



# Australian & International Art

Collectors' List No. 192, 2018

**Josef Lebovic Gallery**

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# JOSEF LEBOVIC GALLERY

*Celebrating 41 Years • Established 1977*

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

## COLLECTORS' LIST No. 192, 2018

# Australian & International Art

On exhibition from Sat., **7 April** to Sat., **17 June**. All items will be illustrated on our website from **21 April**. Prices are in Aust. dollars, including GST. Exchange rates at the time of printing: AUD \$1.00 = USD \$0.79¢; UK£0.57p. © Licence by VISCOPY AUSTRALIA 2018 LRN 5523

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

**Cover:** Dorrit Black (Aust., 1891-1951). *Elizabeth St, Sydney*, 1939. Colour linocut, #3.

## Australian & International Posters

The next list will include posters on WWI, Australian rock music, travel, Indigenous Australian recognition, gay rights, Mardi Gras, Australian motor racing, and a Mambo collection.

### 46th ANZAAB Melbourne Rare Book Fair

The Josef Lebovic Gallery will be exhibiting at the ANZAAB Rare Book Fair being held at Wilson Hall, University of Melbourne, from Friday, 6 to Sunday, 8 July 2018. Admission is free.



was rediscovered in 2009 by the Australian National Maritime Museum. HMS *Endeavour* was a British Royal Navy research vessel that James Cook commanded on his first voyage to Australia and New Zealand from 1769 to 1771. Ref: Wiki.

1. **Dennis Adams** (Aust., 1914-2001). *HMS "Mermaid"* [and] *HMS "Endeavour"*, c1960s. Pair of watercolours with ink, signed and titled in ink lower right and below image, 33 x 35cm (each). *Slight soiling, creases, minor tears and crinkles to edges.*

The pair **\$990**

These watercolours were created to illustrate a publication.

HMS *Mermaid* was purchased by the British Royal Navy in Sydney in 1817 to survey parts of the Australian coast that Matthew Flinders had not already surveyed. She was wrecked near Flora Reef, Queensland in 1829, and



2. **Dorrit Black** (Aust., 1891-1951). *Sketch For Linocut "Orchestra Pit, Theatre Royal"*, c1936. Pencil sketch, annotated with artist's name and signed by descendant Ruth Goble in pencil, and titled with various annotations in an unknown hand in pencil verso, 9.2 x 7.4cm. *Minor creases and foxing to margins.*

**\$3,300**

Linocut illustrated in Coppel, *Linocuts of the Machine Age*, 1995, p160. Held in NGA.

The Theatre Royal (now demolished) was in Hindley Street, Adelaide.

3. **Dorrit Black** (Aust., 1891-1951). *Elizabeth Street, Sydney*, 1939. Colour linocut, monogrammed in image lower left, 22.5 x 15.7cm. *Creases to upper centre of image. Framed.*

**\$39,500**

Held in AGNSW with the comment "This print is strongly redolent of the aesthetic she [Black] developed at the Grosvenor School, which encouraged 'modern prints for the modern age' with subjects including the modern city, dynamic movement of the figure and nature, all through the new medium of the colour linocut."





4. **John Brack** (Aust., 1920-1999). *[Four Daughters Series]*, 1954. Four drypoints, each editioned, signed and dated in pencil in lower margin, titled with details in ink on "Adam Galleries" label on frame verso, 17.3 x 12.1cm to 24.5 x 17.3cm. *Framed.*

The suite **\$POA**  
Titles and editions read as follows: (1) *First Daughter*, editioned 9/15; (2) *Second Daughter*, editioned 12/12; (3) *Third Daughter*, editioned 5/11; and (4) *Fourth Daughter*, editioned 3/14. Illustrated in Grant, *John Brack*, 2009, pp36-37.



Images depict John Brack's four daughters, Clara, Vicki, Freda, and Charlotte. "In 1954, he began to explore the techniques of printmaking and created a series of four small, intimate images in drypoint, one of each of his daughters." Ref: NGA.

This complete suite is considered to be Brack's most important work in printmaking; to date, no Australian institution has all four drypoints in their collection.

5. **John Brack** (Aust., 1920-1999). *Adagio*, 1967. Lithograph, editioned 132/200, signed and dated in pencil below image, 37.6 x 23.7cm. *Slight foxing to image lower centre. Framed.*

**\$2,200**

Held in NGA.



6. **Margaret E. Campbell** (Aust., 1891-1963). *[Art Nouveau Female With Billowing Fabric]*, c1920s. Watercolour with pencil and gouache, captioned "decoration" in pencil below image, 36 x 25.3cm. *Pinholes, creases and tears (some repaired) to edges, slight stains overall.*

**\$1,950**

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



7. **Margaret E. Campbell** (Aust., 1891-1963). *The Fortune Teller*, c1920s. Crayon with pencil, watercolour and gouache, titled in pencil upper left, signed in ink lower right, 34.5 x 19.3cm. *Slight stains and tears to edges.*

**\$1,950**

Provenance: Margaret Campbell estate.

8. **Margaret E. Campbell** (Aust., 1891-1963). *And One Lay Dreaming Of Wondrous Things*, c1920s. Watercolour with pencil and gouache, captioned and initialled "E.C." in pencil below image, 17.5 x 24cm. *Pinholes, slight foxing and stains to edges.*

**\$1,650**

Caption continues "Long after the twilight cold." Provenance: Margaret Campbell estate.





9. **James Cant** (Aust., 1911-1982). *Six (6) Signed Artist's Prints*, 1948. Portfolio of six cliché verre prints, each with title in image lower left, editioned 43/150 and signed in pencil lower right, 20.2 x 25.3cm to 27 x 25.4cm (images); 36.6 x 32cm (portfolio). *Minor creases and slight foxing to edge of margins; stains, discolouration and scuffing to portfolio.*

The portfolio **\$5,500**

Print titles are (1) *The Fish*; (2) *The Reptile*; (3) *The Bird*; (4) *The Struggle for Life*; (5) *The Lust for Power*; and (6) *Adam, Eve and Cain*. Held in AGNSW; NGA.

This is the first portfolio of cliché-verre prints produced in Australia prior to the 1950s.

A cliché-verre, also called glass print, is made by "placing photographic paper beneath a glass plate on which a design has been scratched through a coating of an opaque substance and then exposing it to light. The fluid lines possible with cliché-verre prints are reminiscent of etched lines." Ref: Britannica.



10. **Barbara Chapman** (Aust., b.1935). *Street Scene, Paddington*, c1950s. Crayon, signed lower right, artist name, address, title and price "10 guineas" in ink on original frame verso, 33 x 43.2cm. *Framed.*

**\$1,100**

Address reads "Barbara Chapman, 264 Eastern Valley Way, Middle Cove, JY2234."



11. **Josef Cisar** (Amer., 1910-c1987). *[House With Pine Trees On A Hill]*, 1928. Etching, signed and dated in plate lower left, signed in pencil in lower margin, 17.7 x 29.9cm. *Slight foxing overall, old mount burn.*

**\$880**



Adelaide Perry and worked in NSW and Queensland, settling in Brisbane, where she made this linocut. Ref: DA00; ADB.

13. **Noel Counihan** (Aust., 1913-1986). *[Study For "The Speaker"]*, 1945. Pen and ink, signed and dated below image, 11.5 x 25cm. *Repaired minor perforation to image lower left, slight stains to image lower centre and margins, torn edges not affecting image.*

**\$1,950**

A similar image, dated "1944" is held in the NGV.



14. **Noel Counihan** (Australian, 1913-1986). *Strontium 90 [Anti-Nuclear]*, 1959. Linocut, titled, editioned 30/50, signed and dated in pencil in lower margin, 56.1 x 42.5cm. *Slight stains to image and edge lower left, minor creases and scuffing overall.*

**\$2,200**

Ref: Smith #55. Held in NGA.

Strontium-90 is a "radioactive isotope of strontium produced by nuclear fission...[it] has applications in medicine and industry and is an isotope of concern in fallout from nuclear weapons and accidents."

Counihan was a social realist painter, printmaker, cartoonist and illustrator based in Melbourne. "An atheist, communist, and art activist, Counihan made art in response to the politics and social hardships of his times." Ref: Wiki.







15. **Noel Counihan** (Aust., 1913-1986). *[Beach Couple]*, 1968. Pen and ink, signed and dated lower right, 16.6 x 24.5cm. *Stains and minor crinkles to image, old mount bum.*  
\$1,950

16. **Noel Counihan** (Aust., 1913-1986). *Face II*, 1978. Linocut, titled, editioned 16/40, signed and dated in pencil in lower margin, 30.4 x 30.5cm. *Slight foxing. Framed.*

\$2,650

Ref: Smith #105, with comment from Counihan "I've cut a new 'Face,' a kind of tribute or homage to Munakata." Shiko Munakata (1903-1975) was a Japanese printmaker.



17. **Noel Counihan** (Aust., 1913-1986). *Miner, Jolimont [Melbourne, Victoria]*, 1978. Linocut, titled, editioned 8/25, signed and dated in pencil in lower margin, 30.1 x 15.4cm. *Slight foxing and crinkles to margins. Framed.*

\$2,950

Ref: Smith #106, from the series on workers constructing Melbourne's underground railway loop. Held in NGA.



signed in image lower left or right, 8.2 x 15.1cm to 19.6 x 26cm. *Foxing and minor creases overall.*

The group \$1,350

Titles of lithographs read (1) *Collins St., Melbourne*; (2) *Collins St. at [Melbourne] Centenary*; (3) *Camberwell Grammar School*. The two etchings depict rural scenes.



19. **Henri Edmond Cross** (French, 1856-1910). *Aux Champs Elysées [Paris, France]*, 1898. Colour lithograph, 20 x 25.8cm. *Slight foxing to image overall. Framed.*

\$1,950

Provenance: William Weston Gallery. Held in The Met, NY; Art Institute Chicago.



20. **Robert Emerson Curtis** (Aust., 1898-1996). *Looking North From Elizabeth Street [Sydney]*, 1951-1962. Pencil drawing, signed, dated and captioned lower right and centre, 36.5 x 25.5cm. *Slight foxing or stains to edges, tape remnants verso.*

\$990

Caption continues "before the building of 'Chifley Square' in 1961-62." At the time of purchase, Curtis advised that he made additions to this drawing after 1951 and subsequently modified its caption. Provenance: Robert Emerson Curtis.





21. **Roy Dalgarno** (Aust., 1910-2001). *Furnace Worker*, c1948. Aquatint with etching, editioned 7/50, titled and signed in pencil in lower margin, 23.3 x 29.6cm. *Framed*.

**\$1,650**

Ref: NGA.



24. **L. Roy Davies** (Aust., 1897-1979). *I.F.D. [Isaac Franklyn Davies]*, 1923. Wood engraving, titled, editioned 10/50 and signed in pencil in lower margin, 9 x 9.6cm. *Repaired incision to centre of image and lower margin, slight discolouration*.

**\$880**

Illustrated in *L. Roy Davies: Wood Engravings*, 1978, plate 27. Held in NGA.

This is a portrait of the artist's father. Ref: *SMH*, 26.8.1949.

22. **Suromo Darposawego** (Indonesian, 1919-2003). *[Two Men Waving Down Pinisi Boats, Indonesia]*, c1940s-1950s. Oil on board with wooden relief, signed lower right, 44.2 x 112cm. *Repaired portion to one relief, slight soiling. Original frame*.

**\$7,700**

Suromo Darposawego was an award-winning graphic artist, teacher and writer, who produced a body of artwork during the Indonesian National Revolution; a conflict between the Republic of Indonesia and the Dutch Empire from 1945 to 1949. Ref: Indonesian Visual Arts Archive.



23. **Suromo Darposawego** (Indonesian, 1919-2003). *[General Sudirman And Troops In The Mountains During The Indonesian Revolution]*, c1950s. Oil on board in hand-finished stucco frame, signed lower right, 75.5 x 163cm. *Minor scuffing and soiling overall, slight foxing to image upper centre. Minor paint loss to original frame*.

**\$22,000**

General Sudirman led the Indonesian National Revolution, a conflict between the Republic of Indonesia and the Dutch Empire from 1945 to 1949. Sudirman died in 1950, one month after the Dutch recognised Indonesia's independence. Ref: Wiki.



25. **Giorgio de Chirico** (Italian, 1888-1978). *The Divine Horses Of Achilles, Balios And Xanthos*, c1963. Colour lithograph with stencil, signed in image lower right, editioned 161/250 and signed in pencil below image, 39.5 x 29.8cm. *Framed*.

**\$3,300**

Oil painting of the same subject is held in AGNSW. The Art Institute Chicago holds another copy of this print.

The founder of the Metaphysical art movement, Giorgio de Chirico was a prolific artist, working to his 90th year. Primarily known as a painter, he also produced lithographs. His work strongly influenced the Surrealist movement, providing inspiration for artists like Max Ernst, Salvador Dali, and Rene Magritte. Ref: Wiki.



26. **Giorgio de Chirico** (Italian, 1888-1978). *Zebra E Cavallo*, c1970s. Colour lithograph, signed and editioned XXIV/XXV in pencil below image, 43.3 x 59.5cm. *Minor creases and stains to edges and upper centre of image*.

**\$4,400**

The founder of the Metaphysical art movement, Giorgio de Chirico was a prolific artist, working to his 90th year. Primarily known as a painter, he also produced lithographs. His work strongly influenced the Surrealist movement, providing inspiration for artists like Max Ernst, Salvador Dali, and Rene Magritte. Ref: Wiki.



27. **Roy de Maistre** (Australian, 1894-1968). *[Abstract Figure]*, c1930s. Charcoal drawing, artist's signature stamped lower right, annotated "Bacon" and "5" in pencil and ink in unknown hand verso, 22.5 x 10cm. *Foxing to image centre and edges, slight stain to image upper centre, slight discolouration to edges of paper.*

**\$2,200**

A faint abstract sketch appears verso. Provenance: Philip Bacon Galleries. One of the pioneers of modern Australian painting, Roy de Maistre shared a studio with Francis Bacon in London during the 1930s. It may be that the two artists influenced each other during this period. Ref: AGNSW; Wiki. This drawing is unusual as Roy de Maistre's subjects are normally more figurative.

29. **Douglas Dundas** (Aust., 1900-1981). *Il Ponte Vecchio, Florence, Italy*, c1928. Three drypoints, each annotated with artist's name and title by son Kerry Dundas in handwritten authentication note dated 2007 in pencil verso, 21.4 x 25.3cm to 21.6 x 26.2cm. *Slight foxing overall, one image with pinholes and creases to margins.*

The group **\$1,350**

This group includes three working proofs of the Ponte Vecchio in Florence. Provenance: Kerry Dundas.

Dundas studied at the Sydney Art School with Julian Ashton. In 1927 he won the Society of Artists' Travelling Scholarship, which enabled him to study in London and Paris with André Lhote, an important Modernist. He returned to Australia in 1929, where he held his first show at the Macquarie Gallery. He began teaching at East Sydney Technical College, and was head teacher from 1938 to 1960, and head of the school until 1965. Ref: NPG; *Aust. Women's Weekly*, 31.3.1934.



31. **Alma Elliott-Bayley** (British, 1892-1983). *Good Isaac*, 1916. Pen and ink, signed and dated lower right, annotated in pencil below image, 13.6 x 14.1cm. *Indentations to left edge of image, slight stains and discolouration overall.*

**\$990**

Annotation reads "Delight." [And on mule, riding swiftly] soon came into view, [That most amiable person] good Isaac, the Jew." Illustrated in Eden Phillpotts, *Delight*, London, 1916, p12.

Born in Leicester, Alma K.M. Elliott won a scholarship to the Royal College of Art in London to study engraving. She went on to the Slade School where she studied under Wilson Steer and Henry Tonks. She travelled through Europe and undertook commissions for book illustrations and became a regular exhibitor at the Royal Academy. In 1921 she married the sculptor Thomas Bayley. Ref: Brighton Memorial Exhibition catalogue.



28. **William Drew** (Aust., 1928-1983). *Dancer With Bird*, c1960s. Oil on board, signed lower right, titled in ink in unknown hand on frame verso, 16.4 x 8.8cm. *Slight surface soiling to image centre right. Framed.*

**\$660**

William Drew studied at the Melbourne Institute of Technology before going overseas in 1963. He lived in Rome, Paris and London and "travelled extensively throughout the continent, returning to Australia in 1966 via the Americas. In 1968 he went to Brazil to paint the Carnival of Rio de Janeiro and later to Sienna in Italy, to paint the annual Palio festival. He has had several one-man exhibitions in Australia." Ref: Aust. Art Auctions.



30. **Douglas Dundas** (Aust., 1900-1981). *[Dorothy Thornhill]*, 1932. Pencil drawing, signed and dated lower right, 28.4 x 23.3cm. *Slight foxing and paper loss to image centre.*

**\$1,100**

Image depicts the artist's wife, painter Dorothy Thornhill. Dundas studied at the Sydney Art School with Julian Ashton. In 1927 he won the Society of Artists' Travelling Scholarship, which enabled him to study in London and Paris with André Lhote, an important Modernist. He returned to Australia in 1929, where he held his first show at the Macquarie Gallery. He began teaching at East Sydney Technical College, and was head teacher from 1938 to 1960, and head of the school until 1965. Ref: NPG; *Aust. Women's Weekly*, 31.3.1934.



32. **Cedric Emanuel** (Aust., 1906-1995). *Building The Anzac Memorial [Hyde Park, Sydney]*, 1932. Etching, editioned 5/25, titled and signed in pencil in lower margin, 24.9 x 20cm. *Minor cockling, discolouration and stains to upper portion of image. Framed.*

**\$1,950**

Held in NGA; illustrated in *The Etchings of Cedric Emanuel*, 1980, plate 26.

The Anzac Memorial was designed by architect Bruce Dellit, with exterior adorned with monumental figural reliefs and sculptures by Rayner Hoff. Ref: Wiki.



33. **Cedric Emanuel** (Aust., 1906-1995). *Queens Square, Sydney, 1938*. Etching, editioned "no. 41", titled and signed in pencil in lower margin, 27.7 x 30.5cm. *Slight foxing to upper portion and lower margin. Framed.*

**\$3,300**

Held in AGNSW. Illustrated in *The Etchings of Cedric Emanuel*, 1980, plate 2, with Emanuel's comment "The first drawing of the etching was done from the roof of David Jones, Elizabeth St, at mid-day. The result was unsatisfactory so I re-drew it at five in the afternoon when the long shadows gave a more dramatic effect."

This image is considered to be one of Emanuel's best etchings of Sydney.

34. **Cedric Emanuel** (Australian, 1906-1995). *Woolloomooloo, Sydney*, c1970. Pen and ink, titled and signed lower right, 39 x 42.3cm. *Slight stains and crinkles.*

**\$2,200**

Illustrated in Emanuel, *Historic Sydney: Drawings and notes*, 1970, p70 with the caption "Stanley Place, Woolloomooloo."



35. **Adrian Feint** (Aust., 1894-1971). *[Three Illustrations]*, c1917. Three pencil drawings on postcards, each signed and one dated upper right, 13.8 x 8.8cm (approx. each). *Creases overall, minor chips to some edges. Mounted together.*

**\$2,850**

(1) Shows a woman seated under a willow tree with stanzas from a poem including "Under the willow shady / wait yet a little while

/ wait yet a little lady / He must come many a mile."; (2) Depicts Pierrot and a ballerina (back of a YMCA postcard); (3) Shows a man in Persian traditional dress with the caption "Just a rough suggestion for Omar." Possibly a tribute to the *Rubáiyát of Omar Khayyám*.

Inspired by British illustrator Edmund Dulac, Feint was only 23 when he drew these illustrations.



36. **Adrian Feint** (Aust., 1894-1971). *The Duel Ends, 1925*. Pen and ink, signed and dated by artist lower left, titled and annotated with artist's name in ink in another hand on accompanying original frame label, 22.9 x 20.4cm. *Pinholes, slight stains and crinkles to edges of paper not affecting image.*

**\$1,850**



37. **Adrian Feint** (Aust., 1894-1971). *[Bouquet With Crab Apples In A Vase]*, 1955. Oil on board, signed and dated lower left, 18.7 x 13.5cm. *Framed.*

**\$3,300**

Provenance: Artarmon Galleries.

38. **Emil Filla** (Czech, 1882-1953). *[Still Life With Fruit]*, 1932. Aquatint with etching, signed and dated in plate lower right, editioned 12/30, signed and dated in pencil in lower margin, 25.7 x 33.5cm. *Minor creases and slight foxing to margins.*

**\$2,200**

Emil Filla was a leader of the avant-garde in Prague between WWI and WWII and was an early Cubist painter. Ref: Wiki.

Filla's work is held in the British Museum and Metropolitan Museum of Art.







39. **Rah Fizelle** (Aust., 1891-1964). *Rooster And Hens*, c1930s. Wood engraving, erroneously attributed to "Douglas Robert Dundas by his son Kerry Dundas" in pencil verso, 7.7 x 10.3cm. *Slight foxing and creases to margins.*

**\$990**

Provenance: Kerry Dundas. Held in AGNSW; NGA.

Reginald Cecil Grahame (Rah) Fizelle is known for his influential role in the development of Modernism in Australia during the 1930s and 1940s. Despite being badly injured

during WWI, he went on to study and exhibit art both in Australia and overseas. An enthusiastic and active supporter of a number of art societies, he was the first president of the Contemporary Art Society of Australia, and president of the Australian Water-Colour Institute. During the 1930s he and Grace Crowley conducted classes at their Sydney George Street studio, which became the most advanced centre of modern art in Australia. Ref: ADB.



40. **Frieda Scott Fladgate** (Brit., c1892-1960). *[Malaysian Woman And Man]*, 1948. Pair of oils on canvas, signed and dated lower right, 59.7 x 50.3cm to 75.5 x 60.2cm. *Slight soiling to images. Framed.*

The pair **\$9,900**

Lancashire-born artist Frieda Scott Fladgate spent eighteen months in Malaya "walking the countryside and backstreets of Singapore and then painted from memory." Together with Irish artist Nuala Brain, they held a successful exhibition entitled "Eighteen Months in Singapore" at Robinson's [Dept. Store], Raffles Place, Singapore in 1948. It is most likely this pair of paintings appeared in that show.

Both artists were married to members of the British Foreign Service who were posted in Singapore at that time. Initially Fladgate worked as a commercial artist for a London newspaper before marrying civil servant Cecil Fladgate. They travelled extensively, including to South America where she also exhibited her paintings, one being accepted by the Salon de Belles Artes in Buenos Aires. Ref: *The Straits Times*, 14.12.1947 & 18.4.1948; *Malaya Tribune*, 29.1.1949; *The Singapore Free Press*, 15.4.1948.



41. **Cedric Flower** (Aust., 1920-2000). *[Elizabeth Terrace, Alexandria, NSW]*, c1960. Watercolour with gouache and ink, signed in ink lower right, 23.5 x 40cm. *Slight stains and foxing to edges not affecting image, old mount burn.*

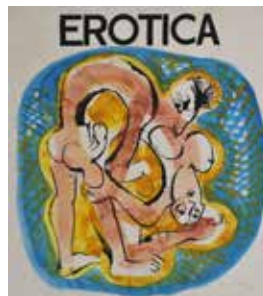
**\$1,350**

Depicts terraces at Phillips Street, Alexandria, which were built in 1883 and are still standing. A lithograph with a similar image was also created by Flower.

42. **Donald Friend** (Aust., 1915-1989). *Erotica*, 1976. Lithograph with watercolour, signed and editioned 28/100 in ink lower right, 49.6 x 44.5cm (paper). *Repaired tears and old tape to upper edge, minor creases and slight stains overall, paper overlay to image lower centre.*

**\$1,650**

This image was first used as the poster to advertise an exhibition held at Holdsworth Galleries in Woollahra in July 1976. Friend editioned the image applying different hand-colouring for each print.



43. **A. H. Fullwood** (Aust., 1863-1930). *[Portrait Of A Man In Front Of A Doric Column]*, c1890s. Pencil drawing, signed lower left, 21 x 16.9cm. *Minor surface loss and indentations to image centre, creases and tears to edges.*

**\$1,100**

Possibly a self-portrait.





44. **Thomas Balfour Garrett** (Aust., 1879-1952). *[Landscape]*, c1929. Monotype with added gouache, signed in image lower right, 26.9 x 24.4cm. *Tear and slight discolouration to centre of image, minor missing portion to left edge.*

**\$1,350**

Thomas Balfour Garrett, a church minister in Melbourne, became an artist much later in life, eventually moving to Sydney. His first exhibition was held in 1929 and he exhibited widely. He became known for his Romantic style, using the monotype process for his main body of work. He continued to work in this style despite other artists embracing Modernism. Ref: McCullough.

His work is held in NGA; AGSA; NGV.

45. **Harold Gaze** (NZ/Aust./Amer., 1884-1963). *[WWI Wartime Nursery]*, c1914-1919. Watercolour with pen and ink and white highlight, signed in ink lower right with copyright symbol in pencil, 30.7 x 24.6cm. *Repaired tear to upper left corner, minor missing portions and stains to edges not affecting image.*

**\$1,850**

This WWI image depicts a crying baby sitting on a newspaper with a banner heading "War Edition" and an Australian flag. In the background a small child can be seen marching with a toy gun over the shoulder.



46. **Alberto Giacometti** (Swiss, 1901-1966). *Annette Facing Front*, 1955/1956. Etching, caption "*cuivre rayé après tirage* (scratched copper after print)" in letterpress in right margin, 20.5 x 6.7cm. *Slight foxing and minor tears to margins.*

**\$990**

The sitter is the artist's wife, Annette Giacometti. This image was first issued in an edition of 50, signed by the artist. This etching is from the unsigned, second issue with the addition of a diagonal cancellation line in the lower portion, and was published in *Derrière le Miroir* in 1956. Ref: Lust #62. Held in Art Institute Chicago.

The diagonal line would most likely have been added by the publisher, Maeght, to distinguish this issue from the signed edition. It is known that Maeght also did this to one of Miro's etchings (Series 5, 1952), which bears the same caption.



47. **May Gilbert** (NZ, active 1920s-1930s). *[Auckland Houses]*, c1929. Pair of linocuts on tissue, one image monogrammed in block lower left, 10.2 x 11.6cm; 12.2 x 18.7cm. *Foxing, old mount burn.*

The pair **\$1,650**

Ref: Macdonald Ross, *New Zealand Prints 1900-1950: An unseen heritage*, University of Canterbury, 2006, p61.

48. **John Goodchild** (Aust., 1898-1980). *Adelphi Arches [Strand, London]*, 1930. Colour lithograph, titled, editioned 3/18 and signed in pencil in lower margin, 25.9 x 35.5cm. *Repaired tears to upper edge of image, slight stains to margins. Laid down on acid-free paper.*

**\$990**

Held in NGA. Illustrated and erroneously titled "St Bartholomews" on the dustjacket for Goodchild & Brooks, *John C. Goodchild 1898-1980: His life & art*, 1983.



49. **John Goodchild** (Aust., 1898-1980). *Whyalla Pipe Line, No. 1 Pumping Station, Morgan [South Australia]*, 1944. Etching, titled and signed in pencil in lower margin, 19.5 x 30.3cm. *Slight foxing, old tape to lower corners of margin.*

**\$990**

Held in SLSA.



50. **J.C. Goodhart** (Aust., 1873-1952). *The Open Cut Proprietary Mine, Broken Hill*, 1926. Etching with aquatint, titled, signed and dated in pencil in lower margin, 30 x 24.6cm. *Minor cracking to platemark.*

**\$1,450**

"Goodhart's prints even entered the collection of the White House, Washington, DC, after being purchased by President Hoover, one of the founders of what is now the Rio Tinto Zinc Corp. Ltd at Broken Hill." Ref: Roger Butler, NGA.

51. **J.C. Goodhart** (Australian, 1873-1952). *A Bush Shipyard [Paddle Steamer]*, c1926-1927. Etching and aquatint, titled and signed in pencil in lower margin, 27 x 36.9cm.

**\$1,650**

Image most likely made from studies of the Murray River in South Australia.



52. **Elioth Gruner** (Aust., 1882-1939). *The Barn*, 1919. Drypoint, annotated "'17', drypoint", titled and signed in pencil in lower margin, 30.2 x 20.2cm. *Minor cockling and foxing to upper and lower margins. Framed.*

**\$2,200**

Held in NGA. This print was included in the 1983 Gruner exhibition at the Art Gallery of NSW. It is Gruner's largest drypoint.



53. **Elioth Gruner** (Aust., 1882-1939). *Evening*, c1921. Drypoint, annotated "no. 3, drypoint" and signed in pencil in lower margin, 13.9 x 17.8cm. *Slight foxing to image upper left, stains and paper remnants to margins. Laid down on acid-free backing.*

**\$1,650**

Image noted in a supplementary exhibition list by Art Gallery of NSW Curator Barry Pearce for the Gruner show in 1983.

Elioth Gruner was an Australian painter and occasional printmaker who won the Wynne Prize for landscape painting seven times. Ref: Wiki.

54. **Oswald Hall** (Aust., 1917-1991). *[Self-portrait]*, c1940s. Pencil sketch, signed lower right, annotated "Melbourne" in ink below image, 15.5 x 9cm. *Stains and foxing overall, tears and creases to edges.*

**\$1,350**

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



55. **Kenneth Hassall** (NZ, 1902-1970). *[NZ Farm Views]*, c1931-1942. Three prints consisting of two linocuts and one woodcut, each monogrammed in block lower left or right, titled, editioned, signed and one dated "42" in pencil in lower margin, 16.2 x 12.7cm to 13.1 x 18.1cm. *Foxing to woodcut, old mount burn.*

The group **\$2,300**

Titles and editions read as follows: (1) *Back of the Barn*, editioned 11/30, held in Auckland Art Gallery; (2) *Farm Road*, editioned 12/70; and (3) *Back of the Bails*, editioned 1/40, dated "1942."



56. **Kenneth Hassall** (NZ, 1902-1970). *Evening Glow*, c1946. Colour linocut, titled, editioned 5/28 and signed in pencil in lower margin, 12.7 x 12.6cm. *Foxing and minor creases overall, old mount burn.*

**\$990**

Held in Auckland Art Gallery.

British-born Kenneth Welsh Hassall was a New Zealand architect, draughtsman, printmaker and illustrator. Ref: Artrecord.



57. **Weaver Hawkins aka Raokin** (Brit./ Aust., 1893-1977). *[Two Men Drinking From A Bucket]*, c1928. Woodcut, signed "Raokin" in pencil in lower margin, 11 x 13.3cm. *Slight foxing overall, old tape remnants, tears and creases to margins.*

**\$1,350**

Held in NGA.

While living in Malta from 1927 to 1930, Hawkins adopted the name "Raokin" to avoid publicity, which described him as a "wounded artist" in reference to the WWI injury to his right arm and hand. Ref: Wiki.



58. **Harold B. Herbert** (Aust., 1891-1945). *[Ti-Trees]*, c1917. Watercolour stencil, signed in pencil on image lower right, 13.8 x 13.8cm. *Minor paper loss and stains to margins.*

**\$2,850**

Unusual early work by Herbert; National Gallery of Australia holds a different image of the same medium.



59. **Harold B. Herbert** (Aust., 1891-1945). *Building A Pontoon Bridge [WWII]*, c1940s. Pencil drawing, titled and signed centre left, 20.7 x 26.4cm. *Slight stains overall, missing portions to lower edge, old mount burn.*

**\$880**

Ballarat-born Melbourne painter, printmaker, cartoonist, art critic and teacher, Harold Herbert was the first official WWII artist to be appointed, serving with the AIF in Egypt and the Middle East. Prior to the war he went to Europe and Morocco to paint, returning to Melbourne to teach and write art criticism. Ref: DAOO.

60. **Frank Hinder** (Aust., 1906-1992). *Our Trustees*, 1939. Pencil sketch, titled, dated (twice), signed and captioned above and below image, 19.8 x 24.3cm. *Creases, slight foxing. Framed.*

**\$1,950**

Caption reads "We don't know anything about art! But! We do know what people like!" Provenance: Bloomfield Galleries.

Most likely a study for Hinder's 1939 lithograph titled "Archibald Prize [AGNSW]."



61. **Frank Hinder** (Aust., 1906-1992). *[Roosters]*, 1944. Pen and ink, signed and dated in pencil lower right, 22.5 x 17.4cm. *Old mount burn, slight foxing, tears to lower left corner.*

**\$1,100**





62. **Frank Hinder** (Aust., 1906-1992). *Advance*, 1947. Lithograph, monogrammed in image lower centre, dated (twice), signed, titled and editioned 8/12 in pencil below image, 36.5 x 25cm. *Repaired tear to lower edge, slight foxing and cockling.*

**\$2,950**

Held in AGNSW. Illustrated in Bloomfield, *Frank Hinder: Lithographs*, 1978, #46, p148.

64. **Frank Hinder** (Aust., 1906-1992). *Cocktail Party*, 1947. Lithograph, monogrammed in image lower centre, editioned 13/18, titled, signed and dated in pencil below image, 22.2 x 24.4cm. *Minor cockling and slight foxing to edges. Framed.*

**\$1,950**

Illustrated in Bloomfield, *Frank Hinder: Lithographs*, 1978, #47, p148.



63. **Frank Hinder** (Aust., 1906-1992). *Cheaks*, 1947. Lithograph, monogrammed in image lower right, titled, editioned 8/10, signed and dated in pencil below image, 21.5 x 25cm. *Slight foxing and stains. Framed.*

**\$1,950**

Illustrated in Bloomfield, *Frank Hinder: Lithographs*, 1978, #59, p150.



65. *After William Hogarth* (British, 1697-1764). *William Hogarth (The Painter And His Pug (Trump))*, 1795/c1840s. Stipple engraving, text including artist's name, engraver "Benjamin Smith" and date in plate below image, 39.6 x 30cm. *Foxing overall, tears and minor creases to margins.*

**\$550**

Text reads "Painted by W. Hogarth. Engraved by Benj. Smith. William Hogarth. From the original picture in the collection of John & Josiah Boydell, Pub. June 4, 1795 by J. & J. Boydell, no. 90, Cheapside & at the Shakespeare Gallery, Pall Mall." Held in NPG (UK).

The original oil painting by Hogarth is held in the Tate, with the comment "Hogarth's portrait appears propped up on volumes of Shakespeare, Swift and Milton, authors who inspired [his] commitment to drama, satire and epic poetry. On his palette is the [phrase] 'Line of Beauty and Grace', which underpinned Hogarth's theories on art. Hogarth's pug dog, Trump, serves as an emblem of the artist's own pugnacious character. This portrait acted as a statement of the artist's professional ambition."



66. **Livingston Hopkins** (Amer./Aust., 1846-1927). *Self-portrait*, 1894. Drypoint, signed "Hop" and dated in plate lower right, 15 x 9.5cm. *Faint smudge in image upper and lower left, old mount burn.*

**\$1,250**

Held in NGV; NPG.

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



67. **Nan Hortin** (Aust., 1916-1971). *[Café Scene]*, 1941. Crayon drawing, signed "Nan" and dated in pencil lower right, 51.5 x 39.7cm. *Missing portions, stains and tears overall. Laid down on acid-free backing.*

**\$1,350**

Nan Hortin (née Lyall) was a painter, sketcher, craft-worker and art teacher. She travelled extensively and was a member of several art groups in Sydney.



68. **Jean-Auguste-Dominique Ingres** (French, 1780-1867). *The Four Portraits*, 1815-1820. Lithograph, each portrait signed and dated "1815" in image and captioned with sitters' names, birth and death dates, 51 x 40.6cm. *Minor crinkles and foxing.*

**\$9,900**

Captions read "(1) Katherine Anne (North) Lady Glenbervie. Nat. 16 Feb. 1760. Mort 6 Feb. 1817; (2) Sylvester (Douglas) Lord Glenbervie. Nat. 13 May O.S. 1744; (3) The Honorable Frederic Sylvester Douglas. Nat. 8 Feb. 1791. Mort 21 Oct. 1819; (4) Frederic (North) Earl of Guildford. Nat. 7 Feb. 1766. C. Hullmandel's lithography." Held in LOC; NGA (US).

This intact sheet of four portraits is quite unusual, as it was generally divided into single images. Only a few copies in this state have come onto the market during the last thirty years.

70. **Augustus John** (British, 1878-1961). *Girl With A Sack*, 1906. Etching with drypoint, signed in pencil in lower margin, 9.9 x 8.1cm. *Framed.*

**\$1,350**

Ref: Dodgson #78. Held in British Museum.



72. **Peter Kingston** (Aust., b.1943). *Coney Island, Sydney [Luna Park]*, 1982. Etching, editioned 2/40, titled, signed and dated in pencil in lower margin, 24.7 x 28.8cm. *Slight foxing to upper portion of image and margins.*

**\$990**



69. **Ruth Mary Coyle** (NZ, 1908-c2007). *[Window Views]*, c1930. Linocut, signed "Ruth Innes" in pencil in lower margin, 14 x 10.5cm. *Slight foxing and creases to lower left portion of image and margins.*

**\$880**

During the 1930s New Zealand artist and illustrator Ruth Mary Coyle née Innes taught part-time at St. Cuthbert's College in Auckland. She exhibited with Auckland Society of Arts, and the New Zealand Academy of Fine Arts. A linocut by Ruth Innes is illustrated in *The Palette Magazine of Auckland School of Art*, vol. 1, no. 2, 1930, p20. Ref: Auckland Art Gallery.



71. **Grahame King** (Aust., 1915-2008). *[European Street Scene]*, 1948. Watercolour with black crayon, signed and dated in pencil and ink lower centre, 24.9 x 38.3cm. *Framed.*

**\$1,350**

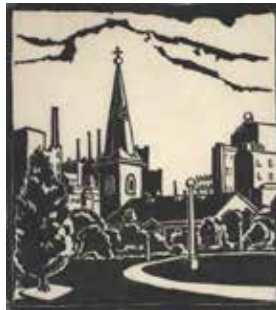
The NGA holds a portfolio of King's watercolour sketches from Europe circa 1947 to 1951, before he returned to Australia and took up printmaking. Ref: NGA; Wiki.

73. **Lisette Kohlhausen** (Aust., 1890-1969). *St James' [Church, King Street, Sydney]*, c1930s. Linocut, initialled in block lower left, titled, numbered "5" and signed in pencil in lower margin, 29.5 x 26.5cm. *Slight printing stains to margins.*

**\$1,650**

St James' Church was designed by architect Francis Greenway (1777-1837).

Lisette Anna Kohlhausen studied at the South Australian School of Arts and Crafts in Adelaide under James Ashton, winning an award from the Royal Drawing Society in 1926. She studied oil painting under Adelaide Perry in Sydney in 1935, and later at George Bell's School in Melbourne. Kohlhausen was an active member of the South Australian Society of Arts. She also was a member of "Group 9", whose members included Dorrit Black, Mary Harris, Marjorie Gwynne, John Dowie and Ruby Henty. She was a foundation member of the SA branch of the Contemporary Art Society, and wrote art criticism for the *Adelaide News*. Ref: Wiki.





74. **Lisette Kohlhausen** (Aust., 1890-1969). *[Daisies In Round Vase]*, c1930s. Linocut, initialled in block lower right, 14.2 x 16.2cm. *Paper loss to image centre left, old creases to image upper right, slight stains to margins, old mount burn.*

**\$1,350**

76. *After Alfred Kubin* (Austrian, 1877-1959). *Das Grausen (That's Horrible)*, 1901/1903. Lithograph, stamped signature and title, and annotated "no. 45-12" in pencil in unknown hand below image, 27.6 x 27.6cm. *Slight soiling to image upper centre, slight foxing to edges of paper not affecting image.*

**\$770**

This work is from the *Weber* portfolio, which contained 15 facsimile prints of pen and ink drawings, published by Hans von Weber.



78. **Jean Emile Laboureur** (French, 1877-1943). *Marchand De Fleurs Au Trocadéro [Paris]*, 1931. Engraving, initialled "L." in plate lower left, signed and editioned 1/7 in pencil in lower margin, 19.5 x 14.5cm. *Slight foxing overall. Framed.*

**\$1,850**

Provenance: James Fairfax estate. Ref: Laboureur #433. Held in Bibliothèque Nationale de France. The "flower shop at Trocadéro" includes the Eiffel Tower in the background.

75. *After Alfred Kubin* (Austrian, 1877-1959). *Vergessen, Versunken (Forgotten, Lost)*, 1901/1903. Lithograph, stamped signature and title, and annotated "no. 45-8" in pencil in unknown hand below image, 25.5 x 32.3cm. *Slight foxing and creases to edges of margins.*

**\$770**

This work is from the *Weber* portfolio, which contained 15 facsimile prints of pen and ink drawings, published by Hans von Weber.

Austrian printmaker, illustrator, and writer Alfred Leopold Isidor Kubin is considered to be an important contributor to Symbolism and Expressionism. The *Weber* portfolio, which provided an overview of Kubin's early work, helped bring attention to his talent. Ref: Alfred Kubin autobiography; Wiki.



77. **Jean Emile Laboureur** (French, 1877-1943). *Frontispiece For Paul Morand's "Baton Rouge" [Woman On Telephone]*, 1927. Drypoint, initialled "L." in plate lower right, 13 x 9.3cm. *Minor paper loss and repaired tears to left edge, paper remnants and minor stains to margins, old mount burn.*

**\$1,150**

Ref: Laboureur #358. Held in Bibliothèque Nationale de France.

Illustration for the Paul Morand novella, *Baton Rouge* about a black American entertainer whose character was most likely based on the famous Josephine Baker. Ref: Ean Wood, *The Josephine Baker Story*, 2000.



79. **Edward Lear** (British, 1812-1888). *Sermoneta [Italy]*, 1846. Tinted lithograph, artist's name in image lower right, text including "plate 9" and title above and below image, 17 x 30.3cm. *Tears to left margin, slight stains.*

**\$660**

Plate 9 from Edward Lear, *Illustrated Excursions in Italy*, Volume 2, 1846. Ref: Noakes #65. Image shows Castello Caetani, a large fortress built in the early 1200s.

Born in Holloway, Middlesex, Edward Lear was an artist, illustrator, musician, author and poet, and is known mostly for his literary nonsense in poetry and prose and especially his limericks. Ref: Wiki.



80. **Daryl Lindsay** (Australian, 1889-1976). *Wollaby Stockman*, c1950s. Crayon and ink with pencil and wash, titled, inscribed "To Randal Heymansson from Daryl Lindsay" in ink lower left and right, 28.5 x 12cm. *Minor creases and foxing to edges.*

**\$2,950**

Provenance: purchased from upstate New York.

Lindsay most likely gave this image of an Indigenous stockman wearing traditional attire, including an Akubra hat, to Randal Heymansson, as a memento of Australia.

Sir Sydney Henry (Randal) Heymansson (1903-1984) was an Australian journalist who was an international correspondent for *The Herald* (Melb.) and affiliated Australian newspapers. He was based at first in London and later permanently in New York City. Ref: Wiki.

82. **Lionel Lindsay** (Aust., 1874-1961). *Girls' High School*, 1919. Etching, signed in plate lower left, signed and titled in pencil in lower margin, 18.4 x 29.2cm. *Minor surface loss to upper right and lower left corners of image, creases overall, old mount burn.*

**\$990**

Ref: Mendelssohn #192, listed as *Girls' High School, Castlereagh Street, Sydney*. Held in NGA; NGV. The David Jones department store now stands on this site.



84. **Lionel Lindsay** (Aust., 1874-1961). *Goat And Rhododendron*, 1932. Wood engraving, signed in block lower right, signed, inscribed "for June", numbered "100", titled and captioned "original woodcut" in pencil in lower margin, 17 x 15.2cm. *Foxing to image upper left and margins, minor creases and surface loss to margins.*

**\$2,200**

Held in NGA.

This is considered to be one of Lindsay's most renowned wood engravings for technical execution.



81. **Lionel Lindsay** (Aust., 1874-1961). *Ariadne*, 1917. Aquatint and etching, signed, annotated "no. 8", inscribed to "Leon Gellert" and titled in pencil in lower margin, 16.5 x 13.9cm. *Old glue stains and paper loss to margins, minor tear to lower right margin, old mount burn.*

**\$1,850**

Inscription reads "To the good poet Leon Gellert, from his friend the sketcher." Ref: Mendelssohn #136. Held in NGV.

Adelaide-born Leon Maxwell Gellert (1892-1977) was a soldier, poet and journalist. His first major work of verse *Songs of a Campaign* (1917), illustrated by Norman Lindsay in later editions, received critical acclaim. He later became editor of *Art in Australia*, and *Home* magazines. Ref: ADB.

83. **Lionel Lindsay** (Aust., 1874-1961). *Jerez De Los Caballeros [Spain]*, 1928. Drypoint, signed and titled in plate lower left, signed, titled and numbered "100" in pencil in lower margin, 30.3 x 32.7cm. *Slight foxing and crinkles overall.*

**\$1,350**

Ref: Mendelssohn #443, listed as *Jerez De Los Caballeros, Estremadura, Spain*. Held in NGA.

Jerez de los Caballeros is a town in south-western Spain. It is the birthplace of the explorers Hernando de Soto and Vasco Núñez de Balboa. Ref: Wiki.



85. **Lionel Lindsay** (Aust., 1874-1961). *Old Elizabeth Street [Sydney]*, 1935. Etching, signed in plate lower left, signed and titled in pencil in lower margin, 13.5 x 21.1cm. *Slight foxing and stains to image and margins, old mount burn.*

**\$1,650**

Ref: Mendelssohn #520.

Held in NGV with Lindsay's annotation "I inhabited a room in the building left of the Carpenter's in the 90ties." Image Includes store sign advertising "McIntire & Curran Painters, Decorators."





86. **Norman Lindsay** (Aust., 1879-1969). *[Reclining Nude]*, c1943. Pencil drawing, initialled "N.L." below image, 17.3 x 36.4cm. *Slight foxing, crinkles. Framed.*

**\$6,600**

The model for this image may be a "Miss Wheeler," who is illustrated in a similar pose in Bloomfield, *Norman Lindsay: 80 years of pencil drawing*, 2008, p161.

87. **Trevor Lloyd** (New Zealand, 1863-1937). *[Portrait Of A Maori Woman Smoking A Pipe]*, c1920s. Etching with drypoint, 30.1 x 17.5cm. *Slight foxing to lower portion of image and margins.*

**\$1,350**

This etching appears to be a working proof. Held in Auckland Art Gallery.

Trevor Lloyd was a pioneer of etching in New Zealand and one of the country's leading political cartoonists. Initially, he was inspired by his father, a farmer, who was an amateur artist. For most of his career he had no thumb on his writing hand and was blind in his left eye. Much of his etching work was inspired by his interest in the Maori culture and language, where he created bush scenes populated with fairy-like people, based on the *patupaiarehe* of the Maori. Ref: Te Ara: Encyclopedia of NZ.



88. **Isabel de B. Lockyer** (Brit., 1895-1980). *Chateau De La Tour, Vevey [Switzerland]*, 1926. Colour linocut, titled, signed, dated and editioned 7/10 in pencil in lower margin, 19.3 x 16.9cm. *Ink deposits and slight foxing to margins.*

**\$880**



89. **Isabel de B. Lockyer** (Brit., 1895-1980). *The Lagoon, Corfu [Greece]*, 1928. Colour linocut, titled, signed, dated and editioned 10/25 in pencil in lower margin, 13.8 x 18.7cm. *Slight ink deposits and stains to margins.*

**\$770**

90. **Isabel de B. Lockyer** (Brit., 1895-1980). *Cold Evening*, 1933. Colour linocut, titled, signed, editioned 9/25 and dated in pencil in lower margin, 36.1 x 25.5cm. *Ink residue from printing process around untrimmed margins.*

**\$1,350**

"Isabel de Bohun Lockyer was one of the few artists outside the Grosvenor School to use linocut for colour printmaking in England during the 1920's. Printing in water-based inks, her linocuts have the appearance of colour woodcuts. She exhibited regularly with the Society of Painter-Gravers in Colour from 1925 to 1938 and showed her work alongside that of Claude Flight at his annual exhibitions during the 1930's. A number of Isabel de Bohun Lockyer's works depict views in Switzerland and Dalmatia." Ref: Campbell Fine Art (UK).



91. **Isabel de B. Lockyer** (British, 1895-1980). *[Beers And Beaus]*, 1935. Colour linocut, annotated "next print", editioned 4/25, signed, dated and annotated with printing instructions for colours in margins, 17.4 x 25cm. *Slight foxing to margins.*

**\$1,650**

92. **Sydney Long** (Aust., 1871-1955). *The Snake Yarn [Kookaburras]*, 1922. Etching in brown ink, annotated "1st state", titled and signed in pencil in lower margin, 12.5 x 28.8cm. *Repaired tears to left portion of image and margin, paper loss to image upper centre and lower margin, minor creases. Laid down on acid-free tissue, framed.*



**\$1,650**

Later states printed in black ink. Held in NGA; AGNSW. Ref: Mendelssohn, *The Life and Work of Sydney Long*, 1979, #50, p256.

93. **Sydney Long** (Aust., 1871-1955). *The Roost [Kookaburras]*, 1927. Etching, editioned 28/60, titled and signed in pencil in lower margin, 25 x 20.1cm. *Foxing overall.*

**\$1,650**



Held in AGNSW; NGA. Ref: Mendelssohn, *The Life and Work of Sydney Long*, 1979, #76, p260.



94. **Bertha Lum** (Amer., 1869-1954). *Ming Hung And Yang Kuei Fei*, 1925. Colour woodcut, monogrammed in block lower right, signed in pencil on image lower centre, annotated "copyright, no. 14" and dated in pencil in lower margin, 37.7 x 25.3cm. *Minor creases and surface loss to image edges and lower right, slight stains to corners and lower portion, old mount burn.*

**\$2,800**

Ref: Gravalos and Pulin #80. Held in Fine Arts Museums of San Francisco. Bertha Boynton Lum was an American artist known for helping to popularise the Japanese and Chinese woodblock print outside of Asia. Ref: Wiki.



95. **Bea Maddock** (Aust., b.1934). *Four [Children]*, 1974. Four-plate photo-etching, editioned 12/60, signed and dated in pencil in lower margin, 17.3 x 59.6cm (overall). *Slight stains to margins.*

**\$1,950**

"Bea Maddock was one of the most significant Australian printmakers from the 1970s, during which time her pioneering use of photo-etching had a broad impact in Australia, especially during her time as lecturer of printmaking at the Victorian College of the Arts in Melbourne from 1970 to 1981." Ref: AGNSW; NGA; NGV.



96. **Byram Mansell** (Aust., 1893-1977). *Australian Landscape Murals*, c1960s. Four tempera and gouache paintings, each captioned in ink on label attached to frame below image, annotated, titled, signed "Byram Mansell FRSA (Lon.), ARAS" and annotated with studio address "Studio 37, Marian St, Killara, NSW 2071" in ink on label attached to frame verso, 62.3 x 120.5cm. *Slight soiling overall. Original frames.*

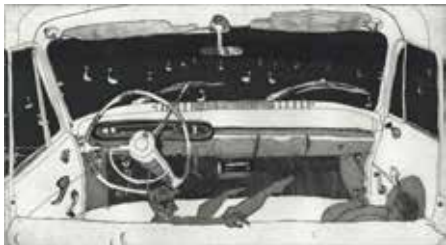
The group **\$9,900**

Titles and annotations read: (1) *River Farm Lands, Hawkesbury, NSW*. Annotated "mural"; (2) *Palm Valley, Central Australia*. Annotated "mural" and "2nd Eng. [Engine Room]"; (3) *The Great Inland, Central Australia*. Annotated "mural, painted with colours dug in Central Australia" and "Please place in Shipwright's Cabin"; (4) *The Golden Dawn, Central Australia*. Annotated "mural, painted with colours dug in Central Australia" and "Captain [Captain's dining room]."

These paintings were designed to be hung in either the tanker *Amanda Miller* or the ferry *Empress of Australia*. Ref: ADB.



97. **Ron McBurnie** (Aust., b.1957). *And He Told Me He Was Taking Me To The River To See The Phosphorescent Swans*, 1983. Etching, engraving and aquatint, editioned 16/20, titled, signed and dated in pencil in lower margin, 23 x 41.9cm. *Slight stains to margins.*



**\$770**

From the series "Suburban People." Ref: Ron McBurnie website.

98. **Ron McBurnie** (Aust., b.1957). *Beware Of Lightning Flashing From The Telephone Receiver And Striking Your Ear*, 1983. Etching, engraving and aquatint, titled in plate lower centre, editioned 11/20, titled, signed and dated in pencil in lower margin, 42.5 x 23cm.

**\$770**

From the series "Suburban People." Ref: Ron McBurnie website, with the comment "It is said that winning the Lotto has about the same probability as being struck by lightning. I made this etching after a 'Sixty Minutes' story of the danger of lightning striking people speaking on the telephone...I suppose the phone call could have been to advise the woman she had just won Lotto."



99. **Ron McBurnie** (Aust., b.1957). *A Man And Two Monsters Consuming The Earth*, 1983. Etching, engraving and aquatint, editioned 10/20, titled, signed and dated in pencil in lower margin, 17.9 x 46cm. *Slight stains to margins.*

**\$770**

From the series "Suburban People." Ref: Ron McBurnie website, with the comment "In 1983 large areas of rainforest near the foreshore of Mission Beach in North Queensland were developed for residential living. This eroded the habitat of many species of large animals such as the cassowaries who depended on a wide foraging area and territory to survive."



100. **Ron McBurnie** (Aust., b.1957). *"Hold Me," He Said, "I'm Coming"*, 1988. Etching, engraving and aquatint, editioned 17/20, titled, signed and dated in pencil in lower margin, 22.8 x 29.8cm. *Slight stains to margins.*

**\$770**

From the series "Suburban People." Ref: Ron McBurnie website, with the comment "He was not expecting to be held in an anticlimactic way at the conclusion of such a night of passionate embrace."

101. **Ron Meadows** (Aust., 1912-1988). [*Self-portrait?*], c1930s. Charcoal drawing, signed in pencil lower right, 32.1 x 23.3cm. *Minor paper loss to image upper left, repaired tears to lower edge, missing portion to right edge.*

**\$880**

Melbourne-born Ron Meadows "studied at the National Gallery School between 1929 and 1933. In 1934 he was a student at the Melbourne Technical College under Napier Waller...He later trained as an architect and settled in Sydney." Ref: NGA.

A portrait of Ron Meadows by fellow National Gallery School student, Sybil Craig (1901-1989), is held in the State Library of Victoria.



102. **Frank Medworth** (Brit./Aust., 1892-1947). [*The Bar*], c1920s. Dry-point, signed and editioned 7/40 in pencil in lower margin, 12 x 15.2cm. *Slight foxing to lower margin.*

**\$990**

An influential painter, etcher, teacher and illustrator, Frank Medworth studied with fellow student Weaver Hawkins at the Camberwell School of Arts and Crafts in London from 1910 to 1914. Wounded in WWI, he wore a metal plate in his head afterwards, which is believed to have caused him serious discomfort.

Medworth came to Australia in 1939 and taught at East Sydney Technical College from 1939 to 1947. He was husband of painter Muriel Medworth. Ref: DAAO.





103. **Muriel Medworth** (Aust., 1903-1965). *[Coastal Scene With Flowers]*, 1948. Watercolour with pencil and crayon, signed and dated in pencil upper left, 28.5 x 39.4cm. *Pinholes.*

**\$1,150**

Provenance: artist's estate.

Muriel Medworth, wife of prominent artist Frank Medworth, was a watercolour painter, interior decorator, textile and fashion designer, ceramicist and teacher who, along with her husband, pursued her career in London and Australia. Ref: DAAO.



106. **John Lysaught Moore** (NZ, 1897-1965). *Franz Josef Glacier And Mountains [New Zealand]*, c1930s. Colour woodblock, signed and annotated "design & print" in ink on image lower left, 19.2 x 27.3cm. *Slight foxing to upper portion and minor creases to centre of image.*

**\$880**

Held in Puke Ariki Museum, NZ.

"John L. Moore was a New Zealand artist who studied under Dorothy Richmond and Linley Richardson and later in London and Rome. On his return to New Zealand in the late 1920s, Moore travelled around New Zealand with artist Esmond Atkinson on camping painting trips. His work is represented in the National Gallery in Wellington, and six of his woodcuts were published in the Oxford *New Zealand Encyclopaedia*." Ref: Artrecord.

104. **Muriel Medworth** (Australian, 1903-1965). *[Rowboats On An Embankment]*, 1952. Watercolour with pencil, signed and dated in pencil lower right, 35.9 x 26cm. *Remnants of old backing verso.*

**\$1,150**

Provenance: artist's estate.



105. **John D. Moore** (Aust., 1888-1958). *[Cloudscape]*, 1921. Oil on canvas, signed and dated lower right, 39.5 x 49.2cm. *Minor chips or indentations to image.*

**\$1,650**

There is a study for a landscape painting verso. Similar images held in AGNSW, with the comment "His well-regarded landscapes, more often in the medium of watercolour, arose from a love of sketching out-of-doors and for the watercolours of English artists John Sell Cotman, Constable, James Innes and Wilson Steer."

John Drummond Moore was also an architect, and father of renowned photographer, David Moore.

107. **Eirene Mort** (Aust., 1879-1977). *Elizabeth Farm House, Parramatta*, 1920. Etching, titled, numbered "41" and signed in pencil in lower margin, 7.2 x 13.5cm. *Stains and minor paper remnants to image centre, pinholes and repaired tears to upper margin, old mount burn.*

**\$880**

Held in Sydney Living Museums (SLM), with the comment "Elizabeth Farm House, Parramatta" was one of 34 pictures exhibited by Eirene Mort at the inaugural exhibition of the Australian Painter Etchers Society in June 1921... This view is believed to have been based on a photograph taken in 1918 by G. Weekes."



108. **Eirene Mort** (Aust., 1879-1977). *Vaucluse House*, c1921. Etching, titled, editioned 11/50 and signed in pencil in lower margin, 9.8 x 12.8cm. *Old mount burn.*

**\$880**

"In August 1921 Mort wrote to the Vaucluse Park Trustees seeking permission to make a sketch in the courtyard at Vaucluse House, and in November 1921, following a Wentworth celebration day at the property, she donated two etchings to the Trustees, one of Vaucluse House itself and one of the stables, both of which had been exhibited as part of the celebration... At the second annual exhibition of the Australian Painter Etchers Society in June 1922 Eirene Mort exhibited 8 pictures, including 'Vaucluse House' and 'Palm Court, Vaucluse.'" Ref: Sydney Living Museums (SLM).



Etchers Society in June 1922 Eirene Mort exhibited 8 pictures, including 'Vaucluse House' and 'Palm Court, Vaucluse.'" Ref: Sydney Living Museums (SLM).





109. **Arthur Murch** (Australian, 1902-1989). *Arrarra [Northern Territory]*, 1933. Sanguine drawing, titled, signed and dated lower right, 36.7 x 56.7cm (paper). *Pinholes, repaired tears, creases and missing portions, slight stains to edges. Laid down on acid-free tissue.* **\$1,350**

In 1933, Arthur Murch accompanied a professor of physiology, H. Whitridge Davies, on a scientific expedition to Central Australia as a freelance

artist. His six-week stay at Hermannsburg mission and a camel trek to Mount Liebig resulted in forty-five works exhibited at Macquarie Galleries. Ref: ADB.

A painter, sculptor and teacher, Arthur Murch won the Archibald Prize in 1949 with a portrait of Bonar Dunlop. He was an official war artist for six months during WWII, covering the American military activities in Australia. Ref: Wiki. His work is held in AWM.



111. **H. Nevill-Smith** (Australian, active 1930s-1950s). *Arizona Desert*, c1930s. Watercolour, signed lower left, titled in pencil verso, 39.2 x 57cm. *Pinholes, minor missing portions to corners.* **\$1,350**

Artist Hugh Nevill-Smith was also a teacher of voice/singing at the Royal Conservatory of Music in Sydney during the 1930s. He exhibited and travelled extensively, including the USA, and especially in Phoenix, Arizona, where he taught singing and held a one-man show consisting of 39 works. One of Percy Grainger's songs,

"Farewell to an Atoll" was inspired by a painting by Nevill-Smith, which was hung in the Grainger house at White Plains, New York. Nevill-Smith was a finalist at the Wynne Prize at the Art Gallery of NSW during the 1930s and 1940s, and a regular exhibitor with the Royal Art Society. Ref: SMH, 31.3.1939; Richard Bonyngne & Dame Joan Sutherland Collection. Work held in Dallas Museum of Art.



113. **H. Nevill-Smith** (Aust., active 1930s-1950s). *View Of Vesuvius Taken From Mergellina, Naples [Italy]*, c1930s. Watercolour, signed in ink lower right, captioned by Nevill-Smith and annotated in another hand in pencil verso, 35.4 x 49.1cm. *Pinholes, foxing.* **\$990**

Annotation reads "Miss Lucy Fyers, Lake Road, Te Kawhata, New Zealand."



110. **Frank Nankivell** (Aust./American, 1869-1959). *County Fair*, c1920s. Soft-ground etching, sepia ink, titled, signed and annotated "soft ground" in pencil in lower margin, 22.7 x 30.1cm. *Minor creases to margins, old mount burn.* **\$1,350**

Castlemaine-born Frank Arthur Nankivell was an artist, printmaker and political cartoonist. He studied art in Australia before travelling to Japan and working as a cartoonist in Tokyo. There he became acquainted with Rakuten Kitazawa (father of the Japanese comic art now known as manga).

Nankivell left Japan in 1894 to study art in San Francisco, and then went to New York, working as an illustrator. During the 1910s and 1920s his work was published in a number of magazines including "Puck", America's first successful humour magazine. His work is held in The Smithsonian. Ref: Wiki.



112. **H. Nevill-Smith** (Australian, active 1930s-1950s). *Grand Canyon [Arizona, US]*, c1930s. Watercolour, signed lower left, partially illegible caption in pencil verso, 39 x 56.7cm. *Pinholes.* **\$1,350**



114. **H. Nevill-Smith** (Australian, active 1930s-1950s). *View Of The Famous Old Castle At Island Ischia, Near Naples [Aragonese Castle, Italy]*, c1930s. Watercolour, signed in ink lower left, captioned in pencil verso, 37.3 x 49.7cm. *Pinholes, slight foxing to image left.* **\$1,100**



115. **H. Nevill-Smith** (Aust., active 1930s-1950s). *View Of Capri Taken From In Front Of Hotel "Belle Vue" [Italy], c1930s. Watercolour with pencil, signed lower right, titled in pencil verso, 34.8 x 52.8cm. Pinholes and minor creases to upper edge.*

**\$1,100**

Artist Hugh Nevill-Smith was also a teacher of voice/singing at the Royal Conservatory of Music in Sydney during the 1930s. He exhibited and travelled extensively,

including the USA, and especially in Phoenix, Arizona, where he taught singing and held a one-man show consisting of 39 works. One of Percy Grainger's songs, "Farewell to an Atoll" was inspired by a painting by Nevill-Smith, which was hung in the Grainger house at White Plains, New York. Nevill-Smith was a finalist at the Wynne Prize at the Art Gallery of NSW during the 1930s and 1940s, and a regular exhibitor with the Royal Art Society. Ref: *SMH*, 31.3.1939; Richard Bonyng & Dame Joan Sutherland Collection. Nevill-Smith's work is held in Dallas Museum of Art.

116. **H. Nevill-Smith** (Aust., active 1930s-1950s). *[The Three Sisters, Katoomba, NSW], c1943. Watercolour with pencil, signed lower right, 35.6 x 28cm. Slight foxing to lower edge.*

**\$880**

Nevill-Smith was a finalist for the 1943 Wynne Prize with a painting titled "Blue Mountain Ranges."



117. **Sidney Nolan** (Aust., 1917-1992). *J. Stanley Johnston [Needle On Record], c1950s. Carbon drawing, titled lower centre, 23.7 x 18cm (paper). Slight stains and indentation to upper portion of image, glue remnants verso.*

**\$2,200**

This was a proposed advertisement to be published in a University of Sydney theatre programme.

J. Stanley Johnston was a prominent Sydney music publisher and retailer during the 1950s. Ref: Museum of Applied Arts & Sciences (MAAS).



118. **Sidney Nolan** (Australian, 1917-1992). *Stella Fraenkel, c1950s. Carbon drawing, titled lower centre, initialled lower right, 22.9 x 18cm. Minor creases to corners, glue remnants verso.*

**\$2,200**

This was a proposed advertisement to be published in a University of Sydney theatre programme. "Stella Fraenkel was one of Australia's top milliners during the 1950s; her hats were very popular with Sydney society women including Nola Dekyvere, organiser of many charity balls including the Black and White Ball." Ref: MAAS.



119. **Pixie O'Harris** (Aust., 1903-1991). *Limpets, c1970s. Etching in blue ink, annotated "A/P", titled and signed in pencil in lower margin, 25.1 x 19.7cm. Foxing to upper portion of image, centre and margins, old mount burn.*

**\$880**

Held in SLNSW. Welsh-born Pixie O'Harris was an Australian "artist, newspaper, magazine and book illustrator, author, broadcaster, caricaturist and cartoonist, designer of book plates, sheet music covers and stationery, and children's hospital ward fairy-style mural painter. She became patron to Sydney's Royal Alexandra Hospital for Children in 1977." Ref: Wiki.



120. **Emil Orlik** (Czech, 1870-1932). *From Japan. The Courtesan, c1903. Etching, aquatint and roulette, printed à la poupée, signed in pencil in lower margin, 19.5 x 13.3cm. Crinkles, old glue stains verso.*

**\$990**

Provenance: James Fairfax estate. Held in Albertina; British Museum (uncoloured).



121. **Ida Rentoul Outhwaite** (Aust., 1888-1960). *The Corroboree*, c1920s. Pen and ink, initialed lower right, titled in ink on portion of original mount hinged below image, 13.6 x 16.6cm. *Slight foxing overall, paper remnants and old mount burn to edges.*

**\$3,300**



124. **Ethleen Palmer** (Aust., 1908-1965). [*Kangaroos And 'Black Boy' Grass Tree*], 1949. Colour screenprint, monogrammed in image lower left, annotated "serigraph" and signed in pencil below image, 22.9 x 29.2cm. *Slight foxing and creases to corners not affecting image.*

**\$990**

Provenance: artist's sister. Held in NGA.

122. **Ethleen Palmer** (Aust., 1908-1965). *Making The Road*, 1935. Colour linocut, monogrammed in image upper right, editioned 2/30, annotated "linocut", dated, titled and signed in pencil in lower margin, 25.6 x 32.9cm. *Cockling, slight discolouration. Framed.*

**\$2,650**

Held in NGA.



125. **Ethleen Palmer** (Australian, 1908-1965). *The Ravens*, 1949. Colour screenprint, monogrammed in image lower right, annotated "serigraph, ed. 20 proof", dated, titled and signed in pencil below image, 38.2 x 28.7cm. *Minor creases and foxing to edges.*

**\$990**

Provenance: artist's sister. Held in NGA.



123. **Ethleen Palmer** (Aust., 1908-1965). *Spring, Middle Harbour [Sydney]*, 1938. Colour linocut, editioned 14/30, annotated "linocut", dated, titled and signed in pencil in lower margin, 28.5 x 32cm. *Minor cockling. Framed.*

**\$3,950**



126. **Samuel Palmer** (Brit., 1805-1881). *The Herdsman's Cottage*, 1850. Etching, initialed in plate below image, 11.2 x 9cm. *Minor cockling, discolouration. Framed.*

**\$1,650**

Ref: Lister, *Samuel Palmer & His Etchings*, 1969, plate 3, p100.





127. **David Payne** (British/NZ, 1880-1959). *Nude*, 1922. Woodcut, signed and dated in pencil in lower margin, 26.2 x 12.1cm. *Slight foxing to centre and lower portion of image, old mount burn.*

**\$990**

Held in Auckland Art Gallery. "Born in England in 1880, David Payne trained as a painter, etcher, lithographer, and metal and craft worker before his arrival in Auckland in 1906. He exhibited with the Auckland Society of Arts and belonged to the Quoin Club. His work is represented in the Hocken Library [NZ]." Ref: Art Record.



128. **David Payne** (British /NZ, 1880-1959). *A Pastoral*, 1922. Linocut, initialled in block lower right, signed and dated in pencil in lower margin, 8.9 x 27cm. *Old tape and glue stains verso.*

**\$990**

Held in Auckland Art Gallery.

129. **Adelaide Perry** (Australian, 1891-1973). [*Potts Point, Sydney Harbour, NSW*], 1927. Watercolour with pencil, signed and dated in pencil lower right, 27.8 x 36.5cm. *Slight stains to lower right corner. Framed.*



Provenance: Artarmon Galleries. Adelaide Perry also produced a linocut of this view in 1929, which is held in the NGA.

**\$5,500**

130. **Adelaide Perry** (Australian, 1891-1973). (*Hairbrush And Mirror*), c1925. Linocut, 10 x 10cm.

**\$2,950**

Provenance: Artarmon Galleries. Illustrated in Butler, A *Survey of Australian Relief Prints*, 1978, plate 53.

'Hairbrush and mirror' and 'Potts Point' are considered to be Perry's earliest linocuts. "These [linocuts] encouraged simplification of form and colour in keeping with her modernist compositions (she was a foundation member of the Contemporary Group in 1926). She taught linocut printmaking to a number of other artists, including Vera Blackburn and Lisette Kohlhagen, and was largely responsible (with Thea Proctor and Margaret Preston) for the popularity of linocuts at the time." Ref: AGNSW.



131. **Adelaide Perry** (Australian, 1891-1973). *Kurrajong, The Citrus Orchard [NSW]*, c1929. Linocut, 15.1 x 22.2cm. *Minor paper loss to image lower centre, slight foxing to upper right corner.*

**\$1,850**

Provenance: Artarmon Galleries. Held in NGA; AGNSW.



132. **Adelaide Perry** (Aust., 1891-1973). *Mount Lofty, SA*, 1929. Pencil sketch, titled and dated lower left, 27.8 x 38.6cm (paper). *Old crease to left portion, foxing to edges.*

**\$1,650**





133. **Adelaide Perry** (Australian, 1891-1973). *Kirribilli (The Little Steamer)*, c1929. Watercolour with pencil, and accompanying linocut, which is signed and dated in pencil in lower margin, 27.2 m x 37.2cm (watercolour); 14.7 x 20cm (linocut). *Framed watercolour. Repaired tears and missing portions to linocut, which is laid down on acid-free backing.*

The pair **\$7,700**

These works are an outstanding example of Perry's talent, showing her skills both as a painter and printmaker. It is unusual to have this kind of pairing. Provenance: Artarmon Galleries. Linocut held in AGNSW

"Adelaide Perry was born in Beechworth Victoria in 1891 and trained at the National Gallery School in Melbourne under the instruction of Bernard Hall and Frederick McCubbin. As a result of winning a Travelling Scholarship from the Melbourne National Gallery School, Perry travelled abroad in 1922 and studied for several years in Paris and London. On her return, Perry taught at the Sydney Art School with Julian Ashton and Thea Proctor and established her own art school in 1933 where she instructed many leading artists of the time such as Paul Haefliger and John Passmore. In addition to being a foundation member of the Contemporary Art Society, Perry exhibited widely in group and solo exhibitions and was a much loved teacher at the Presbyterian Ladies College in Croydon..." Ref: AGNSW.



135. **After Jean Pezous** (French, 1815-1885). *Les Noces De Cana (Marriage At Cana)*, c1850. Tinted hand-coloured lithograph, series and artist's names and title above and below image, partially obscured and missing text in lower margin, 46.1 x 36.5cm (oval). *Surface loss and missing portion to lower margin, repaired tears to edges of margins, slight stains and foxing overall, old mount burn. Laid down on acid-free backing.*

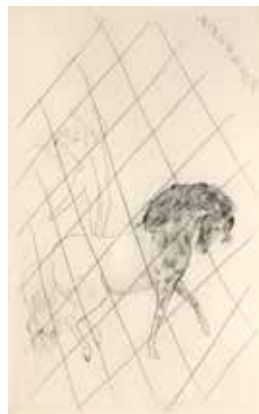
**\$880**

Text includes "La vie humaine. Tiree des Galeries de J.J. Guerinneau. Peint par J. Pezous." Complete text should read "Lithographie par Carot. Fr. Wentzel, Editr. et Impr. Rue St. Jacques, 65, Paris" Ref: Yale Medical Library; Paris Museum Collections.

*The Marriage At Cana* refers to the first miracle attributed to Jesus in the Gospel of John, when Jesus transformed water into wine at a wedding. Ref: Wiki.

134. **Adelaide Perry** (Aust., 1891-1973). *[Gum Trees]*, 1936. Oil on board, signed and dated in pencil lower left, 25.5 x 35.5cm. *Minor chips to edges.*

**\$3,300**



136. **Pablo Picasso** (Spanish/French, 1881-1973). *Au Cirque (At The Circus)*, 1905-1906/later printing. Drypoint, annotated "biffé de 31 Oct. 1913" in plate upper right, 22 x 14cm. *Minor old glue stains to upper margin.*

**\$990**

From *La Suite des Saltimbanques*. This impression, printed after 1913, is from Picasso's cancelled plate with the strikeout lines and added annotation from the publisher. Ref: Bloch #9; Geiser & Baer #11.

137. **Pablo Picasso** (Spanish/French, 1881-1973). *Toros En Vallauris [Bulls At Vallauris, France]*, 1957. Linocut, signed and dated in block centre left and right, 63.7 x 53.5cm. *Framed.*

**\$2,850**

From the unsigned edition. Ref: Berne #1045; Bloch #1276; Czwiklitzer #23.

This image is considered to be one of Picasso's finest posters depicting bullfighting, using the eye of the bull as the centre of the design. Ref: Foster, *The Posters of Picasso*, 1964.





138. **Pablo Picasso** (Spanish/French, 1881-1973). *Gros Couple, Et Petit Chien, Poilus (Fat Couple And Little Shaggy Dog)*, 1968/1971. Etching, dated "22.2.68" and annotated [plate] "I" in image upper left, 12.2 x 8.9cm. *Old mount burn, minor crinkles to margins.*

**\$1,100**

This etching is from an edition of 400 from Fernando de Rojas' *La Célestine*, 1971, Edition Crommelynck, Paris. Ref. Bloch #1658; Geiser & Baer #1674. Held in The Met, NY.



140. **Bevan Hayward/Pooaraar** (Aust., 1939-2004). *Kangaroo Spiritman*, 1988. Linocut, editioned 4/40, titled, signed and dated in pencil in lower margin, 45.5 x 28.1cm. *Slight stains to margins.*

**\$880**

Held in NGA. "Pooaraar is the tribal name for Bevan Hayward. He was born at Gnowangerup, Western Australia on 16th June 1939. After studying at the Western Australia Institute of Technology in 1986 he undertook the Vocational Arts and Crafts Certificate Course for Aborigines and Torres Strait Islanders at the Cairns College of Technical and Further Education. He studied printmaking at the Canberra Institute of the Arts and won the 1990 Mitchelton National Prize." Ref: NGA.



142. **Douglas Pratt** (Aust., 1900-1972). *Botany Bay [NSW]*, c1930s. Etching, editioned 8/75, titled and signed in pencil in lower margin, 18.3 x 26.4cm. *Slight foxing overall, cracking to platemark, old mount burn.*

**\$660**



139. **Pablo Picasso** (Spanish/French, 1881-1973). *Couple Et Petit Valet Encadrés Par Une Portière (Couple And Small Page Boy Framed By A Door)*, 1968/1971. Aquatint, dated "21.6.68" and annotated [plate] "III" in image lower left, 12.2 x 8.8cm. *Old mount burn, minor crinkles to margins.*

**\$1,100**

This etching is from an edition of 400 from Fernando de Rojas' *La Célestine*, 1971, Edition Crommelynck, Paris. Ref. Bloch #1657; Geiser & Baer #1672.



141. **Bevan Hayward/Pooaraar** (Australian, 1939-2004). *Turtle And Lizard*, 1988. Linocut, editioned 3/40, titled, signed and dated in pencil in lower margin, 39.9 x 31.8cm. *Slight foxing to margins.*

**\$880**

Held in NGA.



143. **Thea Proctor** (Aust., 1879-1966). *The Peep Show*, 1928. Woodcut, initialled "P." in block lower right, titled and signed in pencil in lower margin, 21.8 x 20.3cm. *Minor creases and ink stains to margins. Framed.*

**\$4,900**

Ref: Butler #20. Held in AGNSW; NGA; NGV.

144. **Eric Putland** (Australian, 1905-c1969). *The Gift*, 1946. Oil on board, signed and dated lower left, titled (twice), signed, dated "Sept. 1946" and annotated in ink on frame label verso, 54.8 x 46.7cm. *Minor soiling or scuffing to image. Original frame.*



**\$1,850**

An overpainted title reads "The white man's gift." Annotation reads "Boolambayte, Buladelah [Hunter region, NSW]."

Eric Putland was a "famous Queensland shark fisherman, hunter, and bushman" who "found an absorbing interest in painting aboriginal friends," and strongly believed in self-determination for Indigenous people. He was a finalist in the Sulman Prize in 1954. His work was purchased by the Howard University Galleries in Washington (US), and Charles Lloyd Jones (former chairman of David Jones). Ref: *The Sydney Morning Herald*, 8.11.1947.

145. **Lloyd Rees** (Aust., 1895-1988). *Our Home In Majorca*, 1976. Soft-ground etching, annotated "artist proof", titled, signed and dated "26.12.76" in pencil in lower margin, 9.2 x 12.9cm. *Glue remnants to upper margin, old mount burn.*

**\$1,350**

Ref: Kolenberg #11, no recorded edition. Held in AGNSW.



146. **Lloyd Rees** (Aust., 1895-1988). *Deloraine [Sic], Tasmania*, 1977. Soft-ground etching, annotated "soft ground, A/P", titled, signed and dated in pencil in lower margin, 20 x 24.7cm. *Slight stains to margins, glue remnants and paper loss verso.*

**\$1,650**

Ref: Kolenberg #20. Held in AGNSW, with alternative title "House in Tasmania."

Deloraine is a riverside town in Tasmania with an historic streetscape classified by the National Trust. Ref: Discover Tasmania.

147. **Francis (Ferenc) Revesz-Ferryman** (Hungarian/American, 1893-1983). *White Cockatoos*, c1930s. Colour stencil with lacquer finish, signed in pencil below image, annotated "#3", titled, signed and artist's address in pencil verso, 39.3 x 32.3cm. *Tear to left edge including image, creases to upper right corner, pinholes and soiling.*



**\$1,350**

Address reads "74 W. 68th Street, New York City."

The artist often applied lacquer to the surface of his stencils to create a rustic effect.

Revesz-Ferryman (Revesz, Hungarian for ferryman) immigrated to the USA in 1923. He studied art with Walter Sickert and Frank Brangwyn in London. He had 31 one-man shows internationally, including one held at the Holdsworth Gallery in Sydney. Ref: Artist's granddaughter Joanne Ferryman (Askart website.)

148. **William Robinson** (Australian, b.1936). *Rainforest*, 1992. Colour lithograph, editioned 22/35, titled, signed and dated in pencil below image, 36.7 x 46.4cm. *Minor cockling. Framed.*

**\$3,300**

Held in QUT Art Collection, Brisbane.



149. **Elizabeth Rooney** (Aust., 1929-2016). *Bicentennial Project, Fig Street, [Pyrmont, NSW]*, 1986. Etching with aquatint, titled, editioned 24/30, signed and dated in pencil in lower margin, 25.1 x 50.4cm. *Slight foxing overall.*

**\$880**

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







150. **Salvator Rosa** (Italian, 1615-1673). *Glaucus And Scylla*, c1661. Etching and drypoint, signed in image lower right, 34.5 x 23.5cm. *Slight foxing to image, minor crinkles to margins.*

**\$1,650**

Third state. Ref: Wallace, *The Etchings of Salvator Rosa*, 1979, plate 101. Held in British Museum.

Glaucus was "a Greek prophetic sea-god" who fell in love with the nymph Scylla, "but she was appalled by his fish-like features and fled onto land when he tried to approach her." Ref: Wiki.



152. **William Rowell** (Aust., 1898-1946). *Council Workers*, c1930s. Oil on board, signed in pencil lower right, 24.1 x 34.2cm. *Minor surface dirt.*

**\$990**

William Rowell was a student of Bernard Hall and Frederick McCubbin at the National Gallery School in Melbourne. His first solo exhibition was held at the Athenæum Gallery in 1920, and that year he won the Castlemaine Art Prize. Rowell was a founding member of the Australian Academy of Art, and a member of the Victorian Artists' Society. Ref: NLA.



154. **Rachel Roxburgh** (Aust., 1915-1991). *[Portrait Of A Woman]*, c1940s. Pencil sketch, signed lower centre, 24.5 x 25cm. *Slight foxing, stains, creases.*

**\$990**

Sydney-born artist Rachel Mary Roxburgh was also an educator, conservationist, and architectural heritage campaigner. She studied at East Sydney Technical College and Adelaide Perry School. She exhibited with the Contemporary Group and the Society of Artists, and at the Macquarie Galleries, Sydney. Roxburgh lived in Europe and England for ten years, where she continued her studies, including pottery, at London Central and Hammersmith Art Schools. After her return to Australia she taught arts and crafts at prominent schools. She wrote books on architecture and early Australian families, and published articles in the *Journal of Royal Australian Historical Society*. Ref: ADB.



151. **Ellis Rowan** (Aust., 1848-1922). *[Waratahs, Blue Mountains]*, c1890s. Watercolour with gouache, signed in watercolour lower left, 33 x 24.8cm. *Foxing to upper portion of image. Framed.*

**\$6,600**

Watercolours of waratahs by Rowan are uncommon. Her work is held by most Australian institutions, including a major collection in the National Library.



153. **Rachel Roxburgh** (Australian, 1915-1991). *[Portrait Of A Young Man]*, c1940s. Pencil drawing, signed lower right, 32 x 21.5cm. *Slight stains, foxing and minor creases overall.*

**\$990**



155. **C.A. Russell** (Aust., active 1920s). *Gonville Chambers, North Tce [Adelaide]*, c1920s. Etching, titled and signed in pencil in lower margin, 15 x 19.2cm. *Old mount burn.*

**\$880**

Held in SLSA. "The site of Gonville Chambers [doctors' professional rooms] was the home of Dr Frederick Bayer, who arrived in this country in 1847, and is said to be the first man to administer an

anaesthetic in the State." In 1929, while demolishing the Chambers to make way for the new buildings for Goldsbrough, Mort & Co. and the Shell Company, workmen made a "gruesome" discovery of three skeletons in the basement. Ref: *The Mail* (Adelaide), 24.8.1929.





156. **Jorg Schmeisser** (German/Australian, 1942-2012). [*Sea Foam Nude*], 1972. Etching, editioned 8/20, signed and dated in pencil in lower margin, 18.1 x 6cm.

**\$880**

Schmeisser's work is held in AGNSW. "Jörg Schmeisser was born in Stolp, Pomerania and studied at the Hamburg Fine Art Academy, Germany 1962-67, majoring in printmaking under Paul Wunderlich. In 1967 he received a scholarship that enabled him to continue studies at the Kyoto Fine Art Academy, Japan and taught there 1969-72 and again in 1989. From 1965-73 was a regular participant as draughtsman/artist in archaeological expeditions in Greece and Israel, run by the Columbia University of Missouri. He first visited Australia in 1976; in 1978 he was appointed to the Canberra School of Art to establish the printmaking workshop and was its Head until 1997. He has travelled extensively in Europe, Asia and Australia and has held solo exhibitions since 1969." Ref: AGNSW.



157. **Paul Signac** (French, 1863-1935). *Le Soir* [*La Jétee De Flessingue, Netherlands*], 1898. Colour lithograph, 20.1 x 25.8cm. *Minor cockling, fading. Framed.*

**\$1,650**

Provenance: William Weston Gallery. Ref: Kornfeld & Wick #20. Held in MoMA.



158. **Betty Solomons** (Australian, active 1923-1940s). [*Still Life With Apple Blossoms*], c1930s. Watercolour with pencil, 33.8 x 29.8cm. *Pinholes, minor scuffing to image lower left, slight foxing and crinkles overall.*

**\$1,250**

Provenance: artist's estate. Information about Betty Solomons seems to be scarce. She appears to have studied pottery at the Technical Education Department in Sydney, with her name listed in the Department's published examination results in 1923. From 1925 she was known to have exhibited her work in South Australia. Ten years later she is mentioned in an article, working alongside Adelaide artist Gwen Barringer at the Sydney Harbour Bridge; both painting for seven mornings, using the pylons of the bridge as their subject. In 1936 an art critic found her work to be noteworthy along

with other watercolourists Lionel Lindsay and B.E. Minns at the annual exhibition of the Society of Artists. In 1938 Solomons' work was included with notable artists like Margaret Preston, Thea Proctor, Grace Cossington Smith and Roy de Maistre in an exhibition on flower paintings at the Art Gallery of NSW. Ref: *SMH*, 8.2.1923, p12; *The Mail* (Adelaide), 6.8.1932, p3; *SMH*, 4.9.1936, p10; *SMH*, 2.4.1938, p7; and Campbell, *Australian Watercolour Painters 1780 to the Present Day*, 1989.



160. **Théophile Alexandre Steinlen** (French, 1859-1923). *Feuille De Croquis No. 2* (*Sketch Sheet #2*), 1916. Pair of lithographs on one sheet, each signed in image lower left or right, editioned 83/100, signed and titled in pencil below image with drypoint counterproof remarque lower centre, 37.5 x 56.5cm (sheet). *Minor creases to edges of margins.*

**\$550**

Published by Éditions La Guerre. Images titled in French, as translated: "Marianne" and "The Correspondent". Held in Bibliothèque Nationale de France. Born in Switzerland, Steinlen studied art at Lausanne. "In 1882 he moved to Paris and became a leading illustrator for popular French journals for whom he produced over 400 lithographs. As an artist he was not merely a commercial success but showed great sensitivity toward social issues and, with the outbreak of [WWI]...adapted his work to reflect the agonies and sufferings of the soldiers and civilians." Ref: *Sun Com. News*, NY, USA, 31.7.2015.



161. **John Wrenn Sutton** (Aust., 1862-1941). [*Australian Bush Camp*], 1919. Bronze relief, incised initials and date lower left, 23 x 17.6cm. *Slight oxidization to bronze. Original frame.*

**\$2,200**

Provenance: artist's estate in Kensington, NSW. British-born John Wrenn Sutton was a sculptor, poet and singer. He worked mainly in bronze relief and plaster, and was one of the very few artists who cast their work in Australia during the first quarter of the 20th century. He had a studio in Macquarie Street in Sydney, and was a finalist in the Wynne Prize in 1909. Ref: *The Herald*, 31.7.1905; *The Catholic Freeman's Journal*, 29.1.1942.

159. **Betty Solomons** (Aust., active 1923-1940s). [*Castle In Spain*], 1935. Watercolour with pencil, signed and dated lower right, 35.4 x 36.6cm. *Foxing overall.*

**\$1,350**

Provenance: artist's estate.



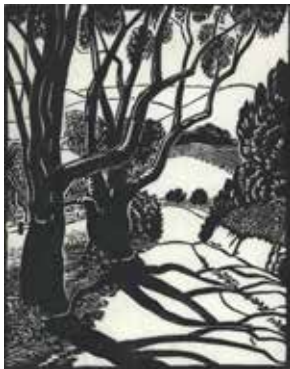


162. **John Wrenn Sutton** (Aust., 1862-1941). *Bronze Head Of A Racehorse*, c1919. Bronze relief, incised signature lower left, titled and annotated in ink on distressed original exhibition label "Royal...[?]" attached verso, 11 x 17cm. *Original frame.*

**\$1,850**

Provenance: artist's estate in Kensington, NSW. British-born John Wrenn Sutton was a sculptor, poet and singer. He worked mainly in bronze relief and plaster, and was one of the very few artists who

cast their work in Australia during the first quarter of the 20th century. He had a studio in Macquarie Street in Sydney, and was a finalist in the Wynne Prize in 1909. Ref: *The Herald*, 31.7.1905; *The Catholic Freeman's Journal*, 29.1.1942.



163. **C.H. Swann**. *Shaded Pathway*, 1939. Linocut, titled, editioned 2/20, signed and dated in pencil in lower margin, 29.5 x 23.2cm. *Crinkles and slight creases overall, minor foxing and tears to margins.*

**\$990**



164. **Eric Thake** (Australian, 1904-1982). *Family Group*, 1930. Linocut with gouache, folded in greeting card format, initialled "T." in block lower right, titled, dated and signed in pencil below image, inscribed and dated in ink inside panel, 17.6 x 13.1cm. *Slight creases and scuffing to image, pinhole, stains and foxing to upper and right edges.*

**\$2,950**

Inscription reads "To Cecil & Hally, with the best of wishes for Xmas & The New Year, 1930." Held in NGA.

165. **Eric Thake** (Australian, 1904-1982). *Oceania*, 1945. Linocut, titled, signed and dated in pencil lower centre and right, 39 x 19.1cm. *Creases and slight stains to edges, old mount burn.*

**\$1,850**

Held in NGA with further annotation noting "the chair was made from the upswep prow of a canoe. Cut from sketches drawn on Noemfoor Is., Geelvinck Bay, NW New Guinea 1945."

During WWII Eric Thake was assigned to RAAF War History Section, and "from January to March 1945 he served in New Guinea, where his artistic talents were put to use recording air force activities. Tasked with interpreting the spirit of the RAAF, he revelled in the abundance of new subjects and the freedom to make art full time, a luxury not otherwise available to him." Ref: ADB.



166. **Hall Thorpe** (Aust./British, 1874-1947). *The Chinese Vase*, 1926. Colour woodcut, titled and signed in pencil on image lower left to right, text including date in letterpress in lower margin, 48.4 x 32.7cm.

**\$1,950**

Text reads "Published by Hall Thorpe, London. Copyright USA, 1926." Held in NGA.

This image is not normally signed and titled by the artist.



167. **Lesbia Thorpe** (Aust., 1919-2009). *La Diva In Sequins [Frill-necked Lizard]*, 1994. Linocut, titled, editioned 4/6, signed and dated in pencil with artist's chop and "Studio One Inc., Canberra" blindstamp in lower margin, 32.5 x 22.6cm.

**\$990**

Held in NGA with date "1993."

168. **Barbara Tribe** (Aust./British, 1913-2000). *Figure*, c1950/1990s. Cast resin with bronze finish, signature incised into base, 30.5 x 6 x 5.5cm.

The original wooden sculpture, made in 1950, is held in the AGNSW, with the comment "Barbara Tribe began working with wood whilst enrolled at Regent Street Polytechnic School of Art, London, and produced works in this medium from around the mid-1940s. *Figure* was exhibited at the Royal Academy, London, in 1951, and again in Sydney at Macquarie Galleries in 1968."

Sydney-born Tribe studied with Rayner Hoff before becoming the first woman and sculptor to win the NSW Travelling Art Scholarship in 1935. Ref: NPG.

**\$1,350**



170. **Sydney Ure Smith** (Aust., 1887-1949). *The Hawkesbury, Windsor, 1921*. Etching, signed in plate lower left, annotated "artist's proof 'A'", titled and signed in pencil in lower margin, 20.3 x 22.1cm. *Slight cracks to left platemark and stains to trimmed margins. Laid down on acid-free tissue.*

**\$1,150**

Held in SLNSW.



172. **H. Van Raalte** (Aust., 1881-1929). *Far Hills*, c1920. Drypoint, initialled in plate lower centre, editioned 3/30, titled and signed in pencil below image, 21.4 x 17.7cm. *Repaired tears to upper margin including platemark, minor paper loss to margins, old mount burn.*

**\$1,650**

Not illustrated in Spartalis reference on Van Raalte.

London-born Henri van Raalte studied art under John Singer Sargent, Herbert Dicksee and George Clausen. He began exhibiting at the Royal Academy from 1901 and became an Associate of the Royal Society of Painter-Etchers. Van Raalte emigrated to Australia in 1910, first settling in Perth where he

taught art and produced a series of "expressive and distinctive drypoints of Australian rural life and landscape featuring gum trees, which established his reputation as a major Australian printmaker." He was a curator at the Art Gallery of South Australia from 1921 to 1925, and a regular exhibitor with the Australian Painter-Etchers' Society. Ref: AGNSW.

169. **Sydney Ure Smith** (Aust., 1887-1949). *Old Government House, Windsor [NSW]*, 1919. Etching, signed in plate upper left, editioned "no. 23 of 50 proofs", titled and signed in pencil in lower margin, 10.6 x 15.8cm. *Slight foxing overall, minor surface loss to left portion of image, paper loss to right margin not affecting image.*

**\$990**

Held in SLNSW. Illustrated in *The Etchings of Sydney Ure Smith*, 1920, plate 60, with the comment "This etching shews [sic] the ruins of Governor Hunter's residence at Windsor, NSW, and is from a sketch made some years previously."



171. *After Anthony van Dyck* (Flemish, 1599-1641). *Adam De Coster*, c1645. Engraving, text including title, artist and engraver "Pieter de Jode" in text below image, 24.1 x 17cm. *Slight foxing to centre of image and margins, missing portions to lower right margin.*

**\$990**

Text reads "Pictor Noctium, Mechliniensis. Ant. van Dyck pinxit, Petrus de Jode Sculpfit. Cum priuilegio." Held in British Museum, noting sixth state, and "The portrait is based on Van Dyck's grisaille [of de Coster], now kept in the collection of the Duke of Buccleuch, Boughton House."

Adam de Coster (c1586-1643) "was a Flemish painter who was a prominent member of the Antwerp Caravaggisti...he was called a Pictor Noctium, i.e. a 'Painter of Nights' because of his preference for tenebrist scenes." Ref: Wiki.



173. *Attrib. Agostino Veneziano* (Italian, c1490-c1540). *S. Christophorus*, c1530/1570. Engraving, monogrammed "A.V." in image lower left, title and "Claudii Duchetti formis" in plate below image, 44 x 33.2cm. *Old fold and slight stains to image, repaired tears and missing portions to margins. Laid down on acid-free tissue.*

**\$1,950**

This image of Saint Christopher was published by Claudio Duchetti (active in Venice and Rome c1565-1585). French-born Duchetti was a print dealer and publisher. He commissioned plates from a number of prominent artists, including Perret, Thomassin and Brambilla. He also acquired plates from previous publishers. Ref: British Museum.

Agostino Veneziano was the only major artist "whose career spanned the whole period which saw the birth of the reproductive print, and the beginnings of the 'industrialization' of Italian printmaking", making art more accessible. Ref: Wiki.

This unusually large format image does not appear to be held in any major institutions.





174. **Alfred Edward (Ernest) Warner** (Aust., 1879-1968). *Feller [Tree Felling]*, 1935. Etching, signed and dated in plate lower left, editioned 31/50 and signed in pencil in lower margin, 18.2 x 23.2cm. *Slight foxing to margins. Framed.*

**\$1,250**

From Warner's "Men at Work" series. Held in NGA.



175. **Alfred Edward (Ernest) Warner** (Aust., 1879-1968). *The Prospector [Gold-mining]*, 1935. Etching, signed and dated in plate lower left, editioned 13/50 and signed in pencil in lower margin, 22.8 x 18.3cm. *Slight stains, discolouration and creases to upper and lower margins and platemark.*

**\$1,350**

From Warner's "Men at Work" series. Held in NGA.



176. **Edward S. Watson** (Australian, 1899-1939). *Pullen Creek, Moggil [sic] Road*, 1929. Drypoint, signed and dated in plate lower left, editioned 1/50, titled and signed in pencil below image, 24.1 x 15.3cm. *Minor surface loss and paper remnants to image lower left and centre right, stains and crinkles to margins, repaired tears to lower portion of image, old mount burn.*

**\$770**

Born in Maryborough, Queensland, Edward S. Watson was an illustrator, cartoonist, printmaker and journalist. He served in WWI and then worked for the Queensland Railways. He began contributing caricatures of prominent personalities for the Bundaberg "News Mail"

during the early 1920s and later moved to Brisbane where he worked as a cartoonist for the Brisbane "Courier", the "Daily Standard" and the "Queenslander." During this time, he produced drawings, prints and paintings of prominent Brisbane personalities and buildings around Brisbane and Ipswich. Watson had a short career and only produced a small body of work. Ref: SLQ.

Pullen Creek is located 14km south-west of Brisbane, Queensland.



177. **Brett Whiteley** (Aust., 1939-1992). *Ernest Giles*, 1986. Etching, 29.7 x 22.5cm. *Slight creases to margins.*

**\$990**

Cancelled plate from *The Native Rose Suite*.

*Native Rose*, a book of poetry by Michael Driscoll, which was illustrated by Whiteley, was "based on Australia twice traversed: the romance of exploration by Ernest Giles." Ref: NLA; *Brett Whiteley: The graphics 1961-1992*, 1995, plate 96.

Ernest Giles (1835-1897) was an Australian explorer who led five expeditions in Central Australia. Giles was the first European to see the rock formations of The Olgas, now known by their Aboriginal name *Kata Tjuta*. Ref: Wiki.



178. **Fred Williams** (Australian, 1927-1982). *Sherbrooke Forest, Number 2*, 1961. Counter-proof etching with aquatint, signed in pencil in lower margin, 13.3 x 13.3cm. *Framed.*

**\$2,650**

State iv. Ref: Mollison, *Fred Williams, Etchings*, 1968, #187, p121. Held in AGNSW.

A *counterproof* is a print taken from another just printed, while the ink is still wet; this is done by being passed through a press which gives a copy in reverse. Ref: Wiki.



179. **Adele Younghusband** (NZ, 1878-1969). *Girl Ironing*, 1942/1948. Linocut, monogrammed in block lower right, artist's name, title and medium in letterpress below image, 18.5 x 14cm.

**\$990**

Held in NGA. "Initially making a living as a photographer, Adele Younghusband...maintained a painting practise most of her life...After travelling to Australia to study art with George Bell, she produced linocuts and paintings, which captured the spirit of the Art Deco movement with their curving rhythms and bright colours...[Her] complex body of work includes themes from Maori mythology, feminist concerns, religious symbolism, allegory and modern life depicted in styles which range from Cubism through to Symbolist Surrealism and conventional landscape." Ref: Waikato Museum (NZ).