



Australian & International Medley

Collectors' List No. 194, 2018

Josef Lebovic Gallery

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JOSEF LEBOVIC GALLERY

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Open: Monday to Saturday from 1 to 6pm by chance or by appointment

COLLECTORS' LIST No. 194, 2018

Australian & International Medley

On exhibition from Sat., **17 Nov. 2018** to Sat., **16 Feb. 2019**. Compiled by Josef & Jeanne Lebovic, Dimity Kasz. Prices are in Aust. dollars, incl. GST. Exchange rates at the time of printing: AUD 1.00 = USD \$0.71¢; UK £0.55p.

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Cover (left to right): Nos 20, 123, 73, 88, 134, & 49

Next list: Aust. & International
Photography



Lewis Morley, *Christine Keeler*, 1963.

Holiday Break

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

Wishing happy holidays and
happy collecting to all.

1. *After Robert Cleveley* (Brit., 1747-1809). *A View In New South Wales*, 1789. Engraving, artist, title and date in plate below image, 20.2 x 25.6cm. *Unevenly trimmed margins, repaired tears to left margin, minor crinkles, foxing. Laid down on acid-free tissue.*



\$880

Text reads "R. Cleveley, delt. T. Medland, sculp. Published June 4, 1789 by J. Stockdale." Illustrated in *The Voyage of Governor Phillip to Botany Bay*. Held in Brit. Museum; Uni. Of Newcastle (NSW).

2. *After John Webber* (British, 1751-1793). *Boats Of The Friendly Islands*, 1791/1809. Hand-coloured aquatint with soft-ground, text including artist, title and date in plate below image, 32.6 x 44.5cm. *Minor crinkles.*

\$990

Text reads "J. Webber RA fecit. Vide Cook's last Voy., vol. II, bk II, chap. IV. London, pub'd April 1, 1809 by Boydell & Comp'y, no. 90, Cheapside." Held in NLA; British Museum; NLNZ.

John Webber was an English artist who accompanied Captain Cook on his third Pacific expedition. "John Webber's engraved plates collectively form one of the most vibrant and romantic visual statements of the South Seas, and arguably the most striking publication ever to result from any of Cook's expeditions." Ref: Uni. of Adelaide Rare Books & Special Collections.



3. *Camp A Duywen Hock Riviere [South Africa]*, c1797-1798. Engraving, text including title and plate number in plate below image, 20.1 x 27.7cm. *Slight foxing and minor perforation to image centre right.*



\$880

Text in French reads "Tom. 1er. Pag. 131. Atlas pl. 5. 1er Voy., no. 4."

From Francois Levaillant's *Voyage dans l'interieur de l'Afrique*. Levaillant (1753-1824) was a French author, explorer, naturalist, zoological collector, and noted ornithologist. Ref: Bibliothèque Nationale de France; Wiki.



4. **Black Swan Of Cape Dieman**, c1798. Engraving, title and "Eastgate, sc." engraver in plate below image, 18.3 x 23cm. *Trimmed margins, missing portions and repaired tears to edges, slight crinkles and foxing. Laid down on acid-free tissue.*

\$660

Text continues "D'Entrecasteaux." Held in Wellcome Collection (UK). This image is an English copy of one of the first detailed engravings of a black swan by French artist Jacque Louis Perée (1769-1803), who travelled with Antoine Bruni d'Entrecasteaux (1737-1793) in search of explorer La Perouse.

5. **A View Near Woolwich In Kent, Shewing The Employment Of The Convicts From The Hulks**, c1800. Hand-coloured engraving, text including title and number "51" in plate below image, 29.7 x 44.5cm. *Uneven margins trimmed to platemark, creases, slight stains and minor crinkles overall.*

\$2,250

Text continues "London. Printed for Bowles & Carver, no. 69, St Pauls Church Yard." Held in NLA; SLNSW. This image depicts prison hulks on the River Thames, showing convicts moving coal in wheelbarrows and driving piles. The hulks were mostly floating prisons which held convicts awaiting transportation to the colonies (including Australia). In the meantime, the hulks were usually moored near dockyards or garrisons where convicts were used as a ready-made labour force. Ref: SLM.



6. **After John Eyre** (Brit./Aust., 1771-post 1812), engraved by **Walter Preston** (Aust., 1777-1819). *Port Jackson Harbour, In New South Wales With A Distant View Of The Blue Mountains, Taken From South Head*, 1812. Engraving, text including artist, engraver, title and date in plate below image, 26 x 38.6cm. *Trimmed to platemark, foxing overall, repaired creases and tears to edges. Framed.*

\$18,500

Text includes "Drawn by J. Eyre. Engraved by W. Preston. Dedicated to his Excellency Lachlan Macquarie, Governor of New South Wales, published Nov. 30th, 1812 by A. West, Sydney." Held in NLA; NGV; NGA. In 1813 Absalom West began publishing a series of engravings of the colony. He employed local convict artists and engravers to produce 24 views over two years, with many of the detailed scenes drawn by John Eyre and engraved on copper plates by Walter Preston.

Views in New South Wales (1813) was published in Sydney "for a local clientele, including naval and army officers, and the captains and crew of trading ships. West dedicated the series to Governor Macquarie, hoping to ensure his patronage to make the series more desirable to the public." Ref: NGA.

7. **After Captain James Wallis** (Irish, 1785-1858), engraved by **Walter Preston** (Aust., 1777-1819). *A View Of Hawkesbury And The Blue Mountains, New South Wales*, c1818/1821. Hand-coloured engraving, text including plate number "I", artist, engraver, title and date in plate below image, 40.8 x 60.5cm. *Old vertical fold, slight foxing and repaired minor tears to margins. Laid down on acid-free paper.*

\$1,650

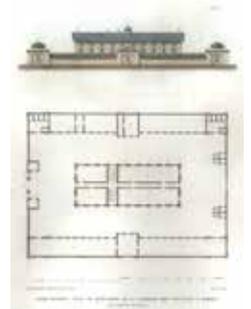
Text reads "Engraved by W. Preston from an original drawing by Capt. Wallis, 46th Regt. London, pub'd Sept. 1, 1820 at R. Ackermann's, 101 Strand." This plate is from *An Historical Account of the Colony of New South Wales and its Dependent Settlements* by James Wallis, 1821. Held in NGA; NGV.



8. **After Louis de Freycinet** (French, 1779-1842), *Port-Jackson. Plan Et Elevation De La Caserne Des Convicts, A Sydney [Hyde Park Barracks]*, c1819/1826. Hand-coloured engraving, text including number "106", artist and title in plate above and below image, 32 x 23.6cm. *Slight stains. Framed.*

\$1,350

Text reads "Dessine par E. Olivier d'apres on croquis par L. de F. Grave par Adam. (Voyez l'explication des planches)." This engraving of the newly completed Hyde Park Barracks (Macquarie St, Sydney) was after a sketch by French navigator Louis de Freycinet. "It is one of the earliest surviving records of the barracks and one of the earliest architectural drawings made in Australia." The Hyde Park Barracks, designed by architect Francis Greenway, were built to house convicts. Ref: SLV; SLM.



9. **[Persian Man Seated With Songbird]**, c1820s. Oil on glass, 48.7 x 33.5cm. *Paint loss. Framed.*

\$1,350

This Chinese reverse glass painting was done in the Qajar style of portraiture, used from 1781 to 1925 during the late Persian Empire. "Reverse painting on glass [painted from the underside] is not a native tradition in China. It has origins in the West and grew in tandem with east-west maritime trade. The earliest references to painting on glass in China date back to the mid-seventeenth century." Ref: Maggie Cao, *Common-place*, 2015; Wiki.



10. **Joseph Lycett** (Aust., c1775-c1828). *View On The River Tamar, And Part Of The Asbeston Hills, Van Diemen's Land [Tasmania]*, 1825. Hand-coloured etching with aquatint, artist, title and date in plate below image, 23 x 32.4cm. *Trimmed lower platemark, paper remnants to image left, slight foxing, old mount burn, old tape to margins.*

\$880

Text reads "J. Lycett, delt. et execut. London, published April 1, 1825 by J. Souter, 73, St Paul's Church Yard." Held in NGA; NGV.

11. *After Louis Auguste de Sainson* (French, 1801-1887). *Vue Du Village D'Aiambo Sur Les Hauters De Dorey, (Nouvelle Guinee) [Dorey Bay, Manokwari, New Guinea]*, 1831. Hand-coloured lithograph, text including artist, title and "pl. 122" above and below image, 26 x 42.1cm (image). *Minor cockling, foxing to edges. Framed.*



\$990

Text reads "de Sainson pinxt. Vander-Burch lith. 1831. J. Tastu, editeur. Lith. A. Bes." Held in ANMM; NLA.

12. *After Louis Auguste de Sainson* (French, 1801-1887). *Vue De La Baie Des Iles (Bay Of Islands) and L'Anse De L'Astrolabe (Nouvelle-Zelande)*, c1833-1835. Pair of lithographs, text including plate numbers "37" and "50", artist and title above and below image, "Voyage de L'Astrolabe" blindstamp in lower margin, 20 x 31.8cm to 21.5 x 34.7cm. *Slight stains and creases.*



The pair **\$2,450**

Text reads "de Sainson pinxt. A. St. Aulaire [or] Deroy lith. J. Tatsu, editeur. Lith de Lemercier." Blindstamp continues "J. Dumont Durville, Commandant. J.T." "The *Astrolabe*'s first sighting of the coast of New Zealand was made on 11 January 1827 at Cape Foulwind. The ship continued around the northern tip of the South Island into Tasman Bay where on 14 January members of the crew went ashore, remaining in the surrounds until 22 January. The bay in which they moored was named after the ship." Held in Auckland Art Gallery; NYPL.



13. *After Claude Bonnefond* (French, 1796-1860). *A La Memoire De J.M. Jacquard*, 1839. Silk jacquard fabric, artist, caption and text woven below image and in accompanying silk slip, 43.5 x 33cm. *Stains, foxing and minor tears to fabric, laid down on old backing.* **\$1,650**

Text reads "D'apres le tableau de C. Bonnefond. Execute par Didier, Petit et Cie." Slip includes "[J.M. Jacquard] né a Lyon le 7 Juillet 1752. Mort le 7 Aout 1834. Didier, Petit et Cie, Lyon, MDCCCXXXIX."

In 1804 Joseph Marie Jacquard invented in a "patterning device that, when attached to a loom, made it practical to weave more detailed designs than were previously possible...The silk picture convincingly portrays elements such as a translucent curtain over glass window panes. Only after the Jacquard loom came into use could a work of this extreme level of detail be produced."

The Jacquard loom played an important role in the development of other programmable machines, as it used replaceable punched cards to control a sequence of operations, which is considered an important step in the history of computing hardware. Ref: Wiki. Held in The Met.



14. *After Louis Le Breton* (French, 1818-1866). *[Views Of Tasmania]*, c1841. Three lithographs, each with text "Voyage au Pole Sud et Dans L'oceanie, Atlas Pittoresque (Voyage to South Pole and Oceania)," artist and title above and below image.

The group **\$3,300**

1). *Riviere Derwent Pres De Richemont, Ile Van-Diemen*, c1841. Tinted lithograph, 18.7 x 29.7cm. Missing portions, repaired tears and creases to edges. Laid down on acid-free paper. Text reads "Pl. 161. Dessine par L. Le Breton. Lithe par J. Guiaud. Gide editeur. Lith. de Thierry Freres a Paris."

2). *New-Town, Ile Van-Diemen*, c1841. Lithograph on chine collé, 16 x 24.5cm. Text reads "Pl. 162. Dessine par L. Le Breton. Lithe par Ph. Blanchard. Gide editeur. Lith. de Thierry Freres a Paris."

3). *Green-Pons, Ile Van-Diemen*, c1841. Tinted lithograph, 19 x 29cm. Slight foxing. Text reads "Pl. 164. Dessine par L. Le Breton. Lithe par P. Blanchard. Gide editeur. Lith. de Thierry Freres a Paris."

Held in NLA.





The pair **\$2,350**

Text reads "Voyage au Pole Sud et Dans L'océanie, Atlas Pittoresque. Dessine par L. Lebreton. Lithé par P. Blanchard. Gide editeur. Lith. de Thierry Freres a Paris." Held in NLA.

15. After **Louis Le Breton** (French, 1818-1866). *Hobart-Town, Vue Du Cote Du Mont Wellington and Vue D'Hobart-Town, Prise De La Pointe Kangourou, Ile Van-Diemen [Tasmania]*, c1841. Pair of tinted lithographs, text including plate numbers "157" and "158", artist and title above and below image, 19.5x 29.3cm to 20.3 x 33.8cm. *Slight foxing and crinkles, repaired tears to edges, including left edge of one image.*



image, 18.2 x 31cm to 23.5 x 39.7cm. *One with repaired tears to image including upper margin, slight crinkles and stains to both.*

The pair **\$2,650**

Text reads "Voyage au Pole Sud et Dans L'océanie, Atlas Pittoresque. Dessine par L. Le Breton. Lithé par P. Blanchard. Gide editeur. Lith de Thierry Freres, Paris."

The Bay of Islands is an area on the east coast of the North Island of New Zealand. Ref: Wiki.

16. After **Louis Le Breton** (French, 1818-1866). *Entrée De La Baie Des Iles (The Entrance Of The Bay Of Islands) [Flagstaff Hill] and Mouillage D'Otago, Nouvelle Zelande [New Zealand]*, c1842-1846. Pair of tinted lithographs, text including plate numbers "181" and "182", artist and title above and below



17. **John Rae** (Aust., 1813-1900). "Sydney Illustrated" By *J.S. Prout [Cover Wrapper]*, 1843. Lithograph, signed and dated in image lower right and centre, 42 x 29.3cm. *Missing portions, slight stains and repaired tears. Laid down on acid-free tissue.*

\$1,650

Text reads "Part III. Price 10/6. [J.S. Prout], member of the New Society of Painters in Water Colours, London, with descriptive letterpress by J. Rae, AM. Sydney, MDCCCXLIII." Held in NGA. Publisher and artist John Rae designed the cover wrappers for Prout's series of lithographs titled *Sydney Illustrated*. Often the wrappers were discarded when the lithographs were bound as one volume.



18. After **Louis Le Breton** (French, 1818-1866). *Observatoire De La Baie Raffles [Raffles Bay, Northern Territory]*, 1846. Hand-coloured lithograph, text including artist and title above and below image, 18.1 x 31.1cm (image). *Repaired tear to image right side, slight creases to upper and left edges. Framed.*

\$1,150



Text reads "Dessiné par Le Breton, lith. par Lassalle. Gide editeur. Imp. Lemerrier, Benard & Co. Voyage au Pole Sud et Dans L'océanie, Atlas Pittoresque, pl. 116." Held in NLA.

Raffles Bay, alongside Port Essington in the Northern Territory, was the site of an early attempt by the British to establish a settlement on Australia's northern coastline but was abandoned in 1829. The bay was named in 1818 by explorer Phillip Parker King after Sir Thomas Stamford Raffles, a British statesman, best known for his founding of Singapore and the British Malaya. Ref: Wiki.

19. **St Paul's Catholic Church, Oatlands, VDL [Van Diemen's Land/Tasmania]**, c1850. Tinted lithograph, artist and title below image, 18.7 x 25.5cm (image). *Slight foxing.*

\$1,350

Text includes "T. Browne [Thomas Browne (1816-1870)], Hobart Town, Lith. First stone laid 9th April 1850. Mr Frederick Thomas, Architect." Held in State Library of Tasmania. This church was commissioned by the first Roman Catholic Bishop of Hobart, Robert William Wilson, and designed by English architect Augustus Welby Northmore Pugin. Ref: ArchitectureAU.





20. **Japanese Ningyō Dolls**, c1850s-1890s. Group of six composition dolls with wood, gofun paint, lacquered paper, metal and silk, some with additional woven straw or glass eyes, sizes range from 17 x 7.8 x 7.5cm to 31.5 x 30 x 18.5cm. *One doll missing right arm and quills on bows, damage to upper head and left hand; most with some missing silk hair, minor chips to paint and small losses to fabric.*

The group **\$5,550**

Ningyō dolls are a traditional craft in Japan, made to resemble children, figures of the imperial court, warriors and heroes, fairy-tale characters, gods and demons. This group of dolls are likely from the late Edo and early Meiji periods and are in the style of *musha*, or warrior dolls. Their bodies are composed of "elaborate, many-layered textiles stuffed with straw and/or wood blocks, carved wood hands (and in some cases feet) covered with *gofun* (a white pigment made from the shells of oysters), and a head of carved wood or moulded wood and human or silk hair." After 1850 many dolls had inset glass eyes. Warrior dolls are often dressed in armour, helmets, and weapons which are made of lacquered paper, often with metal accents. A doll-size samurai sword in a sheath is included in this group. Ref: Boston Children's Museum; Wiki.

A detailed list is available on request.



21. **S.T. Gill** (Brit./Aust., 1818-1880). *School Of Arts, Pitt St, Sydney*, 1856. Hand-coloured lithograph, initials "S.T.G.", title and text below image, 10.3 x 17cm. *Repaired minor tears and creases to corners, slight foxing and paper remnants to image upper centre, trimmed margins. Laid down on acid-free paper.*

\$1,350

Text continues "Allan & Wigley. Lith., Syd." Held in NLA.

"The Sydney Mechanics' School of Arts [SMSA] was founded on 22 March 1833. The aims and objectives of this institution were the intellectual improvement of its members and the cultivation of literature, science and art." It is the oldest operating school of arts in Australia, with its building incorporated in the Galleries shopping complex. Ref: Heritage Council of NSW; NLA; SMSA.



22. **After Harry Hall** (Brit., c1814-1882). *Melbourne [Race Horse]*, 1856. Hand-coloured engraving with aquatint, signed "H. Hall" in image centre left, artist, engraver, title and text in plate below image, 46.8 x 66.2cm (image). *Repaired major tear to margin and image centre left, slight foxing. Framed.*

\$1,150

Text reads "Bred in 1834 by Humphrey Clinker. Dam by Cervantes. Painted by Harry Hall. Engraved by J. Harris and W. Summers. Published March 1st 1856 by Baily Brothers, Cornhill."

Melbourne was the first foal of his dam, a bay mare by Cervantes, who reached 16 feet.

Harry Hall was an "English equestrian painter, whose works were in demand by horse owners. His output was prolific and he was the foremost racehorse portraitist of his time." Ref: Wiki; Thoroughbred Heritage.

23. **Charles Nettleton** (Aust., 1826-1902). *[W. Ward Boot-maker & C.G. Leeson, Painter And Sign Writer, Melbourne, Victoria]*, c1860s. Albumen paper photograph, photographer's line and annotations in ink and pencil on backing below image and verso, 13.2 x 21.6cm. *Developing flaws (Nettleton's dot), stains and silvering, laid down on original backing.*

\$990

Annotations include "C. Nettleton Photo. Melbourne. New numbers, 27-29-31 Little Collins Street, Melbourne, showing Coates Lane" and "The property of K.H. Coates, 9/31 Lansell Rd, Toorak."



24. **[Female With Driftwood]**, c1860s. Ambrotype in 9 carat rose gold frame brooch with gold safety chain, marked "Whitehead, 9ct" on outer rim, 5 x 3.6cm (image). *Minor scuffing.*

\$1,650

The sitter in the portrait is wearing a beaded collar, brooch and a locket, and appears to be standing behind some driftwood.

Isaac Whitehead (Irish/Aust., 1819-1881) was a glider and frame maker whose premises were at 87 Collins Street, Melbourne. Whitehead was also a painter of Australian landscapes, and his frames were described as having an "elegant beauty." Ref: *The Australasian*, 4.9.1875.



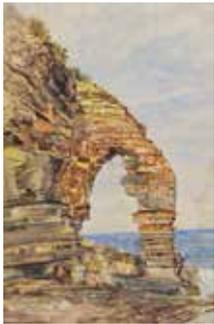


25. **[Officer From The 28th North Gloucestershire Regiment Of Foot]**, c1860s. Hand-coloured ambrotype, half-plate size in original case, 14.5 x 10cm. *Old condensation stains to glass, slight tarnishing to image centre and gilt edges, missing front portion of case.*

\$1,650

This officer is seen seated with his "shako" cap in his lap. The hat is illustrated with the number "28".

The 28th North Gloucestershire Regiment of Foot was an infantry regiment of the British Army that served in Australia as garrison troops from 1835 to 1842, before serving in India. British troops in Australia "provided guards for wrecks, goldfields, colonial treasuries, quarantine stations, government houses and the opening and closing of legislatures and mounted escorts for gold in transit. They manned coastal defences and fired ceremonial artillery salutes. They also operated intermittently against aboriginal resistance in most of the colonies." Ref: Wiki; Digger History.



26. **Samuel Elyard** (Aust., 1817-1910). *NSW Rural And Coastal Views Collection*, c1860s-1890s. Eighteen (18) watercolours, some with gouache or white highlight, two signed (one signature obscured by missing portion) and one dated "Oct. '80" lower left, 19.1 x 29.5cm to 63.8 x 47.1cm. *Slight foxing overall, some with missing portions, repaired tears or minor creases. Six images laid down on acid-free backing.*

The collection **\$19,500**

Samuel Elyard "became an artist at an early age, painting street scenes, picturesque buildings and landscapes in and around Sydney while working as a clerk in the Colonial Secretary's Office.

When he retired from the public service

in 1868 he settled at Nowra where his family had long been landholders. Several of his paintings of scenery around Nowra were exhibited with the NSW Academy of Art in the 1870s and he later exhibited in local shows and exhibitions." Ref: SLM.

Wollongong Art Gallery and the State Library of New South Wales hold many of Elyard's watercolours in their collections.

A detailed list is available on request.



27. **Samuel Elyard** (Aust., 1817-1910). *Overlooking Terara, South Coast [Nowra, NSW]*, 1862. Watercolour, annotated and dated in pencil on image upper left, typed label attached to frame verso, 31.2 x 51.8cm. *Slight foxing to image upper left. Framed.*

\$2,650

Annotation includes "blend colours yellow into gold." Typed label includes "October 1862. (Terara

was the old name for Nowra). On the back of the watercolour is written 'this watercolour was painted by my great uncle Samuel Elyard of Nowra.' (signed) R. Elyard, Thirroul."

Samuel Elyard "became an artist at an early age, painting street scenes, picturesque buildings and landscapes in and around Sydney while working as a clerk in the Colonial Secretary's Office. When he retired from the public service in 1868 he settled at Nowra where his family had long been landholders. Several of his paintings of scenery around Nowra were exhibited with the NSW Academy of Art in the 1870s and he later exhibited in local shows and exhibitions." Ref: SLM.



28. **Edward Smith-Stanley, 14th Earl of Derby**, 1863. Engraving with mezzotint on chine-collé, "Printsellers Association, DQZ" blindstamp and printer's line in platemark below image, 78.4 x 48.8cm. *Large crease to lower right corner, stains and repaired tears to margins and platemark.*

\$990

Text reads "Printed by McQueen." Proof before letters. Held in British Museum, listing James Stephenson (1808-1886) as the engraver. Edward Smith-Stanley, 14th Earl of Derby (1799-1869) was a British statesman, three-time Prime Minister of the United Kingdom and, to date, the longest-serving Leader of the Conservative Party.



29. **S.T. Gill** (Brit./Aust., 1818-1880). *The New Chums Arrival On A Gold Diggings*, c1865. Hand-coloured lithograph, text including title below image, 23.6 x 28.3cm. *Cropped top margin. Framed.*

\$1,450

Text includes "Distance lends enchantment to the view is exquisitely verified in the opinion a new arrival, or in Colonial parlance, a New Chum...a young gentleman remarks in a colonial song: 'I've got to work with all my might, and throw up nasty clay, if my mother could but see me now, whatever would she say.'" From the collection *Sketches of Australian Life & Scenery: Complete in 12 plates*, London: Messrs Newbold & Co., c1865. Held in NGA.



30. **Samuel Calvert** (Australian, 1828-1913). *Miner's Right Issued To Philip Wells Of Melbourne [Gold-mining]*, 1866. Engraving and letterpress, artist upper left, inscribed and dated in ink, 13.4 x 19.3cm. *Old folds, stains, minor perforations and repaired tears.*

\$1,250

Text and inscriptions include "Colony of Victoria. no. 52782. Five shillings. District and place in which issued: Jamieson [Victoria]. Date: 22nd November 1866. Miner's right. Issued to Philip Wells of Melbourne under the

provisions of the 'Mining Statute 1865,' no. 291, to be in force until 21 November 1867. By authority: John Ferres. Government Printer."

"The Eureka Rebellion in December 1854 was sparked in part by what miners felt was an unreasonable officiousness of police and inspectors who carried out fortnightly checks on the [gold] fields to ensure that all miners had an expensive gold licence. After the Rebellion, the gold licence was abolished and replaced by a miner's right, costing one pound per year. Possession of this gave the digger a right to mine gold, and vote in the elections for parliament." Ref: Museum Victoria; NGA.



31. **Eugene von Guerard** (Austrian/Aust., 1811-1901). *The Valley Of The Ovens River [Victoria]*, 1866-1868. Colour lithograph, signed in image lower right, title and "Hamel & Ferguson Litho." blindstamp below image, 32.6 x 50.5cm. *Repaired tears and missing portions to edges including upper centre of image, minor stains. Laid down on acid-free backing.*

\$880

Plate 2 from *Eugene von Guerard's Australian Landscapes*, published by Hamel & Ferguson, Melbourne. Held in NGA; NGV.

Gold was discovered in Beechworth, Victoria in 1852, followed by Bright, Wandiligong and along the Ovens River. In the same year, Austrian-born von Guerard arrived in Victoria, Australia, determined to try his luck on the Victorian goldfields. As a gold miner he was unsuccessful, but he did produce numerous intimate studies of goldfields life, including this image depicting men working on a sluice. Ref: Wiki.



32. **Eugene von Guerard** (Austrian/Aust., 1811-1901). *Top Of Mount Lofty Near Adelaide [South Australia]*, 1866-1868. Colour lithograph, signed in image lower left, title below image, 29.8 x 46.8cm. *Trimmed margins.*

\$1,350

Plate 17 from *Eugene von Guerard's Australian Landscapes*, published by Hamel & Ferguson, Melbourne. Held in NGA. This image shows men and dogs after a kangaroo hunt.



33. **Eugene von Guerard** (Austrian/Aust., 1811-1901). *Sydney Heads, NSW*, 1866-1868. Colour lithograph, signed in image lower right, title below image, 28.8 x 49.1cm. *Old, worn crease to centre of image, repaired tears to upper and lower right of image, slight stains. Framed.*

\$2,950

This image is one of 24 drawn by von Guerard onto a lithographic stone, published by Hamel & Ferguson in *Eugene von Guerard's Australian Landscapes*, 1866-1868. Held in NGA.

The 1865 oil painting of this view is held in the Art Gallery of NSW with the comment "von Guerard's 'Sydney Heads' depicts a broad sweep of landscape from Vaucluse Bay on the left to Watson's Bay and Sydney Heads at the right, with the road to the South Head in the foreground. Despite partial screening by vegetation and buildings, the accuracy of his transcription of the view may be confirmed today from the vicinity of 'Johnston's Lookout' in Vaucluse, the probable viewpoint for the artist's preparatory drawing."



34. **Rosalie Ann Thorne** (Aust., 1850-1927). *The Flying Squadron Anchored Between Middle And North Heads [Sydney Harbour]*, 1869. Pencil drawing, captioned and dated "13/12/69" lower right, 17.5 x 25.4cm. *Minor tears and missing portions to edges.*

\$990

The British Royal Navy Flying Squadron, comprised of up to ten wooden ships, undertook a tour of the British colonies from 1869 to 1870, anchoring in Farm Cove for 13 days. The purpose of the visit was "to show the British flag in the colonies and cement British naval power around the world." Ref: ANMM; Wiki; *Empire*, 31.12.1869. Rosalie Ann Thorne was reputedly a pupil of Conrad Martens. She was a friend of his daughter, Rebecca Martens (Aust., 1836-1909), who was also her mentor. The two often went sketching together. Ref: DAAO.



35. **Rosalie Ann Thorne** (Aust., 1850-1927). *[Views Of Claremont, Rose Bay, NSW]*, 1869-1871. Four pencil drawings, each captioned, three initialled "R.A.T." and two dated lower left or right, 17.4 x 25cm (paper, approx. each). *Minor creases, tears or foxing. Mounted in pairs.*

The group **\$4,400**

Captions read 1). View from the pine trees, Claremont, 16/2/71; 2). View from Esk Seat, Claremont; 3). Carrera from Esk Seat, Claremont, 1/12/69; and 4). West view of Claremont.

Claremont in Rose Bay, NSW, "was built in 1851-1852 for Bristol-born Sydney businessman George Thorne (1810-1891) who had migrated to Australia in 1840. He married Elizabeth Ann Bisdee in Hobart in 1842. They had 10 children [one of whom was Rosalie]...George Thorne retained ownership of Claremont until early 1879 but the family did not reside in the house continuously." Claremont formed the original building of Kincoppal School. Ref: SLM; DAAO; Kincoppal.



36. *After Conrad Martens* (Brit./Aust., 1801-1878). *Wiseman's Ferry, Hawkesbury River [NSW]*, c1869-1871. Pencil drawing with watercolour, titled and annotated "copy C. Martens" in pencil lower left, 21.2 x 31.3cm. *Tears and perforations.*

\$990

This drawing is by Rosalie Ann Thorne (Aust., 1850-1927), reputedly a pupil of Conrad Martens. She was a friend of his daughter, Rebecca Martens (Aust., 1836-1909), who was also her mentor. The two friends often went sketching together. Ref: DAAO.



37. *Prospecting in Australia [Gold Rush]*, 1870. Colour wood engraving, letterpress text including artist, title and date below image, 32.3 x 43.9cm. *Old folds, minor missing portions and stains to margins. Laid down on acid-free backing.*

\$1,350

Text reads "Engraved by S. Calvert. Clarkson, Massina & Co., Melbourne. From an original picture by O.R. Campbell. Supplement to the *Illustrated Australian News*, July 1870."

38. *George Penkivil Slade* (British/Aust., 1832-1896). *The Cottage, Paddington [NSW]*, 1870. Pencil with watercolour and white highlight, titled, dated "10th Aug. 1870" and monogrammed "G.S." in pencil lower right, artist's name on "Academy Arts" slip attached to frame verso, 17.2 x 24.9cm. *Slight foxing, stain to lower right edge.*

\$1,350

The slip includes "pupil of C. [Conrad] Martens."



Painter and solicitor George Penkivil Slade migrated to Sydney in 1858 and practiced law from 1863 to 1880. "In 1865 he married Annette de Mestre (subsequently aunt of the [Australian] painter Roy de Maistre). Slade was a great admirer of Conrad Martens, a neighbour on the North Shore, and his watercolours often display many of Martens' mannerisms...Slade exhibited as an amateur with the NSW Academy of Art from 1872 to 1877, showing watercolour and pencil views of NSW from 1875...Slade returned to England in 1880." Ref: DAAO. Work held in SLNSW.



39. *After William Strutt* (British, 1825-1915). *Black Thursday*, c1870s. Autotype, artist's signature reproduced in image lower left, 29.9 x 88.1cm. *Repaired missing portions and perforations to left portion of image, minor creases and tears to edges. Laid down on acid-free backing.*

\$1,650

Strutt's original 1864 oil painting, *Black Thursday, February 6th, 1851*, measuring 106.5 x 343cm, is held in the State Library of Victoria. The Black Thursday bushfires of 1851 engulfed Victoria only days before the discovery of gold. Thirteen years later, Strutt composed this painting in England, based on sketches he had made at the time from first-hand accounts.

Patented in 1864 by inventor Joseph Swan, autotype is an early photographic process using a carbon pigment. Ref: Science Museum Group (UK).



40. *Attrib. W.H. Raworth* (Brit./Aust./NZ, 1821-1904). *Sandy Bay [Tasmania]*, c1870s-1890s. Pencil and wash, annotated and captioned in pencil upper right, 41.7 x 59.4cm. *Old vertical fold, minor creases, some perforations to image, tears to edges.*

\$990

Annotations include notes for colours such as "Grey clouds, some sky near horizon. Water greyish colour, breeze south-west. P. Sienna sea weed on some rocks, others dark grey warm."

41. *Goulburn, NSW*, c1871. Albumen paper photographs, two-panel panorama, annotated with a key in red ink, 19 x 49.6cm. *Fading, missing portions, tears, perforations, soiling, old folds.*

\$1,350

The key reads "No. 1. Richmond Villa = where I live; 2. Church of England cathedral; 3. Roman Catholic cathedral; 4. Convent; 5. Orphanage; 6. AMP Society's offices (back view); 7. Auburn St (looking north-east); 8. Mandelson's Hotel; 9. Hayes' Flour Mill; 10. Connolly's Flour Mill; 11. Sydney Road - Railway; 12. Rocks; 13. Wesleyan Church; 14. Cox & Worrall's Flour Mill; 15. [...] Commercial Hotel; 16. Old Gaol."





42. **W.H. Raworth** (Brit./Aust./NZ, 1821-1904). [*Snow-capped Mountains Scene, South Island, New Zealand*], 1872. Watercolour, signed and dated lower left, 34.6 x 61.8cm. *Old mount burn.*

\$1,450

43. **W.H. Raworth** (Brit./Aust./NZ, 1821-1904). *Double Bay*, 1873. Watercolour, signed, dated "8 March 1873" and captioned in pencil, partially legible annotation "Double Bay...sketch" in watercolour lower right, 34.1 x 50.4cm. *Slight foxing, repaired minor tears to edges and upper right corner.*

\$1,650



44. **W.H. Raworth** (Brit./Aust./NZ, 1821-1904). [*Hawkesbury Or Pitt-water View, NSW*], 1874. Watercolour, signed and dated lower centre, 33.5 x 63.1cm. *Old mount burn.*

\$1,650



45. **Royal Thames Yacht Club**, 1874. Pair of hand-coloured lithographs, artist, lithographer, title and text below image, 37.7 x 67.5cm (approx. each). *Vertical crease running through centre of one image, with minor tears to lower left corner; slight foxing and surface loss overall. Framed.*

The pair **\$2,200**

Text includes "C.R. Rickett pinxt. Maclure & Macdonald, lith'rs, London. Ocean match from Nore to Dover, for the Queen's Cup. June 24th, 1874." One image shows the yachts *Kremhilda* [sic] (winner) and *Gwendoline* [sic]; and the other image shows *Cetonia*, *Gwendolin*, *Arrow*, *Kriemhilda*, *Egeria*, *Florinda* and *Club Steamer*. Held in British Museum; Royal Museums Greenwich.



46. **Rosalie Ann Thorne** (Aust., 1850-1927). *Roseneath, Cambridge St, Stanmore [NSW]*, c1874-1881. Pencil drawing, titled, dated "Sept. 1874-1881" and initialled "R.A.W." [Rosalie Ann Watkins] lower right, 7.5 x 15.5cm. *Slight foxing, minor missing portion to lower right corner not affecting image.*

\$990

Rosalie Ann Watkins, née Thorne, was reputedly a pupil of Conrad Martens. She was a friend of his daughter, Rebecca Martens (Aust., 1836-1909), who was also her mentor. The two often went sketching together. Ref: SLM; DAAO.



47. **Gibson Family Album And Mona Vale, Tasmania**, c1877. Leather-bound album consisting of 89 carte-de-visite format photographs (albumen paper or tintypes), three lithographic cards and one pencil drawing, annotated and dated in ink on first page, some photographs captioned in pencil or ink, and most with letterpress studio lines on carte-de-visite backing, approx. 3.6 x 5.1cm to 9.5 x 5.9cm. *Slight foxing, developing flaws and minor tears to some images, all laid down on original backing.*

The album **\$6,600**

Annotation reads "To Helen Sutherland, from her loving niece, Janie Gibson, July 5th, 1877."

This album appears to have belonged to the Gibson family of Belle Vue, Tasmania. Janie Gibson was a daughter of James Gibson, a noted Tasmanian sheep breeder; whose studs won prizes in Tasmania and on the mainland.

The pictures in this album comprise mostly of portraits, with some views of cottages and photographs of paintings. Several images relate to Dunedin, New Zealand, and are from Mary Gibson (sister of James) who married William Lang Bannatyne, an engineer in Dunedin.

Four photographs in this album show the house *Mona Vale* in Ross, Tasmania, which was not far from the Gibson property of *Belle Vue*, near *Epping Forest*. *Mona Vale* was built by politician Robert Kermodie and at the time of its completion in 1867, it became the largest private house in Australia. It is known as a "calendar house", for its reportedly 365 windows, 52 rooms, 12 chimneys and seven entrances." Ref: Wiki; *Examiner*, 16.7.1906; *The Argus* (Melbourne), 22.7.1942.

48. **William Ford** (British, 1823-1884). *The Last Of The Drove*, 1878/1880. Colour lithograph, signed and dated in image with printer's line and "The Art Union of Victoria" blindstamp lower right, 50.1 x 72.5cm. *Repaired tears and perforations to image centre, upper left and edge, minor creases and scuffing.*



\$1,950

Printer's line reads "Sands & McDougall Chromo Lithographers, Melbourne." Held in NGV; NGA.



49. **Sydney International Exhibition Season Ticket [For Andrew Houison]**, 1879. Letterpress ticket laid down on both sides of an albumen paper carte-de-visite portrait of ticket holder, in buckram and gilt wallet, signed by ticket bearer "Andrew Houison" in ink, numbered "fifty-six" and stamped by exhibition secretary "Augustus Morris" on ticket, 10.3 x 6.3cm (card). *Creases to ticket.*

\$2,250

The portrait was taken by John Hubert Newman in Sydney. It seems that the Exhibition's season tickets, which were "not

transferable", had to include a photograph of the ticket holder to enforce the "directive." Andrew Houison (1850-1912) was a Sydney medical practitioner, amateur historian and philatelist [stamp collector]. He was one of the 'Fathers of Philately' entered on the Roll of Distinguished Philatelists in 1921." Houison was also the founding president of the Royal Australian Historical Society in 1901, and secretary to the New South Wales Medical Board. He wrote many articles on the history of Parramatta, and published a book entitled *History of the Post Office: Together with an historical account of the issue of postage stamps in New South Wales* in 1890.

The Sydney International Exhibition, which opened on 17 September 1879 and ran for seven months, was the first world fair held in the Southern Hemisphere. "Like other international exhibitions held around the world it proved an enormous success, even though Australia was so isolated from Europe and America." Its main building, the "Garden Palace" burned down in 1882. Ref: MAAS; Wiki; Trove.



50. **International Exhibition, Sydney, NSW**, 1879. Bronze commemorative medal, initials of manufacturers "J.S. & A.B. Wyon" in exergue, 7.5cm (diameter). *Major dent to rim. Framed.*

\$770

Text continues "MDCCCLXXIX. Orta recens quam pura nites (Newly risen, how brightly you shine)." The medal shows a central effigy of an allegorical figure of NSW, holding the colonial shield and surrounded by exhibition goods. The Sydney Garden Palace exhibition building, which burned down in 1882, is in the background. The obverse (front) of the coin was designed by Samuel Begg, and the reverse, depicting Australian flora by James W. Sayer. Held in MAAS; NGV.

51. **'Song For The Times', By An Elector**, 1880. Letterpress pamphlet, annotated and dated "Election 7th July 1880" in ink below, 20.6 x 13.4cm. *Trimmed edges, minor creases, stains.*



\$990

Text includes "(Air--HMS Pinafore): When Murray came to this sunny shore, He wrought very hard to improve his store...His efforts were rewarded so triumphantly, that he longed to be elected as an MLC...His principles are always Peace, Wealth, Liberty, which he's willing to obtain for us 'officially'. Then let each on election-day give one vote of three, to return A.B. Murray as an MLC."

'Song For the Times' was written by Hugh Fraser, and set to Sir Joseph Porter's song 'When I was a lad' in Gilbert & Sullivan's *HMS Pinafore*.

A.B. Murray was elected as a Member of the Legislative Council in South Australia three times, and was then elected a member of the Upper House. Ref: Loyau, *Notable South Australians*, 1885, p94; *Evening Journal*, 19.8.1880; Wiki.



52. **In The Inca's Grave [Ecuador]**, c1880-1885. Pencil drawing, signed "H. Perring" lower right, artist, caption, date and text on typed label attached to frame verso, 15.7 x 20.7cm. *Tear to image upper left, slight foxing, old folds. Framed.*

\$1,100

Text verso reads "Sectional sketch of a 'huaca' or Inca or Indian burial mound as opened on or near the 'Anasque' estate. The property of Edward Ilingworth Esq. of Sta. Rita [Santa Rita] on the River Daule, Ecuador, and vouched for by him.

The clay urns or jars containing the bodies were luted together with clay. Almost immediately upon exposure to the air the bones crumbled to dust. The burial urns as well as the smaller figured ones, further contained clay pots for the reception of food, in some cases also ornaments & clay figures." Provenance: Ray Hughes estate.



53. **"Wanganui" [Clipper Ship]**, c1880s. Watercolour with gouache, signed "G.W. Whiter" in pencil lower left, titled in ink in another hand on original accompanying label mounted below image, 43.2 x 59cm. *Minor paper loss to image edges.*

\$2,850

One of the last ships built for the New Zealand Shipping Company, the Scottish-built *Wanganui* made her maiden voyage

from London to Lyttleton, New Zealand in 1877. She ran until about 1889 when she was sold to the Shaw, Savill & Albion Line and renamed *Blenheim*. Ref: Victoria University, Wellington, NZ.



54. **[Christmas Card] It Has Well Been Said "Well Done." May Friends Surround You This Xmas Day**, c1880s. Double-sided colour lithograph, 9.5 x 16.8cm. *Minor paper remnants to both sides.*

\$1,150

Text includes "May all your friends be kind and true this Merry Christmas Day. Gibbs, Shallard & Co."

One side depicts a cockatoo in a cage, a shield and sea shells, and non-native animals dressed as humans. The other side shows a hot air balloon and kangaroos.

with an Aboriginal face flanked by spears, coral and sea shells, and non-native animals dressed as humans. The other side shows a hot air balloon and kangaroos.

55. **[Christmas Card] "Going For" The Bear. May Peace Be Thine This Xmas Day**, c1880s. Double-sided colour lithograph, 11.1 x 13.8cm. *Minor paper loss to image verso.*

\$1,650

Text includes "Life has cares and many sorrows, and they stand about our path as the grim Australian warrior in the way. Face and fight them like a Briton, they will vanish in their wrath. And the sun of peace shine on your Christmas Day. Gibbs, Shallard & Co." One side depicts an Aboriginal warrior with a border decorated with shields, spears, clubs and boomerangs. The other side includes a fish, lizard and seagull.



56. **John Sharkey** (Aust., c1833-1898). **Banyan-tree On Thompson's Farm, Lord Howe Island**, 1882. Albumen paper photograph, annotated "no. 6" in negative lower right, captioned "Lord Howe Island" and dated in pencil on backing verso, 22.8 x 28.3cm. *Slight foxing to upper edge, laid down on original backing.*

\$1,950

A man stands in the foreground of this image, giving scale to the tree, which covers an area of three acres. Illustrated in Wilson, *Report of the Present State and Future Prospects of Lord Howe Island*, 1882, p29.



John Sharkey, the first official NSW government photographer (from 1869 to 1896), was part of the 1882 scientific expedition to Lord Howe Island led by politician John Bowie Wilson. Sharkey's photographs are the earliest known of the island and its residents. Ref: G. Newton & P. Costigan, *Photo-web*; University of California.



57. **John Sharkey** (Aust., c1833-1898). **Palm-thatched Cottage, Lord Howe Island**, 1882. Albumen paper photograph, annotated "no. 12" in negative lower right, captioned "Lord Howe Island" and dated in pencil on backing verso, 22.7 x 28.7cm. *Minor paper loss to image edges and centre, slight foxing, laid down on original backing.*

\$1,950

Depicts an aboriginal woman in western dress holding the lead of a bull. Illustrated in Wilson, *Report of the Present State and Future Prospects of Lord Howe Island*, 1882, p13.

John Sharkey, the first official NSW government photographer (from 1869 to 1896), was part of the 1882 scientific expedition to Lord Howe Island led by politician John Bowie Wilson. Sharkey's photographs are the earliest known of the island and its residents. Ref: G. Newton & P. Costigan, *Photo-web*; University of California.

58. **Thomas H. Boyd** (Aust., c1851-1883). **Montague-Turner Opera Company**, c1882. Pair of albumen paper photographs, photographer's line on backing below image, 43.3 x 25.9cm (approx. each). *Slight foxing and discolouration, minor missing portions to edges, laid down on original presentation backing.*

The pair **\$2,950**

Text reads "Boyd. 250 & 252 George St [Sydney]. Miss Annis Montague as Mignon. Mr Chas. Turner as Wilhelm Meister." Mignon and Wilhelm Meister are characters in Johann Wolfgang von Goethe's second novel, *Wilhelm Meister's Apprenticeship*, published 1795-1796. Ref: Wiki; *Brisbane Courier*, 2.8.1882.

These large format albumen paper photographs are an usual size for the period.



59. **After Edward Combes** (Brit./Aust., 1830-1895), **Coogee**, 1884. Etching with drypoint, artist "Edward Coombes" [sic], date, and etcher's signature in image lower left to right, kangaroo remarque and signed by etcher in pencil in platemark below image, 27.8 x 54cm. *Missing portions and repaired tears to left edge of image and margin, repaired perforations to image upper left and lower right.*

\$1,100

Etched by Fred Sloccombe (Brit., 1847-c1920). Held in NGA; SLNSW.



60. **William Beach, *Champion Of The World***, c1886. Printed souvenir silk scarf, 59 x 66cm. *Slight foxing to edges and stains to lower portion, minor perforations. Framed.*

\$1,350

Text reads "1884. W. Beach beat E. Hanlan, on Parramatta River, NSW (August 16); 1885. W. Beach beat T. Clifford on Parramatta River, NSW (February 28); 1885. W. Beach beat E. Hanlan on Parramatta River, NSW (March 28); 1885. W. Beach beat N. Matterson on Parramatta River, NSW (December 18); 1886. W. Beach beat J. Gaudaur, Putney to Mortlake (September 18); 1886. W. Beach beat Wallace Ross, Putney to Mortlake (September 25)."

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

61. **A. H. Fullwood** (Australian, 1863-1930). *The Hunter [River] At Maitland [NSW]*, c1886. Watercolour with gouache, signed with partially obscured annotation lower right, annotated and titled in ink and pencil in various hands verso, 26 x 40.9cm. *Slight paper loss and stains, old mount burn.*

\$1,850



Annotation reads "A.H. Fullwood: West Maitland (illustration to *Picturesque Atlas of Australasia*)."

Fullwood contributed at least three views of Maitland to the *Picturesque Atlas of Australasia*, all very similar in style to this view (which was unpublished). The image shows the cathedral of St John the Baptist at Maitland, which was restored and reopened in 2016. Ref: *Maitland Mercury*, 3.11.2016.



62. **After J. Macfarlane** (British, 1857-1936). *Federal Council Of Australasia*, 1886. Wood engraving, initialled "J.M." in block lower left, 30.5 x 42.8cm (image), 59.5 x 49.4cm (sheet). *Old folds, missing portions to edges including title, repaired tears. Laid down on acid-free paper.*

\$990

Text includes "Supplement to *The Mercury* [Hobart], Feb. 12th, 1886. Hon. Abye Douglas, (Tasmania); Hon. S.W. Griffith, QC, (Queensland); Hon. J.R. Dickson, (Queensland); Hon. Dr Macgregor, (Fiji); Hon. James Service, President, (Victoria); Hon. J.S. Dodds, (Tasmania); Hon. J.G. Lee Steere, (Western Aust.); Hon. Graham Berry, (Vic.). Representatives of the First Federal Council Meeting held at Hobart, Jan. 25th, 1886. Printed at *The Mercury* Office, Macquarie St, Hobart." Held in SLV.

The Federal Council of Australasia preceded the current Commonwealth of Australia, though its structure and members were different. New South Wales was not represented at the 1886 meeting due to a change in government. The council was abolished by the *Commonwealth of Australia Constitution Act 1900*.

Scottish-born John Fleming Cullen Macfarlane "appears to have established himself as an artist in Australia in 1884, when he collaborated with the wood engraver F.A. Sleep (Brit./Aust./Amer., 1855-1935) on a series of illustrations for *The Illustrated Australian News*." After 1898 Macfarlane left Australia, continuing his career in England. Ref: R.J. Kirkpatrick (Bear Alley Books); SLV; Wiki.



63. **Livingston Hopkins** (Amer./Aust., 1846-1927). *Reciprocal Log-rolling [Henry Parkes, Centennial Park]*, c1887. Pen and ink, signed lower right, captioned in ink in image and in pencil below, 27.5 x 45.7cm. *Minor perforations, paper loss and repaired tears, slight foxing and ink stains. Laid down on acid-free paper.*

\$1,650

Captions in ink read "Centennial graveyard scheme" and "Payment of Members Bill." The two main figures depicted are NSW Premier Henry Parkes (1815-1896) and politician Joseph Palmer Abbott (1842-1901). This illustration appeared on page 18 of *The Bulletin*, 9 July 1887.

Centennial Park was created by the *Centennial Celebrations Act 1887* to commemorate the 100th anniversary of the colony. The creation of the park was championed by Henry Parkes, who stated "this grand park is emphatically the people's park, and you must always take as much interest in it as if by your own hands you had planted the flowers, the park will be one of the grandest adornments to this beautiful country." Ref: Wiki.

64. **[A Poker Fight On The Queen's Jubilee In Warrego, Queensland]**, 1887. Four ink and wash drawings, three mounted together, one with a verse monogrammed "C.J.H." and dated lower right, 19 x 12.3cm to 12.6 x 20.2cm. *Slight stains, old mount burn.*

\$4,400

Three of the images show stockmen in a settler's hut, playing cards and drinking whiskey, ending in a brawl. The fourth drawing has 23 lines of prose detailing the day of the jubilee and resulting whiskey fight. It shows a man doing a handstand while a bottle of Moet champagne pops its cork. Text includes "How we did endeavour to commemorate the day, at 'quart-pot' on the Warrigo [sic] 10,000 miles away. Here we have another, boys, tonight we'll have a spree, for all the world is on the burst, today's the Jubilee."

The Golden Jubilee of Queen Victoria was celebrated across Australia on 20 June 1887 on the occasion of the 50th anniversary of the Queen's accession. Ref: Wiki.



65. **Firefighting Collection**, 1890-c1940s. Thirty-five (35) items comprising 15 hardcover octavo books, 14 photographs and six items of ephemera, some books annotated with name "Sydney A. Tuck" in ink, typed labels or annotations to backing of some photographs verso, 3.8 x 7.6cm to 33.6 x 22.1cm. *Several books missing dust jacket, soiling and slight foxing; minor silvering and foxing to photographs, some laid down on original backing.*

The collection **\$2,950**

All books are manuals or textbooks relating to the study and prevention of fires and firefighting. Titles include *Fire Prevention, Protection And Extinction; Manual for the Use of Fire Brigades*; and *The Fire Chief's Handbook*. Photographs, ranging from 1908 to 1940s, show firefighting in action, or the results of fire on the interior and exterior of buildings; one image shows a fire-illuminated advertisement for Colonial Mutual Fire Insurance Co. Ltd a while a fire burns through neighbouring building. Also included is a business card for "Sydney A. Tuck, J.P. NSW Fire Brigade" who assembled this collection. A detailed list is available on request.



66. **A Bushman's Home, Gembrook, Gippsland [Victoria]**, c1890s. Printout paper photograph, captioned in ink on backing below image, 18.8 x 23.8cm. *Slight foxing and soiling, minor paper loss to image left and upper right, laid down on original backing. Original frame.*

\$1,350

Settled in 1873 for farming and timber, Gembrook is located 54 kilometres south-east of Melbourne.

67. **[Australian Colonial Furniture]**, c1890s. Group of 25 albumen paper photographs, cabinet card format, each numbered in negative or on image in ink from "1 to 34", with "L'amico Fritz" blindstamp or "Fritz, Rundle St, Adelaide" studio line on backing, 9.8 x 13.4cm (approx. each). *Surface loss, missing portions, slight fading, foxing or silvering to some, all laid down on original backing.*

The group **\$3,300**

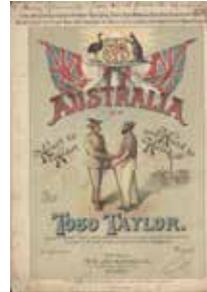
These photographs were most likely used as advertisements by an Adelaide-based cabinet maker. The photographs include bookcases, wardrobes, a meat safe, toilet tables, timber couches and chaise lounges, bedroom chairs, and a folding wooden deck chair.



68. **[Naïve Views Of Sydney Harbour]**, c1890s. Pair of oil paintings on concave tin, 32cm diameter (approx. each). *Minor stains, chips to lower portion of one image. Velvet frames.*

The pair **\$1,850**

One image shows Mosman Bay, the other a view of Sydney Harbour, with Fort Denison.



69. **Rev. Thomas Hilhouse (Toso) Taylor** (Aust., 1861-1925). *'Australia, Or Heart To Heart And Hand To Hand'*, c1890s. Sheet music, colour lithograph cover, inscribed "To Harry Glauville from his old friend the composer, Toso" above image on cover and annotated in ink verso, 35.7 x 26cm. *Foxing, tears and missing portions to edges.*

\$1,950

Text on cover includes "Sung with enormous success at the Theatre Royal, Sydney; Theatre Royal, Melbourne; Opera House, Brisbane; and Theatre Royal, Adelaide, and all the principal music halls throughout the colonies and universally acknowledged to be the national song of Australia. Publishers W.D. Johnstone & Co., Strand and Oxford Sts, Syd." Annotation verso includes a 3rd verse: "At first we may wonder / to hear the guns thunder / though fearful, we'll never show fear / defending the lives / of mothers & wives /...[signed] Toso." Held in NLA.

The sheet music for this song was re-issued in 1908 but did not contain Australian composer Toso Taylor's proposed 3rd verse. The chorus was later incorporated into the Australian cricket team's victory song, "Under the Southern Cross I Stand." Ref: NLA (digitised copy); Institute of Aust. Culture.

70. **[Mounted Police And Aboriginal Tracker, Western Australia]**, c1890s. Albumen paper photograph, 14 x 18.8cm. *Surface loss to far left figure, laid down on original backing.*

\$1,650

Aboriginal trackers were enlisted by British settlers to assist them in "navigating their way through the Australian landscape. The trackers' hunter-gatherer lifestyle gave rise to excellent tracking skills which were advantageous to settlers in assisting them in finding food and water, locating missing persons and capturing bushrangers." Ref: Western Australia Police Historical Society; SLWA; Wiki.



71. **Richard Parkinson** (Danish, 1844-1909). *[Papua New Guineans In Front Of Dwellings]*, c1890s. Albumen paper photograph, 15.5 x 20.2cm. *Minor tear to lower right corner.*

\$1,950

"The illegitimate son of the Duke of Augustenberg, second in line to the Danish crown, Richard Parkinson was an anthropologist, ethnologist and botanist, and one of the most prominent pioneers on the Bismarck Archipelago both before and during the period it was part of German New Guinea. Arriving in 1882, Parkinson surveyed, planted and managed

New Guinea's first coconut plantations at Ralum (New Britain) for his famous American-Samoan sister-in-law "Queen Emma" Coe Forsayth." Ref: Max Uechtritz (great grandson of Richard Parkinson).

72. **Government House, Melbourne**, c1890s. Printout paper photograph, captioned in ink on backing below image, 23.9 x 18.6cm. *Slight foxing to upper portion of image, laid down on original backing. Original frame.*

\$990

Image foreground shows the Ornamental Lake of Melbourne's Royal Botanic Gardens.



74. **Government Printer** (Aust., est. 1842). *Photographs, Scenic And Industrial, New South Wales, Australia*, c1890s/1914. Consisting of 60 vintage silver gelatin photographs in a leather-bound album with gilt text and marbled endpapers, annotated in two hands and dated

in ink on second page, each photograph captioned in negative or in letterpress label on image lower left, 23.8 x 28.9cm to 27.5 x 35.1cm. *Minor silvering or scuffing, 55 photographs laid down full-frame back-to-back.*

The album **\$19,500**

Annotation reads "Pleasant souvenirs from W.A. [William Arnold] Holman, Premier NSW [and] H.C. [Henry Clement] Hoyle, Minister for Railways. May 1914, Syd., NSW. [Album's recipient] Mrs J. Kirby Jr, Dayton, O. [Ohio, USA]."

Described as "the 'doyen' of the American Trade Commission", Mr John Kirby Jr and his wife visited Australia in 1914, representing the National Association of Manufacturers (USA).

Views in this album would have been personalised for the Kirbys based on their tour in Australia, and include Sydney Harbour; the [Royal] National Park; the Bellinger River; cattle, sheep and dairy industries; coal, tin, silver and gold mining; and the Burrinjuck Dam, Murrumbidgee. Ref: Wiki; *The West Australian*, 16.3.1914.



76. **Samuel Elyard** (Aust., 1817-1910). *Campfire By The Sea*, 1894. Watercolour with white highlight, dated and signed in image lower left and right, title, artist and date in plaque below image, 31.5 x 47.5cm. *Slight foxing to image upper centre. Framing incorporates a 19th century bronze plaque.*

\$1,850

73. **George Frederick Gregory Jnr** (Aust., 1857-1913). [*An 18-foot Skiff On Sydney Harbour*], c1890s-1900s. Watercolour with white highlight, signed lower right, 34.4 x 53cm. *Slight foxing, stains. Original frame.*

\$2,200

This 18-foot skiff has a crescent moon insignia on its sail in red and black. This class of boat is called the "Aussie 18" due to its inherent connections to Australia. "In 1891 the successful Sydney businessman and entrepreneur Mark Foy was one of a group of people who established the Sydney Flying Squadron (SFS) for racing on the harbour. The club was established for working class sailors sailing in open boats whose proportions and build still had close connections to their working craft origins. It was a complete contrast to the elite yacht clubs with their fine vessels, sailing uniforms and gentlemanly ways...The SFS established a simple rule; to race with the club the boat could not be longer than 18 feet. At that length a simple, robust and affordable craft could be built." Ref: ANMM.



75. **First Production In Australia Of "The Amazons"**, 1893. Letterpress and line block on fabric handbill, 18.9 x 12.4cm. **\$880**

Text includes "Criterion Theatre [Sydney, NSW]. Sole lessees and managers, Mr Brough and Mr Boucicault. Acting manager and treasurer, Mr W.H. Wallace. An original farcical romance in three acts, by Arthur W. Pinero. (Now being played to crowded houses at the Court Theatre, London). Registered under Copyright Act of 1879."

The Amazons, a play about three young ladies brought up as boys, featured actresses Lily Hanbury, Ellaline Terriss, and Australia's Pattie Browne. Ref: *The Daily Telegraph*, 10.6.1893; *SMH*, 3.7.1893.

77. **Plan Of The Port Of Newcastle [NSW]**, 1894. Lithograph, 84.5 x 79cm. *Repaired minor tears to some panels, old tape stains and slight offset. Dissected into 28 panels and linen-backed.*

\$1,250

Caption continues "Reduced from recent surveys by officers of the Harbours & Rivers Department. Outer soundings by Capt'n F.W. Sidney, RN. 1894. Inner soundings corrected to November 1893. Published by R.C. Knaggs & Co., Nautical Stationers and Chart-sellers, Newcastle, NSW."

Uncommon map, normally discarded due to regular updates. This issue not held by National Library of Australia.





78. **W.H. Raworth** (Brit./Aust./NZ, 1821-1904). *Pictou and Coogee Bay [NSW]*, 1894-1895. Double-sided watercolour, each image captioned, dated "Feb. 16th, 1895" or "21 Oct. 1894" and signed lower left or right, 25 x 48cm. *Slight foxing to images.*

\$2,200

79. **Swiss Society Of NSW Collection**, c1895-1920s. Thirteen (13) items comprising of nine vintage silver gelatin photographs, two printout paper photographs and one platinum palladium photograph, plus one lithograph, five photographs with studio lines "Hall & Co., Sydney"; "Norman Photo, 19 Market St, Sydney"; or "The Swiss Studios, Sydney", 10.8 x 14.8cm to 34.5 x 26.6cm. *Silvering, surface loss, foxing, tears and cracks, all laid down on original backing. One photograph in original frame.*

The collection **\$3,300**

Most photographs are group shots depicting members holding the Swiss Society of NSW flag designed in 1895. The lithograph concerns the legend of the oath taken by three regional representatives in 1291 to establish a confederacy, eventually becoming Switzerland. The text reads "Le Grutli." Lugardon pinxit. E. Fregeviz lith d'apres Leon Noel. [The three oath-takers] Werner Stauffacher, Walter Fürst, Arnold an der Halden von Melchtal."

"The origins of the Swiss Club of NSW [SCNSW] began in the feverish migration of workers to Australia during the Gold Rush era of the 1850s...On 2 Sept. 1898 in Pfahler's Hotel Sydney, seven Swiss men formed a 'benefit society' for the Swiss residents of NSW. The main objectives of the Society were 'to give advice and information to those of Swiss nationality newly arrived in the colony' and to assist 'any Swiss in NSW in want of help and worthy to receive assistance'...In 1924, the Swiss Society of NSW was changed into the Swiss Club of NSW." Ref: SCNSW.



80. **Alphonse Mucha** (Czech, 1860-1939). *Chocolat Masson/Chocolat Mexicain [The Four Seasons]*, 1896. Four colour lithographs, each signed in image lower right, 31.2 x 14.2cm (approx. each). *Cropped calendars, minor foxing. Framed.*

The group **\$4,950**

Designed as the 1897 calendar for Chocolat Masson/Chocolat Mexicain. Each lithograph is missing a top panel with company name, and a lower panel with three calendar months (for winter, autumn, spring, summer.) Ref: Bridges, *Alphonse Mucha: The complete graphic works*, 1980, #C3.



82. **"Coo-ee!" The English Cricketers**, 1897.

Wood engraving, process screen and letterpress, title, date "Christmas 1897" and text throughout, 66 x 54.2cm. *Minor missing portions to old folds, stains and creases. Framed.*

\$1,650

Text includes "The Coo-ee Supplement. See our cricket confidences from the English cricketers. J.R. Mason, T. Richardson, T. Hayward, A.C. MacLaren, G.H. Hirst, J.T. Hearne, John Briggs, N.F. Druce, E. Wainwright, W. Storer, K.S. Ranjitsinhji, and J.H. Board." Border advertisements include "John Hunter, City Boot and Mercery Palace" and "Resch's brilliant Waverley Ales."

The England cricket team toured Australia in the 1897-1898 season to play a five-match Test series against the Australian national cricket team. The English team was captained by Andrew Stoddart and the Australian team by Harry Trott. Australia won the Test series 4 to 1. Ref: Wiki.



83. **Blamire Young** (Brit./Aust., 1862-1935). *A Swift Cycle [Bicycle Advertisement]*, c1897-1899. Two-colour line block with letterpress, signed in image lower left, 22.5 x 15.5cm. *Slight stains to lower right portion of image, minor tears to lower left edge.*

\$1,250

Text includes "is an ever-welcome present, even to the most fastidious. Our stock of the famous 'Swift' machines includes all the latest models of these superb cycles which we are selling at prices from £17 10s. to £27. The Austral Cycle Agency Pty Ltd, 305-307 Little Flinders St, Melbourne." There is an advertisement for "Messageries Maritimes" shipping line verso.

Between 1897 and 1899 Blamire Young worked as the art advertising manager of the Austral Cycle Agency, whose advertisements appeared in *Cycling News*, *Sportsman*, and *The Bulletin*. Ref: *La Trobe Journal*, 1998; ADB.



84. **Sydney & Suburban Hydraulic Power Company [Darling Harbour, NSW],** c1898. One line block and three halftone prints, mounted together, each captioned below or in image, 20.1 x 25.1cm to 32.1 x 21.3cm. *Slight stains, missing portions and repaired tears to edges.* **\$990**

Captions include "Section through engine house & accumulator" and "Pumping station, Sydney." Images show views of the building exterior, engine room, and boiler house automatic feeder.

The pumphouse was built in 1891 as a pumping station for the Sydney & Suburban Hydraulic Power Company as part of Sydney's power infrastructure, before electricity was

commonly available. It operated until 1975. The building was saved from demolition by the Heritage Council of New South Wales and was restored to become the Pumphouse Tavern, a microbrewery and craft beer bar. Ref: Pumphouse Sydney.

85. **Government Printer (Australian, est. 1842). Government House, Moss Vale, NSW [Hillview],** c1899. Printout paper photograph, captioned in negative lower right and re-traced in gouache, captioned and dated "c1899" in ink on panel mounted below image, 28.9 x 36.1cm. *Slight fading and foxing to edges, laid down on original backing.*



\$1,650

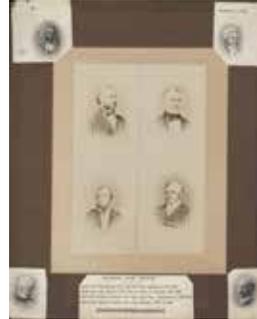
Originally built in the 1850s, Hillview, located at Sutton Forest, 5km southwest of Moss Vale, was the country retreat for the governors of NSW between 1882 and 1957. This photograph is from the presentation album *New South Wales Scenery*, given to Sir Julian Salomons, a barrister, royal commissioner and member of parliament, who acted as the agent-general for NSW between 1899 and 1900. Ref: Wiki; Heritage Council of NSW. Dry plate held in SLNSW.

86. **'Beneath The Southern Cross.' Australian National Military Grand March,** 1900. Sheet music, lithograph cover, inscribed and autographed by composer, artist and publisher "Otto W. Schrader" in ink upper right, signed "O. Schrader del." and dated in image centre left and right, 36 x 26.2cm. *Tears, slight handling creases and foxing, reinforced spine.* **\$1,250**



Inscription reads "To the Earl of Hopetoun [John Hope], with the compliments of Otto W. Schrader." Text includes "Composed for full military brass band and arranged for pianoforte by Otto W. Schrader. Adelaide, South Australia, 138 Gilles Street. Printed in Germany."

"As Australia progressed from its colonial phase to Federation, and with its participation in foreign wars and changing patterns of migration, the patriotic genre of music changed to reflect an independent Australia rather than a collection of British colonies." Ref: SLSA. Held in NLA; AWM.



87. **Victoria's Chief Justices,** c1900. Composite vintage silver gelatin photograph with four process-screen cut outs, caption and text attached on label below image, 18 x 12.6cm (photograph). *Slight scuffing overall, laid down on original backing.* **\$1,100**

As detailed on the label, the photograph shows portraits of the "late Sir Wm. a Beckett, 1852-1857 [top left]; the late Sir Wm. F. Stawell, 1857-1886 [top right]; the late Hon. Geo. Higinbotham, 1886-1892 [lower left]; and Sir John Madden, 1893 to date [1918, lower right]."



88. **Australian Floral Vases,** c1900-1914. Pair of Limoges porcelain hand-painted, clover-shaped vases, each initialled "J." in porcelain and stamped "B&Co., Limoges, France" at base, one initialled "V.L.W." twice, on base and vase centre, 30.7 x 12.7 x 13.5cm (approx. each). *Minor paint chips to both gilded bases.*

The pair **\$2,200**

These vases were initially porcelain blanks made by French company Bernardaud & Co., manufacturers of Limoges since 1863. The vases are decorated with Australian flowers: golden wattle, flowering gum, NSW waratah, and eucalyptus or native heath. The vases were likely painted by a female china painter of the Australian Arts and Crafts Movement. During the 19th and early 20th centuries china painting became popular as a "leisure activity with women of the newly-prosperous middle-class and as a source of livelihood for indigent gentlemen." Ref: *Australian Arts Pottery 1900-1950*, 2004, p9; Wiki.

89. **William Roy Millar (Aust., c1848-1942). [Goldfields, Western Australia],** c1901. Two printout paper photographs, one image with photographer's line in negative lower left, studio stamp on backing verso, 14.9 x 20.3cm (each). *Slight foxing and stains, minor missing portions, laid down on original backing.*



The pair **\$1,950**

Studio stamp reads "W. Roy Millar, Photographer. Bayley St, Coolgardie."

British-born William Roy Millar "is best known for his photographs of the gold rush and town life in Coolgardie and Kalgoorlie and supplied his work to newspapers such as the *Kalgoorlie Western Argus* and the *Western Mail* c1901-1907." Ref: Finderscafe.com



90. After **C.F. Goldie** (NZ, 1870-1947). *A Warm Day [Maori Man]*, 1901/1904. Colour lithograph, signed and dated "1901" in image centre right, text including date "1904" and title above and below image, 50.7 x 37.6cm. *Slight foxing. Linen-backed.* **\$990**

Text reads "Supplement to *New Zealand Illustrated*, the Christmas number of *The Weekly Press*, 1904. From the painting by C.F. Goldie, in the possession of the Canterbury Art Society. Printed and published by Phineas Selig 333 Colombo St, Christchurch, for the Christchurch Press Company Ltd at the registered office of the company, Cashel St, Christchurch, Canterbury, New Zealand." Held in NLNZ.

91. **Norman Lindsay** (Aust., 1879-1969). *Terrible, Terrible!*, c1902. Pen and ink, signed lower left, titled and annotated in ink and dated "paid 17-10-02 [or 04]" in pencil in another hand verso, 23.5 x 18cm. *Paper loss to image upper right and edges, slight stains and creases, old mount burn.* **\$1,950**

Annotation reads "Kind lady: 'And so your father was hanged for murdering his wife and all his children, dear-dear! The ancient: 'Yes, kind lady.' Kind lady: 'Poor fellow, come in and I'll give you a good meal.'"



92. **Wallaroo & Moonta Mines And Wallaroo Smelting Works Album [Yorke Peninsula, South Australia]**, 1904. Thirty-four (of 35) printout paper photographs in a leather-bound album with gilt title and edges, date "Nov. 1904" on album cover, each photograph captioned in ink on backing below image, 10 x 15cm to 14.3 x 19.8cm. *Minor scuffing to album covers, page 3 missing, all images laid down on album page backing.* The album **\$16,500**

To commemorate his 1904 visit, the Governor of South Australia, Sir George Le Hunte was presented with a similar photograph album containing 35 views of "places of interest throughout the Wallaroo district." Views include power plants, machinery and smelting works at the Wallaroo and Moonta Mines locations, the visit of His Excellency Sir George Le Hunte to "Wallaroo Mines Institute, His Excellency re-passing under the welcome arch and leaving the building, 1904", and local landmarks in the townships of Kadina, Wallaroo and Moonta.

"Copper was discovered at Wallaroo in December 1859 and Moonta in May 1861..The Wallaroo Mining Company began operations in 1860 and the Moonta Mining Company in 1862; the two companies amalgamated in 1889 as copper prices fell so better use could be made of resources. After WWI world copper prices fell and the company's prosperity declined. The workers at Wallaroo and Moonta refused drastic cuts in their wages and in 1923 the company went into voluntary liquidation." Ref: NLA; *The Register*, 12.11.1904.



93. **"Wallaroo" [Steam Ferry, Sydney Harbour]**, 1904. Watercolour with gouache, signed "L.J. Kennedy" and dated in ink on image lower right, 45.3 x 65.1cm. *Old mount burn, minor scuffing to edges.* **\$1,350**

Built in 1897, the *Wallaroo* was part of the ferry fleet of the North Shore Steam Ferry Company (renamed Sydney Ferries, Ltd in 1899). Ref: *SMH*, 19.3.1932.

94. **[Russo-Japanese War Stills]**, 1904-1905. Twenty-three (23) printout paper photographs, three captioned in negative lower left, 13 annotated in Japanese or English in various hands in pencil, ink or crayon verso, 9.3 x 13.3cm to 9.9 x 14.3cm. *One image with old glue remnants, minor chips and curl to edges.*

The collection **\$2,950**
Captions in English include "203 Metre Hill. Visited June 18, [19]09, 3.15pm"; "No. 4, the deserted scene at the battery of East Keikan Hill"; "Casemate of the North Fort"; and "Japanese 11-inch gun. Visited this place June 18, [19]09, 3.15pm."
In 1904 Russia and Japan went to war over territory and colonial rights, particularly in Manchuria and Port Arthur, a coastal town in north-east China now known as the Lüshunkou District. Russia experienced multiple defeats, giving Japan a major military victory. Ref: Wiki; Alpha History.



95. **Livingston Hopkins** (Amer./Aust., 1846-1927). *The Pollytickle Situation*, c1905. Ink and wash, signed "Drawn by Hops Understudy" lower left, 31.3 x 48.3cm. *Minor tears or missing portions to edges, slight foxing.* **\$1,650**

Image shows the Attorney-General Sir Charles Gregory Wade "Weighed" with a quill in his hat labelled "NSW Likker [Liquor] Act", holding a pocket watch and auger with a "Social Gimlet Society" [Sydney Purity Association] placard. In the background a young boy holds a jug reading "Dad's Sunday Booze" while a police officer [NSW Premier Sir Joseph Carruthers] holds a gun to his head.

Charles Wade's *Liquor (Amendment) Act of 1905* "was a victory for the temperance movement." Ref: ADB; Wiki.



96. **Robert Vere Scott** (Aust., 1877-1940). *The Basin, Bondi Coast [NSW]*, c1905. Vintage silver gelatin photograph, panorama, titled with photographer's line in negative



lower left, 23.1 x 56.9cm. *Silvering, laid down on original backing. Framed.*

\$1,100

Image shows the northern headland of Bondi Beach. Similar image held in NGA.

97. **After Laurence William Wilson** (Brit./NZ, 1851-1912). *Melbourne*, 1905/1906. Photogravure, panorama, caption and text "Printed in Vienna" above and below image, 27.4 x 90.2cm. *Framed.*

\$3,950

This photogravure is after a 1905 oil painting by Laurence William Wilson held in the State Library of Victoria. The view is from an elevated site in the Queen Victoria Gardens. It shows the Princes Bridge, St Kilda Road and Batman Avenue, the Victorian Confectionery Works on the south-west bank, boat shed along the south-east bank, trams, wagons, and people strolling on the banks of the Yarra River. Ref: SLV.

The Alexander Turnbull Library (National Library of NZ) lists the following information about Wilson: "Dunedin artist, who was trained in England, his place of birth...He came to New Zealand by 1877, when he was recorded in Auckland; in Oamaru by 1878; may have bought a farm in Canterbury; in Dunedin



by 1884. He painted in oils and watercolours and taught art in Dunedin. In 1904, left Dunedin for Melbourne and eventually returned to England."

98. **Supplements To "The Auckland Weekly News"**, 1905-1931. Seven colour process screens, letterpress text with date and caption above and below each image, 30.6 x 44.6cm to 46.7 x 66.6cm. *Missing portions, creases, minor scuffing and repaired tears. Linen-backed.*



The group **\$4,950**

Titles read 1). The Story of the Fire God; 2). Where Christmas comes in summer's reign: holiday-time beside the sea in New Zealand; 3). In the heart of a New Zealand Kauri forest; 4). The New Zealand Niagara: the magnificent Wairua Falls, Northern Wairua, Auckland; 5). Mustering for shearing on a New Zealand sheep station; 6). New Zealand's most beautiful river, one of the picturesque reaches on the Upper Wanganui, a few miles above Pipiriki; 7). Milford Sound, the most beautiful portion of New Zealand's Fiordland.

A detailed list is available on request.

99. **The Stirling Water Tube Boiler Co. Camp At Ryde, NSW**, c1906. Vintage silver gelatin photograph, postcard format, caption in image, 8.7 x 13.8cm. *Silvering.* **\$660**

Stirling Water Tube Boilers were first introduced at Ryde Water Pumping Station in 1906. Built in 1891, the pumping station had significant "impact on Sydney life...[During] the early 1900s, Sydney was not only in continual drought, but water was particularly scarce north of the harbour." Heritage status was granted to the pumping station in 2017. Ref: Engineering Australia, 2016; *SMH*, 24.10.2017.



100. **Ethel Atkinson** (Aust., 1887-1991). *Design For Wall Covering [and] Design For Frieze*, c1907. Pair of watercolour friezes attached to wooden battens, one captioned, signed and dated "April 1907" above and below image, the other captioned and signed below image, both annotated in ink verso, 142.9 x 67.7cm; 45.8 x 101.3cm

(images). *Slight foxing, pinholes and minor tears to edges, crinkles.* The pair **\$3,950**

Annotation verso reads "Class 30A [or] 30B. Price [5] guineas. Ethel Atkinson, 'Braeside', Rae Street, Randwick, Sydney." One design uses a motif of daffodils, and the other depicts two waratahs and jasmine flowers flanking a clam shell.

Ethel Atkinson was a potter, leather worker, china painter and designer who joined the Arts and Crafts Society of NSW in 1910. She exhibited with the Women's Industrial Arts Society and established the Ceramic Art Studio with fellow potter Ada Newman circa 1916. Ref: DAAC.

101. **Lionel Lindsay** (Aust., 1874-1961). *The Lion's Share [Rabbit Plague]*, 1907. Pen and ink, titled, signed, captioned and dated in ink below image, 30.2 x 27cm. *Slight foxing and soiling overall, minor missing portions to edges.*

\$1,750



Caption reads "L.E.N. 07. Extract from a wheat farmer's letter: 'Share-farming is all very well so long as you only have the landowner to share with. But when the rabbit comes in, and takes his share first, there are too many partners in the game altogether.'" European rabbits were introduced to Australia via the First Fleet and became widespread. They reached plague proportions during the 19th century, and the impact on primary industry and the natural environment was catastrophic. Farmers and local councils tried rabbit-proof fences, traps, poisoned baits and fumigation machines, but with little success. In 1907 and 1950 viruses were developed to try to control the rabbit population. Ref: National Archives.



102. **The Great White Fleet Visit To Australia [US Navy] Collection**, 1908. Sixty-three (63) items comprising of 40 vintage silver gelatin photographs in stereo card format; 16 postcards; two framed paintings; one framed lithograph; two commemorative booklets; and two pieces of lithographic ephemera, one painting signed "B. Barker", several items captioned

with ship names and dated "August 1908", sizes include 4.6 x 7.3cm (stereo views), 8.8 x 14cm (postcards), 19 x 44cm to 8.7 x 75.8cm (framed work). *Slight silvering and foxing to photographs, minor creases and foxing overall.*

The collection **\$6,600**

This collection comprises stereo views by The Rose Stereographs company, and show the American fleet in Melbourne and Victorian waters, as well as Sydney and the harbour; postcards identifying and naming the ships of the American fleet: *Georgia, Virginia, Illinois, Minnesota, Raleigh, Maine, Kearsage, Kansas, California, Wisconsin, and Louisiana*; souvenir booklets illustrated with the ships and their captains; three images of the fleet in Sydney Harbour; and an invitation to a state banquet in honour of the US Fleet. A detailed list is available on request.

The Great White Fleet received its nickname from the ships' hulls which were painted white, "the Navy's peacetime colour scheme." The fleet visited Australia in August 1908 at the invitation of Prime Minister Alfred Deakin, who ignored Britain's concerns and overlooked protocol by making his initial request "directly to American diplomats rather than through imperial authorities." Over half a million Australians turned out to watch the arrival of the United States Navy's "Great White Fleet." Ref: Australian Navy; SLNSW; Wiki.



103. **Walter Wright (NZ, 1866-1933). An Evening Scene, Lake Rotorua [Maori People & Huts]**, c1908. Colour lithograph, signed in image lower left, title and text below image, 40.9 x 90.5cm. *Pinholes and slight stains not affecting image. Linen-backed.*

\$1,100

Text reads "Printed at the NZ Graphic Fine Art Printing Works, Auckland, NZ."



104. **Livingston Hopkins (Amer./Aust., 1846-1927). All Over The Shop**, 1909. Pen and ink with newsprint slips, captioned "All this lot" and signed by "Hop his Understudy [sic]", 48.1 x 29.8cm. *Slight stains, correctional overlay to illustration upper right.*

\$1,650

The themes of this cartoon include Kaiser Bill (Wilhelm II) and the press, women's opposition to NSW Premier Charles Wade for his "Sabbath desecration policies", the search for the federal capital site, and demonstrations in the Domain. This illustration was published in *The Bulletin*, 4.2.1909. Ref: NLA.



105. **[Women Working At A Cardboard Box Maker's Factory]**, c1909. Vintage silver gelatin photograph, 15.1 x 20.5cm. *Slight scuffing and chips to centre and lower right, laid down on original backing.*

\$880

Boxes for "J. Twentyman, Hatter & Mercer, est. 1856, 23 Bridge St, Ballarat East" and for "Woods & Mason, Melbourne", can be seen in the image lower right.

The Cardboard Box Factory Female Employees Union of NSW was formed in 1903. Ref: Australian Trade Union Archives.



106. **Zapatista A Caballo En El Estado De Morelos [Zapatista On Horseback In The State Of Morelos]**, c1910/1960s. Silver gelatin photograph, two faint "Casasola" stamps verso, caption and date in ink on original "Juan Manuel Casasola" receipt accompanying image, 26.4 x 34.3cm. *Minor developing flaws and handling creases.*

\$1,350

Stamps include "Bazar de Fotografia Casasola, Paseo de la Reforma no. 422, Colonia Juarez, Mexico 6, DF" and "Fotografia: Archivo Casasola. Instituto Nacional de Antropologia E Historia. Derechos de reproduccion: Juan Manuel Casasola."

"The Liberation Army of the South was an armed group formed and led by Emiliano Zapata that took part in the Mexican Revolution [1910 to 1920]." The group was formed in the state of Morelos and are commonly known as the Zapatistas.

Agustín Víctor Casasola (Mexican, 1874-1928) began his career as a typographer before becoming a photojournalist. In 1920, Casasola was a founding member of the Mexican Association of Press Photographers. His archive is housed at the Mexican National Institute of Anthropology. Ref: Wiki.



107. **Booking Up For Berlin and The Australian University (Domain, Sydney)**, 1910-c1914. Pair of pen and ink illustrations, each captioned in image, one annotated, dated "4/1/10" and signed "Alice I. Downey" in ink verso, 10 x 16cm (approx. each). *Slight foxing to edges of paper including image, minor missing portions to edges where removed from notebook.*

The pair **\$990**

Captions include "To Victoria Barracks [Paddington, NSW]" and "Literature, art, music. Political economy classes: communism, socialism, holmanism and public mesmerism. Theology: Israelites, Cooneyites. Preachers and parliamentarians trained and educated. The Theology Man: now propounds a great thought with the aid and inspiration of a little beer." Annotation reads "Drummoyne, 4/1/10. There's so much good in the worst of us, And so much bad in the best of us, that it hardly behoves any of us, To lathe about the rest of us. Alice I. Downey."

108. **Robert Vere Scott** (Aust., 1877-1940). *Coogee Beach*, c1910s. Vintage silver gelatin photograph, panorama, titled with photographer's line in negative lower left, 15.5 x 52.5cm. *Slight silvering and stains to image centre. Original frame.*



\$1,350

View from the southern end of Coogee Beach, showing the aquarium, swimming baths [now the Coogee Pavilion] and the headland.

109. **Australia Folk Art Waratah Frame**, c1910s. Plywood frame with gesso detailing, 37 x 28.7cm (inside window), 63.8 x 54cm (frame). *Chips and minor missing portions to lower right timber and gesso*

\$660

The gesso detailing takes the form of two waratahs, the flower emblem of NSW.



110. **Boxer Les Darcy Collection**, c1910s and 1980s. Eleven (11) silver gelatin photographs (two vintage, and nine reprints) with two menus from "The Les Darcy Restaurant" [Maitland, NSW], and a booklet titled *The Darcy Story*. The vintage photograph is autographed by Darcy in ink lower right, and all re-prints are stamped, some captioned in ink in a modern hand verso, both menus are signed by a "Henry Derry" and "Brett Pepper, chef" and dated "20-12-83" in ink. Sizes

include 20 x 13.7cm to 33.2 x 25.3cm. *Silvering, repaired missing portion to one photograph with slight foxing or chips to edges.*

The collection **\$2,950**

One photograph is titled "Les Darcy training at Goshen, NY, 1917." Stamps include "W. O'Loughlin, PO Box 29, South West Rocks, NSW 2431, Australia"; "Sports Books. Cricket, boxing, wrestling, PO Box 56, Carlingford, 2118" and "Associated Newspapers Ltd." Collection includes two photographs of painted portraits of Darcy, three uncommon images of him with a dog and workhorses in a rural setting, four boxing promotional photographs including one showing Darcy with American boxer Eddie McGoorty, and an image of his grave, showing that Darcy was born in Woodville, NSW on October 28, 1896 and died in Memphis, USA, on May 24, 1917, aged 21.



111. **WWI Gunner Cecil Earl Rupert Tulloh Collection**, 1914-1919. Consisting of 239 items: 229 photographic or printed postcards; seven vintage silver gelatin photographs; one printout paper photograph; and two letterpress menus, many postcards inscribed, annotated or dated "1914" through to "28.6.1919" in ink recto and verso by Tulloh, sizes range from 8 x 11.5cm to 15.1 x 20.5cm. *Silvering, slight foxing.*

The collection **\$2,950**

Cecil Earl Rupert Tulloh enlisted in the AIF on 27 June 1918 at South Head, NSW, at the age of 20 years and 11 months. He joined the 36th Australian Heavy Artillery Group, 20th Reinforcement as a gunner, and embarked on the SS *Gaika* from Sydney on 30 July 1918. These postcards, addressed to "Glady's", document Tulloh's journey from Durban, South Africa (and a stop in Egypt), through to England, Germany, France, Scotland, and back to England. Most postcards are light-hearted in tone, such as one from France, 22nd Feb. 1919, stating "We are having a good time over here, that is I mean we are quite comfortable to do as we like, and get plenty of tip-top food, so that goes a long way towards making one content." Others are descriptions of historical places visited, such as Napoleon's tomb, and from Saltash, England, 5th Nov. 1918, where he describes how "we saw the date on one dwelling...and it was 1584. Just imagine Glad, nearly 200 years before Australia was even discovered by old Capt. Cook." Additional photographs show the 2nd Australian Siege Battery in France. Also included in the collection are four photographs from Lille and Ypres in 1914 and 1915, annotated in Tulloh's hand, and possibly sent to him by a comrade, Cecil Tulloh disembarked from Southampton, England and returned home to Sydney on the 22nd July 1919, on the SS *Ulysses*. Ref: AWM; NAA.



112. **WWI Australian Internment Camps Collection**, 1914-1919/1983. Consisting of two softcover booklets and 26 vintage silver gelatin photographs, postcard format, some postcards signed "Otto Mönkedieck, Steuerman, SMS *Emden*", captioned or dated in image, some annotated in ink or pencil below image or verso, 8 x 11.7cm to 25.5 x 18.1cm. *Minor creases or discolouration to some edges, slight stains or silvering to some images.*

The collection **\$16,500**

This unique collection comprises a softcover booklet by Lieut Edmond Samuels titled *An Illustrated Diary Of Australian Internment Camps By An Officer Of The Guard* (1919), and its 1983 re-print, published by the Berrima District Historical Society; 19 postcards from Berrima Internment Camp, showing recreational activities on the Berrima River or the conditions of the gaol; and seven postcards designed by Otto Mönkedieck, a German navigator of the *Emden* interned at Berrima. A detailed list is available on request.

Many Germans living in Australia during the outbreak of WWI were jailed without trial due to their classification as enemy aliens. Australia interned almost 7,000 people during WWI at Holsworthy, Berrima and Trial Bay (NSW) camps. Ref: AWM; ABC.





113. **Dry Canteen, Cootamundra Military Training Depot NSW [WWI]**, c1915. Vintage silver gelatin photograph, captioned in negative lower left, "Matte Studios" blindstamp lower right, 15.6 x 20.4cm. *Minor tear to lower edge and silvering to corners, laid down on original backing.*

\$880

During WWI, Cootamundra Depot Camp was opened in 1915 to temporarily accommodate 200 newly-enlisted troops. Ref: *Young Witness*, 17.8.1915.

114. **Reginald Arthur Borstel** (Aust., 1875-1922). *RMS "Niagara"*, c1917. Oil on canvas, signed and captioned lower left and centre, 53 x 66.5cm. *Crazing, slight stains. Original frame.*

\$1,550

Owned by the Union Steam Ship Company, the Royal Mail Ship (RMS) *Niagara*, an ocean liner launched in 1912, was intended for the Australia-Vancouver, Canada service. She was nicknamed the "Titanic of the Pacific" due to her size (13,415 tons) and "speed at transporting mail and passengers between New Zealand, Fiji and Canada." However, after the sinking of the RMS *Titanic*, she was renamed "Queen of the Pacific."

In June 1940, while carrying a secret consignment of gold from the Bank of England to support the British war effort, the *Niagara* struck a mine off the coast of Auckland and sunk. No lives were lost, and in 1941 a salvage team recovered 555 gold bars. In 1953 a further 30 gold bars were recovered, leaving only five unaccounted for as of 2011. Ref: *NZ Herald*, 27.3.2018; Wiki; Flotilla Australia.



115. **Norman Lindsay** (Aust., 1879-1969). "*Matinee*" Organised By *Madame Melba* And *Mr Cyril Maude*, 1917. Letterpress and line block programme, 30.3 x 23.6cm. *Minor handling creases, scuffing and tears to lower edge.*

\$880

Text includes "Her Majesty's [Theatre, Melbourne]. In the presence of the Governor-General (Sir Ronald Munro-Ferguson) and the State Governor (Sir Arthur Stanley). In aid of the State War Council's Amelioration Fund for Wounded Soldiers and their families in want or distress. Tuesday, July 24, 1917. Specially drawn by Norman Lindsay. Note - Everyone taking part in the programme, including the orchestra, has given his or her services gratuitously."

Process printed photographs of Nellie Melba and Cyril Maude feature on the inside pages. The running programme is listed on the back, and there is a loose paper insert with the printed song 'A Voice in the Desert' by Emile Cammaerts. Held in Museum Victoria.



116. **Kalimna, Lakes Entrance [Victoria]**, c1918. Vintage silver gelatin photograph, panorama, caption on label attached to lower right corner, 28.6 x 57.7cm. *Minor creases.*

\$990

Ref: Brady, *Australia Unlimited*, 1918, p341. This type and size of photograph was used to decorate the inside of railway carriages during the early part of the 20th century.

117. **A Souvenir Of The Great World War And The Glorious Part Played By Australia And New Zealand**, c1919. Colour lithograph printed on cotton, 47 x 61.5cm. *Minor stains to lower edge.*

\$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."



118. **David Low** (NZ/Aust./Brit., 1892-1963). *Henry Lawson*, c1920s. Colour process screen, and hand-written poem, signed "Low" in image lower right, poem signed by Henry Lawson in ink on "Sydney Book Club" notepaper, 25.1 x 16.5cm (image), 10 x 5.3cm (paper). *Minor soiling and crinkles. Framed together.*

\$1,950

Poem reads "And his was a light that shone to the end. And mine was a light that failed. Henry Lawson." David Low image held in NLA.

119. **Salt Lakes, Hattah [Victoria]**, c1920s. Pair of vintage silver gelatin photographs, each titled in ink on backing verso, 15.5 x 20.5cm (each). *Silvering, slight foxing, laid down on original backing.*

The pair **\$880**

Hattah Lakes, in the Hattah-Kulkyne National Park is situated adjacent to the Murray River and overlaps the Murray-Sunset National Park. The area was the site of a major salt industry from 1916 to 1975, harvesting ten thousand tons of salt at its peak. Ref: Wiki.





120. **Views Of Newcastle, NSW**, c1921. Group of 13 vintage silver gelatin photographs, postcard format, most captioned in negative lower left or right, four captioned and one dated in pencil verso, 7.5 x 12.2cm to 8.7 x 14cm. *Minor scuffing, stains, creases or chips to edges.*

The group **\$1,650**

Views include Hunter and Bolton streets, Bar Beach showing Merewether, Newcastle rooftops showing Nobbys Head, the railway station (now closed), buying trawler fish from the pier, and a shipping port.



121. **[Building Of Wynyard Railway Station, Sydney]**, c1923. Gouache with watercolour and charcoal, signed "Carlton" and dated "Feb. 1923[?]" lower right, annotated in ink on frame label verso, 36.7 x 57cm. *Perforations to image upper right, minor tears and creases to corners. Framed.*

\$1,950

Annotation reads "Artist – Carlton, Sydney-based, c1920s. From the estate of Kathleen Butler, secretary to J.J.C. Bradfield. Possibly Wynyard Station."

Kathleen Butler was the private secretary to John Bradfield, chief engineer for the city railways and Sydney Harbour Bridge construction. "The building of the bridge coincided with the construction of a system of underground railways in Sydney's Central business district, known today as the City Circle... The bridge was designed to carry four lanes of road traffic, flanked on each side by two railway tracks and a footpath. Both sets of rail tracks were linked into the underground Wynyard railway station on the southern end of the bridge... In 1923, the first sod was turned on the city railway." Ref: Wiki; State Heritage Inventory.



122. **C.H. Percival** (Aust., 1891-1963). **[Theatre Audience]**, 1923. Ink and wash with gouache highlights, signed upper left, publishing annotations including date in crayon verso, 26 x 47cm. *Minor perforations and missing portions to edges, repaired tears to lower left corner.*

\$2,200

Annotations include "Xmas, p28. Published Xmas '23."



123. **Harley-Davidson Ephemera and Homemade Model Motorbike With Sidecar**, 1923-1929. Comprising one photographic negative, two Harley-Davidson manuals, and numerous ephemera, concerning the purchase and payment of a Harley-Davidson motorbike by "John Frederick Hazard" from 1923 to 1929. Collection includes a homemade model of a Harley-Davidson with sidecar, 11.5 x 7 x 4.5cm. *Old folds and slight foxing to ephemera; paint chips, scratches and rust to model.*

The collection **\$1,350**

John F. Hazard of Remly Street, Lakemba, NSW, would have been one of the early owners of a Harley-Davidson motorbike in Australia during the 1920s, as shown in the photographic negative illustrated below. A "window blind and spring roller maker of every description" (as per his business card), Hazard purchased his circa 1923 twin model Harley-Davidson from Bennett & Wood Ltd, 284 Pitt Street, Sydney, and had it serviced by Belmore Motor Engineering Works, Canterbury Road & Drummond Street. The collection includes the manuals: *Instruction Book for Harley-Davidson Big Twins Sidecars and Parcelcars* (c1920), and *Harley-Davidson Rider's Hand Book: Twin Models* (1926).

It seems more than likely Hazard made a model of his own motorbike, as he would have had the skills and access to the materials from his blind making business.



124. **[Japanese Sugoroku. Pictorial Map Of The World]**, 1926. Colour lithograph, text in Japanese, 54.1 x 76.4cm. *Old folds, slight stains to margins. Linen-backed.*

\$1,950

In this *sugoroku* Australia is represented by an Indigenous man, kangaroos, sheep, a lyre bird, and an incongruous monkey. *Sugoroku* ("double-sixes") are Japanese board games that can be traced back to the twelfth century and became popular in the seventeenth century. They originated for adults as a dice-based contest for gambling, but as commercial publishing expanded in twentieth century Japan, they became more oriented towards children's board games. While *sugoroku* were made for recreation, some carried political, nationalistic or educational messages as government agencies, the military, educators and companies appropriated the format. Subsequently, the games began to reflect Japan's "popular culture, political agendas, and messages about social values, gender roles, race, and national identity." Ref: Princeton University; NLA.

125. **[Terrace And Cottage, Double Bay, NSW]**, c1926. Two vintage silver gelatin photographs, annotated in ink and pencil with photographer's stamp verso, 14.2 x 19.7cm to 16 x 20.7cm. *Minor creases, scuffing, tears and ink stains, one with minor missing portion lower left.*

The pair **\$880**

Annotations include "61 & 63 Bay St, Double Bay." Photographer's stamp includes "O. Godfrey, 170 King Street, Sydney. Opposite St James Church." Images held in Woollahra Library, which notes both buildings have since been demolished.





126. **[Norse Boat Dreamscape]**, 1926. Watercolour and pencil, signed "Rual" and dated in image lower left and centre, 47.3 x 57.5cm. *Slight foxing and crinkles.*

\$1,100



128. *Attrib.* **Harold Crone** (Brit./Aust., 1890-1951). **[Design For Romanesque-Inspired Apartments]**, 1927. Watercolour with crayon and pencil, partially legible signature "Harold [...]" and dated lower left, 47.9 x 62.2cm. *Slight stains to upper portion of image, minor crinkles.*

\$990

British-born architect Harold Crone moved to Australia after serving in WWI. He worked for several years at the Sydney architectural firm of Scott, Green & Scott, then left the firm to practise on his own, most likely in Manly where he resided. He achieved distinction in 1928 by winning the architectural competition for the design of an Anglican cathedral for Canberra, which due to the subsequent depression and wars, was never built. Ref: East, *Australian Romanesque*, 2016; *Construction*, 14.03.1951.

130. **Design For A Small Cemetery Chapel** and **A Design For [Aviator Bert] Hinkler's Memorial**, 1928-c1933. Two watercolour and pencil drawings, each captioned and signed by architect "Keith Frederick Giraud", chapel design dated "1928" and annotated "University of Sydney" in pencil below image, 57.4 x 39.7cm to 70.8 x 41.8cm (paper). *Pinholes, slight foxing and crinkles.*

The pair **\$2,200**



Keith Frederick Giraud was awarded the Australian Medallion and travelling scholarship by the Board of Architects, NSW, in 1929. "Mr Giraud is an ex-pupil of Kogarah Intermediate High School and of the Sydney Technical High School. He has had a highly successful career in the study of architecture, and among other qualifications holds the Academic Diploma in Town Planning and Civic Architecture, awarded by the London University in 1932." Ref: *The Sun*, 28.2.1935; *SMH*, 28.6.1929.

Bundaberg-born Herbert John Louis Hinkler (1892-1933), better known as Bert Hinkler, was a pioneer Australian aviator (dubbed "Australian Lone Eagle") and inventor. He designed and built early aircraft before being the first person to fly solo from England to Australia, and the first person to fly solo across the Southern Atlantic Ocean. He married in 1932 and died less than a year later after crashing into remote countryside near Florence, Italy during a solo flight record attempt. Ref: Wiki.



127. **Main Street, Katoomba [NSW Royal Visit]**, c1927. Vintage silver gelatin photograph, titled in ink on backing below image, 10.7 x 15.3cm. *Slight foxing and silvering, laid down on original backing.*

\$660

This image shows several horse-drawn carriages in a procession down Main Street, Katoomba. This photograph was most likely taken during the royal visit of the Duke and Duchess of York in 1927, which included a luncheon at the Carrington Hotel. Ref: *SMH*, 21.3.1927.

129. **[Views Of Inner-City Sydney]**, 1928. Nine vintage silver gelatin photographs, each captioned and dated in ink on backing below image, 11.3 x 15.7cm (approx. each). *Minor silvering, chips, laid down on original backing.*

The group **\$5,950**

Captions read 1). Sydney from the bridge, (St James' steeple in distance); 2). East Sydney (Woolloomooloo) from Domain; 3). Circular Quay from bridge approach; 4). East side Circular Quay; 5). Gas Co. offices, below Kent St; 6). Buildings near Circular Quay (from bridge); 7). Richmond Terrace, Domain; 8). Pharlet's Hotel, Margaret St & Wynyard Square; and 9). Just south from Richmond Terrace, Domain. The bridge mentioned in these captions is assumed to be the newly-erected pylons of the yet-to-be completed arches of the Sydney Harbour Bridge.



131. **Fox-Hoyts Radio Club Scrapbook**, 1930-1932. Consisting of mostly newspaper clippings annotated with name of newspaper and date of issue in ink or pencil, 50 x 37cm (scrapbook). *Minor water damage and soiling, cracking to spine and tears to edges of pages.*

\$1,350

The contents of this scrapbook strongly suggest that it was compiled by John Devine a.k.a. "Old Man Talkie" who was a Fox broadcaster, originator and director of the Australian-wide Fox-Hoyts Radio Club.

The scrapbook covers many organised activities relating to the Fox-Hoyts Radio Club, as well as clippings from *The Film Weekly*, enrolment forms, radio scheduling programs, a poster for a meet-and-greet with Don Bradman, correspondence to members, party and dance tickets, "First Anniversary Day" programme, and glass slides advertising Fox Movietone Radio Club in different cities.

Fox Movietone Radio Club, renamed to Fox-Hoyts Radio Club in 1931, was established by Sydney's 2UW radio station. It purported to be "the human link between theatres and the general public" during the slump in business caused by the Depression. The club was opened in 1930 by Australia's ninth Prime Minister, James Scullin. The Fox-Hoyts Radio Club became known as "a circle of cheery folks, interested in Talkies, and in radio, interested in each other and in making one another happy..." Ref: *Truth* (Brisbane), 24.8.1930; *Film Weekly*, 19.6.1930; *Labor Daily*, 1.5.1930; *Hoyt's Regent Magazine*, 21.11.1930 [from scrapbook].



132. **Percy Trompf** (Aust., 1902-1964). [*Winter Tree*], c1930s. Oil on canvas, signed lower right, 61.1 x 45.6cm. *Minor scuffing to edges, slight stains upper left.* **\$2,950**

Oil paintings by Trompf rarely appear in the market. Victorian-born, Percival Albert (Percy) Trompf studied at the Ballarat Technical Art School, later joining Giles & Richards in Melbourne, where he designed chocolate boxes for A.W. Allen P/L. From his studio at Little Collins Street, Trompf designed advertising posters commissioned by prominent clients including Palmolive Co. Ltd, and *Walkabout* magazine. His posters for the Australian National Travel Association and the Victorian Government Railways received widespread recognition for their "bright, colourful, optimistic" images. Ref: ADB.

133. **Sheedy P/L Signwriting Co. Collection**, c1930s-1960s. Ninety (90) items comprising 76 vintage silver gelatin and eight C-type photographs, five samples of company stationery, one with correspondence, and a typed company history in a loose leaf folder. Some photographs annotated with locations or dates in ink or pencil, some with photographer's studio stamps verso including "Laurence Le Guay & John Nisbett Pty Ltd" and "Ern McQuillan, Double Bay", 5.3 x 8cm to 19.4 x 24.3cm. *Pinholes, minor tears or rust stains to some corners.*

The collection **\$7,700**

Correspondence concerns the name change from "Sheedy Sign Company" to "Sheedy Brothers" with the purpose to include other display services. Unused letterheads include "Sheedy Sign Company, 630a George St, Syd.; Sheedy Pty, 293 Abercrombie St, Redfern; and 'Craftsman' Displays. Exhibitions, display units, designing, screen printing, signs."

The photographs, beginning from the 1930s, show hand-painted signs on vehicles, storefronts including Woolworths and Coles, wine displays and murals, billboards and painted Coca-Cola advertisements located around Sydney. Also included are images of the Sheedy stands at the Royal Easter Show and engineering exhibitions, and floats made for the Waratah Festival (now known as the Sydney Festival).

Much of the Sheedy archive is held in the Museum of Applied Arts and Sciences, which notes "The company advertised its products and services variously as "signs and displays"; "signwriters and designers"; and "painting, signwriting and displays." Its work ranged from small sign and lettering jobs to billboards, parade floats and displays for home exhibitions, which were popular in Sydney in the 1950s. It also carried out house painting in suburban homes and designed murals for prestigious clients such as the Hotel Australia. Many of its clients were large companies, such as Woolworths, Coca-Cola, Orlando Wines and Anthony Horderns."



134. **Ship Model Of MV "Malabar"**, c1931. Tin and wood model ship on wooden base with a glass case, ship's name on stern and bow, model maker "C. Boor", ship name and date on bronze plaque attached to base, 93 x 40 x 14.5cm (ship); 120 x 10 x 35cm (base). **\$11,000**

Provenance: Burns Philp auction, Sydney, December 2006.

Also included are items collected by the current owner: an original postcard of the ship, and three small wooden fragments believed to be from the wreckage of the *Malabar*, as annotated in ink on each piece.

The merchant vessel *Malabar*, built in Scotland in 1925, was a passenger and cargo steamer owned by the Australian shipping line Burns Philp. On 2 April 1931, "the MV *Malabar* violently struck the headland at Long Bay south of Sydney." All 28 passengers and most of the 109 crew were forced to evacuate by the boats, with no loss of life. The ship wreck attracted crowds of up to 300,000, which led to a residents' petition to rename the Sydney suburb of Long Bay to Malabar. Ref: Dictionary of Sydney; Wiki; ABC.

135. **Arthur Bendigo Hurst** (NZ, 1890-1964). *Napier Earthquake [Hawke's Bay, New Zealand]*, 1931. Eleven vintage silver gelatin photographs, one dated "3.2.1931", most images captioned and numbered with photographer's line in negative lower left to right, 7.9 x 13.1cm (approx. each). *Stains, minor paper remnants, chips or indentations.*

The group **\$2,950**

Captions read 1). Napier earthquake. Panorama after fire; 2). Napier earthquake. Havoc in Emerson St; 3). Napier quake. Emerson St afire; 4). Dr Moore's Hospital, Napier quake; 5). Shattered road, Napier quake; 6). Napier Hospital after quake; 7). Napier quake, fire starts in Hastings St; 8). Napier earthquake. Opera house (destroyed); 9). Napier quake, view from old post office; 10). Napier quake. Hastings St from post office; 11). [Fireman walking out of rubble].

In February of 1931 the city of Napier on New Zealand's North Island experienced a 7.8 magnitude earthquake which levelled the region. Four Napier architectural firms "banded together after the earthquake to share facilities and create a united front for the rebuilding task." The Art Deco style was chosen not only for fashion, but as a "safe and economical choice. The new concrete buildings were more resistant to earthquakes and fire, materials were cheap and the stucco relief ornaments typical of Art Deco offered a less costly form of decoration." Napier is now known for its unique concentration of Art Deco architecture. Ref: Wiki; NZ Tourism.



136. **Australian Grand Prix**, 1932. Five vintage silver gelatin photographs, newspaper subheading mounted upper centre, captioned "203 miles" and dated "14.3.1932" in ink on mount lower centre, 37.6 x 66.2cm (overall). *Minor silvering. Framed together.* **\$990**

The subheading from the *Referee*, 16 March 1932, reads "Bill Northam gets there in 'Red Onzer.' (Special wire from Phillip Island by Norman Ellison)." Bill Northam came in sixth place driving an Austin 7. Ref: Wiki.



137. **The Rosicrucian Order**, c1933. One watercolour with pencil and two lithograph charts, both lithographs stamped with "AMORC", one dated "7 Sept. 1933" in image lower right, 38.1 x 29.3cm to 42 x 42cm (paper, approx. each). *Pinholes, tears to edges, minor foxing, creases and crinkles overall.*

The group **\$1,350**

Stamp includes "The Rosicrucian Order. Known as 'The ancient mystic order Rosae Crucis' [AMORC] throughout the world." One chart includes text "The musical keyboard, with rate of cosmic vibrations and relation to colors, chemicals and vowel sounds." The other chart is in Russian Cyrillic.

"Rosicrucianism is a spiritual and cultural movement which arose in Europe in the early 17th century...The mysterious doctrine of the order is allegedly 'built on esoteric truths of the ancient past', which 'concealed from the average man, provide insight into nature, the physical universe, and the spiritual realm.'" Ref: Wiki.



139. **Sydney Real Estate Agent Vernon Anderson's Property Records**, c1936. Twenty-three (23) vintage silver gelatin photographs accompanied by a leather-bound notebook, each photograph annotated with negative number and "35E", most captioned with tenants' names in pencil verso, 8.3 x 13.3cm (photographs; approx. each). *Minor silvering or developing flaws to image, scuffing and tears to notebook.*

The group **\$1,550**

The notebook on properties belonged to "Vernon Anderson, 90 Florence Ave, Eastlakes. Office: Kensington Golf Links Estate, no. 2." His records on clients and properties, spread throughout Sydney from Bondi to Rockdale, include "Mrs Reid, 8 Owen St, Punchbowl, moving to 19 Cooper St, Maroubra, interested in 5-roomed cottage." There is also a legal agreement dated "3rd Sept. 1936" which reads "We hereby appoint Mr Vernon Anderson sole agent of our property known as Kiora situated 76 Florence Ave, Eastlakes, & agree to sell our right, title & interest for the sum of £170 cash, free of commission. Signed B. Sommers, George Sommers." The houses in the photographs are in the bungalow cottage style, popular in Australia during the interwar years.

141. **[Alfa Romeo]**, c1939. Ink and wash with white highlight, signed "Chatham" in image lower left, captioned "J. Saywell's Riley Imp" erroneously in panel below image, 21 x 18.1cm. *Minor cockling. Framed.*

\$990
"In 1939 [racing car driver] Jack Saywell, then in his late 20s, imported a 1936 3-litre Monoposto Alfa Romeo. It was the fastest car in Australia and the virtually inexperienced Saywell drove it well on their few appearances, before a chapter of accidents left it without its supercharged straight-8 engine." Ref: Historic Sports and Racing Car Association of NSW.



138. **Collection Of Australian Illustrations On Envelopes**, 1935-1942. Twenty (20) watercolours with ink on envelopes, all but one addressed to "Tom Whitford" and postmarked, all captioned and one image signed "W. Whitford" in ink lower centre, 9 x 14.5cm (approx. each). *Slight foxing and minor tears.*

The collection **\$1,950**

Each envelope is addressed to "Mr or Master Tom Whitford, Railside, Railway Parade, Springwood, NSW" and were posted from Sydney, Petersham, South Annandale, and "Westgate [Annandale]", NSW. Dates range from "30 Dec. 1935" to "29 Jan. 1942." Envelope illustrations include birds, cats and dogs; the flags of Britain, Czechoslovakia, and Finland; and Australian soldiers in uniform with captions such as "Australia's Tank Corps will be there!" and "A job in Palestine! A coldstream guardsman at Jerusalem."

This group of amateur watercolours are unusual, being painted on the face of envelopes. Twelve of the envelopes were posted during WWII.



140. **Australian National Airways Ephemera**, c1938-1945. Group of three advertising items, 6 x 23.5cm to 27.6 x 21.2cm.

The group **\$990**

The group consists of 1). An advertisement for ANA from *Walkabout* magazine, 1944. Letterpress and line block, 27.6 x 21.2cm. Text includes "Invest all you can in Victory Bonds. Australian National Airways Pty Ltd. First in peace, first in war, first in future."

2). In-flight card in the shape of a Douglas DC-3 plane, c1938. Letterpress and screenprint, 6 x 23.5cm. Text includes "It pays to fly. Your business trips take less time, your holidays are made longer." Douglas DC-3 aircraft were originally built for ANA in 1938. Ref: Wiki.

3). "Airways News Announcement" mock newsletter layout, c1945. String-bound gouache and pencil on card, 12pp, 20.3 x 13.7cm. Subtitles in the newsletter include "ANA's children's Xmas party this month"; "DC-4 Crews arrive in USA. Delivery flight soon"; "Technical Information on ANA's new DC-4 Skyliners, by J. Stubbs, Chief Engineer"; and "ANA staff movements & appointments."



142. **[Frieze Designs]**, 1939. Three gouache designs, one captioned, two signed "M. Taylor" and dated "18.4.39" or "1939" lower right, 27.9 x 37.8cm (paper, approx. each). *Pinholes, minor crinkles and tears to edges.*

The group **\$1,250**

Caption reads "Design for border with corner based on flannel-flower." The second design has prawns, clamshells and seaweed, and the third nasturtium flowers.





143. **[Sketches By An Australian Schoolgirl]**, c1939-1942. Comprising of approx. 108 pencil and watercolour illustrations over four notebooks, all annotated "Betty Tyson", some addressed "7 Malacoota Road, Northbridge [NSW]", and some images dated "28.12.39", "31.1.40" or "4.4.42", sizes from 20.5 x 16.4cm to 18.1 x 25cm. *Minor tears and stains to covers, some pages loose from binding.*

The group \$5,500

These notebooks by Betty Tyson provide a rare insight into the inner world of an Australian teenage girl. They include drawings and comments concerning her friends and classmates; illustrations to short stories on "the pupils of class 1A, St Elizabeth's, Sydney [fictitious school]" and the "prefects of 1942." The notebooks include a page entitled "the wedding group", detailing fashion worn by each person; plans for a house and examples of decorated rooms; and portraits of friends' future families such as "Ada's child, 1972" and "Jemima's child, 1984."



145. **WWII British Enemy Bomb-Disarming Diagrams Collection**, 1941-1942. Fifty-six (56) items comprising 18 ink diagrams on waxed paper, 28 dyeline diagrams, eight photostat prints, and two blueprints, most dyelines stamped with "John Fowler & Co. (Leeds) Ltd, Engineers, Leeds" and dates including "11 Oct. 1941", ink diagrams dated and initialled and include "9.10.41. M.E.G., W.R." in ink lower left or right, 38 x 25cm to 102 x 69cm. *Tears, creases, slight foxing.*

The collection \$5,500

The diagrams in this collection were most likely British military teaching tools concerning the disarmament of German "HE" or high explosive bombs, such as incendiary and oil bombs, 500kg 'thick' and 'thin' wall bombs, German rocket bombs, the 1,000kg 'Hermann' and the 1,800kg 'Satan' bomb, and nos. 69 and 73 grenades. Most of the printed material in this collection is issued from the "Ministry of Home Security Inspector General's Department. Crown copyright reserved" or the "Home Office ARP [Air Raid Precautions] Department."

During the London Blitz of 1940-1941, the Luftwaffe dropped 18,291 tonnes of German bombs. The Blitz created the need for more specialists to deal with unexploded bombs and delayed-action fuses, which provoked fear and uncertainty in the civilian population. By August 1940 the Royal Engineers consisted of 220 sections which served in Explosive Ordnance Disposal regiments. Since 2010 (when the data began to be recorded), the UK Ministry of Defence stated "it has been involved with making safe 450 German WWII bombs — about 60 per year." Ref: Wiki; BBC 14.2.2018.



144. **WWII Italian-Egyptian Internment Camp Collection**, c1940s. Fifty-five (55) vintage silver gelatin photographs, some annotated or dated in pencil or ink or stamped "Internee, Camp Fayed Censor" verso, 8.1 x 10.7cm to 8.2 x 14.1cm. *Minor handling creases, silvering or scuffing.*

The group \$6,600

Annotations in Italian include "Gruppo sportivo, Agosto 1944" and "Geneifa [POW Camp] – Febbraio 1944." Photographs cover camp life and include dentistry, a barbershop, men undertaking craft or writing projects, musical groups and theatre, cooking and food preparation, altars or religious figures, and men playing sport in teams.

When Italy entered the war on June 10, 1940, the British authorities interned around 5,000 Italian-Egyptians sympathetic to Italian fascism. "Men of working age...were arrested and sent to internment camps in Egypt's Eastern Desert...Diplomatic ties between Italy and Egypt were severed, Italian schools and institutions were closed, bank accounts were sequestered, and it was forbidden for Italians to sign contracts." Ref: Viscomi, *A Tale of Two States: On Italo-Egyptian political "friendship"*, Council for European Studies, Uni. of Michigan.

Rare WWII internment camp photographs.



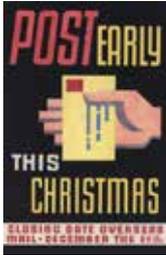
146. **McNiven's Ice Cream Company, Camperdown, NSW**, 1950-1959. Twelve (12) vintage silver gelatin photographs and five items of printed ephemera in a leather spiral-bound folder, most with typed caption on backing below image, one photograph with "Brogan Bros" studio stamp verso, 7.8 x 5.3cm to 15.5 x 21cm

(photographs). *Slight silvering, scuffing and handling creases to photographs laid down on old backing.*

The group \$3,950

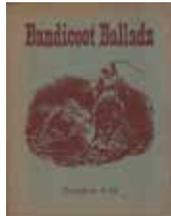
Photographs include a McNiven's Royal Show exhibit, which "sells more ice cream than any other individual ice cream bar in the Commonwealth of Australia"; Mr C.R. McNiven, managing director, handing over a cheque to The Spastic Centre; and an event in Sydney with children acting as "Ice Cream Tasters" for a new flavour, "Caramel-Twist", which led to an "ice cream riot", with police intervention. Printed ephemera includes a pamphlet titled "Reprints of impressions gained by Mr C.R. McNiven during his recent world tour and published in *The Australasian Confectioner, Ice Cream and Soda Fountain Journal*"; a price list effective from 31.8.1959; and a colour pamphlet for McNiven's new ice cream confection, the "Triple Treat." McNiven's Ice Cream was acquired by Unilever in 1959. Ref: *Cairns Post*, 30.3.1950; Unilever.





147. **Post Early This Christmas [Poster Artwork]**, c1950s. Watercolour with gouache, stamped "G. Sanford Readhead" on upper margin, 35.5 x 22.8cm. *Slight paint loss to upper and lower portions, old staple marks to margins.* **\$880**

Text continues "Closing date overseas mail: December the 18th."



148. **R.G. Edwards** (Aust., 1930-2008). *Bandicoot Ballads, Numbers 9 to 16*, c1954. Set of 11 letterpress and linocut loose leaves in folder, 28.5 x 21.1cm (leaves); 31.4 x 24.6cm (folder). *Discolouration and tears to folder.*

The set **\$990**

Text on each sheet reads "Published by Bandicoot Ballads – John Manifold, Wynnum Nth Rd, Wynnum, Queensland. Printed by The Rams Skull Press, Lording St, Lwr Ferntree Gully, Victoria. Linocut illustration R.G. Edwards." Ballads, numbered from 9 to 16, are titled: 'Bound for South Australia', 'Farewell to the Ladies of Brisbane', 'Widgeoara Joe', 'The Overlander', 'The Old Bark Hut', 'The Sheep Washer', 'The Stockman's Last Bed', and 'Bill the Bullocky'. Three additional titles included in the set are 'Moreton Bay', 'Andy's Gone with Cattle', and 'The Drover's Dream'. Held in NLA.



149. **Grace Bros Bondi Junction [Myer]**, c1954. Charcoal and gouache on board, signed "Deller" in gouache lower left, captioned in ink verso, 50.6 x 60.8cm. *Pinholes, minor paint loss and creases.* **\$1,850**

Caption reads "Aerial perspective of new department store, Oxford St, Bondi Junction for Grace Bros Pty Ltd. D.T. Morrow and Gordon, Architects, 129 Pitt St, Sydney. Builders, John Grant & Sons Pty Ltd. Estimated completion date: March 1957."

Grace Bros established their first store on George Street (Broadway)

in 1885. The store enjoyed great popularity until the 1930s, when the Sydney Harbour Bridge opened and diverted traffic from the area. As a response, Grace Bros opened two new stores in Parramatta (1933) and Bondi Junction (1934). Both were redesigned in the 1950s, with more than £500,000 spent on the addition of rooftop parking for 120 cars at the Bondi Junction store. Ref: Wiki; SMH, 18.05.1954.



150. **[Beached Sperm Whale, NZ]**, c1958. Four vintage silver gelatin photographs, each numbered "1 to 4" and "4568" in pencil with photographer's stamp verso, 11.4 x 20.5cm to 15.3 x 20.5cm. *Slight silvering overall, stains, chips, minor tears and creases to one image. Mounted together.* **\$1,250**

Stamp includes "Photograph by B. Snowden, 12 Darby's Bldg, Elliott St, Auckland, C1." James Robert (Bert) Snowden (1904-1982) was a freelance Auckland photographer. Ref: NLNZ.



151. **Canonbar Station, Miowera, NSW [Near Nyngan]**, c1960s. Gouache on wood relief carving, signed "S. Tours[?]" lower right, captioned in ink verso, 17.5 x 41.4cm. *Minor scuffing, nail holes to edges.*

\$990

Background includes a kangaroo. Owned by Elder Smith Goldsbrough Mort and Company, Canonbar Station won numerous awards for its sheep.

152. **Jack Gibson** (Aust., 1904-1980). *"Was Invited To A Neck Tie Party, But They Didn't Say Whose Neck!" [Hell] Series*, c1961. Pen and ink with graphite and white highlight, signed lower left, captioned in ink with publishing annotations and *Man* magazine stamp with date "March '61, ('Hell'), F19672" verso, 37.2 x 54.5cm. *Tear to lower right corner, slight foxing and discolouration to edges, laid down on original backing.*

\$1,950

Cartoonist Jack Gibson was "one of the true Bohemians of the old Kings Cross – a member of the hard-working, hard-drinking group of journalists and cartoonists who haunted [Sydney's Kings] Cross." He illustrated for several publications including *Man*, a men's magazine following the format of America's *Esquire*. From the 1940s until 1974 Gibson "drew madly intricate monthly cartoons for *Man* set in Hell" which almost always depicted a new arrival in, with a comic blockline explaining how they got there. Ref: DAAO: CB&M; SMH 24.11.2010.

"Gibson's son, the cartoonist and illustrator John Jensen of London, has the only known extant original 'Hell' cartoon." Ref: DAAO.



153. **Correspondence From Albert Tucker To A James Robinson Esq.**, 1961-1962. Six hand-written letters in ink on letter sheets or letter cards, and three C-type photographs, each letter postmarked from "27 June 1961" to "16 Jan. 1962", 15.5 x 12.7cm to 29 x 17.5cm (letters); 9.2 x 11.8cm (photographs, approx. each).

The group **\$1,950**

Letters are addressed to "James Robinson Esq., 7/73 Kirribilli Avenue, Kirribilli, Sydney, NSW" from "Albert Tucker, Apt 3, 9 Collins St, Melb., C1, Victoria."

The letters discuss how Mr Robinson will acquire a Tucker painting, possibly through a payment schedule due to "credit squeeze."

An arrangement is agreed upon in which Tucker's agents Mr John Reed and Mr Duncan "both offered voluntarily to forego their commission on the painting, which amounts to 33 1/3% of the catalogue price... from 450gns to 300gns." The accompanying photographs are most likely depicting Robinson's home interiors.

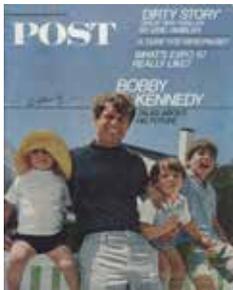


154. **Bobby Kennedy Autograph**, 1967. Soft-cover magazine with process screen illustrations, autographed in ink on cover page, 33.5 x 26.8cm. *Creases, slight stains and surface loss to lower right corner.*

\$880

The cover includes "The Saturday Evening Post, August 26, 1967. Bobby Kennedy talks about his future."

The eight-page article on Robert F. Kennedy (1925-1968), written by Robert S. Bird, is entitled "At home with the heir apparent" and includes photographs by Philippe Halsman.



155. **The Giant Inflatables**, 1970. Two process lithographs, poster format, 61.5 x 40.7cm (each). *Slight foxing, strikethrough from verso. Linen-backed.*

The pair **\$990**

Text includes "Mantainer presents for 1970. Mantainer created a plastic fantastic lover & other inflatable loved ones! There was Melbourne's Moomba Man & a plastic home-of-the-future for merchant builders! The Giant Inflatables! They're the huge, colourful, inflatable plastic objects – men, houses, snails and Father Christmases. Mantainer lead with super, plastic blow-up things! Mantainer is a well-known and much-publicised name throughout Australia in the fields of both inflatable furniture and

giant plastic objects. We make exciting, colourful, inflatable things to promote your business or product. Perhaps an Easter bunny, giant-sized cake of soap, or see-through 50 foot high telephone! Mantainer, 228 St Kilda Street, Brighton, 3186, Vic., Australia, Earth."



156. **John Dixon** (Aust., 1929-2015). *Three Comic Strips From "Air Hawk And The Flying Doctors"*, c1972. Pen and ink with white highlight, each strip signed in lower right panel, dated from "Mon. June 5" to "Wed. June 7" with publishing annotations in margins, 42 x 51.7cm. *Minor crinkles and foxing, slight rust stains to image centre right.*

\$1,650

Annotations include "strip 13, 14 and 15, week 3, series 33." *Air Hawk and the Flying Doctors* was an Australian comic strip that ran from 1959 until 1986. The strip appeared in every Australian state, as well as in Britain, New Zealand, South Africa, France, and North and South America. The

strip is set in the Australian outback and follows the adventures of Jim Hawk, a former Royal Australian Air Force pilot and intelligence agent, "who operates the Air Hawk Charter service from Alice Springs. The charter service worked in conjunction with the Royal Flying Doctor Service." Ref: Wiki.

157. **"And A Schooner For Me Mate"**, 1975. Oil on canvas, signed "Duck[?]" and dated lower right, titled in ink on frame verso, 44.2 x 59.3cm. *Framed.*

\$990

In all Australian states other than South Australia, a "schooner" is a 425ml glass (15oz.) for a serving of beer. Blue singlets are accepted traditional attire for working men to wear at an Australian pub, an institution which provides the ongoing fostering of "Aussie mateship." Ref: Wiki.



158. **[Australian Military Aviation]**, c1980s. Ten vintage C-type photographs, each annotated in ink and some with "Royal Australian Air Force, Williamstown [Newcastle, NSW]" stamp verso, 28 x 35.5cm to 40.5 x 50.8cm. *Slight foxing and handling creases.*

The group **\$2,650**

Annotations read 1). Southern Cross replica; 2). Blackhawk Helicopter over Adelaide; 3). A3 Mirage, FA18 Hornet, KC10 Air to Air Refueller; 4). FA18 Hornet Fighter; 5). FA18 Hornets in Formation, Sidewinder rockets on wingtip; 6). USAF KC10, Air to Air Transport Refueller; 7). USAF Tomcat; 8). A3 Mirage Fighter; 9). F1-11 Strike Bomber; 10). P3C Orion plus A3 Mirage Fighter.

159. **Matthew Martin** (Aust., b.1952). *Mambo Surf Pig*, c1990s. Papier mache with acrylic, 46 x 38 x 21cm (overall). *Repaired paint loss to corners of plinth.*

\$3,950

This sculpture was created by Toby Whitelaw (Aust., b.1975) after Matthew Martin's Mambo Surf Pig, originally a design for men's T-shirts. The Mambo Pig was used as a display for a surf shop in Brisbane.





160. **Simon Fieldhouse** (Aust., b.1956). *Yarram Court House, Victoria*, 1991. Watercolour with ink, signed, dated and titled in image lower right and centre, inscribed, signed and dated in pencil on image lower left, 38 x 43.3cm. *Minor foxing to centre. Framed.*

\$1,350

Inscription reads "For Terry and Meryon, with all my best wishes from Simon F. 24 June 2000."

Sydney-based artist Simon Fieldhouse has produced many paintings depicting historic Australian architecture. Ref: Wiki.

161. **Florence Broadhurst** (Aust., 1899-1977). *Waterfall Gardens [Fabric]*, c1960s/2000s. Screenprint on cotton, design title and studio printed along selvage, 205 x 147cm.

\$990

Text reads "'Waterfall Gardens', a Florence Broadhurst design, printed by Signature Prints, Sydney, Australia."

Florence Broadhurst was an Australian wallpaper and textile designer, whose work is known for its brightly coloured geometric shapes and nature-inspired oversized designs. She was a foundation member of the Art Gallery Society of NSW and a member of the Society of Interior Designers of Australia. Ref: Wiki; ADB.



Books



162. **Australian Twentieth Century Illustrators**, c1916-1950s. Collection of 23 softcover stapled magazines with colour illustrated wrappers, quarto or oblong octavos, 19 x 13cm to 32 x 25cm. *Slight stains, soiling, foxing and minor tears overall, interior pages mostly clean, some wrappers detached from binding.*

The collection **\$1,750**

Publishers include Hodder & Stoughton, Dymock's Book Arcade, Army Education Service, NSW Bookstall Co'y, *The Bulletin, Daily & Sunday Telegraphs*, K.G. Murray, Lawrence Kay, Invincible Press, and Eric Jolliffe. Comic book titles include *Bluey and Curley, Gunn's Gully, the Andy series, Saltbush Bill, and Wally and the Major*. Other publications include *Such*

Nonsense by Les Such, *A Mixed Grill* by Ted Scorfield, *War Cartoons* By [George] Finey, *WEP [Pidgeon] & [Will] Mahony*, and *Salt Army Education Journal*. The collection also includes *Raemaekers Cartoons* by Dutch artist Louis Raemaekers. Provenance: Norman Hetherington. A detailed list is available on request.



163. **Government Printer** (Aust., est. 1842). *The Visit To Queensland Of The French Mission To Australia*, 1918. Leather bound octavo with gilt embossed lettering and marbled endpapers, with original presentation box, inscribed by J.M. Hunter and R.E. Soutter on flyleaf, 18.2 x 12.1cm. *Minor scuffing to leather binding.*

\$990

Printed for the Qld Tourist Bureau, 31pp. Includes six illustrations and a gatefold map of Queensland. Inscriptions include "R.E. Soutter, State Farm" and "With the compliments of J.M. Hunter, Xmas '18-19."

This book is considered to be scarce.

J.M. Hunter was a Queensland politician and Minister for Lands. Richard Ernest Soutter was appointed the manager of the Roma State Farm in 1906, an experimental project concerning the growing of crops likely to be of economic value to the district.

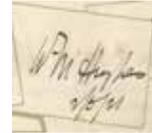
The 1918 French Economic Mission to Australia was conceived as a means of developing bilateral commercial relations, capitalising upon ties forged in war. Ref: Qld State Archives; *The Age*, 22.7.2017.

164. **Prime Minister Billy Hughes [Autograph] In "A Voyage With The Mails Between Brisbane & London, Australia & Great Britain. A Memento By An Amateur Photographer"**, 1921. Hardcover quarto with woodblock print on blue cloth pictorial boards, 66pp, autographed "W.M. Hughes" and dated "2/6/21" by then-Prime Minister Billy Hughes along with other passengers, 30.5 x 25cm. *Replaced spine and endpapers, scuffing and slight soiling to boards, some foxing throughout.*

\$1,150

Published by The London Stereoscopic Company. Fourth edition, 111 photographic illustrations including frontispiece, all with tissue guards, plus a laid in image of RMS *Orvieto*.

Prime Minister Billy Hughes, who was one of the passengers aboard the *Orvieto*, was travelling to London for the Imperial Conference [20 June to 5 August 1921], to determine a unified international policy, particularly regarding the relationship with the United States and Japan. The conference resulted in the Washington Treaty of 1922, which gave some, though not all, of the protections Hughes sought. Ref: ADB; Wiki.



165. **Heinrich Kley** (German, 1863-c1945). Three hardcover books, c1923-1940s, 35.5 x 25cm to 31.3 x 41.1cm.

The group **\$330**

1). *The Drawings of Heinrich Kley, Volumes I & II*, Borden Publishing, California (text in English). Pair of hardcover folios with cloth binding and title on boards, with illustrated dust jackets, 1941 and 1947 [unpaginated]. Slight tears, creases and foxing to price-clipped dust jackets, "Swain's" bookseller sticker to pastedown, slight foxing throughout. 2). *Sammalalbum Heinrich Kley alte und neue zeichnungen (Scrapbook of old & new drawings)*, Albert Langen, Munich (text in German). Hardcover large quarto, illustrated cloth boards with original cardboard slipcase, no dust jacket as issued, c1923, 127pp. Foxing to covers, prelim pages and edges, "Swain's" bookseller sticker to pastedown, interior pages mostly clean, some damage to slipcase.

Heinrich Kley (1863-1945) was a German illustrator known mostly for his darkly humorous pen drawings. Borden issues feature introductions by George Grosz and Arthur Miller. Ref: Wiki.





166. **Norman Lindsay**, 1924-2000s. Collection of 41 items relating to Norman Lindsay and the Lindsay family, consisting of 30 books, two magazines and nine items of ephemera, some books signed in ink by Lin Bloomfield, David Adams, members of the Lindsay family, or Norman Lindsay himself. *Slight stains, foxing and soiling overall, discolouration to edges of some interior pages.*

The collection **\$9,900**

This collection was assembled by Australian illustrator, cartoonist and puppeteer Norman Hetherington (1921-2010), who is best remembered as the creator of *Mr Squiggle*, one of Australia's longest-running children's shows.

The collection includes the following titles: *The World of Norman Lindsay* (1979/1995); *Norman Lindsay's Book, No. 1 and No. 2* (1912-1915); *Norman*

Lindsay: Eighteen important watercolour paintings reproduced in their original colours (1939); *Norman Lindsay's Pen Drawings* (1924 & 1931); *Paintings in Oil* (1945); *War Cartoons* (1983); *Artful Cats* (2001); *Micomicana* (1979); *Tales from the Heptameron of Marguerite of Navarre: Twenty-eight pen drawings* (1976); *Lysistrata* by Aristophanes (1925); and *Norman Lindsay's Watercolours* (1969); *Cats* (1975); *Bears* (1978). Nine of the books are Odana Editions publications (deluxe and standard).

Also in the collection are several exhibition catalogues; two hand-written letters, one from *The Bulletin* editor, David Adams; and a photostat pamphlet entitled *Norman Lindsay Does Not Care* (1928/later printing). A detailed list is available on request.



167. **Lon Megargee** (American, 1883-1960). *The Cowboy Builds A Loop*, 1933. Hardcover quarto with woodblock print on decorative paper over boards, 61pp, inscribed and autographed by Megargee in ink on pastedown, 33.5 x 25cm. *Paper loss to spine, light foxing throughout and minor offset from plates.*

\$990

Inscription reads "To H. Nevill Smith, [no.] 48. Sincerely yours, Lon Megargee, Phoenix, Arizona." Privately printed. Illustrated with 28 lithographic prints after the original woodblocks. Printed alongside poems by Roy George.

Singer and painter Hugh Nevill-Smith (active 1930s-1950s) was an Australian artist who spent extensive amounts of time in Arizona producing watercolours. He was a finalist for the 1943 Wynne Prize at the Art Gallery of NSW. Lon

Megargee is considered to be "Arizona's first cowboy artist who deserves to be placed alongside the great western artists" of his time. Ref: Ref: *SMH*, 31.3.1939; AGNSW; Arizona Museum of Natural History.



168. **Art And Australia: A Quarterly Devoted To The Arts [4th Series]**, 1942. Softcover quarto stapled magazine in pictorial wrappers, 89pp, 30.3 x 24.2cm. *Tears to reinforced cover at spine, slight chips and foxing overall, head and tail of spine missing portions of paper.*

\$330

A *Sydney Morning Herald* publication, Sydney. March-April-May issue, illustrated with colour and black-and-white photographs. Articles include work by Andre Masson, Frank Medworth and Rah Fizelle, a section on "untutored painters", and the illustrations of Russell Drysdale.

Issues of *Art and Australia* published during the 1940s are rare.



169. **Albert Tucker** (Aust., 1914-1999). *Playing With Girls*, 1945. Softcover booklet with illustrated wrappers, 42pp, autographed by Albert Tucker in ink on title page, 24.1 x 18.8cm. *Slight stains to front cover and prelim pages, minor chips to spine, rear cover slightly loosening from spine.*

\$660

Cover text includes "By Julian Prang. Presented by Redmond Phillips." Tucker's full-page illustrations accompany the poems of "Julian Prang", a fictitious child created by Redmond Phillips (NZ, 1912-1993), an actor and writer. Ref: Wiki. Held in NLA.

170. **William Russell Flint** (British, 1880-1969). *Drawings*, 1950. Hardcover folio, paper and cloth boards with "W.R.F." initials and gilt title to spine, glassine dust jacket, gilt top edge with original cardboard slipcase, 188pp, numbered "55 [of 500]" copies and autographed by Flint in ink on prelim page, 38 x 27.2cm. *Foxing to covers, prelim pages, dust jacket, slipcase and print with original envelope, large tear to glassine verso, "Swain's" bookseller sticker attached to slipcase label, interior pages mostly clean.*

\$350

Published by Collins, London. Limited first edition. Includes a sanguine lithograph of ballerina, Moira Shearer, titled, signed and dated "1948" in image, in original envelope. Features 134 colour plates produced by photogravure.

William Russell Flint was a Scottish artist and illustrator known especially for his watercolour paintings of women. Ref: Wiki.



171. **P. Neville Barnett** (Aust., 1881-1953). *Australian Book-Plates And Book-Plates Of Interest To Australia*, 1950. Hardcover folio with blue papered boards, blue illustrated dust jacket protected by mylar, decorative endpapers, deckled edges and original cardboard slipcase, 279pp, numbered "8" [of 85] and signed in ink by Barnett, 31.1 x 24cm. *Slight foxing and creases to dust jacket, prelim pages and edges, slight offset or discolouration to pages with plates laid-in, otherwise clean, and binding good. Some damage to slipcase.*

\$770

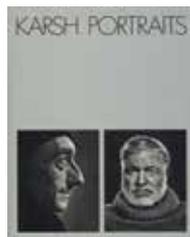
Privately printed by Beacon Press, Sydney. Special edition limited to 85 copies with 89 laid-in or tipped-in plates as well as numerous reproduction images alongside text. The booklet *Souvenir of Australian Book-Plates and Book-Plates of Interest to Australia* (1951), numbered "149 of 200" copies and signed in ink by the author, accompanies this book. Provenance: Norman Hetherington.

172. **Norman Mailer** (Amer., 1923-2007). *Marilyn: A Biography. Pictures By The World's Foremost Photographers*, 1973. Hardcover quarto with white cloth boards, embossed title and marbled endpapers, housed in a blue vinyl special edition box with Marilyn Monroe photograph pasted on, and marbled interior, 270pp, autographed by Norman Mailer and Lawrence Schiller in ink on prelim page, 29.2 x 26cm. *Minor scuffing, bumping to box, clean throughout.*

\$1,100

Published by Grosset & Dunlap, Inc. Limited signed edition, second printing. Photographers include Eve Arnold, Richard Avedon, Cecil Beaton, Elliott Erwitt, Milton H. Greene, Philippe Halsmann and Lawrence Schiller.

This is the first book on Marilyn Monroe by Norman Mailer; the second, *Of Women and their elegance* was published in 1980. See #174.



173. **Yousuf Karsh** (Canadian, 1908-2002). *Karsh Portraits*, 1977. Hardcover quarto with red cloth boards and silver lettered title to spine, illustrated dust jacket, 202pp, inscribed and autographed by Karsh in ink on flyleaf, 31.3 x 24.5cm. *Minor scuffing to dust jacket, clean throughout.*

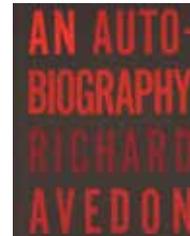
\$440

Inscription includes "for Lois and Willis Winn, in happy remembrance of our meeting, and with the good wishes and high regards of Yousuf Karsh, 1978." Published by University of Toronto Press. Illustrated with 48 portraits printed in photogravure "to reproduce with fidelity the velvety blacks and brilliant highlights of Karsh's original mat-finish prints [dust jacket flap]." Newspaper clippings relating to Karsh exhibitions accompany this book.

175. **Richard Avedon** (Amer., 1923-2004). *An Autobiography*, 1993. Hardcover folio, brown cloth boards with red printed title and spine, glassine dust jacket and housed in publisher's original white cardboard box, 284pp, with index, autographed and dated "1993" by Avedon in ink on flyleaf, 37.3 x 30.6cm. *Minor bumping and scuffing to cardboard box including old tape and sticker.*

\$1,350

Published by Random House, New York. First edition, 284 duotone illustrations printed on Kodak Eastman paper. Nearly fifty years of work is present in this retrospective, including well-known images of Marilyn Monroe, Charlie Chaplin, and Andy Warhol's Factory. Ref: Random House.



176. **Ansel Adams At 100**, 2001. Hardcover oblong octavo, natural linen binding with embossed white lettering, with matching slipcase, 192pp, 33.6 x 36.5cm. *Slight foxing to title page, margins of reproduction print and prospectus, "T.F.M. Naughton" ex libris on pastedown, minor water stains to slipcase.*

\$330

By John Szarkowski. Published by Little, Brown & Company, USA. First edition, illustrated with 114 tritone plates and 23 duotone text illustrations. Includes a 16.3 x 22cm reproduction tritone print entitled *Aspens, Dawn, Dolores River Canyon, Colorado*, 1937, with Adams' facsimile signature and embossed seal of the Ansel Adams Trust.

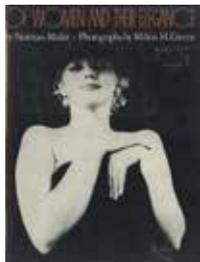
174. **Norman Mailer** (Amer., 1923-2007) & **Milton H. Greene** (Amer., 1922-1985). *Of Women And Their Elegance*, 1980. Hardcover quarto with black cloth boards and dust jacket, 288pp, autographed by Norman Mailer in ink on title page, 28.8 x 22.3cm. *Remainder mark to lower edge. Dust jacket protected in plastic.*

\$220

Published by Simon and Schuster, New York. First edition. Photographs by Milton H. Greene with text by Norman Mailer.

Of Women and Their Elegance is "an imaginary memoir" about Marilyn Monroe by Norman Mailer, who never met her. "The book is written completely in first person, and repeatedly expresses the innermost thoughts of Monroe." The photographs by Milton H. Greene sit alongside text taken from interviews with Marilyn Monroe. Photographs of other celebrities such as Audrey Hepburn, Judy Garland, Ava Gardner, and Jane Fonda are also illustrated in this volume.

This is the second book that Mailer has published about Marilyn Monroe. The first is *Marilyn: A Biography* (1973). Ref: Wiki. See #172.



177. **John Martin, 1789-1854. Creation of Light: Prints And Drawings From The Campbell Collection**, 2006. Hardcover quarto with illustrated boards and black cloth with white lettering to spine, 637pp, 28.2 x 24cm. *As new in shrink-wrap.*

\$220

By Michael J. Campbell. Published by Bancaja; Museo de Bellas Artes de Bilbao, Spain. Spanish text with English translations.

This book, which is still the most up-to-date reference, was produced for an exhibition held at the Bilbao Fine Arts Museum in 2006, in which the focus was on work created and engraved by John Martin, not on engravings after his images.

