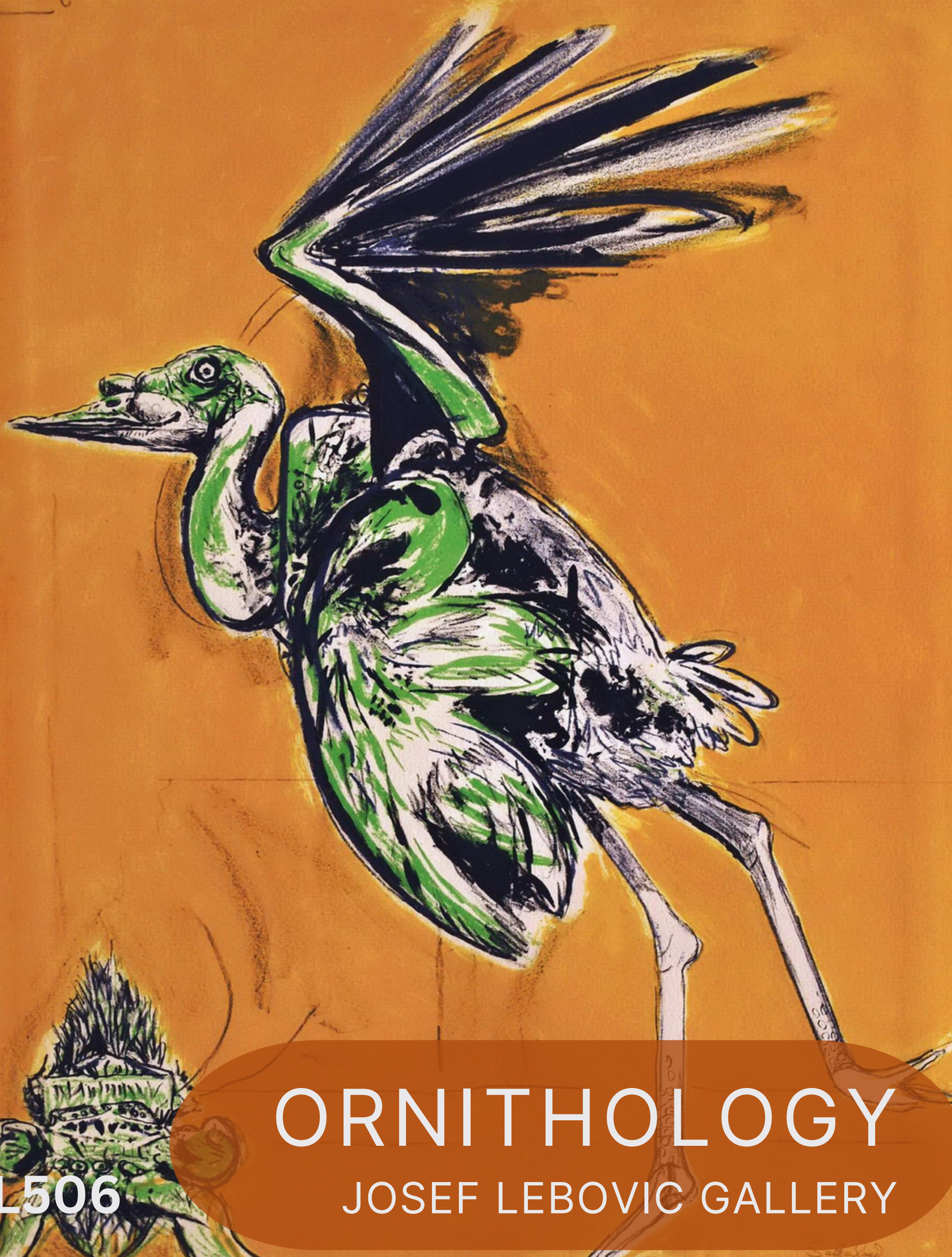


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CL506

ORNITHOLOGY
JOSEF LEBOVIC GALLERY

Ornithology

Two Centuries of Observation and Expression

Early studies, such as those after John Latham and the Lewin family, belong to the tradition of natural history, when drawing and engraving were essential tools for documentation. Precise yet graceful, these images reflect the Enlightenment commitment to recording the natural world. By the mid nineteenth century, as colonial exploration expanded, artists depicted Australian species with both draughtsman's accuracy and artistic sensitivity.

This collection traces more than two centuries of artistic engagement with birds. From the detailed engravings of the late eighteenth century to the expressive linocuts and modernist prints of the twentieth, these works reveal the evolving relationship between scientific observation, artistic practice and creative interpretation.



In the twentieth century, birds became subjects for modernist expression. Violet Teague's Envoi [Magpie] reflects the influence of Japanese woodblock printing, while Margaret Preston's Cockatoos demonstrates the revival of the woodcut in Australia, transforming the native bird into a bold graphic form.

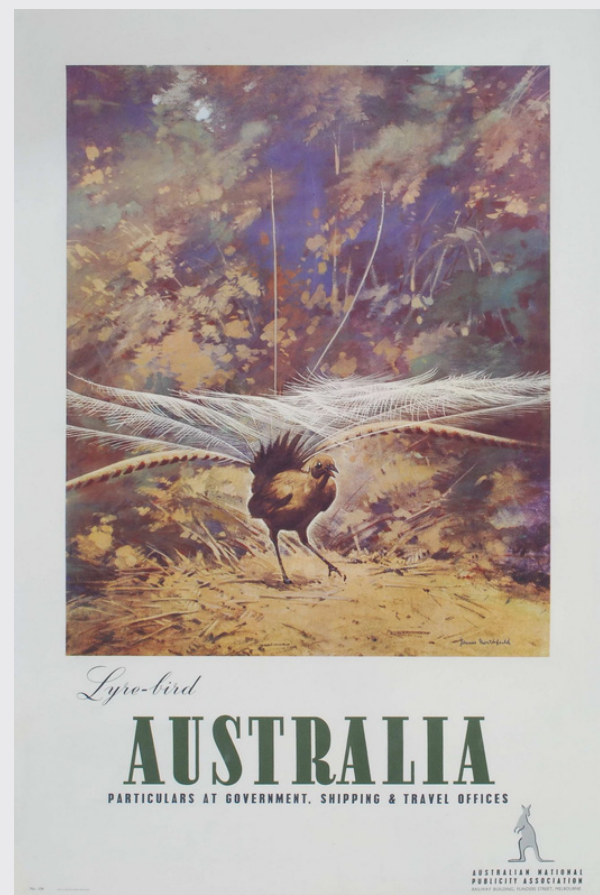


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Ornithology

Depicting a bird is never purely descriptive. Each work reflects the intentions of its time: to document, decorate, represent or celebrate. Together they form a visual record in which ornithology and artistic interpretation exist in productive conversation.

Some works place birds within broader cultural narratives. Tourism imagery such as James Northfield's lyrebird poster elevates native fauna to a national symbol, while other works show how birds have influenced printmaking, design and visual culture.



Murray Griffin's linocuts combine decorative pattern with naturalist observation, reflecting the enduring appeal of birds as subjects for artists and collectors.

How to Purchase

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Visit the Gallery

Located in Kensington, Sydney, we welcome visitors by appointment - or by chance if the door is open. Experience the works in person.

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Website: www.joseflebovicgallery.com



Envoi [Magpie]

Violet Teague (Aust., 1872–1951).

1912. Woodcut, signed in pencil in lower margin, 22.3 x 13.2cm.

This is the only known signed impression of this highly sought after image by Teague. Melbourne artist Violet Teague was the “first Australian to demonstrate a sustained interest in, and an understanding of Japanese woodblock printmaking.”

\$5,500

CL208-21



Australian Bird Miniature Paintings

Ethel Barringer (Aust., 1883–1925).

c1920s. Group of five hand-painted cameo-shaped porcelain brooch panels, one with caption in image, each signed and some numbered verso, either in paint or embossed, sizes from 2.9 x 3.5cm to 5 x 3.8cm.

Barringer was elected a member of the Council of the Society of Arts in 1911.

\$5,500

CL203-29



Cockatoos

Margaret Preston (Aust., 1875–1963).

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.

Verso is a trimmed partial image of the woodcut Emus.

\$4,400

CL198-87



Yellow-Crowned Bishop (Euplectes Afer)

Thomas Lewin (Brit., 1774–c1840).

1827. Pencil drawing, signed and dated “2nd March 1827”, 25.2 x 19.1cm.

Thomas Lewin was “one of a family of bird artists who worked at the highest level. His father, William Lewin, published *The Birds of Great Britain, with Their Eggs, Accurately Figured* (1795–1801), in which Thomas' first signed work appeared.

\$4,950

CL205-4



The White Fan [Peacock]

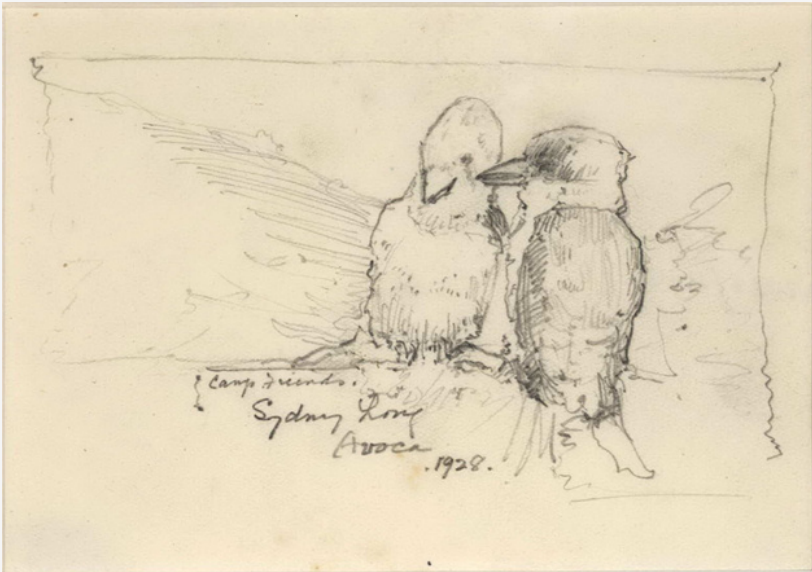
Lionel Lindsay (Aust., 1874-1961).

1935. Wood engraving, signed in block lower left, signed, titled and annotated "100" in pencil in lower margin, 16.4 x 22.2cm. Holes and repaired tears to margins.

Ref: Mendelssohn #82. Held in Art Gallery of NSW. Considered to be Lionel Lindsay's best and most important wood engraving.

\$4,950

CL176-71



[Artists' Camp, Avoca, NSW]

Sydney Long (Aust., 1871–1955) and Ernest Thurlow (Aust., c1894–1975?).

1928. Pair of pencil sketches and one vintage silver gelatin photograph, each sketch titled, signed and dated lower left, photograph by unknown photographer captioned in ink on backing below image, 13.6 x 16.1cm

Titles and inscriptions for sketches read “Camp Friends, Sydney Long, Avoca”, and “Our Camp, Avoca, Ern. Thurlow.”

\$4,400

CL207-21



Wild Duck

Murray Griffin (Aust., 1903–1992).

1933. Colour linocut with woodcut, monogrammed in image upper right, editioned 14/17, titled, signed and dated in pencil in lower margin, 16.2 x 21.5cm.

Held in NGA.

\$3,300

CL183-65



[Birds Of Paradise And Toucans]

After Jacques Barraband (c1767–1809).
1806/later 20th century printing. Six engravings, printed à la poupée on Arches watermarked paper, title, artist, publisher and engraver in plate lower left to right, 53.5 x 35.5cm

Plates from Francois Le Vaillant's Histoire naturelle des oiseaux de paradis et des rolliers: suivie de celle des toucans et des barbus.

\$3,300

CL199-9



Chestnut Teal [Duck]

Murray Griffin (Aust., 1903–1992).

c1969. Colour linocut, editioned 5/30, titled and signed in ink in lower margin, 34.5 x 45.7cm.

Image held in the National Gallery of Australia. Born in Melbourne, Vaughan Murray Griffin “studied drawing and painting at the National Gallery School, Melbourne from 1919 to 1922.

\$3,300

CL203-64



Bird About To Take Flight

Graham Sutherland (British, 1903-1980).

1968. Colour lithograph, dated "1.III.68" in image upper left, editioned 54/70 and signed in pencil on image lower left to right, 64.7 x 49.2cm. Framed.

Published by Marlborough Fine Art Ltd, London. Printed by Mourlot, Paris. Ref: Tassi #95.

\$2,900

CL184-152



[Australian Magpie and Laughing Kookaburra]

J.M. Cantle (Australian, 1849-1919).

c1890s. Two watercolours, signed lower centre or right, 36 x 26.2cm (each). Slight foxing. Both in original frames with new mounts.

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

\$2,640

CL198-36



[Bird Studies]

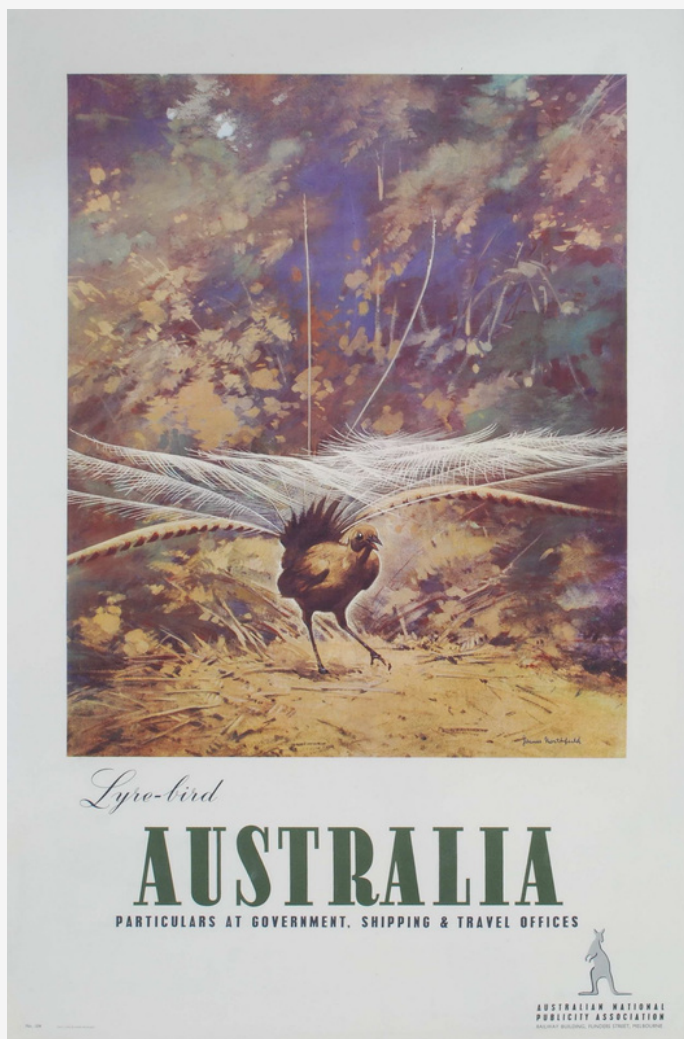
After John Latham (Brit., 1740-1837).

1829. Pair of watercolours with ink and gouache, captioned and dated "Oct 21st, 1829" or "Nov'r 14th, 1829" in ink throughout, 32 x 23.3cm, 27.5 x 18.6cm.

Provenance: Bridget McDonnell Gallery, Melbourne. These watercolours were painted by a Mary Crocker (active 1825-1835).

\$1,950

CL187-11



Lyre-Bird, Australia

James Northfield (Aust., 1887-1973).

c1930s. Colour process lithograph, signed in image lower right, 100.5 x 63.7cm. Repaired minor tears or missing portions to edges. Linen-backed.

Text continues "Particulars at government, shipping & travel offices. Australian National Publicity Association. Held in NLA.

\$4,950

CL189-35



The Passing Show

William Giles (British, 1872-1939).

c1920s. Colour woodcut, monogrammed in block lower left, titled in pencil in lower margin, 26.6 x 47.6cm. Creases, minor foxing and missing portions to margins.

\$1,900

CL207-27



[Parrots]

Frank Hinder (Aust., 1906-1992).

1977?. Lithograph, initialled and dated in image lower right, editioned 3/5 in pencil lower left, 17.9 x 17cm. Framed.

Rare, uncommon image which is not listed in Bloomfield's book on Frank Hinder's lithographs.

\$1,850

CL183-71



Perruche À Collier Jaune, Mâle and Perruche À Tête Pourpre, Mâle [Australian Parrots]

Louis Auguste de Sainson (1801-1887).

1830. Pair of engravings, text including plate number, artist and title in each plate above and below image, 40.9 x 26.7cm (approx. each).

The engravings are from the l'Astrolabe voyage, captained by Dumont D'Urville, from 1826 to 1829. Ref NLA.

\$1,650

CL174-8



Pelicans

Lionel Lindsay (Australian, 1874-1961).

1938. Wood engraving, signed in block lower right, signed, titled and annotated "100" in pencil in lower margin, 17.5 x 22.3cm. Foxing to margins.

Held in National Gallery of Australia.

\$1,350

CL176-73



[North American Passenger Pigeon]

c1880s. Pencil with white pastel, 34.2 x 26.2cm. Stains and discolouration overall, missing portions to edges.

The last known North American passenger pigeon was a female named Martha who died at the Cincinnati Zoo in 1914. She was approximately 29 years old.

\$1,350

CL184-32



White Cockatoos

Francis (Ferenc) Revesz-Ferryman
(Hungarian/American, 1893-1983).

c1930s. Colour stencil with lacquer finish, signed in pencil below image, annotated “#3”, titled, signed and artist’s address in pencil verso, 39.3 x 32.3cm.

Revesz-Ferryman had 31 one-man shows internationally, including one held at the Holdsworth Gallery in Sydney.

\$1,350

CL192-147



Morning Glory

Lionel Lindsay (Aust., 1874-1961).

1932. Wood engraving, signed in block lower left, signed, titled and annotated “100” in pencil in lower margin, 25.3 x 14.5cm.

Ref: Mendelssohn, p107, also listed as White Peacock.

\$1,250

CL166-113



[Pelicans]

Nutter Buzacott (Aust., 1905-1976).

c1940s. Watercolour with crayons, signed in ink lower right, 26.3 x 38.5cm.

Buzacott worked with linocuts, lithographs and etchings. In 1936 he studied at Colarossi's in Paris and then the Grosvenor School in London. He was greatly influenced by the wood-engravings of Iain MacNab. Ref: NGA.

\$1,250

CL183-20



Bird

Vaclovas Ratas (Lithuanian/Australian, 1910-1973).

1967. Monotype, signed in image lower left, annotated, dated, titled and signed in pencil in lower margin, 50.7 x 50.6cm. Creases and foxing to margins.

Annotations include "Sydney" and an illegible name.

\$1,100

CL166-143



[Roosters]

Frank Hinder (Aust., 1906-1992).

1944. Pen and ink, signed and dated in pencil lower right, 22.5 x 17.4cm. Old mount burn, slight foxing, tears to lower left corner.

\$1,100

CL192-61



The Hornbill

Lionel Lindsay (Australian, 1874–1961).

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.

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

\$1,100

CL198-106



The Clipped Wing

Lionel Lindsay (Aust., 1874–1961).

1931. Wood engraving, signed in block lower left, signed, titled and annotated "100" in pencil in lower margin, 14.3 x 10.9cm. Slight tears and creases to margins.

Ref: Mendelssohn, p102, also listed as Depression.

\$990

CL166-112



Callaeas Cinerea. The Wattle Bird

C.R. Ryley (British, 1752-1798).

1793. Hand-coloured engraving, text including artist and title in plate below image, 21.1 x 17.1cm (image). Slight foxing and discolouration overall. Framed.

Text includes "C.R. Ryley del. J. Fittler, sculp. London, publish'd as the Act directs Feb. 2, 1793 by I. Parkinson Leverian, Museum."

\$990

CL169-3



Nonpareil Parrot

After William Hayes (British., 1729-1799).

c1817. Hand-coloured lithograph, titled in image lower centre, 16.1 x 23cm. Slight foxing and discolouration overall.

Published in Portraits of Curious Exotic Birds... , William Bulmar and Co., London, 1817.

\$990

CL169-4



Three Kookaburras

Thomas Friedensen (Brit./Australian, 1879-1931).

1929. Etching, editioned 31/85, titled, signed and dated in pencil, 24.6 x 14.7cm. Old mount burn.

\$990

CL176-42



[Cockatoo]

Henry Rayner (Aust., 1902-1957).

c1940s. Drypoint, printed à la poupée, signed in plate lower right, signed in pencil in lower margin, 16.9 x 12.7cm.

Known for his drypoint etchings. Australian-born Henry Rayner was trained as an artist in Britain. He was a protégé of Walter Sickert and a friend of Augustus John.

\$990

CL176-87



[Australian Fauna]

c1945. Colour lithograph, 34.2 x 101.3cm. Minor cracks. Linen-backed.

Text reads "Head's Studio, Melbourne." Shows a magpie, kingfisher, parrot, pink cockatoo, kookaburra and koala. An illustrated booklet entitled Birds of Australia by John E. Head (Head's Studio, Melbourne) is held in the State Library of Victoria.

\$990

CL189-71



"Yakety Yak"

1974. Colour and process lithograph, stamped "R" [rating] on image upper left, 63.7 x 33cm. Repaired minor tears to upper left edge. Linen-backed.

Yakety Yak is a 1974 Australian film heavily influenced by French-Swiss film director Jean-Luc Godard, who is often identified with the 1960s French New Wave movement. Ref: Wiki.

\$990

CL190-11



The Ravens

Ethleen Palmer (Australian, 1908-1965).

1949. Colour screenprint, monogrammed in image lower right, annotated "serigraph, ed. 20 proof", dated, titled and signed in pencil below image, 38.2 x 28.7cm. Minor creases and foxing to edges.

Provenance: artist's sister. Held in NGA.

\$990

CL192-125



[Birds] and [Butterflies]

1816. Watercolour with gouache, one image signed "Charles Alston" and dated "Dec'r 6, 1816" lower centre, 31.3cm (diameter, approx. each). Slight foxing and soiling.

The unusual border and perspective suggest that these images were produced for a type of optical apparatus.

\$990

CL199-10



[Young Cockerel]

Fritz Lang (German, 1877–1961).

c1920s. Colour linocut, signed and annotated “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.

German artist Fritz Lang is known for his woodcuts, linocuts & lithographs. Lang’s work is represented in numerous institutions including the British Museum and the V&A. Ref: Wiki.

\$990

CL202-31



Le Corbeau (Crow)

Mario Avati (French, 1921-2009).

c1958. Aquatint, editioned 198/220, titled and signed in pencil with “GG” blind stamp in lower margin, annotated in pencil in mount lower left, 44.7 x 60.5cm. Slight mount burn.

Annotation in French reads “Nature Morte [still life] ou Corbeau. Aquatinte originale signée.”

\$880

CL168-9



Cockatoo

Thomas Friedensen (British/Australian, 1879-1931).

1927. Etching, editioned 20/75, titled, signed and dated in pencil in lower margin, 21.4 x 18.9cm. Minor soiling to margins.

Held in NGA.

\$880

CL183-58



[An Australian Eleven Qualifying Certificate]

1917. Colour lithograph with letterpress, dated "November 20th, 1917" and signed "K. Hayes" [teacher] in ink on image centre, printer's line in lower margin, 52 x 34.7cm. Slight foxing, stains and minor cockling to image. Framed.

Text includes "Awarded to Thomas Welsh, grade VI, for passing with credit at the Annual Examination, held 1917."

\$880

CL187-108



Blue Wrens

G.A. Mattison (Aust., active 1930s).

c1928-1930. Colour linocut, monogrammed in block lower left, annotated "linocut", titled and signed in ink in lower margin, 23.2 x 15.6cm. Slight foxing, crinkles and perforations to margins.

Held in the National Gallery of Australia collection.

\$770

CL166-123



Black Swan Of Cape Dieman

c1798. Engraving, title and "Eastgate, sc." engraver in plate below image, 18.3 x 23cm. Trimmed margins, missing portions and repaired tears to edges, slight crinkles and foxing. Laid down on acid-free tissue.

This image is an English copy of one of the first detailed engravings of a black swan by French artist Jacques Louis Peree (1769-1803), who travelled with Antoine Bruni d'Entrecasteaux (1737-1793) in search of explorer La Perouse.

\$660

CL194-4



Gentlemen Of Consequence

Ron W. Coulter.

c1930s. Etching, titled and signed in pencil in lower margin, 12.3 x 19.7cm.
Minor foxing, old mount burn.

\$660

CL166-35

The Josef Lebovic Gallery

Established in 1977, the Josef Lebovic Gallery in Kensington, Sydney, specialises in Australian and international vintage works on paper and photographs dating from the 15th to 20th century.

Josef Lebovic is one of Australia's most well known and respected figures in the field of original prints and photography. Josef is a member the Australian Art & Antique Dealers Association (AAADA), Australian and New Zealand Association of Antiquarian Book Dealers (ANZAAB),

Association of International Photography Art Dealers (AIPAD-USA) and the International Vintage Poster Dealers Association (IVPAD-USA).



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Gallery*