



Australian and International Photography

Collectors' List No. 151, 2011

Josef Lebovic Gallery

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Kensington (Sydney) NSW

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JOSEF LEBOVIC GALLERY

Established 1977

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Open: Wed to Fri 1-6pm, Sat 12-5pm, or by appointment • ABN 15 800 737 094

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19th to Early 20th Century



COLLECTORS' LIST No. 151, 2011

Australian & International Photography

Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky
On exhibition from Wednesday, **29 June** to Saturday, **13 August** and on
our website from **2 July**.

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 \$1.05¢; UK £0.65p

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Our new gallery is open from Wednesday to Friday, 1-6pm and Saturday, 12-5pm or by appointment. We are located on the corner of Anzac Parade and Duke Street, Kensington. If you need directions please phone: 9663 4848.

NB: We are 10 minutes from Paddington, next to the Grotto Capri, which is on the same side of Anzac Parade as Peter's of Kensington.



1. **The 35th Royal Sussex Regiment (Album Compiled by J.J. Twining)**, c1861-1865. Leather-bound album containing 59 albumen paper photographs and an ink drawing of the Regiment's coat of arms, most images captioned in ink or pencil on album page, album inscribed and dated in ink on opening pages by owner, J.J. Twining, 7.6 x 7.5cm to 16.7 x 20.7cm (images), 23.5 x 20cm (album). *Surface wear to cover, some foxing and stains to pages with some images slightly affected.*

The album **\$16,500**

Inscription on opening pages reads "In the event of my death, this book is not to be sold. J.J. Twining, [Lieutenant], 35th Royal Sussex, Hyzabad 1863." Images include 28 single portraits of officers, group portraits, some in uniform and some with wives, one image of a local Indian man, and several images of local buildings, temples and officers' quarters in Agra, Fyzabad, Lahore and Lucknow. Twining himself appears in a group portrait on pp40-41. Portraits of officers, mainly from the 35th Royal Sussex Regiment, with some from the 45th, 52nd and 77th regiments, are captioned with names and ranks, some with nicknames such as "Tin soldier", "Bug" and "Pundit". Some officers are listed with the locations of their death, with other regiments to which they transferred, or with the phrase "Sold out", which at the time referred to an officer selling his officially purchased commission in order to retire from the regiment.



2. **Townsend Duryea** (Aus., 1823-1888). *Adelaide. Duryea's Album*, 1866. Buckram-bound photograph album containing ten albumen paper photographs including one five-part panorama laid down on a folding linen-backed page and one small oval portrait affixed to inside of cover page, 2.4 x 1.9cm to 12.3 x 89.9cm (images), 25.5 x 34cm (album). *Slight discolouration to edges of images, some stains and foxing to album pages, wear to cover of album.*

The album **\$12,500**
The panorama shows a view of Adelaide taken from the tower of the Adelaide Town Hall in 1865. Other photographs include seven street scenes of Adelaide. Inside the front cover is a vignette portrait of the photographer, Townsend Duryea, with the studio line "Artist Photographer... King William Street." The album also contains a photograph of a drawing by A.G. Baynes, depicting the death of explorer, Robert O'Hara Burke, with a verse below the image which includes the words "When I am dead, place my revolver in my hand, and leave me unburied as I lie." Ref: DA AO.



foxing, discolouration or minor retouching to some images; foxing, stains and insect damage to some album pages; wear to album covers.

3. **Anon.** [*World Travel Photographs*], c1870s-1880s. Collection of five albums in morocco binding with gold tooling, containing 368 albumen paper photographs, some with captions, photographer and number in negative, photographer's blind stamp on image and captioned in pencil on album page below image, 12.9 x 20.1cm to 27 x 32cm (images), 32.5 x 44cm (album). *Slight*

The collection **\$11,000**

The locations depicted include: Fiji, Sri Lanka, India, Egypt, Malta, Gibraltar, Spain, England (incl. London, Oxford, Windsor, Stonehenge, Plymouth, Devon, Salisbury, Bath, Bristol, Stratford-upon-Avon, Oxford, Bedford, York, Cambridge, the Crystal Palace), Scotland (incl. Edinburgh, Loch Ness and Loch Lomond, Ben Nevis, Inverness, Glasgow, highland cattle, washing day and wool spinning in Skye), USA (incl. Colorado, Grand Canyon, Salt Lake City, San Francisco, Yosemite), Italy (incl. Naples, the eruption of Mt Vesuvius – dated 26 April 1872, Sorrento, Pompeii, Capri, Florence, depictions of individuals in the street including a photomontage, and photographs of artworks including *Venus de Milo*) and Australia (Albany, Gundagai, Tumut, tobacco fields).

The following photographers are represented in this collection: George Washington Wilson (1823-1893), H. Agius (c1840-1910), Hippolyte Arnoux (active c1860-c1890), Felix Bonfils (1831-1885), Francis Frith (1822-1898), A. Noack (1833-1895), J. Patrick (1831-1923), Alfred Pettitt (active c1860-1880), S.E. Poulton (1819-1898), C.R. Savage (1832-1909), W.L.H. Skeen (active 1860-1903), G. Sommer (1834-1914), I.W. Taber (1830-1912) and James Valentine (1815-1880).





4. **Anon. Church Hill, Gawler, c1871.** Albumen paper photograph, title transferred from old album page on backing verso, 17.4 x 23.4cm. *Laid down on acid-free paper.*

\$1,350

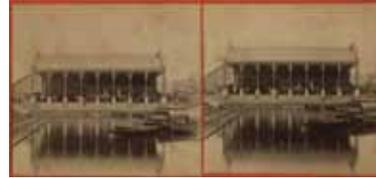
Shows the Old Bushman (Inn) run by J.H. Howe, and next door the signs read "W.W. Smith's Shoeing Forge, Stables,"



5. **Anon. Goolwa, Part Of The Murray Mouth, South Australia, c1871.** Albumen paper photograph, titled in pencil verso, 15.9 x 21.7cm. *Small missing portion to lower right corner, minor perforation to right edge of image.*

\$1,350

Shows the steamer *Waradoery* which carried passengers along the Murray River.



7. **Ralph Snowball (Aus., 1849-1925).** [*Views Of Newcastle District, NSW*], c1875. Collection of 12 albumen paper photograph stereo cards, some captioned in negative, each with photographer's stamp on card verso, 8.1 x 8.5cm (approx. each image), 8.7 x 17.7cm (each card). *Foxing, stains and slight scuffs to each image, laid down on original cards.*

The collection **\$4,400**

Stamp reads "R. Snowball, Newcastle." Captions include "Beach, Newcastle; Stockton Ferry; Market Wharf; Hunter Street, Newcastle; Lambton." One image features the photographer's horse and carriage with his advertising sign "R. Snowball. Landscape and architectural photographer."



6. **Charles Bayliss (Aus., 1858-1897) & Bernard O. Holtermann (Aus., 1835-1885).** [*Kirribilli, Sydney*], 1875. Albumen paper photograph, annotated in negative lower centre, 56.1 x 43cm. *Old creases and crinkles, slight foxing overall, replaced small portions to lower edge of image.*

POA

Annotation reads "Holtermann's Exp. N.S. Wales Scenery No. 18." This image is the fifth panel of a fourteen-panel panorama of Sydney, photographed in 1875 by Charles Bayliss and Bernard Holtermann. During this time, Holtermann produced a series of three different-sized panoramas of Sydney and this panel comes from the largest example, which also is held in the Australian National Gallery in Canberra. German-born Holtermann immigrated to Australia in 1858 during the gold rush in Australia. In 1872, he and his partners found a rich vein of gold, produced the largest known nugget of reef gold in the world at that time. With his new-found fortune Holtermann pursued many interests including politics and photography. He invested in a photographic business

run by Beaufoy Merlin with his assistant Charles Bayliss in Hill End, NSW. A few years later, Holtermann constructed a camera obscura in one of the rooms in a tower in his home at North Sydney. There he and Bayliss took panoramic photographs of Sydney and produced the largest wet-plate negative in the world. An entrepreneur and a keen advocate of Australia Holtermann toured the world with his photographs, promoting Australia and winning medals and accolades for the quality of the photography.



8. **Nicholas Caire (Australian, 1837-1918).** *Big Ben. 56 Feet Girth, 450 Feet High*, c1878. Albumen paper photograph, titled in ink on backing below image, annotated with photographer and date in pencil in an unknown hand on backing verso, 29.1 x 23.9cm. *Slight scuffs overall, small stains to lower portion, old folds and minor silvering to edges, laid down on original album page.*

\$1,850

Annotation reads "By Nicholas Caire, c1878." Held in the National Gallery of Australia collection.



9. **Anon.** "The Corner" *Stock Exchange, Adelaide, South Australia, c1880.* Albumen paper photograph, titled in pencil verso, 16.3 x 21.6cm. *Slight paper loss and minor tears to edges of image, repaired surface loss verso.*

\$990

Shows a tram among a crowd.



10. **Anon.** *Sunny Corner Silver Mining Co. Limited, c1880.* Albumen paper photograph, titled with obscured photographer's name in negative lower left to right, 15 x 20.7cm. *Slight foxing, laid down on original backing.*

\$1,100

"Silver, gold, zinc and ... antimony were mined at Sunny Corner, near Bathurst, from 1875 to 1922. During that time more than 100 tonnes of silver were produced and the mine was one of the most productive in the country." Ref: Powerhouse Museum.



11. **Charles Kerry** (Australian, 1858-1928). *Top Of Bulli Pass, c1880s.* Albumen paper photograph, titled in pencil on original album page below image and verso, 13.4 x 20.2cm. *Laid down on original album page, with old creases.*

\$990

Title verso can be seen through upper portion of image.



12. **Charles Nettleton** (Australian, 1826-1902). *Panoramic And Other Views Of The City Of Melbourne Taken For The Corporation Of The City In 1883 [Presentation Album To US "Enterprise"], c1881-1883.* Buckram and leather-bound hardcover album containing 25 albumen paper photographs, laid down on pages with caption and photographer printed lithographically below each image, title and date in letterpress on title page, inscription tooled in gold on front cover, accompanied by handwritten letter on "Town Hall, Melbourne" letterhead from E.G. Fitzgibbon to Captain Barker, signed and dated "14th October 1885", 25.3 x 37.1cm to 28.1 x 37.2cm (images); 40.4 x 52.3 x 4cm (album). *Some images with slight tears to edges, minor stains, one image with surface loss to left portion, discolouration and cockling to album pages, missing portion to spine and wear to edges of cover. Some stains to letter.*

The album **\$16,500**

Front cover inscription reads "Captain Barker, US Warship *Enterprise*, from the Corporation of Melbourne, G.D. Carter (Mayor), E.G. Fitzgibbon (Town Clerk)." Photographer's line "C. Nettleton, Photo. Melbourne" appears on the album page for ten of the photographs, the views include: Melbourne Town Hall; Collins St (east and west); Scot's and Independent Churches; the Treasury; Swanston, Lonsdale and Bourke Sts; Eastern Market Buildings; Exhibition Building, Carlton Gardens.

Following these images is a series of 14 single-panel photographs taken from the top of the Exhibition Building and the Law Courts. These photographs, which provide views of the surrounding suburbs, are individually titled and captioned "Taken for the Corporation of the City by Chas Nettleton, photographer."

The full transcript of the presentation letter will be available on our website.



13. **J.W. Lindt** (Australian, 1845-1926). *Fernshaw, The Maiden All Forlorn*, 1882. Albumen paper photograph, titled and signed in negative lower left and right, 14.9 x 19.3cm. *Minor crinkles to image.*

\$2,200

Illustrated in Jones, *J.W. Lindt: Master Photographer*, 1985, plate 53, p74.

14. **Anon.** *Fire Brigade Station Interior, Adelaide, South Australia*, c1890. Albumen paper photograph, titled in pencil verso, 15.1 x 20.3cm. *Minor paper loss to edges, light embossing to image upper centre, repaired surface loss verso.*

\$1,100

15. **Anon.** *Mayflower Sluicing Claim [Gold], Russell River [North Qld]*, c1890. Printout paper photograph, titled in pencil on backing below image, 21.7 x 28.7cm. *Minor stains and missing portions to edges, laid down on old backing with border causing strike-through to image.*

\$1,650

Shows men working with a hydraulic hose to wash away the soil to find gold. The Russell River is 80km south of Cairns and north of Innisfail and on the coast east of Atherton. Gold was discovered in the Russell River area in 1886, but the sluicing was abandoned in 1900.



16. **Anon.** (a) *Loading Piles* and (b) *Drawing Piles*, c1890. Pair of albumen paper photographs, each titled in ink on backing below image, 13.5 x 20.1cm, 20.5 x 13.5cm. *Slight scuffs and repaired surface loss to image (a), laid down on original backing board.*

The pair **\$1,850**

The two images come from a collection of views depicting bush workers in the Bowral/Mittagong area.

17. **Anon.** *Life In The Bush: (a) Mortising Posts* and (b) *Rest*, c1890. Pair of albumen paper photographs, each titled in ink on backing below image, 13.7 x 20.3cm (approx. each). *Minor scuffs to image, laid down on original backing board.*

The pair **\$1,850**

The two images come from a collection of views depicting bush workers in the Bowral/Mittagong area.



18. **Stevens & Co.** (Aus., active 1890s). *[Camel Teams]*, c1890. Pair of printout paper photographs, cabinet card format, studio line on backing, 9.7 x 14.8cm (approx. each image), 10.8 x 16.4cm (each card). *Minor scratches and dents to each image, laid down on original cards.*

The pair **\$2,250**

Studio's line reads "Stevens & Co., Wilcannia and Silverton [NSW]." The camel team is stationed in front of a building with the business name of Frew, Wright & Co., late A. Kirkpatrick & Co, Wine, Spirit & General Merchants.

19. **Government Printer** (Aus., active from 1870). (a) *General View At Audley National Park* and (b) *The Dam, National Park*, c1890. Pair of albumen paper photographs, each titled in negative lower left, 27 x 35.8cm (approx. each). *Slight creases and one with repaired tears to edges of image.*

The pair **\$2,850**

20. **Government Printer** (Aus., active from 1870). (a) *On Broughton Mill Creek, Near Berry, Shoalhaven District* and (b) *A Mountain Dairy, Illawarra District*, c1890. Pair of albumen paper photographs, each titled and one numbered "1056" in negative lower left, 27 x 35.9cm (approx. each). *Minor creases and old folds to edges, one with repaired tear to upper right corner of image.*

The pair **\$2,850**



21. **Government Printer** (Aus., active from 1870). *Miner's Hut, Lithgow Valley, NSW, c1890/1900.* Printout paper photograph, titled in negative lower left, 10.7 x 14.9cm. *Minor chips and creases to edges of image.*

\$1,350



22. **Anon.** *Kangaroo Hunters, c1890s.* Printout paper photograph, titled in pencil verso, 15.5 x 20.6cm. *Minor paper loss to lower right corner, slight stain to image upper left.*

\$990



23. **Anon.** *Incline, Joadja Creek, Kerosene And Shale Mine, 18 Miles From Mittagong, c1890s.* Albumen paper photograph, titled in pencil verso, 23.2 x 18.3cm. *Repaired tears to edges of image, slight retouching to upper left corner, old folds and creases, embossing to upper portion from title verso.*

\$1,350

Image shows the dramatic funicular railway.



24. **Henry King** (Australian, 1855-1923). *Katoomba, NSW, c1890s.* Pair of albumen paper photographs, numbered "338" and "410", titled with photographer's line in negative lower portion, 15 x 20cm (approx. each). *Minor stains and foxing, old folds, chips and crinkles to edges of image.*

The pair **\$1,950**

Photographer's line reads "H. King Photo., Sydney."



25. **Government Printer** (Aus., active from 1870). *Molybdenite Mine, Kingsgate, New South Wales, c1890s/1900s.* Silver gelatin photograph, letterpress title in slip attached to image lower left, 24 x 29.2cm. *Minor silvering to edges.*

\$1,650

This photograph would originally have been taken on a glass plate and printed as an albumen paper print. This print was made later after the introduction of the silver gelatin print process.



26. **Kerry & Jones Studio** (Aus., 1885-1892). (a) *Loading Tobacco, Tumut [NSW]* and (b) *Harvesting Tobacco*, c1892. Pair of albumen paper photographs, photographer's blind stamp on each image lower left, each titled in pencil verso, 15 x 20.6cm (approx. each). *Minor stains and perforations to image.*



The pair **\$2,200**
Blind stamp reads "Kerry and Jones, Photographers. 308 George St, Sydney." Depicts a number of Asian workers employed in the tobacco industry. Charles Kerry (1858-1929) ran a studio with C.D. Jones from 1885 to 1892, when he became sole owner and changed the studio's name to Kerry and Co. His company employed a number of photographers, such as George Bell and Harold Bradley, who later would become well-known. By 1900, Kerry's studio was one of the largest and most highly esteemed photographic businesses in Australia. In 1913, Kerry retired, leaving his nephew to run the studio, which eventually closed in 1917. Ref: Powerhouse Museum.



27. **George Washington Wilson Studio** (Scottish, 1849-1908). *Australian Gold Diggings, "The Whim"*, c1892-1895. Albumen paper photograph, titled, numbered "30,595" with studio trademark "GWW" in negative lower centre, 23.6 x 29cm. *Minor scuffs and dents to image, laid down on original album page.*

\$1,950
Photograph was taken by Fred Hardie, who travelled to Australia on behalf of the George Washington Wilson Studio.



28. **Kerry & Co. Studio** (Aus., 1892-1917). *The Incline, Kembla Coal Co.*, c1893. Albumen paper photograph, numbered "5", titled and photographer's line in negative lower right, photographer's blind stamp on image lower left, 19.8 x 14.8cm. *Slight foxing, old folds and minor tear to upper portion of image, minor crinkles, some surface loss verso.*

\$1,100

Blind stamp reads "Kerry & Co. Photo, 308 George St, Sydney, Copyright."



29. **Kerry & Co. Studio** (Aus., 1892-1917). *Shearing Sheep*, c1893. Albumen paper photograph, titled, numbered "OH-788" with studio line in negative lower left to right, 15 x 20.1cm. *Repaired minor tears to lower edge of image, slight crinkles, laid down on acid-free paper.*

\$1,350

Studio line reads "Kerry, Photo Sydney."



30. *Attrib. Roy Millar* (Aus., active 1884-1900). [*Cobb & Co. Coach, WA*], c1894. Printout paper photograph, 12 x 20.5cm. *Uneven upper and lower edges with slight tears and cracks.*

\$1,350

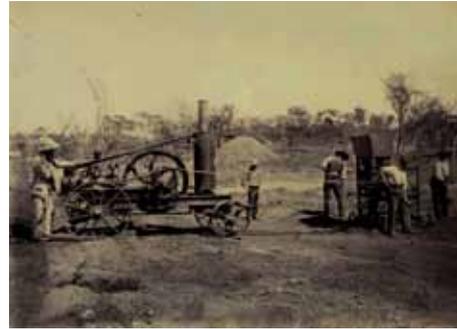
A woman is holding a baby outside a window of the coach to have it included in the photograph.



31. **Walter E. Perroux** (Aus., active 1890-1900). *Souvenir Of Macknade, Herbert River [Qld]*, c1894. Set of nine albumen paper photographs, cabinet card format, most with photographer's line printed on card below image, one signed and dated in ink by Harold B. Eame on card verso, each captioned in ink in an unknown hand on card verso, 14.8 x 10.3cm (approx. each image), 16.4 x 10.6cm (cards). *Slight foxing, stains and scuffs to images, laid down on original cards.*

The set **\$4,650**

Photographer's line reads "Walter & Perroux, Queensland." Captions include "Windmill at big house; New house occupied by accountant ...; Manager's house; Wharf and store; Macknade house garden; School & church;. Overseers quarters; R. Blair, J. Harward, J. Wiskar, I. Wiskar, Ferguson; Hospital." One of the images depicts all 14 photographs of the original set.



32. **Anon.** [*Camels And Workers In Leonora Mining Area, Western Australia*], c1894. Set of 12 printout paper photographs, some images with titles and captions, date "1894", number or photographer in negative, sizes range from 11.3 x 20.2cm to 15.5 x 20.7cm. *Slight chips and cracks to uneven edges, minor crinkles or stains to some images, some images unevenly finished.*

The set **\$6,800**

Titles include "Warden's Tent, Hannans, The Launceston Pt. Assoc. and A. Kerr's Camel Team, Leonora" and captions concerning the haul, such as tonnage. Seven images show camels with European men, two show "Afghan" cameleers.

Leonora is a town in the Goldfields-Esperance region of Western Australia, north of the city of Kalgoorlie. From 1894, the region developed rapidly due to the discovery of gold and required a

large importation of camels from India and the Middle East. Initially, camels had been imported into Australia as early as the 1840s to carry equipment and people to traverse the desert areas. Numbers peaked around 1920 with about 20,000 working camels. The people who looked after the camels were mostly young or middle-aged men from an Islamic background and were known as cameleers. They were often referred to as "Afghan" cameleers, in spite of many coming from different countries and regions, such as Baluchistan, Kashmir, Sind, Rajasthan, Egypt, Persia, Turkey and Punjab.





33. **Kerry & Co. Studio** (Aus., 1892-1917). [*Lewis Ponds Silver Mine*], c1898. Albumen paper photograph, photographer's blind stamp on image lower left, 14.5 x 19.7cm. *Slight missing portion to upper right corner of image.*

\$1,650

Stamp reads "Kerry & Co. Photo, 308 George Street, Sydney, Copyright." The Lewis Ponds Silver Mine is located in the Ophir region near Bathurst, which was where Australia's first significant gold discovery was made in 1851. Copper, lead and zinc also were mined at Lewis Ponds from the 1860s to the 1880s.



34. **Beattie & Sanderson** (NZ, 1897-1900). *Life On The Gum Fields – "Well, Luke, What Luck?"*, 1898. Albumen paper photograph, titled, dated "10.10.98", annotated "protected", \ numbered "152" with photographer's line in negative lower right, 20.3 x 14.7cm. *Slight stains, repaired tear to lower right corner and minor chips to edges of image.*

\$1,650

Photographer's line reads "Beattie & Sanderson, Auckland."



35. **Anon.** *Coal Mine, Gippsland*, c1900. Printout paper photograph, titled in pencil verso, 15.4 x 20.3cm. *Slight mount burn and paper remnants to edges of image.*

\$1,350

Shows three miners at the mine shaft entrance.



36. **Anon.** [*Wool Wagons*], c1900. Printout paper photograph, 14.8 x 20.3cm. *Repaired tears and creases to upper portion, slight crack to right edge, minor crinkles, chips to edges of image.*

\$1,650

Unusual image showing two wool wagons with the drivers posing for the camera by standing on top of the bales of wool. Each wagon is drawn by 18 horses.



37. **Anon.** *Mines Water Supply Dept. Exploring Party Leaving For Kimberley Via Wiluna To Open Up Stock Route*, 1906. Printout paper photograph, titled and dated in negative lower left, 14.8 x 19.8cm. *Minor chips to edges of image.*

\$1,650

Title continues "Day Dawn. May 7, 1906."



38. **Anon.** *Regatta Day, Rockhampton, Queensland, About Easter [Time]*, 1909. Printout paper photograph, titled and dated in pencil verso, 15.3 x 20.5cm. *Slight crinkles to image, minor wear to margins.*

\$1,100



39. **Anon. Rockhampton Golf Links, Opening The Season, 9th Green, 1909.** Pair of printout paper photographs, titled and dated "3rd April '09" in pencil verso, 15.2 x 20.5cm (approx. each). *Minor crinkles to image.*

The pair **\$2,450**

Early photographs of golf courses in Australia are rare.



40. **Anon. Railway Workshops, Ipswich, Queensland, c1910.** Silver gelatin photograph, titled in pencil and numbered "440" in ink verso, 25 x 35cm. *Slight stains and creases to image, chips and minor silvering to edges, paper remnants verso.*

\$1,350



41. **Anon. Albury Show Grounds [Elephant With Trainer], c1910.** Albumen paper photograph, captioned in pencil on backing verso, 14.8 x 20.3cm. *Minor foxing and scratches to image, laid down on original backing.*

\$990

Caption reads "Mr Arthur Smith (boy) and Mr Smith (Snr), Albury Show Grounds, Olive Street, [NSW]."

42. **Anon. [Furniture Removal Using Bullock Team], c1910.** Toned Silver gelatin photograph, 28.4 x 36.1cm. *Slight stains to upper portion of image.*

\$1,650



43. **Attrib. Kerry & Co. Studio. (Australian, 1892-1917). Goulburn Rabbit Freezing Works, c1910.** Silver gelatin photograph, titled in ink in an unknown hand verso, 14.3 x 20.2cm. *Slight fading to corners, minor silvering to edges of image.*

\$1,100

Shows rabbit pelts being delivered to the freezer works.



44. **Anon. Underground, BHP Co., Broken Hill, NSW, 1916.** Printout paper photograph, titled in negative lower centre, titled and dated in pencil verso, 14.7 x 20.1cm. *Minor surface loss to edges of image, slight crinkles overall, minor silvering to right portion.*

\$1,350

It is rare to find underground mining photographs.



45. **Anon. Sugar Cane At Childers, Bundaberg District, [Qld], c1919.** Silver gelatin photograph, titled in pencil verso, 15.5 x 20.2cm. *Slight surface loss and soiling to left portion of image.*

\$990

20TH to 21TH Century



46. **Anon.** *Rosaleen Norton*, 1949. Vintage silver gelatin photograph, titled in pencil, various publishing annotations and date stamps ranging from 1949 to 1979 verso, 24.3 x 18.7cm. *Old handling creases and crinkles overall, cracks to corners of image, surface loss, tape verso.*

\$990

Press photograph of the well-known "Witch of the Cross" beside one of her paintings, that caused a furor. The dates stamped verso indicate the photograph was still being used as a press photograph in 1979, the year she died. Born in NZ during a thunderstorm in 1917, Rosaleen Norton moved to Sydney in

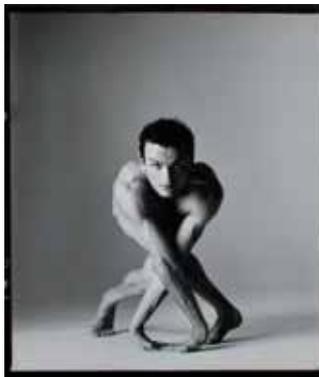
1924 and later became an artist, artist's model and a journalist. During her lifetime her controversial exhibitions were frequently raided by the police.



49. **Robert Besanko** (Australian, b.1951). *Door Man*, *New York City*, 1976. Vintage Kodalith paper print, signed, dated and annotated in pencil verso, 24.5 x 16.3cm.

\$9,900

Annotation reads "Kodalith paper print." In recent years, Besanko printed a limited number of his images on Kodalith paper, which is now no longer manufactured. As a result, Besanko's Kodalith prints are becoming increasingly scarce.



47. **Greg Barrett** (Aus., b.1943). *Adrian Burnett*, 1998/1999. Silver gelatin photograph, titled, dated and signed in ink verso, 55.3 x 45.8cm.

\$1,650

Illustrated in Barrett, *Tutu*, 1999, p35.



48. **Greg Barrett** (Aus., b.1943). *Nicole Rhodes*, 1998/1999. Silver gelatin photograph, titled, annotated "Tutu" and dated in ink verso, 55.5 x 45.5cm. *Minor crinkles to edges of image.*

\$1,650

Illustrated in Barrett, *Tutu*, 1999, p138.



50. **Robert Besanko** (Aus., b.1951). *Denise No. 3*, 1976/ later printing. Kodalith paper print, signed, dated and annotated in pencil verso, 29.4 x 19.8cm.

\$7,700

Annotation reads "Kodalith paper print." In recent years, Besanko printed a limited number of his images on Kodalith paper, which is now no longer manufactured. As a result, Besanko's Kodalith prints are becoming increasingly scarce.



51. **Robert Besanko** (Aus., b.1951). *Back Skirt*, 1977/2011. Digital print, large format, signed, titled, dated, editioned 1/10 and annotated in pencil verso, 166.5 x 111.4cm. *Framed.*

\$13,900



52. **Robert Besanko** (Aus., b.1951). *Perugia, Italy*, 1981/2011. Digital print, large format, signed, dated, editioned 1/10, titled and annotated in pencil verso, 168.1 x 110.9cm. *Framed.*

\$13,900

55. **Mervyn Bishop** (Aus., b.1945). *Beaton By Bishop*, 1968. Vintage silver gelatin photograph, signed and dated in ink in lower margin, titled, annotated, dated and signed in pencil verso, 37.9 x 26.4cm. *Minor staining, surface imperfections and crinkles to image.*

\$4,400

Annotation includes "Portrait of photographer Cecil Beaton at Admiralty House, Kirribilli, NSW."



53. **Mervyn Bishop** (Aus., b.1945). *Art And Photography Cadets With Model In Studio*, 1967/1990. Silver gelatin photograph, titled, dated and signed in pencil verso, 28.7 x 44cm. *Minor surface loss to edges of image.*

Title continues "at Sydney Morning Herald, Broadway, Sydney, NSW."

\$3,300



54. **Mervyn Bishop** (Australian, b.1945). *Barry Humphries In His Dressing Room*, 1968. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 26.9 x 39.7cm. *Minor staining, crinkles and surface imperfections to image.*

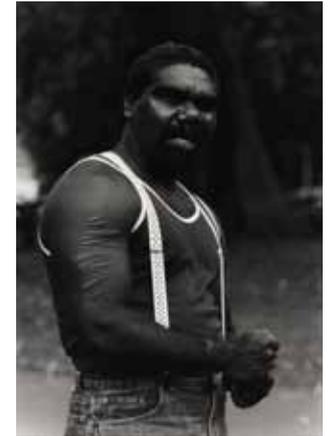
\$4,400

Title continues "Prior to his performance at the Tivoli Theatre."



56. **Mervyn Bishop** (Aus., b.1945). *David Gulpiil With Wife And Son, At Seppeltsfield, SA*, 1975/1990. Silver gelatin photograph, titled, dated and signed in ink in lower margin, 30.5 x 30.5cm. *Minor surface loss to edges of image.*

\$3,300



57. **Mervyn Bishop** (Aus., b.1945). *Young Man From Alice Springs*, 1989/1990. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 44 x 28.8cm. *Some crinkles overall and tear to centre of right margin.*

\$3,300

Title continues "Building Bridges Concert Rally, Belmore Park, Sydney."



58. **Keast Burke** (Aus., 1896-1974). *[Ploughing]*, c1950s. Vintage silver gelatin photograph, textured paper, 26.8 x 25.2cm. *Slight foxing to image.*

\$2,200

Provenance: Keast Burke estate. Burke contributed greatly to the preservation of Australian photographic history. Among his many accomplishments, Burke was the first Australian editor of *Australian Photography* in 1961.



61. **Jeff Carter** (Aus., 1928-2010). *"Somewhere, Over The Range"*, *Ultimo*, 1959/later printing. Silver gelatin photograph, signed in pencil in lower margin, photographer's stamp, titled and dated in pencil verso, 39 x 29.1cm. *Minor dents and crinkles to image.*

\$5,500



59. **Jeff Carter** (Australian, 1928-2010). *Central Melbourne*, 1956. Vintage silver gelatin photograph, titled, dated and signed in pencil, typed caption, photographer's and publisher's copyright and date stamps with annotations verso, 20.2 x 25.6cm. *Slight crinkles, scuffs and minor chips to edges, some paper loss verso.*

\$4,400

Caption reads "By 9am fruit has reached retailers in city and suburbs." Annotation includes "[Published in] *People*, June 7, p38." Date stamp reads "21 Aug. 1968."



wholesale vegetable and fruit section is at peak activity. It handles 470,000 tons of produce annually often at very economical prices." Annotation includes "[Published in] *People*, June 7, p37." Date stamp reads "21 Aug 1968."

\$4,400

Captions include "At 6am the



62. **Jeff Carter** (Australian, 1928-2010). *SLSA March Past, Wanda Beach*, c1962. Vintage silver gelatin photograph, photographer's copyright label, titled, dated "circa 1962" and signed in pencil verso, 20.5 x 30.4cm. *Embossed line to upper centre of image, minor crinkles overall.*

\$5,500

Label includes Carter's Foxground address.



63. **Jeff Carter** (Aus., 1928-2010). *Hamburgers And Bikinis*, c1965. Vintage silver gelatin photograph, titled and annotated in ink, cancelled typed caption, signed and dated "circa 1965" in pencil and photographer's copyright stamp verso, 15.1 x 19.5cm. *Pinholes to corners and slight wear to edges of image.*

\$4,400

Annotation beneath title reads "Quote: Paul Brennan." Cancelled caption reads "This is what we were trying to get away from." Stamp reads "Copyright photo, Jeff Carter, Glenrock Farm, Foxground, NSW, Australia."



64. **Jeff Carter** (Australian, 1928-2010). *Keith And Oscar Namatjira, Todd River, 1965*. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 16.5 x 25.3cm. *Minor scuff to surface of image.*



67. **Neil Duncan** (Australian, b.1951). *Glenda And Betty [sic], 1975/2006*. Silver gelatin photograph, titled, signed and dated in pencil verso, 31.5 x 25.1cm.

\$1,100

Glenda Jackson and Bette Davis in a dressing room.



65. **Jack Cato** (Australian, 1889-1971). *[Elf], c1920*. Silver gelatin photograph with pencil drawing, signed in pencil on image lower left, 13.2 x 7.7cm. *Some stains and foxing to image.*

66. **Harold Cazneaux** (Australian, 1878-1953). *Fort Denison, c1930s*. Vintage silver gelatin photograph, titled and signed in pencil on backing below image, 18.4 x 22.8cm. *Slight foxing overall, laid down on original backing.*

\$2,950



\$4,400



68. **Neil Duncan** (Aus., b.1951). *Bondy In Airship [With Duncan], 1986/2006*. Silver gelatin photograph, titled, signed and dated in pencil verso, 23.3 x 35cm.

\$1,100



69. **Kerry Dundas** (Australian, 1931-2010). *High Octane Tank, Kurnell Refinery, California Texas Oil Co., 1953*. Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 27.9 x 36.4cm. *Minor paper remnants to upper right corner of image.*

\$3,300

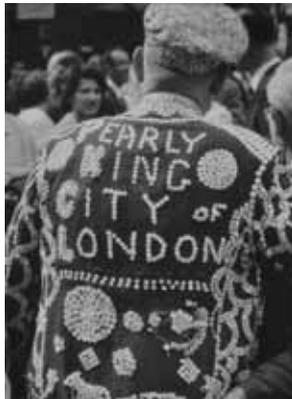
This photograph was included in a 2009 show held at the Art Gallery of NSW, which revisited a 1955 exhibition entitled, *Six Photographers*, where a group of six Australian photographers exhibited 200 photographs at the David Jones Gallery in Sydney. The photographers were Gordon Andrews, Max Dupain, Kerry Dundas, Hal Missingham, Axel Poignant and David Potts.



70. **Kerry Dundas** (Australian, 1931-2010). *Floating Lid, High Octane Fuel Tank, Caltex Oil Refinery, Kurnell, NSW, c1956.* Vintage silver gelatin photograph, titled, dated "circa 1956", signed and annotated in pencil verso, 28.2 x 36.3cm. *Slight creases with cracking and chips to edges of image.*

\$3,300

Annotation reads "Linhof camera, Angulon lens, Kodak Super XX film, Ilford paper." This photograph was part of a 2009 show held at the Art Gallery of NSW, which revisited a 1955 exhibition entitled, *Six Photographers*, where a group of six Australian photographers exhibited 200 photographs at the David Jones Gallery in Sydney. The photographers were Gordon Andrews, Max Dupain, Kerry Dundas, Hal Missingham, Axel Poignant and David Potts.



71. **Kerry Dundas** (Aus., 1931-2010). *Pearly King, Pettycoat [sic] Lane, London, EC, 1958.* Vintage silver gelatin photograph, signed in ink on image lower right, titled, dated and signed in pencil verso, 50.2 x 37.1cm. *Slight chips to edges of image, minor crinkles to upper portion, small dents to surface.*

\$3,300



73. **Max Dupain** (Australian, 1911-1992). *Sydney From Harbour Bridge, 1938/1980s.* Silver gelatin photograph, signed in pencil on image lower right, 40.1 x 59.6cm. *Minor scuffs to image. Laid down on original backing.*

\$7,700

Illustrated in Newton, *Max Dupain*, 1980, p52.



74. **Max Dupain** (Aus., 1911-1992). *Jesus Ever Liveth, 1940.* Vintage silver gelatin photograph, signed in ink on image lower right, 42.4 x 59.6cm. *Repaired tear and creases to lower left corner, minor dents to surface, and wear and chips to edges of image.*

\$5,500

Illustrated in *Max Dupain's Australia*, 1986, p89 with

the caption "This picture was taken in a charity organisation, the Sydney Rescue Society for Destitute Men, Women and Children. The foreground figure was embarrassed at being photographed and turned away from the camera. It was a novelty for the kid."



72. **Max Dupain** (Aus., 1911-1992). [*Surf Carnival Line-up*], c1938. Vintage silver gelatin photograph, signed in ink in estate authentication stamp by Dupain's wife, Diana Dupain, verso, 36.6 x 48cm. *Repaired scratch and tear to upper and lower edges of image, creases to corners, soiling, pinholes and slight chips to margins.*

\$5,500



75. **Max Dupain** (Australian, 1911-1992). [*The Canteen*], c1940. Vintage silver gelatin photograph, signed in ink on image lower right, 43.5 x 58cm. *Slight staining and pinholes to corners, small chips to edges of image.*

\$5,500

Photograph taken at the Sydney Rescue Society for Destitute Men, Women and Children.



76. **Max Dupain** (Australian, 1911-1992). *Storm Over Darling Harbour*, 1940/1980s. Silver gelatin photograph, signed and dated in pencil on image lower right, titled and dated in ink verso, 38.5 x 49cm. *Small chips to edges, crinkles, minor retouching.*

\$6,600



77. **Max Dupain** (Aus., 1911-1992). [*Teapots And Trams*], c1950s/1980. Silver gelatin photograph, authentication stamp signed by Rex Dupain in pencil verso, 40.4 x 46.2cm.

\$2,950



78. **Max Dupain** (Aus., 1911-1992). [*Have You Heard...?*], c1960. Set of four vintage silver gelatin photographs, authentication stamp signed by Rex Dupain in pencil verso, sizes range from 24.7 x 25cm to 25.1 x 24.2cm. *Minor scuffs, dents and surface crazing to images, slight wear and chips to edges.*

The set **\$3,300**



79. **Rex Dupain** (Aus., b.1954). *Inside Sydney II*, 2001. Silver gelatin photograph, signed and dated in pencil in lower margin, signed, titled and dated in pencil in studio stamp verso, 48.6 x 48.2cm.

\$1,950

Illustrated in *Inside Sydney: Photographs by Max and Rex Dupain*, New Holland, Sydney, 2004, p89.



80. **Rex Dupain** (Australian, b.1954). *Surf Race, Bondi*, 2001. Silver gelatin photograph, signed and dated in pencil in lower margin, signed, titled and dated in pencil in studio stamp verso, 49.2 x 48.2cm.

\$1,950

Cover illustration for *Rex Dupain: Australian Images*, Sydney, 2002.



81. **Rennie Ellis** (Aus., 1940-2003). *Paper Boy, Melbourne*, c1970. Vintage silver gelatin photograph, photographer's and publishing stamps with various annotations verso, 21.4 x 16.4cm. *Minor crinkles, slight cockling to margins.*

\$4,400

Photographer's stamp reads "Foto by Rennie Ellis, Suite 23, 30 Queens Rd, Melbourne, Australia." Ref: Rennie Ellis Archive.



82. **Rennie Ellis** (Aus., 1940-2003). *Early Morning Milko [Kings Cross]*, 1970-1971/2000. Silver gelatin photograph, titled and numbered "29/16" in ink with photographer's copyright label verso, 22.6 x 14.4cm.

\$3,300
Ref: Rennie Ellis Archive.



83. **Rennie Ellis** (Australian, 1940-2003). *Early Morning Garbos [Kings Cross]*, 1970-1971/2000. Silver gelatin photograph, titled and numbered "29/13" in ink with photographer's copyright label verso, 22.8 x 14.6cm.

\$3,300
Ref: Rennie Ellis Archive.



84. **Rennie Ellis** (Aus., 1940-2003). *The Crew At Charlie's Hope Gold Mine*, c1971. Vintage silver gelatin photograph, title with caption in ink on accompanying typed label, 24.1 x 19cm. *Minor crinkles and embossed line to image.*

\$4,400
Caption reads "From left: 'Snowy' Crimeen, driller; Laurie Lakey, prospector; Frank Crimeen, manager; Stephen Answorth, offsider - 21 years." Ref: Rennie Ellis Archive.



85. **Rennie Ellis** (Aus., 1940-2003). *Female Pump Attendant #2, Sydney*, 1975. Vintage silver gelatin photograph, 12.4 x 17.6cm.

\$4,400

Ref: Rennie Ellis Archive.



86. **Jeremy Fletcher** (British, b.1942). *The Rolling Stones, Mod Ball, Wembley*, 1964/1999. Silver gelatin photograph, signed, titled and dated "8th April 1964" in pencil verso, 15.2 x 34.8cm.

\$1,100



87. **Gordon Furlee Brown** (Australian, active 1920s). *Dr Julian Smith*, c1920s. Solarised vintage silver gelatin photograph, photographer's copyright stamp and titled in pencil verso, 31.7 x 27.2cm. *Slight surface loss to lower left corner of image, minor crinkles.*

\$2,200



88. **Gordon Furlee Brown** (Australian, active 1920s). [Dr Julian Smith], c1920s. Vintage silver gelatin photograph, photographer's copyright stamp verso, 37.5 x 29cm. *Slight chips and creases with cracking to edges of image, minor scuffs to surface.*

\$2,200



89. **Bill Henson** (Australian, b.1955). *Untitled*, 1980-1982. Vintage silver gelatin photograph, titled, dated and signed with publishing annotation in ink in lower margin, 21 x 19cm. *Slight mould to surface.*

\$4,400

Annotation includes "Image from 'Untitled 1980/82' [series]." Provenance: Estate of journalist Don Darbyshire. Variant image illustrated in Henson, *Mnemosyne*, Sydney, 2005, p138.



91. **Frank Hurley** (Australian, 1885-1962). *Goaribari Island, [New Guinea]*, 1921-1922. Vintage silver gelatin photograph, titled, captioned, dated and annotated by family member in ink verso, 17.5 x 24cm. *Minor dents to image.*

\$3,300

Caption reads "Young brave of Kerewa village with decorated skulls. At the time of our arrival a dance was in full sway and the waterfront was decorated with these strange ornaments!" Annotation includes "New Guinea Expedition."



90. **Sam Hood** (Aus., 1870-1953). *Speedway Royal, "Bluey" Wilkinson Receiving His Trophy*, c1929. Vintage silver gelatin photograph, captioned and dated "circa 1929" in pencil with photographer's copyright stamp verso, 15 x 19.9cm.

\$1,100

Caption continues "Joe Fallon extreme right, former photog. on D/T." Stamp includes Hood's address and telephone number "124 Pitt Street, Sydney. Tel: B 1845."



92. **Frank Hurley** (Australian, 1885-1962). *Pearl Shell Gathered For The Film "Hound Of The Deep", Thursday Island*, c1926. Vintage silver gelatin photograph, captioned by an unknown hand in ink verso, 18.3 x 26.4cm. *Slight stains and creases with cracking to image.*

\$3,300

The following text is from the Australian National Sound and Film Archive: "Filming a feature film in the Torres Strait allowed Hurley to combine his love of exotic locations with the dramatic possibilities of fiction filmmaking. In this clip, the tropical backdrop features as a focus – Hurley immediately went in search of suitable filming locations and buildings – and part of a scene from the film is shown. Pearlaring was a major part of the narrative in *The Hound of the Deep* (1926), drawing on the robust pearlaring industry in the area. Hurley's strength as a documentary maker can be seen in the film with its extended shots of pearlaring luggers and the natural landscape of the Torres Strait." Ref: *Queensland: A Camera Study by Frank Hurley*, 1950, p211.



93. **Carol Jerrems** (1949-1980). *Five Photographs*, 1972-1977/2010. Portfolio of one c-type and four silver gelatin photographs, each with authentication stamp and signed and numbered in pencil by brother, Ken Jerrems, and sister-in-law, Linda Sly, verso, accompanied by printed presentation sheet signed and numbered "Box 4" in pencil by Ken Jerrems and Linda Sly, image sizes range from 14.3 x 20.8cm to 26 x 18.5cm.

\$25,000

Presentation sheet includes titles and dates of images with the following text by Heide Museum of Modern Art:

"Limited edition of ten boxed sets numbered 1 to 10, plus three presentation sets ... Printed from Carol Jerrems' negatives by Sandra Barnard, Sydney, and published posthumously in 2010 by Heide Museum of Modern Art, Melbourne, with the kind permission of Ken Jerrems and the estate of Lance Jerrems (Linda Sly). The photographs are



individually numbered 1 to 5, ink-stamped lower left on the back with the text 'Authenticated by Ken Jerrems and the estate of Lance Jerrems', and signed in pencil by Ken Jerrems and Linda Sly. ... Black-and-white photographs are printed on Ilford double-weight, fibre-based paper. *Mirror with a Memory: Motel Room* (1977) is printed on Kodak Ultra Endura."

Titles and dates of images are as follows: *Marilyn Monroe* (1972), *Boys* (1973), *Caroline Slade* (1973), *Ron Johnson* (1974), *Mirror with a Memory: Motel Room* (1977).

Ref: Jerrems, *A Book About Australian Women*, 1974, pp17, 79; King, *Up Close: Carol Jerrems*, 2010.



94. **Carol Jerrems** (Australian, 1949-1980). *Lynn*, 1976. Vintage silver gelatin photograph, titled, editioned 3/9, signed and dated in pencil in lower margin and verso, 30.4 x 20.1cm. **\$24,500**

Provenance: Peter Leiss.

While Leiss attended the Prahran School of Art & Design in 1970-1971 he met Carol Jerrems at a filmmaking course run by Paul Cox. They became friends and took a number of trips together to Daylesford and Sydney to continue with their photography and filmmaking. On one of the trips, Carol worked on her book on Australian women. Leiss printed his first exhibition at a darkroom in Mozart Street, St Kilda, which Jerrems shared with Robert Ashton. Leiss kept in touch with Jerrems over the years while he travelled abroad and it was not until 1976 that they met up again. It was at this time they swapped photographs - Leiss chose Jerrems' portrait of Lynn Gailey in exchange for a self-portrait he took in 1969.

Illustrated in King, *Up Close: Carol Jerrems*, 2010, p137. Held in the NGA collection.



95. **Peter Leiss** (Australian, b.1951). *Daylesford [Peter Leiss And Carol Jerrems]*, 1973. Vintage silver gelatin photograph, titled and dated in pencil in lower margin, signed verso, 11.9 x 18.1cm. *Green border around image, minor crinkles to upper edges of margin, some paper loss verso.* **\$3,300**

A contemporary, limited edition digital print is also available.



96. **Peter Leiss** (Australian, b.1951). *Andy Warhol*, 1981. Silver gelatin photograph, titled, dated, editioned 6/20 and signed in ink in lower margin, 31.1 x 26.6cm.

\$2,200



97. **Peter Leiss** (Australian, b.1951). *[Russell Crowe] Romper Stomper Series #15*, 1991. Silver gelatin photograph, titled, editioned 2/3-SB, dated and signed in ink in lower margin, 24.2 x 35.7cm. *Some cockling to upper and lower margins.*

\$2,200



98. **Jon Lewis** (Aus., b.1950). *New Chum, (From Bondi Series)*, 1985. Vintage silver gelatin photograph, dated and signed in ink verso, 29.9 x 36.2cm. *Minor dent to upper edge of image.*

\$1,950

Lewis photographed the *Bondi* series comprising 40 images between 1984 and 1989.



99. **Graham McCarter** (b.1940). *Jeff Fenech, John Lewis*, 1986. Vintage silver gelatin photograph, titled, signed and dated in ink on mount below image, titled with photographer's line in ink on backing verso, 35.8 x 35.5cm. *Repaired tear to upper right corner of image and margin, minor scuffs to image, paper loss and glue stains to margins, laid down on original backing.*

\$1,650

Title verso reads "Jeff Fenwich (sic) and trainer, Johnny Lewis."



100. **Robert McFarlane** (Aus., b.1942). *Centennial Hall Rock Concert*, c1963/1985. Silver gelatin photograph, signed in ink in lower margin, numbered "8/5-6/F1" titled and dated "circa 1963" in pencil verso, 16.6 x 25.8cm.

\$1,350



101. **Robert McFarlane** (Aus., b.1942). *Bob Dunlop And Tommy Colteaux, McQuillan's Gym*, 1966/later printing. Silver gelatin photograph, signed in ink in lower margin, titled and dated in pencil verso, 25.8 x 17.7cm.

\$1,350



102. **Robert McFarlane** (Australian, b.1942). *Steelworks, Port Kembla, NSW*, 1966/later printing. Silver gelatin photograph, titled, dated and signed with photographer's line in pencil verso, 33.6 x 22.2cm.

\$1,350



103. **Robert McFarlane** (Aus., b.1942). *The Kiss, Buhdi [Bouddi] National Park*, c1967/later printing. Silver gelatin photograph, signed in ink in lower margin, titled and dated "c1967" in pencil verso, 25.4 x 17.2cm. **\$1,350**



104. **Robert McFarlane** (Aus., b.1942). *Geoffrey Rush In Neil Armfield's Production "Diary Of A Mad-man"*, 1989/later printing. Silver gelatin photograph, titled, dated and signed with photographer's line in pencil verso, 34.4 x 23.3cm. **\$1,350**



105. **Sally McInerney** (Australian, b.1946). *Bird Life, Sydney (Pitt Street)*, 1994. Silver gelatin photograph, titled, signed and dated in ink in lower margin, 27 x 17.8cm. **\$1,100**
This was the excavation site of the old Walton's department store on George, Pitt and Park Streets. The Citibank Building now occupies the site.



106. **Sally McInerney** (Aus., b.1946). *Salvatore Zofrea Sketches His Nephew, Anthony*, 1999. Silver gelatin photograph, titled, dated and signed in ink in lower margin, 19.7 x 27.8cm. *Minor dents, slight retouching to image.* **\$1,100**



107. **Sally McInerney** (Australian, b.1946). *Peter Porter With His Daughter, Jane – Melbourne*, 2002/2005. Silver gelatin photograph, titled, dated and signed in ink in lower margin, 15.4 x 20.4cm. **\$1,100**
Jane holds a photograph of herself and her father in the same pose taken by McInerney many years earlier.



108. **David Moore** (Australian, 1927-2003). *Sydney Harbour Bridge 2*, 1947/later printing. Silver gelatin photograph, titled, dated and signed in ink in lower margin, 43.5 x 40.4cm. **\$12,500**



109. **David Moore** (Australian, 1927-2003). *Funnel Of 'Orcades'*, c1948/later printing. Silver gelatin photograph, titled, dated and signed in ink in lower margin and in pencil verso, 35.4 x 33cm.

\$5,500



110. **David Moore** (Australian, 1927-2003). *Speed - Trotting Race, Royal Agricultural Show, Sydney*, c1949. Vintage silver gelatin photograph, titled, dated and signed in pencil with photographer's stamp and attached typed slip of paper verso, 19.7 x 30cm. *Minor crinkles and surface loss, folds to corners.*

\$11,000

Annotations on slip include Moore's address "c/o Max Dupain, 49 Clarence St, Sydney, Aust." and "Technical: 1/10th sec. at f/s. Super XX. ¼ pl. Speed Graphic."



111. **David Moore** (Aus., 1927-2003). *Len Howard, Naturalist, UK*, 1957/2001. Silver gelatin photograph, signed in ink in lower margin, titled, dated and signed in pencil verso, 43 x 29.5cm.

\$5,500

The following quote is from the State Library of New South Wales: "Musicologist Len Howard conducted an 11-year study of bird music from her cottage in the English countryside. She found that birds were individuals and their behaviour was variable and flexible. It wasn't an easy assignment. Moore had to photograph her from the bottom of the garden using a 300mm telephoto lens, as she insisted his presence would disturb the birds."



112. **David Moore** (Australian, 1927-2003). *Sydney Opera House Under Construction*, 1962/later printing. Silver gelatin photograph, titled, dated and signed in ink in lower margin, 28.1 x 43cm.

\$5,500



113. **Charles Page** (Australian, b.1946). *[Backyard Locomotive], Adelaide, SA*, 1971/2001. Silver gelatin photograph, signed, dated and titled in pencil verso, 33.6 x 47.5cm.

\$1,650



114. **Charles Page** (Australian, b.1946). *[Miners], Moura, Queensland*, 1986. Vintage silver gelatin photograph, signed, dated and titled in pencil verso, 20 x 19.2cm.

\$2,200



115. **Charles Page** (Aus., b.1946). *Truck Drivers, Weipa, Qld*, 1986. Vintage silver gelatin photograph, signed, dated and titled in pencil verso, 23.3 x 35.1cm. *Old marks to image upper centre, slight foxing to margins.*

\$2,200



116. **Charles Page** (Aus., b.1946). [*Brophy's Troupe, Boxing Match, Birdsville*], 1988. Vintage silver gelatin photograph, signed and dated in pencil verso, 27.6 x 41.6cm.

\$2,200



117. **Elaine Pelot-Syron** (Australian, b.1945). *Tracey Moffatt Filming Early Land Rights March*, c1980. Vintage silver gelatin photograph, titled, signed and dated "circa 1980" in pencil verso, 14.8 x 19.8cm. *Stains verso.*

\$2,200



118. **David Potts** (Australian, b.1926). *Summer Exhibition, Royal Academy, London*, 1953/1970. Silver gelatin photograph, titled, dated, annotated and signed in ink verso, 22.2 x 33.3cm.

\$1,350

Annotation reads "For *The Observer*."



119. **David Potts** (Australian, b.1926). *Henley Regatta, Oxfordshire*, 1953/1970. Silver gelatin photograph, photographer's stamp, annotated, titled, dated and signed in ink verso, 31.5 x 21.1cm.

\$1,350

Annotations read "For *The Observer*" and "Annual boat race, Oxford/Cambridge."



120. **David Potts** (Australian, b.1926). *Sir Jacob Epstein, The Tate Gallery, London*, 1953/1970. Silver gelatin photograph, titled, dated, annotated and signed in ink verso, 33.4 x 24.7cm.

\$1,350

Annotation reads "Epstein Retro. Epstein Statue of wife in foreground."



121. **David Potts** (Australian, b.1926). *"Best In Show"*, *Crufts Cat Show, Olympia, London, 1953/2005*. Silver gelatin photograph, titled, dated and signed in ink verso, 45.6 x 30.6cm.

\$1,350



122. **David Potts** (Aus., b.1926). *Spectators, Royal Henley, 1953/late printing*. Silver gelatin photograph, photographer's stamp, titled, dated and signed in pencil verso, 30.8 x 22cm.

\$1,350

During the late 1940s, David Potts worked at the Russell Roberts Studio in Sydney together with Laurie Le Guay and John Nisbett. At that time, he became interested in documentary photography. From 1950 to 1955, he worked as a photojournalist in London for the international picture magazines during their grand era in the post-war decade. He brilliantly captured the atmosphere of events with a rare wit and wry observation.



123. **David Potts** (Australian, b.1926). *[Best Household Pet]*, *Crufts Cat Show, Olympia, London, 1954/1997*. Silver gelatin photograph, photographer's stamp, signed, titled and dated in pencil verso, 15.8 x 24.1cm.

\$1,100



124. **David Potts** (Aus., b.1926). *[Best Short Haired]*, *Crufts Cat Show, Olympia, London, 1954/1997*. Silver gelatin photograph, photographer's stamp, signed, titled and dated in pencil verso, 24.1 x 15.8cm. *Minor embossing to lower margin.*

\$1,100

The *Crufts Cat Show* in London in 1954 provided a perfect opportunity for Potts to use his storytelling ability with humour. There are no cats in these photographs. Instead, he observes the various officials, and the owners as they compete for the prizes.



Steichen's *Family of Man*, Saudek began to pursue art photography as a career. In Prague, he was forced to work in a clandestine manner to avoid the secret police, as his work turned to themes of eroticism and political corruption. From the late 1970s, he gradually became recognised in the West as the leading Czech photographer, and also developed a following among photographers in his own country.

125. **Jan Saudek** (Czech, b.1935). *The Bonds Of Love, 1958*. Vintage silver gelatin photograph, signed in white ink on image lower right, annotated and dated in pencil by Saudek's agent on mount below image, 28.8 x 21.3cm. *Minor chips to margins.*

\$2,950

Annotation reads "Two women in blue jeans, handcuffed." Illustrated in Mrázková, *Jan Saudek*, Taschen, 2005, u.p.



126. **Roger Scott** (Australian, b.1944). *Ghost Train, Sydney Royal Easter Show, 1972/2002*. Selenium toned silver gelatin photograph, signed in ink in lower margin, titled, dated, annotated "Selenium toned" and signed in ink verso, 36.2 x 54.3cm.

\$1,350

Illustrated in *Roger Scott: from the Street*, 2001, p.71.



127. **Roger Scott** (Aus., b.1944). *[Martial Arts], Moore Park, Sydney, 1972/*later printing. Silver gelatin photograph, titled, dated and signed in ink verso, 36.6 x 55.3cm. **\$1,350**



128. **Roger Scott** (Australian, b.1944). *North Head, Sydney, 1973-1974.* Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 22.5 x 33.9cm. **\$2,200**



129. **Roger Scott** (Aus., b.1944). *Dover Heights, Sydney, 1975.* Vintage silver gelatin photograph, titled, dated and signed in pencil verso, 22.4 x 33.9cm. **\$2,200**



130. **Wolfgang Sievers** (Aus., 1913-2007). *Shift Change, Kelly & Lewis, Springvale, Victoria, 1949/*later printing. Silver gelatin photograph, photographer's stamp, numbered "962-B" in pencil, titled and dated in ink verso, 23.8 x 19cm. **\$5,500**

Stamp reads "Wolfgang Sievers, Photographer. 52 Edward St, Sandringham, 3191. Telephone (03) 598 4602, Melbourne, Australia."



131. **Wolfgang Sievers** (Aus., 1913-2007). *Dr Penfold's First Magill Vineyard, 1958.* Vintage c-type photograph, titled, dated "July 1958" and signed in pencil on mount below image, annotated and initialled in pencil and titled, dated and signed in ink on backing verso, 50.1 x 60.3cm. *Laid down on original board.* **\$11,900**

Annotations include "This is from a very early post-war AGFA colour negative, sprayed with colour-protective medium, but do not expose to direct sunlight for any length of time."



132. **Wolfgang Sievers** (Australian, 1913-2007). *BHAS [Broken Hill Associated Smelters], Rosebery, Tasmania. Zinc, Lead And Silver Mines, 1959/*later printing. Silver gelatin photograph, photographer's stamp, numbered "C 2680 CAA", titled, dated and signed in pencil verso, 19.7 x 25cm. *Minor crinkles and dent to upper centre of image.* **\$2,850**

Stamp reads "Wolfgang Sievers, Photographer. 52 Edward St, Sandringham, 3191. Telephone (03) 598 4602, Melbourne, Australia."



133. **Wolfgang Sievers** (Australian, 1913-2007). *Vickers-Ruwolt*, 1960. Vintage silver gelatin photograph, photographer's stamp, numbered "2901-B", titled and dated in pencil verso, 20.1 x 24.7cm. *Minor dents in emulsion.*

\$3,850

Stamp reads "Wolfgang Sievers, Photographer. 52 Edward St, Sandringham, 3191. ... (03) 598 4602, Melbourne, Australia."

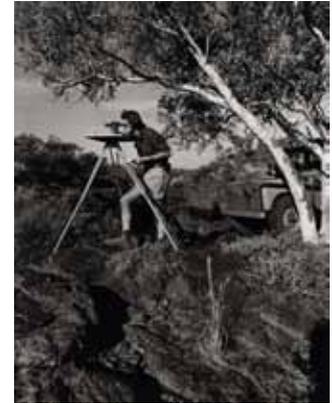


134. **Wolfgang Sievers** (Aus., 1913-2007). *Remington Rand [Office Systems], South Melb., [Victoria]*, 1968. Pair of vintage silver gelatin photographs, photographer's stamp and numbered "4025 H" and "4025 K", and titled in image (a) in pencil verso, 19.6 x 24.3cm (approx. each). *Emulsion stain centre right in one image, minor dents to surface.*

The pair **\$2,950**

Stamp reads "Wolfgang Sievers, Photographer. 9 Collins St, Melbourne, C.1. Telephone 63-4023."

Shows the Remington Lektrier filing system. Ref: National Library of Australia.



135. **Wolfgang Sievers** (Aus., 1913-2007). *Swedish Geologist In Tom Price Area, Western Australia*, 1974. Vintage silver gelatin photograph, photographer's stamp, numbered "4337 X", titled and dated in pencil verso, 25.2 x 19.6cm.

\$2,850

Stamp reads "Wolfgang Sievers, Photographer. 52 Edward St, Sandringham, 3191. ... (03) 598 4602, Melbourne, Australia."



136. **Wolfgang Sievers** (Aus., 1913-2007). *Scientific Instrument, Varian Techtron, [Mulgrave], Melbourne*, 1974. Vintage silver gelatin photograph, photographer's stamp, numbered "4314C", titled, dated and signed in pencil verso, 24.9 x 19.5cm.

\$3,850

Stamp reads "Wolfgang Sievers, Photographer. 52 Edward St, Sandringham, 3191. Telephone (03) 598 4602, Melbourne, Australia."

Ref: National Library of Australia.



137. **Wolfgang Sievers** (Aus., 1913-2007). *Shell, Metal Geologist Prospecting In The Mt Isa Area, Queensland*, 1979. Vintage silver gelatin photograph, titled, numbered "V 4607-XLG", dated and signed in ink with photographer's stamp verso, 24.5 x 19.5cm.

\$2,950

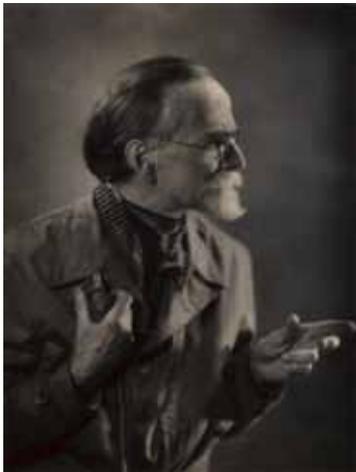
Stamp reads "Wolfgang Sievers, Photographer. 52 Edward St, Sandringham, 3191. ... (03) 598 4602, Melb., Australia."



138. **Julian Smith** (Aus., 1873-1948). *Tares*, c1925. Vintage silver gelatin photograph, printed on textured paper, titled and signed in pencil on mount below image, 25.4 x 20cm. *Slight silvering to edges of image, small dent to lower left corner.*

\$2,200

The title refers to a bible parable on the sowing of seeds (Matthew 13:24-30, 37-43).



139. **Julian Smith** (Aus., 1873-1948). [*Self-portrait*], c1925. Vintage silver gelatin photograph, 42.3 x 31.2cm. *Slight foxing, some silvering to edges of image.*

\$2,650

One of the best known pictorialist photographers recognised outside Australia, Dr Julian Smith was a distinguished surgeon who took up photography around 1925. He soon became a prolific exhibitor and was a founding member of the Victorian Salon and the Melbourne Camera Club. His works were almost exclusively studio portraits, partly because his busy schedule made it difficult to set up outdoor sessions.



140. **Julian Smith** (Aus., 1873-1948). [*Portrait Of John Shirlow*], c1937. Vintage silver gelatin photograph, printed on textured paper, 46.1 x 36.1cm. *Missing portions, creases with cracks to corners.*

\$2,200



141. **Robin Smith** (NZ/Aus., b.1927). *Jack Casson Hauling Logs With His Bullock Team, Casson's Creek, NSW*, 1959. Vintage silver gelatin photograph, titled, dated and signed in ink, photographer's stamp and various publishing annotations verso, 19 x 24.2cm. *Small flecks of paint to upper centre of image, embossing to left and right edges of image.*

\$1,350

Stamp includes Smith's address in Christchurch, NZ. Annotations include "Bullock team 4. [Published in] *Life in Australia*, pp24-25."



142. **Robin Smith** (NZ/Aus., b.1927). *Mt Isa I, Mount Isa, Queensland. Copper Being Poured Into 1 Ton Blocks*, 1960. Vintage silver gelatin photograph, typed caption with annotation in ink on slip affixed to lower margin, titled, dated and signed in ink with photographer's copyright stamp and various cancelled stamps verso, 24.4 x 19.6cm. *Minor crinkles to image.*

\$1,350

Caption reads "Mt Isa - early 1960. Blister copper is cast into 1 ton blocks and loaded onto railway trucks for transport to Townsville and thence to the refinery at Port Kembla or to USA. A subsidiary company will soon refine it at Townsville."



143. **Robin Smith** (NZ/Aus., b.1927). *Mt William, 1600m, Anvers Isl. From Port Lockroy*, 2003/2004. C-type photograph, numbered "5.4449.01", titled, dated and signed in ink verso, 40.6 x 61cm.

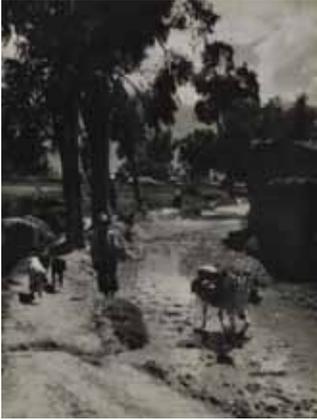
\$1,350



144. **Robin Smith** (NZ/Aus., b.1927). *Ice Tooth, Andvord Bay*, 2003/2004. C-type photograph, numbered "5.4496.01", titled, dated and signed in ink verso, 40.6 x 61cm.

\$1,350

into 1 ton blocks and loaded onto railway trucks for transport to Townsville and thence to the refinery at Port Kembla or to USA. A subsidiary company will soon refine it at Townsville."



145. **Henry Talbot** (Aus., 1920-1999). *After The Rain*, 1949/1955. Vintage silver gelatin photograph, signed in pencil on backing below image, titled with photographer's name and address and annotated with date in pencil verso, 36.6 x 28.9cm. *Laid down on original board.*

\$5,500

Annotation reads "Taken Cochabamba, Bolivia, 1949, printed Melb. in 1955."



148. **Mark Tedeschi** (Australian, b.1952). *Wendy Sharpe In Her Studio*, 2007. Digital colour photograph, signed and dated in ink in lower margin, titled and dated in ink verso, 53.9 x 35.6cm.

\$880



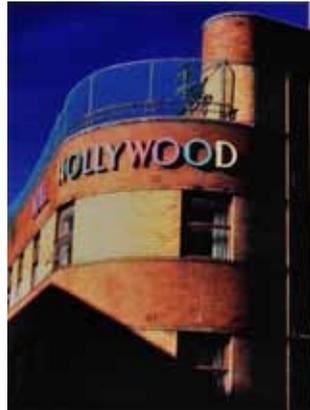
146. **Mark Tedeschi** (Australian, b.1952). *Can We Help You...?* (*Darlinghurst Courthouse*), 1992/2006. Digital photograph, signed, titled and dated in ink in lower margin and verso, 25.1 x 37.5cm.

\$880



147. **Mark Tedeschi** (Australian, b.1952). *Chocolatier, The Paragon Chocolate Factory, Katoomba, NSW*, 2001/2011. Digital colour photograph, signed and dated in ink in lower margin, titled in ink verso, 35.4 x 53.2cm.

\$880



149. **Patrick van Daele** (Australian, b.1960). *[Hotel] Hollywood*, 1996. C-type photograph with added hand colouring, titled, signed and dated in ink verso, 23.5 x 18.3cm. *Slight scuff to image lower centre.*

\$1,100

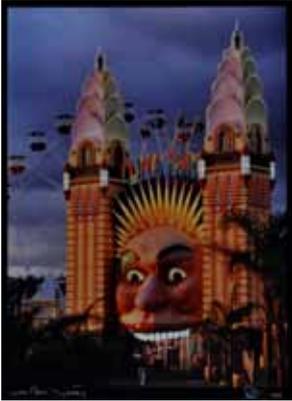
Illustrated in Van Daele & Lumby, *A Spirit of Progress: Art Deco Architecture in Australia*, 1997, p168.



150. **Patrick van Daele** (Australian, b.1960). *Civic II [Civic Theatre, Scene]*, 1996. C-type photograph with added hand colouring, titled, signed and dated in ink verso, 25.9 x 19cm.

\$1,100

Illustrated in Van Daele & Lumby, *A Spirit of Progress: Art Deco Architecture in Australia*, 1997, p207.



151. **Patrick van Daele** (Australian, b.1960). *Luna Park, Sydney, 1997*. C-type photograph with added hand colouring, titled, signed and dated in ink in lower margin, 47.2 x 34.5cm. *Minor crinkles to image.*

\$1,900

Cover illustration for Van Daele & Lumby, *A Spirit of Progress: Art Deco Architecture in Australia*, 1997, p189.



153. **Jozef Vissel** (Aus., b.1935). *North Ryde Drive-In Cinema, Guy In Front, Bryce Rear, c1965*. Vintage silver gelatin photograph, signed, titled and dated "circa 1965" in ink with photographer's stamp verso, 20.1 x 21cm.

\$1,350



152. **Jozef Vissel** (Australian, b.1935). [*Circle of Nuns*], *The Netherlands, Afsluitdijk, 1959/*later printing. Silver gelatin photograph, signed, titled and dated in ink with photographer's stamp verso, 19.6 x 19.3cm.

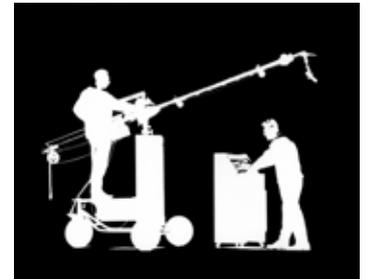
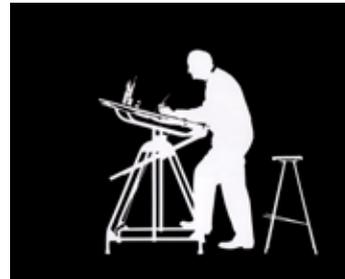
\$1,150



154. **Jozef Vissel** (Aus., b.1935). *The Film Industry: Sound, Lighting, Camera, Set Design, c1965/2010*. Set of four silver gelatin photographs, each signed, titled and dated in ink with photographer's stamp verso, 28.3 x 35.5cm (approx. each).

The set **\$3,850**

Vissel's career in commercial and advertising photography began over 40 years ago when he worked as an apprentice with a leading photographer in Amsterdam. After continuing his career in England for two years, in 1960, he emigrated to Australia, where he worked as a stills photographer in the movie industry. He established his own studio, taking on consignments for leading companies and advertising agencies, which included overseas projects. He also freelanced for the Australian Tourist Commission and eventually worked as a photographer at Macquarie University before retiring. His work has been published in Australia and overseas. One of his most iconic images is his portrait of Jørn Utzon, the architect of the Sydney Opera House, taken in 1965. His work is held in numerous public institutions including the State of Library of NSW and the National Portrait Gallery.





157. **Greg Weight** (Australian., b.1946). *The City Is So Crowded I Cannot See Your House [Paddington]*, 1974. Vintage silver gelatin photograph, dated and initialled in pencil in lower margin, titled, dated and signed in pencil on backing verso, 15.3 x 22.6cm. *Laid down on original backing.*

\$1,950



155. **Jozef Vissel** (Aus., b.1935). [*Still Shots From The Australian Television Series "Riptide"*], c1967. Set of 15 vintage silver gelatin photographs, all signed in ink, some captioned in ink or pencil with photographer's stamp verso, 24.1 x 19.3cm (approx. each). *Minor stains or creases to some images.*

The set **\$6,600**

Captions include names of actors pictured, including Ty Hardin, Jonathan Sweet, Chips Rafferty, Carmen Duncan and John Bonney.



158. **Robert Whitaker** (Brit., b.1939). *Paperback Writer; Beatles, Chiswick Park*, 1966/2002. Colour Lambda process photograph, titled, dated and signed in pencil verso, 48 x 58.4cm. *Minor stains to image.*

\$2,850

Similar black-and-white image is illustrated in *The Unseen Beatles Photographs* by Bob Whitaker, 1991, pp28-9.



156. **Jozef Vissel** (Australian, b.1935). [*Sheep Shearing*], c1980. Vintage silver gelatin photograph, signed and dated "circa 1980" in ink with photographer's stamp verso, 15.4 x 23.2cm.

\$1,150



159. **William Yang** (Aus., b.1943). *Fighting Boys*, 1975. Vintage toned silver gelatin photograph, photographer's stamp, titled, signed and dated in ink on image from lower left to right, 11 x 16.3cm.

\$1,900