

Australian & International Art & History

Collectors' List No. 203, 2021
e-catalogue

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Our future catalogues will have fewer items, with more frequent postings.

CL203-1 Rembrandt van Rijn (Dutch, 1606–1669). *Man In A High Cap [Portrait Of Rembrandt's Father]*, 1630/c1800 impression. Etching, initialed and dated in plate upper left, 10.1 x 8.5cm.



\$3900
 Ref: Bartsch #321/iii/ii, Hind #22/ii/iii, Nowell-Usticke #321/vi.

This etching was made the year Rembrandt's father died. A prosperous miller and a supportive father of nine children, Harmen Gerritszoon van Rijn (1568–1630) was the model for numerous paintings and etchings by Rembrandt. In this etching, he is wearing a Middle Eastern-inspired cap. During the 1630s, Rembrandt, who was "intrigued by the Middle East," depicted many of his subjects wearing Middle Eastern garments. "By the early seventeenth century the commercial enterprises of Dutch merchants had reached the Middle East, so exotically dressed foreigners were a familiar sight in the streets and marketplaces of Amsterdam. Exotic attire became a fashion fad, and Dutch men, including Rembrandt himself, would sometimes be portrayed wearing similar outfits."

Interestingly, the family name of "van Rijn" is a Dutch "toponymic surname meaning 'from (the) Rhine river.'" Ref: Wiki; The Met (NY); NGA (USA).

CL203-2 Stamp Mill [Model Ore Crusher Used For Gold Mining], c1860s. Iron and wood, partially obscured typed text on label affixed to base, 32 x 19.7 x 26cm. *Minor oxidation to metal parts, surface loss to label.*

\$3300



Label reads "[Original Design 1860. By Langlands Bros, Port Phillip Foundry, Hanna St, South Melbourne [Victoria]. This is a rare working demonstration model of a stamp mill, with moving metal parts. It was designed to crush gold-bearing rock into sand to extract the gold.]

Langlands was Melbourne's first foundry and iron shipbuilder, which was in business from 1842 to 1897. The foundry was well known for its gold mining equipment, being the first company in Victoria to take up the manufacture of mining machinery, and it played an important role in equipping Victoria's and Australia's first mineral boom in the 1850s and 1860s. The company's products including stamp mills [revolving stampers] and ore crushing mills, were sold around Australia and to the Thames goldfields of New Zealand. Unfortunately, one of the foundry partners, Thomas Fulton (Brit./Aust., 1813–1859), who invented the stamp mill mechanism of a rotating and lifting cam to equalise the wear on the stamp, did not patent the design, and subsequently the invention was quickly copied world-wide. Ref: Wiki.

CL203-3 William Bardwell (Aust., 1836–1929). *[The Band Of Gold No. 2 Shaft, Skipton Street, Ballarat, Victoria]*, c1869. Albumen paper photograph, carte-de-visite format, "Bardwell's Royal Studio" photographer's line printed on backing below image and verso, 6 x 8.5cm. *Slight stains and soiling, laid down on original backing.*

\$1650

The photographer's line includes "[Studio] opposite theatre, Ballarat. By special appointment to HRH the Duke of Edinburgh." The photograph shows the Band of Hope No. 2 goldmine shaft with the Atlantic Hotel on the right in Skipton Street, Ballarat, Victoria. Image held in the Art Gallery of NSW.

The Band of Hope goldmine was "begun in 1858 by 120 men who blasted through 100 feet of basalt until they came upon an underground lake. Large pumps were required to drain out the water. No gold was found until they had pierced through the basalt. In 1865 they found the gutter they were searching

for and it became one of the richest gold mines in the world. In one day in 1868 a record yield worth 11,752 pounds was obtained from the No. 2 mine shaft."

The first member of the royal family to visit Australia was Prince Alfred, Duke of Edinburgh (1844–1900) during his command of the HMS *Galatea*. He arrived in Adelaide in October 1867 and continued on to Melbourne, Tasmania, Sydney and Brisbane. His visit included going down a Band of Gold mine shaft on 10 December 1867 in Ballarat, Victoria. Ref: bnh.federation.edu.au; National Portrait Gallery; State Library of Victoria.





CL203-4 **Charles Nettleton** (Aust., 1826–1902). *[Treasury Building, Melbourne]*, c1870s. Albumen paper photograph, carte-de-visite format, "C. Nettleton" photographer's line printed on backing verso, 6.1 x 8.6cm. *Laid down on original backing.*

\$1350

Photographer's line includes "Photographed by C. Nettleton, Prize Medalist, 1, Madeline Street, Melbourne."

Considered to be one of Australia's "finest Renaissance Revival" buildings, the Treasury Building was designed by a relatively young architect J.J. Clark at the age of 19. The building, constructed between 1858 to 1862, was funded by wealth arising from the Victorian Gold Rush. The building's main function was to house gold, but by the time it was built the gold rush was over, and was subsequently used to store government documents. The Treasury was also the "unofficial first capital building of Australia. In February 1899, a 'secret' Premiers' conference was convened, after which it was decided Melbourne's Parliament House would be the temporary capital until the location of the Australian National Capital was officially decided." Ref: Wiki.



CL203-5 **South Carolina Rail Road Company Fare Tickets, USA**, 1873.

Group of three tickets in a currency format, each stamped with a number in red ink in upper portion, 8.2 x 18.1cm. *Minor creases.*

The group \$660

Each ticket resembles a bank note and has a different value of one, two or five, indicating the number of rides valid for travel on the train. The text indicates that the passengers could travel for "twenty-five miles." All the tickets are dated "July 1st, 1873" with the place of issue "Charleston" and the name of printer "American Bank Note Co. New York."

With debt over \$6 million in 1873, the South Carolina Rail Road Company was unable to expand. To raise funds, the company issued "fare tickets" which were found to be helpful. "Widely accepted as currency, each unit was good for a 25-mile passage...Despite these [tickets] and all other efforts," the company went into bankruptcy in 1878. Ref: Wiki.



CL203-6 **J.W. Lindt** (Aust., 1845–1926). *Studio Tableaux Of Aboriginal Mother And Sleeping Child*, 1873/1890s. Group of three works consisting of one image printed in three different mediums:

(1) Albumen paper photograph, numbered "8" in negative lower right, 19.6 x 14.3cm. *Slight silvering to edges, old retouching;*

(2) Toned silver gelatin photograph with trimmed caption "Australian Aborigines" in negative lower right, 41.1 x 20.8cm. *Stains to upper centre, missing portions, tears, creases, trimmed left and right edges;*

(3) Colour photo-lithograph with text including caption "Aborigines, Australia", 37.1 x 29.2cm. *Tears, crinkles, stains and wear to margins.*

The group \$11,000



Text in lithograph includes "Phillip-Stephan Photo Litho and Typographic Process Co. Ltd, Sydney, NSW." The image was photographed in 1873 as part of a series of studio tabloids on the Aboriginal people in the Grafton area in NSW. The series was printed from the 1870s to the 1880s. Lindt revisited the series again during the 1890s, experimenting and enlarging images. The smallest image in the group, the albumen paper photograph, would have been printed in the late 1870s at the original size of the negative. The enlarged silver gelatin photograph is a rare surviving example of Lindt's experiment with sizing and was most likely printed around 1890. The lithograph, created during the 1890s, was produced by a multi-plate colour process invented by Phillip Stephan, and was most likely based on the enlargement of the original negative. Ref: Josef Lebovic.

This is a unique and rare group of Lindt's work.



CL203-7 **A.C. Cooke** (Aust., 1836–1902). *Hobart Town [Tasmania]*, 1879. Wood engraving, artist and date in block lower left, 37.4 x 53cm. *Slight foxing and discolouration, old folds, uneven margins.*

\$4400

This bird's-eye view of Hobart and Mount Wellington was published in *The Australasian Sketcher*, 10 May 1879. Image held in the National Gallery of Australia.



CL203-8 *[Aboriginal People With Tubers And Implements]*, c1880s. Albumen paper photograph, 15.3 x 21.1cm. *Stains to upper portion, discolouration to edges, minor cockling, some paper loss verso.*

\$2200

Photograph shows four women and one man, seated with sorted tubers in what appears to be a coastal area. One of the objects on the ground among the tubers appears to be a large shell, most likely from a giant sea snail, *Melo amphora*, which lives in coastal waters in the northern region of Australia. Ref: Wiki.

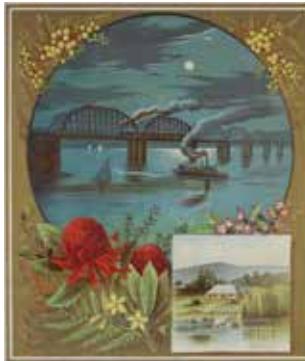


CL203-9 *Sir Henry Parkes and Final Residence*, c1890s & 1935. Plaster relief portrait with hand-painted border, and watercolour with pencil, plaster relief titled "Sir Henry Parkes" in ink verso, watercolour initialled "E.H.B." and dated "1935" in pencil lower right with caption in ink below image, 23cm (plaster diameter) and 15.8 x 11.3cm (watercolour). *Slight stains and foxing to plaster and painting respectively. Framed.*

The pair \$2200

Caption reads "Final Residence of Sir Henry Parkes, Johnston St, Annandale, Sydney, NSW. Died 1895."

Born in England, Sir Henry Parkes (1815–1896) was a "colonial Australian politician and longest-serving non-consecutive Premier of the Colony of NSW...He has been referred to as the 'Father of Federation' due to his early promotion for the federation of the six colonies of Australia...[He was] an early critic of British convict transportation and a proponent for the expansion of the Australian continental rail network. Parkes delivered his famous Tenterfield Oration in 1889...which led to his instigation of a conference in 1890 and a Constitutional Convention in 1891, the first of a series of meetings that led to the federation of Australia. He died in 1896, five years before this process was completed. He was described during his lifetime by *The Times [London]* as 'the most commanding figure in Australian politics.' [Australia's first prime minister] Alfred Deakin described Sir Henry Parkes as having flaws but nonetheless being 'a large-brained self-educated Titan whose natural field was found in Parliament.'" Ref: Wiki.



CL203-10 *Australiana Decorative Prints*, c1890s. Group of six colour lithographs, each with text including caption and name of printer below image, sizes range from 41 x 36.5cm to 44.1 x 41.2cm. *Cropped margins, repairs to edges and corners, slight discolouration and crinkles, minor surface loss.*

The group \$6600

Text in each image includes "S.T. Leigh & Co., Litho., 155 Clarence St, Sydney." Captions read:

- (1) Hawkesbury Bridge & SS General Gordon, A Home on the Hawkesbury;
- (2) Old Year and the New;
- (3) An Australian Beauty;
- (4) News from Town;
- (5) Australian Wild Flowers;
- (6) While the Billy Boils [kangaroo making damper].

This is a very rare group of late 19th century lithographs in good condition. Only a small quantity of these images have seemed to have survived most likely due to their ephemeral decorative nature.



(Henry) Jones' Son's	1/2 lb	15/-
1 lb	2/-	3/-
2 lbs	4/-	5/-
3 lbs	6/-	7/-
4 lbs	8/-	9/-
5 lbs	10/-	11/-
6 lbs	12/-	13/-
7 lbs	14/-	15/-
8 lbs	16/-	17/-
Total	£ 24. 12. 4d	
Yester 1913 Enclosed in book		
Ingredients		
Bacon	2/-	2/-
Beef & Bacon	3/-	3/-
Lamb	4/-	4/-
Veal	4/-	4/-
Salmon	4/-	4/-
Cottage	4/-	4/-
Chopped Bacon	4/-	4/-
Boys: Gms for Branches	4/-	4/-
	£ 24. 12. 4d	

CL203-11 *IXL Recipes With Labour & Ingredient Costs and Award Certificates*, c1895–1930. Group of nine items pertaining to the IXL company founded by Henry Jones, comprising a leather-bound "Price Book" containing recipes, seven lithographic award certificates, and one wooden stirring paddle. The "Price Book" is inscribed in ink in various hands with dates spanning from 1913 to 1930, some pages with added stamps or sheets of handwritten mimeographed text pasted in. The award certificates are inscribed in ink. Sizes consist of 21 x 13.2 x 2.1cm (book), 160 x 15.5 x 2.7cm (paddle) and range from 35 x 27.3cm to 45 x 25.5cm (award certificates). Some wear to cover of book, slight discolouration to some pages; some certificates with tears, crinkles, foxing or soiling; old wear to paddle. All certificates in original frames.

The group \$5500

The "Price Book", an alphabetised ledger, consists of numerous recipes with costed ingredients for mainly jams, conserves and sauces. The recipes, which include the production of baked beans, marmalade, apple jelly, tinned prunes and tomato sauce, date from 1913 to 1930.

Recipe costs also note staff wages (sometimes differentiated per adult, boy, girl and foreman), rent charges, tins, solder for sealing, jars, labels, cases, cartage, coal and gas, interest, and "bad debts." Some recipes list the source of some ingredients (e.g., tomato pulp from Bendigo or Richmond), and provide notes on the "basis for branch prices." The seven certificates, in date order, are as follows:

(1) & (2) Certificates of Merit, 1895 and 1896 from the Royal Agricultural Society of NSW. Both awarded to Boyce Bros of Forest Lodge [Glebe] for "Jams – best collection." The Boyce Bros company, owned by Thomas Alfred Boyce (Aust., 1869–1943), amalgamated with Henry Jones' company around 1900 with Boyce becoming a partner of Henry Jones, later a deputy chairman and director.

(3) Certificate of Merit for first prize in 1912 from the Royal Agricultural Society of NSW. It was awarded to H. Jones & Co, of Darlington, Sydney for "Tomato, pure."

(4) to (7) Gold, silver and bronze medal awards from the Imperial Fruit Show, Leicester and Liverpool (UK), one in 1934, other three awards in 1936. They were awarded to H. Jones & Co., Sydney Ltd., for "Peaches, canned produce section."

Henry Jones IXL was a company primarily known as a manufacturer of jams, conserves and sauces in Australia. The company was first established by entrepreneur Henry Jones (Aust., 1862–1926) in Hobart in 1891 as H. Jones & Company. It is believed that Jones created the brand name IXL based on his personal motto: "I excel in everything I do."

In 1895 the company purchased a building in Melbourne and commenced manufacture of jams and spreads. The building became known as The Jam Factory and still stands. Ref: *The Daily Advertiser (Wagga Wagga)*, 23.1.1943 (Boyce); Wiki.



CL203-12 "Henri de Toulouse-Lautrec, 1864–1901. Peintre," Vol. I and "Dessins, Estampes, Affiches," Vol. II, 1898/1926 & 1927. Pair of soft-cover books with original paper wrappers, each volume containing six drypoints by Toulouse-Lautrec, consisting of three images in two states (black and brown) totalling 12 original prints, each volume stamped with number "149" from an edition of 200 on colophon, sizes range from 17 x 9.3 to 21.1 x 11.7cm (drypoint) and 26.2 x 20.5 x 6cm (book). Chips and cracking to the spine, otherwise in good condition.

Two volumes \$6600

Toulouse-Lautrec produced only nine drypoint images during his lifetime in 1898, all of which were portraits of friends and acquaintances. Six of these portraits are bound in two volumes, published in 1926 and 1927, in two different states. Toulouse-Lautrec's lifelong friend and supporter Maurice Joyant (1864–1930) was the author of these volumes, which were published by French bookseller and art publisher Henri Floury (1862–1961) in Paris. Ref: Adriani #242–246, 248; Wiki; University of Glasgow; British Museum; Gerstle Mack, *Toulouse-Lautrec*, 2019.

The titles, translated from French, are listed in order of appearance in each volume:

- (1) Francis Jourdain, 1898
- (2) Explorer L. [sic] J., Vicomte de Brettes [Jean Joseph], 1898
- (3) Charles Maurin, 1898
- (4) W.H.B. Sands, Edinburgh Publisher, 1898
- (5) Henry Somm, 1898
- (6) Portrait of Mr X, 1898
[believed to be Arthur Meyer, newspaper editor].





CL203-13 **Blacks' Camp [sic]**, c1900. Printout paper photograph, titled in pencil verso, 21.7 x 28.7cm. Crease with cracking, repaired tears and surface loss to left edge.

\$2850

The image appears to be posed, showing two Aboriginal families, and several dogs. Nine of the children are standing on the left, two women with one child are seated in the centre, two men in Western clothing are standing off to the right. Two dome-shaped bark huts, covered with palm fronds, are in the background. This type of dwelling

indicates that the photograph may have been taken in an area with a warm but wet climate, possibly in Queensland. Ref: aboriginalculture.com.au.



CL203-14 **Circular Quay, Sydney and Sydney – Roman Catholic Cathedral, Hyde Park, Statue Of Queen Victoria & Prince Consort**, c1900. Pair of printout paper photographs, panorama format, each captioned in pencil verso, 9 x 30.7cm (approx. each). Minor chips to edges.

The pair \$1980

One image shows pedestrians, trams and horse-drawn carts (including one loaded with wool bales) at Circular Quay, looking east towards Customs House; the other image shows the northern end of Hyde Park, with St Mary's Cathedral on the left, and the edge of Queen's Square on the right, with hansom cabs and a tram.

The image quality of these photographs is quite vivid due to the photographic process.

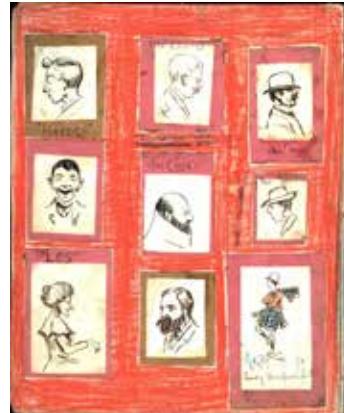
CL203-15 **Livingston Hopkins** (Amer./Aust., 1846–1927). **Sketches [Friends & Associates Of The Artist]**, c1900–1902. Scrapbook containing 72 ink drawings, five pencil drawings, two process screen prints and newspaper clippings; many drawings annotated in ink or pencil, some with names or aliases, scrapbook titled "Sketches" on cover, sizes range from 3.7 x 2.6cm to 15.5 x 24.4cm (drawings) and 28.4 x 22.5 x 1.2cm (scrapbook). Soiling and wear to cover of scrapbook, stains, discolouration, foxing or creases to some images, two pages with remnants of drawings.

The scrapbook \$7700

Most drawings are on scraps of unused memora sheets with Manchester Insurance Company (of 13 Queen Street, Melbourne) letterhead with calendar margins dating from 1900 to 1902, pasted into an insurance ledger book. Some images are drawn directly on ledger pages, some are loose.

Many of the images depict named personages and ordinary people, including policemen, itinerant workers. Personages include Australian Prime Minister George Reid, several cricketers and the artist Phil May.

The scrapbook also includes one spoof entry for the insurance of "Ethel Richards, young lady", of Nagabri, and a loose page of newspaper clippings showing artist Phil May lineblock caricatures.



CL203-16 ***Circular Quay, Sydney*** and ***Sydney Harbour With Men-Of-War Off Garden Island***, c1900–1910s. Pair of printout paper photographs, panorama format, each captioned in pencil verso, 9 x 30.7cm (approx. each). Some discolouration, minor chips to edges.



CL203-17 ***Corner Of King St & George St, Sydney*** and ***Sydney [Skyline]***, c1900–1910s. Pair of silver gelatin photographs, panorama format, each captioned in pencil verso, 8.8 x 30.4cm (approx. each). Minor chips and silvering to edges.



The pair \$1980

Taken on board a ferry off Dawes Point, the first image shows the future location of the Sydney Opera House at Bennelong Point, and Circular Quay in the background.

The second photograph shows Sydney Harbour, looking towards Woolloomooloo from the eastern side of the Royal Botanic Gardens. Garden Island is still an island in this image before it was joined to Potts Point.



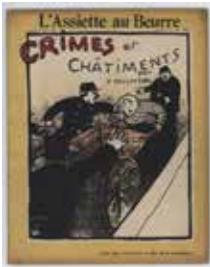
CL203-18 ***Charles Meynell Withers*** (Aust., 1902–1961). ***Australian And European Landscape Studies***, c1900–1920s. Group of 23 pictures consisting of one watercolour and 22 oil painting studies, including four on board, two on stretchers, one signed "Meynell Withers" lower left, three captioned in ink (one illegible) and one annotated "Mary" in pencil verso, sizes range from 14.2 x 22cm to 23.2 x 38cm. Most with pinholes to edges, some with stains, soiling, old folds or missing portions.

The group \$19,500

This group of painting studies could include work by Withers' father and two sisters. Two captions read "Head of the lake, Locarno [Italy/Switzerland]" and "From our hotel garden, Baveno [Italy]." Subjects include views of rural landscapes (some with sheep and cattle), mountains, rivers, coastlines, streetscapes and buildings.

Meynell was the son of renowned Australian artist Walter Withers (1854–1914) and little is known about him. In 1922, his work was exhibited at the Athenaeum in Melbourne, along with his two sisters, Margery and Nancy Withers, and again in 1926 at the Art Union with his father in Melbourne. Ref: ADB (Walter Withers); Wiki (Margery Withers).





CL203-19 **Félix Vallotton** (Swiss/French, 1865–1925). *Crimes et Châtiments [Crime and Punishment]*, 1902. Twenty-three original colour lithographs published in the periodical *L'Assiette au Beurre*, each initialled in image lower left or right and captioned in French below image, 26.8 x 20.5cm (illustrations, approx. each) and 32.4 x 25.5cm (periodical). *Discolouration and chips to edges of cover.*

\$2800

Extremely rare special issue in good condition of *L'Assiette au Beurre*, (no. 48, 1902), an illustrated French weekly satirical magazine with "anarchist political leanings" founded in 1901.

Félix Edouard Vallotton was a Swiss and French painter and printmaker associated with the group of artists known as *Les Nabis*, a semi-secret, semi-mystical group of young artists, which included

Bonnard, Roussel, Denis and Vuillard. "Sympathetic to the anarchist movement in his youth, Vallotton was an intense critic of Parisian life and values of the Paris upper class in the Belle Époque. In the 1890s as a Nabi, he contributed many satirical illustrations to radical revues such as *L'Assiette au Beurre* and *Le Cri de Paris*... His political attitudes changed somewhat in 1899 when he married Gabrielle Rodrigues-Hénriques, a member of a wealthy family, and he found himself a member of the class he was accustomed to condemn. Despite his new position, he continued his social criticism. Vallotton painted numerous scenes of intimate conversations between men and women, sometimes in restaurants, sometimes at the theatre – often scenes suggesting seduction, rarely scenes suggesting romance or love. They expressed his satirical view of life in Paris at the time." Ref: Wiki.



CL203-20 **Samuel Cocks** (Aust., 1871–1948). *Survivors And Descendants Of "The Constitution", 50 Year Celebration, Quarantine Station Wharf*. 1905. Vintage silver gelatin photograph, photographer's blind stamp "S. Cocks Photo" below image on backing, captioned and dated in a later hand in pencil on backing verso, 14.8 x 20cm. *Slight silvering, minor chips to edges, laid down on original backing.*

\$1650

Photographer's work held in State Library of NSW.

In accordance with the 1832 Quarantine Act, the emigrant ship *Constitution*, which arrived on 27 May 1855 from Southampton, England with 375 passengers, docked at North Head in Sydney Harbour for quarantine. The quarantine lasted for 65 days with 13 passengers dying from smallpox. The ship had already lost 14 passengers to the disease at sea, and during the quarantine period the ship's crew built a stone monument to commemorate the loss of life. Fifty years later, in 1905, the survivors and their families met at the site for a reunion. Ref: State Library of NSW; *North Head Sanctuary Foundation Newsletter*, 2/3/2017; monumentAustralia.org.au; Wiki.



CL203-21 *[Trade Union Parade, Brisbane Street, Ipswich, Queensland]*. 1907. Vintage silver gelatin photograph, postcard format, 8.7 x 13.7cm. *Slight foxing and discolouration to upper portion.*

\$660

Banner on float at centre of image reads "Q'land Railway Union. 1907." In 1907, there were 26 unions in existence in Queensland, with a membership of 11,236. Ref: Hunt, *Labour in North Queensland*, 2010 (researchonline.jcu.edu.au).



CL203-22 **William Giles** (Brit., 1872–1939). *In The Spring-time*, c1910s–1920s. Colour zinc relief metalcut, monogrammed in block upper right, annotated “no. 9” and “In Sc et Imp” and signed in pencil in lower margin, title and artist’s name in another hand in pencil verso, 67.8 x 23cm. *Old fold to lower centre, slight creases with repairs to upper and lower edges, old mount burn and repaired missing portion and minor tears to margins.*

\$3300

The British Museum holds a number of prints by Giles. Wood engraver, lithographer, etcher and painter William Giles devised an oil colour method of printing from metal plates, known as the Giles Method. He exhibited at the Royal Academy from 1916 to 1917 and founded the Society of Graver-Printers in Colour around 1931, and was editor of the Society’s publication, *The Colour Print Club Journal*. Ref: British Museum.

This is a rare, unusually large print by Giles.



CL203-24 **V.F.P. Allen** (Aust., 1872–1951). *The Gum-leaf Kindergarten Blocks*, c1913. Set of 28 wooden puzzle blocks, each covered with colour lithographic images and text, in original box with two illustrated colour lithographic keys, one pasted to lid, one loose sheet, title and artist on cover of case, text in puzzle images on blocks, 23 x 38.8 x 6.8cm (case), 5 x 5 x 5cm (each block) and 20.8 x 35.7cm (loose sheet). *Water damage and wear to case, broken hinges, tears and missing portions to loose sheet, minor wear to blocks.*

The set \$1850

Each block has six different permutations consisting of an alphabet letter, a word using the letter, an illustration of the word, and two images for two puzzle scenes.

A set of *The Gum-leaf Kindergarten Blocks* by V.F.P. Allen was shown in December 1913 at the Society of Arts and Crafts exhibition held at the Norwich Chambers in Sydney. At that exhibition, her “alphabet” building blocks were compared favourably along with those created by fellow exhibitor Eirene Mort (Aust., 1879–1977).

New Zealand-born Victoria Frances Peele (V.F.P.) Allen resided in the family home in Manly, NSW, during most of her lifetime. She was a long-time exhibitor and office bearer with the NSW Society of Arts and Crafts. The earliest record of her exhibiting seems to have commenced at an exhibition of work by members of the Art Society of NSW in 1900, where her painting was favourably noted. Allen exhibited with the NSW Society of Arts and Crafts up to 1931. A brief article on Allen, dated 1 November 1925 in *The Sun*, included a photograph of her, with the writer recalling Allen’s early *Gum-leaf* building blocks with fondness, noting that her new Australiana learning games were also “instructive and amusing.” The National Gallery of Australia holds a linocut by Allen. Ref: *The Sunday Times*, 14.12.1913; *SMH*, 1900, 1928; *The Sun*, 1931; *BDM (NZ/NSW)*.



CL203-23 **O.F. Plucke** (Aust., 1861–1948). *Victorian Rangers And Band, High St, Maryborough [Victoria]*, c1914. Vintage silver gelatin photograph, captioned in negative lower left, signed “O.F. Plucke, Maryborough” in ink on backing below image, 10.8 x 15cm. *Laid down on original backing.*

\$990

The Victorian Rangers in this image may be going off to WWI. The Victorian Rangers was a volunteer regiment that was first raised in 1888. The regiment was later re-organised in 1911 as the 73rd Infantry Battalion (Victorian Rangers). The State Library of Victoria holds one photograph by O.F. Plucke, dated 1906 of the local fire brigade.

Amateur photographer Oliver Francis “Frank” Plucke (active from 1895) lived in Maryborough, Victoria and predominately earned a living as an ironmonger. He won second prize for *The Wreck of the Clipper* in the “Humorous Subjects” category in *The Australasian* Second Photographic Competition on 17 August 1895. His photography, which included images of swagmen, swans and children, was published in the newspaper from 1895 to 1896. Ref: Australian War Memorial; State Library of Victoria; *The Australasian*, 29.2.1896; *The Argus*, 1.4.1949.



CL203-25 **Letter From Bookseller James Tyrrell To Robert Croll and Henry Lawson's Autograph On Slip**, 1915. Typed letter on "Tyrrell's Limited" letterhead signed and annotated by bookseller James R. Tyrrell, and "Henry Lawson" autograph in ink on slip of ledger paper affixed with a pin to the letter, 26.5 x 21.2cm (letter) and 7.1 x 20.8cm (slip). *Faded typed text, old folds, creases, foxing and paper loss to letter; creases, perforations and slight rust stains to slip.*

The pair \$3300



The letter, dated "26.11.15", is from bookseller James Tyrrell (Aust., 1875-1961) to author and collector Robert Croll (Aust., 1869-1947). It discusses the sale of *Satyrs and Sunlight*, a book by Hugh McCrae, and Croll's request for an autograph by Henry Lawson. The letter states "re *Satyrs and Sunlight*, we have a purchaser for a copy, who will give 63/- for one in good condition, do you care to part with your copy at this price, allowing us 10% commission? If you accept this offer kindly send the book by first post as our client is leaving Sydney next week. A few days ago Henry Lawson told me of your request for his autograph, and mentioned that he would send on something to you, as he is likely to forget to do so, I enclose an autograph with my compliments." The annotation, most likely in Croll's hand, reads "[Accepted] with thanks. Nothing short of [5 pounds and 5 shillings] (less commission) would tempt me. 30.11.15." Ref: ADB.

CL203-26 **Martin Anderson "Cynicus"** (Scottish, 1854–1932). *War!*, c1915. Process screen and letterpress, captions throughout image, artist name "Cynicus" and publishers' lines from Edinburgh and Sydney below image, 37.1 x 23.9cm. *Tears, creases, slight foxing and chips to edges of wide margins.*

\$1100



Various anti-war sentiments are captioned throughout image. Other text includes a quotation from the bible concerning truth, another in a humorous tone from Scottish historian Thomas Carlyle condemning war and statements about Cynicus' political cartoonist work from two newspapers. The publishers' lines read "Cynicus, 45 York Place, Edinburgh" and "The Worker Print, St Andrew's Place, Sydney." The poster is priced at "one shilling."

Reprinted in Sydney, this anti-war poster was created in Scotland by political cartoonist, postcard illustrator and publisher Martin Anderson, better known by his pseudonym "Cynicus." In 1915 he created this "allegorical anti-war poster entitled *War!* in a pyramidal composition: a crowned Mammon sits on a throne, tossing away the Nation's wealth to an ecstatic crowd clutching sacks marked 'War Profits'; a semi-naked Lust caresses him, famine and disease sit at her feet; Justice and Parliament stand bound and gagged; the Lamp of Truth is extinguished by censorship; the Church encourages the slaughter. In the foreground, a bloody river carries away the bodies of the dead while bankers grab the bank deposits of the dead. This poster was displayed in his shop window until he was warned he could be interned without trial under the terms of the *Defence of the Realm Act*. The poster was removed from view but was made into a postcard which sold well." Ref: Wiki.



CL203-27 **Brickyards, Federal Capital [ACT]**, 1915. Vintage silver gelatin photograph, postcard format, titled in white ink on image lower centre, postmarked and inscribed in ink verso, including date "25-2-15", 8.8 x 13.9cm. *Ink mark and paper remnant to image centre and lower left, minor wear to edges.*

\$880

The postcard, from George H. of Queanbeyan, NSW, to Miss Clara Cooper, is about mutual friends going to Sydney to enlist for WWI. The image shows a brickyard, possibly part of the construction of Canberra. An ink mark above one of the workers is most likely the correspondent (George H.). In 1910, it was planned to establish a brickworks to support the building of the proposed federal capital city. The site chosen for the brickworks was at Yarralumla, part of a sheep paddock. In 1912 construction of the brickyards was carried out. The area, including campsites for the workers, was known as the Brickworks or Brickyards until 1917 when it was renamed Westridge by architect Walter Burley Griffin. In 1927 Westridge was changed to Yarralumla. Ref: Wiki; canberracamps.webs.com.



CL203-28 **George Samuel Percival** (Aust., 1889–1962). *Sportsman's Recruiting Day, Queanbeyan [NSW]*, 1917. Pair of vintage silver gelatin photographs, postcard format, one captioned and dated "15.8.17" in negative lower centre and photographer's stamp verso, 8.7 x 13.7cm (approx. each). *Slight scuff upper left, pinhole lower right.*

The pair \$1350

Stamp reads "Photo by [obscured] Percival, Queanbeyan." Text on the float at the left edge of one of the photographs reads "Help our wounded soldiers." The images show a parade of soldiers and floats on Monaro Street, Queanbeyan, NSW. The Moore Bros building and Byrnes Royal Hotel, visible in the image, still stand.

Australian war recruitment during WWI campaigned for the enlistment of sportsmen, based on a "strong belief that by playing sport young men developed specific skills and qualities that could be used on the battlefield. Rowers were urged to 'pull together to victory,' sailors to 'weather the storm,' and golfers to 'take their caddy and enlist.' In fact, from the early months of WWI, thousands of Australians who had excelled across many sports, were potential champions or played club sport joined up."

A resident of Queanbeyan, photographer George Samuel Percival worked in a number of occupations, which included tailoring and sanitary work. During WWI, he applied for exemption as a conscientious objector and for health issues. Ref: M. Grealy, "Sportsmen take up the fight", SMH, 1.12.2017; *The Queanbeyan Age*, 3.11.1916.



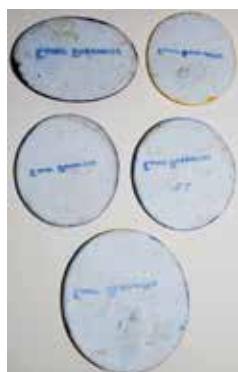


CL203-29 **Ethel Barringer** (Aust., 1883–1925). *Australian Bird Miniature Paintings*, c1920s. Group of five hand-painted cameo-shaped porcelain brooch panels, one with caption in image, each signed and some numbered verso, either in paint or embossed, sizes from 2.9 x 3.5cm to 5 x 3.8cm.

The group \$5500

Caption reads "Oh! Wild black swan, 'twere a world of wonder at night to join in your western flight." The birds depicted include an Australian Bustard, Sulphur-crested Cockatoo, Variegated Fairy-wren, and Sacred Kingfisher.

Painter, printmaker, illustrator, enamelist and art teacher Ethel Barringer was born at Blackwood, near Adelaide. She studied at the South Australian School of Design, and also had private sessions with artists including Rosa Fiveash and Hans Heysen. Barringer won prizes at the Society of Arts Women's Exhibition in Adelaide and at the subsequent Australian Women's Work Exhibition in Melbourne in 1907, and at the Adelaide Exhibition in 1910. She was elected a member of the Council of the Society of Arts in 1911. After teaching drawing and painting in Adelaide from 1905 to 1911, Ethel Barringer travelled to England to study at the Goldsmiths' College under Harold Speed, F. Marriott, W. Lee Hankey, A. Amor Fenn and Edmund J. Sullivan. She also studied at the Sir John Cass Technical Institute, London County Council's Camberwell School and at the City and Guilds of London Technical Institute. After extensive studies she was expert in a variety of new media, notably etching and enamelling. On returning to Adelaide, Barringer continued to work in a variety of media, eventually focusing on etching. Ref: DAAO.



CL203-30 **Clive Wallis** (Aust., 1909–1983). *[Bookplate Design Of 18th Century English Palanquin Procession]*, c1920s. Pencil drawing, stamped facsimile artist's signature lower right, 59.1 x 55.9cm (paper). Slight foxing overall, paper remnants to upper edge.

\$3300

Provenance: Clive Wallis estate auction in Hunters Hill, 1988.



This rare drawing for a bookplate design was created in a large format to facilitate a more finely detailed image, which could then be reduced in size for bookplate production.

Born in Auckland, New Zealand to James Alan Wallis, a sea captain and Australian mother Mary Amy, Clive Raymond lived with his brother, Alvin, in the family home in Hunters Hill, NSW. He studied at the Julian Ashton Art School in Sydney at the time when Sydney Long was teaching etching. Some of Wallis' bookplate designs were published, yet he was not known to have exhibited any work. He did produce a small number of erotic drawings and etchings which were discovered in the eaves of the family home after his death. Ref: Dahlia Stanley for Josef Lebovic Gallery.

CL203-31 **Australian Mobile Dentist's Van**, c1920s. Album containing eight vintage silver gelatin photographs, 9 x 11.9cm (approx. each image) and 15.3 x 21.3 x 1cm (album). Slight foxing to album and some images, a few with silvering, one image loose and creased, others laid down on album pages.

The album \$1950

The mobile dental surgery was operated by Raoul Soufflot, a dental surgeon, whose plaque appears on the exterior of the van. The images depict the exterior and interior of the van, showing the equipment housed inside it.

During WWI, Raoul Soufflot (Aust., 1890–1947) became a staff sergeant in the AIF and was assigned to a dental unit overseas. He returned from the war on 26 May 1918, disembarking from the HS *Karoola*. He was awarded the British War Medal, and Victory Medal.

Before enlisting, Soufflot was residing and working as a dentist in South Yarra, Melbourne. Sometime after his return to Australia, he purchased a new van and got it fitted out as mobile dentist surgery, as detailed in the photographs. Ref: Virtual War Memorial Australia.

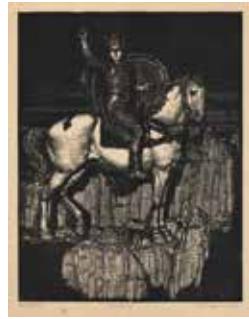
This is a rare visual record of an early mobile dental practice in Australia.



CL203-32 **Percy Leason** (Aust., 1889–1959). *At An Art Show [Lambert Exhibition At Fine Art Society Gallery, Melbourne]*, 1921. Pen and ink with wash and pencil, signed and dated in ink and pencil upper right, publishing annotations in ink to margins and verso, titled in pencil by Leason and annotated in ink in another hand verso, 26 x 42.3cm. *Slight foxing overall, missing portion, rubbing, pinholes and tears to margins.* \$3950



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



CL203-33 **M. Napier Waller** (Aust., 1893–1972). *The Ring* and *The Questing Knight*, 1923. Pair of linocuts, each initialed in block lower left; one editioned 24/50 and the other 24/35, both titled and signed in pencil in lower margin, 27.2 x 21.9cm (approx. each). *Slight foxing and stains, minor crinkles, repaired tears to margins.*

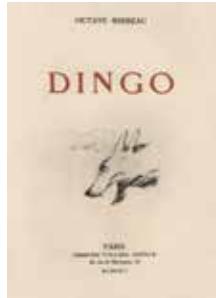
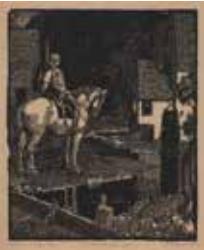
The pair \$3950

The Ring is held in the National Gallery of Australia. *The Questing Knight* is held in the National Gallery of Victoria and is illustrated in Draftin, *The Art of M. Napier Waller*, 1978, p32.

These two linocuts form a special pairing, as they are both rare and complimentary in subject. Born in Victoria, Mervyn Napier Waller is credited with producing and exhibiting the first linocuts in Australia. He was a noted Australian muralist, mosaicist and painter in stained glass and

other media. His work was "strongly influenced by Pre-Raphaelite and late-nineteenth century British painters; his monumental works show an increasingly classical and calmly formal style, using timeless and heroic figure compositions to express ideas and ideals, sometimes with theosophical or gnostic overtones."

During his career, Napier Waller, became well known for his mosaics and stained glass, especially for the Hall of Memory at the Australian War Memorial, Canberra, completed in 1958. Considered to be "a gallery of Napier Waller's work," Melbourne houses eleven monumental murals by Waller, which are on display on city buildings and at the University of Melbourne's main campus." Ref: Wiki; ADB.



CL203-34 **Pierre Bonnard** (French, 1867–1947). *Dingo*, 1924. As issued, letterpress book with French binding (unbound), original boards with partial paper wrappers, and slip case, containing 55 original etchings, some monogrammed in plate, number "265" from an edition of 350 on justification page, title page in French includes author "Octave Mirbeau" and publisher with date "Ambroise Vollard, Éditeur, Paris, 1924", sizes range from 4 x 3.6cm to 28.7 x 22.8cm (approx. each image) and 40 x 29 x 5cm (book). *Discolouration, wear and repaired tears to paper wrappers.*

\$6600

French painter and printmaker, Pierre Bonnard illustrated several books, including this 1924 edition of the novel *Dingo* by French author Octave Mirbeau (1848–1917). The Toledo Museum holds a copy of this book with the comment "This semi-autobiographical novel, first published in 1913, tells the story of the author through his pet dog, Dingo. Dingo is mistreated by the hostile and corrupt residents of the town, which was modelled after the author's own place of residence. [The pet dog] is an untamed and marauding beast, but one who also displays goodness, affection, loyalty, and humor. The illustrations in *Dingo* mark Bonnard's first major use of the techniques of etching and drypoint. Most often depicting what he saw around him, Bonnard, a dog owner himself, frequently included dogs and cats in his works."

Author Reg Carr in his 1977 book, *Anarchism in France: The Case of Octave Mirbeau*, states "It is hard to say whether the original idea for the novel [*Dingo*], which is a dog owner's account of the life and mind of his wild Australian dingo, came to Mirbeau from the tale *Digene le chien*, written by Mirbeau's lifelong friend Paul Hervieu in 1882...or whether Mirbeau was influenced by the vogue of animal tales which became so popular in the 1900s." Ref: Bouvet #90; Terrasse #56.



CL203-35 **Guglielmo Sansoni (Tato)** (Italian, 1896–1974). *Italian Futurist Postcards*, c1925. Group of three colour lithographs, postcard format, mounted together, each signed in image lower left or right, letter-press text in mostly Italian including title in right border and verso, 9 x 13.9cm (each postcard). Slight soiling, minor wear to edges.



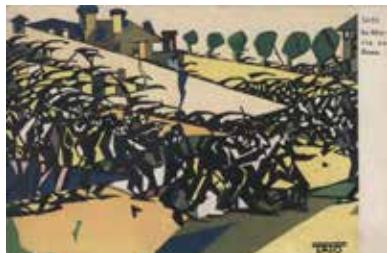
All three postcards include "Movimento Futurista Italiano. Pittore Tato Futurista. Casa Editrice Ballerini & Fratini – Firenze (31) [Futurist Italian Movement. Tato, Futurist Painter. Ballerini & Fratini Publishing House, Florence]."

The group \$12,000

- (1) La Festa Dei Gagliardetti, Fantasia Futurfascista [Festival of Flags, Future Fascist Fantasy];
- (2) La Marcia Su Roma, Proprietà di S.E. Benito Mussolini [March on Rome, Mussolini's Residence];
- (3) Pavillon Doré, Terza Biennale Romana, 1925 [Golden Pavilion, Third Roman Biennale].

Born in Bologna, Guglielmo Sansoni, known as Tato, was an Italian Futurist artist and a leading proponent of *Aeropittura* (Aero-painting), an art movement focusing on machinery, technology and speed. Self-taught, Tato was a painter, photographer, set designer and director, becoming a Futurist in 1918. While serving in WWI, he became friends with fellow artists Umberto Boccioni and Mario Sironi. In 1920 he organised a fake funeral to "die" as Guglielmo Sansoni and be reborn as Tato.

He met and became friends artist Filippo Tommaso Marinetti (1876–1944) in Bologna in 1922 and joined the Bolognese Futurist Group. With Marinetti, Tato organised a travelling Futurist exhibition in Italy, which included Parma, Turin and Salsomaggiore Terme. After moving to Rome in 1924, together with other Futurists, he published the "Manifesto of Aeropainting" in the *Gazzetta del Popolo* in 1929. Ref Wiki.



CL203-36 **Earliest Known First-Hand Account Of Harry Houdini's Death**, 1925 & 1926. Handwritten letter by magician Harry Houdini's wife, Beatrice, dated "19 December 1926" on photogravure letterhead accompanied with silver gelatin photograph (taken 1925), both signed and dated by Beatrice Houdini in ink, photographer's line "Butler, Chicago" in negative lower left, 26.4 x 20.5cm (letter) and 23.5 x 18.6cm (photograph). Letter has slight tears and surface loss to edges, stains and old folds; photograph has silvering, slight scuffs and foxing, crease to upper right corner.

The pair \$19,500

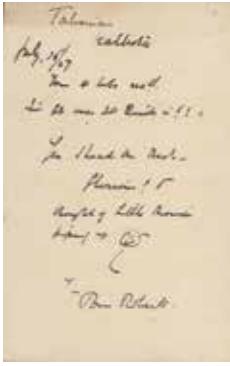
Provenance: Edwin A. Dearn estate. The letter includes the Houdini's address "278 W. 113th St, NYC." The photograph is inscribed "To Mr and Mrs E.A. Dearn from Beatrice and Harry Houdini. Dec. 1926. NYC."

The letter, dated "Dec 19-26", reads "My dear Mr and Mrs Dearn, no doubt you will have heard of the passing of my beloved husband. I have just found the photos of you both in wedding dress amongst his letters, and I wept, thoughts of our own wedding 32 years ago swept over me, and I am almost overcome with grief. We were so very happy, and he was taken from me, I cannot understand why – he wasn't ill long – he had broken a bone in his foot, whilst doing his torture water trick – lying on a couch in his dressing room between acts – a student playfully punched him in the abdomen, causing a ruptured appendix, my darling man complained until the following day (Sat.) and from that foolish blow, I was a widow, he was the same brilliant glorious mind, until 20 minutes before God took him, I held him in my arm, screaming in his ear 'Harry, Harry, don't go', he raised his dear head, opened wide his eyes, and went – forever. Today it is 7 weeks, my eyes are blind with tears, and cannot believe he will never come back to me. Please do not think I'm morbid, I don't know if you folks ever met me, I always was a most cheerful person, I appeared with Houdini on the stage up to his very last show, we were never separated, in all his adventures I was with him – but this his greatest adventure, he went alone – he spared me all the hardship, he was so tender and loving, and now I am alone, I fear to face the darkness without his guiding hand, but he left me many tasks to perform, and I must do as my darling wished. I like to hear from those whom he loved, and I know he loved you, for he preserved your letters so well. I also would be your friend, so write to me, with much love to you both, Beatrice Houdini."

Postscript at top of letter reads "Am sending a photo of Harry and myself taken 1925."

Edwin A. Dearn (Brit/Aust., 1892–1980) was a magician and member of The Magic Circle in London. He corresponded regularly with Houdini during the 1920s before moving to Shanghai, China, where he performed there for about 25 years. During the early 1950s, he fled China to escape communist rule, moving and settling in Sydney, Australia. Dearn was an enthusiastic collector of magic memorabilia, books, and ephemera, and during his lifetime he was in contact with many other magicians worldwide. Ref: Houdini Museum.





CL203-37 **Australian Artist Tom Roberts Correspondence**, 1927 & 1929. Handwritten letter (with envelope) and postcard, both signed by Roberts, accompanied with his 1931 obituary on newspaper cutting, 25.6 x 19.9cm (letter) and 9.8 x 14cm (card). Slight foxing, old folds.

The pair \$2200

The letter and postcard, which are addressed separately to two sisters living at "Payneswicke", Elsternwick, Victoria, are from Australian artist Tom Roberts (1856–1931), who was residing at "Talisman", Kallista, Victoria. The one-page letter, dated "Aug 11, [19]29", is addressed to Miss Beatrice Brown with Roberts thanking her for her correspondence and wishing her luck with her show, stating he is "not likely to be in town soon enough to come out to see the work." He invites her to come and see him soon and asks after her three sisters.

The postcard, dated "July 15 [19]27", is addressed to Miss Kitty Brown, and is concerned with Roberts purchasing four books at a price

he is not happy with. His note concludes with a little smiling face (early emoji) with his signature.

Tom Roberts may have met the Brown sisters through Australian Dr Vera Scantlebury, who was working in London hospitals at the same time as Roberts during WWI. In 1926, she married Edward Byam Brown, a professor at the University of Melbourne, who was a brother of the Brown sisters. Ref: Glen Eira Historical Society newsletters, nos 18 & 19; ADB.



CL203-38 **A. H. Fullwood** (Aust., 1863–1930). *Building Sydney Harbour Bridge*, 1929. Etching, initialed and dated in plate lower left, signed, titled and editioned 9/30 in pencil in lower margin, 14.9 x 27.6cm. Excessive impression to lower right corner of platemark, slight foxing to lower margin.

\$2200

The image shows the early stages of the building of the Sydney Harbour Bridge from Dawes Point, and the future site of Luna Park at the North Shore ferry wharf in the foreground.



CL203-39 **Sydney Long** (Aust., 1871–1955). *The Lake [Narrabeen]*, 1929. Etching and aquatint, editioned 3/60, titled and signed in pencil in lower margin, 26.7 x 26.3cm. Slight foxing and old tape stains to margins.

\$2650

Image held in the National Gallery of Australia with alternate title "Moonrise on the Lake."

"In paintings and etchings of this period, the lake is a recurring theme for Long, with his favoured motifs of mirrored reflections and windswept trees appearing time and again within his decorative compositions. Dark, velvety shadows, described by watery aquatint, mark out the foreground of this twilight scene. Looking across Narrabeen Lakes from present day Wheeler Park, the view takes in the small mound of the uninhabited island that slices into the right of the composition, and the distant hills of North Narrabeen and Elanora Heights. Immediately behind the artist was a newly built bridge, which separated the mouth of the lake from Narrabeen beach. The richly hatched foliage of the trees vibrates with the suggestion of a gentle breeze coming up off the ocean at day's end."

"With the extension of the tramline to Narrabeen in 1913, the region surrounding the lake became popular with holidaymakers, and a camping ground was established on the north side of the lagoon. Long maintained a small camp along the lakeside, with a caravan and boatshed housing a wooden rowing boat. Some of his students, to whom he taught etching, would occasionally be invited to join him. Seeking respite from the bustling suburbs of Sydney's lower North Shore, the artist basked in the serenity and natural beauty of the Northern Beaches."

"A copy of the etching was possibly first exhibited in 1929 at the 'Ninth annual exhibition of the Australian Painter-Etchers' Society', Sydney, 18–30 November (#96, as 'The lake', aquatint). An artist's proof is held by the Art Gallery of NSW and a copy of the print is held by the Tasmanian Museum and Art Gallery." Ref: Emma Kindred, exhibition *Sydney Long: The Spirit of the Land*, NGA, 2012.



CL203-40 **Max Dupain** (Aust., 1911–1992). *[Woman In Hat Decorated With Peanuts]*, c1930s. Vintage silver gelatin photograph, photographer's stamp verso, 48.8 x 37cm. Minor cracking to upper and lower edges of image. Framed.

\$8800

Stamp includes "Max Dupain, 49 Clarence St, Sydney." Held in the Art Gallery of NSW.

This image was published in *The Home* magazine, as a fashion shot.



CL203-42 **Max Dupain** (Aust., 1911–1992). *Birth Of Venus*, c1930s/later printing. Silver gelatin photograph, signed and dated "[19]30s" in pencil on image lower right, titled in pencil on slip affixed to frame verso, 47.2 x 35.9cm. Framed.

\$12,000

Variant image held in the National Gallery of Australia with title *Brave New World* and dated "1935." When making later printings of his work, Max Dupain tended to approximate the date of when the image was taken. So far the later printings of this image have been dated either 1930s or 1935 or 1938. Variant images consist of two or three negatives to create the montage. This particular image consists of two negatives.

"Max Dupain was one of the few photographers in Australia to fully explore Surrealism, and he became the leading portrait photographer in Sydney in the 1930s and 1940s. Dupain greatly admired the work of the American-French Dadaist and Surrealist photographer Man Ray (1890–1976), which appeared both in art magazines as well as popular magazines such as *American Vogue*. Like Man Ray, Dupain

experimented with solarisation, double exposure and photomontage techniques, combining the human figure with natural forms, such as shells, and mechanical components." Ref: National Gallery of Victoria.

CL203-41 **Max Dupain** (Aust., 1911–1992). *Rhythmic Form*, c1935/printed 1980s. Silver gelatin photograph, two authentication stamps, one with Dupain's facsimile signature, the other lists title, date taken "1930s", printing date "1980s" with signature of photographer's son Rex Dupain in pencil verso, 22 x 32.5cm. Framed.

\$8800

Illustrated and titled *Nude in Art in Australia*, p70, 15.11.1935. "Flesh and stone were the two great influences on Max Dupain's vision. From his earliest photographs he strove to transform the naked human body into something resembling the marble forms of antiquity. Women, especially, were often rendered as triumphantly sensual yet naturalistic, as if the sculptor Bernini had suddenly picked up a camera." Ref: Robert McFarlane, "Max Dupain – Modernist", *SMH*, 27.6.2007.

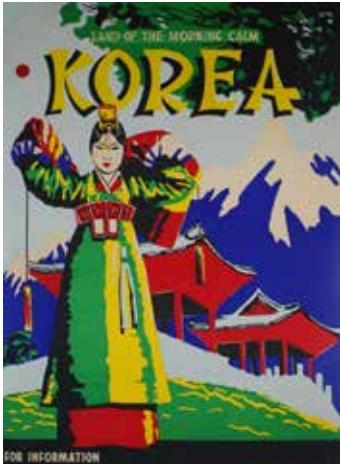


CL203-43 **Cedric Emanuel** (Aust., 1906–1995). *Hobart [Tasmania]*, c1931. Etching, editioned 1/50, signed and titled in pencil in lower margin, 41.5 x 32.8cm. Slight foxing, paper remnants and old mount burn to margins.

\$3300

This image of Hobart, which is most likely Emanuel's largest etching, is held in the National Gallery of Australia. Born in New Zealand, Cedric Emanuel was a painter, printmaker, commercial artist and illustrator, and an outstanding sportsman and lifesaver. He studied at the Julian Ashton Art School and was taught etching by Sydney Long. His main body of work provides a visual record of Australian rural and urban scenes spanning over 70 years of his career. He was especially well-known for his views of Paddington (NSW) and Sydney. He was awarded an Order of Australia for his services to art in 1981. Ref: Australian National University.





CL203-44 **Korea, Land Of The Morning Calm**, c1930s. Colour screenprint, 89.4 x 67.3cm. Repaired tears and creases and missing portions to edges and margins, cropped lower margin. Linen backed.

\$1650

"To its own people Korea is best known as Chosun, often translated as 'land of the morning calm.' The Western name, Korea, is derived from the Koryo dynasty which ruled the country from 918 to 1392. Koryo may be translated as 'high and beautiful'." Ref: unesco.org.



CL203-46 **Margaret Preston** (Aust., 1875–1963). *Western Australian Gum Blossoms*, c1932. Woodcut, initialed in block lower right, title and artist in letterpress in lower margin, other text verso, 15.1 x 10.3cm. Perforations to left margin.

\$1350

This woodblock was published in the magazine *Manuscripts: the Book Nook Miscellany*, no. 2, June 1932 in an edition of 750. No other edition of this print is known.

The editor of *Manuscripts* was H. Tatlock Miller whose publishing company, Book Nook, was in Geelong, Victoria. This quarterly magazine of art and letters ran from 1931 to 1935. Ref: Butler #163; primoa.library.unsw.edu.au.

CL203-45 **Jessie Traill** (Aust., 1881–1967). *[Bookplate For Margaret McLean.]* c1932–1940s. Etching, bookplate, captioned and signed in plate upper and lower centre, 7.3 x 3.7cm. Old fold to untrimmed margins.

\$1650

Bookplate includes "Studio Door. From 125 Collins Street [Melbourne]." A copy of this bookplate is held in the State Library of Victoria, noting that Margaret McLean (Aust., 1877–1962), who exhibited with the Victorian Artists' Society between 1920 and 1960, shared her studio at 125 Collins Street with other artists. The National Gallery of Australia states that Jessie Traill worked at McClean's studio from 1932, after leaving her studio at 43 Temple Court, Collins Street in Melbourne.



CL203-47 **John Shirlow** (Aust., 1869–1936). *Sailors' Home [Melbourne]*, 1933. Etching, signed, dated and titled in plate upper left to centre, editioned 7/50 and signed in pencil in lower margin, 23.5 x 20.8cm. Slight foxing, soiling and old mount burn to margins.

\$1950

Image held in the National Gallery of Australia.

Born in Sunbury, Victoria, John Shirlow was the 'first Australian to make etching the basis of his career. Schooled in Melbourne, he studied for a time with Artur Loureiro (1853–1932) and attended design classes at the National Gallery School from 1890 to 1895. In 1904 he published *Five Etchings*, the first portfolio by a painter-etcher in Australia; it was followed by three other art books, and a school textbook on perspective. Specialising in renderings of old Melbourne buildings, which are now of great historical interest, he drew directly onto the plate in reverse. In 1929 he founded etching classes at the Working Men's Institute. Throughout his life a prominent figure on the Victorian art scene, he was involved in various choirs and bushwalked with R.H. Croll and C.J. Dennis. He was a Trustee of the National Gallery of Victoria from 1922 to 1936." Ref: National Portrait Gallery.



CL203-48 **Murray Griffin** (Aust., 1903–1992). *The Wave*, 1934. Colour linocut, titled and monogrammed in block lower centre, editioned 2/14, titled, signed and dated in pencil in lower margin, 27.8 x 35cm. *Old stains and slight foxing to margins.*

\$2950

An impression of this image, as well as other work, is held in the National Gallery of Australia.

Born in Melbourne, Vaughan Murray Griffin was an Australian printmaker, painter and lecturer. "He spent most of his life living in the Eaglemont and Heidelberg area in Melbourne although he also travelled around country Victoria to paint and draw. He produced an extensive body of landscape paintings as well as portraits, but he is best known for his printmaking, in which he was heavily influenced by Japanese woodcuts." From 1919 to 1940 Griffin studied at the National Gallery of Victoria Art School, later teaching art at Scotch College and RMIT. During WWII he was appointed an official war artist and was captured by the Japanese after the fall of Singapore and sent to Changi Prison, where he was incarcerated for more than three years. He continued to draw, sketch and paint during this time; the Australian War Memorial holds an extensive collection of this work. Griffin returned to Australia in 1945, taking up teaching posts. Ref. Wiki.



CL203-49 **Gillies Highway, Cairns-Atherton Tableland, NQ**, c1934. Vintage silver gelatin photograph on toned paper, titled in white ink on backing below image, 29.7 x 37.6cm. *Slight foxing, minor chips to edges, laid down on original backing. Original frame and mount.*

\$1100



This image includes a 1920s tourer with an early licence plate number of "HV005," indicating it was one of the first cars to use this highway. The Gillies Highway, previously named Cairns Range Road, was officially opened in mid-1926, making it possible to travel from Cairns to the Tableland in two-and-a-half hours. "As the road was only wide enough for one-way traffic, it would flow in different directions at various times of day according to a timetable." The Gillies Highway was named after William Gillies, a former premier of Queensland in March 1934. Ref. Wiki.



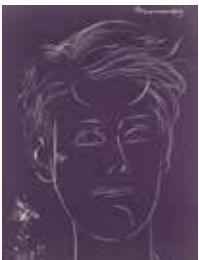
CL203-50 **"XXe Siècle Vol. 5–6" [20th Century French Periodical On Contemporary Art]**, 1939. Soft-cover publication containing five original prints by four prominent European artists and one Australian artist. All prints are signed or monogrammed in image, published in an edition of 1200, 31.8 x 24.7cm. *Soiling and foxing to cover, some stains, wear and small tears to rear pages.*

\$6600

The periodical contains five original prints by the following artists:

- (1) **Gino Severini** (Italian, 1883–1966): *Gravure Futuriste*, linocut in brown ink;
- (2) **John Wardell Power** (Aust., 1881–1943): *L'Homme e Calculateur*, linocut in brown ink on cream paper;
- (3) **Louis Marcoussis** (French, 1883–1941): *Rimbaud [Symbolist French poet]*, wood engraving in purple ink (erroneously listed as an etching);
- (4) **Max Ernst** (German, 1891–1976): *Electre [Electra]*, lithograph in blue on cream paper;
- (5) **Wassily Kandinsky** (Russian, 1866–1944): *Untitled*, woodcut in two colours.

The periodical *XXe Siècle* was founded in 1938 by Italian-born art historian, writer and publisher Gualtieri di San Lazzaro (1904–1974), who resided and worked in Paris. *XXe Siècle* consisted of a combination of articles with original works of art by well-known and influential contemporary artists. About 60 issues were published intermittently between 1938 and 1974. Ref. Wiki.



CL203-51 **Lorna Nimmo** (Aust., 1920–1990). *[Leopards]*, 1940. Colour linocut, printed à la poupée, signed, dated and captioned with a verse in pencil in lower margin, 16.5 x 17.3cm. *Old mount burn*



\$3850

The verse reads "My son, my son', said his mother, ever so many times graciously waving her painted tail, 'What have you been doing now that you shouldn't have done?' – Rudyard Kipling." Image held in the National Gallery of Australia.

Painter Lorna Nimmo studied art at East Sydney Technical College and various colleges and universities in France and the UK. She was the first woman to receive the Wynne Prize for a painting in 1941 and the first female president of the Australian Watercolour Institute, presiding from 1955 to 1958. Ref: DAAO.

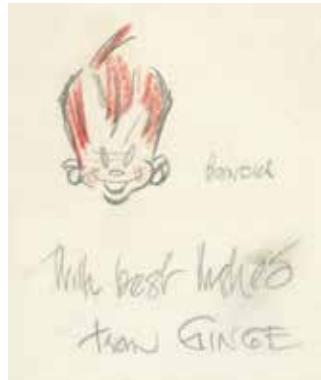
CL203-52 **Jimmy Bancks** (Aust., 1889–1952). *[Ginger Meggs]*, c1940s. Graphite with colour pencil, signed and inscribed in graphite centre right and below image, 11.5 x 9.9cm (paper). *Slight discolouration, laid down on original backing.*

\$660

Inscription reads "With best wishes from Gingie."

Ginger Meggs, Australia's longest-running comic strip, was created by Enmore-born Jimmy Bancks, who spent his childhood in Hornsby. He wrote, drew and syndicated the strip from 1921 until 1952. The character, depicting a mischievous red-haired young boy from an inner suburban working-class home, was based on Bancks' best friend, Charlie Somerville, who also lived in Hornsby, and who eventually became a businessman and councillor.

The 100th anniversary of Ginger Meggs was commemorated by a book written by Tristan Bancks, the great-great grandnephew of Jimmy Bancks in 2021. Ref: Wiki.



CL203-53 **Max Dupain** (Aust., 1911–1992). *Hotel Beds At Atherton [North Queensland]*, 1943/later printing. Silver gelatin photograph, 41.8 x 46.7cm. *Pinholes and slight stains to corners and edges of image.*

\$3300

This image was taken during the time Dupain was serving in the RAAF camouflage unit during WWII in Atherton, Queensland. Another copy of this photograph is held in the Art Gallery of NSW.

In his review of the Art Gallery of NSW's exhibition *World Without End: Photography and the 20th Century*, held in 2000, Michael Cathcart makes reference to Dupain's *Hotel Beds at Atherton* "...a single frame by Dupain stays with me as the exhibition's icon. It does not represent a surreal dream,

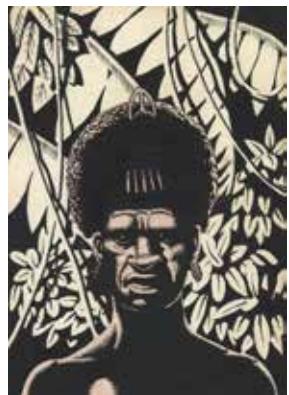


a scene of war, a documentary record of socio-political events or even the body of the photographer's beloved, by turns gorgeous and grotesque – though all of these provide *World Without End* with its material and imaginative substance. What it shows is the unevenly lit corner of a modest hotel room in Atherton, in 1943. (The date is important, because beyond the window there is a war.) It shows nothing of special note: no protagonists in situations of unfolding elevation or disgrace; no sinister or seditious interventions; no hurt, either. Nothing more quotidian than sleep, or sex, has come to pass here. Or will. Two unmade beds, with mosquito nets and lacy valances, receive light. It is an altarpiece dedicated to the century most of us had or wanted to." Ref: Gael Newton, photo-web.com; M. Cathcart, Arts Today, ABC, 1.12.2000.

CL203-54 **Fred Goss** (Aust., 1915–2006). *Fuzzy Wuzzy [sic]*, 1943. Pen and ink with wash, titled, signed and dated in pencil in lower margin, 17.8 x 12.7cm. *Slight foxing, old mount burn.*

\$990

This image depicts a portrait of a Papua New Guinean indigenous man. The term "Fuzzy Wuzzy" seems to have originated in the 19th century with the British military referencing the Hadendoa, an East African nomadic tribe. Later the term seems to have been adopted by Rudyard Kipling who titled a 1892 poem "Fuzzy Wuzzy" which describes the "respect of the ordinary British soldier for the bravery of the Hadendoa warriors who fought the British army in the Sudan and Eritrea." During WWII, Australian soldiers affectionately referred to the indigenous Papua New Guineans, who provided invaluable support for wounded colleagues, as Fuzzy Wuzzy Angels [sic]. Ref: phrases.org.uk; Wiki.



CL203-55 **Jose Morell** (Spanish, 1899–1949). *Spain*, 1949. Colour lithograph, signed in image centre right, 101.5 x 61.9cm. *Slight discolouration, repaired tears, creases and pinholes to edges. Linen backed.*



\$1350

Text continues "Published by the Spanish State Tourist Department, Madrid. Printed in Spain. 49-419-5=417. Lit Orla-Jerez."

Spanish painter and poster artist, Jose Morell (Josep Morell Macias) "studied at the School of Fine Arts of Santa Isabel de Hungria in Seville, under Manuel González Santos. Later he lived in Madrid and Barcelona, where he eventually became known as one of the best poster artists of the 1930s. From 1939, he exhibited large format works in oil."

His "pictorial style, influenced by his dedication to the poster, is characterised by a flat painting without any display of perspective or realism. However, later it would return to a more conservative style close to the academicism of the late nineteenth century." He received awards at the Paris and Madrid Expositions (1932); and gold medals from the National of Barcelona (1933) and Malaga (1936). He taught at the Barcelona School of Arts and Crafts. Ref: Prado Museum (Madrid).

CL203-56 **Travel [Surfing]**, c1950s. Gouache with pencil and ink, 76 x 55.1cm (paper). *Slight foxing, stains, minor missing portions and repaired tears to upper portion and margin.*

\$2950

This is unfinished artwork for a travel poster, possibly for Hawaii, showing the boardrider wearing a traditional cloth.



CL203-57 **Kurt Wirth** (Swiss, 1917–1996). *Switzerland*, c1950s. Colour process lithograph, signed centre right, 101.7 x 64.1cm. *Repaired missing portions, tears and creases to edges, slight stain to right edge. Linen backed.*



\$1350

Text continues "Published by the Swiss National Tourist Office, Zurich. Printed in Switzerland. J.C. Muller." Image depicts five figures dressed in traditional Swiss costume.



CL203-58 **Freddy Conrad** (Belgium, 1916–c1982). *Belgien. Das Land Der Beleuchtungen [Belgium. The Land Of Lights]*, c1950s. Colour lithograph, signed "Conrad" in image lower right, 100.4 x 61.9cm. *Repaired missing portion to upper edge, repaired tears and creases to edges. Linen backed.*

\$1350

German text continues "Herausgeben von dem Verkehrsministerium, General-Kommissariat für den Fremdenverkehr. Gedruckt in Belgien bei Marci, 30, rue Bara, Bruxelles. [Issued by the Ministry of Transport, General Commissioner for Tourism. Printed in Belgium by Marci, 30, rue Bara, Bruxelles]."

CL203-59 **Donald Friend** (Aust., 1915–1989). *Ponte Rialto, Venice [Italy]*, 1952. Pen and ink with crayon and watercolour, titled, signed and dated in ink lower right, 32.6 x 47.2cm. Framed.



\$6600

Much of Donald Friend's life and career was spent outside Australia, in places as "diverse as Nigeria (late 1930s, where he served as financial advisor to the Ogoga of Ikerre), Italy (several visits in the 1950s), Ceylon (now Sri Lanka; late 1950s to early 1960s), and Bali (from 1968 until his final return to Sydney in 1980)." Ref: Wiki.

CL203-60 **Vaclovas Ratas** (Lithuanian/Aust., 1910–1973). *Scarborough Bus [Perth, WA]*, 1952. Wood engraving, initialed in block lower left, editioned 8/25, annotated "Perth, WA", dated, signed and titled in pencil in lower margin, 12.6 x 12.6cm. Slight foxing to margins.



\$1650

Image held in the Art Gallery of WA, the Art Gallery of NSW and the National Gallery of Australia.

Vaclovas Ratas worked as an artist and a museum conservator in Lithuania before moving to Germany in 1945 where he established his own art school in Augsburg. He spent the last portion of his life from 1950 to 1973 in Australia, first working in Perth before moving to Sydney. He became a founding member of the Sydney Printmakers Society in 1961. Ref: Ramona Ratas (artist's daughter).

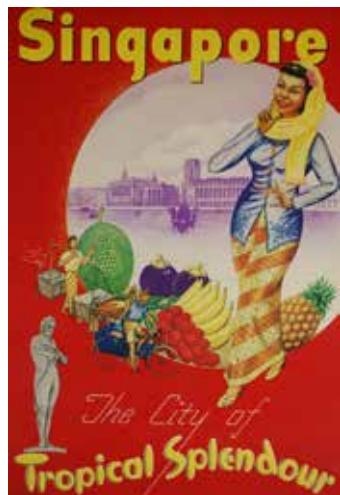


CL203-61 **Laus Lauesen** (Danish, 1914–1966). *Sweden*, c1952. Colour lithograph, signed in image upper left, 97.7 x 62.1cm. Repaired tears, creases and pinholes to corners, slight discolouration to upper edge. Linen backed.

\$1350

Text continues "One of the Scandinavian countries. Land of delightful contrasts. Printed in Sweden. Swedish Tourist Association. Ab Althems Tryckerier Malmö."

Danish artist Laus Lauesen (Lauritz Martin Lauesen) was best known for tourist and advertising posters. At the age of 17, Lauesen travelled to Paris to work as an artist. When he returned to Denmark, he worked for *Dagens Nyheder* (*Today's News*). From 1949 to 1956 Lauesen provided artwork for publisher Politiken, designing advertising posters and illustrating song books. Lauesen later travelled to Stockholm and worked freelance for advertising agencies, including Harlang and Toksvig. Ref: Dansk Platak Museum (Danish Poster Museum).



CL203-62 **Singapore. City Of Tropical Splendour**, 1955. Colour process lithograph, text in English with one line in Chinese characters, 76 x 52cm. Slight soiling, repaired minor tears and missing portions to edges. Linen backed.

\$2200

Text includes "Prepared and issued by Public Relations Office, Singapore (9/55-5,000). Photo litho by Lee Printing Co. Ltd Singapore." An illustration of a statue of Sir Stamford Raffles (1781–1826), the founder of Singapore, appears lower left. The background includes a view of Singapore.



CL203-63 **Fred Williams** (Aust., 1927–1982). *Young Girl, Number 2*, 1966. Etching, editioned 1/10 and signed in pencil in lower margin, 20.5 x 12.6cm. *Slight soiling to right margin.*

\$3300

Illustrated in Mollison, *Fred Williams: Etchings*, 1968, plate 158.

Prior to 1967, Williams focused more on figurative imagery, before concentrating on Australian landscapes in his etchings.



CL203-64 **Murray Griffin** (Aust., 1903–1992). *Chestnut Teal [Duck]*, c1969. Colour linocut, editioned 5/30, titled and signed in ink in lower margin, 34.5 x 45.7cm. *Slight stains and paper and glue remnants to upper margin.*

\$3300

Image held in the National Gallery of Australia. Born in Melbourne, Vaughan Murray Griffin "studied drawing and painting at the National Gallery School, Melbourne from 1919 to 1922. He was influenced by the colour woodcuts of the Austrian artist Norbertine Bresslern-Roth (1891–1978) whose popular prints were frequently exhibited in the 1930s, including Australia. He experimented with linocutting as early as 1922, after learning to etch from Victor Cobb; his print 'The Old Lodge – Banyule' 1922 is amongst the earliest dated linocuts in Australia. Napier Waller and Griffin may have practised the technique together. However, it was not until 1932 that he began printmaking in earnest, rapidly expanding his technical skills, and establishing a solid reputation for his work. Griffin recognised that birds as a subject were commercially popular, and deliberately depicted them to encourage sales of his work. In 1933 his prints became larger. He was the only printmaker of the time to use the reduction process, a point he stressed in exhibition catalogues to emphasise the uniqueness of each edition as 'high art'." Ref: Art Gallery of NSW.



CL203-65 **Mervyn Bishop** (Aust., b.1945). *Life And Death Dash*, 1971. Vintage silver gelatin photograph, untitled caption on mimeographed slip affixed with tape verso, 24.1 x 19.1cm. *Old tape marks verso.*

\$11,000

Caption reads "A nurse races this three-year-old boy—he'd taken an overdose of drugs—into St Margaret's Children's Hospital at Darlinghurst. His mother, with a police escort, had dashed him and his [sister]—also poisoner—to the hospital from Marrickville." This photograph is the original *Sydney Morning Herald* press print.

In 1971 Mervyn Bishop won the News Photographer of the Year Award with this image which appeared on the front-page of the newspaper, titled *Life and Death Dash*. This image, with the same title, is illustrated in The Australian Centre for Photography exhibition publication, *In Dreams: Mervyn Bishop, Thirty Years of Photography 1960–1990*, editor Tracey Moffatt. Sydney, 1991, p43.

In 2021, Bishop informed his agent, Josef Lebovic, that the young boy seen in this image is of Italian descent and has since become a specialist doctor, whom Bishop met at one of his exhibitions in Sydney. He also stated that he became aware of the police escort from a radio broadcast picked up by an associate journalist. They both went to the front of the hospital and waited for the arrival. The nurse, Sister Anne Bourne, was waiting on the footpath to assist with getting the two children into emergency. When she saw Bishop with his camera, she picked up the boy, protectively, to shield him from being photographed.

This image is held in the Art Gallery of NSW with photographer's biographical details, which included "Born and raised in Brewarrina, NSW, Mervyn Bishop was encouraged by his mother to take his first photograph. After witnessing the 'magic' of the darkroom process, he became passionate about photography. In 1963 he successfully applied for a four-year cadetship at *The Sydney Morning Herald*, and completed a photography certificate course at Sydney Technical College during these years. Bishop continued to work for *The Sydney Morning Herald*, and was Australia's first Aboriginal press photographer."

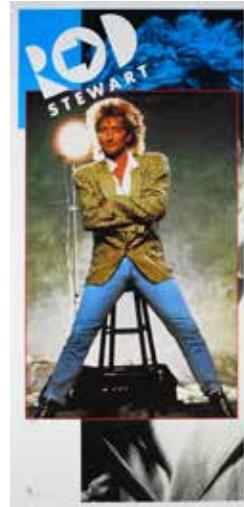


CL203-66 ***Uluwatu [Surfing]***, c1970s. Gouache, 68 x 32cm (image). Slight mount burn to margins.

\$2650

Original artwork for a travel poster, promoting Uluwatu in Bali, Indonesia.

Uluwatu was discovered as a surfing destination in 1972 following the release of the 1971 surf film *Morning of the Earth* by directors Alby Falzon and David Elfick. The film portrays surfers living in spiritual harmony with nature, making their own boards (and homes) as they travelled in search of the perfect wave across Australia's north-east coast, Bali and Hawaii. Ref: Wiki.



CL203-68 **Rod Stewart**, c1990s. Colour process lithograph, "Warner Brothers" logo lower left, 88.7 x 42.1cm. Repaired tears and pinholes to edges. Linen backed.

\$880

Text continues "For promotional use. Not for sale. Marketed by WEA Record & Tape Distributors Pty Ltd. A Warner Communications Company."

Born in 1945, Rod Stewart described his childhood as "fantastically happy." His music career began in 1962 when he took up busking with a harmonica around age 16. His family were "great fans of the singer Al Jolson" and Stewart "collected his records and saw his films, read books about him, and was influenced by his performing style and attitude towards his audience." Initially Stewart considered a career in football and decided "a musician's life is a lot easier, and I can also get drunk and make music, and I can't do that and play football...They're the only two things I can do actually: play football and sing." Ref: Wiki.

CL203-67 **Phantom Records. \$1000 Draw**, c1980s. Screenprint, 73 x 47.4cm. Linen backed.

\$990

Text continues "Yep! \$1,000 worth of records to be won! It's a cinch! All you gotta do is buy your records down at Phantom throughout May to get a shot at the big draw! Drawn May 31st. 375 Pitt St, City [Sydney], 264 8992." This poster was inspired by the American television series *Have Gun – Will Travel* which ran from 1957 to 1963, and starred Richard Boone as Paladin.

Phantom Records was an Australian record store and independent record label established in 1978 by Dare Jennings (founder of Mambo) and Jules R.B. Normington. One of Australia's first independent labels, Phantom Records was known for its "guerrilla marketing" strategies, using "surprise and/or unconventional interactions to promote a product or service." Ref: Wiki; investopeida.com.



CL203-69 **James Gleeson (Aust., 1915–2008). Skybones**, 2004. Aquatint with etching, annotated "a/p" [artist's proof] and signed in pencil in lower margin, 21.3 x 25.6cm.

\$1650

Image held in the National Gallery of Australia.

Printed by Michael Kempson of Cicada Press in an edition of 50, this image was commissioned by Beagle Press for the deluxe limited edition book *Beyond the Screen of Sight*.

Only a few artist's proofs were made outside this edition, with larger margins; the editioned prints were cropped to fit into the publication.





CL203-70 **Lloyd Rees** (Aust., 1895–1988). "New Lithographs" [*Tasmanian Views*], 1982. Suite of 13 lithographs, first two images editioned 38/40, the rest editioned 38/75, each signed and dated in pencil with printer "Fred Genis" blind stamp in lower margin, sizes range from 30.4 x 40cm to 30 x 57.3cm. *In original folio, as issued.*

The suite \$19,500

The entire suite is illustrated in Kolenberg, *Lloyd Rees*, 1986, nos. 58-70. Lloyd Rees was a "widely respected painter of Australian landscapes and an exceptionally influential lecturer on the history of art to architecture students at the University of Sydney from 1946 to 1986. Born in Yeronga, Queensland, he began studying art in Brisbane before coming to Sydney in 1917 to work in the advertising firm of Smith and Julius (working for Sydney Ure Smith [1887–1949], founder of *Art in Australia*), where he met other artists. His Australian landscapes, while based on acute observation and deep affection, showed European traditional influences, particularly those of Italy and France. In 1923, Rees left on the first of four trips to Europe. It was after this that his palette became stronger. However, atmosphere was always combined with solidity and structure until failing eyesight made this increasingly difficult. Water, particularly Sydney Harbour and the Lane Cove River, was a favourite subject." In 1985, Rees was awarded the Order of Australia. Ref: DAAO.

