



# Australian & International Medley

Collectors' List No. 198, 2019

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# JOSEF LEBOVIC GALLERY

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Hours: Wednesday to Saturday, 1 to 5pm by chance or appointment.

## COLLECTORS' LIST No. 198, 2019

### Australian & International Medley

On exhibition from Friday, **29 November** to Saturday, **29 February 2020**.

All items will be illustrated on our website. Prices are in Aust. dollars, incl. GST. Exchange rates at the time of printing: AUD 1.00 = USD 0.68¢; UK 0.52p.

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

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### Important Announcement Digital Collectors' Lists

Next year Josef Lebovic Gallery will be publishing the Collectors' Lists in digital format only. If you wish to continue receiving our catalogues, please visit our website, select the mailing list tab and complete the form, or send us an email — whatever is most convenient.

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



1. ***Sultans And Officials Of The Ottoman Empire***, c1612–1750. Nine engravings, 13.8 x 8.1cm to 22.9 x 16.7cm. *Stains, slight foxing, some trimmed to platemark or to image.*

The group **\$6600**

Personages illustrated are as follows (1) Murad I, Ottoman sultan from 1362 to 1389; (2) Kopruluzade Numan Pasha, Ottoman statesman who was the grand vizier of the Ottoman Empire between June and August 1710; (3) Imam Culi Beig, general of the Persian Army in the 17th century; (4) Orchan [or Orhan] Gazi, second bey of the nascent Ottoman sultanate from 1323/4 to 1362; (5) Kopruluzade Fazil Ahmed Pasha, a member of the renowned Koprulu family originating from Albania, which produced six grand viziers of the Ottoman Empire; (6) Moulay Hassan [or Abu Abd Allah Muhammad V al-Hasan], the Hafsid Sultan of Tunis from 1526 to 1543; (7) Ibrahim of the Ottoman Empire, sultan of the Ottoman Empire from 1640 to 1648; (8) Bajazet I [or Bayezid], Sultan of Turkey, the Ottoman sultan from 1389 to 1402; (9) Abdi Pasha the Albanian, an Ottoman politician and military leader of Albanian descent, who served as the last governor of the province of Budin. Ref: Wiki, Getty Images.

2. ***Citrus Suite From "Hesperides Sive De Malorum Aureorum Cultura Et Usu" [Lemons]***, 1646. Five hand-coloured engravings, each with a caption in image and a plate number "215, 237, 247, 389" and "415" upper right, 30 x 20cm (approx. each). *Slight creases, tears and stains to uneven margins. Framed.*

The group **\$3950**

Captions read (1) Limon perettae consimilis, (2) Limon a rivo sev rio, (3) Aurantium distortum, (4) Aurantium crispum folio, (5) Limon striatus vulgarior. These plates are from Giovanni Battista Ferrari's 1646 book on citrus fruit *Hesperides sive de Malorum Aureorum cultura et usu. Libri Quator* ["Golden Apples" from *The Mythological Garden of the Hesperides*]. The book is considered to be "one of the most splendid and scientifically precise botanical works of 17th century Europe. Its illustrations, etched by Cornelis Bloemaert, were designed by the foremost artists of the day, including Nicolas Poussin and Guido Reni." Ref: The Met, Worcester College (UK).



3. ***A Map Of The East-Indies And The Adjacent Countries***, c1720s. Engraving with hand-colouring, title in plate centre right, extensive text throughout, 61.3 x 102.6cm. *Perforations and tears to old folds, minor tears and foxing to edges, uneven margins.*

**\$2650**

This map shows the East Indies from the Persian border to New Guinea and the southern part of Japan, including India, Ceylon, southeast Asia, most of China, Indonesia and the Philippines. "It illustrates the extent of European influence and trade in the region at the height of European colonial control." Text includes "with the settlements, factories and territories, explaining what belongs to England, Spain, France, Holland, Denmark, Portugal & with many remarks not extant in any other map by H. Moll. Geog. To ye directors of ye hon'ble East India Company. This map is most humbly dedicated by your most obedient servant, Herman Moll, Geographer. Sold by H. Moll over against Devereux Court between Temple Bar and St Clements Church in the Strand by John King at the Globe." Five insets are captioned (1) A plan of the city of Batavia, (2) A plan of Fort St George and the city of Madras, (3) A prospect of the city of Surat, (4) A prospect of the city of Goa, (5) A plan of the city of Bantam. Held in SLNSW, NYPL.



4. **After Jan Wandelaar** (Dutch, 1690–1759). [*Anatomical Studies: Posterior Plane*], 1748. Two engravings, text including plate number, engraver, publisher and date in plate above and below image, 56.7 x 40.2cm (approx. each). *Old horizontal fold, tears, stains and slight foxing to margins.*

The pair **\$1350**  
Latin text reads (1) "Tab. V. S.F. Ravenet sculp. Impensis J. & P. Knapton, Londini 1748." This is an ecorche figure, back view, with left arm extended, showing the bones and the muscles, with a stream in the background. Held in Wellcome Library. (2) Plate V in Bernhard Siegfried Albinus' *Tabulae sceleti et musculorum corporis humanae* (Tables of the skeleton and muscles of the human body).

5. **After Jan Van Ryne** (Dutch, 1712–1760). *The City Of Batavia In The Island Of Java And Capital Of All The Dutch Factories & Settlements In The East Indies*, 1754/1818. Hand-coloured engraving, plate number "67", artist, title in English and French and text in plate above and below image, 27.3 x 39.7cm. *Slight foxing, partially trimmed margins.*

**\$990**

Text reads "J. van Ryne delin. Publish'd according to Act of Parliament. London, printed for Rob't Sayer opposite Fetter Lane Fleet Street." Held in Libraries Tasmania, and British Museum, noting that "plate 67" was added to the 1818 issue. In 1619, the Dutch captured and razed the existing city of Jayakarta ("glorious fortress" in Sundanese) and built the walled township of Batavia (present day Jakarta), which became the capital of the Dutch East Indies and the centre of the Dutch East India Company's trading network in Asia. Ref: LOC, Wiki.



6. **Inhabitants Of Amsterdam-Island In The South Seas With Some Of Their Small Vessels [Tonga]**, c1777. Hand-coloured engraving, 28.4 x 16.5cm. *Foxing overall, minor tears, crinkles and missing portions to margins.*

**\$770**

Text reads "Viz. 1. A fishing proa [multi-hull outrigger], 2. A vessel with a sail at anchor, 3. A vessel without a sail at anchor. Engraved from Middleton's *Complete System of Geography*." Held in SLNSW. The island of Tongatapu, Tonga, was first sighted by Europeans in 1643 by Abel Tasman commanding two ships. "Tasman named the island 't' Eijlandt Amsterdam' (Amsterdam Island), because of its abundance of supplies. This name is no longer used except by historians." Ref: Wiki.



Italian, some dated, 8.4 x 12.6cm (approx. each image); 13.5 x 20cm (album). *Wear to corners and hinges, slight foxing to paper.*

**\$770**

Title page continues "Engraved by Achille Parboni from the year 1824 in Roma. Published by Giacomo Antonelli in Piazza di Sciarra n.233." Engravings signed either "Achil Parboni", "P.[Pietro] Parboni", "Gio. Olivieri", or "F. Rinaldi", and dated between 1824 and 1828. Title engraving shows the she-wolf suckling Romulus and Remus, founders of Rome. The following engravings depict Rome and its famous buildings and ruins.

8. **Nouvelle Hollande: Baie Des Chiens-Marins. Camp De "L'Uranie" Sur La Presqu'île Peron [New Holland: Shark Bay. Camp Of The "Uranie" On The Peron Peninsula]**, 1825. Hand-coloured engraving, artist, engraver, title and number "11" in plate below image, 23.8 x 31.2cm. *Trimmed to platemark, minor paper loss, slight foxing and stains to margins.*

**\$770**

Text reads "Dessine par Marchais [1763–1859] d'après A. Pellion [1796–1868]. Grave par Forget." Held in NGA. Illustrated in Louis de Freycinet's *Voyage Autour du Monde: Entrepris par ordre du roi, execute sur les corvettes de S.M. "l'Uranie" et la "Physicienne", pendant les annees 1817, 1818, 1819 et 1820*, published from 1824 to 1844. Peron Peninsula is located in Shark Bay about 750km north of Perth, Western Australia. Ref: Wiki.



9. **Nouvelle Hollande: Baie Des Chiens-Marins Presqu'île Peron: Entrevue Avec Les Sauvages [New Holland: Shark Bay. Peron Peninsula, Meeting With The Savages]**, 1825. Hand-coloured engraving, artist, engraver, title and number "12" in plate below image, 23.9 x 30cm (paper).

*Partially trimmed platemark, old tape, slight foxing, missing portions to margins.*

**\$770**

Text includes "J. Arago [1790–1855] delin't, Duparc [c1760–c1829] sculpt." Held in NGA. Illustrated in Louis de Freycinet's *Voyage Autour du Monde: Entrepris par ordre du roi, execute sur les corvettes de S.M. "l'Uranie" et la "Physicienne", pendant les annees 1817, 1818, 1819 et 1820*, published from 1824 to 1844. Peron Peninsula is in Shark Bay about 750 km north of Perth, Western Australia. Ref: Wiki.



10. **[Villa Diodati And Geneva, Switzerland]**, c1834–1840. One aquatint and one lithograph, both hand-coloured, one with artist, title and publisher below image, 17.5 x 26.5cm (approx. each). *Slight foxing, minor crinkles, one trimmed to margins and laid down on backing. Both framed.*

The pair **\$2200**

(1) *After* Jean Dubois (Swiss, 1789–1849). French text reads “J. Du Bois pinx. [obscured] sculp. Geneve, Vue du Quai [View of the Quay]. Publie par H.F. Leuthold a Zurich.” This aquatint of Lake Geneva shows a paddle steamer named *Le Winkelried*.



(2) Image depicts Villa Diodati near Lake Geneva, Switzerland, with a panorama of the city of Geneva in the background. The villa became famous as the 1816 holiday residence of Lord Byron, where he was visited by Percy Shelley and his soon-to-be wife Mary Godwin (Shelley). Known as “the year without a summer” due to severe climate abnormalities, it is the villa where Mary Shelley conceived of her classic Gothic novel *Frankenstein; or, The Modern Prometheus*. Ref: Wiki.

11. *Attrib. John Skinner Prout* (British, 1805–1876). *[Two Figures At The Head Of A Staircase, Possibly Sydney]*, c1840s. Water-colour, annotated “W.A. Rae” [William Allwood Rae, son of John Rae] in pencil on backing verso, artist’s name and provenance in ink on accompanying old frame backing, 14.3 x 19.5cm. *Slight foxing to image, laid down on old backing.*

**\$1650**

Provenance: John Rae collection. Public servant, author and painter John Rae (Scottish/Australian, 1813–1900), wrote the descriptive text for John Skinner Prout’s *Sydney Illustrated* in 1842. Ref: ADB.



12. **Conrad Martens** (Brit./Aust. 1801–1878). *Lavender Bay [Sydney Harbour, NSW]*, 1842. Pencil drawing, titled and dated lower right, 14 x 22.2cm. *Old mount burn.*

**\$1250**

Accompanying this drawing is a portion of the original framing backing noting the artist’s name, title, medium and date in a modern hand in ink.



13. **Map Of Mr Eyre’s Routes Into Central Australia**, 1845. Engraving with hand-colouring, title including date in plate lower centre, 33.2 x 92.7cm. *Minor perforations to old folds, slight stains, trimmed left margin, sections repaired with tape verso.*

**\$990**

Title and text continue “And overland from Adelaide to King George’s Sound, 1840–1. Drawn by John Arrowsmith. London, W.&T. Boone 1845.” This map of southern Australia shows the tracks of the English explorer John Eyre (1815–1901.) It was published in *Journals of Expeditions of Discovery into Central Australia*. Included on the map are descriptive notes on topography and vegetation. Held in SLNSW.

14. **“La Terre” Four-Inch Desktop Globe With Stand**, c1860. Globe with iron and turned wood stand, small compass affixed to base, accompanied by original handheld magnifying glass, 30 x 19cm (with stand). *Oxidation, minor crazing and wear to varnish (globe), repaired missing portion to “North America” section.*

**\$2950**

Text in French includes “Nuremberg, institute artistique de C. Abel-Klinger, editeur.” Abel-Klinger, the company which published this globe, was established by Johann Georg Klinger (German, 1764–1809), an engraver and art dealer. In 1852, Carl Abel joined the firm as a salesman, becoming manager and later owner.



15. **[On The Australian Goldfields]**, c1860s. Pencil with watercolour and gouache housed in a daguerreotype case, initialled “W.M.” in pencil lower right, 5.2 x 8.5cm. *Slight foxing to image.*

**\$1100**

Two of the campsite buildings are captioned “police” and “store.”



16. **Rosalie Ann Thorne** (Aust., 1850–1927). *After Conrad Martens* (Brit./Aust. 1801–1878). *At The Glebe [NSW]*, 1864. Pencil drawing, titled, annotated “copy C. Martens”, monogrammed and dated “Nov. 8th 1867” lower right, 15.5 x 29.2cm. *Slight foxing, creases.*



**\$990**

Rosalie Ann Thorne was reputedly a pupil of Conrad Martens. She was a friend of his daughter, Rebecca Martens (Aust., 1836–1909), who was also her mentor. The two friends often went sketching together. Ref: DA00.

18. **Blaxland Family Group**, c1866–1923. Fifteen (15) items comprising 12 albumen paper photographs, cabinet or carte-de-visite format, two vintage silver gelatin photographs, and one octavo book, each photograph identified and annotated by multiple hands in ink and pencil, all with studio line on backing below image or verso, 9.1 x 5.9cm to 14.5 x 10.5cm. *Foxing, slight scuffing, silvering or surface loss, each laid down on original backing.*

The group **\$5500**

This group contains portraits of the wife and children of John Blaxland (Aust., 1799–1884), whose father Gregory Blaxland (Brit., 1778–1853) is known for co-leading the first successful crossing of the Blue Mountains in 1813. Portraits included in the group are of “Grannie” Ellen Blaxland (née Falkner, wife of John), and some of their children: Frederick Blaxland and his wife Elizabeth, Francis Blaxland and his wife Mary, and Lucy Blaxland (married name Levick), with her husband Sydney and their daughter Violet, whose possible annotations identifying family members are on these cards. Other portraits show Ellen Falkner’s father Francis, and Marcus and Frances “Fanny” Blaxland, nephew and niece of John Blaxland. Ref: Howard Blaxland Genealogy Pages. Included with this group is a copy of Frank Walker’s book *A Journal of a Tour of Discovery Across the Blue Mountains, New South Wales, in the Year 1813 by Gregory Blaxland*, (1913).



20. **Rosalie Ann Thorne** (Aust., 1850–1927). *After Conrad Martens* (Brit./Aust. 1801–1878). *Point Piper Near Rose Bay [NSW]*, 1867. Pencil drawing, signed “Rosalie”, dated “Sept. 27th 1867”, annotated “copy C. Martens” and titled lower left to right, 20.5 x 30.8cm. *Minor creases and stains.*

**\$1350**

The building seen from the shore is the former stables of Woollahra House, built in 1856 by Sir Daniel Cooper, a colonial merchant and debtor of Captain John Piper. Wyuna Court apartment block now occupies the site. Ref: Wiki, Walking Coastal Sydney.

17. **“Chain of Ponds” Bridge, Richmond, NSW**, 1866–1870. Two architectural drawings and three related manuscript notes in ink, each dated and signed “Donald McPherson”, 9 x 21cm to 38 x 61cm. *Old folds, slight foxing and stains, architectural drawings laid down on new backing.*

The group **\$1950**

These documents, by a Donald McPherson, are relating to the construction of a bridge over the Chain of Ponds Creek, “a formidable watercourse at flood times”, passing through Richmond and Windsor. The manuscripts include a receipt dated March 1866 from the Richmond Road Trust for 119 pounds, 5 shillings “on account of making [a] bridge over [a] creek at Bell’s as agreed”; a letter dated October 1868 detailing the bridge’s construction, and an invoice dated April 1869 from the “Richmond Road Trust” to D. McPherson for “graveling & fencing at Chain of Ponds Creek Blacktown Road” for 17 pounds, 10 shillings. The architectural drawings are titled “Chain of Ponds Creek bridge over a gully, 26/10/68”, and “A bridge on the Blacktown Road near Richmond, July 18, 1870,” this one possibly being related to another project. Papers at the time confirm “New Bridge – The Richmond Road Trust have recently had erected over the Chain of Ponds Creek, on the Blacktown Road, a new wooden piled bridge of considerable size and of neat and substantial construction...it has cost £600. Messrs Dixon and Macpherson [sic] were the contractors, and the work reflects much credit upon them.” Ref: SMH, 30.11.1864, 26.3.1868.



19. **Rosalie Ann Thorne** (Aust., 1850–1927). *Claremont [Rose Bay, NSW]*, 1867. Pencil drawing, titled, initialled twice and dated in pencil lower left and centre, 18.5 x 27.9cm. *Slight foxing, minor tears and creases.*

**\$990**

Claremont in Rose Bay, NSW, was built from 1851 to 1852 for “Bristol-born Sydney businessman George Thorne (1810–1891) who had migrated to Australia in 1840. He married Elizabeth Ann Bisdee in Hobart in 1842. They had 10 children [one of whom was Rosalie]...George Thorne retained ownership of Claremont until early 1879 but the family did not reside in the house continuously.” Claremont formed the original building of Kincoppal School in 1882. Ref: SLM, DA00, Kincoppal.



21. **Crown Street, Wollongong [NSW]**, c1869. Albumen paper photograph, carte-de-visite format, titled in letterpress on backing below image, annotated “Woodward” in pencil with studio line on backing verso, 6 x 10cm. *Foxing, laid down on original backing.*

**\$880**

Studio line reads “James Brothers. London Portrait Studio, Kiama.” Ref: Joseph L. Davis, *The James Gang: Illawarra’s earliest resident photographers*, 2016.



22. **Rosalie Ann Thorne** (Aust., 1850–1927). *[Views Of The Blue Mountains, NSW]*, 1869–1903. Five pencil drawings, one with watercolour and one with iron gall ink, one initialled, four titled and all dated in pencil lower left or right, 26.3 x 17.8cm to 24.3 x 30.3cm (paper). *Creases, tears to edges and some minor missing portions, slight foxing.*

The group **\$2950**

Titles and dates read (1) View from head of the [Wentworth] Falls, 13.1.94; (2) Glen Medlow, 9.1.69; (3) Medlow [Bath?]; (4) [Valley view], 30 Jan, 1903; (5) Wentworth Falls, 20 Jan. 1902.

Rosalie Ann Thorne was reputedly a pupil of Australian artist Conrad Martens (1801–1878). She was a friend of his daughter, Rebecca Martens (Aust., 1836–1909), who was also her mentor. The two friends often went sketching together. Ref: DAAO.



23. **Plan Of Prince Alfred Park Showing The Position Of Buildings For The Agricultural Society's Exhibition**, 1872. Lithograph, initialled "T.H." in image lower left, 88.5 x 57.1cm. *Paper loss to old folds and corners, minor creases, slight foxing. Laid down on acid-free tissue.*

**\$3300**

Text includes "Supplement to *The Sydney Mail*, April 20, 1872." This plan shows the park bordered by Cleveland and Devonshire Streets, and by Castlereagh Street (now Chalmers Street). Held in SLNSW.

The first Agricultural Society Exhibition was held at Prince Alfred Park in 1869 and continued annually to 1881 before moving to Moore Park in 1882. The Exhibition Building was used for various events up to 1954, including a period where it housed the War Memorial Museum from 1925 to 1936. A swimming pool was proposed to be built within the Exhibition Building, but as the structure was considered to be a fire hazard it was demolished in 1954, making way for an Olympic-sized pool. Ref: City of Sydney, Sydney Architecture.

24. **Samuel Calvert** (Aust., 1828–1913). *Australian Pets [Magpie And Sulphur-Crested Cockatoo]*, 1876. Colour wood engraving with letterpress, signed in block lower left, 52.5 x 40.7cm. *Old folds, slight stains, uneven margins. Linen-backed.*

**\$990**

Text reads "Supplement to *The Illustrated Australian News*, December 1876." Image includes a cage with two budgerigars. Held in NLA, NGV.



25. **City Of Auckland [NZ]**, 1877. Lithograph, 32.3 x 88cm. *Old creases, folds, slight foxing, stains, offset. Linen-backed.*

**\$1850**

Text includes "Supplement to *The Illustrated New Zealand Herald* for May 1877." This panoramic view of Auckland is taken from the harbour and includes a key noting local landmarks, businesses and hotels.



26. **Habillement Ou Nageoires Du Marin [Clothing Or Fins For The Seafarer]**, 1877. Pen and ink with wash, titled, annotated "S.G.D.G.", dated and signed "par J. Hilbrunner" in ink lower right, 27.4 x 17.1cm. *Old folds, tears, slight foxing, missing portions to margins.*

**\$990**

This drawing appears to be a design for a flotation survival kit. It includes a knife and a horn, and paddle devices for the hands and feet.



27. **Toohy And Welby Family, And Port Kembla Property Development [NSW]**, c1878–1999. Collection of seven hundred and thirty-six (736) items including photographs, documents, newspaper clippings and a land division poster, many items annotated with dates or identifying family members, sizes range from 9 x 5.5cm to 80.1 x 50.5cm. *Old folds, creases and tears, slight stains and foxing.*

The collection **\$9900**

This collection is an in-depth archive created by Lola Davies, née Toohy, the daughter of Sydney couple Francis (Frank) Toohy (1894–1956), real estate agent, and Lola Welby (1895–1981), a Tivoli dancer. The Toohy family lived in a Mosman mansion, Ardagh, from 1913 to 1918, where Frank and his father William (real estate agent and former mayor of Footscray, Victoria) started another real estate business "Toohy & Toohy." By 1927 Frank Toohy had moved his office to Pitt Street and was trading under "F.J. Toohy." He became the vendor for Lake Heights Estate on the shores of Lake Illawarra, Port Kembla. Material in this collection includes the land division poster for Lake Heights Estate; many photographs surveying the land and surrounding steel works, which appear on the poster and in a circa 1927 booklet entitled *Fires of Opportunity*, espousing the investment opportunities of buying land at Lake Heights Estate (including the development of the nearby Hoskins Steel Works and a newly completed rail line); and a Torrens title contract by Francis Toohy of land sale to a Cecily Hodson in the Estate.

Also included are photographs and documents relating to Lola Welby, stage name Lola Dowie. She was part of Harry Rickards' Tivoli Follies from 1914 until about 1919, when Frank Toohy and Lola married. Items include her 1914 contract to the Tivoli Theatres; a 1915 group photograph of Lola with fellow Follies actors and dancers welcoming James J. Corbett, the American boxer and vaudeville actor; modelling photographs of Lola for Grace Bros, and as the cover model for *The Model Trader*, the Grace Bros catalogue for 1918; and four photographs of Lola posed with flowers, which were taken at a Melbourne studio where one was later used without her permission to adorn a chocolate box. A letter to the "Talma Studio, Melbourne" threatens legal action if the boxes are not withdrawn or if the studio refuses to pay Lola £10 for use of the photograph is included. Other documents and photographs in this collection explore a rich history of both the Welby and Toohy families, including of one Welby family member who became an Australian prisoner of war in Germany in 1942. There are also family trees, convict links, May Moore studio portraits, and family albums. Ref: Mosman Council, Trove, Wiki.





28. **John Hardie Esq., From The Mayor Of Sydney**, 1879. Silver-plated tankard, caption and date engraved on cup, 12.6 x 8.5 x 12.5cm. *Oxidation, tarnishing.*

**\$660**

John Hardie (Aust., 1833–1904) was a miller and baker with an establishment at 516 George Street, Sydney. He was alderman for the Brisbane Ward (between Kent and Sussex Streets, Sydney) from 1 December 1879 to 30 November 1884, when illness forced him to resign. He also served briefly as mayor of Sydney in 1884. Ref: City of Sydney.

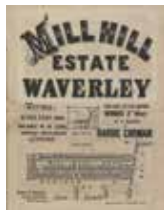


29. **Mill Hill Estate, Waverley [NSW]**, 1881. Lithograph and letterpress pamphlet, dated "1881" in ink on front cover, 19.5 x 12.7cm. *Title page loose from binding, stains, split to fold.*

**\$1250**

Text includes "Waverley Tramways. Mill Hill estate, the site of Hough's old windmill. South Head Rd, Waverley, at the tollbar. As subdivided by Herbert S. Thompson...into

building sites, and which will be submitted to public competition at our rooms on Monday, 2nd May 1881. Hardie & Gorman Auctioneers. Gibbs, Shallard & Co., Printers." This six-page pamphlet shows two images, "View from Mill Hill estate looking north" and "View from Mill Hill estate overlooking Waverley," as well as an illustration of the lots.



30. **Livingston Hopkins** (Amer./Aust., 1846–1927). **Reginald's Wooing. An Anglo-Australian Romance**, 1883. Colour lithograph, 11 panels, each numbered consecutively, two are initialed "L.H." or "L. Hop", 45.5 x 57.1cm (sheet). *Old folds, slight foxing, repaired minor tears to margins. Laid down on acid-free paper.*

**\$1650**

Text includes "Supplement to the Christmas number of the *The Bulletin*, Sydney NSW, 1883."

"Reginald's Wooing" tells the story of an Englishman "cut off with a shilling" by his father at the prospect of his marrying a farmer's daughter. He escapes to Australia to make money as a gold digger and mounted police officer. When his father dies, he receives an inheritance which wins over the farmer and his daughter and he returns to England.

The idiom "cut off with a shilling" relates to an old British notion that if the "name of the heir should appear in the will; and if he was bequeathed 'a shilling,' that the testator had not forgotten him, but disinherited him intentionally." Ref: *Dictionary of Phrase and Fable*, 1894.



32. **Supplement To "The Graphic Australian" [Map Of Australia]**, 1889. Colour lithograph with letterpress in two unjoined sheets, text including printer's line and date throughout, 101.4 x 76cm (per sheet). *Minor tears to edges and old folds, slight foxing, creases.*

**\$2200**

Text includes "An illustrated fortnightly journal. Nov. 23, 1889. Office: 15 Hamilton Street, Sydney. Phillipp-Stephan Photo-litho. & Typographic Process Co. Ltd, Sydney, NSW." Images of public buildings surround the map, including government houses, post offices, parliament buildings, courts, libraries and town halls of Melbourne, Sydney, Brisbane and Adelaide. Advertisements for business also surround the map, including "Arnott's Milk Arrowroot biscuits, Thompson and Giles general drapers, Marshall Bros dentists, Springhall & Co. tea merchants" and "Australian Mutual Provident Society."



33. **"Australia" Written And Sung By Will Preston**, c1890. Sheet music, colour lithograph cover, "M.D." ink stamp on image and signed "H.G. Banks, lith." in image lower right and lower left, 33.6 x 25.2cm. *Trimmed lower edge, slight foxing and tears to edges, repaired spine.*

**\$990**

Text includes "Composed by J.W. Dunn. London, Stannard & Son, imp." Image shows a variant of the Australian coat of arms with "Advance Australia" and an emu and a kangaroo holding a shield, which depicts a golden fleece, a ship possibly HMS *Endeavour*, a shovel and pickaxe for mining, and a bale of hay.



34. **Animated Miniature Playing Cards**, c1890s. Forty (40) letterpress playing cards hand embellished with ink and gouache drawings, annotated in pencil on original backing verso, 22.7 x 25.4cm. *Slight foxing and buckling, laid down on original backing.*

**\$2950**

Annotation reads "Painted by Phyliss [sic] Bisdee (née Morris), wife of G.S. Bisdee, Sandhill, Jericho [Tasmania]." Philippa Bisdee (1878–1942), daughter of Dr Andrew B. Morris of England, was born in Darjeeling, India. The family moved to Tasmania where Dr Morris practised at Deloraine. Philippa was a trained nurse and worked in Launceston

and Melbourne before her marriage to Graeme Sutherland Bisdee (1879–1942) in Launceston in 1908. Ref: Obituaries Australia; *Daily Telegraph (Launceston)*, 4.6.1908.



35. **A.J. Campbell** (Aust., 1853–1929). [*Expeditions To The Furneaux Group Of Islands, Bass Strait*], 1890–1893. Thirteen (13) printout paper photographs, cabinet card format, most captioned, annotated and dated in ink and pencil on backing verso, 10.6 x 13.7cm to 10.9 x 15cm. *Slight discolouration, some with chips to edges, all laid down on original backing.*

The group **\$9900**

Ten photographs from this group are from the 1893 expedition undertaken by the Field Naturalists Club of Victoria who sent six men to the Furneaux Group for their annual camp-out. This expedition was led by Joseph Gabriel and included ornithologist and photographer Archibald James Campbell. The findings were published in *The Victorian Naturalist*, vol. X, no. 10, pp167–184. Also included are three

photographs of the Kent Group of islands in the Bass Strait from an expedition in 1890. Ref: Museum Victoria. A detailed list is available on request.

The Furneaux and Kent Groups consists of approximately 100 islands located in Bass Strait between Victoria and Tasmania. Navigators Matthew Flinders and George Bass were the first Westerners to explore the islands. Ref: Wiki.



36. **J.M. Cantle** (Australian, 1849–1919). [*Australian Magpie And Laughing Kookaburra*], c1890s. Two watercolours, signed lower centre or right, 36 x 26.2cm (each). *Slight foxing. Both in original frames with new mounts.*

The pair **\$2650**

John Mitchell Cantle was an architectural draughtsman and railway surveyor, but is best known as an ornithological painter, illustrator, cartoonist and postcard designer. Ref: SLNSW.

37. **Hercules Brabazon Brabazon** (Brit., 1821–1906). [*Castle And Skiffs, Possibly Morcote, Lake Lugano, Switzerland*], c1890s. Watercolour and gouache, initialed lower right, 17.7 x 19.3cm. *Slight foxing and stains.*

**\$990**

Hercules Brabazon Brabazon was an English artist accomplished in "Turner-manner watercolours." Brabazon stated that he "lived for art and sunshine," and as he regarded himself as a "gentleman amateur" he did not show or try to sell his work until his mid-seventies. His unusual surname was a requirement for an inheritance. Ref: Wiki.



38. **After George Frankland** (British, 1800–1838). *Governor Davey's Proclamation To The Aborigines, 1816*, c1890s. Watercolour and ink drawing, captioned in image, 40 x 23.4cm. *Tear from upper left edge through upper portion of image, stains, slight foxing, old mount burn.*

**\$6600**

This proclamation "presents a four-strip pictogram that attempts to explain the idea of equality under the law. Those who committed violent crimes in Van Diemen's Land (now Tasmania), be they Aboriginal Australian or European settler, would be punished in the same way." Incorrectly attributed to Governor Thomas Davey (1758–1823), this proclamation is in fact by Governor George Arthur (1784–1854) from around 1828. The proclamation first appeared painted on a timber board, designed by George Frankland in 1829, and around 100 copies in oil were subsequently produced to be hung on trees.

In 1866 the proclamation board was reproduced as a lithograph for display and sale at the Intercolonial Exhibition held in Melbourne. It was mistakenly attributed to Thomas Davey's governorship of Van Diemen's Land from 1812 to 1817. The lithographs were reissued again in 1867 for the Paris Exposition Universelle and are now erroneously known as Governor Davey's Proclamation.

This hand-drawn copy of the proclamation is believed to be based on the 1866 lithograph, but was likely done in the 1890s when another issue was reportedly released. At least four variant lithographic images are held in SLNSW, NGA, NLA, NMA. Ref: Wiki.



39. **"The Miner's Dream Of Home" Sung By Leo Dryden**, 1891. Sheet music, colour lithograph cover, signed "H.G. Banks, lith." and dated in image lower centre, 36.3 x 26.2cm. *Foxing, minor tears and chips to edges.*

**\$880**

Text includes "'The Miner's Dream Waltz' by Karl Kaps. A beautiful, dreamy waltz. Written and composed by Will Godwin and 'L.D.' Francis, Day & Hunter, 195 Oxford Street, London, W, & 1 & 3 Union Square, New York. Publishers of Smallwood's 55 Melodious Exercises etc. Copyright MDCCCXCI by Francis, Day & Hunter. H.G. Banks, 60 Berwick St, W." Held in NLA, NGA.

A cover vignette captioned "Christmas at home" illustrates an extract of the song: "It is ten weary years since I left England's shore / In a far distant country to roam / How I long to return to my own native land, / To my friends and the old folks at home / Last night, as I slumbered, I had a strange dream / One that seemed to bring distant friends near / I dreamt of Old England, the land of my birth, / To the heart of her sons ever dear."





40. **"The Up To Date Kangaroo Dance" By Edward St Quentin**, c1892. Sheet music, colour lithograph cover, "St. Q" composer's ink stamp on image lower right, 31.6 x 24.3cm. *Trimmed upper and lower edges.*

**\$990**

Text includes "Performed [obscured text] by Miss Marie Lloyd at Drury Lane Pantomime, 1892 to 1893."

Marie Lloyd (Brit., 1870–1922) was a music hall singer, comedian and musical theatre actress known as the "Queen of the Music Hall."

Edward St Quentin was apparently a pseudonym for Alfred Rawlings (1860–1924), who appears to have used more than 20 pseudonyms. Ref: Wiki, NLA, Lucerna Magic Lantern Web Resource.



41. **Rose Bank [House], Essendon, Melbourne**, c1892. Three printout paper photographs, stereo card format, each annotated in ink verso, 7.8 x 13.8cm (approx. each). *Slight foxing and discolouration, laid down on original backing.*

The group **\$1650**

Annotations include "Front door of Rose Bank, Essendon, Melbourne," with the date "1892" above the entry-

way, and "Rose Bank drawing room."

Rose Bank was built in 1845 for Thomas Napier, one of "the very few purchasers" of town land in Melbourne at the first land sale in the Port Phillip district in June 1837. The house still stands on Rosebank Avenue, Strathmore, Victoria and is now a St Vincent de Paul convent. Ref: Victorian Heritage Database; *Camperdown Chronicle* (Vic), 11.2.1881.



42. **L. Williams Spectacle Manufacturer And Maker, Launceston, Tasmania**, c1892. Albumen paper photograph, cabinet card format, 14.6 x 9.6cm. *Slight foxing, indentations and scuffing, laid down on original backing.*

**\$990**

Advertising text in image includes "Mrs E.F. Williams, L. Williams, manager. Pebble spectacles from 5'. New frames fitted to old spectacle glasses. Work done for the trade. Lenses ground & fitted to suit each eye. Eye sight scientifically tested."

L. Williams was the only spectacle maker in Tasmania at the time of this photograph. The business was located on the corner of Elizabeth and Wellington Streets, Launceston. Ref: *Launceston Examiner*, 23.12.1892.



43. **After Thomas Ryan (NZ, 1864–1927). [Views Of New Zealand]**, c1893. Two colour lithographs with letterpress, printer's proofs, text including artist and title in lower margin, 18.3 x 29.5cm (image, approx. each). *Slight foxing, creases and minor tears to margins.*

The pair **\$990**

Both titles erroneously include "Auckland" and read as follows (1) Lake Rotorua and Mokoia Island, Auckland, NZ. From Ohinemutu; and (2) Waikato River and Lake Taupo, Auckland, NZ. Showing Ngauruhoe, Tongariro and Ruapehu [volcanic mountains]. Held in NLNZ.

44. **Julian Rossi Ashton (Australian, 1851–1942). The Cutsy**, 1893/1918. Etching, 16.3 x 11.8cm. *Minor crinkles and stains to margins.*

**\$3300**

Image also known as *The Dancer*. Held in NGA. This print was produced while Ashton was a member of the Sydney Etching Club from 1893 to 1895. Ref: Butler, *Printed: Images by Australian artists 1885–1955*, NGA, 2007, p14.

Ashton's early etchings are very uncommon



45. **Lionel Lindsay (Aust., 1874–1961). Portrait Of Norman Lindsay**, 1900. Pencil drawing, annotated in an unknown hand "By Lionel, 1900", titled and dated with artist's name upper right and on backing below image, 15.3 x 9.6cm. *Discolouration overall, uneven edges.*

**\$2950**

This is a rare, early portrait of Norman at the age of 21 by older brother Lionel.

46. **Desktop Globes With Stands Made In Tasmania**, c1900. Pair of metal globes printed in colour, mounted with removable brass rings on timber stands, 5.7 x 15.6 x 15.6cm (each). *Minor crazing, wear, discolouration and oxidation to globes, some wear to stands.*



The pair **\$4400**

These globe stands, designed to resemble larger floor-standing globes, are attributed to Tasmanian Thomas Hinton (Aust., 1857–1933) whose career included working as an engine driver in the Tasmanian midlands. The pre-made globes, later mounted in brass rings, are removable from their slots in the base in order that the southern portions of the globe may be inspected. Provenance: descendant of Thomas Hinton, Tasmania.

47. **Blinman Mine, South Australia [Camel Train With Supplies]**, c1900s. Print-out paper photograph, cabinet card format, titled in ink on photograph lower centre and on backing below image, studio line on backing left of image, 8.7 x 13.2cm. *Laid down on original presentation backing.*



**\$990**

Studio line reads "Jas, Howe & Co., Moonta [SA]. Copy."

Copper was discovered in Blinman, located in the Flingers Ranges, South Australia, in 1859 by Robert Blinman. Mining commenced in 1861 and continued until 1918 when the ore ran out. Ref: SLSA; *AusIMM Bulletin*, Feb. 2019.

48. **William Shaw Schmidt (NZ, 1870–1968). A Settler's Home, North Island, New Zealand**, 1901. Colour lithograph with letterpress, signed in image lower right, 64 x 76.9cm. *Repaired tears, creases and minor missing portions to margins, slight foxing. Linen-backed.*



**\$5500**

Text continues "Supplement to the Christmas number of *The New Zealand Graphic*, Dec. 18th, 1901. Printed by The Brett Printing Co. Ltd, Auckland, NZ." Held in NLNZ, with alternative title "Settler's farm in Taranaki, New Zealand" with Mt Taranaki in the distance.



49. **The Most Famous Inventor Of The Age, Thomas A. Edison In His Laboratory, East Orange, NJ, USA**, 1901. Albumen paper photograph, stereo card format, studio line and title in letterpress on backing below image and verso, 8.2 x 16cm. *Slight silvering, laid down on original backing.*

**\$880**

Studio line includes "Underwood & Underwood,

Publishers. New York, London, Toronto-Canada, Ottawa-Kansas. Works & Studios, Arlington NJ. Copyright 1901." Held in LOC.

American inventor Thomas Edison (1847–1931) held a world record of 1093 patents and created the world's first industrial research laboratory. He is best known for his invention of the phonograph and incandescent electric light. Ref: Britannica.



50. **William Johnson (Aust., fl.1897–1921). Henry Lawson**, 1915. Two vintage silver gelatin photographs, oval format, photographer's line printed on backing below image, annotated "H.L." and dated "1918" in pencil in an unknown hand verso, 5.1 x 3.9cm. *Slight foxing, laid down on original presentation backing.*

The pair **\$3950**

Photographer's line reads "W. Johnson, Bank Chambers, Pitt & Market Sts, Sydney." These photographs are from a series of eight images of Henry Lawson seated on a chair. James Tyrrell, in his book *Old Sydney*, describes taking Lawson

around the corner from his bookshop to William Johnson's studio, where the images were taken. Johnson used a "multiplying camera with a repeating back (which moved the glass plate negative between exposures) to make eight separate portraits on a single half-plate negative. These would be cut into inexpensive single prints." Ref: SLNSW.



51. **New Zealand Berries**, c1905. Colour lithograph with letterpress, signed "Jessie Brown" in image lower right, 68.2 x 47cm. *Stains, repaired creases and tears to margins. Linen-backed.*

**\$1650**

Text continues "Printed at the NZ Graphic Fine Art Printing Works, Auckland, NZ." This work was a supplement for *The New Zealand Graphic*.

Similar work by Jessie Brown (active 1905) held in NLNZ.



52. **"Poseidon" Winner Melbourne Cup, 1906.** Watercolour, titled and signed "C.W. Read" lower left to right, 50.3 x 67.8cm. *Slight foxing and stains, minor missing portions and repaired tears to edges.*

**\$1250**

Poseidon was an Australian Thoroughbred Hall of Fame racehorse who became the first horse to win both the Caulfield Cup and Melbourne Cup in 1906. He is depicted here with his rider, Australian jockey Tom Clayton (1882–1909). Ref: Wiki.

53. **Max Slevogt** (German, 1868–1932). *Achill: 15 Lithographien Zur Ilias [Achilles, Iliad]*, 1907. Softcover oblong portfolio containing 15 lithographs, with colour lineblock cover, previous owner's name in ink on contents page, 37 x 50.7cm. *Creases, slight soiling and stains to covers, binding loose on spine, tears to edges of first few pages. Interior mostly clean.*

**\$990**

This portfolio, published by A. Langen, Munich, illustrates scenes of the Trojan War from Homer's *Iliad*. Held in British Museum.

Slevogt was a German Impressionist painter and illustrator, best known for his landscapes. He was, together with Max Liebermann, one of the "foremost representatives in Germany of the plein air style." Ref: Wiki.



54. **Commemorative Cup For President Wischweh Of "Liedertafel Germania" Club, Sydney, 1907.** Silver-plated goblet, caption and date engraved on cup, "Walker & Hall, Sheffield, England 32" stamped on base, 22 x 10.8 x 10cm. *Oxidation and tarnishing.*

**\$770**

German text reads "Herrn Ernst Wischweh, gewidmet von der Liedertafel Germania in Anerkennung. Seiner 5 Jährigen, Präsidentschaft 1902–1907, Sydney den 21.5.1907 der Vorstand. [Dedicated to Mr Ernst Wischweh of the Liedertafel Germania in recognition of his five years presidency, 1902 to 1907, Sydney. The board, 21.5.1907.]"

The Liedertafel Germania was a German choir group involved in Sydney's German and Concordia clubs (est. 1853 and 1883). Ref: SMH, 31.7.1905; Wiki.



55. **Lionel Lindsay** (Aust., 1874–1961). *Rondeau Of The Night*, 1910. Etching with aquatint, signed in plate lower left and in pencil below image, 16.2 x 11.7cm. *Repaired tears to lower margin and plate-mark.*

**\$1250**

Ref: Mendelssohn #43.



56. **Lionel Lindsay** (Aust., 1874–1961). *In The Key Of Green*, 1910. Etching and aquatint in green ink, signed in plate lower centre and in pencil in lower margin, 15.7 x 9.9cm. *Repaired creases and tears to margins.*

**\$1250**

Ref: Mendelssohn #41.

57. **Bebarfalds Department Store Clock**, c1910. Wall clock with colour lithograph face and hand-painted numerals, 25cm (diameter). *Perforation to lithograph face, slight foxing, scuffing to glass.*

**\$1350**

Text includes "B. Bebarfald & Co. Ltd. Bebarfalds complete house furnishers. Made in Baden." Bebarfalds, which opened its Sydney store in 1872, was a retailer of home furnishings and manufacturer of furniture. It traded for many years from its "landmark location opposite the Sydney Town Hall" on the corner of Park Street and 536–538 George Street, Sydney. The building underwent several changes, first in 1908 when it was demolished to make way for a new four-storey building, designed by architect John Burcham Clamp (1869–1931), as depicted on the face of this clock. The site is currently occupied by Woolworths. Ref: SLM, Dictionary of Sydney, City of Sydney archives.



58. **The Boomerang Club [Queensland Football Team]**, c1910s. Eleven (11) vintage silver gelatin photographs, six in panorama format, in a string-bound album, 6.9 x 9cm to 14.1 x 19.3cm. *Silvering, minor chips to edges, all laid down on album page, one with tape.*



**\$4950**

Photographs show groups of young men in bathers on the beach, in a line-up and seated in a team arrangement holding a football. Others show the men partaking in sporting day events such as sack races, wheelbarrow races and sprinting. One photograph shows a group of young men situated around a country camp, wearing white turtle-necks with a boomerang logo.

The Boomerang Club was a football club established in Queensland in the 1890s, based around the Brisbane and Toowoomba areas. The club had much success in 1912 and 1913, winning both premierships, but seems to have withdrawn from competition with the introduction of Rugby League in 1914. They resurfaced some time in the 1920s. Ref: Trove.



59. **Lionel Lindsay** (Aust., 1874–1961). *Steps Of 'The Sailor's Return', The Rocks, Sydney*, 1912. Etching, signed, annotated "first state" and editioned 8/50 in pencil in lower margin, 20.7 x 15.7cm. *Minor crinkles.*

**\$1350**

Ref: Mendelssohn #69. Held in NGA, NLA, NGV.

The Sailor's Return was a pub on Essex Lane, The Rocks, an area which was considered to be "a notorious address with many unlicensed pubs, boarding houses and brothels." The pub was demolished to make way for the Cahill Expressway. Ref: Smith (arthurtuckwell.wordpress.com.)

60. **Arthur Streeton** (Aust., 1867–1943). *Palazzo Labia [Venice]*, 1912. Lithograph, initialled in image lower left, 24.1 x 30.5cm. *Slight stain to image centre, foxing and paper loss to margins.*



**\$4400**

Printed in an edition of 12 by Thomas Way, who was Whistler's lithographer. This is one of only six known lithographs created by Streeton. Other titles are *Corfe Castle*, *The Rialto*, *The Ballroom*, *Bamborough Castle*, and *The Palace*. Held in NGA, NGV, and AGNSW with the date "c1913" and noting that this image, along with the five above mentioned lithographs by Streeton, were exhibited in London at that time.

This lithograph is after Streeton's 1908 painting *San Geremia and Palazzo Labia, Venice*, which is held in the National Gallery of Victoria.

61. **John Sands Ltd Employees Annual Picnic [Cabarita, NSW]**, 1912. Colour lithograph and letterpress folded menu card, 19.3 x 10cm (folded). *Slight stains, split to fold.*

**\$660**

Text includes "Correys Gardens, Cabarita, 7th Sept. 1912. T.O. Correy, caterer." The menu includes roast turkey, goose, duck, ox tongue, champagne jellies and "aerated waters." Listed toasts include one to "The King" by Mr R. Sands.

John Sands (Brit./Aust., 1818–1873) was an engraver, printer and stationer. In 1837 after serving his apprenticeship as an engraver, Sands came to Sydney and "with stationery valued at £500 set up a retail business in George Street." Ref: ADB.



Stamp reads "Harry J.M. Thompson, 'Kalimna', Hawthorn, Vic." The photographs show the exterior of the hospital, an operating room, and doctors and nurses. In 1913 the Melbourne Hospital, now known as The Royal Melbourne Hospital, opened a new wing to accommodate the increasing population of Melbourne. Ref: *The Argus*, 23.7.1913.



63. **WWI Life Aboard HMAT "Euripides" Carrying Australian Troops To Egypt**, c1914–1916. Cloth-bound album containing 60 printout paper and three silver gelatin photographs; eight hand-written pages recording events during the voyage; and 18 annotated news clippings, most photographs annotated in ink, 23.5 x 28 x 2.5cm (album). *Slight foxing to some photographs, foxing, old creases and tears to diary pages, wear to album cover.*

**\$16,500**

This album was created by Denver Wood Wansey (Aust., 1891–1949) who "served as a merchant seaman on the *Euripides* from 13 October 1914 to 31 May 1923. He was an amateur photographer and created seven albums of photographs recording life at sea aboard the *Euripides* as well as the ship's many arrivals and departures. Wansey was able to develop negatives at sea using a propeller shaft space as a makeshift darkroom." The Australian War Memorial holds negatives by Wansey which are identical to, or variant versions of, the photographs in the present album.

This album documents a voyage from Australia to Egypt aboard HMAT *Euripides*. It includes candid photographs which capture the troops' life aboard the ship, and their disembarkation in Alexandria. A collection of handwritten pages pasted into the album is annotated "Diary of events of troping with the first Australian Expeditionary Force", with dates spanning 24 August to 5 December 1914. The diary begins with the entry "August 24th: Ship taken over by Australian Government as a troopship and proceeded to Brisbane to fit out." This, together with a photograph of Brisbane, shows that Wansey was on board when the ship was requisitioned and converted to a troopship. The final diary entry, most likely in Alexandria, reads "All troops disembark. We left next day for England." The final ten photographs from 1915 to 1916 show the Leafield Wireless Station, UK. Ref: AWM, Royal Australian Navy, marconih heritage.com, geni.com.







64. **Josiah Earl Barnes** (Aust., 1858–1921). *WWI Australian Troopships Departing Melbourne*, 1914–1917. Forty-five (45) vintage silver gelatin photographs, each annotated with date and ship name in pencil with photographer's stamp verso, 10.8 x 15.6cm (approx. each). *Minor creases, chips to edges, slight foxing.*

The group **\$9900**

Stamp includes "J.E. Barnes, Press & Outdoor Photographer. Kew, Melb. Copyright." Known as "the embarkation photographer", Josiah Barnes took an interest

in photographing Australian troopships as they departed for war from Melbourne. He had two sons, "Norm and Victor, who left for war in 1916 (both returned to Australia after their service)," which may have fuelled his interest. This group includes one photograph from 1914, nine photographs from 1915, 29 photographs from 1916, and six photographs from 1917. Glass plate negatives by J.E. Barnes are held in the Australian War Memorial. Ref: ANMM.



66. **WWI Album Compiled By Stationer's Son William Edwin Penfold**, c1915–1917. Leather-bound album containing 355 printout paper and silver gelatin photographs, a certificate and a printed programme, most items annotated in ink and some dated, 26 x 37 x 10cm (album). *Split binding between front cover and intact spine, some scuffs to cover.*

The group **\$19,500**

This album, which provides a detailed visual record of the activities of Australian troops in Egypt, Palestine and Sinai during WWI, was compiled by William Edwin Penfold (1895–1968), eldest son of the printer and stationer W.C. Penfold. Many of the photographs show soldiers building tents, on horseback, preparing food or tea and "issuing rations" (including

"Fruit from the Comforts Fund, Kantarra [sic]", "playing two-up", shaving, having haircuts, swimming in Suez Canal, events such as a "fumigation parade" and "Xmas 1917", and boarding the *Ullmaroo* at Kantara, Egypt, prior to returning to Australia. Some of the soldiers are named in annotations, including William's cousin Harold Penfold.

Twenty-one (21) of the photographs are second-generation press prints, showing events W.E. Penfold would not have been able to attend, such as "General Allenby entering Jerusalem, 9-12-17." Images include Turkish soldiers on a battlefield, and German prisoners.

Items of loose ephemera contained in the album include a programme for "First Light Horse Veterans Re-union and Dinner", held on June 18, 1919 in Sydney; and a certificate of appreciation and "welcome upon return from the Great War" from "The Turramurra Patriotic League", inscribed to "No. III Sergeant W.E. Penfold, B Squadron, 1st Light Horse, Australian Imperial Forces", and annotated "4th June 1919." Ref: ADB; *The Dubbo Liberal*, 12.3.1926.



65. **[Dame Nellie Melba With Lord And Lady Stanley]**, c1914–1920. Vintage silver gelatin photograph, partially obscured studio line "Sutcliffe & Akers [366a Bourke St, Melbourne]" on backing below image, annotated in an unknown hand in pencil verso, 17.6 x 31.1cm. *Slight silvering, laid down on backing below image.*

The group **\$990**

Annotation includes "Melba and Victorian Governor and wife [Lord and Lady Stanley] at Geelong(?)." Arthur Stanley, 5th Baron Stanley of Alderley, Governor of Victoria from 1914 to 1920, and his wife, were good friends with opera singer Dame Nellie Melba, with Lady Stanley named as a godmother of Melba's granddaughter Pamela. Ref: *SMH*, 1.10.2011; Yarra Ranges Regional Museum.

67. **WWI Commonwealth Military Rehabilitation**, 1916–1917. Thirteen (13) vintage silver gelatin photographs, 12 in postcard format, two captioned and one dated in negative, three inscribed and one dated from "Rouen 18.6.16" in different hands in ink and pencil verso, 8.7 x 13.7cm (approx. each). *Slight silvering, scuffing, foxing.*

The group **\$2250**

Captions read "The canteen, no. 2 Australian Auxiliary Hospital, Southall [Middlesex, UK]" and "The Crescent War Hospital [Croydon, UK], central ward B, Oct. 18th, 1917." Inscriptions include (a) "Where the boys spend a good deal of their time & more. [To] Mr B. Bennett, Sydney Fire Office, 63 Pitt St, Sydney, NSW Australia" and (b) "Croydon War Hosp., England. Just to wish you all sorts of good luck & happiness during the coming season."



Six images show soldiers in convalescence, three depict barracks and what appear to be temporary hospital tents, two show a cemetery [possibly in France] with freshly laid flowers, one shows the nurses' quarters, and one shows a woman dismounted from her horse.



68. **Lionel Lindsay** (Australian, 1874–1961). *Ashmore House, Kent Street [Sydney]*, 1917. Etching, signed in plate lower left, signed, titled and annotated "no. 24" in pencil in lower margin, 13.8 x 17.5cm. *Minor stain to image centre.*

The group **\$1350**

Ref: Mendelssohn #137, with alternative title "Ashmore House, Old Kent Street, Sydney, demolished 1912." Held in NGA, NLA, NGV.





69. **Lionel Lindsay** (Aust., 1874–1961). *Dancer And Guitarist*, c1917. Colour woodcut, 17 x 13.6cm. *Slight foxing to margins. Framed.*

**\$5500**

Held in NGA, NLA.

This is one of Lionel Lindsay's first experimental woodcuts, and each print is slightly different in colour, revealing much about his technique and exploratory process. Ref: Mendelssohn #5 with date "c1920."

This is a very rare, early colour woodcut by Lindsay.



70. **"Kampspiegel Monatshefte" No. 7 (Camp Mirror) [Illustrated Periodical For WWI Prisoners Of War In Australia]**, 1918. Stitch-bound softcover booklet with cover consisting of a lineblock image with colour linocut borders, 24 pages, 23 x 17.8cm. *Slight foxing, minor missing portions and tears to edges.*

**\$5500**

Publication details include "vol. 1, no. 7, 27 Oct. 1918." This periodical by prison camp

internees includes a rare colour linocut (p3) by W. Graba, showing a view of the Holsworthy Internment Camp in Liverpool, NSW.

Many Germans living in Australia during the outbreak of WWI were jailed without trial due to their classification as enemy aliens. Australia interned almost 7000 people during WWI at Holsworthy, Berrima and Trial Bay (NSW) camps. Ref: AWM, ABC.



71. **"Kampspiegel Monatshefte" No. 6 (Camp Mirror) [Illustrated WWI Periodical For Prisoners Of War In Australia]**, 1918. Stitch-bound softcover booklet with colour linocut cover, 14 pages, 22.1 x 17.4cm. *Slight foxing, minor tears.*

**\$5500**

Publication details include "vol. 1, no. 6, 29 Sept. 1918." Captioned "Kriegskameraden. Junge Kookaburras (War comrades. Young kookaburras)," the cover image is by K. Wiese of the Holsworthy Internment Camp which was located in Liverpool, NSW, and was the largest internment camp in Australia during WWI. Most internees were from the Austro-Hungarian Empire, staff of German companies temporarily living in Australia, crews of vessels caught in Australian ports, and naturalised and native-born Australians of German descent. Ref: NSW Migration Heritage Centre.



72. **"Kampspiegel Wochenschrift" (Camp Mirror Weekly)**, 1918. Five stitch-bound softcover booklets with lineblock covers, 12 pages each, 22.8 x 17.7cm (approx. each). *Slight foxing and discolouration, some issues with covers split from binding, minor tears or missing portions to some.*

The group **\$3950**

Publication details include "vol. 2, nos. 43-45, 50-51." The issues run from 3 Feb. to 31 March 1918. Each cover is illustrated with a lineblock by Carl Ritz, depicting a young internee overlooking Holsworthy Internment Camp in Liverpool, NSW.

Ludwig Schroder published the weekly newspaper *Kampspiegel Wochenschrift*, which ran from April 1917. In April 1918 it was renamed *Kampspiegel Monatshefte* and ran monthly until late

1918. Australia interned almost 7000 people during WWI at Holsworthy, Berrima and Trial Bay (NSW) camps. Ref: AWM.

73. **Autographs Of Aviators Ross And Keith Smith [Flying Vickers Vimy Bomber Plane]**, 1919. Vintage silver gelatin photograph, signed by both Smith brothers in ink on backing below image, 29.7 x 40cm. *Slight developing flaws to image centre, silvering and discolouration to edges. Framed.*



**\$2650**

In 1919, Prime Minister Billy Hughes offered a £10,000 prize on behalf of the Australian government to the first Australians to fly an aircraft from England to Australia in under 30 consecutive days. The winning crew, South Australian pilots and brothers Captain Ross Smith and Lieutenant Keith Smith, and mechanics Sergeants Walter Shiers and James Bennett, flew their Vickers Vimy bomber from London on 12 November 1919 and arrived in Darwin 27 days and 20 hours later on 10 December 1919. The crew shared the prize money, and the pilots were knighted for their achievement. Ref: SLSA.

74. **Don Stadium, Darwin, NT**, c1919. Vintage silver gelatin photograph, postcard format, captioned in negative lower centre, 7.9 x 13.2cm. *Minor creases, silvering.*

**\$660**



A sign for "Don Pictures" and a poster for the film *The Beggar of Cawnpore* (1916) can be seen in the image, along with military personnel and an Aboriginal man dressed in all white. Held in Northern Territory Library, attributing photograph to Percy Brown.

Don Stadium was an open-air sports and entertainment venue, used mainly during the dry season. The stadium hosted vaudeville and boxing shows, as well as films. Ref: Djubal, (Australian Variety Theatre Archive), 2017.



Sydney Long's mystical work "evokes a distant, dreamlike and identifiably Australian landscape, featuring the brolga, a wetland bird found in northern Australia and well known for its elaborate mating dance...one of the most rhythmical and haunting images in 19th century Australian art." It is considered to be one of the most important Australian images in the Art Nouveau style. Ref: QAGOMA.

75. **Sydney Long** (Aust., 1871–1955). *The Spirit Of The Plains*, 1919/1920s. Aquatint and etching, annotated "B", titled and dated in pencil in lower margin, 17.3 x 35.4cm. *Slight foxing, cockling. Framed.*

**\$5500**

Similar to copy held in AGNSW, with a lighter impression.



78. **John Richard Flanagan** (Aust., 1895–1964). *[Desert Wanderer With Horse In Wait]*, c1920s. Ink drawing, initialled "F." and signed in image centre and lower right, captioned "front of book" in pencil verso, 14.5 x 20.8cm. *Slight foxing, paper loss to margins not affecting image, old mount burn.*

**\$1100**

A Sydney-born illustrator and cartoonist, Flanagan studied at the Royal Art Society of NSW. In 1916 he left Australia to work in the USA, becoming well-known for his illustrations in several publications including *Collier's* and *Cosmopolitan*. Ref: DAAO.



76. **Lovis Corinth** (German, 1858–1925). *Self-Portrait, 1920*. Lithograph, captioned and dated "30 April 1920" in image centre right, signed in pencil below image, 31.5 x 21.5cm. *Slight paper loss and stains to edges not affecting image.*

**\$1100**

This image appears as plate 1 from the illustrated book *Deutsche Graphiker der Gegenwart (German Printmakers of Our Time)*. Held in MoMA. Lovis Corinth produced 60 self-portraits during his career. Ref: Wiki.

79. **Elyse Lord** (Brit., 1900–1971). *[Drummer Boy]*, c1920s. Drypoint, artist's signature stamped in lower margin, 29.4 x 27.1cm. *Slight foxing. Framed.*

**\$1250**

The hand drum being played in this image is a mridangam, also known as tannumai. It is a percussion instrument from India, of ancient origin.

Elyse Lord's images "typically draw on the Art Deco movement and ideas of oriental culture, despite the fact that she never visited the Far East." Ref: Wiki.



77. **Margaret E. Campbell** (Australian, 1891–1963). *[Art Nouveau Woman With Hat]*, c1920s. Coloured pencil with graphite and wash, 48.8 x 33.7cm. *Missing lower left portion, tears, slight foxing, laid down on old backing.*

**\$1350**

Provenance: Margaret Campbell estate.

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



80. **Elyse Lord** (Brit., 1900–1971). *[Sarod Player]*, c1920s. Pencil and pastel drawing, monogrammed in block lower right, 28 x 25.5cm. *Minor perforation to image lower centre. Framed.*

**\$1850**

"The sarod is a stringed instrument, used mainly in Hindustani music on the Indian subcontinent. Along with the sitar, it is among the most popular and prominent instruments." Ref: Wiki.



81. **[Female Silhouette]** and **[The Blue Hat]**, c1920s. Two watercolours with ink, signed "Cuthbert Bryant" in ink upper right or left, 7.6 x 7.8cm and 8 x 8cm.

The pair **\$1100**

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



82. **Lionel Lindsay** (Aust., 1874–1961). *The Sundowner*, 1921. Aquatint, signed, titled and editioned 12/50 in pencil in lower margin, 12.5 x 24.2cm. *Minor insect damage to upper edge of image, slight stains to margins.*

**\$880**

Ref: Mendelssohn #253. Held in NGA, NLA, NGV.



83. **Lionel Lindsay** (Aust., 1874–1961). *Refreshment [Seville, Spain]*, 1921. Etching, signed, titled and editioned 19/50 in pencil in lower margin, 13 x 10.3cm. *Slight stains to image lower left, old mount burn.*

**\$990**

Ref: Mendelssohn #250.



84. **Byron Bay And The SS "Wollongbar"**, 1921. Ten vintage silver gelatin photographs, post-card format, five annotated "SS Wollongbar" in gouache on image lower left or right, 8 x 13.1cm. *Silvering, minor creases.*

The group **\$2900**

Three photographs in this group form a panorama of the town of Tweed Heads, NSW.

On 14 May 1921, the SS *Wollongbar* ran aground at Byron Bay, NSW. She broke moorings in gale winds and ran into a sandbank just 200 yards from the old jetty, breaking off one of her twin propellers. "The vessel was carrying 6000 boxes of butter, 4000 boxes of bananas and the usual sundries." The site of the wreckage can still be seen today at Belongil Beach. Ref: *Tweed Daily*, and *Maryborough Chronicle*, 16.5.1921; Wiki.



85. **F. Sidney Walker** (Aust., 1888–1972). *Kirribilli Wharf [NSW]*, 1922. Pencil drawing, titled, signed and dated "18.11.22" below image, 8.8 x 9.2cm. *Tear to right edge, slight foxing to image.*

**\$880**

Shows a Sydney K-class ferry departing a wharf. K-class ferries (mostly vessels with names beginning with the letter "K") were in service from 1891 to 1985. Ref: Wiki, Sydney Heritage Fleet.

86. **Exhibition Of Lithographs By Miss Thea Proctor And A Group Of London Lithographers**, 1922. Letterpress exhibition catalogue, 19.2 x 16cm. *Glue stains, slight foxing and creases, discolouration from attached newspaper clipping.*

**\$880**

Text includes "July 18 to July 31, 1922, at Gayfield Shaw's Gallery, The Attic, Seventh Floor, 391 George Street, Sydney, opposite Strand Arcade. Note: The prints exhibited are by a group of artists who work under the direction of Mr F. Ernest Jackson, who is one of the founders of the Senefelder Club in London." Held in SLNSW, SLQ.

Thea Proctor had 10 works in this exhibition. Other artists in the show are F. Ernest Jackson, Dorothy Hutton, Elsie Henderson, Marion Ellis [Rowan], Marguerite Janes, Charlotte Lawrenson, Louis Thomson, R.M. Hutchings, and Ethel Gabain. An article titled "Miss Thea Proctor" is affixed to the catalogue.







87. **Margaret Preston** (Aust., 1875–1963). *Cockatoos*, c1923. Woodcut, initialled "P." in block lower left, titled, annotated "25-11" and signed in pencil in lower margin, 7.1 x 7.5cm. *Repaired tears and missing portions to margins.*

**\$4400**

Verso is a trimmed partial image of the woodcut *Emus*. Both woodcuts were illustrated in *Art in Australia*, 3rd series, no. 4, May 1923, pp41–42. This issue of the magazine promoted the revival of the woodcut print in Australia. Ref: Butler #22 & #24.



88. **Dame Laura Knight** (Brit., 1877–1970). *Dressing Room No. 3*, 1923. Etching, signed in pencil in lower margin, 24.9 x 17.2cm. *Slight crinkles and pinholes to margins.*

**\$1650**

This etching shows the Russian ballet dancer Lydia Lopokova (1892–1981), who was famous during the early 20th century. The reflected image of her in the mirror does not correspond with her nudity, as Knight felt that modesty should prevail. Ref: Bolling & Withington #6, Wiki.



89. **Sydney Ure Smith** (Aust., 1887–1949). *Office Of "The Sydney Morning Herald" [Under Construction]*, 1924. Etching with fowl-biting, signed in plate lower left, annotated "no. 5 [of] 30 proofs", titled and signed in pencil in lower margin, 32.5 x 22.9cm. *Slight foxing to left side of image, missing portions and old paper tape to upper margin, old mount burn.*

**\$1100**

Held in NGA, SLNSW, and University of Melbourne with varying dates between 1924 and 1926.

The office building of *The Sydney Morning Herald* was built in 1856 and located on the corners of Pitt, Hunter and O'Connell Streets, Sydney. By 1920 the newspaper had outgrown the building and "commissioned Manson & Pickering to build the present block. The contractors, Stuart Bros, erected it in three stages, completing the sections in 1924, 1927 and 1929. The 1856 building remained in use until stage I was completed in 1924 and was then demolished." This view shows stage I under construction with the 1856 building still intact. Ref: Sydney Architecture.



Cobb & Co. (1853–1927) was an Australian coaching business which carried passengers and mail to the Australian goldfields, and later to many regional and remote areas of the Australian outback. Ref: Wiki.

90. **Lionel Lindsay** (Aust., 1874–1961). *Cobb & Co. [Western Australia]*, 1925. Drypoint, signed, titled and annotated "proof on 60 Japanese paper" in pencil in lower margin, 21.6 x 30.2cm. *Framed.*

**\$3300**

Ref: Mendelssohn #347. Held in NGA, NGV. This drypoint is accompanied by two Cobb & Co. postage stamps, valued at 3 ½ pence and 2 shillings. Issued in July 1955, the stamps were engraved by Frank Davies Manley (Aust., 1894–1976) after this Lionel Lindsay image.

91. **Composer Percy Grainger Autograph**, 1925. Vintage silver gelatin photograph, signed and dated by photographer "F. E. Morse", and inscribed, signed and dated by Grainger in ink on image lower left, 33 x 26.1cm. *Framed.*

**\$4400**

Inscription reads "To that inspiring conductor and fellow musician Bernard Heinze, in memory of our joyous concert of Oct. 26 and Oct. 30, 1926. From his admiring friend, Percy Grainger, Nov. 1, 1926." Image held in NLA, dated "1925."

Percy Grainger (1882–1961) was an Australian-born, American composer, arranger and pianist known for his innovative career, his role in the revival of interest in British folk music, and his experimental works. Bernard Heinze (Aust., 1894–1982) was a musician and conductor of the Melbourne University Symphony Orchestra, Royal Melbourne Philharmonic Society, and founder of the Melbourne String Quartet. Both Heinze and Grainger were heavily involved in musical education. Ref: ADB, Wiki, Grainger Museum.



92. **B.E. Minns** (Aust., 1863–1937). *Coo'ee*, c1926. Etching, signed in plate lower left and in pencil in lower margin, 18.5 x 12.4cm. *Slight stains to image centre.*

**\$770**

Held in NGA. During his time Benjamin Edwin Minns was considered to be one of Australia's foremost watercolourists. Born near Dungog, NSW, Minns took lessons in painting and drawing at Inverell. "Intending to have a career in law, Minns went to Sydney and worked for the law firm Abbot & Allen. However, he met the artist Charles Conder with whom he shared a studio. Minns then studied under Lucien Henry at Sydney Technical College, also taking lessons in etching and painting from the plein air painter Julian Ashton. Minns obtained his first job at *The Illustrated Sydney News* with Conder's help." Minns also contributed to a number of Australian and British newspapers and magazines. Ref: Wiki.

93. **Lionel Lindsay** (Aust., 1874–1961). *The Convent, Huelgas [Spain]*, 1927. Drypoint, signed in plate lower left, signed, inscribed "to Harold Wright", annotated "100, final state (107 proofs)", titled and dated in pencil in lower margin, 17.6 x 31.4cm. *Crinkles to lower right corner of image, stains and creases to lower margin.*



Ref: Mendelssohn #412, with title "The convent of Huelgas near Burgos (Huelgas)." Held in NGA, NLA, NGV.

The Abbey of Santa Maria la Real de Las Huelgas is a monastery of Cistercian nuns. "Historically, the monastery has been the site of many weddings of royal families, both foreign and Spanish, including that of Edward I of England to Eleanor of Castile in 1254." Ref: Wiki.

**\$880**

94. *The Australian Museum Display Card*, c1927. Colour process screen with letterpress, poster format, and two small merchandising pamphlets, 20.8 x 30.5cm to 30.1 x 50.1cm. *Missing portions, repaired tears, slight stains, surface loss, discolouration. Two laid down on acid-free backing.*

Text on poster includes "Natural history groups, ethnological exhibits, relics of Captain Cook. Free popular science lectures. Museum magazine quarterly. Illustrated nature postcards. Open to visitors daily, free. Charles Anderson MA, D.Sc., Director. W.T. Wells, Secretary. Shepherd & Newman Ltd, Colour Printers, Sydney." The two pamphlets advertise sets of postcards: (1) "Ethnological postcards: Papuan Natives series, from photographs by Captain Frank Hurley", and (2) "Natural history postcards: 80 coloured studies of Australian birds."



The group **\$990**



95. *Port Kembla City Estate*, c1927. Double-sided lithograph, one side printed with colour, pencil annotations indicating sold land lots, 90.3 x 57.3cm. *Slight perforations to old folds, tears, stains and creases.*

**\$880**

Text includes "Right in the town. Not near Port Kembla, it is Port Kembla. For private sale by H. Dudley, managing agents, Dalton House, 115 Pitt St, Sydney. Easy terms, only £10 per lot deposit. Big discounts for cash. Vendors solicitor, E.S. Dunhill. William A. Chadwick, licensed surveyor under RP Act. Edward Anderson, litho. draftsman, Sydney. William Brooks & Co. Ltd, 44 Pitt St, Sydney. What Newcastle is to-day, Port Kembla will be to-morrow." Held in NLA, SLNSW.



96. **Arthur Briscoe** (British, 1873–1943). *In The Tropics*, 1928. Etching with drypoint, titled, signed and dated in plate lower right, editioned 4/75 and signed in ink in lower margin, 35.3 x 22.7cm. *Old mount burn.*

**\$1950**

Held in V&A. Image depicts "two men assisting the carpenter to lay new deck planking alongside the deck-house" on the square-rigger *Lwów*, the first officially registered Polish sailing-ship. Ref: Hurst #229, Wiki.



97. *Dinner Given To Mr Bert Hinkler On His Arrival At Sydney*, 1928. Process screen and letterpress folded menu card, signed "Virgil" in image centre, 20.2 x 12.7cm (folded.) *Slight foxing, scuffing.*

**\$880**

Text continues "Given by C.C. Wakefield & Co. Ltd, after his epoch-making flight from England to Australia. Wentworth Hotel, Monday, 12th March 1928." Some menu items are named after aviators or planes, e.g. "consommé Avro-Avian" and "Bomb Hinkler" for dessert. The cover illustration is by Virgil Reilly (1892–1974), Australian cartoonist, comic book artist and illustrator.

Bert Hinkler (1892–1933), was a "pioneer Australian aviator (dubbed 'Australian Lone Eagle') and inventor. He designed and built early aircraft before being the first person to fly solo from England to Australia, and the first person to fly solo across the Southern Atlantic Ocean." Ref: Wiki.



98. **Lionel Lindsay** (Aust., 1874–1961). *A Peat Gatherer, Connemarra (Bringing In The Turf, Malranny, West Ireland)*, 1929. Drypoint, signed in plate lower right, signed by Lindsay and titled in another hand in pencil in lower margin, 13.7 x 17.5cm. *Old mount burn.*

**\$1100**

Ref: Mendelssohn #472.



99. **"Geographia" Six-Inch Desktop Globe With Stand**, c1930. Globe with brass and timber stand, 47 x 34cm (with stand). *Slight stains and oxidation to globe, crazing to stand.*

**\$1100**

Shows railway routes, steamer-route distances in sea miles, heights in English feet, and highlights countries of the British Empire in red. Text includes publisher "Geographia Ltd, 55 Fleet Street, London."

For a brief time between 1926 and 1931 the Northern Territory was divided into North Australia and Central Australia at the 20th parallel of South latitude, as seen on this globe. Ref: Wiki.

100. **Will Mahony** (Aust., 1905–1989). *[The Banjo Player]*, c1930/1989. Woodcut, signed in block upper right and in pencil in lower margin, 12.8 x 10.1cm.

**\$550**

This image is most likely a self-portrait, as Mahony was known to play the banjo. London-born cartoonist, illustrator and printmaker Will Mahony is the son of Australian artist Frank P. Mahony. Ref: DA00.



101. **Robert Emerson Curtis** (Aust., 1898–1996). *[Glebe Island Wheat Silos From Pyrmont, NSW]*, c1930s. Pencil drawing, initialled lower right, 17.6 x 25.8cm. *Slight foxing, uneven edges.*

**\$990**

This sketch was likely taken from the present site of Waterfront Park, Pyrmont, previously the site of the CSR Sugar Refinery. Blackwattle Bay can be seen slightly to the left.



102. **George Finey** (Australian, 1895–1987). *[Caricature Of Three Men]*, c1930s. Ink with crayon and gouache, signed upper right, 26.2 x 44.3cm. *Slight stains.*

**\$990**

George Finey's caricatures were captioned as "the man of the week" in *Smith's Weekly* where his work was published from 1921 to 1931. "In fearless portraits he distorted people's features so that their characteristics and temperament were 'writ plain'...Finey's work appeared in *Art in Australia* in June 1924; remarkably, the entire June 1931 edition was devoted to his caricatures. Lionel Lindsay wrote that under Finey's hand 'the human countenance becomes elastic. Without truce or mercy he shapes it anew, yet preserves a curious memory of the original.'" Ref: ADB.



103. **Four Folios Of Student Artworks**, c1930s. Four buckram-bound folios containing 109 original prints, many signed, some editioned or dated in pencil in lower margin, two annotated "From A. Mackie's Teacher's [sic] College Sydney" and dated "26.11.30" in ink verso, 3.7 x 3cm to 16.8 x 22.5cm (prints); 32.2 x 28.2cm (folios, approx. each). *Creases, crinkles and minor tears to some prints, slight foxing to margins.*

The group **\$11,000**

These albums contain etchings, linocuts and woodblock prints by students of Alexander Mackie's Sydney Teachers' College

while it was in the grounds of the University of Sydney. Many prints illustrate the university campus of the 1930s while others show surrounding buildings, landscapes and harbour views. Other prints show still life or floral arrangements, animals, children and whimsical scenes, religious themes, and ex-libris book plates. A tally of the contents of folios is available on request. In 1906 Alexander Mackie (1876–1955) was appointed principal of the new Teachers' College, Sydney, which had been established by the Department of Public Instruction. By 1920 the college had moved into a building in the University of Sydney campus and course offerings grew throughout the decades, eventually becoming a part of the university's Faculty of Education. Ref: ADB, Wiki, University of Sydney.



104. **Clive Wallis** (Australian, 1909–1983). *[Folio Of Erotic Etchings]*, c1930s–1940/1989. Thirteen (13) etchings housed in blue half-cloth folio, two initialled and dated "1939" in plate lower left or right, each editioned 14/50 and titled in pencil with Wallis' stamped signature in lower margin, 4.7 x 13.5cm to 21.3 x 32.3cm. *Slight fading and foxing to folio cover.*

The folio **\$5500**

Titles of etchings read (1) Bordello Girls, (2) [Contentment], (3) Violation, (4) Prostitution, (5) Drama, (6) [Vanity], (7) [Standing Nude], (8) [Rape], (9) [Grooming], (10) Meat Market, (11) [The Kiss], (12) Marriage, (13) Death and the Desert. Etchings published and editioned by Josef Lebovic Gallery in 1989. Provenance: Clive Wallis estate in 1988, etching plates only.

Clive Wallis was by all accounts a private man. He studied at Julian Ashton's Sydney Art School where he was most likely taught etching by Sydney Long. Some of his bookplate designs were published, yet he was not known to have exhibited any work. His erotic art seems to have been a private project, as these etching plates were discovered after his death in the eaves of a large 19th century house in Hunters Hill where he lived with his brother. Ref: JLG.







105. **Winn Albury** (Aust., 1896–1994). *Collection Of Drawings For Australian Department Store Murals And Other Commercial Work*, c1930s–1959. Two hundred and thirty-nine (239) items consisting of 224 illustrations in pencil, watercolour, ink or crayon on tissue or butcher's paper; 10 colour stencils; three screenprints; and two notebooks, some items annotated with instructions for fabrics and production details, sizes range from 7.5 x 10cm to 75.9 x 62cm. *Crinkles, creases, old folds, tears and minor perforations, slight stains and offset to some images. A small group of drawings are linen-backed.*

The collection **\$9900**

This collection from Winn Albury's estate contains illustrations for department stores as well as individual commissions. Subjects include: children's nursery rhymes, half of which are illustrated on butcher's paper, the other half being the same subjects on tracing paper in watercolour; set illustrations of an Aladdin themed production for Grace Bros; women's fashion illustrations for hats or full outfits; children's illustrations for nursery decorations; Latin American fiesta and dancing outfits; Renaissance men dressed for the Royal Court, posing in fencing positions; animal illustrations including kangaroos, peacocks and flamingo; maritime, floral and still life illustrations; decorative illustrations including lighting designs, possibly for Thomas Day Co.; Australiana and floral wallpaper designs; colour stencils of flowers; and two notebooks, one filled with illustrated costumes for nursery rhyme characters, including fabric types and lengths, the other filled with costings for commissions by Grace Bros and Anthony Hordern's department stores. Also included are newspaper and magazine cuttings of European and American fashions including interiors, wallpaper samples, and stencil transfers. A detailed list is available on request.

A commercial artist and watercolour and portrait painter, Winn Albury studied art at Sydney Technical College and "in the late 1920s travelled to the United States with her sister Ethel. She worked as a commercial artist in California and studied at the Mary Hopkins Academy of Fine Arts in San Francisco. She returned to Australia around 1930 and worked as a commercial artist for several Sydney department stores, including Bebarfalds, Grace Bros and Anthony Hordern's." Ref: Sydney Living Museums, who hold many of Winn Albury's designs.



106. **Lionel Lindsay** (Australian, 1874–1961). *The Hornbill*, 1932. Wood engraving, signed in block lower centre, signed, titled (twice) and annotated "100" in pencil in lower margin, 13.8 x 13.9cm. *Slight perforations to image centre left, minor crinkles. Laid down on acid-free tissue.*

**\$1100**

Ref: Mendelssohn #79. Held in NGV, AGNSW and NGA with "1931" date.



107. **Ethel Spowers** (Aust., 1890–1947). *The Lonely Farm*, 1933. Colour linocut, titled, editioned 3/50, signed and dated in pencil on image lower left to right, 19.5 x 31.8cm.

**\$16,500**

Illustrated in Coppel, *Linocuts of the Machine Age*, pp174–5, with the comment "The Spowers family owned the holiday farm, 'Harfra' at Harkaway, Victoria, where Ethel Spowers and Eveline Syme [fellow Grosvenor School artist] sometimes sketched on visits from Melbourne." Held in NGA, Auckland Art Gallery.

108. **Fay Wray Autograph On "King Kong" Movie Still**, 1933/later printing. Silver gelatin photograph, autographed by actress Fay Wray in ink on image upper left, 19 x 24.2cm. *Minor crinkles.*

**\$770**

Image shows Kong holding Ann Darrow and a pterodactyl.

Fay Wray (Canadian/American, 1907–2004) was best known for her role as actress Ann Darrow in the 1933 American horror film *King Kong*, which was made before the enforcement of the Motion Picture Production Code in 1934.



109. **Muirhead Bone** (British, 1876–1953). *[Shipyard]*, c1934. Wash with pencil, signed in pencil lower right, 10.6 x 21.6cm. *Laid down on original backing.*

**\$1100**

Scottish etcher and watercolourist Muirhead Bone "became known for his depiction of industrial and architectural subjects and his work as a war artist in both the First and Second World Wars. Bone was an active member of both the British War Memorials Committee...and served as a trustee of the Tate Gallery, the National Gallery, and the Imperial War Museum [UK]." Ref: Wiki.





110. **Jean Batten Autograph**, c1934. Vintage silver gelatin photograph, autographed in ink on image with "Broothoru, Melbourne" blind stamp lower right, annotated "3/8 Leica[?] silver, Don McIntosh" in pencil on backing verso, 20 x 15cm. *Slight silvering, laid down on original backing.*

**\$1650**

This image was likely taken after Batten's 1934 solo flight from England to Australia; her trip beat the existing record of English aviatrix Amy Johnson by more than four days.

Born in Rotorua, aviatrix Jean Batten (1909–1982) became the best-known New Zealander of the 1930s by making several record-breaking solo flights across the world. "Because of her striking looks, her glamorous appearance at receptions (she always took a white silk dress with her on her record-breaking flights, and repaired her lipstick before exiting her aircraft), and her later reclusive ways, Batten became known as the '[Greta] Garbo of the skies.'" Ref: *Weekly Times (Melbourne)*, 16.6.1934; Wiki.

111. **MV "Victoria" Wrecked On Tunkalilla Beach, South Australia**, 1934. Vintage silver gelatin photograph, captioned in ink on original backing below image, 15.7 x 39.8cm. *Uneven edges, slight silvering, creases, scuffing.*



**\$990**

Caption continues "Steamship Company Orient Ltd., Copenhagen. 5th October 1934."

Danish motor vessel *Victoria* ran aground Tunkalilla Beach in October 1934 during a storm. Despite attempts to free her with tugs, the ship broke up under the heavy pounding of waves. Crew members were winched ashore by a flying fox rigged from the beach. The ship was carrying 6000 tons of rock phosphate in its cargo. Ref: *The Recorder (SA)*, 10.10.1934; *Victor Harbour Times (SA)*, 7.2.1986.



112. **Bela Lugosi In "The Return Of Chandu" [Cinema Press Pack]**, 1934. Colour screenprint envelope containing three colour process screen and letterpress booklets, 47 x 31.8cm. *Tears, creases and minor missing portions, splits to booklet folds.*

**\$660**

Envelope text includes "Again, Sol Lesser gives you a supreme showmanship achievement. Every home is an audience, every reader is a friend... *Chandu* holds the magic key to box office success!" The booklets consist mostly of advertising and publicity for the film and include images of lobby displays, posters, novelties, film reviews, and synopsis.

*The Return of Chandu* is a 1934 American "fantasy film serial in 12 episodes." Ref: Wiki.



113. **Tivoli Circuit Performance Collection**, c1936. Forty-five (45) vintage silver gelatin photographs, postcard format, one dated "1936" and most numbered (possibly negative numbers) in pencil verso, 13.7 x 9cm (approx. each). *Minor creases, scuffing, silvering, chips to edges.*

The collection **\$6600**

Four photographs in this collection show billboards advertising performing acts of the season. Their text includes "Frank Neil presents new international variety stars, Windsor Troupe. The big show of 1936. Jim Gerald. Alexander Santos & Co. Direct from Folies Bergère, dancing burlesque sensation. The Geddes Bros. Buster Shaver and his favourite midgets, Olive & George." Other photographs show novelty acts, burlesque dancers and theatre performances.

The Tivoli was a major outlet for variety theatre and vaudeville in Australia for over 70 years. It promoted both "local and international musical, variety and comedy acts...the Tivoli was famous for its scantily clad chorus girls, who were colloquially known as 'Tivoli tappers.'" Frank Neil (d.1940) became managing director of the Tivoli enterprise in 1934 and renamed it Tivoli Circuit Australia. He has been credited with saving the Circuit during the great depression and the introduction of television in Australia by producing top-end vaudeville. Ref: Wiki; Djubal, (Aust. Variety Theatre Archive), 2017.



114. **Robert Emerson Curtis (Aust., 1898–1996). Bogan Gate, NSW**, c1937. Two pencil drawings, both initialled, one captioned and dated "1937?" lower right, annotated and initialled verso, 25.1 x 20.2cm and 12 x 24.6cm. *Slight stains, foxing and creases.*

The pair **\$1350**

Caption and annotations include "On Bogan Gate land" and "Sowing wheat. Sketched on Paddy's land, Bogan Gate."

Bogan Gate is a small village in Parkes Shire of the Central West of NSW, Australia. The name is "derived from the local Aboriginal word meaning 'the birthplace of a notable headman of the local tribe.'" Ref: Wiki.



115. **Eileen Mayo (British/Australian/NZ, 1906–1994). Water Carrier**, 1937. Colour linocut, titled, editioned 14/ [23] and signed in pencil on image upper right, 30.4 x 22.4cm. *Slight ink deposits in margins due to printing process.*

**\$3950**

Held in British Museum. This image was included in the 8th Exhibition of British Linocuts in 1937, held at Ward Gallery in London.



116. **Lionel Lindsay** (Austalian, 1874–1961). *La Parroquia Del Sagrario, Malaga & Bishop's Palace [Spain]*, 1937. Drypoint, signed "Lionel Lindsay, Malaga" and titled in plate lower right and below image, signed and annotated "100" in pencil in lower margin, 27.7 x 30.2cm. *Laid down on acid-free paper.*

**\$990**

Title continues "Burnt during revolution." Ref: Mendelssohn #545. Held in NGA, NLA, NGV. Many of Malaga's historical buildings were destroyed during the Spanish civil war. The Iglesia del Sagrario, also known as the "church of the tabernacle", is known for its fine gothic portal. Ref: Wiki; *The Rough Guide to Andalusia*, 2018.



117. **Robert Emerson Curtis** (Australian, 1898–1996). *[Surf Lifesaver And Surfboard Rider]*, 1939. Two pencil drawings, one captioned "board rider", both initialled and dated lower right, 22.5 x 11.5cm and 16 x 24cm. *Slight foxing.*

The pair **\$1950**



118. **Robert Emerson Curtis** (Aust., 1898–1996). *Farmer's Centenary [Department Store, Sydney]*, c1940. Transfer drawing, titled and captioned lower left, 19.7 x 25.6cm. *Old folds, slight foxing, trimmed left edge and corners.*

**\$990**

Caption reads "Period 1880. [Centenary] 1840 to 1940." Shows the Garden Palace, purpose-built for the Sydney International Exhibition in 1879. This drawing is a study for a mural for Farmer & Co. department store which was located at 74 Market Street, now the location of a Myer department store.

119. **Robert Emerson Curtis** (Aust., 1898–1996). *[WWII Soldier Cleaning His Lee-Enfield .303 Rifle]*, 1940. Pen and ink, initialled and dated in pencil lower left, 18 x 23cm. *Slight foxing and creases.*

**\$880**

The Lee-Enfield is a bolt-action, magazine-fed, repeating rifle that served as the main firearm used by the military forces of the British Empire and Commonwealth during the first half of the 20th century. It was the British Army's standard rifle from its official adoption in 1895 until 1957. Ref: Wiki.



120. **Robert Emerson Curtis** (Aust., 1898–1996). *Removing Air Raid Shelter, Mackay, Qld*, c1940s. Crayon and pencil drawing, initialled and titled lower right, titled, annotated and signed later in pencil verso, 17.7 x 29cm. *Slight foxing to right portion, uneven edges.*

**\$990**

Annotation reads "probably in Mackay in late 1940s."



121. **Panels Showing An Aboriginal Hunter And Gatherer**, c1940s. Two bas-relief plaster moulds in wooden frames, 48 x 49cm (approx. each.) *Chipped paint.*

The pair **\$2650**

One panel shows an Aboriginal man carving a boomerang, the other shows a man holding a lyrebird, with a snake and boomerang at his feet.

These panels were most likely cast for the construction of the central section of the Mitchell Library building in 1940, now known as the Mitchell Wing. "Seven sculptors and modellers were contracted to supply specimens of bas-relief sculptures to be assessed for inclusion on the bronze doors of the new building at the Public Library of New South Wales. Sculptors commissioned were Arthur Fleischmann, showing European explorers of Australia; and Ralph Walker, Frank Lynch, E. Lenagan and Daphne Mayo, depicting Aboriginal life." Ref: SLNSW, Uni. of Queensland.





122. **Ansett Airways Lockheed 10B Aeroplane Model**, c1940s. Chrome, rubber wheels and paint, "Selby W. McLean Model Maker, Essendon" stamp impressed on base and tail, 46 x 13 x 66cm. *Slight tarnish, patina, paint loss.*

**\$5900**

This is a one-off model made by Selby McLean for Sir Reginald Ansett, founder of Ansett Airlines. Provenance: Reginald Ansett estate sale.

The aeroplane is a model of a Lockheed 10B Electra plane, named *Ansertes*, which was in operation from 1937 until 1951 under Ansett Airways. The plane

participated in the evacuation of Broome, WA and Darwin, NT after the Japanese air raids of 1942. McLean, a former pilot for the RAAF, was employed by Australian National Airways as a model maker for their souvenir shop until 1940, when he presumably began taking commissions.

This item is accompanied by a small booklet, *R.M. Ansett: An article from the series entitled 'Uncommon Men'* by John Hetherington, and has a cover illustration of Reg Ansett. Ref: *The Bulletin*, 26.4.1939; *The Age*, 31.8.1940; aussieairliners.org; The Lockheed File, 2019.



123. **John Curtin**, 1941. Watercolour, ink and crayon on board, titled and dated in ink lower centre, 35.9 x 30.6cm. *Slight foxing, old mount burn.*

**\$1650**

"John Curtin (1885–1945) was an Australian politician who served as the 14th Prime Minister of Australia from 1941 until his death in 1945. He led the country for the majority of WWII, including all but the last few weeks of the war in the Pacific. He was the leader of the Australian Labor Party (ALP) from 1935 to 1945, and its longest-serving leader until Gough Whitlam. Curtin's leadership skills and personal character were acclaimed by his political contemporaries. He is frequently cited as one of Australia's greatest prime ministers." Ref: Wiki.

124. **"The Red Man's Revenge" and "Jim Kilgour, Ace Detective"**, 1941–1942. Two pen and ink comic strips, one with watercolour, both signed "Alf Midgley" in ink in panels, one dated "41", one annotated "begin Oct. 1942" in pencil verso, 15.1 x 30.5cm and 19.1 x 36cm. *Foxing, comic with watercolour has missing portions and tears to margin.*



The pair **\$990**

Captions include (1) "The Red Man's Revenge" by Alf Midgley. R.M. Ballantyne's tale of the Red River flood; and (2) "Jim Kilgour, Ace Detective." The prisoner in Tibet, episode 1. Introducing Jim Kilgour, private English detective with headquarters in Hong Kong.



125. **Robert Emerson Curtis** (Australian, 1898–1996). *Mount Isa [Coal Mining, Queensland]*, c1946. Seven drawings, five in pencil, two in ink, one dated, each initialled and most captioned in pencil lower left or right, 16.8 x 18.5cm to 20.5 x 32.5cm. *Creases, slight foxing.*

The group **\$4950**

Captions include (1) Mt Isa; (2) Hardy & Steel from USA; (3) Mt Isa, narrow gauge surface locs [locomotives], oil enforced; (4) Mt Isa mines [steam locomotives]; (5) Mt Isa rear [locomotives]; (6) [Underground tunnels for coal carts]; (7) Mt Isa [miners operating machinery].

Mount Isa is known for having "one of the most productive single mines in world history, based on combined production of lead, silver, copper and zinc." Ref: Wiki.



126. **Robert Emerson Curtis** (Australian, 1898–1996). *[Study For Painting Of Goulburn, NSW]*, c1950. Two pencil drawings, one on tracing paper, both annotated "Goulburn" and initialled in pencil lower right, one captioned in ink verso, 34.5 x 24.6cm (approx. each). *Slight stains and creases, old folds.*

The pair **\$1350**

Caption reads "Sketch for Goulburn feature, painted in new air-conditioned express trains. NSW Rly." Sketches show the dome of the Goulburn Court House, the leadlight window of St Saviour's Cathedral, ladies walking with prams, and cattlemen with their sheep. The painting of this study is held in the Goulburn Regional Art Gallery.

127. **Pablo Picasso Autograph ["L'Homme Au Mouton" Sculpture]**, c1950. Vintage silver gelatin photograph, autographed by Picasso in ink with two obscured "Studio 20, Vallauris, Golfe-Juan" stamps verso, 13.9 x 9.6cm. *Pinholes and minor tears to upper left margin and corner of image, minor crinkles and foxing.*

**\$1950**

*L'Homme au Mouton* (Man with Ram), cast in 1943 during WWII, "was an artistic and political response to academicism, as represented by Hitler's favourite sculptor, Arno Breker, who had exhibited at the Musée de l'Orangerie in Paris in 1942. The work is considered to be a reaction to the atmosphere in occupied France and as the materialisation of an idea, an allegorical personification of freedom and peace that was on Picasso's mind for over a year, during which time he did more than fifty drawings on the theme." The sculpture was donated to the French town Vallauris, where he lived from 1948 to 1955, and was installed in 1950. Ref: Museum Reina Sofia, Vallauris Golfe-Juan tourism, Wiki.





128. **Robert Emerson Curtis** (Aust., 1898–1996). [*Three Paddle Steamers*], c1950s. Pencil drawing, each ship captioned, 30.7 x 21.2cm. *Creases, slight stains and missing portions.*

**\$880**

Captions include (1) PS *Lonsdale*, 551 tons, built 1882. Stranded Port Melb. 1889, refloated 1891, broken up Melb., 1900; (2) PS *Ozone*, 572 tons, built 1886 for Port Phillip trade. Dismantled and sunk to form breakwater, 1925; and (3) PS *Hygeia*, 987 tons. Built Glasgow 1890. Port Phillip trade for 41 years. Buried at 'graveyard of ships' near Port Phillip Head."

129. **Robert Emerson Curtis** (Aust., 1898–1996). [*Sheep Shearing, Goulburn*], c1950s. Six drawings, four in pencil, one in ink, one in coloured pencil, five initialled and two captioned in ink or pencil, 15.5 x 12.4cm to 30.6 x 11cm. *Foxing, slight creases.*

The group **\$3950**

Captions include "The wool dance" and "Into the 'shed', off with the wool, release!" Four images show a man at work shearing a sheep. These sketches were most likely done while Curtis was working on his painting of Goulburn (see item #126).



130. **Edith Wall** (NZ/Aust., 1904–2012). [*European Street Scene*], c1950s. Watercolour with ink, signed lower right, 40.6 x 35cm. *Repaired tears to edges, minor cockling, old mount burn.*

**\$990**

Edith Wall, also known by her married name Edith Bayne, was a painter, printmaker, cartoonist and art teacher. She studied art in Rome, London, and at the Sorbonne in Paris, where she also worked as an occasional model. Between 1940 and 1950 she worked "primarily as a cartoonist, producing trenchant, witty and occasionally bleak cartoons for the Ure Smith publications *Australia National Journal* and its companion annual *Australia Weekend*

*Book.*" Many of her cartoons were comments on wartime society, women, and businessmen, "but it was her military cartoons in particular that encouraged the belief that Wall was a man...The artist's gender was revealed in June 1945 with the publication of a photograph of her by Olive Cotton." Ref: DA00; SMH, 26.5.2012.



131. **Artwork For Two Women's Magazine Covers**, c1950s. Pair of gouache paintings, one image initialled "M.C.D." in image centre, 30.4 x 20.3cm and 38.2 x 27cm. *Chips and paint loss, minor creases, each laid down on original backing.*

The pair **\$990**

Text reads (1) *The Australian Woman's* [sic] *Weekly*; and (2) *The Australian Women's World: A town & country journal for Australian women*. Special child welfare issue. 6d.

The initials are most likely those of Mavis Christina Cashin Zenner née Drowley (Aust., 1919–2009), who lived in South Gippsland, Victoria. Ref: *The Great Southern Star*, 5.10.2009 (mentions her painting); Billion Graves.



132. **Robert Emerson Curtis** (Aust., 1898–1996). *Ladies And Gentlemen* [*Rabindranath Tagore*], 1952. Pen and ink, captioned, dated and signed lower left, 16.1 x 25.2cm. *Minor creases and foxing.*

**\$880**

Caption continues "The speaker tonight will be our great leader Rabindranath Tagore, who's [sic] message is 'transmitted' throughout the world. He is introduced by Mrs Annie Bessant of India. Sketched at a Theosophical Meeting, Sydney."

Rabindranath Tagore (1861–1941) was "a polymath, poet, musician, and artist from the Indian subcontinent. He reshaped Bengali literature and music, as well as Indian art with Contextual Modernism in the late 19th and early 20th centuries...he became in 1913 the first non-European to win the Nobel Prize in Literature." Ref: Wiki.



133. **Robert Emerson Curtis** (Aust., 1898–1996). [*First Trial Run Of Diesel Locomotives, NSW*], 1953. Two pencil drawings, dated "Sept. 18, '53", initialled and annotated in lower portion and verso, 14 x 19.8cm and 20.5 x 24cm. *Slight foxing and creases.*

The pair **\$1650**

Annotations include (1) "First trial run, NSW. Mark Robuck at 'controls' of first NSW diesel loco test, VR [Victorian Railways]. Sydney to Wollongong. I rode with him to Thirroul and made this sketch"; and (2) "Check-up before the trial run. Diesel loco trial run with load to Thirroul, Clyde Workshop. I rode with Mark Robuck in his test diesel [from] Parramatta to Thirroul (he went on to Wollongong)."

These pictures show B class diesel locomotives built by Clyde Engineering, Granville for the Victorian Railways in 1952 to 1953. "Ordered and operated by the Victorian Railways, they initiated the dieselisation of the system and saw use on both passenger and freight services." Ref: Wiki.





134. **Penfolds Wines**, c1953. Three items consisting of a vintage silver gelatin photograph with "Sydney Morning Herald" copyright stamp verso, a colour process lithograph pamphlet with price list, and a roneoed typed letter with Penfolds letterhead, 25.3 x 20.6cm (photograph). *Minor creases, scuffing and tears to photograph, slight foxing to pamphlet.*

The group **\$1250**

The pamphlet includes locations of Penfolds wineries, and prices for their ports, sherries, clarets, muscats, Minchinbury sparkling wines, grape brandy, and cocktails. The letter, dated "19th October 1953, is for "private customers" from G.A. Gracie of Penfolds and details a "special note re brandy prices." The photograph shows a young man bottling wine in Bocksbeutel-style bottles. Ref: Wiki.

135. **Conductor Outfit [Box Lid Design For Child's Costume]**, c1955–1963. Colour process lithograph, printer's proof, 50.3 x 50.5cm. *Minor creases.*

**\$550**

Text includes "Comprising: conductor's cap, badge, bag, whistle, ticket book, ticket punch, toy money. Manufactured by A.L. Lindsay & Co. Pty Ltd, 5 Foster Street, Leichhardt NSW. Buffalo Bill Products, no. 106." Image includes different types of Australian buses, trams and trolleybuses. Held in NLA.

A.L. Lindsay was "the first Australian firm to produce costumes under licence from American production companies such as Disney and Warner Brothers." Ref: MAAS.



136. **Ernest Hemingway And A Large Marlin**, 1956. Vintage silver gelatin photograph, 28 x 20.2cm. *Slight silvering and creases to corners.*

**\$1850**

Image shows American author Ernest Hemingway (1899–1961) with a 14-foot black marlin weighing over 1000 pounds, which he caught during a month-long fishing trip in Peru, May 23, 1956. Hemingway was in Peru for the filming of the motion picture adaptation of *The Old Man and the Sea*, his 1952 novella of an aging Cuban fisherman who struggles with a giant marlin far out in the Gulf Stream off the coast of Cuba. Ref: AP Images, Dartmouth Library, Wiki.



138. **Robert Emerson Curtis** (Aust., 1898–1996). *Studies For Shipping Murals*, c1960s. Three gouache paintings, each captioned with ship name, two initialled and one annotated "murals in [illegible word], Pt Phillip" in pencil lower left to right, 18 x 19.2cm to 12 x 27.5cm. *Slight foxing, uneven edges.*

The group **\$1250**

Studies depict paddle steamers and steamships. Captions read (1) SS *Edina* rebuilt, (2) PS *Hygeia*, (3) SS *Great Britain*, The *Red Jacket*, SS *Express*.



139. **Donald Friend** (Aust., 1915–1989). *Hunters Of The Antarctic [Whaling]*, c1964. Pen and ink, initialled lower right, signed, annotated "illustration" and titled in ink below image, 21.9 x 36cm. *Slight foxing to image centre, old mount burn.*

**\$1350**

This image is illustrated on page 36 of Alan Villiers' chapter "Hunters of the Antarctic" in *Kangaroo Tales: A collection of Australian stories for children*, selected by Rosemary Wighton and illustrated by Donald Friend (Penguin Books, 1963). Ref: Trove.

A paperback copy of the book accompanies the drawing.



"Brillo" boxes, Jim Dine's "Black Drill Box", and Marcel Duchamp's "Boite en Valise." Held in Getty Research Institute, Philadelphia Museum of Art.

141. **Pablo Picasso** (Spanish/French, 1881–1973). *Au Cirque. Ecuyere Avec Un Amour (Rider With Lover)*, 1967. Drypoint, dated "16.4.67" in plate upper right, editioned 48/50 in pencil with stamped signature in lower margin, 29.6 x 34.8cm. *Framed.*

**\$9900**

Ref: Baer #1488.



142. **Robert Emerson Curtis** (Aust., 1898–1996). *Chatswood Railway Station [NSW]*, 1970. Pencil drawing, titled, initialed and dated lower right, 20 x 30.8cm. *Creases and tears to edges, slight stains upper right.*

**\$990**

140. **"Boxes" An Exhibition At Dwan Gallery, Los Angeles, February 2–29**, 1964. Process screen card box housing an exhibition catalogue in the form of a scroll, "Dwan Gallery" label with address to "Sir Robert Adeane, Mayor Gallery, London" attached to base, 7.7 x 18.5 x 11.3cm (box). *Creases, wear to box, glue stains to scroll at paper join.*

**\$1350**

The catalogue scroll contains biographical text and images of 39 artists and their boxes.

Artists include Peter Agostini, Anthony Berlant, Joseph Cornell, Tom Wesselmann, Letty Eisenhauer, Marisol, Louise Nevelson, Claes Oldenburg, Robert Rauschenberg and Kurt Schwitters. Also included are Andy Warhol's



143. **Vietnam War Battle Flag**, 1970. Embroidered cotton with hooped fringe, date lower centre, 82.5 x 97.5cm. *Slight stains, creases and pulls to thread.*

**\$1650**

Translated Vietnamese text reads "To Fight – To Win, Into a Land of Steel." The embroidered scene shows a Viet Cong flag with a man in military uniform and a woman in a checked scarf, both holding rifles.

144. **Views Of Industrial And Coastal Newcastle**, 1971. Fifty-nine (59) vintage silver gelatin photographs in a wood-veneer photo album, captioned and dated "Newcastle 1971, by J.G. Kennewell" on inside cover, each photograph annotated in ink by different hands on margins, 11.6 x 14.3cm to 14 x 18cm (photographs). *Minor water damage to first photograph, each laid down on album page, split spine to album.*

**\$4400**

The album, which contains six two-page panoramas, depicts images of Newcastle's coal and steel industries, including BHP's ship *Iron Wyndham* at the wharves; Newcastle, Bar and Nobby's beaches; the historic rotunda at King Edward Park; the Stockton Bridge and car ferry; city hall; three aerial shots of Newcastle "taken by Joe Fr. & Jack K."; and the Newcastle "Mattara" festival.



145. **George Finey** (Aust., 1895–1987). *George Finey Poems*, 1975. Folio of 40 poems in loose-leaf pages, one poem handwritten in ink, the remaining are lithographs, housed in a handmade envelope with watercolour illustration on cover, editioned "number fifteen [of 50]" and titled in ink, 23.1 x 30cm. *Slight foxing and stains to envelope.*

**\$550**

This folio of poems by George Finey is limited to 50 copies, with one sheet in each including a different handwritten poem; the poem in this folio is titled "Knock, Knock."

Illustrator, caricaturist, and author Finey was known for his "avant-garde art" and exhibited his work until he was in his eighties. Ref: ADB; SMH, 28.6.1975.





146. **Andy Warhol Autograph On "Interview" Magazine**, 1975–1977. Pair of unbound folio newsprint magazines, December 1977 issue autographed by Warhol in ink on cover, 38.5 x 29cm (approx. each). *Minor discolouration and tears to edges.*

The pair **\$1100**

(1) April 1975 issue, vol. V, no. 4, "April in Paris" special. Cover shows Brigitte Bardot illustrated by Antonio Lopez. Includes a "Paris Questionnaire" section, where photographer Helmut Newton admits to being Australian, a subject he normally avoided discussing.

(2) December 1977 issue, vol. VII, no. 12, Christmas special. Cover shows Mick Jagger dressed as Santa with models Imam and Paul van Ravenstein. Includes an article on Barry Humphries, also known by his alter ego Dame Edna Everage.



147. **Brett Whiteley** (Aust., 1939–1992). *The Back*, 1977. Etching, editioned 40/60 and signed in pencil in lower margin, 61 x 45cm. *Framed.*

**\$8800**

Illustrated in *Brett Whiteley: Graphics 1961–1982*, p28, no. 33.



148. **Lloyd Rees** (Aust., 1895–1988). *Dusk At Drummoyne [NSW]*, 1979. Softground etching with watercolour, annotated "A/P" and "Softground watercolour etching", titled, signed and dated in ink in lower margin, 9.7 x 17.2cm. *Slight stains to margins, old mount bum.*

**\$2800**

This etching is after the watercolour study from Rees' "A Tribute to Sydney" series. The view was taken "from the home of Dr and Mrs Edmund Barbour of Drummoyne whose dwelling overlooks Iron Cove with Rodd Island directly in front." Ref: *Lloyd Rees: A tribute to Sydney*, 1979, p37.



149. **Michael Leunig** (Aust., b.1945). *Illustrations For Book "A Bunch of Poesy" & Correspondence To Editors*, 1979–1992. Nineteen (19) items comprising of 12 ink illustrations and seven letters including examples of book cover art, each illustration captioned, and each letter signed by Leunig in ink, some letters or envelopes stamped "received" with date, 4 x 6cm (illustrations approx. each). *Most images taped to paper, some with stains; wear to correspondence.*

The collection **\$2950**

Eleven out of 12 illustrations appear in Leunig's 1992 book, *A Bunch of Poesy*, alongside three letters to Tom Thompson of Collins, and Angus & Robertson publishing houses, one which has six examples

of cover designs in ink drawn by Leunig for the book. There are also three letters to "Richard" (likely of Angus & Robertson) concerning publishing instructions on the colour of *The Bedtime Leunig* (1981): "must be in strong red." Also included is a mock-up cover in ink for *The Second Leunig: A dusty little swag* (1979), and a letter to "Roz" with the inked letters for the cover of *A Bag of Roosters* (1983).

This collection is accompanied by the book *A Bunch of Poesy*, 1992.



150. **Robert Emerson Curtis** (Aust., 1898–1996). *The Welder, The Miner, and Steel Pourers*, 1980. Three watercolours with gouache, each signed, titled and dated in ink in lower margin and verso, 18 x 15cm (approx. each).

The group **\$2950**

These images are most likely studies for a large mural. Robert Emerson Curtis' "admiration for civil engineering had developed while living and working in America [1922 to 1928] and his contact with the writings of Joseph Pennell motivated a lifelong interest in industrial modernism." Ref: DAAO.



151. **Brian Dunlop** (Aust., 1938–2009). *Woman Watching Curtain*, c1984. Lithograph, editioned 9/20, titled and signed in pencil with "Victorian Print Workshop" blind stamp in lower margin, 40.8 x 57cm. *Slight foxing.*

**\$880**

From the series *Corner of a Room: Six lithographs by Brian Dunlop*. Held in NGA.

This image was most likely drawn in Dunlop's house when he was living in Woollahra. Ref: JLG.





152. **Lloyd Rees** (Australian, 1895–1988). *Upper Tamar River, Tasmania*, 1984/1985. Lithograph with watercolour, initialled "L.R.", signed twice, and dated "85" twice on image in black and blue ink upper left and lower right, 16.7 x 22.3cm. *Slight foxing to lower margin.*

**\$3300**

Ref: Kolenberg #89. Uncoloured copy held in NGA. This lithograph was signed by Rees in two different time periods. The lower right signature with his name spelled out in full is the standard signature he used for this image. It is most likely that he overpainted the

lithograph a year later, and then due to his limited eyesight, signed the work "L. Rees, '85" with the image accidentally upside down. As the first signature was now partly obscured by the watercolour, Rees initialled and dated the image the right way up. Ref: JLG.



153. **Mick Jagger On Set In Australia Filming "Party Doll"**, 1988. Thirty-six (36) C-type photographs, some with negative date stamp "88.10.8" in image lower right, 10.5 x 14.8cm. *Minor paper remnants and stains to one image.*

The group **\$3950**

These photographs were taken on the film set for Mick Jagger's re-recorded single "Party Doll" for his "Deep Down Under" Australian tour. They show Jagger performing with

his guitar on the verandah of an abandoned house in the Australian desert, as well as him with members of the crew and caterers.

In 1988 Mick Jagger toured Australia and Japan to promote his recent solo albums. Due to strained relations between guitarist Keith Richards and Jagger, the Rolling Stones were on a tentative break. Ref: *Rolling Stone*, 17.11.1988.



## Collectable Cats



154. **After Louis Wain** (British, 1860–1939). *The Good Puss and The Naughty Puss*, 1898. Two colour lithographs, text including date and title in upper and lower margins, 46.4 x 70.7cm (approx. each). *Slight foxing and crinkles. Framed.*

The pair **\$2950**

Text includes (1) Presented with *Father Christmas*, 1898. Printed by Orford Smith Ltd, St Albans. From a painting by Louis Wain; (2) *Penny Illustrated Paper*, Xmas number, 1898.

In one image a map of "Cattyland" is illustrated, with fictional locality names such as "Persian Shire, Puss Puss Shire, Manx Island" and "Cattery Island." Rare, unusually large pair of lithographs.



155. **Will Mahony** (Aust., 1905–1989). *The Lotus Eaters [Cats]*, 1930. Woodcut, signed in block upper right, titled, editioned 63/75, signed and dated in pencil in lower margin, 12.6 x 15.1cm. *Retouching to four block joins.*

**\$880**

London-born cartoonist, illustrator and printmaker Will Mahony was the son of Australian artist Frank P. Mahony.



156. **Leonard Tsuguharu Foujita** (Japanese/French, 1886–1968). *Jeune Fille Assise Avec Un Chat [Young Girl With Cat]*, 1956. Colour lithograph, annotated "HC" [artist's proof] and signed in pencil in lower margin, 38 x 32.7cm. *Framed.*

**\$2950**

Ref: Buisson #56.63. Leonard Tsuguharu Foujita was a painter and printmaker born in Tokyo, Japan, who "applied Japanese ink techniques to Western style paintings...His *Book of Cats*, published in New York by Covici Friede, 1930, with 20 full-page etched plates by Foujita, is one of the top 500 (in price) rare books ever sold, and is ranked by rare book dealers as 'the most popular and desirable book on cats ever published.'" Ref: Wiki.



157. **Eric John Smith** (Aust., 1919–2017). *[Cat And Mouse]*, c1960s. Oil on board, signed lower right, 26.5 x 31.5cm. *Framed.*

**\$1650**

Eric John Smith's work is represented in the AGNSW and NGV.



158. **Cat And Fishbowl Clock**, c1960s. Automaton clock with revolving dial, exposed mechanism and composite material housed in a glass dome on a polished wooden base, 15.5 x 18.3 x 11.cm



**\$1350**

Clock shows a kitten peering into the "fishbowl" dome as goldfish rotate on the timekeeping dial, set on an engraved base with lotus flowers.



George Brodsky in 1941. A resident of Edgecliff, NSW, she was a strong supporter of the Royal Society for the Protection of Animals (RSPCA) and a member of the Cat Protection Society. She actively promoted animal rights and her cats featured in *The Australian Women's Weekly* (including a cover) and *Woman's Day*. Ref: SLNSW (Proctor-Brodsky's scrapbooks).

159. **Marjorie Proctor-Brodsky** (Aust., 1898–1985). *Pussito And Vaska Brodsky [Cats Of Law]*, c1964. Two vintage silver gelatin photographs, one titled and annotated and each signed in ink, one with "The Leicagraph Co., Sydney" stamp verso, 14.8 x 18.8cm to 24 x 18.9cm. *Creases, scuffing and indentations, tear to left edge of one image.*

The pair **\$660**

Annotation includes "276 New Sth Head Rd, Edgecliff, Sydney, Australia. From the photobook *A Plea for Kitty* by Marjorie P. Brodsky."

Composer and lyricist Margaret (Marjorie) Purvis Proctor married lawyer and writer



160. **Will Barnet** (American, 1911–2012). *The Walk*, c1970. Colour lithograph, titled, editioned 54/75 and signed in pencil with "AFA" blind stamp in lower margin, 43.3 x 31.8cm.

**\$6600**



161. **Will Barnet** (American, 1911–2012). *Seventh Season*, 1975. Colour screenprint, titled, editioned 110/300 and signed in pencil in lower margin, 91.3 x 69.5cm. *Minor crinkles and cockling to image lower centre.*

**\$7700**

Held in Museum of Fine Arts, Boston.

162. **Will Barnet** (American, 1911–2012). *Totem*, 1982. Colour screenprint, titled, annotated "artist's proof", signed and dated in pencil with "Charles Cardinale serigraph" blind stamp in lower margin, 103 x 38cm. *Slight stain to upper margin.*

**\$11,000**

"Will Barnet studied at the School of the Museum of Fine Arts in Boston, then moved to New York in 1930 to attend the Art Students League. He worked as a printer for the school and experimented with techniques such as lithography, etching, and woodcutting. After his first son was born, Barnet began a series of paintings that show scenes of family life. He experimented with abstraction for several years, aiming to 'eliminate realistic space' in favor of simple geometric forms. His later work was more representational and focused almost entirely on the female form, emphasizing the contrast between natural curves and rigidly composed backgrounds of horizontal and vertical forms." Ref: Smithsonian Museum of American Art.



163. **Will Barnet** (American, 1911–2012). *The Doorway*, 1998. Colour lithograph with gold and silver screenprint, titled, annotated "AP" and signed in pencil with "Fine Art Editions Co., New York" blind stamp in lower margin, 85.1 x 45.9cm.

**\$6600**

Ref: Smithsonian Art Collectors Program.

## Daniel Cooper Estate Map Collection

Daniel Cooper (1785–1853) was a pardoned convict who amassed a fortune in the 1820s through real estate and various business interests including whaling, sealing, shipping, and the export of Australian wool, mostly through the trading firm known as Cooper and Levey's. The firm acquired John Piper's estate when it was sold, comprising over 1100 acres at Woollahra and Rose Bay; Cooper also owned parts of Liverpool. He later became involved in the banking business, becoming a governor of the Bank of NSW in 1828. Ref: ADB.



164. **Subdivision Of Block XV, Camperdown [Estate, NSW], 1842–1843.** Black and red ink with watercolour on paper, backed with linen, titled and dated "November 1842" in ink on upper portion, 73.5 x 32cm. *Old folds, stains, missing portions, creases.*

**\$6600**

Annotations include "Vide subseq't plan in substitution hereof, date of 25 October 1843." The map shows a Camperdown Road, which was later changed to Church Street and then to Layton Street. The two private roads listed are now called Purkis Street and Lambert Street; the side road is now Lyons Road. The depicted block of land runs from Parramatta Road and what is now Pyrmont Bridge Road, shown on the map as "Property of Abraham Moses." Provenance: Daniel Cooper estate.

This area was part of the first subdivision and land sale in the Camperdown/Newtown area in Sydney. Originally owned by Governor Bligh, it was subdivided in 1842 by his daughter Mary. A controversial figure, openly hostile towards opponents of her father, she was married to Maurice O'Connell who would become Acting Governor in 1846. Ref: City of Sydney, 2019.



165. **Liverpool [Street Plan, NSW], c1847.** Ink and watercolour on paper, titled upper left and annotated in ink verso, 26.5 x 54.3cm. *Missing portions including lower half, stains, old folds.*

**\$9900**

Annotation verso reads "Old plan of Liverpool showing lands claimed by Daniel Cooper Esq. through Court of Claims." Provenance: Daniel Cooper estate.

Rare early street plan of the city of Liverpool in NSW, also showing public buildings and names of landowners. The NSW State Archives holds the only other known example of this type of map of Liverpool, dated 1847.



166. **State Of Bligh's Terraces [Street Plan, Newtown, NSW], 1847.** Pencil, ink and watercolour on paper, backed with linen, titled in ink upper right, dated "April 27th 1847" and annotated in pencil upper left, captioned "Plan of Bligh Terrace" in ink verso, 33 x 41.5cm. *Six separate panels, laid down on linen.*

**\$6600**

Annotation reads "Portion of the original Camperdown Estate purchased by Eagen[?]." Plan shows Missenden Road joining Newtown Road, later renamed King Street, and Bligh Street now

named Carillon Avenue. A number of the lots show the names of the owners, including Grimshaw, Cannon, Byrnes, Chappel, Martin, Etherington, and Scott. Provenance: Daniel Cooper estate.

This area was part of the first subdivision and land sale in the Camperdown/Newtown area in Sydney. It was originally owned by William Bligh, who was granted 240 acres when he became governor in 1805. Bligh named the area after the Battle of Camperdown (Camperduin, a village in Holland) in which his ship played a "prominent role" with the British in the defeat of the Dutch in 1797. The area was later subdivided in 1842 by Bligh's daughter Mary. Considered to be a controversial figure, hostile towards opponents of her father, she was married to Maurice O'Connell who would become acting governor in 1846. Ref: Wiki; City of Sydney; Baskerville, South Sydney Heritage Society, 1997.

167. **Plan Of Littles Wharf, Dowling Street, Woolloomooloo [Sic] Bay [NSW], 1856.** Ink and watercolour on paper, dated "August 1st, 1856" and inscribed "William H. Wells, surveyor" in ink lower left, titled in ink verso, 43.3 x 34cm. *Old folds.*



**\$1950**

This map shows the early streets around Woolloomooloo in Sydney: Dowling, Duke, Brougham and Victoria Streets. Also notes the site of "Tarmons: the Sisters of Charity" building, the properties of "Fairfax", "A. Little Esq." and "Mr Charles", and shows "Wolomeloo [sic] Bay." Provenance: Daniel Cooper estate.

168. **Plan Of Road From Dapto [Creek] To NW Corner Of W.F. Weston's 500 Acres [NSW], c1850–1860s.** Ink and watercolour on linen, titled in ink upper left, 28 x 50.5cm. *Old folds, stains.*

**\$2200**

Shows West Dapto Road "to be opened as shown by a red line." Provenance: Daniel Cooper estate.

William Frances Weston's 500 acres in Dapto, bordered on the north by West Dapto Road, were granted in 1818 by Governor Macquarie as a "promise grant" to Weston, one of the first free settlers in the Illawarra. The farm eventually became a village, with 84 tenants in 21 slab houses. The promise grant was ratified in 1842 by Governor Gipps, and a house was built by William Weston's daughter Elizabeth and her husband Andrew Thompson. Having changed hands and names several times and undergone some additions, it became known as Horsley Homestead. The property, including the outbuildings associated with dairy farming, remains "significantly intact." Ref: Wiki.



169. **Subdivision Of Lots 26 & 27, Point Piper Estate [NSW]**, c1850–1860s. Black and red ink and watercolour on linen, titled in ink across centre, 53.5 x 56.5cm. *Old folds, slight stains.*

**\$3300**

Map shows New South Head Road, Reserved Road (later Manning Road) and Edgecliffe [sic] Road with Maravi House at lower right, fronting onto Edgecliffe Road. Provenance: Daniel Cooper estate.



"After 1854, land in Woollahra was offered as 99-year leases by the trustees of the Point Piper Estate. Samuel Thompson secured a lease of over two acres on the eastern side of Edgecliffe Road, opposite Albert Street. Within a few years a stone house with slate roof, known as Maravi, had been built on the site. The house, overlooking Double Bay, had a circular drive with stables, a coach house and terraced gardens...Thompson continued to live there with his family until 1883...The Thompson's property at Woollahra was re-subdivided in 1923 and the house, by then known as Castlefield, was converted to residential flats." Ref: Woollahra Council, 2019.

170. **Liverpool. Parish Of St Luke, County Of Cumberland [NSW]**, c1860s–1870s. Black and red ink and blue pencil on linen, titled in ink lower right, 46.5 x 55cm. *Old folds, creases, slight foxing, uneven margins.*

**\$4400**

Shows the early street layout of Liverpool in Sydney's western suburbs and notes 17 allotments of land owned by "D. [Daniel] Cooper." Provenance: Daniel Cooper estate.



171. **Cooper To Giles Map [Woollahra, NSW]**, 1862–1883. Black and red ink on linen, dated "2nd July 1862" and annotated with lease holders up to 1883 in ink throughout, 85 x 103cm. *Old folds, stains.*

**\$5500**

Map noting land leases and important houses running along Edgecliffe [sic] Road, Addison Street (now Wallaroy Road), and Piper Street (now Queen street). Provenance: Daniel Cooper estate. Houses shown include Althorne, Braeside, Burkhardt Lodge, Campden, Carangula, Ealing, Edgemont, Eltham, Glencoe, Glenrhoda, Levuka, Pelham Hall, Pierrefitte, Stormont, Woodlands, and Xamonia.



172. **Tracing Of A Road From Lake Illawarra To Dapto [NSW]**, c1870s–1880s. Ink on linen, titled lower centre, 38 x 61.5cm. *Old folds, foxing overall, minor tears.*

**\$2200**



Title continues "Proposed to be opened as a parish road under Act of Council, 4 Win IV, No. II." Provenance: Daniel Cooper estate.

The road proposed in this map is now called Kanahooka Road in Dapto. The church shown in the map is St Luke's Anglican Church in Brownsville. The map also lists some of the early landowners of the time, including grazier and horse breeder Pat Hill Osborne (1832–1902) who briefly became a member of NSW State Parliament.

173. **Wilberforce Road And Bells Line Of Road In Windsor Area, NSW**, 1878. Ink with watercolour on linen, annotated and dated "12.9.78" in ink by "Hoskisson" in lower portion, 66 x 43cm. *Old folds, slight foxing and water stains.*

**\$2200**

Early map showing land owners of the time, including: J. Bootle, J. Burke, P. Byrne, Dargen, J. Desmond, W. Everingham, W. Fuller, J. Graham, Thomas Green, Harpur, W. Higgins, John Horre, D. Horton, J. Izzard, Geo. Loder, E. Meyrick, P. Mason, Joseph Onus, Ann Parker, Mary Post, R. Reeves, Andrew Scott, John Town, J. Watson. Provenance: Daniel Cooper estate.



174. **New South Head Road And Edgecliffe [Sic] Road, Woollahra And Double Bay, NSW**, c1880. Ink and watercolour on linen, annotated "Reuss & Halloran, Architects & Surveyors, 100 Pitt Street" in ink lower right, 33.2 x 44cm. *Old folds, slight foxing.*

**\$2200**

Map shows early landowners of the area, including F. Giles, John Hay, Lennon, G.A. Lloyd, Manning, Nott, S. Thompson, and I.E. Threlkeld. The road shown as "Reserved Road" on this map is now called "Manning Road", after Sir William Manning, the major land holder of the area who owned Wallaroy, built in a Gothic-style in 1859. Provenance: Daniel Cooper estate.

175. **Double Bay, NSW**, c1880s. Ink and watercolour on linen, 62 x 59cm. *Old folds, creases, slight stains.*

**\$4400**

Map shows Double Bay and the major land owners of the time, including E.T. Beilby, E. Bell, R.S. Clarke, J. Dillon, J.P. Edwards, E. Flood, J. Greer, J. Grey, R. Holdworth, Sir P. Jennings, J.E. Josephson, A. Fairfax, J. Fairfax, E.B. Miller, W.N. Norrie, W. Scott, E. Salamon, C. Stafford, E. Tooth, I.E. Threlkeld, J. Trickett, and Woolcott. Provenance: Daniel Cooper estate.



176. **Tracing Plan Of Rosemont, Near Double Bay [NSW]**, 1883. Red and black ink on tracing paper, titled lower right, dated "May 1883" twice and annotated throughout, 22.2 x 47cm. *Repaired lower right corner, old folds, tears.*

**\$2950**

Annotations in ink include reference to owners of land around Rosemont: "Miss Moore, now Mrs Kent. W. Lamb Esq're, now The Hon F.M. Darley, May 1883." Provenance: Daniel Cooper estate.

Built circa 1857 for Alexander Campbell from stone quarried in the grounds, Rosemont was set in elaborate gardens on land now bounded by Trelawney, Ocean and Albert Streets and Rosemont Avenue. In the 1860s, some of the garden was leased to various friends of Campbell, and a number of other houses were built; at one time, one of them was home to Dame Nellie Melba. Campbell also provided some of his land for the building of All Saints Church, Woollahra. Over the years, Rosemont

has been owned by a series of personages, including Hon. J. T. Walker; Sir Charles and Lady Mackellar, the father of poet Dorothea Mackellar; Sir Samuel and Lady Cohen; Sir Wallaroy John Garvan; and Mr and Mrs Charles Lloyd Jones. It is now surrounded by houses built after a 1912 subdivision. The original grounds, over 80 acres, were reduced to less than one acre. Ref: Wiki.



177. **Plan Of Messrs Hinton & See's Property, Albion Wharf, Darling Harbour, City Of Sydney**, 1888. Ink with watercolour on paper, titled in ink upper centre, 54 x 27.5cm. *Ink stains to lower portion, old folds.*

**\$1650**

Annotations include "Dawson and Dawson Lic'd Surveyors, 88 Pitt Street, 14/9/88." Also shows part of Sussex St, Sydney. Provenance: Daniel Cooper estate.



178. **[Double Bay To Rose Bay, NSW]**, c1893. Ink and watercolour on linen, 77.5 x 81cm. *Old folds, creases, foxing.*

**\$4400**

This map, which notes a number of landowners, covers parts of Double Bay, Bondi Junction, Bellevue Hill, Rose Bay and the Royal Sydney Golf Club. Provenance: Daniel Cooper estate.

179. **Plan Showing Alternate Roads, Macquarie Mountain [South Coast, NSW]**, 1895. Black and red ink and watercolour on linen, titled, annotated and dated "Carl Weber, Surveyor, Wollongong 10/10/95" in ink lower right, 51 x 43.3cm. *Old folds, slight stains.*

**\$3300**



Insert of a small map details "Part of Parish of Calderwood" with landowners: J. Brown, John Carrell, Henry Green, J. Moore, Henry Osborne and W. Roach. Provenance: Daniel Cooper estate.

This map is a survey through Macquarie Pass, the 8km winding road up the Illawarra Escarpment. "The necessity for opening road communication between Albion Park [Shellharbour region] and the 'rich agricultural lands of Wingecarribbee [Southern Highlands region]'...was felt as early as the 1860s." In August 1887, Minister for Works John Sutherland promised to have a survey of the "Macquarie Pass locality" done to find the best route over the mountain. Carl Weber (1853–1923) surveyed the upper portion of the Macquarie Pass, and the road was opened in 1898. Ref: Wiki; *Illawarra Mercury*, 13.9.2013; University of Wollongong.

180. **Wyndella, Cadarga, And Maesgwyn, New South Head Road, Woollahra [NSW Properties]**, 1907. Black and red ink on linen, titled upper right, accompanying letters dated in ink, 31 x 35.5cm. *Old folds, stains.*

**\$2950**

Map accompanied by two handwritten letters on printed stationery from "Atchison & Schleicher, Civil Engineers and Surveyors" and one typed page signed from Atchison and Schleicher. The letters, addressed to E.K. Harkness of Double Bay, detail the land and houses in the map. The surveyors also note three important houses of the time: "detached brick cottages with tiled roof" Wyndella, Cadarga, Maesgwyn. The houses Ohio and Numba are also seen on the map, all fronting along New South Head Road near the corner of Manning Road, Double Bay. Provenance: Daniel Cooper estate.



181. **Section I Of The Site Of The Old Military Barracks [Wynyard, Sydney]**, 1913. Black and red ink on linen, accompanied by a handwritten letter on printed stationery from "Atchison & Schleicher, Civil Engineers and Surveyors", 45.4 x 44.5cm. *Old folds, foxing overall.*

**\$2950**

Map shows Wynyard Street, York Street and Barrack Lane in Sydney's CBD, previously the Wynyard Barracks (demolished 1848). The letter, dated 1913, provides a report on land surveyed and is addressed to the Cooper estate solicitors, Faithfull & Maddock. Provenance: Daniel Cooper estate.

