

Australian & International Art & History

Collectors' List No. 202, 2021
e-catalogue

Josef Lebovic Gallery
103a Anzac Parade (cnr Duke St)
Kensington (Sydney) NSW
e: josef@joseflebovicgallery.com
w: joseflebovicgallery.com



JOSEF LEBOVIC GALLERY

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

Postal: PO Box 93, Kensington NSW 2033, Australia

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

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

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COLLECTORS' LIST No. 202, 2021

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Compiled by Josef & Jeanne Lebovic, Lenka Miklos

Cover (left to right): item nos 43, 13, 37, 25, 42, 4

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CL202-1 *After Jacques Callot* (French, c1592–1635). *Les Miseres Et Les Malheurs De La Guerre [The Miseries And The Misfortunes Of War]*, 1633/later printing. Set of 18 etchings, the first plate includes engraver "Melchior Kusel" with text in Latin and French, other plates include verse in French and plate numbers lower left to right, four

sheets bear a watermark of a double-headed eagle with the initials "C.H.", 9.1 x 19.2cm (title page), 8.1 x 18.7cm (other plates). *Soiling to margins, some with missing portions or repaired tears to margins.*

The set \$3300

This series of etchings, sometimes titled *Les Grandes Miseres de la Guerre [The Great Miseries of War]*, is considered to be "one of the most influential series of prints produced in the 17th century. [First] published in 1633, the 18 etchings are not only a powerful demonstration of Jacques Callot's remarkable mastery of light and shadow, but also an important document bearing witness to the tragic events of the Thirty Years' War (1618-1648)." Each print has a six-line verse caption by the print collector Michel de Marolles. The prints, which depict torture and suffering of both civilians and soldiers, act as an "historical document and as diary entries."

Considered to be one of the most prolific and versatile graphic artists in Western art history, Jacques Callot created more than 1400 etchings that chronicled the early part of the 17th century. With subjects ranging from the "frivolous festivals of princes to the grim consequences of war, Callot's mixture of reality and fanciful imagination inspired artists from Rembrandt van Rijn [who was a keen collector of his prints] in his own era to Francisco de Goya two hundred years later." At the age of 16, Callot travelled to Italy to study etching and engraving in Rome and Florence. While in Italy he became a master printmaker and provided work for the Medici court. Later, he received commissions from the courts of Lorraine, France and Spain, and from publishers, mostly in Paris. Ref: Musée d'art de Joliette (Canada); Wiki; Rhode Island School of Design (USA).



CL202-2 *After William Hamilton* (British, 1751–1801). *The Death Of Capt'n Cook At O-Why-Hee Near Kamachatka, 1782*. Engraving, text in plate including title, artist and engraver "Thornton" and various annotations in pencil and ink in lower margin and verso, 31 x 20.1cm. *Slight foxing to edges of image, old mount burn.*

\$660

Title continues "whose discoveries in his last voyage, as well as those of his first and second, will be included in this new & improved system of geography."

This print is most likely from *The New Complete & Universal System of Geography* by George Henry Millar, published in 1782 by Alexander Hogg in London. Ref: theprintscollector.com.

CL202-3 **Francisco de Goya** (Spanish, 1746–1828). *Devota Profesion [Devout Profession]*, 1799/1868. Etching, aquatint and drypoint, signed in plate lower left, numbered “70” and titled in plate above and below image, erased title in pencil in lower margin, 20.8 x 16.6cm. *Slight foxing.*

\$2950

This etching is from a small edition of *Los Caprichos*, meaning “the follies” or “the caprices” and was printed in 1868 at the Calcografía Nacional in Madrid, Spain. It is from the 3rd edition before the bevelling of the plate, which appears in the 4th edition. Ref: Harris #105.

Throughout this series of 80 images first published in 1797, Goya provides political commentary and references to witchcraft, accompanied by strange and disturbing imagery. This image had the following commentary: “Will you swear to obey and respect your masters and superiors, to sweep the garrets, to spin tow, to ring bells, to howl, to yell, to fly, to cook, to grease, to suck, to back, to blow, to fry, everything whatever time you are ordered to?” “I swear.” “Well then, my girl, you are now a witch. Congratulations.”

Los Caprichos was withdrawn from public sale shortly after its release in 1799; only 27 copies of the set had been purchased at that time. In 1803, Goya gave the copper plates and the first edition’s unsold sets to King Charles IV in return for a pension for his son. Later in life, Goya wrote that he had felt it prudent to withdraw the prints from circulation due to the Inquisition. Ref: University of Michigan Museum of Art; Wiki.



CL202-4 **Vincent Woodthorpe** (British, c1764–1822). *Pinchgut Island [Fort Denison, Sydney Harbour]*, 1803. Hand-coloured engraving with stipple, text including title and date in plate below image, 11.4 x 17.6cm. *Soiling and chips to margins, old mount burn.*

\$990

Text includes “Woodthorpe. Pub. March 11, 1803 by M. Jones, Paternoster Row.” Image held in the National Gallery of Art and the State Library of NSW, noting that it is illustrated in *An Account of a Voyage to New South Wales* by George Barrington (1810 edition). Fort Denison in Sydney Harbour was originally known by its Eora Aboriginal name of *Mat-te-wan-ye*, meaning a steep rocky island. Governor Arthur Phillip renamed it Rock Island after European settlement to Sydney Cove in 1788, but it was informally known as Pinchgut Island. “This colourful name is commonly believed to refer to the island’s use as place of punishment for convicts until the early 1800s, and the starvation diet they received there of bread and water. The name may also refer to the nautical term that indicates the island’s location at the narrowest point of the harbour.” Ref: Wiki; Dictionary of Sydney.



CL202-5 **Edward Calvert** (British, 1799–1883). *The Ploughman*, 1827/1893. Wood engraving, 8.2 x 12.7cm. *Slight foxing, old mount burn.*

\$3950

From an edition of 350, printed by Calvert’s son in 1893. Image held in the Art Gallery of NSW, the Tate and The Met, with the comment “In this richly detailed engraving, Calvert conjured an idealized medieval world. Made in the weeks immediately following Blake’s death, *The Ploughman* manifests Calvert’s affirmation of his own artistic vocation: the farmer who cuts furrows in the soil represents the engraver who incises lines in copper plates. This print’s full title, *The Ploughman, or Christian Ploughing the Last Furrow of Life*, alludes to Luke 9:62, ‘No man, having put his hand to the plough, and looking back, is fit for the kingdom of God.’ As he works, Calvert’s farmer sees a heavenly vision that affirms the value of his productive work.”



CL202-6 **Appearance Of The Grand Canary**, c1830s. Pen and ink, captioned lower centre, annotated in another hand in ink in lower margin, 6.2 x 19.7cm. *Repaired old folds and creases, laid down on old album page.*

\$1650

Caption continues “center bearing West, 4½ leagues.” Annotation reads “Views taken on board the brig *Peggy*, from Liverpool to the Brazils. G.J. Hutton master – by Lieut. Joicey [sic] RN.” Gran Canaria (Grand Canary Island) is part of an archipelago off the Atlantic coast of Northwest Africa. The island, which lies within a Spanish province, was conquered in 1483 by the Crown of Castile under Queen Isabella I. Ref: Wiki.



CL202-7 *After George French Angas* (Brit./Aust., 1822–1886). *The City Of Adelaide, From The Torrens Near The Reed Beds* [SA], c1846. Tinted lithograph with hand-colouring, text above and below image includes folio name, artist, title and lithographer "J.W. Giles", 27.1 x 32.8cm. *Crease to lower right corner, slight stains and soiling to margins.*

\$1650

This lithograph is plate 1 from a series of 60 plates in the folio *South Australia Illustrated*, London, 1847.

The State Library of South Australia holds this image, with the comment "Artist George French Angas painted some of the earliest views of South Australia. Arriving in Adelaide in January 1844, he rapidly set about an extensive series of journeys to the Murray Lakes, Barossa Valley, Fleurieu Peninsula and the South East, capturing his impressions of the young colony – its landscapes, its inhabitants and the flora and fauna. After a trip to New Zealand, Angas returned to South Australia in 1845 and travelled to Port Lincoln. With his impressive portfolio of watercolours he then sailed for London and in 1847 published the magnificent folio *South Australia Illustrated*, which has served ever since as a glowing snapshot of South Australia in 1844."



CL202-8 *After George French Angas* (Brit./Aust., 1822–1886). *Mount Gambier, And One Of Its Volcanic Lakes (After Sunset)* [SA], c1846. Tinted lithograph with hand-colouring, text above and below image includes folio name, artist, title and lithographer "J.W. Giles", 27.1 x 32.8cm. *Crease to lower right corner, slight stains and soiling to margins.*

\$1100

This lithograph is plate 17 from a series of 60 plates in the folio *South Australia Illustrated*, London, 1847. Image held in the State Library of South Australia, with the artist's comments "...in the month of May 1844...I visited this singular crater...between the principal crater and the central one is a terrific wall of lava...the third and easternmost, is entirely occupied by a lake of unknown depth, that looks fearfully dark and gloomy when viewed from the heights above; the accompanying sketch is taken looking across the last-mentioned lake, towards the principal crater..."



CL202-9 *Chinese On The Goldfields In Australia*, 1856–1888. Group of 12 documents in letterpress, sizes range from 33.2 x 20.9cm to 34.7 x 22.3cm. *Some with slight stains or handling crinkles.*

The group **\$6600**

This collection comprises of legislation and petitions concerning the treatment and living conditions of the Chinese in the goldfields and townships in Victoria and NSW from 1856 to 1888. The documentation highlights the fear held by colonial settlers and miners towards the Chinese and the subsequent imposition of unjust taxes and discouragement of Chinese immigration. The Chinese community express their grievances and heartfelt concerns through petitions.

A detailed list is available on request for the following documents:

- (1) *Regulations for the Chinese on the gold fields* (Victoria), 19 March 1856.
- (2) *Petition [from] Chinese storekeepers* (Victoria), December 1856.
- (3) *Supplementary regulation for the Chinese on the gold fields* (Victoria), 11 June 1857.
- (4) *Petition. Arrest of Chinese immigration* (Victoria), 15 July 1857.
- (5) *Influx of the Chinese. Petition [from the colonial inhabitants of Geelong]* (Victoria), 28 July 1857.
- (6) *Influx of the Chinese. Petition [from the Chinese living in Castlemaine]* (Victoria), 21 August 1857.
- (7) *Influx of the Chinese. Petition [from Chinese businessmen]* (Victoria), 15 September 1857.
- (8) *Supplementary regulation for the Chinese in the gold fields* (Victoria), 20 November 1857.
- (9) *Bill to regulate and restrict the immigration of Chinese* (NSW), 18 September 1861.
- (10) *Report on the condition of the Chinese population in Victoria*, Rev. W. Young (NSW), 5 March 1868. Includes an important census of the Chinese, providing rich social history details.
- (11) *Bill for the better protection of Chinese from insult, ill-treatment and assault* (Victoria), 2 August 1881.
- (12) *Chinese Question: correspondence, and report of conference held at Sydney* (Tasmania), 22 June 1888. The report includes a letter from prominent businessman Mei Quong Tart (see item #14).



CL202-10 **Francis H. Dufty** (Aust., c1846–1910). [*Plantation Owners With Labourers, Cicia, Fiji*], c1870s. Pair of albumen paper photographs, carte-de-visite format, annotated in ink on original backing printed with studio details, 5.8 x 9.2cm, 5.9 x 9.8cm. *One with light surface soiling.*

The pair **\$2650**

Annotation reads "Scott & McEvoy's, Cicia [Fiji]." Studio details read "F.H. Dufty, photog-

raphic artist, Levuka, Ovalau, Fiji Islands." Photograph shows what appears to be copra (dried coconut flesh) with plantation owners Scott and [George] McEvoy with their Fijian labourers.

While information about Scott is scarce or unavailable, it has been documented that George McEvoy was also co-owner of another plantation with a Mr Kelsall on Cicia, and that he "leased land known as Tabuta", and paid the chief of Fiji, Ma'afu, "over £600 in rent and £100 in presents between 1871 and 1880." McEvoy was also the owner of two schooner yachts, *Windward Ho*, built by McCulloch and Sinclair, Manning River, NSW, and *Dauntless*.

English-born Australian photographer Francis Herbert Dufty (c1846–1910) is considered to be "one of Fiji's most significant early photographers", capturing everyday life during the 1870s. Ref: Spuray, *Ma'afu, Prince of Tonga, Chief of Fiji*, (ANU 2015); fijilandoffourfathers.com; Sir John Thurston archive, NGA; Wiki.

CL202-11 **Samuel Elyard** (Aust., 1817–1910). *[NSW Coast With Seated Figure]*, c1870s. Watercolour, signed lower right, 16.6 x 25.4cm. *Repaired tears to edges, slight soiling. Laid down on acid-free paper.*



\$1650
"Samuel Elyard became an artist at an early age, painting street scenes, picturesque buildings and landscapes in and around Sydney while working as a clerk in the Colonial Secretary's Office. When he retired from the public service in 1868 he settled at Nowra where his family had long been landholders. Several of his paintings of scenery around Nowra were exhibited with the NSW Academy of Art in the 1870s and he later exhibited in local shows and exhibitions." Ref: Sydney Living Museums.

CL202-12 **William Freeman** (Brit./Aust., 1809–1895). *[Young Woman Dressed As An Angel]*, c1875. Albumen paper photograph, carte-de-visite format, studio line on backing below image and verso, 9.4 x 5.6cm. *Slight soiling, fading, laid down on original backing.*



\$1100
Studio line verso includes "Freeman, late Oswald Allen. Artist photographer, crayon and miniature painter, 360 George Street, Sydney. Terms: cash on delivery. Photographer by appointment to His Excellency the Governor."
The Freeman brothers, William and James (1814–1870), both professional photographers, established their studio in George Street, Sydney after arriving from England in 1855. They specialised in daguerreotype and ambrotype portraits. During the 1860s, their successful studio focused on carte-de-visite portraits. In 1868, both brothers went back to England, leaving their flourishing businesses in George Street in the hands of their staff. In 1870, William returned to Sydney after the death of James. In 1872, he took over the business of Mr and Mrs Oswald Allen, well-known photographers and miniature painters in George Street, Sydney. He continued to take advantage of the "carte-de-visite craze", and many portrait cartes of the 1870s were imprinted "Freeman late Oswald Allen." Ref: ADB; SLNSW; AGNSW.
This photograph is a rare example of a fantasy image in a carte-de-visite format.

CL202-13 **Charles Bayliss** (Aust., 1850–1897). *Panel From Bayliss' Sydney Panorama Taken From The Dome Of The International Exhibition Building*, c1879. Albumen paper photograph, 38.1 x 55cm. *Discolouration, crinkles and slight foxing to edges, surface loss and missing portions to upper and left edges, laid down on old linen, with original upper edge of print folded back and worn, and blind stamp showing through to verso of canvas.*



\$38,500
Charles Bayliss took this photograph, which is panel 5 of the 11 panels of his panorama of Sydney, from the dome of the Sydney International Exhibition Building (Garden Palace) while it was still under construction in 1878 or 1879; the building burnt down in 1882. In the foreground, the image shows terraces on Macquarie Street, including History House (no. 133, third from the right), which was built in 1872 and still stands today. This view looks across the city to the current site of Barangaroo on the far right. Due to the quality and clarity of the photograph, which was printed from a mammoth plate,

it is possible to examine architectural details in the background, which includes Sydney Observatory and Fort Street School, now S.H. Erwin Gallery. During the 1870s, there were no photographers, other than Bayliss, working with mammoth plates in Australia.

This panel, which has a "Public Library of South Australia" blind stamp to lower right corner, was de-accessioned when the library merged with the State Library of South Australia in 1967. At that time the State Library only wanted items pertaining to South Australia.

CL202-14 **Charles Bayliss** (Aust., 1850–1897). *The Zoo [Moore Park, Sydney]*, c1884. Albumen paper photograph, titled in negative and photographer's blind stamp lower right, 15.2 x 20.4cm. *Discolouration and minor tears to edges, slight foxing, soiling lower left, minor surface loss verso.*

\$2200
Sydney Zoo opened in 1884 at Moore Park, and relocated to the current Taronga Zoo site in 1916. Sydney Boys High School moved to the old site in 1928. This image includes a tearoom bearing the name of Quong Tart & Co.

Born in China, Quong Tart né Mei Guangda (1850–1903) was a prominent 19th century merchant in Sydney. He was one of the city's "most famous and well-loved personalities and made a significant impact on the social and political scene of Sydney at a time of strong anti-Chinese sentiment in Australia." His businesses included popular grand tearooms, one of which was located at Moore Park Zoo, and another at the Queen Victoria Markets. Ref: Wiki.





CL202-15 **[Australian Miners At Entrance Of Mine And Bark Hut]**, c1890s. Pair of albumen paper photographs, 21.2 x 14.5cm. *Wear and chips to edges, scuffs overall, laid down on original backing.*

One image shows four men with mining tools standing at a mine's entrance, which is in a hillside, with a retaining wall above it. The other image shows the same men standing or seated outside a bark hut with another hut in the background.

The pair **\$1950**



CL202-16 **Livingston Hopkins** (Amer./Aust., 1846–1927). *I Thought I Had A Stamp*, 1898. Etching, titled, inscribed, signed and dated in pencil on image in lower portion, 29.8 x 20.7cm. *Slight foxing and old mount burn, glue remnants and paper loss to edges of margins.*

\$3300

Inscription reads "[To] E. Hamilton Esq. with kind regards of L. Hopkins, 1898." Image held in the National Gallery of Australia. Livingston Hopkins was an American illustrator who became a major Australian cartoonist. He was one of the earliest exponents of etching in Australia. Hopkins was recruited from America by the owner of *The Bulletin* to be the publication's leading illustrator during the period surrounding the time of the Federation of Australia. One of his major hobbies was printmaking and he introduced a number of artists in Sydney to etching, including Julian Ashton, Tom Roberts, B.E. Minns and Arthur Streeton. Ref: Art Gallery of NSW.



CL202-17 **[Grasmere Sports, Lake District, UK]**, c1900. Platinum photograph, photographer's blind stamp on backing below image, 19.6 x 29.6cm. *Slight foxing, laid down on original backing.*

\$1100

Blind stamp reads "C.G. Mason, Ambleside [Cumbria, North West England]." This photograph appears to have been taken in 1900 at Pavement End, prior to the venue being moved in 1904 to Broadgate Meadow, and in 1919 to its current location at Shed Field.

The Grasmere Lakeland Sports and Show has been held annually since 1868, albeit with pauses for two world wars. It includes a variety of sports, such as traditional Cumberland and Westmorland wrestling, fell running and hound trails, as well as sheep dog displays, and other entertainment. Ref: grasmeresports.com



CL202-18 **Paul Berthon** (French, 1872–1934). *Koningin Wilhelmina [Netherlands]*, c1901. Colour lithograph, text including title below image, 21.7 x 18.3cm.

\$1100

Text includes "Uitgave [published by] J.F. van de Ven – Baam." Image depicts Queen Wilhelmina in Friesian Dutch costume with poppies at her shoulder and windmills in background. The standard issue of this image includes the artist's name in the upper left; this print is most likely a proof before the name was added. Ref: Arwas #61.

Wilhelmina Helena Pauline Maria (1880–1962) was Queen of the Netherlands from 1890 to 1948. After the German invasion during WWII, she relocated the government to England in 1942 and became the symbol of Dutch resistance to German occupation through her radio broadcasts from London. Ref: Britannica.



CL202-19 **Augustus John** (British, 1878–1961). *Head Of Stephen Granger: Full Face*, c1906. Etching and drypoint, signed in plate centre right, signed in pencil below image, titled "Head of Granger" and annotated in ink and pencil in various hands in lower margin, 12.8 x 11.5cm. *Slight foxing to margins, old mount burn.*

\$1650

Annotations include "Plate no. 71." Ref: Dodgson #15. Variant image held at the National Gallery of Art (USA), with publication date "1906."

Former students of the London Slade School of Art, Augustus John and Stephen Granger were members of The New English Art Club, which was founded in 1886 by "former Royal Academicians, such as John Singer Sargent,...as a reaction

against the restrictive and parochial attitude of the Royal Academy. The New English Art Club, which was the first of many independent exhibiting societies, contributed to the introduction of French studio practices of life drawing and modified plein-air techniques...and is still in existence." Ref: Tate (extract from Windsor, *Handbook of Modern Painting, 1900-1980*).

CL202-20 **Photographic Collection Of Manus Province Indigenous People And German Colonialists In Papua New Guinea**, c1909–1930. Comprising 189 silver gelatin and printout paper photographs and one photogravure, some annotated in German in ink and pencil verso with various dates, sizes range from 6.8 x 8.7cm to 12.1 x 16.3cm. *Minor developing flaws and fading to some photographs, otherwise in good condition.*

The collection **\$33,000**

This rare collection provides a visual record of the daily life of the indigenous inhabitants and German colonists within twenty years of first contact in the relatively obscure islands of Manus Province in the Bismarck Archipelago.

A detailed list with images is available on request.



CL202-21 **Gordon Browne** (Brit., 1858–1932). *"That Cape Wrath, Eh, Mon Enfant?"* [From "*Captain Black*" Serialised Novel], 1910. Pen and ink with white gouache illustration, captioned below image, original publishing label dated "Oct. 8, 1910" with annotations in ink affixed verso, 23 x 20.2cm. *Slight soiling and foxing, discolouration to edges.*

\$990

Annotations include "*Captain Black*" and "*Chums*." This uncommon original illustration appeared in Chapter 13 of the serial novel *Captain Black* by Max Pemberton, which was published in *Chums*, a boys' weekly newspaper in 1910.

This image includes the narrator of the story and two characters on the deck of a submarine; a Frenchman nicknamed the "Leopard" who is dunking the "bully" Red Roger over an argument on whether the headland is Cape Wrath in Scotland or Holy Island in the North Sea. The text in the story, describing this event, includes "I thought he had gone clean overboard, and was already on my way to the engine-room hatch when a roar of laughter arrested me and I learned the truth. Not only had the Leopard pitched his man into the sea, but he had caught him by the ankle as he did so, and there he held him while the fellow's head was now in, now out of the water, and his wicked oaths were choked by the waves before they were wholly uttered."

Gordon Frederick Browne was an English artist and a prolific illustrator of children's books in the late 19th century and early 20th century. He was a "meticulous craftsman and went to a great deal of effort to ensure that his illustrations were accurate. He illustrated six or seven books a year in addition to a huge volume of magazine illustration." Ref: Wikisource; Wiki.

CL202-22 **John Shirlow** (Aust., 1869–1936). *The Dome, Flinders Street Station [Melbourne]*, 1910. Etching, signed and dated in plate upper right, signed in pencil in lower margin, 35 x 27.8cm. *Minor crinkles, rubbing, glue remnants and slight mount burn to margins.*

\$2250

Image held in the National Gallery of Victoria, and the Art Gallery of NSW, with variant title *The Central Station, Melbourne*. Ref: Ure Smith, *Etchings by John Shirlow*, 1917, plate 1, listed as *Central Railway Station, Melbourne*.

Work on the Flinders Street Station's dome began in 1906, with the completed building opening in 1910. The station (operating since 1854) was built in the French Renaissance style and designed by railway employees J.W. Fawcett and H.P.C. Ashworth, who named their design "Green Light." Ref: Wiki.





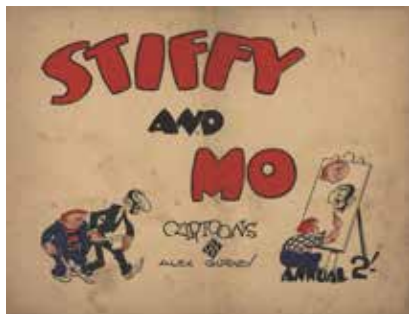
CL202-23 **Roy Rene "Mo" Collection**, c1910s–1950s. Consisting of 15 items made up of four pieces of sheet music, one comic booklet, nine theatre programmes and one plaster figurine of "Mo", sizes range from 28.7 x 11.3cm (folded) to 34.9 x 26.1cm, 23.5 x 9 x 7.5cm (figurine). *Old folds, creases, soiling and minor tears, some with missing pages or paper loss.*

The collection \$3300

Rene's portrait appears on all sheet music covers. The comic book, titled *Stiffy and Mo*, is illustrated by Alex Gurney and printed in 1928. The programmes are from three theatres, dating from the 1930s to 1950s; the Apollo in Melbourne, the Tivoli and the Empire in Sydney. The plaster figurine is captioned "Strike me lucky" in white paint above a vintage box of matches and incised "Mo" at the base. A detailed list is available on request.

Born in Adelaide as Henry van der Sluys, Roy "Mo" Rene (1891–1954) was an Australian comedian and vaudevillian. As the character Mo McCackie, Rene was one of the most well-known and successful Australian comedians of the 20th century. Rene was the fourth of seven children of Dutch and English Jewish parents. His first professional performance was in 1905 at age 13, as a singing and dancing extra in the blackface pantomime *Sinbad the Sailor* at the Theatre Royal on Hindley Street, Adelaide. During 1905 the

family moved to Melbourne and in 1908 Rene got a vaudeville engagement at the Gaiety Theatre. At that time, he adopted the stage name of "Boy Roy" and, later in 1910, "Roy Rene" (after a famous French clown, Rene). His career took off with sold-out shows across Australia during the 1910s and 1930s, including a starring role in the film *Strike Me Lucky* in 1934. His stage career along with radio segments continued through the 1940s to early 1950s. Some of his popular catchphrases, such as 'Don't come the raw prawn with me' and 'You little beauty!', have been "immortalised in Australian slang." In memory of Rene, the "Mo Award" was established in 1975 to acknowledge excellence in live performance. Ref: Adelaide.history.sa.gov.au; Wiki.



CL202-25 **[WWI Red Cross Voluntary Aid Detachment Fundraising, Adelaide, SA]**, c1915–1918. Vintage silver gelatin photograph, 11.3 x 20.8cm. *Trimmed top margin, old creases with some cracking and minor surface loss, wear to margins.*

\$1100

Image depicts Red Cross volunteers and table covered with various Nestle products and signage, including "Nestle's Milk Food is palatable and nutritious...for soldiers, invalids, mothers and babies... Purchase one tin and send it to the Red Cross Society, Government House, Adelaide."

"The Voluntary Aid Detachment (VAD) was a volunteer organisation created in 1909 by the British Red Cross and Order of St. John...VADs were established in Australia at the beginning of WWI when Lady Helen Munro Ferguson, wife of the Governor General of Australia, initiated a nationwide appeal to the women of Australia. She was responsible for the establishment of the Red Cross in Australia, which closely followed the policies of the British War Office and the British Red Cross. The VADs provided first aid, nursing and domestic assistance, fundraising and other supports for returned and wounded soldiers." Ref: Red Cross; historyandheritage.cityofparramatta; State Library of SA.



CL202-24 **Patrick Francis (Paddy) Collins** (Aust., 1863–1934). *The "Sydney's" Victory: How She Beat The "Emden" [WWI]*, c1914. Letterpress text with poet's name and publisher's line "People's print, City", 25.6 x 8.5cm. *Slight foxing, old folds, creases.*

\$880

The poem is by "Sydney's best-known street poet" Patrick Francis Collins, and celebrates the Royal Australian Navy's first victory of WWI; the 1914 battle between HMAS *Sydney* and the SMS *Emden* at the Cocos (Keeling) Islands.

During the early 20th century "there were several street balladists to be found in Melbourne and Sydney...[including] Patrick Francis Collins. 'Paddy' wrote many ballads about disasters, murders and war, but commented particularly on social affairs and politics from a labour perspective." Ref: Anderson, "Paddy", the Sydney Street Poet," *Labour History*, No. 82, 2002; State Library of NSW; National Library of Australia.

CL202-26 **Gayfield Shaw** (Aust., 1885–1961). *Castlereagh Street [Sydney]*, 1918. Etching, signed and dated in plate lower right, editioned “No. 1, second state. 30 prints” and signed in pencil in lower margin, 31.6 x 9.2cm. *Minor rubbing to upper edge of image, slight foxing and soiling to margins with framing annotations in pencil.*



\$990

Image held in the National Gallery of Art. Etcher and gallerist Gerrard “Gayfield” Shaw trained in art in Adelaide and moved to Sydney in 1908 where he attended the J.S. Watkins School. “Over the next ten years he became known for his printed bookplates, landscapes and street scenes. By August 1919, when he hosted Roland Wakelin and Roy de Maistre’s now-famous *Colour in Art* exhibition, he was a prominent connoisseur and dealer occupying premises in Penzance Chambers in Elizabeth Street [Sydney]. His art salon was an elegant oasis in the city, dotted with sofas, tables, prints and antiques. In early 1924, however, he devised a gallery from a covered van and took the first-ever show of paintings by Australian artists including Streeton and Roberts on the road, intending to cover a thousand miles through a dozen or so New South Wales country towns. The following year, Shaw disposed of his collection and took to farming in the Inverell district, but in 1929 he sold his property, Yungalala, to live for the next thirty years in Rose Bay.” Ref: National Portrait Gallery.

CL202-27 **Emma Bormann** (Austrian, 1887–1974). *Wien, Prater Riesenrad [Vienna Giant Ferris Wheel]*, c1919. Woodcut, titled, annotated “Orig. holzschnitt [woodcut]” and signed in pencil below image, 22 x 21.8cm. *Slight stain to upper centre, minor crease to lower left corner, trimmed margins.*



\$1150

The Vienna Giant Ferris wheel, 64.75-metre (212 ft) tall, stands at the entrance of the Prater amusement park in Leopoldstadt. It was designed by British engineers Harry Hitchens and Hubert Cecil Booth and constructed in 1897 to celebrate the Golden Jubilee of Emperor Franz Josef I. It was one of the earliest Ferris wheels ever built and was the world’s tallest extant Ferris wheel from 1920 to 1985. Ref: Wiki.



CL202-28 **Emma Bormann** (Austrian, 1887–1974). *Kinderzug [Children's Train, Vienna]*, c1920s. Hand-coloured woodcut, initialled in block centre right, titled and signed in pencil in lower margin, 18.2 x 47.6cm. *Crinkles, soiling and slight foxing to margins.*

\$1850

During the interwar period, from 1919 to 1925, a Danish humanitarian committee was involved in relocating approximately 20,000 to 30,000 children from Vienna to Denmark to help disadvantaged children affected by the severe economic crisis that hit Austria and especially Vienna after WWI. Some of the children transported to Denmark in the Kinderzug were subsequently adopted.

Vienna-born artist Emma Bormann initially studied at the University of Vienna, receiving a doctorate in prehistory in 1917. While at university she also took classes in graphic art, focusing on etching and lithography. She went to Munich in 1917 and became an art teacher and began making woodcuts. Self-taught, she developed a “unique style that blended expressionism and impressionism and combined respect for traditional woodcut craft with a more modern sensibility.” She had her first solo exhibition at the Kunsterhaus, Vienna in 1920. In 1924 she married Eugen Milch, a physician and artist, who went to China on a medical mission. Eventually Bormann and their two daughters joined him and experienced considerable hardship during the war years. Despite this, she continued her artistic activity and had a solo exhibition in 1947 at the Smithsonian, where the graphic arts curator stated “Dr Bormann-Milch is unquestionably one of the outstanding woodcutters of our time. Aside from her phenomenal skill in suggesting tone and atmosphere in this intractable medium, the artist possesses a certain heroic and monumental quality of design.” After 1950 she travelled widely, and her work was exhibited frequently during her lifetime. Bormann did not date her prints. Numerous international institutions hold her work, including the Albertina; British Museum; V&A; Metropolitan Museum of Art; National Gallery of Victoria. Ref: Danish Peace Academy; British Museum; Wiki.

CL202-29 **Emma Bormann** (Austrian, 1887–1974). *Wien I, Ausserer Burghof [Vienna I, Outside Palace Courtyard]*, c1920s. Colour woodcut with added hand-colouring, titled in pencil below image, 27.3 x 35.3cm.

\$1650

This image is a view of Hofburg, the principal imperial palace of the Habsburg dynasty, which is one of the biggest palace complexes in the world. It consists of 18 wings, 19 courtyards and 2600 rooms. Hofburg is the official residence and workplace of the President of Austria. Located in the centre of Vienna, it was originally a medieval fortified castle built in the 13th century and was expanded several times by each emperor. Ref: Wiki.



CL202-30 **Margaret Curtis Haythorne** (Brit., 1893–1978). [*Sheep Resting Beneath Trees*], c1920s. Colour woodcut, signed in pencil in lower margin, 24.2 x 38.6cm. *Minor creases to margins.*

British painter and wood engraver Margaret Curtis Haythorne studied at the Liverpool City School of Art around 1915 and later at the Central School of Arts and Crafts in London. She exhibited at the Royal Academy and the Redfern Gallery. In 1924, she was elected associate member of the Society of Wood



\$990
Engravers. She is best known for the posters she designed for the London County Council Tramways, including *Dull Days Made Bright in the Museums*, 1922. Haythorne's work is represented in the British Museum, the V&A and the London Transport Museum.

CL202-31 **Fritz Lang** (German, 1877–1961). [*Young Cockerel*], c1920s. Colour linocut, signed and annotated in German "handdruck" [printed by hand] in pencil on image lower right, and numeric annotations in pencil in lower margin and verso, 12.2 x 10.2cm. *Slight discolouration to lower margin.*



\$990
German artist Fritz Lang is known for his woodcuts, linocuts, lithographs, book illustrations and decorative painting. After studying art in Stuttgart, he worked as a freelance artist. Lang's artistic output was minimal during WWI due to conscription and the post war economic environment. During the 1920s he held several exhibitions, and travelled to East Africa where he was inspired to produce a large body of work with an African theme. During WWII his studio in Stuttgart was destroyed by Allied bombing and, as a result, his work is hard to come by. His woodcuts of animals and birds, which are "reminiscent of Japanese technique", are considered to have influenced the work of other German and Austrian artists. Lang's work is represented in numerous institutions including the British Museum and the V&A. Ref: Wiki.

CL202-32 **Anton Lock** (Brit., 1893–1979). [*Man And Horse*], c1920s. Wood engraving, signed in pencil in lower margin, 10.6 x 13.4cm. *Slight foxing to margins.*

Born Albert Henry Lock in London, Anton Lock was a "noted painter, illustrator, etcher and wood engraver, who exhibited widely in the UK and France." He studied under Walter Sickert at the Westminster School of Art and lithography at Bolt Court from 1910 to 1914. He illustrated several



\$880
books with outdoor and hunting scenes, and exhibited at the Royal Academy, Royal Watercolour Society, Royal Institute of Oil Painters and the Paris Salon, with one-man shows at the Leger Galleries. Much of his work was on pastoral themes and featured horses. He also provided work for the Amalgamated Press' nursery comics. Lock is said to have "played up to the image of the artist: as well as adopting the name 'Anton'; he wore a smock and beret and behaved temperamentally." Lock's work is represented in the British Museum and the British Council. Ref: UK Comics Wiki; British Museum.

CL202-33 **Henri van Raalte** (Aust., 1881–1929). *The Fisherman (A Study)*, 1921. Etching, titled, monogrammed and dated in plate lower right, numbered "1" [of an unknown edition], titled and signed in pencil in lower margin, 16.4 x 25.5cm. *Minor surface loss due to insect damage to upper and lower edges of image, glue remnants and missing portions to margins.*

\$1150
Image held in the National Gallery of Art. "Considered to be one of the best printmakers of his time, [Henri] van Raalte's principal subjects were bush landscapes, dominated by giant gum trees, sometimes with human figures. He experimented with photography and became involved with complex methods of creating colour aquatints." Born and trained in London, van Raalte emigrated to Western Australia for



health reasons. He taught art at the University of Western Australia and was the curator of the Art Gallery of Western Australia. He was the director of the Art Gallery of South Australia from 1922 to 1926, where he "developed the print collection, reporting that 2500 prints were then in the working catalogue. Following disagreement with the Board of the Art Gallery, van Raalte resigned in 1926, retiring to live at Second Valley..." Ref: carrickhill.sa.gov.au.



CL202-34 **Mabel Royds** (British, 1874–1941). *Ghosts*, c1922. Colour woodcut, faded signature in pencil in lower margin, 22.5 x 16cm. *Minor rubbing to small margins.*

\$1350

Image depicts two young girls on a staircase by candlelight. Image held in the British Museum.

"At age fifteen, Mabel Royds was awarded a scholarship to attend the Royal Academy in London but instead decided on the Slade School, where she studied under the tutelage of Henry Tonks. Royds moved to Paris, where she trained with the painter and printmaker Walter Sickert. She went to Canada where she taught for several years at the Havergal College in Toronto. In 1911, Royds settled in Edinburgh where she taught at the Edinburgh College of Art, then under the directorship of Frank Morley Fletcher, under whose influence she took up making colour woodcuts. In 1913, she married the etcher Ernest Lumsden, who also taught at Edinburgh, and together they travelled through Europe, the Middle East and India. In 1921 Royds exhibited at the newly-formed Society of Graphic Art in London." Ref: Wiki.

CL202-35 **Lionel Lindsay** (Aust., 1874–1961). *Zinnias*, 1924. Wood engraving, signed in block lower right, signed and annotated "[an edition of] 100" in pencil in lower margin, 10.1 x 12.5cm.

\$990

Image held in the National Gallery of Art. Graphic artist, writer and art critic Sir Lionel Lindsay "shared with his siblings an early obsession with drawing and printmaking. His art was the product of the great flowering of Australian 'black & white' art that developed around the turn of the twentieth century with such illustrated magazines as *The Bulletin* and *The Lone Hand*. Lindsay began making woodcuts and etchings but his preferred medium was wood engraving. His reputation as a printmaker reached its height in the 1920s when he was taken up by the leading London fine print dealer Colnaghi. Handsome and a great conversationalist, he was a strong and influential champion of a set of strongly held and individualistic views. Among his voluminous art writing (mostly in journals) there are two noteworthy books: *A Consideration of the Work of Ernest Moffitt*, 1899, notable as the first monograph on an artist to be published in Australia, and *Addled Art*, 1943, notorious as the most strident...attack on modern art ever to be produced in this country. Lindsay was a long-serving Trustee of the Art Gallery of NSW and was a great traveller, besotted from an early age with Spain...He was knighted in 1941." Ref: National Portrait Gallery.



CL202-36 **Hall Thorpe** (Aust./Brit., 1874–1947). *Fruit And Flowers*, c1925. Colour woodcut, signed in pencil on image lower right, 41 x 26.7cm. *Slight foxing.*

\$2950

Ref: Holden #14. This image is one of Thorpe's rarer works, possibly due to a small edition.

Wood engraver and painter John Hall Thorpe, known as Hall Thorpe, was an Australian artist who "achieved considerable success in England with his decorative prints of flowers, fruit and landscapes." Reviews of his work include "They are intimate pictures. They sing out from a white wall, recalling a walk through a garden or a day with Nature" and "His work is consistent in its dignity, its strength, and its happy related colour...He is never abstruse nor exaggerated, but he emphasises the grace of forms and the joyousness of pure fresh colour."

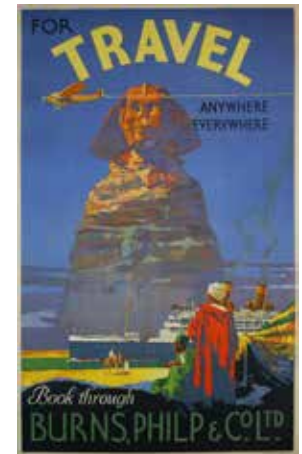
Born in Sandridge, Victoria, Thorpe began his career working as an apprentice with *The Sydney Mail* while studying at the Sydney Art Society from 1886 to 1901. He was a founding member of the NSW Society of Artists. Thorpe moved to London in 1902 and attended Heatherley's and St Martin's School of Art. He exhibited with the Royal Society of British Artists, Royal Academy and the Walker Art Gallery, Liverpool. An exhibition of his colour woodcuts was shown at Heals, London in 1918. He was a member of the Art Workers' Guild from 1922 to 1927 and of the Langham Sketch Club. Thorpe's work is held in the V&A (including this image), the British Museum, the Art Gallery of NSW, the National Gallery of Art and the Ballarat Fine Art Gallery. Ref: Wiki.

CL202-37 **Walter Jardine** (Aust., 1884–1970). *For Travel Anywhere, Everywhere, Book Through Burns, Philp & Co. Pty Ltd*, c1930s. Colour lithograph, signed lower right in image, 101 x 63.4cm. *Slight foxing to margins, repaired minor creases and missing portions to edges. Linen-backed.*

\$4400

Text continues "Printed by Hollander & Govett Ltd for Webbsdale, Shoosmith Ltd." Image held in the Library of Congress (USA). Before air travel was affordable, the route to and from Australia was via the Suez Canal in an ocean liner.

Founded in 1883 in Sydney, Burns, Philp & Co, Ltd was a major Australian shipping line, operating as merchants, and shipping and travel agents specialising in the South Pacific. This image was used for advertising in *The Home, Art in Australia* and other magazines during the 1920s and 1930s. This poster-sized version is rare.



CL202-38 **Charles Loupot** (French, 1892–1962). *Galleries Barbes. Meubles [Furniture]*, c1930s. Colour lithograph flyer, annotated in French "d'apres [after] C. Loupot" in image upper right, text verso, 19.4 x 12.2cm. *Old fold to lower edge, slight foxing.*

\$1950

Text in image includes "55 B'd Barbes. Les Ed'ons A. Rousseau, 123, Rue Lafayette, Paris." Text in French verso concerns the reliability and sturdiness of the products sold by Galeries Barbes, a large Parisian furnishing store.

Charles Loupot is considered to be one of France's "most significant poster artists along with A.M. Cassandre, Paul Colin, and Jean Carlu. His pioneering use of the lithographic technique was widely celebrated across his fifty-year career." Ref: Wiki.



CL202-39 **Percy Trompf** (Aust., 1902–1964). *Daylesford And Hepburn Springs. Australia's Spa Centre [Victoria]*, c1930s. Colour lithograph, signed in image lower right, 101.5 x 63.9cm. *Repaired minor wear to right margin. Linen-backed.*

\$5500

Text continues "Take a Kodak. Victorian Railways Australia [logo]. Poster No. 198. F.W. Niven Pty Ltd."

Victorian-born Percival Albert "Percy" Trompf studied at the Ballarat Technical Art School, later joining Giles & Richards, a Melbourne firm of commercial artists, where he designed chocolate boxes for A.W. Allen P/L. From his studio at Little Collins Street, Trompf designed advertising posters commissioned by prominent clients including Palmolive Co. Ltd, and *Walkabout* magazine. His posters for the Australian National Travel Association and the Victorian Government Railways received widespread recognition for their "bright, colourful, optimistic" images. Ref: ADB.

CL202-40 **William Russell Flint** (Brit., 1880–1969). *The New Heir, Stokesay*, 1931. Drypoint with etching, signed, dated and annotated in ink and pencil in upper and lower margins, 22.9 x 34.3cm. *Slight foxing to margins, old mount burn.*



\$990

Annotations include "XX", "8. 2.2.31. Paper: J. Whatman 1827." Ref: Wright #38, noting the "setting is a view of the great hall at Stokesay Castle at Shropshire, a 13th century fortified manor house. Image held in the British Museum.

First achieving fame for his illustrations and then for his watercolours, Edinburgh-born William Russell Flint was also a gifted printmaker and a writer. At 14, he took up an apprenticeship as a draughtsman with an Edinburgh printing firm, and began his formal education in art. In 1900, Flint went to London to work as a medical illustrator, and then as an illustrator for the *The Illustrated London News*. He next worked as a book illustrator, providing colour plates for limited editions of the classics, including *The Canterbury Tales*. During 1912 and 1913 he visited Italy and soon after took up etching which he studied at the Hammersmith School of Art in 1914. The bulk of his etchings were produced from 1928 to 1932. Flint became a member of the Royal Academy in 1933 and President of the Royal Society of Painters in Watercolour (now the Royal Watercolour Society) in 1936. He was knighted in 1947 for his artistic contributions. Ref: *British Intaglio Prints*, exhibition catalogue, Auckland City Art Gallery, 1979; Watercolour New Zealand Society; Wiki.



CL202-41 **Lionel Lindsay** (Aust., 1874–1961). *Artichokes*, 1936. Wood engraving, signed in block lower right, signed, titled and annotated "[an edition of] 100" in pencil in lower margin, 12.7 x 16.8cm. *Minor tears, crinkles and slight soiling to margins.*

\$1100

Image held in the National Gallery of Australia, with the title *Globe Artichokes*.

CL202-42 **Lionel Lindsay** (Aust., 1874–1961). *Asters*, 1937. Wood engraving, signed in block lower left and in pencil in lower margin, 10.2 x 14.6cm. *Minor paper loss and crinkles to margins.*

\$990

Ref: Mendelssohn #78. Image held in the National Gallery of Victoria.

Graphic artist, writer, and art critic Sir Lionel Lindsay "shared with his siblings an early obsession with drawing and printmaking. His art was the product of the great flowering of Australian 'black & white' art that developed around the turn of the twentieth century with such illustrated magazines as *The Bulletin* and *The Lone Hand*. Lindsay began making woodcuts and etchings but his preferred medium was wood engraving. His reputation as a printmaker reached its height in the 1920s when he was taken up by the leading London fine print dealer Colnaghi. Handsome and a great conversationalist, he was a strong and influential champion of a set of strongly held and individualistic views. Among his voluminous art writing (mostly in journals) there are two noteworthy books: *A Consideration of the Work of Ernest Moffit*, 1899, notable as the first monograph on an artist to be published in Australia, and *Added Art*, 1943, notorious as the most strident...attack on modern art ever to be produced in this country. Lindsay was a long-serving Trustee of the Art Gallery of NSW and was a great traveller, besotted from an early age with Spain...He was knighted in 1941." Ref: National Portrait Gallery.



CL202-43 **E.H. Turnor** (Australian, 1900–1958). *Wilson's Promontory, Victoria, Australia*, c1939. Colour process lithograph, annotated "E.H. Turnor Studio" in image lower left, 100.6 x 64cm. *Slight foxing to edges and margins. Linen-backed.*

\$3950

Text continues "Take a Kodak. Victorian Railways Australia [logo]. Poster No. 208." Held in NLA.

This poster, based on a photograph, appears to be the only one produced by Melbourne-born Edmund Herbert Turnor (1900–1958), who ran a commercial photographic studio in Melbourne during the 1930s and 1940s, and in Sydney during the 1950s. He contributed photographs to various publications including *The Home* magazine. Ref: NLA; BDM (Vic); *SMH* 1958 notices; *The Age*, 3.3.1941; myheritage.com.

The promontory, first sighted by Bass and Flinders in 1798, was named by Governor Hunter in honour of Thomas Wilson, a London friend of Flinders, who was a merchant engaged in Australian trade. Ref: Wiki.

CL202-44 **Hide Kawanishi** (Japanese, 1894–1965). [*Western Tourists Sightseeing In Rickshaws In Kobe, Japan*], c1941. Colour woodcut, artist's seal in block lower left, 33.5 x 24.7cm. *Upper corners taped to original paper mount.*

\$2850

Image possibly from Kawanishi's 1941 series *Scenes from a Port Town*. His work is held in numerous international museums, including MoMA, the Art Institute of Chicago, and the British Museum with the comment "Hide Kawanishi was born in the city of Kobe, where he lived all his life and which was the main subject of his work, especially its cosmopolitan life as an international port. He taught himself woodblock printing after seeing a print by Yamamoto Kanae and worked in a post office rather than the family business so he could spend more time on his art. He worked from the beginning in a very colourful style with flat, simplified shapes which has its origin in the Art Deco poster style of the 1920s. He exhibited from 1923 with the Sosaku Hanga Kyokai (Creative Print Association). He was a prolific artist, producing some 1000 sheets, including a number of series. Among the most important of these were 'Showa bijin fuzoku junitai' ('Twelve Popular Beauties of the Showa Era', 1929), 'Kobe junikagetsu fukei' ('Views of Kobe in the Twelve Months', 1931), 'Kobe hyakkei' ('One Hundred Views of Kobe', 1933-5) and 'Shin Kobe hyakkei' ('One Hundred New Views of Kobe', 1953). He also produced a number of printed albums and books. In spite of his individuality Kawanishi remained closely associated with the Sosaku-hanga movement and contributed to several of its magazines, to 'One Hundred New Views of Japan', to the first three collections of the Ichimoku-kai (1944, 1946, 1947) and to the post-war portfolios 'Nihon minzoku zufu' and 'Nihon jozoku-sen' (both 1946)..."



CL202-45 **Max Dupain** (Aust., 1911–1992). *Hudson Fysh*, c1950. Vintage silver gelatin photograph, faded inscription "Sincerely, Hudson Fysh" in ink in lower margin, 30 x 23.9cm. *Slight foxing and minor cracks to margins, laid down on original backing.*

\$3650

Image held in the National Portrait Gallery. Born in Tasmania, Sir Wilmot Hudson Fysh (1895–1974) was the managing director of Qantas from 1923 to 1955, and its chairman from 1947 to 1966. He was also the founding director of the Tasman Empire Airways Ltd (TEAL), which was the first air service to New Zealand. Fysh started his career as a jackaroo, but later became one of the founders of Qantas, following his service in the Australian Flying Corps during WWI. While he was managing director of Qantas, Fysh continued to be a pilot for the company (until 1930), worked on an experimental airmail service, and advised on the formation of a flying-doctor service. Ref: ADB.

CL202-46 **Arthur Murch** (Aust., 1902–1989). [Artist Lloyd Rees], c1950s. Oil on paper, “The studio of Murch” estate stamp lower right, 30.7 x 25.6cm. *Old creases, crinkles, oil stain outline verso.* **\$1350**



Artists Lloyd Rees and Arthur Murch were members of the Society of Artists, which was an “influential Sydney-based group of progressive artists who staged annual exhibitions from 1895 to the 1960s.”

Painter, sculptor and teacher Arthur Murch won the Archibald Prize in 1949 with a portrait of artist Bonar Dunlop, who was a New Zealand sculptor and illustrator. He trained in London and Paris and visited Italy after winning the Society of Artists’ Scholarship in 1925. From 1927 to 1930 he worked with artist George Lambert on sculptural commissions. In 1933, he participated in an expedition into central Australia and later exhibited work showing landscapes and portraits of the Pentupui Aboriginal people. He was an official war artist for six months during WWII, covering the American military activities in Australia. His work is held in a number of major Australian galleries. Ref: ADB; Wiki.

CL202-47 **Clem Millward** (Aust., b.1929). *Snowy Mountains Construction Site*, 1960. Ink drawing with chalk, dated, initialed and titled in pencil lower right, 56.8 x 44cm. *Pinholes to corners, handling crinkles and slight stains to edges.* **\$2800**

This is a detailed drawing showing the construction and concrete works for one of the sixteen dams built for the Snowy Mountains scheme (hydroelectric complex) between 1949 and 1974.

Born in Melbourne, Clem Millward grew up in Western Australia. From the mid to late 1940s, he studied art at East Sydney Technical School and Julian Ashton Art School. He won a scholarship to study at an art school in Bucharest, Romania. On his return during the mid-1950s Millward worked as waterside worker and became a member of wharfie work gang “364”, known as the “Brains Trust”, which included musicians, intellectuals and party activists “who played chess during smokos.” He was a member of an artists’ collective, which worked under the direction of artist Rod Shaw on a wharfies’ mural, a “mammoth work now in the Australian National Maritime Museum that has been compared to that of the internationally recognised Mexican artist Diego Rivera.” During this time, Millward along with fellow artists Ralph Sawyer and Sonny Glynn, produced hundreds of May Day posters and screen-prints promoting peace, socialism, workers’ rights, Aboriginal land rights and liberation struggles. In 1961 he began teaching at TAFE, and from 1977 to 1985 he was senior head teacher at its Hornsby college. Millward was a finalist in the 1958 Archibald and 1966 Sulman competitions and won the 1973 Wynne Award. His work is held by major Australian galleries, overseas institutions and private collections. Ref: SMH, 14.5.2007; New Theatre, Sydney; Wiki.



CL202-48 **[Dame Joan Sutherland With Richard Bonyngé]**, 1964. Vintage silver gelatin photograph, inscribed “Best wishes” and autographed by Sutherland in ink on image lower right, annotated “I Puritani, 1964” in another hand in pencil verso, 19.2 x 24.2cm. *Handling crinkles and cracking.* **\$660**

Dame Joan Sutherland (Australian, 1926–2010) is shown wearing the costume she wore for Bellini’s *I Puritani*, performed at the Royal Opera House, Covent Garden, in March 1964. The opera was conducted by her husband Richard Bonyngé (Aust., b.1930). Ref: *The Guardian*, 10.10.2017.

CL202-49 **On The Set Of Australian Movie “Mad Dog Morgan”**, c1975. Group of three vintage silver gelatin photographs, date and illegible annotations on accompanying original backing, sizes range from 12 x 20.1cm to 19.7 x 12.7cm. *Slight foxing, minor chips; one laid down on original backing.* **The group \$1650**

These photographs were taken during the filming of *Mad Dog Morgan* in 1975. The film is about Australian bushranger Dan Morgan and was released in 1976. Director Philippe Mora and actor Dennis Hopper appear in one image, actor David Gulpilil is in two images.



CL202-50 **Bruce Goold** (Aust., b.1948). [*Koala Eating A Gum Leaf*], c1990. Hand-coloured linocut, annotated and signed in pencil in lower margin, 30 x 30cm. *Artist’s colour test in lower margin.* **\$1950**

Annotations include “1st trial proof”, a description of the visual elements and the process of creating the print.

“Printmaker Bruce Goold was schooled in Newcastle and trained at the National Art School, Sydney. He was a member of the artist collective Yellow House between 1970–72. He employs thick line and broad colour in his coloured linocuts and woodblocks to create images of Australian flora and fauna, as well as South Pacific inspired esoteric and symbolic subjects. Goold has held solo exhibitions in Sydney, Melbourne and internationally in London and Ireland. He has

received major commissions for poster, logo and interior design and worked as a designer for Mambo from 1992.” Goold’s work is held by AGNSW; NGA and regional galleries. Ref: Australian Galleries.