

# Australiana

Including Folk Art, Militaria,  
Sport & Panoramic Views

## Josef Lebovic Gallery

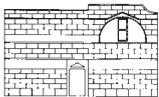
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## JOSEF LEBOVIC GALLERY

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## COLLECTORS' LIST No. 134, 2009

### Australiana

Including Folk Art, Militaria,  
Sport & Panoramic Views

Compiled by Josef & Jeanne Lebovic, Lenka Miklos

On exhibition from Saturday, 4 April to Saturday, 16 May and on our  
website from 28 April.

All items have been illustrated in this catalogue. Prices are in  
Australian dollars and include GST. Exch. rates as at time of printing:

AUD \$1.00 = USD \$0.68¢; UK £0.47p

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### Business Hours:

Tuesday to Friday by appointment or by chance,

Saturday 11-5.



1. **After George Stubbs** (British, 1724-1806). *A Singular Animal Called Kangaroo [Sic] Found On The Coast Of New Holland*, c1773/1800. Engraving, titled in plate below image, 15.5 x 21cm. *Uneven margins with a minor perforation and chips to left edge.*

**\$880**

This image, which was published with the journals of Cook's first voyage, was the first recorded European depiction of a kangaroo.



2. **William Heath** (British, 1795-1840). *March Of Intellect [Transportation]*, c1829. Hand-coloured etching and engraving, captions in plate above, below and within image, artist's monogram, title and publisher's line in plate below image, 29.7 x 41.1cm (paper size). *Slight stains, old folds and repaired tears to image, trimmed plate mark. Laid down on acid-free paper.*

**\$2,900**

Captions include "Lord how this world improves as we grow older", and describe the various fantasy vehicles and machines pictured, e.g. a flying bat taking convicts to New South Wales. Publisher's line reads "Published by T. McLean, 26 Haymarket, London." Held in the Powerhouse Museum collection.



3. **William Heath** (British, 1795-1840). *New Panorama... A Startling Interrogation, [Emigration]*, 1829. Hand-coloured etching and engraving, captions in plate above, below and within image, artist's monogram, title, date and publisher's line in plate below image, 24.6 x 35cm (paper size). *Slight foxing and soiling overall, trimmed plate mark. Tipped to old backing.*

**\$3,800**

Captions from illustrated characters include "Do you wish to go to Hell or Botany Bay Sir?/I wants to go to Bottomybay/La Mama, I should like to see the Naughty Place better than any thing." Publisher's line reads "Published April 1829 by T. McLean, 26 Haymarket, where complete sets of P. Pry caricatures may be had."



4. **Louis Auguste de Sainson** (French, 1801-1887). *Maison Du Gouverneur A Sydney, 1833.* Hand-coloured lithograph, artist, title and text below image, blind stamp in lower margin, 23.7 x 32.8cm. *Slight foxing overall, repaired tear and minor soiling to margins.*

\$2,200

Text reads "(Nouvelle Galles du Sud). Hosten lith. fig. par V. Adam. J. Tastu Editeur. Lith. de Lemercier." Blind stamp reads

"Voyage de l'Astrolabe. J. Dumont D'Urville, Commandant, J.T." Image depicts the first Government House in Sydney Cove which is now the site of the Museum of Sydney, Bridge Street. Louis de Sainson was the official artist aboard Dumont D'Urville's *L'Astrolabe*, during the ship's voyage to Australia and New Zealand in 1827.



6. **Touchstone.** *The Emigration Question*, c1850. Tinted lithograph, signed in image lower right, titled and captioned below image, 24.8 x 16.8cm. *Slight soiling overall, trimmed margins, minor wear to edges.*

\$2,200

Caption reads "I say Dick what's your opinion about this here himmigratin caper – vy I'll tell ye what I thinks, it's o'no use for a cove to himmigrate unless he's got plenty o'money – and then ye see if he's got plenty o'tin – vot does a feller vant to go a himmigratin for?"

It wasn't only British convicts who went to Australia during the 19th century. Free people chose to make a new life there and immigration continued at a fairly unchecked pace well into the 20th century. It was only in 1922 that the Commonwealth of Australia took control of immigration from the individual states.



5. **Anon.** *[Satire On The Topic Of Emigration To NSW]*, c1835. Letterpress handbill with woodcut illustration, 36.1 x 24.6cm (paper size). *Stains and soiling overall, creases and tears to edges.*

\$2,200

Text includes "Old More's iron-glyphicks: or snap metamorphosed, being No. III of a series of terrestrial configurations of the old Norwich constellation which has so long been in the ascendant, but will take its departure on the 20<sup>th</sup> December 1835, (it is presumed for New South Wales) never again to be seen by the people of this devoted city..."



7. **Anon.** *You'll Be Transported When Your Lawful Wife Returns*, c1855. Hand-coloured lithograph, caption below image, 16.9 x 20.3cm. *Slight stains, soiling and wear to margins.*

\$2,400

There were 164,000 convicts transported from Great Britain to Australia between 1788 to 1868.



8. After **Samuel Walters** (British, 1811-1882).

Pair of hand-coloured lithographs, c1860.

(a) *Outward Bound, Off The Rock Fort And Lighthouse, Liverpool* [Emigrant Ship *Eliza*]

(b) *Homeward Bound, Passing The Light-Ship, Liverpool* [Betsey]

Each with title below image, 38.5 x 52cm (approx., each image). Both in 19th century bird's-eye maple frames.

The pair **\$3,300**

An engraving of the painting *Outward Bound* by Samuel Walters is held in the Powerhouse Museum collection.



9. After **M. Scott**. "Stick To Him, Jim!" *Bush Life In New South Wales—The "Buckjumper"*, c1860s. Colour lithograph, title and text below image, 36.7 x 46.3cm. Old folds, slight stains and repaired tears to margins, old mount burn. Laid down on paper.

**\$1,350**

Text reads "Supplement to the *Illustrated Sydney News*. Printed by Gibbs, Shallard & Co.'s Steam Lithographic Machine, Sydney."



10. After **William Strutt** (British, 1825-1915). *Black Thursday*, c1864. Autotype, artist's signature reproduced in image lower left, artist, title and text on original backing below image 18.5 x 55.2cm. Laid down on original presentation backing. Original frame.

**\$1,650**

Text reads "An episode of the Australian bushfires, February 6<sup>th</sup>, 1851. From the picture by William Strutt. Published and copyright registered by E.J. Wivell, Adelaide, S.A." The original oil painting, measuring 106.5 x 343cm, is held in the State Library of Victoria collection. Thirteen years after 1851 bushfires Strutt composed the painting in England, based on sketches he had made at the time from first-hand accounts. The painting was reproduced as an autotype, a 19<sup>th</sup> century photographic process.



11. [**Gold From Emu Creek**], 1867. Four alluvial gold nuggets, with their original wrapping, bearing remnants of a red wax seal and inscription in ink with date and sender's initials, 0.2 x 0.3cm (approx. each nugget) 7.5 x 13.3cm (wrapper, open). Old folds, creases and stains to wrappers, both layers featuring stains and perforations caused by presence of gold.

**\$1,950**

Inscription reads "Mar. 25, 67. To dear Mrs Thornycroft, fervently wishing many happy returns of the day. [signed] J.D., digger. Emu Creek [NSW]." Likely to have originated from a goldfield town that sprang up overnight in 1866, west of Cowra, NSW. The town was firstly named Emu Creek, then later Grenfell in 1867 after the former Gold Commissioner, John Granville Grenfell, who was fatally wounded by bushrangers. The Grenfell gold fields were the richest gold mining fields in NSW during 1867-1871.



12. After **Oswald Rose Campbell** (Australian, 1820-1887). *Christmas In The Bush*, 1867. Colour wood engraving, letterpress text, title and artist in upper and lower margins, 32.6 x 44.7cm (image). *Repaired old folds, tears and creases. Linen-backed.*

**\$1,650**

Text reads "Supplement to the *Illustrated Sydney News*. Gibbs, Shallard, & Co. Printers, Sydney. Drawn by O.R. Campbell." Held in the National Gallery of Australia collection.



15. After **Oswald Rose Campbell** (Aust., 1820-1887). *Buckley Discovering Himself To The Early Settlers*, 1869. Colour wood engraving, title in letterpress mounted below engraving, 41 x 46.1cm (image). *Repaired old folds, tears and creases. Nineteenth century bird's-eye maple frame.*

**\$1,450**

Other impressions of this wood engraving have text in the margins, which includes "From an original picture by O. R. Campbell. Supplement to the *Illustrated Sydney News*. Gibbs, Shallard, & Co. Printer's Sydney," and date of publication and name of engraver Samuel Calvert.



13. After **William Strutt** (Brit., 1825-1915). *David's First Victory*, c1868. Colour lithograph, artist's signature and date reproduced in image lower left, 80 x 49.5cm. *Slight stains overall, small perforations to centre of image. Laid down on canvas as per original presentation. Period frame.*

**\$2,800**

The original oil painting of this image is held in the Art Gallery of New South Wales collection. Strutt worked in Australia and New Zealand between 1850-1862, joining in the gold rush near Ballarat, Victoria and later became a founding member of the Victorian Society of Fine Arts.



16. **Samuel Calvert** (Australian, 1828-1913). *Children Lost In The Bush*, c1870. Colour wood engraving, signed in block lower left, letterpress text, title and artist in upper and lower margins, 31.6 x 44.5cm (image). *Repaired old folds, tears and creases. Linen-backed.*

**\$1,650**

Text reads "Supplement to the *Illustrated Sydney News*. Gibbs, Shallard, & Co., Sydney. Drawn and engraved by S. Calvert."



14. **Samuel Calvert** (Australian, 1828-1913). *Bush Fire In Australia*, c1868. Colour wood engraving, signed in block lower right, letterpress text, title and artist in upper and lower margins, 32.7 x 46cm (image). *Repaired old folds, tears and creases. Linen-backed.*

**\$1,650**

Text reads "Supplement to the *Illustrated Sydney News*. Gibbs, Shallard, & Co. Printers, Sydney. Drawn and engraved by S. Calvert."



17. **Anon.** *Captain Cook's Landing At Botany, A.D. 1770, 1872*. Colour wood engraving with lithography, text and title above and below image, 39.9 x 46.4cm. *Old folds, slight stains and foxing to margins, repaired tear to right edge of image and margin. Nineteenth century bird's-eye maple frame.*

**\$1,850**

Text reads "Supplement presented gratis, with Christmas number of the *Town and Country Journal*, December 21<sup>st</sup> 1872."



18. **A.C. Cooke.** *Adelaide*, 1876. Wood engraving with letterpress text, artist's name and engraver's signature in block lower left and right, title, artist's name and text below image, 59.6 x 95.3cm. *Repaired tears, old folds, creases and paper loss, replaced and repainted left margin. Linen-backed.*

**\$3,300**

Text reads "Drawn by A.C. Cooke. Engraved by S. Calvert. Supplement to *The Illustrated Australian News*, July, 1876."



19. *After William Ford* (Brit., 1823-1884). *The Last Of The Drove*, 1878/1880. Colour lithograph, artist's signature and date reproduced with text in image lower right, "The Art Union of Victoria" blind stamp on image lower right, title and text in letterpress label attached to backing verso, 50 x 72.5cm. *Laid down on original backing.*

**\$2,200**

Text in image reads "Sands & McDougall, Chromo Lithographers, Melbourne." Text on label reads "After a painting by W. Ford, Chromo-lithographed by Sands & McDougall for the Art Union of Victoria, Season 1880."



20. **Anon.** *Jack's His Master*, c1880. Colour lithograph, text and title below image, 48.5 x 36.2cm. *Slight tears and stains to margins, old folds.*

**\$1,450**

Text reads "Gibbs, Shallard & Co., Chromo-lithographic Works, Sydney." Published as a supplement to *Sydney Illustrated News*.



21. **Anon.** *Fairy Gully, A Dream Of Christmas Eve*, 1883. Wood engraving and colour lithograph, letterpress text with date and title in upper and lower margins, 31.8 x 45.4cm. *Old vertical centre fold with repaired tear, slight stains and creases to margins.*

**\$2,200**

Text reads "Supplement to *The Australasian Sketcher*, Christmas 1883. Troedel and Co. Print."



22. **Anon.** *Camping Out*, 1885. Wood engraving and colour lithograph, letterpress text with date and title in upper and lower margins, 45.1 x 30.2cm. *Minor foxing to lower margin, old horizontal centre fold.*

**\$1,650**

Text reads "Supplement to *The Australasian Sketcher*, April 8, 1885. Troedel and Co. Print."



23. **Anon.** *Sydney Wild Flowers*, 1888. Colour lithograph, title and text in image lower centre and right, 40.3 x 51.7cm. *Slight stains and repaired tears to right edge of image.*

**\$2,200**

Text reads "Supplement to *Town and Country Journal*, Sydney. Geo. Murray & Co. Ltd, Clarence St, Sydney."



24. **After Harden S. Melville** (British, active 1837-1879). *News From Home*. c1890.

(a) Oil on canvas, signed by A. H. Charpentier lower left; 65 x 81.1cm, *old repaired tears, on original stretcher*;

(b) Baxter colour patent print, 10.6 x 14.6cm, *laid down on original backing, Hogarth frame.*

The pair **\$6,600**

Both these images were based upon the original oil painting by Harden S. Melville, held in the National Gallery of Australia.



25. **NSW Government.** [*Special Constable for 1890 Strike - Documents, Truncheon and Armband*], 1890.

(a) Letter regarding the disbandment of special constables from Colonial Secretary's Office, Sydney in letterpress text, addressed in ink to "W.M. Henriques," 25.4 x 20.4cm, *old folds*;

(b) *Government Gazette* notice in letterpress text, 33.9 x 21.3cm, *foxing, old folds and slight tears*;

(c) Turned wooden truncheon with incised crown symbol and initials "W.H.D.", 37.3 x 3.2 x 3.2cm, *dents and missing portions*;

(d) White cotton armband with letterpress text "Special Constable" and NSW Coat of Arms, 3.1 x 50.3cm, *slight foxing.*

**\$3,900**

These items belonged to Walter Montefiore Henriques, who was appointed as a special constable for the Maritime Strike of 1890. Provenance: the Montefiore family.

The 1890s were important years for the union movement as its newfound legal status was tested throughout Australia in various industrial disputes. The Maritime Strike of 1890 was one of the first to challenge the strength of the unions. The strike began in August, originating in Victoria and quickly spread to include the colonies of New South Wales and Queensland, involving an estimated 50,000 workers nationally. Ports across Australia and New Zealand were affected. The Australian colonies had not experienced a dispute of this scale and severity before. The Maritime Strike contributed to the economic depression of the 1890s – the greatest since colonial settlement. By October, the unions were struggling to maintain the strike due to the availability of non-union workers, the difficulties in maintaining a strike wage for thousands of striking workers, and the use of police and special constables to arrest unionists. In New South Wales there were 3,300 citizens who were appointed as special constables, including Walter Montefiore Henriques. In late October, Queensland was the first colony to call off the strike. New South Wales disbanded its special constables on 24 November.



26. **[Kangaroo Advertising Sign For Winery]**, c1890s. Enamel sign with colour transfer lithograph, text in image and attached wine label lower left, 51 x 56cm (sign); 8 x 10cm (label). *Stains, perforations and surface loss overall, slight tear to label.*

**\$5,500**

Text in image reads "Bourgogne ... Kangaroo Brand." The lithograph wine label, which was attached by Len Evans, includes "Irvine's Gold Medal Pure Vintage Australian Wines. 'Melbonia Red' Burgundy. Hans Irvine & Co. Dowgate Hill, London, E.C., and Victoria, Australia" and depictions of medals with years 1873 and 1900. Very rare. Provenance: estate of Len Evans.



27. **Albert Henry Fullwood** (Australian, 1863-1930). *Narrara Creek*, 1893. Watercolour, signed, titled and dated lower right, 34.8 x 51cm.

**\$3,300**

Possibly inspired by Henry Kendall's poem "Narrara Creek," an area located near Gosford where Kendall resided for several years.



28. *After Neville H.P. Cayley* (Australian, 1854-1903). *[Two Kookaburras]*, 1893. Hand-coloured lithograph, artist's signature and date reproduced with text in image lower right, 62 x 47.3cm. *Discolouration and paper loss to edges from old mount.*

**\$1,250**

Text reads "Australian Birds: Published by W. Aldenhoven, Sydney. Copyright No. 1." This is one of four images from a series of lithographs after Cayley.



29. **Arthur Streeeton** (Australian, 1867-1943). *Ticket For "Streeeton's Art Union Of Pictures"*, 1896. Lithograph, printed in green ink with letterpress ticket number "784", text in image centre right to lower left, 33.7 x 20.9cm. *Old folds overall, missing portions and stains, laid down on acid-free tissue.*

**\$4,400**

Text reads "At [blank space for name] Gallery. Will open on [blank space for date]. A free exhibition of all the important work painted by Arthur Streeeton prior to his departure from the Land of the Golden Fleece. Committee: Tom Roberts, Dr. John McDonagh, Alfred Conroy, Walter Reeks. No. 784. This represents one 5/- ticket in Streeeton's Art Union of Pictures to be drawn in December. The 30 prizes include 'Oblivion' & several important pictures. By permission of the Attorney General." Printer's line reads "W. M. MacLardy & Co. Litho."

Illustrated in Roger Butler, *Poster Art in Australia*, 1993, p8. Butler dates this work as 1896.

Streeeton produced only a small number of lithographs during his career. This lithograph was part of a fund-raising effort to help finance Streeeton's trip to England.



30. **Charles Conder** (Australian, 1868-1909). *[Letter Written By Charles Conder About Oscar Wilde]*, 1898. Ink on grid paper, dated "29th Sept. 1898" and signed by Conder, annotated in ink in an unknown hand on accompanying old mount, 20.9 x 26.7cm. *Old folds, creases, foxing and slight soiling.*

**\$5,500**

Annotation reads "An original letter from Charles Conder to a Mrs Young, written at Chantemerle, France, where he was often in the company of his friend Oscar Wilde who is the main subject of this letter." Letter reads "Chantemerle par La

Roche-Guyon... 29<sup>th</sup> Sept. 1898. Dear Mrs Young, I have been meaning to write to my friend in Garway Road a long time, and hope the autumn concerts are a great success. We have been having splendid weather here and I think now it is even more beautiful than a month ago. I am working hard, but at fans, I must have some done. My pictures stand over for the present - for some time after I saw you it was very difficult to do anything, for a good many people came over and stayed here some time. I think some people were rather annoyed at my bringing him [Oscar Wilde] - but he turned Chantemerle into a charming little state, made himself king and possessed himself of Blunt's boat for his barge and got little boys to row him from Chantemerle to La Roche every day, then he took his aperitifs and returned laden with duck and ham and wine, usually, which served as extras to the frugal dinners we get here. He is much more serious than when we saw him in Dieppe and was very depressed at times, poor fellow. He says with so much sorrow that he can never go into society again and feels, I think, that he is rather old for the volatile poets of the 'Guardian' - I am going to send you a fan soon and you would be kind if you would try and sell it for me as I owe a great deal of money about here and have sold no pictures. Please excuse a dull letter, with love to you both, yours very sincerely, Charles Conder."



31. After **H. Stuart-Wilson**. *A Child Of The Commonwealth*, 1898/1901. Colour lithograph, artist's signature and date reproduced in image lower left, monogrammed "J.E.C." lower right, text, date and title above and below image, 61.5 x 39.4cm. *Repaired slight tears and creases overall, minor paper loss and stains to margins. Laid down on acid-free paper.*

**\$1,650**

Text reads "Christmas Supplement to *The Town & Country Journal*, December 14, 1901. Printed in New South Wales by W.C. Penfold & Co., 183 Pitt Street, Sydney."



32. After **Tom Roberts** (Australian, 1856-1931). *Christmas Flowers And Christmas Belles, Flower Sellers In Sydney*, 1899. Colour lithograph, artist's signature reproduced in image lower left, text, date, title and artist above and below image, 56.1 x 37.4cm. *Slight paper loss to margins, slight stains, surface loss and repaired tears to edges of image and margins.*

**\$1,650**

Text includes "Supplement to the Christmas Number of the *Sydney Mail*, 1899. Grosvenor Art-Printing Co., 52, Old Bailey, London." This image was produced after Tom Roberts' oil painting *The Flower Sellers*, dated 1895, which was donated in 1936 to the Manly Art Gallery and Museum.



33. **[Wooden Boomerang With Emu And Kangaroo]**, c1900-1940. Incised decoration on convex side, evidence of hand-adzed markings verso, 64.3cm.

**\$990**



34. **[Pair Of Wooden Boomerangs With Linear Design]**, c1900-1940. Incised pattern on convex side, evidence of hand-adzed markings verso, (a) 70.2cm, (b) 68.2cm.

The pair **\$2,200**



35. **[Wooden Boomerang With Three Kangaroos]**, c1900-1940. Incised decoration on convex side, evidence of hand-adzed markings verso, 36.5cm.

**\$990**



36. **R. Buring** (Australian). *Die Adelaiders Liedertafel (Adelaide Choir)*, 1906. Watercolour and gold ink, illuminated address, monogrammed, dated and initialled upper and lower centre, signatures in ink in various hands, titled, signed and illegible address in ink on "S.A. Society of Arts" label on frame verso, 26.7 x 20.5cm. *Hand-carved original frame in the shape of a lyre, with crack to upper section.*

**\$2,800**

Text in German thanking the president, R. Buring, senior, for his services to the choir. His son, R. Buring, junior, was also a member of the choir at the same time and may have been the creator of the artwork of this certificate. The Adelaiders Liedertafel is a South Australian men's choir singing mainly German songs at various community gatherings and festive days. The Liedertafel is the oldest continuing male choir in Australia. While the origins of the choir date back to 1844, only eight years after the colony of South Australia was established by Governor Hindmarsh, it was in 1858 that a committee established the choir which still exists today.

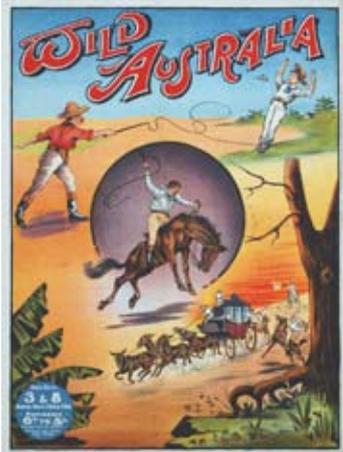


37. **Anon. Colindia Estate, Neutral Bay [Auction Notice], 1907.** Lithograph with letterpress vignettes and attached typewritten statutory declaration, various annotations by surveyor and other hands in ink and pencil overall, 88 x 56.5cm (paper size). *Old folds, creases and tears, slight surface soiling and paper loss. Auction notice consists of sections laid down on linen.*

**\$990**

Text in notice includes "High land, splendid views, about 5 minutes from Hayes Street ferry, Neutral Bay. ... For auction sale on the ground, Sat. 23<sup>rd</sup> March 1907 at 3 pm. Richardson & Wrench Ltd, Auctioneers, 98 Pitt St." Statutory declaration, regarding the subdivision of the land, is dated "30 July 1917" and signed in ink by William James Douglas and a justice of peace.

Poster includes views of Colindia House and a view of Sydney Harbour and surroundings from the estate.



38. **Anon. Wild Australia, c1910-1920s.** Colour lithograph, text in image upper centre and lower left, 50.5 x 39.2cm (paper size). *Repaired minor paper loss and tears, old folds and creases, slight soiling and foxing to margins. Linen-backed.*

**\$4,400**

Text includes "Twice daily, 3 & 8. Doors open 2:30 & 7:30. Admission 6d to 5/-."

Very rare and unusual poster illustrating Australian performers in action.



40. **Anon. Finest Australian Haystack Brand Roller Flour, c1920s.** Colour linocut poster, 63.6 x 41.6cm (paper size). *Minor stain to left margin. Linen-backed.*

**\$880**

Text includes "J.A. Hemphill & Sons."



39. **Anon. Finest Australian Golden Gum Brand Roller Flour, c1920s.** Colour linocut poster, 63.6 x 42.2cm (paper size). *Slight soiling, paper loss and repaired tears to upper margin. Linen-backed.*

**\$990**

Text includes "J.A. Hemphill & Sons."



41. **Anon. Finest Australian Roller Flour, Sydney, Hang Chan Davao, c1920s.** Colour linocut poster, 66 x 44.2cm (paper size). *Minor chips to margins. Linen-backed.*

**\$770**

Text includes "49lbs Nett."



42. **Anon. Finest Australian Wombat Brand Roller Flour, c1920s.** Colour linocut poster, 63.7 x 41.6cm (paper size). *Missing portion to lower right corner of margin. Linen-backed.*

**\$990**

Text includes "J.A. Hemphill & Sons."



43. **Daryl Lindsay** (Australian, 1889-1976). *Goldsmithing, Literature, Needlework, Art*, c1920s-1930s. Stained glass window, octagonal format, caption painted on glass to upper centre, signed lower right, 49.5 x 34.5cm. *Framed.*

**\$6,600**

Very rare work. The only known work in stained glass by one of the members of the Lindsay family. Possibly made at the Melbourne studio of Napier and Christian Waller, who were friends of Lindsay and were considered to be leading stained glass artists in Australia. The subject of this window suggests that it was created for a women's college most likely in Victoria.



44. **C. Blatcher**. *A Settler's First Home, Near Tumberumba*, 1924. Oil on canvas, signed and dated lower right by Blatcher, titled and dated "1925" in pencil in an unknown hand and Winsor and Newton School of Art stamp verso, 35.4 x 45.6cm. *Slight crazing and surface loss to upper and lower portions.*

**\$2,200**



45. **Will Dyson** (Australian, 1880-1938). *Will He Get The Habit?*, 1927. Ink drawing with crayon and white highlights, captioned in ink in image and in crayon in border, annotated and dated in crayon verso, 65 x 53.5cm. *Old folds, creases, slight stains and soiling, some cockling to edges.*

**\$1,650**

Captions read "American Industry – Australian Industry – American Methods ... The first Australian investigation in America brought back some new habits." Annotation verso reads "Herald published 27/1/27."



46. **[Wooden Boomerang With Landscape And Figures]**, c1930s-1950s. Decorated with pokerwork, 70.8cm.

**\$770**



47. **[Wooden Boomerang With NSW Crest And Australian Fauna]**, c1930s-1950s. Decorated with pokerwork, 48.6cm.

**\$770**



48. **W.H. Withers** (active 1930s) & **Geoffrey C. Ingleton** (Australian, 1908-1998). *Re-Enactment On 26th January, 1938, At Farm Cove, Of "Landing" Of Captain Arthur Phillip RN At Sydney Cove On 26th January, 1788*, c1938. Two watercolours, one on a small panel below, signed "W.H. Withers" and annotated "Maritime Services Board" lower right, smaller watercolour panel titled "Supply" and initialled "G.C.I." lower left and right, inscribed

with date and captioned in ink by an unknown hand on mount above and below image, 48.6 x 72.8cm, 13.9 x 17.3cm (inset panel). *Slight stains and foxing. Mount is an exact replica of the original. Framed.*

**\$2,900**

Inscription reads "To the Hon. J.M. Dunningham MLA, Minister in Charge 150<sup>th</sup> Anniversary Celebration 1938. From G.D. Williams, President Maritime Services Board of New South Wales." Captions include text from an address by Governor Phillip.



49. **Rosaleen Norton** (Australian, 1917-1979). *Avant-Propos*, c1940s. Pencil drawing, titled and signed from lower centre to lower right, 52 x 37.1cm. *Minor perforations to upper centre, slight stain lower left.* J.LG5037

**\$4,400**

This drawing has an unfinished self-portrait in pencil verso.



50. **K. Cawson**. [*Indigenous Men With Shields Around A Fire*], 1943. Gouache on board, signed and dated in pencil lower left, 28.1 x 38.3cm. *Minor buckling to board and dents to edges.*

**\$990**



51. **Keith Looby** (Australian, b.1940). *History Of Australia, Part II – Colonial History*, 1977. Portfolio of 5 etchings with aquatint, printed in brown or black ink, editioned 25/50, titled, signed and dated in pencil in lower margin, 45 x 59.6cm (approx. each). Original presentation portfolio cover has title, artist's name, text, edition number "25" in pencil, and publisher's name. *Slight soiling and minor tear to lower edge to cover of portfolio.*

**\$3,800**

Titles of etchings read "Justice. Eureka. Kelly. Kelly Hung. Sportsmen's Club." Text on cover reads "This portfolio is ["25"] of fifty. Published by Port Jackson Press."



52. **Charles Rodius** (Australian, 1802-1860). *Nunberri, Chief Of The Nunnerahs, N.S. Wales, 1834*. Lithograph, signed and dated in image lower right, caption and text including artist in image lower centre, 22.4 x 11.7cm. *Minor foxing, slight soiling, repaired tears and paper loss, old folds.*

**\$2,200**

Text reads "Drawn from nature and on stone by Charles Rodius. Printed by L.G. Austin, 15 Phillip Street, Sydney."



53. **Charles Rodius** (Australian, 1802-1860). *Morirang, Shoalhaven Tribe, N.S. Wales, 1834*. Lithograph printed on green paper, signed and dated in image lower right, caption and text including artist in image lower centre, 23.1 x 15cm. *Slight stains and soiling overall, repaired tears and pinholes to margins.*

**\$2,600**

Text reads "Drawn from nature and on stone by Charles Rodius. Printed by L.G. Austin, 15 Phillip Street [Sydney]."



54. **Charles Rodius** (Australian, 1802-1860). *Bidy Salamander, Broken Bay Tribe. Bulakabra, Chief Of Botany. Gooseberry, Queen Of Bungaree, NSW, c1834*. Hand-coloured lithograph, caption and text including artist in image lower left to right, 20.8 x 27.8cm. *Minor foxing, slight soiling, repaired tears and paper loss.*

**\$2,800**

Text reads "Drawn from life and on stone by Charles Rodius. Printed by L.G. Austin, 15 Phillip Street [Sydney]."



55. **Francis Grant** (British, 1803-1878). *Charles Joseph La Trobe, Esq., c1855*. Mezzotint, artist, title and text in plate below image, 66.9 x 41.9cm. *Slight creases, stains and repaired paper loss and tears to margins.*

**\$1,650**

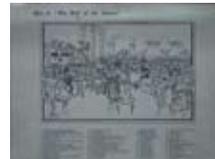
Title continues "Superintendent of Port Phillip, & Lieutenant Governor of Victoria 1839-1854." Text reads "Engraved by Samuel Bellin. Printed by W. Hutton."



56. **Herbert Walter E. Cotton** (Australian, 1872-1931). *Sydney. The Ball Of The Season [Depicts 77 Prominent Public Figures], 1905*. Tinted line block, with separate sheet entitled "Key to the Ball of the Season" in line block and letterpress, artist, date, and title in image lower left to right, text below image, 54.8 x 75.8cm & 22.1 x 28.5cm (paper size). *Slight stains, paper loss, creases and repaired tears. Linen-backed.*

**\$1,900**

Text includes "Copyright, A.C. Rowlandson, 'Montana', Harbour St, Mosman." A scene at Sydney Town hall, depicting prominent public figures of the time including Dame Nellie Melba, Henry Lawson, 'Banjo' Paterson, Prime Minister Alfred Deakin and Sir Edmund Barton (first prime minister of Australia). A full list of 77 names is included with the key to the main image, and is available upon request.





57. After **Herbert G. Ponting** (British, 1870-1935). *Captain Lawrence Edward Grace Oates*, c1911. Colour process lithograph, text and title below image, 42.4 x 27.8cm. *Repaired missing portions, tears and creases overall. Linen-backed.*

**\$1,100**

Text reads "Life's Presentation Plate. From a photograph taken on board the *Terra Nova* [Scott's expedition to the South Pole]." Very uncommon.



58. After **T. Humphrey & Co.** (Australian, active in Melbourne). *Captain Robert Falcon Scott, R.N.*, c1911. Colour and process lithograph, border designed and signed by [Charles] Nuttall in image lower right, text and title below image, 42.6 x 28cm. *Repaired missing portions, tears and creases overall. Linen-backed.*

**\$1,100**

Text reads "Life's Presentation Plate. From a photograph taken in Australia, on the day the expedition sailed for the South Pole, by T. Humphrey & Co." Rare.



59. **William Johnson** (Australian, 1897-1921). *Henry Lawson*, 1915. Silver gelatin photograph, Lawson's autograph in pencil and blind studio stamp on original backing below image, 14.3 x 9.7cm. *Laid down on original studio presentation backing.*

**\$3,300**

James Tyrrell, in his book *Old Sydney*, describes taking Lawson around the corner from his bookshop to Johnson's studio, where this, one of eight images, was taken.

This is the largest format in this series of photographs; the National Library of Australia holds a photographic montage of 4 different poses.



60. **F.A. Geiger** (Australian, active from 1870s). [*Sir Henry Parkes*], 1916. Oil on canvas, signed and dated lower right, 42.6 x 32.1cm. *Perforation to upper centre. Original frame.*

**\$1,950**

Possibly by the F.A. Geiger, who studied art and was one of the founders of Althouse & Geiger, a successful sign writing, painting and decorators' firm, established in Sydney during the 1870s. The image is reminiscent of a photograph taken of Parkes in a similar pose.



61. **Percy Leason** (Australian, 1889-1959). *Protecting His Reputation [Jack Lang]*, c1930. Ink drawing, captions and signed lower centre and right, typewritten title on slip attached to lower border, 43 x 31cm. *Slight soiling, stains and foxing overall, pinholes to borders.*

**\$2,200**

Captions include "Law Reform Bill / Defamation of Public Men / A Criminal Offence." Jack Lang was Premier of NSW in 1925-1927 and 1930-1932, before being dismissed from office in 1932 by Sir Phillip Game.



62. **Andrew Barton “Banjo” Paterson** (Australian, 1864–1941). [*Banjo Paterson Portrait And Letter*], c1931. Silver gelatin photograph by unknown photographer, with letter by Paterson to Dorothea McKellar, dated “Redbank, 2nd June 1931” and signed in ink on blue paper, 12.7 x 7.9cm (image), 17.3 x 13.3cm (double-sided letter). *Framed together, with page one of the letter displayed as a facsimile.*

**\$4,900**

The letter reads “I think the idea of a fellowship a good one, but I have seen a lot of such movements die out here, because the writers as a rule have no money. Why not found a club, like the Savage Club in London, of which I was a member. A club of this sort is open to all people of literary or artistic

instincts, and draws a pretty wide support. My experience is that a fellowship limited to poets and writers is not sufficiently broadly based to have any more than a temporary existence. With best wishes, yours truly.” Paterson adds a post script, “Would like to know what you think of the Club idea.”

In 1931, Dorothea Mackellar, (who had ceased writing in the 1920s due to ill health) along with Ruth Bedford, established the Sydney branch of the London-based international literary society, PEN (Poets, Essayists, Novelists). She wrote letters to many writers and poets, asking if they would be interested in joining. This letter from A.B. Paterson is in response to one such enquiry. Founding members included C.E.W. Bean, le Gay Brereton, A.H. Chisholm, Zora Cross, George Mackaness, Steele Rudd, Kenneth Slessor, Ethel Turner and many others. A.B. Paterson is well-known for his quintessential Australian poems *The Man from Snowy River*, *Clancy of the Overflow* and *The Man from Ironbark*. Dorothea Mackellar (1883-1968) wrote her evocative poem, *My Country*, in 1908, her most lasting work and one that has become a national patriotic refrain.



63. **Anon.** [*A Gathering Of Australian Authors*], c1935. Silver gelatin photograph, autographs of sitters in ink on image, *Sydney Morning Herald* and *Sydney Mail* copyright stamp and publishing annotations in pencil in an unknown hand verso, 17.7 x 24.2cm. *Silvering to image, minor surface loss and glue remnants verso.*

**\$1,650**

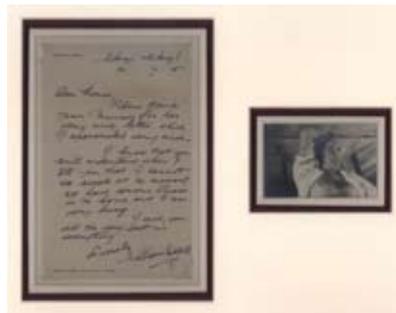
Autographs include Ethel Turner (1870-1958), author of *Seven Little Australians*; Ion Idriess (1889-1979), author of over 50 books including *Prospecting for Gold* (he was once a gold fossicker); Dulcie Deamer (1890-1972), bohemian author, poet and playwright; Marjorie Quinn; J.H. Abbott; Winifred Barnett; Frank Dalby Davidson; and J. Baillie(?).



64. **John Elischer** (Austrian/Australian, 1891-1966). *Fame [Bust Of Graham Kennedy]*, c1960s. Hand-painted slip-cast ceramic, title embossed and painted at lower centre of front of bust, signed centre of right side, 27.3 x 15.5 x 12.5cm. *Minor scuffs and soiling.*

**\$3,300**

Graham Kennedy (1934-2005) was an actor, entertainer, broadcaster and comedian. Famed for his irreverent and subversive wit, in his prime Kennedy pushed boundaries and was responsible for some of the most memorable, and controversial moments on Australian television during the 1960s and 1970s. It is likely that this bust was produced by the company Gloweeave, to promote its shirts by cashing in on Graham Kennedy's fame in the 1960s. The sculptor John Elischer was born in Vienna, and studied in Paris under Rodin from 1910-1911. After service in World War I Elischer freelanced as a sculptor and migrated to Australia in 1935. One of his most notable Australian works is the bust of Archbishop Mannix, modelled for Newman College, Melbourne. In 1951 he was awarded the Commonwealth Jubilee Prize for Medal Design.



65. **William Dobell** (Australian, 1899-1970). [*Letter to Thomas*], 1965. Letter in ink by Dobell on personal stationery with silver gelatin photograph of Dobell taken by an unknown photographer. Photograph annotated in ink in an unknown hand verso. 20.2 x 12.6cm (letter); 6.5 x 10cm (photograph). *Some discolouration, old folds and smudges to letter; slight stains, silvering and foxing to photograph.*

**\$1,900**

Stationery letterhead reads “William Dobell, Wangi Wangi, New South Wales.” Letter reads “Wangi Wangi. 30.10.65. Dear Thomas, please thank your Mummy for her very nice letter, which I appreciated very much. I know that you will understand when I tell you that I can not see people at the moment, we have serious illness in the home and I am very busy. I wish you all the very best in everything. Sincerely, William Dobell.” Annotation on photograph verso reads “D.G. Hadfield, 7 ‘Dalmery’, 20 Cremorne Road, Cremorne. XY 1292.”

# Folk Art



66. **[Australian Bull's Horn With Symbols And Animal Imagery]**, 1880. Stipple-incised with various images and inscription including date, 34cm (length), 8.5cm (largest diameter).

**\$1,650**

Inscription includes two illegible names, possibly of a homestead, and "NSW. July 12<sup>th</sup> 1880." Images include horses, a man and woman, anchor, crown, wreath, gun, dog, fish, pig, flowers, etc.



67. **[Tramp Art Jewellery Box]**, c1880-1900s. Dark-stained, wooden jewellery box, with raised, layered, notch-carved geometric decoration to sides and lid, hinge and lock to lid, interior including removable compartment lined in pale green velvet, 21 x 31 x 28.5cm. *Chips and loose sections to surface, stains and fading to lining.*

**\$660**



68. **Anon. [Cased Half-hull Model]**, c1880s. Varnished wood and wire on painted background, 44 x 63 x 10cm (overall). *Original bird's-eye maple frame without glass, attached to pine case.*

**\$1,650**



69. **Anon. [Sir Henry Parkes]**, c1890. Carved, stained wooden figure of Sir Henry Parkes in top hat and dress coat, on wooden plinth, 36.3 x 12.5 x 9.5cm (overall). *Minor repairs to brim of hat, left foot and plinth.*

**\$2,900**

Sir Henry Parkes (1815-1896), was known as the "Father of Federation."

Very fine carving for a Folk Art piece.



70. **A. Bishop. "London" [Cased Half Hull Model]**, c1890s. Varnished and painted wood, string rigging, painted plaster background and pilot boat model, title incised in plaque attached to frame lower centre, signed and annotated in pencil and ink on case backing verso, 39.2 x 52 x 6.5cm (overall). *In glass-fronted display case.*

**\$1,100**

Annotations include "Seafarer Londen [sic]" and several Australian addresses.



71. **[Tramp Art Frames]**, c1890-1900s. Pair of dark-stained wooden frames, with layered notch-carved decoration, 54.2 x 66 x 7cm. *Original glass.*

The pair **\$1,350**





72. **[Trafalgar-style Tramp Art Frames]**, c1890-1900s. Pair of dark-stained pine frames, with notch-carved and drilled decoration, 66.2 x 88.8 x 2.8cm.

The pair \$990



73. **Mary Clifford. [Three-masted Sailing Ship]**, c1900. Chenille, silk and metallic embroidery on silk panel, oval format, signed and annotated in ink on mount below image, 43 x 48cm. *Some surface loss and perforations to silk. Original frame.*

\$1,350

Annotation reads "Convent School, Ipswich."



74. **[Kookaburra Frame]**, c1910. Carved decorative maple frame with two circular windows, 34 x 76.3cm (overall). *Repaired crack to lower left.*

\$1,650



75. **[Floral Overmantel With Shelf]**, c1910. Carved Queensland walnut with decorative floral and leaf motifs and four rectangular windows, 46 x 99.8 x 10.5cm.

\$1,350

Victorian and Edwardian overmantels were often designed to hold mirrors to reflect light into the room from a candelabra placed on the mantelpiece.



76. **[Australian Wildflower Frame With Picture]**, c1920. Stained plywood frame in the shape of Australia, with applied wooden, painted waratah and plaque entitled "Australia", oblong window containing oil painting of Australian wildflowers on panel behind glass, 36.5 x 40.7cm. *Slight chips and scuffs to surface, missing portion to upper right of frame.*

\$660



77. **[Foil Kookaburra]**, c1920s. Foil in several colours behind painted glass, attached to plywood backing, 38.5 x 37.4cm.

\$440



78. **[Handkerchief Box]**, c1930s. Stained wooden cigar box, with hinged carved lid featuring a central oval panel with a leaf motif and incised lettering over original embossed brand name, which also appears in full inside of lid, 6 x 21 x 12cm.

**\$440**

Lettering reads "Hand/kerchief/s." Brand name reads "Flor de Rivero."



79. **Anon. [Bedroom Interior]**, c1930s. Oil on board, 38 x 46cm. *Attached slip of paper has been painted over lower right. Framed.*

**\$880**

One of a group of paintings originating in Earlwood, Sydney.



80. **Anon. [Orange Classing]**, c1930s. Oil on canvas, 42.7 x 55.6cm. *Surface loss overall, slight perforation lower left. Framed.*

**\$990**

One of a group of paintings originating in Earlwood, Sydney.



81. **Anon. [Sydney Harbour Bridge] and [Steamer Travelling At Speed]**, c1930s. Pair of oil paintings on black velvet, 40.8 x 51.1cm (each). *Edwardian-style wood frames.*

The pair **\$2,200**



82. **Anon. [Kookaburra Vase]**, c1939. Conical copper vase on lead base in shape of bird claw, vase engraved with kookaburra and leaf motif and inscription "Mother from Jim 1939", 29.5 x 9.1 x 15.4cm. *Slight oxidation to surface.*

**\$990**



83. **[Pair Of Trench Art Kangaroo Ashtrays]**, c1940s. Chrome-plated brass made from a shell base with 9mm bullet shells, featuring a cut-out kangaroo, boomerang and playing card motifs, 21 x 22 x 21.6cm. *Slight oxidation and wear to chrome plating.*

The pair **\$990**



84. **R. Hasted.** [*Horse And Jockey With Australian Fauna Motifs*], 1945. Engraved glass, painted black verso, signed and dated upper right, 27.2 x 28.2cm. *Framed.*  
\$880



85. **Duncan R. Davis.** [*Swordfish Plaque*], c1950s. Blue rippled glass in 13 sections attached to plywood support, with hanging chain and coloured glass eye, artist and annotation in pencil in an unknown hand verso, 24 x 70cm. *Missing portions to tail's wooden support.*  
\$880  
Annotation reads "Duncan Raymond Davis, Glass beveller at Sydney Glass Company."



86. **S.L.** [*Planter Pots With Kangaroos and Landscape*], c1950s. Pair of painted and glazed ceramic planter pots, initials "S.L." incised into each base, one also annotated "Hand painted", 20 x 23cm (each). *Slight stains and surface loss.*  
The pair \$2,200



87. **P.W. Linn.** *Miss Bikini, Star Of The Seaside*, 1955. Carved wooden figure with hand-painted and varnished base, titled in gold paint on front of base, signed "Carved by P.W. Linn" and dated in ink on underside of base, 50.5cm (height overall), 15cm (base diameter).  
\$990

## Militaria



88. **NSW Sudan Collection.**  
(a) **Charles H. Hunt** (Aus., 1857-1938). *The Embarkation Of NSW Troops For Suakim*, 1885. Colour lithograph, signed in image lower left, text, date and title above and below image; 38.1 x 51.6cm. Text includes "Supplement to the *Illustrated Sydney News*, April 11, 1885. Gibbs Shallard & Co., Artists & Chromo-Printers, Sydney.



(b) **Gibbs, Shallard & Co.** (Aus., printer). *The Return of the Soudan Contingent, Scene in Oxford Street*, c1885. Colour lithograph, text and title above and below image, 39 x 51.5cm. Text includes "Supplement to the *Illustrated Sydney News*. Gibbs Shallard & Co., Sydney."

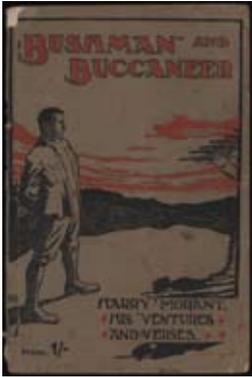


(c) **After Livingston Hopkins** (Amer./Aus., 1846-1927). *The Roll-Call—the Return of the NSW Contingent*, 1885. Line block caricature with letterpress text, signed in block lower right, 26.3 x 41.6cm. Text includes "Supplement to *The Bulletin*, Sydney, June 20<sup>th</sup>, 1885. After an original [painting] by Miss [Elizabeth] Thompson, recently purchased by NSW Govt from Mr John Sands."



(d) **John Elder.** *From Suakim. The first domestic telegram from our troops. A sketch of the time, founded on fact. A souvenir of Australia's first contingent to the field*, c1885. Letterpress pamphlet, 16pp, 18.3 x 12.4cm. Pamphlet supports the Sudan expedition and glorifies the role of the NSW contingent. Printed by H. Solomon, Caxton Printing Office, 114 ½ Pitt Street, Sydney.  
*Repaired tears, paper loss, old folds and slight foxing overall. All images framed.*

The collection \$6,600  
Collection illustrated in Inglis, *The Rehearsal: Australians at War in the Sudan 1885*, 1985, Sydney. Rare pair of lithographs - sighted only twice in the market in 25 years.



89. *After Norman Lindsay* (Australian, 1879-1969). [Book cover illustration for "Bushman and Buccaneer. Harry [Breaker] Morant: His 'Ventures and Verses'", 1902. Soft-cover book by Frank Renar in letterpress with two-colour line block cover illustration by Norman Lindsay, initialled in block lower left, letterpress text on brown wrappers, 63pp, 11.7 x 14cm. Spine damage, old stains, minor foxing, repairs to some pages.

**\$1,900**

Title page text includes "Published by H.T. Dunn & Co., Sydney, 1902." Illustration on cover also appears on page 39 with the caption "Shoot Straight!" Very rare.



90. *Anon. [Australian War Memorial]*, c1914. Ink and wash, titled and dated in centre of image, 49.1 x 86.5cm (paper size). Slight foxing overall.

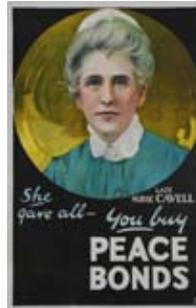
**\$2,200**

A proposed design for the Australian War Memorial building in 1914, reminiscent of government architecture in Washington DC.



91. *Anon. [Carved Frame With Military Motifs]*, c1914-1918. Stained and varnished plywood frame with carved fretwork designs including army and navy symbols, containing a silver gelatin photograph of a WWI soldier, 30.2 x 18.2cm (image), 59 x 38.5cm (frame). Considerable surface loss to emulsion of photograph, slight repairs to frame.

**\$660**



92. *E.B. Studios. Late Nurse Cavell. She Gave All - You Buy Peace Bonds*, c1914-1919. Colour lithograph, studio line in image lower right, 74.4 x 48.2cm (paper size). Replaced and repainted portions to lower left corner of image, repaired old folds, tears and creases. Linen-backed.

**\$1,650**

E.B. Studios of Sydney published a number of WWI propaganda posters for the Australian war effort. Edith Louisa Cavell (1865-1915) was a British WWI nurse who became a heroine and martyr for helping hundreds of allied soldiers escape from German-occupied Belgium. Cavell's execution brought worldwide sympathy, and images of her were used as propaganda for military recruitment in the Commonwealth, and to help increase American support.



93. *E.B. Studios. [Field Marshall Douglas] Haig. He Kept His Pledge - You Buy Peace Bonds*, c1914-1919. Colour lithograph, studio line in image lower right, 74.6 x 48.4cm (paper size). Replaced and repainted portions to upper edge of image and margins, repaired old folds, tears and creases. Linen-backed.

**\$1,650**

E.B. Studios of Sydney published a number of WWI propaganda posters for the Australian war effort.



94. *Attrib. E.B. Studios. [Admiral Of The Fleet, The Earl] Beatty. He Kept His Pledge - You Buy Peace Bonds*, c1914-1919. Colour lithograph, 74.8 x 48.2cm (paper size). Replaced and repainted lower portion and part of left edge of image, repaired old folds, tears and creases. Linen-backed.

**\$1,650**

E.B. Studios of Sydney published a number of WWI propaganda posters for the Australian war effort.

David Beatty (1871-1936) was one of the youngest admirals in the British Royal Navy. As commander of the battle-cruiser squadron of the Grand Fleet during WWI, he held one of the navy's most prestigious appointments. A prominent leader, he served with distinction and was made Earl Beatty in 1919.



95. **Anon.** *[Aerial View Of Military Post At ANZAC Cove]*, c1915. Toned carbon print, 49.9 x 58.8cm. *Old marks and stains to surface of image with some retouching, slight chips to edges.*

**\$5,500**

Very rare large format photograph of ANZAC Cove.



96. **Anon.** *A Souvenir Of The Great World War And The Glorious Part Played By Australia And New Zealand*, c1915. Colour lithograph printed on cotton, captions in image upper and lower centre, 42.5 x 55.5cm (image). *Minor stains to fabric.*

**\$1,650**

Captions read "The landing of our gallant sons of empire on the Gallipoli Peninsula" and "The Scrap Heap: a view of the *Emden* after the fight with the *Sydney* off the Cocos Keeling Islands."



97. **Anon.** *[Digger On A Camel]*, c1916. Painted plaster, 64.5 x 54.7 x 20.4cm.

**\$8,800**

Very rare. Possibly a souvenir inspired by the Imperial Camel Corps in Egypt. The Corps, consisting of Australian, British, New Zealand and Indian troops, was a brigade-sized military formation which fought in the Sinai and Palestine Campaign in WWI. Its personnel were infantry mounted on camels for movement across desert. The Corps, which was founded in January, 1916, was formally disbanded in May, 1919.



98. **Jean Emile Laboureur** (French, 1877-1943). *ANZACS*, c1918. Woodcut, initialled in block lower right, signed and editioned 15/45 in pencil in lower margin, 25 x 14cm. *Framed.* JLG3741

**\$3,900**

Laboureur #713.



99. **W.A. Shearon** (Australian, active WWI & WWII). *HMAS Sydney*, c1940. Silver gelatin photograph, autographed by 12 members of the crew in ink on upper portion of image, inscribed, signed and captioned in ink by R.B. Abernethy on lower portion of image, photographer's stamp verso, 18.2 x 28.1cm. *Some fading to autographs, slight cracks with surface loss to edges of image.*

**\$2,900**

Inscription reads "[To] Residents of Wellington District." Caption reads "HMAS *Sydney* which sank Italian Cruiser *Bartolomeo Colleoni* off Crete 19th July, 1940." Stamp reads "W.A. Shearon Photographer, Phone B5732, 176 George St., Sydney."

The subsequent sinking of the HMAS *Sydney* was shrouded in mystery for 66 years. On 19 November 1941, following a battle with the German raider HSK *Kormoran*, the light cruiser *Sydney* disappeared, almost without trace, not to be found until March 2008, off the coast of Western Australia. The loss of the *Sydney* with its full war complement of 645 remains to this day Australia's worst naval disaster. The loss accounted for more than 35 per cent of Royal Australian Navy servicemen killed in action between 1939 and 1945. Photographs by W.A. Shearon are held in National Library of Australia and Australian War Memorial collections.

# Sport



100. **Samuel T. Gill** (Australian, 1818-1880). *Grand National Cricket Match...*, c1857. Tinted lithograph, artist, caption and text below image, 34.2 x 46.7cm. *Repaired tears to upper left edge of image and margin, minor surface loss to left margin. Framed.*

**\$6,600**

Caption and text continues "Played in the Outer Domain, Sydney, January 14<sup>th</sup>, 15<sup>th</sup> & 16<sup>th</sup> 1857. By eleven players of N.S.Wales & eleven of Victoria to whom this plate is respectfully dedicated by their Obedient Servant J. Fowles. ... NSW players: G. Howell, G. Rees, E. Sadler, W.C. Still, H. Hilliard, O. Lewis, G. Gilbert, T. Lewis, R. Murray, Captain Ward, J. McKane; F. Wyatt, scorer, R. Driver, junior umpire. Victoria players: J.M. Bryant, D.M. Sargeant, G. Marshall, E. a'Beckett, W.L. Rees, G. Elliott, W. Hammersly, T.W. Wills, R. Coulstock, C. Cumberland, B. Butterworth; H. Biers, scorer, C.F. Cameron, umpire. Printed by Allan & Wigley, Lithographic Printers."

Very rare – only the second copy seen in 15 years.



101. **Cameron Studios**. *Les Darcy*, c1917. Silver gelatin photograph, studio line in image lower right, caption in image lower centre, 24.6 x 15.6cm. *Minor discolouration to left portion of image, laid down on original board. Framed.*

**\$1,650**

Caption reads "Les Darcy. Ex-middle and heavy-weight champion of Aust. Born Woodville, NSW, Oct. 28<sup>th</sup> 1895. Died Memphis, USA, May 24<sup>th</sup> 1917. Weight 11st. 7lbs. Height 5ft 7ins. Reach 73½ins. Summary: contests – 44, K.O. – 21, won – 19, lost – 4."



102. *The Sixth Australian Rugby League "Kangaroos", World Tour 1937-38*, c1937. Silver gelatin photograph montage accompanied by sheet of team members' autographs in ink, caption with date and team members' facsimile autographs in above and below image, 8.2 x 21.2cm (photograph), 17.8 x 12.4cm (autograph sheet). *Minor foxing to accompanying sheet.*

**\$1,850**

The signatures of team players C. Hazelton and Sid Pearce are missing from the accompanying autograph sheet, which includes an extra autograph by a player not pictured in the photograph.



103. [*"The Invincibles" - Australian Cricket Team Tour of Great Britain*], 1948

(a) **Team Portrait**. Process lithograph with text and date below image, 24.5 x 29.3cm, *old tears and creases, slight stains and foxing overall;*

(b) **Match Card**. Letterpress stamped with "No. 237713" in lower left corner, 24 x 12.7cm, *minor stains and creases;*

(c) **Autograph Sheet**. Letterpress with team autographs in ink [excluding R.R. Lindwall's], 22.6 x 28.8cm (paper sizes), *repaired tears, creases and paper loss, slight foxing, some signatures slightly faded.*

**\$2,800**



104. **John O'Gready** (Australian, 1937-1999). *The Gladiators*, 1963/1970s. Silver gelatin photograph, Fairfax stamp verso, 30.3 x 25.4cm. *Handling crinkles and crazing overall.*

**\$990**

Stamp reads "Copyright John Fairfax & Sons Ltd., Feature Services, Box 506, GPO, Sydney, 2001. Phone 2 6944." Rare, vintage photograph. This photograph became the model for the Winfield Cup trophies from 1982. The 1963 NSW Rugby League Premiership Grand Final was played in a torrential downpour, saturating the field and players, who became caked in mud. At the conclusion of the hard-fought match won by St George against Western Suburbs, the captains of the teams, the towering Norm Provan and more diminutive Arthur Summons, embraced in appreciation of each other's stoic efforts. The moment was

captured by a newspaper photographer, John O'Gready, and published in the following day's *Sun Herald*. Subsequently the image won several awards and became known as *The Gladiators*.

## Panoramic Views



105. **George French Angas** (British, 1822-1886). *The City And Harbour Of Sydney From Near Vacluse*, 1852. Hand-coloured tinted lithograph, artist, title, captions, publishing details and date below image, 38.4 x 57.8cm. *Paper loss to margins from old mount, slight soiling overall, minor repairs to margins and image. Laid down on acid-free backing.*

**\$8,800**

Captions read "Rose Bay, New Gaol, Roman Catholic Cathedral, St. James Church, Woolloomooloo (sic), Colonial Hospital, Clark's Island, the Waratah, New Government House, Garden Island, the Banksia, Sidney (sic) Cove, Pinchgut Island, Paramata (sic) River, Shark Island, Bradley's Head, Blue Mountains." Printer's and publisher's lines read "Thomas Boys, Lith. Published by J. Hogarth, 96 Mount St. Grosvenor Square, London, and Messrs Woolcott & Clarke, George Street, Sidney (sic), 1852."



106. **Eugene von Guerard** (Australian, 1811-1901). *Mount Kosciusko [Sic] From The North West, NSW*, 1867. Colour lithograph, signed in image lower right, title below image, 31.3 x 51.5cm. *Minor stains overall, slight chips and repaired tears to margins.*

**\$1,850**



107. **Anon.** *Grafton, NSW*, c1880s. Colour lithograph with hand-colouring, title in image lower centre, 53.4 x 81.2cm. *Repaired paper loss and tears overall, minor stains and trimmed margins with text remnant in upper margin. Laid down on acid-free paper.*

**\$2,900**



108. **John Sands & Co.** (Australian, 1837-1978). *[Views Of Sydney]*, 1886. Colour lithograph, captions under each of four panels in image, printer's line in image lower centre, 41.6 x 51.2cm. *Old vertical fold with repaired tears. Period frame.*

**\$2,200**

Captions read "Settlement at Port Jackson, 1788; Sydney in 1802; The Old Tank Stream, (looking towards Sydney Cove); Sydney in 1886." Printer's line reads "John Sands, Sydney."



109. **W.A. Carson.** *Brisbane*, 1888. Colour lithograph, panorama, signed, dated and titled in image lower left and centre, annotated in ink in an unknown hand on image lower right, 52.7 x 79.2cm. *Stains, repaired tears and paper loss, trimmed margins. Laid down on acid-free paper.*

**\$3,300**

Annotation reads "This is our shop." Aerial view of Brisbane.



112. **Alfred Wishart Walter** (Australian, 1886-1964). *Sydney Harbour*, c1930s. Oil on board, signed lower right, 35 x 45cm. *Original hand-carved frame.*

**\$1,350**



110. **Anon.** [*Views Of Parramatta Including Businesses, Churches And Civic Buildings*], c1890. Colour lithograph, thirty panels with captions, text above and below image, 64 x 101cm (paper size). *Old folds as issued, repaired tears and minor paper loss overall, slight stains to upper edge of image and margin and to lower margin. Linen-backed.*

**\$4,400**

Text includes "Supplement to the *Cumberland Mercury*. Wellesley A. Parker, the canvasser, Palace Hotel, Melbourne. F.W. Niven & Co., Artistic Printers and Publishers, Ballarat." Captions include names and locations, and sometimes proprietors and establishment dates of the buildings and businesses pictured.



111. **Anon.** [*Panorama Of Tamar Valley Area, Tasmania*], 1915. Colour lithograph, text above, below and within image, 63.7 x 101.6cm (paper size). *Slight stains and soiling, old folds, repaired tears and paper loss. Linen-backed.*

**\$3,300**

Text includes "The *Daily Telegraph* Calendar, 1916. Supplement to *The Daily Telegraph*, Thursday, December 30, 1915. *The Daily Telegraph* Litho, Launceston." Text within image includes calendar, captions to the map pictured, and various advertisements.



113. **Sydney Ure Smith** (Australian, 1887-1949). *Flats At Elizabeth Bay*, 1949. Pencil drawing and watercolour, initialed and dated in pencil lower left by Ure Smith, titled with artist's name and annotated "watercolour, drawing" in ink in an unknown hand on frame verso, 25.2 x 34.7cm. *Discolouration to paper overall. Framed.*

**\$2,650**



114. **Sydney Ure Smith** (Australian, 1887-1949). [*A View Of Sydney Harbour From Observatory Hill, Looking Towards Balmain*], 1949. Pencil drawing and watercolour, initialed and dated in pencil lower right, 26.6 x 36.5cm. *Framed.*

**\$2,850**