper and lower portions of image.*

$770

This drawing was most likely a study for an etching for the 1932 publication *Hobart: Eight etchings in facsimile* by Charles Robinson and Harold Byrne. Ref: NLA.

23. **Drago Cherina** (Croatian/Aust., b.1949). *[Kerry Packer]*, c1975. Bronze bust, signature incised verso, 32.5 x 25.1 x 15.6cm.

$3,300

Provenance: Artist's agent.

This work was most likely commissioned around 1975, when Cherina was in Australia, creating a bust of Prime Minister Gough Whitlam.

24. **John Colbourn** (Aust., 1910-1945). *Boatman*, c1940s. Colour linocut, titled, editioned 5/75 and signed in pencil in lower margin, 17.1 x 14.8cm. *Slight foxing overall.*

$1,350

Born in Ballarat, Colbourn studied at Melbourne University where he gained his Bachelor of Architecture. In 1942 he exhibited 33 linocuts in a joint exhibition with Klytie Pate at Kosminsky Galleries in Melbourne. His linocuts were described as "accomplished and well-drawn" in an article reviewing an exhibition at the Margaret Maclean Gallery, Collins Street, Melbourne. He was also a keen photographer. Ref: Roger Butler, *Melbourne Woodcuts & Linocuts*, 1981; *The Argus*, 3 Dec. 1936.
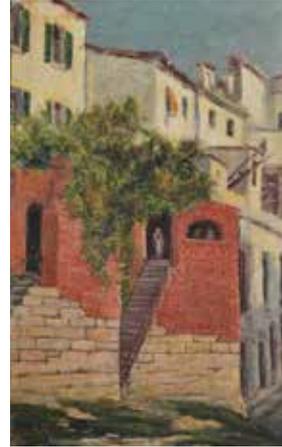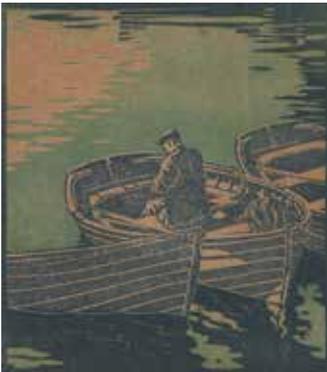
25. **George Collingridge** (Brit./Aust., 1847-1931). *Cumberland Street, Sydney [The Rocks]*, 1880. Oil on board, signed lower right, titled, dated and signed in ink verso, 24 x 15.5cm. *Framed.*

$1,850

European-trained George Alphonse Collingridge de Tourcey was a prominent wood engraver, painter, teacher and historian. Along with his brother, Arthur, he co-founded the Royal Art Society of NSW in 1880, and the short-lived *Australian Art*, the country's first journal devoted to art, in 1888. Ref: ADB.

26. **Albert Collins** (Aust., 1883-1951). *[View Through The Trees]*, 1944. Watercolour, signed and dated lower right, 29 x 21.4cm.

$990

27. **Charles Conder** (Aust., 1868-1909). *[Salamander And The Gates of Hell]*, c1900. Crayon and pencil drawing, 20 x 25cm (paper). *Minor soiling, old mount burn, laid down on old backing.*

$3,650

There are many legends connecting the salamander to fire, possibly due to the tendency of salamanders to live inside rotting logs. When placed into a fire, the salamander would attempt to escape from the log, contributing to the belief that they were created from flames. Ref: Wiki.

28. **Charles Conder** (Australian, 1868-1909). *[Marianne, Pierrot And Moor]*, c1900. Crayon drawing, 21 x 26.1cm (paper). *Slight soiling including fingerprint lower right, repaired minor tear upper left, laid down on old backing.*

$3,650

A possible study for *commedia dell'arte*, a theatrical art form based on traditional characters wearing masks in improvised comic scenarios. It began in Italy in the 16th century with street performers, who eventually teamed up with actors. Ref: Wiki.

31. **Sybil Craig** (Aust., 1901-1989). *[Houses Along Port Phillip Bay]*, 1940. Watercolour, charcoal and pencil with accompanying pencil study which includes marginalia lower left, the painting is signed and dated in pencil lower left and annotated in ink verso, 33.8 x 42cm (paper) and 33.9 x 42.2cm. *Each with minor stains and foxing, study with minor perforation upper left.*

The pair $2,200

The annotation, which reads "30 Hollywood [*sic*] St, Hampton", is most likely referencing Holyrood Street in Hampton, Victoria, situated on Port Phillip Bay.

29. **Noel Counihan** (Aust., 1913-1986). *["Oust Menzies" Campaign]*, c1953. Ink and wash with coloured pencil, signed in image lower left, and publishing annotation "*Guardian*, 35cms" in unknown hand in pencil in lower margin, 25.3 x 26cm. *Repaired minor tears and stains to margins.*

$1,100

Captions include "'Out Menzies' committee, join here" and "See! Happy, laughing faces, gay and confident, and my name everywhere!! Menzies." Ref: ANU.

30. **Noel Counihan** (Aust., 1913-1986). *Albert Namatjira*, 1959. Linocut, signed and dated in pencil in lower margin, 51.1 x 23.2cm.

$4,400

When artist Albert Namatjira died in 1959 of heart failure, Counihan created this linocut, showing the artist crucified. Later Counihan stated "He was a man between two cultures, and I respected him very much. I felt that something should be done about his tragic end, so I did a sort of a crucifixion figure, with Namatjira crucified." This image was published in *The Guardian* in 1959 to illustrate an article by Counihan in which he challenged the treatment of Aboriginal Australians. Ref: Rockhampton Art Gallery.

32. **Ray Crooke** (Aust., 1922-2015). *[Pensive Woman]*, c1970s. Charcoal drawing, signed in pencil lower centre, 23.5 x 18cm. *Minor discolouration.*

$1,850

33. **Robert Emerson Curtis** (Aust., 1898-1996). *[Sydney Royal Easter Show]*, 1930. Pair of pencil drawings, each initialled, captioned and dated lower right, 16.5 x 25.9cm and 24.8 x 18.9cm. *Trimmed margins.*

The pair $1,850

Captions read "On the Sydney Show Ground, Easter" and "Looking towards the grand stand, Sydney Show Ground."

34.   **Robert Emerson Curtis** (Aust., 1898-1996). *Rough Sketch Showing Proposed Mural For Royal Sydney Yacht Squadron*, c1930s. Watercolour with pencil and gouache, annotated "scale 1 [inch] = 1 foot", titled and signed in pencil lower left to right, 31 x 36cm. *Slight creases, minor foxing overall.*

$**1,650**

35.   **Robert Emerson Curtis** (Australian, 1898-1996). *[Central Station, Sydney]*, 1933. Pair of pencil drawings, one with ink, each captioned, dated and initialled in pencil lower right, 23.2 x 20.3cm and 25.9 x 20.3cm (paper). *Minor creases.*

The pair $**1,650**

Captions read "Central Railway Station" and "Central Station Tower, Sydney."

36.   **Robert Emerson Curtis** (Aust., 1898-1996). *Mural Design For Atlantic Oil, Sydney*, 1937-1939. Consisting of two pencil drawings on tracing paper and one oil on paper, each pencil drawing initialled, dated and titled below image, oil painting dated and signed in pencil verso, sizes range from 13.1 x 16.6cm to 18.8 x 18.7cm. *Minor foxing.*

The group $**2,950**

The Atlantic Union Oil Company came to Australia in 1927 and opened two terminals - one at Balmain (NSW) and one at Spotswood (Victoria).

Atlantic Union's first product, "Union Motor Spirit" was endorsed by pioneer Australian aviator Charles Kingsford-Smith who used their products on all his famous flights. Kingsford-Smith helped to rapidly elevate the company from an unknown to a strong player in the highly competitive petroleum market. In 1933, the Atlantic Union Oil Company was taken over by Standard Oil (New Jersey), later to become Exxon. Ref: Exxon/Mobil.

37.   **Robert Emerson Curtis** (Aust., 1898-1996). *[Wharfies Loading Supplies Onto A Ship]*, c1940s. Pencil drawing, signed lower left, 35 x 24.8cm. *Slight foxing overall.*

$**990**

38.   **Robert Emerson Curtis** (Aust., 1898-1996). *Miner, Broken Hill*, 1952. Pencil drawing, signed, titled and dated lower left, 34 x 28cm. *Slight foxing.*

$**990**

This drawing was most likely a study for the illustrations in the book by Curtis, *Broken Hill, Australia, a folio of drawings*, which was published in 1952.

39.   **Robert Emerson Curtis** (Aust., 1898-1996). *[Construction Worker Resting, Sydney Opera House]*, 1966-1967. Pencil drawing, dated lower right, 27.5 x 36.4cm. *Minor creases, tears to right edge and stains to lower portion.*

$**990**

Provenance: artist's estate.

The Sydney Opera House Trust commissioned Robert Emerson Curtis to illustrate, stage by stage, the erection of the Sydney Opera House. Some of his images are illustrated in his 1967 book, *A Vision Takes Form: A graphic record of the building of the Sydney Opera House during Stages 1 and 2.*

40.   **Robert Emerson Curtis** (Aust., 1898-1996). *[University Of NSW Sketches]*, 1979. Three crayon drawings, two signed, one initialled, each dated and captioned in pencil or crayon lower right or verso, sizes range from 27.8 x 23.7cm to 34 x 48.1cm. *Minor foxing, old folds and minor tears to lower edge of one image, one with paint discolouration to lower portion, slight creases overall.*

The group $**1,850**

Captions read **(1)** Sketch for the library building and garden park fountain, UNSW; **(2)** Second sketch for library and garden forecourt, Uni. NSW; and **(3)** The Clancy Building and Hall, Uni. of NSW.

41.   **Roy Dalgarno** (Aust., 1910-2001). *Miners In Broken Hill*, 1947. Ink and wash study, titled, signed and dated lower left to right, artist's annotations throughout, 25 x 32.8cm. *Minor foxing and creases overall.*

$**1,100**

42.   **Stan de Teliga** (Aust., 1924-1998). *[Sailing]*, 1958. Watercolour with ink, signed and dated in ink lower right, 27.6 x 37.8cm. *Minor tear to image lower right. Framed.* $**2,450**

Polish-born artist and teacher Stan de Teliga studied at Sydney's National Art School and later taught art there, as well as at the University of Sydney, Alexander Mackie College and the City Art Institute. He managed a number of art galleries including the Tasmanian Museum and Art Gallery and the Blaxland Gallery in Sydney. His work is represented in state and regional galleries. Ref: NPG.

43.   **Stan de Teliga** (Australian, 1924-1998). *[Construction Site]*, 1958. Watercolour with ink, signed and dated in ink lower right, 39 x 28.5cm. *Minor foxing, glue and paper remnants to lower edge.*

$**1,950**

44.   **Stan de Teliga** (Australian, 1924-1998). *[Gladiator]*, 1959. Watercolour with ink, signed and dated in ink lower right, 39.9 x 29.2cm. *Paper remnants to left edge.*

$**1,850**

45.   **Cyril Dillon** (Aust., 1883-1974). *[Portrait Of Aboriginal Woman]*, c1921. Etching, signed in pencil in lower margin, 17.8 x 14.4cm. *Repaired tears and missing portions to margins. Laid down on acid-free tissue.*

$**990**

46. **Russell Drysdale** (Aust., 1912-1981). *Old Dan*, 1964. Lithograph, titled, editioned 67/75, signed and dated in pencil below image, 69.4 x 49cm. *Minor stains upper right. Framed.*

$**2,850**

Held in Art Gallery of South Australia.

48. **Brian Dunlop** (Aust., 1938-2009). *Vee*, 1960. Crayon, titled upper right, signed and dated in ink lower left, 25.2 x 18.6cm (paper).

$**990**

47. **Douglas Dundas** (Aust., 1900-1981). *After* **Auguste Renoir** (French, 1841-1919). *[Susannah]*, c1936. Oil on canvas, signed in pencil on stretcher verso, 59.6 x 49.7cm. *Slight scuffing and paint loss. Framed.*

$**2,650**

Provenance: Dundas and Thornhill estate.

The image seems to be have been inspired by one of the figures in Renoir's 1917 painting depicting two bathers. Ref: Athenaeum (USA).

Renoir's model may have been artist Marie-Clémentine Valadon, who was nicknamed "Suzanne" by Toulouse-Lautrec after the biblical story of Susanna and the Elders.

See also item 160 for the same subject by Dorothy Thornhill, Dundas' wife.

49. **Cedric Emanuel** (Aust., 1906-1995). *Bare Island Fort, Botany Bay*, 1970. Pencil drawing, titled and signed lower right, 20.2 x 25.5cm. *Old tape remnants to upper edge, minor surface loss and creases to corners.*

$**990**

Illustrated in Emanuel, *Historic Sydney: drawings and notes,* 1970, p65, with the comment "Bare Island stands as one of the rare examples of fortress architecture in Australia."

In 1885 British colonists thought an invasion by Russia was imminent. Subsequently, they built the Bare Island Fort to protect Botany Bay (then known as 'Sydney's back door'). Ref: National Parks, NSW.

50. **Adrian Feint** (Aust., 1894-1971). *[The Party Is Over]*, 1920. Ink and wash, signed and dated upper left, 30.5 x 27.8cm. *Slight foxing overall, surface loss, rubbing and stains to margins, old mount burn.*

$**1,950**

Very early, detailed work by Feint.

51. **Adrian Feint** (Aust., 1894-1971). *[Woman Making An Offering To Dionysus],* 1920. Ink drawing, signed and dated upper right, 21.4 x 21cm. *Minor foxing and surface loss, old mount burn.*

$**1,650**

52. Adrian Feint (Australian, 1894-1971). *Original Artwork For Society Of Artists Catalogue*, 1945. Gouache with pencil, booklet format, dated upper centre and signed in gouache lower right, 14.3 x 10.9cm. *Slight stains overall.*

$**1,250**

Publishing colour swatch attached to inside cover.

53. George Finey (Aust., 1895-1987). *[Caricatures]*, c1930s. Seven crayon drawings, each signed upper or lower right, one titled "Mr Farr-A-Loft" in pencil below image, sizes range from 26.7 x 20cm to 28.3 x 22.8cm. *Each with stains and missing portions to edges not affecting image, some with minor tears in image, slight soiling overall.*

The group $**5,500**

These drawings were created during the most important period of Finey's career. His work was so popular that in June 1931 a special issue of *Art in Australia* was devoted to his caricatures.

54. Michael Fitzjames (Aust., b.1948). *Nature Morte*, 1976. Coloured and graphite pencil drawing, titled centre right, signed and dated lower left, 27.3 x 28.3cm. *Minor foxing to upper right portion, old mount burn.*

$**990**

55. John Richard Flanagan (Aust., 1895-1964). *Student Of Poison*, c1920s. Ink and wash, signed lower left, titled in pencil with trimmed publishing stamp verso, 47.4 x 47.4cm (paper). *Slight soiling throughout, paper remnants to edges, trimmed margins.*

$**1,650**

Most likely an illustration for a Conan Doyle serial in the American magazine *Collier's,* founded in 1888. Ref: Wiki.

A Sydney-born illustrator and cartoonist, Flanagan studied at the Royal Art Society of NSW. In 1916 he left Australia to work in the USA, becoming well-known for his illustrations in several publications including *Collier's,* and *Cosmopolitan*. Ref: DAAO.

56. James Flett (Aust., 1906-1986). *The Old Captain*, 1929. Colour linocut, initialled in block lower left, signed, editioned 23/25 and titled in pencil in lower margin, 21.6 x 18.3cm. *Minor paper loss to left edge of image.*

$**1,100**

Portrait of Flett's grandfather. Illustrated in Butler, *A Survey of Australian Relief Prints 1900-1950*, p44. Held in Castlemaine Art Gallery.

57. James Flett (Aust., 1906-1986). *Berries*, c1932. Colour linocut, monogrammed "F" in block lower right, signed, editioned 21/25 and titled in pencil in lower margin, 23.5 x 23.3cm. *Creases with cracking and minor cockling to image, stains, repaired paper loss and tears to margins. Laid down on acid-free paper.*

$**2,850**

Held in NGA.

58. **Thomas Friedensen** (British/ Australian, 1879-1931). *Cockatoo*, 1927. Etching, editioned 20/75, titled, signed and dated in pencil in lower margin, 21.4 x 18.9cm. *Minor soiling to margins.*
$880

Held in NGA.

59. **Herbert Gallop** (Aust., 1890-1958). *Pittwater [NSW]*, c1929. Etching and aquatint, titled and signed in pencil in lower margin, 20.1 x 24.8cm. *Repaired tears to centre and lower left, minor stains to upper portion of image, foxing to margins, slight cracking to lower platemark. Laid down on acid-free tissue.*
$770

Ref: SLNSW.

61. **John Goodchild** (Aust., 1898-1980). *Afternoon Light*, 1926. Lithograph, titled, editioned 19/30, signed and dated in pencil below image, 33.8 x 47cm. *Minor stains to centre and left of image, repaired tears to image left and margins.*
$1,100

Held in NGA.

62. **Bruce Goold** (Aust., b.1948). *Cockatoo*, 1986. Hand-coloured linocut, titled in block lower left, editioned 11/50, signed and dated in pencil in lower margin, 43.6 x 31.6cm. *Slight foxing to upper portion. Framed.*
$1,250

60. **James Gleeson** (Aust., 1915-2008). *Paolo And Francesca*, c1940s. Watercolour with pencil on folded paper, annotations concerning colours in margins, titled overleaf, 24.9 x 19.5cm. *Pinholes and slight stains to margins.*
$5,500

Paolo and Francesca da Rimini were adulterous lovers who were portrayed in Dante Aligheri's *The Divine Comedy*. In the poem, they are condemned to the second circle of hell, reserved for the lustful. Paolo and Francesca were the subject of countless works of art, including Rodin's 'The Kiss.' Ref: Wiki; Tate.

63. **Wolfgang Graesse** (German/Aust., b.1930). *Allegoria (Sydney)*, 1967. Pencil drawing, monogrammed, dated, titled and signed upper to lower right, 36.3 x 27.2cm (paper). *Repaired slight surface loss to upper corners, minor stain to right edge.*
$1,250

A Durer-inspired image.

64. **Murray Griffin** (Aust., 1903-1992). *The Shorn Ones*, 1933. Colour linocut with woodcut, titled and monogrammed in image upper right, editioned 12/16, titled, signed and dated in pencil in lower margin, 27.7 x 35.1cm. *Minor glue remnants to image upper left.*

$**2,650**

Held in Castlemaine Art Gallery.

67. **Bernard Hesling** (British/Aust., 1905-1987). *[Man And Goanna]*, c1970s. Vitreous enamel on metal plate, signed lower centre, 28cm (diameter). *Chip to enamel outside image.*

$**1,250**

Hesling's plates are held in NGA and Powerhouse collections.

Bernard Hesling was a British-born muralist and painter who lived and worked in Australia and produced many vitreous enamel artworks and wrote humorous autobiographies. Ref: Wiki.

65. **Murray Griffin** (Aust., 1903-1992). *Wild Duck*, 1933. Colour linocut with woodcut, monogrammed in image upper right, editioned 14/17, titled, signed and dated in pencil in lower margin, 16.2 x 21.5cm. *Slight tears to lower margin, old mount burn.*

$**3,300**

Held in NGA.

68. **Bernard Hesling** (Brit./Aust., 1905-1987). *[Hand And Figure]*, c1970s. Vitreous enamel on metal plate, signed lower left, 28cm (diameter). *Minor crazing to lower portion.*

$**1,150**

66. **Oswald Hall** (Aust., 1917-1991). *[Portrait]*, c1939. Oil on textured paper, signed lower right, cancelled correspondence in ink verso, 16 x 11.2cm. *Paper loss to image centre right, crease lower left, slight foxing, minor tears and missing portions to upper edge.*

$**1,350**

Melbourne painter and printmaker Oswald Hall was the son of L. Bernard Hall, a prominent artist. Oswald was influenced by Christian Waller, who shared his interest in Theosophy. He was a founding member of the Contemporary Art Society (Victorian Branch). Ref DAAO.

69. **Bernard Hesling** (British/Aust., 1905-1987). *[Comedy And Tragedy]*, c1970s. Vitreous enamel on metal plate, initialled "H" and annotated "test" lower right, 27.5cm (diameter).

$**1,250**

70. **Bernard Hesling** (Brit./Aust., 1905-1987). *[Knights And Their Horses]*, 1972. Pair of vitreous enamel metal plates, both signed and one dated lower centre, 28cm (diameter, each). *Some scratches, scuffing.*

The pair **$1,850**

71. **Frank Hinder** (Aust., 1906-1992). *[Parrots]*, 1977?. Lithograph, initialled and dated in image lower right, editioned 3/5 in pencil lower left, 17.9 x 17cm. *Framed.*

$1,850

Rare, uncommon image which is not listed in Bloomfield's book on Frank Hinder's lithographs.

72. *Attrib.* **Rayner Hoff** (Aust., 1894-1937). *[Virgin Mary]*, c1930. Plaster relief, 43.9 x 24.4 x 1.5cm. *Hairline crack centre left, chips to edges, slight stains. Framed.*

$3,300

73. **Livingston Hopkins** (Amer./Aust., 1846-1927). *The Fisher*, 1889. Etching, signed and dated in plate lower right, 12 x 16.2cm. *Minor soiling and old mount burn to margins.*

$1,350

Held in NGA.

Livingston York Yourtee "Hop" Hopkins was an American illustrator who became a major Australian cartoonist, working for *The Bulletin* during the time of the Federation of Australia. One of his major hobbies was printmaking and he introduced a number of artists in Sydney to etching including Julian Ashton, Tom Roberts, B.E. Minns and Arthur Streeton. Ref: AGNSW.

74. **William Hunter** (Brit./Aust., 1899-1963). *The Greek Scholar*, 1945. Etching and aquatint, signed and dated in plate lower right, editioned 13/50, titled and signed in pencil in lower margin, 16.1 x 18.1cm. *Cockling overall, tears and slight stains to margins.*

$880

William Hunter's work is represented in NGA and AGNSW.
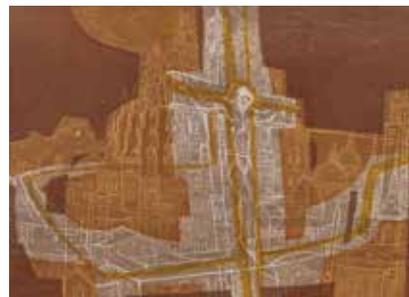
75. **Kenneth Jack** (Australian, 1924-2006). *Christian Building Since Christ's Death III*, c1961-1965. Perspex engraving with colour screenprint, initialled in plate lower left, titled, editioned 14/30 and signed in lower margin, 32 x 44.5cm. *Minor paper remnants to image centre.*

$990

Ref: Klepac #306.

76.   **Kenneth Jack** (Aust., 1924-2006). *Ferries, Brisbane River*, 1962-c1963.

(a) Pencil study, titled, signed and dated in pencil upper right and lower left, 42.7 x 37cm. *Foxing overall. Framed.* Ref: Klepac #108.

(b) Linocut with screenprint, titled, editioned 6/30 and signed in pencil in lower margin, 32.5 x 27.8cm. *Missing portions, paper loss and tears to right margin, repaired perforation to left margin, old mount burn.*

The pair **$2,650**

77.   **Kenneth Jack** (Aust., 1924-2006). *Ghost Town*, c1973. Lithograph, titled and signed in pencil below image, 40.4 x 65.5cm. *Repaired tears to left and right edges, slight paper loss to image lower left, old mount burn.* **$1,550**

The town is most likely Hammond in South Australia.

78.   **Allan Jordan** (Australian, 1898-1982). *[Parrots]*, c1930s. Colour woodcut, initialled in block lower left, 20.1 x 22.8cm.

$1,250

Artist, printmaker and teacher Jordan is best known for his bookplates and woodcuts. His work is held in numerous Australian institutions, including the National Library, National Gallery of Art, Hamilton Art Gallery and Benalla Art Gallery.

79.   **Stephen King** (Aust., b.1958). *Brave Cowboy Bill Says Hello*, 1988. Linocut, annotated "A/P", titled, signed and dated in lower margin, 32.5 x 43cm. *Minor foxing to image lower right and margins.*

$880

Stephen King originally studied printmaking at the Sydney College of the Arts. After graduating, he moved to London for postgraduate study at St Martin's School of Arts. On his return, he switched from linocuts to sculpture. Ref: Maitland Regional Art Gallery.

80.   **Amie Kingston** (Aust., 1908-1996). *Gas Mask*, 1939. Lithograph, titled and signed in pencil below image, 11.7 x 12.3cm. *Slight foxing to upper portion of image, minor stains and missing portion to edges of paper, old mount burn. Laid down on acid-free tissue.* **$4,400**

Held in NGA. Unusual, rare image by Kingston.

Hobart-born painter, art teacher and theatrical designer Amy (Amie) Kingston was studying art and design in London when gas masks were issued to all British civilians in September 1939 at the start of WWII. There was a grave fear that poison gas bombs would be used again with the devastating effect experienced during WWI. Civilians were directed to carry their gas mask at all times, with the threat of a fine if they were caught without one. Ref: NPG; *Huffington Post*, 2016.

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

$1,650

82.   **Amie Kingston** (Australian, 1908-1996). *[Woman On Ship Deck]*, c1975. Oil on wood, 38.3 x 53.4cm. *Distressed paint surface. Framed.*

$**3,850**

Provenance: Lewis Morley estate.

A circa 1975 portrait of Amie Kingston by Lewis Morley shows her with this painting in her studio. Ref: NPG.

83.   **Peter Kingston** (Aust., b.1943). *Busy Bondi*, 1985. Hand-coloured etching, editioned 52/90, titled, signed and dated in pencil with artist's stamp in lower margin, 44.6 x 36.5cm. *Framed.*

$**1,650**

Held in SLNSW.
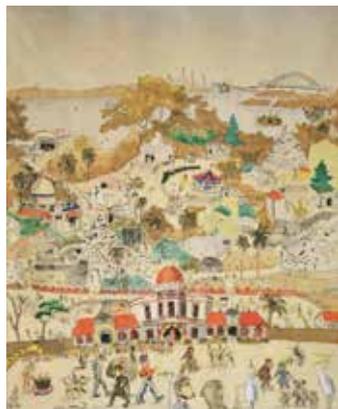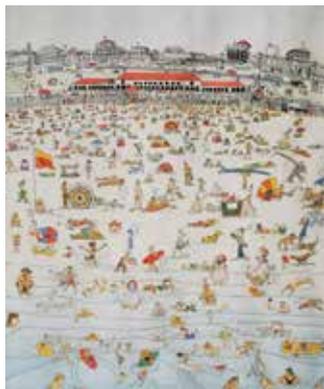
84.   **Peter Kingston** (Aust., b.1943). *Taronga Park, Sydney's Wonder Zoo*, 1986. Hand-coloured etching, annotated "A/P, VI/XIV", titled, signed and dated in pencil with artist's stamp in lower margin, 44.5 x 36.5cm. *Framed.*

$**1,650**

Held in AGNSW.

85.   **Peter Kingston** (Aust., b.1943). *[Hong Kong Harbour]*, c1987. Etching, annotated "A/P" and signed in pencil in lower margin, 60.3 x 44.6cm. *Framed.*

$**1,650**

Only a few proofs were printed; no edition was produced. Kingston visited Hong Kong in 1973 and participated in a group exhibition there in 1987. Ref: Wilson, *Harbourlights: The art and times of Peter Kingston*, 2004, p57 and p170.

86.   **Peter Kingston** (Aust., b.1943). *At Home*, 1988. Hand-coloured etching, editioned 87/90, titled, signed and dated with artist's stamp in lower margin, 44 x 36cm. *Framed.*

$**1,850**

This image depicts Kingston in the window, Wendy Whiteley and "two chaps skinny-dipping", Martin Sharp's surviving "head" [of Luna Park Pirate Pete] and one of "Brett's [Whiteley] blue swallows taking flight." Kingston notes that "these were the salad days at Lavender Bay." Ref: Wilson, *Harbourlights: The art and times of Peter Kingston,* 2004, p100.

87.   **Peter Kingston** (Aust., b.1943). *Sailor's Dream [Lavender Bay, NSW]*, 1988. Colour screenprint, editioned 49/99, annotated "for Sam", titled, signed and dated in pencil in lower margin, 54 x 54.4cm.

$**1,850**

88. **Peter Kingston** (Aust., b.1943). *The Phantom Show*, 1991. Hand-coloured screenprint, editioned 2/6, signed and dated in pencil in lower margin, 70.9 x 50.8cm. *Framed.*

$**1,950**

Text reads "D.C. Art Gallery, 36 Jersey Road, Woollahrah [*sic*], Feb. 1 to 22, 1991."

89. **Peter Kingston** (Aust., b.1943). *[Sydney Opera House Seen From The Harbour Bridge]*, 1993. Watercolour with pencil and collage, artist's stamp with initials, dated "March '73" in pencil lower right, 60.7 x 45.8cm. *Minor cockling overall. Framed.*

$**2,850**

The two collaged slips read "See the Crown Jewels, and the Famous White Cats" and "RTA Pylon Lookout & Exhibition."

91. **Peter Kingston** (Aust., b.1943). *6 Ikons [Sic]*, 1998. Hand-coloured screenprint, editioned 39/199, titled, signed and dated in pencil in lower margin, 63.5 x 49.7cm. *Framed.*

$**1,850**

92. **Eva Kubbos** (Lith./Aust., 1928). *Flight Into Summer*, 1962. Colour wood-cut, signed, editioned 12/30, dated, annotated "sequence no. 456" and titled in pencil in lower margin, 37.9 x 51.3cm. *Minor crinkles, old mount burn.*

$**880**

Lithuanian-born Eva Kubbos, whose work is influenced by Jackson Pollock and Mark Rothko, moved to Australia in 1952, after studying art in Berlin. She continued her studies in Melbourne and then moved to Sydney. She has exhibited internationally and in Australia, and a number of Australian institutions hold her work. Ref: Wiki.

90. **Peter Kingston** (Aust., b.1943). *Jan And Denton At Haefliger's Cottage, Hill End*, 1995. Crayon, captioned "Jan and Denton, Hill End", signed and dated lower centre to right, titled and annotated in ink on frame verso, 56.5 x 76.3cm. *Minor cockling. Framed.*

$**3,850**

Annotation includes Kingston's address and "Hung in Dobell Prize, AGNSW 1996." Illustrated in Wilson, *Harbourlights: The art and times of Peter Kingston,* 2004, p130.

93. **George Lawrence** (Aust., 1901-1981). *Landscape*, c1950. Monotype, signed in pencil below image, titled and annotated in ink on original frame backing verso, 10.7 x 12.5cm. *Minor foxing and old mount burn to margins.*

$**1,100**

Annotation reads "Monotype. George F. Lawrence, 41 Cliff Rd, Northwood. 10 guineas."

94.   **Lionel Lindsay** (Aust., 1874-1961). *The Carpenter*, 1914. Etching, signed in plate lower left, signed, titled and annotated "19" in pencil in lower margin, 10.3 x 13.4cm. *Slight cracking to platemark.*

$**1,250**

Ref: Mendelssohn #103. Held in NGV.

95.   **Lionel Lindsay** (Aust., 1874-1961). *Fruit Market, Queen Street, Melbourne*, 1917. Etching, signed in plate lower left, signed and annotated "no. 8" in pencil in lower margin, 25.3 x 19.8cm. *Minor paper remnants to image upper right, slight stains to margins, old mount burn.*

$**1,650**

Ref: Mendelssohn #141. From Lindsay's rare series on Melbourne.

96.   **Lionel Lindsay** (Aust., 1874-1961). *Evening Camp*, 1921. Aquatint, signed, titled and editioned 22/50 in pencil in lower margin, 11.6 x 25.9cm. *Slight foxing to margins. Framed.*

$**1,450**

Ref: Mendelssohn #326.
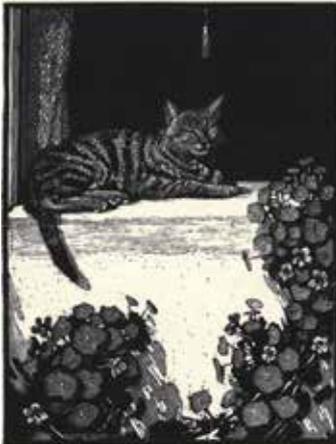
97.   **Lionel Lindsay** (Australian, 1874-1961). *Siesta*, 1925. Wood engraving, signed in block lower left, signed, titled and numbered "88" in pencil in lower margin, 14.4 x 10.5cm.

$**2,850**

Ref: Mendelssohn #128. Held in AGNSW.

98.   **Lionel Lindsay** (Aust., 1874-1961). *Church Of St Ferreol, Marseilles*, 1927. Drypoint, signed, captioned "Marseilles" and dated in plate lower right, signed and annotated "100" in pencil in lower margin, 21.3 x 29.8cm. *Old mount burn.*

$**990**

Ref: Mendelssohn #411.

99.   **Norman Lindsay** (Aust., 1879-1969). *The Temptation Of St Anthony*, c1905. Lithograph with hand-colouring and gouache corrections, signed in ink upper left, two remarques below image, 33.2 x 45cm. *Repaired tears, creases and old folds, foxing and stains overall. Laid down on acid-free tissue.*

$**13,500**

This is a rare, early proof in sanguine with remarques of a female's face, and a skull in lower corners.

A highly skilled etcher, Lindsay occasionally experimented with other printing techniques, producing only a very small number of lithographs around 1905 to 1910. Ref: Norman Lindsay Gallery and Museum.

100. **Norman Lindsay** (Aust., 1879-1969). *[Seated Nude]*, c1940s/1992. Bronze, "Paddington Art Gallery Sculpture" medallion attached to rear of base, edition 14/20 and "sculpture workshop" incised inside rim of base, 27.9 x 14.5 x 14.3cm.

$9,900

Cast by John Gardner (Sculpture Workshop) at East Sydney Technical College. Patina and finish by Meridian Sculpture Studios, Melbourne. Only five bronzes were cast with the edition commencing at 10.

101. **Lionel Lindsay** (Aust., 1874-1961). *After* **Sydney Long** (Aust., 1871-1955). *Pastoral*, 1918. Soft-ground etching and aquatint, signed by Long and annotated by Lindsay in plate lower left to right, signed by Long and Lindsay and annotated "no. 41" in pencil in lower margin, 16.7 x 20.3cm. *Slight foxing overall, repaired tear and slight stains to upper and lower margins, old mount burn.*

$2,950

Annotation reads "Etched by Lionel Lindsay from the painting by Sid Long." Ref: Mendelssohn #170. Held in NGA.

102. *Attrib.* **William Lister Lister** (Aust., 1859-1943). *[Seascapes]*, c1900. Pair of gouaches, 28.9 x 22.7cm and 33.1 x 38cm. *One with scuffed edges, the other with foxing to upper left and lower right portions, tears and missing portion to lower edge, creases and pinholes.*

The pair **$1,250**

These images are consistent with other works by Lister Lister, which were used as illustrations in magazines and other publications.

103. **Vernon Lorrimer** (Aust., 1888-1978). *[Afternoon Drive]*, 1912. Gouache on board, signed and dated in pencil lower right, 40.6 x 40.4cm. *Crazing, soiling, paper remnants to edges.*

$1,250

104. **Louis Kahan** (Austrian/Aust., 1905-2002). *Patrick White*, 1975. Etching, editioned 15/40, titled signed and dated in pencil in lower margin, 50 x 33.5cm. *Slight foxing to margins.*

$1,850

Louis Kahan had a long artistic career, commencing in Paris, where he first worked for a renowned couturier. He designed costumes and fashion for Josephine Baker, Collette and the Folies Bergere. Kahan met many artists including Matisse, Dufy and Vlaminck. He also worked as a freelance illustrator for magazines and journals. When he moved to Melbourne in 1950 his talent for portraiture was noted by Melbourne *Herald* art critic, Alan McCulloch. Kahan made portraits of Australians and celebrities which included Manning Clark, Arthur Boyd, Dame Joan Sutherland and Pavarotti. He won the Archibald Prize in 1962 with a painting of Patrick White. Ref: Wiki.

105. **Mary Macqueen** (Aust., 1912-1994). *Crater Country II*, 1962. Colour lithograph, editioned 21/45, titled, signed and dated in pencil below image, 42.3 x 54.3cm. *Perforations to left and right margins, surface loss and rubbing to margins, old mount burn.*

$990

Held in NGA.

19

106. **Mary Macqueen** (Aust., 1912-1994). *Owl*, 1967. Colour lithograph, annotated "A/P I", titled, signed and dated in pencil below image, 44.3 x 24.6cm. *Slight foxing overall.*

$**990**

Macqueen learnt printmaking in Melbourne, specialising in lithography. From 1945 she regularly exhibited her prints in Australia and overseas, using animal life and landscape as her subjects. She has won numerous prizes and her work is held in 24 Australian institutions. Ref: DAAO; *McCulloch's*.

107. **Mary Macqueen** (Aust., 1912-1994). *Hippo*, 1967. Colour lithograph, editioned 3/15, signed and dated in pencil on image lower left to right, 45.2 x 59.9cm. *Stains to upper corners not affecting image, creases to right edge of image.*

$**990**

Held in NGA.

108. **Frank P. Mahony** (Aust., 1862-1916). *Show Cat*, 1896. Watercolour on card, monogrammed in watercolour, dated and titled in faint pencil below image, 40.5 x 24.5cm. *Pinholes, creases and slight foxing.*

$**1,250**

Frank Prout Mahony was the first Australian-born artist whose work was purchased by the Art Gallery of NSW. He was a well-known illustrator during the latter part of the 19th century, providing illustrations for *The Bulletin* and the first edition of *Dot and the Kangaroo*.

109. **Frank P. Mahony** (Aust., 1862-1916). *[Rag Doll]*, c1900. Pencil drawing, posthumous studio stamp lower left, 15.3 x 13.1cm. *Minor creases and stains not affecting image.*

$**770**

Stamp reads "From the studio of Frank Prout Mahony. F.P.M."

111. **Will Mahony** (Aust., 1905-1989). *[Seated Clown With Dog]*, c1940s. Ink and pencil sketch, 25.4 x 17.9cm. *Tears and stains above image, creases overall.*

$**770**

London-born cartoonist, illustrator and printmaker Will Mahony was the son of Australian artist Frank P. Mahony.

110. **Frank P. Mahony** (Aust., 1862-1916). *[Woman In Night Cap Sitting Near Bed]*, 1904. Pencil drawing, dated "Jan., 23.04" in pencil with posthumous studio stamp lower right, 31.2 x 18.3cm. *Minor stains to edges.*

$**880**

Stamp reads "From the studio of Frank Prout Mahony. F.P.M."

112. **Will Mahony** (Australian, 1905-1989). *[Clown Playing Violin]*, c1940s. Watercolour with ink and crayon, 27 x 18.7cm.

$1,100

114. **Eileen Mayo** (Brit./Aust./NZ, 1906-1994). *Spring Morning*, 1952. Colour lithograph, editioned 5/25 and signed in pencil upper left to right, 42.5 x 32cm.

$3,300

Held in NGV.

113. **Phil May** (British/Aust.,1864-1903). *[Self-Portrait As Caricature]*, c1890. Painted plaster, signature incised lower right, 33 x 27 x 11cm. *Minor chips and paint loss overall.*

$2,950

A news clipping from *The Bulletin,* dated 7 February, 1984, is attached verso and shows the plaque with added words "*The Bulletin*, *The National Australian News*." The article suggests that it is likely a self-portrait of Phil May, but "further identification is difficult." A postcard depicting a self-portrait by May, dated 1890 and captioned "That's me when I'm old", which is held in the National Museum of Australia, clearly identifies this plaster is an image of Phil May. Provenance: Will Mahony by descent.

115. **Phyllis McLachlan** (Aust., 1905-1998). *[Chinese Emperor]*, c1920s. Watercolour and ink, signed "Phil McLachlan" in ink upper left, 36 x 30.7cm. *Slight stains to margins.*

$1,450

Provenance: artist's estate.

Phyllis Laishley McLachlan, on leaving school at the age of 16, studied with Thea Proctor, and at the Julian Ashton School. She first showed her watercolours at a Society of Women Painters' exhibition in Sydney in 1922, and held her first one-woman show in 1924. McLachlan was best known for her cover designs for *The Home* and *Triad* magazines. She married Sir John Collins (1899-1989), a distinguished and lauded naval officer and diplomat. In 1938 she designed costumes for the reenactment of the First Fleet's arrival in Sydney Cove for the Australia Day Sesquicentenary celebrations. Ref: SLNSW.

116. **Phyllis McLachlan** (Australian, 1905-1998). *[Lady And Monkey With Mirror]*, 1923. Watercolour with ink and gouache, signed "Phil McLachlan" and dated in ink lower right, 33.4 x 25.4cm. *Slight stains and paper loss to margins, minor foxing.*

$1,350

Provenance: artist's estate.

117. **Hal Missingham** (Aust., 1906-1994). *Field-Marshal Sir William Slim*, 1953. Ink drawing, captioned, dated "13/10/53" and signed above and below image, 20.8 x 10.1cm. *Slight paper loss to image lower centre, stains to corners and image centre left.*

$990

Caption continues "delivers the address at the Commemoration of Benefactors. University [of Sydney]."
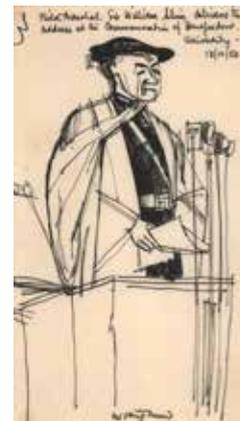
118. **Hal Missingham** (Australian, 1906-1994). *Hunter's Hill Commuter*, c1950s. Ink drawing, titled and signed upper and lower right, 24.2 x 18.4cm. *Stains to corners and upper edge, slight foxing overall.*

$**990**

119. **Hal Missingham** (Aust., 1906-1994). *[Tree Stump With Machinery]*, 1953. Watercolour with ink, initialled, signed and dated in ink lower right, 32 x 23cm. *Repaired tears upper right and lower left, stains and paper loss to edges. Framed.*

$**1,350**

120. **George Molnar** (Hungarian/Aust., 1910-1998). *[The Nine Muses]*, c1970s. Group of nine ink and wash drawings, each captioned with the name of a muse, 20 x 24cm (approx. each). *Minor creases and crinkles to edges, some with correctional overlays.*

The group $**1,250**

The nine muses are Calliope (epic poetry), Clio (history), Euterpe (flutes and lyric poetry), Thalia (comedy and pastoral poetry), Melpomene (tragedy), Terpsichore (dance), Erato (love poetry), Polyhymnia (sacred poetry), and Urania (astronomy).

121. **E.L. Montefiore** (Aust., 1820-1894). *Ivanhoe Park, Corso, Manly*, 1874. Pencil drawing with watercolour, captioned and dated "4/Oct./74" lower left to right, 11.8 x 20cm. *Discolouration, stains, missing portions to edges not affecting image.*

$**1,850**
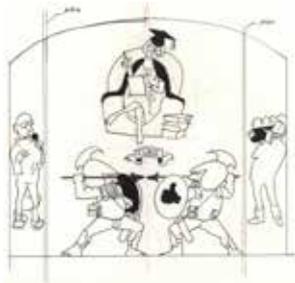
122. **E.L. Montefiore** (Aust., 1820-1894). *To The Fairy Bower [Manly, NSW]*, 1877. Pencil drawing with white highlight and wash, panorama in two parts, captioned centre right, initialled and dated "11/8/77" lower right, 12.4 x 29.4cm. *Slight creases to joined edges, soiling to image upper centre and lower right, minor foxing. Laid down on acid-free paper.*

$**1,650**

From a sketchbook with two different types of paper joined together.

Montefiore was an important figure in the development of art appreciation in 19th century Australia. He helped to finance the establishment of the Art Gallery of NSW and the National Gallery of Victoria.

123. **Lewis Morley** (British/Aust., 1925-2013). *[Four Fingers Of Fate]*, c1970. Oil on card with silver gelatin collage, oil sketch of a landscape verso, 50.7 x 40.6cm. *Paper remnants to edges, surface and paint loss verso.*

$**2,850**

Provenance: artist's estate.
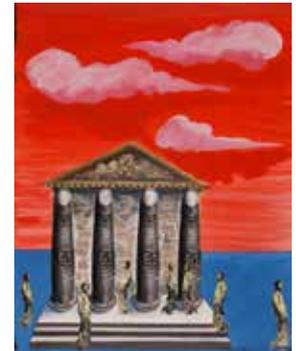
124. **Eirene Mort** (Aust., 1879-1977). *Government House, Windsor*, c1916. Etching, titled, annotated "no. 17" and signed in pencil in lower margin, 12.7 x 19.9cm. *Repaired tear to lower left edge of margin, minor stains and surface loss to image upper right, pinholes to margins, old mount burn.* **$990**

The National Library of Australia holds a sketch which was most likely used for this etching.

After studying a number of art and craftwork disciplines in London, Eirene Mort returned to Australia and produced many etchings, using historical and rural subjects. In 1914 she taught the etching process to Sydney Ure Smith. Ref: ADB.

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

$4,400

Nolan's paintings on the theme of the bushranger Ned Kelly are considered to be one of the greatest series of Australian painting of the 20th century. The series was created during 1946-47 while Nolan was living with Sunday and her husband John Reed at their homestead in Heidelberg, Victoria. Ref: NGA.

128. **Frank Norton** (Aust., 1916-1983). *SS "Nieuw Amsterdam"* and *HMAS "Bungaree" [Shipbuilding]*, 1941. Pair of pencil drawings with some added coloured pencil, each captioned, dated "30/3/41" and "10/4/41", one annotated concerning colours, 22.8 x 27.6cm (each). *Minor stains overall.*
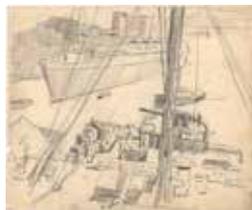
The pair **$1,850**

These drawings are from a sketch book. Captions include "*New [sic] Ams. [terdam]*, Ile de France" and "*Detail, HMAS Bungaree*, Melbourne."

125. **Geoffrey Myers**. *Church Point [Boatshed, Pittwater, NSW]*, 1945. Watercolour, titled, dated "10.11.45" and signed lower left to right, 26.7 x 36.7cm. *Slight tears to right edge.*

$880

127. **Frank Norton** (Aust., 1916-1983). *Engine Room, HMAS "Stuart". Study For Painting*, 1939. Pencil drawing, signed and dated lower right, titled below image, 21 x 25cm. *Slight foxing and soiling to image.*

$1,650

129. **Charles Nuttall** (Aust., 1872-1934).

Pair of illustrations:

(1) *Sandy Is Wanted*, 1904. Ink and wash, signed lower right and captioned below image, dated "18.4.04" with publishing annotations in pencil verso, 17.4 x 25.5cm. *Slight stains, surface loss, pinholes to margins.*

(2) *Father Of Triplets*, c1904. Ink and wash, signed lower left and captioned below image, publishing annotations in pencil verso, 17.3 x 25.3cm. *Slight surface loss and rubbing to right edge of image, minor stains, pinholes to margins.*

The pair **$1,650**

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

$**13,500**

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

131. **Margaret Preston** (Aust., 1875-1963). *Chorozema*, 1934. Woodcut, initialled in block lower right, title, medium and artist in letterpress below image with text verso, 12.7 x 12.7cm.

$**990**

Published in *Manuscripts,* no.7, 1933, p22. Held in NGA.

132. **Margaret Preston** (Aust., 1875-1963). *Australian Rock Lily*, 1934. Woodcut, initialled in block lower right, title, medium and artist in letterpress below image with text verso, 18 x 12.8cm.

$**990**

Published in *Manuscripts,* no.7, 1933, p14.
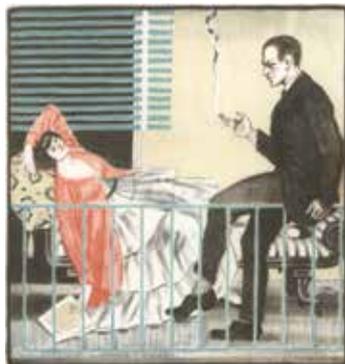
133. **Thea Proctor** (Aust., 1879-1966). *The Balcony*, c1919. Colour lithograph, signed in pencil lower right, 28 x 27.5cm.

$**8,800**

From an edition of 50, which was not completed, and is rarely seen in the market.

The man depicted on the balcony is Maurice, the son of artist George Lambert. Ref: Butler #9.

134. **Thea Proctor** (Aust., 1879-1966). *Women With Fans*, 1930. Woodcut, initalled "P" in block lower left, titled, annotated "no. 20" and signed in pencil in lower margin, 21.7 x 22cm. *Creases to margins.*

$**9,900**

Image held in the Art Gallery of NSW collection with the comment "This is thought to be a double portrait of printmakers Ethel Spowers and Eveline Syme against a background of Rushcutters Bay in Sydney." Ref: Butler #23.

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

$**6,600**

There is no known edition for this image, which was exhibited in 1938 at Macquarie Galleries in Sydney. The title of this print comes from the poem *Waltz* by Edith Sitwell. Ref: Butler #28.

136. **Lloyd Rees** (Aust., 1895-1988). *Timeless Cliffs I*, 1980. Lithograph, signed and dated in ink and editioned 77/90 in pencil on image lower left to centre, 68.5 x 51.7cm. *Framed.*

$1,650

Ref: Kolenberg #51. Held in AGNSW; UQ Art Museum.

137. **Lloyd Rees** (Aust., 1895-1988) and **David Rankin** (Aust., b.1946). *Timeless Cliffs II*, 1980. Hand-coloured lithograph, signed and dated in ink and editioned 22/80 in pencil on image lower left to right, 66.5 x 51cm. *Framed.*

$2,550

Hand-coloured with watercolour by David Rankin. Ref: Kolenberg #52.

138. **Victoria Roberts** (American/ Aust., b.1957). *[Woman And Baby At Bus Stop]*, c1976. Ink drawing, signed "Victoria Roberts Roth" in image lower right, 13.7 x 13.8cm.

$880

Victoria Roberts is an illustrator for *The New Yorker* magazine and an author of children's books. She studied at National Art School in Sydney between 1974 and 1976. Ref: DAAO.
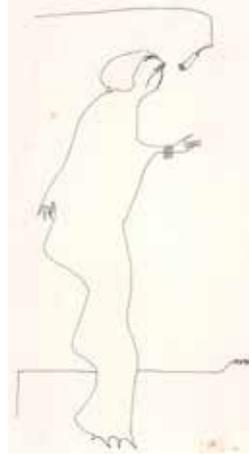
139. **Victoria Roberts** (American/Aust., b.1957). *[Woman Singing Into Microphone]*, 1976. Ink drawing, initialled and dated lower right, 18.8 x 11.6cm. *Foxing to image centre left and lower right.*

$880

141. **Elizabeth Rooney** (Aust., 1929-2016). *Up Hill, Essex Street [The Rocks, Sydney]*, 1966. Etching, titled, editioned 11/30, signed and dated in pencil in lower margin, 54.1 x 29.8cm. *Minor foxing to image centre, lower right and margins.*

$1,100

140. **Elizabeth Rooney** (Aust., 1929-2016). *A View Of Middle Harbour [Sydney]*, c1954. Etching, titled, dated "ca. 1954", editioned 11/30 and signed in pencil in lower margin, 15.9 x 15.7cm. *Minor foxing to margins. Framed.*

$990

Sydney-born Elizabeth Rooney was a key artist in the revival of printmaking in Sydney in the early 1960s. In 1949 Rooney studied the etching process under Herbert Gallop, a teacher at East Sydney Technical College.

As a satirist, Rooney focused on urban conservation and development in Sydney and Newcastle.

Rooney created more than 400 etchings over 50 years. Her work is held in the British Museum and major Australian collections. Ref: AGNSW.
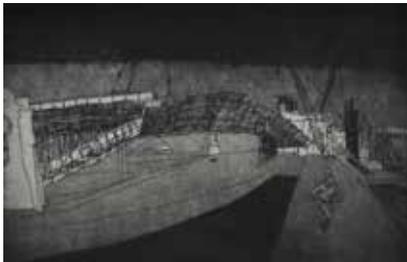
142. **Elizabeth Rooney** (Aust., 1929-2016). *The Night The Bridge Came Down [Old Railway Arch Bridge, North Sydney]*, 1966-1968. Etching with aquatint, titled, annotated "artist's proof 3", signed and dated in pencil in lower margin, 30 x 44.9cm. *Old mount burn.*

$**990**

In order to expand the Bradfield Highway approach to the Sydney Harbour Bridge, the old railway arch bridge, as depicted in this image, had to be dismantled.

145. **Elizabeth Rooney** (Aust., 1929-2016). *Bicentennial Project, Fig Street [Pyrmont, Sydney]*, 1986. Etching with aquatint, titled, editioned 13/30, signed and dated in pencil in lower margin, 25 x 50.3cm.

$**1,100**

Depicts the Goldsbrough Mort building which was built in 1883 as a wool store. Held in NGA.

143. **Elizabeth Rooney** (Aust., 1929-2016). *Two Dogs, Hunter Street [Sydney]*, 1976. Etching and aquatint, titled, editioned 2/12, signed and dated in pencil in lower margin, 16 x 24.2cm. *Minor cockling and foxing to margins. Framed.*

$**990**

146. **J.T. Rosendale**. *Chinese Gardens*, 1922. Oil on board, signed and dated lower right, titled and signed with address in pencil and ink on label attached verso, 27.2 x 34.8cm. *Minor soiling. Framed.*

$**1,850**

Label includes "J.T. Rosendale, 74 Cairo Street, North Sydney."

144. **Elizabeth Rooney** (Aust., 1929-2016). *Hyde Park, Sydney*, c1981. Etching, annotated "etching, 1st state" and "A/P 2/5", titled and signed in pencil in lower margin, 19.7 x 13.6cm. *Soiling and foxing. Framed.*

$**990**

Held in NGA.

147. **Harry Rosengrave** (Australian, 1899-1986). *Belgrave Rail*, 1952. Colour linocut, titled, editioned 13/30, signed and dated in pencil in lower margin, 22.5 x 23.5cm. *Minor stains to margins.*

$**1,250**

Held in NGA.

Born in Victoria, painter and graphic artist Harry Rosengrave attended the National Gallery School (Vic.), the George Bell School and the Melbourne Technical College. A close associate of Fred Williams, he exhibited widely in Australia. His works are held in several major institutions. Ref: *McCulloch's*.

148. **Harry Rosengrave** (Aust., 1899-1986). *The Rope Trick*, 1953. Colour lithograph, titled, editioned 13/20, signed and dated in pencil on image lower left to right, 27.8 x 33.5cm. *Uneven trimmed margins.*

$1,650

Held in NGA.

151. **Henry Salkauskas** (Lith./Aust., 1925-1979). *Black Harbour*, 1961. Linocut, signed, editioned 22/33A and dated in pencil in lower margin, 50.9 x 36.9cm. *Old mount burn.*

$990

Lithuanian-born Salkauskas studied art in Paris and Germany after WWII. In 1949 he moved to Australia and worked as a house painter in Sydney while pursuing his art career. He joined the Contemporary Art Society and exhibited widely. He was an enthusiastic printmaker, encouraging artists to take up this art form. His work is held in AGNSW and NGA. Ref: DAAO.

153. **Jorg Schmeisser** (German/Aust., 1942-2012). *[Nude Holding Damaged Vase]*, 1972. Etching, editioned 7/20, signed and dated in pencil in lower margin, 9.8 x 9.8cm. *Old mount burn.*

$**990**

149. **Harry Rosengrave** (Aust., 1899-1986). *The Old Court House, Old Steiglitz [Victoria]*, 1966. Colour lincout, titled, editioned 13/20, signed and dated in ink in lower margin, 36.3 x 42.3cm. *Creases, tears, missing portions, discolouration and foxing to margins.*

$**1,250**

Held in NGA.

Named after the von Stieglitz family of pastoralists who settled in the area in 1835, Steiglitz is an old gold mining town located in the Brisbane Ranges west of Melbourne between Geelong and Ballarat. During the late 1870s the population of the town declined along with the gold rush. The last gold mine in the town closed in 1941. Ref: Wiki.

150. **Ellis Rowan** (Aust.,1848-1922). *[Flowering Dogwood]*, c1890s. Watercolour and gouache, faint signature lower left, 53 x 37cm.

$**3,850**

152. **Ronald H. Steuart** (Aust., 1898-1988). *Monotype I* and *Monotype II*, c1960s. Pair of colour monotypes, titled and signed in ink below image, 31 x 25cm and 27 x 21cm. *Framed.*

The pair $**990**

Ronald Hewison Steuart was a life member of the Australian Watercolour Institute, which he joined in 1934. He won the Wynne Prize in 1958. His work is held in AGNSW, AGSA and NGA.

154. **Gayfield Shaw** (Aust., 1885-1961). *The Sydney Mint*, 1934. Etching, signed and dated "29/3/34" in plate lower left, faintly editioned 14/50[?], titled and signed in pencil in lower margin, 22.6 x 30.3cm. *Rubbing to upper centre, image edges and margins, missing portions to lower margin.*

$990

Held in Powerhouse Museum.

157. **David Strachan** (Brit./Aust., 1919-1970). *The Idiot*, 1951. Soft-ground etching with aquatint printed in colour, captioned "The Fool", signed and editioned 16/50 in pencil below image, title printed in colour verso, 27 x 36cm. *Paper tape over image upper left, minor tear to right and lower edges, old mount burn.*

$2,200

Image used as the main double page illustration for Kershaw, *Accent and Hazard*, 1951. Ref: Klepac, *David Strachan*, 1993, p120. Held in AGNSW.

155. **David Strachan** (British/Aust., 1919-1970). *Ils Se Buiant (They Make Arches)*, c1950s. Pencil drawing, initialled, annotated "U/S" and "A100" in ink lower right, titled in pencil in French verso, 19 x 24.3cm (paper). *Minor tears to right edge, slight stains.*

$1,650

Provenance: artist's sister, Margery Ann Strachan.

158. **David Strachan** (Brit./Aust., 1919-1970). *[Vignette For "The Blind Man"]*, 1951. Etching and aquatint with poem, signed in plate and editioned 7/50 in pencil on image lower left, 30 x 39.7cm. *Minor discolouration. Framed.*

$1,450

Image created for Kershaw, *Accent and Hazard*, 1951. Illustrated in Klepac, *David Strachan*, 1993, p118.

156. **David Strachan** (Brit./Aust., 1919-1970). *[The Fruitpicker And Blacksmith]*, c1950s. Pencil drawing, initialled and annotated "U/S" and "A11" in ink lower right, 24.4 x 18.1cm. *Creases overall, slight stains to upper corners.*

$1,650

Provenance: artist's sister, Margery Ann Strachan.

159. **Les Tanner** (Aust., 1927–2001). *Sir Robert Menzies*, c1966. Plaster bust, 42 x 28 x 25cm. *Added graphite to eyes.*

$2,850

Born in Glebe, NSW, Les Tanner was one of Australia's best-known political cartoonists and columnists. At an early age he showed a talent for drawing portraits. While studying at the Julian Ashton Art School he worked at *The Daily Telegraph*, initially as an apprentice printer, but was soon after transferred to the art department where he worked under artists Frank Broadhurst and William Edwin Pidgeon (aka WEP). During the 1960s, while working as the art director and cartoonist for *The Bulletin*, Tanner branched into sculpted caricatures in plaster and ceramic. Ref: NPG.

160. **Dorothy Thornhill** (Brit./Aust., 1910-1987). *Susannah*, 1936. Oil on canvas, signed and dated lower right, titled and signed in pencil on stretcher verso, 64.5 x 44.5cm. *Minor scuffing and perforations lower right. Framed.*

$2,650

Provenance: Dundas and Thornhill estate.

Painter and teacher at the National Art School for almost forty years, Thornhill was the second wife of her former teacher, Douglas Dundas. Painter Brian Dunlop said her drawing, "devoid as it was of formula and cliché, was among the finest ever produced in this country." Ref: DAAO.

The image seems to be have been inspired by one of the figures in Renoir's 1917 painting depicting two bathers. Ref: Athenaeum (USA).

Renoir's model may have been artist Marie-Clémentine Valadon, who was nicknamed "Suzanne" by Toulouse-Lautrec after the biblical story of Susanna and the Elders. See also item 47 of the same subject by husband Douglas Dundas.

163. **Sydney Ure Smith** (Aust., 1887-1949). *Dawes Battery [Sydney Harbour]*, 1917. Etching, signed in plate lower left, editioned 49/50, titled and signed in pencil in lower margin, 10.5 x 22.6cm. *Minor soiling to margins.*

$1,250

Illustrated in *The Etchings of Sydney Ure Smith,* 1920, #39. The Dawes Point Battery, an historical fortification, was located adjacent to the southern pylon of the Sydney Harbour Bridge. Dawes Point was named after Lieutenant William Dawes (1762-1836), the astronomer with the First Fleet, who established Australia's first observatory on the site of Dawes Point Battery.

164. **Sydney Ure Smith** (Aust., 1887-1949). *The Waterfront [Milson's Point]*, 1918. Etching, signed in plate lower left, editioned 33/50, titled and signed in pencil in lower margin, 9 x 29.4cm. *Old mount burn.*

$1,200

Illustrated in *The Etchings of Sydney Ure Smith,* 1920, #49, p26.

165. **Sydney Ure Smith** (Australian, 1887-1949). *The Windsor Farm [NSW]*, c1919. Etching, editioned 23/30, titled and signed in pencil in lower margin, 11.1 x 15.1cm. *Minor tears and creases to margins.*

$1,100

Artist, publisher and promoter of Australian art Sydney Ure Smith played an important part in the revival of etching in Sydney. He had a "keen interest in architecture, particularly 'old Sydney' - areas like the Rocks, Windsor, and central Sydney…Many of these areas were under threat of demolition as the growing city developed, and Ure Smith, with others including Julian Ashton and Lionel Lindsay, recorded the older quarters of the city and their colourful street life, in part for nostalgia but also to advocate for their preservation." Ref: AGNSW.

161. **Lesbia Thorpe** (Aust., 1919-2009). *Crayfish*, c1980. Woodcut with colour linocut, titled, editioned 3/17 and signed in pencil in lower margin, 46.4 x 36.6cm. *Slight stains to margins.*

$1,250

Held in Bathurst Regional Art Gallery.

162. **Lesbia Thorpe** (Aust., 1919-2009). *Harbour View [Sydney]*, 1990. Linocut, artist's stamp on image lower right, titled, editioned 3/6, signed and dated in pencil in lower margin, 32.8 x 25.5cm.

$990

Held in NGA.

166.   **Sydney Ure Smith** (Aust., 1887-1949). *Sydney From Bay Road*, c1924. Etching, signed in plate lower left, annotated and editioned "2nd state, 18/30", titled and signed in pencil in lower margin, 9.6 x 23.5cm. *Minor surface loss to lower margin.*

$1,100

Image included in the Society of Artists Annual Exhibition held in 1924. Ref: NGA.

167.   **Harald Vike** (Aust., 1906-1987). *[Self-Portrait]*, c1940s. Pencil drawing, signed in ink lower left, 16.7 x 13.2cm. *Minor stains to upper left corner.*

$1,150

168.   **Harald Vike** (Aust., 1906-1987). *[Abstract Still Life]*, c1950s. Gouache and crayon, signed in pencil upper left with crayon sketch verso, 27.5 x 19.4cm.

$1,450

169.   **Ralph Trafford Walker** (Aust., 1912-2003). *Shaping A Wommera [Sic], Central Australia*, c1941. Relief metal plaque in aluminium, title and signature incised upper right and lower left, 40.6 x 33.1 x 2cm. *Wear to signature.*

$2,200

This is most likely a trial casting of one the sixteen bronze Aboriginal-themed panels designed by Walker for the Mitchell Library's western doors.

Painter, printmaker and sculptor Walker studied at the East Sydney Technical College with sculptor Rayner Hoff. He was an official war artist during WWII. Ref: AGNSW.

170.   **Kenneth Wallace-Crabbe** (Aust., 1900-1984). *Kava*, c1936. Colour linocut, initialled in block lower left, titled, editioned 3/15 and signed in pencil on backing below image, 13.5 x 12cm. *Trimmed margins, laid down on original backing.*

$1,100

Illustrated in Butler, *A Survey of Australian Relief Prints 1900-1950*, p63, with the comment "in the 1930s he [Wallace-Crabbe] experimented with linocuts."

171.   **Alfred Edward (Ernest) Warner** (Aust., 1879-1968). *Argyle Cut [The Rocks, Sydney]*, 1927. Etching, titled, editioned 31/75 and signed "E. Warner" in pencil in lower margin, 22.1 x 21.6cm. *Minor paper remnants to image upper left and centre, repaired tears to image upper right and to margins, cracks to left platemark, old mount burn. Laid down on acid-free tissue.*

$990

Held in NGA.

172.   **Alfred Edward (Ernest) Warner** (Aust., 1879-1968). *The Old Hut*, 1937. Etching, signed and dated in plate lower left, editioned 25/50, titled and signed "E. Warner" in pencil in lower margin, 16.1 x 23.7cm. *Minor creases and stains to margins.*

$770

173. Alfred Edward (Ernest) Warner (Aust., 1879-1968). *Bridge St [Sydney]*, 1931. Etching, titled, editioned 19/75 and signed "E. Warner" in pencil in lower margin, 12.9 x 16.3cm. *Missing portions to margins not affecting image, old mount burn. Laid down on acid-free tissue.*

$990

Held in SLNSW.

174. Alfred Edward (Ernest) Warner (Aust., 1879-1968). *Circular Quay East*, 1932. Etching, titled, editioned 75/75 and signed "E. Warner" in pencil in lower margin, 18.1 x 19.7cm. *Repaired cracking to left and right platemarks, rubbing and missing portions to margins.*

$1,100

Held in SLNSW.

175. Alfred Edward (Ernest) Warner (Aust., 1879-1968). *Phillip St [Sydney]*, 1932. Etching, titled, editioned 84/90 and signed "E. Warner" in pencil in lower margin, 19.5 x 31.5cm. *Old tape and repaired minor tears to edges of paper, foxing to upper margin, old mount burn.*

$1,250

Held in SLNSW. British-born Warner trained as an engraver before first travelling to Australia in 1910. After working as an illustrator for newspapers in New Zealand, he opened a commercial art studio in Sydney in 1919. He became well-known as an etcher, lithographer and a painter. He was a founding member of the Australian Ex Libris Society and exhibited with the Australian Society of Painters and Etchers. His work is held in several major institutions.

176. Ralph M. Warner (Aust., 1902-1966). *Air Strip, Kila, New Guinea*, c1943. Watercolour, signed lower right, titled in ink on slip from original mat board mounted below image, 25.8 x 29.5cm. *Old glue stains to margins.*

$1,100

Warner was called up for military service in 1941, working as a camouflager and poster artist. In 1943 he was appointed an official war artist, covering the activities of the RAAF, where his first mission was to record Australian operations against the Japanese in New Guinea. Ref: AWM.

177. J.S. Watkins (Aust., 1866-1942). *[Artist's Studio]*, c1920s. Pencil drawing, signed lower right, 32.2 x 24.4cm.

$990

178. J.S. Watkins (Aust., 1866-1942). *[Reclining Nude]*, c1930s. Pencil drawing, signed lower right, 25.4 x 35.5cm.

$990

179. Harry J. Weston (Aust., 1874-1955). *Egypt [Street Scene]*, 1926. Watercolour, signed, titled and dated in ink lower left, 22.5 x 33.1cm. *Minor foxing and paper loss to image left edge.*

$1,350

180. **William Robinson** (Aust., b.1936). *Darlington Sun, Beechmont Moon*, 1993. Colour lithograph, editioned 1/12, annotated "A/P", titled, signed and dated in pencil in lower margin, 56 x 76cm.
$**2,650**
Printed by Kim Westcott and Martin King at the Australian Print Workshop in an edition of 75, in four colours for the Virtuosi Portfolio, published in 1994. Ref: NGA.

181. **Fred Williams** (Aust., 1927-1982). *Decorative Panel. You Yangs Number 2*, 1965-1966. Counterproof etching with drypoint, aquatint and flat biting, editioned 11/14 and signed in pencil in lower margin, 19.3 x 10.5cm. *Old mount burn, missing portion and old tape to upper and lower edges of paper.* $**5,500**
Ref: Mollison #213, second state.
A counterproof is a print taken off from another just printed, which, by being passed through the press, gives a copy in reverse. Ref: Wiki.

182. **Eric Wilson** (Aust., 1911-1946). *[Study for "Hospital Theme" Series]*, c1942. Double-sided drawing with pencil, ink and crayon, 15.6 x 9.2cm. *Minor perforations. Framed.*
$**1,650**
Born in Annandale, NSW, painter Eric Wilson studied under Henry Moore, after winning a travelling art scholarship in 1937. Wilson returned to Australia after travelling through Europe and began creating works in the cubist style. In 1940 Wilson commenced teaching abstract painting at East Sydney Technical College and exhibiting with the Contemporary Group. As a conscientious objector to the war, he was attached to Sydney's Lidcombe State Hospital where he worked as a ward attendant from 1942 to 1944. Ref: AGNSW.

183. **Hardy Wilson** (Australian, 1881-1955). *[City View Framed By Archway]*, c1920s. Watercolour with pencil, signed lower centre, annotated verso, 25.7 x 22cm. *Minor paper remnants and pinhole to right edge.*
$**1,850**
Annotation concerning framing includes the name "Carl Norland."

184. **Rex Wood** (Aust., 1908-1970). *Proteas*, c1934. Hand-coloured linocut, titled and signed in pencil in lower margin, 13.5 x 10.5cm. *Minor paper loss to image centre right and lower left, uneven margins.*
$**1,650**
Rex Wood was born at Laura, South Australia and studied at the South Australian School of Art under Mary Packer Harris. He produced many linocuts during the late 1920s and 1930s, exhibiting prints with the Society of Arts in Adelaide. In 1938 he left for Europe and studied art in London. He lived in Portugal before returning to Australia in 1956. Ref: AGNSW.

185. **Blamire Young** (Brit./Aust.,1862-1935). *Autumn Days*, 1910. Ink drawing on card, signed lower left, titled, dated "25/4/10" and annotated with poem in ink and pencil, with letterpress publishing receipt attached verso, 28.2 x 23cm. *Minor soiling, pinholes to margins.*
$**3,300**
Annotations include Young's address at "Grange Road, Toorak, Victoria." The handwritten poem reads "The autumn days for me/The pools of water/The tree-song of a bird/That nature taught her." An accompanying page of *The Lone Hand* from March 1, 1911, shows this drawing and poem together.