



Australian & International Photography

Collectors' List No. 185, 2016

Josef Lebovic Gallery

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JOSEF LEBOVIC GALLERY

Established 1977

Member: AA&ADA • A&NZAA • IVPDA (USA) • AIPAD (USA) • IFPDA (USA)

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Open: Monday to Saturday from 1 to 6pm by chance or by appointment

COLLECTORS' LIST No. 185, 2016

Australian & International Photography

On exhibition from Sat., **3 December** to Sat., **11 February**.
All items will be illustrated on our website from 17 December.
Prices are in Australian dollars, including GST. Exch. rates at
the time of printing: AUD \$1.00 = USD \$0.76¢; UK£0.60p
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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: *Aboriginal Couple, South Australia, 1959/1980s.* Silver gelatin photograph by David Moore, #132, p25.

Next list: Australasiana



Henry Lawson, c1915.

Holiday Break

Our gallery will be open during the
holidays by appointment or by chance.
We will take a short break from
Sun., 25 Dec. to Wed., 11 Jan. 2017.

*Wishing happy holidays and
happy collecting to all our
clients, friends and colleagues.*

19th Century



1. **Robert Macpherson** (Brit., 1811-1872).
Arch Of Constantine, Rome, Italy, c1850s.
Albumen paper photograph, numbered "2" in
pencil in "R. Macpherson, Rome" blind stamp
on backing below image, 31.3 x 40cm. *Slight
developing flaws and scuffing to image lower
centre and right, repaired minor tears to upper
edge, minor foxing or soiling, laid down on
original backing.*

\$2,200

Held in Canadian Centre for Architecture.

2. **Robert Macpherson** (Brit., 1811-1872).
*The Castle And Bridge Of Saint Angelo, With
The Vatican In The Distance, Vatican City,
c1850s.* Albumen paper photograph, num-
bered "34" in pencil in "R. Macpherson, Rome"
blind stamp on backing below image, 24.4 x
37.4cm. *Slight fading and foxing to image,
laid down on original backing.*

\$1,650

Held in Canadian Centre for Architecture.



3. **Edward Dalton** (Aust., active 1853-1865). *The First Legislative Assembly Of New
South Wales, 1859.* Composite albumen paper photograph, consisting of 79 portraits and
a letterpress key, each portrait with a reference number in negative, photographer's blind
stamp and publisher's line with date on original backing below image, 43.3 x 33.4cm (oval).

*Foxing overall, minor surface loss to image lower left, laid
down on original backing.*

\$4,400

Title continues "under the Electoral Reform Act of 1858." Stamp
reads "Dalton's Photographic Establishment, Sydney." Publisher's
line reads "Photographed & published at the Royal Photographic
Establishment, Sydney, 1859."

The key shows the names of the members of the Legislative As-
sembly of NSW with the districts they represent. The centre portrait
is of the Speaker of the House, Sir Daniel Knight Cooper of Pad-
dington. The large composite, from which this photograph is taken,
is held by the NSW Parliamentary Library. This smaller format would
have been produced for members of the government.

Edward Dalton was a highly qualified portrait painter and photogra-
pher, who left London for Australia in 1855, and worked from a
number of premises in George Street, Sydney, from his arrival up
until 1864. Ref: SLNSW.





4. **[Baobab Tree, India]**, c1860. Albumen paper photograph, 19 x 22.5cm. *Repaired tears to edges of image, some creases.*

\$2,200

Possibly depicts the sacred Parijaat tree in the village of Kintoor, India.

Baobab trees are long-lived and store water in the trunk (up to 100,000 litres) to endure drought. All baobabs live in seasonally arid areas, and are deciduous, shedding their leaves during the dry season.

This photograph was part of a collection of images taken in India.

6. **Melbourne & Sydney Photographic Co.** (Aust., active c1875-1900). *[Views Of Melbourne]*, c1870s. Eight albumen paper photographs, carte-de-visite format, seven titled in ink above, below or on image, one with printed title attached to backing below image, all with studio line printed on backing verso, 5.9 x 9.3cm (approx. each). *Minor silvering, foxing or scuffing overall, all laid down on original backing.*



The group **\$7,700**

Titles read:

(1) Swanston Street; (2) The Treasury; (3) Collins Street [looking east]; (4) Burke & Wills Monument; (5) Fitzroy Gardens; (6) Collins Street; (7) Haymarket Theatre; and (8) Burke [sic] Street. Studio line reads "Melbourne & Sydney Photographic Co., 19 Collins Street [East]."



5. **[View Of London With St Paul's Cathedral]**, c1850s. Salt paper print, 26.5 x 28.9cm. *Pinholes, stains and foxing to image upper left and centre, silvering and discolouration to edges, slight crinkles overall.*

\$4,400



7. **[Portraits Of Key Figures In Maori Wars]**, c1860s-1870s. Ten albumen paper photographs, carte-de-visite format, all captioned in ink on backing verso, one with studio line printed below image, 9 x 5.6cm (approx. each). *Minor foxing or silvering, all laid down on original backing.*

The group **\$9,900**

Portraits show: (1) Kawana Hunia Te Hakeke; (2) Major William Magee Hunter; (3) Tomika Te Mutu, Chief of Ngai Te Rangī;

(4) Tahia [sic], ex-King of Waikato [Taraia Ngakuti te Tumuhuaia]; (5) Captain George Buck; (6) Black Queen Mere; (7) Victoria, Queen of the Nukumarū; (8) Ihakara Tukumarū and Walter Buller; (9) Karaana, sister of Queen Victoria; and (10) Private George Dore.

Photographers include Webster Hartley, John Nicol Crombie, Benjamin Peyman, and William Francis Gordon. Ref: National Library of New Zealand; Puke Ariki Museum, New Plymouth, NZ.

Provenance: Toogood family.

A detailed list, showing full captions, is available on request.





(5) Armstrong Gun; (6) Belvedere House, Kent. Back view; and (7) Cedar of Lebanon, Belvedere.

8. **[Views Of Kent, Erith, And Belvedere, England]**, c1870s. Eight albumen paper photographs, all captioned in ink above image, sizes range from 14.9 x 20.1cm to 18.4 x 23.4cm. *Slight stains or foxing overall, each laid down on original album page.*

The group **\$5,500**

Captions read (1) Butcher's Shop, Erith [with duplicate image of Armstrong Gun verso on album page]; (2) Crayford Church, Kent; (3) The Thames, Erith; (4) Belvedere Church, Kent;



9. **[Maori And Toogood Family Portraits]**, c1870s. Nine albumen paper photographs, carte-de-visite format, some images titled in ink or captioned using newspaper clippings on backing below image, some with studio lines on backing verso, sizes range from 7.2 x 5.5cm to 9.6 x 6cm. *Minor foxing, silvering or discolouration overall, one image with old paper remnants to edges, all laid down on original backing.*

The group **\$7,700**

Titles and captions read (1) A nice pair; (2) A peaceable Maori; (3) The same article, aroused; (4) Paws off, Pompey!; (5) Put that pip[e]; and (6) Charming woman.

Studio lines read "Photographed by H. Webster, Queen Street, Auckland" and "Johnstone, O'Shannessy & Co., Artist Photographers, 3 Bourke St East, next the post office, Melbourne" or "Photographer, G.W. Bishop, Auckland."

Provenance: Toogood family.

A detailed list is available upon request.



10. **Attrib. Menzies Dickson** (Amer., c1840-1891). **[Group Of Hawaiian Views, Royals And Portraits]**, c1876. Sixteen albumen paper photographs, carte-de-visite format, all captioned and three dated "11/4/1876" in pencil verso, sizes range from 7 x 4.7cm (oval) to 9.2 x 5.5cm. *Some images with slight stains to centre or minor tears to edges.*

The group **\$11,000**

Views include Honolulu Royal Mausoleum; Hawaiian government building; Kawaiaha'o Church; Honolulu Hotel; and Honolulu Post Office. Portraits include Hawaiian poi-dealer; Hawaiian hay-dealer; King David Kalakaua; Queen Kapiolani; Sir Frederick Weld; Lady Weld; and Princess Ruth Keelikolani. Ref: National Library of New Zealand; Yale University Library.



11. **Charles Bayliss** (Australian, 1850-1897). **On The Nepean [NSW]**, c1880s. Albumen paper photograph, titled in pencil verso, 22 x 27.8cm. *Slight discolouration, tears and creases to upper and lower edges, minor silvering. Period frame.*

\$1,100



12. **[Prince Of Wales Victorian Volunteer Light Horse Regiment]**, 1884. Composite albumen paper photograph of 29 military portraits, inscribed and dated in ink on backing below image, 37.5 x 29.1cm. *Slight foxing overall, minor silvering to image lower right, laid down on original backing.*

\$3,850

Inscription reads "Presented to Surgeon Beaney with kind regards, Caleb Anderson. Major Com'dg Reg't P. of WVVV. Melbourne 29th February 1884."

The Victorian Volunteer Light Horse Regiment was disbanded in 1884. Ref: Trove.

14. **Charles Bayliss** (Aust., 1850-1897). *On Culpaulin Station, Darling River [NSW]*, 1886. Albumen paper photograph, captioned "Plains between Wilcannia and Menindie [sic]" in pencil verso, photographer's blind stamp on image lower left, 18.6 x 29.4cm. *Slight creases and minor foxing to upper portion of image. Framed.*



\$1,850

From an album entitled, *Views of scenery on the Darling and Lower Murray during the flood of 1886, taken for the NSW Royal Commission: Conservation of Water, 1886.*

Held in AGNSW with the comment "This is one of a series of photographs taken by Charles Bayliss in 1886... Bayliss joined the [government] expedition on its three week trip down the Darling River on the paddle steamer 'Florence Annie'."

16. **[Panorama Of Port Jackson, Sydney, NSW]**, c1888. Six-panel albumen paper photograph panorama, 21.8 x 151.2cm. *Slight discolouration and tear to left portion, slight foxing and stains to right portion, minor silvering and crinkles overall.*

\$5,500

Taken from "Clifton" House, Kirribilli Point. Shows views of Miller's Point, The Rocks, Circular Quay, Bennelong Point, Botanic Gardens, Mrs Macquarie's Chair, Fort Denison, Farm Cove and Garden Island. "Clifton" House, located on the corner of Pitt and Peel Streets, at Kirribilli Point on Sydney's north shore, was a stone-built villa originally erected in the mid-1840s. Although not absolute waterfront, the site would have enjoyed extensive views of the harbour. The property was purchased in 1852 by Sydney wine merchant William Tucker (1814-1888). Tucker was the first mayor of East St Leonards and one of the first directors of the City Bank in Sydney. He was also involved in the formation of the North Shore Steam Ferry Company. After William died in 1888 "Clifton" was passed to his son, Walter Clifton Churchill Tucker. The house was demolished in 1965-66. Ref: Caroline Simpson Research Library, Sydney Living Museum; North Sydney Council.



13. **George Barker** (Canadian/Amer., 1844-1894). *Horseshoe Falls [Canadian Side Of Niagara Falls]*, c1885. Albumen paper photograph, 49.7 x 41.1cm. *Retouching and repaired tears to image edges and upper and lower centre, crazing, minor silvering. Laid down on acid-free backing.*

\$1,650

Similar image held in Library of Congress. See also items #17-18.



15. **Eadweard Muybridge** (Brit., 1830-1904). *Animal Locomotion, Plate 675 [Running Pig]*, 1887. Collotype with letterpress, title, date and photographer in text below image, 21.4 x 34.9cm. *Slight foxing to margins, old mount burn.*

\$2,950

Held in Wellcome Library, London, with the comment "One of 781 collotypes which form Eadweard Muybridge's magnum opus, *Animal Locomotion*, 1887. This work originated in an attempt to settle the argument which arose in 1871 between Leland Stanford, President of the Central Pacific Railroad, and Robert Bonner, owner of the *New York Ledger*, as to whether a trotting horse ever had all four feet off the ground at once...Muybridge's solution was to photograph each stage in the trot of a horse [proving the theory]..."

The series *Animal Locomotion* was conducted at the University of Pennsylvania from 1884 to 1885.



17. **George Barker** (Canadian/Amer., 1844-1894). *Niagara Falls [Cave Of The Winds]*, c1888. Albumen paper photograph, 49.8 x 41.2cm. *Minor stain to image upper right, minor foxing to centre of image, slight crazing. Laid down on acid-free backing.*

\$2,200

Held in the Museum of Fine Arts, Houston, with the comment "...George Barker moved to Niagara Falls, New York, in the early 1860s and eventually earned fame for mammoth-plate photographs that viscerally conveyed the scale and sublime nature of the falls. Adding a bit of his own artistry to nature's handiwork, Barker frequently printed dramatic clouds from a second negative." Also held in National Gallery of Canada.

19. **[Pages From A Toy Catalogue]**, c1890s. Seven hand-coloured and varnished albumen paper photographs, laid down on two sheets, annotated "no. 3" and "no. 8" in watercolour upper right, 38.8 x 18.8cm to 28.2 x 37.6cm. *Slight paper remnants to one sheet, creases and soiling overall, laid down on original backing.*

The pair **\$3,300**

Toys illustrated include dolls, puppets, instruments, woven baskets and soldiers mounted on horses.



18. **George Barker** (Canadian/Amer., 1844-1894). *Niagara Falls, American Side*, c1890. Albumen paper photograph, 49.7 x 41.3cm. *Retouching and repaired tears to image centre and edges, minor paper remnants to image lower left. Laid down on acid-free backing.*

\$2,200

Held in National Gallery of Canada.



20. **Queensland. No. 1 Tunnel [Dularcha Railway Tunnel]**, c1890s. Printout paper photograph, partially obscured title in pencil with two "Exclusive News Agency" stamps verso, 26 x 21.5cm. *Minor tears, creases and silvering to edges of image, laid down on original backing.*

\$1,650

Title includes "On the picturesque [?]." Stamps read "Copyright ENA. When used please return photo at once to the Exclusive News Agency Art Dept, Roehampton [UK]." Heritage-listed in 1999, the Dularcha Railway Tunnel is 1.5km south of the Mooloolah township, Sunshine Coast, Queensland. Ref: Wiki.

21. **Richard Parkinson** (Danish, 1844-1909). *Market Day In Ralum [Papua New Guinea, Showing Parkinson With Locals]*, c1890s. Albumen paper photograph, titled with photographer's name in unknown hand in pencil verso, 11 x 15.3cm. *Slight tears and creases to ragged edges.*

\$3,900

"The illegitimate son of the Duke of Augustenberg, second in line to the Danish crown, Richard Parkinson was an anthropologist, ethnologist and botanist, and one of the most prominent pioneers on the Bismarck Archipelago both before and during the period it was part of German New Guinea. Arriving in 1882, Parkinson surveyed, planted and managed New Guinea's first coconut plantations at Ralum (New Britain) for his famous American-Samoan sister-in-law 'Queen Emma' Coe Forsyth." Ref: Max Uechtritz (great grandson of Richard Parkinson).





22. **Esaki Reiji** (Japanese, 1845-1910). *Collage Of Babies: One Thousand And Seven Hundred Children That In Three Years Came To My Shop*, c1893. Composite albumen paper photograph, 26.3 x 18.6cm. *Creases overall, slight discolouration to edges of image, minor tears to lower edge.*

\$1,650

Comes with postcard of the same image, published by M. Sternberg, Hongkong [sic], titled "A lot of Chinese babies." Held in SFMOMA with un-cropped left edge.

A student of Renjo Shimooka in 1871, Reiji opened a photography studio in Tokyo the same year, and moved to Asakusa the following year to become one of Tokyo's top portrait studios during the late 19th century. He was the first Japanese photographer to use dry plate negatives which he imported in 1883. His well-known images include a torpedo explosion in the Sumida River in 1883, fireworks in 1889, and the photo collage of 1,700 babies (illustrated in this list) created in 1893. He was also a politician and served on the Tokyo City Council. Ref: Philbert Ono (PhotoGuide Japan).

23. **Charles Kerry** (Aust., 1857-1928). *[Taxidermy Displays Of Native Australian Animals]*, c1894-1895. Three albumen paper photographs, 15.2 x 20.9cm (each). *Slight foxing overall, minor silvering to lower edges, one image laid down on acid-free backing.*



The group **\$2,650**

Images show tableaux of dingoes, emu, kookaburras and kingfisher birds. The dingo and emu photographs are held in NLA.



24. **Government Printer** (Aust., est. 1842). *Arrival And Departure Of Teams, Moree Railway Yard [NSW]*, c1898. Albumen paper photograph, titled in negative lower left, 25.9 x 35cm. *Repaired tears to image upper centre, left and right edges, minor tear to lower edge, creases.*

\$1,650

Held in SLNSW.

20th Century



25. *[Victorian Mounted Rifles]*, c1900. Group of three albumen paper photographs, numbered "2827" or "2821" in negative lower right, one annotated "Victoria Mounted Rifles, 194 FGOS" in negative lower centre, 27.6 x 21.4cm (approx. each). *Slight stains to images, creases and surface loss to corners and edges, laid down on old backing.*

The group **\$4,400**

The Victorian Mounted Rifles (VMR) was a regiment composed of Australian forces that served in the Second Boer War. It was first raised by Colonel Tom Price in the mid-1880s, and was composed of voluntary forces and several contingents, the most notable being the 5th Victorian Mounted Rifles. Ref: Wiki.



26. *Australian Imperial Camel Corps, No. 2 Company, Sollum, Western Frontier, Egypt [WWI]*, c1916. Vintage silver gelatin photograph, caption in letterpress label affixed to backing below image, 15.4 x 24cm. *Slight foxing and minor silvering overall, laid down on original card.*

\$1,650

Caption continues "T. Henley, MP, riding along front. No. 1 [in] front row: Liet. T.W. Morgan, Sydney."





27. **Laurence Aberhart** (NZ, b.1949). *Taranaki, From Oeo Road, Under Moonlight*, 1999. Vintage silver gelatin photograph, captioned, signed, dated "1999" and numbered "2" in ink in lower margin, 19.7 x 24.5cm. *Minor foxing and scuffing to image lower centre and right.*

\$8,800

Caption continues "27-28 Sept. 1999." Held in University of Auckland Art Collection; and in AGNSW with the comment "Laurence Aberhart is considered one of New Zealand's most important contemporary artists. His work has been exhibited widely with solo exhibitions in New Zealand, Australia and Hong

Kong...Aberhart's work was included in a photographic collection survey at the Museum of Contemporary Art, Sydney, 2002. Aberhart has travelled widely throughout the United States, Europe and Asia. As well as participating in artist residencies at Tylee Cottage, Wanganui, New Zealand, and Dunedin Public Art Gallery, New Zealand, Aberhart has been awarded numerous QW II Arts Council Grants (1981, 1982, 1984, 1986, 1988) including a Fullbright Cultural Grant in 1987 and a Moet & Chandon Fellowship in 1994. His work is in all major New Zealand public collections, in addition to those in Australia, USA and France."



28. **Ansel Adams** (American, 1902-1984). *Moon And Half Dome, Yosemite National Park, California*, 1960/1981. Silver gelatin photograph, signed, captioned "Yosemite" and dated "6.19.81" by Adams, signed by printer Alan Ross in ink and authentication stamp with title verso, 24 x 18.3cm. *Laid down on acid-free backing.*

\$6,600

Stamp includes "Special edition photographs of Yosemite by Ansel Adams. Printed by Alan Ross from Ansel Adams' original negative under his supervision. Sold only through the Ansel Adams Gallery, Yosemite National Park, California." Illustrated in Adams, *Yosemite and the Range of Light*, 1979, plate 115.



29. **Peter Adams** (Australian, b.1943). *Edouard Boubat, France*, 1986. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 16.8 x 16.5cm. **\$2,200**

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p13, listed with date "1987." See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.



30. **Peter Adams** (Australian, b.1943). *Manuel Alvarez Bravo, Mexico*, 1987. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 23.5 x 23.6cm. **\$2,200**

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p15, listed with date "1989." See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.



31. **Peter Adams** (Australian, b.1943). *Sabastião Salgado, Paris*, 1987. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 23.8 x 23.6cm. **\$2,200**

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p95, listed with date "1989." See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.



32. **Peter Adams** (Australian, b.1943). *Jan Saudek, Prague*, 1987. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 22.8 x 22.6cm. **\$2,200**

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p97. See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.



33. **Peter Adams** (Aust., b.1943). *Helmut Newton*, 1987. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 23 x 22.7cm. *Minor glue remnants to image upper left.*

\$2,200

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p85. See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.



34. **Peter Adams** (Aust., b.1943). *Robert Doisneau*, Paris, 1987. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 23.5 x 23.3cm. *Minor crinkles and dents.*

\$2,200

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p19, listed with date "1989." See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.



35. **Peter Adams** (Australian, b.1943). *Marc Riboud, 'Klaus Barbie Trial', Lyon, France*, 1987. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 23.6 x 23.4cm. *Minor cracks to left edge of image, slight foxing to lower margin.*

\$2,200

Depicts Magnum photojournalist Marc Riboud (French, 1923-2016), who at the time of this photograph, had left Magnum and was taking images relating to the trial of Klaus Barbie, the head of the Gestapo in Lyons, who was responsible for the deaths of Riboud's relatives.

In 1983 Peter Adams embarked on a project to photograph international and Australian master photographers, creating a collection of about 500 portraits over a 30 year period. Adams stated that at times it was challenging to photograph various photographers while they were on assignment and that "to work with him [Marc Riboud] I had to sleep in a train corridor and travel with him to Lyon. I wasn't planning to but the train left early and I got stuck on it!" Ref: *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p87; *Telegraph* (UK), 6.9.16.

A non-vintage version of this photograph is available on request for \$990.



36. **Peter Adams** (Australian, b.1943). *Willie Ronis, Paris*, 1989. Vintage silver gelatin photograph, titled and signed in ink in lower margin, 22.9 x 22.6cm.

\$2,200

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p91. See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.



37. **Peter Adams** (Australian, b.1943). *Alfred Eisenstaedt, "Time-Life" Building, NYC*, 1991. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, titled and signed in ink verso, 18.4 x 18.2cm.

\$2,200

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p23. See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.



38. **Peter Adams** (Aust., b.1943). *Eddie Adams, USA*, 1991. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 22.9 x 22.6cm. *Minor stains to centre of image.*

\$2,850

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p7. See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$1,100.



39. **Peter Adams** (Aust., b.1943). *Yousuf Karsh In His Studio, Ottawa, Chateau Laurier Hotel [Canada]*, 1991. Vintage silver gelatin photograph, titled, dated and signed in ink verso, 23.1 x 17.9cm.

\$2,200

Armenian-born Yousuf Karsh (1908-2002), a Canadian portrait photographer, was considered to be one of the great portrait photographers of the 20th century. See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.

40. **Peter Adams** (Australian, b.1943). *Ralph Gibson, New York*, 1992. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 23.5 x 19cm.

\$2,200

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p41. See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.



41. **Peter Adams** (Australian, b.1943). *Annie Leibovitz, New York*, 1992. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 23 x 22.7cm.

\$2,000

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p63. See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.



42. **Peter Adams** (Australian, b.1943). *Mary Ellen Mark, USA*, 1992. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, 17 x 16.6cm. *Minor creases to lower margin.*

\$2,000

Illustrated in *Who Shot That? A Few Of The World's Legendary Photographers*, 2005, p65. See item #35 for info on Adams.

A non-vintage version of this photograph is available on request for \$990.

43. **Antony Armstrong-Jones, 1st Earl of Snowdon** (British, b.1930). *Nottingham Playhouse In Rehearsal [1]*, c1963. Vintage silver gelatin photograph, "Lord Snowdon" copyright stamp verso, printed caption on accompanying slip, 27.8 x 36.9cm. *Slight creases to corners, minor chips to edges of image.*

\$2,650

The "new" Nottingham Playhouse was opened in 1963 by Lord Snowdon with a gala performance of *Coriolanus*. Ref: Nottingham Playhouse.



44. **Sid Avery** (Amer., 1918-2002). *Paul Newman And Joanne Woodward "Admiring" Their Awards*, 1958/later printing. Silver gelatin photograph, titled, signed and editioned 18/70 in pencil, "Sid Avery" studio line, date and "file number 70-13" stamped verso, 37.8 x 48.1cm. *Minor stains.*

\$2,000

Title continues "his for not having received an Oscar, yet, and hers for *The Three Faces of Eve*." Studio line includes "Sid Avery 820 N. La Brea, LA, CA 90038, 213, 465-7193." Image taken for the *Saturday Evening Post*. Held in AGNSW.



45. **Cecil Beaton** (British, 1904-1980). [*Princess Alexandra, The Honourable Lady Ogilvy*], 1959. Vintage silver gelatin photograph, autographed "Alexandra" and dated in ink on image lower left, numbered "518/15" in pencil with photographer's stamp on backing verso, 15.8 x 10.9cm. *Minor surface loss to image upper right, laid down on original card.*

\$1,650

Provenance: Inspector Edward Richards (Canberra). The sister of the Duke and Prince Michael of Kent, Princess Alexandra married the Hon. Sir Angus Ogilvy, second son of the Earl of Airlie, in 1963. Cecil Beaton photographed members of the royal family from 1930 to 1979. Held in V&A.



47. **Cecil W. Bostock** (Australian, 1884-1939). *A Decoration*, 1917. Vintage silver gelatin photograph, signed and titled in pencil on backing below image, 19.5 x 12.8cm. *Creases and slight soiling to lower portion of image, minor chips to upper edge, foxing not affecting image, tipped to original backing.*

\$3,300

From Bostock's *A Portfolio of Art Photographs*, editioned 15 out of 25. Held in AGNSW.



49. **Hu Boxiang** (Chinese, 1896-1989). [*Temple Of Heaven, Beijing*], c1925. Vintage silver gelatin photograph, 28.5 x 38cm. *Soiling and slight scuffs overall, minor creases to uneven margins.*

\$3,300

Provenance: W.A. Pennell estate.

Hu Boxiang, a prize-winning artist and photographer, was trained in Chinese traditional painting, western lithography, watercolour and photography. He founded and became Director of the Oriental

Fine Arts Society, and in 1928 co-founded the China Photography Society and the magazine *China Photography*. He also worked with W.A. Pennell in the advertising department at the British American Tobacco Company in Shanghai. Ref: E. J. Laing, *Selling Happiness*, 2004.



46. **Cecil Beaton** (Brit., 1904-1980). [*Princess Marina, Duchess Of Kent*], 1964. Vintage silver gelatin photograph, autographed "Marina" and dated in ink on image lower left, numbered "742/21" in ink with photographer's stamp on backing verso, 16.1 x 10.9cm. *Laid down on original card.*

\$1,650

Provenance: Inspector Edward Richards (Canberra). Princess Marina (née of Greece and Denmark), was a member of the British royal family, the wife of Prince George, Duke of Kent, the fourth son of King George V and Queen Mary. Held in V&A.

48. **Cecil W. Bostock** (Aust., 1884-1939). *Landscape, Ryde [NSW]*, 1917. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, 15.7 x 20.5cm. *Creases, minor stains and chips to lower corners, slight soiling to image upper right, foxing not affecting image, tipped to original backing.*

\$3,300

From Bostock's *A Portfolio of Art Photographs*, editioned 15 out of 25. Held in AGNSW.



50. **Hu Boxiang** (Chinese, 1896-1989). [*Shipping On Shanghai Harbour*], c1925. Vintage silver gelatin photograph, 28.3 x 38cm. *Missing portion to upper right corner of negative, minor soiling, creases and cracks to edges of image, uneven margins.*

\$4,400

One of the steam boats pictured is named "[Kwai-do] Shanghai." Provenance: W.A. Pennell estate.

An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local Chinese artists. Pennell and his family emigrated to Australia in 1936.



51. **Hu Boxiang** (Chinese, 1896-1989). [*Shanghai Harbour, Showing Wharves*], c1925. Vintage silver gelatin photograph, 28.4 x 37cm. *Slight soiling and foxing to upper portion of image, some creases and tears to edges, uneven margins.*

\$4,400

Provenance: W.A. Pennell estate.



52. **Hu Boxiang** (Chinese, 1896-1989). [*Street Scene With Shoe Seller And Man Dressed In Rags*], c1925. Vintage silver gelatin photograph, 34.4 x 20.7cm. *Slight creases and minor soiling to uneven margins.*

\$4,400

Provenance: W.A. Pennell estate.



53. **Bill Brandt** (Brit., 1904-1983). *London (Nude With Bent Elbow)*, 1952/later printing. Silver gelatin photograph, signed in ink in lower margin, 34.5 x 29.7cm. *Slight indentations to image centre, stains and crinkles to image lower left and margins.*

\$6,000

Illustrated in Brandt, *The Photography of Bill Brandt*, 1999, plate 242. Held in V&A; Tate.

One of Brandt's most sought-after images.



54. **William Buckle** (Australian, 1894-1949). [*Woman Looking At Picture Of Nude In Ornate Frame*], c1940-1945. Vintage silver gelatin photograph, 18.3 x 15cm. *Old tape to margins not affecting image.*

\$1,650

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



55. **Henri Cartier-Bresson** (French, 1908-2004). *Behind The Gare Saint-Lazare, Paris*, 1932/c1979. Silver gelatin photograph, press print, photographer's name, title, date and text in label affixed verso, 15.8 x 10.5cm.

\$2,900

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



56. **Henri Cartier-Bresson** (French, 1908-2004). *Hungary*, 1965/later printing. Silver gelatin photograph, signed in ink with photographer's copyright blind stamp in lower margin, 24.3 x 35.9cm.

\$3,300

Illustrated in *Henri Cartier-Bresson: Photographer*, 1992, plate 108. Held in International Center of Photography, NY.



57. **Harold Cazneaux** (Australian, 1878-1953). *Surf Shooters Catching A Wave, Bondi*, c1929. Vintage silver gelatin photograph, signed and titled ink by Cazneaux and annotated "Coogee" in pencil in another hand with numeric stamp verso, 29.1 x 18.5cm. *Slight creases with cracking to corners of image. Framed.*

\$11,000

Variant image, titled *Sydney Surfing*, is illustrated in Bullock (ed.), *Harold Cazneaux: Artist in Photography*, AGNSW, 2008, p76.



58. **Harold Cazneaux** (Aust., 1878-1953). *[Young Girl]*, c1930s. Vintage silver gelatin photograph, signed in pencil on backing below image, 23 x 17.8cm. *Slight foxing to lower portion of image, tipped to original backing. Framed.*

\$4,400



59. **Harold Cazneaux** (Aust., 1878-1953). *The Fair Balloonist [Jan Crossing]*, c1933. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, six American camera club exhibition labels attached to backing verso, 34.5 x 26.4cm. *Slight retouching to edges and image centre, laid down on original backing.*

\$4,400

Labels are from The Camera Club of New York (1950), Dyckman Camera Club, Western Union Camera Club, Staten Island Camera Club, Equitable Life Camera Club, and Teaneck Camera Club. Held in NLA.



60. **Harold Cazneaux** (Aust., 1878-1953). *Spirit Of Endurance*, 1937. Vintage silver gelatin photograph, titled and inscribed in pencil on backing below image and verso, 9.3 x 11.1cm.

\$8,800

Inscription reads "To Carmen & Ralph, best wishes and good cheer for 1940-1. From Cazzie family."

"In September 1941 Cazneaux's only son, Harold Ramsay Cazneaux, was killed accidentally in Egypt while serving as a corporal with the 9th Division Australian Corps of Signals...He was said to have had a copy of his father's famous photograph of the Wilpena river red gum with him when he died. It is not known why Cazneaux

named the photograph *Spirit of Endurance*, but it may have been a general response to the death and suffering of the war." Ref: Colloff, *Flooded Forest and Desert Creek...*, CSIRO, 2014, p208.

Cazneaux called this photograph his "most Australian picture." Held in AGNSW; NGA.

61. **Beverley Clifford** (Australian, active 1950s-1970s). *[Seated Sun Bather]*, c1950s. Vintage silver gelatin photograph, annotated "box 4, neg. 19" in pencil verso, 24.8 x 19.4cm. *Slight scuffing.*

\$1,250



62. **Beverley Clifford** (Aust., active 1950s-1970s). *[Surf Lifesavers' March Past At Dee Why Beach, NSW]*, c1960s. Vintage silver gelatin photograph, 19.9 x 24.8cm.

\$1,100

Image shows Dee Why, North Narrabeen and Cronulla Surf Lifesaving Clubs.

Photographers Beverley Clifford and husband, Ken, lived in the Northern Beaches area in Sydney during their professional careers. They collaborated on various projects, and government and commercial photographic commissions. Ken also worked as a photographer at the University of Sydney in the medical imaging department with friend, artist Sydney Woodward-Smith. The Cliffords contributed images for a number of books on Australia, including *Camera in Australia* published in 1970, which also illustrated work by Max Dupain, Kerry Dundas, David Moore, and Wolfgang Sievers. Ref: *Manly Daily*, 30 July 2013.

63. **Beverley Clifford** (Aust., active 1950s-1970s). [*Prime Minister Robert Menzies At Far West Children's Health Scheme, Manly, NSW*], 1964. Group of six vintage silver gelatin photographs, all with numeric annotations in ink or pencil with photographer's stamp verso, from 19.6 x 25cm to 24.6 x 19.8cm. *Slight paper remnants, surface loss, minor discoloration or creases to images.*



The group \$3,950
Stamp includes address "35 Washington Ave., Dee Why West, NSW. Ph: 98-8187."

Prime Minister Menzies opened the George Moncrieff Barron Memorial Building at the Far West Children's Health Scheme in Manly on 17 March 1964.
Ref: Royal Far West.



66. **Beverley Clifford** (Aust., active 1950s-1970s). [*Teens At Freshwater Beach, NSW*], c1970s. Vintage silver gelatin photograph, annotated "337/35" in pencil with photographer's stamp verso, 25.3 x 19.7cm. *Vertical developing flaw through centre of image, minor surface loss to upper right edge of image.*



\$1,100

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



64. **Beverley Clifford** (Australian, active 1950s-1970s). [*Liberal Party Absentee Voters Enquiries Here*], 1964. Vintage silver gelatin photograph, annotated "203/6" in ink and pencil with photographer's stamp verso, 19.9 x 24.8cm. *Minor creases to upper left and lower right corners.*

\$1,100

Stamp includes address "35 Washington Ave., Dee Why West, NSW. Ph: 98-8187."

The Coalition candidates for NSW in 1964 were Sir Alister McMullin, Ken Anderson and Tom Bull.
Ref: Wiki.

65. **Beverley Clifford** (Aust., active 1950s-1970s). [*Walking Along The Manly Promenade*], c1970s. Vintage silver gelatin photograph, annotated "341/20" in pencil with photographer's stamp verso, 19.7 x 25.3cm. *Developing marks to image centre right.*

\$1,100

Stamp includes address "35 Washington Ave., Dee Why West, NSW. Ph: 98-8187."



68. **Olive Cotton** (Aust., 1911-2003). [*Sand Shadows*], 1935. Vintage silver gelatin photograph, signed and dated in ink in lower margin, 16.9 x 18.8cm. *Minor silvering to upper edge of image, slight creases to lower margin.*

\$11,000



67. **Olive Cotton** (Aust., 1911-2003). [*Morning*], c1934-1941. Vintage silver gelatin photograph, handwritten studio line and titled in ink on backing verso, 33.5 x 27.6cm. *Slight stains and creases to image upper left, lower centre and corners, minor surface loss to edges, laid down on original backing.*

\$9,900

Studio line reads "Miss Olive Cotton, c/o Max Dupain, 24 Bond St., Sydney." This was the address of Max Dupain's first studio, where Cotton worked from 1934 to 1941. Ref: White, *Dupain's Australians*, 2003, p112.



69. **Olive Cotton** (Aust., 1911-2003). *The Photographer's Shadow [Olive Cotton And Max Dupain]*, c1935/1998. Silver gelatin photograph, signed in pencil in lower margin, titled in an unknown hand verso, 16.5 x 15.8cm.

\$6,600

Printed by Roger Scott. Held in NPG, Canberra.



71. **Olive Cotton** (Aust., 1911-2003). *Glasses*, 1937/1998. Silver gelatin photograph, signed in pencil in lower margin, 25.4 x 18.4cm.

\$16,500

Illustrated in Ennis, *Olive Cotton: Photographer*, 1996, p10, with the comment "This photograph was commissioned as an advertisement for spectacle frames. I tried to make it more interesting by using a spotlight to cast long shadows." Held in NGA; AGNSW.



73. **Olive Cotton** (Australian, 1911-2003). *Max Dupain*, 1938/1994. Silver gelatin photograph, titled and dated in another hand and signed by Cotton in pencil in lower margin, 22.3 x 17.3cm. *Minor creases and surface loss to margins.*

\$7,700

Illustrated in *Olive Cotton: Photographer*, 1996, p6, with the comment "I like this happy picture of Max on the back steps of our house at Longueville with, as always, his camera at hand." Held in AGNSW.



70. **Olive Cotton** (Aust., 1911-2003). *Fashion Shot, Cronulla Sandhills*, c1937/1990s. Silver gelatin photograph, titled, dated "c1937" and signed in pencil in lower margin, 17.8 x 22.9cm.

\$8,800

Provenance: Olive Cotton estate.

Shows Max Dupain photographing model Noreen Hallard. Illustrated in *Olive Cotton: Photographer*, 1996, p28. Held in NGA; NLA.

72. **Olive Cotton** (Australian, 1911-2003). *Among The Beeches*, 1938/1988. Silver gelatin photograph, titled, dated "1938" and signed in pencil in lower margin, titled and dated "1988" in pencil verso, 38 x 33cm. *Slight creases to image lower left. Framed.*

\$9,900

Provenance: Olive Cotton estate.

Illustrated in Ennis, *Olive Cotton: Photographer*, 1996, p60, with the comment "if you look closely at the right-hand-side of this picture, you will see the crouching figure of Max [Dupain] taking a photograph among these beeches too." Also shows model Jean Lorraine.



74. **Olive Cotton** (Aust., 1911-2003). *Dead Sunflowers*, 1984/1994. Silver gelatin photograph, titled, dated and signed in pencil in lower margin, 27.1 x 24.4cm. *Minor re-touching to image upper left, slight stains and creases to margins, printing flaw to right edge of the image.*

\$8,800

Printed by Olive Cotton.

Image taken at "Spring Forest", the property near Koorawatha, NSW, where Cotton and her family lived from 1951. Illustrated in Helen Ennis' two books: *Olive Cotton, Photographer*, NLA, 1995, p53, and *Olive Cotton*, AGNSW, 2000, p58. Held in NGA.



75. **Neil Duncan** (Aust., b.1951). *Lloyd Rees And Brett Whiteley At Gallery Opening, 1979/2016*. Silver gelatin photograph, titled, dated and signed in pencil verso, 34.8 x 23.3cm.

\$1,650

77. **Neil Duncan** (Australian, b.1951). [*Colgate-Palmolive Factory, Balmain, NSW, Before Its Closure*], c1993-1994/2016. Ten silver gelatin photographs, each captioned, dated and signed in pencil verso, from 10.7 x 34.8cm to 32.8 x 26.4cm.

The group **\$8,800**

Extract from SLNSW: "Colgate-Palmolive, a New York-based company, opened a soap factory at East Balmain in 1923. In 1924 Palmolive soap was launched in Australia. By 1925 there were 144 people employed at Balmain by Colgate-Palmolive - 96 in the factory and 48 in the office and sales sections. In 1928 the factory began production of Colgate toothpaste. During the 1950s and 1960s shampoos and various household cleaning products were added to the Colgate range. In 1993 closure of the Balmain plant was begun. The Colgate-Palmolive site was reopened in 1998 having been redeveloped as residential apartments." Ref: Lackey and Vardabasso, *Down the 'Olive: A memory of Colgate-Palmolive in Balmain, New South Wales*, 1994.



A detailed list is available upon request.



76. **Neil Duncan** (Aust., b.1951). *"The Backroom Boys." Labour Power Meeting Under The Stage At The Sydney Town Hall, 1986/2016*. Silver gelatin photograph, titled, captioned, dated "May '86/2016" and signed in pencil verso, 31.9 x 26.2cm. *Minor crinkles to margins.*

\$1,650

Caption reads "L-R: Laurie Brereton, Barrie Unsworth, Graham Richardson, Paul Keating. Unsworth was put in as NSW Premier."

78. **Neil Duncan** (Aust., b.1951). *The Neighbour*, 2010/2015. Colour digital photograph, signed, titled, dated and annotated "printed N.D." in pencil verso, 28 x 39.5cm. *Minor surface scratch and stain to image lower left, minor handling creases.*

\$1,650



79. **Kerry Dundas** (Aust., 1931-2010). *Manly Ferry, Circular Quay*, c1950s. Vintage silver gelatin photograph, titled and dated "1950s" in pencil with two photographer's stamps verso, 21.2 x 32.6cm. *Stains to image centre, creases, slight crinkles and scuffing overall.*

\$2,850

Stamps include "Kerry Dundas, 56 Chepstow Villas, London W11, Bay-swater" and "1/25 Bay Street, Double Bay, NSW 2028."



80. **Kerry Dundas** (Aust., 1931-2010). *Young Australia*, c1950s. Vintage silver gelatin photograph, signed in ink on image lower right, 25.5 x 27.8cm. *Slight chips to edges of image, minor stains to upper left portion, creases overall.*

\$3,850

Illustrated in Josef Lebovic Gallery, *Masterpieces of Australian Photography*, 1989, plate 258, with the comment from Dundas "Young Australia was made with an ancient (c1901) Zeiss telephoto lens which had no marked F stops nor focal length... The lens did not fit the camera so the whole contraption was held together with black tape, string and pieces of wood, and many intoned mutterings."



82. **Kerry Dundas** (Aust., 1931-2010). [*Mars St Closed At Virginius St, Bankstown Municipal Council*], c1970. Vintage silver gelatin photograph, signed and dated "c1970" in pencil verso, 21.9 x 17.8cm. *Pinhole to upper centre of image, minor soiling to lower portion.*

\$2,500



81. **Kerry Dundas** (Australian, 1931-2010). *Australians Crowd The Barriers In Fremantle To Farewell The Ship On The Next Leg Across The Bight To Port Adelaide*, 1952. Vintage silver gelatin photograph, signed and dated in pencil with photographer's stamp and typed caption in label verso, 25.6 x 18.2cm. *Slight creases and scuffing overall.*

\$2,500

Caption continues "Most migrating families were headed for South Australia and the new town of Elisabeth."

83. **Max Dupain** (Aust., 1911-1992). *Pittwater, 15th September, 1928/1931*. Vintage silver gelatin photograph, titled, dated "1928", signed "Laddie" and inscribed in pencil on backing below image and verso; dated "15 September 1928" and "31" and signed "Lad" in crayon verso of photograph, 13.6 x 21.9cm. *Chips to edges of image, slight stains, creases and paper loss not affecting image, tipped to original backing.*

\$11,000

Inscription on backing verso reads "To my beloved [Olive Cotton] in memory of our birthday, September 1928. Lad, 22.9.31."

Provenance: Olive Cotton estate.



84. **Max Dupain** (Aust., 1911-1992). [*Nude With Hibiscus Flowers*], c1930s. Vintage silver gelatin photograph montage, signed and dated in pencil on image lower right, 44.4 x 32.5cm. *Slight developing flaws to left edge of image. Framed.*

\$9,900



85. **Max Dupain** (Aust., 1911-1992). *Pastoral, Late Afternoon, 1932*. Vintage silver gelatin photograph, titled, editioned 2/15, signed and dated in pencil on backing below image, 16.7 x 24.3cm. *Slight retouching and minor silvering to edges of image, laid down on original backing.*

\$11,000

Provenance: Olive Cotton estate. Illustrated in *Max Dupain's Australia*, 1988, p161.



86. **Max Dupain** (Aust., 1911-1992). *The Grey Window*, Grosvenor Galleries, 1932. Vintage silver gelatin photograph, titled, signed and dated in pencil on backing below image, 23.5 x 14.6cm. *Slight surface loss and re-touching to image lower left, tipped to original backing.*

\$12,500

Provenance: Olive Cotton estate. Grosvenor Galleries were founded by Walter Taylor and Adrian Feint in 1924 and were located at 219 George Street, Sydney. Ref: NLA.



87. **Max Dupain** (Aust., 1911-1992). [*Fire Stairs At Bond Street, Sydney*], c1934. Vintage solarised silver gelatin photograph, signed in pencil in lower margin, 30 x 20.9cm. *Minor silvering.*

\$7,700

Dupain's first studio was on the corner of Hamilton and Bond Streets, Sydney. Similar image held in AGNSW.



88. **Max Dupain** (Aust., 1911-1992). *Pyrmont Silos [Sydney]*, 1935/1980s. Silver gelatin photograph, signed in pencil on image lower right, 24.4 x 17.7cm. *Framed.*

\$6,600

Illustrated in Newton, *Max Dupain*, 1980, p47, and Newton, *Silver and Grey*, 1980, p64, with title *Wheat Silos, Pyrmont*. Held in NGA.

89. **Max Dupain** (Aust., 1911-1992). [*View Of Sydney Harbour From Rose Bay*], 1936. Vintage silver gelatin photograph montage, signed and dated (twice) in pencil and ink verso, 14.4 x 29.6cm. *Slight soiling to image left and right, scuffing.*

\$9,900

Image composed of two negatives.



90. **Max Dupain** (Aust., 1911-1992). *Torso In Sun*, 1937. Vintage silver gelatin photograph, signed in ink on image lower right, titled, dated and publishing annotations in ink and pencil in various hands with two photographer's stamps with Artarmon address verso, 30.8 x 23.1cm. *Cracks and slight surface loss to edges of image, creases overall.*

\$8,800

The model for this photograph was Olive Cotton, Dupain's first wife. Ref: Sally McInerney, Cotton's daughter. Illustrated in *Max Dupain Photographs*, 1948, p25. Held in AGNSW.



91. **Max Dupain** (Australian, 1911-1992). *Two Girls At Bowral [NSW]*, 1937/1980s. Silver gelatin photograph, signed and dated in ink on image lower right, 26 x 20.1cm. *Minor creases and stains to lower left margin.*

\$5,500

Image shows Olive Cotton and Jean Lorraine, "a favourite Dupain model." Ref: White, *Dupain's Australians*, 2003, p25. Held in NGA with date 1939.



92. **Max Dupain** (Australian, 1911-1992). *Jean With Wire Mesh*, 1937/c1980s. Silver gelatin photograph, titled, dated and signed by Rex Dupain in pencil in authentication stamp verso, 47.4 x 34.6cm. *Minor crinkles.*

\$13,500

Held in NGA and AGNSW with dates 1935 and 1936.



93. **Max Dupain** (Australian, 1911-1992). *Bawley Point, High Tide [South Coast, NSW]*, c1938. Vintage silver gelatin photograph, titled and signed in ink in upper margin, 30.5 x 26.5cm. *Slight silvering and creases to edges.*

\$5,500

Ref: NGA.



94. **Max Dupain** (Aust., 1911-1992). *Brave New World*, 1938/later printing. Silver gelatin photograph montage, signed and dated "1938" in ink on image lower right, 29 x 20cm. *Framed.*

\$6,600

Variant image held in NGA, with the date "1935" and comment "...The title of the work refers to [Aldous] Huxley's dystopian novel *Brave New World* (1932), in which human reproduction and life itself are tightly controlled by a global government. Dupain was sympathetic to the book's warning about the loss of individuality and human agency at the hands of industrialism. What is particularly compelling about this image is the way that, as in Huxley's book, photography itself is understood as potentially an oppressive tool of the state. The naked woman is literally controlled by photographic technology: physically constrained by the camera's technical apparatus, her image is embedded in a range of photographic printing processes."



95. **Max Dupain** (Australian, 1911-1992). *[Sea Plane Flying Over Fort Denison, Sydney Harbour]*, c1940s. Vintage silver gelatin photograph, signed and dated in ink on image lower right, 29.7 x 25.6cm. *Minor handling creases.*

\$5,500



96. **Max Dupain** (Aust., 1911-1992). *Cairns [Chinaman Creek, Qld]*, 1943. Vintage silver gelatin photograph, signed and dated in pencil on image lower right, titled and dated in pencil verso, 36.7 x 39cm. *Surface loss and minor creases to lower corners, minor silvering to image centre.*

\$5,500

Similar image illustrated in *Dupain's Australian Landscapes*, 1988, p115.



97. **Max Dupain** (Aust., 1911-1992). *[RAAF Pilots And Their Planes]*, 1943. Vintage silver gelatin photograph, signed and dated in pencil on image lower right, 30.8 x 32.4cm. *Pinholes to lower left corner.*

\$4,400



98. **Max Dupain** (Aust., 1911-1992). [The "Southern Cross" In Flight For The Film "Smithy"], c1945. Vintage silver gelatin photograph, signed and dated "47" in pencil verso, 19.1 x 25.9cm. *Slight creases to upper right and lower left corners, minor scuffing and chips to lower right edge.*

\$5,500

Sir Charles Kingsford Smith flew the *Southern Cross* in the first ever trans-Pacific flight to Australia from the United States in 1928. The plane was briefly brought out of retirement in 1945 for the filming of the movie *Smithy* (1946). Ref: Wiki.

99. **Max Dupain** (Aust., 1911-1992). *Brisbane River [Queensland]*, c1946. Vintage silver gelatin photograph, titled in pencil in unknown hand and photographer's stamp with "Clarence Street, Sydney" address verso, 20.2 x 23.4cm. *Slight scuffing overall, minor creases and chips to lower corners.*

\$4,400



100. **Max Dupain** (Aust., 1911-1992). [Live Audience In ABC Studios], c1956. Vintage silver gelatin photograph, erroneously dated "1946" in ink with photographer's stamp verso, 20.6 x 21.6cm. *Minor surface loss to image lower left.*

\$4,400

Stamp reads "Max Dupain photographer. Max Dupain and Associates, 49 Clarence St., Sydney, 2000. 29-4901."



101. **Max Dupain** (Australian, 1911-1992). *Internal Structure Of Chapel Steeple By Ian McKay And Phillip Cox [C.B. Alexander Presbyterian Agricultural College, Tocal, Paterson, NSW]*, c1965. Vintage silver gelatin photograph tipped to letterpress advertising card, title on card left side of photograph, 17.3 x 15.1cm (image); 17.3 x 32.3cm (card). *Minor creases and silvering to right portion of image, slight discoloration to edges of card.*

\$2,200

Promotional text includes "A picture memo to all architects reminding them of a photography service performed with skilful use of modern equipment and a sympathetic understanding of architectural expression. Max Dupain and Associates, 49 Clarence Street, Sydney, BX4901-7." Held in SLNSW.

102. **Max Dupain** (Aust., 1911-1992). *Monstera Deliciosa*, c1983. Vintage silver gelatin photograph, signed by Dupain and titled in an unknown hand in pencil verso, 21.8 x 30.4cm. *Retouching to negative upper left and right, minor scuffing and silvering to edges.*

\$4,400

Held in NGA; QAGOMA.



103. **Lee Friedlander** (American, b.1934). *Hillcrest, New York, 1970*. Vintage silver gelatin photograph, editioned 51/75 and signed in pencil on backing below image, 16.6 x 25.3cm. *Silvering to edges, laid down on original backing with stains to right edge not affecting image.*

\$6,600

Held in MoMA.



104. **Government Printer** (Aust., est. 1842). *Queen Victoria Markets, George St, Sydney, NSW, c1920s*. Vintage silver gelatin photograph, titled and annotated in pencil and ink in various hands with "NSW Govt. Printer" copyright stamp verso, 15.5 x 20.4cm. *Slight creases and scuffing overall.*

\$990

Annotation reads "T.S. Champion, 1 Kissing Pt Rd, Turramurra [NSW]." Stamp reads "This photograph may be reproduced or published free of charge on condition same is acknowledged to NSW Govt. Printer."

105. **Milton Greene** (Amer., 1922-1985). *Rock Sitting [Marilyn Monroe, R16], 1953/1971*. C-type photograph, photographer's copyright stamp dated "1958, reprinted 1971" verso, 17.7 x 12.6cm. *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].



106. **Bill Henson** (Australian, b.1955). *Untitled Sequence, 1978*. Chlorobromide silver gelatin photograph, 29 x 30.2cm. *Slight foxing and crinkles, minor silvering to image lower left. Framed.*

\$4,400

Illustrated in *Bill Henson: Photographs 1974-1984*, plate 13.



107. **Paul Jones** (Australian, 1921-1997). *[Flowering Gum], 1984*. Vintage silver gelatin photograph, signed, editioned 1/10 and dated in ink verso, 39.3 x 26.5cm. *Slight scuffing to image upper left, old tape to margins.*

\$1,650

Sydney-born Paul Osbourne Jones studied art at East Sydney Technical College and the Julian Ashton Art School. He worked in a department store as a commercial artist before enlisting in the army in 1941, where he spent some time in New Guinea. While on leave Jones painted a still life of flowers and included it in an exhibition of the Society of Artists, attracting the attention of Professor E.G. Waterhouse, a world authority on camellias. Waterhouse invited him to illustrate his two books on camellias, which launched Jones' career as a botanical artist.

Jones was awarded an OBE for his services to art in 1971, the same year his book *Flora Superba* was published. In 1976 he published another major work, *Flora Magnifica*. Later in his career Jones began taking photographs of botanical studies. Ref: NLA.

108. **Paul Jones** (Australian, 1921-1997). *[White Camellia], 1984*. Vintage silver gelatin photograph, signed, editioned 1/10 and dated in ink verso, 38 x 26.7cm. *Minor silvering, old tape to upper margin.*

\$1,650



109. **Paul Jones** (Aust., 1921-1997). *[Freesia], 1984*. Vintage silver gelatin photograph, signed, editioned 1/10 and dated in ink verso, 38 x 27cm. *Minor stains, silvering, handling creases.*

\$1,650





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

\$1,650

111. **André Kertész** (Hungarian/Amer., 1894-1985). *Mondrian's Glasses And Pipe, Paris*, 1926/later printing. Silver gelatin photograph, numbered in ink with photographer's estate copyright stamp verso, 19.8 x 24.6cm.

\$8,800

Number reads "2-0129-25-2-1-02-6." Illustrated in Kertész, *A Lifetime of Perception*, 1982, #201.



112. **André Kertész** (Hungarian/Amer., 1894-1985). *Distortions #123*, 1933/c1980. Silver gelatin photograph, numbered in pencil and ink with photographer's estate copyright stamp verso, 15.6 x 24.6cm.



\$6,600

Numbers include "3-1123-03-2-1-05." Illustrated in Kertész, *Distortions*, 1976, #123.

Kertész is "known for his ground-breaking contributions to photographic composition and the photo essay. In the early years of his career, his then-unorthodox camera angles and style prevented his work from gaining wider recognition. Today he is considered one of the seminal figures of photojournalism." Ref: Wiki.

113. **August Knapp** (Aust., 1874-1973). *Sunset Hour [Perth]*, c1920s. Vintage silver gelatin photograph, titled and signed with "FRPS [Fellow Royal Photographic Society]" in pencil in lower margin, 23.7 x 29.2cm.

\$990

Similar work by Knapp is held by the National Gallery of Australia with the comment "Pictorialist photographers like Knapp were inspired by overseas models of art photography. Their prints often have the character of etchings from the use of screens and processes designed to replace camera sharp detail with softer atmospheric and emotional appeal. Where earlier photographers saw Perth in terms of clear light the Pictorialist photographers promoted a gentler vision."



114. **Laurence Le Guay** (Aust., 1916-1990). *Natives, Kanana Ceremony, New Guinea*, c1949/1970s. Silver gelatin photograph, photographer's estate stamp verso, 36.8 x 29.2cm. *Slight foxing to lower portion and minor silvering to right edge of image.*

\$4,400

Alternative title *New Guinea Couple*. This image was included in the touring exhibition *The Family of Man*, curated by Edward Steichen for MoMA in 1955. Illustrated in Steichen, *The Family of Man*, 1955, p8. Held in AGNSW; NGA.

Le Guay was commissioned by Sir Edward Hallstrom, millionaire philanthropist and Director of Taronga Park Zoo, to take photographs in New Guinea. He was most likely among the 27

guests, which included artist William Dobell, who were flown by Hallstrom from Australia to Port Moresby and on to his experimental sheep station and bird of paradise sanctuary at Nondugl, in the central highlands of New Guinea in 1949. Ref: National Trust S.H. Ervin Gallery; John McDonald, *SMH*, 3 July 2015.



115. **Laurence Le Guay** (Aust., 1916-1990). *[Female Silhouette]*, c1960s. Vintage silver gelatin photograph, photographer's estate stamp verso, 28.4 x 24.4cm. *Old creases and crinkles.*

\$1,850



116. **Ray Leighton** (Aust., 1917-2002). *[Paddling Out, Manly]*, c1940/1998. Selenium toned silver gelatin photograph, "Ray Leighton" posthumous stamp verso, 16.7 x 22.4cm. *Minor stains to lower left margin.*

\$990

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

117. **Ray Leighton** (Australian, 1917-2002). *[Boys And Boards, Manly Life Saving Club]*, c1940/1998. Selenium toned silver gelatin photograph, "Ray Leighton" posthumous stamp verso, 20.8 x 16.4cm. *Minor soiling to lower left margin.*

\$1,100

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



118. **Ray Leighton** (Australian, 1917-2002). *Synchronised Surfing, Manly Beach [NSW]*, c1940/1998. Selenium toned silver gelatin photograph, "Ray Leighton" posthumous stamp verso, 22.2 x 16.3cm. *Minor retouching to image upper centre.*

\$990

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



120. **Ray Leighton** (Aust., 1917-2002). *It Takes Two, Manly Beach*, c1940/1998. Selenium toned silver gelatin photograph, "Ray Leighton" posthumous stamp verso, 15.8 x 24.1cm.

\$990

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



119. **Ray Leighton** (Australian, 1917-2002). *[Surfing In Manly]*, c1940/1998. Selenium toned silver gelatin photograph, "Ray Leighton" posthumous stamp verso, 21.7 x 17cm.

\$990

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



121. **Ray Leighton** (Australian, 1917-2002). *Surf Sirens, Manly Beach*, c1940s/1998. Selenium toned silver gelatin photograph, "Ray Leighton" posthumous stamp verso, 20.4 x 17.1cm. *Minor soiling to lower left margin.*

\$1,100

Image shows Pat Crum, Lillian Galvin, Pam Toyer, Pam Inch and (Lillian's sister) Dorothy Galvin on hollow boards at Manly.

This photograph was printed from an inter-neg in 1998 for Leighton's agent, Josef Lebovic. Ref: Sydney Living Museums. Held in NLA.

122. **R. Ian Lloyd** (Canadian/Aust., b.1953). *Tim Storrier In His Studio In Bathurst, NSW, Australia*, 2004/2010. Giclée print, signed and dated "2010" in pencil in lower margin, signed and annotated "printed by Warren Macris" in pencil verso, accompanied by certificate of authenticity with caption and Lloyd's signature, 35.3 x 52.9cm.



\$1,650

Caption continues "at 2.40pm on August 30th 2004." Illustrated in Lloyd, *Studio: Australian Painters on the Nature of Creativity*, 2007, p200-201.

123. **R. Ian Lloyd** (Canadian/Aust., b.1953). *Margaret Olley In Her Studio In Sydney, Australia*, 2005/2013. Giclée print, signed and dated "2005" in pencil in lower margin, signed and annotated "printed 27/11/13 [by Warren Macris]" in pencil verso, accompanied by certificate of authenticity with caption and Lloyd's signature, 40 x 60cm.



\$1,650

Caption continues "at 9.22am on December 13th 2005." Illustrated in Lloyd, *Studio: Australian Painters on the Nature of Creativity*, 2007, p140-141.

124. **Henri Mallard** (Aust., 1884-1967). *Tethered [Dinghy On Beach]*, 1960. Vintage silver gelatin photograph, titled, signed and dated in pencil in lower margin, 27.5 x 33.4cm. *Slight creases and stains to margins, retouching to image overall.*



\$2,650

Provenance: Henri Mallard estate.



126. **Robert McFarlane** (Australian, b.1942). *'Happening', Centennial Park [Sydney, NSW]*, 1967. Vintage silver gelatin photograph, titled, dated and signed with address in pencil with photographer's stamp verso, 23.2 x 15.3cm. *Slight stains to lower portion of image, slight scuffing and minor silvering.*

\$3,300

Address reads "Robert McFarlane, 11 Signet Street, Hallet Cove, SA, 5158." Held in NGA with the date "1969."

125. **Robert McFarlane** (Aust., b.1942). *Robert McFarlane Photographing Stripper Sandra Nelson In Dressing Room Of The Paradise Club, Kings Cross [NSW]*, c1964/ later printing. Silver gelatin photograph, titled, dated and signed with address in pencil verso, 15.9 x 23.3cm.



\$1,650

Address reads "PO Box 685, Darlinghurst [NSW], 2010."



127. **Robert McFarlane** (Aust., b.1942). *Covent Garden, London*, 1971. Vintage silver gelatin photograph, titled, dated and signed with address in pencil verso, 24.6 x 16.3cm. *Slight crinkles to image, minor tears and creases to right margin, pinholes not affecting image.*

\$3,300

Address reads "PO Box 685, Darlinghurst [NSW], 2010."



128. **David Moore** (Aust., 1927-2003). *Sydney Harbour Bridge*, 1947. Vintage silver gelatin photograph, captioned, titled, dated, signed and annotated "rough proof" in pencil with photographer's stamp verso, 11.3 x 11.6cm. *Slight stains and silvering to image upper left and lower edge, minor creases and surface loss to left edge.*

\$12,000

Caption reads "Early morning traffic on the Sydney Bridge." Held in AGNSW.

Rare image. The negative for this photograph has been damaged—no further prints can be made.

129. **David Moore** (Aust., 1927-2003). *Speaker At The Domain, Sydney*, c1947/1960s. Silver gelatin photograph, annotated "The Domain" in ink, titled, dated and signed in pencil verso, 24.5 x 18cm. *Slight scuffing, minor stain to image upper right.*

\$5,500



130. **David Moore** (Aust., 1927-2003). *Surfers, Manly*, c1947/1960s. Silver gelatin photograph, titled, dated and signed in pencil with photographer's stamp and slip with typed caption attached verso, 24.6 x 20.3cm.

\$5,500

Caption includes "Sydney Beaches. Men paddle surf-boards over the glittering water and wait for the wave that will take them on their long ride to the beach."



131. **David Moore** (Aust., 1927-2003). *Washing Day*, c1947-1949. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 24.3 x 24cm. *Minor scuffing.*

\$8,800

132. **David Moore** (Aust., 1927-2003). *Aboriginal Couple, South Australia*, 1959/1980s. Silver gelatin photograph, titled and annotated "S19-4" in ink, dated and signed in pencil with photographer's stamp verso, 20.1 x 19cm.

\$5,500

Stamp reads "Photography by David Moore, 68 Middle Street, McMahon's Point, NSW 2060. Telephone 929 9620." Held in National Portrait Gallery, Canberra with the title *Aboriginal Couple, Finnis Springs Mission, South Australia.*



133. **David Moore** (Aust., 1927-2003). *Sydney Opera House, Entrance Under Construction*, 1962. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 19 x 29.5cm. *Pinholes, minor missing portions to upper and lower right corners.*

\$6,600



134. **David Moore** (Aust., 1927-2003). *Aborigine Decorated For Corroboree, Ernabella, South Australia*, 1963. Vintage silver gelatin photograph, titled, dated, signed and annotated "LB86-20" with photographer's stamp verso, 29.5 x 18.9cm. *Slight stains to image upper and lower right, minor creases to edges.*

\$6,600

Stamp reads "Photography by David Moore, 100 Walker Street, North Sydney, NSW. 929.9620." Held in NGA.



135. **David Moore** (Aust., 1927-2003). *Aboriginal Elders, Ernabella, South Australia*, 1963. Vintage silver gelatin photograph, titled, dated, signed and annotated "LB85-26A" with photographer's stamp verso, 28.8 x 18.8cm. *Slight creases to upper and lower left corners.*

\$5,500

Stamp reads "Photography by David Moore, 100 Walker Street, North Sydney, NSW. 929.9620."



136. **David Moore** (Aust., 1927-2003). *Mick Jagger, Sydney*, 1965. Vintage silver gelatin photograph, titled, dated, signed and annotated "S85-15A" in pencil with photographer's studio label verso, 25 x 17.3cm. *Slight scuffing, minor creases and chips to corners.*

\$6,600

Label includes "Photography by David Moore, 68 Middle Street, McMahon's Point, NSW 2060. Telephone (02) 9954 9616." Illustrated in Moore, *From Face to Face*, 2000, p109. Held in National Portrait Gallery, Canberra.

Mick Jagger was 22 when this photograph was taken.



137. **David Moore** (Aust., 1927-2003). *The Battery Waterfront, New York, USA*, 1965. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 19.6 x 29.1cm. *Pinholes, minor tears or surface loss to corners.*

\$6,600

Held in NGA with alternate title *New York Waterfront*.



138. **David Moore** (Aust., 1927-2003). *European Migrant Arriving In Sydney*, 1966. Vintage silver gelatin photograph, titled, dated, and signed with various publishing annotations in pencil verso, 17.2 x 12.1cm. *Minor scuffing.*

\$4,400

Taken aboard the *Galileo Galilei* docking in Sydney, on assignment for *National Geographic*. Ref: NGA. Held in AGNSW. Illustrated in Moore, *Sydney Harbour*, 1994, p86.

This image was taken on the same occasion as Moore's evocative and well-known *Migrants Arriving in Sydney*, and is part of a sequence of three, showing the woman's face being transformed with joy and emotion.



139. **David Moore** (Aust., 1927-2003). *Sydney Opera House*, 1973. Vintage silver gelatin photograph, titled, dated, signed and annotated with photographer's stamp verso, 19.4 x 29.1cm.

\$6,600

Annotation reads "A229124." Stamp includes address "7 Ridge Street, North Sydney, NSW. Telephone 929 9620."



140. **Lewis Morley** (Brit./Aust., 1925-2013). *Christine Keeler*, 1963/1990s. Silver gelatin photograph, editioned 42/50 and signed in ink with photographer's blind stamp in lower margin, 46.5 x 38.5cm. *Framed*.

\$26,500

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."

141. **Lewis Morley** (Brit./Aust., 1925-2013). *The Crazy Horse, The City's First Topless Bar [London]*, c1965/later printing. Silver gelatin photograph, annotated "A/P" and signed in pencil in lower margin, "Lewis and Patricia Morley" ex-libris label on frame verso, 30.3 x 30.3cm. *Framed*.

\$3,900

Illustrated in *Lewis Morley: I to Eye*, 2011, p79.



142. **Lewis Morley** (British/Aust., 1925-2013). *Joe Orton [Playwright]*, 1965/later printing. Polaroid transfer, signed in ink in lower margin, "Lewis and Patricia Morley" ex-libris label verso, 9.5 x 7.5cm.

\$2,200

A 1965 bromide photograph version of this portrait is held in NPG, UK.



143. **William Mortensen** (Amer., 1897-1965). *Sojin*, 1927. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 18.6 x 14.7cm. *Silvering, minor creases to image upper left*.

\$3,300

Mortensen became acquainted with Japanese actor Sojin Kamiyama on the set of *The King of Kings*, in which he played the Prince of Persia. Ref: Shields, *Still: American Silent Motion Picture Photography*, 2013, p236.

144. **William Mortensen** (American, 1897-1965). *Myrdith*, c1935. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 19 x 14.7cm. *Minor silvering to image upper and lower centre*.

\$3,300

Myrdith Monogham became Mortensen's second wife in 1933 and was one of his most frequent models. Ref: Pridemore, *The Command to Look: The Nudes of William Mortensen*, 2010, p19.



145. **Max Pam** (Aust., b.1949). *Jacqui, Perth [For Lewis Morley]*, 2003. C-type photograph, titled, dated and signed in pencil with two photographer's blind stamps in lower margin, inscribed, signed and dated "2007" in ink on backing around image, 26 x 28.3cm. *Framed*.

\$3,300

Inscription reads "Happy birthday Lewis [Morley]. M. [depicts a heart shape and a good luck Hindu symbol] 2007."

146. **Axel Poignant** (Australian, 1906-1986). *Kangaroo*, c1947. Vintage silver gelatin photograph, publishing annotations in pencil and ink in various hands with three photographer's stamps verso, 25.6 x 20.3cm. *Creases, slight surface loss to lower left edge and corners, minor missing portions or tears to upper corners and edges.*

\$2,650

All stamps read "Copyright Axel Poignant" with various Sydney or London addresses. Image taken at Sir Colin Mackenzie Zoological Park, Healesville, Victoria. Held in NLA.



148. **Herbert G. Ponting** (Brit., 1870-1935). *Mid-winter Day Tree, June 22nd*, 1911/1930s. Silver gelatin photograph, annotated "301.R" in pencil in an unknown hand verso, 17.6 x 12.8cm. *Minor silvering and chips to edges, scuffing.*

\$5,500

Taken on board the *Terra Nova*. Held in Scott Polar Research Institute.



150. **Herbert G. Ponting** (British, 1870-1935). *Sitting Penguin Snowed Up*, 1911. Vintage silver gelatin photograph, photographer's blind stamp on image lower right, titled and numbered "91" in pencil on original "Fine Art Society" exhibition label on backing verso, 27.4 x 38.2cm. *Slight foxing and scuffing overall, creases to corners, minor silvering to image centre, laid down on original board.*

\$2,650

Label reads "Notice. This photograph is enlarged from a negative made by Mr H.G. Ponting during the British Antarctic Expedition [1910-1913] and is copyright in all countries. Sole agents: The Fine Art Society, 148, New Bond Street, London." Held in Scott Polar Research Institute.

147. **Herbert G. Ponting** (Brit., 1870-1935). *The "Terra Nova" Held Up In The Pack, [Ice Point In The Foreground, Antarctica]*, 1910/1960s. Silver gelatin photograph, caption, date and photographer in letterpress on backing below image, 39.3 x 49.8cm. *Minor missing portions to edges, laid down on old exhibition mount.*

\$3,300

Erroneous caption reads "Captain Robert F. Scott's ship *Discovery* [Terra Nova] in the Antarctic, 1910."

RRS *Discovery* carried Scott and Shackleton on the first British National Antarctic Expedition from 1901 to 1904. The *Terra Nova*, shown in this photograph, carried the "ill-fated" 1910 expedition, in which Scott perished in his attempt to get to the South Pole. Illustrated in Royal Geographic Society, *With Scott to the Pole*, 2004, p226.



149. **Herbert G. Ponting** (Brit., 1870-1935). *Penguin And Chicks*, 1911. Vintage silver gelatin photograph, photographer's blind stamp on image lower right, titled and numbered "132" in pencil on original "Fine Art Society" exhibition label on backing verso, 45.7 x 33.3cm. *Surface loss to upper and right edges, surface scratches to lower portion of image, silvering and slight foxing overall, laid down on original board.*

\$4,400

Label reads "Notice. This photograph is enlarged from a negative made by Mr H.G. Ponting during the British Antarctic Expedition [1910-1913] and is copyright in all countries. Sole agents: The Fine Art Society, 148, New Bond Street, London." Variant image held in Scott Polar Research Institute with title *Adelie Penguin and Chicks*.

151. **David Potts** (Aust., 1926-2012). *Outside Buckingham Palace, London*, 1953. Vintage silver gelatin photograph, captioned, dated, annotated and signed in ink and pencil with two photographer's stamps verso, 26.7 x 33.3cm. *Scuffing overall, minor stains to image upper centre and discolouration to edges.*

\$3,850

Annotation reads "For *The Observer*. Outside Buck. House, Coronation time." Stamp includes address "11/11-15 Gilbert St, Dover Heights [NSW], 2030, Australia. Tel: 371-7618."





152. **David Potts** (Aust., 1926-2012). *Buckingham Palace, London*, 1953/1970. Silver gelatin photograph, captioned, dated, signed and annotated "for *The Observer*" in ink verso, 22.1 x 34.6cm.

\$2,650

Held in AGNSW.

153. **David Potts** (Aust., 1926-2012). *Olympia. Cruft's Cat Show, London*, 1953/1970. Silver gelatin photograph, captioned, dated and annotated "for [*The Observer*]" in ink with photographer's stamp verso, 19.3 x 31.7cm. *Slight creases to right margin.*

\$2,650

Stamp reads "Photographer David Potts. 11/11-15 Gilbert St, Dover Heights [NSW], 2030, Australia. Tel: 371-7618." Held in AGNSW.



154. **David Potts** (Aust., 1926-2012). *Coronation Time, Outside Buckingham Palace, London*, 1953/1970. Silver gelatin photograph, captioned, dated annotated "for *The Observer*" and signed in ink verso, 35.2 x 22.8cm.

\$3,300

Held in AGNSW.



155. **David Potts** (Aust., 1926-2012). *Tondi Adams And Degas Statue, Sir Jacob Epstein Retrospective, Tate Gallery, London*, 1954. Vintage silver gelatin photograph, captioned, dated and signed in pencil with photographer's stamp, "Authors Publishers International Agency" stamp and label with typed text attached verso, 28.8 x 23cm. *Slight creases and chips to lower corners, crinkles overall.*

\$4,400

Label reads "APIA, 21, Boulevard Montmartre, Paris (2e). Le Baiser de Rodin à Londres [The kiss of Rodin, London]. Photographies de David Potts. This Degas bronze cost the Gallery so much that they have no money left to buy the Rodin." Held in AGNSW.

156. **David Potts** (Aust., 1926-2012). [*Best Household Pet*], *Cruft's Cat Show, Olympia, London*, 1954/1997. Silver gelatin photograph, signed, captioned and dated in pencil verso, 16.3 x 24.1cm.

\$2,850

Held in NGA.



157. **David Potts** (Aust., 1926-2012). [*Best Short Haired*], *Cruft's Cat Show, Olympia, London*, 1954/1997. Silver gelatin photograph, signed, captioned and dated in pencil verso, 24.2 x 16.3cm.

\$2,850

The Cruft's Cat Show in London in 1954 provided a perfect opportunity for Potts to use his storytelling ability with humour. There are no cats in most of these photographs, he focuses instead on the various officials and pet owners as they compete for prizes.



158. **David Potts** (Australian., 1926-2012). *Corner Shop, Harris Street, Sydney*, 1960/2000. Silver gelatin photograph, titled, annotated "for *Outrage*", signed and dated in ink with photographer's stamp verso, 36.4 x 35.7cm.

\$2,650

Stamp reads "Photographer David Potts, 11/11-15 Gilbert St, Dover Heights, Sydney NSW 2030, Australia. (02)-9371-7618."

Upon his return to Australia from London in 1955 "Potts responded to a changing nation by providing pungent, graphic black-and-white photographs of Australia's perceived mediocre urban environment for the crusading architect Robin Boyd's 1962 book *The Australian Ugliness*, and the 1964 Royal Australian Institute of Architects' exhibition *Australian Outrage*." Ref: "David Potts, Colourful Chronicler of Life", *SMH*, 11.12.2012.



159. **Jan Saudek** (Czech, b.1935). *Destiny Walks Down To The River, Leading Two Innocent Children*, 1970. Vintage silver gelatin photograph, signed in ink on image lower right, captioned in pencil by Saudek's agent on mount below image, 20.6 x 30.9. *Slight silvering to image edges*.

\$2,950

Illustrated in Mrázková, *Jan Saudek*, 2006, p80.

Inspired by Steichen's *Family of Man* exhibition during its tour in 1963, Saudek began to pursue art photography as a career. In Prague, he was forced to work in a clandestine manner to avoid the secret police, as his work turned to themes of eroticism and political corruption. From the late 1970s he gradually became recognised in the West as the leading Czech photographer, and also developed a following among photographers in his own country. Ref: Wiki.

160. **Roger Scott** (Aust., b.1944). *Sydney [Martin Place Shopping Circle]*, 1971/2001. Selenium toned silver gelatin photograph, signed in ink in lower margin, captioned, annotated "selenium toned" and dated in ink verso, 23.1 x 35cm.

\$1,350

Illustrated in Scott, *From the Street*, 2001, p70.



161. **Roger Scott** (Aust., b.1944). *Domain, Sydney*, 1972/1974. Vintage silver gelatin photograph, titled, dated, and signed in pencil verso, 21.7 x 32.7cm.

\$1,850



162. **Roger Scott** (Aust., b.1944). *Ghost Train, Sydney Royal Easter Show*, 1972/2002. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in ink verso, 51.4 x 77cm. *Creases to image upper left, lower centre and margins, minor stain lower right not affecting image*.

\$5,500

Illustrated in Scott, *From the Street*, 2001, p71. Unique large format.



163. **Roger Scott** (Australian, b.1944). *Summer Hill, Sydney*, 1979/2001. Selenium toned silver gelatin photograph, signed in ink in lower margin, titled, annotated "selenium toned" and dated in ink verso, 23.3 x 35cm.

\$1,350

Illustrated in Scott, *From the Street*, 2001, p12.

164. **Roger Scott** (Aust., b.1944). *Pauline Hanson And David Oldfield, Canberra, 1998 Election, 1998/2006*. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in pencil verso, 35 x 23.9cm. *Minor stains to margins.*

\$1,350



Telephone 63-4023." Held in NLA.

166. **Wolfgang Sievers** (German/Aust., 1913-2007). *[Cahill Expressway Looking Towards Bradfield Highway And Observatory Beyond]*, 1961. Vintage silver gelatin photograph, annotated "no. 5" and "3105-o" in ink and pencil in various hands with photographer's stamp verso, 24.5 x 19.4cm. *Minor creases to lower corners, slight scuffing.*

\$2,650

Stamp includes address "9 Collins St., Melbourne C1.

165. **Wolfgang Sievers** (German/Aust., 1913-2007). *[View Of Sydney Harbour Including Woolloomooloo Bay, North Head, Pinchgut (Fort Denison) And Government House]*, c1961. Vintage silver gelatin photograph, annotated "no. 23" and "3105-w" in ink and pencil in various hands with photographer's stamp verso, 24.9 x 19.3cm. *Minor creases to lower corners, slight scuffing.*

\$2,650

Stamp reads "Wolfgang Sievers Photographer. 9 Collins St., Melbourne C1. Telephone 63-4023." Similar image held in NLA.



167. **Louise Francis Smith** (NZ/Canadian, b.1953). *Resting On Bicycle, Laneway, Phnom Penh, [Cambodia]*, 2015/2016. Colour digital print, titled, annotated "Cambodia 3", dated and signed in ink verso, 34.3 x 45.7cm.

\$990

168. **Louise Francis Smith** (NZ/Canadian, b.1953). *Hmong Festival, Luang Prabang, [Laos]*, 2015/2016. Colour digital print, titled, annotated "Laos 2", dated and signed in ink verso, 34.3 x 45.6cm.

\$990

Daughter of renowned photographer Robin Smith, Louise Francis-Smith was born and raised in New Zealand, and began taking photographs at an early age. She settled in Canada in the 1970s, studying at the Vancouver School of Art and at the Emily Carr University of Art & Design. Her work focuses on a number of subjects, including countries experiencing transition.



169. **Robin Smith** (NZ/Aust., b.1927). *Baby In Bassinet Trying To Attract Attention, 1970/2016*. Colour digital print from negative-based image, numbered "4196", captioned, dated and signed in ink verso, 27.8 x 40.6cm. *Slight printing flaws to image.*

\$1,100





170. **Robin Smith** (NZ/Aust., b.1927). *Alarming Signpost, Upper Hunter, NSW, On An Old Bullock Wagon Route*, c1970s/2016. Colour digital print from negative-based image, numbered "8736", captioned, dated and signed in ink verso, 27.8 x 40.6cm.

\$1,100



171. **Robin Smith** (NZ/Aust., b.1927). *Jack Talbot, Owner Of The Unlicensed Hotel At Hammond, South Australia*, 1972/2016. Colour digital print from negative-based image, numbered "4199", captioned, dated and signed in ink verso, 27.8 x 40.6cm.

\$1,100

Caption continues "still offered drinks to anyone entering the bar in spite of having no refrigerator, and sometimes music from his friend from across the road."



172. **Robin Smith** (NZ/Aust., b.1927). *A Laid-back Traffic Controller*, 1988/2016. Colour digital print from negative-based image, numbered "3954", captioned, dated and signed in ink verso, 27.8 x 40.6cm.

\$1,100

Caption continues "on a NSW country highway reading his girlie magazine from the comfort of his utility."



173. **Robin Smith** (NZ/Aust., b.1927). *US Navy Sailors Of "Operation Deep Freeze" Riding Their Tandems Through The Private Grounds Of Christ's College, Christchurch*, 1957/2016. Digital print from negative-based image, numbered "8837", captioned, titled, dated and signed in ink verso, 27.8 x 40.6cm.

\$1,100

Caption continues "to the delight & amusement of students."



174. **Robin Smith** (NZ/Aust., b.1927). *Two Little Girls In Their Cardboard Box Crèche, Roluos Market, Near Siem Reap, Cambodia*, 2015/2016. Colour digital print, numbered "13398", captioned, dated and signed in ink verso, 27.8 x 40.6cm.

\$1,100



175. **Melvin Vaniman** (Amer., 1866-1912). *Auckland*, 1903. Vintage platinum photograph panorama, titled and dated "Sunday, Feb. 9, 1903" in negative lower centre, 37.5 x 106.5cm. *Repaired tears and chips to image lower right and centre, upper and left edges. Laid down on acid-free backing.*

\$5,500

Vaniman was commissioned for the purpose of encouraging tourism by the Oceanic Steamship Company to photograph New Zealand and Australia, both places visited by their liners. He arrived in Auckland in 1902 and while spending a year photographing New Zealand, he also received a commission from the NZ government to work on another project. Ref: SLNSW.