



Australian & International Photography

Collectors' List No. 191, 2017

Josef Lebovic Gallery

103a Anzac Parade (cnr Duke St)

Kensington (Sydney) NSW

tel: (02) 9663 4848

e: josef@joseflebovicgallery.com

w: joseflebovicgallery.com



JOSEF LEBOVIC GALLERY

Celebrating 40 Years • Established 1977

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

Address: 103a Anzac Parade, Kensington (Sydney), NSW

Postal: PO Box 93, Kensington NSW 2033, Australia

Phone: +61 2 9663 4848 • Mobile: 0411 755 887 • ABN 15 800 737 094

Email: josef@joseflebovicgallery.com • Website: joseflebovicgallery.com

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

COLLECTORS' LIST No. 191, 2017

Australian & International Photography

On exhibition from Wed., **13 December** to Sat., **17 February 2018**. All items will be illustrated on our website from **16 Dec**. Prices are in Aust. dollars, including GST. Exchange rates at the time of printing: AUD \$1.00 = USD \$0.76¢; UK£0.57p. © Licence by VISCOPIY AUSTRALIA 2017 LRN 5523

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

Cover: Max Dupain (Aust., 1911-1992). *Sunbaker*, 1937/1989.
Silver gelatin photograph, #78, p17.

Next list: Aust. & International Art



Frank Weitzel, *Carnival*, 1930.

Holiday Break

Our gallery will be open during the holidays by appointment or by chance. We will take a short break from Mon., 25 Dec. to Wed., 10 Jan. 2018.

Wishing happy holidays and happy collecting to all.

19th Century

1. **Henri Le Secq** (French, 1818-1882). [*Three Virtues, Notre Dame Cathedral, Strasbourg, France*], 1851. Salt paper print, signed, captioned "Strasbourg" and dated in negative lower right, 33.1 x 22.9cm.



\$2,200

"Henri Le Secq, a painter and antiquarian, collected Old Master prints and medieval ironwork. As the son of a politician, Le Secq became an expert on his native Paris and the self-appointed guardian of its historic architectural treasures as the city faced urbanization. Unsurprisingly, his photographs of the city's architecture are the work for which he is best known. In 1851 he became a founder of the Société Héliographique, the first photographic organization in the world...Le Secq learned photography from his friend and colleague Gustave Le Gray...Throughout his career Le Secq only made paper negatives. He gave up photography after 1856, when paper negatives went out of fashion, but continued to paint and collect art." Ref: Getty.

2. **Henri Le Secq** (French, 1818-1882). [*Two Female Sculptures, Notre Dame Cathedral, Strasbourg, France*], 1851. Salt paper print, signed, captioned "Strasbourg" and dated in negative lower left, 32.5 x 23.3cm. *Slight soiling*.



\$2,200



3. **Édouard Baldus** (French, 1813-1889). [*Cathedral Door, France*], c1851. Salt paper print, annotated "176" in pencil and photographer's stamped signature on backing below image, 27.5 x 21cm. *Slight soiling to lower edge*.

\$3,300

In 1851 the Commission des Monuments Historiques chose Baldus and four others to form the Mission Héliographique to document the architectural heritage of France. This photograph was most likely part of that project.

Initially trained as a painter, Baldus took up photography and soon after became a founding member of the Société Héliographique in 1851, and the Société Française de Photographie in 1857. Highly respected for his photography, Baldus received the Cross of the Legion of Honor in 1860. Ref: NGA (Washington DC).



4. **William Blackwood** (Aust., 1824-1897). *Sydney Harbour Taken From Government House* [and] *Sydney Harbour Taken From Darling Point*, c1858. Pair of albumen paper photographs, small format panorama, each captioned in ink on backing below image, 6.8 x 21cm, 7.5 x 25.6cm. *Slight foxing and soiling, laid down on original backing.*

The pair **\$6,600**

Both images are photographic reductions of Blackwood's 1858 panorama of Sydney Harbour; they were printed in this small format for saleability and presented as companion views. Ref: *Masterpieces of Australian Photography*, Josef Lebovic Gallery, 1989, #6-7.



6. **Blondin's Tight-Rope Feat: Crossing The Niagara River**, c1859. Pair of albumen paper photographs, stereo card format, text with title in letterpress with line-block vignette on backing below image and verso, 7.2 x 7.1cm (approx. each image), 8.3 x 17.5cm (each card). *Slight stains and foxing overall.*

The pair **\$990**

Text includes "No. 137" and a detailed summary of Blondin's crossing, which was extracted from *The New York Daily Tribune*, June 30th 1859. By the time Blondin (French, 1824-1897) gave his final performance in 1896, it was estimated that he had crossed Niagara Falls 300 times. Ref: Smithsonian.



8. **William Blackwood** (Aust., 1824-1897). *[Lower Macquarie Street, Sydney]*, c1860. Albumen paper photograph, 14.3 x 19.5cm. *Soiling, foxing, tipped to original backing.*

\$4,400

Image is backed onto an original album page with pressed fern verso. Illustrated in *Masterpieces of Australian Photography*, Josef Lebovic Gallery, 1989, #27.

This photograph is part of a six-panel panorama of Sydney, and appears in the William MacArthur album held in the State Library of NSW.

5. **Uncle Frank Tozer, Warrnambool, Australia** [and] **Jane Tozer, Aged 32, 4th May**, c1859. Pair of albumen paper photographs, one captioned in ink on backing above image, the other captioned in ink verso, 9.5 x 7.1cm, 9.7 x 7cm. *One with slight crinkles and mottled surface; the other with slight creases, soiling, dents.*

The pair **\$2,650**

Illustrated in *Masterpieces of Australian Photography*, Josef Lebovic Gallery, 1989, #23-24, with comment "Francis (Frank) Tozer was a founder member and regular steward of the Warrnambool Racing Club in Victoria, becoming one of its first trustees in 1855. A prominent citizen, Tozer was also a popular and well known racing squire, who bred successful thoroughbreds; the Tozer Welter is named after him." Ref: Warrnambool Historical Society.



7. **View Of Salmon Fishery And Cork [Ireland], Looking N.E. From The Fishery**, 1859. Albumen paper photograph, titled, dated "Aug. 26, 1859", annotated and signed "Rich. L.B. Tooker" in ink on backing verso, 13.1 x 17.9cm. *Silvering, laid down on original backing.*

\$1,650

Annotation reads "The buildings facing the spectator are the Lee Mills and Penville Place."

"The Lee Mills were water-powered flour and corn mills sited at the junction of a small watercourse with the river Lee [Cork, Ireland]. These mills were the largest water-powered flour-milling premises on the north channel of the river." Ref: University College, Cork.



9. **Gustave Le Gray** (French, 1820-1884). *[Portrait Of A Gentleman]*, c1860. Albumen paper photograph, photographer's stamped signature on image lower right, 16 x 11cm. *Discolouration, old finger prints, laid down on old backing.*

\$2,200

"Though he was trained as a painter, Gustave Le Gray made his mark in the emerging medium of photography. An experimenter and technical innovator, Le Gray pioneered the use of the paper negative in France and developed a waxed-paper negative that produced sharper-focus prints. In 1851 he began to use collodion on glass negatives, which further increased the clarity of his images. He became one of the first five photographers, along with Édouard-Denis Baldus and Hippolyte Bayard, to work for the Missions Héliographiques, a government-sponsored commission to document the state of repair of important French monuments and buildings.

"Le Gray is credited with teaching photography to many important French photographers in the 1850s. In 1851 he became a founding member of the Société Héliographique, the first photographic organization in the world, and later joined the Société Française de Photographie." Ref: Getty.



10. **Ledcourt [Homestead, Colac, Victoria]**, c1860s. Ambrotype, quarter-plate size in original hinged case, erroneously captioned "Leadcourt" in ink on label attached to glass, 8.7 x 11.8cm. *Silver tarnish to image centre.*

\$6,600

Ledcourt was the home of John and Isabella Carfrae, who was the sister-in-law of Hugh Murray (1814-1869), an early pastoralist in the Colac area.

This ambrotype seems to have a strong association to two daguerreotypes held in the collection of the National Gallery of Australia: the handwriting on the labels and

the cases with nearly matching interiors, suggest they are of similar origin in relation to the Carfrae and Murray families.



12. **[Canadian Views]**, c1865-1875. Group of 21 albumen paper photographs, single stereo card format, some with negative numbers in image lower left or right, each numbered (numbers ranging from 33 to 52) and captioned in various hands in pencil verso, one stereo card with photographer's studio line on backing verso, 7.7 x 7.3cm (approx. each). *Slight foxing, silvering and discolouration overall, one photograph laid down on original backing.*

The group **\$9,900**

Views include the steamboat *Quebec*, the Champlain Market, St John's Gate, and Lake Memphremagog in Quebec;

snow mounds in Montreal; and street scenes in Toronto, including a "lunatic asylum" and Taddle Ravine within the grounds of the University College (Toronto). Photographers include L.P. Vallee (1837-1905); J.G. Parks (d.1895); and William Notman (1826-1891), Canada's leading photographer of the 19th century. Ref: McCord Museum; Toronto Public Library; Getty. A detailed list is available on request.



13. **The Claimant Of The Tichborne Baronetcy**, c1866. Albumen paper photograph, text including title and photographer's name on backing below image and verso, 9.1 x 6.1cm. *Laid down on original backing.*

\$990

Text includes "The London Stereoscopic & Photographic Company, 110 & 108, Regent St and 54, Cheapside. Sole photographers to the International Exhibition 1862."

"The Tichborne Trials were the most controversial court cases of the Victorian age, and two of the longest in English legal history, captivating popular imagination from the Claimant's arrival in England in 1866 until the case's end more than eight years later. They involved an aristocratic family, the Tichbornes, and a poor Australian immigrant [Arthur Orton a.k.a. Tomas Castro, a butcher from Wagga Wagga, NSW] who claimed to be one of them in a battle over the Tichborne title and estate." Ref: NPG (UK).



11. **Perez Batchelder (Amer./Aust., 1818-1873)**. *Portrait Of A Gentleman*, c1863. Two hand-coloured albumen paper photographs, carte-de-visite format, in original stereo viewer hinged case, studio line on backing verso, gilt maker's mark on stereo viewer, 7 x 5cm (approx. each); 24.4 x 15.2cm (open case). *Minor damage to mount.*

\$1,950

Studio line reads "Photographed by Batchelder & O'Neill, Collins Street, East Melbourne." Maker's mark reads "Mascher's Improved Stereoscope, Phila., [USA]. Patent March 8th 1853."

As Mascher's stereo viewer was intended to be used with two daguerreotypes to create a three-dimensional effect, the carte-de-visite portraits, as used here, are extremely uncommon.

Born in Boston, Perez Mann Batchelder worked as an itinerant daguerreotype photographer on the Californian goldfields, organising a chain of studios on wheels that could easily be moved from site to site. The Victorian gold rush inspired Perez to extend the chain to the antipodes. He arrived in Australia and set up a studio in 57 Collins Street East in Melbourne in 1852 with his two brothers Benjamin and Nathaniel. From 1857 to 1863 Batchelder worked in partnership with Daniel O'Neill (Amer., fl. 1857-1873). Ref: NLA; *Masterpieces of Australian Photography*, Josef Lebovic Gallery, 1989, #40.

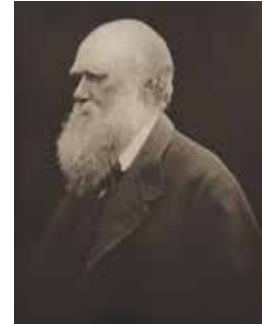
14. **After Julia Margaret Cameron (Brit, 1815-1879)**, *Charles Darwin*, 1868/1893. Photogravure, printed label attached to original mount verso, 26.8 x 20.7cm (image). *Mount burn to margins.*

\$2,200

Label reads "This portrait is published for the subscribers to Appletons' Scientific Library" and includes biographical information on Darwin. Provenance: Christies, London, 1996.

This photogravure, most likely published by T. Fisher Unwin, was made after an albumen paper photograph taken by Julia Margaret Cameron in Isle of Wight.

Image held in V&A (UK) with the comment "When Julia Margaret Cameron photographed her intellectual heroes such as Alfred Tennyson, Sir John Herschel and Henry Taylor, her aim was to record 'the greatness of the inner as well as the features of the outer man.'... The naturalist Charles Darwin and his family rented a cottage on the Isle of Wight from the Camerons in the summer of 1868. By 27 July, Colnaghi's was advertising, 'We are glad to observe her gallery of great men enriched by a very fine portrait of Charles Darwin.'"





15. **John Thomson** (Scottish, 1837-1921). *[Bonham Strand Within The Bamboo Supported Canopy, Hong Kong]*, 1869. Albumen paper photograph, 21.6 x 28.1cm. *Repaired minor tears to lower corners and left edge.* **\$2,500**

Ceremonial arches and bamboo canopies were erected on various roads, including Bonham Strand, for the celebration of the visit to Hong Kong of the Duke of Edinburgh in 1869.

John Thomson was a pioneering Scottish photographer, geographer, and traveller. He was one of the first photographers to travel to the Far East, documenting the people, landscapes and artefacts.

17. **Timothy H. O'Sullivan** (American, c1840-1882). *North Fork Cañon, Sierra Blanca Creek, Arizona*, 1873. Albumen paper photograph, text including photographer's name on backing above and below image, 20.1 x 27.4cm. *Minor chips and silvering to lower edge, laid down on original presentation backing.*



\$2,200

Text reads "Geographical & geological explorations & surveys west of the 100th meridian. War Dept Corps of Engineers, US Army. Expedition of 1873, Lieut. Geo. M. Wheeler, Corps of Engineers, Commanding. T.H. O'Sullivan, Phot. no. 4."

Held in Getty with the comment "Timothy H. O'Sullivan began his photography career as an apprentice to Mathew Brady, but he left the Brady gallery to photograph American Civil War battlefields on his own...O'Sullivan's experience photographing in the field earned him a position as photographer for the Geological Exploration of the Fortieth Parallel, the first governmental survey of the American West. He returned to Washington, D.C. in 1874 and made prints for the Army Corps of Engineers, soon after being made chief photographer for the United States Treasury in 1880."



19. **Native Cottages, Lake Tyers [Victoria]**, c1880. Albumen paper photograph, titled in ink on backing below image, 15.5 x 20.2cm. *Minor surface scuffs, slight stains and discolouration to upper edge, laid down on original backing.* **\$1,850**

The National Library of Australia holds a postcard of this image, hand-coloured prior to reproduction. Lake Tyers Mission, also known as 'Bung Yamda', was an Aboriginal mission established by the Church of England in 1863 in the Gippsland region in Victoria. Ref: Wiki.



16. **[Views Of Tasmania]**, c1870s. Group of eight albumen paper photographs, stereo card format, each with caption and most with photographer's name in ink or on original label on backing verso, 7.7 x 14.1cm to 7.5 x 14.9cm. *Foxing, soiling; each laid down on original backing.*

The group **\$4,900**

Captions include (1) From summit of Mount Wellington, Tasmania; (2) Governor's House, Residence of Sir H. Young, Hobart Town, Tasmania; (3) The Salmon Ponds; (4) The Derwent above New Norfolk; (5) Browns River Township; (6) Curiosities of Mount Wellington - on the summit; (7) At South Arm on the Derwent; and (8) Hobart Town from Lime Kiln Hill. Photographer's labels include "Ed Haigh Photo" and "S. Clifford, Photographer, Hobart Town."

18. **Charles Bayliss** (Aust., 1850-1897). *Circular Quay From Garden Palace [Detail From Panorama of Sydney]*, 1879. Albumen paper photograph, titled and dated "about 1879" in pencil in an unknown hand, 21.2 x 28.6cm. *Minor silvering and paper loss to right edge.* **\$1,850**

This image formed part of a panorama by Bayliss, which was re-discovered in the National Library of Australia in 2003. The panorama was photographed from the dome of the nearly completed Garden Palace, built to house the Sydney International Exhibition of 1879. The building was destroyed completely by fire in 1882. Ref: Ennis, *A Modern Vision: Charles Bayliss, Photographer*, 2008, p10.



20. **Attrib. Nicholas Caire** (Australian, 1837-1918). *Mountain Ash [Marysville, Victoria]*, c1880. Albumen paper photograph, captioned in pencil verso, 19.4 x 15cm. *Minor crinkles overall, small chips and repaired tears to edges of image.*

\$1,350

Caption continues "(Euc. amygdalina) at alt. 2430', Div. Range. Height 300', girth at 2' up 64'."



21. *Attrib. Nicholas Caire* (Australian, 1837-1918). *Big Ben, The Largest Tree [Victoria]*, c1880. Albumen paper photograph, captioned in ink on accompanying slip from original album, 15.5 x 20.8cm. *Discolouration to edges of image, laid down on original backing.*

\$1,650

Caption continues "Victr [Victoria]. 56 feet girth, 450 [feet] high, 1200 years old."

Held in National Museum of Australia, with the comment "Big Ben" was a mountain ash living near the Black Spur Road in Victoria's

Dandenong Ranges, when sometime around 1880 photographer Nicholas Caire captured this image with a dry plate camera.

"Caire had built a lucrative business from depictions of the ash and fern forests of the Dandenongs and Gippsland. In his book, *The Colonial Earth*, environmental lawyer and cultural historian Tim Bonyhady has written about how, for more than 20 years, Caire pursued the mountain ash trees 'with a fervour unmatched by any other colonial artist, naming them and writing evocatively about them as individuals'...[Caire] described 'Ben' as the 'parent of the Black Spur forest, a splendid specimen... with a solid trunk, without a sign of decay'...Caire believed that the trees may be among the oldest living things on earth, and were possibly taller than the redwoods of California." Unfortunately, Big Ben did not survive the bush fires of 1902.



22. *[Native Police Troopers, Herbert River, Queensland]*, c1880s. Group of four albumen paper photographs, each annotated in pencil verso, 5.8 x 9.5cm to 10.9 x 16.1cm. *All with minor crinkles, silvering, discolouration or stains, two with missing portions or repaired tears.*

The group **\$5,500**

Annotations include "N. Police boat, Herbert River", "Planter's residence, Herbert River" and "[?] Creek, Kennedy District."

Australian native police units, consisting of Aboriginal troopers, usually under the command of a single white officer, existed in various forms in Australian mainland colonies during the nineteenth and into the twentieth centuries. The armed mounted Aboriginal troopers were mainly used to escort surveying groups, pastoralists and prospectors into frontier areas. The first government funded force was the Native Police Corps, established in 1837 in the Port Phillip District of the then Australian colony of New South Wales (now Victoria). Ref: Wiki.



23. *George Sand, Rudyard Kipling [and] Anthony Trollope*, c1880s. Group of three albumen paper photographs, each titled in ink on backing below image, 11.4 x 8.5cm to 12.1 x 19.7cm. *Slight foxing, each tipped to original backing.*

The group **\$2,200**

Provenance: Christies, London, 1997. Sold as a group of three or as single images from \$880 each. Other portraits are available from this series of literary personages and include Huxley, Longfellow, Hardy, Renan, Stanley, Eugenie, Hughes, Gladstone, Spencer, Collins, Carlyle, and Dumas.



24. *Charles Nettleton* (Aust., 1826-1902). *["Ivanhoe" In Dry Dock, Melbourne]*, c1881. Albumen paper photograph with pencil detailing, text including photographer's line in letterpress on backing below image, 21.5 x 27.4cm. *Foxing, laid down on original backing.*

\$3,300

Photographer's line reads "C. Nettleton, Photo., Melbourne." Illustrated in Calado, *Ingenuity: Photography and Engineering 1846-2006*, plate 184.

There is an entry in the Melbourne newspaper *The Argus*, on 17 March 1881, advising of the arrival of the barque *Ivanhoe*, whose name appears on the bow of the ship in this image.



25. *W.H. Jackson* (American, 1843-1942). *The Loop Above Georgetown U.P. Rv. [Union Pacific Railway Viaduct]*, c1885. Albumen paper photograph, negative number "211", caption and studio line in negative lower left to right, photographer's name and annotations in pencil and ink with two partially obscured stamps on backing verso, 24.8 x 33.2cm. *Creases, minor missing portions to corners and stains to edges, slight silvering to left portion, laid down on original backing.*

\$2,800

Studio line reads "W.H. Jackson & Co., Phot., Denver, Colo." The four trains in this image would have been stopped for the exposure of this photograph. There are men standing on top of train carriages in the foreground and background, likely waiting for the photographer's signal to start moving again.

Built in 1884, "The Loop" in Georgetown, Colorado "soon became a popular tourist destination...The Georgetown Loop afforded the [train] engines a means of scaling the steep canyon by gaining 638 feet of elevation within a space of two miles. Without the curving series of double-horseshoes to create a loop the locomotives would have had the impossible task of climbing three hundred feet to the mile." Ref: Lyden, *Railroad Vision: Photography, Travel and Perception*, 2003, #37.



26. **Attrib. Kerry & Co.** (Aust, 1857-1928). *Fresh Settler's House, New South Wales*, c1890. Albumen paper photograph, titled in ink on slip attached to backing verso, 13.9 x 19.5cm. *Laid down on original backing.*

\$1,650

The image includes three children with a white cat in a flower garden. A framed process print of this image accompanies this photograph; it has a variant crop, with "Kerry & Co. Copyright" in image lower left.

27. **Charles Kerry** (Australian, 1857-1928). *Giant Fig Tree, 140 Ft In Circumference*, c1890. Albumen paper photograph, titled, negative number "561" and annotated "Kerry Photo, Sydney" in negative lower left, 20 x 15cm. *Paper remnants and minor paper loss verso.*

\$1,350



28. **Queen Of The South's Palace [Slab Hut], Goulburn and Royal Palace [Brick House], Goulburn**, c1890/1909. Pair of vintage silver gelatin photographs, postcard

format, each titled with photographer's name in negative lower left to right and inscribed in ink in various hands verso, 8.9 x 14cm (approx. each). *Slight creases, minor stains.*

The pair **\$1,100**

Photographers' lines read "Mrs Caspers Photo" and "Rice Photo." Inscriptions read:

(1) "Mrs Geo. Brown, c/o Mr Mills, 124 Auburn St, Goulburn. Dear Mrs Brown, I received letter for Arthur and he won't be home until tonight some time and he will write tomorrow. It is terrible hot over hear [sic], nearly roast you. My mum has to leave her house, they are pulling it down in three weeks' time and father is buying a house he was looking at today on government ground and the man wants £80[?] for it, 6 rooms so it will be better than the one we have now. Love to all from Violet." This postcard is postmarked "Werris Creek NSW, 8 Oc. 1909."

(2) "Mr. A. Brown, c/o [?], Werris Creek. May 29. Dear Arthur, First line to let you know I got the box all right and got it at 3.45 on Friday and the letter card at 4.30 so you see the box beat the card back... Love from Mum. PS. This is the latest of the royal family."

Both images relate to an eccentric family, the Dawsons, who lived in Goulburn. They were self-appointed as king and queen, and subsequently named their hut/home the "royal palace." Ref: *Goulburn Post*, 11.4.2017, with illustration of their first dwelling, a slab hut.



29. **J.W. Lindt** (Australian, 1845-1926). *[Damaged Two-Masted Sailing Vessel]*, c1890s. Albumen paper photograph, photographer's line "J.W. Lindt, Photo., Melbourne" in negative lower left, 15.2 x 20.3cm. *Creases to right portion and upper left corner, small missing portions to edges, minor crinkles.*

\$1,950

The depicted ship is sailing with only one topsail, as the rear mast appears to be broken off.

Lindt was "one of the first photographers to use the camera creatively to move beyond recording to make evocative pictures that were referred to as pictorialism. He became recognised nationally and internationally for his artistic contribution to the development of photography." Ref: Grafton Regional Gallery.



30. **No. 26 Gang – Cane Cutters**, c1890s. Printout paper photograph, captioned in negative lower centre, photographer's stamps on backing below image, 14.9 x 20.7cm. *Minor repaired tear to upper left corner, slight stains and dents to right side of image, laid down on original backing with foxing.*

\$1,350

Stamps read "C.H. Hartmann" and "Richmond Studio, Ballina." Image depicts 14 men (one Asian) and two boys.



31. **[Portrait Of Aboriginal Father And Son]**, c1890s. Pair of albumen paper photographs, one annotated verso, 15.4 x 10.7cm, 9.8 x 7.2cm. *Strike-through and uneven surface due to annotation and paper loss verso.*

The pair **\$2,950**

Partially trimmed annotation reads "Aboriginal. NSW."

Image taken in a photographic studio with painted backdrop. Both sitters are well attired in European clothing.





32. **View From The Barron [River, Queensland]**, c1890s. Albumen paper photograph, title in negative lower left, 18.7 x 24.3cm. *Minor missing portion to lower right corner, slight foxing, tears to edges and creases.*

\$1,850

The image shows three Indigenous males, two men and a young boy standing in the river. A young European boy is sitting on the bank with a wombat behind him.

The Barron River is located on the Atherton Tablelands in Northern Queensland. The river's Indigenous name was Bibhoora but was renamed "Barron" in 1875 after the chief clerk of police in Brisbane, Thomas Henry Bowman Barron (c1835-1882). Ref: Wiki.

33. **Attrib. Arthur K. Syer** (Aust., fl. c1885-1900s). *Circular Quay [Sydney]*, 1891. Albumen paper photograph, titled and dated in ink on image lower right over illegible number in negative, 10.1 x 14.5cm. *Slight foxing, creases.*

\$1,650

Image shows a hansom cab in front of the Manly Ferry Wharf at Circular Quay. Similar images by Arthur Syer are held in the State Library of NSW.



34. **Kangaroo Point [and] Sutton's Foundry, Kangaroo Point [Queensland]**, 1893. Pair of cyanotypes, each captioned and dated "Feby 1893" in ink on backing below image, 15.3 x 20.3cm, 14.2 x 19.6cm. *Slight foxing and soiling, laid down on original backing.*

The pair **\$2,950**

Cyanotypes of Queensland are very uncommon.



35. **Attrib. Nicholas Caire** (Australian, 1837-1918). *Group Of Giant Gums At Top Of Dividing Range, Near The Hermitage*, c1895. Albumen paper photograph, annotated "No. 1" and captioned in pencil verso, 19.4 x 15cm. *Slight crinkles and minor tears to edges.*

\$1,350

Caption continues "Alt. 2,800'. Av. height of trees 275'. Av. girth...55'."

Nicholas Caire and fellow photographer J.W. Lindt shared a mutual enthusiasm for the Black Spur in the Dandenong Ranges in Victoria, and in 1904 they collaborated on an illustrated guidebook of the district. Caire most likely stayed with Lindt in his home the Hermitage, a "tourist chalet" built by Lindt who had moved to the Black Spur in 1895, after working in his studio for 19 years in Melbourne. Ref: Sayers, *Australian Art*, 2001.

36. **["Afghan" Camel Caravanners, Coolgardie, Western Australia]**, c1896. Pair of printout paper photographs, one annotated in negative lower centre, both stamped "A.S. Bransgrove" on backing below image, one inscribed with date in another hand in pencil on backing verso, 10.3 x 15cm, 10.6 x 15.3cm. *One with slight soiling and tear to upper portion, both scuffed and laid down on original backing.*

The pair **\$3,300**

Annotation reads "*Salam aleikem*" [sic] an Islamic greeting meaning "Peace be upon you." Inscription reads "Coolgardie, 1896. To my dear sister Jane Dunn from her brother Joseph."

The "Afghans" or "Ghans" were cameleers who worked in Outback Australia from the 1860s to the 1930s. They included people from Afghanistan and Pakistan, as well as Kashmir, Egypt, Persia and Turkey. Before railways and motor vehicles, camels were the primary means of bulk transport in the Outback, where the climate was too harsh for horses. Eventually camels were superseded by modern transport, and some were released into the wild, resulting in a large population of feral camels. Ref: Wiki.



37. **Attrib. Arthur K. Syer** (Aust., fl. c1885-1900s). *On The "Rocks" [Syd.]*, 1897. Albumen paper photograph, numbered "218" in negative lower left, titled and dated in ink on image lower right, 9.8 x 14.1cm. *Foxing, minor creases.*

\$1,650

Image includes two goats and kid amid blocks of stone. Similar images by Arthur Syer are held in the State Library of NSW.

20th Century

38. **Ready For The Show [Man With Large Beets]**, 1916. Vintage silver gelatin photograph, captioned and dated "Sept 1916" in lower margin, 6.9 x 9.7cm.

\$660

It is likely the depicted farmer was readying produce for an agricultural show such as that held in Melbourne between the 26th and 30th of September in 1916. (At the time, the Royal Agricultural Show grounds in Sydney were in use by the Australian Army). Ref: *The Essendon Gazette*, 21.9.1916; *SMH*, 30.9.1916.



40. **Ansel Adams** (American, 1902-1984). *Half Dome, Yosemite*, c1927/1931. Vintage photogravure, text including photographer's name and title in plate above and below image, 13.6 x 9.8cm (image).

\$1,100

Text includes "Sierra Club Bulletin, Vol. XVI. Plate 1. Photograph by Ansel Easton Adams. Elson Co. Inc., Belmont, Mass." Also known as *Monolith, The Face of Half Dome, Yosemite National Park, California*.

Adams first photographed the Half Dome in Yosemite at the age of fourteen. "Eleven years later he made this image with a view camera and a glass plate negative." It was a difficult shot as Adams had to climb four-thousand-feet "through heavy snow to the granite outcropping known as the Diving Board...He described this episode as his first 'visualization' — his attempt to express the emotional and aesthetic feelings he felt at the time he made the photograph. Adams considered it a seminal moment in

his development as a photographer." Adams was a director of the Sierra Club, an environmental group founded in 1892, from 1934 to 1971. Ref: Ansel Adams Gallery; Wiki.

42. **Ansel Adams** (American, 1902-1984). *[Cathedral Spire And Snow Covered Trees, Yosemite Valley]*, c1943. Vintage silver gelatin photograph, photographer's stamp verso, 16.5 x 10.2cm. *Minor crease to upper right corner.*

\$9,900

Stamp reads "From Virginia and Ansel Adams, operating Best's Studio, Inc., Yosemite National Park, California."

Best's Studio in Yosemite Valley was established in 1902 by Harry and Anne Best, quickly becoming the social centre of the valley. It continued to be run by their daughter Virginia and her husband Ansel Adams, and today operates as the Ansel Adams Gallery. Over the years its focus shifted towards photography and books that draw upon the environment, including that of Adams. Ref: Ansel Adams Gallery.



39. **An 8-Inch Howitzer Of The 1st Aust. Siege Battery...In Action At Voormezele [Belgium]**, 1917. Vintage silver gelatin photograph, annotated "E659" and "38" in pencil verso, typed caption on accompanying slip, 28 x 38cm. *Slight water damage to right portion, minor surface loss to edges.*

\$3,300

Caption reads "E659. An 8-inch howitzer of the 1st Aust. Siege Battery (formerly 54th Battery, 36th (Australian) Bde, R.G.A.) in action at Voormezele on September 15th, 1917. This gun at the time was not on a Vickers platform — as shown by the large scotches behind the wheels. The photo was taken at the moment of extreme recoil, after the gun had just fired and the blur of the landscape in front of the muzzle is due to the discharge of the heated gas. The figures are — No. 684, Gnr. E.A.M. Rey; No. 118, Bmbr. A.S. Marlin; and No. 286, Gnr. H. Byars on the left; standing on the platform at rear, Cpl. R.A. O'Brien."

Image taken by unknown Australian war photographer. Glass transparency (positive) held in AWM.



41. **Ansel Adams** (American, 1902-1984). *Sierra Foothill Forest*, c1942. Vintage silver gelatin photograph, titled, annotated and negative number "I-CAL-352" in ink with photographer's stamp on backing verso, 19.2 x 23.9cm. *Retouched minor chips to edges of image, laid down on original backing.*

\$13,500

Stamp includes "Photograph by Ansel Adams for American Trust Company...Proof. Not to be used for reproduction or display." Annotation reads "Forest near Jackson."

This image seems to be unrecorded and does not appear in any references to date. Adams may have taken this photograph during his visit to Grand Teton National Park in Wyoming in 1942 when he took the now famous image entitled *Snake River, Jackson Hole*.

The image displays a method often employed by Adams, of focusing on a light-coloured tree or branch in the centre of a darker landscape.

43. **Alan Row & Co.** (Aust., active 1910s-1920s). *Sydney. Wharfs And City From Pymont, No. 16*, 1920. Vintage silver gelatin photograph, panorama, text including date, title and photographer's name in negative upper and lower centre, 24.2 x 100.5cm. *Slight crinkles to left portion and centre, tear to lower edge, foxing to right portion, surface soiling and wear to margins.*

\$2,950

Text includes "Sydney, 1920. Alan Row & Co, 6 Mountain St."

This view of Darling Harbour shows the old finger wharves, now occupied by the new suburb of Barangaroo.



44. **Diane Arbus** (American, 1923-1971). *Two Friends At Home, NYC, 1965/1972*. Silver gelatin photograph, editioned 36/75, titled, dated and signed by Arbus' daughter, Doon Arbus in ink with copyright stamps verso, 37.3 x 36.8cm. *Slight crinkles to margins.*

\$15,500

Copyright stamps include "Copyright 1972. The Estate of Diane Arbus. A Diane Arbus photograph. Print by Neil Selkirk." Illustrated in *Diane Arbus, 1972*, p151. From a posthumous edition. Held in Tate, UK.



46. **Baron (Sterling Henry Nahum)** (Brit., 1906-1956). *Princess Elizabeth, 1952*. Vintage silver gelatin photograph, signed and annotated "London" in negative lower right, studio stamp verso, 63 x 50.5cm. *Surface loss to lower portion of image, slight creases, tears and silvering to edges.*

\$1,100

Studio stamp includes "Copyright. Photograph by Baron. Baron Studios, 2, Brick Street, Park Lane, W1, Grosvenor 4441." Image illustrated in the *Britannica*, with the date "January 1952."

Born in Manchester, Baron (Sterling Henry Nahum) "took up documentary filmmaking in 1933, before establishing a photographic studio three years later in London. He was soon portraying the stars of ballet, film and politics and became widely known as a broadcaster and writer on photography." Ref: NPG (UK).

"A friend of Prince Philip, he was appointed a court photographer to the British royal family, and took the official photographs for many occasions such as the wedding of Philip to Princess Elizabeth in 1947." Ref: Wiki.



48. **Mervyn Bishop** (Aust., b.1945). *Cousins Ralph And Jim Richardson Boating On The Darling River, 1966/1990*. Silver gelatin photograph, captioned, dated and signed in pencil verso, 30.3 x 40.3cm. *Slight handling creases.*

\$4,400

Caption continues "Near Gundawera Sheep Station, Brewarrina, NSW." Illustrated in Bishop, *In Dreams: Thirty Years of Photography 1960-1990*, ACP, 1991, p17. Held in AGNSW; NGA.

45. **Herbert F. Baldwin** (Brit., 1880-1920). *The Band Of The 5th Australian [Infantry Brigade]... Passing Through The Grande Place At Bapaume, France, 1917*. Vintage silver gelatin photograph, annotated "E659" and "38" in pencil verso, typed caption including date on accompanying slip, 28 x 38cm. *Minor water damage to right portion, slight surface loss to edges.*

\$6,600

Caption reads "E426. The Band of the 5th Australian Inf. Bde led by Bandmaster-Sergeant Pheagan, of the 19th Btn. passing through the Grande Place at Bapaume, France, on March 19th, 1917 playing the 'Victoria March'. The ruins of the town are still smouldering, and few miles away, on the Lagnicourt-Noreuil line, the fighting continues. Of the Australian official photographs none gained a wider publicity than this. It was generally regarded as characteristic of the fine fighting spirit which animated the troops in the dramatic event of that period." Glass original half-plate negative held in AWM, with comment "This image was frequently reproduced during the war, featuring in numerous newspapers and the first catalogue of official photographs from the Western Front. It served as the centrepiece of the Australian section of a major exhibition on the imperial war effort held in London in 1918."

Considered to be one of Britain's most significant war photographers, Herbert Frederick Baldwin was appointed to record the achievements of Australian troops on the Western Front from 1916 to 1917.



47. **Samuel Birn** (Czech, active 1920s-1930s). *After The Market I, 1933*. Vintage silver gelatin photograph, signed in pencil on backing below image, titled in ink with photographer's stamp, Czech Customs stamps, and printed Swiss and Hungarian exhibition labels, which include dates "1933" and "1935" on backing verso, 29.3 x 23.3cm. *Minor silvering, laid down on original backing.*

\$990

Photographer's stamp reads "Samuel Birn, Dominikánská nám. 6/7, Brno Brunn. ČSR." One label reads "Il. Internationale kunstphotographische Ausstellung. Luzerne, Schweiz, 22. Juli bis 20. Aug. 1933" and includes a "bronzene medaille" label from the same exhibition.

Samuel Birn was the co-founder of the Czech Amateur Photographers Club established in 1921. Ref: Pavlina Vogelova, Masaryk University.



49. **Mervyn Bishop** (Aust., b.1945). *Boys And Nurse At Far West Children's Health Clinic, Manly, NSW, 1968/1990*. Silver gelatin photograph, captioned, dated and signed in ink in lower margin, 30.2 x 30.1cm. *Tear to left edge, minor handling creases.*

\$4,400

Illustrated in Bishop, *In Dreams: Thirty Years of Photography 1960-1990*, ACP, 1991, p30.



50. **Mervyn Bishop** (Aust., b.1945). *Warning Sign, 30kms From Maningrida, NT*, 1974/1990. Silver gelatin photograph, captioned, dated and signed in pencil verso, 30.1 x 40.2cm. *Minor creases.*



\$4,400

The sign reads "Do not take picture with camer. If someone take it? The law said, please, when coming in here, take only the park painting, no money, but someone else body is ten dollars and countrie is eleven dollars. This is going all over the world to white men and blacks." Illustrated in Bishop, *In Dreams: Thirty Years of Photography 1960-1990*, ACP, 1991, p64.

52. **Brassaï** (French, 1899-1984). *Chamonix*, 1946. Vintage silver gelatin photograph, titled and annotated "inédite [unpublished]" in pencil with various stamps verso, 17.8 x 23.4cm. *Slight crinkles and scuffs, minor wear to corners.*



\$2,950

Stamps include "Brassaï, 81, rue du Faubourg St Jacques, Paris XIVe. Téléph.:Port-royal 23-H" and "Société de Documentation et...L'image. 162, rue Ordener, 162. Mon. 37-59. Paris-18e."

The 2012 exhibition catalogue, *Brassaï, Photographer: His encounter with Matisse*, states that in 1946, "Inspired by the high mountains, he [Brassaï] took long trips every year to the Chamonix [south-eastern France], which reminded him of the peaks of his childhood in Transylvania." Ref: Matisse Museum (Nice).

53. **Jeff Carter** (Aust., 1928-2010). *"Joie De Vivre!" [Sydney Harbour Bridge]*, 1963/later printing. Selenium toned silver gelatin photograph, titled, dated and signed on mount below image, photographer's name stamped verso, signed in ink on photographer's label on mount verso, 38.5 x 28.6cm. *Minor crinkles to left portion, creases to lower margin.*

\$3,300

Label includes information about the printing process, and "Glenrock Farm, Foxground NSW 2534." Illustrated in *Jeff Carter: Retrospective*, 2005, p33, with the date "1962" and the comment "Demonstrating that Henri Cartier Bresson wasn't the only one who could take photos of people with both feet off the ground."



51. **Mervyn Bishop** (Australian, b.1945). *Prime Minister Gough Whitlam Pours Soil Into Hand Of Traditional Land Owner (Gurindji) Vincent Lingiari (Wattle Creek), Northern Territory*, 1975/1990. C-type photograph, captioned, dated and signed in pencil verso, 30.5 x 30.5cm. *Minor creases and paper loss to margins.*

\$22,000

Illustrated in Bishop, *In Dreams: Thirty Years of Photography, 1960-1990*, ACP, 1991, p81. Held in AGNSW, NGA.

Bishop commenced a four year photography cadetship with the *Sydney Morning Herald* in 1963, where he worked for seventeen years, becoming Australia's first Aboriginal press photographer. He was commissioned

by the Department of Aboriginal Affairs to document the historic event of handing back the land to the Indigenous people. This picture was shot in colour and then converted to black-and-white for publishing purposes. Only a few prints were made by Bishop before 1991 when he returned to his negatives to print for his touring show *In Dreams*.



54. **Jeff Carter** (Aust., 1928-2010). *[Cattle And Sheep Droving, Australia]*, c1960s. Group of 11 vintage silver gelatin photographs, most with annotations in pencil or ink, typed captions or attached slips of newsprint, or artist's stamps verso, 18.9 x 24.8cm to 25.3 x 30.8cm. *Tears, creases, surface loss and stains overall.*

The group **\$9,900**

Captions include: (a) Sheep and drovers go on road first in morning. Wagon driven by cook and the outfit's horse, follow. When they catch up with drovers, it's lunch time; (b) Cutting out strays during

mustering on Quinyambie Station, SA; (c) Shepherds Graham Mansell and boss drover Jack Hickey rest with their horses...Dogs take advantage of shade cast by horses; (d) An overlander, Graham Fenton, going back to look for strays, mounts his horse ready for perhaps a week of back-tracking; (e) Counting the herd. Most of the stockman's life is spent in the mustering and handling of stock. He must be something of a veterinary surgeon...; (f) Thirsty cattle mill around a waterhole at the end of one stage of a long, dusty trek. Some mobs have taken three years to reach their destination.

Stamps include dates "1960" and "1963", *People* [magazine], and photographer's copyright details including "524-4278. 93 Grays Point Road, Grays Point NSW" and "c/o Grays Point PO, Sutherland, NSW."

Carter authored and illustrated over six books relating to the Australian Outback; one image in this group is published in *Outback in Focus*, 1968, p89.

An illustrated, detailed list is available on request.





55. **Henri Cartier-Bresson** (French, 1908-2004). *Brie, France*, 1968/c1979. Silver gelatin photograph, press print, photographer's name, title and date in label affixed verso, 11 x 16.4cm.

\$2,200

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). *Simiane-la-Rotonde [Alps-De-Haute-Provence], France*, 1970/c1979. Silver gelatin photograph, press print, photographer's name, title and date in label affixed verso, 10.8 x 16.3cm.

\$2,200

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.



57. **Henri Cartier-Bresson** (French, 1908-2004). *Election Posters Of Christian Democrats In Germany*, c1952. Vintage silver gelatin photograph, titled in pencil in an unknown hand, agency's stamp and various publication date stamps verso, 21.8 x 31.7cm. *Creases, chips to edges.*



\$4,900

Agency's stamp includes "Please credit Henri Cartier-Bresson (Magnum). Magnum Photos Inc., 17 East 64th Street, New York, NY. Photos must not be altered or trimmed." Ref: Magnum Photos, with title "West Germany. Hamburg. December 1952 – January 1953."

Image shows election propaganda for Konrad Adenauer, a German statesman who served as the first Chancellor of the Federal Republic of Germany (West Germany) from 1949 to 1963. Ref: Wiki.

58. **Harold Cazneau** (Aust., 1878-1953). *Pavement Artist*, c1914. Vintage silver gelatin photograph, titled and priced by one of Cazneau's daughters in pencil verso, 21 x 19.5cm. *Slight developing flaws to left edge of image. Framed.*

\$4,400

The price of \$500, listed verso, originates from an exhibition held in 1984 at the Australian Centre for Photography in Paddington. Provenance: James Fairfax estate.

Held in AGNSW with the comment "[Depicts] a painter and his admirer, taken on Macquarie Street, Sydney, as the plaque on the stone masonry indicates. In 1914 Macquarie Street was a mix of stately residential townhouses and medical surgeries, connected with Macquarie Hospital. This made it a favourite haunt of aspiring artists who sought patronage from the thoroughfare's elite and professional commuters."



59. **Harold Cazneau** (Australian, 1878-1953). *The Mighty Gum*, c1930s. Vintage silver gelatin photograph, titled, signed and annotated "London Salon" in pencil on backing below image, 28.2 x 20.6cm. *Slight retouching to image, minor surface loss to edges.*

\$2,650



60. **Harold Cazneau** (Aust., 1878-1953). *Archibald Fountain At Night [Hyde Park, Sydney]*, 1933. Vintage silver gelatin photograph, titled and dated in pencil on backing below image, 29.5 x 24.3cm. *Slight silvering, minor chips and pinholes to edges of image, laid down on original backing.*

\$3,300

Held in AGNSW with the title *Diana (Archibald Fountain at Night)*.

61. **Harold Cazneaux** (Australian, 1878-1953). *[Adelaide Hills]*, c1935. Vintage silver gelatin photograph, annotated "untitled landscape" by one of Cazneaux's daughters in pencil verso, 24.4 x 31.8cm. *Silvering, minor paper loss to upper left corner.*



\$4,400

Provenance: Cazneaux family. Purchased for \$500 (as noted verso) from the exhibition *Harold Cazneaux: Photographs 1906-1937* held in 1984 at the Australian Centre for Photography, Paddington. Ref: Trove.

62. **Liz Cotter** (Aust., b.1965). *Microscope Double, Royal Alexandra Hospital For Children [Camperdown, NSW]*, 1994/2017. Silver gelatin photograph, signed, titled and dated in pencil verso, 28.2 x 19cm.

\$990

Excerpt from Liz Cotter: "The Royal Alexandra Hospital for Children project enabled me to follow the experiences of patients in this century-old facility prior to its closure and relocation. I was able to document interactions between the children, their parents and the staff, and show that anxious journey of children's health care."



63. **Liz Cotter** (Aust., b.1965). *Koala, Circular Quay. Our City, Our Games, Sydney [Olympics]*, 2000/2017. Silver gelatin photograph, signed, titled and dated in pencil verso, 18.9 x 28.3cm.

\$990

Excerpt from Liz Cotter: "The aim of 'Our City, Our Games' was to observe and document the city of Sydney. Working with historian Michelle Arrow, I photographed people using the city in these extraordinary circumstances, fascinated by the humorous, unusual and inventive things that people did at this time."

record Sydney's transformation to an Olympic City. My proposal to document the city and its people during the brief period of intense world focus was accepted by the city of Sydney. Working with historian Michelle Arrow, I photographed people using the city in these extraordinary circumstances, fascinated by the humorous, unusual and inventive things that people did at this time."

64. **Liz Cotter** (Australian, b.1965). *Finger Wharf, Woolloomooloo*, 1997. Vintage C-type photograph, signed, titled and dated in ink verso, 21.9 x 22cm. *Minor scuffing.*



\$1,650

Having been associated with the Friends of the Finger Wharf, Cotter was commissioned by them to document the reconstruction of the wharf into apartments and a hotel. One aspect of this involved the massive and original timber pylons being replaced with concrete ones in order to raise and re-secure the floor of the entire structure, as can be seen in this image. Ref: Liz Cotter.

65. **Olive Cotton** (Australian, 1911-2003). *Aloes At Sundown*, 1937/1995. Silver gelatin photograph, titled, dated and signed in pencil in lower margin, agent's stamp "007/95" verso., 27.2 x 25.3cm.

\$6,600

Printed by Roger Scott. Illustrated in Ennis, *Olive Cotton*, AGNSW, 2000, p45. Provenance: Cotton estate.



66. **Olive Cotton** (Australian, 1911-2003). *The Young Oarsman*, 1949/1990s. Silver gelatin photograph, titled and signed in ink in lower margin, 19.4 x 17.1cm.

\$5,500

Illustrated in Ennis, *Olive Cotton. Photographer*, NLA, 1995, p19.

Image depicts Olive Cotton's son, Peter McInerney at Clareville, Pittwater, NSW. Provenance: Cotton estate.



67. **Olive Cotton** (Aust., 1911-2003). *Plum Blossom*, 1937. Vintage silver gelatin photograph, titled in pencil verso, 32.3 x 23.4cm.

\$16,500

Illustrated in Ennis, *Olive Cotton*, AGNSW, 2000, p14. Provenance: Cotton estate.



69. **Olive Cotton** (Australian, 1911-2003). *[Beachwear Fashion Shot III]*, c1938. Vintage silver gelatin photograph, 37.1 x 30.3cm. *Minor scuffs to image and chips to edges, laid down on original backing.*

\$13,500

Provenance: Cotton estate. The model depicted is Phyl Riley. Variant image illustrated in two books by Helen Ennis on Olive Cotton, published by NLA, 1995, p27, and AGNSW, 2000, p20.



71. **Cuevas** (Spanish, fl. 1950s-1960s). *[Ernest Hemingway In The Front Row At A Bullfight]*, c1959. Vintage silver gelatin photograph, photographer's stamp verso, 17.2 x 23cm. *Creases, slight crinkles, cracking, tape verso.*

\$1,850

Photographer's stamp reads "Cuevas. Marques de Leganes, 7. Telef. 32 19 69 - Madrid." There is a reference to the photographer Cuevas in Valerie Hemingway's book *Running with the Bulls: My Years with the Hemingways* (2004). His assistant at the time, Valerie Hemingway

(future daughter-in-law) recalled an incident in Pamplona where she and Hemingway were taking a stroll and he lost his temper after his "reverie" was interrupted by an unexpected flash photograph taken by an apologetic Cuevas, "a short, round-faced Basque photographer."



68. **Olive Cotton** (Australian, 1911-2003). *[Model's Shadow On Sand]*, c1937. Vintage silver gelatin photograph, 29.7 x 29.9cm. *Minor surface loss to lower right edge of image, pinholes and slight soiling to margins.*

\$13,500

Most likely taken at Cronulla sand dunes during a Max Dupain fashion shoot. Provenance: Estate of Olive Cotton.

70. **Olive Cotton** (Aust., 1911-2003). *Grass At Sundown*, 1939. Vintage silver gelatin photograph, signed in pencil in lower margin, titled in ink verso, 24.7 x 25.9cm. *Creases to right corner of margin.*

\$16,500

Illustrated in Ennis, *Olive Cotton*, AGNSW, 2000, p16. Provenance: Cotton estate.



72. **Raymond de Berquelle** (Aust., b.1933). *Cooktown Newsagency, North Queensland, Managed By Two Visiting English Ladies*, 1970/2008. Silver gelatin photograph, dated, titled, signed and annotated "neg 342-38" in pencil verso, 27.8 x 37cm.

\$990

73. **Kerry Dundas** (Australian, 1931-2010). *Martin Place, Sydney*, 1945. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 24.5 x 18.2cm. *Slight foxing to margins.*

\$2,200



74. **Kerry Dundas** (Aust., 1931-2010). *[Punters At Rosehill Races, Sydney]*, 1954. Group of four vintage silver gelatin photographs, each signed and dated in pencil with photographer's stamp and some with label or caption in pencil verso, 20.3 x 25.5cm to 24.2 x 28cm. *Some with dents or minor handling crinkles, slight wear to corners.*

The group **\$5,950**

Captions read "Rosehill Races." Two labels read (1) "A day at the races. Punters collecting from the bookmakers"; and (2) "A day at the races. Racetrack litter of discarded betting slips. Before the advent of the photo-finish, a common sight was to see hundreds of punters crawling on the ground looking for their old slips following an amended result."

Although all the images were taken in the same location, and possibly on the same occasion, stamps include addresses in London; Clarence St, Sydney, and Lapstone, NSW.

75. **Kerry Dundas** (Aust., 1931-2010). *Wendy Whiteley And Arkie*, 1962. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 40.6 x 28cm.

\$2,800

Dundas' work is represented in a number of major institutions including the National Portrait Gallery with the comment "Kerry Dundas, son of artist Douglas Dundas, gained an interest in photography as a student at Sydney Grammar School. After leaving school he worked for various studios, including, in the 1950s, Max Dupain's. In the 1960s Dundas worked in the UK as a photojournalist, drawn to subjects of social upheaval such as the Notting Hill Gate riots. He returned to Sydney in 1967, and published a book of photographs of New Guinea subjects in 1969. In 1972 he was appointed photographer at the Art Gallery of New South Wales. Over the course of his career he photographed many artists."



76. **Max Dupain** (Australian, 1911-1992). *Silos Through Windscreen [Glebe Island, Sydney]*, 1935/later printing. Silver gelatin photograph, signed and dated in pencil on image lower right, 37.3 x 37.6cm.

\$8,800

Illustrated in Newton, *Max Dupain*, 1980, p45.

Glebe Island was the site of a grain elevator and tall concrete silos, which operated from 1921 by the Grain Elevators Board of NSW. While some of the silos were demolished, the remaining are now heritage listed. Ref. Wiki.



77. **Max Dupain** (Australian, 1911-1992). *The Meat Queue*, 1946/later printing. Silver gelatin photograph, signed and dated in pencil on image lower right, 48.7 x 60.9cm. *Minor crinkles overall, chips to edges and margins not affecting image.*

\$11,500

Illustrated in Newton, *Max Dupain*, 1980, p92. Held in AGNSW.

This photograph was one in a series of pictures taken by Max Dupain as commissioned by the Department of Information. Described as a documentary photograph, but not necessarily a social comment, the economic food-rationing of postwar Australia is shown in this clear modernist image. During an interview with Helen Ennis at the Art Gallery of NSW in 1991, Dupain stated "We were doing a story on queues after the war...queues for buses, vegetables, fruit. I just happened to come across this butcher shop in Pitt Street...Here they were all lined up, and I went around it, took a number of pictures, ultimately ending up with this sort of architectural approach with four of five females all dressed in black with black hats, not looking too happy about the world. Suddenly one of them breaks the queue when I'm focused up all ready to go, pure luck."

78. **Max Dupain** (Australian, 1911-1992). *Sunbaker*, 1937/later printing. Silver gelatin photograph, signed and dated on image lower right and titled in pencil on backing below image, titled, signed and dated in pencil verso, 36.6 x 40cm. *Laid down on original backing. Framed.*

\$47,500

This photograph was printed in an uncommon format, used for exhibition prints.

Provenance: Christine Abrahams Gallery, purchased in 1989, which was most likely the year this photograph, was printed, as noted in accompanying original receipt.



79. **Max Dupain** (Aust., 1911-1992). *Chefs Of Princes Restaurant*, 1938/1990. Silver gelatin photograph, signed and erroneously dated "1936" by Dupain in pencil on image lower right, stamped "Richard King Collection", titled and dated in pencil in another hand on mount below image, 38.8 x 50.2cm. *Slight silvering and discolouration to edges.*



\$4,400

In 1938, the Princes Restaurant, owned by entrepreneur J.C. Bendrodt, opened under the MLC Building in Martin Place, Sydney. With Chef Jules Weinberg, the restaurant "highlighted French flair for mixing business and pleasure. Serving fine French cuisine, it soon became Sydney's premier dining destination." Ref: SLNSW.

81. **Max Dupain** (Aust., 1911-1992). *[Solarised Arum Lilies]*, c1939/1970s. Silver gelatin photograph, signed and dated "30s" in ink on image lower right, 37.8 x 28.6cm. *Pinholes, crinkles, crazing.*

\$5,500

Dupain was inspired to experiment with different printing techniques, including solarisation, by American photographer Man Ray (1890-1976). His admiration of Man Ray is highlighted in the following statement from the AGNSW 2004 exhibition subtitled *Dupain's work in the context of Man Ray's influence*: "Max Dupain, one of Australia's great modernist photographers, placed Man Ray's importance for photography alongside Cézanne's for painting. Writing for *The Home* magazine in 1935, Dupain said: 'He is alone. A pioneer of the 20th century who has crystallised a new experience in light and chemistry.'"



83. **Max Dupain** (Aust., 1911-1992). *[Sydney Opera House Under Construction]*, c1965. Vintage silver gelatin photograph proof sheet, multiple numeric annotations by Max Dupain in pencil, and signed by son Rex Dupain in pencil in authentication stamp verso, 20.3 x 12.8cm. *Handling crinkles, minor chips to edges.*

\$3,300

The Sydney Opera House was designed by Danish architect Jørn Utzon in 1957. Construction of the roofs, seen in the image, commenced in 1963 and concluded in 1966. The iconic building was completed in 1973, ten years overdue and 14 times over budget, costing \$102 million. Ref: NMA.

80. **Max Dupain** (Aust., 1911-1992). *Sunbaker*, 1937/1980s. Silver gelatin photograph, signed and dated "37" on image lower right, titled, signed and dated in pencil verso, 36.8 x 43.2cm. *Developing flaws, minor creases to upper left corner.*



\$29,500

Provenance: Staley-Wise Gallery, NY.

From 1975 when he first started exhibiting *Sunbaker*, Dupain cropped the image using two different landscape formats. He mostly favoured a wider presentation, as shown with this photograph.

During the last three or four years the price for this iconic image has fluctuated from \$20,000 to over \$100,000, depending on the size or format, and condition.

82. **Max Dupain** (Australian, 1911-1992). *Manly [Beach, NSW]*, c1940s/later printing. Silver gelatin photograph, signed and dated "40's" in ink on image lower right, 30.4 x 23.4cm. *Minor retouching to left edge of image.*

\$8,800

Photograph taken from the shark tower used by the Manly Surf Life Saving Club. The tower was demolished in 1980. Illustrated in *Max Dupain's Australia*, 1988, p162, and *White, Dupain's Beaches*, 2000, p111.



84. **Max Dupain** (Aust., 1911-1992). *[Dandelions]*, c1983. Vintage silver gelatin photograph, signed by photographer's son Rex Dupain in pencil in authentication stamp verso, 16.4 x 12.8cm.

\$2,200



85. **Max Dupain** (Australian, 1911-1992). *The Slipper Orchid*, 1983. Vintage silver gelatin photograph, signed by photographer's son Rex Dupain in pencil in authentication stamp verso, 16.1 x 13.5cm.

\$2,200

Illustrated in *Max Dupain's Australian Landscapes*, 1988, p85.



86. **Max Dupain** (Aust., 1911-1992). *[Aloe]*, c1983. Vintage silver gelatin photograph, signed by photographer's son Rex Dupain in pencil in authentication stamp verso, 16.1 x 12.8cm.

\$2,200



87. **John B. Eaton** (Aust., 1881-1967). *Cattle Tracks*, 1935. Vintage silver gelatin photograph, signed "John Eaton, FRPS" in pencil on backing below image, photographer's name, title and date "c1934" in ink in unknown hand with "H. Fleming" framer's label on frame verso, 28.4 x 28.4cm. *Slight foxing to image upper right and margins. Original frame.*

\$3,950

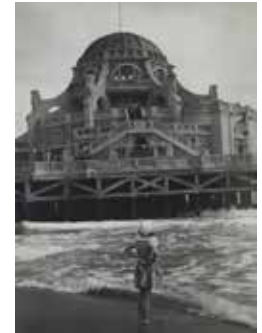
John B. Eaton became a Fellow of the Royal Photographic Society (FRPS) in 1931. Illustrated in Reeder, *Sunlight & Shadow: Pictorial Photographs by John B. Eaton FRPS*, 2006, pVI.

This is considered to be one of Eaton's most important images.



88. **John B. Eaton** (Aust., 1881-1967). *[Rural Landscape]*, c1927. Vintage silver gelatin photograph, signed in pencil in lower margin, 26.7 x 36.8cm.

\$1,950



89. **Alfred Eisenstaedt** (German/Amer., 1898-1995). *Travels in Italy, Ostia [Rome], May/June*, 1933. Vintage silver gelatin photograph, stamped caption in German with date, annotated "20" in pencil, copyright and photographer's stamps verso, 23.5 x 17cm. *Minor wear to edges.*

\$2,850

Stamps include "Private copy! Reproduction and use for advertising purposes forbidden" and "Copyright by Foto: Albert Eisenstaedt, Berlin-Wilmersdorf, Helmstedter Str. 31. Tel. H.G. Emser Platz 4107."

90. **Alfred Eisenstaedt** (German/Amer., 1898-1995). *Row of Cows' Rumps, With Fat-Cheeked Family Of Six Milking Them, In Neat Cow Barn [Wisconsin]*, c1948. Vintage silver gelatin photograph, annotated in various hands with stamps and remnants of typed label verso, 17.4 x 24cm. *Slight cracking, handling crinkles and discolouration, minor wear to edges, old tape verso.*

\$1,950

Stamps include "Photo by PIX Incorporated, 250 Park Avenue, New York City...Please credit Alfred Eisenstaedt - PIX..." and "IFOT. International Photo Service, Phillip Schous Vej 9, Copenhagen."



PIX, Inc. was an early New York City photo bureau which followed European, particularly German, precedents. From 1935 to 1969 it supplied news and feature photographs to magazines, especially *Life* and, later, *Sports Illustrated*.

A photographer and photojournalist, Alfred Eisenstaedt began his career in pre-World War II Germany. After moving to the U.S., he achieved prominence as a staff photographer for *Life* magazine, which featured more than 90 of his pictures on its covers with over 2,500 photographic stories published. Ref: Getty Images (for title); Wiki.



91. **Fiona Hall** (Aust., b.1953). *Wales [and] Near Rye, England*, 1977 and 1978. Pair of vintage silver gelatin photographs, each signed, captioned and dated with publishing annotations "page 20" and "page 21" in pencil verso, 15.3 x 23cm, 14.2 x 22.9cm.

The pair **\$3,300**



92. **Philippe Halsman** (Amer., 1906-1979). *Marilyn Monroe*, 1952/1981. Silver gelatin photograph, editioned 139/250 in pencil with copyright stamp with date verso, 33.3 x 25.6cm. *Minor crinkles to lower left corner.*

\$4,400

Stamp includes "Halsman/Marilyn, Copyright Philippe Halsman, 1981."

This portrait appeared on the cover of *Life* magazine, 7 April 1952, as referenced in the accompanying documentation.



93. **Philippe Halsman** (Amer., 1906-1979). "*Crime And Punishment*", 1947/1952. Vintage silver gelatin photograph, titled and dated "1952" in pencil with photographer's copyright stamp verso, 27.8 x 30.5cm. *Minor crinkles and dent to centre left.*

\$1,650

Depicts British actor John Gielgud (1904-2000) as Raskolnikoff in a stage version of Dostoyevsky's *Crime and Punishment*, on Broadway in 1947. Ref: Wiki; New York Public Library.



94. **Philippe Halsman** (American, 1906-1979). *Gina Lollobrigida*, c1950s. Vintage silver gelatin photograph, title stamped verso, 29.7 x 22cm. *Slight chips to edges of image.*

\$2,200

Illustrated in *Philippe Halsman's Jump Book*, 1959, p68.

Halsman's concept of people jumping in portraiture originated in 1952, "after an arduous session photographing the Ford automobile family to celebrate the company's 50th anniversary. As he relaxed with a drink offered by Mrs. Edsel Ford, the photographer was shocked to hear himself asking one of the grandest of Grosse Pointe's grande dames if she would jump for his camera. "With my high heels?" she asked. But she gave it a try, unshod—after which her daughter-in-law, Mrs. Henry Ford II, wanted to jump too. For the next six years, Halsman ended his portrait sessions by asking sitters to jump. It is a tribute to his powers of persuasion that Richard Nixon, the Duke and Duchess of Windsor,...and other figures not known for spontaneity could be talked into rising to the challenge...He called the resulting pictures his hobby, and in *Philippe Halsman's Jump Book*,...published in 1959, he claimed in the mock-academic text that they were studies in "jumpology." Ref: Smithsonian.

95. **Philippe Halsman** (American, 1906-1979). [*Anna Magnani And Lola Braccini?*], c1951. Solarised vintage silver gelatin photograph, photographer's stamp verso, 24.8 x 19.7cm. *Slight soiling to upper portion and crinkles to lower portion, discolouration to margins.*

\$1,250

Stamp reads "Copyright by Philippe Halsman." Halsman took other portraits of Magnani during his time in Italy in 1951. This image may have been taken when she was working on the film, *Bellissima*. Ref: Magnum.



96. **Philippe Halsman** (Amer., 1906-1979). *Dali En Cyclope*, 1953/1981. Silver gelatin photograph, stamp with edition number "109/250" added in ink verso, 32.9 x 19.8cm.

\$1,650

Stamp reads "Halsman/Dali. Copyright Philippe Halsman ©81. All rights reserved."

This portrait is used on the cover for *Dali's Mustache* (New York, 1954), a humorous absurdist book co-created by Dali and his friend Philippe Halsman.



97. **Bill Henson** (Aust., b.1955). *Untitled Sequence [Young Male, Torso]*, 1977/1978. Vintage silver gelatin photograph, annotated, signed and dated by Henson in ink with publishing annotations in pencil in another hand verso, 30.4 x 26.7cm. *Minor dent and crinkles to upper margin.*

\$4,400

Annotation reads "Image nr 14/16, print nr 3." Publishing annotation includes "Page 30." Provenance: The Photographers Gallery, Melbourne.

Illustrated in Henson, *Mnemosyne*, 2005, p49.



98. **Bill Henson** (Aust. b.1955). *Untitled Sequence [Young Male, Reclining]*, 1977/1978. Vintage silver gelatin photograph, annotated, signed and dated by Henson in ink with publishing annotations in pencil in another hand verso, 30.5 x 26.7cm.

\$4,400

Annotation reads "Image nr 9/16, print nr 3." Publishing annotation includes "Page 31." Provenance: The Photographers Gallery, Melbourne.

Illustrated in Henson, *Mnemosyne*, 2005, p44.

99. **Dezo Hoffmann** (Slovak/British, c1912-1986). *Paul [McCartney] With Girlfriend Jane Asher*, c1960s. Vintage silver gelatin photograph, titled in pencil with photographer's copyright and press stamps verso, 25.3 x 20.6cm. *Discolouration to upper portion, minor crinkles overall, some cracking, minor surface loss to edges of image.*

\$1,100

Stamps include "Copyright photo Dezo Hoffmann Ltd, 21 Gerrard Street, London, W.1. Telephone Ger. 8441" and press agency stamps from Rex Features and Austral International Press Agency.

Jane Asher (b.1945), an English actress, writer and entrepreneur, was in a relationship with Paul McCartney between 1963 and 1968, and was the inspiration for several Beatles songs. She publicly called off their engagement after catching McCartney in bed with American script-writer Francie Schwartz. Ref: Wiki.



100. **Dezo Hoffmann** (Slovak/Brit., c1912-1986). *Ringo/John, 2 Silver Discs, Presented During Stay In USA*, c1964. Vintage silver gelatin photograph, titled in pencil with photographer's copyright and press stamps verso, 19.1 x 25.6cm. *Slight discolouration to left portion, some creases with cracking to image, minor surface loss to corners.*

\$1,100

Stamps include "Copyright photo Dezo Hoffmann Ltd, 21 Gerrard Street, London, W1. Telephone CER 8441"; "Copyright by Rex Features Ltd, 39 King Street, London, WC2. Tel: Temple Bar 3026" and "Austral-International Press Agency, Box 5352, GPO, Sydney, Phone FX 1693." Dezo Hoffmann was a photographer, photojournalist and cameraman from Czechoslovakia. He earned international acclaim in the 1960s, shooting photographs of famous music and film stars, including The Beatles, The Rolling Stones, Marlon Brando, Marilyn Monroe, Laurence Olivier, Jimi Hendrix, Frank Sinatra, Bob Marley, Duke Ellington, Louis Armstrong, Elton John, Omar Sharif and Pink Floyd.



101. **E.O. Hoppé** (British, 1878-1972). *Fixing Grease Caps On The Cable Heads Of The Sydney Harbour Bridge*, 1930. Vintage silver gelatin photograph, annotated in ink by Hoppé or his assistant with several stamps including photographer's copyright and "Dorien Leigh Ltd" agency stamps verso, 24.7 x 18cm. *Minor chips to edges.*

\$26,500

Annotation reads "Tightening cables of suspension bridge." Copyright stamp includes Hoppé's home and studio address of 'Millais House', 7 Cromwell Place, South Kensington, London, which was previously the home of Sir John Everett Millais and later Francis Bacon. In 1937 Hoppé used his archive of photographs to establish the Dorien Leigh Photographic Agency. Ref: Graham Howe, Curatorial Assistance, LA, US.



102. **E.O. Hoppé** (Brit., 1878-1972). *Steel Arches, Sydney Harbour Bridge*, 1930. Vintage silver gelatin photograph, annotated "Sydney Bridge" in ink by Hoppé or his assistant with several stamps including photographer's copyright and "Dorien Leigh Ltd" agency stamps verso, 24.9 x 17.9cm.

\$33,500

Emil Otto Hoppé was a German-born British portrait, travel, and topographic photographer active between 1907 and 1945. He moved to London in 1900 to train as a financier, but soon took up photography. Hoppé opened a portrait studio in 1907 and within a few years, he became a highly successful pictorial portrait photographer in Europe, attracting famous sitters from politics, art, literature, and the theatre. By 1919, Hoppé had begun to travel internationally in search of new subjects and landscapes, which resulted in a number of books being published. In

1930, he spent a year in Australia, documenting the country, including the building of the Sydney Harbour Bridge. Ref: Wiki.

103. **E.O. Hoppé** (British, 1878-1972). *Joining Of The Two Arcs, The Sydney Harbour Bridge, From The Domain*, 1930. Vintage silver gelatin photograph, annotated in ink by Hoppé or his assistant with several stamps including photographer's copy-right, "Dorien Leigh Ltd" agency and "Empire Literary Service" stamps verso, 18.2 x 24.1cm. *Minor chips to edges.*



\$29,500

Annotation reads "Sydney." Empire stamp includes "69 Fleet Street London. E.O. 4." Illustrated in Howe and Esau, *E.O. Hoppé's Australia*, 2007, p31.

104. **E.O. Hoppé** (British, 1878-1972). *Business Crowd, Flinders Street, Melbourne*, 1930. Vintage silver gelatin photograph, captioned in pencil by Hoppé or his assistant with several stamps including photographer's copyright stamp verso, 17.3 x 24.5cm. *Minor crack to upper right corner.*

\$19,500

Caption continues "Victoria, Australia." Variant image illustrated in Howe and Esau, *E.O. Hoppé's Australia*, 2007, p100.



105. **Eikoh Hosoe** (Japanese, b.1933). *Ordeal By Roses #29*, c1961. Vintage silver gelatin photograph, annotated in ink and pencil in various hands with photographer's stamps in English and Japanese verso, 29.1 x 22.4cm. *Handling crinkles overall, slight creases and minor wear to edge of image.*

\$1,350

Provenance: The Photographers Gallery, Melbourne. Annotations include "Exhibition – *Ordeal by Roses* by Japanese photographer [Eikoh Hosoe]" and "This exhibition is a lyrical testament of the Japanese writer Yukio Mishima [1925-1970]. His elaborate and erotic psyche is captured by the master Japanese photographer." This image is from the 1961 series with the Japanese title, *Barakei*. Ref: *The Guardian* (UK), 3.11.2016.



John Thomas Lang (1876-1975) was an Australian politician who served twice as the 23rd Premier of NSW, from 1925 to 1927 and again from 1930 to 1932. He was dismissed by the Governor of New South Wales, Sir Philip Game, at the climax of the 1932 constitutional crisis and resoundingly lost the resulting election and subsequent elections as Leader of the Opposition. Ref: Wiki.



107. **John Immig** (Aust., b.1940). *Family Portraits*, 1975. Group of three hand-coloured vintage silver gelatin photographs, each titled with series name, signed and dated in lower margin and signed, dated, annotated and editioned 1/5 in pencil verso, 38.1 x 30.3cm. *Slight silvering to one image, minor handling creases.*

The group **\$13,200**

Annotation on each photograph verso reads "Family Portraits, series of 25 portraits, hand-coloured. Total edition 5." Held in Horsham Regional Gallery, Victoria.

Initially the negatives of these images, taken by an anonymous photographer in the 1960s, were given to a silver recovery factory in Sydney for recycling. John Immig purchased the intact negatives from the factory in 1973, and printed them, using double exposure with hand-colouring for his 1975 exhibition at Hogarth Galleries in Paddington, NSW. Later Immig's exhibition went to New York and *American Photography* magazine featured them in one of their 1977 issues.

Also sold individually: \$4,400 (vintage) or \$2,200 (non-vintage).





108. **John Immig** (Australian, b.1940). *Blue Nudes*, 1977. Group of five vintage silver gelatin photographs on Kodalith transfer film, each signed with series title and date in pencil on accompanying original backing, 25.2 x 20.1cm or 20.1 x 25.2cm (approx. each).

The group \$15,000

Born in Amsterdam, John Immig is a photojournalist and documentary photographer. His work, which is of topical, historical and social interest, is held in major Australian institutions, including the National Gallery of Victoria, the National Library of Australia, and state libraries. Ref: NLA.



110. **Yousuf Karsh** (Canadian, 1908-2002). *Miro*, 1965/later printing. Silver gelatin photograph, annotated and captioned in pencil in various hands with photographer's stamp verso, 32.2 x 25.9cm. *Creases to upper portion, slight scuffing and dents.*

\$3,300

Stamp reads "Copyright. The following credit line must be used. Karsh, Ottawa." Annotations include a statement in German referring to the mandatory use of the credit line, technical information including "Prisma 5" and "No. 38." Held in Metropolitan Museum, NY.



111. **Yousuf Karsh** (Canadian, 1908-2002). *Jacques Lipchitz*, 1970/later printing. Silver gelatin photograph, annotated and captioned in pencil in various hands with photographer's stamp verso, 34.4 x 27.2cm. *Crease with cracking to upper left corner, slight handling crinkles.*

\$2,500

Stamp reads "Copyright. The following credit line must be used. Karsh, Ottawa." Annotations include a statement in German referring to the mandatory use of the credit line, and "No. 4."

Held in NGA with a comment from Karsh about Lipchitz (1891-1973) "Once the youngest of the Cubists...today he is a patriarch of modern sculpture, who delights in collecting the statues and artefacts of man's ancient past."

109. **Yousuf Karsh** (Canadian, 1908-2002). *Anna Magnani*, 1958/later printing. Silver gelatin photograph, annotated and captioned in pencil in various hands with photographer's stamp verso, 34.2 x 26cm. *Creases to upper portion, repaired tears to lower edge of image and margin, minor wear and soiling to margins.*

\$2,500

Stamp reads "Copyright. The following credit line must be used. Karsh, Ottawa." Annotations include a statement in German referring to the mandatory use of the credit line, and technical information including "Prisma 6."

Held in NGA with a comment from "volatile Italian" actress Anna Magnani (1908-1973), responding to Karsh's question of why she began acting: "Because of unhappiness perhaps. I wanted to do so many things. I exploded with ideas...like firecrackers."



112. **Yousuf Karsh** (Canadian, 1908-2002). *Edward Steichen*, 1965. Vintage silver gelatin photograph, annotated and captioned in pencil in various hands with photographer's stamp

verso, 31.2 x 27.2cm. *Creases, surface loss and minor cracking to upper portion, slight handling crinkles and surface dents.*

\$3,300

Stamp reads "Copyright. The following credit line must be used. Karsh, Ottawa." Annotations include a statement in German referring to the mandatory use of the credit line and to a 1967 Swiss photography exhibition, technical information including "Prisma 5" and "No. 42, H+S."

"The relationship between the two photographers [Karsh and Steichen] began in 1936, when Yousuf Karsh first visited Edward Steichen's studio in New York. Working with a clientele composed of individuals celebrated for their power, wealth, or talent, both Steichen and Karsh displayed an ability to engage with their sitters on equal terms and to capture their characters without compromising their standards of artistic integrity or formal excellence. Although the young Karsh clearly learned a great deal about celebrity portraiture from Steichen, a photographer whose work he studied from the days of his apprenticeship in photography, he also developed a unique portrait style..." Ref: National Gallery of Canada.



113. **Yousuf Karsh** (Canadian, 1908-2002). *The Greatest Spanish Dancer Of Them All... Antonio... Supplicating*, 1965. Vintage silver gelatin photograph, various stamps and typed label with text including title verso, 30.5 x 22.5cm. *Minor crinkles and scuffs.*

\$1,650

Label includes "Please acknowledge: portrait study by Karsh of Ottawa. Camera Press London. 11683-2." Stamps include "Agence de Presse Parimage, 10-12, rue Richer, Paris IX – Tel. 770.75.13" and "Copyright Camera Press Ltd. Russell Court, Coram Street, London, W.C.1." Ref: Karsh.org, from archive record of sittings, #12596, Nov. 1, 1965, listed as "Antonio, Spanish Dancer."

114. **André Kertész** (Hungarian/Amer., 1894-1985). *Bretagne [Brittany, France]*, 1928/1970s. Silver gelatin photograph, titled, dated "1928" and signed in pencil verso, 24.7 x 19.8cm. *Minor handling creases to edges.*

\$3,300

Held in Centre Pompidou, with the title *Bretagne (la cour de ferme [the farmyard])*.

This image was most likely published as part of a 1929 photo-essay by Kertész for *Vu* magazine, of which Kertész was a principal contributor from 1928 to 1935. Ref: Borhan, *Andre Kertesz: His Life and Work*, 2000, p354.



115. **Leonard Lee** (Aust., active 1920s-30s). [*Lady Hannah Lloyd Jones*], c1930s. Vintage silver gelatin photograph, signed in ink/gouache on image lower right, 38.7 x 29.5cm. *Minor crinkles, dents and surface cracks to image, silvering to edges, tipped to original backing.*

\$2,200

Provenance: Charles Lloyd Jones estate.

Lady Hannah Lloyd Jones (1901-1982) was the wife of Sir Charles Lloyd Jones (1878-1958), Australian businessman and Chairman of David Jones Ltd. Ref: NPG.



116. **Robert McFarlane** (Aust., b.1942). *Richard Walsh In "OZ" Office*, c1964-1965. Vintage silver gelatin photograph, titled, dated, annotated and signed with photographer's label verso, 23.1 x 15.7cm.

\$3,950

Annotation reads "Hunter St. Sydney. LCR 7 (b). Vintage print." Label reads "Credit: Photography by Robert McFarlane, P.O. Box 685, Darlinghurst, 2010, Australia. (02) 357-2280."

The OZ magazine poster shown in the background features artwork appropriated from a WWI poster, with the original title amended to read: "God bless dear Daddy who is fighting the Viet Cong and send him OZ."

Richard Walsh was one of the co-founders of the satirical underground OZ magazine, and was sentenced to prison for obscenity together with co-editors Martin Sharp and Richard Neville. In 2006 he commented "OZ was born in the bland, conservative world of the early '60s. It was the Menzies era: Australia was white Anglo Saxon, culturally barren and very, very insular. The Queen, the church and the RSL ruled the day. If you did anything radical, you were a communist. To call for the White Australia policy to end was a betrayal of our boys killed by the Japanese. Like lots of young people, we wanted to take the place by the scruff of the neck and change it." Ref: Wiki; *The Australian*, 4.9.2016.

117. **Robert McFarlane** (Aust., b.1942). "*B" Nude*", 1978/2012. Silver gelatin photograph, titled, dated, signed and annotated in pencil verso, 27.9 x 18.8cm.

\$2,200

Annotation reads "Printed by Blanco Negro 2012."

This iconic image is represented in most Australian institutions.



118. **Sally McInerney** (Australian, b.1946). [*Poppies*], 1998. Vintage toned silver gelatin photograph, signed and dated in ink in lower margin, 20.6 x 28.4cm. *Minor dents to image.*

\$1,100



119. **Ralph Eugene Meatyard** (American, 1925-1972). *[Abstraction]*, c1955-1960. Vintage silver gelatin photograph, numeric annotations in pencil and signed by wife "Madelyn O. Meatyard" in ink verso, 24.6 x 19.2cm.

\$2,650

Born in Normal, Illinois, Meatyard initially considered a career in dentistry before becoming an optometrist along with his wife at the end of WWII. He purchased his first camera from the "optometry shop where he worked in Lexington, Kentucky in 1950. He soon became a very serious amateur photographer, joining the Lexington Camera Club and the Pictorial Division of the Photographic Society of America in 1954, exhibiting his photographs with both groups. Meatyard's early photographs contain all the visual elements of his mature work: blurred images, fabricated scenarios, masks and dolls, and a pervading dark humor. He eventually opened his own

optometry shop in 1967, which doubled as an exhibition space; there Meatyard hung the work of well-known photographers like Emmit Gowin, as well as his own work. He died in Lexington in 1972." Ref: Smithsonian American Art Museum.

120. **Lisette Model** (Amer., 1901-1983). *Promenade Des Anglais [Gambler]*, 1937/later printing. Silver gelatin photograph, press print, annotated "Famous Gambler, Monte Carlo" and dated "1938" in an unknown hand in pencil verso, 24 x 19.2cm. *Minor cracking and cockling to lower portion.*

\$990

Illustrated in *Lisette Model*, Aperture, New York, 1979, p10. Held in International Center for Photography, NY.



121. **Lisette Model** (American, 1901-1983). *Coney Island, Standing*, 1942/later printing. Silver gelatin photograph, press print, 22.9 x 18.1cm. *Minor crinkles to upper centre.*

\$990

Cover illustration for *Lisette Model*, Aperture, New York, 1979. Held in International Center for Photography, NY.

Known for the "frank humanism of her street photography" Austrian-born Lisette Model (Elise Amelie Felicie Stern) taught Diane Arbus and other future notable photographers while teaching at the New School for Social Research in New York from 1951 to 1983. Model's work has been widely exhibited and is held in private and public collections in the USA and internationally. Ref: Wiki.



122. **Lisette Model** (Amer., 1901-1983). *Promenade Des Anglais [Nice, France]*, 1937/1980. Silver gelatin photograph, signed and editioned 1/50 in pencil with photographer's copyright stamp verso, 49.6 x 39.7cm.

\$3,300

Stamp includes "Printed 1980 in an edition of 50, this is print 1/50. Archive #1-13. No further prints will be made from this negative, with the exception of a limited number made solely in connection with museum exhibitions. Copyright 1980 by Lisette Model." Illustrated in *Lisette Model*, Aperture, New York, 1979, p24.

Held in International Center for Photography, NY, with the comment: "Model's best-known work consists of series of photographs she made with a 35-millimeter camera, of people on the Promenade des Anglais in Nice and on the streets of New York's Lower East Side. Her work is notable for its emphasis

on the peculiarities of average people in everyday situations, and for its direct, honest portrayal of modern life and its effect on human character."

123. **Tracey Moffatt** (Aust., b.1960). *Some Lads #3*, 1986. Vintage silver gelatin photograph, 44.6 x 44.6cm. *Minor creases overall, paper loss, minor tears and foxing to margins, slight silvering.*

\$5,500

Garry Anderson Gallery exhibition label accompanies this photograph, which was printed by Max Dupain in his studio for Tracey Moffatt. Provenance: Garry Anderson Gallery. Illustrated in Cantz, *Tracey Moffatt: Laudanum*, 1991, p45.

This photograph is from the series *Some Lads*, consisting of five images of brothers Russell and Stephen Page from the Aboriginal Islander Dance Company. Part of the series is held at the NGA, excluding this uncommon image.



124. **David Moore** (Aust., 1927-2003). *Sydney Harbour Bridge 2*, 1947/2000. Silver gelatin photograph, signed in ink in lower margin, titled, signed and dated in pencil verso, 37.9 x 32.9cm. *Minor handling creases.*

\$7,700

Provenance: David Moore estate. Variant image illustrated in *David Moore: Australian Photographer, Volume 1*, 1988, p2.



125. **David Moore** (Australian, 1927-2003). *"Orcades" Departure, Pymont*, c1948/1990s. Silver gelatin photograph, titled, dated "c1948" and signed in ink and pencil in lower margin and verso, 33.9 x 33cm.

\$7,700

Provenance: David Moore estate. Held in Australian National Maritime Museum.

"In 1951 Moore took the brave step of turning down an offer of a junior partnership with Dupain to seek a career in photojournalism overseas. He worked a passage on the *Oronsay* [sister to the *Orcades*] to London by taking photographs for the Orient Line." Ref: Gael Newton, *The Spread of Time: The photography of David Moore*, exhibition catalogue, NGA, 2003.

126. **David Moore** (Aust., 1927-2003). *Pitjantjatjara Children I, South Australia*, 1963/2004. Silver gelatin photograph, "David Moore estate" blind stamp in image lower right, titled, dated with photographer's name, editioned 5/90 and signed by daughter Lisa Moore, 24.5 x 37.2cm.

\$1,650

Provenance: David Moore estate. Illustrated in *David Moore: Australian Photographer, Volume 1*, 1988, p107. Held in NGA.



127. **David Moore** (Aust., 1927-2003). *Sunrise From Bennelong Point [Sydney, NSW]*, c1948. Vintage silver gelatin photograph, titled, dated "c1948" and signed in ink and pencil verso, 30.3 x 32.7cm. *Slight developing flaws, minor wear to edges.*

\$5,500

Fort Denison is in the distant background.



128. **Lewis Morley** (British/Australian, 1925-2013). *Joe Orton*, 1965/later printing. Silver gelatin photograph, signed in ink in lower margin, titled, annotated "London" and signed in ink with photographer's label on backing verso, 32.3 x 28.8cm. *Slight foxing, laid down on original backing.*

\$3,800

Label reads "Photographed and printed by Lewis Morley. Copyright." Held in AGNSW.

John Kingsley "Joe" Orton (1933-1967) was an English playwright and author. "His public career was short but prolific, lasting from 1964 until his death three years later. During this brief period he shocked, outraged, and amused audiences with his scandalous black comedies. The adjective 'Ortonesque' is sometimes used to refer to work characterised by a similarly dark yet farcical cynicism." Ref: Wiki.

129. **Lewis Morley** (Brit./Aust., 1925-2013). *NY Flat Iron Building*, c1983/1996. Silver gelatin photograph, titled, dated "1983 (circa)", and signed in ink verso, 49.3 x 32.2cm. *Minor handling creases.*

\$2,850

Illustrated in Burrows, *Lewis Morley. Contemporary Photographers: Australia*, 1998, p80, with date "1976."



130. **Lewis Morley** (British/Aust., 1925-2013). *[Sir Alec Guinness And Simon Ward In "Wise Child"]*, 1967. Vintage silver gelatin photograph, photographer's blind stamp in image lower left, 29.8 x 40.6cm. *Scuffing, laid down on original board.*

\$1,950

Held in NPG, UK. *Wise Child* is a 1967 play by Simon Gray. The plot is about an orphan who blackmails a criminal, Jock Masters (Alec Guinness), to impersonate his mother. The play was first staged at Wyndham's Theatre in London. Ref: Wiki.



131. **Lewis Morley** (British/Australian, 1925-2013). *Homage To Oliver Sacks*, 1993. Vintage silver gelatin photograph, titled, signed and dated in ink in lower margin, photographer's blind stamp in image lower right, signed and dated in ink in photographer's stamp verso, 34.1 x 26.1cm. *Minor scuffing*.

\$1,950

This image is most likely a reference to Oliver Sacks' book, *The Man Who Mistook His Wife for a Hat*, published in 1985. The title of the book comes from a case study concerning a man with visual agnosia (impairment in visual recognition).

Oliver Sacks (1933-2015) was a celebrated British neurologist, naturalist, historian of science and author. Ref: Wiki.



132. **William Mortensen** (American, 1897-1965). *Circe*, c1935. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, 18.2 x 13.1cm. *Discolouration and silvering overall*.

\$2,800

In Greek mythology Circe is a goddess of magic, and is also known as a witch, enchantress or sorceress.

133. **William Mortensen** (Amer., 1897-1965). *Nicolo Paganini. 1827, Genoa*, c1935. Vintage silver gelatin photograph, titled in image upper right and centre left, signed in pencil in lower margin, 17.9 x 14.6cm. *Stains to lower right corner of image and margin*.



\$2,800

Born in Utah, Mortensen began his photographic career taking portraits of Hollywood actors and film stills. He worked with Cecil B. DeMille, who greatly admired his photography. In 1931 Mortensen moved to the artist community of Laguna Beach, California, where he opened a studio and the William Mortensen School of Photography. He preferred the pictorialism style of manipulating photographs to produce romanticist painting-like effects. His eccentric approach created compelling imagery, which was seen as "fantastical and grotesque" with "elements reminiscent of Brueghel and Hieronymus Bosch." His unique style brought him criticism from photographers of the modern realist movement and, in particular, he carried on a prolonged written debate with Ansel Adams, who referred to Mortensen as the "Devil", and "the anti-Christ." He was also an artist and author of nine books. In recent times there has been a renewed interest in his photography. Ref: Richard Rivera, *NY Journal*, 2014; Wiki.



135. **Charles Page** (Aust., b.1946). *Broadmeadow, NSW [Locomotive At Night]*, 1969/2000. Silver gelatin photograph, signed, dated, annotated "C.P. 071" and titled in pencil verso, 34 x 51.1cm.

\$1,650



136. **Charles Page** (Aust., b.1946). *East Perth, Western Australia [Two Trains Passing At A Junction]*, 1971/2001. Silver gelatin photograph, signed, dated and titled in pencil verso, 28.5 x 42cm.

\$1,650



137. **Charles Page** (Australian, b.1946). *Adelaide [Passing Train Glimpsed Between Two Homes]*, 1971/2001. Silver gelatin photograph, signed, dated and titled in pencil verso, 30.4 x 42.2cm.

\$1,650



138. **Irving Penn** (Amer., 1917-2009). *[Lipstick Advertisement for "Vogue" US]*, 1995/after printing. Colour digital print from negative-based image, photographer's stamp verso, 25 x 19.8cm. *Minor crinkles to upper portion, scuffing to right edge, surface tears verso.*

\$1,650

"Irving Penn was one of the twentieth century's great photographers, known for his arresting images and masterful printmaking. Although he was celebrated as one of *Vogue* magazine's top photographers for more than sixty years, Penn was an intensely private man who avoided the limelight and pursued his work with quiet and relentless dedication. At a time when photography was primarily understood as a means of communication, he approached it with an artist's eye and expanded the creative potential of the medium, both in his professional and personal work." Ref: Irving Penn Foundation; The Red List.

139. **Herbert G. Ponting** (Brit., 1870-1935). *Cavern In An Iceberg*, 1910/1929. Vintage silver gelatin photograph, titled in ink in unknown hand with various stamps including "posted Jul. 20 1929, Editorial Auditing Dept", 19 x 13.5cm. *Scuffing and creases overall, slight silvering to corners.*

\$5,500

Held in V&A with the comment "Ponting was the official photographer for Captain Scott's tragic final expedition. He endured sub-zero temperatures to document the beautiful but treacherous and uncharted Antarctic. In his book, *The Great White South* (1921), Ponting recalled discovering this cavern: 'A fringe of long icicles hung at the entrance of the grotto and passing under these I was in the most wonderful place imaginable.'"



140. **David Potts** (Aust., 1926-2012). *The Twins, The Royal Academy, London*, 1953/2000. Silver gelatin photograph, titled, dated, annotated "for *The Observer*" and signed in ink with photographer's stamp verso, 45.4 x 35.5cm.

\$2,200

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



141. **David Potts** (Aust., 1926-2012). *David Potts: Self Portrait, Cyprus*, 1954/2000. Silver gelatin photograph, titled, dated and signed in ink with photographer's stamp verso, 45.5 x 30.3cm.

\$2,200

Stamp reads "David Potts, Photographer. 11/11-15 Gilbert St, Dover Heights, Sydney, NSW 2030, Australia. 02 9371 7618." Held in NPG, Canberra.



142. **E.G. Rome** (Aust., active 1900-1910). *The Country Baker, Carrington, Near Perth, WA*, c1900. Printout paper photograph, titled in pencil with faint partial photographer's stamp verso, 8.5 x 15cm.

\$1,100

Stamp reads "E.G. Rome, Photographic Artist...WA." Cancelled portion of title reads "Near Darling Ranges." Sign on corrugated iron building reads "Railway Bakery."



143. **Arthur Rothstein** (Amer., 1915-1985). *Fleeing A Dust Storm, Cimarron County, Oklahoma*, 1936/2003. Photogravure, printed on a hand-operated etching press, blind stamped "Lenswork Special Edition" and "Working Theory Press" in lower margin, 20.2 x 25.4cm.

\$880

The accompanying information sheet from the publisher Lenswork, USA, states that this image was sourced from the master print archive in the FSA/Stryker Collection at the University of Louisville. Ref: Lenswork for 2003 printing date.

This image is considered to be one of the best-known photographs of the Depression Era in America. Although the image implies that the photograph was taken during the height of a dust storm, it was actually staged; Rothstein directed the farmer and his sons to act out what a storm would be like. "He asked the boy on the right to put his arms over his eyes and the father and older son to lean forward as if walking into a powerful storm...While the photograph captures the dire circumstances in which many farmers found themselves, it is the result of what Rothstein called 'direction in a picture story rather than a document of an actual dust storm.'" Ref: Middlebury College Museum of Art, Vermont, USA.

145. **Spencer Shier** (Australian, 1884-1946). *Principal Dancer, Pavlova's Company*, 1926. Vintage silver gelatin photograph, signed, annotated "Melbourne" and dated in negative lower right, 18.4 x 11.6cm. *Minor retouching to lower portion of image, laid down on original backing.*

\$1,350



147. **Wolfgang Sievers** (German/Aust., 1913-2007). *[Mine Winder Drum, Vickers Ruwolt, Melbourne]*, 1967. Vintage silver gelatin photograph, annotated "3862 AT" by Sievers and dated "1969" in an unknown hand in pencil with photographer's stamp verso, 25.2 x 19.6cm. *Minor dents to centre, missing portions to lower right corner of image and margin.*

\$4,400

Stamp reads "Wolfgang Sievers, Photographer. 52 Edward St, Sandringham 3191. Telephone (03) 598 6302. Melbourne, Australia." Inscription on worker's hard hat reads "Vickers Ruwolt." Variant image held in SLV, with title including "drum for N.B.H.C. [North Broken Hill Consolidated]."



144. **Jan Saudek** (Czech, b.1935). *The Bonds Of Love*, 1958/later printing. Silver gelatin photograph, signed by Saudek in white ink on image lower right, annotated and dated "1958" in pencil by Saudek's agent on mount below image, 28.8 x 21.3cm. *Minor chips to margins.*

\$2,950

Annotation reads "Two women in blue jeans, handcuffed." Illustrated in Mrázková, *Jan Saudek*, 2005, u.p.; Tournier, *Jan Saudek: Life, love, death & other such trifles*, 1991, p155.

Inspired in 1963 by Steichen's *Family of Man*, 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 became recognised as the leading Czech photographer. Ref: Wiki.

146. **Wolfgang Sievers** (German/Aust., 1913-2007). *Fashion Consultation At Hampton Court Hotel, Kings Cross, Sydney*, 1965. Vintage C-type photograph, titled, dated, annotated "EC-3660-ERA" and signed in ink with photographer's stamp verso, 20.7 x 25.4cm.

\$3,300

Stamp includes "Wolfgang Sievers, Photographer. 52 Edward Street, Sandringham, 3191. Melb., Australia." Held in NGA with variant title "Interior of Hampton Court Hotel, Kings Cross, Syd., 1965, 1."



148. **Wolfgang Sievers** (German/Aust., 1913-2007). *Lathe Operator At Marweight [Engineering], Burnley, Melbourne*, 1968. Vintage silver gelatin photograph, annotated "3996-O", captioned "Marweight" and dated in pencil with photographer's stamp verso, 19.4 x 25.3cm. *Uneven surface due to glazing process.*

\$3,950

Stamp reads "Wolfgang Sievers, Photographer. 52 Edward St, Sandringham 3191. Telephone (03) 598 6302. Melbourne, Australia." Held at NGV.

The name Marweight Equipment Pty Ltd originates from the engineering company Marlett and Weight, established in 1925. The company specialised in heavy machinery work for the engineering trade and manufactured industrial equipment. Ref: University of Melbourne Archives.





149. **Wolfgang Sievers** (German/Aust., 1913-2007). [*King Street Bridge, Melbourne*], 1973. Vintage silver gelatin photograph, annotated "4281GE" in pencil with photographer's stamp verso, 19.7 x 25.2cm. *Uneven surface due to glazing process, missing portion to right margin.*

\$2,850

Stamp reads "Wolfgang Sievers, Photographer. 52 Edward St, Sandringham 3191. Telephone (03) 598 6302. Melbourne, Australia." Held in SLV with description "[Image] shows the King Street Bridge's west face, from the south bank of the Yarra River with the city beyond and a view of the city from the bridge as it nears the railway viaduct."



his use of pre-Columbian sculpture in his imagery.

The Olmecs were the earliest known major civilization in Mexico, pre-dating the Mayans and Aztecs.



150. **Aaron Siskind** (Amer., 1903-1991). *Harlem [Lady And Lamp]*, 1940/later printing. Silver gelatin photograph, titled, dated "1940" and signed in pencil verso, 28.1 x 20.2cm. *Minor crinkles to margins.*

\$3,950

In 1933 Aaron Siskind "joined the Film and Photo League in New York, a group of documentary photographers devoted to improving social conditions in contemporary society through their pictures. While involved with the League, Siskind made some of his most successful and well-known documentary photographs, including those for *The Harlem Document* (1937-40)." Ref: ICP, NY.

151. **Aaron Siskind** (Amer., 1903-1991). *Olmec, Jalapa 3*, 1973. Vintage silver gelatin photograph, annotated, titled, dated and signed in ink in lower margin, various annotations, stamps and a newsprint review attached verso, 17.1 x 17.2cm. *Creases with cracking to right portion and margins, slight stains and scuffs to centre, tears and old tape to margins.*

\$1,650

Annotations include "For reproduction only. Do not mar the face of this print. Return to Light Gallery." Stamps include "Light, 724 Fifth Avenue, New York NY 10019. 212/582 6552." The accompanying review of Siskind's exhibition held c1976 at The Photographers Gallery, Melbourne, mentions

152. **Aaron Siskind** (American, 1903-1991). *Jalapa 66*, 1974. Vintage silver gelatin photograph, annotated in an unknown hand in ink on backing verso, 17.1 x 17.4cm. *Laid down on original backing.*

\$2,950

Annotation includes "From 'Homage to Franz Kline.'"

"Siskind and Abstract Expressionist painter Franz Kline had been friends for years when, in 1961, Siskind first thought of doing a photographic homage to Kline. Siskind had been driving through San Luis Potosi, Mexico when he chanced upon a wall with random brush strokes that reminded him of Kline. Kline died the following year. Siskind did not actually begin the homage until December 1972 on another car trip in Mexico, this time through Jalapa. *Homage to Franz Kline* is composed of six groups of work, each identified by the place and time in which they were shot and, despite overarching themes, each with a distinct character." Held in Museum of Contemporary Photography, Columbia College, Chicago.



153. **Robin Smith** (NZ/Aust., b.1927). *Asaro Mudman, New Guinea, Eastern Highlands [Goroka Show]*, 1968. Vintage silver gelatin photograph, titled, annotated "East Highlands 125", dated and signed in ink on original backing verso, 58.5 x 48cm. *Creases with cracking to left portion and corners, minor chips to edges, foxing, laid down on original backing.*

\$3,300

A variant image, printed in colour, is illustrated in Smith's book *New Guinea: A Journey through 10,000 years*, 1969, p47.



154. **Robin Smith** (NZ/Aust., b.1927). *A Mt Hagen Area Moga, New Guinea, Western Highlands*, 1968. Vintage silver gelatin photograph, titled, annotated "W. Highlands 2", dated and signed in ink on original backing verso, 50 x 19.4cm. *Minor wear to edges.*

\$3,300

A variant image, printed in colour, is illustrated in Smith's book *New Guinea: A Journey through 10,000 years*, 1969, p79, with the comment "the moga offering of 7,000 kina shells following the death of an important man of the area, Mt Hagen."





155. **W. Eugene Smith** (Amer., 1918-1978). [*Two Men With Machinery*], c1959/ later printing. Silver gelatin photograph, various numeric annotations and estate stamp verso, 15.4 x 22.1cm. *Slight dent to right portion, minor creases and soiling to margins.*

\$1,650

Stamp reads "Photograph by W. Eugene Smith. This authenticated photo was in the private collection of W. Eugene Smith at the time of his death, October 15th, 1978."

156. **W. Eugene Smith** (Amer., 1918-1978). [*Bethlehem Sparrows Point Shipyard, Baltimore, Maryland, USA*], c1941. Vintage silver gelatin photograph, annotated "Baltimore, *Life*" in pencil in an unknown hand with photographer's and "Photo-Library, Inc." stamps verso, 26.8 x 31.5cm. *Pinholes and creases to corners, minor stains to lower edge.*

\$2,200

Photographer's stamp reads "Credit W. Eugene Smith, 105 West 72nd Street, New York City. Endicott 2-3259."

This aerial view shows 17 merchant ships at Sparrow Point at Bethlehem shipyards, which was part of the US government's Emergency Shipbuilding Program to help rebuild the British Merchant Navy during WWII. It seems likely that Smith took this photograph while he was in Baltimore in 1941 documenting the shore leave of a young British sailor, a gunner on an oil tanker, for *Life* magazine. Ref: Baltimore Archives; Wiki; *Life* magazine, 16.6.1941.



157. **W. Eugene Smith** (Amer., 1918-1978). [*Juanita Holding Rose*], c1953. Vintage silver gelatin photograph, captioned "Juanita" with numeric annotations in pencil and ink with photographer's and agency's stamps verso, 30.1 x 26.8cm. *Minor crinkles upper right, retouched scratch centre right, minor wear to edges.*

\$2,200

Annotations include "#100." Photographer's and agency's stamps read "Photograph by W. Eugene Smith, 134 Old Post Road North, Croton on Hudson, New York, Croton 1 4890", and "Magnum Photos Inc. 15 West 47th Street, New York 19. N.Y."

This image, which was part of the series, *My daughter Juanita*, did not appear in the feature article in *Life* magazine, Sept. 21, 1953. The article's subtitle reads "A perceptive photographer displays the many moods of his 8-year-old." Held in Brooklyn Museum.



158. **W. Eugene Smith** (Amer., 1918-1978). [*Bass Player "Jimmy" Stevenson At Piano, "Jazz Loft", New York*], c1962. Vintage silver gelatin photograph, estate stamp verso, 25.3 x 34.1cm. *Crinkles with cracking to lower edge of image, minor dents overall.*

\$1,650

Stamp reads "Photograph by W. Eugene Smith. This authenticated photo was in the private collection of W. Eugene Smith at the time of his death, October 15th, 1978."

Between 1957 and 1965, Smith took about 40,000 photographs documenting jazz musicians and various underground characters in a dilapidated loft building at 821 Sixth Avenue, New York. The "Jazz Loft" attracted many notable individuals including Norman Mailer, Diane Arbus, Robert Frank, Henri Cartier-Bresson, and Salvador Dalí. One of the photographed musicians was bass player James "Jimmy" Stevenson, who also lived in the loft building. A variant image of Stevenson playing the piano was used in Smith's 1971 exhibition in the Jewish Museum (NY). Ref: "Jazz Loft Project", Duke University, USA.

159. **Lord Snowdon** (Brit., 1930-2017). [*Nottigham Playhouse In Rehearsal [2]*], c1963. Vintage silver gelatin photograph, photographer's stamp verso, printed caption on accompanying slip, 26.6 x 37.6cm. *Minor crinkles and creases, cracking to corners.*

\$2,650

Antony Charles Robert Armstrong-Jones, 1st Earl of Snowdon, commonly known as Lord Snowdon, was a British photographer and filmmaker. He was married to Princess Margaret, younger daughter of King George VI and sister of Queen Elizabeth II. Ref: Wiki.



160. **Walter Baldwin Spencer** (British/Aust., 1860-1929) and **Francis Gillen** (Aust., 1855-1912). *Spencer Gillen Expedition at Barrow Creek*, 1901. Vintage silver gelatin photograph, captioned and dated "15/6/01" by Francis Gillen[?] and annotated in recipient's hand in pencil verso, 10.6 x 15cm. *Minor creases, foxing.*

\$4,400

Annotation reads "Posted to me by Mr Gillen at Alice Springs." Held in Museum of Victoria, noting the following people from left to right: "Purunda (Arunta), Francis James Gillen, Tungalla (Kaitish), Constable Harry Chance, Walter Baldwin Spencer, Erkiilakirra (Arunta)."

This photograph was taken on Spencer and Gillen's 1901-1902 expedition across Central Australia to the Gulf of Carpentaria. Their experiences formed the basis of their 1904 book, *The Northern Tribes of Central Australia*. Spencer and Gillen's publications had a profound influence on the early development of anthropology, particularly in Europe. Ref: Museum of Victoria.



161. **Edward Steichen** (Amer., 1879-1973). *Life Mask Of Lincoln, Hand Of Carl Sandburg*, c1935/later printing. Silver gelatin photograph, titled in an unknown hand with numeric annotations in pencil verso, 24.5 x 17.8cm. *Minor silvering, small chips to edges of margins.*

\$2,650

Variant image held by University of Illinois, noting the sculpture of Lincoln was by Leonard Volk (American, 1828-1895).

In 1942 the Museum of Modern Art (MoMA) held a WWII propaganda exhibition entitled *Road to Victory: A procession of photographs of the nation at war* organised by Steichen and Sandburg. The press release, dated May 13, 1942, states "Carl Sandburg [Amer., 1878-1967] is one of America's most famous poets and writers. Author of the great biography of Abraham Lincoln which won the Pulitzer Prize in 1940, he is considered an authority on the Civil War." Another press release from MoMA dated May 19, 1961, concerning the release of

its book *Steichen the Photographer* includes a comment that Steichen considered his photograph of a life mask of Abraham Lincoln to be "his most profound photograph."

163. **Jock Sturges** (American, b.1947). *Diana, Saint Maarten, Netherlands Antilles*, 2001. Silver gelatin photograph, signed, dated, editioned 12/40 and titled in pencil verso, 47.5 x 37.2cm. *Minor creases to margins.*

\$2,200

Jock Sturges, a controversial American photographer, is best known for his nudes. Ref: Wiki.



165. **Henry Talbot** (Aust., 1920-1999). *Spike Milligan And Kaia Stanford For Everglaze*, 1962/1991. Silver gelatin photograph, captioned, dated and signed in pencil in lower margin, 37.8 x 29cm.

\$2,650

This photograph was taken while British comedian Spike Milligan was in Australia in 1962, filming a comedy series for the ABC. The image was part of the promotion for a major charity event on the Australian fashion calendar, presented by the *Australian Women's Weekly* and the Myer Emporium,

featuring only the work of Australian designers. The event was well-publicised, including a headline reading "Spike the Goon clown shows how fashions can be fun."

Everglaze was the name of an American-engineered cotton used by fashion designers. Ref: John Oxley Library, SLQ.



162. **Edward Steichen** (Amer., 1879-1973). [*Portrait Of Joanna Taub Steichen*], 1959. Vintage silver gelatin photograph, annotated "Photo by E.S." and dated "Autumn 1959", most likely by Joanna Steichen in pencil, 24.4 x 16.4cm. *Minor stains to margins.*

\$3,300

Brooklyn-born Joanna Taub Steichen (1933-2010), after graduating from Smith College, worked as a copywriter in New York where she was introduced to "world-renowned photographer Edward Steichen by his brother-in-law, poet Carl Sandburg. She married Steichen at the age of twenty-seven [in 1959]; he was eighty. After his death in 1973 she became the guardian and gatekeeper of Steichen's legacy and his work." Her publications include an important survey of his work. Ref: *NY Times*, 7.8.2010.

164. **Henry Talbot** (Aust., 1920-1999). *Hiroko In Cardin*, 1965/1998. Silver gelatin photograph, captioned, annotated, dated and signed in pencil in lower margin, 19.8 x 19.6cm. *Slight soiling to lower margin.*

\$2,650

Annotation reads "For *Jardin des Modes*."

"*Le Jardin des Modes* was a women's fashion magazine published monthly in France between 1922 and 1997." Ref: Wiki.



166. **Henry Talbot** (Aust., 1920-1999). *Model Maggi Eckardt Photographed At Fibremakers Factory*, 1967. Vintage silver gelatin photograph, titled, annotated and signed in pencil verso, 28.2x 23.7cm. *Slight creases with cracking and retouching to corners of image.*

\$3,300

Annotation reads "Costume designed by Jon Finlayson. Fashion illustration '67, for Fibremakers, series for Pacific Photographic Fair."



167. **Melvin Vaniman** (Amer., 1866-1912). [*Hobart Seen From The West*], 1904. Vintage platinum photograph, panorama, annotated and dated "registered 1904" and signed in negative lower left, 38.1 x 118.1cm. *Repaired surface loss, missing portions, tears and scuffs to upper portion and edges, slight soiling. Laid down on acid-free backing.*

\$5,500

Image shows the city of Hobart and the harbour, taken from a raised vantage point uphill from Lansdowne Crescent, West Hobart. Vaniman had intended that his panoramas be exhibited in public buildings as massive enlargements, but today they survive as extremely detailed platinum contact prints. Ref: Tierney, *Melvin Vaniman: A biographical note*, 2000, pp18-22; "Vaniman Panorama" exhibition catalogue, 2010, SLNSW.



169. **Melvin Vaniman** (American, 1866-1912). [*Sydney Harbour*], c1904. Vintage platinum photograph, panorama, annotated "registered" and signed in negative lower right, 37.6 x 117.8cm. *Stains, soiling and minor surface loss to upper portion, repaired tears and missing portions to edges. Laid down on acid-free backing.*

\$8,800

This is believed to be the first aerial photograph taken in Australia. It seems to be the only documented panorama of Sydney taken by Vaniman from a specially-designed hot air balloon he imported from America. The balloon was stationed over Bay Road, North Sydney (now Waverton), most likely on the 27th of March 1904; the photograph had to be taken on a Sunday to avoid smoke from factories. It shows Sydney Harbour from North Head to beyond Iron Cove Bridge. The image is a contact print produced from a single large-format negative from a circuit camera Vaniman constructed himself.

Vaniman had intended that his panoramas be exhibited in public buildings as massive enlargements, but today they survive as extremely detailed platinum contact prints. Ref: Tierney, *Melvin Vaniman: A biographical note*, 2000, pp.18-22; "Vaniman Panorama" exhibition catalogue, 2010, SLNSW.



168. **Melvin Vaniman** (American, 1866-1912). [*Bennelong Point, Circular Quay And Dawes Point, Sydney*], 1904. Vintage platinum photograph, panorama, annotated and dated "registered 1904" and signed in negative lower left, 38.1 x 118.1cm. *Repaired missing portions and tears to edges, minor scuffs and slight soiling to upper portion. Laid down on acid-free backing.*

\$6,600

Image taken from the mast of a ship on Sydney Harbour. Vaniman had intended that his panoramas be exhibited in public buildings as massive enlargements, but today they survive as extremely detailed platinum contact prints. Ref: Tierney, *Melvin Vaniman: A biographical note*, 2000, pp.18-22; "Vaniman Panorama" exhibition catalogue, 2010, SLNSW.



170. **Melvin Vaniman** (American, 1866-1912). [*Hobart From Salamanca Place, Tasmania*], 1904. Vintage platinum photograph, panorama, annotated and dated "registered 1904" and signed in negative lower right, 37.6 x 118.1cm. *Repaired tears and missing portions to lower centre and edges, slight stains to upper portion. Laid down on acid-free backing.*

\$5,500

This image was taken from the mast of a ship berthed alongside Princes Wharf; and shows Sullivans Cove and the city of Hobart beyond it, with Mt Wellington in the background, capped in snow.

Vaniman had intended that his panoramas be exhibited in public buildings as massive enlargements, but today they survive as extremely detailed platinum contact prints. Ref: Tierney, *Melvin Vaniman: A biographical note*, 2000, pp.18-22; "Vaniman Panorama" exhibition catalogue, 2010, SLNSW.

171. **Greg Weight** (Austr., b.1946). *Lloyd Rees [Northwood Studio]*, 1983. Vintage silver gelatin photograph, dated and signed in lower margin, titled, dated and signed in pencil verso, 40.7 x 27.3cm. *Minor crinkles, slight stain to edge of left margin.*

\$1,650

Illustrated in *Australian Artists: Portraits by Greg Weight*, 2004, p14.



173. **Robert Whitaker** (Brit., b.1939). *Beatles, Tokyo [John Lennon, George Harrison]*, 1966/1981. Silver gelatin photograph, titled, dated, annotated and signed in pencil verso, 25.6 x 35.2cm. *Slight retouching to lower portion of image.*

\$3,950

Annotation includes "Negative No. 20."



175. **William Yang** (Australian, 1943). *Patrick White #1* [and] *Patrick White, Manoly Lascaris*, 1988 and 1989. Pair of vintage silver gelatin photographs, each signed, stamped with artist's chop, editioned 1/10, dated and captioned in ink on image lower left and right, 36.2 x 45.7cm, 45.4 x 36.2cm. *Minor creases to edges not affecting image.*

The pair **\$4,400**

Captions read (1) "Patrick White #1, Living Room, Martin Rd, '88. His black chair was placed in front of the Victor Rubin painting and here he would sit. Because of his osteoporosis his movement was limited.

He had a mechanical device, something like a stick with a pair of tongs at the end, and with this he could pick up things from the surrounding tables"; (2) "Patrick White, Manoly Lascaris, Garden, Martin Rd, 1989."

Provenance: James Fairfax estate. Illustrated in Yang, *Patrick White, The Late Years*, 1995, pp75, 89.

These images were exhibited at the State Library of NSW for the show *William Yang Diaries: A Retrospective Exhibition* in 1998.



172. **Brett Weston** (Amer., 1911-1993). *[Trees In Fog]*, 1973. Vintage silver gelatin photograph, signed and dated in pencil on backing below image, 32.8 x 25.9cm. *Laid down on original backing.*

\$3,300

Second son of photographer Edward Weston, Brett Weston is considered to be one of the "leading photographers of the twentieth century. He is known primarily for his bold compositions based on Western landscapes and natural forms, and for his extraordinary printing style. Weston was among a small group of California photographers in the 1930s, known as the Group f/64, who favored large-format view cameras, straight and uncropped images, and stark black-and-white prints." Ref: ICP (NY).



174. **Willard Worden** (American, 1868-1946). *[Redwoods At Muir Woods, San Francisco]*, c1900s. Vintage toned silver gelatin photograph, signed "copyright by W.E. Worden, S.F." in ink on image lower right, 75.7 x 41cm. *Repaired tears to edges and centre of image, pinholes, slight foxing. Laid down on acid-free backing.*

\$1,100

Willard Elmer Worden's photography is represented in the de Young Museum, San Francisco, with the comment "A fascinating though largely forgotten figure in the Bay Area's rich photographic history, Willard Worden... took up photography while serving in the Spanish-American and Philippine-American Wars and later opened his first gallery near the Presidio in Cow Hollow [San Francisco]. Within a few years, his stock list contained hundreds of views of his newly adopted city and its environs as well as sites as far away as Yosemite National Park."



176. **Shinoda Mitsuhiro** (Japanese). *[Diverse Images Of Japan]*, 1930s-1960s. Collection of 84 vintage silver gelatin photographs, one signed and some annotated in Japanese in pencil verso, 25.3 x 30.7cm to 26 x 25cm. *Good condition, few with minor tears to edges.*

The collection **\$44,000**

"Shinoda Mitsuhiro is one of the many now forgotten amateur photographers in Japan who contributed to local camera club exhibitions as well as occasionally submitting to international journals, including his graceful study of water reflections in the 1953 London annual *Photograms of the Year*. He had work in the 1948 Tokyo Camera Club *ARS Photographic Annual* showcasing Japan's top photographers. Shinoda's body of photography, mostly landscapes, ranges from soft

focus work dated 1930 through to sharper, modernist landscapes of the 1940s to 1960s. With experiments in surrealist tableaux, nudes and abstraction, his work is suffused with a particular dark tonality and luminous high tones characteristic of the lush black-and-white Japanese photography of the postwar era by Mt Fuji devotee Koyo Okada (1895-1972) and poetic landscapist Hiroshi Hamaya (1915-1999). Shinoda's body of highly accomplished image-making over a number of decades shows a long and prolific activity of a more than average amateur level that deserves to be better known." Gael Newton, Curatorial Consultant.

A detailed, illustrated list is available upon request.

