

# Australian & International Photography

Collectors' List No. 195, 2019

**Josef Lebovic Gallery**

103a Anzac Parade (cnr Duke St)

Kensington (Sydney) NSW

p: (02) 9663 4848

e: [josef@joseflebovicgallery.com](mailto:josef@joseflebovicgallery.com)

w: [joseflebovicgallery.com](http://joseflebovicgallery.com)



# JOSEF LEBOVIC GALLERY

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

Postal: PO Box 93, Kensington NSW 2033, Australia

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

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

Open: Wed. to Sat. from 1pm to 6pm by chance or by appointment

## COLLECTORS' LIST No. 195, 2019

### Australian & International Photography

On exhibition from Wednesday, **17 April** to Saturday, **8 June 2019**. All items will be illustrated on our website from **30 April**. Prices are in Aust. dollars, including GST. Exchange rates at the time of printing: AUD 1.00 = USD \$0.71; UK£0.55. © Licence by Copyright Agency for the Visual Arts, 2019, LRN 5523.

Compiled by Josef & Jeanne Lebovic, Dimity Kasz

**Cover:** Lewis Morley. *Christine Keeler*, 1963/1999. Platinum palladium print, #129, p24.



### Australian & International Posters

The next list will include posters on WWI and WWII, rock music, travel, politics, Japanese film, aviation, sport, transport, and Australian stage magic.

### 47th ANZAAB Melbourne Rare Book Fair

Josef Lebovic Gallery will be exhibiting at the ANZAAB Rare Book Fair being held at Wilson Hall, University of Melbourne, from Friday, 12 to Sunday, 14 July 2019. Admission is free.

## 19th Century

1. **William Hetzer** (German, active 1850–1867). [*Rev. Thomas Henry Druiitt And Family*], 1856. Hand-coloured chromatype, signed and dated in pencil lower left, 26 x 36.4cm. *Creases to old vertical fold and centre right, slight foxing and stains lower left and centre. Original frame.*

**\$22,000**

This rare chromatype shows Thomas Druiitt and his wife, Helena, and five of their eleven children. Provenance: Druiitt family by descent. Born in Dorset, England, Thomas Henry Druiitt (1817–1891) came to Sydney in 1847 with his wife Helena Hediveges Clementina. He taught at St James Grammar School in 1848 and was acting headmaster at The King's School, Parramatta during 1854 and 1855. Druiitt resigned his appointments at the end of 1856. At this time he and the family moved to Cooma, NSW, where he became a clergyman, and was responsible for the building of St Paul's Church, as well as a parsonage and a school hall.

William Hetzer was one of the earliest and most significant photographers working in Sydney during the mid-19th century. He "arrived in Sydney from Germany in 1850 and opened a studio the same year at 15 Hunter Street, advertising calotype (salt prints) portraits and views. Hetzer specialised in paper photography, which was a novel process in the colony." At this time daguerreotypes were more common.

"In colonial photography, the term 'chromatype' referred to the process of creating direct positive prints onto paper from glass collodion negatives made by using chromium salts as the sensitive ingredient. It produced a type of thin, matt olive-toned albumen or salted paper print which was usually subtly overpainted in oil or watercolour. Even when the colouring medium is delicately applied, in some cases the overpainting completely obliterates the photographic base and it can be hard to distinguish an image as a chromatype." The process was invented in 1855 by Tasmanian photographer Frederick Frith. Only a fraction of chromatypes have survived. Ref: SLNSW, Portrait Detective, ADB, *The Courier* (Hobart), 24.10.1855.



2. **Thomas J. Nevin** (Aust., 1842–1923) & **Samuel Clifford** (Aust., 1827–1890). *Tasmanian Views*, c1860s/1870s. Eleven (11) albumen paper photographs, one image watermarked "BFK Rives" [paper manufacturer] upper centre, 10.2 x 17.8cm (approx. each). *Minor tears or missing portions to edges, slight crinkles.*

The group **\$6600**

Views include (1) A large party at the Beacon Light, Mt Wellington, Hobart; (2) Salmon Ponds at Plenty, near New Norfolk; (3) Hobart Town from Lime Kiln Hill, panorama no. 1; (4) From the Franklin Wharf; (5) The Fern Tree Bower near Hobart Town [Cook's Monument]; (6) Fern scenery near the Huon Road; (7) On the Huon Road [snapped tree]; (8) Sandy Bay and South Hobart from St George's Hill showing Davey Street Mill; (9) Government House, Tasmania; (10) Mount Wellington from the White Rocks; (11) [Ballroom, Government House, Tasmania].

Thomas J. Nevin and Samuel Clifford were Tasmanian photographers who shared a long friendship and photographed similar views of Tasmania, leading to issues of attribution. "It is likely that they printed these scenes for the local and interstate tourist trade, sharing their stock of negatives and prints from as early as 1865." Ref: SLNSW, Libraries Tasmania, Douglas Stewart Fine Books (Melb.), thomasnevin.com.





3. **[Hatherley House, Tasmania], 1867.** Albumen paper photograph, carte-de-visite format, captioned "Hatherlie" [sic] and dated "Jan. 1867" in ink with "Webb & Son" studio line on backing verso, 7.5 x 6cm. *Slight foxing, laid down on original backing.*

**\$1350**

Located at 43 High Street, Launceston, Hatherley is an 1830s Italianate grand mansion listed on the National Estate Register. Photographers Webb & Son of St John Street, Launceston, Tasmania, were active from 1867 to 1870. Ref: DAAO, Discover Tasmania.

4. **Samuel Clifford (Aust., 1827–1890).** *Government House, Hobart Town, c1867.* Albumen paper photograph, carte-de-visite format, titled in ink with studio line on backing verso, 5.8 x 9cm. *Laid down on original backing.*

**\$990**

Studio line includes "Medal awarded to S. Clifford, Intercolonial Exhibition Victoria, 1866 for architectural & landscape photography. Samuel Clifford, Liverpool Street, Hobart Town."



5. **Garden Palace Exhibition Building [Sydney], c1879.** Three albumen paper photographs, one with "J. Paine" studio stamp and "J.R. Clarke" publisher's stamp verso, another is attributed to Charles Bayliss, 9.1 x 12.6cm to 24.1 x 28.7cm. *Foxing, minor crinkles and tears to edges.*

**The group \$3300**

The Garden Palace is shown from three vantage points: the front entrance with the Macquarie Street gates; from the Royal Botanic Gardens, across Farm Cove (Paine); and from North Sydney, with Sydney Harbour in the foreground, showing the comparative large scale of the Garden Palace against the cityscape (Bayliss).

"Sydney's Garden Palace [Sydney International Exhibition Building] was a magnificent building with a grandeur that dominated the skyline, stretching from the site of the current State Library of New South Wales to the building that now houses the Sydney Conservatorium of Music." The Sydney International Exhibition ran for seven months from September 1879. After the exhibition closed, the Garden Palace was used as "office space and storage for various government departments [before it was destroyed by fire in 1882]...No-one knows how the fire started on that fateful September morning, and despite an official enquiry no explanation was ever delivered. One theory blamed the wealthy residents of Macquarie Street, disgruntled at losing their harbour views. Another was that it was burnt to destroy records stored in the basement of the building that contained embarrassing details about the convict heritage of many distinguished families." Ref: SLNSW.



6. **William Bardwell (Aust., 1836–1929).** *[The City Of Ballarat, NSW, From The Town Hall], 1872.* Albumen paper photograph, eleven-panel panorama, 16.5 x 204.5cm. *Repainted portion to one image, repaired minor tears to edges. Linen-backed.*

**\$9900**

This panorama shows Ballarat from the east, moving south along Armstrong Street. Businesses include Holmes's Bank Hotel, Edinburgh Castle Hotel, Wests Hotel, Town Hall Hotel, Stork Hotel, and Ballarat Auction Rooms, and ends on north-east Sturt Street. Individual panels held in SLV, Fed. Uni. (Ballarat).

"William Bardwell was a professional photographer with a successful business in Ballarat and Melbourne...It seems Bardwell was fond of using unusual vantage points: in 1863, *The Argus* reported that he had photographed the ceremony of the laying of the foundation stone of the Burke and Wills memorial in Sturt Street from the roof of the Ballarat Post Office." In 1873 he showed a "photographic panorama of the city of Ballarat" in the Victorian section of the London International Exhibition, presumably this very view. Ref: AGNSW.

7. **[Afghan Camel Teams, Wilcannia, NSW], c1880s.** Two printing-out paper photographs, cabinet card format, studio line on backing left or right, 9.5 x 14.4cm (approx. each). *Scuffing, indentations, laid down on original backing.*

**The pair \$2250**

Studio line reads "Stevens & Co., Wilcannia and Silverton." One image depicts a camel team in front of "Frew, Wright & Co. Wine, Spirit & General Merchants" store on Reid Street, Wilcannia.



Afghan cameleers and camel teams arrived in Australia in 1860 for the Burke and Wills expedition. Camels became "the primary means of bulk transport in the Outback, where the climate was too harsh for horses and other beasts of burden," and provided "vital support to exploration and settlement of the arid interior of the country...The Afghans, or Ghans as they became known, were well established by the time of Broken Hill's discovery in 1883 and in succeeding years, camel teams and Afghans were a familiar sight in Broken Hill and the West Darling District of NSW." Ref: Wiki; *NSW Govt Gazette*, 24.4.1883.



8. **Government Printer (Aust., est. 1842).** *Panorama Of Sydney Looking West From Tower Of General Post Office, c1886.* Albumen paper photograph, five-panel panorama, captioned in negative lower centre, 31.8 x 126.2cm. *Slight foxing and stains to upper portion, crazing, minor cracking, silvering and repaired missing portions. Linen-backed.*

**\$4950**

The view commences from the left showing Darling Harbour and Pyrmont Bridge, Pyrmont Bay and East Balmain, ending with Wynyard Park and George Street.

This image was listed on page 586 in the publication *Catalogue of New South Wales Exhibits: Department L*, which was produced for the World's Columbian Exposition (Chicago's World Fair) held in 1893. Ref: SLNSW, Smithsonian.



9. **Government Printer** (Aust., est. 1842). *Panorama Of The City And Harbour Of Sydney From North Sydney, NSW*, c1890. Albumen paper photograph, seven-panel panorama, captioned in negative lower centre, 29.8 x 179.5cm. *Slight foxing and stains, crazing, minor cracking, repaired missing portions. Linen-backed.*

**\$4950**

Image photographed from the Holtermann Tower. It shows Lavender Bay directly in the centre foreground, Kirribilli to the left, Balls Head Reserve to the right, across to Birchgrove.

This image was listed on page 586 in the publication *Catalogue of New South Wales Exhibits: Department L*, which was produced for the World's Columbian Exposition (Chicago's World Fair) held in 1893. Ref: Smithsonian.



11. **Government Printer** (Aust., est. 1842). *Panorama Looking East From Top Of Public Library, Sydney, N.S. Wales*, c1890. Albumen paper photograph, five-panel panorama, captioned in negative lower centre, 29.8 x 130.5cm. *Slight foxing and stains, crazing, minor cracking, repaired minor missing portions. Linen-backed.*

**\$2950**

Includes a view of Macquarie Street and Government House, Fort Denison, the Governor Phillip Fountain, the Royal Botanic Gardens, Elizabeth and Rushcutters Bays, ending with the Sydney International Exhibition gates on Macquarie Street. Held in SLNSW.



13. **Gold Digging, NSW**, c1890s. Albumen paper photograph, titled in ink on backing below image, 13.6 x 20cm. *Laid down on original backing.*

**\$1850**

Shows two men at a creek bed, one with a gold washing cradle, the other digging.



10. **Government Printer** (Aust., est. 1842). *Panorama Of Sydney Looking East From Tower Of General Post Office*, c1890. Albumen paper photograph, five-panel panorama, captioned in negative lower centre, 33 x 130cm. *Slight foxing, stains and creases, repaired missing portions. Linen-backed.*

**\$4950**

This view includes, from the left, the Lands Department looking over the harbour to Admiralty House, Kirribilli; Fort Denison and Farm Cove, with Garden Island beyond the Domain; Sydney Heads on the horizon; Pitt, Castlereagh, Elizabeth and Macquarie Streets, with Parliament House and St Stephen's spire; St James' Church to Hyde Park and St Mary's Cathedral with the suburbs of Woolloomooloo, Darlinghurst and beyond. The last panel shows the Australian Museum in College Street, the full extent of Hyde Park, and the Great Synagogue in Elizabeth Street. Held in SLNSW.

This image was listed on page 586 in the publication *Catalogue of New South Wales Exhibits: Department L*, which was produced for the World's Columbian Exposition (Chicago's World Fair) held in 1893. Ref: Smithsonian.

12. **Stephen Spurling II** (Aust., 1847–1924). *[Launceston, Tasmania]*, c1890. Three albumen paper photographs, studio blindstamp lower right, captioned in pencil verso, 18.2 x 22.8cm to 18.3 x 23.2cm. *Creases, minor tears to edges, repaired minor perforations to image centre.*

The group **\$2200**

Captions read (1) Brisbane St, Launceston; (2) Launceston looking south; and (3) Launceston from Windmill Hill. Two images held in NLA.



14. **[Australian Country Town]**, c1890s. Four cyanotypes, 11.7 x 14.7cm (approx. each). *Slight discolouration.*

The group **\$1950**

Images include (1) The main street of a country town showing H. Stark & Co. Storekeepers, Drapers, Grocers & Ironmongers, and Imperial Hotel; (2) Twelve people including one woman and six children in front of W. Morrison, Wheelwright, and a cart for H. Smith, Baker; (3) Three women at a picket fence in front of a corrugated weatherboard cottage; and (4) Nine men in front of a coach factory.



15. **Aboriginal Corroboree, NSW**, c1890s. Albumen paper photograph, erroneously titled in ink on backing below image, 13.5 x 19.4cm. *Slight foxing, laid down on original backing.*

**\$1650**

This image depicts a re-enactment of a battle, not a corroboree, which is a ceremony involving singing and dancing. Ref: Indigenous Australia.



18. **Government Printer** (Aust., est. 1842). *Alluvial Tin Washing, Harrington, NSW [Mining]*, c1890s. Vintage silver gelatin photograph, annotated in two hands in pencil with title in English and German verso, 22.8 x 27.9cm. *Minor tear to upper edge, paper remnants to image lower right, slight scuffing.*

**\$1650**

Annotation includes "Photogr. vom Government Intelligence and Tourist Bureau, Sydney. Nach leite 204."



16. **Amos Muchler Farm, Southern Vermont [USA]**, c1890s. Tintype, titled in pencil verso, 15.5 x 20.8cm. *Emulsion loss, scuffing and faded hand-colouring to lower portion, minor dents and rust.*

**\$990**

This tintype shows a grand farm house with three women and a dog in the front garden, and a partially obscured person seated on the porch. A tintype is a photograph made on a sensitised metallic base (not tin). An image could be developed and fixed in a few minutes, making tintypes a popular and affordable process during the 19th century. Ref: Wiki.



19. **Government Printer** (Aust., est. 1842). *Crossing Condamine River, Killarney Railway, Queensland*, c1890s. Vintage silver gelatin photograph, annotated in two hands in pencil with title in English and German verso, 26.8 x 34.4cm. *Slight scuffing and soiling to upper portion of image, silvering.*

**\$1100**

Annotation includes "Photographie von Department of Agriculture and Stock, Brisbane. Nach leite 40."

17. **Government Printer** (Aust., est. 1842). *NSW Wool Industry*, c1890s. Three vintage silver gelatin photographs, one image titled in negative lower left, each annotated in German and two titled in English in pencil in another hand verso, 26.6 x 34.5cm (approx. each). *Slight silvering and crinkles, minor chips and tears to edges, fold and slight stains to upper portion of one image.*

**The group \$2950**

Titles and annotations include (1) Wool sorting and classing at the shearing sheds [Burrawang, NSW], by Kerry & Co.; (2) On the road, Riverina District, NSW [Transporting wool bales]; (3) Australische schafheerde (Australian herd of sheep) and "Photographie vom Govt Intelligence and Tourist Bureau, Sydney." One image held in MAAS.



20. **Government Printer** (Aust., est. 1842). *Qld And NSW Rural Views*, c1890s. Three vintage silver gelatin photographs, one image titled in negative lower left, each annotated in German and two titled in English in pencil in another hand, one stamped "C.E.S. Fryer photo" verso, 33.9 x 27.6cm (approx. each). *Slight silvering and crinkles, minor tears or chips to edges.*

**The group \$3300**

Titles include (1) [One of the] Glass House Mountains, North Coast railway; (2) Hauling timber, Nerrum Creek, North Coast railway; (3) Farm near Dorrigo, North Coast district, NSW. Annotations read "Photographie von Department of Agriculture and Stock, Brisbane" and "Photographie vom Govt Intelligence and Tourist Bureau, Sydney." One image held in SLNSW.

Charles Ernest Stanley Fryer (c1860–1941) was a prominent Brisbane photographer who worked for the Queensland railways for almost 50 years. He is among the photographers whose work was purchased by the Government Printer. Ref: *The Queenslander*, 13.11.1930.





21. **Melbourne Stereoscopic Co.** (Aust., active 1860–1900). *Melbourne Street Views*, c1891. Four albumen paper photographs, stereo card format, one annotated in ink, letterpress studio line on backing on all four, and studio label attached to three backings verso, 7.7 x 13.7cm (approx. each). *Minor chips or creases to edges, slight foxing, laid down on original backing.*

The group \$1750

Annotation reads "Bourke St from the Parliament House steps." Other images show Chambers & Seymour, ironmongers, on Collins Street; a wine & spirit merchant selling Fry's Chocolate; and George and George Limited, equitable store.



22. **The Two Ponies, Dolly And Domino [USA]**, 1892. Cyanotype, titled and dated "July 14, 1892" in ink on backing below image, 15 x 20.3cm. *Minor developing flaws, laid down on original backing.*

\$990

The ponies are harnessed to a two-seater buggy with a fringe canopy in front of a three-storey Second Empire style house.

A cyanotype is a "contact printing process invented in 1840 by Sir John Herschel. The image is created by ferrous cyanide, which imparts a blue tone to the paper. By the 1870s the process was used to create the architectural 'blueprint' and is still used for that purpose today." Ref: NYPL.

23. **Natives Commencing Emu Corroboree, Balladonia, WA**, 1897. Printing-out paper photograph, annotated "no. 8" in negative lower left, captioned "Balladonia, WA" and dated by a later hand in pencil verso, accompanied by typed title from original album, 11.2 x 15.6cm. *Slight stains, scuffing, minor missing portions to upper right edge.*



\$1950

Held in SLWA. "Prior to European settlement Balladonia, Western Australia was occupied by members of the Ngatjurnay Aboriginal language group." Ref: B. Elder (Aussettowns).



24. **The Old Mud Hut, Balladonia, Western Australia**, 1897. Printing-out paper photograph, accompanied by typed title from original album, 11.1 x 16cm. *Slight foxing, indentations.*

\$1650

Held in SLWA with the comment "Four men and two children outside stone building with a sign 'Jubilee Tavern'". Left to right: Unidentified, Andrew Dunn, J.A.K (Jack) Baesjou (manager and bookkeeper for the station), possibly Harry Hatton, Tom Dunn, Dorothy Baesjou. First homestead building built by Stephen and William Ponson and John Sharp."

Balladonia "was first settled by Europeans in the late 1870s, and by the 1880s Balladonia Homestead, a remarkable stone building given the available building materials, had been completed." Ref: B. Elder (Aussettowns).



25. **[Aboriginal Australians, North Queensland]**, c1899. Six printing-out paper photographs, 11 x 15.3cm (approx. each). *Developing flaws and minor chips to edges.*

The group \$6950

The images show groups of Aboriginal men in bark canoes, a boy eating while surrounded by pet dogs, a gathering of men in canoes heading ashore for water around Cape York, a man posing with a hunting spear, and a group of men posed with hunting tools. From an album relating to Far North Queensland. Ref: SLQ.



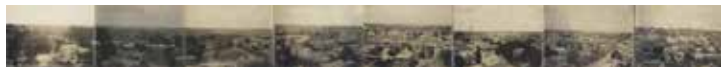
26. **[Pearl Luggers "Olive" And "Zanoni", Cape Melville, Queensland]**, 1899. Three printing-out paper photographs, one image annotated "wreck of lugger at Cape Melville" in pencil verso, 10.7 x 15cm (approx. each). *Minor developing flaws and chips to edges.*

The group \$3300

Two images show men packing pearl shells on the schooner *Olive*. The other image shows the wreck

of the *Zanoni* schooner off Cape Melville, as a result of the tropical cyclone Mahina, which hit Queensland's Cape York Peninsula in March 1899, killing around 300 people in what was likely "the most intense tropical cyclone ever recorded in the Southern Hemisphere." Ref: *The pearling disaster, 1899: a memorial*, pp6, 62; Wiki.

## 20th & 21st Centuries



27. **[Old Parramatta, NSW]**, c1900s. Vintage silver gelatin photograph, eight-panel panorama, not joined, 10.2 x 15.4cm (approx. each). *Slight silvering, stains, minor creases to edges.* **\$2200**

This panorama begins in Parramatta Park, at the curve of the Parramatta River. The view shows a truss bridge over the river, then sweeps up to George Street where the Woolpack Hotel and the Parramatta Courthouse Tower are situated, past the twin spires of St John's Cathedral on Church Street and finishes at the railway line crossing over Marsden Street, the present site of Westfield Shopping Centre.



28. **Australian Federation Celebrations, Sydney, NSW**, 1901. Three albumen paper photographs, consisting of two- and five-panel panoramas, sizes range from 25.5 x 67cm to 29.7 x 127cm. *Slight foxing and repaired minor missing portions. Linen-backed.*

The group **\$5500**

The images depict: (1) [Centennial Park, Sydney, During the Celebration of Federation], two-panel panorama. Held in NLA; (2) [Awaiting of Lord Hopetoun, Landing Pavilion at Farm Cove, Federation Celebrations], two-panel panorama. Held in NLA; (3) [Maypole Dancing at Sydney Cricket Ground, Federation Celebrations], five-panel panorama.

When the Constitution of Australia came into force on 1 January 1901, the six self-governing colonies collectively became states of the Commonwealth of Australia, and there were nationwide celebrations to commemorate the occasion. Ref: Wiki.



29. **Rose Bay, NSW**, 1907–c1926. Three vintage silver gelatin and one printing-out paper photographs, postcard format, each captioned in negative lower left, annotated in ink or pencil and one with "2.Jy.07" postmark verso, 13.1 x 7.9cm (approx. each). *Minor creases, slight scuffing and silvering.*

The group **\$1350**

Captions include "Sea Wall, Rose Bay." Annotations include (1) See [sic] wall finished just opposite where the man is standing is Arthur's Flat, and (2) That white vessel to the right of the picture seen between the two-lamp posts is the training ship [HMAS] *Tingira*. [The largest composite-hull sailing vessel ever built, *Tingira* was operated by the Royal Australian Navy between 1911 and 1927. Originally named *Sobraon*, she was built in Scotland in 1866.]

Built from 1924 to 1926, the Rose Bay Promenade was "designed as an integrated scheme that allowed both pedestrians and motorists a unique opportunity to view the waters of Rose Bay and the harbour beyond...The concrete balustrade were low to allow motorists a view over it as they travelled along New South Head Road." Ref: Wiki, NSW Office of Environment & Heritage.

30. **After Ansel Adams** (Amer., 1902–1984). *Landscapes From The "Sierra Club Bulletin"*, 1928–1932. Three photogravures, 14 x 10cm (approx. each), all with text including "Plate I", photographer's name and title above and below image, *Slight foxing or creases.*

The group **\$1650**

- (1) *The Black Kaweah* [Sierra Nevada, California], 1928. Text includes *Sierra Club Bulletin*, vol. xiii.

- (2) *Mount Robson* [Canada], 1928/1929. Text includes *Sierra Club Bulletin*, vol. xiv.

- (3) *Mountain Hemlock* [near Benson Lake, Yosemite National Park], c1931/1932. Text includes *Sierra Club Bulletin*, vol. xvii.

Text reads "Photograph by Ansel Easton Adams. A.W. Elson & Co., Belmont, Mass." Ref: University of Arizona Centre for Creative Photography, Sierra Club.



31. **Ansel Adams** (American, 1902–1984). *Oaktree, Snowstorm, Yosemite National Park, California*, 1948/ later printing. Silver gelatin photograph, stamp with title and printing details as well as printer's initials "A.R." in ink on backing verso, 24.2 x 18.8cm. *Laid down on original backing.*

**\$2650**

Stamp includes "Special edition. Photographs of Yosemite by Ansel Adams. Printed by Alan Ross from Ansel Adams' original negative to his exacting specifications under the supervision of the Ansel Adams Publishing Rights Trust." Held in SFMOMA, Getty.



32. **Peter Adams** (Aust., b.1943). *Sabastiao Salgado, Paris*, 1987. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, annotated "neg. 1-2" in pencil verso, 24 x 23.5cm. *Minor creases.*

**\$1250**

Similar image illustrated in *Who shot that? A few of the world's legendary photographers*, 2005, p95, with the date "1989."





33. **Peter Adams** (Aust., b.1943). *Alfred Eisenstaedt, New York [Time-Life Building]*, 1991. Vintage silver gelatin photograph, titled, dated and signed in ink on image lower left, annotated "neg 149/12", titled and dated in pencil verso, 23.5 x 23.6cm.

**\$1250**

Similar image illustrated in *Who shot that? A few of the world's legendary photographers*, 2005, p23, with the comment "Eisie was 93 when I photographed him in New York in 1992. He was still working a four day week at *Time-Life* – a great testimony to both him and the magazine."

"For the past 35 years Peter Adams has been making portraits and

recording conversations with great photographers around the world. The collection, which now numbers around 500 photographers, is due to be published towards the end of 2019 in his book *A Few of the Legends*. Peter won the Hasselblad Masters twice, and has twice been voted Australian Professional Photographer of the Year. He is a Fellow and double Master of the AIPP [Australian Institute of Professional Photography]." Ref: The Portrait Conference.

34. **Peter Adams** (Aust., b.1943). *Yousuf Karsh, Canada*, 1992. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, annotated "neg. 146-10" in pencil verso, 18.7 x 18.6cm. *Slight foxing, scuffing, and ink stains to upper margin.*

**\$1250**

Illustrated in *Who shot that? A few of the world's legendary photographers*, 2005, p59.

Armenian-born Canadian portrait photographer Yousuf Karsh (1908–2002) is known for his portraits of notable individuals. He has been described as one of the greatest portrait photographers of the 20th century. Ref: Wiki.



35. **Greg Barrett** (Aust., b.1943). *Mark Cassidy & Timothy Harbour*, 1998. Silver gelatin photograph, titled, signed and dated in pencil verso, 32.5 x 27cm. *Slight retouching to image upper left.*

**\$1650**

Illustrated in Barrett, *Tutu*, 1999, p17.

"One of the most sought-after fashion photographers of the late '70s, [Greg Barrett's] work appeared in top magazines...Since 1984, [Barrett] has photographed dancers from Australia's premier dance companies, bringing to his photographs of dancers the same discipline as his subjects do to their art. Using few props and costumes, he relies very much on his relationship with each dancer to push the expressive boundaries of the human body. The results of this artistic collaboration are photographs of extraordinary beauty, spontaneity and wit." Ref: Daryl Hewson Collection.



37. **Greg Barrett** (Aust., b.1943). *More Ways Than One To Play [Aust. Chamber Orchestra]*, 1998/ 2002. Silver gelatin photograph, signed on image lower right, signed, titled and dated in pencil verso, 27.8 x 35.1cm. *Minor creases and cockling to lower edge not affecting image.*

**\$1350**



36. **Greg Barrett** (Aust., b.1943). *Felicia Palanca*, 1998/2000. Silver gelatin photograph, titled, signed and dated in pencil verso, 32.5 x 26.8cm. *Minor creases and stains to edges of margins.*

**\$1650**

Illustrated in Barrett, *Tutu*, 1999, p48.

"Felicia Palanca, previously a senior artist at the Australian Ballet and then principal ballerina with the Munich Ballet, recalls the gruelling work she put into her craft. 'You really punished yourself physically, you needed to have a huge pain threshold. You had to be able to push through that and still look good,' she says. For 10 years, Ms Palanca danced seven shows a week for 250 shows a year." Ref: SMH, 1.2.2018.



38. **Greg Barrett** (Aust., b.1943). *Helena [Rathbone, Australian Chamber Orchestra]*, 1998/2002. Silver gelatin photograph, signed on image lower right, signed, titled and dated in pencil verso, 33.1 x 27.8cm. *Cockling to upper edge not affecting image.*

**\$1350**

"Greg Barrett became a professional photographer at the age of 33 and since then he has worked extensively in film direction, fashion photography, advertising and portraiture. His work forms part of the permanent collection of the National Library in Canberra and his photography is widely collected and is seen as a reference point for the possibilities of what the human body can achieve." Ref: M. Throsby (ABC website, 16.6.2014).





39. **Mervyn Bishop** (Aust., b.1945). *Art And Photography Cadets With Model In Studio*, 1967/1990. Silver gelatin photograph, titled, dated and signed in pencil verso, 28.2 x 40.3cm. *Minor creases, crinkles, chips to edges.*

**\$4400**

Title continues "at Sydney Morning Herald, Broadway, Sydney, NSW." Illustrated in Bishop, *In dreams: thirty years of photography 1960–1990*, p21. Held in AGNSW with variant title.

"Mervyn Bishop is an Australian news and documentary

photographer. Joining *The Sydney Morning Herald* as a cadet about 1962, he was the first Aboriginal Australian to work on a metropolitan daily newspaper and one of the first Aboriginal Australians to become a professional photographer. In 1971, four years after completing his cadetship, he was named Australian Press Photographer of the Year. He has continued to work as a photographer and lecturer. Bishop is a member of the Murri people." Ref: Wiki.



40. **Mervyn Bishop** (Aust., b.1945). *Barry Humphries In His Dressing Room Prior To His Performance At The Tivoli Theatre*, 1968. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 27 x 39.6cm. *Slight stains to image lower left, creases, minor soiling to margins.*

**\$4900**

"Down with expatriate transvestites" is written on the mirror in lipstick. Similar image illustrated in Bishop, *In dreams: thirty years of photography 1960–1990*, p35.



41. **Mervyn Bishop** (Aust., b.1945). *World Champion Bantam Weight Boxer Lionel Rose At His Press Conference, Mascot Airport, Sydney NSW*, 1968/2009. Silver gelatin photograph, signed in pencil in lower margin, titled and dated verso, 40.6 x 35.3cm.

**\$3300**

Illustrated in Bishop, *In dreams: thirty years of photography 1960–1990*, p32.

"Boxer Lionel Rose was the first Indigenous Australian to win a world title in boxing, and later the first Indigenous Australian to become Australian of the Year." Ref: NLA.



42. **Mervyn Bishop** (Aust., b.1945). *Women Attend Home Management Course At Yuendumu, NT*, 1974/1990. Silver gelatin photograph, titled, dated and signed in pencil verso, 36.9 x 27cm. *Slight foxing, handling creases.*

**\$4400**

Illustrated in Bishop, *In dreams: thirty years of photography 1960–1990*, p60. Held in AGNSW.



43. **Mervyn Bishop** (Aust., b.1945). *Women And Cakes, Mungindi, NSW*, 1976/1990. Silver gelatin photograph, titled, dated and signed in ink in lower margin, 30.1 x 30.2cm. *Minor creases and stain to image centre left.*

**\$4400**

Illustrated in Bishop, *In dreams: thirty years of photography 1960–1990*, p84. Mungindi is situated on both sides of the NSW and Queensland borders. It is divided by the Barwon River, and is the only border town in the Southern Hemisphere with the same name in two states. Ref: Wiki.

44. **Cecil W. Bostock** (Aust., 1884–1939). *Day Breaks—Cold, Shrieking—Bloody*, 1918/1919. Vintage silver gelatin photograph, annotated "London Salon", dated "1919", signed and titled in pencil on backing below image, 13 x 20.6cm. *Slight silvering, laid down on original backing with foxing. Framed.*

**\$2950**

Bostock served as a gunner during WWI, and this is his only known photograph from the war. Held in AGNSW with date "1918" and the comment "Soldier snapshots from the First World War were not uncommon...Bostock's evocative image stands clearly apart from these, as well as from the more formal and staged work by official war photographer Frank Hurley."

In 1921 Bostock held an exhibition consisting of 101 photographs at the Kodak Salon in Sydney, which included this image, as noted in a review in *The Sydney Morning Herald*. "Here is shown an 18-pounder at the moment of recoil, with crouching 'tin-hatted' gun crew, a white pall of smoke drifting from the muzzle, under a stormy sky. The picture seems to personify the spirit of war, and was accorded a flattering reception when hung in the London Salon of 1919." Ref: *SMH*, 17.11.1921.





45. **Nicholas Caire** (Aust., 1837–1918). *[The Great Ocean Road, Port Campbell And Peterborough, Victoria]*, c1900–1905. Ten printing-out paper photographs, postcard format, each captioned with “N.J. Caire, photo” studio line in negative lower left or right, one card inscribed and dated “14.9.01” in pencil verso, 8.5 x 13.8cm (approx. each). *Minor creases or indentations.*

The group **\$5500**

Nine of the 10 captions include “Port Campbell” and read (1) Loch and Gorge; (2) Bathing Beach; (3) Island Bay near Loch and Gorge; (4) Iron Clad Rocks, Gibson’s Beach; (5) The Beacon Steps; (6) Glenample Rock, Gibson’s Beach; (7) The Twelve Apostles, Gibson’s Beach; (8) Broken Head, Peterborough; (9) Island Archway near Loch and Gorge; and (10) Castle Rock, Gibson’s Beach.

Inscription includes “Peterboro [sic] House Hotel. Dear children, we are safe after a rough ride through the forest – roads very bad. Splendid weather here since we came, not much fishing yet, either in river or bay.”

Completed in 1932, the Great Ocean Road (tentatively known as the South Coast Road) was built as a memorial to Victoria’s WWI servicemen and women. Ref: Dept of Environment & Energy, Wiki.



46. **Jeff Carter** (Aust., 1928–2010). *Tobacco Road, Ovens Valley [NSW]*, 1956/later printing. Silver gelatin photograph, titled, dated and signed in pencil on mount below image, signed in ink on photographer’s label attached to mount verso, 29.1 x 30.1cm.

**\$3950**

Label reads “This print was made by the photographer on premium grade fibre-based paper, twice fixed, selenium-toned, extensively washed then matted and mounted on acid-free materials for archival permanence. Signed: Jeff Carter. Glenrock Farm, Foxground 2534.” Held in NGA, AGNSW.

This silver gelatin photograph, considered to be one of Jeff Carter’s iconic images, is unusual as his later issues are digital prints.



47. **Ben Cauchi** (NZ, b.1974). *Untitled (Arm)*, 2001. Silver gelatin photograph, title, medium, artist and date transcribed from photograph verso onto frame backing in pencil, 20.6 x 24.6cm. *Framed.*

**\$2650**

Provenance: Ray Hughes, former agent of Cauchi.

“Cauchi uses traditional...printing methods, such as ambrotypes and tintypes, to create darkly ethereal, contemplative images, which pose questions about mortality, the subconscious and, indeed, pictorial representation itself...Ben Cauchi has exhibited

extensively in Australia and New Zealand as well as in London. His work is in the public collections of Australia and New Zealand.” Ref: AGNSW.



48. **Harold Cazneaux** (Aust., 1878–1953). *Shower Coming*, 1915/1916. Vintage toned silver gelatin photograph, signed and dated “1916” in pencil on backing below image, titled, signed and dated “taken 1915” on backing verso, 29.6 x 23cm. *Slight retouching to image centre and lower portion, slight foxing, laid down on original backing.*

**\$7700**

Illustrated in Hill, *The Cazneaux women*, 2000, p55, with the caption “Passing shower. Beryl, Jean and Rainbow [Cazneaux’s daughters], Wentworth Falls, Blue Mountains.” Similar image held in NLA.



49. **Harold Cazneaux** (Aust., 1878–1953). *Towering Gums*, c1917. Vintage toned silver gelatin photograph, titled and signed in pencil on backing below image, 28.9 x 21cm. *Minor chips to edges, laid down on original backing. Framed.*

**\$2900**

Variant image held in NLA.



50. **Harold Cazneaux** (Aust., 1878–1953). *[Steam Rising, Sydney Harbour]*, c1920s. Vintage silver gelatin photograph, signed in pencil on backing below image, 21.3 x 19cm. *Surface loss, chips and soiling to image, laid down on original backing.*

**\$3300**



51. **Harold Cazneaux** (Aust., 1878–1953). *View Of Harbour With Bridge*, 1932. Vintage silver gelatin photograph, signed in ink, titled and dated in pencil in unknown hand verso, 15.1 x 21cm. *Slight silvering, minor chips to lower edge.*

**\$4400**



52. **Harold Cazneaux** (Australian, 1878–1953). *Sydney Fruit Stall [Macleay St, Kings Cross]*, c1933. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, 18.2 x 15.1cm. *Minor chips to edges, laid down on original backing.*

**\$5500**

Shows a glimpse of the Willow Cafe with its “decorative and colourful tiled facade with canvas awnings.” Similar images held in NLA, NGA, Royal Aust. Historical Society.



53. **Harold Cazneaux** (Aust., 1878–1953). *[Children’s Aquarium-Themed Playroom]*, 1933. Two vintage silver gelatin photographs, each signed in pencil on backing below image, 21.4 x 19.3cm to 18.9 x 29cm. *Retouching to surface loss, slight silvering and creases, laid down on original backing.*

The pair **\$3300**

These images were illustrated in a 1933 volume of *The Home* magazine, captioned “Submarine playroom. These two photographs, taken at the home of Mr and Mrs Rodney Dangar, Arlington, Edgecliff, Sydney, show the unusual wall decorations of the children’s playroom, the work of Mr S. Woodward Smith. In the blue and green waves, gaily coloured tropical fish wend their sinuous way through the coral and seaweed, while lobsters, anemones, shells and crabs mingle on the sandy sea bed...The room, which is over 20 feet long, has a floor of polished jarrah and opens on to a verandah where a sign board directs ‘To the aquarium.’” Ref: SLM.



54. **Harold Cazneaux** (Aust., 1878–1953). *Over The Air [AWA Tower]*, c1939. Vintage bromoil laid down on greeting card, inscribed, signed and titled in pencil on card upper left and below image, 10.9 x 6.6cm. *Slight foxing.*

**\$1950**

Inscription reads “To W.H. Moffitt [photographer], may the new year bring peace and good will on earth. From H. Cazneaux and family.” Provenance: Moffitt estate.

Completed in 1939, the AWA Tower consists of a radio transmission tower atop a 15-storey building. It became “one of the most notable commercial buildings of Sydney. It brought geometric Art Deco design and modernism to the city skyline...The building design was inspired by the Eiffel Tower and was the tallest structure in Sydney (other than the Sydney Harbour Bridge) until the 1960s.” Ref: Wiki.



55. **Liz Cotter** (Aust., b.1965). *East Timor/Timor Leste Port*, 1999/2017. Silver gelatin photograph, numbered “18”, signed, titled and dated in pencil verso, 18.9 x 28.3cm.

**\$990**

“Not long after violence and devastation had torn East Timor apart, I was commissioned by UNHCR as a photographer, to follow refugees who had fled to Australia and then follow a particular family group back to their home in Dili. Over the next two and a half years I returned several times to Timor Leste as a photographer, cultural researcher and public information officer for UNHCR and others. The generosity of the participants and the time taken enabled unique insights and perspectives as well as documenting the regeneration of a war-torn country and new nation slowly burgeoning.” Ref: Liz Cotter.



56. **Liz Cotter** (Aust., b.1965). *Cathy [Freeman], Town Hall. “Our City, Our Games”, Sydney [Olympics]*, 2000/2017. Silver gelatin photograph, numbered “16”, signed, titled and dated in pencil verso, 18.9 x 28.3cm.

**\$990**

“The aim of ‘Our City, Our Games’ was to observe and record Sydney’s transformation to an Olympic City. My proposal to document the city and its people during the brief period of intense world focus was accepted by the city of Sydney. Working with historian Michelle Arrow, I photographed people using the city in these extraordinary circumstances, fascinated by the humorous, unusual and inventive things that people did at this time.” Ref: Liz Cotter.





57. **Olive Cotton** (Australian, 1911–2003). *Clarence Street, Sydney*, c1942/1990. Silver gelatin photograph, titled, dated “c1942” and signed in pencil in lower margin, 31.5 x 30.4cm. *Retouching to image centre.*

**\$11,500**

Held in NGA.



58. **Olive Cotton** (Australian, 1911–2003). *Dead Sunflowers*, 1984/1991. Silver gelatin photograph, titled, dated, annotated and signed in pencil in lower margin, 31.6 x 30.8cm. *Slight stains and creases to margins.*

**\$11,500**

Annotation reads “In the collection of the Australian National Gallery.” Provenance: Olive Cotton estate.

Image taken at Spring Forest, the property near Koorawatha, NSW, where Cotton and her family lived from 1951. Illustrated in Helen Ennis’ two books: *Olive Cotton: photographer*, 1995, p53, and *Olive Cotton*, 2000, p58.



59. **Olive Cotton** (Australian, 1911–2003). *Wild Plum*, 1984/1992. Silver gelatin photograph, titled, dated, editioned 4/25 and signed in pencil in lower margin, 38 x 30.6cm. *Minor crinkles to lower margin.*

**\$11,500**

Provenance: Olive Cotton estate. Illustrated in Helen Ennis’ two books: *Olive Cotton: photographer*, 1995, p15, and *Olive Cotton*, 2000, p59. Held in NGA, NLA.



60. **Raymond de Berquille** (Australian, b.1933). *Self-Centred (Multiple Negatives)*, 1967. Vintage silver gelatin photograph, signed in ink on image lower right, titled, annotated, dated and signed in pencil verso, 31 x 38cm. *Slight scuffing, chips and creases to edges.*

**\$1350**

Annotation reads “Radio telescope and self-portrait. Neg. no. 370-48.” Similar image held in NGV.

61. **Neil Duncan** (Aust., b.1951). *Bondy In Airship [Alan Bond With Photographer Neil Duncan]*, 1986/2006. Silver gelatin photograph, titled, signed and dated in pencil verso, 23.4 x 35.1cm.

**\$1100**

This image was taken by Duncan, his left arm out-stretched from the cabin’s window. The camera’s strap is visible in the lower right corner.



62. **Kerry Dundas** (Aust., 1931–2010). *Godfrey Miller In His Studio, Young Street, Sydney*, 1950/after printing. Silver gelatin photograph, signed in pencil over a faint ink signature on image lower right, 25.1 x 28cm.

**\$2200**

“Godfrey Miller (1893–1964) arrived in Australia from his native New Zealand in 1919. Serving as a light horseman in Egypt and Gallipoli, he was badly wounded. After his convalescence he continued his studies as an architect. From 1929 to 1931 he studied at the Slade School in London and during the 1930s he travelled extensively in Europe. In 1939 he settled in Sydney. From 1948 until his death Miller was a part-time teacher at East Sydney Technical College.” His artwork often showed his “enduring interest in molecular science and mathematics.” Ref: NPG, AGNSW.





63. **Kerry Dundas** (Australian, 1931–2010). *Sydney Cat*, 1960. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 24.8 x 19.7cm. *Slight silvering and creases.*

**\$1950**

64. **Kerry Dundas** (Australian, 1931–2010). *Brett Whiteley*, 1960/2002. Silver gelatin photograph, titled, signed and dated in pencil verso, 23.7 x 20.3cm. *Slight soiling to image upper centre and lower left.*

**\$2200**

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



65. **Kerry Dundas** (Aust., 1931–2010). *Colin Lanceley*, 1961/2003. Silver gelatin photograph, titled, signed and dated in pencil and initialled in ink verso, 17 x 24.8cm.

**\$1950**



66. **Max Dupain** (Aust., 1911–1992). [*AWA Tower, Sydney Harbour Bridge And Female Figure*], c1930s. Vintage silver gelatin photograph, two authentication stamps, one with facsimile signature, signed and dated by photographer's son Rex Dupain in pencil and ink verso, 30.2 x 37.7cm. *Minor crinkles to image, pinholes to lower left corner of margin.*

**\$8800**

The image shows Marie, wife of renowned Australian WWII cameraman Damien Parer, both friends of Dupain.

67. **Max Dupain** (Aust., 1911–1992). [*Solarised Candle With Reflection*], c1930s/1980s. Silver gelatin photograph, signed in pencil lower right, 45.5 x 37.7cm. *Minor developing flaws. Framed.*

**\$5500**

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



68. **Max Dupain** (Aust., 1911–1992). *Effect Of Movement*, c1930s/later printing. Silver gelatin photograph, annotated, titled, signed and dated "1930s" in pencil in lower margin, 27 x 36cm. *Slight silvering. Framed.*

**\$6600**

Annotation reads "Dancer with electric torch bulbs attached to finger tips. Several flashes were made during exposure to catch figure." Held in AGNSW with title "Dancer dancing" and date "1940s."



69. **Max Dupain** (Aust., 1911–1992). *Sunbaker*, 1937/1980s. Silver gelatin photograph, titled, dated and signed by photographer's son Rex Dupain in pencil in authentication stamp verso, 35 x 43cm. *Framed*.

**\$27,500**

From 1975 when he first started exhibiting *Sunbaker*, Dupain cropped the image using two different landscape formats. He mostly favoured a wider presentation, as shown with this photograph, a particularly strong and vibrant print. During the last three or four years the price for this iconic image has fluctuated from \$20,000 to over \$100,000, depending on the size, format, and condition.

70. **Max Dupain** (Aust., 1911–1992). *Torso In Sun*, 1937/late printing. Silver gelatin photograph, signed and dated "30.6.98" by photographer's wife Diana Dupain in ink in authentication stamp verso, 29.5 x 21cm. *Ink stains on image centre left. Framed*.

**\$3950**

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



71. **Max Dupain** (Aust., 1911–1992). *Surf Race Start*, 1941/late printing. Silver gelatin photograph, signed and dated "41" in ink lower right, 32.5 x 35cm. *Minor crinkles and retouching to developing flaws lower left. Framed*.

**\$12,500**

Held in AGNSW with date "1940" and comment "Dupain said of his day at Manly beach 'Actions

like this have to be anticipated; in this case by me standing out in the surf with camera and waiting for the start. One shot only—I had to be lucky and I was (Dupain 1986)."

This is one of the top three beach images by Dupain.



72. **Max Dupain** (Aust., 1911–1992). *The Office Worker's Dream*, c1940s/late printing. Silver gelatin photograph, signed and dated in ink on image lower right, 34 x 30cm. *Framed*.

**\$7700**

Illustrated in *Inside Sydney: photographs by Max & Rex Dupain*, 2004, p77, with date "1950s."



73. **Max Dupain** (Aust., 1911–1992). *[Passengers Boarding A Qantas Constellation Plane At Night]*, c1947. Vintage silver gelatin photograph, signed by photographer's son Rex Dupain in pencil in authentication stamp verso, 37 x 30.7cm. *Handling creases, minor tears to lower edge and upper left corner*.

**\$5500**

"The first Qantas [Lockheed] Constellation arrived in Australia on its delivery flight from Burbank [California] on 14 October 1947 and the service from Sydney to London commenced on 1 December." Ref: Aust. Society for History of Engineering and Technology.



74. **Rennie Ellis** (Australian, 1940–2003). *Sir Robert Menzies At The Funeral Of Arthur Calwell*, 1973. Vintage silver gelatin photograph, captioned "Bob Menzies", titled, dated "July 1973" and signed by photographer's wife Kerry Oldfield Ellis in ink in authentication stamp verso, 16.9 x 24.2cm. *Minor crinkles, pinholes to edges not affecting image*.

**\$3300**

"When [Calwell] died I took my camera to the service at St Patrick's Cathedral in Melbourne and pretended to be a press photographer. I entered the church with reverence and a sense of occasion. Inside I was amazed how the press photographers seemed to show little respect for the service and were so intent on getting their photographs regardless of the disturbance they might cause. It was an important lesson in photojournalistic desensitisation but not one I have accepted well." Ref: Rennie Ellis, *Decade: 1970–1980*, SLV, p130.



75. **Rennie Ellis** (Aust., 1940–2003). *Gough Whitlam At The Funeral Of Arthur Calwell*, 1973. Vintage silver gelatin photograph, titled, dated "July 1973" and signed by photographer's wife Kerry Oldfield Ellis in ink in authentication stamp verso, 24.5 x 19.2cm. *Minor crinkles*.

**\$3300**

76. **Rennie Ellis** (Aust., 1940–2003). *Malcolm Fraser, Liberal Party Rally, Myer Music Bowl*, 1975. Vintage silver gelatin photograph, titled, dated, and signed by photographer's wife Kerry Oldfield Ellis in ink in authentication stamp verso, 17.6 x 24.4cm. *Minor crinkles, pinholes to upper edge of image*.

**\$3300**



77. **Rennie Ellis** (Aust., 1940–2003). *Sir John Kerr [Governor General] And Winning Jockey, Melbourne Cup*, 1976. Vintage silver gelatin photograph, titled, dated and signed by photographer's wife Kerry Oldfield Ellis in ink in authentication stamp verso, 15.2 x 21cm. *Slight stains to margins*.

**\$3300**

Illustrated in Ellis, *Decade: 1970–1980*, SLV, p188. The thoroughbred racehorse Van der Hum won the 1976 Melbourne Cup, ridden by New Zealand jockey Bob Skelton. Ref: Wiki.



78. **Rennie Ellis** (Aust., 1940–2003). *Bob Hawke, Melbourne Cup [Flemington Racecourse]*, 1982. Vintage silver gelatin photograph, titled, dated and signed by photographer's wife Kerry Oldfield Ellis in ink in handwritten authentication statement verso, 16.2 x 24.1cm.

**\$3300**

79. **Joyce Evans** (Aust., b.1929). *William Yang*, 1996. Vintage silver gelatin photograph, titled, dated and signed in ink in lower margin, titled, signed "Joyce Evans, photo" and annotated "vintage print, 96099-27A" in pencil verso, 35.4 x 25.5cm. *Minor creases*.

**\$1350**

"William Yang [Aust., b.1943] belongs to a generation of artists who used photography to document alternative lifestyles and celebrate social diversity during the latter decades of the 20th century...Yang is the type of social documentary photographer who carries a camera around his neck, ready to capture things with a certain immediacy, as they happen around him." Ref: MCA.



80. **Simon Fieldhouse** (Aust., b.1956). *Philip Alexander*, 1986. Collage of 27 C-type photographs, titled, dated "24th July 1986" and signed in ink on backing below image, 76 x 45cm. *Some photographs lifting at edges, on original backing. Framed*.

**\$1350**

This collage is in the style of artist David Hockney.

Simon Fieldhouse was a practicing solicitor until 1988, before taking up art full-time. Ref: [simonfieldhouse.com](http://simonfieldhouse.com).



Gemes, as detailed in the accompanying four information sheets. Illustrated in Gemes, *Proof: portraits from the movement 1978–2003*, p50.

81. **Juno Gemes** (Aust., b.1944). *Countrymen, Meeting Up Before Ceremony, Mornington Island [Qld]*, 1978/2015. Photogravure, annotated "US" [unique state] and signed in pencil in lower margin with photographer's blindstamp, titled, signed, dated "1978/2015", and annotated "U" 1/1, Brooklyn, NY" in pencil verso, 25.7 x 37.2cm.

**\$5500**

From a small edition of eight, each image printed as a "unique state" by Lothar Osterburg in Brooklyn, NY, with papers hand-selected by

82. **Juno Gemes** (Aust., b.1944). *One With The Land, Mornington Island [Qld]*, 1978/2015. Photogravure, annotated "U" [unique] and signed in pencil in lower margin with photographer's blindstamp, titled, signed, dated "1978/2015", editioned 1/1 and annotated "U" 1/1, Brooklyn, NY" in pencil verso, 24.6 x 34.8cm.

**\$5500**

From a small edition of eight, each image printed as a "unique state" by Lothar Osterburg in Brooklyn, NY, with papers hand selected by Gemes, as detailed in the accompanying four information sheets. Illustrated in Gemes, *Proof: portraits from the movement 1978–2003*, p51.



83. **Juno Gemes** (Aust., b.1944). *David Gulpilil In Sydney*, 1981/2003. Colour digital print, annotated "A/P", signed, titled and dated with annotation in ink verso, 25.7 x 38.8cm. *Slight stains to edges not affecting image.*

**\$2950**

Annotation reads "Date taken 1981, reworked by J.G. 2002." Held in NPG with the photograph dated "1978" and comment "David Gulpilil (b.1953), actor and dancer, was born near



Maningrida in Arnhem Land, a man of the Mandabingu people. After his electrifying appearance in Nicolas Roeg's film *Walkabout* (1971), he became the best known Aboriginal actor of the 1970s."



84. **Juno Gemes** (Aust., b.1944). *Oodgeroo Noonuccal [Kath Walker]*, 1985/2003. Colour digital print, photographer's blindstamp in lower margin, titled, captioned, dated and signed in pencil verso, 39 x 26.2cm.

**\$2950**

Caption reads "At the only exhibition of her fabrics at Ulli Beyer [sic]." *Quandamooka, the art of Kath Walker* by Beier was published in 1985.

Kath Walker (1920–1993), also known as Oodgeroo Noonuccal, "was an Aboriginal activist, poet, writer [and artist]. Throughout her life, she aimed to promote cultural pride amongst Aboriginal people through her writing, which she described as 'sloganicistic, civil rightish, plain and simple'...[In 1988] she reassumed her tribal name in protest at the Bicentennial celebrations." Ref: NPG, Trove.

85. **Brett Hilder** (Australian, b.1945). *Michael Two [Hutchence, INXS]*, 1984/2002. Silver gelatin photograph, signed in ink in lower margin, dated, annotated, titled and signed in pencil verso, 20.3 x 13.5cm. *Minor crinkles.*

**\$1650**

Annotation reads "Print made Hill End, 2002."



86. **Brett Hilder** (Australian, b.1945). *Roses For Tina*, 1996/2002. Silver gelatin photograph, signed in ink in lower margin, titled, dated and annotated in pencil verso, 17.7 x 26.5cm. *Crinkles.*

**\$1650**

Annotation reads "Print made in Hill End, November 2002."

"Brett Hilder is an Australian photographer, [writer], filmmaker and inveterate traveller whose work encompasses fashion, portraiture and landscape. In the 1960s and 70s, his distinctive fashion photography, portraying a sense of mystery and romance, appeared in magazines including *Vogue* and *POL*. In the mid 1970s he lived and worked in London and Paris. On his return to Australia he extended his work into theatre and film." In 2002 he produced a film on the life of activist Mexican/Italian photographer Tina Modotti. Ref: Murdoch Books.







87. **E.O. Hoppé** (Brit., 1878–1972). *Arc House Cottage, Devonshire [UK]*, c1926. Vintage silver gelatin photograph, titled in ink in two hands, various copyright and publication stamps verso, 23.4 x 19.4cm. *Slight silvering, chips to edges and faint stain to upper right corner.*

**\$2200**

Stamps include "Copyright, E.O. Hoppé, London, please acknowledge" and "The Mansell Collection, 42 Linden Gardens, London W2. On loan."

In 1954 Hoppé sold his body of photographic work "to a commercial London picture archive, the Mansell Collection. Hoppé's work was interfiled by subject with millions of other photographs...Almost all of Hoppé's photographic work—that which gained him the reputation as Britain's most influential international photographer between 1907 and 1939—was accidentally obscured from photo-historians and from photo-

history itself. It remained in the collection for over thirty years after Hoppé's death and was not fully accessible to the public until the collection closed down and was acquired by new owners in the United States." Ref: Wiki.

88. **E.O. Hoppé** (Brit., 1878–1972). *A General View Of Perth And Swan River, Capital Of Western Australia*, c1930. Vintage silver gelatin photograph, titled, annotated "BH21", and signed on label in ink with copyright stamp verso, 15.8 x 20.6cm. *Creases, slight silvering and chips to edges, slight stains to image upper right.*

**\$5500**

Label text reads "Print on loan. Return to: [E.O. Hoppé], Wildhern, Andover, Hants."



89. **E.O. Hoppé** (British, 1878–1972). *Street In Singapore*, c1930s. Vintage silver gelatin photograph, "Anthony Verlag" label attached verso with typed artist, title and negative number "8281-3A", 20 x 15.2cm. *Slight creases and indentations, minor tear to lower left edge.*

**\$3900**



90. **E.O. Hoppé** (British, 1878–1972). *Collyer Quay From Clifford Pier, Singapore*, c1930s. Vintage silver gelatin photograph, title and photographer's line on label pasted over original ink annotation verso, 19.6 x 14.9cm. *Slight stain to lower edge, minor creases.*

**\$3900**

Photographer's line reads "Print on loan. Return to E.O. Hoppé, Triangle, Wildhern, Andover, Hants."



91. **Carol Jerrems** (Aust., 1949–1980). *Ambrose Campbell*, 1973. Vintage silver gelatin photograph, titled, editioned 2/9, signed and dated in pencil in lower margin, 20.3 x 15.3cm. *Slight foxing and soiling to edges of paper not affecting image.*

**\$39,500**

Jerrems' reflection is in the background, taking a photograph of the Nigerian musician and her lover, Ambrose Campbell. Provenance: Henry Talbot, Sandra Byron Gallery, private collection. Illustrated in King, *Up close: Carol Jerrems*, 2010, p56. Held in NGA. Very rare image.

92. **Carol Jerrems** (Aust., 1949–1980). *"Tame: Wild & Spirited." Coburg Tech. [Bill Heimerman]*, 1975. Vintage silver gelatin photograph, titled, signed and dated in ink in lower margin, 15.8 x 23.6cm. *Slight creases to right margin.*

**\$19,500**

Provenance: Bill Heimerman. Held in NGA.

Bill Heimerman (Aust., 1950–2017) taught alongside Carol Jerrems and their friend Ian Lobb at Coburg Technical College, Victoria. Lobb and Heimerman were also co-directors of The Photographers Gallery in Melbourne from the mid-1970s. Ref: *SMH*, 30.1.2018.





93. **Carol Jerrems** (Australian, 1949–1980). *Vale Street [Melbourne]*, 1975. Vintage silver gelatin photograph, signed (twice), photographer's address "15 Park Cres., Fairfield, Vic.", titled and dated in pink ink, and signed (twice) in pencil in "Australian Centre for Photography" copyright stamp verso, 19.2 x 24.6cm. *Slight scuffing, handling creases.*

**\$POA**

Stamp reads "Photograph by Carol Jerrems. The Australian Centre for Photography Ltd, 76A Paddington St, Paddington 2021 NSW Aust. With permission this photograph may be

reproduced for publishing purposes only in connection with the book/exhibition entitled *Carol Jerrems*."

This image is held in the following institutions with their comments:

(a) "A quintessential image of the 1970s, 'Vale Street' has lost none of its capacity to enchant and disturb in the intervening years. In one sense it can be read as a sociological document; in another as a wholly subjective work of art." Ref: AGNSW.

(b) "'Vale Street' was taken at the end of the day in St Kilda, Melbourne, where Jerrems was living, after a photographic session lasting many hours. On first glance, it has the appearance of being a straightforward documentary shot. And yet we know that it was carefully composed and orchestrated by Jerrems, who knew the subjects well." Ref: NGA.

(c) "'Vale Street' is one of the most iconic photographs in Australian photography and extremely rare. MGA [Monash Gallery of Art] holds one of nine known prints." Ref: MGA.



94. **Carol Jerrems** (Australian, 1949–1980). *Lynn Sewing*, 1976. Vintage silver gelatin photograph, titled, annotated "proof print", signed and dated in pencil in lower margin, captioned "Rennie Ellis" in ink, titled and dated in pencil in an unknown hand verso, 20.2 x 30.4cm. *Slight silvering, crazing to image and margins.*

**\$29,500**

Title verso reads "Lynn Gailey sewing." Provenance: Rennie Ellis estate. Held in NGA.

95. **Carol Jerrems** (Australian, 1949–1980). *[Actor Judy Morris Smoking On The Set Of "In Search Of Anna"]*, 1977. Vintage silver gelatin photograph, "Storm Productions" stamp verso, 23.8 x 18.8cm. *Minor creases to upper left and lower right edges of image.*

**\$9900**

Stamp reads "In Search of Anna. Storm Productions Pty Ltd, 17 Oxford Street, Bondi Jct. 2022, Tel: 389 2332/6. Photography: Carol Jerrems, Bronica and Olympus." Printed by Roger Scott in 1977. Provenance: Esben Storm estate.

Carol Jerrems was the still photographer for the 1978 Australian film *In Search of Anna*, directed by Jerrems' then boyfriend, Esben Storm (1950–2011). Ref: King, *Up close: Carol Jerrems*, 2010.



96. **Carol Jerrems** (Aust., 1949–1980). *[Actor Bill Hunter On The Set Of "In Search Of Anna", With Photograph Of Judy Morris In Background]*, 1977. Vintage silver gelatin photograph, "Storm Productions" stamp verso, 17 x 24.3cm.

**\$4400**

Stamp reads "In Search of Anna. Richard Moir. Judy Morris. A Film by Esben Storm. Photography: Carol Jerrems, Bronica and Olympus. Storm Productions Pty Ltd, 17 Oxford St, Bondi Junction 2022, NSW, Aust. Tel: 389 2332." Printed by Roger Scott in 1977. Provenance: Esben Storm estate.



97. **John Kauffmann** (Aust., 1864–1942). *Australia's Realm*, c1919. Vintage toned silver gelatin photograph, titled and signed in pencil on backing below image, 14.8 x 19.9cm. *Repaired minor tear to lower left edge, minor cracking to image upper centre, laid down on original backing.*

**\$2950**

Illustrated in *The art of John Kauffmann*, 1919, plate 4. This publication was "the first photographic monograph published in Australia." Ref: AGNSW.

98. **John Kauffmann** (Aust., 1864–1942). *The Old Warrior*, c1919. Vintage toned silver gelatin photograph on textured paper, titled and signed in pencil on backing below image, 29.3 x 22cm. *Slight retouching to image lower right.*

**\$2950**





99. **Laurence Le Guay** (Australian, 1916–1990). *[Quintet Of Bikinis]*, c1960s. Vintage silver gelatin photograph, photographer's estate stamp verso, 29.2 x 22.4cm. *Slight retouching to image upper left.*  
\$2650

100. **Laurence Le Guay** (Aust., 1916–1990). *[Australian Model In Front Of Sydney Opera House]*, c1970. Vintage silver gelatin photograph, annotated "L3-40, p72" in pencil with photographer's estate stamp verso, 29.7 x 24.2cm. *Minor creases.*

\$2650



102. **Jon Lewis** (Aust., b.1950). *Bondi [Two Women]*, 1984. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 38.2 x 47.8cm. *Slight stain to upper margin.*

\$2250

"Lewis' images do not over illustrate the popular beach concept of the sexy, pretty girl. His bodies embrace all folk-orientated shapes: fat ones, short ones, thick ones, thin ones, wrinkled ones, strong ones, daggy ones, all accompanied by the extra flesh and bone bits which make up the whole. His outlook is refreshingly extrovert with a difference. He has a great spiritual affinity for these

people and uses his camera with appropriate feeling, not just as an instrument for objective recording." Ref: Max Dupain, *SMH*, 25.6.1985.

103. **Jon Lewis** (Aust., b.1950). *Bondi Christmas*, 1984. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 28 x 38cm. *Minor crease to lower margin.*

\$2250

Born in Maryland, USA, Jon Lewis is a self-taught photographer. "He spent the early years of his career working as a social photographer and film maker, living with artists like Martin Sharp, Brett Whiteley and George Gittoes in the Yellow House in Potts Point [NSW]. He was a founding member of Greenpeace, and his early film *Dolphin Dreamin* is now in the collection of the National Gallery of Australia. In 1984 he began taking the first of his many photographs of people on Bondi Beach, which were exhibited in Paris and toured between 1989 and 1993. SBS made a documentary about his work in 1990...[Writer and photographer] Robert McFarlane has written that Lewis is 'the burr under the saddle of Australian photography' because of his insistence on a pure, rather than a conceptual, approach to the medium." Ref: NPG.



101. **Peter Leiss** (Aust., b.1951). *Daylesford [Peter Leiss And Carol Jerrems]*, 1973/2011. Digital print from negative-based image, titled and dated "1973" in lower margin, signed and editioned 2/10 in pencil verso, 12 x 18.2cm.

\$1650

The green border in this image was drawn by Leiss on the original silver gelatin photograph in 1973.



104. **Jon Lewis** (Aust., b.1950). *Thelma Clune*, 1987. Silver gelatin photograph, titled, signed and dated in pencil verso, 57.8 x 48.1cm. *Slight stains and creases to margins.*

\$2650

Thelma Clune (1900–1992) was an Australian artist and sculptor who opened galleries in Kings Cross with her husband, writer Frank Clune (1893–1971). Their galleries exhibited prominent Australian artists such as John Olsen, Russell Drysdale and Robert Hughes. The Terry Clune Art Galleries, opened by Thelma, Frank and their son Terry, located at what was their home on 59 Macleay Street, Kings Cross, was later to become the renowned Yellow House, an artists' collective established by Martin Sharp in 1970. Ref: NPG, Wiki.



105. **R. Ian Lloyd** (Canadian/Aust., b.1953). *Luke Sciberas In His Studio At Hill End, NSW, 2004/2010*. Giclée print, signed and dated "2010" in pencil in lower margin, signed, dated "April 3, 2010" and "2004" and annotated "printed by Warren Macris" verso, 35.3 x 52.9cm.

**\$1650**

Accompanied by a certificate of authenticity with Lloyd's signature. Illustrated in Lloyd, *Studio: Australian painters on the nature of creativity*, 2007, p176.

106. **R. Ian Lloyd** (Canadian/Aust., b.1953). *Judy Napangardi Watson, Yuendumu, NT, 2005/2010*. Giclée print, signed and dated "2010" in pencil in lower margin, signed, dated "April 3, 2010" and "2005" and annotated "printed by Warren Macris" verso, 35.3 x 52.9cm.

**\$1650**

Accompanied by certificate of authenticity with Lloyd's signature. Illustrated in Lloyd, *Studio: Australian painters on the nature of creativity*, 2007, p236.



107. **Monte Luke** (Aust., 1885–1962). *Solitude*, c1930s. Vintage silver gelatin photograph tipped to greeting card, titled and signed in pencil below image on card, letterpress inscription overleaf, 9.8 x 13.9cm (photograph), 19.4 x 15.5cm (folded card). *Slight foxing*.

**\$990**

Inscription reads "Christmas and New Year greetings. Mr & Mrs Monte Luke, 'Elsmont', Ilukia [sic] Road, Clifton Gardens."



108. **Henri Mallard** (Aust., 1884–1967). *Silver And Gray*, c1920s. Vintage silver gelatin photograph, titled and signed in pencil in lower margin, annotations including "f11" verso, 22.5 x 29.6cm. *Slight foxing and silvering*

**\$2200**

109. **Grant Matthews** (Aust., b.1952). [*Bondi Icebergs Bathers*], 1985. Two silver gelatin photographs from Polaroid contact prints, one toned, each signed and dated in ink in lower margin, 50.5 x 39cm (approx. each). *Slight foxing, minor handling creases*.

The pair **\$1950**



110. **Grant Matthews** (Australian, b.1952). *Maori Woman With Hat*, c1993. Silver gelatin photograph from Polaroid contact print, faded signature in ink in lower margin, artist and title on "Stills Gallery" label on frame verso, 51.6 x 40.5cm. *Framed*.

**\$1350**

Grant Matthews was the still photographer for the acclaimed film *The Piano* by Jane Campion. The movie is a "1993 New Zealand drama film about a mute piano player and her daughter, set during the mid-19th century in a rainy, muddy frontier backwater town on the west coast of New Zealand." Ref: Wiki.





111. **Robert McFarlane** (Aust., b.1942). *Actor Grahame Bond (Auntie Jack) On Set For Celebrity TV Commercial For The Deaf*, c1981/later printing. Silver gelatin photograph, titled, signed, dated and annotated "15 at f8, Agfa WH" in pencil verso, 34.1 x 23.7cm. *Slight foxing and crinkles to upper edges of image.*

**\$1650**

"*The Auntie Jack Show* was a Logie Award-winning Australian television comedy series that ran from 1972 to 1973. Produced by and broadcast on ABC-TV, the series attained an instant cult status that persists to the present day." Ref: Wiki.

112. **Robert McFarlane** (Aust., b.1942). *Bruce Beresford On Location, "Puberty Blues"*, c1981/later printing. Silver gelatin photograph, signed in ink in lower margin, 20.5 x 25.8cm. *Slight silvering to lower edge.*

**\$1650**

Held in NPG with date "1976."

*Puberty Blues* is a 1981 Australian coming-of-age film directed by Bruce Beresford, based on the 1979 Gabrielle Carey and Kathy Lette novel of the same name. Ref: Wiki.



113. **Robert McFarlane** (Aust., b.1942). *Principal Cast Of "Sirens", Directed By John Duigan*, 1994/later printing. Silver gelatin photograph, titled, captioned, dated and signed in pencil verso, 23.4 x 34.6cm. *Minor creases not affecting image.*

**\$1650**

Caption reads "L to R: Portia de Rossi, Elle McPherson [sic], Kate Fischer, Tara Fitzgerald." The film *Sirens* is loosely based on the life of Australian artist Norman Lindsay, played by actor Sam Neill. Ref: Wiki.



114. **Harry F. McGonigal** (American, c1906–1958). *Oomps [Basketball Match Between Wisconsin And Minnesota]*, c1940s. Vintage silver gelatin photograph, title, photographer's name and technical information typed on label attached verso, 27.8 x 35cm. *Slight foxing, scuffing, creases and chips to edges.*

**\$990**

Label reads "Second prize in Sport Class: 'Oomps' by Harry F. McGonigal of Philadelphia, PA. Made with a Speed Graphic on a cloudy day; 1/500 second at f/5.6 in Cambria Stadium. Please credit: from Graflex Photo Contest."

Photographer Harry F. McGonigal worked for the *Evening Bulletin* (Philadelphia) for 32 years. Ref: *The Philadelphia Inquirer*, 18.11.1958.

115. **William H. Moffitt** (Aust., 1888–1948). *Landscape, Katoomba [Blue Mountains, NSW]*, 1938. Vintage bromoil, signed and dated in pencil on image lower right, titled in pencil in lower margin, 21.3 x 14.8cm.

**\$990**

Provenance: Moffitt estate.

A Sydney solicitor who took up photography about 1920, Moffitt joined the Sydney Camera Club in 1927. He experimented with paper negatives in the 1930s, producing landscape bromoils which have a distinctive graphic style. Always an advocate for pictorial photography, he wrote an article for the *Australasian Photo-Review* in 1947 defending the techniques used in pictorial photography. Ref: Newton, *Australian pictorial photography*, AGNSW, 1979.



116. **William H. Moffitt** (Aust., 1888–1948). *From A Window Of The Great Northern, Newcastle [NSW]*, 1940. Vintage bromoil transfer, outlined in crayon, signed in crayon on image lower right, titled and dated "Nov. 1940" in pencil in lower margin, 7.5 x 10.7cm.

**\$990**

Provenance: Moffitt estate. Image shows the harbour and the clock tower of Newcastle's former Customs House, now a hotel. The crayon outline was used to clarify the uneven edges of the image.



117. **William H. Moffitt** (Aust., 1888–1948). *The Church, Shellharbour [NSW]*, 1946. Vintage bromoil, titled, dated and signed in pencil in lower margin, 9.6 x 13.2cm.

**\$880**

Provenance: Moffitt estate. St Paul's Anglican Church is in the background.

118. **David Moore** (Aust., 1927–2003). *Speed*, c1949. Vintage silver gelatin photograph, captioned, dated "c1949" and signed in pencil with photographer's stamp, title and slip with typed text attached verso, 19.8 x 29.9cm. *Minor chips and creases to edges.*

**\$7700**

Caption reads "Trotting Race, Royal Agricultural Show, Sydney." Text includes "c/o Max Dupain, 49 Clarence Street, Sydney, Aust. 1/10" sec. at f/8. Super XX."



119. **David Moore** (Aust., 1927–2003). *Moving Cars At Night With Moving Camera*, c1949. Vintage silver gelatin photograph, titled and dated "c1949" (twice) and signed in pencil and ink verso, 29.1 x 38.6cm. *Scuffing and minor creases.*

**\$7700**



120. **David Moore** (Australian, 1927–2003). *Slinging Passengers' Baggage*, 1950/1993. Silver gelatin photograph, signed in ink on image lower right, 27.5 x 20.1cm. *Framed.*

**\$3950**

Accompanied by a certificate of authenticity from the estate of David Moore, signed by daughter Lisa Moore in pencil with date "November 2016." Text continues "printed during David Moore's lifetime in 1993 with his supervision and is printed from the original negative."

A widely travelled photojournalist, David Moore was one of Australia's most significant photographers. "Moore commenced his professional photographic career in Sydney with Russell Roberts' studio in 1947. Later he worked with Max Dupain before travelling to London in 1951. He was the first Australian photojournalist to work consistently for the international picture magazines during their heyday in the 1950s. For seven years he photographed on assignment in the UK, Europe, Scandinavia, Africa and the USA, and his work was published in [magazines including] *The Observer*, *Time-Life*, *Look*, *The New York Times* and *Sports Illustrated*. He was one of only two Australian photographers included in the *Family of Man* exhibition in New York in 1955...From the 1970s Moore was based in Sydney." His work is held in many private and public institutions including the National Gallery of Australia, New York Museum of Modern Art, Le Bibliothéque Nationale, and the Smithsonian. Ref: David Moore Archive.

121. **David Moore** (Aust., 1927–2003). *Sisters Of Charity, Washington DC*, 1956/1993. Silver gelatin photograph, signed, titled and dated in pencil verso, 33.3 x 21.7cm. *Framed.*

**\$13,500**

This iconic image was taken at Dulles International Airport while Moore was on assignment for *The Observer*. While in Washington, DC, Moore photographed a number of influential government men including John Foster Dulles, Secretary of State. Ref: *David Moore: Australian photographer, vol. 1*, 1988, p69. Held in AGNSW, NGA.



122. **David Moore** (Aust., 1927–2003). *Sydney Opera House Under Construction [Sun Patterns]*, 1962/1993. Silver gelatin photograph, titled, dated and signed in ink in lower margin, 28.1 x 42.8cm. *Minor handling creases.*

**\$5500**

Similar image illustrated in David Moore, *Sydney Harbour*, 1994, p102.





123. **David Moore** (Aust., 1927–2003). *Sydney Opera House Under Construction [Bird's-Eye View]*, 1966/2001. Silver gelatin photograph, signed in ink in lower margin, titled, signed and dated in pencil verso, 28.3 x 43cm.

**\$5500**

Illustrated in *David Moore: Australian photographer*, vol. I, 1988, p120.

124. **David Moore** (Aust., 1927–2003). *Landscape Nude I*, 1973/2004. Silver gelatin photograph, "David Moore estate" blindstamp in image and margin lower right corner, titled, dated with photographer's name, editioned 4/90 and signed by photographer's daughter Lisa Moore in pencil verso, 24.7 x 36.5cm. *Minor handling creases.*

**\$1650**

Illustrated in *David Moore: Australian photographer*, vol. I, 1988, p136. Held in AGNSW.



125. **David Moore** (Aust., 1927–2003). *Sunset On Empire State Building, New York*, 1976/2005. C-type photograph, "David Moore estate" blindstamp in image lower right, titled, dated, editioned 2/90 and signed by photographer's daughter Lisa Moore in pencil verso, 26.9 x 39.5cm. *Slight scuffing.*

**\$1650**

Held in NGA with variant crop.



126. **Lewis Morley** (British/Aust., 1925–2013). *Somerset Maugham At Cap Ferrat, France*, 1961/1992. Toned silver gelatin photograph, titled, dated and signed in pencil verso, "Lewis Morley" label on back of frame, 60.8 x 50.7cm. *Discolouration, slight silvering and crinkles to image, glue stains verso. Framed.*

**\$4400**

Similar image illustrated in *Lewis Morley: I to eye*, 2011, p263, with the comment "Morley took this photograph for *Tatler* magazine at villa La Mauresque, Maugham's base from 1928 onward. In the last years of his life he lived there with his secretary Alan Searle, whom he formally adopted, taking a course of injections of lamb foetus tissue to fend off old age."

William Somerset Maugham (1874–1965) was a British playwright, novelist and short story writer. Ref: Wiki.

127. **Lewis Morley** (British/Australian, 1925–2013). *The Story Of The Century: Christine Keeler [Profumo Affair]*, 1963. Two vintage silver gelatin photographs, photographer's blindstamp on each image lower right, caption and photographer's name on attached typed label and various copyright stamps verso, 22 x 29.4cm to 30.6 x 25.4cm. *Creases, minor crinkles and tears, slight silvering and chips to edges.*

The pair **\$88,000**

Label includes "Please acknowledge: photograph by Lewis Morley. Camera Press, London, 8793-[5 and 11]." Stamps include "Copyright Camera Press Ltd. Russell Court, Coram St, London."



Camera Press was the agency assigned to manage the publicity for a film on Christine Keeler and the Profumo scandal. Lewis Morley was also hired by the film company to take the publicity shots of Keeler, who was originally cast to play herself but was rejected by Actors' Equity. Actress, Yvonne Buckingham, was cast instead and appeared in the film's promotional material in a variation of Morley's iconic Keeler pose, shot by someone else. The film was released in 1963 outside of the UK, after being banned by the censors.

Morley used three rolls of film during the Keeler sitting, with the last exposure becoming his most iconic image. These two publicity shots are from the second roll of film; the close-up version being an enlarged crop of a full frame image. They are the only known vintage photographs of these images from this sitting in private hands. Ref: *Lewis Morley: I to eye*, 2011, pp158–159; BFI; Wiki.





128. **Lewis Morley** (British/Australian, 1925–2013). *Christine Keeler* [*“Classic Pose” Contact Print*], 1963/1993. Silver gelatin photograph, signed with printing date “93” and editioned 9/20 in ink with photographer’s blindstamp on image lower right, photographer’s wax seal lower left, 5.3 x 5.3cm. *Original frame*.

**\$1950**

Accompanied by a typed certificate from Morley, which includes “A limited edition of twenty contact prints made from the original negative of the ‘Classic Pose’ on the occasion of the thirtieth anniversary since the photograph was taken. The contacts are printed on DW 8 x 10 inches, Argenta Chamois paper...This print is editioned 9/20. Photograph by Lewis Morley. Printed by Lewis Morley.”



130. **Lewis Morley** (British/Australian, 1925–2013). *David Frost, London* [*Sitting In The Keeler Chair*], 1963/ later printing. Silver gelatin photograph, photographer’s blindstamp on image lower right, signed in ink in lower margin, 35.3 x 26.4cm. *Framed*.

**\$5500**

Variant image held in NPG (UK) and illustrated in *Lewis Morley: I to eye*, 2011, p160.

In 1963 Lewis Morley took one of the world’s most famous photographs of an almost nude Christine Keeler astride a copy of an Arne Jacobsen chair at the height of the Profumo scandal. “Since its first appearance, without a credit, in the *Sunday Mirror* in June 1963,...[the Keeler photograph] has come to embody the sexual permissiveness and freedom of the 1960s and has been one of the world’s most re-enacted images. Morley himself restaged it with...[the encouragement of the sitters] such as David Frost, Edina Ronay, Joe Orton and Dame Edna Everage.”

David Frost was “an English television host, media personality, journalist, comedian, and writer [who] became known for his television interviews with senior political figures, among them the Nixon Interviews with former US President Richard Nixon in 1977.” Ref: *The Guardian*, 13.9.2013; Wiki.



132. **Terry Naughton** (Australian, 1941–2016). *Roofscape, The Rocks, Sydney*, 1978. Silver gelatin photograph, signed in pencil on backing below image, photographer’s name, title and date on exhibition label attached to frame verso, 27.7 x 28cm. *Laid down on original backing. Framed*.

**\$990**



129. **Lewis Morley** (British/Aust., 1925–2013). *Christine Keeler*, 1963/1999. Platinum palladium print, titled, editioned 23/25 and signed in pencil in lower margin, printing date on frame label verso, 45.3 x 34.8cm. *Framed*.

**\$38,500**

This image was one of a series of publicity shots for a film on the Profumo scandal, which was not released in the UK.

Held in AGNSW with the comment “One of the sixties’ most significant chroniclers, Lewis Morley is most known for his personages of the celebrities and rising stars from this restless and radical period, such as his iconic image of Christine Keeler seated naked on a fake Arne Jacobsen chair. In a photographic career spanning some 50 years Morley’s work has made important contributions to the genres of portraiture, theatre, reportage and fashion photography.”

131. **Lewis Morley** (British/Aust., 1925–2013). *NY Flatiron* [*New York*], 1983/1993. Silver gelatin photograph, titled, signed (twice) and dated in ink verso, 60.4 x 49.5cm. *Creases, crinkles*.

**\$2950**

Similar image illustrated in Burrows, *Lewis Morley: contemporary photographers Australia*, 1998, p80.



133. **Terry Naughton** (Australian, 1941–2016). *Lands Department Building, Sydney*, 1987. Silver gelatin photograph, signed in pencil on backing below image, photographer’s name, title and date on exhibition label attached to frame verso, 35.5 x 25.3cm. *Laid down on original backing. Framed*.

**\$990**





134. **Terry Naughton** (Aust., 1941–2016). *Court Chambers, Newcastle [NSW]*, 1987. Silver gelatin photograph, signed in pencil on backing below image, photographer's name, title and date on exhibition label attached to frame verso, 35.2 x 16.1cm. *Laid down on original backing. Framed.*

**\$990**

In 1987 Judge Terry Naughton QC published a book on photographs of courthouses entitled *Places of Judgement, New South Wales*.



135. **Charles Page** (Aust., b.1946). [*Female Nude In Bay Window*], 1985. Vintage silver gelatin photograph, signed and dated in pencil verso, 28.4 x 24.2cm. *Fine vertical indentation down left side of image, slight stains to margins.*

**\$1950**



136. **Charles Page** (Aust., b.1946). *Muttaborra, Qld [Lady And Her Cats]*, 1986. Vintage silver gelatin photograph, signed, dated and titled in pencil verso, 27.6 x 41cm. *Minor handling creases.*

**\$1950**



137. **Charles Page** (Aust., b.1946). [*Fred Brophy's Boxing Troupe, Birdsville, Qld*], 1988/later printing. Silver gelatin photograph, signed and dated in pencil verso, 27.7 x 41.7cm.

**\$1950**

Held in NLA.

"Fred Brophy is an Australian tent boxing promoter who regularly tours around Queensland with the eponymous Fred Brophy's Boxing Troupe." Ref: Wiki.

138. **Axel Poignant** (Aust., 1906–1986). *Aboriginal Girl With Her First Born Baby*, 1942/1978. Silver gelatin photograph, signed in ink in lower margin, photographer's stamp, captioned, dated, signed and copyright notation in pencil and ink verso, 32.8 x 28.4cm. *Minor cockling and silvering.*

**\$3950**

Caption continues "photographed at cattle station on Canning Stock Route [WA]." Stamp includes "Copyright Axel Poignant, 17 Oakcroft Road, London SE13." Illustrated in Ziegler, *Australian photography*, 1947, p31. Held in AGNSW.

A typed sheet with exhibition and publishing information accompanies this item.

Rare, signed work by Poignant and a key image from his documentary series on Western Australian Aboriginal people.



139. **Axel Poignant** (Aust., 1906–1986). *Christmas Dinner, Arnhem Land [Lizard]*, c1957. Vintage silver gelatin photograph, titled and inscribed in faint ink in lower margin, 12 x 10.5cm. *Slight silvering, foxing and creases, faded inscription, uneven edges.*

**\$1950**

Inscription reads "To the Dundas family, with the very best of good wishes. Roslyn & Axel." Illustrated in Poignant, *Bush walkabout*, 1972, p31.



141. **David Potts** (Aust., 1926–2012). *Epstein Retrospective, Tate Gallery, London*, 1953. Vintage silver gelatin photograph, titled, dated, signed (twice) and annotated "Sydney" in pencil and ink verso, 31.7 x 29.3cm. *Minor creases, scuffing, silvering and foxing.*

**\$3300**



142. **David Potts** (Aust., 1926–2012). *Sir Jacob Epstein With Bust Of His Wife*, 1953. Vintage silver gelatin photograph, titled, captioned, erroneously dated "1954", signed (twice) in ink and pencil with photographer's stamps and "Epstein" typed on slip attached verso, 27.8 x 24.3cm. *Handling creases, slight scuffing and silvering.*

**\$3300**

Caption reads "Sir Jacob Epstein Retrospective, The Tate Gallery, London." Stamp includes "David Potts, Photographer. 11/11-15 Gilbert St, Dover Heights, Sydney NSW 2039."

140. **David Potts** (Aust., 1926–2012). *Coronation Time, The Mall, London*, 1953. Vintage silver gelatin photograph, titled, dated, annotated "for *The Observer*" and signed in ink with photographer's stamp verso, 38 x 25.6cm. *Minor creases, silvering, scuffing and developing flaws, minor chips to right edge of image.*

**\$3300**

Stamp includes "David Potts, Photographer. 11/11-15 Gilbert St, Dover Heights, Sydney NSW 2039." Held in NGV.



144. **David Potts** (Aust., 1926–2012). *Elephant And Opera House, Taronga Zoo, Sydney*, 1996. Vintage silver gelatin photograph, titled, dated and signed in ink on mount below image and in pencil verso, 23.5 x 35.2cm. *Slight stains to margins.*

**\$1950**



145. **Roger Scott** (Aust., b.1944). *Taronga Zoo, Sydney [Elephant Ride]*, 1970/1974. Vintage silver gelatin photograph, signed, titled and dated in pencil verso, 32.9 x 21.8cm. *Minor creases.*

**\$1950**

Illustrated in *Roger Scott: from the street*, 2001, p79.

Roger Scott began his career as a printer at Leicagraph, Sydney, later studying photography at Sydney Technical College. Following travel in Europe, he set up his own business in 1978 as a documentary photographer and specialist printer of black-and-white work. After several group exhibitions, he held his first solo exhibition in 1978. Roger's photographs reflect the everyday life of people around him, with a quirky affection for what he sees. Ref: JLG.

143. **David Potts** (Aust., 1926–2012). *The "Sara" Sailing Barge, London*, 1953. Vintage silver gelatin photograph, titled, dated, signed and annotated with photographer's stamp and cancelled caption in pencil verso, 24.2 x 24cm. *Creases.*

**\$3300**

Annotation reads "Going down the Thames aboard the *Sara*. One of the few remaining sailing barges."





146. **Roger Scott** (Aust., b.1944). *Greece [Street Photographer]*, 1973/1974. Vintage silver gelatin photograph, titled, signed and dated in pencil verso, 21.7 x 32.9cm. *Minor creases.*

**\$1950**

147. **Roger Scott** (Aust., b.1944). *London [Man Giving Directions]*, 1973/1975. Vintage silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in ink and pencil verso, 26.6 x 40.1cm. *Minor creases and stains to margins.*

**\$1950**



148. **Roger Scott** (Aust., b.1944). *Paris 2 [Eiffel Tower, Avenue Anatole-France]*, 1973/2001. Selenium-toned silver gelatin photograph, signed in ink below image, titled, dated and annotated "selenium-toned" verso, 35.2 x 23.1cm.

**\$1650**

Illustrated in *Roger Scott: from the street*, 2001, p60.



149. **Roger Scott** (Aust., b.1944). *North Head, Sydney [Sydney To Hobart Yacht Race]*, 1973/2002. Silver gelatin photograph, titled, dated and signed in ink verso, 50.5 x 75.3cm. *Minor crinkles.*

**\$3950**

Illustrated in *Roger Scott: from the street*, 2001, p47.

This is an unusually large format, printed for an exhibition.

150. **Roger Scott** (Aust., b.1944). *BLF Western Distributor Demonstration, Ultimo [NSW]*, 1973/2007. Selenium-toned silver gelatin photograph, titled, dated, annotated "selenium-toned" and signed in pencil verso, 53.5 x 35cm. *Slight stains and creases to margins.*

**\$2200**

Illustrated in *Roger Scott: from the street*, 2001, p16.

The Builders Labourers' Federation (BLF) fought successful campaigns in the early 1970s, which became known as the Green Bans. Ref: Wiki.

Roger Scott began his career as a printer at Leicagraph, Sydney, later studying photography at Sydney Technical College. Following travel in Europe, he set up his own business in 1978 as a documentary photographer and specialist printer of black-and-white work. After several group exhibitions, he held his first solo exhibition in 1978. Roger's photographs reflect the everyday life of people around him, with a quirky affection for what he sees. Ref: JLG.



151. **Roger Scott** (Aust., b.1944). *Sydney Harbour [Sydney To Hobart Yacht Race]*, 1977/2002. Silver gelatin photograph, titled, dated and signed in ink verso, 50.6 x 75.5cm. *Minor creases and crinkles.*

**\$3950**

Illustrated in *Roger Scott: from the street*, 2001, p46.

This is an unusually large format, printed for an exhibition.



152. **Roger Scott** (Aust., b.1944). *Bronte Pool*, 1981/2002. Silver gelatin photograph, titled, dated and signed in ink verso, 50.8 x 75.3cm. *Minor indentations to lower left corner.*

**\$3950**

Held in NGA, with variant title *Bronte Beach* (No. 3) and date "1979."

This is an unusually large format, printed for an exhibition.

153. **Rovere Scott aka Robert Vere Scott** (Australian/American, 1877–1945). [*Views Of San Francisco, California*], 1933. Three vintage silver gelatin photographs, each titled with photographer's line in negative lower left to right, titled and dated by previous owner "Lupton" in ink verso, 19 x 24cm (each). *Silvering, minor creases and surface loss.*

The group **\$2650**

Titles read (1) The Golden Gate, SF, Calif.; (2) Seal Rocks, Cliff House, SF, Calif.; (3) Crossing the Bay, ferry building and skyline, SF, Calif. Two images held in California Historical Society Library.



154. **Wolfgang Sievers** (German/Aust., 1913–2007). *Patternmaking At Australian Glass Manufacturing, Spotswood, Victoria*, 1956/1970s. Silver gelatin photograph, annotated "2142-R" in pencil with photographer's stamp verso, 24.6 x 19.9cm. *Slight indentations to image centre.*

**\$2650**

Stamp includes "Wolfgang Sievers, photographer. 52 Edward St, Sandringham, 3191, Melbourne, Australia."

Born in Berlin, Sievers attended Contempora School for Applied Arts, which followed Bauhaus philosophy and subsequently influenced

Sievers. He emigrated to Australia in 1938, and specialised first in architectural photography, then in industrial photography, with dramatic images showing the relationship between worker and machine. Prior to his latter years, Sievers' photography was mostly seen in commercial displays and annual reports. His work is represented in major Australian and overseas institutions. Ref: Wiki.



156. **Wolfgang Sievers** (German/Aust., 1913–2007). [*Night View Of ANZ Bank, South Yarra, Victoria*], c1976. C-type photograph, photographer's stamp verso, 29 x 36.9cm.

**\$2950**

Stamp includes "Wolfgang Sievers, photographer. 52 Edward St, Sandringham, 3191, Melbourne, Australia." Held in NLA.



157. **Aaron Siskind** (Amer., 1903–1991). *Harlem [Man In Mirror]*, 1940/c1980. Silver gelatin photograph, titled, dated and signed in pencil verso, 30.5 x 22.1cm.

**\$3950**

Illustrated in Siskind, *Harlem Document: photographs 1932–1940*, p9. The series consists of images of Harlem and its residents. Held in Art Institute Chicago, MoMA.

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







158. **Arthur Smith** (Aust., c1871–1945). *The Cabbage Patch*, c1920s. Vintage bromoil, titled and signed in pencil on backing below image, 22.4 x 23.7cm. *Slight foxing, tipped to original backing.*

**\$1350**

British-born Arthur Smith was a member of the Photographic Society of NSW and a regular writer for the *Australasian Photo-Review*. In the early 1930s, he wrote a series of articles entitled 'Letters from an uncle', one of which, 'Photography in the city' (March 1930) became "a classic insight into the Pictorialists' compositional ideals with sunshine balanced against shadow, lights against darks." Smith "never lost his love of English atmosphere. He was reputed to have lit fires in fields to obtain the effect desired." Ref: G. Newton (Photo-web).



159. **Heide Smith** (German/Aust., b.1937). *Street Photographer In Naples*, 1960/1978. Silver gelatin photograph, signed, titled in Italian and English, dated and initialled in ink and pencil verso, 37.2 x 30.5cm.

**\$1650**



160. **Heide Smith** (German/Aust., b.1937). *Justin Puruntatameri, Melville Island*, 1988/1989. Vintage silver gelatin photograph, signed, titled and dated in pencil verso, 35.4 x 28cm. *Minor chips to edges of image.*

**\$4400**

Illustrated in Smith, *Tiwi: the life and art of Australia's Tiwi people*, 1990, p68.



161. **Heide Smith** (German/Aust., b.1937). *Neville Wommatakimmi [With Carved Figure]*, 1988/1989. Vintage silver gelatin photograph, signed, titled and dated in pencil verso, 34.7 x 28cm. *Slight indentations and chips to edges of image.*

**\$4400**

Illustrated in Smith, *Tiwi: the life and art of Australia's Tiwi people*, 1990, p122.



162. **Julian Smith** (Aust., 1873–1947). *The Plot Thickens*, c1930s. Vintage silver gelatin photograph, titled and signed in pencil on accompanying original board from mount, 42.4 x 33.4cm. *Soiling and stains to upper portion, slight silvering, retouching to image centre right, crinkles.*

**\$2950**

Illustrated in Smith, *Fifty masterpieces of photography*, 1948, pl.42, as a smaller scale photogravure. Held in NGV, NLA.

A surgeon by profession, Smith used friends and models to portray dramatic characterisations. His original photographs are rare as he did not create set editions of his images. His work, more commonly seen as photogravures from his printed folio *Fifty masterpieces of photography*, is often confused for original photographs. Ref: JLG.

163. **Robin Smith** (NZ/Australian, b.1927). *Woman Returning Home, Evening [New Guinea]*, 1968. Vintage silver gelatin photograph, captioned, titled, dated and signed in ink verso, 39.5 x 29.2cm. *Minor creases, surface loss to image upper centre, slight silvering and developing flaws.*

**\$2650**

Caption includes "New Guinea, East Highlands, on the road to Kainantu." Illustrated on rear endpaper in Smith, *New Guinea: a journey through 10,000 years*, 1969.





164. **Robin Smith** (NZ/Aust., b.1927). *Initiation Dancers, Maprik, New Guinea*, 1968. Vintage silver gelatin photograph, titled, annotated, dated and signed in ink on backing verso, 39.7 x 46.8cm. *Slight foxing, silvering and minor chips to edges, laid down on original backing.*

**\$3300**

Annotation reads "Cheragum [village], Haus Tambaran, Sepik 167." Similar image illustrated in Smith, *New Guinea: a journey through 10,000 years*, 1969, p9, with the comment "Men of Cheragum Village near Maprik dressed and decorated for part of an initiation ceremony. The

men move in a circle in front of the haus tambaran to the beat of drums. No women are allowed to attend." A "haus tambaran" is a type of traditional ancestral worship house in the East Sepik region of Papua New Guinea. Ref: Wiki.



165. **Robin Smith** (NZ/Aust., b.1927). *Ice Tooth, Andvord Bay [Antarctica]*, 2003/2004. Colour digital print, negative number "54496.01", titled, dated and signed in ink verso, 40.6 x 61cm.

**\$2200**

Variant crop illustrated in Smith, *Abstractions from reality*, 2011, p73, with the comment "This iceberg is broken and jagged like a massive decaying tooth."

Andvord Bay was discovered by the Belgian Antarctic Expedition, 1897–1899, under Adrien de Gerlache, and named by him for Rolf Andvord, Belgian consul at Christiania (Oslo) at that time. Ref: Wiki.



166. **Henry Talbot** (Aust., 1920–1999). *Shirley*, 1952/1994. Silver gelatin photograph, signed on image lower right, dated and titled in pencil verso, 23.3 x 29.2cm. *Slight stains to image.*

**\$3300**



167. **Henry Talbot** (Aust., 1920–1999). *Janice Wakely In Hong Kong*, 1960. Vintage silver gelatin photograph, titled, dated and signed (twice) in ink and pencil verso, 29.7 x 25.8cm. *Minor tears, chips and creases to upper edge, slight scuffing, developing flaw to image lower left.*

**\$3300**

"Janice Wakely [née McIlree], fashion model and photographer, began her modelling career in Melbourne in 1954, having graduated from Sydney's Mannequin Academy in 1952...[After 1956] she went to London, where she was dubbed 'The Girl of the Moment'." Ref: NPG.

"Talbot's fashion photographs were taken both in Australia and overseas. One series was shot in Hong Kong and Asia in 1960, and another project in Paris for the Australian Wool Bureau in 1967." Ref: MAAS.

168. **Henry Talbot** (Australian, 1920–1999). *Maggie Eckardt, Melbourne*, 1967. Vintage silver gelatin photograph, signed, titled, dated and annotated in pencil verso, 29.4 x 24.2cm. *Slight stains and creases.*

**\$3300**

Annotation includes "Series of 6 for British Nylon Spinners [Fibre makers]. Pacific Photographic Fair, Award of Distinction." Eckardt is shown leaning against an IBM System/360, a mainframe computer.



169. **Mark Tedeschi** (Aust., b.1952). *Lewis Morley [Photographer]*, 2003/2006. Digital print, signed and dated in ink in lower margin, titled, signed and dated verso, 24 x 37.6cm. *Slight scuffing.*

**\$1100**

A composite of Christine Keeler [Morley's most famous image] and Pat Morley [his wife] is seen in the mirror above the fireplace.

In his book *Shooting around corners* (2012, p122), Tedeschi writes "Lewis Morley has been the object of my admiration for many years. He is a most generous man with his time, advice, encouragement and friendship. When we get together, generally at his place, we often start shooting at each other."



170. **Mark Tedeschi** (Aust., b.1952). *Pat Morley*, 2003/2006. Colour digital print, signed and dated in ink in lower margin, titled, signed and dated verso, 38.2 x 25.5cm.

**\$1100**

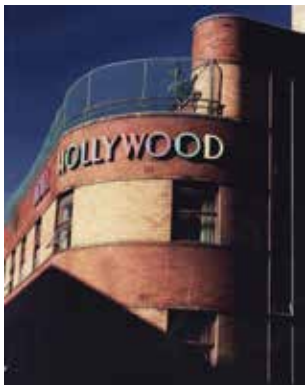
"At art school in the UK after the war, Morley met his future wife Patricia Clifford (1931–2010). Patricia became Morley's muse and support, giving up her own career as an artist to take care of her husband, and their son who was born in 1957." Ref: *Daily Telegraph*, 6.9.2013.



171. **Mark Tedeschi** (Aust., b.1952). *The Wash-Up*, 2004/2009. Colour digital print, signed, titled and dated in ink in lower margin, captioned and dated in ink verso, 55.5 x 37cm.

**\$1650**

Caption reads "Margaret Cunneen SC, Deputy Senior Crown Prosecutor." Held in SLNSW.



172. **Patrick Van Daele** (Aust., b.1960). *Hotel Hollywood* [Surry Hills, NSW], 1996. Vintage C-type photograph with added hand-colouring, captioned "Hollywood", signed and dated in ink verso, 24.2 x 18.5cm. *Slight scuffing to image lower centre.*

**\$1100**

Illustrated in Van Daele and Lumby, *Art Deco architecture in Australia: a spirit of progress*, 1997, p160.

Built in 1942, Hotel Hollywood was designed by architect John M. Hellyer and is now owned by former actress and vaudeville star Doris Goddard. Ref: Broadsheet.



173. **Patrick Van Daele** (Aust., b.1960). *Piccadilly Theatre* [Adelaide, SA], 1996. Vintage C-type photograph with added hand-colouring, captioned "Piccadilly", signed and dated in ink verso, 26 x 19.1cm. *Minor handling creases.*

**\$1100**

Illustrated in Van Daele and Lumby, *Art Deco architecture in Australia: a spirit of progress*, 1997, p193.

Designed by architects Evans, Bruer and Hall with Guy Crick, the Piccadilly Theatre opened in October 1940.

174. **Patrick Van Daele** (Aust., b.1960). *Luna Park, Sydney*, 1996/1997. Vintage C-type photograph with added hand-colouring, titled, signed and dated "1997" in ink in lower margin, captioned "Luna Park – Day", signed and dated "1996/1997" in ink verso, 47.2 x 34.5cm. *Minor creases and stains to edges of paper not affecting image.*

**\$2200**

Illustrated in Van Daele and Lumby, *Art Deco architecture in Australia: a spirit of progress*, 1997, p189.



175. **Greg Weight** (Aust., b.1946). *Brett Whiteley At Gasworks Studio*, c1972. Vintage silver gelatin photograph, initialled in ink on image lower left, titled, dated "c1972" and signed in pencil verso, 35.1 x 23.7cm. *Slight indentation to lower portion of image.*

**\$2950**

Similar image illustrated in *Australian artists: portraits by Greg Weight*, 2004, p30.



176. **Greg Weight** (Aust., b.1946). *John Coburn*, 1987/later printing. Silver gelatin photograph, initialed in ink and photographer's blindstamp lower left to right, titled, dated (twice), annotated "A/P" and signed in pencil verso, 33.1 x 37.8cm. *Slight stains to margins*.

**\$2200**

Illustrated in *Australian artists: portraits by Greg Weight*, 2004, p151. Held in NPG.



177. **Greg Weight** (Aust., b.1946). *Margaret Olley*, 1991/later printing. Silver gelatin photograph, initialed in ink and photographer's blindstamp lower left to right, annotated "P/P", titled, dated (twice) and signed in pencil verso, 35.5 x 45.4cm.

**\$2200**

Illustrated in *Australian artists: portraits by Greg Weight*, 2004, p41. Held in NPG.



178. **Greg Weight** (Aust., b.1946). *John Olsen In Bath, Rydal [NSW]*, 1996/later printing. Silver gelatin photograph, photographer's blindstamp on image lower right, annotated "A/P" and signed in ink in lower margin, titled, dated (twice) and signed in pencil verso, 46.8 x 35.3cm.

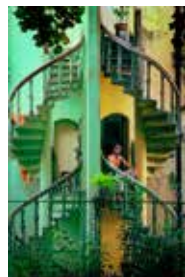
**\$2200**

Illustrated on front cover and in *Australian artists: portraits by Greg Weight*, 2004, p35 with comment "John told me his knees were giving him trouble and the bed and the bath at times became his only landscape...John hopped in the bath, fully clothed, with brushes in hand. The session developed into a spontaneous parody of the Jacques-Louis David painting 'The Death of Marat.'" Held in NPG.

179. **Anne Zahalka** (Aust., b.1957). *Lifesaver*, 1989. C-type photograph, 63 x 50.5cm. *Minor crinkles, foxing*.

**\$5500**

Part of Zahalka's series *Bondi: Playground of the Pacific*, which was produced during a six-month residency at the Bondi Pavilion Community Centre in 1989. The series "challenges some of the dominant representations of the beach through a series of photographic portraits taken against a painted backdrop of Bondi." Ref: A. Zahalka (Zahalkaworld).



180. **R. Ian Lloyd** (Canadian/Aust., b.1953). *Singapore, Old Chinatown*, 1984/2019. Folio of 30 giclée prints from colour transparencies, each image signed in ink in lower margin, titled, dated and signed in ink verso, 26.5 x 41.9cm to 42 x 28.5cm.

The folio **\$29,700**

This folio of 30 photographs is sold as a boxed set in an edition of 12, and includes an out of print, signed copy of Lloyd's book, which illustrates these images. The price of the folio will increase as the edition sells. A detailed list of the folio is available on request.

Lloyd photographed a series of images of Singapore during 1984 to document the city's changes, as it was "rapidly modernising, shedding its colonial era image of a sailors' port for an island city state with high-rises and high-tech manufacturing...[Chinatown] was not the image that the government wanted to promote to tourists and investors." Lloyd spent time photographing and documenting Chinatown before its inevitable re-development, lending his photographs greater historical importance. His images were turned into a book, *Chinatown: a personal portfolio*, published in 1984 by MPH Bookstores (Singapore). Ref: R. Ian Lloyd.

