

# Australian Art



## **Josef Lebovic Gallery**

103a Anzac Parade (cnr Duke Street)

Kensington (Sydney) NSW

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Established 1977

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## COLLECTORS' LIST No. 145, 2010

### Australian Art

Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky  
On exhibition from Saturday, 16 October to Saturday, 20 November and  
on our website from 23 October.

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 \$0.95¢; UK £0.61p

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### Josef Lebovic Gallery at Kensington

The renovation of our new gallery on the ground floor continues and we plan to move into our glamorous new space in November. In the meantime, clients are most welcome to visit our temporary display and offices on the first floor of our Kensington premises. Please phone to make an appointment.

103a Anzac Parade (cnr of Duke St), Kensington

**New phone:** (02) 9663 4848



1. **Anon.** *Antipodeans - Victorian Artists Society*, 1959. Lithograph, inscribed in ink in an unknown hand verso, 35.3 x 43cm (paper). *Some stains and soiling overall.*

**\$1,250**

Text continues "[On show] 4th August to 15th August. Charles Blackman, Arthur Boyd, David Boyd, John Brack, Bob Dickerson, John Perceval, Clifton Pugh, Bernard Smith." Inscription reads "Dear Sir, Would it be possible if you could please put this poster in your window. Yours sincerely, The Antipodeans. P.S. The Antipodeans would be thankful."

The artists mentioned in this poster formed the Antipodean group to show work by figurative expressionists. A manifesto was issued, but only one exhibition was held at the Victorian Artists Society Gallery in East Melbourne in 1959.



2. **Normand Baker** (Australian, 1908-1955). [*George Chew Lee's Produce Store*], c1930. Pencil drawing with colour notations, accompanied by a handwritten note of authenticity, 34 x 24.2cm. *Slight foxing, minor soiling to edges.*

**\$880**

The note reads "I declare that this pencil sketch of a Chinese produce store, Haymarket, is an original done by my brother Normand Henry Baker. Reta Morton."



3. **Normand Baker** (Australian, 1908-1955). [*Paddy's Markets*], c1930. Pencil drawing with colour notations, accompanied by a handwritten note of authenticity, 25.5 x 35.6cm. *Slight creases and pinholes to edges, some stains.*

**\$880**

The note reads "I declare that this pencil sketch of Paddy's Markets is an original done by my brother Normand Henry Baker. Reta Morton."

A prominent artist during his time, Baker won the Archibald Prize in 1937 for a self portrait. He was well-known for portraiture, market and circus scenes.



4. **Henri Bastin** (Aus., 1896-1979). *Swans*, 1969. Enamel on board, signed and dated lower right, typed label including title affixed verso, 90.5 x 58.6cm. *Framed.* **\$2,950**

Bastin's work is held in most Australian state and national institution collections.

In 1979 Bastin was considered to be "a living national treasure of Australia, one of the last of an extraordinary generation of primitive artists whose like we will never see again." Ref: DAAG.



7. **Penleigh Boyd** (Australian, 1890-1923). *The Haystacks*, 1921. Drypoint, annotated "23", titled and signed in pencil in another hand in lower margin and verso, 24.8 x 20.1cm. *Slight tear and soiling to margins.*

**\$990**

After Boyd's death, works printed by him during his lifetime were signed and titled by his estate and released for sale.

Held in the National Gallery of Australia collection.



5. **Arthur Boyd** (Aus., 1920-1999). [*Walking Figure*], c1970s. Lithograph, editioned 31/90 and signed in pencil in lower margin, 45 x 67cm. *Slight foxing to margins, old mount burn.* **\$2,500**



8. **Penleigh Boyd** (Australian, 1890-1923). *The White Gum*, 1921. Etching, signed and dated in plate lower right, annotated "2nd state", titled and signed in pencil in lower margin, 20.1 x 25.4cm. *Minor mount burn.*

**\$1,350**

Held in the National Gallery of Australia collection.



6. **David Boyd** (Aus., b.1924). *Elixir of Love*, 2000. Etching printed in blue and black, editioned 41/60, titled and signed in pencil in lower margin, 24.5 x 24.8cm. **\$660**



9. **Fred C. Britton** (Australian, 1889-1931). *Les Vacances (The Holiday)*, 1930. Drypoint, editioned 10/30, titled, signed and dated in pencil in lower margin, 20.9 x 17.1cm. *Slight rubbing and perforations to margins.* **\$880**

The subject may be Napoleon Bonaparte. Held in the National Gallery of Australia collection.



10. **Horace Brodzky** (Australian, 1885-1969). *[Four Poets]*, 1938. Watercolour, signed and dated lower right, 25 x 32.4cm. *Repaired surface loss overall, pinholes to corners.*

**\$1,650**

Accompanied by three typed exhibition labels, one including the title *Four Poets* from the Santa Barbara Museum of Art, USA.



11. **Horace Brodzky** (Aus., 1885-1969). *[Female Portrait]*, 1945. Pen and ink, signed and dated in ink lower left and dated in pencil lower centre, 30.2 x 22.4cm. *Pinhole to lower right corner, uneven edges.*

**\$1,250**



12. **Cressida Campbell** (Aus., b.1960). *[Kitchen Still Life With Dry Flowers]*, 1981. Pen and ink, signed and dated lower left, 75 x 55cm. *Minor crinkles.*

**\$7,700**

This is a rare early working drawing.



13. **Ethel Carrick-Fox** (Aus., 1872-1952). *[French Harbour Scene]*, c1925. Lithograph, editioned 7/25 and signed in pencil in lower margin, 29.2 x 37cm. *Repaired tears to lower and right margins, slight soiling to edges of margins.*

**\$3,300**

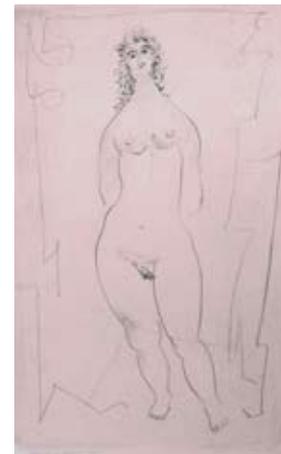
This is one of a small number of original prints created by Carrick-Fox during her lifetime.



14. **Alfred Coffey** (Australian, 1869-1950). *Clyde Street, Miller's Point, Old Sydney*, c1915. Etching, titled, editioned 14/20 and signed in pencil in lower margin, 39.1 x 24.1cm. *Slight soiling to margins, signature slightly rubbed.*

**\$990**

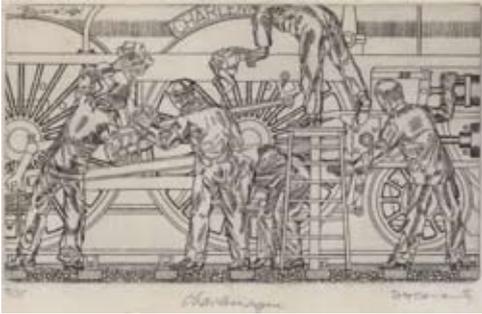
Built during the 1830s, Clyde Street is believed to have been named by Rev. Dr. John Dunmore Lang after the property he built to house immigrants he brought out from Glasgow, Scotland. This street no longer exists as it was demolished during 1901 as part of the Sydney Harbour Trust redevelopment of The Rocks.



15. **Noel Counihan** (Australian, 1913-1986). *Standing Figure*, 1968. Two-colour lithograph, titled, editioned 28/85, signed and dated in pencil in lower margin, 71.8 x 46cm.

**\$1,850**

Illustrated in Smith, *Noel Counihan Prints 1931-1981*, No. 76, p101.



16. **Fredrick Coventry** (NZ/Aus./Brit., 1905-1997). *Charlemagne*, 1930. Engraving, signed in plate upper left, editioned 9/35, titled and signed in pencil in lower margin, 10.2 x 17.4cm. *Slight foxing overall.*

**\$1,350**

Held in the National Gallery of Australia collection.



17. **Fredrick Coventry** (NZ/Aus./Brit., 1905-1997). *The Scrambling Man*, 1930. Engraving, signed in plate lower right, editioned 12/35, titled and signed in pencil in lower margin, 15.1 x 13.9cm. *Minor foxing overall, slight old mount burn.*

**\$1,250**

Held in the National Gallery of Australia collection.



18. **Sybil Craig** (Australian, 1901-1989). *[Banksias]*, c1940s. Oil on card with pencil, signed in pencil lower left, 42.8 x 34cm. *Pinholes to corners.*

**\$990**



19. **Ray Croke** (Australian, b.1922). *Interior*, 1968. Screenprint, editioned 1/3, signed and dated in pencil in lower margin, annotated "screenprint" and titled in pencil verso, 15.5 x 23cm.

**\$1,650**

Rare early work.



20. **Robert Emerson Curtis** (Australian, 1898-1996). *The Bridge From The Heights Of Woolloomooloo*, 1932. Hand-coloured lithograph, initialled in image lower left, annotated "lithograph & added colour", editioned 60/150, titled, signed and dated in pencil in lower margin, 25.3 x 40.5cm. *Slight foxing, old mount burn.*

**\$1,100**

As well as publishing an illustrated book on the building of the Sydney Harbour Bridge, Curtis produced lithographs of the bridge after its opening in 1932 from different vantage points in Sydney.



21. **Lionel David** (Aus., active 1920s-1930s). *Near Narrow Neck, Katoomba*, c1920s. Watercolour, signed lower right, titled in pencil verso, 28.8 x 46.3cm. *Slight mount burn to borders.*

**\$990**



22. **L. Roy Davies** (Aus., 1897-1979). *A Mate O' Mine*, 1924. Wood engraving, monogrammed in block upper left, titled, editioned 37/50 and signed in pencil in lower margin, various annotations in pencil verso, 18 x 11.7cm. *Old paper remnants to corners, slight old mount burn to margins.*

**\$990**

Illustrated in Bloomfield, *L. Roy Davies: Wood Engravings*, 1978, p107.



23. **Will Dyson** (Aus., 1880-1938). *Grant Me, Oh Lord, A Little Temptation Ere Yet It Is Too Late*, c1929. Drypoint, annotated "A/P, edition 40" and signed in pencil in lower margin, titled in pencil verso, 22.7 x 15.1cm. *Minor foxing to upper margin.*

**\$1,350**

Held in the National Gallery of Australia collection.



24. **Will Dyson** (Australian, 1880-1938). *The Drama*, c1929. Drypoint, titled in plate upper right, annotated "A/P, edition 40", captioned and signed in pencil in lower margin, 17.6 x 22cm. *Minor mount burn.*

**\$1,350**

Caption reads "Now – amuse me woman!"



25. **Will Dyson** (Aus., 1880-1938). *Hollywood No. 1: "But Surely Mr. Shakespeare You Will Admit Two Heads Is Better Than One!"*, c1929. Drypoint, captioned and signed in pencil in lower margin, 30.1 x 25.2cm. *Minor tear and creases to left corner of lower margin.*

**\$1,350**



26. **Samuel Elyard** (Aus., 1817-1910). *[South Coast, NSW]*, c1890s. Watercolour with a note of authenticity in pencil by the artist's grand nephew verso, 26.6 x 44.5cm. *Slight foxing and creases to right side, missing portion to lower edge.*

**\$1,100**

The note reads "This watercolour was painted by my great-uncle Samuel Elyard of Nowra. D. Elyard, Thirroul."



27. **Samuel Elyard** (Aus., 1817-1910). *[Under Cambewarra Mountain, NSW]*, 1894. Watercolour with gouache, initialled and dated in pencil lower left, 20.8 x 29.8cm.

**\$1,100**

Another watercolour of this view by Elyard is held by the Wollongong City Gallery.

Cambewarra Mountain is located between Bomaderry/Nowra, and Berry and Kangaroo Valley, NSW.



28. **Cedric Emanuel** (Australian, 1906-1995). *[Boat Sheds With Old Dock]*, c1930s. Aquatint and etching, signed in pencil in lower margin, 29 x 21.5cm.

\$1,350



29. **Cedric Emanuel** (Aus., 1906-1995). *[Boat Sheds]*, c1930s. Etching, annotated "artist's proof" and signed in pencil in lower margin, 21.4 x 34cm. *Slight foxing overall, missing portions to edge of lower margin.*

\$1,100



30. **Cedric Emanuel** (Aus., 1906-1995). *Queen's Square*, 1938. Etching, editioned 14/50, titled and signed in lower margin, 28 x 30.7cm. *Slight foxing to upper portion of image and margins.*

\$1,850

This is one of Emanuel's best etchings where he uses an elevated view to great effect to show St James' Church, Queen's Square, Macquarie Street, Hyde Park Barracks with Sydney Harbour in the background.

Held in the National Gallery of Australia collection.



32. **A. H. Fullwood** (Aus., 1863-1930). *[Whareniui/Maori Meeting House]*, c1885. Pen and ink with blue pencil, signed lower left, 14.9 x 22.3cm. *Slight foxing and soiling overall, pinholes to edges.*

\$1,650

Sign on meeting house reads "Ko Waho." Fullwood travelled to New Zealand to provide images for *The Picturesque Atlas of Australasia*.



31. **Leonard French** (Aus., b.1928). *[Bird Figures With Tridents]*, 1956. Lithograph, two images printed on one sheet, each signed and dated in ink in lower margin, approx. 21.5 x 14.5cm (each). *Slight old mount burn.*

\$2,500

This appears to be an uncut proof sheet. Created as an illustration for *The Iliad*.



33. **A. H. Fullwood** (Aus., 1863-1930). *Australian Pioneers*, 1922. Etching and drypoint, initialed and dated in plate lower left, editioned 2/50, titled and signed in pencil in lower margin, 15 x 12.8cm. *Slight old mount burn.*

\$1,250



34. **A. H. Fullwood** (Australian, 1863-1930). *Dawes Point, Sydney*, 1924. Etching, initialled and dated in plate lower right, signed, inscribed, titled and editioned 3/50 in pencil in lower margin, 15 x 25.2cm. *Minor perforations to lower margin, slight mount burn.*

**\$1,150**

Inscription reads "To my friend Harold Herbert."



35. **A. H. Fullwood** (Australian, 1863-1930). *Building Sydney Harbour Bridge*, 1929. Etching, initialled and dated in plate lower left, signed, titled and editioned 9/30 in pencil in lower margin, 14.9 x 27.6cm. *Slight tear to lower right corner of plate mark due to excessive impression, minor foxing to lower margin.*

**\$1,250**



36. **A. H. Fullwood** (Aus., 1863-1930). *Martin Place, Sydney*, 1930. Etching, initialled and dated in plate lower right, signed, dated, editioned 3/50 and titled in pencil in lower margin, 19.9 x 27.8cm. *Slight foxing overall, old mount burn.*

**\$1,250**



37. **John Goodchild** (Aus., 1898-1980). *Hyde Park Underground Cutting, Sydney*, 1923. Etching, titled, editioned 7/40 and signed in lower margin, 22.3 x 21.5cm. *Slight mount burn.*

**\$880**

St James' Church appears in left side of image. Held in the National Gallery of Australia collection.



38. **John Goodchild** (Aus., 1898-1980). *Sydney From Milson's Point*, c1924. Etching, titled, editioned 44/50 and signed in pencil in lower margin, 17.9 x 30.8cm. *Minor foxing and rubbing to margins.*

**\$990**

Held in Art Gallery of NSW collection.



39. **John Goodchild** (Aus., 1898-1980). *Afternoon Light*, 1926. Lithograph, titled, editioned 11/30, signed and dated in pencil in lower margin, 34.1 x 48cm. *Minor foxing overall, repaired tears and creases to margins. Laid down on acid-free paper.*

**\$1,250**

Rare large lithograph by Goodchild.



40. **John Goodchild** (Aus., 1898-1980). *"Klondyke" Property Mine, Broken Hill*, 1926. Etching with aquatint, titled, signed and dated in pencil in lower margin, 29 x 22.5cm. *Foxing to margins.*

**\$1,100**



41. **Murray Griffin** (Australian, 1903-1992). *Wild Ducks*, 1933. Colour linocut, monogrammed in image upper right, editioned 14/17, titled, signed and dated in pencil in lower margin, 16.2 x 21.6cm. *Slight tear to lower margin, old mount burn.*

**\$4,400**



42. **Murray Griffin** (Aus., 1903-1992). *The Wave*, 1934. Colour linocut, titled and monogrammed in block lower centre, editioned 2/14, titled, signed and dated in pencil in lower margin, 27.8 x 35cm. *Old stains and slight foxing to margins.*

**\$1,950**



43. **Murray Griffin** (Australian, 1903-1992). *Cannas*, 1935. Colour linocut, monogrammed, titled and dated in block lower left, editioned 15/16, titled, signed and dated in pencil in lower margin, 27.9 x 35.4cm. *Stains, creases, minor tears and missing portions to margins.*

**\$2,900**



44. **Murray Griffin** (Aus., 1903-1992). *Green & Gold*, c1950. Colour linocut, editioned 14/26, titled and signed in pencil in lower margin, annotated in ink in another hand on accompanying old backing, 27.8 x 35.5cm. *Old mount burn, stains to margins.*

**\$1,850**

Annotation includes "Golden Pheasant."



45. **Murray Griffin** (Australian, 1903-1992). *Grey Hawk*, c1950. Colour linocut, editioned 24/27, titled and signed in ink in lower margin, 46.2 x 34cm. *Framed.*

**\$3,950**



46. **Elioth Gruner** (Aus., 1882-1939). *Evening*, c1921. Drypoint, annotated "No. 10, drypoint", titled and signed in pencil in lower margin, 14.1 x 17.8cm. *Slight foxing and soiling to margins.*

**\$1,550**

Another copy of this image was included in the Gruner retrospective at the Art Gallery of NSW in 1983. In the catalogue, curator Barry Pearce quoted from a letter dated 1935 by writer Mary Gilmore addressed to sculptor George Raynor Hoff: "Gruner did so little [printmaking] that the examples are very limited. It was just a bit of wing-stretching, not flight, with him and ended at that."



47. **Weaver Hawkins** (Aus., 1893-1977). *Thames, Rotherhithe*, 1920. Etching, monogrammed and dated in plate lower left, signed, titled and editioned 2/40 in pencil in lower margin, 15.1 x 22.6cm.

**\$1,250**

Rotherhithe is situated on the banks of the Thames, about a mile and a half below London-bridge. Rotherhithe obtained its name from the Saxon words *rother*, a sailor, and *hyth*, a landing place.



49. **Weaver Hawkins** (Aus., 1893-1977). [*Three Workmen*], c1927. Linocut, signed "Raokin" in pencil in lower margin, 10 x 13.3cm. *Minor foxing overall, tape remnants to margins.*

**\$1,350**



48. **Weaver Hawkins** (Australian, 1893-1977). [*Female Life Drawing Model*], 1923. Etching, monogrammed and dated in plate lower right, signed and editioned 2/40 in pencil in lower margin, 16.3 x 11.6cm. *Old mount burn.*

**\$1,100**



50. **Weaver Hawkins** (Aus., 1893-1977). [*Two Workmen With Cups*], c1927. Linocut, signed "Raokin" in pencil in lower margin, 11 x 13.3cm. *Minor foxing overall, slight tears and tape remnants to margins.*

**\$1,350**

51. **Weaver Hawkins** (Australian, 1893-1977). *The Piazza*, c1927. Linocut, titled and signed "Raokin" in pencil in lower margin, 15 x 10.9cm. *Minor stains to edges of margins. Laid down on acid-free paper.*



**\$990**

Hawkins, who was popular during his time, adopted the name Raokin after moving to Malta (1927-1930) to escape from unwanted publicity concerning his WWI injury.



52. **Weaver Hawkins** (Aus., 1893-1977). *Fleshy Beach*, 1963. Linocut, initialled "R" and dated in block lower left, titled, editioned 10/10 and signed in pencil in lower margin, 34.2 x 39cm. *Stains, creases, soiling and repaired tears to margins.*

**\$2,650**



53. **Weaver Hawkins** (Aus., 1893-1977). *Horse-Frolics*, 1963. Linocut, initialled "R" and dated in block lower right, titled, editioned 1/10, signed, dated and annotated "et. imp." in ink in lower margin, 34 x 39.3cm. *Slight stains to left and lower margins.*

**\$1,950**

Printed on handmade Japanese paper.



54. **Weaver Hawkins** (Aus., 1893-1977). *The Beginning*, 1963. Colour woodcut, initialled "R" and dated in block lower left and right, titled, editioned 8/10, signed "Raakin" and annotated "12" in pencil in lower margin, 25.6 x 24.4cm. *Slight crinkles and pinholes to lower margin, minor foxing to margins.*

**\$1,100**



Heysen copyright and studio stamps, edition, title and annotation duplicated in ink by artist's son.



55. **Hans Heysen** (Aus., 1877-1968). *Hahndorf Cottage And Bake Oven*, c1911/posthumous printing. Etching, editioned 38/50, titled, annotated in pencil by the artist's son David H. Heysen in lower margin, 14 x 20.6cm. *Glue remnants to edges of margins.*

**\$1,950**

Annotation reads "By Hans Heysen" and "E-12-D.H.H." Accompanied by old backing containing David H.

56. **Hans Heysen** (Aus., 1877-1968). *The Plough*, 1918/posthumous printing. Etching, editioned 22/50, titled and annotated in pencil by the artist's son, David H. Heysen in lower margin, 7.2 x 7.6cm.

**\$2,200**

Annotation reads "By Hans Heysen" and "E-4-D.H.H." Accompanied by old backing which is signed in ink by David H. Heysen and includes copyright and studio stamps. Posthumous edition printed by John Goodchild.

Held in the NGA collection.

Lifetime impressions are uncommon.

57. **Hans Heysen** (Aus., 1877-1968). *The Forge*, 1918/posthumous printing. Etching, editioned 8/50, titled, annotated in pencil by the artist's son David H. Heysen in lower margin, 20.5 x 15.1cm. *Paper loss to lower right margin, old mount burn and glue remnants to edges of margins.*

**\$2,200**

Annotation reads "By Hans Heysen" and "E-5-D.H.H." Accompanied by old backing containing David H. Heysen copyright and studio stamps, edition, title and annotation duplicated in ink by artist's son.

Illustrated in *The Art of Hans Heysen, Art and Australia*, 1920, plate 47. Ref: Ure Smith #XLVII.



58. **Hans Heysen** (Australian, 1877-1968). *The Bridge*, 1920/posthumous printing. Etching, editioned 20/50, titled, annotated in pencil by the artist's son David H. Heysen in lower margin, 14.8 x 19.9cm. *Slight stains to margins.*

**\$1,950**

Annotation reads "By Hans Heysen" and "E-13-D.H.H." Accompanied by old backing which is signed in ink by David H. Heysen and includes copyright and studio stamps.

Held in the National Gallery of Australia collection.





59. **Frank Hinder** (Aus., 1906-1992). *Three Chooks*, 1944. Pen and ink, signed and dated in pencil lower right, title and text in Bathurst Regional Art Gallery label on frame verso, 21.5 x 15.7cm. *Slight foxing and mount burn to edges. Framed.*

**\$990**

Text includes "Frank and Margel Hinder. A selected survey. 1983." Illustrated in Bloomfield, *Frank Hinder Lithographs*, 1978, p135.



60. **Frank Hinder** (Australian, 1906-1992). *Cats*, 1946. Lithograph, annotated "A/P", titled, signed and dated in pencil in lower margin, 19.8 x 12.5cm. *Minor crinkles and mount burn.*

**\$1,850**

Ref: Bloomfield #29.



61. **Frank Hinder** (Aus., 1906-1992). *Advance*, 1947. Lithograph, initialed in image, signed, dated, titled and editioned 8/12 in pencil on image lower centre, 37 x 24.9cm. *Slight glue remnants to upper margin, minor foxing and cockling to edges.*

**\$2,850**

Illustrated in Bloomfield, *Frank Hinder, Lithographs*, 1978, p29.



62. **Livingston Hopkins** (Aus., 1846-1927). *[Man Ashore With Boat]*, 1886. Etching, signed and dated in plate lower right, 11.9 x 16.3cm. *Slight foxing to margins, old mount burn.*

**\$990**

Held in the National Gallery of Australia collection.



63. **Livingston Hopkins** (Aus., 1846-1927). *The Fiddle Doctor [Self Portrait]*, 1888. Etching, signed "Hop" and dated in plate lower right, titled and signed in pencil in lower margin, 28.4 x 21.2cm. *Repaired tears and missing portion to right and lower margins, slight glue stains and mount burn to margins.*

**\$1,850**

Very rare etching showing Hopkins at his hobby of fiddle making.



65. **Kenneth Jack** (Aus., 1924-2006). *Young & Jackson's ...*, 1961. Colour woodcut, titled, editioned 14/60, annotated, signed and dated in pencil in lower margin, 30.5 x 45.7cm. *Slight crinkles to lower edge of image and margins.*

**\$1,100**

Title continues "Built 1875." Annotation reads "Old Melbourne Buildings No. 3."



64. **Kenneth Jack** (Australian, 1924-2006). *Macedonia House, Lancefield [Victoria]*, 1954. Colour woodcut, initialed and dated in block lower right, titled, annotated "artist's trial print" and signed in pencil in lower margin, 26.4 x 37.1cm. *Slight crinkles and soiling to margins, old mount burn.*

**\$1,100**



66. **Kenneth Jack** (Aus., 1924-2006). *Woody Yaloak Creek [Near Ballarat, Victoria]*, 1962. Crayon drawing, signed, dated and titled lower right, 28.5 x 29.5cm. *Small stains to central portion of image, slight mount burn to edges.*

**\$770**



67. **Franz Kempf** (Australian, b.1926). *The Dark Changes*, 1964/1965. Etching, aquatint and drypoint, editioned 1/10, titled, signed and dated in pencil in lower margin, 23 x 25cm. *Repaired tear, dents and perforations to left margin.*

**\$990**

Illustrated in Neville Weston, *Franz Kempf: Graphic Works 1962-84*, SA, 1984, listed as *The Dark Changes and the Baal Shem*, p33.



68. **Percy Leason** (Aus., 1889-1959). *The Villain Discovers The Secret...*, c1920s. Pen and ink with wash, captioned throughout image, signed lower right, 41.8 x 27cm. *Slight soiling, repaired tears, creases, missing portions, pinholes. Laid down on acid-free paper.*

**\$1,850**

Caption continues "which puts the heroine in his power, / and indirectly brings about the death of the baby and the aged father. / Interval. / The hero is completely cornered and abandons hope / and the heroine dies, / but recovers again and lives happily ever after." Each line of caption accompanies a depiction of an audience's reactions to each turn of the plot, and to each other.



*Slight foxing overall, missing portion, rubbing, pinholes and tears to margins.*

**\$3,300**

Annotation reads "Mrs W.A. Sydney Webb, Hopemount, cnr Mount & Dolphin Sts, Coogee." Part of G.W. Lambert's painting, *Important People*, can be seen on the left side of this drawing. This painting, which was purchased in 1930 by the Art Gallery of NSW, was included in Lambert's exhibition of paintings and drawings held at the Fine Art Society Gallery in Exhibition Street, Melbourne, in May 1921.



70. **Lionel Lindsay** (Aus., 1874-1961). *Old Essex Street*, 1911. Etching, signed in plate lower centre, signed, titled, annotated "1st state" and "proof 30" in pencil in lower margin, 9.5 x 13.2cm. *Minor stains to upper and lower margins.*

**\$1,250**

Ref: Mendelssohn #55, listed as *Old Essex Street from George St, Sydney*.

Held in the NGA collection.



71. **Lionel Lindsay** (Australian, 1874-1961). [*Timber Yard, Sydney Harbour*], c1916. Aquatint with etching, signed and annotated "No. 5" in pencil in lower margin, 20.2 x 28.6cm. *Minor surface loss to upper centre of image, slight mount burn, foxing and paper loss to margins.*

**\$1,850**

Unrecorded in Mendelssohn. Appears to be related to the 1916 image *Eaton's Timber Yard, Berry's Bay* (Mendelssohn #122).



72. **Lionel Lindsay** (Australian, 1874-1961), *Old Government House, Windsor, NSW*, 1918. Etching, signed in plate lower left, signed and numbered "9" in pencil in lower margin, 16.3 x 24.2cm. *Minor foxing overall.*

**\$1,450**

Ref: Mendelssohn #169. Held in the NGA collection.



74. **Lionel Lindsay** (Australian, 1874-1961), *The Departure*, 1924. Etching, signed, titled and editioned 15/75 in pencil in lower margin, 17.5 x 13.7cm. *Minor foxing overall, slight mount burn.*

**\$1,250**

Ref: Mendelssohn #323.



75. **Lionel Lindsay** (Australian, 1874-1961), *Bowden's Corner*, 1925. Etching, faint signature in plate lower left, signed, titled and annotated "trial proof in brown" in pencil in lower margin, 15.2 x 22.5cm. *Minor mount burn.*

**\$1,450**

Ref: Mendelssohn #341,

listed as *Bowden's Corner*, in *Castlereagh St (Old Castlereagh St)*.



73. **Lionel Lindsay** (Aus., 1874-1961), *The Black Cat*, 1922. Wood engraving, signed in block lower right, signed and editioned 50/100 in pencil in lower margin, 18.2 x 15.3cm. *Slight stains and repaired paper loss to margins. Laid down on acid-free tissue.*

**\$2,650**

Ref: Mendelssohn p146.



76. **Lionel Lindsay** (Australian, 1874-1961), *Philosophy*, 1925. Wood engraving, signed and dated in block lower right, signed, titled and numbered "29" in pencil in lower margin, 17.1 x 15.3cm. *Minor rubbing and old mount burn to margins.*

**\$880**

Ref: Mendelssohn p99.



77. **Lionel Lindsay** (Aus., 1874-1961), *The Zocodover Gate, Toledo*, 1926. Drypoint, signed, annotated "Toledo" and dated in plate lower left, signed and numbered "75" in pencil in lower margin, 29.5 x 19.7cm. *Slight surface loss, glue remnants to margins, old mount burn.*

**\$990**

Ref: Mendelssohn #403.



78. **Lionel Lindsay** (Aus., 1874-1961), *An Ancient Gateway, Burgos*, 1928. Drypoint, signed and annotated "100" in pencil in lower margin, 20.1 x 17.3cm. *Slight crease to lower right corner of image and margins.*

**\$990**

Ref: Mendelssohn #433.



79. **Lionel Lindsay** (Australian, 1874-1961). *San Lorenzo In The Forum, Rome*, 1928. Drypoint, signed in plate lower left, signed and annotated "100" by Lindsay and annotated "San Lorenzo, Rome" in another hand in pencil in lower margin, 17.6 x 25.1cm.

Ref: Mendelssohn #453.

**\$990**



80. **Lionel Lindsay** (Aus., 1874-1961). *The Tunis Gate, Kairouan*, 1929. Drypoint, signed in plate lower right, signed, annotated "100" and titled in pencil in lower margin, 24.7 x 28.8cm. *Slight glue stains, creases, cockling and rubbing to margins.*

**\$990**

Ref: Mendelssohn #475. Held in the NGA, NGV, and NLA collections.



81. **Lionel Lindsay** (Aus., 1874-1961). *A Temple Entry, Madura*, 1930. Etching, signed and annotated "100" in pencil by Lindsay and titled in pencil by an unknown hand in lower margin, 30 x 25.1cm. *Slight foxing and mount burn to margins.*

Ref: Mendelssohn #484.

**\$1,350**



82. **Lionel Lindsay** (Australian, 1874-1961). *Repose*, 1934. Wood engraving, signed in block lower right, 22.6 x 15cm. *Stain to image upper centre, slight foxing, creases and tears to margins.*

**\$880**

Ref: Mendelssohn p117.



83. **Lionel Lindsay** (Australian, 1874-1961). *The White Fan*, 1935. Wood engraving, signed in block lower left, signed, annotated "100" and titled in pencil in lower margin, 16.7 x 22.3cm. *Minor stains to margins.*

**\$1,850**

Ref: Mendelssohn p112.



84. **Lionel Lindsay** (Aus., 1874-1961). *Spanish Still Life*, 1936. Wood engraving, signed and annotated "proof before signature" in pencil in lower margin, 31.3 x 19.7cm. *Minor crinkles and tears to margins.*

**\$1,350**

Ref: Mendelssohn, p77. This print is the last state before Lindsay added his signature to the block.



85. **Percy Lindsay** (Aus., 1870-1952). [*Man And Laughing Boy In Yard*], c1930s. Pencil drawing with ink and wash, signed lower left, 24.7 x 28cm. *Slight surface loss, foxing and mount burn overall.*

**\$990**

Illustration for a publication.



86. **Sydney Long** (Aus., 1871-1955). *Circular Quay*, 1926. Etching, editioned 17/60, signed and titled in pencil in lower margin, 18.9 x 31.2cm. *Repaired tears to upper and right margins.*

**\$1,650**

Ref: Mendelssohn #69.



87. **Sydney Long** (Australian, 1871-1955). *Old Customs House, Barrenjoey*, c1929. Etching, editioned 7/60, titled and signed in pencil in lower margin, 24.6 x 33.4cm.

**\$1,650**

Ref: Mendelssohn #116.

Barrenjoey is located in the suburb of Palm Beach, at the farthest southern tip of Pittwater, NSW. In 1788, Arthur Phillip named the headland "Barrenjuee" (meaning little kangaroo or wallaby in an Aboriginal language).



88. **Frank P. Mahony** (Aus., 1862-1916). *She - To Owner Of Prize Rams: "Oh? Mr Smith, I Suppose You Will Get A Good Price For Those Sheep This Year, With Meat So High?"*, c1892. Ink and brush with white gouache, signed and annotated lower left, various publishing annotations lower right and verso, captioned in ink verso, 17.7 x 17.3cm. *Slight foxing, stains and crinkles to edges.*

**\$990**

Annotation reads "Sugg[ested] by W.B." Mahony was the first Australian-born artist whose work was purchased by the Art Gallery of NSW. He was a well-known illustrator during the latter part of the 19<sup>th</sup> century, providing illustrations for *The Bulletin* and the first edition of *Dot and the Kangaroo*.



89. **Frank P. Mahony** (Aus., 1862-1916). *Maoris - Old Order*, c1900. Watercolour and gouache, signed lower left, annotated and titled verso, 27.8 x 17.8cm. *Slight wear to edges.*

**\$3,300**

Annotation reads: "New Zealand set (6), No. 1 to pair with No. 2, Maoris [sic] - Old Order."



90. **Frank P. Mahony** (Australian, 1862-1916). [*Standing Woman With Fan*], c1910. Pencil drawing, posthumous studio stamp lower right, 31.9 x 18.8cm. *Slight stains and soiling.*

**\$880**

Stamp reads "From the studio of Frank Prout Mahony. F.P.M."



91. **Eileen Mayo** (British/Aus./NZ, 1906-1994). [*"Sheffy" The Squirrel*], c1941. Lithograph, greeting card format, lithographic text and annotation in ink inside card, 20 x 17cm (paper, folded). *Embossed mark to upper right corner of image, slight soiling.*

**\$1,200**

This Christmas card is from Eileen Mayo and her husband, Dr Richard Gainsborough. They married in 1936 and for a while lived in Sussex, with the marriage ending in 1952.

The text reads "With good wishes for Christmas and the New Year from Dr and Mrs Gainsborough. Stroods. Fletching. Sussex." The annotation reads "This is our Sheffy (short for Earl of Sheffield Park, as he owns all the grounds round here). It is a shocking print, done from a transfer from my stone and gone all coarse, with no fine gradations."

Illustrated in *Eileen Mayo: Painter/Designer*, National Library of New Zealand, 1992, p35.



92. **Eileen Mayo** (British/Aus./NZ, 1906-1994). *The Doves*, c1948. Wood engraving, titled, editioned 34/50 and signed in pencil in lower margin, 15.2 x 11.3cm. *Minor mount burn.*

**\$990**

Held in the NGV collection.



93. **Eileen Mayo** (British/Aus./NZ, 1906-1994). *Winter Sleep*, c1950s. Colour screenprint, titled, editioned 8/30 and signed in pencil in lower margin, 53.3 x 33.5cm. *Creases to lower edge of image and margin, slight mount burn.*

**\$1,850**



95. **Frank Medworth** (British/Aus., 1892-1947). *Friday Night*, 1925. Wood engraving, monogrammed in block lower left, titled, signed and dated in pencil in lower margin, 13.8 x 11.8cm. *Minor creases to margins, old mount burn.*

**\$1,650**

Held in the National Gallery of Australia collection.



96. **Frank Medworth** (Australian, 1892-1947). *The Steamboat*, 1929. Wood engraving, editioned 11/30, titled, signed and dated in pencil in lower margin, 16.6 x 20.7cm. *Old tape stains around margins.*

**\$990**

The hull of the boat bears the partially obscured name "City of Rochester."



94. **Frank Medworth** (British/Aus., 1892-1947). *Café En La Plaza*, 1925. Wood engraving, titled, editioned 9/30, signed and dated in pencil in lower margin, 12.6 x 17.5cm. *Slight stains and missing portions to margins.*

**\$990**

Medworth undertook many painting tours in Spain and France prior to migrating to Australia in 1938 to take up posts of head lecturer at NAS, and acting director of AGNSW.



97. **George Molnar** (Australian, 1910-1998). *You Are The Most Beautiful Woman In The World. I Am David Lawrence. I Want To Marry You. What Is Your Name?*, c1960s. Watercolour with pen and ink, captioned upper centre, 29.6 x 40.6cm. *Minor crinkles.*

**\$990**

Provenance: George Molnar estate.



98. **E.L. Montefiore** (French/Aus., 1820-1894). *Environs Of Sydney, NSW, c1871*. Etching, signed and titled in plate lower left and right, 10.8 x 19.6cm (image). *Minor foxing to upper left of image and to margins.*

Rare etching, printed for the French market.

**\$2,200**



101. **Frank Nankivell** (Aus., 1869-1959). *Rhythm Oriental, c1950s*. Aquatint with soft ground etching, initialled "F.N. printer", titled, signed and annotated in pencil in lower margin, 25.2 x 20.3cm. *Slight creases and soiling to margins, old mount burn.*

**\$770**

Annotation reads "A Chinese dance figure. Soft ground and aquatint, lift ground for the wisteria blooms."



99. **E.L. Montefiore** (French/Aus., 1820-1894). *Middle Harbour, c1871*. Etching, titled and annotated "etching by E.L. Montefiore" in pencil in an unknown hand in lower margin, 17 x 19.7cm (image). *Slight missing portions to upper right corner of margin.*

**\$2,200**

Rare proof before letters. Published title is *Vue dans la Port de Sydney (Australie)*. Published by Cadart in Paris.

Montefiore was a prominent businessman, collector and artist. He was a founder and trustee of the National Gallery of Victoria, and the first director of the Art Gallery of NSW.



100. **Frank Nankivell** (Aus., 1869-1959). *The Haymakers, c1950s*. Soft ground etching with aquatint and roulette, initialled "F.N. printer", titled, signed and annotated in pencil in lower margin, 25.2 x 20.2cm. *Old mount burn.*

**\$770**

Annotation includes "Edition 50."



102. **Sidney Nolan** (Aus., 1917-1992). [*Foliage - She Oak*], c1950s-1960s. Cliché-verre, signed and editioned 2/50 in pencil on image lower left, 55.3 x 35cm. *Slight foxing, pinholes to corners.*

**\$3,300**

Very rare experimental print. This is one of two clichés-verre found to date created by Nolan.



103. **Sidney Nolan** (Aus., 1917-1992). [*Foliage - Spike*], c1950s-1960s. Cliché-verre, signed and editioned 2/50 in pencil on image lower left, 55.6 x 35.5cm. *Stains and chips to edges, slight foxing, pinholes to corners.*

**\$3,300**

Very rare experimental print. This is one of two clichés-verre found to date created by Nolan.

## Ned Kelly Folio II

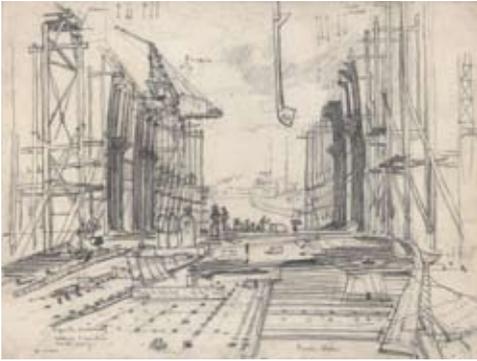
104. **Sidney Nolan** (Aus., 1917-1992). *Ned Kelly II [Folio]*, 1979. Series of ten colour screenprints, all editioned 1/75 and signed in pencil in lower margin, 61 x 72.4cm (each).

**\$38,000**

This folio was printed by Kelpra Studio Ltd, London and published by Marlborough Fine Art (London) Ltd. The title of the screenprints are: 1 *Landscape*, 2 *The Burning Tree*, 3 *Morning Camp*, 4 *First Class Marksman*, 5 *Mansfield*, 6 *The Watch Tower*, 7 *The Encounter*, 8 *The Evening*, 9 *Bush Picnic*, 10 *The Questioning*.

Rare complete set. This folio is the first in the edition of 75, and is one of 30 reserved at the time of publishing to be sold as a portfolio. This is only the second time a complete set has been offered for sale in 15 years in Australia.





105. **Frank C. Norton** (Aus., 1916-1983). *Crane And Section Scaffolding, Williamstown [Victoria]*, 1944. Pencil drawing, titled, signed and dated in pencil and ink lower right, annotations throughout, 27.9 x 38.1cm.

**\$990**

Annotations include the identification of various building equipment. Depicts a shipyard in Williamstown, Victoria during WWII.



108. **Attrib. Adelaide Perry** (Aus., 1891-1973). *[Turreted House, Sydney]*, c1930s. Linocut, 23 x 15.8cm. Perforation to image centre right, slight foxing and pinholes to margins.

**\$770**

Provenance: Adelaide Perry estate.



106. **Attrib. Adelaide Perry** (Aus., 1891-1973). *[Abandoned Boats]*, c1930s. Linocut, 21 x 29.6cm. Slight foxing overall, creases to margins.

**\$880**

Provenance: Adelaide Perry estate.



107. **Attrib. Adelaide Perry** (Aus., 1891-1973). *[Jug And Plant]*, c1930s. Linocut, 20.5 x 17.8cm. Slight foxing and creases to margins.

**\$880**

Provenance: Adelaide Perry estate.



109. **Thea Proctor** (Aus., 1879-1966). *The Peep Show*, 1928. Woodcut, monogrammed in block lower right, titled, annotated "No. 8" and signed in pencil in lower margin, 21.9 x 20.4cm. Slight old mount burn.

**\$6,600**

Illustrated in Butler, *Thea Proctor: The Prints*, 1980, plate 20.



110. **Thea Proctor** (Aus., 1879-1966). *Women With Fans*, c1930. Woodcut, monogrammed in block lower left, titled, annotated "No. 20" and signed in pencil in lower margin, 21.8 x 22cm. Slight stains and creases to margins.

**\$8,800**

Illustrated in Butler, *Thea Proctor: The Prints*, 1980, plate 23.

111. **Vaclovas Ratas** (Lithuanian/Australian, 1910-1973). *Forty Woodcuts*, 1946. Hard cover book with text in letterpress and 40 woodcuts by four artists, including eight by Ratas, some images initialled and dated (1939-1945) in block lower left or right, book editioned 15/300 and signed in ink by Ratas, image sizes range from 9.9 x 9.9cm to 19.4 x 14.1cm. *Slight perforations, wear and stains to cover, minor discolouration to paper.*

**\$4,400**

The book contains woodcuts by the following artists: Augustavičius x 10; Petravičius x 12; Ratas x 8; Valius x 10.

Ratas worked as an artist and a museum conservator in Lithuania before moving to Germany in 1945 where he established his own art school in Augsburg, and edited the book *40 Woodcuts*. In 1937 in Paris he received an art award for his woodcuts, some of which appear in this book. Ratas spent the last portion of his life in Australia (1950-1973), where he became a founding member of the Sydney Printmakers Society in 1961.

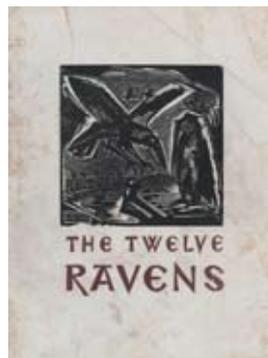


112. **Vaclovas Ratas** (Lithuanian/Aus., 1910-1973). *The Twelve Ravens: A Lithuanian Fairy Tale*, 1949. Hard cover book with text in letterpress and eight woodcuts by Ratas, each signed or initialled and dated in block lower left or right, book editioned 135/560, inscribed and dated in ink with three signatures, including Ratas and Ratas' sister-in-law, Janina Cunovas, 30.5 x 24.2 x 1cm (book), 12.8 x 12.9cm (approx., each image). *Water stains, soiling and foxing overall, wear and missing portions to cover and dust jacket.*

**\$2,850**

The woodcuts were executed between 1947 and 1948. The inscription reads "Dedicated to Consul Noel Thompson for all his kindness and in the memory of the families of..." followed by signatures of Ratas, Cunovas, and another hand. The book is accompanied by a dedication letter by Cunovas to Thompson, dated "Augsburg, 21.5.49."

*The Twelve Ravens* was published in 1949 by T.J. Vizgirda in Munich, Germany prior to Ratas arriving in Australia.





113. **Vaclav Ratas** (Lithuanian/Aus., 1910-1973). *Boat 1*, 1952. Linocut, initialled and dated in block lower right, editioned 13/25, annotated "Perth, WA", dated and signed in pencil in lower margin, 12 x 11.7cm. *Some foxing to margins.*

**\$990**

Held in the NGA collection.



114. **Vaclav Ratas** (Lithuanian/Aus., 1910-1973). *Scarborough Bus*, 1952. Linocut, initialled in block lower left, editioned 8/25, annotated "Perth, WA", dated and signed in pencil in lower margin, 12.6 x 12.6cm. *Minor foxing to margins.*

**\$990**

Held in the NGA collection.



115. **Vaclav Ratas** (Lithuanian/Aus., 1910-1973). *Landscape*, 1953. Linocut, signed in block lower left, editioned 10/25, annotated "Perth, WA", dated and signed in pencil in lower margin, 12.6 x 12.6cm. *Three small perforations to centre of image, some foxing to margins.*

**\$990**

Held in the NGA collection.

Lithuanian-born Ratas arrived in Australia in 1950 and produced his first Australian prints in Perth before settling in Sydney.



116. **Vaclav Ratas** (Lith./Aus., 1910-1973). [*Koala*], 1970. Monotype, signed and dated in image upper centre, annotated "Sydney", dated and signed in pencil in lower margin, 50.5 x 50.5cm. *Foxing to margins.*

**\$1,650**

Rare large monotype.



117. **Lloyd Rees** (Aus., 1895-1988). *The Great Rock*, 1977. Soft-ground etching, editioned 58/90, signed and dated in pencil in lower margin, 20 x 25.1cm. *Slight foxing and surface soiling.*

**\$1,650**

Ref: Kolenberg #21.



118. **Lloyd Rees** (Aus., 1895-1988). *McDonnell Ranges, Central Australia I*, 1977/1980. Soft-ground etching with watercolour and oil pastel, annotated "A/P, soft-ground and watercolour", titled, signed and dated in blue pencil in lower margin, 12 x 19.1cm. *Minor foxing and mount burn.*

**\$3,850**

Ref: Kolenberg #22, illustrated with the following comment "Lloyd Rees was not satisfied with the dog (or dingo) in this etching and erased it from prints whenever he could. He then hand-coloured these in watercolour (red, blue, yellow) and oil pastels (blue and white), further obscuring the dog."



119. **Lloyd Rees** (Australian, 1895-1988). *Caloola Tree*, 1980. Lithograph, editioned 74/80 in pencil and signed in ink on image lower left, 51.6 x 66.4cm. *Minor foxing to left edge of image, slight mount burn.*

**\$2,200**

Ref: Kolenberg #44.



120. **Tom Roberts** (Aus., 1856-1931). *At Philip [sic] Island*, 1886/ later printing. Etching, titled, dated and signed "Tm Rb" in plate lower left to right, 11.3 x 17.6cm.

**\$4,400**

Ref: Topliss #760. This is one of only six etchings produced by Roberts during his career.

Roberts' original prints rarely appear for sale.

121. **Loudon Sainthill** (Aus., 1919-1969). *"The School For Scandal"* By Richard Brinsley Sheridan, c1948. Pen and ink, signed lower right, 31.1 x 23.1cm. *Stains and paper remnants to left corner not affecting image, slight surface soiling.*

**\$1,650**



123. **Gayfield Shaw** (Aus., 1885-1961). *The Cenotaph And Its Symbolic Setting [Martin Place, Sydney]*, 1934. Etching and aquatint, signed and dated "April 1934" in plate lower left, inscribed, titled and signed in pencil in lower margin, 39.1 x 30.2cm. *Creases to upper and lower right corners, repaired tear to centre right of image, creases, slight tears, paper loss and stains to margins.*

**\$1,100**

Inscription includes "To John. From Gay. 25/4/34 [Anzac Day]."

Also shows part of the old post office in Martin Place.



122. **Eva Sandor** (Australian, 1924-?). *Consider The Lilies*, 1953. Hardcover book in letterpress with six original wood engravings by Eva Sandor, each captioned in letterpress below image, book editioned 83/200 and signed in ink on imprint page by writers Scougall, Holford, and artist Sandor, 27.3 x 19 x 1.5cm (book).

**\$660**

Text by Stuart Scougall and Franz Holford, published by Sydney Ure Smith, Sydney, 1953.

Sandor was a Surrealist artist working in Sydney during the 1940s to 1950s.



124. **Garry Shead** (Aus., b.1942). *Orpheus*, 1974. Colour screenprint, signed, titled, dated and editioned 9/34 in ink in lower margin, 42 x 69.7cm. *Slight mount burn, minor crinkles and foxing to margins.*

**\$1,850**

Illustrated in Grishin, *Garry Shead and the Erotic Muse*, 2001, p55.  
Rare early work.



125. **John Shirlow** (Australian, 1869-1936). *At Beaumaris*, 1910. Etching, signed and dated in plate lower left, editioned 7/20 and signed in pencil in lower margin, 25 x 15cm. *Dent and small perforations to right edge of image, some stains, soiling, missing portions and pinholes to margins.*

**\$1,100**

Illustrated and numbered "41" in chronological list in Croll, *The Etched Work of John Shirlow*, Melbourne, c1920s.



126. **John Shirlow** (Aus., 1869-1936). *Lex [Law Courts, Melbourne]*, 1917. Etching, signed, dated and titled in plate upper left and lower centre, signed in pencil in lower margin, 32.1 x 22.6cm. *Old mount burn, slight stains and soiling to margins.*

**\$1,250**

Illustrated and numbered "64" in chronological list in Croll, *The Etched Work of John Shirlow*, Melbourne, c1920s. An earlier image of the Melbourne law courts dated 1908 is illustrated in Ure Smith, *Etchings by John Shirlow*, 1917.



127. **John Shirlow** (Aus., 1869-1936). *View In Sydney Harbour (Evening)*, 1917. Etching, signed and dated in plate lower left, inscribed in upper and lower margins, signed in pencil in lower margin, 17.4 x 12.5cm. *Minor foxing and tears to margins.*

**\$1,250**

Inscription reads "Souvenir 25 Jan'y 1917. To Syd. U. Smith Esq, with regards."

Illustrated in Ure Smith, *Etchings by John Shirlow*, 1917, plate 22.

Issued in *The Sydney Set*, comprising six etchings.



128. **John Shirlow** (Aus., 1869-1936). *George Street, Sydney*, 1918. Etching, signed and dated in plate lower left to right, editioned 2/25 and signed in pencil in lower margin, 21.4 x 9.4cm. *Repaired tear and slight foxing to image upper centre, old mount burn. Laid down on acid-free tissue.*

**\$1,250**

Issued in *The Sydney Set*, comprising six etchings. It is uncommon to find images of Sydney by Shirlow, as his body of work mainly depicts Melbourne.



129. **John Shirlow** (Aus., 1869-1936). *Sailors Home*, 1933. Etching, signed, dated and titled in plate upper left to centre, editioned 7/50 and signed in pencil in lower margin, 23.5 x 20.8cm. *Slight foxing, soiling and old mount burn to margins.*

**\$1,250**

Held in the National Gallery of Australia collection.



130. **Irena Sibley** (Aus., 1943-2009). *Koala*, 1984. Linocut with hand-colouring, titled, editioned 9/10, signed and dated in pencil with faded monogram stamp in lower margin, 23.9 x 27cm. *Minor cockling and rubbing to margins.*

\$660



131. **Irena Sibley** (Aus., 1943-2009). *Eastern Quoll*, 1984. Linocut with hand-colouring, titled, editioned 4/10, signed and dated in pencil with monogram stamp in lower margin, 23.7 x 27.1cm. *Slight cockling, creases and minor foxing to margins.*

\$660

The Eastern Quoll (Eastern Native Cat) is a medium-sized carnivorous marsupial found only in Tasmania, Australia.



133. **Eric Thake** (Aus., 1904-1982). *Family Group*, 1930. Linocut with watercolour, greeting card format, titled, dated and signed in pencil in lower margin, inscribed and dated in ink inside card, 17.6 x 13cm (image). *Minor scuffs and crinkles to image, slight foxing, stains, pinholes and creases to margins.*

\$2,200

Inscription reads "To Cecil and Hatty with the best of wishes for Xmas & New Year. 1930." Illustrated in Draffin, *Australian Woodcuts and Linocuts of the 1920s and 1930s*, 1976, p48.

Held in the National Gallery of Australia collection.

One of Thake's rarest prints - it has appeared on the market only twice in 25 years.



132. **Eric Thake** (Australian, 1904-1982). *John Batman's House*, Parramatta, NSW, 1926. Wood engraving, signed and dated in block lower right and left, editioned 26/50, titled, signed and dated in pencil in lower margin, 8.8 x 13.2cm.

\$880

134. **Eric Thake** (Aus., 1904-1982). *Ho Joe!*, 1946. Linocut, titled, signed and dated in pencil on image lower right, 37.9 x 14.8cm. *Slight surface loss and minor foxing overall.*

\$1,650



135. **Gerard A. Hardy Tiarks** (Aus., 1868-1951). [*Australian Venus With Seagulls*], c1920. Watercolour, signed lower right, 38.4 x 32.1cm.

\$1,950

Provenance: Tiark's descendants.

A unique Australian interpretation of Botticelli's *Birth of Venus*.



136. **Edith Trethowan** (Aus., 1901-1939). *View At North Fremantle*, c1931. Wood engraving, working proofs, 10.7 x 23.3cm.

Each \$990

Provenance: Edith Trethowan estate. Held in the National Gallery of Australia collection.

Trethowan, who was active in Western Australia in the 1920s and 1930s, rarely signed her work.

Exceedingly rare pair of working proofs.



140. **Sydney Ure Smith** (Aus., 1887-1949). *Hawkesbury River Farm*, c1921. Etching, annotated "artist's proof", titled and signed in pencil in lower margin, 13.6 x 21.6cm. *Old mount burn, minor rubbing and perforations to margins.*

\$990

Held in the NGA collection.

139. **Sydney Ure Smith** (Aus., 1887-1949). *Dawes Battery*, 1917. Etching, signed in plate lower left, annotated "artist's proof 'C'", titled and signed in pencil in lower margin, 10.5 x 22.5cm. *Old mount burn.*

\$1,100

Illustrated in *The Etchings of Sydney Ure Smith*. 1920, p19. Held in the NGA collection.



141. **Henri van Raalte** (Aus., 1881-1929). *A Karri Tree Glade*, c1919. Aquatint, titled and signed in pencil on plate below image, 46.8 x 34.4cm. *Creases to image upper right and lower left and to margins.*

\$1,650

Illustrated in Spartalis, *Henri van Raalte, Master Print-maker*, 1989, plate 40.

Van Raalte's work was highly regarded during his lifetime, with his prints selling at the same price as a small Arthur Streeton oil painting.



137. **Sydney Ure Smith** (Aus., 1887-1949). *The Old Mill, Mt Gilead, New South Wales*, 1913. Hand-coloured lithograph, editioned 4/55, titled, signed and dated in pencil in lower margin, 29 x 25.7cm. *Old stains and paper loss to margins. Laid down on original backing.*

\$1,650



138. **Sydney Ure Smith** (Aus., 1887-1949). *Laneway To Playfair Street [The Rocks, Sydney]*, 1915. Etching, annotated "artist's proof 'B'", titled and signed in pencil in lower margin, 12.7 x 12.2cm. *Minor foxing to left margin.*

\$1,250

Illustrated in *The Etchings of Sydney Ure Smith*. 1920, p41. Held in the National Gallery of Australia, and Art Gallery of NSW collections.



142. **Henri van Raalte** (Aus., 1881-1929). *Gulley Stones*, c1919. Drypoint and aquatint, editioned "3/25/OS", 46.8 x 34.4cm. *Repaired tears and creases to margins.*

**\$1,650**

Illustrated in Spartalis, *Henri van Raalte, Master Printmaker*, 1989, plate 27.



143. **Harald Vike** (Aus., 1906-1987). *"He Wanted To See If It Was Plaster"*, 1945. Pen and ink, captioned and signed in pencil in upper margin, signed centre right, various publishing annotations including date "22/12/45" to right

margin, 29.5 x 37.3cm. *Minor rubbing, stains and soiling.*

**\$990**

Provenance: Alan McCulloch estate. Rare early work by Vike while he was in Melbourne before moving to Western Australia.



145. **Harald Vike** (Aus., 1906-1987). *"My Scalpel. Now Let Me See, Oh Yes, I Sharpened A Pencil With It This Morning"*, 1946. Pen and ink with white gouache, signed centre left, captioned and signed in pencil on upper portion,

various publishing annotations including date "9/2/46" to lower right corner, 30.7 x 38.3cm. *Slight foxing, crinkles and cockling to left portion around pasted image.*

**\$990**

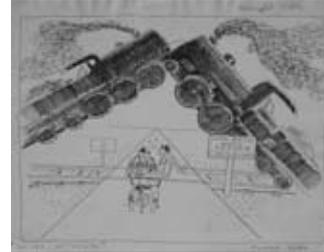
A paper portion has been pasted over another version of the nurse. Incomplete pencil sketch appears verso. Provenance: Alan McCulloch estate.

Rare early work by Vike while he was in Melbourne before moving to Western Australia.

146. **M. Napier Waller** (Aus., 1893-1972). *Cyril Dillon*, c1920. Lithograph, titled, signed and annotated "lithograph" in pencil on image lower right, 34.4 x 23.3cm. *Slight stains and foxing to edges and lower portion of image.*

**\$990**

Cyril Dillon (1880-1970) was a Melbourne etcher who held the position of vice-president in the Painter-Etchers' Society, and was friends with many leading artists.



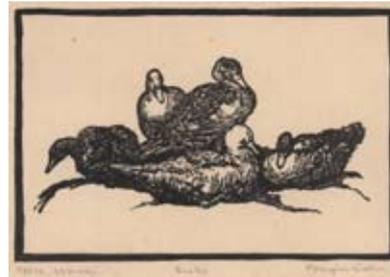
144. **Harald Vike** (Australian, 1906-1987). *"OK, Sez I, Av The Girl"*, 1945. Pen and ink, signed centre right, captioned and signed in pencil in lower margin, various publishing annotations including date "October 6, 1945" to margins, annotated in pencil

verso, 31 x 35.8cm. *Minor foxing and soiling.*

**\$990**

Annotation reads "Harald Vike, 53 Powlett St, East Melbourne, C.2."

Provenance: Alan McCulloch estate. Rare early work by Vike while he was in Melbourne before moving to Western Australia.



147. **M. Napier Waller** (Australian, 1893-1972). *Ducks*, 1923. Linocut, editioned 13/35, titled and signed in pencil in lower margin, 9.9 x 14.7cm. *Minor foxing.*

**\$1,100**

Illustrated in Draffin, *The Art of M. Napier Waller*, 1978, p80.

Held in the National Gallery of Australia collection.



148. **M. Napier Waller** (Australian, 1893-1972). *Guinea Fowls*, 1923. Linocut, editioned 27/35, titled and signed in pencil in lower margin, 11 x 14.5cm. *Old paper and glue remnants, slight creases and minor foxing to margins.*

**\$1,250**

Held in the National Gallery of Australia collection.



149. **M. Napier Waller** (Aus., 1893-1972). *The Shepherd*, 1923. Linocut, editioned 18/35, titled and signed in pencil in lower margin, 19.6 x 18.9cm. *Minor foxing and surface loss to margins.*

**\$1,250**

Illustrated in Draffin, *The Art of M. Napier Waller*, 1978, p33.  
Held in the Art Gallery of NSW collection.



150. **M. Napier Waller** (Aus., 1893-1972). *Man's Head*, 1928. Perspex cut, editioned 9/50, signed and annotated "Mr Thompson" in pencil in lower margin, 17.4 x 11cm. *Stains to lower left and right of image, old mount burn and paper loss to margins.*

**\$1,250**

Illustrated in Draffin, *The Art of M. Napier Waller*, 1978, p42, with the comment "The model is possibly a member of the Slater family, close relatives of his wife Christian. Waller made two or three experiments in the

use of the new material perspex, in place of linoleum, for prints."



151. **Edward Warner** (Aus., 1879-1968). *[The Mint And The Barracks, Macquarie Street, Sydney]*, c1925. Etching, editioned 20/60 and signed in pencil in lower margin, 20.7 x 39.6cm. *Framed.*

**\$1,250**

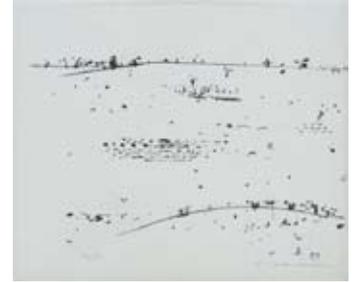


153. **Fred Williams** (Aus., 1927-1982). *Dry Creek Bed, WG (Werribee Gorge, Victoria)*, 1978. Lithograph, editioned 19/50, titled and signed in pencil in lower margin, 62.2 x 45.7cm. *Framed.*

**\$2,950**

Landscape of dry creek bed during drought, Werribee Gorge, Victoria.

Held in the National Gallery of Australia collection.



152. **Fred Williams** (Australian, 1927-1982). *[Landscape]*, c1977. Lithograph, annotated "A/P" and signed in pencil in lower margin, Druckma Press blind stamp on image lower right, 25.4 x 28.3cm (paper). *Framed.*

**\$1,850**

Druckma Press (1977-1983) was established by George Baldessin, John Robinson and Les Kossatz to print their own work and to provide a service for other artists. (Ref: NGA).



154. **Fred Williams** (Aus., 1927-1982). *Stump*, 1978. Lithograph, editioned 19/50, titled and signed in pencil in lower margin, 49.5 x 48.5cm. *Framed.*

**\$2,200**

Held in the National Gallery of Australia collection.