Australiana

**Including Board Games, Flora & Fauna,
Illustrators, Indigenous Art, Sport**

THE CITY OF SYDNEY

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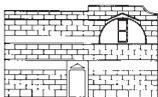
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COLLECTORS' LIST No. 141, 2010

Australiana
**Including Board Games, Flora & Fauna,
Illustrators, Indigenous Art, Sport**

Compiled by Josef & Jeanne Lebovic, Lenka Miklos
On exhibition from Wednesday, 3 March to Saturday, 17 April and on
our website from 13 March 2010.
Prices are in Australian dollars and include GST.
Exchange rates at time of printing: AUD $1.00 = USD $0.89¢; UK £0.57p
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1. *After* **N. Dance** (British, 1735-1811). *Captain James Cook,* 1784/c1820. Engraving on chine collé, artist, title and text with date in plate below image, 29.7 x 25.5cm. *Repairs to platemark due to excessive impression, minor foxing to lower portion. Framed.*

$1,850

Text reads "Engraved by J.K. Sherwin, engraver to His Majesty & His Royal Highness the Prince of Wales. Published August 1st 1784 by J.K. Sherwin, No. 28 St James's Street, & by R. Wilkinson, No. 58 Cornhill, London." This separately issued engraving is a later printing.

The oil painting of this image is held in National Maritime Museum, Greenwich, UK.

2. *After* **Robert Cleveley** (Brit., 1738-1814). *A View Of Botany Bay,* 1789. Hand-coloured engraving, artist, engraver "T. Medland", title and text with date in plate below image, 14.6 x 22.6cm (image). *Replaced upper margin, slight cockling and stains to upper portion of image and margins. Framed.*

$1,100

Text reads "Published June 17, 1789, by J. Stockdale." Published in *The Voyage of Governor Phillip to Botany Bay, with an Account of the Establishment of the Colonies of Port Jackson and Norfolk Island,* 1790.

3. *After* **Gilbert Stuart** (American, 1755-1828). *Lord Viscount Sydney [Thomas Townsend],* c1790. Mezzotint, mounted together with accompanying signature of Thomas Townsend in ink on slip of paper, title and text including engraver and artist in plate below image, 42 x 29.2cm. *Slight paper loss and repaired tears to margins, minor foxing overall.*

$5,900

Text reads "Engraved by John Young, engraver in mezzotinto to his RH the Prince of Wales, No. 58 Upper Charlotte Street, Fitzroy Square. From the original picture painted by G. Stuart."

"Because he portrayed virtually all the notable men and women of the Federal period in the United States, Gilbert Stuart was declared the 'Father of American Portraiture' by his contemporaries. Born in Rhode Island, the artist trained and worked in London and Dublin from 1775 to 1793. He then returned to America with the specific intention of painting President Washington's portrait." (Ref: National Gallery of Art, USA).

As Secretary of State for the Home Department, Lord Viscount Sydney was the minister responsible for recommending the adoption of a plan for a settlement in Australia.
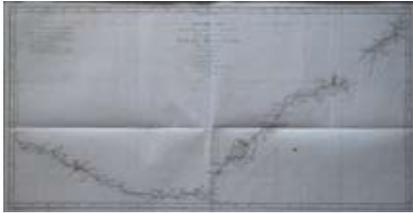
4. **C. van Baarsel** (Dutch, 1761-1826). *Kaart Van Nieuw Zuid Wales Of De Oostlike Kust Van Nieuw Holland [Map Of East Coast Of Australia],* c1797-1809. Engraving, map key and text in plate upper left and right, engraver in plate lower left, 38.2 x 78.4cm. *Minor foxing, old folds, slight discolouration to margins.*

$1,350

Text continues "ondekt en onderzogt dorr den Lieutenant J. Cook, met het Schip de Endeavour, in het Jaar 1770."

The first map of the east coast of Australia was originally drawn during Cook's voyages in 1770 and later featured in his publication. Cook's map was then copied by other cartographers, including this early Dutch version by van Baarsel.

Interestingly, this map places the north-south directional horizontally instead of vertically. (Ref: National Library of Australia)

5. **James Gillray** (Brit., 1757-1815). *Consequences Of A Successful French Invasion,* 1798/c1850s. Engraving with later hand-colouring, captioned in image, title, artist, text and engraver in plate below image, 26.5 x 36.3cm. *Minor paper loss to upper left corner of margin, slight foxing and stains to edges of margins.*

$2,650

Title continues "We Come to Recover Your Long Lost Liberties. Scene: The House of Commons. No. 1, Plate 1." Captions include "This House adjourned to Botany Bay." Text includes "London. Published March 1st, 1798 by J. Gillray, 27 St James Street." Engraved by J. Gillray.

One of four prints completed by Gillray for a series of 20 proposed by Sir John Dalrymple (1726-1810), one of the Barons of the Exchequer in Scotland. In response to the invasion scare of early 1798, Sir John approached Gillray to produce a series of loyalist, anti-Jacobin prints that "might rouse all the People to an active Union against that Invasion; at a Time when above five Millions of Vultures, with Beaks and Claws, hover over them; and when the Indolence and Divisions of the people themselves are more alarming than all foreign Enemies." When hoped-for government funds to support this series of prints were not forthcoming, the project was abandoned with just four plates completed. (Ref: National Maritime Museum, London)

A partial engraving appears verso.

6. **Anon**. *A View Near Woolwich In Kent, Shewing [Sic] The Employment Of The Convicts From The Hulks,* c1800. Hand-coloured engraving, text, number "51" and title in plate below image, 29.5 x 44.8cm. *Old creases to image lower right, stains to image upper right and to margins, closely trimmed margins with wear and soiling.*

$2,650

Text reads "London: Printed for Bowles and Carver. No. 69, St Paul's Church Yard." Held in the National Library of Australia collection.

This image depicts prison hulks on the Thames, showing convicts moving coal in wheelbarrows and driving piles. Prison hulks were mostly floating prisons which held male prisoners awaiting transportation to the colonies. In the meantime, the hulks were usually moored near dockyards or garrisons where the prisoners were used as a ready-made labour force.

7. **Anon**. *View Of Sidney [Sic] In New South Wales (Taken From Bell-mount),* 1814. Hand-coloured engraving, title, date and text in plate below image, 29.2 x 44.2cm. *Slight perforations, stains and repaired tears to margins.*

$6,600

Text reads "Published 12th April, 1814, by James Whittle & Richard Holmes Laurie, 53 Fleet Street, London." Illustrated in McCormick, *First Views of Australia, 1788-1885: A History of Early Sydney*, 1987, p163.

Image shows Sydney in the background, viewed from Vaucluse.

SOUTH WEST VIEW of SYDNEY in NEW SOUTH WALES.

8.　**Anon**. *South West View Of Sydney In New South Wales,* 1814. Hand-coloured engraving, numbered "139", title and text with date in plate above and below image, 25.9 x 42.4cm. *Repaired tear to lower left corner of image, repaired minor tears and crinkles to margins, trimmed into platemark. Laid down on acid-free paper.*

$8,800

Text reads "Published 1st January 1814 by James S. Whittle & Richard Holmes Laurie, No. 53 Fleet Street, London." Illustrated in McCormick, *First Views of Australia, 1788-1825, A History of Early Sydney,* 1987, p155.

A View of Sydney : New South Wales.

9.　*Attrib.* **John Lewin** (Brit., 1770-1819). *A View Of Sydney, New South Wales,* 1824. Engraving, signed "S. Hall sculpt.", title, date and text in plate below image, 9.5 x 17cm (image). *Minor foxing to upper right corner of image and to right margin, pinhole to lower margin, trimmed into platemark.*

$1,350

Text reads "London. Published September 1824, by G. B. Whittaker, Ave Maria Lane." This engraving was first published in 1820 and then reissued in 1824. Illustrated in McCormick, *First Views of Australia, 1788-1885: A History of Early Sydney,* 1987, p179, listed with the following information "[Frontispiece] published in W.C. Wentworth, *A Statistical, Historical and Political Description of … New South Wales.* … Probably after a drawing by Lewin. A bizarre feature of this view is the engraver's inventive portrayal of shadows, thereby positioning the sun in the south."

10.　**Joseph Lycett** (Aus., 1775-1828). *View Of Windsor Upon The River Hawkesbury, New South Wales,* 1824. Hand-coloured engraving and aquatint, signed "J. Lycett, Delt et Execute", title and text with date in plate below image, 23 x 32.3cm. *Repairs to right platemark due to excessive impression, repaired tears to upper and right margins, slight old mount burn.*

$1,350

Text reads "London. Published Nov 1, 1824, by J. Souter, 73 St Paul's Church Yard."

11.　**Joseph Lycett** (Aus., 1775-1828). *Raby, A Farm Belonging To Alexander Riley Esquire, New South Wales,* 1825. Hand-coloured engraving and aquatint, title and text with date in plate below image, 23.1 x 32.3cm. *Repaired tears to upper and lower margins, slight old mount burn.*

$1,650

Text reads "London. Published May 1, 1825, by J. Souter, 73 St Paul's Church Yard."

Joseph Lycett worked in Australia from 1815 to 1822 and produced the most important illustrated account in its time of the colony. Published in London in 1824-1825, his images provided a significant record of early New South Wales and Tasmania, "documenting the life of the Aboriginal people, the landscape and its flora, and the towns, houses and properties of colonial Australia from a time when there were few such competent artists in the colony." (Ref: National Library of Australia)

12.　**Joseph Lycett** (Australia, 1775-1828). *View Of The South End Of Schouten's Island, Van Diemen's Land,* 1825. Hand-coloured engraving and aquatint, title and text with date in plate below image, 23.1 x 32.3cm. *Slight paper loss and tears to right and lower margins, minor old mount burn.*

$1,100

Text reads "London. Published 1 June, 1825, by J. Souter, 73 St Paul's Church Yard."

13. *Attrib.* **J. Lewis Marks**. (British, active 1814-1832). *The Pleasures Of Emigration – A Fishing Party,* c1830. Hand-coloured woodcut with letterpress text, captions in block upper left and right, title in block below image, 18.6 x 14.4cm. *Minor soiling, trimmed margins.*

$880

Captions read "Well, I'm pretty lucky. I've got a good bite at last" and "O Crikee! Vot a large Mackarel [sic] ve've cotcht! Vot a job it will be for Mother to broil it?"

14. **John Doyle** (Irish, 1797-1868). *An Extraordinary Animal, Neither An Opossum Nor A Kangaroo, But Having Something Of Both,* 1835. Lithograph, text in image in upper and lower portions, monogrammed "H.B." in image lower left, titled in image lower centre, "Subscribers' Copy" blind stamp on image lower left, 35.5 x 28.2cm. *Pinholes to corners, slight foxing overall, edges laid down on backing.*

$990

Text reads "HB Sketches No. 383. Published by T. McLean, 26 Haymarket, 26 March 1835. Ducoté & Stephen Lithog. 70 Martins Lane."

Political caricature of Daniel O'Connell, the so-called Irish Liberator, as a hybrid marsupial with Whig MPs Lord John Russell, Thomas Spring Rice and another in his pouch.

From 1829 to 1851 Doyle produced a series of 917 prints satirizing British politics and used the nom de plume of "H.B." (a cipher of his initials.) Doyle was also the grandfather of the creator of Sherlock Holmes, Sir Arthur Conan Doyle. Held in the National Gallery of Australia collection.

15. *After* **Colonel William Light** (British, 1786-1839). *View At Yankalillah, South Australia,* c1838. Hand-coloured lithograph, artist, text and title in lower margin, 23.1 x 36.1cm. *Slight foxing and stains overall, minor paper loss, tears, creases and soiling to margins.*

$5,500

Text reads "Printed from zinc by J. Grieve, 33 Nicholas Lane. London. Published by J.C. Hailes, 104 Leadenhall St (Opp. Billiter St)."

Very rare. Held in the National Library of Australia and State Library of South Australia collections.

Colonel William Light, a British military officer, was the first Surveyor-General of the colony of South Australia. He chose the site of Adelaide and designed the layout of the city.

16. *After* **Colonel William Light** (British, 1786-1839). *Distant View Of The Landing Place, And Iron Stores At Port Adelaide, South Australia,* c1839. Hand-coloured lithograph, artist, caption, text and title in lower margin, 23.1 x 36.1cm. *Slight foxing and stains overall, minor paper loss, tears, creases and soiling to margins.*

$6,900

Caption reads "Mount Lofty." Text reads "Sir Charles McCarthy, Store Ship, S.A. Comp. Printed from zinc by J. Grieve, 33 Nicholas Lane. London. Published by J.C. Hailes, 104 Leadenhall St. (Opp. Billiter St)."

Very rare. The watercolour of this image is held in the Art Gallery of South Australia collection.

17.   After **Captain R.M. Westmacot** (Brit., 1801-1870). *Sketches In Australia, No. 2. From Drawings By Captain R.M. Westmacott, Late 4th King's Own Regiment,* c1848. Folio of five tinted lithographs with illustrated front cover, each image includes title, artist and printer's line in lower margin, and is accompanied by a page of descriptive letterpress text with plate number. Sizes range between 21.4 x 16.6cm and 18.5 x 26.4cm. *Slight foxing, stains, perforations, creases and slight tears to edges of margins, some stains, soiling, creases, tears and paper loss to cover.*

The folio **$8,800**

Cover includes a lithographic image of a coastal landscape surrounded by a border depicting Aboriginal hunting weapons and implements. Text on front cover includes "Drawn on stone by W. Spreat, printed at Spreat's Lithographic Establishment, Exeter."

This folio of lithographs contains one extra page of text without its corresponding lithograph *Road from Emu Plains to Bathurst, Blue Mountains*, No. 8.

It is very rare to find these images with their original cover. Ref: Powerhouse Museum.

Front cover

(a) *The Jigama River near Pambula,* (Listed as No. 7). Now known as Pambula River, south coast of NSW

(b) *Blow Hole (Kiama, Illawarra),* (Listed as No. 9).

(c) *The Valley of Jamberoo, Illawarra,* (Listed as No. 10).

(d) *Mountain Pass, from Jamberoo, Illawarra & Bong Bong,* (Listed as No. 11).
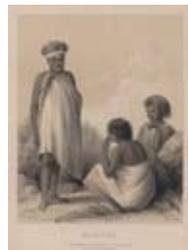
(e) *Natives,* (Listed as No. 12).

18.   **Oswald Brierly** (Brit., 1817-1894). *Sydney Harbour, NSW, Government House And Fort Macquarie. Emigrants Arriving,* 1852. Hand-coloured lithograph, artist, title, inscription, crest and text with date in lower margin, 38.9 x 49.8cm. *Framed.*

$8,800

Inscription reads "To Oswald Bloxsome, Esquire, Rangers, North Shore, Sydney. This print is respectfully dedicated by O.W. Brierly." Text reads "O.W. Brierly del. T. Picken lith. Day & Son, lithographers to the Queen. London. Published June 1st 1852, by Ackermann & Co., Strand." Rare lithograph, separately issued, not from a publication.

19.   **S.T. Gill** (Australian, 1818-1880). *City Railway Terminus, Sydney,* 1856. Tinted lithograph with hand-colouring, initialled, dated and titled with text in image lower left to right, 15.8 x 22cm.

$1,650

Text reads "Allan & Wigley Lith. Sydney."

20.   **S.T. Gill** (Australian, 1818-1880). *Dry Dock Terminus, Sydney,* 1856. Tinted lithograph, initialled, dated and titled with text in image lower left to right, 15.9 x 22cm. *Slight foxing to margins.*

$1,650

Text reads "Allan & Wigley Lith. Sydney."

21. *After* **A. Solomon** (Brit., 1824-1862). Pair of engravings illustrating a young man's successful emigration to Australia:

(a) *The Departure (Second Class)*, 1857. Engraving with stipple and roulette, artist, text with date, engraver and title in plate below image, 48 x 68.3cm (image). *Repaired tear to upper edge of image, minor scuffs, foxing, crinkles to edges, trimmed into upper platemark.*

Text reads "London. Published 4th April 1857 by E. Gambart & Co., 25 Berners Street." Engraved by W.H. Simmons.

Image includes notices advertising passage and emigration to Port Phillip, Victoria.

(b) *The Return (First Class)*, 1857. Engraving with stipple and roulette, artist, text with date, engraver and title in plate below image, Gambart & Co. London blind stamp below image, 48 x 68.3cm (image). *Soiling and repaired tears to margins, foxing overall.*

Text reads "London. Published 4th April 1857 by E. Gambart & Co., 25 Berners Street." Engraved by W.H. Simmons.

The pair **$4,400**

22. **F.C. Terry** (British/Aus., 1825-1869). *Tarban Point And Mission House,* c1860s. Tinted lithograph, signed and titled in image lower left to right, 11.7 x 21.4cm. *Minor stain to lower left corner of margin. Framed.*
$1,350
Held in National Library of Australia, listed with J. Degotardi & Co. as lithographer.

Tarban Point is in the Hunter's Hill/ Woolwich area.

23. **Pair Of Cockatoo Island Plans:**

(a) *Plan Of Cockatoo Island, Sydney Harbour*, 1861. Hand-coloured lithograph, title, date and reproduced signature of the Engineer in Chief in image upper left, text "Sig 157" in image lower right, 56.2 x 68.3cm. *Old folds, slight foxing and stains overall, slight tear to left edge.*

(b) *Ground Plan Of Prison, Cockatoo Island*, 1861. Lithograph, title, reproduced signature of William Cahill and captions with date in image upper to lower centre, 64.5 x 42.6cm. *Old folds and foxing.*

Captions include "Sig 157. Select Com. on Public Prisons, 1861." William Cahill was the Principal Foreman of the building of the workshops on Cockatoo Island.

The pair **$990**

24. *After* **Eugene von Guerard** (Aus., 1811-1901). *View On The Upper Mitta Mitta*, 1863-1864. Tinted lithograph with hand-colouring, text and title below image and in lower margin, 27.6 x 37.6cm. *Framed.*

$2,650
Text reads "C.A. Appleton lith. From an oil painting by E. von Guerard, the property of F. Kawerau Esquire. Published by Charles Troedel, Melbourne Album Office, 73 Collins St, East." Held in the National Gallery of Australia collection.

25. **Eugene von Guerard** (Aus., 1811-1901). *Crater Of Mount Gambier, SA,* 1867. Colour lithograph, signed in image lower left, title with Hamel & Ferguson blind stamp in lower margin, 30.8 x 50.3cm. *Repaired tear to centre right of image, minor foxing overall, slight tears and surface loss to margins.*

$1,350
Stamp reads "Hamel & Ferguson, Lithographers & Co. 35 Queen St, Melbourne." Illustrated in *Eugene von Guerard's Australian Landscapes,* Hamel & Ferguson, Melbourne, 1867, plate 11. Held in the National Gallery of Australia collection.

26.   Eugene von Guerard (Australian, 1811-1901). *Moroka River Falls (Foot Of Mount Kent, Gippsland),* 1867. Colour lithograph, signed in image lower left, title with blind stamp in lower margin, 32.9 x 52.1cm. *Minor foxing, wear to edges of margins.*

$1,350

Stamp reads "Hamel & Ferguson, Lithographers & Co., 35 Queen St, Melb." Illustrated in *Eugene von Guerard's Australian Landscapes,* 1867, plate 19. In NGA collection.

27.   Eugene von Guerard (Aust. 1811-1901). *Ben Lomond, Epping Forest (Tasmania),* 1867. Colour lithograph, signed in image lower left, title with blind stamp in lower margin, 28.2 x 48.3cm. *Minor foxing, slight surface loss and repaired tears to margins.*

$1,350

Stamp reads "Hamel & Ferguson, Lithographers & Co. 35 Queen St, Melb." Illustrated in *Eugene von Guerard's Australian Landscapes,* 1867, plate 10. In NGA collection.

28.   After Samuel Calvert (Aus., 1828-1913). *A Corroboree Of The Australian Aborigines,* 1867. Colour wood engraving with letterpress text, Calvert's signature reproduced in block lower left, text and title in lower margin, 32.5 x 44.1cm. *Vertical fold as issued, stains, slight foxing, repaired tears and minor paper loss to margins. Laid down on acid-free paper.*

$1,650

Text reads "From a drawing by S. Calvert. Clarson, Massina, and Co., Printers, Melb." In NGA collection.

29.   After John Rae (Aus., 1813-1900). *Ceremony Of Turning The First Turf Of The First Railway In Australia,* c1870s. Tinted lithograph, caption including artist in lower margin, 35.6 x 66.6cm. *Repaired tears, minor missing portions and folds overall. In original frame.*

$4,400

Caption continues "by the Hon. Mrs. Keith Stewart daughter of His Excellency Sir Charles Augustus Fitzroy, Gov. General, at Sydney, on 3rd July 1850. From an original sketch by John Rae, Esquire, Commissioner for Railways, Sydney." An original Sydney Railway token dated 26 September 1855, commemorating the opening of the railway, has been inset in the mount below the lithograph.

*Bear [i.e. Bare] Island, Botany Bay
(La Perouse)*

George's Head (Mosman)

Rushcutter's Bay, Low Water (Darling Point)

Whitehorse Point and Snapper Island (Balmain)

30.   After W.H. Raworth (Australian, c1820-1905). *Sydney Harbour And Neighbourhood,* 1874. Folio of four tinted lithographs with reproduction label, each titled with artist and lithographer in image lower left to right, 19.4 x 33.9cm (approx. each). *Old central folds to images, repaired tears to some edges, creases, repaired missing portions and tears to margins not affecting image. Laid down on acid-free paper.*

The folio $8,800

Label reads "A series of advanced drawing copies of Sydney Harbour and neighbourhood, drawn from nature by W.H. Raworth, on stone by S. Sedgfield."

W.H. Raworth arrived in Sydney from England via New Zealand in about 1867. He participated in a number of exhibitions including the second Annual Art Exhibition at the New South Wales Academy of Art in 1873. He sold a picture for £42, a substantial amount of money for that time, to the Art Gallery of New South Wales in 1889. (Ref: *Artist and Patron* Catalogue, 1988)

Bare Island was unintentionally named by James Cook in 1770 when the botanist on the ship *Endeavour*, Joseph Banks, stopped to collect shell specimens. Cook later described it in his journal as "a small bare island" and the name stuck.

It is very rare to find a complete folio of these prints.

31.   **The Sydney International Exhibition Building**. 1879-1882. Collection of 27 illustrations and a letterpress pamphlet entitled *Destruction of the Garden Palace by Fire*. Images consist of 25 wood engravings from various newspapers, some hand-coloured, and two lithographs in colour. Sizes of images range from 16.3 x 22.6cm to 40 x 55.9cm. *Mostly in good condition, some with foxing, stains, old folds and repaired tears and missing portions. A detailed condition report available on request.*

The collection **$5,500**

Images range from the opening of the Exhibition Building, interior views during the Sydney International Exhibition and views of the destruction of the building by fire.

The illustrations or supplements are sourced from contemporary newspapers including *The Australasian Sketcher, Illustrated Sydney News*, *The Graphic,* and *Illustrated London News*.

The collection is fully illustrated on our website.

The Garden Palace – General View Of The Interior.
Wood engraving, 35.6 x 48.2cm. From the *Illustrated Sydney News*, October 1, 1879.

The Sydney Exhibition, The Victorian Court.
Wood engraving, 16.4 x 22.7cm. From *The Australasian Sketcher*, October 25, 1879.

International Exhibition, Sydney.
Colour lithograph, 40 x 55.9cm. Supplement to the *Illustrated Sydney News*, July, 1879, Gibbs, Shallard & Co., Printers and Publishers."

The Australian International Exhibition Building In Sydney.
Hand-coloured wood engraving, 27.5 x 50.1cm. From *The Graphic*, April 26, 1879.

The [Garden] Palace, From The Steeple Of St James's Church.
Wood engraving, 35.2 x 51.5cm. From *The Illustrated London News*, December 20, 1879.

Burning Of The Garden Palace, Sydney, As Seen From Macquarie Street.
Colour lithograph, 36.1 x 51.3cm. Supplement to the *Illustrated Sydney News,* October 25, 1882. Gibbs, Shallard & Co., Chromo-lithographers, Sydney. September 22, 1882.

Destruction Of The Garden Palace By Fire.
Letterpress pamphlet in four sheets, title and text with date on first sheet, with annotation in ink in an unknown hand in upper margin, 34.5 x 43.6cm (each sheet).

Text includes "Friday, 22 September, 1882. From the *Sydney Morning Herald* of 23 September, 1882." Annotation includes "2 copies on cardboard. 20 [copies] on good paper. 12.10.82."

Excerpt from pamphlet: "To describe the progress of the fire is to analyse the events of a few minutes. The flames burst through the dome, then to the right and left, north and south, like a gigantic firework, breaking into dotted lines of light. … Reaching the towers the fire rippled along the parapets, and in a few minutes there was no point of the building on which the eye could rest but was fringed with bright flames of fire. Then came a dull roaring sound, and a crackling like the discharge of firearms. An immense flame leapt into the sky, volumes of black smoke rolled up, and with a crash like a peal of thunder the mighty dome fell in. … The wind carried the iron and fragments of the covering of the dome far away to the suburbs."

32. **Anon**. *Arrival Of The First Gold Escort, William Street, Melbourne, 1852… By An Eye Witness,* 1880. Colour lithograph, captioned with date in lower margin, 31.4 x 45.7cm. *Stains to upper right corner of image and margins, repaired missing portions and tears to margins.*

$1,100

Text reads "The gold was brought down in three drays, each dray carrying two boxes and drawn by a team of six horses. The boxes containing the gold were about three feet long with six handles, and were carried into the office by six men... When the escort arrived the clerks and draftsmen of the Surveyor Department were looking down on the scene from the windows, and the next day nearly the whole staff sent in their resignation, determined to try their luck at gold-digging. The central group represents two lucky diggers of the sailor class spinning a yarn to some new chums. On the left of this group is a new chum Chinaman stopping to listen to the astonishing accounts of a country-man of his who has just returned from the goldfields." Held in the State Library of Victoria.

33. **Anon**. *Ye Dreame Of Syr Phylippe Sydneye [Souvenir Of Garden Palace],* 1882. Colour lithograph, poem with poet's name and text with date printed in centre of image, printer's line in image lower left, 25.5 x 19.1cm. *Tears, slight creases, stains and surface loss to border.*

$1,100

Text reads "Garden Palace, Sydney, Easter, 1882. Turner & Henderson."

Poem by John Plummer reads "Though Darke and Colde toe Somme dothe seeme ye Nyghte, / On Mee shee Smyles wythe Softe and Lovynge Glance, / Wych soothes myne Wearie Soule, tyl loste inne Trance, / I dreame sweet Dreames of ryche and gladde Delyghte, / Of Worldes moste Straynge, of Cyties fayre and Bryghte, / Of busie Crowdes thatte digge ye shynyge Golde, / From Rockes o'er wyche ye Water once hadde rowl'd—/ Notte Merlyne's Wande coulde showe more Wondrous Syghts, / And as myne Gayze dothe Waundere toe and froe/ I marveille ate ye Welthe of Shepe and Kyne, /Of Spredynge Playnes wythe Yellowe Corne aglowe, / Of Sunnecladde Hylls enwrethed with purple Vyne, / Tyll I doe Wayke and Wyshe mie Nayme myghte bee/ Lynkede wythe ye Lande thatte inne mie Dreames I see."

34. **Anson Brothers** (Australian, active 1872-1891). *Henry Higgins, Family Butcher, Ham And Bacon Curer [Hobart],* c1887. Albumen paper photograph, text and studio line in letterpress on original advertisement backing around image, 13.9 x 11.9cm (photograph), 26.8 x 22.5cm (backing). *Minor dents and retouching to surface of photograph, slight cockling, stains, rubbing and small tear to backing. Framed.*

$990

Text reads "Under the Patronage of His Excellency the Governor. Grafton House, 115 Elizabeth Street [Hobart]. Maker of celebrated German sausages which received first prize at Hobart, 1883, 1884, 1885, 1886. Also, first prize at Launceston. First and special prize for bacon, Jubilee year, 1887. First prize for brawns every year exhibited. Cleanliness, civility and attention." Held in State Library of Tasmania.

35. **M.S. Hill**. *The City Of Sydney,* 1888. Colour lithograph, panorama, dated "Sep. 3 1888", titled and signed in image lower centre, 49.9 x 75cm. *Crinkles with slight cracking and foxing overall, repaired tears and old tape to margins.*

$5,500

Bird's eye view of Sydney showing Bennelong Point. Depicts landmarks, buildings and smoke rising from chimneys and ships. St Mary's Cathedral appears with two spires, which were, in fact, built over 100 years later. Held in the National Library of Australia.

36. **C.A. Irwin**. *Hopetoun (Model Suburb), To Be Established Near Melbourne, Victoria,* 1889. Hand-coloured lithograph, signed in image lower right, text with date and caption above and below image, 32.4 x 41.8cm. *Vertical fold as issued, minor foxing, crinkles and chips to edges.*

$660

Text includes "The Building and Engineering journal. Aug. 31st 1889. Designed by and to be laid out under the supervision of Phillip E. Treeby, Melbourne."

37. **Anon**. *Coogee Bay,* c1890. Watercolour with white gouache, titled in pencil on backing below image, 22 x 41.3cm. *Minor foxing overall. Laid down on original backing and framed.*

$1,350

In the style of J.B. Hoyte (Brit./NZ/Aus., 1835-1913), active in Australia from 1879 to 1913.

38. **Bird's Eye View Of Port Phillip And Corio Bay**, c1890s. Colour lithograph, title in image lower right, publisher's line in lower margin, 40.9 x 68.2cm. *Old folds, scratches and stains, repaired tears and slight paper loss. Linen-backed.*

$1,100

Text includes "Published by McCarron, Bird & Co., Printers & Lithographers, 479 Collins Street, Melbourne." Map shows steamer/ferry routes. Held in the National Library of Australia collection.

39. **£5 Reward. Missing Friend, Henry Bourke, Called "Eddie"**, c1892. Letterpress notice with albumen paper photograph and attached fabric sample, printer's line in block lower centre, 21.6 x 28.3cm (paper). *Slight paper loss, foxing and creases to edges, some cockling around photograph due to old adhesive, old folds, pinholes to lower left corner.*

$990

Text continues "19 years, short for age, nuggety build, light brown hair, blue eyes, fair complexion, weighs 7½ stone. dressed in brown tweed sac suit with blue and red check running through it. Well educated, a good rider, probably acting as jockey. A native of Sydney, which he left about the 9th of February 1892. The above reward will be paid for reliable information as to his whereabouts by Private Detective Cooke, 133 King Street, Sydney." Printer's line reads "J. Lewis, (opposite tram stand), Elizabeth and King Streets, Sydney." Text below attached fabric sample reads "Pattern of clothing."

40. **Norman Hardy** (active 1890-1911). *Coaching In The Araluen Valley*, 1893. Colour lithograph, signed in image lower left, title and text with date in lower margin, 58 x 42.8cm. *Slight stains and foxing to margins, repaired tears and paper loss. Laid down on acid-free paper.*

$1,650

Text reads "Supplement to *The Sydney Mail*, Christmas, 1893. John Sands, Litho."

The oil painting of this image is held in the National Library of Australia collection.

Araluen Valley is located near Braidwood, New South Wales.

41. **E.A. Cook**. *A Christmas Visitor*, 1902. Colour lithograph, signed in image lower left, text with date and title in upper and lower margins, 34.3 x 44.4cm. *Minor foxing, surface loss and crinkles to margins.*

$1,100

Text reads "Issued as a supplement to the *Tasmanian Mail*, Christmas 1902."

42. **Anon**. *Sydney Railway Station – Old And New*, 1906. Silver gelatin photograph, panorama in four panels, title with date "4th August 1906" in letterpress label on original backing below image, 26.3 x 136.4cm. *Two minor dents to fourth panel upper right, slight silvering to edges. Original frame and label.*

$5,500

In the background of the third panel is a prominent building, Sydney Skating Rink, originally built in 1870 for the Intercolonial Exhibition in Alfred Park. It was demolished in the 1954. The underpass to Devonshire Street can be seen in the foreground of the third panel. The billboards to the left of the underpass are on the future site of the Railway Square Post Office (currently Medina Hotel) built in 1913.

The new 15-platform station was opened on 4 August 1906 and included the previous Mortuary Station designed to transport funerals to Rookwood Cemetery. The 1906 building is still in use as the main Sydney train terminal.

"The last train departed platform 5 of the old Sydney station at midnight. During the remainder of that night the passenger concourse was demolished and the line extended through the old station into the new station. The Western Mail train that arrived in Sydney at 5:50am on 5 August 1906 went straight into the new station. Devonshire Street, which separated the two stations, became a pedestrian underpass to allow people to cross the railway line and is now known by many as the Devonshire St. Tunnel." (Ref: Wikipedia)
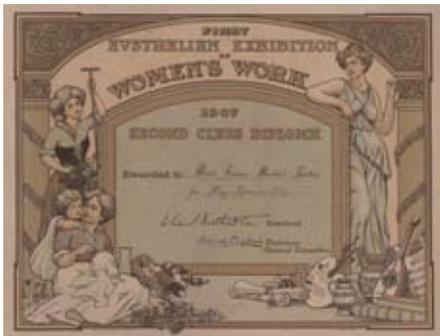
43. **Eirene Mort** (Aus., 1879-1977). *First Australian Exhibition Of Women's Work,* 1907. Colour lithograph, certificate, text with date in centre of image, printer's line and artist in lower margin, certificate inscribed and signed in ink in various hands, 27.3 x 36.6cm. *Slight paper loss and creases to margins, minor foxing overall.*

$2,200

Text continues "Second class certificate. Awarded to…" and is inscribed to "Miss Irina Muriel Sartori for Mezzo Soprano Solo."

One of the signatures is by Alice S. Northcote who was the wife of Lord Northcote, the third Governor-General of Australia. She organised the first Australian Exhibition of Women's Work at the Exhibition Building in Melbourne in 1907.

Influenced by Pre-Raphaelite art and work by William Morris, Eirene Mort's studio became one of Sydney's earliest centres for professional design and applied art. She helped to organise and publicise the Australian Exhibition of Women's Work in 1907. Mort actively supported the establishment of a number of professional artistic societies, and wrote and illustrated articles for newspapers and books on subjects as varied as Australian fauna (for children) and architecture. (Ref: National Library of Australia)

44. *Advance Australia,* c1908. Cotton embroidery on linen, 41.4 x 45cm (overall size). *Slight discolouration to fabric.*

$1,100

This embroidery was more than likely inspired by the first official Commonwealth Coat of Arms which granted by King Edward VII in 1908. The design comprises a white and blue shield displaying six small escutcheons and a cross of St. George featuring five six-pointed white stars. Above the shield, supported by a red kangaroo and an emu, is a seven-pointed gold "Star of Federation" (also known as the "Commonwealth Star"). Six of the Star's points represent the six original States of Australia, while the seventh point represents the Commonwealth Territories. The motto "Advance Australia," which is inscribed on the scroll at the base of the shield, was used for many years on unofficial coats of arms, before federation in 1901. It was included in the 1908 Coat of Arms, and was popularly accepted in association with the 19th century song *Advance Australia Fair*.

45. **Kimbel & Co**. *[Mark Foy's Building, Sydney],* c1909. Silver gelatin photograph, studio line and inscription in ink on backing below image, 43.1 x 58.4cm. *Stains and soiling overall, slight surface condition to left portion. Laid down on original backing, framed.*

$990

Studio line reads "Kimbel & Co. Alex Weir Manager. 76a Pitt St, Sydney." Inscription reads "Adrian Douzans, builder & contractor for Mark Foy's Ltd building, 1908-1909."

46. **Sydney Ure Smith** (Australian, 1887-1949). *The Bookworm,* c1914. Watercolour with pen and ink, signed lower right, accompanied by typewritten letter on Tyrrell's letterhead printed in letterpress, dated "8/6/16" and signed in ink by James Tyrrell with Tyrrell's label attached lower left, 39.5 x 22cm. *Framed.*

$3,300

Letter reads "I first saw *The Bookworm* in Mr Sydney Ure Smith's studio in 1914, and it at once appealed to me as an ideal bookplate for a book lover as well as being suitable for a trademark for the Firm. I arranged with the artist to execute a replica in black and white for reproduction purposes, having decided to adopt it as the trademark for Tyrrell's Limited on all commercial correspondence as well as an advertising medium." Letterhead reads "Tyrrell's Limited, Booksellers, Publishers and Art Dealers. Australian books, pamphlets and manuscripts purchased. 22 Castlereagh St, Sydney, Tel: City 3463." Label reads "Tyrrel's Ltd. 2d. 99 Castlereagh St, Sydney."

Tyrrell was one of Sydney's best known antiquarian booksellers during the first part of the 20th century.

47.   **Falk Studios** (Aus., active from 1885). *Nellie Melba*, c1915. Silver gelatin photograph, autographed in ink by Dame Nellie Melba on image upper centre, studio stamp on image lower left, 13.5 x 8.4cm. *Minor surface loss and stains to image. Framed.*

$990

Stamp reads "Falk Sydney Copyright."

Portrait of Melba at her home, Coombe Cottage in Victoria. Held in National Library of Australia.

During its time, Falk Studios were considered to be one of the most respected photographic studios in Sydney.

49.   **Government Printer**. *Murder. £200 Reward*, 1918. Letterpress notice with lineblock crest, printer's line in block lower centre, 25.5 x 21cm (paper). *Perforation to upper left corner, old folds, slight tears, creases and foxing to edges.*

$550

Text includes "Whereas on the 14th day of October, 1917, the dead body of one Sam Yick, otherwise Lew Dew, a Chinese laundryman, was found in a room of the premises occupied by him at 219 Charles Street, Launceston, in the state of Tasmania, with several wounds on his head… Notice is hereby given that I am authorised by the Government of Tasmania to offer a reward of two hundred pounds for such information as will lead to the apprehension and conviction of the person or persons who committed the murder of the said Sam Yick, otherwise Lew Dew. In addition to the above reward, His Excellency the Governor of Tasmania will be advised to extend a free pardon to any person concerned in the crime, not being a person who actually inflicted the said injuries, and thereby caused death, who shall first give such required information. E.P. Andrewartha, Acting-Commissioner of Police. Police Department, Hobart, 21st February, 1918." Printer's line reads "John Vail, Government Printer, Tasmania."

48.   ***[NSW Government Certificate Of Thanks For Help In Quelling The 1917 Industrial Strike]****,* 1917. Colour lithograph, NSW crest with the text "Constitutional Government" in image upper left, date and facsimile signature of Acting Premier George W. Fuller in image centre and lower right, printer's line in lower margin, 29.4 x 22.9cm (paper). *Repaired tears to left and right sides of image, slight foxing and crinkles overall, repaired paper loss and tears to margins.*

$1,650

Text reads "Premier's Office, Syd, 3/12/1917. On behalf of myself and my colleagues in Cabinet I desire to offer you the sincere thanks of the Government of New South Wales for the assistance which you rendered to the State during the recent industrial crisis. When the right of Parliament elected by the people to govern the State was definitely challenged and the call was made for National Service you responded with thousands of other citizens. You left your ordinary calling at loss and inconvenience and undertook whatever duties were assigned to you. It was the patriotic action of thousands of volunteers who answered the call which enabled the Government to maintain Responsible Government and I feel that our thanks for your assistance should be permanently placed on record. George W. Fuller, Acting Premier. On behalf of the Government of New South Wales." Printer's line reads "W.A. Gullick, Government Printer, Sydney."

50.   ***Stolen Ford Motor Car***, 1918. Letterpress notice, printer's line in block lower left, 26.4 x 20.9cm (paper). *Pinholes to upper left corner, old horizontal folds, minor wear to edges.*

$660

Text includes "Stolen from Commerce Way, Melbourne, on 1st July, 1918. Description: Latest Ford model and radiator (new machine). Australian body by Waring, engine No. C135,845, reg. No. 11,386, painted grey, khaki hood, blue leather trimmings, radiator, lamps, controls and wheel caps nickelled, vacuum feed tank and spare cover at rear, domed mudguards. A substantial reward will be paid for any information that will lead to the recovery of the car. A.W. Barlow, Commerce House, Flinders St, Melbourne, Vic." Printer's line reads "Troedel & Cooper Pty Ltd Printers, Melb."

51.   **Anon**. *Cattle Bay Wharf, Near Eden [NSW]*, c1920s. Oil on board, title and numeric annotations in crayon in various hands on frame verso, 71.5 x 54cm. *In original frame with screw holes used for fastening the image to a railway carriage wall.*

$990

This painting was created to promote tourism to Eden. During the 1920s, photographs and paintings of popular tourist destinations were displayed in railway carriages.

Further images used to promote tourism in Australia are available on request.

52. *Australian Overmantel With Mirror And Shelves,* c1920s. Varnished carved timber panels with mirror insert, 113 x 91 x 13cm. *In excellent condition.*

$5,500

The carving features Australian and European fauna including a kangaroo, sheep, horse, ox and a number of birds, and flora such as oak, roses and grapes. The birds include a dove of peace, a laughing kookaburra, an emu, a black-backed magpie, parrots, passerines, and a sulfur-crested cockatoo.
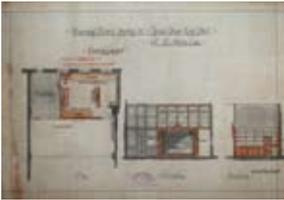
53. **R. Shute**. *Dispensing Screen-Shelving, Chemist Shop, King St., For S. Harris Esq.,* c1920s. Architectural drawing in ink with watercolour, captioned with architect's stamp lower centre, 37.2 x 54.6cm. *Stains, soiling and minor surface loss overall. Laid down on canvas.*

$990

Captions detail layout and shop fittings. Stamp reads "Architect and surveyor R. Shute. Engadine Chambers, 15-17 Elizabeth Street, near Hunter St., [Sydney]."

54. **Lionel Lindsay** (Aus., 1874-1961). *Cobb And Co.,* 1925. Drypoint, signed, titled and annotated "Proof on 60 [Japanese paper]" in pencil in lower margin, accompanied by two postage stamps reproducing the image, and typewritten slip signed in ink in an unknown hand with *The Herald* & *Weekly Press* stamp, 21.8 x 31.2cm. *Minor foxing to margins.*

$4,400

Text reads "31/8/1962. This picture is the property of Sir John Williams." Postage stamps are in the values of "3½ d" and "2/-" and include "Australia. 19th Century Royal Mail, Cobb & Co." Ref: Mendelssohn #347, lists a few proofs in the first state, and an edition of 40 in the final state. This proof is from the final state.

This image depicts the Cobb & Co. coach in Western Australia.

55. **Monte Luke** (Australian, 1885-1962). *Herbert Vere Evatt* and *Letter Concerning Establishment Of ALP Newspaper,* 1957. Silver gelatin photograph with typed letter on lithographic letterhead and envelope, letter signed in ink by H.V. Evatt, dated "30th April, 1957" and addressed to Mr Ralph Renard, 18.9 x 13.8cm (image), 21.9 x 16.5cm (letter).

Old folds and minor crinkles to letter. Framed together.

$1,350

The photograph was possibly taken at the time Evatt became a Justice of the High Court. In the letter with a Parliament of the Commonwealth letterhead, Evatt, then leader of the Opposition, wrote "I am sure Mr Tripovich would be most helpful to you in supplying the information which you were seeking on Australian Labour Party policy. I wish you well in your studies. I have also noted your suggestion concerning a Labor newspaper. This is a subject which is now before the New South Wales Executive of the ALP. It has been a matter of frequent consideration by the party in various States and I agree with you as to the urgent necessity of Labor having an official organ through which it can state its case to the people. Thanking you for your interest in this matter…"

Jack Tripovich was a leading member of the Left in the Victorian ALP and went on to become a member of the Legislative Council in that State. Decades later there is still no Labor newspaper in Australia.

56. *After* **Norman Lindsay** (Aus., 1879-1969). *The Magic Pudding – Norman Lindsay,* 2000/2010. Bronze sculpture on timber base, titled, signed and dated by sculptor Louis Laumen with casting studio stamp and copyright by Jane Glad [Norman Lindsay's daughter] in lower front and rear of sculpture, 19.8 x 27.6 x 18.9cm.

$4,295

Limited edition of 75, authorised by Norman Lindsay's family. Each sculpture will be cast by Fundere Fine Art Foundry on placement of order with deposit.

Created by sculptor Louis Laumen from the maquette for his Magic Pudding sculpture, inspired by Norman Lindsay's illustrations. The full-sized sculpture, located in the Children's Garden at the Royal Botanic Gardens in Melbourne, was originally commissioned by the Committee for Melbourne.

Indigenous art

57.   Ancilla Munkarra. *Butterfly Dream,* c1980s. Pen and ink, artist and title in exhibition label on frame verso, 41 x 58cm. *Old fold and slight stains to centre, minor retouching in white paint to upper left and centre. Framed.*

$**660**

Label includes "Lang. group: Tiwi. Area: Nguiu, Bathurst Island" and exhibition number "11."

58.   Jimmy Pike (Aus., c1940-2002). *Wuntarra Karraji,* c1987. Screenprint, editioned 59/95 and signed in pencil in lower margin, titled in pencil in unknown hand verso, 34.5 x 50.2cm. *Minor crinkles to lower right corner of margin.*

$**1,100**

Published by Desert Prints, Fremantle.

In reference to this work Pike stated "They eat all the ants. Big mob bird, travelling rainy time. In bush somebody make bushfire, you find them there. When bushfire settle down, few days later, they go in and eat the ants. Black, with tail and wings white, head brown colour." (From Australian Art Print Network)

Aboriginal artist and children's book illustrator, Pike came from the Great Sandy Desert of north west Australia, his Walmajarri name was Kurnti Kujarri. While working as a stockman at a cattle station in the Kimberleys the station manager named him Jimmy Pike after a champion jockey. Pike's work is represented in all state galleries.
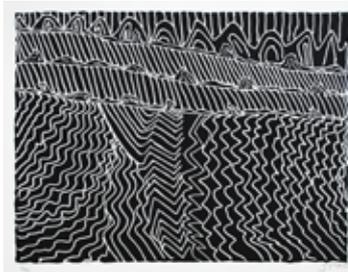
59.   Jimmy Pike (Aus., c1940-2002). *[Landscape With Hills],* c1987. Screen-print, editioned 13/95 and signed in pencil in lower margin, 33.3 x 44.9cm. *Minor crinkles to edges of lower and right margins.*

$**990**

60.   Jenuarrie (Aus., b.1944). *Laura Images [From Laura Aboriginal Dance Festival],* 1987. Linocut, editioned 12/20, titled, signed and dated in pencil in lower margin, 40.3 x 36cm.

$**990**

The Laura Aboriginal Dance Festival, established over 30 years ago, is a biennial event celebrating the culture of the Aboriginal people of Cape York through song, dance, ceremony and performances.

61.   Jenuarrie (Australian, b.1944). *Totemic Ancestors,* 1988. Colour linocut, editioned 5/50, titled, signed and dated in pencil in lower margin, 42.4 x 41.9cm.

$**990**

62.   Bevan Haywood Pooaraar (Australian, 1939-2004). *Turtles,* 1988. Linocut, editioned 17/30, titled, signed and dated in pencil in lower margin, 50.1 x 43.8cm. *Slight tear and crinkles to corners of margins.*

$**990**

Held in the National Gallery of Australia collection.

Aboriginal artist Pooaraar began his career at Gnowangerup in Western Australia. After extensive travel and study he graduated from the Aboriginal and Torres Strait Islander art course at Cairns TAFE in 1987 and in 1991 attained a Bachelor of Arts (Visual) in Printmaking from the Canberra School of Art. In 1996 Pooaraar was commissioned by the Museum and Aboriginal Studies Press to illustrate the book, *The Great Forgetting.* Pooaraar's prints have been widely exhibited in Australia and overseas. (Ref: Cairns Regional Gallery)

Flora and Fauna

63. *After* **Jean-Baptiste Audebert** (French, 1759-1800). *Perruche À Taches Noires Du Cap De Diemen (Black-spotted Parrakeet Of Cape Diemen),* 1800/1817. Hand-coloured engraving, artist "Audibert [sic]", title and text in plate lower left to right, 30.5 x 44.6cm. *Minor foxing overall, slight tears and paper loss to edges of margins.*

$1,100

Text reads "Perée sculp. Dien scripsit. *Atlas du Voyage à la recherche de la Pèrouse*, No. 10."

64. *After* **Piron** (French, active 1791-1793). *Cigne Noir Du Cap De Diemen (Black Swan),* 1800/1817. Engraving, artist, engraver, title and text in plate lower left to right, 23.3 x 38.2cm (image). *Framed.*

$1,950

Text reads "Perée Sculpt. Dien Scripsit. *Atlas du Voyage à la recherche de la Pèrouse*. No. 9." This is the first detailed illustration of an Australian black swan. Previous depictions showed the swan as a minor part of a landscape. Held in the National Gallery of Australia collection.

65. **John Gould** (Brit., 1804-1881). *Platycercus Flaveolus: Gould [Yellow-rumped Parrakeet],* c1840-1848. Hand-coloured lithograph, title, artists "J. & E. Gould" and printer "C. Hullmandel imp." in lower margin, 37.2 x 31.7cm. *Minor surface loss to lower left corner, not affecting image. Framed.*

$4,500

Illustrated in *The John Gould Collection, from his Personal Library*, Ebes Douwma & Sotheby's Australia, 1987, p47, plate 366.

66. *After* **John Gould** (British, 1804-1881). *Halmaturus Agilis Gould [Agile Wallaby],* 1841. Hand-coloured lithograph, signed and dated by lithographer H.C. Richter in image lower left and text below image, 36.1 x 55cm (paper). *Slight foxing overall, minor old mount burn.*

$1,650

Text includes title, lithographer and printer C. Hullmandel. Published in *A Monograph of the Macropodida for the Family of Kangaroos,* C. Hullmandel, London, 1841-1842.

Halmaturus agilis is a species of kangaroo named by John Gould in 1842.

67. **Ellis Rowan** (Australian, 1848-1922). *Hovea Linearis, Browsi,* c1888. Watercolour with gouache, titled in ink verso, artist, date and title in typewritten old exhibition labels on frame verso, 32.5 x 19cm. *Framed.*

$2,200

68. **Ellis Rowan** (Australian, 1848-1922). *[Bush Scene With Wildflowers],* c1890s. Water-colour, signed lower left, 23.7 x 16cm. *Framed.*

$1,950

Melbourne-born natural history painter Ellis Rowan produced some of the "most powerfully arresting flower paintings recorded in Australian art. She painted more species of Australian and international flora than any other artist of her era, exploring the world to find exotic flowers, plants, birds and butterflies." (Ref: National Library of Australia)

69. **Ellis Rowan** (Aus., 1848-1922). *Tasmanian Wild Flowers,* c1890s. Colour lithograph, signed in image lower right, title and text in image lower centre, 57.3 x 39.5cm. *Slight stains to left portion and minor foxing.*

$1,650

Text includes "Supplement to *Town and Country Journal,* Sydney. Geo. Murray & Co., Sydney."

70. **J.M. Cantle** (Australian, 1849-1919). *[Count Raggie's Red-plumed Bird Of Paradise],* 1892. Watercolour, signed and dated lower right, 49 x 38.7cm. *Slight foxing to upper portion. Framed.*

$2,850

Family website states "John Mitchell Cantle was a noted artist painting many watercolours of Australian birds and wildlife etc. He was considered a better painter than his contemporary, John Gould. Many of his artworks were used for a series of postcards produced in Australia. He worked as a draughtsman and many of his real estate plans of subdivisions in Sydney [are held by the] National Library of Australia."

71. **Margaret Flockton** (Australian, 1861-1953). *Native Fuchsia,* c1900. Colour lithograph, signed in image lower right, title in lower margin, 44.4 x 28.4cm. *Missing portions, tears and cracks to edges, slight foxing overall.*

$1,100

Title continues "*Epacris longiflora, cav. Epacrideae.*"

Born in Essex, England, Flockton worked as an artist at the National Herbarium at Sydney's Botanic Gardens from 1901 to 1927. J.H. Maiden, Director of the Gardens, who worked with her on a number of publications, considered her to be an exceptional botanical artist. In 1915 Maiden named a Western Australian species of Eucalypt after her, *Eucalyptus flocktoniae.* Flockton exhibited at the Royal Art Society of New South Wales and was at the time Australia's only female lithographic artist. She independently published a book, *Australian Wildflowers,* containing 12 plates of coloured lithographs, and produced decorative borders for a souvenir book, *Greetings from Australia.*"

72. **Margaret Flockton** (Australian, 1861-1953). *Tea Tree,* c1900. Colour lithograph, signed in image lower right, title in lower margin, 46.9 x 34.8cm. *Slight tears to lower right corner of image and right margin, minor foxing and stains to edges and margins.*

$1,100

Title continues "*Leptospermum flavescens, sm. Myrtaceae.*"

73. **Tom Flower** (Aus., active 1920s).
(a) *Two Australian Magpies Squabbling Over Food]*, c1920s. Watercolour, oval format, obscured signature lower right, 37 x 44.3cm. *Minor foxing and dents. In original frame with archival mounts.*

(b) *[Kookaburra And Wren With Their Catches]*, c1910. Watercolour, oval format, 33.5 x 44cm. *Minor foxing and dents. In original frame with archival mounts.*

The pair **$5,500**
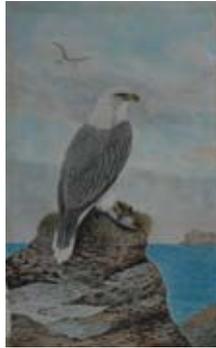
74. **A.V. Summers** (Australian, active 1910s/20s). *[White-bellied Sea Eagle]*, 1910. Watercolour, signed and dated lower left, 50.6 x 31.7cm. *Minor foxing overall, slight surface loss, paper remnants and old mount burn to edges.*

$2,200

75. **H.H. Calvert** (Australian, d.1923). *[Eastern Rosella]*, 1917. Watercolour, oval format, signed and dated lower right, 55 x 40cm. *Foxing overall. Framed.*

$2,650

76. **H.H. Calvert** (Australian, d.1923). *Australian XI,* 1921. Watercolour, signed, dated and titled lower right, 31.5 x 96cm. *Framed.*

$2,650

In the latter part of the 19th century a British artist, Harry Bright, depicted the British and Australian cricket teams as native birds of each country, inspiring other artists, such as Calvert, to do the same.

77. **Neville H.P. Cayley** (1854-1903). *[Black-backed Magpie With Grasshopper]*, c1900s. Watercolour, signed lower right, 18.6 x 11.3cm. *Minor foxing overall.*

$1,350

78. **Florence Turner Blake** (Australian, 1873-1959). *[Sulphur-crested Cockatoo And Possum Watching A Rainbow]*, c1930. Watercolour, signed lower right, 35.2 x 22.9cm. *Retouching to image, pinholes and slight stains to margins.*

$1,350

At an early age Florence Blake was encouraged to study art by Bondi neighbour Julian Ashton. She exhibited her work regularly with the Society of Artists, usually showing watercolours and fan designs. During the 1920s Blake studied at the Slade School of Fine Art in London and became friends with Lucien Pissarro. In 1928 she changed her name by deed-poll to Florence Turner Blake, in honour of both her great-grandparents, and the artists she greatly admired, J.M.W. Turner and William Blake. She left the bulk of her estate to the Art Gallery of New South Wales and The Florence Turner Blake Bequest was established for purchasing works of art. (Ref: Dictionary of Australian Artists)

Illustrators, Caricaturists, Designers and Others

79. **Percy F. S. Spence** (Australian, 1868-1933). *[Fairy Glen]*, 1896. Watercolour with gouache, signed and dated lower right, 47 x 33.9cm. *Laid down on original backing. Framed.*

$**3,300**

80. **Percy Leason** (Australian, 1889-1959). *[Boy Having His Pants Mended]*, c1920s. Watercolour, monogrammed lower left, 30 x 30cm. *Minor foxing overall. Framed.*

$**1,950**

81. **Elizabeth Deans (Betty) Paterson** (Australian, 1895-1970). *[Little Girl With Doll And Flowers]*, c1920s. Watercolour, signed in ink lower left, 50.7 x 35.3cm. *Slight foxing to upper portion. Framed.*

$**1,650**

82. **Sid Miller** (Aus.,1901-1983). *Young Australia*, c1934. Pen and ink, captioned in image and signed lower right, publishing annotation in pencil in an unknown hand in upper margin, 36.5 x 55.6cm. *Slight paper loss, foxing and pinholes.*

$**1,350**

Caricatures with captions of the following Premiers and the Prime Minister of Australia ranging from 1919 to 1930s appear from left to right: Edmond Hogan, Premier of Victoria; James Mitchell, Premier of WA; Jack Lang, Premier of NSW; James Scullin, Prime Minister of Australia; Arthur Edward Moore, Premier of Queensland; John McPhee, Premier of Tasmania; and Lionel Laughton Hill, Premier of SA.

83. **James Flett** (Australian, 1906-1986). *[Caribbean Pirates]*, c1930s. Watercolour, signed lower right, 42 x 39.5cm. *Minor foxing and surface loss and repaired tears to upper portion, slight crinkles overall. Framed.*

$**3,900**

84. **James Flett** (Australian, 1906-1986). *[Caribbean Pirate In Village]*, c1930s. Watercolour, signed lower left, 55 x 44.8cm. *Foxing overall.*

$**3,650**

85. **James Flett** (Australian, 1906-1986). *Batman And Captain Lancey Viewing The Future Site Of Melbourne*, c1930s. Watercolour with pencil and ink, titled in pencil in an unknown hand verso, 49.5 x 51.6cm. *Slight stains to lower left. Framed.*

$**4,400**

John Batman and Captain John Lancey were the founders of Melbourne.
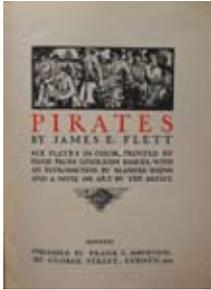
86. **James Flett** (Australian, 1906-1986). *Pirates,* 1931. Hardcover book with six colour linocuts and letterpress text, signed and editioned 2/50 in ink by Flett on limitation page, each image monogrammed in block and titled in letterpress on tissue guard, 40.7 x 30.4cm (approx. each image), 56.5 x 42.5 x 1cm (book). *Slight foxing overall.*

$4,400

Title page reads "Six plates in colour, printed by hand from linoleum blocks, with an introduction by Blamire Young and a note on art by the artist. MCMXXXI. Published by Frank C. Johnson, 327 George Street, Sydney."

By the Spanish Main

Midnight

The Ship! The Ship!
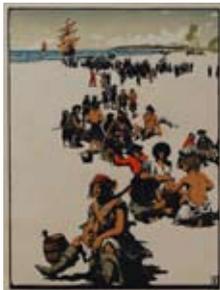
Tropic Noon

Before Dawn

Burying the Treasure

87. **Dorothy Wall** (Australian, 1894-1942). *Collection Of Three Illustrations For The Book "Bridget And The Bees",* 1934.

$8,800

Dorothy Wall was considered to be one of Australia's most talented illustrators. "Throughout the 1930s with her *Blinky Bill* series and other books she was the most popular and prolific newcomer and virtually the only children's book illustrator of any distinction appearing in new editions. As such, her work bridges the gap between the best of Ida Rentoul Outhwaite and May Gibbs, and the later 1940s work of Peg Maltby." (Extract from R. Holden, *Koalas, Kangaroos and Kookaburras,* Exhibition Catalogue, Museum of Childhood, Sydney,1988.)

(b) **Killing The Drones For Being Lazy,** c1934. Watercolour, ink and wash, signed lower right, 24.9 x 20.2cm. *Minor discolouration to borders.*

Original illustration for the book *Bridget and the Bees*, 1934, Methuen (UK), opposite title page, and Artists & Writers Guild (USA).

(a) **The Young Queens' Fight,** c1934. Watercolour with ink, signed lower right, publishing annotations in pencil and ink in various hands on accompanying original backing, 25 x 20.2cm. *Minor foxing to lower centre.*

Original illustration for the book *Bridget and the Bees*, 1934, Methuen (UK), p51, and Artists & Writers Guild (USA). It appears that this illustration was used only in the larger English edition, not the American one.

(c) **[Bat And Old Woman With Bees],** c1934. Ink and wash, signed lower left, 22.3 x 25.5cm. *Minor foxing to margins.*

This drawing does not appear as an illustration for the book *Bridget and the Bees*, 1934.

88.   *Collection Of Four "Modernage Fabrics"*, 1947.

Collection consists of four screenprinted fabrics designed by Jean Bellette, William Dobell, Russell Drysdale, and Suzanne Rogers. Fabric lengths are of varying sizes with the artist's name, title of image and printer in right selvedge.

The collection **$3,300**

In 1947 Claudio Alcorso of Silk & Textiles Printers Pty Ltd (STP) organised the exhibition, *Modernage Fabrics,* which consisted of 46 fabric designs by 33 Australian artists. The fabrics, printed by his company in the colours and materials selected by the artists, were exhibited in Sydney and Melbourne. Alcorso hoped this textile exhibition would inspire Australian industries to commission Australian artists to design their products instead of copying overseas designs. Hal Missingham, the then director of the Art Gallery of NSW, publisher Sydney Ure Smith, Charles Lloyd Jones (David Jones) and Keith Murdoch (newspapers) supported Alcorso in this project. In 1947 Ure Smith published a book which illustrated the 46 designs by the following 33 artists:

Douglas Annand, Jean Bellette, James Cant, William Constable, Mary Curtis, Roy Dalgarno, Alice Danciger, William Dobell, Russell Drysdale, Adrian Feint, Donald Friend, James Gleeson, Sheila Grey, Geoffrey Graham, Paul Haefliger, Frank Hinder, Peter Kaiser, Margot Lewers, Francis Lymburner, Muriel Medworth, Frank Medworth, Hal Missingham, Alistair Morrison, Niny, Justin O'Brien, Desiderius Orban, Carl Plate, Margaret Preston, Loudon Sainthill, Suzanne Rogers, Roderic Shaw, Betty Skowronski, J. Carrington Smith. (Ref: RMIT, Powerhouse Museum)

Jean Bellette (Australian, 1909-1991). *Myths And Legends,* 1947. 192 x 92cm. *Minor discolouration to selvedge*.

Alternate colourway held in the Powerhouse Museum collection.

William Dobell (Australian, 1899-1970). *Burlesque,* c1947. 46 x 92cm.

89.   **Donald Friend** (Australian, 1915-1989). *Illustration For "Hunters Of The Antarctic",* c1950s. Pen and ink drawing, initialled lower right, signed and titled in ink in lower margin, 21.8 x 35.5cm. *Minor stains to margins. Framed.*

$1,650

Russell Drysdale (Australian, 1912-1981). *Tree Forms,* c1947. 162 x 96cm. *Insect perforations overall, not affecting visual impact.*

Alternate colourway held in the National Gallery of Victoria collection.

Suzanne Rogers. *Wanderlust,* c1947. 91 x 87cm. *Slight stains to centre right.*

90.   **Bruce Goold** (Australian, b.1948). *Australia,* 1986. Colour woodcut, title in block lower centre, editioned 14/50, signed and dated in pencil in lower margin, 29.2 x 19.6cm. *Framed.*

$1,350

Sport

91.   *After* **Harry Hall** (British, 1814-1882). *West Australian. Winner Of The 2000 Guineas, Derby And St Leger,* 1853. Aquatint and engraving printed à la poupée with added hand-colouring, artist, title, engraver and text with date in plate below image, 48.2 x 66.6cm (image size). *Minor tears and stains to margins, trimmed into platemark.*

$3,300

Text continues "The Property of John B. Bowes, Esquire. Was bred in 1850 by Melbourne, out of Mowerina. Trained by John Scott. Ridden by Frank Butler. London: Published September 21st 1853, by Baily Brothers. 3 Royal Exchange Building, Cornhill. Engraved by J. Harris."

92.   **Frederick Woodhouse Jr** (Aus., 1848-1927). *Pride Of The Hills,* c1877. Tinted lithograph with hand-colouring, caption, artist and text in upper and lower margin, 42.2 x 61.2cm (image). *Some surface loss overall, slight stains to margins. In period frame.*

$3,900

Caption includes "Woodhouse's Australian Winners. Pride of the Hills, by Talk of the Hills, Black Gipsy. Property of Ross Reid, Esq…Trained by Jas. Jenkins" and lists races won by Pride of the Hills. Text reads "Painted, lith. & publ. by Fred Woodhouse. Printed by Fergusson & Mitchell, Melbourne."

93.   *Australian Eleven*, c1880. Colour lithograph, 55.8 x 43.2cm. *Repaired missing portions, tears and creases. Laid down on acid-free paper. Framed.*

$2,200

Title continues "1879-1880." Text includes "Supplement to *Illustrated Sydney News*, Oct 2, 1880. Gibbs Shallard & Co., Printers, Sydney." Captions in image identify team players: Alexander, Bannerman, Blackham, Bonner, Boyle, Groube, Jarvis, McDonnell, Moule, Murdough, Palmer, Slight, and Spofforth.

94.   **G.R. Ashton** (British, 1857-c1910). *The Champion Oarsmen,* 1880. Tinted lithograph, initialled in image lower left, text with date and title above and below image, 32 x 40.8cm. *Minor stain to upper margin, tape verso.*

$1,350

Text reads "Supplement to the *Sketcher*, Dec. 4th 1880. Drawn by G.R. Ashton."

George Rossi Ashton became a black-and-white illustrator and worked for several newspapers including the *Graphic* (London), *Illustrated London News, Bulletin, Australasian Sketcher, Illustrated Sydney News* and *Picturesque Atlas of Australasia.* He worked with his brother Julian on the *Illustrated Australian News* in Melbourne on a number of assignments including the capture of the Ned Kelly gang at Glenrowan. He was a member of the Art Society of New South Wales and the Australian Artists' Association (Vic). (Ref: McCulloch, DOAA)

95.   **Frank Mahony** (Australian, 1862-1917). *Naruia, Zetland Lodge,* 1883. Pencil and crayon, titled, dated "May 29, '83" and initialled lower right, 38.4 x 43.5cm. *Repaired tears, creases and slight paper loss. Laid down on acid-free paper.*

$990

Image drawn at Randwick Racecourse.

96.   *The First Wallabies Team*.
Collection of ephemera relating to the Rugby match of Australia against Glamorgan, Wales, 1908.

(a) *Original souvenir programme.* Letterpress text includes "Cardiff Arms Park. Grand Rugby Football Match. Australia v. Glamorgan. Wed., Oct. 7th, 1908. A Souvenir", 23.3 x 28.8cm. *Slight foxing overall.* Colour photocopy of the inside spread is mounted below.
(b) *Silver gelatin photograph of ship* on which the voyage was made to Great Britain, autographed in ink on image by team members, 15 x 24.3cm. *Repaired tear to upper edge of photograph.*
(c) *Photographic postcard of the Australian team* with players' names in negative below image, 9 x 14cm. *Mounted together.*

$5,500

The 1908 Australian Rugby team was the first team to call themselves the Wallabies. They won 25 of 31 matches. A photograph of the team appears on page 6 of the souvenir programme. The Wallabies played two matches against Glamorgan, winning both times. They were the only Australian Rugby team to win a gold medal at the Olympic games, which they won in London in 1908.

97. **Australian Test Cricket Team**, 1926.

(a) **Postcard of cricket team**, process screen with letter-press text, 8.7 x 13.6cm.

(b) **Cricket team autographs**, silver gelatin photograph, captioned in negative and autographed in ink by the cricket team, 15.9 x 24.8cm. *Slight surface loss and foxing to upper portion of photograph. Mounted together.*

$2,900

Postcard text includes "The Official Photograph. Copyright T. Bolland, Victoria Rd, St. Leonards, Official Photographer to the Team." Autographs on the photograph include: Andrews, Bardsley, Collins, Ellis, Everett, Gregory, Grimmett, Hendry, Macartney, Mailey, Oldfield, Ponsford, Richardson, Ryder, Taylor, Woodfull. Caption in negative reads "Orient Line, R.M.S. *Otranto*, 20,000 Tons."

98. **We've Kept Him Here For You [Don Bradman]**, c1931. Process screen poster montage with letterpress text and captions, 57.9 x 89.3cm. *Replaced missing portions, tears and creases. Linen-backed.*

$1,850

Text includes "How it was done. When it became known that Don was likely to be lost to Cricket in Australia, F.J. Palmer and Son Ltd took immediate action to prevent what would have been nothing less than a tragedy. Radio 2UE Sydney Ltd and Associated Newspapers Ltd became associated with Palmers in their effort and negotiations were immediately entered into whereby the 'Don' remains in Australia. He can be seen at Palmers, heard on 2UE and his articles read in *The Sun* and *The Sunday Sun*. Thus was Australia's Cricket Idol saved for the sporting community of his native country. To commemorate the occasion of Don Bradman linking up with the three companies concerned, we have illustrated some of the principal events of his brilliant career. See him at Palmers, Park Street, Sydney. Sports Adviser."

99. **Anon**. *The Winning Hit. DB Lager*, c1930s. Watercolour and gouache on card, 20.6 x 40.8cm. *Slight foxing and stains overall, minor surface loss and pinholes to edges of image and margins.*

$660

Original artwork for an advertisement, inspired by Bradman.
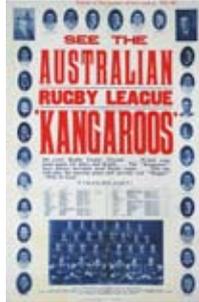
100. **See The Australian Rugby League 'Kangaroos'**, c1933. Letterpress poster with process screen images, 89.3 x 57.9cm. *Old folds as issued, slight stains to lower centre, repaired tears, creases and slight paper loss overall. Linen-backed.*

$2,200

Text includes name and position of each player, list of matches to be played in Great Britain in 1934 and printer's line "William Walker & Sons." Photograph of team includes centre player Ray Morris with the text "died at Malta, August 10 [en route to Great Britain in 1933]."

101. **Unknown**. *The Don [Don Bradman]*, c1935/2001. Bronze sculpture on wooden base, title in lower portion of sculpture, editioned 13/334 and stamped on back of collar verso, 35 x 18.5cm (including base).

$2,650

Stamp reads "Cast by Meridian for Odana Editions and Josef Lebovic Gallery." Only 20 sculptures have been produced to date, no further casting has been planned.

This bronze has been produced with the consent and approval of the Bradman Museum.

102. **[Don Bradman With Bat]**, c1937/c1990s. Silver gelatin photograph, autographed by Bradman in ink on image lower centre, 50.8 x 40.5cm.

$1,650

Autographed by Bradman in the latter part of his life.

103. **[Don Bradman Entering Oval Of Melbourne Cricket Ground To Bat]**, c1937/c1990s. Silver gelatin photograph, auto-graphed by Bradman in ink on image lower centre, 50.6 x 40.5cm.

$1,650

"Don Bradman walks out to bat at the Melbourne Cricket Ground during his innings of 270 in the third test of the 1936/37 series against England." (Ref: Wikipedia)

104. **[The Invincibles]**, 1948. Silver gelatin photograph of Sidney Barnes signing bats, with a sheet of lithographic facsimile signatures of 20th Australian Cricket Team, typed label with date and several date stamps from 1948 and 1950 on verso of photograph, 18.9 x 13.4cm (photograph), 21.9 x 12.8cm (autograph sheet). *Slight crinkles to photograph upper left and lower centre. Mounted together.*

$990

Label on back of photograph reads "Australian cricketers select equipment. Don Bradman and the Australian Test Cricketers visited Slazengers Showrooms to select their equipment for the tour, in London today (Monday). Picture shows Sidney Barnes autographing a bat. 19.4.48. S/E. Supplied L.N.A." Text in facsimile autograph sheet reads "With the compliments of 20th Australian Team to Great Britain 1948. Copyright Australian XI."

Board Games

105. *Collection Of Australian Board Games*. Collection consists of over 100 board games dating from circa 1890 to 2000, covering over 43 themes including promotional products and events. All the games are printed by either colour lithography or colour process lithography. The list of subjects covered are as follows:

General Themes: Air Races, Antarctica, Bicycles, Boy Scouts, Car Racing, Cars, Courtship & Marriage, Cricket, Drilling for Oil, Fairyland, Football, Golf, Horse Racing, Jigsaw Puzzle, Ludo, Mail Man, Melbourne Cup, Snakes and Ladders, Squatters, Steeple Chasing, Surfing, Tennis, Trade in the Colonies, Trains, Treasure Island, War (WWI & WWII), Yacht Races.

Products and Events: 2000 Olympics, Bank of Victoria, Caltex, Flying Doctor, Four Square Stores, Ginger Meggs, Golden Fleece, Julius Sumner Miller, Lifesavers, Nugget Boot Polish, Pizza Hut, Sanitarium, Simon Townsend's Wonder World, Skippy, Sydney Morning Herald, TAA.

$**11,000**

Overall condition ranges from fair to very good.

All the games are either made in Australia or have an Australian theme. For instance, the collection has a late 19th century game made in France, using kangaroos as its theme. A detailed, Illustrated list is available upon request.