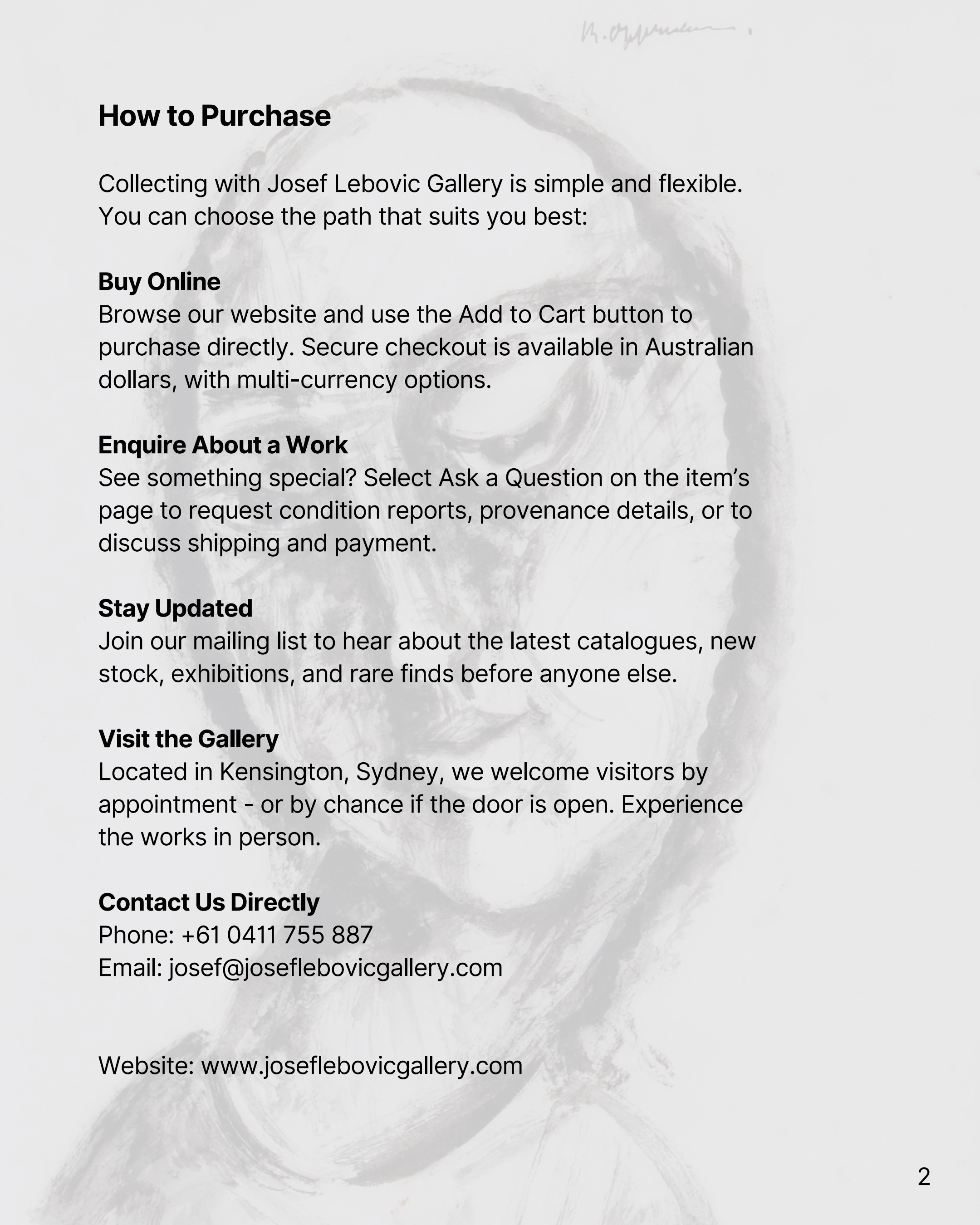




ART DECO

JOSEF LEBOVIC GALLERY

CL507



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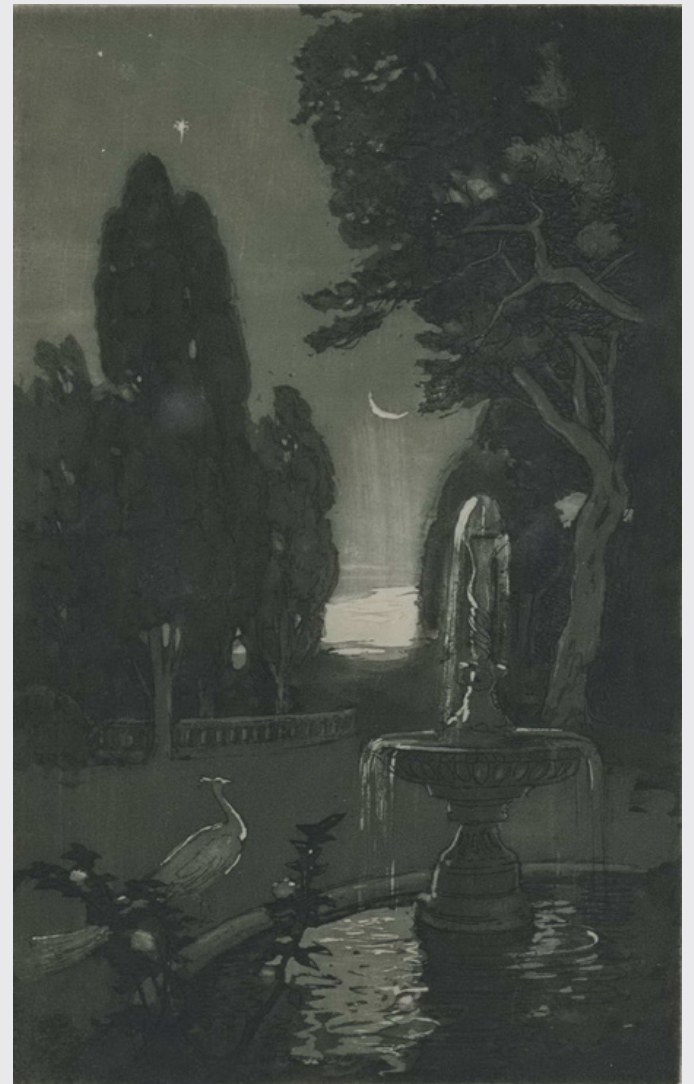
Website: www.joseflebovicgallery.com

Art Deco

"Roaring into Modernism"

The works in this catalogue reflect a period in which artists refined, rather than rejected, tradition. Spanning the 1920s and 1930s, and extending slightly beyond, this selection brings together European and Australian works on paper that share a common interest in line, composition and decorative clarity.

Printmaking sits at the centre of the collection. Linocuts, etchings, drypoints and lithographs dominate, revealing the strength of graphic approaches during this period. Works by Isabel de B. Lockyer, Murray Griffin and Ailsa Lee Brown demonstrate the bold simplification and rhythmic structure associated with modern design, while the drypoints and aquatints of Louis Icart and Will Dyson retain a refined, figurative elegance. Lionel Lindsay's etchings anchor the group in a distinctly Australian tradition of tonal control and craftsmanship.



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Art Deco

"Line, Form, and the Modern Eye"

Figuration runs throughout. Stylised women, interior scenes and narrative compositions appear across the catalogue, from Marie Laurencin's lyrical illustration for Alice in Wonderland to William Mortensen's photographic portrait and Margaret Campbell's decorative studies. These works reflect a period in which the boundaries between fine art, illustration and design became increasingly fluid.



Alongside this is a strong decorative impulse. Designs for objects, architectural settings and ornamental figures sit comfortably beside more traditional subjects such as landscapes and genre scenes. Earlier influences, including Art Nouveau and late 19th-century printmaking, remain visible, while later works extend the visual language into mid-century modernism.

Rather than presenting a single movement, the catalogue reveals a shared sensibility. Clean line, controlled composition and an emphasis on surface unify works that range widely in origin and intent. What emerges is a view of Art Deco not as a strict style, but as an atmosphere: elegant, structured and quietly modern.



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[The Deco Look]

Karl Opfermann (German, 1891-1960).

c1920. Ink and wash, stamped signature upper right, "Lewis and Patricia Morley" ex-libris label attached to frame verso, 34.1 x 20.4cm. Cockling and foxing. Framed.

Provenance: Lewis Morley estate.

\$3,900

CL184-132



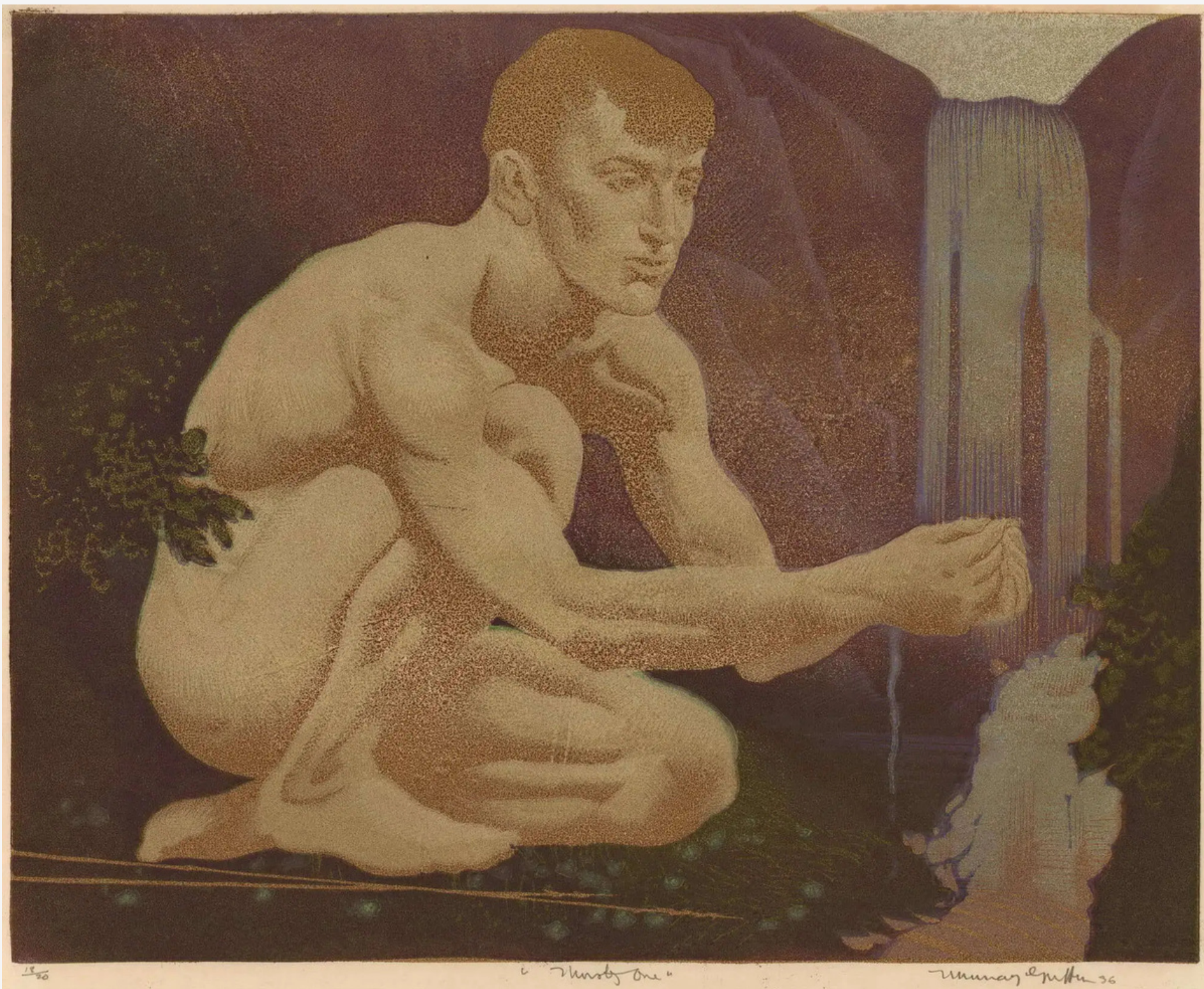
[Leopards]

Lorna Nimmo (Aust., 1920–1990).

1940. Colour linocut, printed à la poupée, signed, dated and captioned with a verse in pencil in lower margin, 16.5 x 17.3cm. Old mount burn
Nimmo was the first woman to receive the Wynne Prize for a painting in 1941 and the first female president of the Australian Watercolour Institute, presiding from 1955 to 1958. Ref: DAAO.

\$3,850

CL203-51



Thirsty One

Murray Griffin (Aust., 1903-1992).

1936. Colour linocut, editioned 18/20, titled, signed and dated in pencil in lower margin, 27.9 x 35.4cm. Slight foxing and creases to margins, old mount burn.

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

\$3,800

CL166-73



[Figure With Animals]

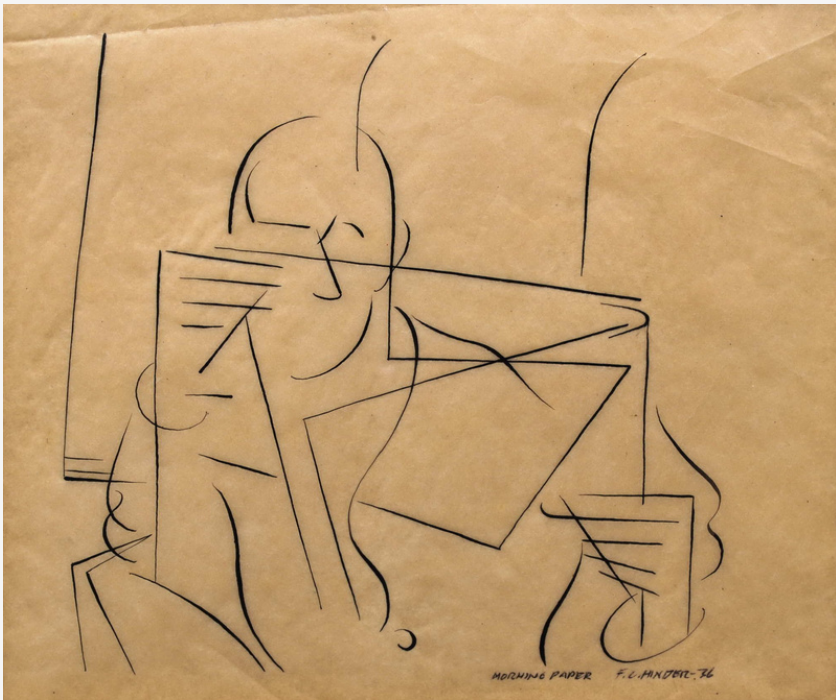
Karl Opfermann (German, 1891-1960).

c1920. Woodcut, signed in pencil in lower margin, 38 x 29.3cm. Slight creases to lower edge of image and to margins.

Provenance: Lewis Morley collection, purchased in London during the 1960s.

\$3,300

CL168-112



Morning Paper

Frank Hinder (Aust., 1906-1992).

c1930s. Pair of pen and ink drawings, both signed and dated with one titled lower right, 15.5 x 16.3cm and 15.7 x 15.3cm. Slight creases. Framed.

\$3,650

CL176-54



Jean Sarmant Et Marguerite Valmond

1926. Colour lithograph with linocut, signed "Nat [Jean Nathan]" and dated in image centre left, 110.4 x 75cm. Minor paper loss to image centre, slight stains to lower right. Linen-backed.

French actor, poet and writer Jean Sarmant was married to fellow-actor Marguerite Valmond. They collaborated on recordings of Sarmant's poems and plays.

\$2,200

CL193-17



A Romany Maid

William Mortensen (American, 1897-1965).

c1930s. Vintage toned silver gelatin photograph, signed and titled in pencil in lower margin, 18.7 x 13.9cm. Minor retouching to image upper left, slight discolouration to margins.

\$2,200

CL172-129



Suggestion For Perfume Bottle

Margaret Campbell (Australian, 1891-1963).

c1939/later printing. Silver gelatin photograph, signed in ink,

Incomplete watercolour of a still life verso. Provenance: Margaret Campbell estate. Queensland artist Margaret Campbell was the wife of artist Francis (Frank) Herbert Campbell. Both were illustrators for newspapers and magazines.

\$1,950

CL176-16



La Cachee (Hiding Place)

Louis Icart (French, 1888-1950).

1927. Drypoint and aquatint, printed à la poupée with hand-colouring, artist's copyright with date and "Paris" in plate above image, "Louis Icart Society" blindstamp, annotated "e 412" in an unknown hand and signed by Icart in pencil below image, 48.1 x 39.2cm (oval).

Ref: Holland, Catania and Isen #308.

\$1,950

CL184-88



Fidelity

Louis Icart (French, 1888-1950).

1927. Drypoint and aquatint, printed à la poupée, with hand-colouring, "Louis Icart Society" blindstamp, signed by Icart and annotated "416" in an unknown hand in pencil below image, 48 x 39.2cm (oval).

Ref: Holland, Catania and Isen #307, lists alternate title My Secret Love.

\$1,950

CL184-87



The Little Pool

James McNeill Whistler (Amer./Brit.,1834-1903).

1861/1871. Etching and drypoint, signed and dated in plate centre left, 10.2 x 12.6cm. Minor glue stains to upper margin, old mount burn.

State viii/viii. From the series Sixteen etchings of scenes on the Thames, 1861. Ref: Kennedy #74.

\$1,850

CL184-27



[Art Nouveau Female With Billowing Fabric]

Margaret E. Campbell (Aust., 1891-1963).

c1920s. Watercolour with pencil and gouache, captioned "decoration" in pencil below image, 36 x 25.3cm.

Provenance: Margaret Campbell estate. Queensland artist Margaret Campbell was the wife of artist Francis (Frank) Herbert Campbell.

\$1,950

CL192-6



Melody Of Dreams – Of Sighs – Ecstasy Of Love

Margaret Campbell (Aust., 1891-1963).

c1920s. Watercolour, titled in pencil lower left, 34.4 x 19.2cm. Creases, pinholes and repaired tears to margins, foxing overall.

Provenance: Margaret Campbell estate. Queensland artist Margaret Campbell was the wife of artist Francis (Frank) Herbert Campbell.

\$1,850

CL176-15



Frauenkopf (Head Of A Woman)

Karl Schmidt-Rottluff (German, 1884-1976).

1916/1920. Woodcut, dated in block lower right, artist's name, title and text in German in letterpress verso, 25.7 x 18.1cm. Old vertical crease to centre of image and lower margin.

Text reads "Holzschnitt [woodcut]." From the edition issued for Deutsche Graphiker der Gegenwart, Leipzig, 1920.

\$1,800

CL168-125



Marchande De Fleurs (Flower Seller)

Louis Icart (French, 1888-1950).

1928. Hand-coloured drypoint with aquatint, artist's copyright with date, illegible "Paris" publisher's line in plate above image, artist's blindstamp, numbered "163" and signed in pencil below image, 49.7 x 38cm. Slight paper loss overall, minor stains and missing portions to margins, old mount burn.

Ref: Holland, Catania and Isen #336.

\$1,650

CL184-89



Alice [In Wonderland]

Marie Laurencin (French, 1885-1956).

1930/later printing. Colour lithograph, editioned 113/ 150, signed in pencil and editor's blind stamp below image, 21.5 x 22.2cm. Old mount burn.

Blind stamp reads "H. Petiet, Editeur, Paris." Illustrated in Carroll, Alice in Wonderland, Paris, 1930. Ref: Marchesseau #164.

\$1,550

CL184-96



Temptation No. [2]. **Fortunately, Young Woman,** **One Has No Aesthetic Sense**

Will Dyson (Aust., 1880-1938).

c1929. Drypoint, titled and signed in pencil in lower margin, 15.1 x 21.3cm. Old mount burn.

Held in National Gallery of Australia.

\$1,350

CL176-27



**[Burning Heart With Cupid,
Goblin, Angel And Fairy
Figures]**

Anon.

c1920s. Gouache, obscured signature lower centre, sketch verso, 24.6 x 16.1cm. Minor paint loss and slight missing portion to image right and lower left corner, old glue stains to margins.

One winged figure captioned with "Hopes."

\$1,350

CL184-46



[Art Nouveau Woman With Hat]

Margaret E. Campbell (Australian, 1891–1963).

c1920s. Coloured pencil with graphite and wash, 48.8 x 33.7cm. Missing lower left portion, tears, slight foxing, laid down on old backing.

Provenance: Margaret Campbell estate. Queensland artist Margaret Campbell was the wife of artist Francis (Frank) Herbert Campbell.

\$1,350

CL198-77



White Goats

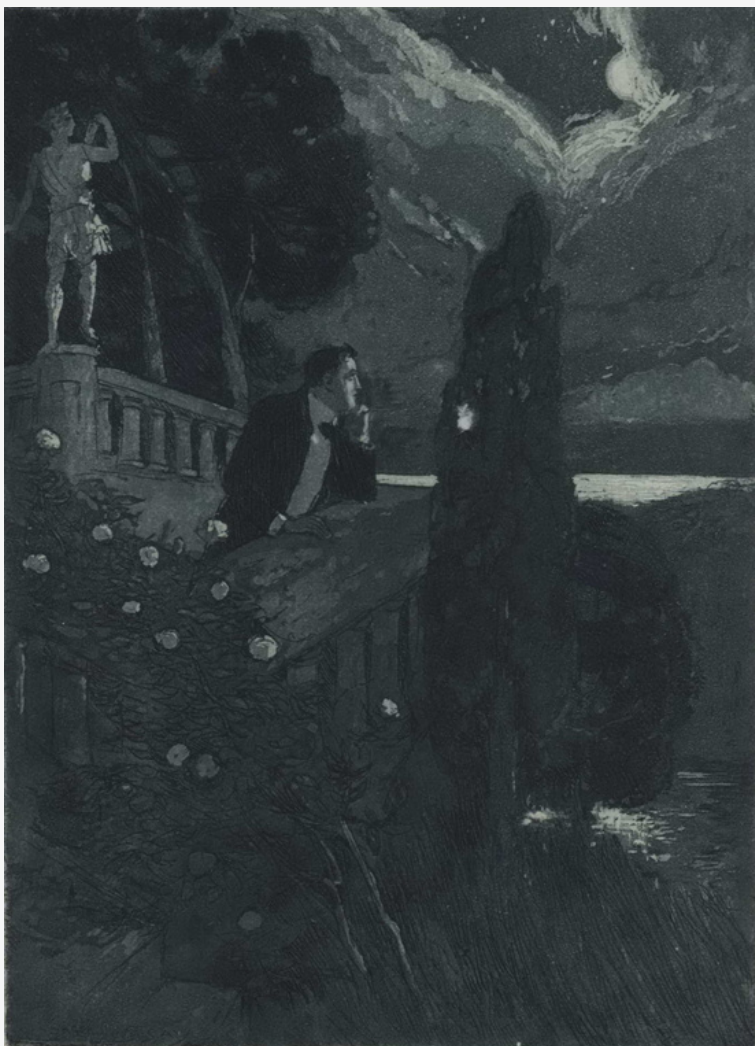
Lionel Lindsay (Aust., 1874–1961).

1925. Wood engraving, signed, titled and annotated "100" in pencil in lower margin, 15.5 x 15cm. Tape, minor foxing and paper loss to margins.

Ref: Mendelssohn, p153.

\$1,350

CL166-108



Rondeau Of The Night

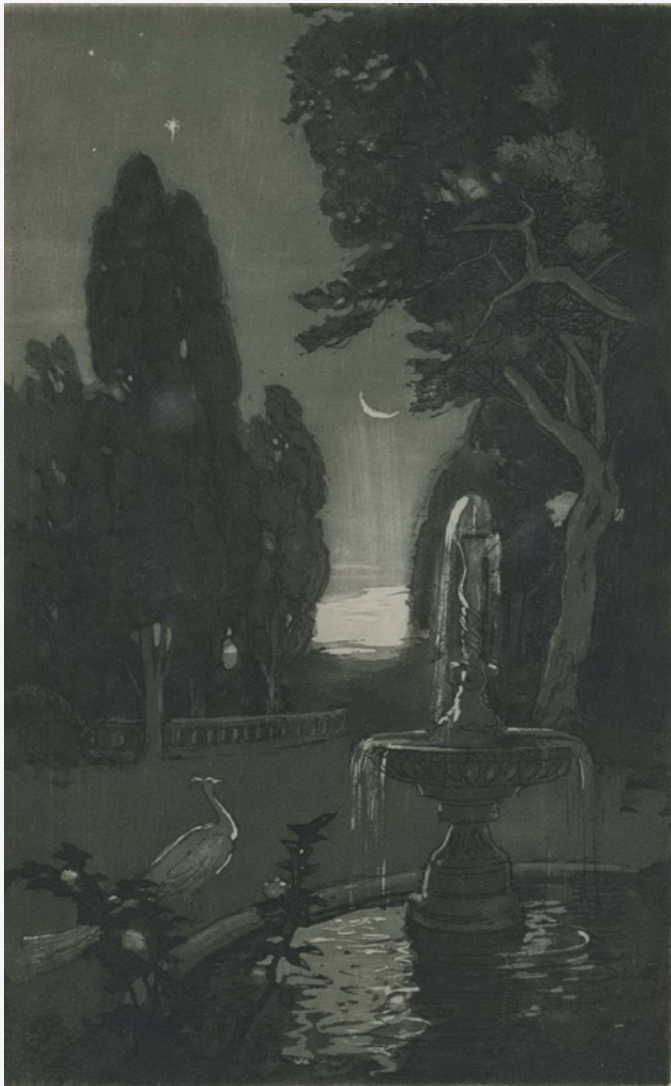
Lionel Lindsay (Aust., 1874–1961).

1910. Etching with aquatint, signed in plate lower left and in pencil below image, 16.2 x 11.7cm. Repaired tears to lower margin and platemark.

Ref: Mendelssohn #43.

\$1,250

CL198-55



In The Key Of Green

Lionel Lindsay (Aust., 1874–1961).

1910. Etching and aquatint in green ink, signed in plate lower centre and in pencil in lower margin, 15.7 x 9.9cm. Repaired creases and tears to margins.

Ref: Mendelssohn #41.

\$1,250

CL198-56



[Horse And Rider Splashing Through The Surf]

Edmund Blampied (British, 1886–1966).

1923. Drypoint, signed and dated in plate lower centre, signed in pencil in lower margin, 18 x 26cm. Old horizontal crease to upper portion of image, minor glue stains to margins, old mount burn.

Ref: Appleby #95

\$1,250

CL168-13



The Lane Cove River [NSW]

Lloyd Rees (Aust., 1895-1988).

1978. Soft-ground etching, editioned 90/90 in pencil, and signed and dated in ink in lower margin, 25 x 30.4cm. Minor surface loss to upper margin.

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

\$1,250

CL166-147



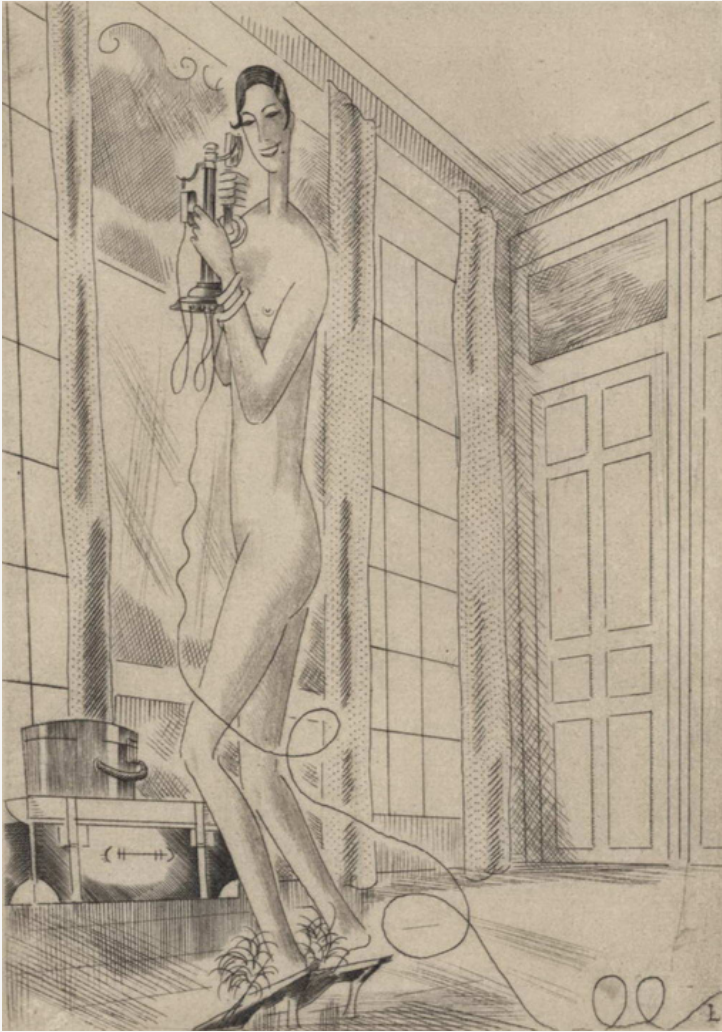
The Dark Doorway

Isabel de B. Lockyer (British, 1895-1980).

1935. Colour linocut, titled, signed, dated and editioned 9/25 in pencil in lower margin, 32.5 x 23.5cm. Stains to margins.

\$1,250

CL175-43



Frontispiece For Paul Morand's “Baton Rouge” [Woman On Telephone]

Jean Emile Laboureur (French, 1877-1943).
1927. Drypoint, initialled “L.” in plate
lower right, 13 x 9.3cm.

Ref: Laboureur #358. Held in
Bibliothèque Nationale de France.
Illustration for the Paul Morand novella,
Baton Rouge based on the famous
Josephine Baker.

\$1,150

CL192-77



Village Bridge

Francis Revesz-Ferryman
(Hungarian/Amer., 1893-1983).

1921. Colour stencil, titled, signed and
dated in pencil below image, 19 x
25.1cm.

\$1,100

CL175-131



[Female Silhouette] and [The Blue Hat]

c1920s. Two watercolours with ink, signed "Cuthbert Bryant" in ink upper right or left, 7.6 x 7.8cm and 8 x 8cm.

Cuthbert Bryant was the eldest son of Rev. Harry Bryant, rector of the St Paul's Church of England, Burwood, NSW. Ref: SMH, 26.12.1928, 22.6.1935.

\$1,100

CL198-81



[Norse Boat Dreamscape]

1926. Watercolour and pencil, signed "Rual" and dated in image lower left and centre, 47.3 x 57.5cm. Slight foxing and crinkles.

\$1,100

CL194-126



[Floating Nymph With Cherubs]

Nan Fullarton (Aust., 1913-2000).

c1920s. Watercolour with gouache, signed lower right, 20.7 x 11.7cm. Slight soiling to margins, laid down on original backing.

Born in Temora, NSW, Nancy Edith Fullarton worked in London and Sydney as an artist, writer and illustrator.

\$990

CL181-129



The Kangaroo

Frederick Millward Grey (Aust., 1899-1957).

c1941. Lithograph, signed in image lower left, titled, signed and annotated "imp." in ink with various annotations in pencil in lower margin, 22.6 x 32.6cm. Pinholes and minor cockling to margins.

Provenance: Artist's estate.

\$990

CL166-72



Waiting

Ailsa Lee Brown (Aust., 1898-1943).

1933. Linocut, title, medium and artist's name printed below image, text verso, 17 x 13.5cm. Staple marks to left edge of margin.

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

\$880

CL183-16



Die Brüder (The Brothers)

Edwin Scharff (German, 1887-1955).

c1921. Lithograph, artist's name, title and text in German in letterpress verso, 27.2 x 17.2cm. Minor discolouration to edges of margins.

Text includes "Originallithographie."
Published in Genius, vol. 3, 1921, p118.

\$880

CL168-124



[Standing Man]

Robert Emerson Curtis (Aust., 1898-1996).

c1930s. Pencil sketch, initialled lower right, 26 x 15.6cm. Minor crinkles, soiling and foxing overall, pinholes to corners.

Provenance: Curtis estate.

\$880

CL166-44



[The Sheldonian Theatre, Oxford]

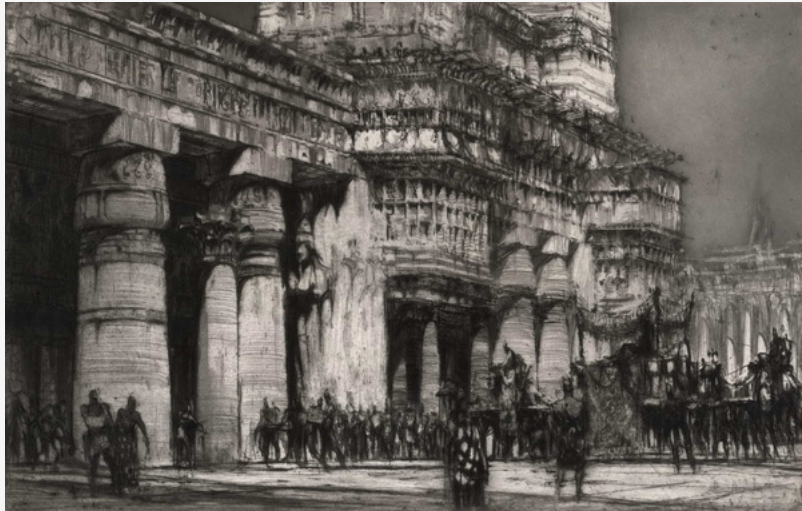
Aubrey K. Moore (British, active 1920s-30s).

c1930s. Colour linocut, signed in pencil in lower margin, 18.2 x 16cm.

The Sheldonian Theatre is the official ceremonial hall of the University of Oxford. Constructed between 1664 and 1669, it was Sir Christopher Wren's first major design.

\$880

CL184-127



Back Entrance To Solomon's Palace [Middle East]

William Walcot (British, 1874-1943).
c1920s. Drypoint with etching, aquatint
and soft-ground, editioned 60/93,
initialled and signed by Walcot and titled
by publisher in pencil in lower margin,
18.7 x 29.4cm.

Walcot was a British architect graphic
artist and etcher, notable as a
practitioner of a refined Art Nouveau
style.

\$880

CL175-157



Sheds

L. Roy Davies (Aust., 1897-1979).

1923. Wood engraving, monogrammed in
block lower right, editioned 8/50, titled,
signed and dated in pencil in lower
margin, 10.6 x 14cm. Old mount burn.

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

\$880

CL166-47



Invasion De L'Espace

Man Ray (American, 1890-1976).

1975. Colour lithograph, annotated "II", titled and monogrammed in image lower right, 30.8 x 23.1cm.

From XXe Siècle, issue 45, 1975. Ref: Anselmino #112.

\$770

CL168-95



[Two Figures With Chalice And Spear]

Ron Meadows (Aust., 1913-1988).

c1931. Linocut, letterpress including artist's name below image, 14.2 x 12.6cm. Tipped to original publication page.

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

\$770

CL166-126



Waldandacht, [Karlsbad, Karlovy Vary, CZ]

Ernst Steidl (Czech, 1891-1966).

c1920s. Etching, signed in plate lower right, annotated "original radierung (etching)", titled and signed in pencil in lower margin, 33.4 x 27.5cm. Minor tears, stains and creases to margins.

Shrine in Karlovy Vary, a mineral water spa town in the Czech Republic.

\$770

CL184-148



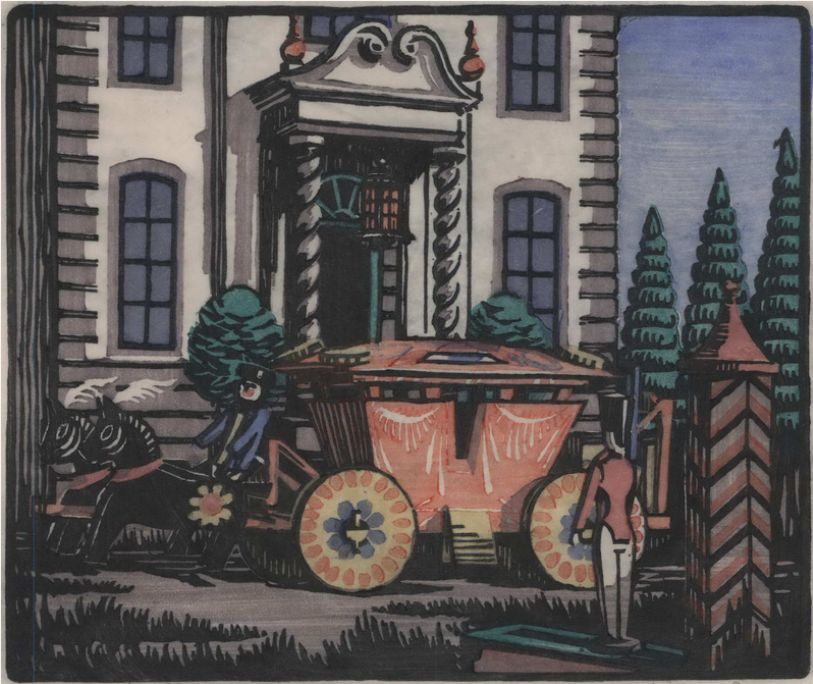
Wind In The Willows

Leonard Squirrell (Brit., 1893-1979).

c1920s. Mezzotint, titled, annotated "mezzotint" and signed in pencil in lower margin, 11.9 x 15.6cm. Minor stains to margins.

\$770

CL168-132



The Coach

Kenneth Broad (British, active 1920s-30s).

c1930. Colour linocut, annotated "no. 30", titled and signed in pencil in lower margin, 19.1 x 22.7cm.

\$770

CL184-60



The Garden Gate

Eileen Soper (Brit., 1905-1990).

c1925. Etching, signed in pencil in lower margin, 12.7 x 17.5cm.

Ref: Wootton #108. Held in de Young Museum, San Francisco. The daughter of illustrator George Soper, Eileen was only fifteen when her work was first accepted by the Royal Academy.

\$660

CL184-146

The Josef Lebovic Gallery

Established in 1977, the Josef Lebovic Gallery in Kensington, Sydney, specialises in Australian and international vintage works on paper and photographs dating from the 15th to 20th century.

Josef Lebovic is one of Australia's most well known and respected figures in the field of original prints and photography. Josef is a member the Australian Art & Antique Dealers Association (AAADA), Australian and New Zealand Association of Antiquarian Book Dealers (ANZAAB),

Association of International Photography Art Dealers (AIPAD-USA) and the International Vintage Poster Dealers Association (IVPAD-USA).



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Gallery*