

books

+ art

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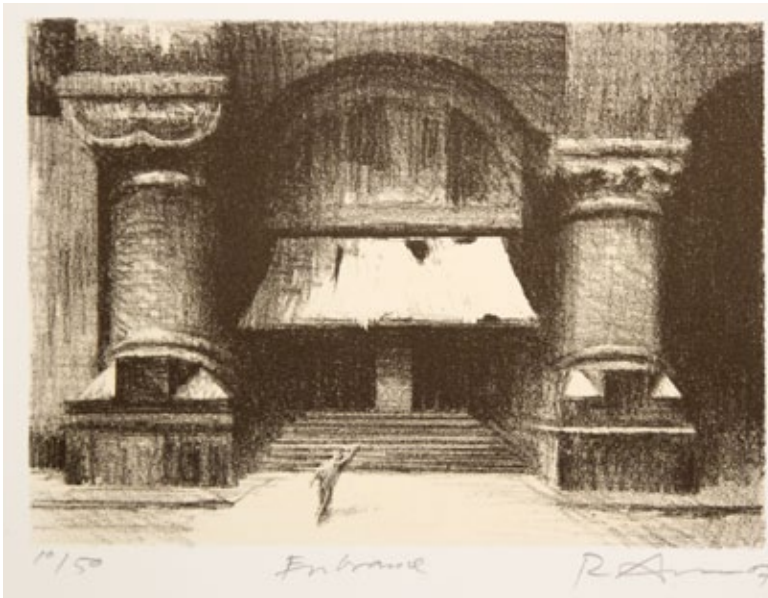
50 – a print exchange portfolio

AMOR, Rick, et alia

2363

Geelong : Geelong Art Gallery, 2007. Buckram box containing 50 original signed graphics by 50 different Victorian artists, each measuring 25 x 25 cms, title sheet and original exhibition catalogue included. In 2007 curator and artist Rona Green invited 50 Victorian artists to create a new print for the purposes of exhibition and production of a boxed set which would be distributed to the contributors as an exchange portfolio. The result is a remarkable collection of varied works across the different media of printmaking. Produced in an edition of 50 copies (of which none were for sale), plus two artist's proofs, one for donation to the Geelong Art Gallery permanent collection, the other for display in 2007. The artists include some of Australia's finest contemporary printmakers, including Rick Amor; Rosalind Atkins, David Frazer; Kate Hudson, Martin King, Deborah Klein, Bruno Lety, Jeffrey Makin, Graeme Peebles, Geoffrey Ricardo, John Robinson, John Ryrrie etc.

\$ 5,000





Seeing

ANDREWS, Gordon.

126

A photographic voyage of discovery and delight. Introduction by David Moore. Sydney: Craftsman House, 1987. Quarto, gilt-titled linen boards in lettered sculptural slipcase, 106pp. illustrated with the artist's photographs. The de luxe edition, limited to 75 signed and numbered copies, with an original signed photograph by the artist loosely enclosed in paper folder. An artist also renowned for his industrial design – Andrews was commissioned to design the first decimal currency banknotes for Australia in 1966.

\$ 500



The Australian Artist

715

Volume 1, Parts 1-4; Volume 2, Parts 1- 2 (complete). Melbourne: Victorian Artists Society, 1946-49. Six volumes quarto, illustrated wrappers, approx 60pp. each. The cover to volume one, part two features an Aboriginal bark painting, there is also an interesting series of advertisements by Carlton & United Breweries inside the back covers which feature Australian Aborigines. An important short-lived Australian art journal from the 1940s. A very good complete set from the library of art historian Ken Scarlett, his signature to a couple of issues.

\$ 165



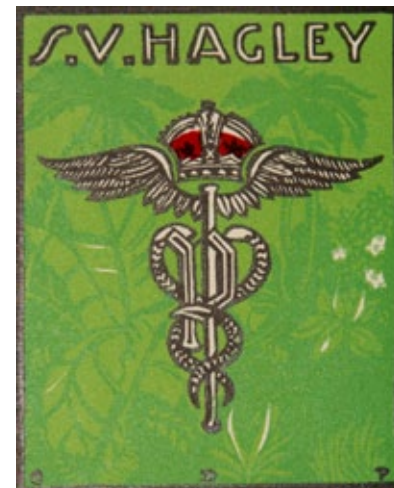
Works from the factory no. 2 & 4

ARNAOUTOPOULOS, Andrew

1791

[Brisbane] : Institute of Modern Art, 1983. Octavo, pictorial wrappers, 36 pp, mainly illustrations. Catalogue of an exhibition of works by Australian contemporary artists, including Nick Allen, Bronwyn Clark-Coolee, Thomas Vale-Slattery, Francine O'Dea, Judith Wright, Brenda Lewis, Malcolm Enright, Gertrude Freitag, Edward Riggs and June Tupicoff.

\$ 35



Australian book-plates and book-plates of interest to Australia

BARNETT, P. Neville

1348

Sydney: privately printed [Beacon Press], 1950. Quarto, papered boards in dustjacket and glassine overlay (minor silverfishing), short split to bottom joint of front board, 280 pp. heavily illustrated with bookplates, some of which are original graphics tipped-in (the Lionel Lindsay bookplate for Robert Menzies on p. [6] and the Pixie O'Harris plate for MacGillycuddy on p. 181 done so with small pieces of tape to the corners), a magnificent showcase of Australian bookplates. Artists include Norman Lindsay, Adrian Feint, Alan Jordan, G. D. Perrottet, Lionel Lindsay, etc. Limited to 200 copies signed by the author.

\$ 750



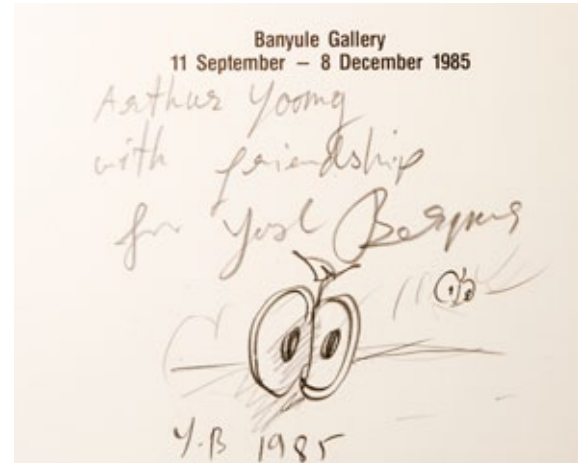
Hiroshige

BARNETT, P. Neville

2416

Sydney: privately printed at the Beacon Press, 1938. Small folio, quarter-vellum over gilt-lettered boards, glassine wrapper; original card slipcase (edges splitting), illustrated endpapers, 46 pp., illustrated with 20 chuban woodcut prints after Hiroshige tipped in (some ghosting from the glue as usual). Limited to 200 copies signed and numbered by the author. Favourable mention was made by a critic at the time on the apt choice of the 'Locarno fonts and the quality of the Worthy paper' (KRAAL, Diane, From Chatswood to Edo :The Life and Books of P.Neville Barnett, p. 42). A fine private press book from P.Neville Barnett, published in Sydney just prior to the Second World War; in a series of studies on Japanese woodcut artists.

\$ 1,250



Yosl Bergner : a retrospective exhibition [signed by the artist, with an original drawing]

BERGNER, Yosl

1086

[Melbourne] : Banyule Gallery, 1985. Quarto, illustrated wrappers, 63 pp, colour and black and white illustrations. Signed in pencil by the artist on the title, with an accompanying pencil drawing by Bergner in the form of an anthropomorphic apple (70 x 50 mm), initialed 'Y.B.' and dated 1985.

\$ 250



**Orpheus :
the song of forever**

AMADIO, Nadine

537

Sydney: The Craftsman's Press, 1983. Quarto, decorated cloth in slipcase, 128pp., illustrated with numerous tipped-in plates by Charles Blackman, fine. Limited to 250 copies signed by author and artist with an original signed lithograph loosely inserted. One of the finest Blackman illustrated publications, a loosely enclosed review by Barrett Reid reads: 'It is the "Orpheus" which has attracted my particular admiration. It is a stunning book in all ways: Blackman's art, Amadio's beautiful adult fairy tales, the design, binding and printing'.

\$ 2,500



Paris Dreaming

[BLACKMAN]. AMADIO, Nadine

197

A celebration of a city of imagination. The Paris Drawings of Charles Blackman. Sydney: Reed, 1982. Tall folio, boards in dustjacket, card clipcase, 144pp. profusely illustrated. One of the most attractive monographs on Blackman.

\$ 600

To Keith
in friendship
affectionately
C Blackman

Charles Blackman (signed)

[BLACKMAN]. MATHEW, Ray

803

Charles Blackman. By Ray Mathew. Melbourne: Georgian House, 1965. Quarto, cloth bound boards in illustrated dustjacket (price clipped, annotation to flap of jacket), slight foxing at preliminaries, 16 pp. plus 38 colour and black and white plates, bibliography, list of exhibitions, list of paintings. Signed and inscribed on the front free endpaper 'To Keith [Bruce] in friendship, affectionately, Charles'. The scarce 1960s monograph, a desirable copy inscribed by the artist.

\$ 300



Charles Blackman. Schoolgirls and Angels

ST JOHN MOORE, Felicity

2069

A retrospective exhibition of paintings and drawings by Charles Blackman. Melbourne : National Gallery of Victoria, 1993. Quarto, illustrated wrappers, 142 pp. illustrated throughout. Scarce.

\$ 220

Diverse Visions
[GASCOIGNE]



141

Twelve Australian mid to late career artists. Charles Blackman, Mike Brown, Ray Croke, Rosalie Gascoigne, Inge King, Robert Klippel, Les Kossatz, Alun Leach-Jones, John Perceval, Gareth Sansom, Gordon Shepherdson, John Wolseley. Brisbane: Queensland Art Gallery, 1991. Quarto, illustrated wrappers, 32pp. exhibition catalogue, illustrated. Signed by six of the artists: Gascoigne, King, Brown, Kossatz, Shepherdson and Wolseley.

\$ 165

The Lost Domains
Charles Blackman

195

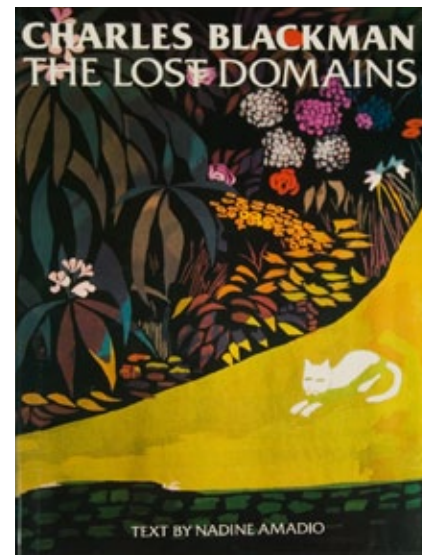
Text by Nadine Amadio.

Sydney: Reed, 1980.

First edition.

Large folio, boards in illustrated dustjacket and orange slipcase, light foxing to endpapers. 144pp. magnificently illustrated with Blackman's paintings of his most famous series, including Alice in Wonderland, Schoolgirls, Gardens, Nudes, Children Playing etc. An important monograph. Signed by Blackman.

\$ 900



St Clare of Assisi

BLACKMAN, Charles

193

Circa 1962.

Conte on paper, 282 x 385mm, titled and signed, with the Spaghetti Eater, Assisi, verso.
Framed, with glass both sides. An ethereal Blackman on the front with an amusing image
verso.

\$ 5,500





Blazing Shoes

BOLTON, Ken.

2333

Adelaide, Open Dammit, 1984. Oblong duodecimo, illustrated wrappers. pp. [99]. A scarce first edition of 200 copies only, printed at the Experimental Art Foundation.

\$ 85



The art of Arthur Boyd

HOFF, Ursula

2600

; with an introduction by T.G. Rosenthal. London :Andre Deutsch, 1986. First edition. Quarto, blue cloth gilt, pictorial dust jacket, (some spotting to rear paste-down, rear endpaper and edges), 247 pp, illustrated with over 200 black and white and colour plates. Includes chronology and list of exhibitions, bibliography and genealogical table.

\$ 125

David Boyd's Reconciliation :An Australian Odyssey, and Reconciliation :An Australian Fallacy

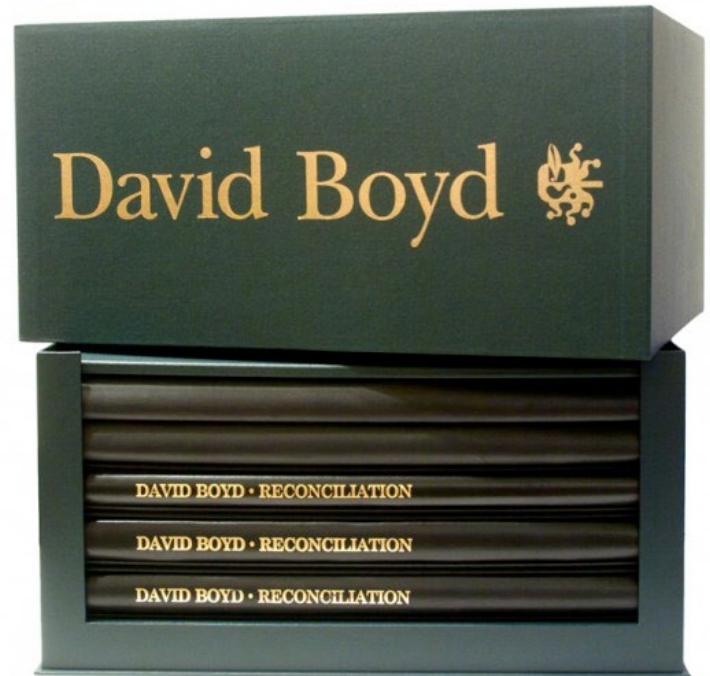
BOYD, David

3072

In 2002 the publisher Robert C. Littlewood released a deluxe edition folio containing original etchings by David Boyd titled 'Reconciliation :An Australian Odyssey'. In the years following, a deep and bitter falling out occurred between artist and publisher; the edition was sold in various grangerised formats, and in 2008 Littlewood re-issued the work as 'Reconciliation :An Australian Fallacy'. This publication included a lengthy tirade written by Littlewood, which in essence outlined the failings of Boyd to fulfil his agreement with the publisher. This vast boxed set - consisting of seven folios and weighing in at thirty-two kilograms - represents the publisher's own copies of the books produced as a result of the Reconciliation undertaking, along with additional documentary material, and is thus unique. It's production was finished in 2012, one decade after Reconciliation was first published, and includes the final material from the publisher's archives which will be issued in the Reconciliation saga, including several dozen original Boyd etchings.

A full description of this extraordinary archive is available on our website

\$27,500



John Brack Nudes. Fifteen original lithographs

BRACK, John

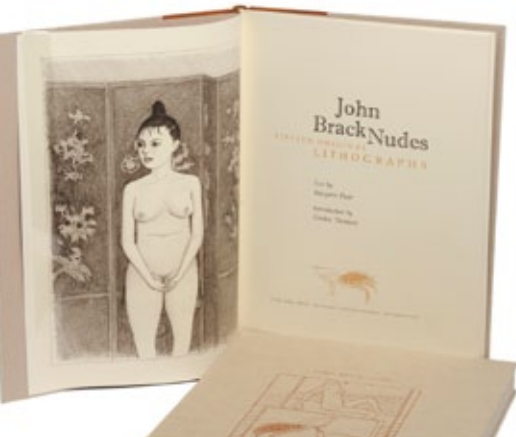
36

Text by Margaret Plant. Introduction by Gordon Thomson. Melbourne: Lyre Bird Press, 1982. Large folio (465 x 340mm) bound in gilt-titled half-leather over hessian covered boards decorated with Brack motif, housed in matching clamshell box with gilt-decoration and lettering on front panel, bound by N. Doslov of Melbourne, with binder's ticket on front pastedown. Illustrated with fifteen original large lithographs by Brack each drawn on a single zinc lithographic plate, each unsigned and untitled as issued. Thirteen lithographs measure 430 x 300mm (approximately), two of the plates are double page images of double nudes, and measure 440 x 640mm (approximately). Limited to 200 copies plus 50 hors d'commerce, but in reality only a quarter of this edition was produced. Signed by John Brack on the colophon.

This stunning book, the brainchild of master private press publisher Tate Adams, is the only deluxe art book created by John Brack. Commenced in September 1981 and published in December 1982, the book was launched with a series of original conte drawings, on which the lithographs were based, in Realities Galleries, Melbourne. As such a high cost of production was involved in the binding of the book, only fifteen copies were originally bound for exhibition and sale at the show. Subsequent to this a further approximately thirty-five copies were bound, making a total finished edition of about fifty copies, far fewer than the anticipated 200. The fifty hors d'commerce series were issued unbound as lithographs for framing, these were individually signed by the artist. This commercial aspect to the publication in part defeated John Brack's creative vision in designing the graphics – the images are composed with a specific perspective intended to be experienced as the book is angled flat before the viewer; an aspect lost once the images are framed.

Rare. Collections: National Gallery of Australia, National Gallery of Victoria, National Library of Australia, State Library of Victoria, State Library of Queensland, State Library of New South Wales, University of Melbourne, Royal Melbourne Institute of Technology, Monash University. References: GRISHIN, Sasha. The Art of John Brack, pp 31-45; HOLLOWAY, Memory. 'Critics Choice', The Age, Melbourne, 11 December 1982. LINDSAY, Robert. John Brack Retrospective exhibition. Melbourne: NGV, 1987 p. 134.

\$ 11,000



A Hand with the Etruscans

BRACK, John

327

1977. Lithograph measuring 670 x 495 mm, framed.

Signed by Brack and dated in pencil lower right, editioned lower left 10/25.

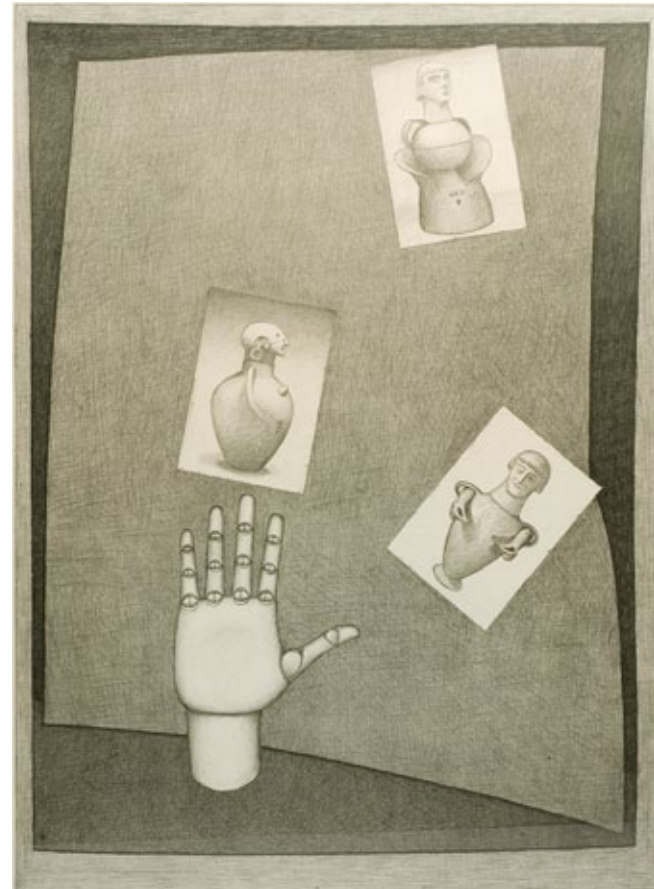
Grishin catalogue: p. 23.

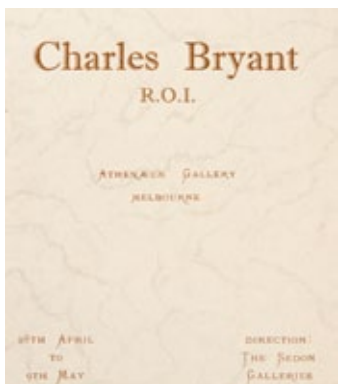
'In the process of simplification and through the use of a monochrome technique where "the meticulous execution make this lithograph almost indistinguishable from a drawing", Brack has arrived at a stark and powerful statement'.

-Sasha Grishin, *The Art of John Brack*, p. 135, quoting Dr. Ursula Hoff.
Collections: National Gallery of Australia (1/25)

Exhibitions: *Out of Australia : prints and drawings from Sidney Nolan to Rover Thomas*. The British Museum, London, 26 May - 11 September 2011.
Curator: Stephen Coppel. Catalogue number 34.

\$ 5,500





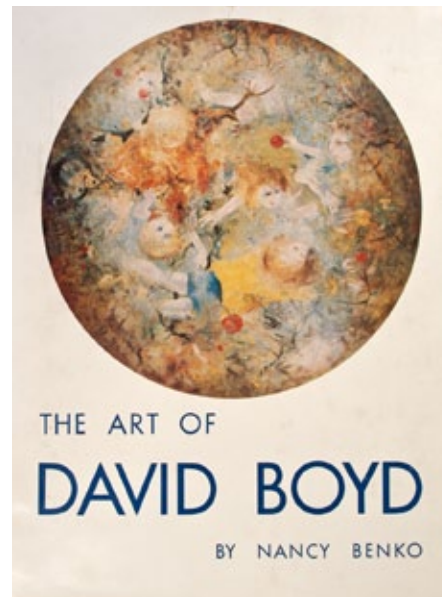
Charles Bryant R.O.I.

BRYANT, Charles

2900

Melbourne :Athenaeum Gallery,n.d. [c. 1930]. Direction :The Sedon Galleries. Octavo, lettered wrappers, yapp edges, photographic portrait, foreword, catalogue of 24 works, the sold items marked in pencil.

\$ 35



The art of David Boyd

BENKO, Nancy

2020

Folio, cloth in illustrated dustjacket (a little marked, short tear to front wrapper), 240 pages illustrated in colour and black and white. Limited to 1250 copies.

The only substantial monograph on this popular and influential Australian artist. The high demand for this monograph by collectors, libraries and art dealers has resulted in genuine scarcity on the market. This book is found in three states of signature – signed directly on the page, unsigned, and signed on pasted-on label. This copy is unsigned.

\$ 650



Judy Cassab : Places, Faces and Fantasies (with a group of original signed drawings)

[CASSAB]. Lynn, Elwyn

2759

Folio, decorated cloth in dustjacket, 152 pp. illustrated throughout, a very good copy. Loosely enclosed is a group or six original signed pen drawings on four sheets (two being double sided), being nude studies, measuring 180 x 240 mm; 295 x 180 mm, 295 x 180 mm; 260 x 170 mm; 135 x 165 mm, 260 x 150 mm. All the drawings except one are signed in pen by Judy Cassab. From the age of the paper they appear to be drawn c. 1960s. Some toning and a couple of creases, but overall presentable. A desirable small collection of Cassab originals with one of her major monographs.

\$ 600



The Woodcuts of Victor E Cobb 1876 – 1945

LITTLEWOOD, Robert C

779

Being a catalogue raisonne of Victor Cobb's Woodcuts, a brief essay outlining his philosophy of art and a critical appreciation of the woodcuts and the circumstances under which they were created. Melbourne: The Jester Press Pty Ltd, 1981. Octavo, full morocco, marbled endpapers, portrait frontispiece, illustrated. The deluxe edition, limited to 65 copies (from a total edition of only 130), signed and numbered by the author; with an original wood engraving tipped-in. A charming study on the important Melbourne printmaker; under the Jester Press imprint, forerunner to the Lytlewode Press.

\$ 330



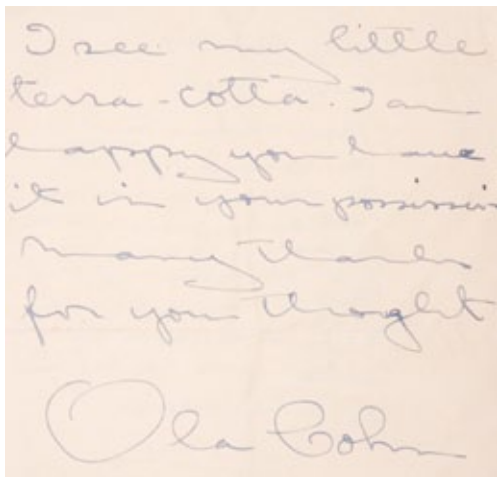
d'Art: the art of Robert Clinch

[CLINCH].THOMAS, David.

115

Stoke-on-Trent: The Lytlewode Press, 2007. Imperial quarto, teal buckram with gilt illustration in matching slipcase, 146pp, illustrated throughout with colour reproductions tipped-in by hand, includes essay on the artist of approximately 5000 words by noted arts writer David Thomas. The standard edition, limited to 300 copies, which is bound in full buckram, and includes an original Clinch crayon lithograph sewn into the book, signed and numbered by the artist, the colophon further signed and numbered by artist, author and publisher. There were an additional 60 copies produced in a deluxe edition, bound in goatskin and with a four signed lithographs. All lithographs were produced specifically by Clinch for this book. The binding is by Paul Schubert of Melbourne. Robert Clinch is regarded as one of Australia's finest contemporary realist artists, and actively collected internationally. This is the only book on the artist, and is a finely produced private press work with a high level of the artist's involvement.

\$ 1,800



Ola Cohn : a holograph note

COHN, Ola, 1892-1964

2223

Manuscript in ink (octavo, single sheet, folded into 4 pp), on Cohn's embossed letterhead, Ola's Home, 41-43 Gipps St. East Melbourne, dated 20.2.58, signed Ola Cohn, a note to an unnamed recipient regarding one of Cohn's terra-cotta sculptures which the addressee has in his/her collection. Cohn's note quotes lines from a poem by the American writer Carl Sandburg (1878-1967), Precious Moments, which she says remind her of this 'little terra-cotta'. On the inner pages the letter's recipient has written out the poem in full.

\$ 90

Eureka 1854 – 1954 : a folio of lino-cuts

COUNIHAN, Noel et alia

1183

Melbourne: Popular Print Art Group, 1954. Quarto, lettered paper portfolio (the tipped-on Noel Counihan linocut missing from the front panel), four sheets letterpress and fourteen original linocuts of the Eureka Rebellion by Ray Wenban, Noel Counihan, Pat O'Connor, Peter Miller, Alisa O'Connor, Len Gale, Ernie McFarlane, Maurice Carter, Naomi Shipp and Mary Zuvella. An important and complete portfolio of artworks, produced by the left-wing Melbourne collective sympathetic to the unionist sentiments of the Ballarat miners. This copy - like most - is missing the delicately placed cover image, and priced accordingly. See: Robert Smith, Noel Counihan Prints 1931 - 1981, Sydney, Hale & Ironmonger, 1981, pp. 68 - 70 (illustrated).

\$ 1,400





**The Victorian Artists Society
Catalogue of Winter Exhibition**
[CONDER]

134

Eastern Hill, Melbourne. March 1890. Price one shilling. Octavo, folding sheet of rag paper watermarked Superfine printed on front page only, the others blank. Lightly creased and soiled, with old hinges. A rare proof impression of an early V.A.S. exhibition catalogue, the cover is a fine and important art nouveau design by Charles Conder, signed lower right in the image. This example is unique, and is recorded and reproduced as Plate II of Gibson's monograph of 1914.

\$ 2,500



The pleasure of your company is requested
[CONDER]

133

... at the Private View of an Exhibition of the Art of the late Charles Conder on Saturday, January 4th, 1913, at the Leicester Galleries, Leicester Square. Invitation card measuring 154 x 115mm, in superb condition, the invitation not filled in, old hinges to rear, with a charming Conder nouveau design, signed by the artist in the image. Printed in red ink, resembling Conder's conte drawings and lithographs. This important exhibition was held four years after the artist's death. Very rare.

\$ 750



Gossip

CONDER, Charles

200

Lithograph.

1905.

266 x 362mm (paper), printed in black, unsigned as issued, fine condition. Framed.

\$ 3,300



La peau de chagrin

CONDER, Charles
(1868-1909)

862

Transfer lithograph, c 1903. Printed in sanguine from one stone. Dimensions of printed image 245 x 305 mm. 'CONDER' within image, lower left; titled 'Le (sic) Peau de Chagrin' within image, lower right; signed 'Charles Conder' lower left margin; "no. 9" lower right margin.

During his time in Australia (1884-90) the English artist Charles Conder became an important figure in the Australian art scene, not least because of the major part he played in the development of Melbourne's Heidelberg School. In 1899 Conder produced a portfolio of lithographs based on the stories of Balzac. 'La peau de chagrin' (The Magic Skin) illustrates a scene from Balzac's story of the same name, but as Campbell Dodgson notes in his catalogue of Conder's lithographs and etchings (1913, no. 9) this lithograph is not part of that series and was probably made a few years later. Dodgson also states that this lithograph was exhibited at the Society of Twelve (London) in 1905.

Reproduced: Charles Conder; Ann Galbally and Barry Pearce, Sydney : Art Gallery of New South Wales, 2003, p. 178 (catalogue number 93).

\$ 2,500



An epistle from Oberea

[CROOKE]

15

With decorations by Ray Crooke. Ferntree Gully (Melbourne): The Rams Skull Press, 1955. Quarto, hessian bound boards, 24pp, illustrated with seven original silk screens by Ray Crooke. Limited to 250 copies signed by the artist. The cover was also silk screened by Crooke on Thursday Island, a fine example of Australian private press, locally made by a significant Australian artist. The image shows two variant bindings, in olive and green (this copy is printed in green).

\$ 450



[RAY CROOKE] Quinkan country, Cape York

[CROOKE, Ray, 1922-]

1820

Hand-made New Year's greeting card, circa 1983. Oil on card (143 x 196 mm) laid down on the front section of a folded sheet of artist's paper (total dimensions 295 x 410 mm), faint signature in pen lower left corner; titled in pen beneath image lower right, rear page with handwritten personal message in ink, signed by the artist: 'To wish you all the best for '84 and thank you for the copy of "Wreck of the Charles Eaton" which we found very interesting, and pleased to add to our library.' A wonderfully evocative landscape painting. The entire card has been well preserved and is in faultless condition.

\$ 880



Clone

CULLEN, Adam

(1965 -)

2436

Etching measuring 55 x 50 mm, on paper 230 x 185 mm, signed, dated 2001 and numbered 8/10 in pencil. An interesting early Cullen artwork, being an abstract figure with spiraling linework, printed in low numbers.

Another example is held in the National Gallery of Australia.

\$ 385



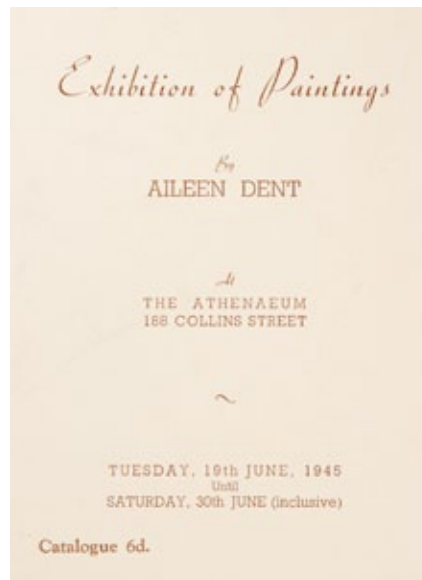
Roy de Maistre. The Australian Years 1894 - 1930

JOHNSON, Heather

2842

Sydney : Craftsman House, 1988. Quarto, boards in dust jacket (lightly marked), pp. 138, illustrated in colour throughout. The main scholarly text on this period of De Maistre's career, including a list of exhibitions, bibliography and biography.

\$ 150



Exhibition of paintings by Aileen Dent

DENT, Aileen

2899

Melbourne : The Athenaeum, 1945. Octavo, folding sheet, pp. 4, catalogue of 41 works.

\$ 35

The Pink Chair

DEL-MACE, Jill (1947 -)

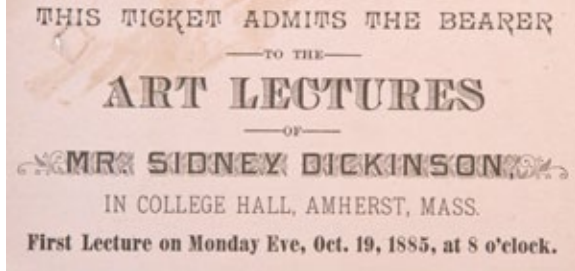
2902

Oil on board, 460 x 440 mm, signed, framed. A fine realist oil by noted Australian figurative painter Jill Del-Mace.

Provenance : Watling Art Galleries, 2008

\$ 3,600





Art Lectures of Mr. Sidney Dickinson in College Hall, Amherst, Mass.

[SIDNEY DICKINSON; AMHERST COLLEGE]

2145

[Amherst, Massachusetts] : Amherst College, [October 19] 1885. Ticket of admission, (55 x 105 mm), printed on both sides (recto with light stains and pin hole upper left).

The American art critic and journalist Sidney Dickinson (1851-1919) first visited Australia in 1888, delivering lectures on art in Sydney at the National Art Gallery of New South Wales and in Melbourne. After spending time in Paris and London he returned to Melbourne with his wife, Marion (née Miller), in 1890. Dickinson was immediately made honorary secretary of the Victorian Artists' Society, and his wife became executive vice-president of the Austral Salon of Music, Literature and the Arts, a club for Melbourne women writers. He was a key figure in the Australian art scene of the early 1890s, enthusiastic in his admiration and encouragement of the Heidelberg School artists Tom Roberts and Frederick McCubbin, in particular.

\$ 85



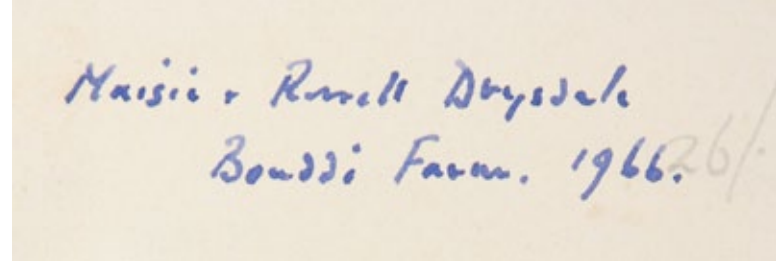
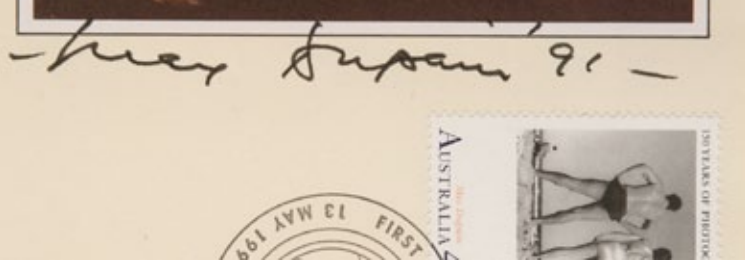
Paintings, drawings, posters, and prints

DONE, Ken.

809

Ken Done. Paintings, drawings, posters and prints. Sydney: Craftsman House, 1986. Quarto, vivid Done illustrated cloth in slipcase, each with matching title label, 126 pp., brightly illustrated. The deluxe edition, limited to 99 copies, signed and numbered by the artist, with an original signed screenprint of a Sydney beach scene loosely enclosed. A sparkling limited edition volume on the popular Sydney decorative artist, produced with a fresh sense of style which complements the artist's works.

\$ 300



In focus :Australia's heritage in stamps : 150 years of Australian photography

COLLIGAN, Mimi / Australia Post Philatelic Group

1359

Melbourne : Australia Post, 1991. Octavo, illustrated boards, 32 pp, illustrated; ex Richard King collection, with 4 tipped-in First Day of Issue philatelic cards, two of which are signed and dated by the renowned photographer Max Dupain; also signed by King, and with his collection wet stamp. A unique copy.

A brief survey of the history of Australian photography, from the mid 19th century onwards, with featured sections on the work of four luminaries: Max Dupain himself, Harold Cazneau, Olive Cotton and Wolfgang Sievers.

\$ 275

Riders in the chariot (signed copy)

[PATRICK WHITE]

2269

London : Eyre & Spottiswoode, 1961. First edition. Octavo, purple cloth with pictorial dust jacket (from a painting by Sidney Nolan), price-clipped, front board slightly bowed, text block shaken, owners' inscription MAISIE & RUSSELL DRYSDALE, BOUDDI FARM, 1966 to front free endpaper; in the hand of Russell Drysdale, SIGNED ON THE TITLE PAGE BY PATRICK WHITE, owner's red seal at foot of title page, 552 pp (mild foxing to edges). A good copy.

Patrick White (1912-1990), the first Australian to win the Nobel Prize in Literature (1973); Russell Drysdale (1912-1981), one of Australia's most celebrated artists of the twentieth century.

\$ 500



" You know, Norma, its just
a lot o' bull."

For Norma -

Russell Drysdale
September '62.

Journey among men (with drawing)

MARSHALL, Jock and DRYSDALE, Russell

1243

London : Hodder & Stoughton, 1962. Quarto, cloth in illustrated dustjacket, 206 pp. illustrated throughout by Russell Drysdale. Inscribed by the artist in the year of publication on the first blank 'For Norma - Russell Drysdale September '62', with a full page ink drawing of a stockman drinking a beer with the quotation 'You know, Norma, its just a lot o' bull'. Drysdale and Marshall's great journey through the Australian outback is dotted with a variety of unique characters, each with a particularly dry Australian sense of humour. This fine copy of 'Journey among men' is greatly enhanced by an original artwork, which through Drysdale's unmistakable hand brings one of these characters alive on the page.

\$ 2,750

Russell Drysdale

2162



Melbourne : Richmond Hill Press, 1979. Elephant folio, full leather (somewhat marked), essays, 45 full page colour plates reproducing Drysdale paintings and drawings, paper folio with 6 loose colour plates, all housed in a tan clamshell box, a little bumped. Limited to 500 copies signed by the artist, this is a presentation copy from Drysdale to his friend and art dealer Rudy Komon, inscribed on the limitation page.

The drawing referred to in the letter; Drysdale's work for Kumon titled *The Connoisseur*; was originally included by Drysdale in a folder inside the book. A manuscript note on the outside of this folder bears a message to this effect (but the drawing is no longer inside!). The drawing was part of the exhibition *Russell Drysdale : drawings, celebrating the centenary of Drysdale's birth*, held at the National Trust S.H. Ervin Gallery in Sydney, 17 February - 25 March, 2012, and curated by Lou Klepac.

\$ 950

The burnt ones (signed copy)

[PATRICK WHITE]

2273



London : Eyre & Spottiswoode, 1964. First edition. Octavo, brown cloth with pictorial dust jacket (four paintings by Sidney Nolan), price-clipped, owner's inscription MAISIE DRYSDALE, BOUDDI to front free endpaper; (front and rear pastedowns and endpapers foxed), SIGNED ON THE TITLE PAGE BY PATRICK WHITE, 314 pp (mild foxing to edges). A good copy.

Patrick White (1912-1990), the first Australian to win the Nobel Prize in Literature (1973); Maisie Drysdale, wife of Russell Drysdale (1912-1981), one of Australia's most celebrated artists of the twentieth century.

\$ 500



**The solid mandala
(signed copy)**
[PATRICK WHITE]

2266

London : Eyre & Spottiswoode, 1966. First edition. Octavo, red cloth with pictorial dust jacket (price-clipped, a little chipping to the laminate on spine), owner's inscription MAISIE DRYSDALE, BOUDDI to front free endpaper; SIGNED ON THE TITLE PAGE BY PATRICK WHITE, 317 pp (mild foxing to preliminaries and edges). A good copy.

Patrick White (1912-1990), the first Australian to win the Nobel Prize in Literature (1973); Maisie Drysdale, wife of Russell Drysdale (1912-1981), one of Australia's most celebrated artists of the twentieth century.

\$ 500



**Four plays by
Patrick White
(signed copy)**
[PATRICK WHITE]

2265

London : Eyre & Spottiswoode, 1965. First edition. Octavo, black cloth with pictorial dust jacket (price-clipped, short tear to rear panel), owner's inscription MAISIE DRYSDALE, BOUDDI to front free endpaper; SIGNED ON THE TITLE PAGE BY PATRICK WHITE, 365 pp (some mild foxing), illustrated with black and white photographic plates. A good copy.

Patrick White (1912-1990), the first Australian to win the Nobel Prize in Literature (1973); Maisie Drysdale, wife of Russell Drysdale (1912-1981), one of Australia's most celebrated artists of the twentieth century.

\$ 500

Photographic portrait of Will Dyson

Gordon Furlee Brown

2752

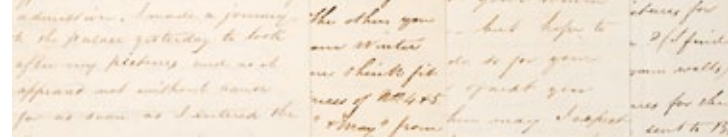


Circa 1925. Gelatin silver photograph on matte paper; studio stamp verso titled verso 300 x 215 mm, unmounted, studio wet stamp verso. Good condition, with some silvering to the edges and very mild creasing lower left.

The Melbourne illustrator and cartoonist Will Dyson (1880-1938) was a prominent figure in Norman Lindsay's artistic circle, and married Lindsay's sister Ruby in 1910. After an extended period in England (during which time Ruby died, in 1919), Dyson eventually returned to Melbourne in 1925. This portrait was probably taken some time between this date and 1930, when Dyson left Australia once again.

The print exemplifies Furlee Brown's preference for a dark, muted tonal range. His work is represented in the collections of the National Gallery of Victoria, and the National Portrait Gallery, among other institutions.

\$ 440



Four autograph letters signed by the colonial artist Chester Earles, 1856-57

EARLES, Chester (1821-1905)

1119

4 letters, 7 pp (each 178 x 110 mm), tipped onto one old album page. Fine condition. A series of four letters, written when Earles was still resident in London (2 Gower Street), to Henry Mogford, organiser of exhibitions at the Crystal Palace. Earles refers to his paintings 'At the Foot of the Cross', 'Adam and Eve', and 'May', and complains in one letter that he found his picture lying on the floor of the exhibition. He also enquires whether Mogford would like some miniature paintings (probably on ivory) for a forthcoming exhibition.

Earles emigrated to Victoria in 1864. In 1866 he exhibited 'At the Foot of the Cross' at the Melbourne Intercolonial Exhibition. The jury noted that it was "one of the few figure pictures in the Exhibition" and considered it remarkable "for its feeling and careful execution". In 1869 Earles contributed fifteen paintings to the Melbourne Public Library Exhibition. Most were Biblical subjects or portraits, among them 'Adam and Eve', a miniature on ivory. Six of these works were exhibited later that year at the Ballarat Mechanics Institute. Earles was treasurer, and later president of the Victorian Academy of Arts.

\$ 1,000



**Silk shawl with parrot
design**

EDWARDS, Mary (c 1894 - c
1988)

1267

Handpainted silk. Measures 201
× 190 cm, with long silk tassels
extending on all sides. Signed
and dated 1926. An unique and
vivid artwork from the art deco
period in Sydney.

Exhibited : 'Bush curiosities : flora
and fauna in art and design'. An
exhibition to celebrate the fiftieth
anniversary of the Shepparton
Art Gallery's Collection. October,
1986. Catalogue number 138.

\$ 14,500



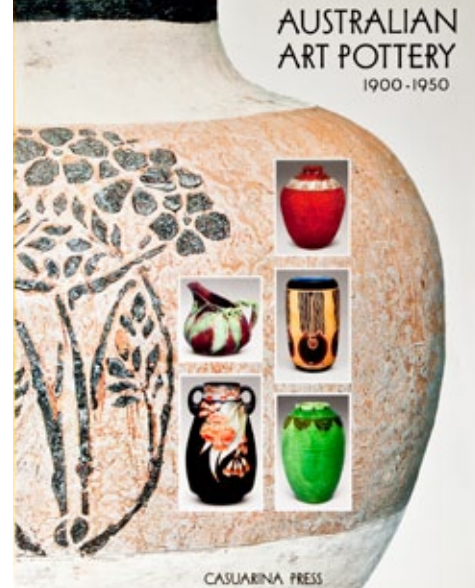
The Dawn Maiden and Dione's Visit to Australia

ELEY, Annie W.

2340

With Illustrations and Sketches by the Author; Melbourne : Edward A. Vidler; [1922]. Quarto, boards with illustrated paper wrapper, yapp edges bruised, 56 pp. illustrated with frontispiece, three colour and ten black and white plates, light foxing to edges, else a fine copy; Muir 2282.

\$ 350



Australian art pottery 1900 - 1950

FAHY, Kevin et al.

1204

Sydney : Casuarina Press, 2004. Quarto, gilt-lettered cloth in illustrated dustjacket, 362 pp. profusely illustrated. Limited to 2000 numbered copies. An essential reference.

\$ 125



**Bookplate artists
number one. Adrian
Feint**

FEINT, Adrian

2533

Sydney : The Australian
Ex Libris Society, 1934.
Octavo, woodblock printed
wrappers with glassine
overlay (a couple of short
tears), unpaginated, light
foxing with nineteen
original etched and relief
printed bookplates tipped
in, checklist of bookplates
and essay by Carlyle S.
Baer. Limited to 150 copies
signed by Adrian Feint.
A very good copy of a
particularly lovely Australian
bookplate publication.

\$ 550



Haughton Forrest 1826 - 1925.

BROWN, George Deas

2688

Melbourne : Malakoff Fine Art Press, 1982. Folio, imitation leather in
illustrated dustjacket, 183 pp. extensively illustrated. A fine and scarce
monograph on Forrest, printed in a limited edition of 1500 copies plus
150 deluxe copies.

\$ 450

**Howard & Ken
were a double act.**

FRAZER, David.

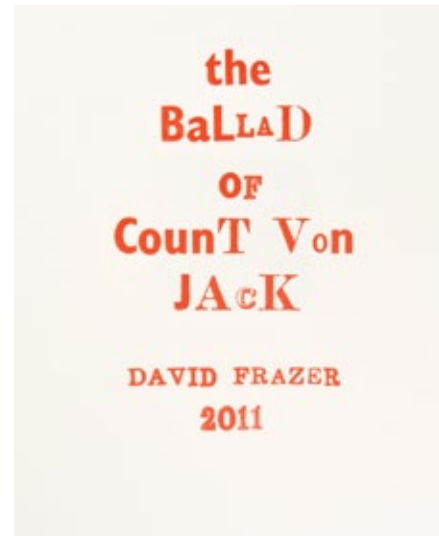
2063



Wood engravings written & illustrated by David Frazer. Melbourne: the artist, 1999. Small quarto, half-cloth over black lettered papered boards, 40pp., fourteen original wood-engravings initialled by the artist. Hand printed by the artist at Monash Caulfield Printmaking Studio on Arch Aquarelle acid free paper. Letterpress by John Ryrie, bookbinding by Peter Wegner. Limited to only 12 copies, signed by the artist. This copy is unique in that unlike other copies in the edition, the artist has initialled each of his original engravings. David Frazer is nationally recognised as one of Australia's leading contemporary artists in the medium of wood-engraving.

Collections: NLA, SLV, University of Melbourne, University of Queensland, Monash University

\$ 990



The Ballad of Count von Jack

FRAZER, David.

2064

Castlemaine : Unstable Press, 2011. Quarto, maroon buckram with lettered insert bound by the artist, [30] pp. letterpress, 9 original wood engravings, each initialled by the artist. A wry comment on the life of the artist, illustrated with Frazer's trademark wit.

Collections: SLV, University of Melbourne, Monash University.

\$ 990



Six bookplates engraved by David Frazer

Littlewood, Robert C.

509

Stoke-on-Trent : The Lytlewode Press, 2006. Quarto, cloth in matching slipcase, [4pp.], six plates, each being a tipped-in original wood engraved bookplate. Limited to 150 copies signed by the author. David Frazer is widely considered one of Australia's finest wood engravers. This finely produced monograph on his bookplates is a tribute to his skill and the art of contemporary bookplate making.

\$ 330



Cockatoo

FRIEND, Donald

1818

Circa 1960. Ink on paper, 110 x 100 mm (on sheet 140 x 200 mm), initialled DF lower right. The sheet (removed from a sketchbook) with a small tear at lower left corner; two pinholes at upper left and right (toned), and some other marks, but these do not affect the drawing itself.

\$ 350

Bumbooziana

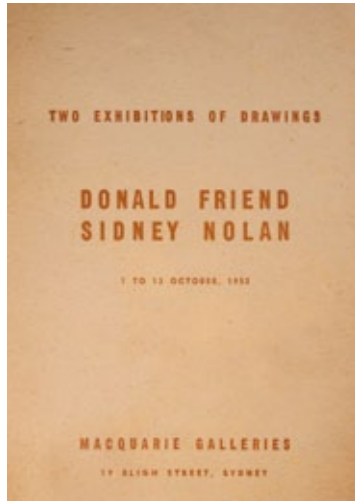
FRIEND, Donald

2767

Sundry notes & papers: being the recently discovered notes and documents of the Natural & Instinctive Bestiality Research Expedition, collected and collated under the title BUMBOOZIANA. Melbourne: Gryphon Books, 1979. Elephant folio (580mm tall) in an unique publisher's binding of full calf with gilt decoration, 125pp. Richly and extravagantly illustrated with gold highlights, the book reproducing Donald Friend's most famous and important illustrated manuscript. Bumbooziana is a fantastic, exotic and erotic journey through foreign lands, illustrated by all manner of wild and outrageous acts of wanton sexual abandonment. Limited to 150 copies signed by the artist and publisher plus 20 hors d'commerce, this book was heavily over-subscribed and sold out before publication.

\$ 5,500



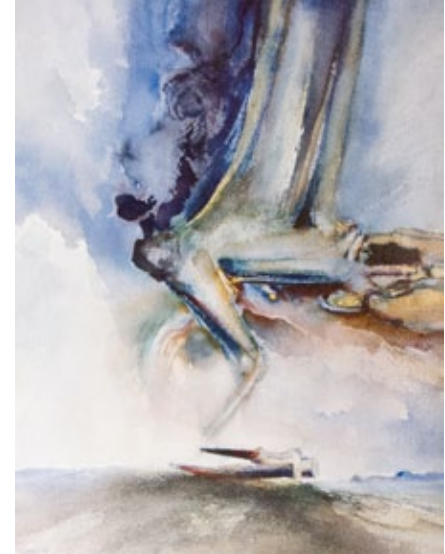


Two exhibitions of drawings. Donald Friend. Sidney Nolan.

1492

1 to 13 October; 1952. Sydney: Macquarie Galleries, 1952. Octavo, folding card, the works listed. With a lengthy and insightful manuscript note from Lucy Swanton to Harry [Tatlock Miller?] regarding the exhibition.

\$ 330



**Peregrine Codex :
James Gleeson.**

KLEPAC, Lou.

2756

Sydney: The Beagle Press, 2008. Oblong quarto, boards in dustjacket, 96 pp., fully illustrated with Gleeson's vivid surreal imagery. The standard edition, printed in an edition of 500 copies. The Peregrine Codex features the drawings that James Gleeson made while on holiday at Peregrine Beach, Queensland, from December 1982 to January 1983. They were a prelude to the grand series of paintings that he began in 1983. This magnificent large format monograph illustrates the fine series of work which is now considered one of the high points of Gleeson's oeuvre. This is the last monograph produced on the artist before he passed away in 2008.

\$ 100

Peregian Codex

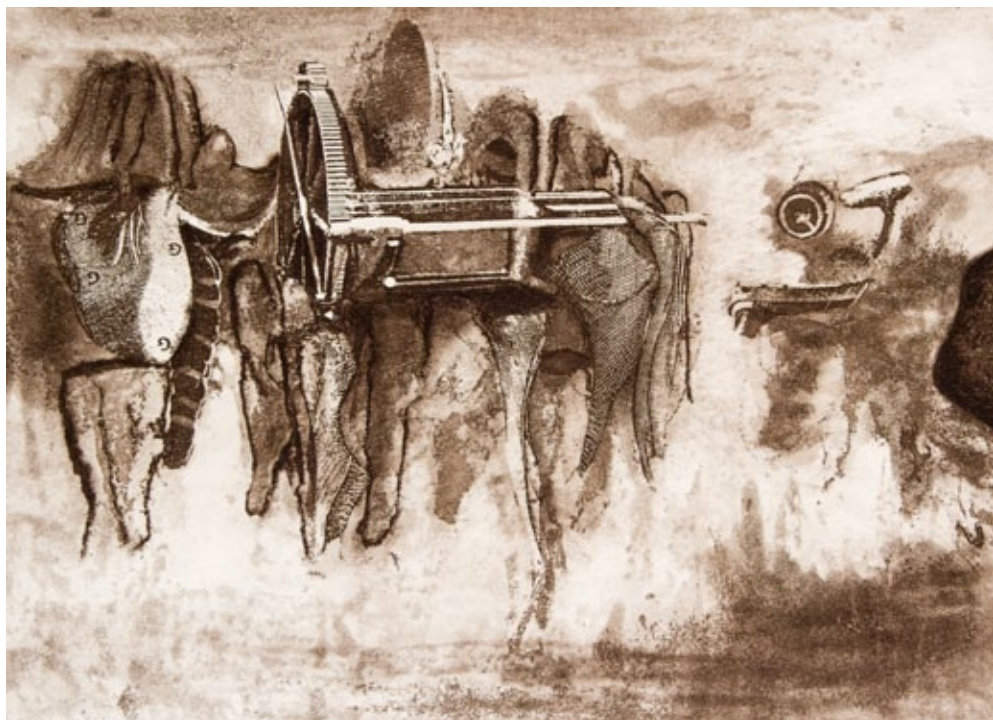
[GLEESON]. KLEPAC, Lou.

777

Peregian Codex. James Gleeson. Sydney: The Beagle Press, 2008. Oblong quarto, orange cloth in matching slipcase, 96 pp., fully illustrated with Gleeson's vivid surreal imagery. The deluxe edition, limited to 100 copies with a limitation slip signed by the artist, and an original aquatint etching loosely enclosed. The first 50 copies of this edition contain the aquatint Surge 2007 while the second 50 copies contain the work Storm Rods 2007.

The Peregian Codex features the drawings that James Gleeson made while on holiday at Peregian Beach, Queensland, from December 1982 to January 1983. They were a prelude to the grand series of paintings that he began in 1983. This magnificent large format monograph illustrates the fine series of work which is now considered one of the high points of Gleeson's oeuvre. This is the last monograph produced on the artist before he passed away in 2008, and includes a fine original etching to complement the book.

\$ 1,100



JAMES GLEESON



Along the fault line. Late slippages and abrasions.

GLEESON, James.

1174

Sydney: The Northwood Press (a division of The Beagle Press), 2005. Octavo, gilt-lettered blue cloth, 50 pp of James Gleeson's poems. Limited to 350 copies. Produced for private distribution. A rare literary work by the artist.

\$ 165

You Bastard Moriarty (Deluxe)

GROVES, Derham

142

Being a consideration of the collectability of ephemera related to the greatest detective that every lived: Sherlock Holmes. Written by Black Jack of Ballarat also known as Derham Groves B.S.I. Melbourne: The Littlewood Press, 1996. Quarto, twenty-three carat gold blocked kangaroo in matching slipcase with marbled boards, 60pp., with a quantity of signed etchings, illustrations and tipped-in ephemera enhancing the subject of the book. One of ten de luxe copies from an edition of 100, signed by artist, author and publisher:

\$ 900



Gumnuts

GIBBS, May

1072

Sydney :Angus and Robertson, [194-]. Oblong quarto, illustrated colour wrappers (some edge tears, water stain around lower half of spine most apparent on front and back lining papers and title), illustrated lining papers, 48 pp (clean and sound), monochrome illustrations in green, sepia or black. Muir 2780. Scarce.

A short anthology of the Bib and Bub comic strips created by Gibbs from 1927 onwards. These strips originally appeared in both Australian and New Zealand newspapers, and continued to be published in this format up until 1967.

\$ 5,500



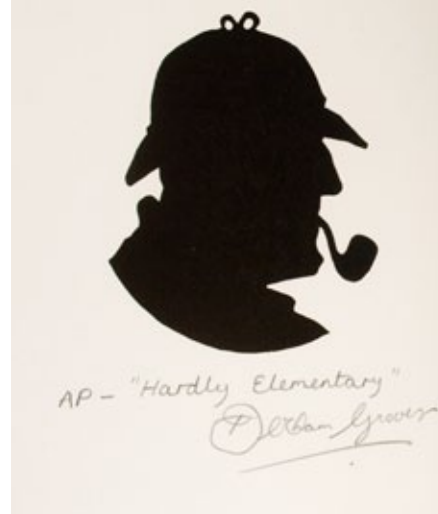
You Bastard Moriarty (Standard)

GROVES, Derham

780

Being a consideration of the collectability of ephemera related to the greatest detective that every lived: Sherlock Holmes. Written by Black Jack of Ballarat also known as Derham Groves B.S.I. Melbourne: The Littlewood Press, 1996. Quarto, marbled wrappers, telephone book pages as endpapers, 60pp., with a quantity of signed etchings, illustrations and tipped-in ephemera enhancing the subject of the book. Limited edition of 100, signed by artist, author and publisher: An extraordinary collection of Sherlockiana enclosed within the covers.

\$ 165



The Coming Out of Holmes & Watson

[GROVES]

143

Being a souvenir to mark the publication of 'You Bastard Moriarty'. Written by Robert C. Littlewood. Melbourne: The Littlewood Press, 1996. Quarto, marbled wrappers with title label, signed linocut frontispiece, signed photograph second frontispiece, ephemera. Deluxe production of a short souvenir issued at the launch of You Bastard Moriarty. Limited to 50 signed and numbered copies. Sherlock Holmes collectable.

\$ 90



A group of seventeen limited edition artists' books
 GROVES, Derham

1652

Seventeen artists' books by Derham Groves, first Australian member of the Baker Street Irregulars and obsessive collector of Sherlock Holmes ephemera. All these works contain ephemera and/or graphics on a Sherlockian theme.

\$ 2,750



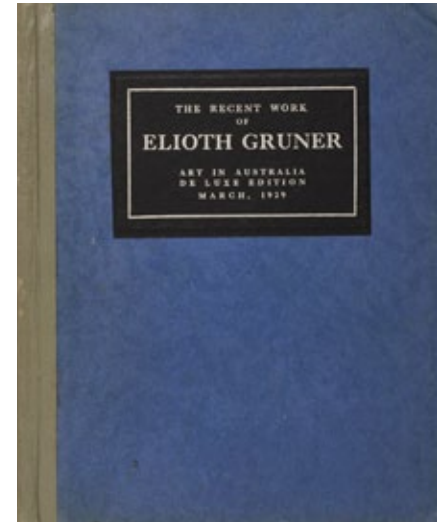
**Elioth Gruner. Twenty-four reproductions in colour
from original oil paintings (deluxe edition)**

GRUNER, Elioth

2494

Foreword by Norman Lindsay, Sydney :The Shepherd Press, n.d. []. Quarto, full crushed morocco with gilt design, gilt dentelles, original glassine wrapper; original black slipcase (edges rubbed), slight foxing to endpapers and edges, twenty-four fine colour reproductions with titled tissue guards, 13 page essay by Norman Lindsay. The deluxe edition of 200 copies, printed on high quality rag paper; in a leather binding, with an additional suite of eight reproductions of drypoints from the John Young collection not present in the standard edition. A standard edition on plain paper of 2000 copies was also published.

\$ 800



**The recent work
of Elioth Gruner.**

Gruner, Elioth

173

Art in Australia De Luxe Edition March 1929. Quarto, half-cloth decorated boards with title label, 38 plates, many in colour tipped-in. Limited to 40 copies, of which 30 are offered for sale, containing a special colour reproduction which is an engraver's proof tipped in, titled 'Man and Mountain', which is signed by the artist. The plates were engraved for this edition only and have been destroyed. A rare deluxe edition produced in small numbers.

\$ 550



Bill Henson Photographs 1974 - 1984

HENSON, Bill

2816

With contributions by David Malouf, Peter Scheldahl. Melbourne : Deutscher Fine Art, 1989. Quarto, pictorial wrappers, 103 pp., illustrated throughout. A few scuff marks to the laminate covers but overall quite a good copy.

\$ 185



Bill Henson

HEYWARD, Michael

2048

Melbourne : Pinacotheca Gallery, 1986. Folio, illustrated wrappers (a slight scratch on front image), 8 pp, large Henson reproductions, essay by Michael Heyward. A scarce publication which accompanied Henson's exhibition at the Pinacotheca Gallery in 1986.

\$ 55



Melinda Harper

[HARPER, Melinda].

2213

Brisbane : David Pestorius Gallery, 2nd June - 1st July 1995. Octavo, printed wrappers, 12 pp., illustrated in colour; essay by Sue Cramer; biography. Limited to 250 copies. Scarce early exhibition catalogue by Melinda Harper; now one of Australia's leading contemporary abstract painters. Recorded in three Australian collections (all in Queensland).

\$ 55



The Yabby Eater

PRO HART

1443

Etching. Edition : 100. Measures 59 x 49cm (plate line). Signed lower right and also in image. Framed. A spectacular large format etching by Pro Hart from his Mask series.

\$ 2,750

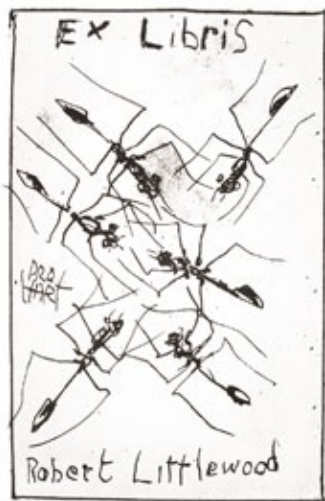
A bookplate by Pro Hart

MARLING, Karal Ann

1590

Stoke-on-Trent :The Lytlewode Press, 2011. Octavo, orange cloth in matching slipcase, spine lettered in gilt, yellow endpapers, 12 pp., two photographs of Pro Hart and publisher Robert C. Littlewood, both signed by Littlewood, original etched bookplate by Pro Hart tipped in. Limited to 275 copies signed and numbered by the publisher: A fine contemporary study of an Australian bookplate by noted American academic Karal Ann Marling, Associate Professor of Art History at the University of Minnesota.

\$ 220



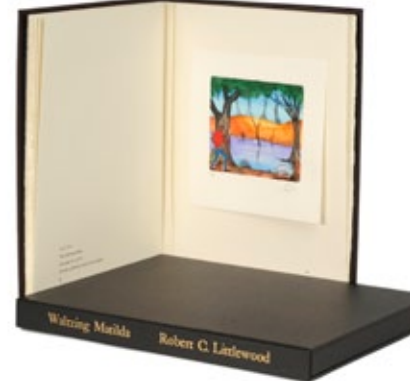
Waltzing Matilda

LITTLEWOOD, Robert C.

94

A poem by Andrew Barton 'Banjo' Paterson, etchings by Kevin Charles 'Pro' Hart. Stoke-on-Trent [U.K.]:The Lytlewode Press, 2007. Large folio bound in goatskin, gilt-lettering to spine, in a gilt-lettered and felt-lined clamshell box, 42pp. text, plus seven tipped-in original hand-coloured Pro Hart etchings, each signed by Pro Hart. This is the publisher's special edition of 'Waltzing Matilda'. It is limited to 25 copies plus hors d'commerce, and signed and numbered by Robert Littlewood. Robert Littlewood first published 'Waltzing Matilda' in 1995 while Pro Hart was still alive. The 1995 edition was limited to 100 copies, and contained a copy of the poem, plus seven signed Pro Hart etchings printed in the chine colle method. There was no additional text. This 2007 edition is a different and superior publication. The etchings are intaglio impressions on the rag paper, and then hand-coloured according to Pro Hart's direction. It contains 20 pages of original research by Littlewood on the story of 'Waltzing Matilda' and the social and political context of the story. The essay researches the powerful union movement, the shearers' strikes and the social circumstance of the squatters in regional New South Wales, examining how these influenced Lawson's writings and also the naive artworks of Pro Hart.

\$ 3,300





Mine Shaft

PRO HART

1441

Etching. Edition : 100. Measures 10 x 7cm (plate line). Signed lower right.

\$ 400

Outback Christmas

Pro Hart

178



Paintings by Pro Hart, text by Norman Habel. Adelaide: Rigby, 1981. Quarto, cloth-covered boards with an original signed oil painting by Pro Hart, 47pp. illustrated, large full page inscription by Hart on the fly-leaf. The entire front of the book, measuring 220 x 250mm, has been painted by Pro Hart in oils, signed lower left and dated '83. The texture of the cloth-covered boards gives the appearance of a painting on canvas. The painting is titled 'Dying Kangaroo, Pro Hart 83' and later inscribed by Hart 'To Kathy, Robert and Family 2002'. Loosely enclosed is an original hand-coloured etching by Pro Hart of a similar scene created many years later. This book was presented to Robert Littlewood, publisher, The Lytlewode Press, on a visit the family made to Broken Hill in 2002. Robert Littlewood and Pro Hart formed a company together which published the etchings of Pro Hart, together with a retail gallery in Melbourne and a distribution network internationally. Littlewood has since authored and published a number of books on the artist.

\$ 3,850

Broken Hill & Beyond

[HART], LITTLEWOOD, Robert C. and GROVES, Derham

205

Stoke-on-Trent [U.K.]:The Lytlewode Press, 2008.

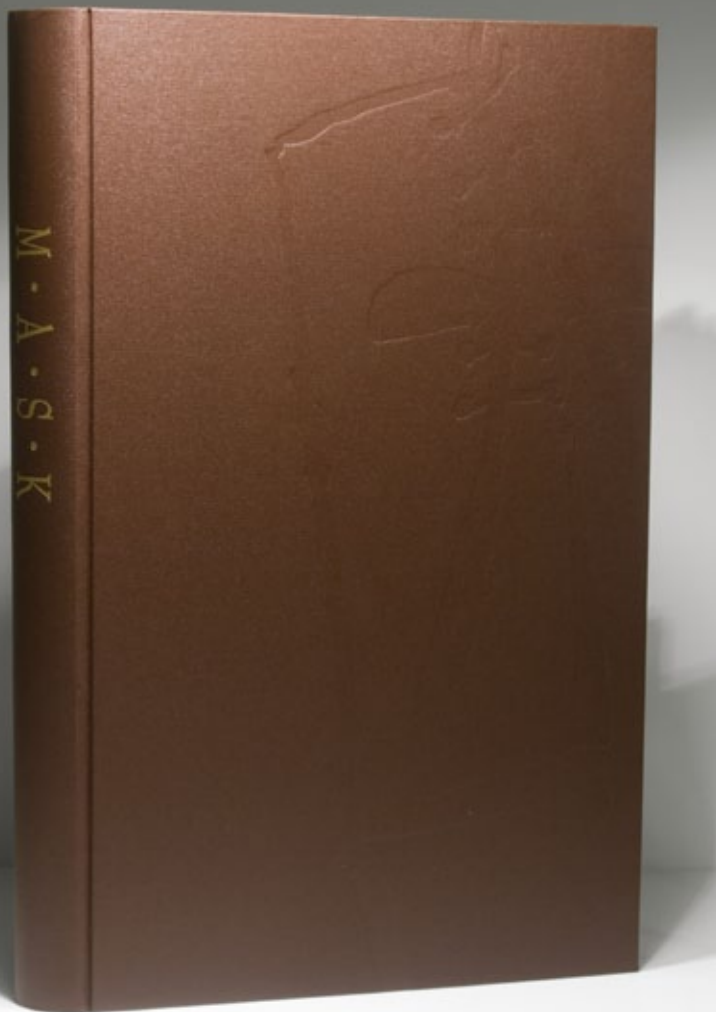
Three volumes quarto bound in full ostrich, in gilt-lettered black buckram slipcase (measuring 400 x 310 x 170mm), concertina photographic endpapers to volumes 1 and 2, each extending to 1850mm, depicting 360 degree panoramas of Pro Hart's studio and gallery, illustrated with twenty-eight original hand coloured etchings by Pro Hart, thirteen of which are signed by the artist in pencil, numerous original photographs documenting the township of Broken Hill by Melbourne photographer James Calder tipped-in, additional loose original photographs by Calder housed in volume 3, which is presented as a portfolio.
Limited to ten signed copies.

'Broken Hill & Beyond' is an ambitious publication by Robert Littlewood, the Australian publisher based in England, to document the settlement and development of far western New South Wales and the character of its unique residents. Central to our picture of today's Broken Hill is iconic folk artist Pro Hart (1928 – 2006), who features in this work as a study of the culture and values of outback Australia.

A mammoth work extensively illustrated with original artworks. Rare, the only copy recorded in Australian collections held in the State Library of New South Wales.

\$ 15,000





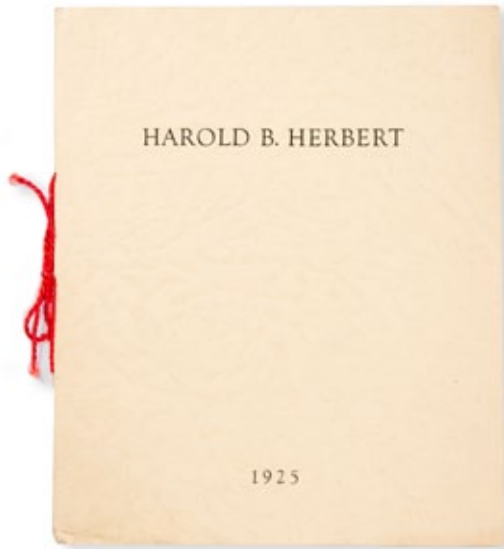
Mask. Pro Hart's Frankenstein Monsters

[HART] . GROVES, Derham

45

Being a Monograph dealing with Pro Hart and his Mask Images. Standard edition. Stoke-on-Trent [U.K.], The Lytlewode Press, 2006. Large folio (measuring 46 x 31 cm), inlaid designer buckram binding with 'Mask' design in matching slipcase, 46 pages plus 26 original unsigned Pro Hart hand coloured etchings, plus one original signed etching tipped-in at front, numerous other photographs and reproductions tipped-in. The label 'standard edition' stands at odds with the size and luxury of the production, his images of the miners challenge what many have thought to be the limits of Pro Hart's oeuvre.

\$ 4,800



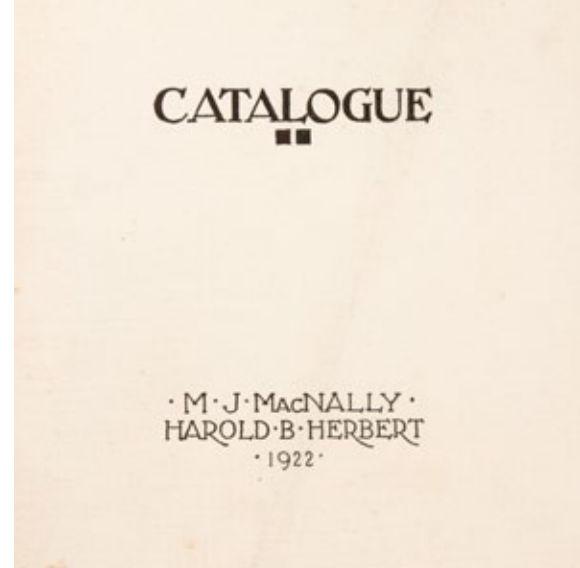
Exhibition of water colours, pencil drawings and etchings by Harold Herbert

HERBERT, Harold

2896

Held at the Fine Art Society's Gallery, 100 Exhibition St., Melbourne 24th March to 4th April, 1925. Small quarto, wrappers, yapp edges, stringbound, pp. 8, two colour reproductions, catalogue of 55 works.

\$ 65



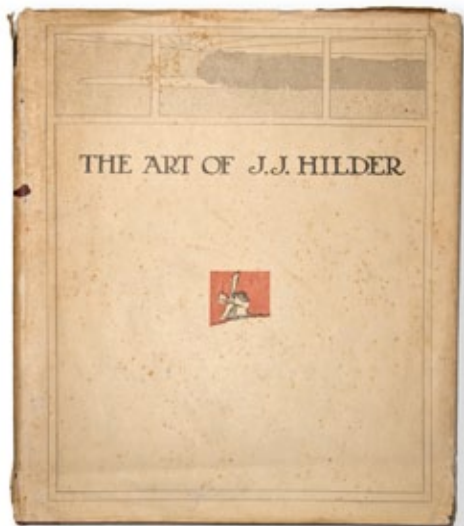
Exhibition of water colours by M.J. MacNally and Harold B. Herbert

[HERBERT, Harold].

2897

Melbourne :The Fine Art Society, 1922. Small quarto, lettered wrappers, pp. 8, stringbound, two colour reproductions, catalogue of 74 works.

\$ 75



The Art of J. J. Hilder

URE SMITH, Sidney and STEVENS, Bertram

2497

Sydney : Angus & Robertson, 1918. Quarto, quarter cloth over lettered boards, original dustjacket (some foxing and tears), 48 pp., numerous tipped-in colour and black and white plates (some offsetting), contributions by Julian Ashton, Bertram Stevens, Harry Julius, Sydney Ure Smith and J. J. Hilder.

\$ 110



Exhibition of paintings by Hans Heysen, O.B.E.

HEYSEN, Hans.

2894

Sydney : The Sedon Galleries, 1951. Quarto, decorated wrappers, pp. 8, two reproductions, Foreword by Lionel Lindsay, catalogue of 37 significant paintings. Scarce

\$ 85

The Contemporary Art Society Annual Exhibition 1940.

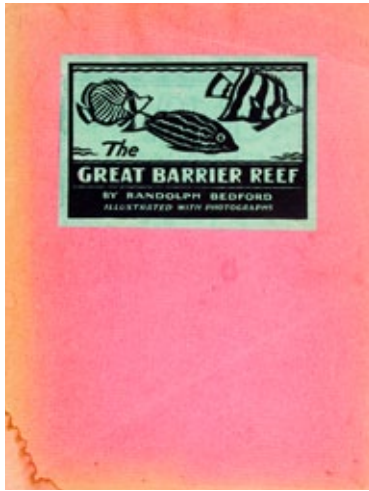
HESTER, Joy

1485

Sydney: David Jones' Gallery, 1940. Quarto, illustrated wrappers, 8pp., catalogue of exhibits. With two full page pen drawings by Joy Hester inside the front and rear wrappers, unsigned, of a soldier and his bride, and of an anguished face, each 235 x 235 mm. The show was organised by Hester's husband Albert Tucker. Joy travelled with him to Sydney to attend, but did not exhibit. Provenance: Joy Hester and Albert Tucker; to Barbara Tucker, acquired by Douglas Stewart. Australian art publications signed - or in this case drawn in - by Joy Hester; the rarest Angry Penguin, are unheard of in the market.

\$ 4,400





[NATURAL HISTORY] The Great Barrier Reef

BEDFORD, Randolph / E.F. Pollock and Frank Hurley (photographs)

997

Sydney :Art in Australia Ltd, 1928. Octavo, pink card wrappers (old water stain around tail of spine) with paste-down pictorial title label, unpaginated [13] pp, 7 tipped-in sepia photographic plates. A good copy.

A short photographic essay using the wonderful images of Pollock and Hurley accompanied by informative text.

\$ 100



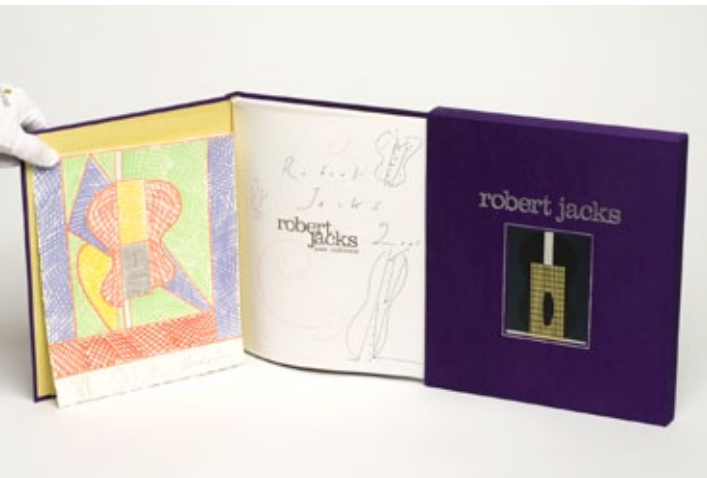
The Laneways of Melbourne (Standard)

[IRVING].ARNOLD, John.

114

Researched & written by John Arnold with etchings by Tony Irving with photographs by Caitlin Littlewood. Melbourne: The Lytlewode Press, 25 July 2001. Large folio, gilt-decorated polished calf in matching slipcase by master Queensland binder Fred Pohlmann. The de luxe edition. Published in an edition of 25 copies, each numbered and signed by the artist, photographer and publisher. Numbers 1 – 10 were the deluxe edition, and numbers 11 – 25 the standard edition. Each book features ten original full page etchings by Tony Irving, individually signed by him; the de luxe also contains an original large signed Tony Irving drawing of a Melbourne laneway.

\$ 1,800



Robert Jacks. Past unfolded.

McGREGOR, Ken.

208

Sydney: Craftsman House 2001. Quarto, silver-lettered purple silk in matching slipcase with colour pictorial inlay, 168 pp, profusely illustrated. One of 100 deluxe copies specially bound and containing an original signed watercolour painting of Jacks' distinctive cello emblem, the book further signed by the artist and with a small pencil drawing.

\$ 990



Port Jackson Press Christmas Suite 2003

Robert Jacks

202

A suite of sixteen etchings by Bruce Armstrong, Belinda Fox, Rona Green, Karan Hayman, Mark Howson, Linde Ivimey, Martin King, Robert Jacks, David Larwill, Jeffrey Makin, Ian Parry, Susan Pickering, Mark Schaller, Sophia Szilagy, Peter Walsh, Joshua Yeldham. Melbourne: Port Jackson Press Australia, 2003. Green oxford buckram clamshell box with red lettering and letter tie containing title sheet and sixteen original etchings measuring 120 x 80mm on paper 250 x 180mm, each signed, numbered and titled by the respective artists. Edition limited to 26 copies. This copy with a gift note loosely enclosed inscribed to Robert Jacks and signed by nine of the artists. A delightful intimate collection of etchings by noted contemporary printmakers.

\$ 2,200

Robert Jacks. Paris Sketchbook 1989

Robert Jacks

201

Eight etchings and one frontispiece in edition of nine. Printed at the Sydney Print Studio by Diane Davidson and Peter Stevens on Arches 280 GSM. Cloth bound portfolio with title label measuring 780 x 580mm housing eight etchings and one etched frontispiece, each signed and numbered by the artist. A rare early folio by the artist.

Anderson: p. 38

Collections: NGA

\$ 5,500





Various Texas Sketch Book Etchings 1978. 30 Relief etchings.

Robert Jacks

194

[Sydney : the artist, 1979]. Oblong buckram solander box 278 x 388mm containing thirty loose original relief etchings interlined with glassine tissue. A unique copy, signed and inscribed 'No Edition' by the artist. A variant edition of this book with 38 etchings is catalogued by Anderson as Texas Sketchbook 2, again unique. Anderson: p. 35

\$ 2,750



A Family of Forms

Robert Jacks

204

A book of original serigraphs by Robert Jacks. Melbourne and Townsville: Lyre Bird Press & Zimmer Editions, 1999. Large folio (520 x 410mm), embossed canvas covered boards with plain black paper jacket, vivid yellow endpapers, 16pp of text and striking full page original screenprints by Jacks. Limited to 30 copies signed by the artist. Anderson: p. 39
Collections: SLQ, SLV, Monash Uni., Bibliotheca Librorum

\$ 3,850

Robert Jacks
Cornish Etchings
1989
Eight Etchings and one
Frontispiece printed by Diane
Davidson and Peter Stevens
at Sydney Print Studio in an
Edition of Twelve with Two Artists
proofs and Two printer proofs
200 GSM BFK ARCHES

Cornish Etchings 1989

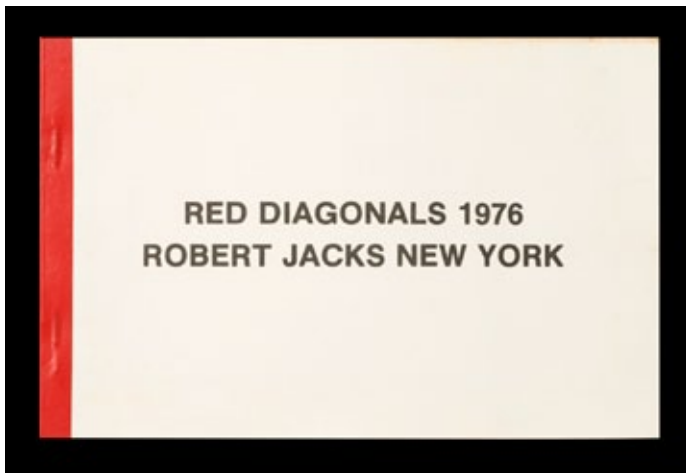
Robert Jacks

199

Eight etchings and one frontispiece printed by Diane Davidson and Peter Stevens at Sydney Print Studio in an edition of twelve with two artist's proofs and two printer's proofs 200 GSM BFK Arches. Cloth bound portfolio with title label measuring 570 x 460 mm housing eight etchings and one etched frontispiece, each signed and numbered by the artist. A rare early folio by the artist based on his travels in the region.

Anderson: p 39.

\$ 5,500



Red Diagonals

Robert Jacks

191

New York, 1976. Oblong octavo (140 x 215mm), staple bound with red tape, 16 leaves of hand-stamped designs in red ink. Edition of 250. One of Jacks' iconic hand-stamped books. Catalano writes in 1983 'This book strikes me as his most significant publication' (p. 35).

Selenitsch: 29, Anderson: p 29, Catalano: pp 35-37.
Collections: NGA, SLV, SLQ, Sydney Uni., BM, MOMA, NGC.

\$ 300



Robert Jacks. An unfinished work 1966 - 1971

Robert Jacks

189

New York: the artist, 1966-1971 [Melbourne: the artist, 2008]. Folio, stamp-titled wrappers, thirteen leaves offset printed of geometric statements which articulate the design of an object. Produced in an edition of five copies signed and numbered by the artist. The first section of the above work, separately issued as a stand-alone book. An experimental piece where the artist mathematically describes a physical object. An unfinished work 1966 - 1971 was originally exhibited at the Whitney Museum Artists Resource Centre, New York, and A Space Gallery, Toronto, as part of an installation. It was intended as an edition of 100 copies, although far fewer were produced, they were given away to visitors to allow them to own a piece of the installation, if they so chose. This is one of five copies Jacks has made recently recreating the original in a very low edition. Selenitsch: 11, Anderson: p. 25
Collections: NGA

\$ 165

ROBERT JACKS
TWELVE RED GRIDS
HAND STAMPED
NEW YORK 1973

ROBERT JACKS
TWELVE DRAWINGS
HAND STAMPED
NEW YORK 1974

ROBERT JACKS
COLOR BOOK
HAND STAMPED
NEW YORK 1975

ROBERT JACKS
LINES DOTS
HAND STAMPED
AUSTIN TEXAS
1976

ROBERT JACKS
1975 — 1976
HAND STAMPED
NEW YORK

ROBERT JACKS
LINES DOTS
NUMBER TWO
HAND STAMPED
HOUSTON TEXAS
1977

ROBERT JACKS
DOTS
HAND STAMPED
NEW YORK 1978

ROBERT JACKS
VERTICAL & HORIZONTAL
HAND STAMPED
MELBOURNE
1978

ROBERT JACKS
RED DOTS
HAND STAMPED
SYDNEY
1979

ROBERT JACKS
BLACK LINES
HAND STAMPED
SYDNEY
1980

ROBERT JACKS
GREEN LINES
HAND STAMPED
SYDNEY
1981

ROBERT JACKS
RIGHT .. LEFT
HAND STAMPED
SYDNEY
1982

Robert Jacks Hand Printed Boxed Set

Robert Jacks

192

Various locations, various dates, 1973 – 1982. The twelve hand-stamped books presented in a black buckram box. A complete set.

Selenitsch: Illustrated p. 28, Anderson: p. 9

Collections: NGA, MOMA, NGC, SLV, SLQ, Melbourne Uni., Sydney Uni., Bibliotheca Librorum

Features:

Right .. Left

Green Lines

Black Lines

Red Dots

Vertical & Horizontal

Dots

Lines Dots Number Two

Lines Dots

1975 - 1976

Color Book

Twelve drawings

Twelve red grids

An important compilation by Jacks.

Exhibitions: Out of Australia ; prints and drawings from Sidney Nolan to Rover Thomas. The British Museum, London, 26 May - 11 September 2011. Curator: Stephen Coppel. Catalogue number 77.

\$ 3,000

Robert Jacks. Twelve drawings 1970

Robert Jacks

190



[Melbourne: , 2008]. Folio, stamp-titled wrappers, thirteen leaves offset printed of photographs and designs. Produced in an edition of five copies, signed and numbered by the artist.

Twelve drawings is another stand-alone work created as part of the full version of *An Unfinished Work 1966 – 1971* and originally exhibited at the New York Cultural Centre in 1970. It was intended as an edition of 100 copies, although far fewer were produced, again for free distribution. This is one of five copies Jacks has made recently recreating the original in a very low edition of five.

Selenitsch: 15, Anderson: p. 24
Collections: NGA, MOMA, NGC

\$ 165

The Three Stamps Box Sets

Robert Jacks

196



Jacks has pursued collaborations with artists to produce sets and series, particularly in relation to rubber-stamping, throughout his career. These early sets were produced in very low numbers.
Stamps 1976 Number 1.

Austin: R. Jacks, October 1976. Black card box 290 × 226mm with title label, containing nineteen sheets hand-stamped with designs by a series of artists.

The artists are Stan Nishimura, Arthur Gibbons, Ray di Palma, Peter Robbins, Peggy Lewis, Jim Zver; Robert Jacks, Peter Fleishman and Robert McNealy.

Stamps 1977 Number 2.

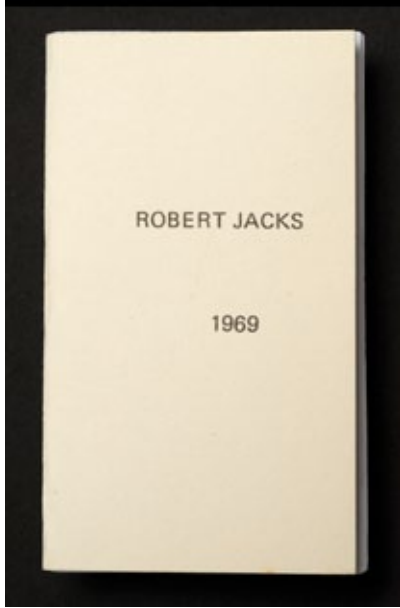
New York: R. Jacks, November 1977. Black card box 290 × 226mm with title label, containing twenty sheets hand-stamped with designs by a series of artists, interleaved with card.

The artists are Peter Burgess, Ray di Palma, John Doyle, Letitia Eldredge, Gail Flanery, William Hellermann, Robert Jacks, Elizabeth Leszcynski, Gordon Meyer, Melissa Meyer, Stan Nishimura, Susan Tunick.
Stamps 1977 Number 3.

New York: R. Jacks, August 1977. Black card box 290 × 226mm with title label, containing twenty-two sheets hand-stamped with designs by a series of artists, interleaved with card.

The artists are Carol Bruns, Ray di Palma, Ric Evans, Peter Fleishman, Vincent Hum, Robert Jacks, Robert McNealy, Robert McPherson, Gordon Meyer, Paul Stratigos.
Collections: NGA

\$ 2,750



I-12

Robert Jacks

187

New York: 96 Greene Street, N.Y. 10012, 1969. Booklet measuring 93 x 55mm, letterpress buff wrappers, single staple, [24pp], printed on rectos only, an ascending sequence of twelve vertical lines. Edition of fifty copies.

A miniature artist's book created by Jacks in his twenties whilst living in New York and exhibited at 112 Greene Street Gallery, given away at the Installations exhibition. A work of controlled minimalism, this early piece established Jacks' tone for future works.

Selenitsch: 14, Anderson: p. 23

Collections: NGA, BM, MOMA, NGC

\$ 385



Robert Jacks

McGREGOR, Ken and ZIMMER, Jenny.

209

Melbourne: Macmillan Art Publishing, 2008. Small octavo, pictorial boards in dust jacket, 144pp. extensively illustrated. Signed by the artist with a few small ink drawings of his motifs.

\$ 66



The Field

Robert Jacks

207

Melbourne: National Gallery of Victoria, 1968. Folio, plain white card wrappers with die-cut title, 94pp., extensively illustrated. Catalogue for the exhibition held 21 August – 28 September, 1968. A couple of light creases, previous owner's name on first page. The seminal exhibition of twentieth century abstraction in Australia, featuring colour-field works by Robert Jacks, David Aspden, Alun Leach-Jones, Sydney Ball, Peter Booth, Ian Burn, Robert Hunter, Dale Hickey, Michael Johnson, Robert Rooney, Dick Watkins, Clement Meadmore, Paul Partos and others. Signed by Robert Jacks. The inaugural exhibition at the newly built National Gallery of Victoria on St Kilda Road, and one of the most influential Australian exhibitions.

\$ 220



An original etching by Robert Jacks

JACKS, Robert

2435

Etching measuring 150 x 110 mm printed in colour, signed lower right and numbered 12/85. Commissioned as an annual end of year gift by Australian Art Resources for distribution to their clients. Accompanied by the original documentation, signed by directors Matt Stafford and Victor Stafford. The image is a strongly representative motif of a guitar which is distinctively Jacks.

\$ 220

The Art of Walter Jardine (presentation copy)

JARDINE, Walter (1884-1970)

1576

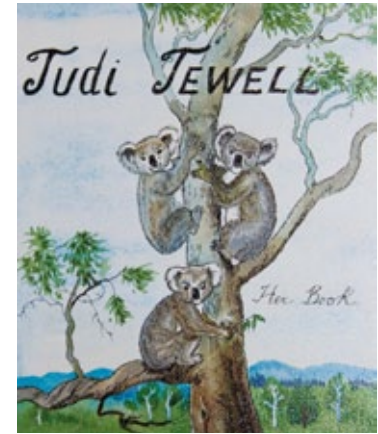


Sydney :W.T. Baker & Co. [for Walter Jardine], [1933]. Presentation copy to the artist's mother; inscribed in pen on the front free endpaper. An unopened copy. Quarto, cloth over printed boards (lightly marked), [unpaginated], illustrated (chiefly in colour).

Jardine was one of the most significant Australian commercial artists of the early twentieth century. Commencing his career as a newspaper illustrator; he then moved into advertising and spent several years in New York in the 1920s, working with great success for major magazines. Based in Sydney from 1928, he worked as a freelance artist for such companies as Toohey Ltd and Tooth & Co. Ltd, Burns Philp, Orient Steam Navigation Co., William Arnott Ltd and Stephen Keir (manufacturer of Akubra hats), as well as producing commissioned artwork for various government departments.

This self-published book showcases in particular Jardine's magnificent poster designs, many of them for quintessentially Australian products. The style and flavour of his commercial imagery is instantly recognisable and has become inextricably linked with an Australian aesthetic of this era.

\$ 440



Australian Bookplates as Ephemera

JEWELL, Edwin W.

147

Melbourne: The Lytlewode Press, 10 September, 1997. Folio, red card wrappers with title label, 20pp. with 15 bookplates tipped-in, many of which are original etchings or linocuts by Australian artists including Pixie O'Harris, Lionel Lindsay, Jean Elder, Andrew and Irena Sibley. Published to mark the announcement of the formation of the Australian Bookplate Society on 10 September 1997 at the meeting of the Ephemera Society of Australia at Melbourne. Limited to 35 copies, signed by author and publisher; printed for private circulation to foundation members of the Society. Rare.

\$ 330



The Bastard

[JONES]

148

A poem. Inscribed with all due reverence to Mrs Bret, once Countess of Macclesfield. By Richard Savage, son of the late Earl Rivers. Melbourne: The Littlewood Press for the Melbourne Savage Club, 1997. Folio, string-bound black card wrappers with title label, 20pp. with two original signed etchings by Peter Jones, limited to 100 copies signed and numbered by the artist and publisher. Published by the Littlewood Press on behalf of the Melbourne Savage Club to mark the 300th anniversary of the birth of Richard Savage and the 140th anniversary of the foundation of the Savage Club, London. A fine hand-made private press distributed to members of the Melbourne Savage Club.

\$ 250



Heritage : the national women's art book

KERR, Joan

2148

500 works by 500 Australian women artists from colonial times to 1955. [Sydney] : Art and Australia ; Roseville East, N.S.W. : distributed by Craftsman House, 1995. Quarto, grey cloth with illustrated dust jacket, xix, 483 pp, illustrated with colour and b/w plates. Some very mild spotting to edges; otherwise an excellent copy.

A wonderfully illustrated companion to key works by Australian women artists, which includes a comprehensive and extremely useful set of biographies. A hard to find volume and excellent resource for researchers.

\$ 385



Thirty years of an artist's life

[LAMBERT]. LAMBERT, Amy

150

The career of G.W. Lambert, A.R.A. Sydney: Society of Artists, 1938. Octavo, cloth bound boards with gilt-titled morocco label, dustjacket (fine condition), 229pp. illustrated. Limited to 200 numbered copies. With an original signed studio photograph of Amy Lambert c. 1910 and a signed letter by her dated 1947, and other minor ephemera. A desirable copy with the signed pieces from the author – the artist's wife.

\$ 550



David Larwill

McGregor, Ken

1838

With Elizabeth Thomson. Sydney : Craftsman House, 1997. Quarto, hardcover in dustjacket, 204 pp. illustrated throughout. The major monograph on Larwill. A fine copy.

\$ 220



Bruno Leti : the market drawings 1986 - 1988

LETI, Bruno

2365

Melbourne : the artist, 1998. Octavo, lettered cloth with pictorial onlay, 38 leaves folded in the Japanese manner illustrated with reproductions of pen and ink sketches of the Queen Victoria Market. Introduction by Bob Garlick. Limited to 15 copies signed by the artist. These selected pen, ink and wash sketches were made in the late 80's after many years and journeys to the Queen Victoria Market in Melbourne. Held in the State Library of Victoria.

\$ 350



True trunk

LETI, Bruno

2381

Melbourne : the artist, 2012. Octavo, flush cut boards with original oil painting of a tree trunk on front board, signed and dated by the artist, containing photographs of original paintings Leti made of Australian trees 'part of an installation and investigation into colour and structure of the Australian landscape' (from the colophon). Limited to 30 copies signed and numbered by the artist.

\$ 990



THE ALIGNMENTS (two)

The alignments (two)

WALLACE-CRABBE, Chris and LETI, Bruno

2386

Canberra : Edition and Artist Studio, Canberra School of Art in collaboration with Dianne Fogwell, 1999. Quarto, papered boards sculptured in relief, in a clamshell box with linocut design, nine etchings and embossing by Bruno Leti accompanying fifteen poems by Chris Wallace-Crabbe, set in letterpress. Limited to 30 copies signed by poet and artist. Foreword by Sasha Grishin. A superbly elegant and minimal contemporary Australian artists' book. Six copies recorded in Australian collections.

\$ 2,750



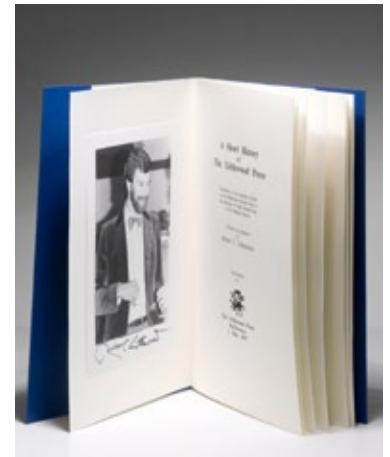
“The art of Sara Levi”

Edward A Vidler

531

Melbourne : Edward A.Vidler; [c1921]. Quarto, gilt lettered papered boards (stain to fore edge, touching a few pages), 28pp., illustrated with colour tipped-in plates

\$ 125



A short history of The Littlewood Press

LITTLEWOOD, Robert C

624

Presented to the Monday Forum at the Melbourne Savage Club in the presence of John Arnold Esq. & Dr. Derham Groves. Written & prepared by Robert C. Littlewood. Melbourne: The Littlewood Press, 1 May 1997. Small folio, plain blue wrappers with title label, 22pp., frontispiece portrait photograph of the publisher signed by him, illustrated with an original etching by Pro Hart, linocut bookplates by Edward Heffernan, signed colour linocut by Irena Sibley, portrait photographs of Lionel and Norman Lindsay printed from the original negatives, various prospectuses for publications of The Littlewood Press, and other related ephemera tipped-in. Contains a short essay on The Littlewood Press and its place in the history of Australian private press publishing, and a short bibliography of works published to date. Limited to 40 copies, signed and numbered by the publisher, for private distribution to members of The Savage Club at one of their regular meetings.

\$ 385



Television comes to Ballarat

LITTLEWOOD, Robert C.

539

A personal memoir by Robert C. Littlewood with wood engravings by Hilary Paynter. Stoke-on-Trent : The Lytlewode Press, 2010. Quarto, gilt-decorated cloth in matching slipcase, 13pp., illustrated with three original wood engravings by Paynter (one signed). Limited to 275 copies signed by the author and artist. An autobiographical account of Littlewood's childhood spent in Ballarat in the 1950s, and the wonderment of the introduction of television to Australia. Charmingly illustrated with original prints by England's most highly regarded contemporary wood engraver

\$ 330



Spanish Main & Tavern

LINDSAY, Jack

73

With decorations by F. Finley. Stoke-on-Trent: The Lytlewode Press, 2006. Octavo, gilt-decorated full blue goatskin in cloth slipcase, a facsimile of the original 1924 edition published by the Panurgian Society (associate to the Fanfrolico Press), Sydney in 1924. Limited to 120 copies signed by the publisher Robert Littlewood, of which the first twenty are leather bound deluxe editions. Rare.

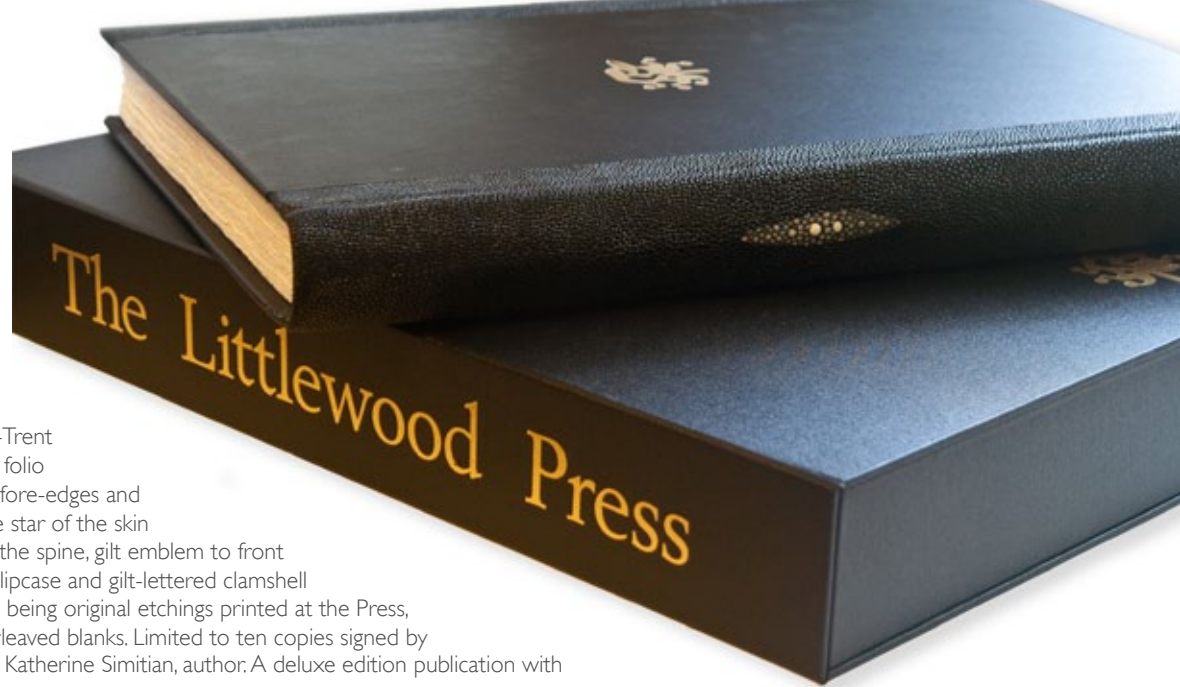
\$ 375

The Littlewood Press

SIMITIAN, Katherine N.

2876

Being a monograph dealing with the development of an Australian private press featuring eighty-nine etchings printed in the atelier of the press. Stoke-on-Trent : Lytlewode Press, 2007. Elephant folio (515 mm tall), full kangaroo with fore-edges and spine in stingray, the natural white star of the skin forming a decorative emblem to the spine, gilt emblem to front panel, in kangaroo and felt lined slipcase and gilt-lettered clamshell box, pp. 31, 89 leaves of plates, all being original etchings printed at the Press, all edges deckled, numerous interleaved blanks. Limited to ten copies signed by Robert Littlewood, publisher and Katherine Simitian, author. A deluxe edition publication with extraordinary physical presence.



This grand volume details the achievements and history of the Littlewood Press from 1996 to 2007, featuring eight-nine etchings editioned from its published works and commissioned artists. The artists represented include Sir Lionel Lindsay, Norman Lindsay, Derham Groves, Allan Jordan, Trish Hart, Tony Irving, Pro Hart, Andrew Sibley, Caitlin Littlewood, Robbie Harmsworth, Peter Jones, inter alia. This luxurious work is bound in stunning stingray, the first Australian publication (and international?) using this skin. The idea for this book originated in 1996 when the publisher undertook to print ten additional copies of every etching printed at the press with the intention of creating a history volume at a later date. A number of the etchings are ex libris bookplates. One of the finest Australian art publications.

Collections : National Gallery of Australia, National Library of Australia, State Library of New South Wales, State Library of Victoria, State Library of Queensland, University of Melbourne.

\$ 11,000



Lysistrata By Aristophanes

LINDSAY, Jack

532

Done into English verse by Jack Lindsay with illustrations and decorations by Norman Lindsay. Sydney: Fanfrolico Press, 1925. Quarto, quarter white cloth over gilt-stamped boards, tipped-in plates by Norman Lindsay. Limited to 136 copies, signed by Jack Lindsay. Very fine. 'The first title to appear under the imprint of The Fanfrolico Press'. Arnold 5.

\$ 1,800



The complete works of Gaius Petronius

LINDSAY, JACK

2702

Done into English by Jack Lindsay with one hundred illustrations by Norman Lindsay. Comprising the Satyricon and Poems. London : Fanfrolico Press, [1927]. Quarto, half-vellum stained red over marbled boards (light wear, spine lightly sunned), top edge gilt, others uncut, a very good copy with 100 Lindsay illustrations. Limited to 650 copies. Arnold 11.

\$ 350



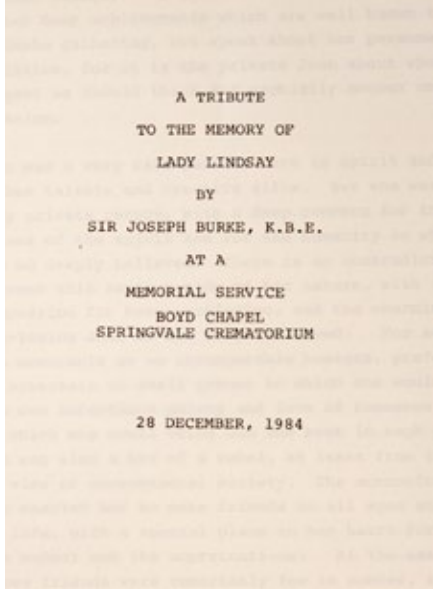
Spanish Main & Tavern - Standard edition

LINDSAY, Jack

72

With decorations by F. Finley. Stoke-on-Trent: The Lytlewode Press, 2006. Octavo, gilt-decorated cloth in matching slipcase, a facsimile of the original 1924 edition published by the Panurgian Society, Sydney in 1924. Limited to 120 copies signed by the publisher Robert Littlewood, this one of the 100 standard editions.

\$ 195



A tribute to the memory of Lady Lindsay

BURKE, Sir Joseph

2389

At a memorial service. Boyd Chapel, Springvale Crematorium, 28 December 1984. Folio, 4 pp. plus title sheet, stapled (rusted). Original copy of the speech noted art historian Sir Joseph Burke gave at the memorial service for Lady Joan Lindsay, widow of Daryl Lindsay, and sister-in-law of Norman Lindsay. These typescript copies would have been distributed at the service.

\$ 35

A ballad of buccaneering

[LINDSAY, Lionel]

152

An appreciation of the circumstances which influenced the production of Sir Lionel Lindsay's first six etchings, accompanied by six of the artist's poems from the same period. Compiled by Robert C. Littlewood. Melbourne: The Jester Press, 1980. Large octavo, quarter-morocco over gilt-lettered cloth, 32pp. with six Lindsay etchings reproduced. Limited to 100 copies, this one of the standard edition signed by the publisher.

\$ 330

Fauns and Ladies

LINDSAY, Jack

217

With three original woodcuts by Norman Lindsay.
Sydney: Hand-press of J. Kirtley, 1923.

Folio, quarter-lambskin over papered boards, dust jacket (a couple of small stains). A fine copy with three signed Norman Lindsay woodcuts. Limited to 210 copies, but not all were made up.

\$ 4,400





**Lionel Lindsay.
A Printmakers' Printmaker**

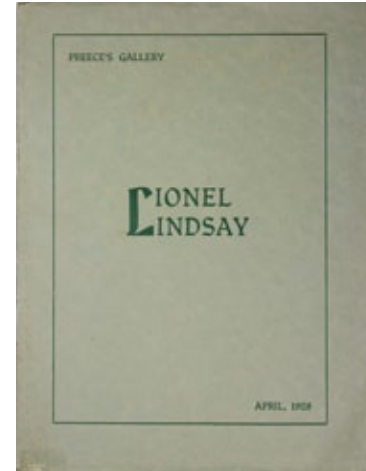
LITTLEWOOD, Robert C.

751

Lionel Lindsay. *A Printmakers' Printmaker*; Melbourne: Douglas Stewart Fine Books, 2011. Small folio (310 x 220 mm), gilt-lettered black cloth with decoration of a Lionel Lindsay bookplate on front board, in matching slipcase, illustrated endpapers, 64 pp, over 100 illustrations of Lindsay etchings, woodblocks and publications. Includes an additional 16 page deluxe supplement not present in the standard edition. The deluxe edition, hand-bound in England, limited to 150 copies signed and numbered by the author, with an original Lionel Lindsay etching loosely enclosed, signed in the plate, being a posthumous impression of his ex libris bookplate for Robert Croll.

Our own catalogue, featuring a collection of over 100 original artworks, finely bound in cloth, and with extra features including an original etching.

\$ 275



Lionel Lindsay. An exhibition of water-colours
LINDSAY, Lionel

2403

Painted during his recent European tour. Adelaide : Preece's Gallery, April 1928. Quarto, lettered wrappers (small sticker removed from lower corner, but very good), 14 pp., tipped-in colour and black and white plates, introduction by Hans Heysen, catalogue of 65 paintings. A scarce and finely produced Lindsay catalogue.

\$ 220

The Macquarie Galleries, 19 Bligh Street, Sydney
invite you to an Exhibition of Tinted Drawings,
Etchings and Woodcuts by

SIR LIONEL LINDSAY

Wednesday, 27th November, 1946
from 10 a.m. to 5 p.m.
The Exhibition will remain open until 9th December.

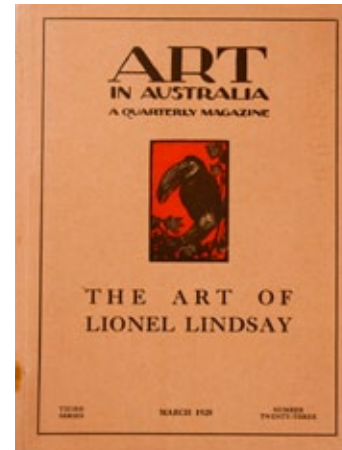
Sir Lionel Lindsay

MACQUARIE GALLERIES

2886

Sydney : Macquarie Galleries, 1946. Octavo, folding sheet (a couple of small creases and light rust mark to upper edge), catalogue of 37 works including tinted drawings, mezzotints, etchings and woodcuts. Exhibition dates : 27th November - 9th December 1946.

\$ 65



The art of Lionel Lindsay

[LINDSAY, Lionel].

2890

Art in Australia : a quarterly magazine. Edited by Sydney Ure SMith and Leon Gellert. Third series, no. 23, March 1928. Sydney : Art in Australia Limited, 1928. Quarto, illustrated wrappers (very good), numerous colour and black and white plates, unpaginated. Includes an essay by J. S. MacDonald and an appreciation of Lindsay's prints by Harold J. M. Wright, with many illustrations. An excellent stand-alone issue of Art in Australia dedicated to Lionel Lindsay.

\$ 125



Our earth

MACKENZIE, Kenneth

222

With an original etching and 13 illustrations by Norman Lindsay. Sydney: Angus & Robertson, 1937. Quarto, quarter-cloth over gilt-lettered textured boards (occasional foxing, one corner with a minor bump), 60 pp, tipped-in illustrations by Lindsay and vignettes. The frontispiece is an original etching signed by Lindsay. Limited to 225 copies signed by Mackenzie.

\$ 3,300



Handwritten speech by Lionel Lindsay

LINDSAY, Lionel

329

Manuscript, 5 sheets, with small ink sketch.
Notes for a speech at a social gathering, circa 1930.
Written on loose sheets from a Lionel Lindsay catalogue.

\$ 350



Fantin

Lionel Lindsay

330

Manuscript, 5 sheets, signed.
An article on French painter 'Fantin-Latour'.
Published Art in Australia, Series 3, No. 8, 1924.

\$ 650

LYSISTRATA



by Aristophanes a play acted at Athens 411 B.C. now rendered into English verse by Jack Lindsay & illustrated by Norman Lindsay & typography and binding arranged by John Kirtley & printed under the personal supervision of F. J. Newbery at the Chiswick Press, London
MCMXXVI

Lysistrata by Aristophanes

[LINDSAY, Norman]

2535

Done into English by Jack Lindsay. Illustrations by Norman Lindsay. London : Fanfrolico Press, 1926. Folio, half-morocco over gilded-decorated boards (corners rubbed), 51 pp., foxing to endpapers. Limited to 725 copies signed by Jack Lindsay. The London edition, a Sydney edition from the Fanfrolico Press also appearing in 1925, the London edition with some minor revisions and change in format. Arnold 7.

\$ 660



Colombine. With XI illustrations by Norman Lindsay

McCRAE, Hugh

2047

Sydney : Angus & Robertson Ltd., 1920. Quarto, papered boards with cloth spine, 53 pp., 11 tipped-in plates by Norman Lindsay. Limited to 1000 copies. A fine copy.

\$ 385



[NORMAN LINDSAY] Belinda's suitors

LINDSAY, Norman

1110

Circa 1940. Greeting card on thick artist's paper (single folded sheet, 380 x 200 mm, 'Georgian' watermark), the front with tipped in offset lithograph (120 x 125 mm), printed caption below, printed and handwritten greetings inside. Very fine.

\$ 275

**Loving Mad Tom.
Bedlamite verses of
the XVI and XVII
centuries**

LINDSAY, Norman.

2701

With five illustrations by Norman Lindsay. Foreword by Robert Graves. The texts edited with notes by Jack Lindsay. Musical transcriptions by Peter Warlock. London :The Fanfrolico Press, 1927 (but 1928). Quarto, quarter vellum over gilt-decorated papered boards (darkened, small chip to foot of spine, edges rubbed), top edge gilt, the others uncut, photogravure and other reproductions after Norman Lindsay. Limited to 375 numbered copies. The colophon states 'Here ends Loving Mad Tom a book postulated and illustrated by Norman Lindsay circa 1917 now actualised and published by the Fanfrolico Press in London December 1927', but in reality it was published in March 1928. Arnold 17.

\$ 375





Vision: a literary quarterly

[LINDSAY, Norman]

1839

Edited by Frank C. Johnson, Jack Lindsay & Kenneth Slessor: Sydney: The Vision Press, 1923-24.

Four volumes (all published), quarto, illustrated wrappers by Norman Lindsay, illustrated throughout with vignettes by Lindsay, occasional foxing. An important Australian literary magazine which saw the poems of a number of locally important authors published. Complete.

\$ 1,500

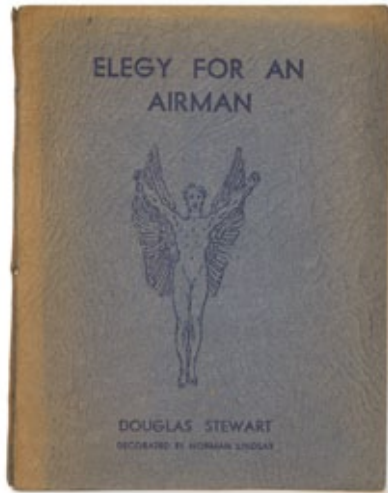
The antichrist of Nietzsche

[LINDSAY]. STEPHENSON, P.R.

1197

London : The Fanfrolico Press, [1928]. Folio, half-morocco over cloth, titled in gilt (some small surface marks and wear), 63 pp., five reproductions of etchings after Lindsay, a little offsetting to the endpapers, finely printed. Limited to 550 copies.

\$ 450



Elegy for an airman. With decorations by Norman Lindsay.

[LINDSAY, Norman]. STEWART, Douglas.

1459

Sydney: Frank C. Johnson, 1940. Duodecimo, illustrated wrappers (a little sunned to edges), 48pp., Lindsay illustrations throughout. Limited to 500 copies.

\$ 165



Shipwreck. A poetic Drama.

[LINDSAY]. STEWART, Douglas.

1472

With 23 black and white drawings and 5 colour plates by Norman Lindsay. Sydney: The Shepherd Press, 1948. Quarto, gilt-lettered imitation leather; Lindsay illustrations throughout. The deluxe edition, limited to 100 copies, signed by Stewart and Lindsay. Bookplates to front pastedown. An excellent copy.

\$ 1,450



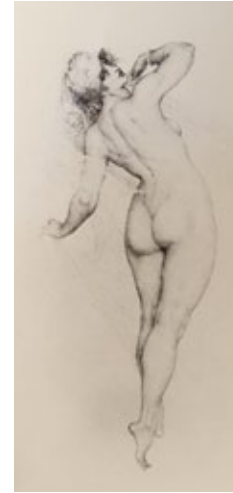
Micomicana

LINDSAY, Norman.

1160

Melbourne: Melbourne University Press, 1979. Large, thick folio (395mm tall) bound in gilt-decorated calf by the Dove Bindery, Melbourne, in a decorated and felt-lined clamshell box, illustrated endpapers, 292pp. profusely illustrated with Norman Lindsay illustrations. Limited to 527 copies signed and numbered by Jane Lindsay (the artist's daughter), this is out of series. Only edition. A charming series of illustrated humorous stories by Lindsay, published ten years after the artist's death. A large and handsome deluxe edition in fine condition.

\$ 675



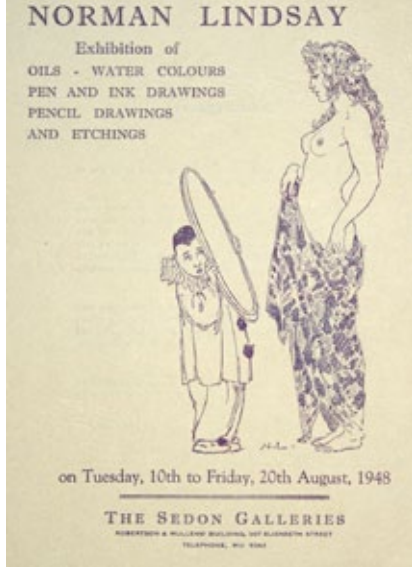
Norman Lindsay Etchings. Catalogue raisonne.

BLOOMFIELD, Lin

2172

Bungendore: Odana editions and Sydney : Josef Lebovic Gallery, 1999 (2006 printing). Quarto, illustrated boards, 306 pp., profusely illustrated. An invaluable illustrated catalogue of all the etched works of Norman Lindsay, whose output in this medium was remarkable. The various essays, appendices and notes make this reference book an essential resource on the subject. New copy.

\$ 150



Norman Lindsay Exhibition of Oils, Water Colours, pen and ink drawings, pencil drawings and etchings

LINDSAY, Norman

2216

Melbourne: The Sedon Galleries, 1948. Large octavo, Lindsay illustrated wrappers, 8pp. with 4 Lindsay illustrations, fine copy, catalogue with prices of 127 works.

\$ 175

Norman Lindsay water colour book.

LINDSAY, Norman.

2328

Sydney: The Springwood Press, 1939. Eighteen reproductions in colour from original watercolours. Quarto, embossed silk-bound boards (a couple of stains), endpapers browned, eighteen tipped-in colour plates (a little offsetting). With the scarcely found original purple box (edges sunned and tape mended). The deluxe edition, printed on hand-made paper and specially bound, limited to 120 copies signed by Norman Lindsay. A more common standard edition was also produced.

\$ 1,650



Norman Lindsay: a studio portfolio.

LITTLEWOOD, Robert

234

Stoke-on-Trent: The Lytlewode Press, 2006. Folio, buckram boards with calf spine, letterpress, ten large format original silver gelatin photographs taken from original Norman Lindsay negatives, each signed and numbered verso by Robert Littlewood, the copyright holder. When these Lindsay negative plates were discovered a number of years ago, The Lytlewode Press produced two great publications: Norman Lindsay: A Studio Album and Norman Lindsay: A Studio Portfolio. The Portfolio carries the photographs in large format for the collector. A fine tribute to the artist.

\$ 2,750



Norman Lindsay: Oil Paintings 1889-1969 (deluxe edition)

[LINDSAY], BLOOMFIELD, Lin (ed.).

2070

Bungendore: Odana Editions, 2006. Quarto, full leather in leather slipcase, 308pp., Limited to 550 copies which only 500 are for sale. Signed by the author and curator Lin Bloomfield. Contains an original photograph of the Norman Lindsay painting 'The Vanities'. As new, mint copy. The most substantial book produced on Lindsay's oil paintings.

\$ 715



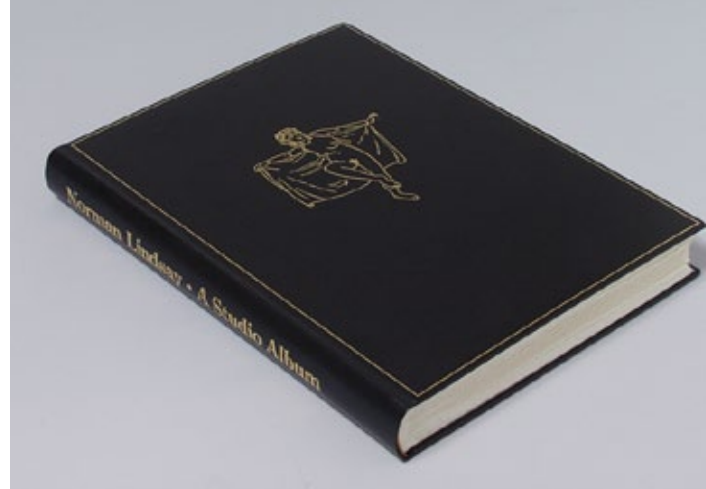
Norman Lindsay. Paintings in oil.

[LINDSAY]

226

Sydney: The Shepherd Press, 1945. Quarto, gilt-decorated boards in dust jacket (a couple of short edge tears, but unusually fine), numerous colour and black and white plates, occasional foxing. Limited to 1000 copies.

\$ 1,250



Norman Lindsay: A Studio Album

CLARK, Jane

231

Melbourne: The Lytlewode Press, 2001 [Stoke-on-Trent, 2009]. Folio, gilt-blocked black kangaroo in matching buckram box, Limited to 150 copies, this one of the 25 deluxe copies bound in full kangaroo with original Norman Lindsay photographs and fifteen original stereoscopic prints from original plates. An additional 10 Publisher's special copies were created, and while the colophon calls for 115 Standard copies, these to date have not been created. An exceptional private press book containing rare original Norman Lindsay photographs.

\$ 3,750



Satyr's & Sunlight: Silvarum Libri

[LINDSAY], McCRAE, Hugh.

214

With pictures and decorations by Norman Lindsay, Sydney: John Sands Ltd, 1909. Folio, quarter-vellum and decorated papered boards (sunned and worn), 149pp. some foxing to the text, includes twenty-one full-page plates and numerous vignette illustrations. Limited to 130 copies, signed and numbered by McCrae, The plates include eight tipped-in original Norman Lindsay sepia-toned lithographs, each signed by the artist in the image.

Presentation copy signed and inscribed by Hugh McCrae to Bertram Stevens (1872 – 1922), noted literary and art critic and editor of *The Bulletin's Red Page* (1909-10) and later *Art in Australia*.

\$ 2,500

**Norman Lindsay: Oil
Paintings 1889-1969
(standard edition)**

[LINDSAY]. BLOOMFIELD,
Lin (ed).



2071

Bungendore: Odana Editions, 2006. Quarto, pictorial boards in dustjacket, 308 pp. The most substantial book produced on Lindsay's oil paintings. Over a period of eighty years Australian artist Norman Alfred Williams Lindsay (1879-1969) painted in oils. Apart from the classical portraits and single figure nudes Lindsay painted from life, he garnered the content of his oils from many sources. These include his own imaginings; writers and poets whose work he admired; historical events; Greek and Roman mythology; piracy and the Spanish Main and his abhorrence of war. This volume contains one hundred and eighty oil paintings in full colour including one hundred featured oils, from his first known attempt at age ten to his last, a month before his death. Two hundred and fifty additional supplementary works in a variety of media are reproduced together with over 55,000 words of text.

\$ 475



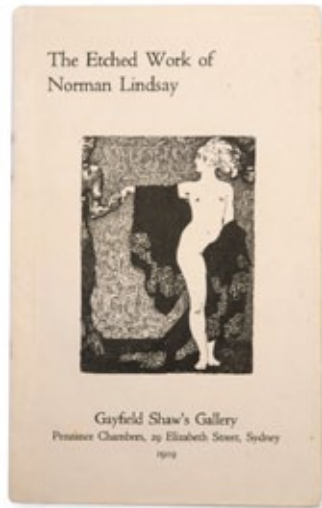
The complete etchings of Norman Lindsay

BLOOMFIELD, Lin

229

Sydney: Odana editions and Josef Lebovic, 1998.
Quarto, gilt-lettered leather in matching slipcase, decorated endpapers, 480pp. fully illustrated. The deluxe edition, limited to 550 copies signed by the author and Helen Glad, Lindsay's granddaughter; containing a limited edition facsimile etching *The Artist* with certificate of authenticity. The deluxe edition of the excellent catalogue raisonné of Lindsay's etchings.

\$ 1,650



The Etched Work of Norman Lindsay. (1919)

LINDSAY, Norman

1473

Sydney: Gayfield Shaw's Gallery, 1919. Octavo, illustrated wrappers (spine with tape repair), 8pp., two tipped-in black and white plates. Includes a two page appreciation of Lindsay's work and catalogue. The book 'The Isle of San' was launched for sale at this exhibition, and is listed for sale. Rare.

\$ 450



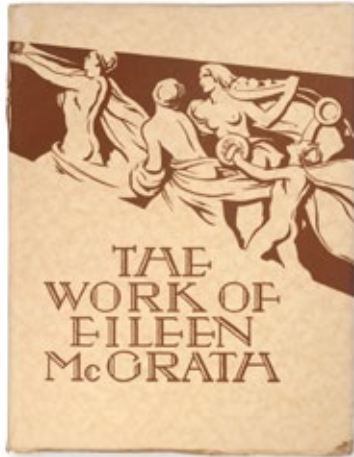
The Etched Work of Norman Lindsay. (1926)

LINDSAY, Norman

1474

Melbourne: The Fine Art Society, 1926. Octavo, illustrated wrappers, 8pp., tipped-in black and white plate. Includes a two page appreciation of Lindsay's work. Rare.

\$ 450



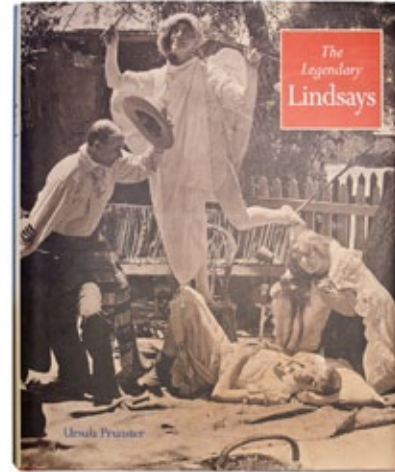
The work of Eileen McGrath

HOFF, Raynor; LINDSAY, Norman and others

1781

Sydney : Sydney Technocal College, 1931. Quarto, boards in illustrated paper wrapper , 48 pp., illustrated with numerous art deco designs, illustrations and tipped-in colour plates, a waterstain to the lower edge touching a few pages, soiled example of the scarcely found outer wrapper also included. Limited to 1000 copies, this out of series. Contributions by Norman Lindsay, Raynor Hoff and others, a fine art deco publication on the significant Australian artist.

\$ 175



The legendary Lindsays

PRUNSTER, Ursula

2091

[Roseville, N.S.W.] : Beagle Press in conjunction with the Art Gallery of New South Wales, 1995. Quarto, red cloth with illustrated dust jacket, 120 pp, illustrated in colour and black and white, with short essays by Robert Holden and Helen Glad. *Fine copy.* A superb pictorial survey of the art and private world of the Lindsays. Alongside reproductions of their art works are numerous family photographs from the 1880s onward.

\$ 220



Bargains

LINDSAY, Norman

1724

Etching, soft ground, and stipple engraving, 11.9 x 12.4 cm (plate line), on paper 21.8 x 21 cm. Signed and dated by Norman Lindsay 1922 lower right, titled lower centre, numbered in an edition of 55 copies. This miniature gem has been one of the most instantly recognisable examples of Lindsay's oeuvre for nearly a century. The bargain struck between the beautiful young nude (modelled after Rose Lindsay, the artist's wife) and the devil can only be imagined, but her assortment of rare jewels and diaphanous silks suggests the price must have been high. A fine original etching by Norman Lindsay. Bloomfield 230.

\$ 7,500



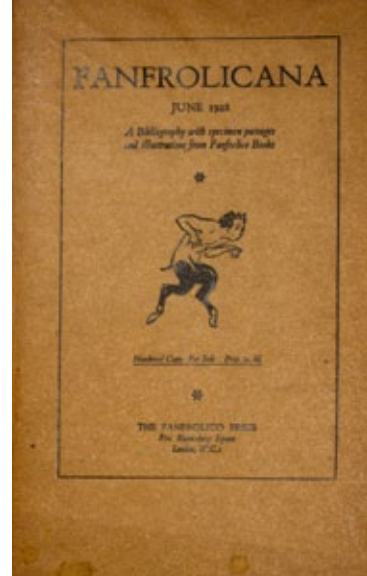
An Australian Bird Calendar

LINDSAY, Norman

2491

Written by E. S. Emerson. Illustrated by Norman Lindsay. Melbourne : George Robertson & Company, n.d. [c. 1910]. Octavo, illustrated wrappers highlighted in silver; pp. [16], illustrated throughout after Norman Lindsay.

\$ 550



Fanfrolicana : June 1928 (Kenneth Slessor's copy)

[The Fanfrolico Press]

2422

: being a statement of the aims of the Fanfrolico Press both typographical and aesthetic with a complete bibliography and specimen passages and illustrations from the books. London : The Fanfrolico Press, 1928. Octavo, original pictorial parchment over boards (browned), with illustration by Norman Lindsay (a couple of small stains front lower edge, head of spine with small amount of parchment loss and short tears either side), LIMITED EDITION OF 500 COPIES (no. 150), an important association copy belonging to the poet KENNETH SLESSOR, with his inscription in pencil on front pastedown, (light foxing to preliminaries, rear pastedown and rear free endpaper), 36 pp (pencil annotations in Slessor's hand), illustrated, including title page drawing, three plates and tailpiece by Norman Lindsay. Arnold C6.

\$ 375

The Fanfrolico Press



The Fanfrolico Press

[LINDSAY].

1199

London : The Fanfrolico Press, Spring 1929. Small folio, lettered grey wrappers (lightly foxed, a short split at head of spine, light central crease), 12 pp., illustrated by Norman Lindsay. Includes a list of books available for sale, a bibliography of titles published to date, and forthcoming publications. 'A note for collectors' slip detailing Norman Lindsay's etchings inserted. Arnold C8.

\$ 125



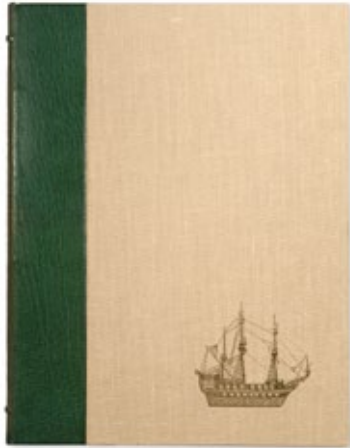
The Fanfrolico Press : Satyrs, Fauns & Fine Books

ARNOLD, John.

2715

London : Private Libraries Association, 2009. Octavo, full crushed morocco with gilt illustration, in cloth slipcase, pp. 328, numerous illustrations of books listed as well as Norman Lindsay artworks, a fine copy. The deluxe edition of 50 copies, specially bound in morocco, signed and numbered by the author. A trade edition of 900 copies was also issued. The definitive history and bibliography of the works published by the Fanfrolico Press, firstly in Sydney in the 1920s and later in London. The Fanfrolico Press, under the creative vision of Jack Lindsay working alongside P.R. Stephenson and Jack Kirtly, is renowned for its fine private press titles, many of which involved Norman Lindsay and feature his artworks. Scarce and handsome edition of an important reference book on the press and the Lindsay family.

\$ 450



Norman Lindsay's Ship Models.

LINDSAY, Norman

1460

Preface and commentary by Norman Lindsay; foreword by Douglas Stewart, photographed by Quinton F. Davis. Sydney: Angus and Robertson, 1966. Quarto, gilt-decorated canvas and green morocco by Sangorski and Sutcliffe in matching slipcase, 98pp illustrated with numerous photographs. The deluxe edition, limited to 150 copies signed and numbered by Norman Lindsay. A handsome book detailing the models which were an enduring passion for Norman Lindsay.

\$ 750



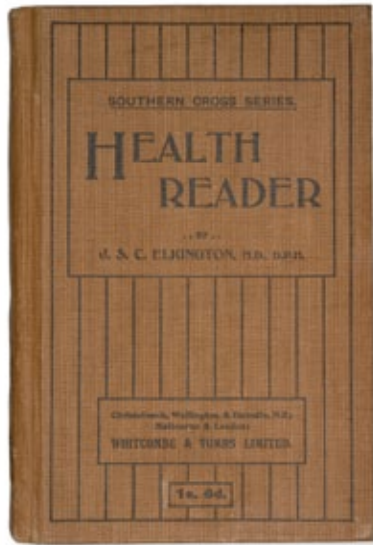
Sonnets to the unknown soldier

STEWART, Douglas

2495

Frontispiece by Norman Lindsay. Sydney : Angus & Robertson, 1941. Octavo, gilt-lettered papered boards, endpapers foxed, Lindsay frontispiece, 29 pp., inscribed on the front free endpaper to Mr. Arnold Wall by Douglas Stewart.

\$ 175



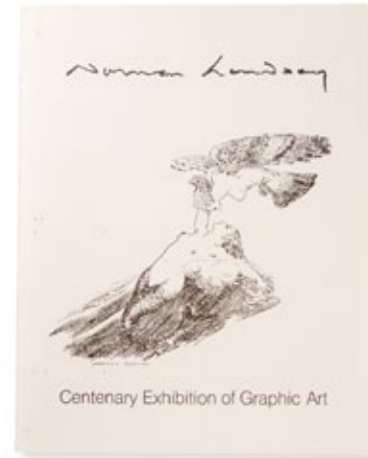
Health Reader with chapters on elementary school hygiene

ELKINGTON, J. S. C.

2496

Illustrated by Norman Lindsay. Christchurch : Whitcombe and Tombs, n.d. [c. 1908]. Octavo, lettered cloth, 139 pp. with numerous illustrations by Norman Lindsay. Very scarce and early Lindsayiana.

\$ 650



Norman Lindsay Centenary Exhibition of Graphic Art

PRUNSTER, Ursula (et al.)

2888

Newcastle : Newcastle Regional Art Gallery, December 1979 (reprint). Quarto, illustrated card wrappers (a couple of tiny spots but very good), illustrated endpapers, 60 pp., illustrated in black and white. Introduction by the curator Ursula Prunster. Catalogue of a touring exhibition with 96 works catalogued and illustrated. Includes the scarce Supplementary Catalogue List for the exhibition installed at the S. H. Ervin Gallery, since works from the National Gallery of Victoria and Art Gallery of New South Wales were unavailable at that time for display.

\$ 90



The scribbles of an idle mind (deluxe edition)

LINDSAY, Norman.

2534

Melbourne: Lansdowne Press, 1966. Octavo, boards in illustrated dust jacket. Deluxe edition, limited to 350 copies signed by Lindsay. The personal reflections and thoughts of Lindsay.

\$ 385



The General.

LINDSAY, Norman.

1505

Pen and ink drawing on card, 240 x 175 mm (irregular), signed 'N.L.' lower right. 'The General' is an old-time character from C. J. Dennis' short story 'The Pageant of Empire', published in the first Norman Lindsay book of 1912 (p. 82). Original Lindsay book illustrations from a century ago are rare.

\$ 1,250



The pen drawings of Norman Lindsay

LINDSAY, Norman.

1177

Special number of Art in Australia. Edited by Sydney Ure Smith & Bertram Stevens. Sydney: Angus & Robertson Ltd., 1918. Quarto, quarter cloth over papered boards (small stain to front board), photographic frontispiece, 55 tipped-in plates, a couple with corners creased. Limited to 200 copies signed by Norman Lindsay. There was also a trade edition produced in an edition of 2000 copies and a larger format deluxe edition limited to 35 copies. A scarce Lindsay title signed by the artist.

\$ 1,850

265 copies of this book have been printed with a single fount of a Caslon Old-face letter. Of these, 250 copies, numbered and signed by the artist and the printer, are for sale to subscribers only. This is

No. 84

Norman Lindsay.

Ralph Straus

Petronius. A Revised Latin Text of the Satyricon.

LINDSAY, Norman

1710

with the Earliest English Translation (1694), now first reprinted with an Introduction, together with one hundred illustrations by Norman Lindsay. London : privately printed by Ralph Straus, 1910. Quarto, gilt-lettered quarter-vellum over papered boards (edges rubbed, lightly marked), top edge gilt, other edges uncut, Norman Lindsay bookplate for Keith Wingrove to front pastedown, 303 pp, one hundred black and white plates by Lindsay, a very good copy. Limited to 265 copies (250 for sale), signed and numbered by Norman Lindsay and Ralph Straus.

\$ 1,250

A letter from Sydney

LINDSAY, Ray

628

Being a long epistle from Ray Lindsay to his brother Jack relating mainly to their lives in Sydney in the nineteen-twenties. Edited by John Arnold. Melbourne: The Jester Press Pty Ltd, 1983. Large octavo, printed wrappers 56pp., photographic frontispiece. Limited to 1100 copies. Signed and numbered by the publisher.

\$ 30



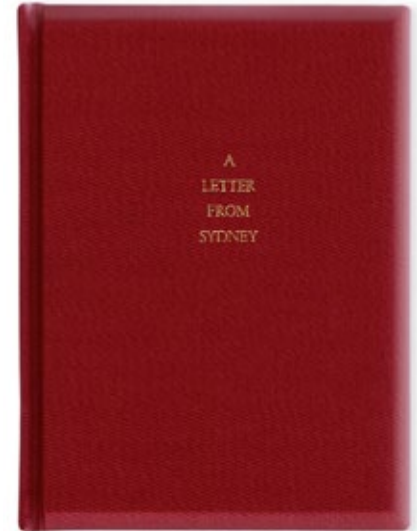
A letter from Sydney

[LINDSAY]

625

Being a long epistle from Ray Lindsay to his brother Jack relating mainly to their lives in Sydney in the nineteen-twenties. Edited by John Arnold. Melbourne: The Jester Press Pty Ltd, 1983. Large octavo, gilt-lettered cloth over bevelled wooden boards, 56pp., photographic frontispiece. Limited to 1100 copies, this one of the first 100 Collector's Editions specially bound and signed by the editor.

\$ 175



The king

LINDSAY, Ruby

235

Circa 1919.

Pen and ink on paper.

250 X 430 mm (image).

305 X 500 mm (sheet).

Signed: Ruby Lind.

Captioned in pencil verso.

Silverfishing to right of image;

small loss in centre of image, expertly restored.



\$ 6,600

Untitled pen and ink drawing by Reginald Lindsay

LINDSAY, Reginald (Reg) (1888 – 1917)

522

150 x 180mm, on a page from an album, unrelated inscription verso, signed lower left and date '09. Together with a photograph of Reg Lindsay by Fraser of Ballarat, signed by Lindsay on the backing card, overall measurement 215 x 100mm, and Reg Lindsay's wallet which was in his pocket when killed by shellfire on the Somme in 1917, a manuscript note in Harry Chaplin's hand to this effect, which contains a photograph of Lindsay's mother, Jane Elizabeth Williams (1848 – 1932). An extraordinary collection from Reg Lindsay, brother of Norman, Lionel, Ruby and Percy, the eighth of ten Lindsay children, who was killed tragically young on the Western Front during the First World War. The drawing, an attractive and idyllic scene, displays clearly the influence of his siblings, and is a rare example of his penmanship. The good looks his brother Daryl Lindsay described in *A Leafy Tree* (Cheshire, 1965) are apparent in the portrait, while the plain photo wallet is a sombre mark of Reg's untimely end. Chaplin notes the wallet originally contained a photo of a girl along with that of Jane Williams, which Chaplin removed and placed in a copy of Norman Lindsay's book of *Pen Drawings* which he dedicated to Reg in 1918. The whereabouts of this photo is now unknown. The group has an interesting provenance: after being part of the Chaplin and Corrigan collections, it was purchased at auction by Australian poet Geoffrey Dutton as a gift for Lindsay collector Robert Littlewood, who was publishing his book of verse *New York Nowhere* at he time.

Provenance:

Harry Chaplin (probably acquired from Mary Lindsay)

Sold to Patrick Corrigan

Sold Sotheby's Melbourne, 29 April 1998 (lots 277, 279)

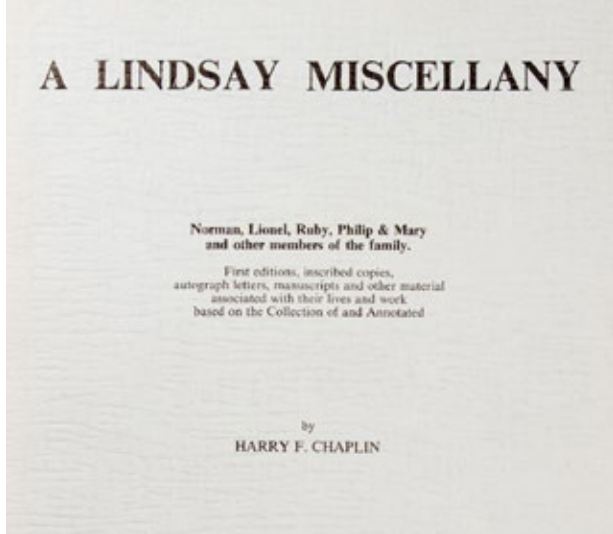
Purchased by Geoffrey Dutton (1922 – 1998)

Gifted to Robert C. Littlewood

Purchased from the above.

\$ 3,300





A Lindsay Miscellany. Norman, Lionel, Ruby, Philip & Mary and other members of the family.

CHAPLIN, Harry F.

2889

First editions, inscribed copies, autograph letters, manuscripts and other material associated with the lives and work based on the collection of and annotated by Harry F. Chaplin. Sydney :Wentworth Books, 1978. Quarto, textured wrappers, 125 pp, portrait frontispiece of Ruby Lindsay, detailed catalogue with lengthy personal annotations of the unique Chaplin collection.

\$ 55

Leonard Long (signed)

[LONG, Leonard]

2405

Melbourne : the artist, 1986. Folio, full leather in slipcase, essay and 48 colour plates illustrating the traditional landscapes of this popular Australian artist. Limited to 500 copies signed by the artist.

\$ 125



Views from the Mountain

LYSSIOTIS, Peter and VAN GARDEREN, Ilse

469

Melbourne: Masterthief, 2009. Quarto, quarter-leather over illustrated boards in embossed clamshell box, hand-written text with collage and lithography. Contemporary artist's book inspired in part by Hokusai's Thirty Six Views of Mount Fuji. Limited to 10 copies plus two artist's proofs, signed by the artists.

\$ 3,300



A modern forest

LYSSIOTIS, Peter and HUNTER, Anne-Maree

1182

Melbourne : Masterthief / Psyclonic Studios, 2010. Octavo, lettered buckram, screenprinted endpapers, unpaginated. This remarkable artist's book is a series of poems and thoughts which weave their way through the pages in form of maps, a style of concrete poetry which unfolds and reveals itself in the shape of a fractured street directory. The book talks about how maps allow us to plan and plot our travels, either literally through the modern city or figuratively as we map out our lives. The entire contents are screenprinted and hand bound in an edition of 12 with 2 artist's proofs. A fascinating exploration of the theme using cartography as a literary device.

\$ 2,500



**(Letter to Lorca)
A view from my
darkroom.**

LYSSIOTIS, Peter

821

Melbourne : Masterthief, 2010. Quarto, grey linen-bound boards, stamped in red with the dates of Lorca's execution and of Lyssiotis' birth, the binding by Wayne Stock, illustrated endpapers after Robert Motherwell, extensively illustrated with tipped-on lambda photographic prints of the artist's photomontages, unpaginated. Limited to 10 copies plus 3 artist's proofs. Lorca is one of the strongest influences on Australian artist Lyssiotis' career, and in this volume he writes an imaginary letter to the great writer; which, along with his photomontages, delicately expose their shared vulnerabilities.

\$ 4,500

A Gardener at midnight

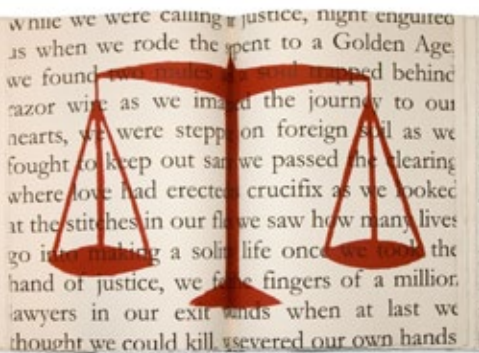
LYSSIOTIS, Peter

9

Travels in the Holy Land. From drawings made on the spot by Yabez Al-Kitab. Melbourne: Masterthief, 2004. Elephant folio, half crushed morocco over buckram, spine with raised bands and contrasting title label, full page and double page photographic illustrations, a stunning contemporary artist's book. Limited to ten copies, this is one of a handful of artist's proofs. Peter Lyssiotis is nationally recognised as creating artist's books which compel and confront those who explore them. His work is a product of craftsmanship at the highest level, and its agenda is to explore structures of political and social hierarchy, the result being a finished work of both beauty and substance. 'A Gardener at midnight' was devised during the time of the occupation of Iraq by the 'Coalition of the Willing' in 2003. Drawing upon the nineteenth century volumes of David Roberts, it juxtaposes images of antiquity with the frightening reality of globalisation, and its impact upon independent cultures. 'A Gardener at midnight' has been widely acclaimed as a tour de force in modern book artistry: '[Lyssiotis]' triumph is that in making this masterpiece, he has established contexts for the lives of the Iraqi people...The book shows there is a reality outside the library text, and a vision beyond the images of mass deception' – Humphrey McQueen, *The Age*, 30 December 2005. Collections: National Library of Australia, State Library of Victoria, State Library of New South Wales, State Library of Queensland, University of Melbourne, University of Queensland, Monash University, Deakin University, Bibliotheca Librorum apud Artificem, Fondation Martin Bodmer (Switzerland).



\$ 8,800



His wayward hand

LYSSIOTIS, Peter
and MATOULAS,
George.

157



Birds from Byzantium

LYSSIOTIS, Peter and OLYMPIOS, Lefteris

1958

Melbourne : Masterthief, 2010. Folio (430 mm tall), gilt-lettered quarter-calf over embossed clothbound boards, pictorial insert, [84] pp. illustrated with reproduced ink drawings and photomontage, an original screenprint bound in. Text in English and Greek. Limited to 18 copies. Birds from Byzantium tells the story of a father and a son, the meaning of time, experience and loss, set against the background of a Byzantine Cypriot monastery whose ancient history is caught in the modern turmoil of a nation divided.

\$ 3,300

Melbourne: Masterthief & Messofa Press, 2005

Folio, half-crushed morocco over screenprinted papered boards, [6], 36pp, [14], 8 full page or double page lithographs, screenprinted endpapers. Limited to 12 copies plus 2 artist's proofs.

The poetry and lithography of Matoulas and Lyssiotis explores identity, virtue and control over one's own life, fundamentally expressing a sense of alienation and imbalance. The books created by George Matoulas and Peter Lyssiotis, either individually or collaboratively, as here, are well-collected internationally for their creative approach to exploring personal issues and the attention they pay to quality production values.

Of the twelve copies of 'His wayward hand' released for sale, eight are held in public Australian institutions.

Exhibition note: another example of this book featured in the exhibition Fine Impressions : Printmaking and artists' books in Melbourne 1999 - 2010 at the State Library of Victoria from 26 August 2011 - 10 February 2012.

\$ 2,200

Circe at the Paris Salon, 1893

Photographer unknown / Artist: MACKENNAL, Bertram (1863-1931)

723

Silver gelatin print photograph (285 × 200 mm) in original glazed frame (465 × 365 mm), circa 1893. Printed captions on the mount above and below image; signed in pen in period hand lower right: 'Dear Felix - love from Dodo' (Felix Meyer, the Melbourne art patron); accompanied by a handwritten copy of a letter from Bertram Mackennal ('Dodo') to Felix Meyer; a highly revealing communication regarding the exhibiting of Circe at the Paris Salon, Mackennal's struggle for recognition, private patronage and the lack of appreciation and support for his work in Australia.

Mackennal was Australia's pre-eminent sculptor of the late nineteenth and early twentieth century, his highly refined and elegant style drawing inspiration from the Art Nouveau and Symbolist movements. Perhaps his most celebrated - and most powerful - sculpture was his figure of 'Circe', the sorceress of Greek mythology, which was first exhibited as a full-size plaster statue in Paris in 1893. This photograph of the statue, with its caption in French (and plaque with accolade of 'Mention Honorable'), was taken at the Paris Salon in May 1893 (Mackennal was based in France from 1891-94). When Circe was later shown at the Royal Academy in London (1894) she caused a scandal - the lascivious, writhing figures around the base were covered by the Academy committee. The statue was to become an important work in the New Sculpture movement around this time, and several editions of Circe in the form of smaller statuettes were cast in bronze and sold on the art market.

\$ 2,850





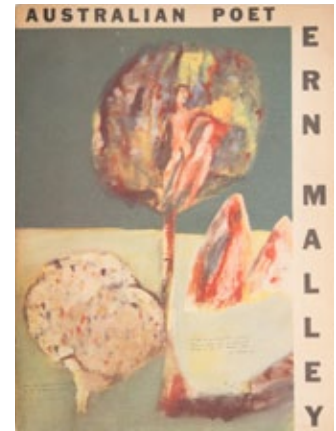
Moonshine.

[MAGUIRE]. BLISS, M. M. L.

2060

Berry [NSW]: PressPress, 2002. Small octavo, grey wrappers with green paper dustwrapper, reproducing the etching 'Quiver' by Jennifer Maguire, 27pp. of poetry. The deluxe edition, limited to 30 copies, with an original copy of the etching reproduced on the front wrapper, titled, editioned and signed by the artist. The etching is limited to only 30 copies and was produced for this book.

\$ 350



The Darkening Ecliptic by Ern Malley.

[McAULEY, James and
STEWART, Harold]. "MALLEY, Ern".

2194

Melbourne and Adelaide: Reed and Harris, 1944. Small quarto, 46 pages, in original wrappers illustrated by Sidney Nolan of 'The Arabian Tree' from the 'Malley' poem Petit Testament, further reproduced as a black and white frontispiece, pale waterstain affecting lower corner. The first edition variant in illustrated wrappers, a plain lettered version also produced the same year. The separately issued volume of the famous hoaxers' poetry, which was also reproduced in 'Angry Penguins' the same year, before the hoax was revealed. It is estimated 400 copies with the colour wrappers were produced and intended for the overseas market (COWLEY, Des, A checklist of Reed & Harris Publications, in The La Trobe Journal No 64, Spring 1999, p. 50).

\$ 550

Sketches in the environs of Sydney.

MARTENS, Conrad

2736

Being part of a series of sketches intended to illustrate the scenery of New South Wales. Drawn on stone and tinted by Conrad Martens; printed by J. Allan. Sydney, January, 1850. Published by the artist, and sold by W. and F. Ford, W. R. Piddington, W. Moffitt, and all booksellers. Set 2, No. 1. Lettered wrappers, portfolio, measuring 275 × 380mm (contemporary owner's inscription of 'Mr. John Robertson' upper right, water stain upper left, paper reinforcement to the inner fold), contents sheet, four delicate tinted lithographs of Sydney scenery, signed in the images, pale water staining to the margins, not affecting the images.

The scenes are:

1. Elizabeth Bay, Port Jackson
2. The Lighthouse, Port Jackson
3. Brush Scene, Illawarra (Nettle Tree and Cabbage Palms)
4. Church at St. Leonard's, North Shore

Ferguson 5443; Wantrup 243a.

\$ 6,000





Aboriginal woman

MATHER, John (1848 - 1916)

1317

Etching. 12 x 8 cm (plateline), old mount burn, signed and dated 'J.M. 1895' in image upper right, inscribed in pencil 'With J. Mather's comp[li]ments to Mr. Grimwade - 7.95'.

\$ 550



Notes towards a story of love

TSALOUMAS, Dimitris and WINTERS, Michael

1202

Melbourne : Lexicon House, 2006. Quarto, quarter-kangaroo binding over screenprinted boards by George Matoulas, [36] pp., 12 original etchings by the artist. Limited to 25 copies plus 5 artists proofs. Text in Japanese haiku by Dimitris Tsaloumas of the impermanence of love seen through the seasons reminiscent of Vivaldi's musical composition The four seasons. A fine Australian artist's book by the highly regarded artist and author.

\$ 1,800



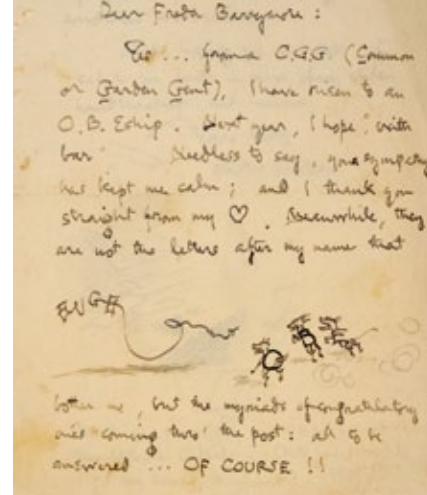
The first Australian sculpture triennial (one of 10 copies)

McCULLOUGH, Thomas

2425

at Preston Institute of Technology and La Trobe University Melbourne, Australia. Melbourne :The first Australian Sculpture Triennial Committee, 1981. Quarto, stiff illustrated boards, cloth spine, 278 pp, profusely illustrated, with much detail on artist biographies and commentary on the exhibits. One of 10 copies specially bound in hardcover; no doubt for presentation, signed by editor and Director of the Triennial Tom McCullough and numbered 2/10. Rare edition.

\$ 90



Holograph letter of Hugh McCrae, with two drawings, 1953

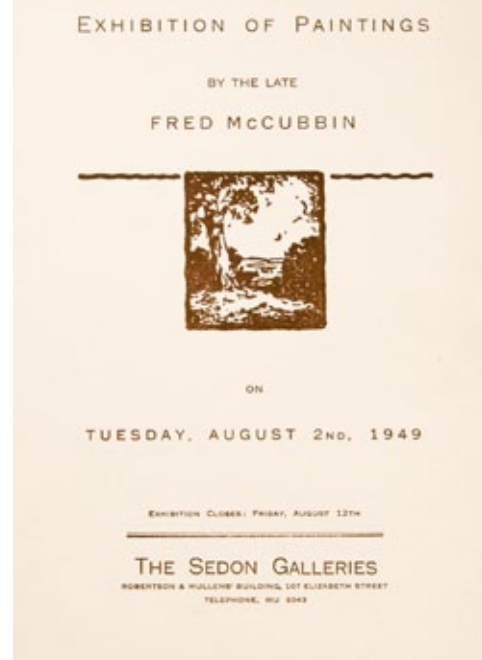
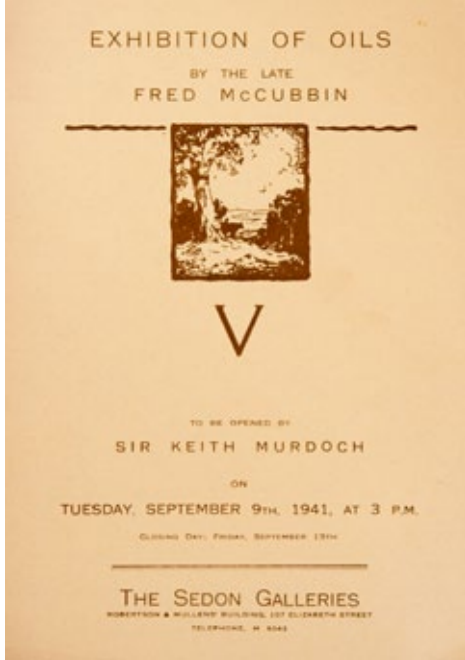
[HUGH McCRAE]

2423

Single sheet, octavo, folded into 4 pp (written in pen on two sides only), with two sketches by McCrae (one in pen, one in pencil), from 4 Greycliffe Avenue, Vacluse, Jan. 31. 1953, addressed to the writer Freda Barrymore, thanking her for congratulating McCrae on his recently awarded O.B.E. Some minor toning and pin holes, but complete and legible.

A poignant memento of a great Australian writer who eschewed fame and fortune.

\$ 330



Exhibition of oils by the late Fred McCubbin

McCUBBIN, Frederick

2895

To be opened by Sir Keith Murdoch. Sydney :The Sedon Galleries, 1941. Quarto, folded card, pp. 4, Foreword by Arthur Streeton, catalogue of 24 significant paintings. Scarce

\$ 85

Exhibition of paintings by the late Fred McCubbin

McCUBBIN, Frederick

2893

Sydney :The Sedon Galleries, 1949. Quarto, decorated wrappers, pp. 8, self-portrait reproduction, Foreword by Louis McCubbin, catalogue of 28 significant paintings. Scarce

\$ 85



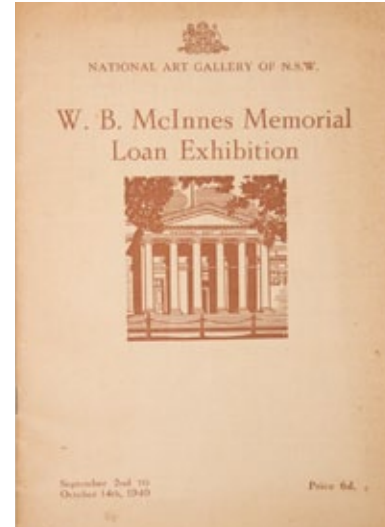
Childhood in Bud and Blossom. A souvenir book of the children's hospital bazaar

LAKE, Joshua

2410

Melbourne : The Atlas Press, 1900. Quarto, decorated cloth, foxing to endpapers, unpaginated, extensively illustrated. Includes literary contributions from A. B. Paterson, Ada Cambridge, Alexander Sutherland et al., and illustrations after Arthur M. Boyd, Emma Minnie Boyd, Walter Withers, Frederick McCubbin, E. Phillips Fox, inter alia. Edition-de-deluxe, numbered 421 from an unstated edition (probably 500).

\$ 100



W. B. McInnes Memorial Loan Exhibition

McINNES, W. B.

2209

Sydney : National Art Gallery of N.S.W. 1940. Octavo, illustrated wrappers (reproducing a view of the gallery after Adrian Feint), 16 pp., three tipped-in black and white plates, very good.

\$ 45



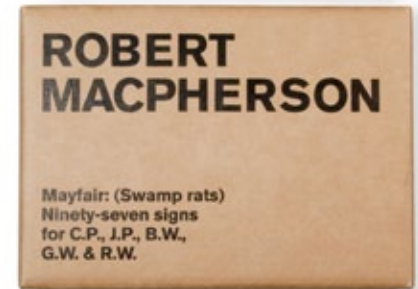
The Electric Fans : South Sydney Women's Centre Benefit

McMAHON, Marie (1953-) / Earthworks Poster Collective

1035

Native Rose Hotel, [Chippendale, Sydney], [1979?]. Screenprint process, printed in colour, from multiple stencils (printrun unknown); 400 x 310 mm

\$ 45



Mayfair: (Swamp rats)

MACPHERSON, Robert

1193

Ninety-seven signs for C.P., J.P., B.W., G.W., & R.W. Brisbane : Queensland Art Gallery, n.d. [c. 2005]. Printed cardboard box containing 98 cards reproducing MacPherson's enormous mural held in the Queensland Art Gallery. The cards can be flicked through or pinned to the wall to re-create the installation. Limited to 150 copies signed by the artist.

\$ 150



Red and Green

McIntyre, Alan

1643

Decorated by James Meldrum. Melbourne : Rams Skull Press, 1954. Quarto, decorated card wrappers, [20] pp., illustrated with original relief prints by Meldrum. Limited to 250 signed copies. James Meldrum (born 1931) first exhibited in London and then Kozminsky's galleries in Melbourne in 1953. In 1971 he won the Sulman Prize and is represented in many regional Australian collections.

\$ 65



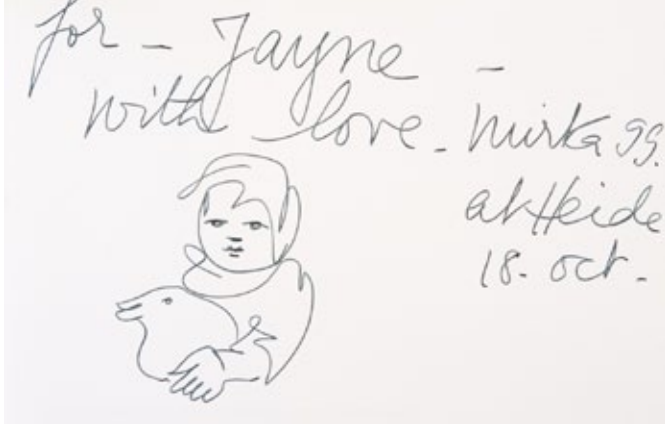
Godfrey Miller.

[MILLER]. HENSHAW, John. (ed.)

2757

Sydney: Darlinghurst Galleries, distributed by Ure Smith, 1966. Quarto, boards with illustrated dustjacket, light foxing to first few leaves, 16 colour plates, 110 illustrations in monochrome, a forward by Peter Bellew and an article and writings by the artist. A substantial reference on Miller; together with the original prospectus.

\$ 125



**Where angels fear to tread : 50 years of art 1948-1998
(signed, with original sketch)**

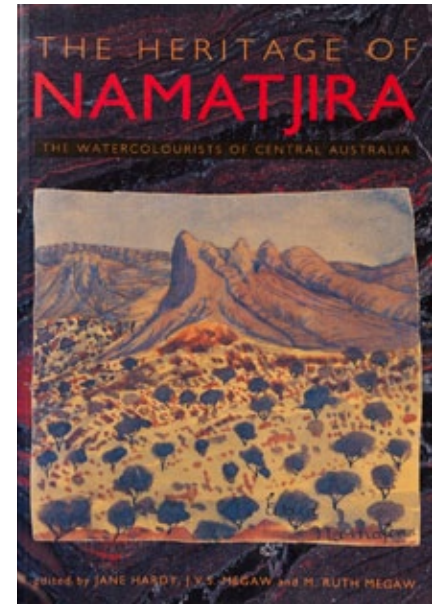
DELANY, Max; WHITE, Murray (editors)

2313

Bulleen, Vic. : Museum of Modern Art at Heide, 1999. Quarto, illustrated wrappers, inscribed on front free endpaper: For Jayne - with love. Mirka 99. at Heide 18. Oct., with an accompanying pen drawing by Mirka Mora of a girl holding a bird, 69 pp, illustrated (mostly in colour). An excellent copy.

The French-born artist Mirka Mora (1928 -) has been a key figure in the visual arts scene and bohemian subculture of Melbourne for over six decades.

\$ 165



**The Heritage of
Namatjira. The
Watercolourists of
Central Australia.**

[NAMATJIRA]. HARDY,

Jane, MEGAW, J.V.S., and MEGAW, M. Ruth

2817

Melbourne : Heinemann, 1992. Large octavo, illustrated wrappers, pp. xxii; 350, illustrated in colour; minor residue of price sticker to half title, but an excellent copy. The primary reference work on the Hermannsburg school. A quality copy of a title which is out of print and quite scarce.

\$ 275

European Images 1936

MORRIS, George J.

830

Sydney: Print Room Press, 1983. Folio, clamshell portfolio housing 20 photographs by Morris printed from the negatives, of images taken in Europe just prior to the Second World War. Printed with the authorisation of the artist's widow. Edition limited to 20 sets, this one of 5 artist's proofs.

George Morris was born in Sydney and studied at East Sydney Technical College. He operated an engraving business and in 1920 travelled overseas to further his knowledge of engraving and photo-reproduction processes, visiting England, Germany and America where he spent time at the Eastman Kodak head office. In 1925 he became a member of the Sydney Camera Circle and began exhibiting regularly with the circle, as well as with the Photographic Society of New South Wales. He established a commercial studio in the late 1920s and later became a partner in Ramsay Photo Works. He again visited Europe in 1936. (AGNSW website).

Morris's works are held by the National Gallery of Australia, Monash Gallery of Art and the AGNSW. His works in this set present an accomplished insight into 1930s Europe through the eyes of a Sydney photographer.

\$ 2,750





Nolan

NOLAN, Sidney.

2815

With an introduction by Robert Melville. London: R Alistair McAlpine, 1971. Quarto, 110 pp, comprised of poems by Sidney Nolan accompanied by full page plates with colour crayon acetate overlays. The deluxe edition, in a batik cloth binding, signed by the artist, with an original drawing bound in. A total of 3000 copies were produced, 2890 standard editions (cloth bound with dust jacket), plus 110 deluxe copies, of which 20 contained original Nolan drawings. The colour crayon drawing is an abstract version of the 1947 Mrs Fraser painting reproduced on page 5 of the book. 'A female figure representing a certain Mrs Fraser ... has the significance of a Muse, and if he had never created Ned Kelly ... he could have rested his case with posterity on this strange and unforgettable image of a woman' (page 7). The story of Eliza Fraser (1798 - 1858), who survived the shipwreck of the 'Stirling' in 1836, was a source of fascination to Nolan. The mythology of her rescue and subsequent imprisonment by Aboriginal tribesmen near Moreton Bay, Queensland, contributed to the tension between black and white Australians in the nineteenth century, and along with the writings of Patrick White, Nolan's important series on Mrs Fraser aided a revisionist understanding of the events of the legend. The rarest Nolan book, only 20 copies made, including a crayon drawing of one of Nolan's most significant subjects.

\$ 6,600



Night Flight and Sunrise.

[NOLAN]. DUTTON, Geoffrey.

2204

Melbourne and Adelaide: Reed and Harris, 1944. Octavo, 40 pages, pink endpapers, original boards in Sidney Nolan illustrated dust jacket (lightly rubbed but a superb example). The first published volume of this important Australian author's work, much of which was based on his experiences during the Second World War: Frontispiece portrait of the author and a very early Nolan illustrated dustjacket. Printed in an edition of only 300 copies (COWLEY, Des, A checklist of Reed & Harris Publications, in The La Trobe Journal No 64, Spring 1999, p. 47).

\$ 250



Swansong.

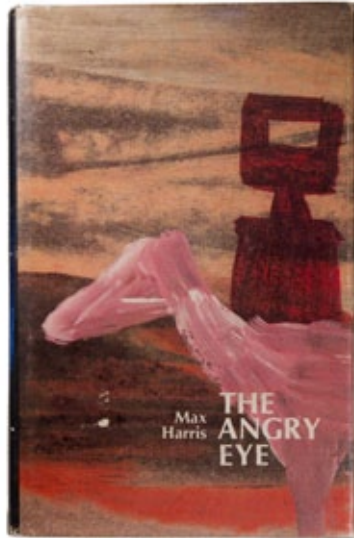
[NOLAN].

OSBORNE, Charles.

2394

London: Shenvall Press, 1968. Quarto, brown boards with black backstrip, brown endpapers, original glassine wrapper; twelve Osborne poems each with corresponding Nolan black and white illustration, additional colour Nolan plate. Limited to 500 copies, of which 150 are signed by author and artist. This is one of the unsigned copies (but additionally signed by Osborne on the title page). A fine copy.

\$ 100



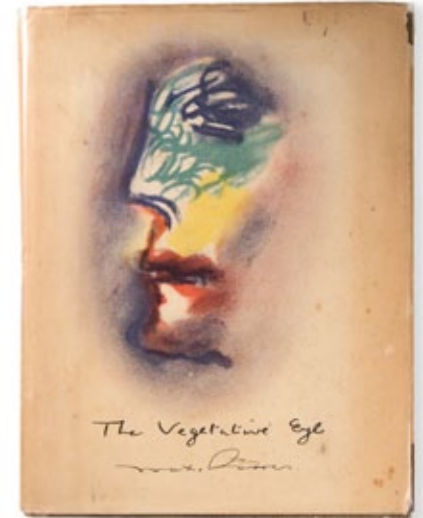
The Angry Eye.

[NOLAN]. HARRIS, Max.

2199

Sydney: Pergamon Press, 1973. Octavo, original decorated boards with Ned Kelly motif in Nolan illustrated dust jacket (light wear; slight offsetting to endpapers). Introduction by Rupert Murdoch. The sequel to Harris' first book 'The Vegetative Eye'

\$ 40



The Vegetative Eye.

[NOLAN]. HARRIS, Max.

2198

Melbourne and Adelaide: Reed and Harris, 1943. Large octavo, original boards in Sidney Nolan illustrated dust jacket (tiny chip to head of spine, light foxing, but quite scarce in this condition), the image also reproduced as a colour frontispiece. The Nolan illustration is a haunting chalk drawing of a figure's head. The first book by Australian literary figure Max Harris, the first dust jacket illustrated by Sidney Nolan. A wartime publication scarce in good condition, published in an edition of 1500 copies (COWLEY, Des, A checklist of Reed & Harris Publications, in The La Trobe Journal No 64, Spring 1999, p. 48).

\$ 175



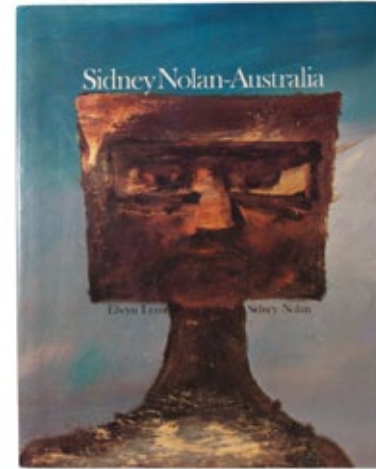
A Second Summary.

[NOLAN]. ROSKOLENKO, Harry.

2205

Melbourne and Adelaide: Reed and Harris, 1944 (but sometimes erroneously stated 1943 in references such as Rosenthal et al.). Octavo, 48 pages, yellow endpapers, original boards in Sidney Nolan illustrated dust jacket (slightly stained with chipping to spine). Frontispiece portrait of the author. A very early Nolan illustrated dust jacket. Printed in an edition of 250 copies (COWLEY, Des, A checklist of Reed & Harris Publications, in *The La Trobe Journal* No 64, Spring 1999, p. 51).

\$ 250



Sidney Nolan - Australia

Lynn, Elwyn and Nolan, Sidney

2311

Sydney and London: Bay Books, 1979. Quarto, gilt-decorated cloth (lower edge rubbed) in illustrated dust jacket, 226 pp, illustrated throughout. A handsome Sidney Nolan reference.

\$ 50



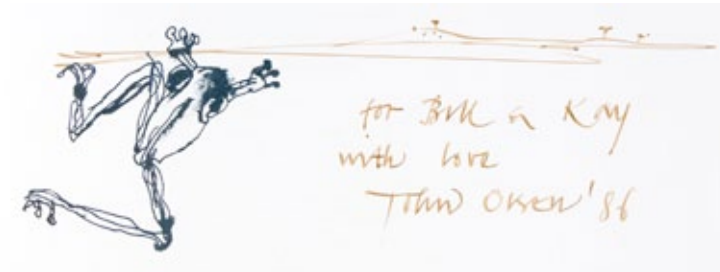
**The Land beyond
Time. Being an
exploration of
Australia's North-West
Frontiers.**

OLSEN, John et al.

2046

With Mary Durack, Geoffrey Dutton, Vincent Serventy and Alex Bortignon. Folio, gilt-lettered leather with plastic wrapper, 312 pp. fully illustrated. Deluxe edition of 500 leather-bound copies signed and numbered by Olsen, Durack, Dutton, Serventy and Bortignon. The magnificent series of work Olsen completed during his expedition into Western Australia, with text contributions from four key writers.

\$ 440



**The Land beyond Time. Being an exploration of
Australia's North-West Frontiers.**

OLSEN, John.

2344

With Mary Durack, Geoffrey Dutton, Vincent Serventy and Alex Bortignon. Folio, boards in dust jacket (a few edge tears), 312 pp, fully illustrated. This copy signed and inscribed by Olsen with a small sketch of a landscape on the title page.

\$ 220



Unfinished Journey

McGREGOR, Ken

237

Melbourne: Macmillan, 2006.

Quarto, boards in dustjacket, 224pp.

This copy signed by many of the contemporary Australian artists featured in the book, including John Olsen, Jason Benjamin, Anthony Lister, Zhong Chen, Fred Cress, Sharon Green, Tim Storrier, and Yvette Swan.

\$ 300



New York Nowhere. Meditations and Celebrations, Neurology Ward, The New York Hospital.

[OLSEN]. DUTTON, Geoffrey

1827

With etchings by John Olsen. Melbourne: Lytlewode Press, 1998.

Folio, gilt-decorated black calf containing Dutton's letterpress poetry illustrated with ten original unsigned etchings by John Olsen. Limited to 175 copies, the colophon numbered and signed by artist and publisher.

\$ 2,750



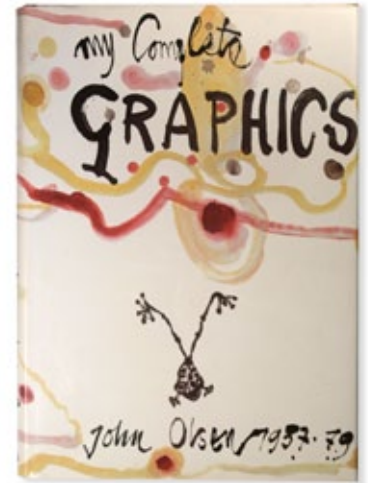
Earth Hold

RANKIN, Jennifer and OLSEN, John

1327

London : Martin Secker & Warburg Limited, 1978. Quarto, gilt-illustrated leather in cloth slipcase, 56 pp., illustrated with full page plates by Olsen. Ex libris bookplate from Richard Griffin on front pastedown. The deluxe edition, limited to 176 copies (of which 150 were for sale), with an original signed Olsen etching 'Banksia' tipped-in. Signed by the author Jennifer Rankin on the title page, who passed away the following year at the age of 38.

\$ 850



John Olsen. My complete graphics 1957 – 1979.

OLSEN, John.

1868

Introduction by Lou Klepac. Melbourne: Australian Galleries and Gryphon Books, 1980. Folio, gilt-decorated cloth in illustrated dust jacket, 248pp. illustrated throughout. Limited to 1000 copies. 'My complete graphics' was successfully released late in 1980, but not before a major disagreement between Olsen, publisher Richard Griffin and Australian Galleries where the book was launched at an earlier exhibition. Dissatisfaction with the quality of product (advance copies of which actually arrived late on the night of the launch) saw Griffin pull the book from sale, and pulp the entire edition. Only a handful of copies escaped this fate. This copy is one of the corrected later copies, signed by Olsen, out of series and inscribed by the publisher 'For Tony - The Final Version - Richard'.

\$ 450



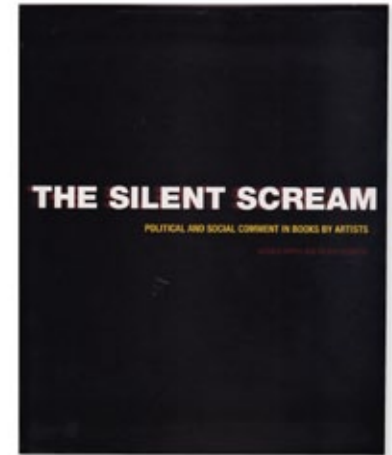
Teeming with Life. His complete graphics 1957 – 2005.

McGREGOR, Ken and MAKIN, Jeffrey.

2343

Folio, hardcover in dust jacket, pp.264. Catalogue raisonne of Olsen's prodigious graphic output. The first edition, first printing, in the brown dust jacket. Scarce, only 1500 copies printed. This copy signed by the artist on the contents page.

\$ 220



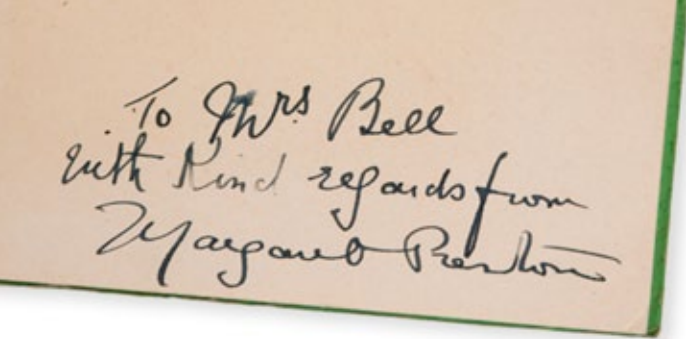
The Silent Scream

OPPEN, Monica and LYSSIOTIS, Peter

1582

Political and social comment in books by artists. Essays by Monica Oppen, Peter Lyssiotis, Walter Struve, Scott McQuire, Humphrey McQueen, Des Cowley. Sydney :Ant Press for Bibliotheca Librorum apud Artificem, 2011. Quarto, laminated card wrappers, 189 pp. fully illustrated. Produced to accompany the exhibition at Monash University Library of international and Australian artists' books with political content. Features artists such as Natalia Goncharova, George Grosz, Ernst Kirchner, Max Beckmann, Noel Counihan, Ian Howard, and Richard Tipping. A new publication and excellent reference on twentieth century artists' books.

\$ 40



Margaret Preston's Lectures on art (signed)

PRESTON, Margaret

1325

contained within Art in Australia, third series, number seventy-two. Sydney : John Fairfax and Sons, August 1938. Quarto, original green wrappers, 80 pp. illustrated in colour and black and white, a very good copy. This example inscribed on the front free endpaper in blue ink 'To Mrs. [George] Bell, with kind regards from Margaret Preston'. Among the various articles and illustrations is a revised piece by Preston based on a series of lectures she gave at the Art Gallery of New South Wales in 1938. This issue is inscribed to the wife of noted modernist painter George Bell.

\$ 500



Adze

PETSINIS, Tom and PAVLIDIS, Jim.

1201

Melbourne : Lexicon House, 2009. Quarto, quarter-kangaroo binding over screenprinted boards by George Matoulas, [40] pp., each page of text printed lithographically, 14 original lithographs by the artist. Limited to 15 copies plus 3 artist's proofs. A fine Australian artist's book by the highly regarded artist and author.

\$ 1,800

Margaret Preston Recent Paintings 1929

PRESTON, Margaret

2868

Sydney : Art in Australia, 1929. Quarto, folding white buckram clamshell box with gilt-lettered title label (scuffed, front joint split), original ribbon ties, containing the following elements:

1. A black card folio, inside which is a copy of the publication 'Margaret Preston Recent Paintings 1929' quarto, illustrated wrappers, pp. [42], printed in red and black, nine black and white plates numbered 1 to 9, foreword by Leon Gellert and Sydney Ure Smith, text titled 92 aphorisms by Margaret Preston and others limited to 250 numbered copies, printed by Percy Green at the Green Press, Sydney, very fine.
2. An original colour woodcut 'Mosman Bridge 1927' measuring 250 × 185 mm, signed in pencil lower right, tipped on the upper margin to a backing card, very fine.
3. Thirteen folded cards numbered plates 10 to 23, each with a colour reproduction of Margaret Preston paintings
4. An additional folding card portfolio titled 'Margaret Preston Recent Paintings Duplicate set of Colour Plates' housing fourteen colour reproductions.

The printer's copy, with the business card of Percy Green of the Green Press pasted to the inside of the black card folio, and a typed note also included which states 'This Margaret Preston Book was designed in 1929 in the blackest face procurable at that time, and one that harmonised with the contrasty [sic] wood-cuts. As this is part of the only set I possess, will you kindly return'.

This rare and exquisite deluxe folio, produced at the height of Preston's popularity, was issued with one of two woodcuts, 'Mosman Bridge' as here (Butler 113), or 'Flowers in Jug' (Butler 137). It is assumed that each were printed in an edition of 125, but 'it is not known if the full edition was completed' (Butler, p. 137). Of the copies which were completed, many have now been split for the original woodcut and colour plates. The present copy is complete, and is a superb association copy with an interesting note from the printer:

Reference: BUTLER, Roger. The Prints of Margaret Preston: a catalogue raisonne. Canberra: National Gallery of Australia, 2005. Catalogue no. 113.

\$ 24,000





Patterns of a lifetime. Clifton Pugh. A biography

[PUGH, Clifton].

ALLEN, Traudi

177

Melbourne: Nelson, 1981. Octavo, boards in dust jacket, 221 pp., illustrated. Presentation copy to Rudy Komon, inscribed 'For Rudy – a friend of great worth and my second 'Dad' Clifton 30.3.81' with some small ink drawings. A personal and intimate inscription from Pugh to the great Sydney art dealer.

\$ 250



Thea Proctor : the prints

[BUTLER, Roger; MINCHIN, Jan]

2040

Sydney : Resolution Press, 1980. Tall folio (415mm), decorated linen bound boards, glassine wrapper, 80pp. illustrated. Biography by Jan Minchin, catalogue by Roger Butler. Limited to 1000 copies. The catalogue raisonne of Proctor's graphics, an essential reference and a fine publication. Thea Proctor (1879 - 1966) remains much loved for her stylish art deco linocuts from the 1920s and 1930s

\$ 220



**Anniversary
Portfolio**
RAWLING,
Larry.

1394

A suite of screenprints by seven artists commemorating twenty-five years of fine art printing by Larry Rawling, Juan Davila, Robert Grieve, Mike Green, William Kelly, Alun Leach-Jones, Bruno Leti, Greg Moncrieff. Melbourne: Larry Rawling Print Workshop, October 1991. Folding linen covered clamshell box with title label measuring 700 x 475 mm., title sheet, statement of limitation, 7 large original screenprints by the named artists, each signed and numbered. Limited to twenty portfolios plus twenty additional copies of the prints were sold individually. A fine testament to one of Australia's great printers, with original artworks by a group of important contemporary artists.

\$ 1,500



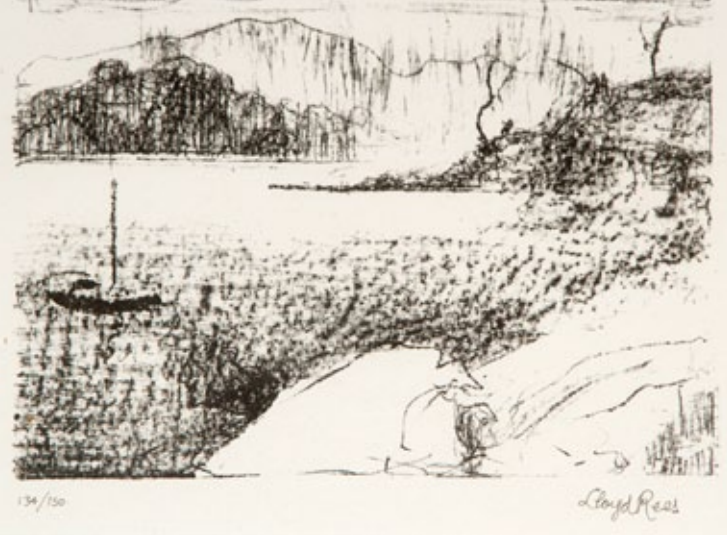
Lloyd Rees Drawings

[REES], KLEPAC, Lou.

2758

Sydney : Australian Artist Editions, 1978. Oblong quarto, cloth in dust jacket (edges foxed), 128 pp. illustrated throughout, in the original cardboard mailing box. Signed by Lou Klepac on the title page.

\$ 220



Tamar River with boat, Tasmania (1984)

Lloyd REES, 1895-1988

2929

Transfer lithograph, printed in black ink, from one stone, 154 x 214 mm (printed image), edition of 150 (number 134) plus 48 artist's proofs. Framed. Reference: Kolenberg (1986), 89.

\$ 950



Lloyd Rees. The Later Works

FREE, Renee and REES, Lloyd

2536

Sydney :The Craftsman's Press, 1983. Oblong folio, cloth bound boards in slipcase (lightly marked), 168 pp. illustrated. Limited to 250 copies signed by the artist and author.

\$ 330

A Heart's Verse

RICARDO, Geoffrey

10

Being a book of twelve aquatints and notes presenting the artist's ponderings of love and its participants. By Geoffrey Ricardo together with a poem by Walt Whitman. Stoke-on-Trent [U.K.]:The Lytlewode Press, 2006. Elephant folio (500mm tall) exquisitely bound in full scarlet ostrich, the natural hide expressing a textural richness unique to the species, housed in a velvet-lined buckram clamshell box gilt-lettered on the spine. The poetry of Whitman introduces the book, and is complemented by works by Ricardo. Twelve original aquatints are tipped on to opposing pages of prose written by the artist, each signed and numbered, and further accompanied by a large original graphite drawing with manuscript verse signed by the artist, and four proof etchings of the same image. The frontispiece is an original photograph by James Calder of Ricardo, signed in ink by photographer and artist. Limited to thirty copies only, numbered and signed by the artist and publisher. Geoffrey Ricardo continues to grow as a contemporary artist of national importance - his etchings and aquatints are regarded by academics as some of the finest being produced. This is an aesthetically elegant work which explores the phenomenon of love from the male perspective. A highpoint from the studios of the artist and The Lytlewode Press.

\$ 8,000





A memorial exhibition of paintings by the late Tom Roberts.

[ROBERTS, Tom]

1682

Opened by The Honourable F.W. Eggleston. Melbourne: The Fine Art Society's Gallery, 1932. Quarto, titled wrappers, 16pp., photograph frontispiece and 6 tipped in colour plates, catalogue of 62 paintings. Limited to 350 copies. A fine copy

\$ 165



Artists' Books. The catalogue

SCHLITZ, Michael

127

16 October – 9 November 1991. Brisbane: Grahame Galleries and Editions, 1991. Small quarto, card wrappers (being an original screenprint by Michael Schlitz, signed and numbered), 42pp. illustrated with ten original graphics. Catalogue limited to 300 copies, this one of 100 de luxe editions containing ten original works by Carolyn Dodds, John Honeywill, Peter Liddy, Anne Lord, Ron McBurnie, Milan Milojevic, Tim Mosley, Wim de Vos, Normana Wight, and Lansheng Zhang, each signed and numbered by the artist. An early and significant Australian Artists' Books exhibition.

\$ 400



Australia suite. Drawings by Garry Shead.

[SHEAD]. HARD, Lynn.

1176

Sydney: ETT Imprint, 1998. Quarto, cloth bound boards, 80pp. illustrated by Shead. Edition limited to 100 copies signed by the artist, poet and binder; with an original signed etching loosely enclosed.

\$ 770



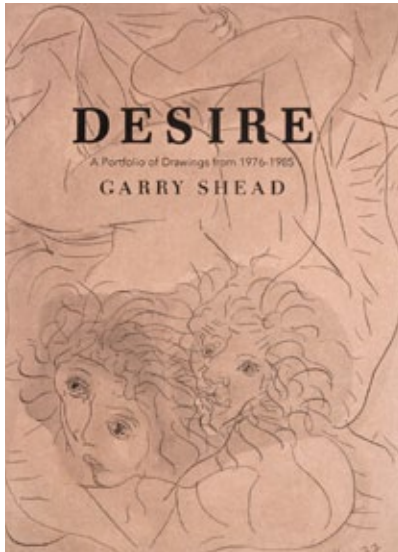
Garry Shead. The D. H. Lawrence paintings.

[SHEAD]. GRISHIN, Sasha

2424

Basel: G & B Arts International, 1993. Quarto, boards in dustjacket, 120pp., numerous full page plates, faint foxing to end pages. Scarce.

\$ 100



Desire : a portfolio of drawings from 1976-1985

SHEAD, Garry

1350

Limited edition of 100 copies numbered and signed by the artist (number 17). [Bundeena, N.S.W.] : G. Shead, 1992. Quarto, illustrated card covers, [unpaginated], all illustrated. A fine copy.

\$ 175



Kangaroo. The corrected edition.

[SHEAD], LAWRENCE, D. H.

2819

Sydney : Angus & Robertson for Harper Collins, 1992. Octavo, paperback, illustrated wrappers by Garry Shead, pp 418, a very good copy. Signed and inscribed by Shead on p [1] with a pen drawing from the D. H. Lawrence series. The writings of D. H. Lawrence have haunted Gary Shead since the late 1960s, his fascination with the author reaching its peak in 1992 with his masterful 'D. H. Lawrence' series, based on the time the author and his wife spent in New South Wales in 1922. In this series of work, Shead styles the figures of Lawrence and Frieda on himself and his wife Judit, with the figure of Benjamin Cooley (the Kangaroo) ever present. The pen drawing in this paperback measures 165 x 120 mm, and is inscribed 'For Monica, very best wishes, Garry Shead'. While it certainly cannot be considered part of Shead's oeuvre, this swift pen sketch is a self-portrait memento from his most famous and well-collected series, drawn with affection and in the book which had a profound influence on his career.

\$ 375



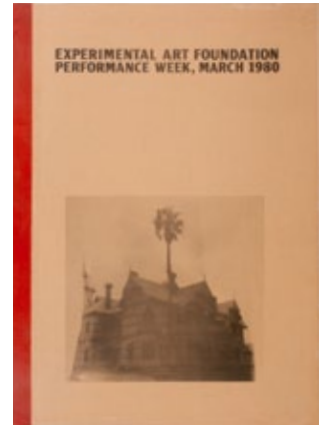
Cross the border

[SHEAD, Garry, illus.]. ADAMSON, Robert.

1178

Sydney: The Poetry Society of Australia, 1977. Quarto, cloth with leather spine label in slipcase (tight fitting), 142 pp., illustrated with four original etchings by Garry Shead, each signed in the plate. Also enclosed a photomontage by Tony Coleing, signed and limited to 100 copies, and the original prospectus. The deluxe edition of 100 copies from the total edition of 1000, signed by the author and artist. A scarce deluxe edition by the important Australian poet, who was President of the Poetry Society of Australia at the time.

\$ 750



Experimental art foundation performance week, March 1980

SHERIDAN, Noel / Experimental Art Foundation Performance Week (1980, Adelaide)

992

: a week of performance art centred at Carclew House, Adelaide. St. Peters [S. Aust.] : Experimental Art Foundation, [1980]. Quarto, illustrated wrappers, cloth spine, [67] pp, illustrated. A very good copy. Published as a showcase of artists' work presented at the Adelaide Festival of Arts, 1980. Brian Abraham, Arch-y Brothers (Pram Factory), Art Circus, Chris Barnett, Richard Boulez, Ross Boyd, Peter Callas, Dom de Clario, Philip Brophy, Graeme Davis, Ross Digby, Lionel Doolan, Dale Franks, Kathy Marmour, Mike Parr; SALT, SIDE F/X, David Tolley, Peter Tyndall, inter alia. Director: Noel Sheridan.

\$ 90



“Romance” and other verses

[SHIRLOW, John]. O’LEARY, Patrick Ignatius (1888 - 1944).

2926

With etchings and illustrations by John Shirlow. Melbourne : Alexander McCubbin, 1921. Quarto, half cloth over papered boards (lightly rubbed), pp. 38, tipped-in colour plate, two full-page black and white illustrations, the text within coloured frame and with decorated initials by Shirlow, with two original unsigned etchings. Scarce, published in an edition limited to 75 numbered copies, signed by Shirlow.

\$ 880



Christmas

CHENHALL, Marguerite (ed.)

538

Being a collection of hand coloured linocuts by Irena Sibley together with poems written by Kieran Carroll, Michael Dugan, Diane Fahey, Emma Lew, Vane Lindsay, David Martin, Carolyn Morwood, Stella Turner, Dorothy Williams. Melbourne : The Littlewood Press, 1996. Folio, gilt-decorated green morocco in red cloth slipcase, 28 pp., illustrated with ten tipped-in original signed and hand coloured linocuts. Limited to 75 copies, this one of the 25 De Luxe versions.

\$ 1,250

Self-Portrait of the Artist's Wife

SIBLEY, Irena

626

Stoke-on-Trent (U.K.):The Lytlewode Press, 2007. Large octavo, boards in dustjacket with Sibley design embossed on both, 306pp., tipped-in frontispiece, numerous colour plates, including fascinating informal photographs of Australia's most famous artists. First edition, limited to 1000 copies signed and numbered by the artist. New copy. Newly published and in restricted distribution, this delightful autobiography by Irena Sibley spans her life from her childhood in war-torn Europe in the 1940's, to migration and a life in a thriving Australian arts community through the dynamic period of the 1960's to today. Married to Andrew Sibley and closely associated with the lives and careers of Australia's most prominent figures in the art world, this is a most engaging story.

\$ 60



John Shirlow. Ten Etchings

[SHIRLOW]

38

Melbourne:The Lytlewode Press, 2005. Elephant folio (570mm tall) lettered buckram portfolio backed in kangaroo, containing ten etchings printed directly from Shirlow's plates, section of letterpress with essay by Robert C. Littlewood, photograph frontispiece. The portfolio is created by master Brisbane binder Fred Pohlmann in the style of John Shirlow's 1904 folio Five Etchings. Each etching titled in pencil and bearing facsimile signature stamp. Published to contribute Shirlow's contribution to Scotch College, Melbourne, where he served as Art Master from 1927 until 1936. The etchings consist of eight views of Melbourne, one of Sydney Harbour, and one of Hobart. Limited to 100 copies signed by the publisher.

\$ 1,500





Jeffrey Smart

[SMART]. PEARCE, Barry.

1

Sydney: The Beagle Press, 2005. Quarto, handsomely bound in gilt-lettered red cloth in slipcase, 256pp. extensively illustrated. The de luxe edition, limited to 35 copies only, with a signed limitation statement by Smart and original signed lithograph. The lithograph, titled 'Come in, Spinner', is similarly limited to 35 copies, signed and numbered by the artist. Very rare.

\$ 4,000



Ex Libris K. Brian Stonier

LITTLEWOOD,
Robert C.

812

Ex Libris K. Brian Stonier: By Robert C. Littlewood. Stoke-on-Trent : The Lytlewode Press, 2010. Quarto blue cloth in matching slipcase, 13 pp., portrait frontispiece of Lionel Lindsay, original tipped-in etched Stonier bookplate by Lionel Lindsay, facsimile of original design with alternate composition overlay. Loosely enclosed in pocket at rear; facsimiles of correspondence and ephemera, complete in envelopes, relating to the original project.

A fascinating case study of the commission of an important bookplate, created by Lionel Lindsay in 1951 for Brian Stonier, who is now the only person living for whom the artist created such a work. The volume explains the biographical background of the subject, now a prominent figure in the fields of arts and viticulture, and includes a design model for the commission as well as facsimiles of relevant documents. It is significantly enhanced by the addition of an original impression of Lindsay's etched final work. The presence of a checklist of all of Lionel Lindsay's bookplates further contributes to the usefulness of this volume in the study of Australian bookplates. Limited to 275 copies printed on Zerkall mold-made paper and bound in Shropshire, England. Signed and numbered by the author.

\$ 330



Luminance

STRASSER, Theo

158

Melbourne: Anajah Press, 2010

Large quarto, 395 x 395mm, 48pp., each hand painted, hand bound by Monica Oppen of Sydney. Limited to 8 copies signed by the artist. Luminance takes the shape of a codex, but its content is a series of vivid and dramatic paintings interwoven with thoughts of an artist's doubts and dreams. In the colophon Strasser states 'the text is derived from the practice of painting', by which he means Luminance serves somewhat as an artist's own manifesto of the personal challenges involved in realising an artwork from concept to canvas. Luminance is a textural creation which is visually indulgent. Sections of paper are cut and manipulated to reveal a thought underneath, while the evolution of colour scheme and patterns reflect the development of a creative thought.

A contemporary Australian artist's book displaying united content and form.

\$ 2,750



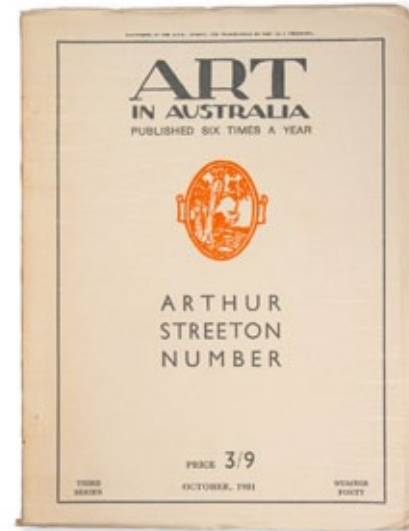
The Arthur Streeton Catalogue

STREETON, Arthur

2134

Melbourne : Arthur Streeton, 1935. Quarto, gilt-lettered purple cloth (slightly discoloured as always, but a fine copy), bookplate to front pastedown, 141 pp., numerous tipped-in colour and black and white plates, essays by J. S. Macdonald, Irwin Macdonald and Lionel Lindsay. Limited to 500 copies signed by the artist. Published by the artist as a catalogue raisonne of his known works to date, in an effort to stop the circulation of fakes which had plagued him. It is the first Australian work of its kind published, and a fine tribute to arguably Australia's greatest landscape painter.

\$ 1,250



Art in Australia. Arthur Streeton Number.

[STREETON, Arthur].

2434

Third series, number forty. Sydney : Art in Australia Limited, October, 1931. Edited by Sydney Ure Smith and Leon Gellert. Quarto, wrappers, 76 pp. extensively illustrated. With essays by Lionel Lindsay, J. S. MacDonald, and an editorial. A fresh copy.

\$ 110

Holograph letter to Charles Lloyd Jones, with pen drawing self-portrait

STREETON, Sir Arthur Ernest (1867-1943)

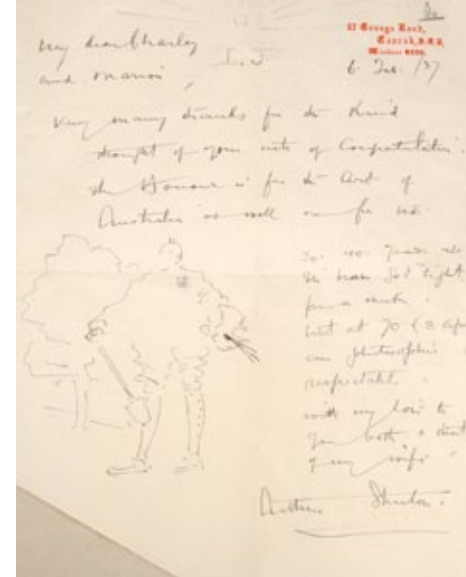
1609

Single page (250 x 200 mm) with Streeton's embossed letterhead in red (his Grange Road, Toorak address), dated 6.Feb/37, addressed to Charles Lloyd Jones and Marion [possibly Marion Hall Best, the Sydney interior designer who later became the director of the David Jones' Art Gallery], written in pen and signed 'Arthur Streeton'; embellished with a pen drawing by Streeton, showing the sun in the sky with the initials 'LJ' (Lloyd Jones) immediately below, and a self-caricature of the artist painting en plein air, holding a palette in the shape of Australia. The letter is a note of thanks, on behalf of Streeton and his wife, to Lloyd Jones and Marion for their having congratulated Streeton upon receiving his knighthood. The page, which was originally folded into four to fit into its envelope, is in fine condition.

'My dear Charley and Marion, Very many thanks for the kind thought of your note of Congratulation. The Honour is for the Art of Australia as well as for me. 30, 40 years ago I'd have got "tight" for a week, but at 70 (& afraid) am philosophic and respectable. With my love to you both & that of my wife. Arthur Streeton.'

The businessman Sir Charles Lloyd Jones (1878-1958) is recognised as one of the most important patrons of the arts in Australia in the twentieth century. He established the David Jones' Art Gallery, was the co-founder of the journals *Art in Australia* and *The Home*, and his private collection featured numerous works by Streeton. Streeton's words, and the playful nature of his accompanying drawing, show that he regarded Lloyd Jones as a personal friend, and that their relationship was more than a formal, mutually respectful one.

\$ 2,200





Australian pictures including the Mrs. Lorna Moffatt-Pender collection of Sir Arthur Streeton

[STREETON, Arthur].

2222

Melbourne : Leonard Joel, n.d. [1950s]. Octavo, self-wrappers, 12 pp., illustrated, some light pen annotations. Moffatt-Pender were one of Streeton's most ardent supporters, and this important sale catalogue features many significant works as well as those by Lindsay, Heysen, McCubbin, Penleigh Boyd inter alia.

\$ 65



Loan exhibition of Australian paintings

[STREETON, Arthur]

2221

Melbourne : National Gallery of Victoria, 1925. Octavo, lettered wrappers (lightly marked), 32pp. The exhibition includes 30 paintings by Arthur Streeton as well as works by Tom Roberts, Frederick McCubbin, Rupert Bunny, Hans Heysen, Penleigh Boyd, J. J. Hilder, Thea Proctor, Norman and Lionel Lindsay et al.

\$ 65



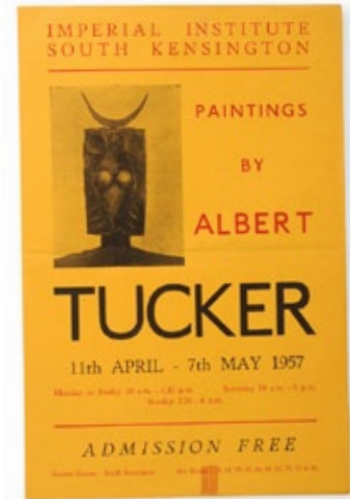
Drift

[TUCKER]. COWAN, Peter

2202

Melbourne & Adelaide : Reed & Harris, 1944. Octavo, illustrated boards in dustjacket, both reproducing a drawing by Albert Tucker; 208 pp., a very good copy. Cowan's first collection of short stories, published in an edition of 3000 copies (COWLEY, Des, A checklist of Reed & Harris Publications, in The La Trobe Journal No 64, Spring 1999, p. 47).

\$ 50



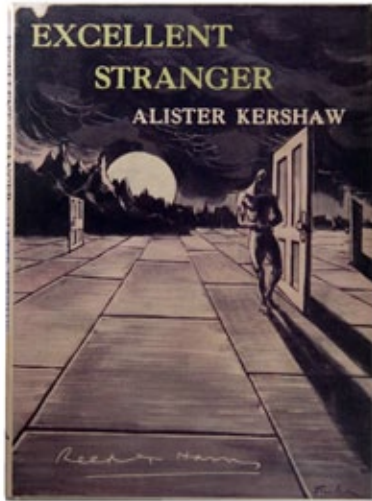
Paintings by Albert Tucker

[TUCKER].

52

Imperial Institute South Kensington [London]. 11th April - 7th May, 1957. Large broadsheet poster measuring 380 x 250mm on yellow paper with red and black lettering and a reproduction of a figurative painting. Small 2cm tear to lower edge with old tape mark but otherwise fine.

\$ 550



Excellent Stranger

[TUCKER]. KERSHAW, Alister

2206

Melbourne & Adelaide : Reed & Harris, 1944. Octavo, boards in dust jacket reproducing a surrealist watercolour by Albert Tucker (slight chip at head of front panel), green endpapers, portrait frontispiece of the author; a fine copy. Printed in an edition of 200 copies (COWLEY, Des, A checklist of Reed & Harris Publications, in *The La Trobe Journal* No 64, Spring 1999, p. 45).

\$ 250



Catalogue of the etchings of Sydney Ure Smith

[URE SMITH]

171

With an original etching and twelve reproductions of etchings by the artist and an introduction by Bertram Stevens. Sydney: [privately printed], 1920. Quarto, papered boards with title label, 40pp, twelve tipped-in plates plus one original etching bound in as frontispiece, titled, signed and editioned by the artist, all edges uncut. Limited to 50 copies only, signed and numbered by Sydney Ure Smith. Printed on the Hand-Press by Percy G. Green, at the Smith & Julius Art Studios Sydney (from the colophon). A rare deluxe edition. Baldwin Spencer's copy, with his initials in pencil.

\$ 875

Art in Australia

Sydney Ure Smith

238

Art in Australia

Series 1, No. 1 – Series 4, No. 6 (1916 – 1942). Complete in 100 issues. Series 1 (11 issues, quarto), Series 2 (2 issues, large quarto), Series 3 (81 issues, quarto), Series 4 (6 issues, large quarto).

Illustrated wrappers, occasional chipping, extensively illustrated, tipped-in plates, a very fine set. Together with the special issue produced for the Society of Artists Exhibition 1922, limited to 1000 copies, and the useful Artist Index produced in limited numbers by the State Library of New South Wales in 1973.

The most important resource on Australian art in the first half of the twentieth century. Art in Australia was conceived by Sydney Ure Smith as a flagship for Australian painting and graphic art. The first issue was limited to 1000 copies, and was produced on a quality paper with tipped-in colour reproductions of unprecedented quality for an Australian journal at that time. Robert Holden writes 'The magazine became a showcase of Australian printing ability and set new standards of advertising excellence ... Artistic layout, quality graphic work in colour, an harmonious choice of typography and carefully worded text were all combined ...' (Cover Up, Sydney: 1995, p. 74).

A fine set.

\$ 11,000





Tuarts of the South West.

VAN RAALTE, Henri (1881 - 1929)

2901

Drypoint etching 1920. 385 x 27cm, framed. A fine Western Australian etching. Spartalis: 49.

Provenance: Joseph Brown Sale, Christie's Melbourne, 2005

\$ 1,650



Keith Wingrove Ex Libris

[LINDSAY]. LITTLEWOOD, Robert C.

1574

Being a consideration of a life devoted to the acquisition of art, books and bookplates in Australia.

Introduced by Norman Lindsay's last letter to Keith Wingrove. Melbourne :The Littlewood Press, 1996. Small folio, 74 pp printed on arches paper with a profusion of photographs and ephemera tipped-in, including portraits of Lindsay, bookplates, and ephemeral articles from the Wingrove collection. Limited to 150 copies signed by Robert Littlewood.

\$ 440



Contemporary Australian Drawing [with an original Fred Williams artwork]

[WILLIAMS, Fred]

2484

Edited with an introduction by Lou Klepac. Perth :The Western Australian Art Gallery, 1978. Quarto, cloth bound boards in white dustjacket (slightly marked, but very good), 128 pp., illustrated, faint foxing to endpapers, related letter regarding original purchase loosely enclosed. Published for the 1978 Perth Survey of Drawing. The deluxe edition, limited to 100 copies (only 50 produced) with an original signed lithograph by Fred Williams loosely enclosed, Druckma Press blindstamp, titled on the outside of the original mailing box 'Hill with lines', printed in an edition of 50.

\$ 3,300



Sydney Diary 1974 - 1984

YANG, William

2414

Sydney : James Fraser, 1984. Folio, boards in dustjacket, 143 pp. illustrated throughout, previous owner's inscription to front free endpaper; a very good copy. William Yang's honest and unabashed portraits of Sydney in the 1970s and 80s record a time of cultural renewal and new identity. Yang's photographs record the art and party scene, celebrities, marginalised and overlooked urban characters, and the first years of the gay and lesbian mardi gras.

\$ 100



Nude study

WHITELEY, Brett (1939 - 1992)

2192

Blue ink on paper, 330 x 250 mm, signed with studio stamp (partially obscured) lower right. Framed. Created circa late 1980s.

\$ 13,500

WHITELEY]. Platypus

WHITELEY, Brett (1939 - 1992)

2294

Sugarlift etching. Measures 50 × 33 cm. Signed in pencil and with studio stamp lower right. Editioned 3 / 12. Framed. One of Whiteley's rarest etchings, a magnificent large format image, no example has appeared at auction in the past 40 years. Deutscher no. 89.

\$ 10,500





**Arc de Triomphe,
Paris**

WHITELEY, Brett
(1939 - 1992)

2189

Opaque ink on paper;
measures 205 x 295
mm, a few light creases,
signed with studio stamp
lower right. Framed. From
Whiteley's 'Paris Regard
de Côté' series created in
1989.

\$ 10,500

Shop Assistant, Bombay

WHITELEY, Brett (1939 - 1992)

2193

Ink on paper; measures 190 x 200 mm (image), 250 x 240 mm (paper), drawn on paper bearing the letterhead of the Taj Mahal Hotel (Mumbai). Framed. An unusual and beautiful portrait created in 1986 during a visit to Bombay (Mumbai).

\$ 9,500





River

WHITELEY, Brett (1939 - 1992)

2187

Linocut. Measures 310 x 310 mm, signed lower right, editioned A/P. Created 1977 in an edition of 8 copies plus artist's proofs. Framed. A rare and lyrical linocut inspired by the Oberon River. Deutscher No: 39.

\$ 8,500

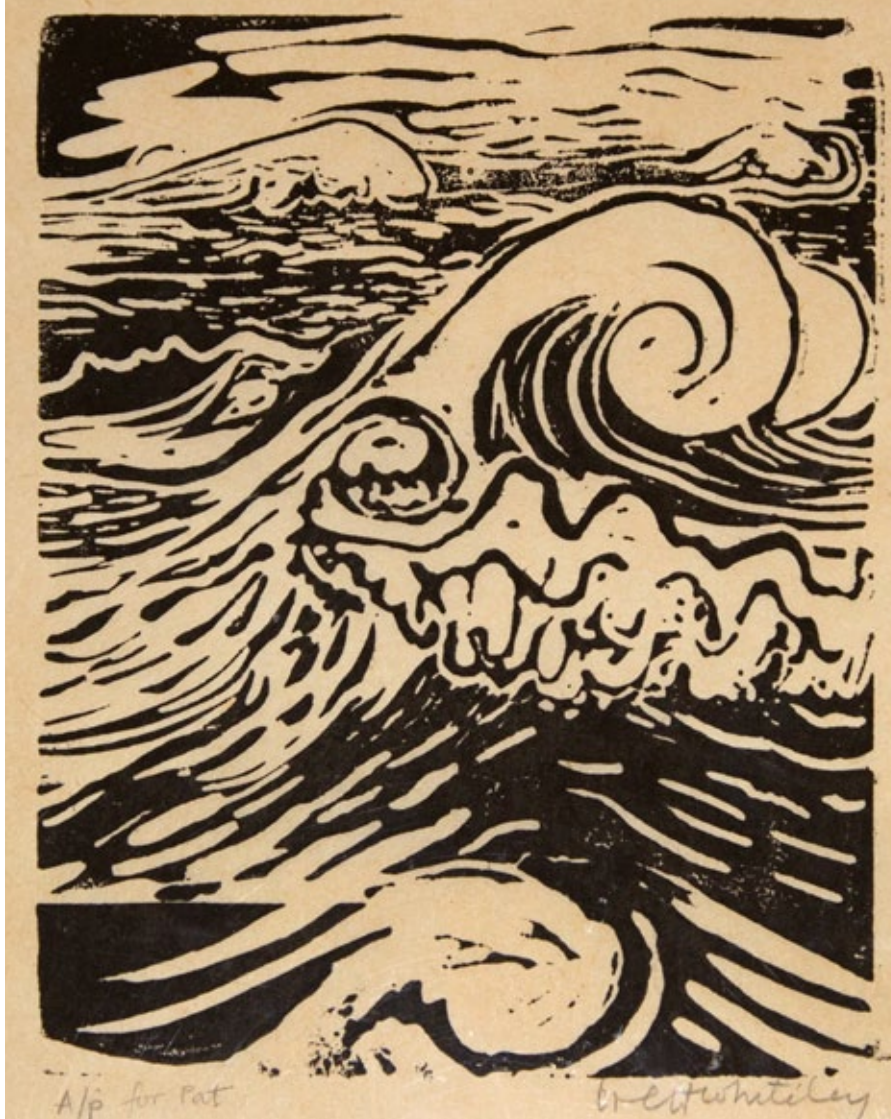
Waves

WHITELEY, Brett (1939 - 1992)

2190

Linocut. Measures 205 x 150 mm. Signed in pencil lower right, editioned A/P and inscribed lower left. Framed. Created in an edition of 10 plus artist's proofs in 1977. A rare Japanese inspired work printed by the artist himself.

\$ 6,500



DONT LEAVE THE APARTMENT WITHOUT TAKING CAMERA! 000



(color)
FRUIT
MARKET
Flags?

grey not blue.
white, grey + pale cream +
(bit of black.)
pale grey sky
almost white.

PORTRAITS

- PROUST ✓
- PICASSO ✓
- MATISSE ✓
- JEAN-PAUL SARRA ✓
- BAUDELAIRE ✓
- BRANCUSI ✓
- GIACOMETTI ?
- charcoal head of Spanish
- Andre Malraux ?



The up +
down side
of
Montmartre
green
white

The up and down side of Montmartre

WHITELEY, Brett (1939 - 1992)

3042

Pen and ink and pencil on paper; measures 330 x 250 mm, postcard pasted on with masking tape, some small tears and areas of loss, signed with studio stamp lower right. A charming study of Paris created by Whiteley during his visit in 1989, showing the streets of Montmartre. Whiteley has pointedly annotated the study in pencil in the top margin 'Don't leave the apartment without taking CAMERA !'.

\$ 7,500

Flower study

WHITELEY, Brett (1939 - 1992)

2184

Pen and ink with photograph on paper; measures 280 x 195 mm, signed with studio stamp lower right, dating to the 1980s. The photograph is of a late 1960s Whiteley abstract. Framed.

\$ 4,800





*Oh Janice,
Brett loved you very much and was very proud of his mother. Kind regards Janice.
He will never change. They will always be in your heart. Brett was your man, and was my friend and brother.
Janice Spencer
Janice*

Portrait of Brett Whiteley

[Photographer unknown]

2191

Silver gelatin photograph measuring 540 × 500 mm, inscribed lower right 'Monday 22 June 92. To Ning, The Special Moments, and memories in your life will never change. They will always be in your heart. Brett loved you very much, and was very proud of his mother. Kind regards Janice'. An extraordinary presentation copy of this striking photograph of Whiteley, inscribed upon the artist's death to his mother Beryl Whiteley (affectionately known as Ning) by Janice Spencer, Whiteley's lover following his separation from Wendy Whiteley in the late 1980s.

Provenance: The Estate of the Late Beryl Whiteley, Sydney

\$ 2,500

Sydney Harbour.

WHITELEY, Brett (1939 - 1992)

2186

Ink and wash on paper, measuring 350 x 280mm, in hand-gilded frame by Charles Hewitt. Signed with studio stamp lower left, dated in Whiteley's hand 17/12/75 lower right. With certificate from Australian Galleries verso. A fine original ink painting, with Whiteley's typical fluid linework, closely related to a well-known published image.

Provenance:

Fran Hopgood (Whiteley's sister), Daniel Carlisle (Hopgood's son), Australian Galleries, Private Collection, Sydney

Related works: Lavendar Bay with Southerly, 1974.

Exhibited and reproduced in Brett Whiteley Drawings, London, Marlborough Galleries, 1975
Cover illustration, From Another Shore by Rudi Krausmann, Sydney: Wild and Woolley, 1975.

\$ 9,500



art

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