

# Australasiana

Collectors' List No. 181, 2015

## **Josef Lebovic Gallery**

103a Anzac Parade (cnr Duke St)

Kensington (Sydney) NSW

P: (02) 9663 4848

E: [josef@joseflebovicgallery.com](mailto:josef@joseflebovicgallery.com)

W: [joseflebovicgallery.com](http://joseflebovicgallery.com)



# JOSEF LEBOVIC GALLERY

Established 1977

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Address: 103a Anzac Parade, Kensington (Sydney) NSW

Postal: PO Box 93, Kensington NSW 2033, Australia

Phone: +61 2 9663 4848 • Mobile: 0411 755 887 • ABN 15 800 737 094

Email: josef@joseflebovicgallery.com • Website: joseflebovicgallery.com

Open: Monday to Saturday by chance or please make an appointment.

## COLLECTORS' LIST No. 181, 2015

# Australasiana

On exhibition from **Wed., 23 December** to **Sat., 27 February**.

All items will be illustrated on our website from **9 January**.

Prices are in Australian dollars and include GST. Exchange rates as at time of printing: AUD \$1.00 = USD \$0.72¢; UK £0.48p

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Compiled by Josef & Jeanne Lebovic, Dimity Kasz, Lenka Miklos, Takeaki Totsuka

Cover: Alan D. Baker. *Resch's Long Bottle Pilsener. Now For The Best Round Of All [Golf]*, c1940s. Oil on canvas, signed, #153, p30.

### Next catalogue: Posters



### Holiday Break

The gallery will be open during the holidays by appointment or by chance.

We will take a short break in January from Wednesday, 6 to Tuesday, 12.

*Wishing happy holidays and happy collecting to all our clients, friends and colleagues*



Switzerland by Sebastian Petri [?]. Münster was not directly connected with this map, which is based on the world maps by A. Ortelius of 1570. Ref: Shirley #163.

1. **First General Map Of The World, Showing Unknown "Terra Australis"**, c1588. Wood engraving, 32.3 x 35.9cm. *Minor foxing, old folds and creases, chips and repaired tears to edges.*

**\$4,400**

Text loosely translated from German includes "The first general chart showing the sphere of the Earth." The map shows "Terra Australis non dum cognita [not yet known]", which includes parts of the coastlines of Antarctica and Australia.

This map was completely redrawn and re-engraved for the 1588 edition of Sebastian Münster's *Cosmographia*, and all subsequent editions up to 1628, published in Basle,



ink offset to lower plate mark below image, trimmed upper edge of plate mark.

**\$990**

French text reads "Tome IV, plate 1, Duret sculp." From the French edition of John Hawkesworth's *An account of the voyages undertaken by the order of His present Majesty for making discoveries in the Southern Hemisphere*, vol. 4, Paris, 1774. Depicts the *Endeavour* beached for repairs in North Queensland. Ref: NLA. Believed to be the first known landscape engraving of the east coast of Australia.

2. **After Sydney Parkinson** (Scottish, c1745-1771). *Vue De La Riviere D'Endeavour Sur La Côte De La Nouvelle Hollande Ou Le Vaisseau Fut Mis À La Bande (A View Of The Endeavour River, On The Coast Of New Holland, Where The Ship Was Laid On Shore)*, c1774. Engraving, text and caption in plate above and below image, 20.1 x 33.9cm. *Old vertical folds as issued, foxing, soiling,*

3. **After John Webber** (Brit., 1752-1793). *The Death Of Captain Cook*, 1784. Engraving, title and date in plate below image, 48.1 x 60.7cm. *Repaired tears to lower portion including plate mark, slight soiling to edges, minor foxing. Framed.*

**\$12,500**

Text includes "Drawn by J. Webber. The figures engraved by E. Bartolozzi RA, engraver to His Majesty. The landscape by W. Byrne. To the Right Honourable the Lords Commissioners for executing the Office of Lord High Admiral of Great Britain. This plate representing the death of Captain Cook is humbly inscribed by their lordship's most obedient and humble servant John Webber. Published as the Act directs, 1 Jan'y 1784, by J. Webber, No. 312, Oxford St and W. Byrne, No. 79, Tichfield St, Lond."





4. **Peter Mazell** (British, fl. 1764-1797). *The Kangaroo*, 1790. Etching, signed "P. Mazell sculp.", date and title in plate lower right, above and below image, 17.5 x 11.7cm. *Minor discolouration, trimmed left plate mark, ragged edge from publication.*

**\$990**

Text includes "Literary Magazine and British Review. Drawn from the animal in the possession of Mr Stockdale, Piccadilly. Published as the Act directs, 1st August, 1790, by C. Forster, 41, Poultry." Held in SLNSW, with the comment "This etching is similar, though not identical, to Mazell's etching of a kangaroo published in John Stockdale's *The Voyage of Governor Phillip to Botany Bay.*"

5. **R.P. Nodder** (British, 1774-1820). *Australian Sea Shells*, c1790s. Three hand-coloured etchings with stipple, each with plate number and artist's name or initials in plate above and below image, accompanied with page of letterpress in Latin, sizes range from 18.6 x 5.7cm to 14.6 x 9.3cm. *Missing portion to margin of one image, some minor foxing, all with ragged edges from publication.*



The group **\$990**

Plate numbers read "702, 912, 924." Text in one image reads "Drawn, engraved and published by R.P. Nodder."

6. **The Black Swan**, 1792. Hand-coloured etching, date in plate above and below image, 15.9 x 10.7cm. *Minor discolouration, ragged edge from publication.*

**\$1,350**

Text reads "108. London. Published July 1st, 1792, by F.P. Nodder & Co., No. 15 Brewer Street." Accompanying letterpress in English and Latin includes "[The Black Swan] is a native of New Holland [Australia], and the neighbouring islands." This engraving was based on a watercolour by an artist only known as "The Port Jackson Painter." Ref: Wiki.



7. **James Gillray** (British, 1756-1815). *The Great South Sea Caterpillar, Transform'd Into A Bath Butterfly [Sir Joseph Banks]*, 1795/c1851. Etching with later hand-colouring, number "410" in plate upper right, initialled, titled and captioned in plate below image, 35.4 x 24.9cm. *Minor stains to margins.*

**\$1,650**

Text reads "Pub. July 4th 1795 by H. Humphrey, No. 37, New Bond Street." Caption provides a satirical description of the "butterfly" Sir Joseph Banks, emerging from a chrysalis shortly after receiving the red ribbon of the Order of the Bath in 1795. Two other etchings appear verso, titled "A Slice of Glo'ster Cheese" and "For Improving the Breed." Ref: Library of Congress, USA.

8. *After Charles Alexander Lesueur* (French, 1778-1846). *Nouvelle Hollande: Nouvelle Galles Du Sud [Sydney Cove]*, 1802/1807. Hand-coloured engraving, artist and title in plate below image, 14.8 x 21cm (image). *Repaired tear to image centre and lower portion, slight rubbing and soiling to margins. Framed.*

**\$880**

Text includes "C.A. Lesueur del. J. Milbert direx. Gravé à l'eau-forte par Pillement et terminé par Née. Vue d'une Partie de la Ville de Sydney capitale des Colonies Anglaises aux Terres Australes, et de l'entrée du Port Jackson dans lequel cette ville est située. De l'Imprimerie de Langlois." Lesueur made 1,500 drawings while on the Peron and de Freycinet Voyage. Illustrated in McCormick, *First Views of Australia: 1788-1825*, pl. 69.



9. *After William Westall* (Brit., 1781-1850). *View Of Wreck-Reef Bank, Taken At Low Water*, 1814. Engraving, artist, title and date in plate below image, 15.7 x 22.9cm. *Slight stains, tears, repaired missing portion to lower right edge.*

**\$1,100**

Text reads "Engraved by I. Pye. Published by G. & W. Nicol, Pall Mall, Feb'y 12, 1814." One of the engravings from Matthew Flinders' voyage. Flinders and William Westall were passengers on board the HMS *Porpoise* which was wrecked along with the HMS *Cato* in 1803 on a reef (now called Wreck Reef) located in the southern part of the Coral Sea Islands approximately 450km east of Gladstone, Queensland. Held in NGA; SLV.





10. After **William Westall** (Brit., 1781-1850). *View Of Murray's Islands With The Natives Offering To Barter*, 1814. Engraving, artist, title and date in plate below image, 15.7 x 22.4cm. Slight stains, tears, repaired missing portion to lower right edge.

**\$1,100**

Text reads "Engraved by I. Pye. & W. Finden. Pub'd by G. & W. Nicol, Pall Mall, Feb'y 12, 1814." This is one of the engravings from Matthew Flinders' voyage. Held in NGA.

Captain Edwards of the HMS *Pandora* named 'Murray Island' (originally known as Mer) and its neighbouring islands of Waier and Dauar the 'Murray Islands' in 1791. They are located in the Torres Strait near the Great Barrier Reef.

12. After **Captain James Wallis** (Irish, 1785-1858). *View Of Hunter's River, Newcastle, New South Wales*, 1820. Hand-coloured engraving, artist, title and date in plate above and below image, 23.4 x 34cm.

**\$1,350**

Text includes "IX. Engrav'd by W. Preston from a drawing by Capt'n Wallis, 46th Reg't. London. Pub'd Sept'r 1, 1820, at R. Ackermann's, 101 Strand." Held in NGA.



14. After **J. Alphonse Pellion** (French, fl. c1817-c1820). *Nouvelle Hollande; Port Jackson: Passage De Cox, Dans Les Montagnes Bleues [Cox's Pass, Blue Mountains, Australia]*, c1822. Engraving, title in plate below image, 23.9 x 32.2cm. Slight crinkles, minor foxing, discolouration, pinholes and creases, repaired tears to margins.

**\$1,250**

Text reads "Dessiné par Marchais d'après A. Pellion. Gravé par Schroeder. 97." Plate 97 is from *Voyage autour du monde: atlas historique* by Louis de Freycinet, published in 1822. Held in NLA.

Pellion was a topographical painter, naval draughtsman and midshipman aboard *l'Uranie* under the command of Louis de Freycinet during the voyages of 1817-1820. Pellion made many sketches in NSW, including views of Cox's Pass and Cox's River and portraits of the local aborigines. Ref: DAAO.



11. After **John Oxley** (Brit./Aust., 1784-1828). *Chart Of Part Of The Interior New South Wales*, 1820. Engraving, title, date and captions in plate, 19.5 x 61.5cm. Slight foxing, soiling, repaired tears, missing portions, old folds. Laid down on acid-free tissue.

**\$1,650**

Text includes "By John Oxley, Surveyor General, 1818. Second Expedition. Reduced sketch of the two expeditions. J. Walker sculp. Published as the Act directs, 15th March 1820 by John Murray, Albermarle St, London." Captions include descriptions of the two routes used for the expeditions, and the terrain, such as "low hills thinly covered with stoney [sic] and brushy ridges; fine open country; *Acacia pendula* the principal shrub or tree."

13. **Isaac Nathan** (Brit./Aust., 1790-1864). *Why Are You Wand'ring Here, I Pray*, c1820s. Sheet music in letterpress, signed by a "Henrietta Ringer" in ink upper left and Nathan's facsimile signature lower right on front page, 32.9 x 24.5cm. Slight tears and old tape to edges, soiling.

**\$880**

Text includes "Sung by Madame Vestris at the Theatre-Royal, Haymarket, in the highly popular operatic comedy of *Sweethearts and Wives*. Written by James Kenney, esq. Music by I. Nathan. Entertained at St Hall, price 2s. Lond. Published for the proprietor by Goulding, Dalmaine & Co., Soho-Sq. G. Edwards. Musical Repository, No. 31, Upper Arcade, Bristol." This work was composed in England, prior to Isaac Nathan's arrival in Australia. Nathan composed Australia's first opera, *Don John of Austria*, which premiered in 1847 in Sydney.



15. **Joseph Lycett** (Aust., c1775-c1828). *Parramatta, NSW, 1824*. Hand-coloured aquatint and etching, title, artist and date in plate below image, 23.1 x 32.9cm. Minor crinkles, soiling, foxing.

**\$1,150**

Accompanying letterpress states "the town of Parramatta ranks next to Sydney Town, in size and importance, among the settlements of NSW."

16. **Correspondence Regarding Misunderstanding About Claim For Land At Bylong, NSW, 1826.** Handwritten copy of original letter in ink, including date "Sydney, 19th Jan'y, 1826" and transcription of signature "J. Oxley, Esqre, Surveyor General", 22.9 x 18.5cm (paper). *Minor stains, old folds and creases. Framed.*



**\$3,300**

Contemporary copy of a letter from Surveyor Robert Hodder to Surveyor General Oxley, about land being claimed by R. Fitzgerald, in conflict with apparent prior claims by John Tyndall and William Lee "in company with G. Rankin, Esq're and Lieut. Lowe of the 40th Reg't."

19. **Robert Seymour** (Brit., 1798-1836). *"The Looking Glass" [Transportation]*, 1830. Hand-coloured lithograph with 12 vignettes, artist, date and captions throughout, 35.3 x 24.7cm. *Repaired tears to margins, slight stains, foxing.*

**\$1,950**

Text includes "August 1st 1830. Designed and drawn on stone by R. Seymour. None see themselves but by reflection, in this glass you may." One vignette depicts a winged demon in a boat, transporting a corpulent gentleman impaled on a staff and is captioned "For Van Demon's Land direct."



17. **Pair of Convict Ships**

(1) *After Samuel Prout* (Brit., 1783-1852). *Prison Ship At Deptford*, 1826. Engraving on chine collé, artist, date and title in plate below image, 19 x 27.9cm.

Text reads "Drawn by Sam'l Prout. Engraved by George Cooke, 1826." Held in British Library. One of the long boats has Prout's name on the stern, another has his initials. Transportation to various colonies, including Australia, became favoured in Britain in the 17<sup>th</sup> and 18<sup>th</sup> centuries to ease the overcrowding of jails and the prison ships which had been used as an interim solution. Transportation to NSW continued until 1840, and most of the arriving convicts would have been housed in prison ships, otherwise known as convict hulks, prior to their journey. Ref. Wiki.

(2) **E.W. Cooke** (Brit., 1811-1880). *"The Discovery." Convict Ship (Lying At Deptford). The Vessel Which Accompanied Capt. Cook On His Last Voyage*, 1829. Etching, artist, date and title in plate below image, 16.5 x 20.4cm. *Trimmed to plate mark, foxing, discolouration, slight crinkles and wear to edges.*



Text reads "Drawn and etched by Edw. W. Cooke, 1828. London, published Feb. 1829." From the series *Sixty-five Plates of Shipping and Craft*. Held in NLA.

The pair **\$990**

20. **Transfer Of Land In George And Church Streets, Windsor, NSW**, 1831. Hand-written manuscript with folded paper cover, dated in text and signed by vendor and two witnesses, annotated "miscellaneous" in another hand in pencil to cover, 37.4 x 24.2cm (manuscript), 24.3 x 19cm (cover). *Water stains, foxing, tears to edges of document, paper loss and soiling to cover.*



**\$1,650**

Text on cover includes "Dated 8<sup>th</sup> September... Mr Thomas Dargin to Mrs Maria Cope. Transfer of three...parcels of land in George Street, Windsor." The document indicates that Maria Cope purchased the land for £30 from Thomas Dargin, a licensed publican, and states the provenance of the land (via a George Freeman, and the widow of George Smith to whom the land was granted by Governor Ralph Darling).



18. *After Louis Auguste de Sainson* (French, 1801-1887). *Vue Des Écuries Du Gouverneur À Sydney. Nouvelle Galles Du Sud (View Of The Governor's Stables, Sydney)*, c1829/1833. Hand-coloured lithograph, artist and title below image, 26.1 x 32.2cm. *Framed.*

**\$1,100**

Text includes "de Sainson pinx. Tastu editeur. Lith. de Langlumé. N. Vander Burch lith. Fig. par V. Adam." From D'Urville, *Voyage de la corvette l'Astrolabe*, Paris, 1833. Held in NGA; NLA. Image shows the old Government Stables designed by Francis Greenway, now the Conservatorium of Music in Macquarie St, Sydney.



21. *After Louis Auguste de Sainson* (French, 1801-1887). *Vue Des Caps Du Port Jackson. Nouvelle Galles Du Sud (View Of The Heads At Port Jackson, New South Wales)*, 1833. Hand-coloured lithograph, 25.2 x 33.4cm. *Framed.*

**\$1,350**

Text includes "Pl. 31. de Sainson pinx. A. St Aulaire lith. J. Tastu editeur. Lith. de Lemercier." Held in NGA.



22. **After Louis Auguste de Sainson** (French, 1801-1887). *Vue De George's Street À Sydney, 1833.* Hand-coloured lithograph, 25.4 x 32.9cm. *Slight foxing, minor tear to margins. Framed.* **\$1,650**

Text includes "Pl. 32. de Sainson pinx. Alexis Noël lith. Fig. par. V. Adam. J. Tastu editeur. Lith. de Langlumé." Held in NLA.

The central figure near the guard house, wearing a hat and breastplate, is Bungaree, also known as "Chief of the Broken Bay Tribe", as dubbed by Governor Lachlan Macquarie.

23. **After Barthelemy Lauvergne** (French, 1805-1871). *Sydney. Etablissement Principal De La Nouvelle Galles Du Sud (Sydney. Main Settlement Of New South Wales), 1833.* Hand-coloured aquatint, artist and title below image, 22 x 32cm (image). *Minor foxing. Framed.*



**\$2,800**

Text includes "Lauvergne del. Himely sc. de Sainson edit. Finot imp." From D'Urville, *Voyage de la corvette l'Astrolabe*, Paris, J. Tastu, 1833. Held in Powerhouse Museum.

Image drawn during the Laplace voyage (1830-1832), depicting Circular Quay, Fort Macquarie, and Bennelong Point (current site of Sydney Opera House).

24. **John Carmichael** (Aust., 1803-1857). *J. MacNaughton, Chemist And Druggist [Advertisement]*, c1834. Engraving, title and artist in plate above and below image, 7.5 x 10.9cm. *Minor foxing.*

**\$990**

Text reads "6 King Street, Sydney. Prescriptions carefully prepared, medicine chests fitted up." The chemist is listed in *The NSW Calendar and General Post Office Directory, 1834*. Ref: NLA.



25. **John Doyle** (Irish, 1797-1868). *An Extraordinary Animal, Neither An Opossum Nor A Kangaroo But Having Something Of Both, 1835.* Hand-coloured lithograph, monogrammed in image lower left, 35.7 x 28.3cm. *Trimmed right margin, minor foxing and stains.*

**\$1,100**

Text reads "H.B. Sketches No. 383. Published by T. McLean, 26 Haymarket, 26 March 1835. Ducôté & Stephens Lithog'y, 70 St Martins Lane." Political caricature of Daniel O'Connell, "Irish Liberator", as a hybrid marsupial with Whig MPs Lord John Russell, Thomas Spring Rice and another in his pouch. From 1829 to 1851 Doyle produced a series of 917 prints satirizing British politics and used the nom de plume of "H.B." (a cipher of his initials). Doyle was also the grandfather of the creator of Sherlock Holmes, Sir Arthur Conan Doyle. Held in NGA.



26. **Lower Lodge, Government Domain, 1836.** Hand-coloured lithograph, title below image, 15.7 x 23.6cm. *Perforations to left margin, minor stains and irregular edges to margins.*

**\$1,250**

Text reads "Printed, published and sold by J. G. Austin & Co., No. 12, Bridge St, Sydney."



27. **William Henry Fernyhough** (Brit./Aust., 1809-1849). *Toby. Broken Bay Tribe, 1836.* Lithograph, initialled in image lower left, 23 x 10.5cm. *Repaired tears across image, rubbed surface and soiling. Laid down on acid-free backing.*

**\$1,850**

Text continues "Published by J.G. Austin & Co., 12 Bridge Street, Sydney." From the folio *A Series of Twelve Profile Portraits of the Aborigines of New South Wales.* The portraits were issued as a set in wrappers for 10s 6d.

Fernyhough was a sketcher, silhouette artist, lithographer and draughtsman who immigrated to Sydney in 1836. His work at J.G. Austin's lithographic printing firm earned him lithography much praise. He was also an assistant surveyor and architect under Thomas Mitchell. His work is held in NPG; SLNSW; and NLA.





28. **H.T. Bass, Ship Builder, Darling Harbour, Sydney**, c1838. Engraving, 6.9 x 9.5cm. *Slight foxing, minor tear to right edge.*

**\$990**

Text includes "NB: Every description of vessels under 500 tons register built by...The most approved models & repaired boats, spars..."

This advertisement appeared in an early Sydney directory.



31. **W. Moffitt** (Aust., 1802-1874). **W. Pendray, Tailor And Draper**, 1838. Engraving, title and artist in plate above and below image, 7.8 x 11.2cm. *Foxing lower right.*

**\$990**

Text reads "No. 9, George Street, Sydney. Regimental & naval uniforms made in the first London style." Held in NGA.

This advertisement appeared in an early Sydney directory.

29. **John Carmichael** (Aust., 1803-1857). **Barrack From George Street [Wynyard Square]**, 1838. Engraving, artist's initials and title in plate below image, 9.6 x 18cm. *Trimmed upper plate mark, water damage, soiling and repaired upper margin.*



**\$1,350**

Text reads "Published by J. Maclehoose, Hunter Street. [Sydney]." From *The picture of Sydney and strangers' guide in New South Wales for 1838*. Held in NLA.

The Sydney Military Barracks, situated at Wynyard Square, moved to Paddington in the 1840s.



32. **Robert Westmacott** (British/Australian, 1801-1870). **Illawarra Lake, NSW**, 1838. Lithograph, original title affixed to backing below image, 18.4 x 26.9cm. *Trimmed margins, minor paper loss and slight soiling to image, laid down on old backing.*

**\$1,650**

From the series *Views in Australia*, published by Hullmandel. Held in NGA.

Very uncommon.

30. **John Carmichael** (Aust., 1803-1857). **Plan Of The Pass Of Victoria, Mount York**, c1838. Engraving, title and faint artist's initials in plate upper left and below image, 8.7 x 16.2cm (image). *Trimmed plate marks, repaired lower margin, slight foxing, soiling.*



**\$1,250**

From *The picture of Sydney and strangers' guide in New South Wales for 1839*, published in Sydney by J. Maclehoose, 1839. Held in NGA.

This map is one of the earliest maps of the Mount Victoria area in the Blue Mountains, NSW. The Victoria Pass, considered to be a masterpiece of engineering by Surveyor General Major Mitchell, was completed in 1832.

33. **Ticket Of Leave For Prisoner Samuel Banfield To Pass From Launceston To George Town, Tasmania**, 1839. Letterpress, annotated, dated and signed in ink, 14.5 x 16.7cm. *Slight stains, old folds.*

**\$1,650**

A physical description of 25-year old prisoner Samuel Banfield appears verso.





34. **Charles Dirk Wittenoom** (Brit./ Aust., c1824-1866). *Sketch Of The Town Of Perth From Perth Water, Western Australia*, 1839. Etching, title in plate below image, 15.9 x 24.4cm (image). *Trimmed plate mark, soiling, missing portion to lower right corner of image. Laid down on acid-free paper.*

**\$1,550**

Partially obscured text includes "C.D. Wittenoom, Esqr. Printed by [J.] Henshall, [1, Clou-desley Terrace, Islington]." Ref: NLA.

This is a very early view of Western Australia.



35. **S.T. Gill** (Brit./Aust., 1818-1880). *Collection Of Drawings Depicting An Australian Homestead And Landscapes*, 1842. Five watercolours with ink and wash, some with white highlight, all initialled in ink "S.T.G." and titled in ink or pencil lower left to right, one image dated "1842" with illegible annotation in pencil verso, sizes range from 12.6 x 20.3cm to 17 x 23.4cm. *Minor foxing, one with old crease and one with repaired tear to upper edge of image. All framed.*

The collection **\$55,000**

Titles read: (1) Shepherd's Out Station, Mr & Mrs Horrocks, North Station [?]; (2) Stringy Bark Tree; (3) Gum Trees; (4) Native Cherry Tree, Victoria; and (5) Grass Trees. Provenance: Private collection, Melbourne.

A rare collection of high quality watercolours by S.T. Gill, which has remained together from its inception.



36. **John Skinner Prout** (British, 1805-1876). *View In George Street, Sydney*, 1842. Hand-coloured lithograph, signed in image lower left, title in lower margin, 18.9 x 28.1cm. *Crinkles and minor stains overall, slight chips to edges of margins, old mount burn.*

**\$1,650**



37. **John Skinner Prout** (British, 1805-1876). *Miller's Point, Sydney, From The Flagstaff Hill*, 1842. Tinted lithograph, signed in image lower left, title in lower margin, 18 x 26.6cm. *Minor crinkles, slight stains and pinholes to image, creases, old mount burn.*

**\$1,650**



38. *After Charles Staniforth Hext* (British, 1815-1855). *Military Barracks, Sydney [Cricket Match]*, c1845. Tinted lithograph with hand-colouring, title and artist in lower margin, 13.2 x 24.6cm (image). *Original Tasmanian muskwood frame, chips to frame, crack to corner of glass upper left.*

**\$11,500**

Text reads "C. Hutchins, Lithographer, Liverpool. From a sketch by Capt. Hext, 4th, the King's Own Regiment." This image is from *Views in Australia and Tasmania*, a series of four lithographs produced from drawings by Hext. Ref: NLA.

This is the first depiction of a cricket match in Australia. The Military Barracks were situated at Wynyard Square before moving to Paddington later in the 1840s.

39. **Illustrated [Satirical] Advertisements [Including Female Emigration To Australia]**, c1850s. Etching, captioned below each panel, signed "E.F. Weir" and titled in plate below image, 21.5 x 36.1cm (image). *Soiling, repaired tears and missing portions overall. Laid down on acid-free tissue.*



**\$1,650**

Extremely uncommon print.

Partially obscured text includes "London, Robert Weir, [..]rrow Road, Paddington." Captions include "A young lady (an orphan) will give her services to any lady proceeding to Australia, in return for her passage being paid there; The widow of an officer for any situation, not menial; An experienced female to attend upon an invalid or insane person, the latter preferred." The remaining satirical advertisements pertain to women of various social classes and positions seeking employment within Britain.

41. **Frederick William Hulme** (Brit., 1816-1884). *Ophir Diggings, Summer Hill Creeks [Gold Fields, Bathurst, NSW]*, c1851. Hand-coloured tinted lithograph, titled and signed in image lower left to right, 24.7 x 32.6cm. *Slight foxing, surface loss to lower margin.*



**\$1,650**

Text reads "Hullmandel & Walton's Proecess [sic]."



40. **George Cruikshank** (British, 1792-1878). *Probable Effects Of Over Female Emigration, Or Importing The Fair Sex From The Savage Islands In Consequence Of Exporting All Our Own To Australia*, c1850s. Hand-coloured etching, signed and titled in plate lower right and below image, 14.6 x 39.7cm (image). *Old folds, slight tears, surface loss and minor stains to margins.*

**\$990**

Held in NGA; NLA; and Powerhouse Museum.

42. **Conrad Martens** (Aust., 1801-1878). *Part Of Port Jackson With Garden Island, From Near The Church, Darling Point*, 1851. Tinted lithograph, monogrammed in image lower left, annotated "View from Darling Point Road" in an unknown hand in pencil in lower margin, 14 x 23cm. *Foxing, handling crinkles, missing portions and stains to margins.*



**\$1,650**

From the series *Sketches in the environs of Sydney...* Ref: Ellis, *Conrad Martens: life and art*, 1994, p199.



43. **Conrad Martens** (Aust., 1801-1878). *The Lower Lodge, Domain*, 1851. Lithograph, titled in pencil in lower margin, 9 x 14cm. *Stains and minor tear to image lower left, foxing, trimmed corners of margins.*

**\$990**



44. **Conrad Martens** (Aust., 1801-1878). *Entrance To Government House*, 1851. Lithograph, titled in pencil in lower margin, 13.2 x 23.8cm. *Foxing, stains, handling creases, missing upper left corner and portions of lower margin.*

**\$990**



45. **John Leech** (British, 1817-1864).

Three etchings from two issues of *Punch's Pocket Book*, a "travel-sized" annual publication based on the British satirical magazine *Punch*. It included an almanac, cash account log, a daily diary, business information, short stories, poetry, and cartoons. The *Pocket Book* was illustrated by prominent illustrators, including John Leech. Ref: Bandeis Uni., USA.

(1) [**Punch's Pocket Book Cover**], 1854. Hand-coloured etching, title and date in plate, 12.1 x 8cm (paper). *Slight soiling*.

(2) **Alarming Prospect. The Single Ladies Off To The Diggings**,

1853. Hand-coloured etching, captioned and titled in plate, accompanied with page of letterpress including date, 13.5 x 21.6cm. *Slight foxing*.

Captions include "A likely start indeed!" Letterpress includes "The gold has been discovered and away go all the ladies to the diggings, despising the humble fortune of resident lovers." From *Follies of the Year: a series of coloured etchings from Punch's Pocket Books, 1844-1864*.

(3) **Topsy Turvey, Or Our Antipodes**, c1854. Hand-coloured etching, captioned and titled in plate, annotated "1854" in pencil below image, 12.1 x 22.2cm (paper). *Soiling, slight tears and wear to edges, old folds as issued*.

Captions include "Now then, you Master of Arts! Look sharp with that pale ale."

The group \$1,350



46. **Samuel Thomas Gill** (Aust, 1818-1880). **Oriental Bank, Pitt St, Sydney**, c1854. Hand-coloured lithograph, initialled with text including title in image lower left to right, 9.8 x 14.6cm. *Laid down on original backing*.

\$1,650



Text reads "Allen & Wigley Lith., George [Street]."  
The Oriental Bank Corporation was established in 1851 in India and soon became a multinational network with a head office in London. It was one of the banks to become widely established in Australia in the 1850s, due to the gold rush. At the time, Chinese miners, labourers and traders in Australia used the bank's facilities as a more secure means of transferring money back to China. The Oriental Bank closed in 1882. Ref: Jones, *British Multinational Banking, 1830-1990; Aust. Business Review*, 18 Nov., 2013.

47. **You'll Be Transported When Your Lawful Wife Returns**, c1855. Hand-coloured lithograph, title below image, 14.6 x 20.4cm. *Time staining, creases and paper loss to margins*.

\$1,450

Text reads "Published for the proprietor by S. Knights, Sweetings Alley, Cornhill. Standidge & Co. Litho, London."

There were 164,000 convicts transported from Great Britain to Australia from 1788 to 1868. Ref: Wiki.



48. **Island Of St Paul Sketched From The Ship "Ivanhoe" On Her Voyage To Australia**, 1855. Oil on paper, captioned, dated "Thursday, 15 Feb, 1855" and signed in ink and pencil on backing below image, 17.8 x 26.8cm. *Minor stains, tipped to original backing. Framed*.

\$1,100

Captions include "Lat. 38-47 South. Long. 77-52 East. Off Gravesend [UK], 2 Dec, 54. Arrived off Williamstown, Vic, Mar. 6, 55."

The *Ivanhoe* would have passed Île St Paul, part of the French Southern and Antarctic lands in the Indian Ocean, on its voyages from the UK to Australia. Ref: Wiki.

49. **Samuel Thomas Gill** (Aust., 1818-1880). **Circular Quay, Sydney** [*From The Series "Scenery In And Around Sydney"*], 1856. Hand-coloured tinted lithograph, initialled, date and title in image lower left to right, 15.7 x 22cm. *Old mount burn*.

\$1,650

Text reads "Allen & Wigley, Lith., Syd." Illustrated in Bowden, *Samuel Thomas Gill, Artist*, 1971, p86.

During his eight years in Sydney, Gill completed a number of lithographs of the city's environs.





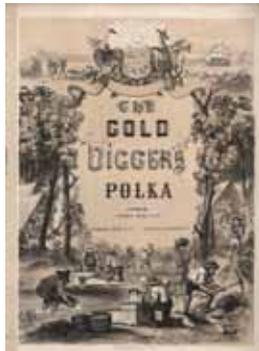
50. **Gold Fields Around Eureka [Ballarat], Victoria**, c1860. Group of 14 pencil sketches, some annotated "Eureka" and dated "28 April, '60" lower right, 14.1 x 23.5cm (paper, approx. each). *Stains, soiling, cockling.*

The group **\$6,600** Eureka was one of the major gold fields in Victoria and became known for a rebellion in 1854 by the local gold miners of Ballarat, Victoria. They revolted against the British colonial authority, which was enforcing rising fees for gold licences. The Battle of the Eureka Stockade lasted for less than half an hour and resulted in the deaths of at least 27 people, the majority of whom were rebels. Ref: Wiki.



53. **W.H. Raworth** (Brit./Aust./NZ, c1821-1904). *St Michael's Arch, NSW [Avalon]*, c1860s. Watercolour, signed lower left, obscured title in colour pencil verso, 34.2 x 56.5cm. *Tear to left portion of image, slight scuffs and foxing to upper portion.* **\$2,900**

The top of the arch collapsed during a "tremendous gale that lashed the coast for days" in 1867. The remainder deteriorated in 1959. Ref: *Daily Telegraph*, 10 April 2014.



51. **The Gold Digger's Polka**, c1860s. Sheet music, toned lithograph cover, signed "A. Arnst" lower right, 35.1 x 25.5cm. *Slight soiling, stains and crinkles, small tears and chips to edges, old paper tape to spine.*

**\$1,350**

Text reads "London, Cramer, Beale & Co. Edinburgh, Wood & Co., Glasgow, J.M. Wood & Co. Schenck & McFarlane, Lith'rs, Edin[burgh]."

52. **"Under A Burning Sun", "The Boys And The Girls" and "No One To Welcome Me Home" [Three Song Lyrics]**, c1860s. Letterpress leaflet, 24.6 x 18.7cm (paper). *Repaired tears and missing portions. Laid down with acid-free tissue.*

**\$1,250**

The lyrics of the song *Under A Burning Sun* appear to refer to the gold rush in Australia, where the protagonist of the song makes his fortune by toiling "under the burning sun", before returning home to Great Britain. The lyrics begin with "Some years ago I set sail for / a land across the sea, / where I was told, that heaps of gold / and fortune waited me..."



54. **Toogood Family Portraits**, c1862. Three albumen paper photographs, some with added portions of stationery letterhead and captions in ink on backing above and below image, one dated "September 9th, 62" in ink on backing verso, sizes range from 8.9 x 11.2cm to 9.3 x 12.5cm. *Slight soiling, discolouration, silvering to edges.*

The group **\$1,350**

Captions include (1) "My brother [and] Bowie; Henrietta Ballard [and] Vic; My mother [and] Snowball; 'My self'"; (2) "S. Toogood, Roy. [Royal] Artillery; F.B. Toogood" and (3) "F.B.T., H.B., S.T." Pasted mottos from letterhead read "Ubique" (motto for the Royal Artillery) and "Stabit quocunque jeceris."

The latter is the motto of the Isle of Man, UK. Several members of a Toogood family originating on the Isle of Wight are known to have emigrated to NSW. Ref: Wiki, Isle of Wight Family History Society.





55. **Bushrangers Including Kelly Gang**, 1863-1880. Group of 11 pages or slips of newsprint with wood engraving illustrations, some monogrammed, initialed or signed in block by artists including Calvert, Cawker, Cubitt, Jackson and Nash, sizes range from 21 x 28.3cm to 42.2 x 28cm (paper). *Stains and foxing, tears and paper loss to edges.*

The group **\$1,650**

From *The Illustrated Sydney News*, *The Illustrated Australian News*, and *The Graphic*. Bushrangers depicted include Daniel Morgan, Frank Gardiner, Ben Hall, John Gilbert, Thomas and John Clarke, John Dunn, James McPherson, Harry Power, and Ned Kelly.



56. **Irish Revolutionary John Mitchel, With John Martin And Father John Kenyon**, 1866. Albumen paper photograph, carte-de-visite format, annotations in pencil and ink, printed photographer's line and label to backing verso, 9 x 6.4cm. *Slight scuffs and chips to upper portion, laid down on original backing.*

**\$1,100**

Annotations read "Mitchel centre. On his right ... Left Father [Kenyon]. Martin. Irish." Photographer's line reads "E. Gatel, Prédécesseur & Successeur de E. Bondonneau, photographe éditeur. Breveté s.g.d.g. Galerie de Valois, 173 Palais Royal, Paris." Label reads "Lesage Artist's Repository, 40 Lr Sackville St, Dublin."

Known as "The Three Johns" John Mitchel, John Martin and John Kenyon were Irish activists who met up for the last time in Paris

in 1866. Earlier, Mitchel was sentenced for 14 years transportation for treason, serving his term in Tasmania in 1850. There he met up with friend John Martin, who was also serving time. Mitchel escaped with assistance from a journalist from the *New York Tribune* in 1853 to the USA, where he became an active supporter of the Confederacy. Ref: Wiki.

57. **A Complimentary Benefit Tendered By The Members Of The Volunteer Brigade Band [Concert Programme, Brisbane]**, 1868. Letterpress on silk with tasselled woven ribbon border, 32 x 19.5cm. *Slight stains. Framed.*

**\$990**

Text includes "Royal Victoria Hall [Brisbane]. Monday, July 27, 1868... to their band master, Mr A. Seal, under the distinguished patronage of His Excellency the Hon. Maurice Charles O'Connell, Governor; the Hon. R.R. McKenzie; the Hon. E.W. Lamb; the Hon. R. Pring; the Hon. T.L.M. Prior; Capt. W.L. Fowles and the elite of Brisbane. Printed at the *Courier* General Machine Printing Office, George Street, Brisbane."

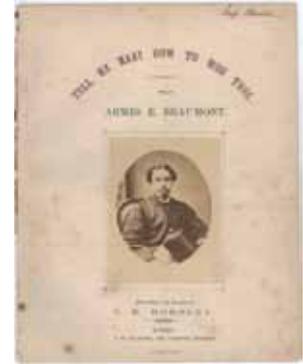


58. **"Tell Me Mary How To Woo Thee" Sung By Armes E. Beaumont**, c1868. Sheet music in letterpress with albumen paper photograph laid down on cover, illegible signature in ink upper right, 13.5 x 10.2cm (photograph), 33 x 26cm (paper). *Slight foxing, creases, minor tear to right edge of sheet music, minor creases to photograph.*

**\$880**

Text reads "Newly edited and arranged by C.E. Horsley, J.R. Clarke, 23 Hunter Street, Sydney. J.A. Engel, Printer. [Music by] C.A. Hodson."

The photograph is a portrait of Edward (Armes) Beaumont (1842-1913), a British opera singer who arrived in Melbourne in 1848. He made his first public performance in 1861 as solo tenor in Handel's *Messiah*. In 1867 Beaumont lost an eye in a shooting accident which left him dangerously ill: his recovery was aided by a benefit concert. He later went on to join the Royal Melbourne Philharmonic Society. Ref: ADB.



59. **Nepean Towers, Douglas Park, NSW**, c1870s. Group of nine albumen paper photographs, each titled in pencil on backing below image, 22.6 x 27.8cm (approx. each). *Slight foxing overall, minor dents or surface loss to edges of some, each laid down on original album page.*

The group **\$4,400**

Titles include "Dr [Jenkins'] House; Chapel, Nepean Towers; and Nepean Towers." Some images show a party including a horse-drawn carriage, cattle with wagon and women on foot crossing a river at a ford with a footbridge.

The estate and residence, built by Sir Thomas Livingstone Mitchell (c1842-1844), was originally named Parkhall after his family home in Scotland. Between 1860 and 1883 it was owned by Dr Richard Lewis Jenkins, who renamed it Nepean Towers and added the colonnades and chapel visible in some images. The estate is now owned by the Missionaries of the Sacred Heart and known as St Mary's Towers Retreat Centre. Ref: Towers Retreat.



60. **Warrnambool, Victoria**, c1870s. Group of 11 albumen paper photographs, carte-de-visite format, each titled in negative lower left or right, 5.6 x 9.4cm (approx. each). *Foxing, each laid down on original backing.*

The group **\$6,600**  
Titles read (1) Leibig [sic] St; (2) Post Office; (3) Library and Museum; (4) State School; (5) English Church; (6) Scotch Church; (7) Congregational Church; (8) Hopkins Bridge; (9) Woodford Ford; (10) Rocks, Shelly Beach; and (11) Mouth of Hopkins River.



62. **Commercial Bank And Bank Of NSW, George St, Sydney** and **[Oriental Bank And Bradley, Newton St, Sydney]**, c1870s. Pair of albumen paper photographs, stereo card format, one annotated "No. 1" and titled in ink on backing verso, 8 x 14.4cm, 7.8 x 15cm. *Foxing, each laid down on original backing.*

The pair **\$1,650**  
Ref: NLA. See also item 46, p13 re Oriental Bank.



61. **Emu Plains, Nepean River**, c1870s. Group of four albumen paper photographs, either titled in pencil on backing below image or in negative lower left or right, sizes range from 21 x 26.6cm to 24.6 x 29cm. *Minor foxing or soiling to most, one with trimmed upper corners, all laid down on original album page.*

The group **\$2,200**  
All titles include "Emu Plains."



63. **Bourke St, Melbourne** and **Lutheran Church, Melbourne**, c1870s. Pair of albumen paper photographs, stereo card format, each titled in ink with printed label on backing verso, 7.2 x 14.6cm, 7.7 x 15.3cm. *Foxing and scuffs, each laid down on original backing.*

The pair **\$1,850**  
Labels read "S.S. Hough & Co., Importers of fancy novelties. 75 Bourke St East (Theatre Royal) Melbourne."



64. **Camden Park** and **Capt. Onslow, Camden Park**, c1870s. Pair of albumen paper photographs, each titled in pencil on backing below image, 21.1 x 27cm (approx. each). *Minor foxing, each laid down on original album page.*

The pair **\$1,100**



65. **Picton [NSW]**, c1870s. Albumen paper photograph, titled in pencil on backing below image, 20.4 x 27.1cm. *Tears and missing portions to edges, minor foxing to upper portion, laid down on original album page.*

**\$1,100**



66. **Kiama Blowhole [NSW]**, c1870s. Albumen paper photograph, titled in pencil on backing below image, 24.4 x 33.8cm. *Slight foxing to upper portion, laid down on original album page.*

**\$1,100**



67. *After A.C. Cooke* (Aust., 1836-1902). **Newcastle, NSW, 1874.** Wood engraving, artist, date and signed "Calvert" by engraver in block lower left to right, title in block below image, 43.5 x 56.3cm. *Foxing and slight stains, old folds and creases. Framed.*

**\$3,300**

Text includes "Supplement to *The Illustrated Australian News.*"

68. **Moses Moss** (Aust., fl. c1858-c1889). [*Abraham L. Levy*], c1875. Hand-coloured albumen paper photograph, carte-de-visite format, printed photographer's line and inscribed by sitter in ink on backing verso, 10.6 x 6.4cm.

*Slight soiling, crinkles, laid down on original backing.*

**\$770**

Photographer's line reads "M. Moss, photographic artist, opposite the Bank of NSW, West Maitland." Inscription reads "Yours truly, Abraham L. Levy."



69. **Samuel Elyard** (Aust., 1817-1910). [*Saw Mill, South Coast*], 1876. Watercolour with white highlight, initialled "S.E." and dated "28 Dec. '76" in pencil lower left, 22 x 34.3cm. *Framed.*

**\$2,200**



70. **Frederick Woodhouse Jr** (Aust., 1848-1927). **Pride Of The Hills**, c1877. Hand-coloured tinted lithograph, artist and title in upper and lower margins, 42.2 x 61.2cm (image). *Some surface loss, slight stains to margins. In original period frame.*

**\$3,900**

Text includes "Woodhouse's Australian Winners. Painted, lith. & publ. by Fred Woodhouse. Printed by Fergusson & Mitchell, Melb. Pride of the Hills, by Talk of the Hills, Black Gipsy. Property of Ross T. Reid, Esq. Trained by Jas. Jenkins."



71. **"The West Bourke Plate Galop" [Sir William John Clarke]**, c1878-1882. Sheet music in letterpress with albumen paper photograph laid down on cover, signed by a "Jane W. Smith" and photographer's line "Foster & Martin" in ink upper right and on photograph lower right, 7.5 x 6.3cm (photograph), 36.6 x 27.1cm (paper). *Slight foxing and soiling, minor tears to edges, slight surface loss to photograph.*

**\$880**

Text continues "Composed by Alfred Plumpton. To the Hon. W.J. Clarke. Nicholson & Ascherberg. Melbourne, 45 & 47 Collins St East. Sydney, 317 George St. Pianoforte & organ galleries. C. Troedel & Co. Lith. Held in NLA.

The photograph is a portrait of William John Clarke (1831-1897), who in 1874 became the largest landowner in the colony, inheriting his father's Victorian properties worth about £1,500,000. He became well-known for his interest and support of scientific farming and was on several Victorian agricultural societies' committees including being president of the Society for West Bourke from 1874 to 1891. He was a great philanthropist and a prominent supporter of various sports. Ref: ADB.

72. **The Great International Exhibition, Sydney, 1879-80, As Seen From The Harbour [The Garden Palace]**, 1879. Colour lithograph, panorama, monogrammed "M.H." in image lower right, 38.8 x 77.8cm. *Slight stains, foxing, discolouration, repaired missing portions and tears. Laid down on acid-free backing.*

**\$2,850**

Text includes "Designed by J. Barnett, Colonial Architect. Litho'd by Jarrett & Co. Sydney." Held in Powerhouse Museum.



73. **Australian Emu**, c1880s. Albumen paper photograph, stereo card format, letterpress including title on backing and verso, 4.2 x 7.8cm. *Slight foxing, laid down on original backing.*



**\$770**

Text includes "The 'Best' Series. Birds & Animals. Australian Emu [sic]. Boston Store. W. Collie, dealer in foreign and domestic dry goods, silks, shawls, dress goods... Gloversville, NY. Miller & Best, Pub's, 67 High St, Boston." Ref: NY Public Library.



75. **The Champion Course, Parramatta River. Scene Of The Late Contest Between Hanlan And Beach For The Championship Of The World [Sculling]**, 1884. Colour lithograph with 10 vignettes, date, title and captions in image, 54.2 x 84.4cm. *Old folds, foxing, worn repairs to tears and missing portions, laid down on old backing. Framed.*

**\$3,850**

Text includes "Supplement to the *Illustrated Sydney News*, August 27th, 1884. Gibbs, Shallard & Co., Litho, 70 Pitt St, Sydney." Captions read "Bird's eye view of Parramatta River; The starting point, Champion Course; Street view in Ryde, P&T Office; Gladesville, looking towards Asylum; The Brothers; View of river from Ryde; Gladesville Wharf; Sydney Rowing Club, Branch Club House; [and] Iron swing bridge above Hunters Hill." Image includes portraits of scullers Australian William Beach and Canadian Ned Hanlan.

This race, held on 16 August 1884, was rowed over a distance of 5.13km with a prize of £500. William Beach won by six or seven lengths. "After the race, Hanlan could not accept the fact that his long reign had ended, blaming the Australian climate, the treacherous tides and an excess of hospitality for his defeat, which he took very badly." Ref: Wiki.



76. **Wollongong Building Plans**

(1) **Church Hill Estate [Crown St], Wollongong**, 1885. Pen and ink plan drawing, annotated in ink and pencil verso, 24.5 x 35cm. *Foxing, old folds, tears to uneven edges.*

Text includes "C.A. Atchison, Licensed Surveyor under Real Property Act, 20th Nov'r 1885." Annotations include "Church Hill Estate, No. 16c. Part of Bourke's grant."

(2) **Proposed Hotel For E. Hulbert, Corrimal St, Town Of Wollongong**, c1890s. Pair of pen and ink plan drawings with oil and watercolour on glazed linen, and linen-backed paper, 27.2 x 25.6cm (approx. each). *Perforations, soiling, foxing, creases, old folds.*

Text includes "Cook and Owen, Engineers, Surveyors of Wollongong." Image shows Harp Inn with proposed extension and the properties of Graham, McGuffie, Makin and Roxby on Corrimal and Crown Streets.

The group **\$990**



77. **Christmas Supplement To "The Pictorial Australian."** Charley Clarke-Hunt's **Experiences At Home And Abroad**, 1885. Colour lithograph, illustrated story, consisting of 23 panels over 4 pages, 44.7 x 28.5cm (paper). *Missing portion to lower left, small tears to edges, slight foxing.*

**\$990**

The story covers an English visitor's "colonial experience" in the outback at Cooper's Creek, South Australia.



78. **The Sydney Jockey Turf Club's Consultation On The Champion Race, To Be Run At Flemington, Melbourne [Betting Scam]**, 1886. Letterpress leaflet, annotated and dated in ink in several hands verso, 20.9 x 15.4cm. *Slight stains, pinholes, old folds.*

**\$880**

Text includes "On the 6th day of March, 1886. Members, £1 each. 500 prizes, £20,000. The last year's dividend on the Champion was 9s 9d in the £; so that every subscriber in the Champion of last year who did not draw a horse or money prize, received that amount... N.B. Please address: Mr J. Wallace, Box 784, GPO, Sydney..."

Annotations verso by various police officers include "...This document was received by a storekeeper in Benalla [Vic.] through the post. 15.2.1886. [Super] W.B. Montfort...This appears to be an illegal affair. Perhaps it would be well if it were forwarded to CI Police so that no letters be forwarded to the address given..." and "I assume that the postal notice (re Wallace) in the *P. Gazette* of the 2nd Dec. last, p. 338 has escaped Sgt. [?] observation." See item 79.



79. **Melbourne Cup [Betting Ephemeris]**, 1887. Group of five letterpress leaflets, some with various annotations in ink, sizes range from 7.2 x 10.9cm to 28.8 x 21.7cm. *Creases, tears and missing portions to edges.*

The group **\$1,650**

Text includes "The Original Approximation Prize Consultation Company, Box 855, Sydney; July 20<sup>th</sup>, 1887" and "12,000 numbers. Series B. £6,000" The group includes a ticket, annotated "149", and a notice cautioning readers "against confounding The Original Approximation Prize Consultation Company with a swindling concern which has apparently borrowed a portion of our name and the name of our Secretary." See item 78.



80. **John Tebbutt** (Aust., 1834-1916). **History And Description Of Mr Tebbutt's Observatory, Windsor, New South Wales**, 1887. Soft-cover booklet with wood engraving frontispiece, 21.9 x 13.8cm. *Slight creases to edges of pages, soiling, tears and small missing portions to cover.*

**\$1,450**

Text continues "By John Tebbutt, Fellow of the Royal Astronomical Society, London, Member of the Royal Society of N. S. Wales; and Corresponding Member of the Ethnographic Institute, Paris, and of the Queensland Branch of the Royal Geographical Society of Australasia. Sydney: Joseph Cook & Co., Printers, 490 Kent Street, close to the Cathedral. 1887." Held in NLA.

Born in Windsor, NSW, John Tebbutt was a highly respected astronomer, famous for discovering the "Great Comet of 1861." Ref: ADB.



81. **Women's Suffrage Petition, Victoria**, 1889. Letterpress handbill, 34.4 x 21.9cm. *Staple holes, slight crinkles, stains, foxing.*

**\$770**

Text includes "Petition to the Honorable the Speaker and the Members of the Legislative Assembly of the Colony of Victoria. The humble petition of the undersigned men and women resident in Victoria: respectfully sheweth that the exclusion of women from the franchise is both unjust to them and inimical to the welfare of the State; and your petitioners humbly pray that this condition of injustice under which they labour be altered with all convenient speed... (Here follow 188 signatures.) Ordered by the Legislative Assembly to be printed, 25th November, 1889... By authority, Rob't S. Brain, Government Printer, Melbourne. E.-No.4-(6d.)-338."



82. **Australian Colonial Imagery Design For Photograph Album**, c1890. Watercolour and gouache on card, 28.4 x 21.3cm. *Minor foxing and stains, soiling, pinholes to margins.*

**\$2,250**

Scarce original Australian design for a photograph album page.



83. **Ellis Rowan** (Australian, 1848-1922). *Narrow-leaved Bottle Brush*, c1890. Watercolour and gouache, signed lower left, titled in ink on original exhibition label mounted below image, 73.3 x 54cm. *Slight foxing. Original frame.*

**\$11,900**

Caption continues "Callistemon linearis, de Candolle (Myrtaceae). N.S. Wales, Victoria. P.2587."

Uncommon large format in original presentation and frame.



85. **Amalgamating Room. Gold On Scales [Peak Hill, Western Australia]**, c1890s. Albumen paper photograph, partially obscured title on backing below image, 14.6 x 20.3cm. *Slight surface loss to edges and to original backing.*

**\$990**

Text on depicted gold bars reads "Peak Hill GF Ltd, WA."

Peak Hill is the name of a goldfield area and the site of a gold mining ghost town in the Murchison region of Western Australia. Ref: Wiki.



84. **A Bush Encounter With Kangaroos And Wild Horses**, c1890s. Pen and ink sketch with watercolour, trimmed portion of handwritten letter in ink verso, 13.9 x 12.3cm. *Old folds, creases.*

**\$1,350**

The letter, in an unknown hand, includes "I hope Mr Gorman is none the worse for his coach accident. I would like to know about it when you write. I have been up the last two nights trying to trap wild horses. I am going to have another try at them tonight. I have built a trap yard at the waterhole...And the kangaroos are hopping about us all night. No allusions to my friends at...The kangaroos come down in dozens. I have even grabbed some of them by the tail. They came so close...I like *Harpers* [?] *Monthly Magazine* now, it is a pity it only comes out once a month."

86. **[J. Nancarrow, Working Man's Store]**, c1890s. Albumen paper photograph, carte-de-visite format, printed studio line and annotation in ink on backing verso, 6 x 9.7cm. *Foxing overall, missing portions to edges, laid down on original backing.*

**\$880**

Photographer's line includes "Sydney Photo Co., 233 Pitt Street." Annotation reads "Mr & Mrs J. Woodland."



87. **Beauchamp & Wehrstedt, Drapers, Tailors And General Out-fitters, Gawler, South Australia**, c1890s. Printout paper photograph, 10.6 x 15cm. *Scuffs and slight soiling, surface loss to edges, laid down on original backing.*

**\$770**

An advertisement for Oscar Wehrstedt, "Draper, Murray St, Gawler" appeared in the newspaper *Bunyip*, Gawler, SA on 29 January 1875. At the time the store was located opposite the *Bunyip* office.



88. **John Paine** (Aust., 1833-1908). *Kurnell [NSW]*, c1890s. Albumen paper photograph, titled and initialled "JP" in negative lower left, photographer's stamp verso, 13.3 x 19.4cm. *Minor crinkles overall.*

**\$990**

Stamp reads "Published (Copyright) by J. Paine Photo, Sydney."

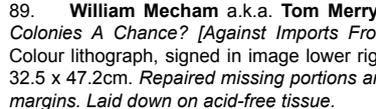


90. **Designs And Plans For Randwick Racecourse (Sydney, NSW)**, c1880s. Group consisting of one watercolour, 20 ink drawings and six lithographs bound together in ten sections with backstrip binding and brass split pins, each section titled in ink on cover, all titled and signed "Sun Foundry Glasgow" and annotated in ink on each sheet, sizes range from 42 x 29cm to 39.5 x 80.5cm. *Tears and creases to edges.*

The group **\$7,700**

Proposed designs for the building of the major grandstand plus other buildings at Randwick Racecourse. A detailed list is available on request. Between 1880 and 1886 two grandstands were demolished and replaced at the racecourse.

The Sun Foundry, also known as George Smith & Co. (fl. 1858-1899), was situated in Glasgow.



89. **William Mecham** a.k.a. **Tom Merry** (British, 1853-1902). *Why Not Give Our Colonies A Chance? [Against Imports From Non-Commonwealth Countries]*, 1892. Colour lithograph, signed in image lower right, date and title above and below image, 32.5 x 47.2cm. *Repaired missing portions and tears to centre of image, slight foxing to margins. Laid down on acid-free tissue.*

**\$1,100**

Text reads "St Stephen's Review cartoon, May 26th, 1892."

Image favourably depicts imports from British colonies including Australia, West Indies and Canada, while disparaging the USA, France, Germany and Italy.

William Mecham was a British cartoonist and performer, taking the stage and pen name Tom Merry. He was a professional caricaturist who gave 'Lightning Cartoon' presentations on the music hall stage, and was the first celebrity of any kind to appear in a British film. Ref: Wiki.



91. **Designs And Plans For Sydney Cricket And Sports Ground**, c1893. Group consisting of one watercolour, eight ink drawings and one lithograph bound together in four sections with backstrip binding and brass split pins, each section titled in ink on cover, one sheet dated "5.10.1893", all titled and signed "Sun Foundry Glasgow" and annotated in ink on each sheet, sizes range from 30 x 50cm to 34 x 61cm. *Minor tears and creases to edges.*

The group **\$5,500**

Proposed designs for the building of the major grandstand plus other buildings at Sydney Cricket Ground. A detailed list is available on request.

The Sun Foundry, also known as George Smith & Co. (fl. 1858-1899), was situated in Glasgow.



92. **Design For Exhibition Building No. 1 (Sydney)**, c1893. Group consisting of one watercolour and three ink drawings held together with backstrip binding and brass split pins, titled in ink on cover, all titled and signed "Sun Foundry Glasgow" and annotated in ink on each sheet, sizes range from 37.5 x 53cm to 36.7 x 61.8cm. *Minor tears and creases to edges.*



The group **\$2,500**  
Proposed design for an exhibition building in Sydney, which was never built.

The Sun Foundry, also known as George Smith & Co. (fl. 1858-1899), was situated in Glasgow.

93. **Nelson Illingworth** (Brit./Aust., 1862-1926). [*Sir Henry Parkes*], c1895. Painted relief plaster medallion, signed with registration number "394 5.8.95" lower left to right, 26.2cm (diameter). *Minor chips to edges.*

**\$2,800**

Variant medallion held in Powerhouse Museum. Before WWII there were very few foundries in Australia casting fine art bronzes. As a consequence, often sculptors would produce plaster sculpture and paint them to imitate a finish. Ref: JLG.



94. **Nelson Illingworth** (Brit./Aust., 1862-1926). [*Sir George Houstoun Reid*], c1895. Painted relief plaster medallion, signed with registration number "392 22.7.95" lower left to right, 26cm (diameter). *Minor chips to edges.*

**\$2,800**

Before WWII there were very few foundries in Australia casting fine art bronzes. As a consequence, often sculptors would produce plaster sculpture and paint them to imitate a finish. Ref: JLG.



95. **"Outlaw Kelly", "East Lynne" [and] "Uncle Tom's Cabin" [Stage Performances]**, 1899. Letterpress theatre poster, 100.5 x 37.2cm. *Repaired missing portions and tears. Framed.*

**\$3,300**



Text includes a complete cast list and synopsis of four acts of *Outlaw Kelly*, with the date of Monday, October 9, and "This drama has been specially written for Mr Robert Henry by the well-known Australian author, Mr Launcelet Booth, and is a remarkably bright and striking story of the notorious Kelly Gang... Builder Printing Works, 527 Kent Street, Sydney." Held in SLT.



96. **Henry Williamson's Auction Mart, Gawler, South Australia**, 1899. Printout paper photograph, annotated with date in pencil on backing verso, 10 x 13.9cm. *Soiling, scuffs, crease to lower portion, slight cracking to upper edge, laid down on original backing with missing portion affecting annotation.*

**\$770**

Partially illegible and faint annotation includes "Photo taken at Gawler by [?] on July 18th, 1899 of the... Henry Williamson. [signed] B.C. Knight." Signs on building read "The Gawler Auction Mart" and "Henry Williamson, Auctioneer, Valuator, House, Land & General Commission Agent." Williamson's auctions were advertised in the Gawler paper *Bunyip*, on 19 Mar. 1897, and in the *Adelaide Chronicle* in 1889-1890. Ref: Trove.

97. **Leeder And Co, Chemists [Temora, NSW]**, c1890s. Albumen paper photograph, cabinet card format, photographer's stamp on backing verso, 9.9 x 14cm. *Stain to upper left corner, dent to lower portion, foxing.*

**\$880**



Stamp reads "Fitzalan Photo." Fitzalan was a photographer based in Trundle, NSW.

William Frederick Leeder was a chemist who worked in various towns in NSW. His shop sometimes provided consulting facilities for a general practitioner, including a Dr Russell in West Wyalong. Ref: *The Wyalong Star*, 31 Aug. 1894; AGNSW; Forum, Family History, UK.



98. **Sydney Squadron, 1st Australian Light Horse (NSW Lancers). Annual Practice Tournament, 1904.** Letterpress invitation and programme card, annotated in pencil and ink, 12.7 x 16.3cm. *Split to original fold, soiling.*

\$770

Text includes "to be held in the Federal Government House Grounds on Saturday, 17th December, 1904." Invitation is addressed to the editor of the *Evening News*.



Pencil annotations include names of various officers. The list of tournament events includes tent pegging, lemon cutting, and wrestling on horseback.



99. **NSW Naval Brigade Rifle Club, Smoke Concert, 1904.** Letterpress programme leaflet, 21 x 13.3cm. *Old folds, foxing, creases, small missing portions, discolouration.*

\$770

Text includes "at Drill Shed, Saturday, 2nd July, 1904, at 8pm." An advertisement for pianos at "W.H. Paling & Co., Ltd, 338 George St, Sydney" appears verso.

Popular during the Victorian era, smoking concerts were live performances, usually of music, before an audience of men only. At these functions men would smoke and speak of politics while listening to live music. Ref: Wiki.



100. **P&O RMSS "Oceana" Off Cape Leeuwin [Western Australia], c1904.** Gouache, signed "P. Fraser" with illegible date lower right, caption with Leuwin [sic] on printed label affixed to mount below image, 24 x 36.7cm. *Foxing overall. Framed.*

\$990



101. **A.H. Fullwood (Australian, 1863-1930). Collection Of 24 Sets Of Postcards Of Australia And New Zealand, 1905-1906.** Colour process lithographs, all captioned and some signed in image, publisher "Raphael Tuck & Sons", series name, and description of view verso, 8.5 x 13.6cm (approx. each). *Most in good condition, some postally used.*

The collection \$8,800

Each set consists of six different images: 144 in total. A detailed list is available on request.

A complete collection is very rare; it has taken 25 years to assemble.





102. **Kerry & Co.** (Aust., fl. 1884-1917). (1) **Burns–Johnson Contest [World Heavyweight Championship Boxing Match Between Tommy Burns And Jack Johnson]**, 1908. Vintage silver gelatin photograph, title, date and photographer's line in negative centre right, 30 x 38cm. *Surface loss, crazing, scuffs, soiling. Framed.*

Text includes "Sydney, Dec, 1908. 12. Kerry Copyright." See item 104.

(2) **[Jack Johnson In The Ring]**, c1908. Vintage silver gelatin photograph, autographed by Johnson in ink with printed photographer's line on backing below image, 13.4 x 10.1cm. *Laid down on original backing. Framed.*

Photographer's line reads "Kerry & Co., 310 George St, Sydney, NSW."

The pair **\$3,850**



103. **Kerry & Co.** (Aust., fl. 1884-1917). **Sam Langford**, c1908. Vintage silver gelatin photograph, titled and signed "Kerry, Sydney" in negative lower centre, printed photographer's line on backing below image, 13.4 x 10.1cm. *Minor foxing and soiling. Laid down on original backing. Framed.*

**\$1,450**

Photographer's line reads "Kerry & Co., 310 George St, Sydney, NSW."



Canadian Sam Langford, known as the "Boston Bonecrusher" and "Boston Terror", was the World Coloured Heavyweight Champion five times, being unable to compete for the title of World Heavyweight Champion due to the "colour bar." He fought several matches in Sydney in 1911 and 1912. Ref: Wiki.



105. **Percy Spence** (Aust., 1868-1933). **[Man Riding Camel In Desert]**, 1909. Water-colour with white highlight, signed and dated lower right, 16 x 24.2cm. *Minor foxing to left edge. Framed.*

**\$2,850**

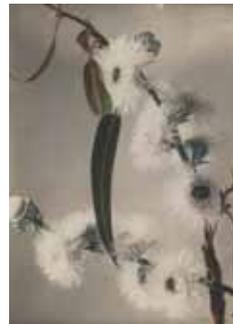
Most likely intended to be included as an illustration for Frank Fox's book *Australia*, published in 1910. Ref: ADB.

104. **Kerry & Co.** (Aust., fl. 1884-1917). **Tommy Burns**, c1908. Vintage silver gelatin photograph, postcard format, title, caption and photographer's line in negative lower right, annotated in ink verso, 13.4 x 8.6cm. *Slight scuffing, creases.*

**\$880**

Text reads "19. 'A right to the body, & ready for shift.' Kerry, Sydney." Annotation reads "Mind you don't get a punch in the nose when you look at this." Held in NLA.

One of the biggest sporting events in Australian history was the title fight between American Jack Johnson and Canadian Tommy Burns at Sydney Stadium, Rushcutters Bay, NSW on Boxing Day, 26 December 1908. It was the first time that a black man fought for the prestigious World Heavyweight Boxing Championship and won. Ref: Wiki.



106. **Wattle Blossom and Gum Blossom**, c1910. Pair of hand-coloured vintage silver gelatin photographs, each signed by an "A.H. Llewelyn" in ink on image lower left or right, with printed title on backing below image, 11.2 x 14.6cm, 15.1 x 10.9cm. *Slight soiling, minor chips to edges, laid down on original backing.*

The pair **\$880**





107. **OCO Advertising Blotters [Sample Album]**, c1910. Group of 31 cards with colour process screen or lineblock illustrations, all with sample numbers in letterpress, sizes range from 8.5 x 13.9cm to 10.1 x 24.2cm. *Foxing, slight surface loss to some, all laid down on original album pages, tears, creases and missing portions to cover.*

The group **\$2,850**

Sample imagery includes Australian fauna, flora, sheep shearing, cattle, outback life and activities, and "sermonettes."

Rare complete trade samples.

Until the invention of the ballpoint pen in the 1950s, blotting paper was used to soak up excess fountain pen ink. Its necessity made it a popular form of advertising, and printed blotters were commonly given away by various businesses including banks and insurance companies. Ref: Wiki.



109. **George Rose** (Aust., 1861-1942). *Great Suffragette Demonstration In London [Australian Section]*, 1911. Pair of vintage silver gelatin photographs, stereo card format, each with a serial number "11,950" or "11,951", title with caption, photographer's name and date in negative lower left to right, photographer's line on backing both sides of image, 8.5 x 15.2cm (approx. each). *Minor scuffs and stains, slight surface loss to edges, laid down on original backing.*

The pair **\$1,850**

Captions read "The Empire Car (different Colonies) passing through Trafalgar Square" and "Mrs Fisher, Mrs McGowen and Miss Vida Goldstein from Australia." Photographer's line reads "The Rose Stereographs. Melbourne, Sydney, Wellington & London." Image shows Margaret Fisher (wife of Australian Prime Minister), Emily McGowen (wife of NSW Premier), Lady Cockburn (wife of South Australian Premier), Lady Stout (wife of former New Zealand Prime Minister) and Vida Goldstein (Australian suffragette and politician, who was the first woman in the British Empire to stand for election to a national parliament). Ref: National Archives of Australia; Wiki.

108. **Lord Kitchener In Adelaide Greeting The S. Australian Officers Who Went To S. Africa (Boer War)**, 1910. Vintage silver gelatin photograph, captioned and dated "Jan. 1910" in ink with photographer's blind stamp on backing below image, list of depicted dignitaries and officers in ink on original frame backing verso, 15.4 x 20.3cm. *Slight foxing and silvering, minor chips to edges, laid down on original backing. Original frame.*

**\$1,350**

Blind stamp reads "H. Krischock, Gresham St, Adelaide." List includes "Lieut. Cilaloh, Lieut. Peckman, Capt. Blair, Capt. Shapelton OSO, Major Watson, Lord Kitchener, L.C. Ramsay, Col. Powell CB, Gen. Hoad, [Governor of S.A.] Bosanquet, Capt. Ryder, Col. Kirkpatrick, Col. Pattinson."



110. **May Moore** (NZ/Aust., 1881-1931) and **Mina Moore** (NZ/Aust., 1882-1957). *Edward Dyson*, 1913. Vintage silver gelatin photograph, annotations in two different contemporary hands including photographers' names and date in ink on backing verso, 20.5 x 15.5cm. *Silvering, slight scuffs and minor surface loss to edges.*

**\$990**

Annotations read "Photo by May and Mina Moore. [Sitter] Edward Dyson, author of *A Golden Shanty*. Taken September 1913." Held in NLA. Edward George Dyson (1865-1931) was an Australian journalist, poet, playwright and short story writer. He was the elder brother of illustrators Will Dyson and Ambrose Dyson.



111. **C.M. Nixon** (Aust., 1870-1934). *Fremantle Interstate Shipping Co. Cricket Match*, 1913. Vintage silver gelatin photograph, photographer's line in label on backing below image, titled and dated "March 1913" in ink on backing verso, 13.9 x 20.3cm. *Minor scuffs, laid down on original presentation backing.*

**\$880**

Label reads "Northam & C.M. Nixon, Fremantle [sic]."

The third generation in a family of photographers, Charles Millington Nixon practiced as a photographic artist and landscape photographer. He was based at Kapunda in South Australia's Barossa Valley, before moving to Fremantle in Western Australia around 1894. Late in the nineteenth century, he and colleague Henry Merlees published a book of photographs titled *100 Glimpses of Western Australia*. Ref: DA00.





*Sculler of the World*, which is based on a photograph taken of Beach when he defeated Edward Hanlan in 1885.

William "Bill" Beach (1850-1935) was a professional Australian sculler and was the World Sculling Champion from 1884 to 1887. Ref: Guerin-Foster, *History of Australian Rowing*.

(2) **Henley-On-Lane Cove Report And Balance Sheet [Fourth And Fifth Annual Sailing And Rowing Carnivals]**, 1913-1914. Pair of letterpress pamphlets, 20.8 x 13.4cm (approx. each). *Foxing, tears, creases, old folds*.

The group \$1,250



113. **[Women Sewing For The War Effort, WWI]**, c1914. Vintage silver gelatin photograph, 10.9 x 15.4cm. *Minor foxing, soiling and chips to edges of image, laid down on original backing*.

\$880

*It's our flag* poster appears in the background. Ref: SLNSW. Throughout WWI, in Australia, "an estimated 10,000 patriotic clubs, societies and sewing circles sprang up to knit socks, vests, mufflers and mittens,

pack parcels of cakes, magazines, medical and recreational equipment, kitchen appliances and tobacco and write encouraging letters to men they had never met. It amounted 'to a completely new sector of the economy' and was arguably central to the war effort." Ref: *International Encyclopedia of the First World War*.



## 112. Australian Sculling

(1) **William Beach, Champion Sculler**, c1920. Silver gelatin photograph of original lithograph, inscribed, autographed and dated "15/10/20" by William Beach in ink on image upper right, 25.5 x 35.9cm. *Soiling, slight silvering, dents and creases to edges, laid down on old backing*.

Inscription on photograph reads "To Mr Jack Bowan from W. Beach with best of good wishes."

This image is a photograph of a lithograph by William Mecham, titled *William Beach, Champion*

114. **Fern Confectionery Palace, High St, Northcote, Victoria**, c1914. Pair of vintage silver gelatin photographs, one in postcard format, each annotated in pencil verso, 8 x 12.8cm, 14.1 x 20.2cm. *One with creases, cracking, indentations, minor silvering, laid down on original backing*.



The pair \$880

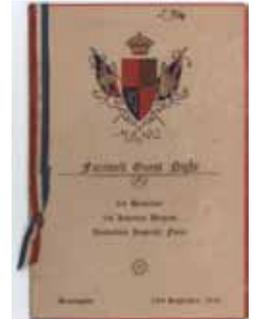
Annotations include "Shop and Alma, 222 High St, Northcote" and "Built 1914, lived there 12 years."

Notices in the *Preston Leader*, 14 Nov. 1914, include "Mrs West, proprietress of the newly-opened up-to-date Fern Confectionery Palace, High St, Northcote (next to theatre) begs to notify that same is being run solely by herself, and that no other person or persons have any connection with the business what so ever."

115. **"Farewell Guest Night" Menu. 3rd Battalion, 1st Infantry Brigade, Australian Imperial Force**, 1914. Letterpress menu card, handwritten label affixed to inside cover and autographs of the 3rd Battalion in ink and pencil throughout, 16.5 x 11.3cm (folded). *Slight foxing, stains, repaired old fold*.

\$770

Label includes "This menu was the property of Lieut. J.E. Barlow (See "E" Coy). It was given to me by his sister, Miss K. Barlow on 27/5/65..." Cover includes "Kensington. 23rd Sept., 1914."



116. **Sydney Ure Smith** (Aust., 1887-1949). **Old Government Stores, Circular Quay, Sydney**, 1914. Pencil and watercolour, signed, dated and titled lower left to right, 18.2 x 22.2cm. *Framed*.

\$1,450

117. **Henry Lawson**

(1) **[Portrait Of Henry Lawson]**, 1915. Vintage silver gelatin photograph, oval format, photographer's line printed on backing below image, 5.2 x 3.8cm. *Minor silvering. Laid down on original presentation backing.*



Photographer's line reads "W. Johnson, Bank Chambers, Pitt and Market Sts, Sydney."

(2) **"Black Bonnet" [Poem]**, c1916. Draft manuscript, handwritten in ink, 32.3 x 20.4cm. *Slight foxing, soiling, repaired tears, creases, old folds, laid down on acid-free tissue. Framed.*

This poem, about Lawson's grandmother, was first published in the magazine *The Lone Hand*, 1st Sept. 1916.

Accompanying the poem is a letter from the Mitchell Library, dated 1973, thanking the owner for granting permission to copy this manuscript to include in their collection of Henry Lawson holdings. Ref: Austlit.



The pair **\$9,900**

119. **Australia Day, Adelaide**, 1915. Vintage silver gelatin photograph, titled and dated "July 30th 1915" in ink on backing below image, 15.3 x 20.8cm. *Silvering, soiling and scuffs, chips to edges, laid down on original backing.*



**\$770**

Shows a group of people in fancy dress on a float. Signs on banner and side of wagon include "From the Kings" and "Hugh Morrell & Co...Case Makers."

Australia Day was celebrated on the 30th of July in 1915 for the purpose of encouraging local communities to organise entertainment and events to raise funds for Australian troops. The current Australia Day, held on 26th of January, did not gain national acceptance until 1935. Ref: AWM; Australiaday.org.



118. **NSW Police Officers, Group Portrait, Sydney**, c1915. Vintage silver gelatin photograph, annotated in ink on image lower centre and verso, 20.6 x 15.1cm. *Slight stains, scuffs.*

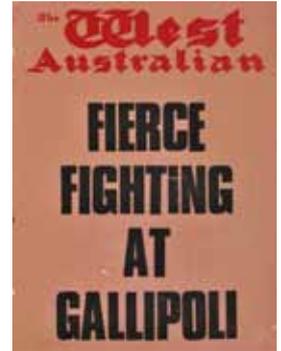
**\$1,250**

Annotations include "George McLennan, Sydney Police Force, died 1932. Father of Jessie, Ross and Heather."

George McLennan (1865-1932) resigned from the police force in 1925.

120. **Fierce Fighting At Gallipoli, "The West Australian" [WWI]**, c1915. Letterpress newspaper headline poster, 61 x 45.7cm. *Repaired tears, creases, missing portions, slight soiling to edges. Linen-backed.*

**\$880**



121. **Walter Ernest Dexter (Brit./Aust., 1873-1950). Anzac Cove Gallipoli, Turkey [Looking North To New Zealand Point]**, 1915/1925. Hand-coloured silver gelatin photograph, signed "Colarts [Studio, Sydney]" in ink on image lower right, 72.5 x 99cm. *Original oak frame.*



**\$13,500**

Rare large format.

Colarts Studios acquired the negative of this image taken by Padre Walter E. Dexter, and subsequently included it in their touring exhibition around Australia during the 1920s. Held in AWM.



122. **David Low** (NZ/Aust./Brit., 1892-1963). [*Lesson About Drought*], 1917. Pen and ink, signed lower right, captioned below image, stamped "published 5.7.17" verso, 24.2 x 25.8cm. *Soiling and crinkles overall, surface loss and paper remnants to edges.*

**\$1,350**

Caption reads "Teacher (after explanation): 'Now, can any of you describe the meaning of the word drought?' Johnny: 'Pleassir, it's when the sheep have to eat without grass and drink.'"

123. *A Souvenir Of The Great World War And The Glorious Part Played By Australia And New Zealand*, c1919. Colour lithograph, printed on cotton, captioned in image, 47 x 63.5cm (fabric). *Foxing and stains. Framed.*

**\$1,650**

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

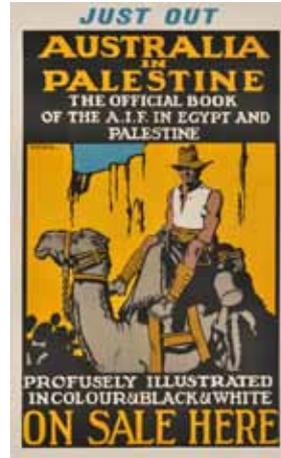


124. *The Triumph Of Liberty And Justice [WWI]*, 1919. Cotton crochet doily with verse, 49.5 x 55.2cm. *Minor stains to edges. Framed.*

**\$1,250**

Verse reads "After years of strife / the triumph of liberty and justice / Peace 1919 / Float our bunting on the breeze / Australia's flag of pride / for which her many valiant sons / so nobly fought and died / fighting in a cause that's right / to show our foes Australia's might."

The design includes a peace dove, kangaroo, emu, and wattle flowers.

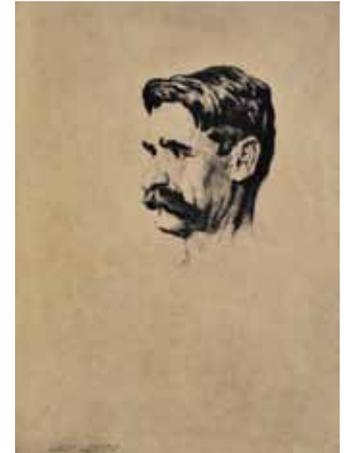


125. *After David Barker* (Aust., 1888-1946). "*Australia In Palestine*", c1919. Colour lithograph, signed in image upper left, 49.2 x 31.2cm. *Repaired old folds. Linen-backed.*

**\$1,250**

Text includes "the official book of the AIF in Egypt and Palestine."

Rare publicity poster for the book by Henry Gullett.



126. **Lionel Lindsay** (Aust., 1874-1961). [*Henry Lawson Profile*], 1919. Drypoint, signed in plate lower left, signed and annotated "No. 53" in pencil in lower margin, 24.3 x 17.4cm. *Minor foxing and rubbing. Framed.*

**\$3,300**

Ref: Mendelssohn #204. Held in NGA.

This image was issued as an Australian postage stamp on 17 June 1949, as reported in the *SMH* that day.



127. *Proposed Workmen's Flats, Harris Street, Ultimo [Sydney]*, c1920s. Colour pencil drawing, titled with architect's line "James W. Elkins, 28 Bond St, Sydney" in pencil below image, 20.2 x 30.7cm. *Minor foxing.*

**\$1,250**



128. [Cunliffe & Co., Stroud, NSW], c1920s. Vintage silver gelatin photograph, 10.8 x 15.5cm. *Foxing, laid down on original presentation backing.*

**\$770**

Cunliffe & Co. was listed as a general store in Stroud, NSW in a 1920s directory. Ref: City of Sydney archives.



130. **Milton C. Kent** (Aust., 1888-1965). *Mosman Crew [Sculling]*, c1920s. Vintage silver gelatin photograph, photographer's blind stamp to image lower right, titled with publishing annotation in ink verso, 14.9 x 20.5cm. *Slight soiling, crop marks and cracks to edges of image.*

**\$880**

Stamp reads "Photo by Milton Kent, Sydney."

The 1920s was generally a successful decade for the Mosman Rowing Club; the 1920/1921 season was the only one in which Mosman failed to win the premiership, coming in second. Photographer and pilot Milton Kent, a champion rower for Haberfield, won the NSW Sculling Championship in 1925. Ref: Guerin-Foster, *History of Australian Rowing*.



129. **Nan Fullarton** (Aust., 1913-2000). [*Floating Nymph With Cherubs*], c1920s. Watercolour with gouache, signed lower right, 20.7 x 11.7cm. *Slight soiling to margins, laid down on original backing.*

**\$990**

Born in Temora, NSW, Nancy Edith Fullarton worked in London and Sydney as an artist, writer and illustrator of children's books, cartoonist and ballet costume designer. Ref: DAAG.



131. **Ida Rentoul Outhwaite** (Aust., 1888-1960). *Collection Of 8 Sets Of Postcards Based On Illustrations From Fairy Books*, 1920s-1940s. Colour process lithographs, all captioned and some signed in image, publisher "A. & C. Black Ltd", series name, and book source verso, 8.5 x 13.6cm (approx. each). *Most postcards in good condition, some postally used.*

The collection **\$5,500**

Each set consists of six different images, 48 in total. This is a rare find of a complete series of Outhwaite's colour postcards, which were compiled over 25 years.



132. **Thorpe McConville's Famous Buckjumping Show, "Wild Australia"**, 1922. Letterpress pamphlet, 22.1 x 14cm. *Slight creases, soiling and minor missing portion to upper left.*

**\$880**

Text includes "Coming by special train. Dimboola, Thursday, October 26, 1922. Banfield Printer, Ararat [Victoria]."

Thorpe McConville's "Wild Australia" rodeo-circus first came into prominence in 1911 when he gave a command performance for King George V at the Crystal Palace grounds, London, shortly after the coronation ceremony. From London he went to America and joined the 101 Ranch Wild West Show. After a tour of the United States, McConville returned to Australia, and went into business under the name of "Wild Australia." Ref: *Portland Guardian* (Vic), 19 February 1948.





133. **Henry Lawson Family Homes**

(1) **John Barclay Godson** (Brit./Aust., 1882-1957). *Henry Lawson's House, Abbotsford, 1922*. Pencil drawing, titled, signed and dated "16/9/22" in pencil lower left to right, 13.6 x 19.7cm. *Foxing. Framed.*

(2) **Phillip Street, Sydney [Showing House Of Henry Lawson's Mother On Left]**, c1880s. Albumen paper photograph, titled, dated "late 1880s"

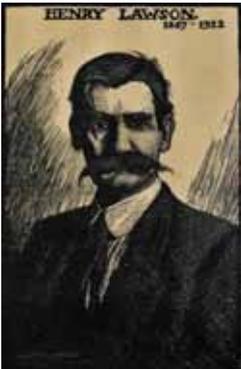


and annotated in ink on accompanying label from original frame, 14.4 x 20.1cm. *Framed.*

Annotations detail the businesses and occupiers of the depicted buildings, including Phillip St Nurses' Home; Pharmacy Board; Medical Board of NSW; Coroner's Office (Coroner Mr Pinkey); both the Old and New Stamp Duties Offices; St Stephen's Church; Starkey's Soft Drinks Factory.

The pair **\$1,250**

134. **Lionel Lindsay** (Aust., 1874-1961). *Henry Lawson, 1922*. Wood engraving, titled and signed in block upper centre and lower left, signed and annotated "No. 24" in pencil in lower margin, 24 x 15.5cm. *Minor foxing. Framed.*



**\$3,300**

Title includes Lawson's birth and death dates. Ref: Mendelssohn #137. Held in NGA.

137. **Tom Glover** (Aust., 1891-1938). *T.B. Molomby, Victoria's Newest Commissioner Of Railways, 1924*. Pen and ink, signed and captioned lower left and right with various publishing annotations in ink and pencil, stamped "published Oct. 30, 1924" verso, 28.4 x 11.6cm. *Time staining, pinholes and creases to margins.*

**\$880**



135. **Walter J. Anderson, Secretary Of The Victorian Artists' Society, 1923**. Pen and ink, initialled lower right [Arthur T. Gillam], captioned with publishing annotations in ink and pencil above and below image, signed and dated "19.6.23" in ink with address, and stamped "Published Sept. 6, '23" verso, 15.5 x 7.3cm. *Soiling overall, pinholes and creases to margins.*

**\$880**

Artist's address reads "29 Highett, West Richmond, Victoria."

136. **Tom Glover** (Australian, 1891-1938). *Urquhart, Administrator Of The Northern Territory, 1924*. Pencil and crayon, signed lower right, various captions in ink and pencil above and below image, stamped "published Apr. 3, '24" verso, 31.4 x 14.9cm. *Soiling overall, slight tear to upper margin.*

**\$880**

Captions include "[Urquhart] now on an official visit south."

Frederick Charles Urquhart (1858-1935) was in office between 1921 and 1926. Ref: ADB.



138. **Tom Glover** (Australian, 1891-1938). *G.S. McLean, 1925*. Pen and ink, signed lower left, various captions in ink and pencil above and below image, stamped "Published Jan. 8, '25" verso, 25.9 x 10cm. *Soiling overall, pinholes to margins.*

**\$880**

Cancelled captions include "Sometime Secretary of Victorian State Premier's Department, who has been given the job of waking up 'Nationalism' in Victoria."



139. After **J.A. Turner** (Aust., 1850-1908) and **J.H. Scheltema** (Dutch, 1861-1938). *Calendar With Australian Bush Scenes*, 1925. Colour process lithograph with letterpress, with three vignettes each with artist's name and two dated "1904" lower left in image, all titled below image, 93 x 58.5cm. *Repaired tears, missing portions, old folds and tape marks. Linen-backed.*



**\$1,100**

Titles read "A try for supper; Pride of the morn; A bush post office."

Rare, unused proof calendar.



140. **Will Dyson** (Aust., 1880-1938). *Henry Lawson*, 1928. Drypoint, titled, dated and signed in pencil in lower margin, 32.9 x 25.1cm. *Slight stains. Framed.*

**\$2,200**

141. **Don Bradman, Cricketer**

(1) **Don Bradman, The World's Greatest Batsman**, c1930. Vintage silver gelatin photograph, captioned in image lower left to right, 13.5 x 8.7cm. *Slight creases.*

Caption continues "Born at Cootamundra, NSW, Aug. 27th, 1908."

(2) **Don Bradman's Reply To A Fan Letter**, 1968. Handwritten letter on Sir Donald Bradman letterhead, signed and dated in ink by Bradman, 19.5 x 14.5cm. *Slight tear, creases, old fold.*

Letterhead reads "Sir Donald Bradman, 2 Holden Street, Kensington Park, South Australia." Letter reads "Dear Mr Loveridge, herewith the photo as requested. Best bowler, O'Reilly. Best batsmen, not so sure, perhaps dependent upon period and conditions. Sorry I retired prematurely (in your eyes) but anno domini catches up with us all. Sincerely, Don Bradman."

*Framed together.*

**\$1,350**



142. **Ruth Hollick** (Aust., 1883-1977). *Amy Johnson*, c1930. Vintage silver gelatin photograph, rubbed, illegible inscription and photographer's line in ink lower right, 30.3 x 20.6cm. *Repaired tear to centre of image, slight foxing, surface loss, soiling.*

**\$1,650**

Photographer's line reads "Copyright. Ruth Hollick, Photographer, Melbourne."

Amy Johnson (Brit., 1903-1941) was the first woman to fly solo from England to Australia. Ref: Getty Images.



143. **Gayfield Shaw** (Australian, 1885-1961). *[Design For Debating Certificate]*, c1930. Etching, 23.5 x 31.5cm. *Slight soiling, crinkles.*

**\$660**

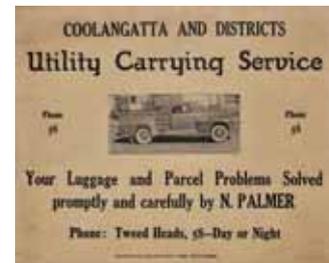
The lower centre of the border shows the Hume-Barbour Debaters' Trophy, a bronze sculpture by Raynor Hoff. Miss Hume-Barbour, a descendant of the Australian explorer Hamilton Hume, donated the trophy to the NSW Department of Education in 1929, and the competition, now known as the Premier's Debating Challenge, began in 1930. Ref: *SMH*, 23 August 1929; NSW Dept of Education.

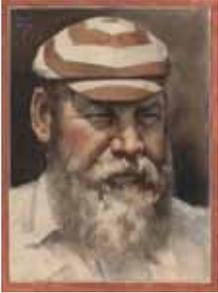


144. **Coolangatta And Districts Utility Carrying Service**, c1930s. Letterpress and process screen, advertising flyer, 25 x 31.3cm. *Slight soiling, foxing. Framed.*

**\$880**

Text includes "Your luggage and parcel problems solved promptly and carefully by N. Palmer. Phone: Tweed Heads, 58, day or night. Rallings and Rallings, 578 Stanley Street, South Brisbane."





145. **W.G. Grace, Cricketer**

(1) **Walter Jardine** (Australian, 1884-1970). [*Dr William Gilbert "W.G." Grace*]. c1930s. Watercolour, signed upper left, 18.2 x 13.2cm. *Slight soiling*.

Design for the accompanying card, *An Ideal Cricket Eleven Series. No. 1: Dr W.G. Grace*, based on a 1908 photograph of Grace when he made his final first-class appearance from 20-22 April 1908 for the Gentlemen of England v Surrey at The Oval. This was his only appearance in 1908. W.G. Grace (Brit., 1848-1915), an amateur English cricketer, is considered to be one of the greatest players, and was instrumental in cricket's development. Ref: Wiki; *Birmingham Mail*, 3.6.2015.

(2) **After Walter Jardine** (Aust., 1884-1970). *An Ideal Cricket Eleven Series. No. 1: Dr W.G. Grace*, c1930s.

Colour process screen collector's card with letterpress signature in block upper left, 20.2 x 9.5cm (paper). *Laid down on acid-free backing*.

Text includes "(Gloucestershire) 1848-1915. Famous All-rounder. Eight times, he took 100 wickets and scored 1,000 runs in one season of first-class cricket. Made 126 centuries in first-class cricket. Scored 1,000 runs in a season 28 times. Took 2,876 wickets and scored 54,896 runs in first-class cricket. A man of stamina. Ask for Stamina Self-supporting Trousers. Stamina Clothes, tailored from Crusader Cloth. Ideal for every wear, everywhere."

Rare to have artwork together with original advertising card.

The pair **\$2,200**



147. **Molly O'Shea** (Australian, c1890-c1970). *The Golf Club House, Killara [NSW]*, 1932. Etching, editioned 12/60, titled, dated and signed in pencil in lower margin, 14.5 x 21.8cm. *Slight foxing to margins*.

**\$880**

149. **Unk White** (Australian, 1900-1986). *Hotpoint [Hardtmuth Lahm, Cartoonist]*, c1934. Ink and wash with white gouache, overlay to face of image, captioned lower left, signed and various annotations outside image, 29.2 x 8.2cm. *Soiling, small perforations to image lower right*.

**\$880**

Annotations read "H. Lahm (Hotpoint), 1934" and "Study of an artist." Ref: DAAO.



146. **Charles William Anderson Scott**, c1932. Vintage silver gelatin photograph, autographed in ink and photographer's blind stamp "F.W. Thiel, Brisbane" lower right, 15.9 x 20.6cm. *Repaired tear to upper edge, slight foxing, soiling, discolouration to edges*.

**\$1,450**

Flight Lieutenant Charles William Anderson Scott, AFC (Brit./Aust., 1903-1946) was an aviator, best known for winning the England to Australia MacRobertson Air Race in 1934. He emigrated to Australia in 1927 and worked for Qantas, playing a pioneering role in the formation and early expansion of the company. Ref: Wiki.



148. **Gerroa, Seven Mile Beach, NSW**, c1933. Panorama made up of three vintage silver gelatin photographs, postcard format, 8.8 x 13.8cm (approx. each). *Minor scuffs*.

**\$880**

Seven Mile Beach is located south of Gerringong in the Shoalhaven area of NSW. In 1933 this beach was used by Sir Charles Kingsford Smith as the runway for the first commercial flight between Australia and New Zealand. Ref: Wiki.

150. **Audrey Patricia Lopez, Star Male Impersonator, Movie Ball and Family Group Snapshot at Wentworth Falls [Little People]**, 1935. Pair of vintage silver gelatin photographs, one image hand-coloured with partially illegible studio blind stamp on image lower right, titled and dated in ink verso, accompanying old backing with captions, 13.9 x 9.4cm, 5.2 x 5.4cm.

The pair **\$660**

Stamp reads "[?]sma Studios, 82 Oxford Street." Captions include "1<sup>st</sup> prize, 5 guineas" and "Chazz, Auntie and I, Pat and Grahame up at Wentworth Falls (Glenrock)."

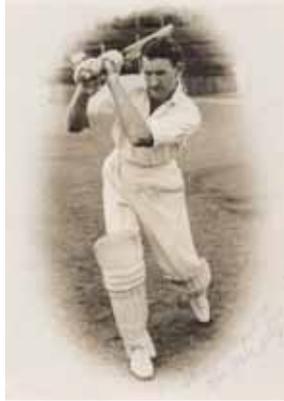
The sign in image, decorated with eucalyptus leaves, reads "By cripes! Dave, them cows are out again!" This was a quote from "Dad and Dave", famous radio characters, from a Steele Rudd story about an Australian family in outback Queensland.





151. **J.G. Taylor** (Aust., fl. 1904-1940s). *The Mt Padbury Trophy For The Greatest Yield Of Wheat [Western Australia]*, 1939. Wooden plaque with engraved, mounted sterling silver, 23 x 18 x 4.6cm. **\$1,450**

Text continues "per inch of rainfall during the growing season. 1939-40 season. Won by P. Strange, 2 bushels, 6lbs. J.G. Taylor [silversmith], sterling." Silverwork includes a swan, and a farmer with bushels of wheat.



152. **Bill Alley [Cricketer]**, c1940s. Vintage silver gelatin photograph, autographed and inscribed "To my old pal, Len. From Bill Alley" in ink lower right, 19 x 11.5cm (image). *Crazing to image, surface loss, paper remnants and minor tears to edges.*

**\$660**

William (Bill) Edward Alley (Brit/Aust., 1919-2004) played 400 first-class matches for NSW, Somerset and a Commonwealth XI. Ref: Wiki.

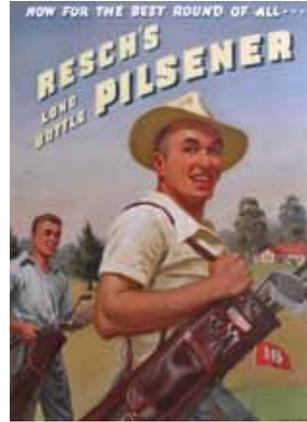


154. *Souvenir Of Japanese Midget Submarine Sunk In Sydney Harbour*, 1942. Group of seven process screen souvenir cards, six in postcard format, one annotated "periscope" in ink in upper margin, each with letterpress captions including date "30th July, 1942" with Royal Australian Navy emblem, and one card stamped "T.J.M. Collins" verso, 13.9 x 8.8cm or 8.8 x 14.2cm (approx. each). *Foxing, soiling or slight creases to some.*

The group **\$880**

Text includes "This is to certify that the bearer of this card operated the

controls of the periscope in the Japanese Midget Submarine sunk in Sydney Harbour on May 31st, 1942" and "This postcard is a souvenir of the Exhibition of Japanese Midget Submarines sunk in Sydney Harbour on the night of Sunday, May 31st, 1942, the night that the first attack on Sydney by a foreign power took place and was frustrated." Captions describe depicted submarine parts and the salvaging process.



153. **Alan D. Baker** (Aust., 1914-1987). *Resch's Long Bottle Pilsener. Now For The Best Round Of All [Golf]*, c1940s. Oil on canvas, and colour lithograph poster, signed lower right, 96 x 71.5cm (painting), 99.5 x 76 cm (poster). *Slight soiling. Original frame.*

The pair **\$44,000**

This oil painting was commissioned by Resch's Brewery to be reproduced as a poster for their pubs.

It is extremely rare to have both the original artwork and the poster together. This image is considered to be the icon of Australian golf from the post-war period in Australia.

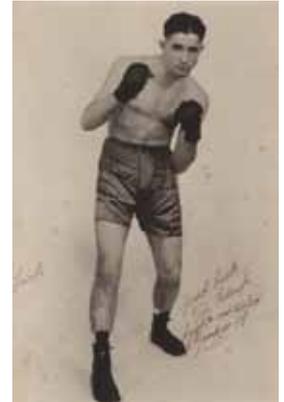
Alan Douglas Baker trained at the J.S. Watkins Art School before establishing a reputation as an artist of portraits, still lifes and landscapes. Like fellow artist Henry Hanke, he had a second career producing pub paintings and posters by Tooth & Co. Baker's work is held in AGNSW, NGA and other public collections.

155. **Vic Patrick, Boxer**, c1942. Vintage silver gelatin photograph, autographed and inscribed in ink on image lower right, 23.9 x 15.6cm (image). *Slight foxing, paper remnants to left margin.*

**\$880**

Inscription reads "Good luck. Vic Patrick. Light and Welter Champion of Aust."

Victor "Vic" Patrick Lucca (Aust., 1920-2006) was an Australian professional boxer and referee. Son of an oyster farmer, he took up boxing in 1940. He first fought under the name Alf Edwards, so that his mother would not know he was boxing. Ref: Wiki.





156. **Will Mahony** (Aust., 1905-1989). *Too Soon To Crow [Solomon Islands And New Guinea Campaign, WWII]*, c1942-1945. Ink and brush with crayon, signed upper left, titled in pencil in lower margin, publishing annotations in right margin, 34.7 x 38.3cm. *Soiling, slight cockling and crinkles to margins.*

**\$990**

Captions in image read "Solomons" and "Port Moresby", referencing USA and Japan.

158. **Ian Cross**, 1945. Vintage silver gelatin photograph, autographed with "Best Wishes" and dated in ink lower left, 23.6 x 15.7cm. *Foxing, paper remnants to edges.*

**\$660**

During 1944 Ian Cross, a "young Brooklyn [NSW] rider", was considered to be an outstanding cyclist after competing in the League of Wheelmen races at Lidcombe oval in August. Later that year in December it was reported that Cross was rapidly developing into a "cycling iron man", having broken the record for a flying quarter of a mile. Ref: *SMH*, 7 Aug. & 22 Dec., 1944.



160. **Cyril Dubois** (Aust., fl. 1930s-1950s). *C.E.W. Bean [Charles Edwin Woodrow Bean]*, 1949. Pen and ink with wash and watercolour, signed by Dubois lower right, dated and titled "11-11-49" in another hand in ink below image, 28.3 x 14.7cm. *Slight soiling and foxing.*

**\$1,350**

Bathurst-born Charles Bean (1879-1968) was an Australian WWI war correspondent and historian. He was the editor of the 12-volume *Official History of Australia in the War of 1914-1918* and was the "driving force behind the establishment" of the Australian War Memorial, and of the "creation and popularisation" of the ANZAC legend. Ref: AWM; Wiki.



157. **Will Mahony** (Aust., 1905-1989). *Toe Hold [Solomon Islands And New Guinea Campaign, WWII]*, 1942-1945. Ink and brush with crayon and white highlight, signed upper left, titled in pencil in lower margin, publishing annotations in margins, 34.6 x 38.3cm. *Soiling, slight crinkles.*

**\$990**

159. **Australian Cricket Team Including Don Bradman, Captain, At Worcester, UK**, 1948. Vintage silver gelatin photograph, autographed by four team members, including Don Bradman in ink on image, typed caption label with date and faded photographer's stamp verso, 14.1 x 20cm. *Slight creases.*

**\$1,100**

Label includes "The Australian Cricket Team opened their English tour today with a 3-day match against Worcester...Left to right (standing) are W. Johnson, A.R. Morris, E.R.H. Toshack, K.R. Miller, D. Tallon, R.R. Lindwall, N. Harvey (12th man). Seated: W.A. Brown, A.L. Hassett (Vice-captain), D. Bradman (Captain), C.L. McCool and S.G. Barnes. Fox, April 28th, 48." Stamp includes "Fox Photos, Ltd, 6 Tudor St, London, E.O."



161. **Joshua Smith** (Aust., 1905-1995). *[Dame Mary Gilmore With Artist Ethel Carrick, Kings Cross]*, c1949. Vintage silver gelatin photograph, inscribed and annotated by Mary Gilmore to a Maurice Bourke in ink verso, 13.4 x 8.6cm. *Minor soiling to left edge. Framed with facsimile of note.*

**\$1,650**

Gilmore's note reads "For Maurice Bourke. Me - taken on the balcony with the artist Mrs Phillips-Fox [a.k.a. Ethel Carrick]. The snap was made by Joshua Smith, the portrait painter, the painting was done by Glen McNiven, son of my cousin Marie McNiven, who is an artist, and perhaps I paint a little in words. Mary Gilmore, Kings Cross, 11.4.49."

About six years earlier Joshua Smith won the 1943 Archibald Prize with his portrait of Dame Mary Gilmore.



**162. Two Australian Screenplays**

(1) **"The Siege [Of Pinchgut]."** *An Original Screen Story*, 1950. Carbon-copy screenplay in original folder with "One World Film Productions" label, annotated in pencil and ink throughout document, 36.8 x 23.3cm. *Slight foxing overall, tears and missing portions to folder.*

Title page includes "second draft treatment without dialogue. Copyright One World Film Productions, Sydney, 19.1.50." Annotations pertaining to title include "Pinchgut. Firmly Aussie to Aussies and mysterious to others. Isn't it [The Siege] too war minded?"

This was a draft of the British thriller filmed in Sydney for the 1959 film *The Siege of Pinchgut* [Fort Denison, Sydney Harbour]. It was written by Australian filmmaker Lee Robinson and British editor Inman Hunter in 1949. Ref: Wiki.

(2) **Tim Burstall** (Brit./Aust., 1927-2004). *"Man In Iron"* [*Ned Kelly*], 1961. Carbon-copy screenplay in original folder, 34 x 21.5cm, *Slight foxing, minor wear to folder.*

Text on title page includes "Elitham Film Productions. Rev. 2nd Draft, August, 1961." This story about Ned Kelly was Burstall's first screenplay; he only managed to raise half the £50,000 budget required so the film was never produced. Ref: Wiki.

The pair **\$990**



**164. Candid Photographs Of Norman Lindsay With Family And Friends**, c1956. Group of 13 vintage silver gelatin photographs, some annotated and dated by Josef Lebovic in consultation with Lindsay's granddaughter Helen Glad in pencil verso, sizes from 8.3 x 12.8cm to 15.7 x 21cm (approx.). *Tears, cracking, water stains and time-worn.*

The group **\$2,200**

Most images were taken by family friend Dr Edward Wilson, and one by Lindsay's son-in-law Bruce Glad at Lindsay's Springwood home. Images include Rose Lindsay, Bruce Glad, grand-daughters Catherine and Helen, with several showing Lindsay teaching Helen how to draw.



**166. I Fratelli Kelly [The Ned Kelly Brothers]**, 1970. Colour process lithograph poster, 139.5 x 100.2cm. *Old folds, tears, creases, stains and foxing to margins.*

**\$1,650**

Poster published to promote the Italian release of Tony Richardson's controversial 1970 film, *Ned Kelly*, starring Mick Jagger. Ref: Wiki.



**163. Davis Cup Challenge Round, White City Courts, Sydney, Australia**, 1951. Vintage silver gelatin photograph, panorama, captioned with date and photographer's line in negative in lower portion, 19 x 112.5cm. *Slight crazing. Original frame, backing and photographer's label.*

**\$1,350**

Caption includes "Dec. 26th, 27th, 28th. Australia versus United States of America. Winners Australia score 3-2." Photographer's line reads "E.B. Studios, 309 George St, Sydney."



**165. Marjorie Proctor-Brodsky** (Aust., 1898-1985). *"A Plea For Kitty"* and *"Pom Pom's Christmas Party"*, c1959-1964. Two albums containing approx. in total 182 vintage silver gelatin photographs with typed narrative, 38 x 29cm (each). *Light cardboard covers are time-stained with tears; the photographs are in good condition overall; loosely bound.*

The pair **\$1,100**

The cats in the albums appear in costumes and different playful poses. The albums also contain loose magazine and newspaper clippings about Brodsky, covering her concern for cat protection, and illustrating photographs of her cats. Brodsky, a resident of Edgecliff, NSW, was a composer and lyricist. She was a strong supporter of the RSPCA and a member of the Cat Protection Society. It was reported that she had up to 9 cats, as pets.



**167. Views Of Bands And Audience At Sunbury Pop Festival, Victoria, Australia**, c1973-1974. Group of 45 vintage silver gelatin photographs, some annotated in pencil verso, 21.6 x 16.4cm or 16.4 x 21.6cm (approx. each). *Some time-worn.*

The group **\$3,300**

Annotations list names of performers, including Broderick Smith (The Dingoes); Saul da Silva; Jeff Crozier; Barry Harry "Little Goon"; Phil Harry; Kevin Murphy; Lindsay Wells; Matt Taylor; Phil Manning, and the bands Mighty Mouse and Spectrum.

Sunbury Pop Festival or Sunbury Rock Festival was an annual Australian rock music event held on a 620-acre farm between Sunbury and Diggers Rest, Victoria, on the Australia Day (26 January) long weekend from 1972 to 1975. Although promoted as Australia's Woodstock, the Sunbury Pop Festivals signalled the end of the hippie peace movement of the late 1960s and the beginning of the reign of pub rock. Ref: Wiki.

