



biblio GRAPHIC

Australian publications with original art

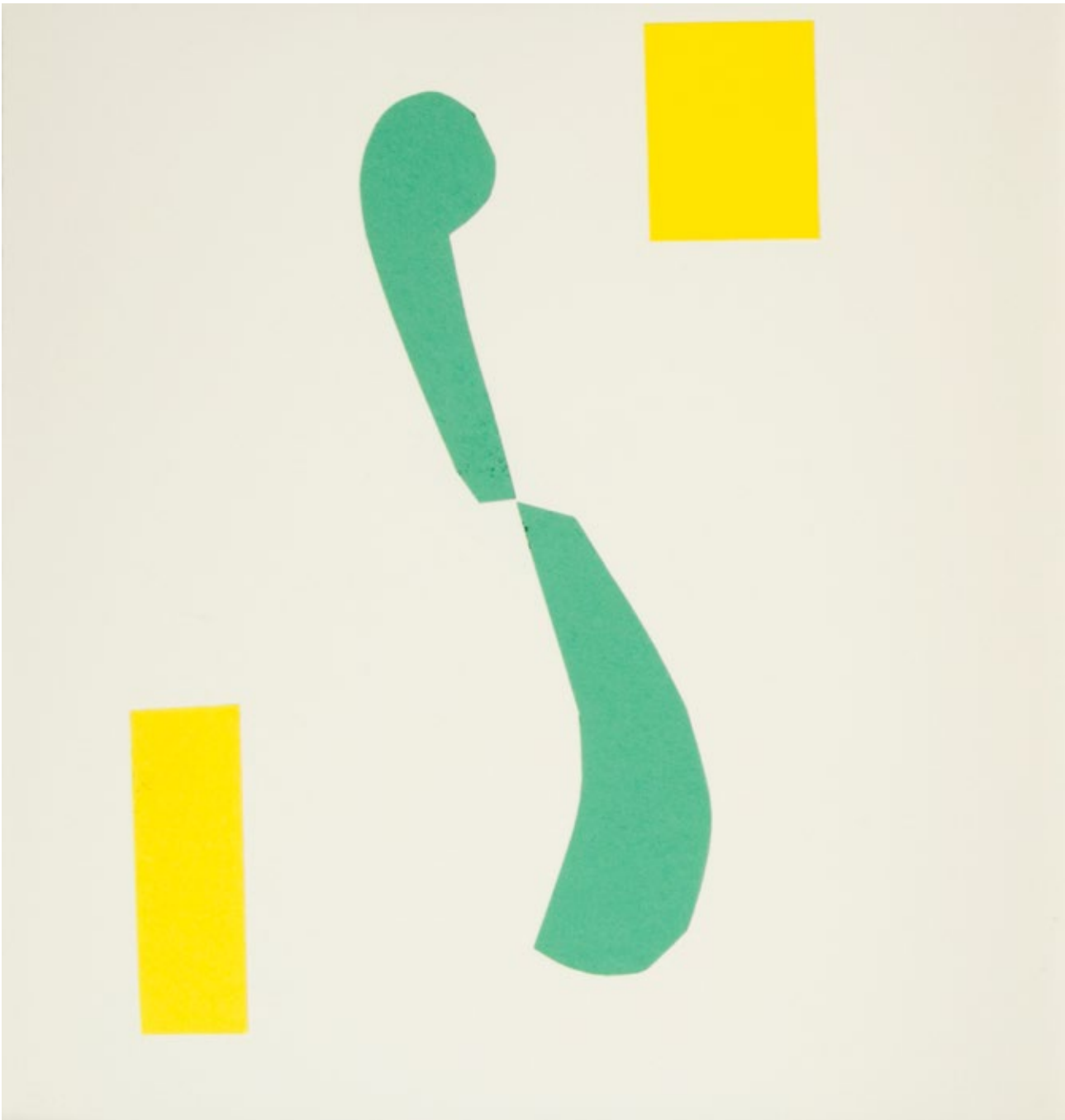


DOUGLAS STEWART FINE BOOKS PTY LTD

720 High Street Armadale Melbourne VIC 3143 Australia

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Nolan



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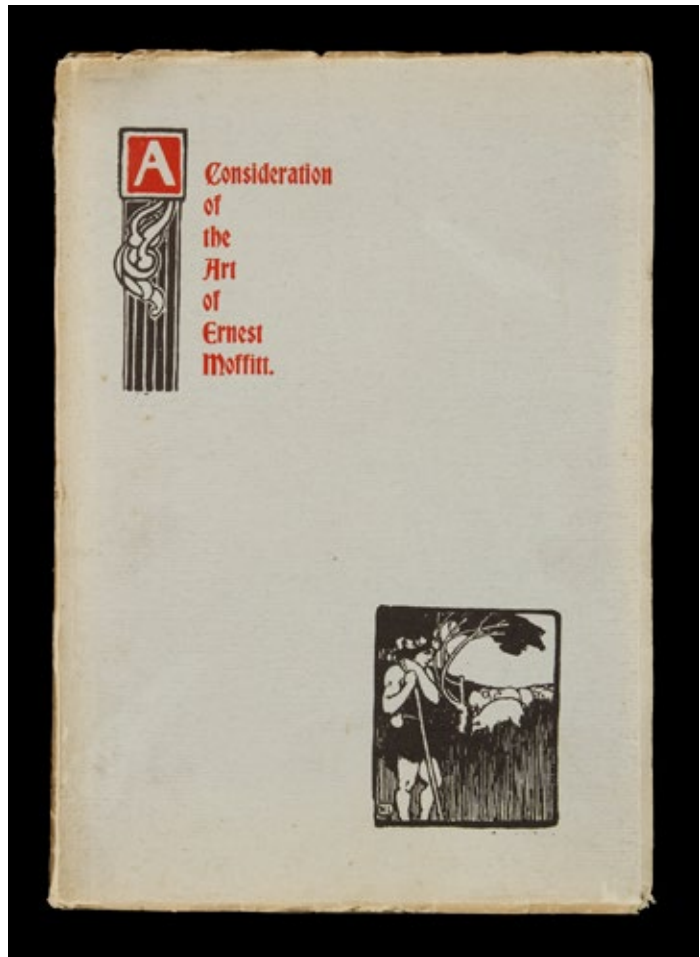
A consideration of the art of Ernest Moffitt

LINDSAY, Lionel

Text by Lionel Lindsay. Melbourne : Atlas Press, 1899. Quarto, original wrappers with woodcut decorations by Norman and Lionel Lindsay (edges rubbed), 40 pp, with an original etching by Moffitt printed by Victor Cobb, black and white Lindsay decorations in the text, pictorial title and verso by Norman Lindsay. One of only 200 copies, with numbered limitation slip. This was the first book illustrated by either Lindsay, and also the first monograph on an Australian artist. The Norman and Lionel Lindsay decorations on the covers are original artworks. Rare.

\$ 2,850 AUD

9112



Night fall in the ti-tree

TEAGUE, Violet

Woodcuts by Geraldine Rede and Violet Teague. Melbourne and London : Sign of the Rabbit and Elgin Mathews, 1906. Small folio, ribbon-tied woodcut-printed wrappers (fine, ribbons replaced), illustrated endpapers, fourteen leaves folded in the Japanese manner illustrated with original woodcuts by Teague and Rede, the major illustrations hand-signed by the artists.

'In 1905 Violet Teague, in collaboration with her friend Geraldine Rede, handprinted *Night Fall in the Ti-Tree* at the Sign of the Rabbit Press, in the Teague family home at 89 Collins Street, Melbourne. Nine decades later the charm of this book remains, the National Gallery of Australia having published a facsimile edition in 1988. Although Teague produced other prints and illustrated other books her reputation as a graphic artist rests on this publication'. Roger Butler, *Violet Teague and Japonisme, Printed Works*, in *Violet Teague 1872 – 1951*, The Beagle Press, 1999.

Night fall in the ti-tree was privately printed by hand in 1905 and a few copies released for sale in December that year. A copy made its way to art publisher Elkin Mathews in London, who agreed to sell the book in Britain. Teague re-designed the title page, crediting herself as author of the text, and changing the imprint to add Elkin Mathews as publisher and the date as 1906. The artists cut and coloured each block, as well as signing many of the images – all original artworks - in fine black ink. Examination of institutional copies reveals distinct variations in the quality of print and colour; this, coupled with the fact that not all copies are signed on the same plates, is reflective of the hand-made nature of the book. Butler comments that '... despite having an English agent it seems that very few copies of it were printed or sold. The dozen copies known to exist come from family, friends and fellow artists'.



A fragile work, this example is in splendid condition.

\$ 15,000 AUD

8816



Catalogue of the etchings of Sydney Ure Smith

[URE SMITH, Sydney]

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, 40 pp, 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 AUD

171



Four etchings by John Shirlow (presentation copy)
SHIRLOW, John

Melbourne : Decoration Galleries, 1921. Quarto, quarter-vellum over papered boards with printed title label (foxed and marked), 12 pp, 'An appreciation' written by Hugh Grant Adam, four original signed etchings by John Shirlow tipped-in. The etchings are *The Gothic Spire*, *The Distant City*, *Princes Bridge*, and *The Laneway*. Limited to 57 copies of which 50 were for sale to the public, this is copy number 52, signed by John Shirlow and with the handwritten inscription to the writer: 'To Hugh Grant Adam Esq. With compliments of the artist and publisher'. Issued for sale at a major exhibition of Shirlow's etchings at Decoration Galleries, 16-28 May 1921. Rare.

\$ 3,300 AUD

8525

Fauns and ladies

LINDSAY, Jack

With three original woodcuts by Norman Lindsay. Sydney : Hand-press of J. Kirtley, 1923. Folio, quarter-lambskin over papered boards. A fine copy with three signed Norman Lindsay woodcuts. Limited to 210 copies, but not all were made up.

\$ 3,850 AUD

7663



Old colonial by-ways

URE SMITH, Sydney and BERTIE, Charles

Sydney : Art in Australia, 1928. Quarto, quarter-cloth over papered boards (somewhat sunned and flecked), essay, 55 plates (some in colour, tipped-in), the deluxe edition, limited to 40 copies, with an original signed by Ure Smith. Rare.

\$ 750 AUD

3908



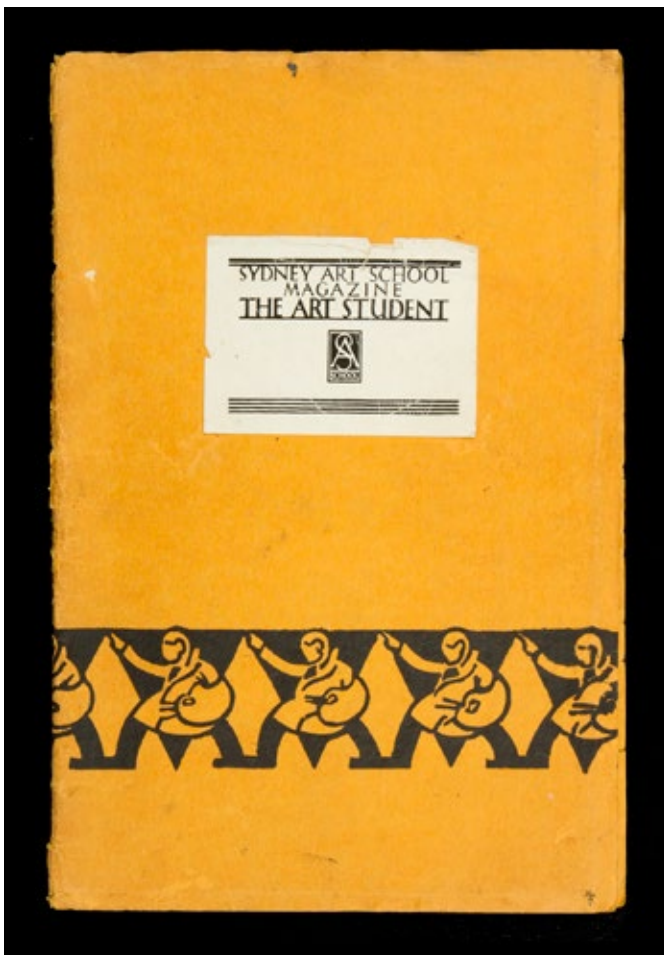


The art of Will Ashton
ASHTON, Will

Art in Australia De Luxe Edition June 1929. Quarto, half-cloth over decorated boards with title label (a little silverfishing to the spine), 33 plates, many in colour tipped-in, previous owner's bookplate to front pastedown. Limited to 32 copies, of which 27 were offered for sale, and containing an original etching of Venice signed by the artist. A rare deluxe edition produced in small numbers.

\$ 750 AUD

7628



Sydney Art School Magazine. The Art Student.

DICKSON, Mavis and COOPER, Rodney
(editors)

Sydney : Sydney Art School, 1931. Large octavo, printed yellow wrappers (a little worn, detached), unpaginated, with numerous original linocuts tipped-in. Includes a linocut by Joshua Smith and contributions by Jean Bellette.

\$ 250 AUD

9363

Manuscripts [complete set]

MILLER, Harry Tatlock

Geelong : Book Nook, 1931 - 1935. Thirteen volumes, (twelve shown) complete. Quarto, original wrappers, pp. 62; 134; 75; 73; 71; 76; 86; 76; 80; 64; 64; 56; 120, illustrated throughout and including numerous original graphics. Includes original woodcuts by Margaret Preston, Ethel Spowers and E.A.M. Alsop; original wood engravings by Evelyn Syme; linocuts by A. N. Baldwinson, Eric Thake, Klyte Slater; H. de Hartog, Ailsa Lee Brown, Napier Waller; Francis Derham, Dorrit Black, Marjorie Wood, Ron Meadows and Christian Waller; and reproductions of artworks by Lionel Lindsay, George Bell, Hans Heysen, John Kauffmann, Charles Wheeler and others. Literary contributions by Ola Cohn, Dymphna Cusack, Harold Herbert, Ian Mudie, Christian Waller; Myra Morris, George Mackaness, Nettie Palmer, Clive Turnbull, Leon Gellert, Basil Burdett, Margaret Preston, Hugh McCrae, Blamire Young and Arnold Shore, and essays on the bookplate in Australia and the bookplates of Lionel Lindsay by Camden Morrisby; an essay on Eric Thake's bookplates by Harry Muir; Gayfield Shaw's bookplates by John Preece; G. D. Perrottet's bookplates by H. B. Muir and Adrian Feint's bookplates by Frank Lane. Further articles include *Primitive Art of the Australian Aborigines* by Norman Tindale and *The Puppet show of Osaka, Japan* by Margaret Preston.



The condition is overall very good, a minor inscription in first issue, and occasional foxing and slight chips to edges of wrappers in a couple of issues only. A wonderful collection.

\$ 3,300 AUD

9513

Our earth

[LINDSAY]. MACKENZIE, Kenneth

With an original etching and 13 illustrations by Norman Lindsay. Sydney : Angus & Robertson, 1937. Quarto, quarter-cloth over gilt-lettered textured boards (some foxing to cloth spine and corners bumped), 60 pp, tipped-in illustrations by Lindsay and vignettes. The frontispiece is an original etching by Norman Lindsay, signed. Limited to 225 copies signed and numbered by Mackenzie. This copy is inscribed by Kenneth Mackenzie 'to my friend Lady Stonehaven' (wife of John Lawrence Baird, 1st Viscount Stonehaven, later eighth Governor-General of Australia).

\$ 3,300 AUD

8782





**Eureka 1854 – 1954 : a folio of
lino-cuts**

COUNIHAN, Noel et al.

Melbourne : Popular Print Art Group, 1954. Quarto, lettered paper portfolio (a little edge-worn, the tipped-on Noel Counihan linocut on the front panel with a couple of creases), four sheets letterpress and fourteen original linocuts of the Eureka Rebellion by Ray Wenban, Noel Counihan, Pat O'Connor, Peter Miller, Ailsa 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, unusually, retains the delicately placed cover image. See: Robert Smith, *Noel Counihan Prints 1931-1981*, Sydney, Hale & Ironmonger, 1981, pp 68-70 (illustrated).

\$ 1,800 AUD

9316



An epistle from Oberea

CROOKE, Ray

With decorations by Ray Croke. Ferntree Gully, Vic. : The Rams Skull Press, 1955. Quarto, hessian bound boards, 24 pp, illustrated with seven original silk screens by Ray Croke. Limited to 250 copies signed by the artist; the cover was also silk-screened by Croke on Thursday Island. A fine example of Australian private press, locally made by a significant Australian artist. From the collection of Walter Stone, with his bookplate on the front free-endpaper. Together with the rare illustrated prospectus.

\$ 450 AUD

4021

**The Darkening Ecliptic : poems
by Ern Malley : paintings by Sidney
Nolan**

[SIDNEY NOLAN; HAROLD STEWART;
JAMES McAULEY]

Preface by Robert Melville. Introduction by Elwyn Lynn. [London] : R. Alistair McAlpine, 1974. Limited edition of 1000 copies, this one of only 50 copies of the deluxe edition with an original signed drawing by Sidney Nolan (unnumbered, so out of series), signed on the title page by Sidney Nolan, Robert Melville and Elwyn Lynn. Quarto, cloth with pictorial dust jacket (lightly rubbed), pictorial endpapers, 56 pp, colour illustrations.

The poems of Ern Malley, the fictitious poet created by Harold Stewart and James McAuley in 1943 in order to discredit Max Harris, editor of *Angry Penguins*, are accompanied by twenty-four reproductions of Nolan's Caran D'ache (pencil) drawings from the artist's Bonython Gallery series of 1973. Nolan elected to draw in the copy we offer here a Caran D'ache illustration which relates to the Ern Malley poem in this publication, *Young Prince of Tyre* (p.51). The drawing, in blue, black, red and green, occupies approximately 180 x 120 mm on the front free-endpaper and is signed by Nolan.

\$ 5,500 AUD

9082



Cross the border

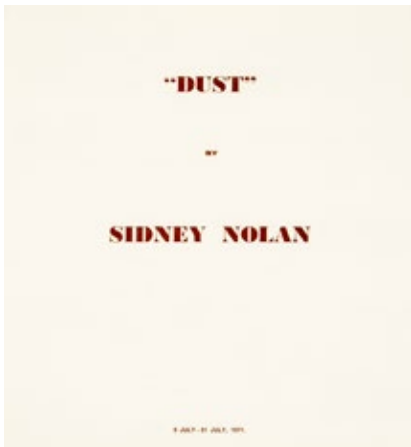
[GARY SHEAD]. ADAMSON, Robert.

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 are 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. At the time of the book's publication, Adamson was President of the Poetry Society of Australia.

\$ 750 AUD

1178





**“Dust” by Sidney Nolan. Complete set of 25 etchings with original exhibition catalogue.
NOLAN, Sidney (1917-1992)**

A complete set of all 25 original etchings, each measuring approximately 250 × 300 mm (dimensions variable), on uncut full sheets measuring 650 × 920 mm, a proof set, unsigned and unnumbered, in fine condition, never framed. Accompanied by the original 8 page exhibition catalogue from The Johnstone Gallery, Brisbane, 9 July - 31 July, 1971, with all the etchings reproduced with their original titles.

Sidney Nolan's *Dust* series of etchings is based on an earlier series of drawings he produced in London during the winter of 1954-55, now held in The British Museum (see Stephen Coppel's *Out of Australia : prints and drawings from Sidney Nolan to Rover Thomas*, The British Museum Press, 2011). The original series was inspired by Nolan's experience on the Birdsville Track in 1952, while he was on set for the filming of John Heyer's *The Back of Beyond* for the Australian Shell Film Unit. In 1954 Nolan was appointed Australian Commissioner for the Venice Biennale, with a number of his paintings on view at the Australian Pavillion. At the same time, his series of drawings from *The Back of Beyond* were exhibited at the Venice Film Festival, where Heyer's documentary won the Grand Prix. The film is part documentary and part drama, and tracks the journey of early Australian explorers in the desolate and unforgiving Australian outback. 1952 was a year of terrible drought in the Northern Territory, and six months prior to the filming by Heyer, Nolan was also commissioned to document the hardship up north by Brisbane's Courier-Mail. The series of drawings he made there were to form his *Carcasse* series painted in 1953, as well as the 1954 series of drawings and returned to again in this series of etchings first shown in Brisbane in 1971.

In the *Dust* series, as in many he worked on, Nolan returned to the earlier series he had made in the 1950s. He also incorporated five images from the Ned Kelly series, created in 1946-47, and images from the Burke and Wills series, with its distinctive camels, first painted in 1948. The plates were etched in London, and printed in an edition of 60 copies at the White Ink Studio, London. The etchings are impressed with a deep bite, and Nolan described his method in Elwyn Lynn's *Sidney Nolan – Australia* (1979, p 160), thus:

'These were done on rather thick copper plates and were etched quite deeply; there is quite a trench ... I forget just how deep it was, but more than a thirty-second of an inch. It's quite deep, so that when the ink is rolled on - or in - it comes out very embossed. You can run your fingers over it and feel a distinct bump. It looks the opposite of the scrape-method I use to get transparency; the shimmering light in the centre of Australia, by scraping back the crayons and washing with quick-drying dyes...but you still get something of the same interpenetration of light. - Sidney Nolan, 21st of April 1978'.

Interestingly, Lynn mentions that a twenty-sixth etching was also created, depicting two horses, but this was not exhibited as part of the series at The Johnstone Gallery.

A fine and complete proof set of 25 original Sidney Nolan etchings with their original exhibition catalogue.

\$ 12,500 AUD

8643





**Contemporary Australian Drawing
(with a Fred Williams lithograph)
[WILLIAMS, Fred]**

Edited with an introduction by Lou Klepac. Perth : The Western Australian Art Gallery, 1978. Quarto, cloth bound boards in white dust jacket (lightly 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 (but only 50 were produced) with an original signed lithograph by Fred Williams loosely enclosed, Druckma Press blind stamp, titled on the outside of the original mailing box 'Hill with lines', printed in an edition of 50.

\$ 2,500 AUD

2484



**Zoo
WHITELEY, Brett**

Melbourne : Gryphon Books, 1979. Quarto, full black leather with inlaid white leather lettering, unpaginated, 38 plates reproducing Whiteley's drawings and paintings of the animals in Sydney's Taronga Park Zoo, and a large original etching (240 x 195 mm) of a monkey, bound in. The deluxe edition, limited to 50 copies, signed by the artist with an original signed etching. Lightly foxed.

\$ 4,800 AUD

5684



Sidney Nolan - Australia (deluxe edition, with original Nolan drawing)

NOLAN, Sidney; LYNN, Elwyn

Sydney and London : Bay Books, 1979. The deluxe edition, limited to 200 numbered copies signed by Sidney Nolan (this is copy no. 168). Quarto, gilt-lettered calf with Nolan Kelly pictorial design, in cloth slipcase, 226 pp, illustrated throughout, a fine copy; accompanied by an original crayon drawing by Sidney Nolan, as issued with the deluxe edition, signed by the artist, sheet 360 x 270 mm, tipped onto masonite, some faint foxing to the upper section of the sheet, otherwise fine. Note that it is extremely rare to find the deluxe edition as issued (i.e. the book together with its original drawing); the fact that the format of the sheets on which Nolan drew the accompanying drawings is larger than the dimensions of the book itself made it almost inevitable that each drawing became separated from its book at some point.

\$ 2,750 AUD

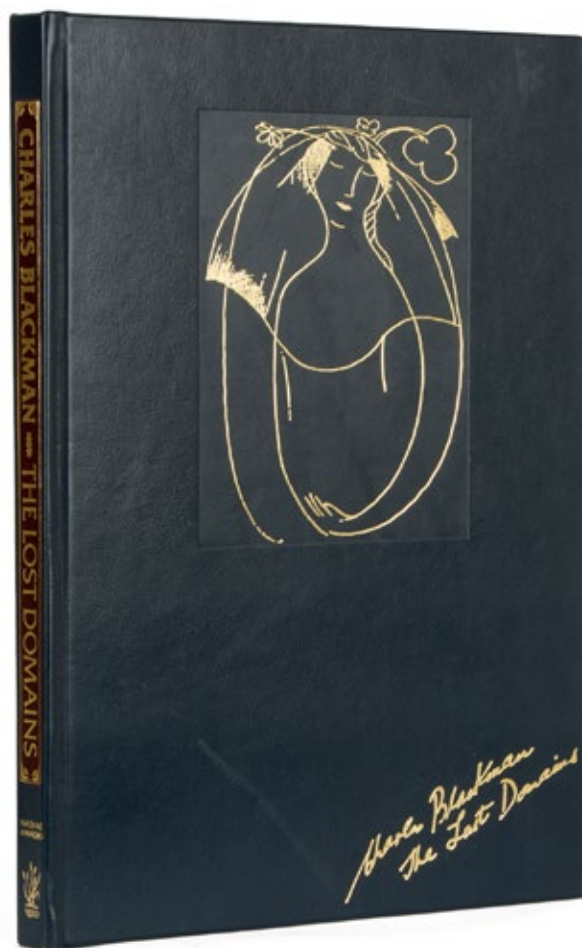
7732

The lost domains (deluxe edition)
[CHARLES BLACKMAN].AMADIO, Nadine

Sydney : Reed, 1980. Deluxe edition. Large folio, leather-bound boards (lightly scuffed) with gilt lettering and illustration to cover and inlaid contrasting leather with gilt title on spine, 144 pp, limited to 150 copies with loosely inserted limited edition lithograph by Charles Blackman. Magnificently illustrated with Blackman's paintings of his most famous series, including Alice in Wonderland, Schoolgirls, Gardens, Nudes, and Children Playing. An important monograph, signed and numbered by Nadine Amadio and Charles Blackman. A very good copy.

\$ 1,850 AUD

8781



Songs of the vagabond scholars.
With 14 lithographs by Donald Friend. (Donald Friend's copy)
FRIEND, Donald

With the original Latin and German text and literal translations by Randolph Stow. Introduction by Professor John Scott. Sydney :The Beagle Press, 1982. Folio, 60 pp, teal calf in slipcase (a few small marks), limited edition of 100 copies, signed and numbered by the artist. Contains fourteen original lithographs printed by Fred Genis, each measuring 460 x 330 mm, on Arches Velin Blanc paper. This is Donald Friend's copy, and numbered HCI (hors commerce).

\$ 6,000 AUD

7672





John Brack nudes. Fifteen original lithographs

BRACK, John

Text by Margaret Plant. Introduction by Gordon Thomson. Melbourne : Lyre Bird Press, 1982. Large folio (465 x 340 mm) 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 (approximate), two of the plates are double page images of double nudes, and measure 440 x 640mm (approximate). Limited to 200 copies plus 50 *hors 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, at 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 commerce* series were issued unbound as lithographs for framing, and 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, which is lost once the images are framed.

\$ 11,000 AUD

36



Another way of looking at Vincent van Gogh 1888-1889 by Brett Whiteley 1968 – 1983

WHITELEY, Brett

Paintings, drawings, photographs, silkscreen prints, etchings and sculptures created over a period of fifteen years. Foreword by Edmund Capon. Melbourne : Richard Griffin, 1983. Quarto, full calf (light wear at extremities), illustrated. The deluxe edition, limited to 100 copies (this copy out of series), with three original full or double page etchings by Whiteley, signed with pencil or monogram, some discolouration from glue in the corners as issued. Presentation copy from Brett Whiteley to his mother, Beryl Whiteley ('Ning'), intimately inscribed to her on the front free endpaper 'For my dear Ning, with apologies for making Bathurst sound such a dreadful sentence, when after all, if it hadn't been for boarding school this book would never have been made. All my love Brett X sept. 83'. Brett Whiteley was sent to boarding school at The Scots School, Bathurst, in 1948, and in the introduction to this book he writes how he was introduced to the work of Van Gogh by discovering a tiny art book on the floor of St Stephen's Church in Bathurst one Sunday morning in 1952 when he was thirteen years old. Whiteley commented that 'the immediate effect was a heightening of reality, in that everything I looked at took on an intensity - an "expandingness" - that only years later did I recognise as very similar to the experience of L.S.D.'. *Another way of looking at Vincent Van Gogh* is a deeply personal book for Whiteley; within its covers are his own responses as an artist to the inspiration Van Gogh ignited within him as a schoolboy.

A powerful personally inscribed copy, filled with regret and gratitude, from Brett Whiteley to his mother:

Provenance : the estate of the late Beryl Whiteley (1917 - 2010).

\$ 15,000 AUD

8961



Salvatore Zofrea.

[ZOFREA]. CLAIRE, Stephanie and WALDMANN, Anna.

Sydney : Hale & Iremonger, 1983. Quarto, half-leather over linen in cloth slipcase, 142 pp, illustrated throughout. The collector's edition, limited to two hundred copies signed by the artist, with two original signed etchings, *Vespers at Assisi* and *Sermon to the Birds*, bound in, printed by the artist especially for this book.

\$ 220 AUD

6029



Franz Kempf graphic works 1962 – 1984.

[KEMPF]. WESTON, Neville.

Netley : Wakefield Press, 1984. Folio, half-leather over cloth in illustrated dust jacket, 100 pp, illustrated. The limited edition of 150 copies, signed by the artist with an original colour lithograph loosely enclosed.

\$ 165 AUD

6051



Lloyd Rees etchings and lithographs
KOLENBERG, Hendrik

A catalogue raisonné by Hendrik Kolenberg with an introduction by Lou Klepac. Sydney : The Beagle Press, 1986. Quarto, gilt-lettered black calf finely bound with matching slipcase, 112 pp, illustrated throughout. This one of 100 copies of the special collectors' edition, signed by the artist with an original signed Lloyd Rees lithograph loosely enclosed.

\$ 1,650 AUD

5552

James Gleeson. Landscape out of nature.
[GLEESON]. KLEPAC, Lou.

Edited with an introduction by Lou Klepac. Sydney :The Beagle Press, 1987. Quarto, gilt-lettered green calf with plain paper dustwrapper in matching slipcase, 112 pp, illustrated throughout, some occasional foxing especially to preliminaries, edges and dust jacket. One of the collectors' edition limited to 100 copies, specially bound and containing an original Gleeson umber lithograph, *Comet I* loosely enclosed. The lithograph is limited to 50 copies only, the graphic *Comet II* completing the edition. Rare. Signed by James Gleeson and Lou Klepac on title page.

\$ 1,500 AUD

7785



Edward Heffernan. His life and art
(with numerous signed linocuts)
[HEFFERNAN, Edward]. PAULL, J. and PAULL, K.

Sydney : Art Academy and Melbourne : Gryphon Gallery, 1988. Quarto, gilt-blocked buckram in matching slipcase, illustrated endpapers, 191 pp, extensively illustrated, tipped-in colour plates. Limited to 200 copies signed by the artist. Loosely enclosed are 8 original signed linocuts by the artist, the original prospectus, and an exhibition catalogue from the 1930s.

\$ 450 AUD

9366



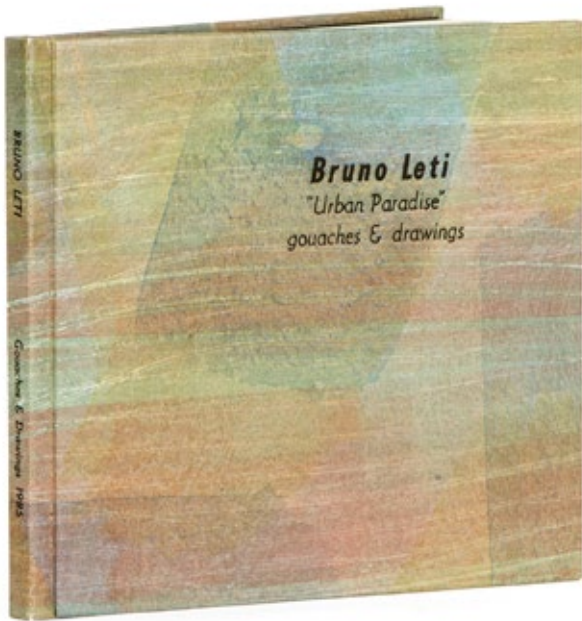
Shay Docking drawings.
[DOCKING]. KLEPAC, Lou.

With an essay by Hendrik Kolenberg. Sydney :The Beagle Press, 1990. Quarto, gilt-decorated scarlet cloth in matching slipcase, 112 pp, illustrated throughout, reproducing drawings from Docking's sketchbooks. This one of the collectors' edition of 100 copies, signed and numbered by the artist and author, and containing an original Shay Docking signed etching, *Angophora at Fingal Bay* loosely enclosed.

\$ 275 AUD

6472





“Urban Paradise” gouaches & drawings (deluxe edition)
LETI, Bruno

Melbourne : Distinction Printing, 1985. Duodecimo, marbled papered boards, a series of reproductions of Leti's artworks, with an original etching bound in. The deluxe edition, limited to 80 signed copies, within a total limitation of 500 copies (including the trade edition). "This small volume pays tribute to one of the outstanding public gardens of the world, The Royal Botanic Gardens in Melbourne, Australia. A 'paradise' in the 'urban landscape'" (the artist's dedication).

\$ 275 AUD

8501



Bruno Leti. Return to Memories (series I). A folio of three woodcuts.

LETI, Bruno

Melbourne : the artist, 1989. Folio, silkscreened wrappers by Larry Rawling, containing three original colour woodcuts (*Sabina, Clonbinane, Arrival 51*), each signed and numbered by the artist. Edition limited to 30 copies.

\$ 660 AUD

8634



“Two kinds of reality” : image sensation

LETI, Bruno

Melbourne : [the artist], 1989. Oblong octavo, cloth bound boards, a series of twelve original screen prints by Leti printed by Larry Rawling, printed in an edition of 100 copies. A manuscript artist's statement concerning the book is loosely enclosed.

\$ 440 AUD

9122

Recorded movements in time

LETI, Bruno

Eight silkscreen prints 1991. Melbourne : the artist, 1991. Folio, lettered wrappers with linocut design, stringbound, 24 pp, introduction by Bruno Leti, eight silkscreen prints made in collaboration with Larry Rawling. Limited to 35 copies plus 7 proofs.

\$ 880 AUD

8635



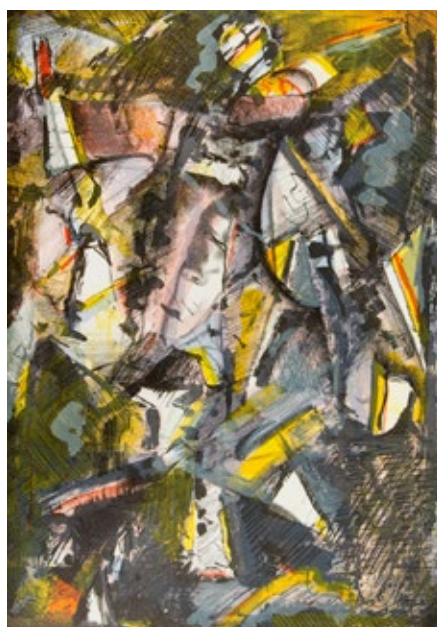
Bruno Leti "Four Days" : a folio of four lithographs

LETI, Bruno

Melbourne : the artist, 1991. Folio, silkscreened lettered wrappers by Larry Rawling, containing four colour lithographs made in collaboration with Neil Leveson at the Australian Print Workshop, each signed in pencil. The folio limited to 35 copies signed by the artist.

\$ 880 AUD

8633



Bruno Leti. Market forces

LETI, Bruno

Melbourne : the artist, 1991. Folio, folding card portfolio with original signed and numbered screen print on front panel, containing four signed and numbered sugar lift etchings and four cibachrome prints, the folio also signed and numbered and limited to 35 copies.

\$ 880 AUD

8632





Artists' books. The catalogue
SCHLITZ, Michael

16 October – 9 November 1991. Brisbane : Grahame Galleries and Editions, 1991. Small quarto, card wrappers (being an original screen print by Michael Schlitz, signed and numbered), 42 pp, illustrated with ten original graphics. Catalogue limited to 300 copies, this one of 100 deluxe 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' book exhibition.

\$ 330 AUD

127



Found

LETI, Bruno and CREPALDI, Daniele

Milan : Grafica uno Giorgio Upiglio, 1991. Duodecimo, printed wrappers in a card slipcase, six sections of four leaves, folded, comprising letterpress, etchings and aquatints, printed by hand at the Upiglio Press in Italy. Limited to 99 copies signed by the two artists. An exquisite small format artist's book of the highest quality, hand-pressed on fine paper.

\$ 660 AUD

8506



Notations of a journey
LETI, Bruno and LONEY, Alan

Silkscreens, etchings, aquatints and text by Bruno Leti. Dedicated to Giorgio Upiglio. Melbourne : the artist, 1992. Octavo, etched paper wrappers in slipcase, comprising folded sheets with original prints and text printed on Whatman Fine 250 gsm rag paper, the silkscreens made in collaboration with printmaker Larry Rawling, the etchings pulled by the artist. Limited to 75 copies signed by the artist. A fine early work by Leti.

\$ 660 AUD

8182

Tree Song
OPPEN, Monica

[Sydney] : Ant Press, 1991. Folding broadside with a designer binding of cloth bound boards with embossed design, 405 x 120 mm, letterpress with an original woodblock. Limited to 55 copies signed by the author-artist.

\$ 125 AUD # 2987



Love Poem
OPPEN, Monica

[Sydney] : Ant Press, 1991. Folio, broadside bound in artist designed papered boards, measures 340 x 120 mm, letterpress with original woodblock. Limited to 35 copies signed by the author-artist.

\$ 125 AUD # 3068



Ripple
OPPEN, Monica

[Sydney] : Ant Press, 1991. Folio, broadside bound in artist designed papered boards, measures 275 x 120 mm, letterpress with original woodblock. Limited to 55 copies signed by the author-artist.

\$ 125 AUD # 2988



A prospectus for Rebecca's Diary.
OPPEN, Monica

Sydney : Ant Press, 1990. Octavo, folding lettered wrappers, string bound, text, two original etchings. One of 60 special issues of the prospectus for Monica Oppen's artist's book *Rebecca's Diary*. The special edition prospectus was issued in four sets each of 15 copies; each of the four sets contains two different etchings. Limited to 15 copies signed by the artist.

\$ 100 AUD # 9005





The boy who tried to kiss himself
McBURNIE, Ron

A story told in seven etchings and some words for my sons Jonathan & Ben. Townsville : Lyre Bird Press, 1994. Quarto, illustrated papered boards, [20] pp, 18 etchings including title page, a whimsical short story, the entire book etched and hand printed by the artist. Limited to 25 copies signed and numbered by the artist.

\$ 880 AUD

8187



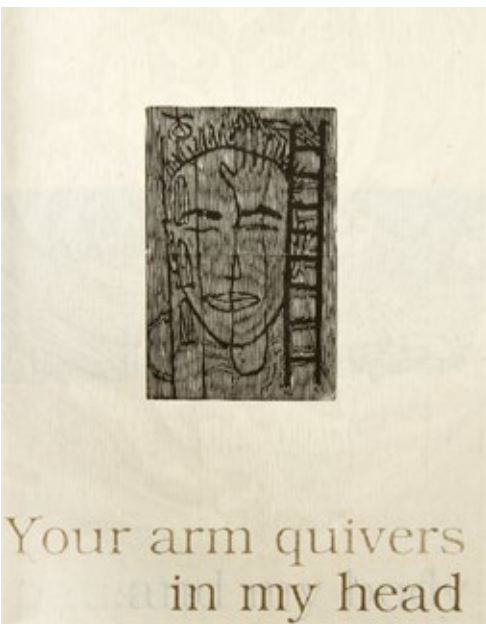
Short stories
PAYNE, Patsy

[Canberra : the artist], 1990. Square octavo, 170 x 125 mm, gilt-lettered black buckram, brown endpapers, [28] leaves of very thin Japanese tissue printed with letterpress and 13 original wood engravings. Edition limited to 20 copies signed, numbered and dated in pencil.

Patsy Payne was born in the U.K. and moved to Sydney in 1960. She studied printmaking at the University of Sydney, later lectured there, and then took up the position of Head of Printmaking at the Australian National University in Canberra.

\$ 550 AUD

5155



Murmur
PAYNE, Patsy

[Canberra : the artist], 1994. Square octavo, 175 x 145 mm, black buckram with pictorial onlay, brown endpapers, [22] leaves of very thin Japanese tissue printed with letterpress and 9 original wood engravings. Edition limited to 20 copies. This copy is unsigned.

\$ 550 AUD

5154

Waltzing Matilda (deluxe edition with drawing)

[HART, Pro]. PATERSON, Andrew Barton 'Banjo'.

Being a suite of seven etchings to mark the centenary anniversary of the writing of Australia's most significant poem. Melbourne : The Littlewood Press, 1995. Folio, gilt-lettered and ruled Australian emu in matching slipcase, Paterson's poem illustrated with seven original signed Pro Hart etchings printed in the *chine colle* method. Limited to one hundred copies, this one of the 20 deluxe editions, specially bound and with each etching signed. This example is further enhanced by an original large signed drawing on one of the front blanks titled 'Squatter on thoroughbred', dated 1996. A fine copy.

\$ 2,500 AUD

5746



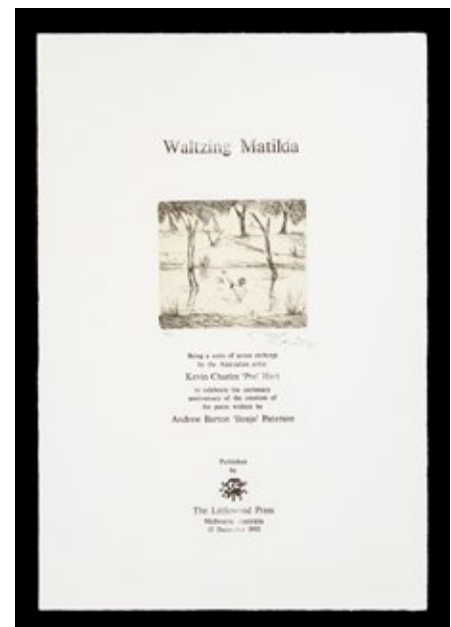
Waltzing Matilda souvenir poster

HART, Pro

Waltzing Matilda. Being a suite of seven etchings by the Australian artist Kevin Charles 'Pro' Hart to celebrate the centenary anniversary of the poem written by Andrew Barton 'Banjo' Paterson. Published by The Littlewood Press, Melbourne, Australia, 15 December 1995. Letterpress poster on Arches paper measuring 570 x 385 with an original Pro Hart etching measuring 125 x 150 mm signed in the plate. One of 20 souvenir posters produced to launch the book by the press, signed by the publisher.

\$ 330 AUD

1495



You bastard Moriarty (deluxe edition)

GROVES, Derham

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, 60 pp, with a quantity of signed etchings, illustrations and tipped-in ephemera enhancing the subject of the book. One of ten deluxe copies from an edition of 100, signed by artist, author and publisher.

\$ 500 AUD

142



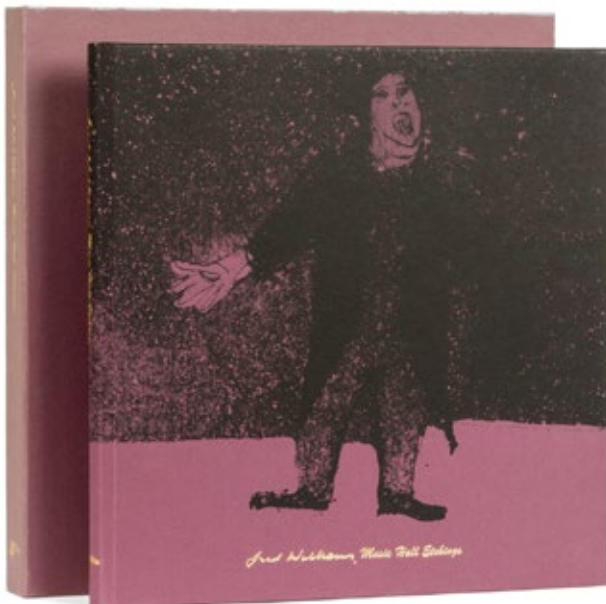


The Bastard
[JONES]

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, 20 pp, 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.

\$ 150 AUD

148



Fred Williams. Music Hall etchings
1954 – 1956.

WILLIAMS, Fred

Introduction by Barry Humphries. Preface by Diana Davis. Townsville : Lyre Bird Press, 1998. Quarto, papered boards reproducing a Williams etching, in gilt-lettered clamshell box (spine a little faded), bound by Friedhelm Pohlmann, 45 pp, images of the 53 etchings Williams produced in London in 1954-56, and five original etchings by Fred Williams printed posthumously. Limited to 40 copies and 10 *hors commerce*.

\$ 2,750 AUD

7786



Australia suite. Drawings by Garry Shead.

[SHEAD]. HARD, Lynn.

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

\$ 550 AUD

8710

**In the studio. Original lithographs
by Jan Senbergs**
SENBERGS, Jan

Melbourne : Zimmer Editions and Townsville : Lyre Bird Press, 1998. Folio, full blind-embossed cloth binding by Norbert Herold with pictorial inlay, dust jacket, unpaginated, essay by Jenny Zimmer; two folding lithographs of Senbergs' studio, printed by John Robinson. Limited to 30 copies signed and numbered by the artist.

\$ 2,200 AUD

9509

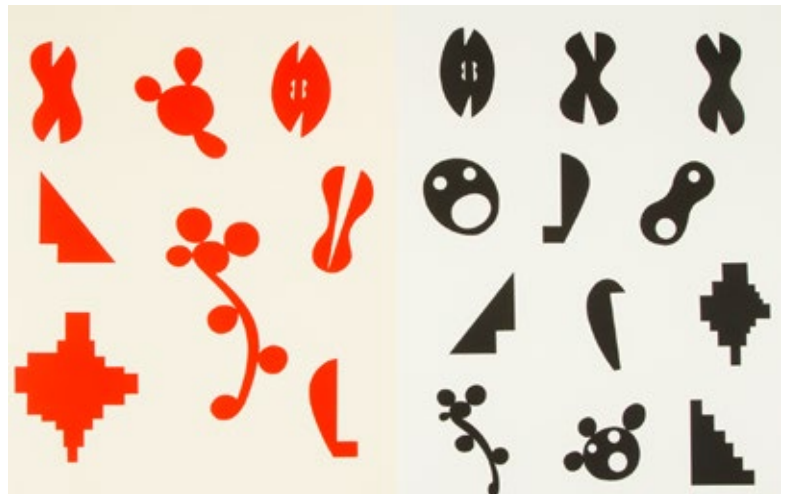


A family of forms
JACKS, Robert

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, 16 pp of text and striking full page original screen prints by Jacks. Limited to 30 copies signed by the artist. Anderson: p 39.

\$ 3,300 AUD

9492



Collage
JACKS, Robert et al.

A book of *papiers collés* by Sydney Ball, Andrew Christofides, Robert Jacks, George Johnson, Inge King and Allan Mitelman. Melbourne : Jenny Zimmer, 1999. Quarto, folding clamshell box with lettered papered boards, containing the folio, printed wrappers, unpaginated, printed by Larry Rawling in folding sections, introduction by Jenny Zimmer; six folding sections printed with the artist's name and a quote from either *The Harafish* or *Echoes of an autobiography* written by Naguib Mahfouz, each containing an original paper collage by the artist, signed and numbered. Limited to 50 copies signed by Jenny Zimmer. A rare and beautiful artist's book, including a series of original signed artworks.

\$ 1,250 AUD

9502





Tim Storrier : the art of the outsider.
[STORRIER]. LUMBY, Catherine.

Sydney : Craftsman House, 2000. Quarto, fine gilt-titled cloth in matching slipcase with pictorial inlay, 216 pp, illustrated throughout. The deluxe edition, limited to 100 copies signed and numbered by Storrier (this is copy no. 56), with an original signed colour lithograph, *Sunset Run* loosely enclosed.

\$ 1,200 AUD # 7742

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Ko-ko
MITELMAN, Allan

Melbourne : Zimmer Editions and Townsville : Lyre Bird Press, 2000. Folio, full blind-embossed cloth binding by Norbert Herold with pictorial inlay, dust jacket, unpaginated, a series of 8 original linocuts by Allan Mitelman accompanied by dense pages of screen printed text by Larry Rawling, designed by Charles Teuma, an entirely nonsense text employed for its striking visual impact. Edition limited to 30 copies signed and numbered by the artist. A stunning artist's book by one of Australia's great minimalists.

\$ 3,500 AUD # 9508



Inge King. A book of cut-outs
KING, Inge

With passages from Raymond Carver's *What we talk about when we talk about love*. Melbourne : Jenny Zimmer, 2000. Folio, clamshell box, housing the folio, printed in folding sections, title page and colophon, ten folded paper 'cut-outs' created by Inge King, screen printed by Larry Rawling and then cut-out by the artist, each initialed by the artist in pencil. Limited to 15 copies signed by the artist. Very rare folio of original Inge King artworks, an unusual artist's book.

\$ 4,500 AUD # 9503

The alignments (one)

WALLACE-CRABBE, Chris; and LETI, Bruno

[Canberra] : Bruno Leti : Canberra School of Art, 2000. Folio, screen printed paper over boards, 42 pp, original screen prints and etchings by the artist, housed in a perspex slipcase. Introduction by Sasha Grishin. Limited to 30 copies.

\$ 2,500 AUD

8181



Textiles

CHARAPANOVSKAIA, Marina (1961 -)

Artist's book in three parts.

Textiles 1 : clamshell box (310 x 270 mm) bound in linen, satin lined, with 64 loose etchings exploring the textural qualities of fabric, each signed and numbered in the series. The etchings are miniature and intimate, measuring a mere 58 x 30mm each on paper 288 x 248 mm; a pair of silk gloves is included to complete this element of the set.

Textiles 2 : clamshell box (150 x 150 mm) bound in linen, paper lined, with 57 etchings bound in a long concertina. The etchings are similarly miniature.

Textiles 3 : linen bound book (105 x 132 mm), with 62 etchings.

\$ 2,200 AUD

5369



John Coburn : Prints 1959 - 2000 (with an original signed screen print) [COBURN].

Compiled by Julianna Kolenberg, with an essay by Peter Skrzynecki. Melbourne : Australian Galleries, 2000. Quarto, casebound, 48 pp. The deluxe edition, limited to only 45 copies, signed by the artist, with an original screen print measuring 180 x 180mm titled *Sunrise*, produced specially for the book. A fine and scarce deluxe edition.

\$ 1,000 AUD

4968



David Boyd's Reconciliation :An Australian Odyssey; and An Australian Fallacy (Publisher's Archive)

BOYD, David

Early in 2002, following a year's planning and work with the artist David Boyd, the publisher Robert C. Littlewood released a deluxe edition folio sized book containing original etchings by David Boyd titled *Reconciliation :An Australian Odyssey*. The colophon for this book calls for 120 copies (plus 30 deluxe editions) to be published, but in fact, far fewer were produced due to a dispute between the artist and publisher. Each copy of *Reconciliation* was to contain 23 etchings printed in burnt umber; which were to be hand signed by the artist. In addition to these etchings printed for the book, a separate edition of hand coloured and numbered etchings was also produced for sale, also to be hand signed by the artist in a proposed edition of 60. The coloured etchings were to be divided among the artist and publishers for sale in exhibitions.

The contents of the archive are housed in a custom built gilt-lettered buckram case measuring 540 x 410 x 275 mm. It contains the following elements:



[I]. AMADIO, Nadine. *Reconciliation - an Australian Odyssey. Being a Book of Etchings by David Boyd. Written by Nadine Amadio.*

Melbourne, The Lytlewode Press, 13 February 2002. Folio, 500 x 375 mm, pp. 52 with 23 hand coloured original signed etchings, all with the embossed blind stamp of The Lytlewode Press: 19 measure 195 x 220 (to 260) mm or the reverse; the others are 180 x 160, 95 x 120, 95 x 80 and 95 x 70 mm. The text consists of a 3 page introduction by Amadio, part-page of text by Amadio facing each of the nineteen main etchings in the series, four further etchings without adjoining text, two photographs of Boyd, Amadio and the publishers; and the colophon, signed in pencil by David Boyd, Nadine Amadio and the publishers Robert Littlewood and Tom Mathieson. The personal bookplate of publisher Robert C. Littlewood, being an original signed wood-engraving by Hilary Paynter, is tipped-on to a preliminary blank. Bound in black buckram, in a black buckram slipcase. The colophon states a limitation of 120 copies but only a portion of this edition were finished. This is copy number 6; the colophon page was rescued from one of the mutilated deluxe editions, and the etchings are from the hand coloured series issued separately from the original publication, therefore this is unique composition created by the publisher for himself.

[II]. AMADIO, Nadine. *Reconciliation - an Australian Odyssey. Being a Book of Etchings by David Boyd. Written by Nadine Amadio.* Melbourne, The Lytlewode Press, 13 February 2002. As above; another copy of the book, this copy with the personal woodengraved bookplate for Littlewood by Victorian artist David Frazer; with a tipped-in frontispiece being a signed and numbered Boyd etching from the hand-coloured edition, the 23 etchings illustrating the text are printed monotone (mostly burnt umber), each bearing the stamped facsimile signature of David Boyd, as directed by the publisher. This copy is number 20, again the colophon was rescued from a mutilated deluxe edition.

[III]. LITTLEWOOD, Robert C. *Reconciliation : an Australian Fallacy.* Stoke-on-Trent : The Lytlewode Press, 17th July, 2008. Folio, 500 x 375 mm, pp. 64, frontispiece photograph of David Boyd, tipped-in original David Boyd etching from the hand-coloured and signed series on a preliminary blank, four original photographs of Boyd at rear of the artist needing an etching plate, taken by Robert Littlewood. Facing the half-title is an original hand coloured linocut bookplate for the author and publisher by Irena Sibley, signed by the artist in pencil. Limited to 15 copies, with two publisher's proofs. This is Publisher's Proof A. The introduction to this volume begins: 'It is a rare moment when a Private Press publisher lowers the tone of his oeuvre by allowing the critical analysis of the business and personal aspects of his enterprise. The case of *Reconciliation - An Australian Odyssey*, illustrated with etchings by David Boyd and text orchestrated and written by Nadine Amadio, is exceptional. This monograph describes a truth about the publication of *Reconciliation - An Australian Odyssey*, from the publisher's perspective. No doubt this text will act as a catalyst and other versions of events may emerge.'

[IV]. Buckram folder gilt-lettered with the artist's signature on the front panel, containing within a shallow cavity with ribbon tie an original copper etching plate by David Boyd, being the twenty-fourth plate produced in the series but never issued in the final publication. Subsequently issued by the publisher in a posthumous edition in two states; hand coloured and monotone. An example of each are included within the folder each bearing the stamped facsimile signature of David Boyd, and each signed verso in pencil by the publisher.

[V]. Buckram portfolio gilt-lettered with the artist's signature on the front panel, the publisher's bookplate featuring a Lionel Lindsay pirate design tipped-on to inside the front panel, containing original materials from the *Reconciliation* project assembled by Littlewood. It includes the Eva Breuer exhibition catalogue of David Boyd's *Reconciliation* series of oil paintings dated 3rd April 2001, signed by David Boyd and inscribed on the title page 'For Robert, here's to a creative teamwork, from David'. This catalogue marks the moment when Boyd and Littlewood established their first contractual agreement regarding the project. Also included are three handcoloured and signed etchings from the loose numbered series, and seven etching hand-painted in acrylic by David Boyd, taken from the original master colour key sent to the publisher at the beginning of the project. It also contains six original etchings hand coloured by the artist in watercolour, inscribed in pencil by the author Nadine Amadio with the titles for the etchings. These were the first proofs taken from each etching plate, and formed the basis of Boyd and Amadio's discussion on the storyline for the *Reconciliation* series. They were subsequently sent to Littlewood to identify the titles of each etching.

[VI]. Buckram portfolio gilt-lettered with the artist's signature on the front panel, the publisher's bookplate by Vane Lindsay (signed by the artist) tipped-on to inside the front panel, containing further original etchings from the different configurations of *Reconciliation*. It contains one signed, numbered and hand coloured etching; another etching from the handcoloured series, which Boyd neglected to sign; two etchings with original acrylic hand painting by Boyd (inscribed verso as such by the publisher); two etchings with Boyd watercolour hand colouring and Nadine Amadio pencil inscriptions (inscribed verso as such by the publisher); eight unsigned handcoloured etchings (signed verso by the publisher); two proofs of the rejected twenty-fourth etching, printed in colour and monotone; six etchings printed in burnt umber; signed verso by the publisher. This volume is included to give a representation of each variation of etchings produced in the venture.

[VII]. A paper box housed in a drop tray built into the bottom casing of the overall box, containing 195 pages of printouts of emails and correspondence between Littlewood and David Boyd's agents and solicitors, detailing the dispute. Each sheet has been signed and numbered by Littlewood.

This monolithic volume of various editions of *Reconciliation* is not only a magnificent example of Australian private press, but also a unique and unheralded documentation of the birth, death and resurrection of an Australian fine art publication, the full story of which can be read in our website entry.

\$ 17,500 AUD

2061



**Reconciliation - an Australian
Odyssey. Being a Book of Etchings
by David Boyd.**

(The original version)

[BOYD, David] AMADIO, Nadine

Written by Nadine Amadio. Melbourne :The Lytlewode Press, 13 February 2002. Folio (500 x 375 mm), gilt-lettered buckram, 52 pp with an original signed etching frontispiece *The Mysterious Journey* and 23 original unsigned etchings: 19 measure 195 x 220 (to 260) mm or the reverse; the others are 180 x 160, 95 x 120, 95 x 80 and 95 x 70 mm. The text consists of a 3 page introduction by Amadio, part-page of text by Amadio facing each of the nineteen main etchings in the series, four further etchings without adjoining text, and the colophon, signed in pencil by David Boyd, Nadine Amadio and the publishers Robert Littlewood and Tom Mathieson. The colophon states a limitation of 120 copies but only a portion of this edition were finished, this copy is number 79.

\$ 5,000 AUD

9608



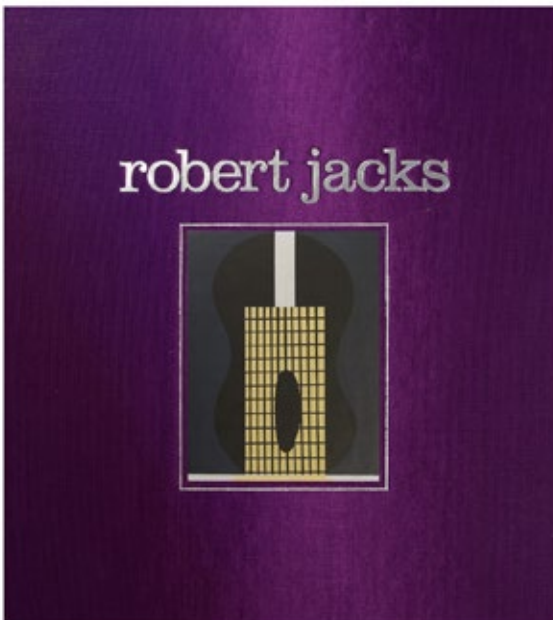


Garry Shead and the erotic muse (deluxe edition)
[SHEAD]. GRISHIN, Sasha.

Sydney : Craftsman Press, 2001. Quarto, gilt-lettered cloth in slipcase with pictorial inlay, 204 pp, illustrated throughout. The deluxe edition, limited to 100 copies signed by the artist with an original signed etching loosely enclosed.

\$ 1,250 AUD

8462



Robert Jacks. Past unfolded.
McGREGOR, Ken.

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 AUD

208



Graham Fransella. Figures & landscapes. Paintings and prints 1984 - 2002 (deluxe edition)
FRANSELLA, Graham

Melbourne : Macmillan, 2002. Folio, boards in illustrated dust jacket, 128 pp, extensively illustrated, foreword by Edmund Capon, a mint copy housed in a grand clamshell box, lettered with design on the front panel, containing a similarly designed paper folio housing an original Fransella etching, *Head*, signed and limited to 100 copies. The deluxe edition, limited to 50 copies (according to the SLQ catalogue entry), with the original etching and elaborate box.

\$ 880 AUD

9491

Ern Malley :The Darkening Ecliptic
SHEAD, Garry

Basil Hall Editions : Darwin, 2003. Nine etchings, 150 x 220 mm each, handprinted by Natasha Rowell. Edition of 50.

Series of nine etchings by Australian artist Garry Shead housed in a purpose-built ceramic box (290 x 215 x 60 mm).The nine etchings join up in the fashion of a puzzle to complete Shead's image, *Petit Testament*. Each of the nine etchings is signed verso, with the exception of the etching which represents the lower right-hand corner of the full image, which is signed 'Garry Shead '03' in pencil on the image. A card with the complete image accompanies the etchings with a short text by Sasha Grishin and the edition number (this is no. 31). Shead's work is based on the infamous Australian Ern Malley hoax of 1943.

\$ 3,300 AUD

5075



Robert Jacks : his Bloomsday book.
JACKS, Robert

Melbourne : Macmillan Art Publishing, 2004. Folio, embossed with an original collage design by the artist on front panel, housed in striking red and black clamshell box, illustrated throughout and accompanied by poetry by James Joyce *et al.*The deluxe edition, limited to 100 copies, in the superior binding, with an original signed screen print bound in.

\$ 660 AUD

9504



Gesture
ADAMS, Tate

Townsville : Lyre Bird Press and Melbourne : Zimmer Editions, 2005. Folio (525 x 415 mm), full blind-embossed cloth binding by Norbert Herold with pictorial inlay, dust jacket, unpaginated, double page screen print, essay, a series of hand-painted leaves in gouache, cut on the fore-edge to different depths, to produce a series of overlapping designs, colophon and two further screen prints, one double page. Edition limited to 15 signed copies, although this copy is not signed.

\$ 3,500 AUD

9505





Herman Pekel: An impressionist's journey

PEKEL, Herman.

Melbourne: Delshan Gallery, 2006. Folio, boards in illustrated dust jacket, 150 pp, fully illustrated with images of Pekel's impressionist paintings of Melbourne and Australian landscapes. One of 250 deluxe copies, signed and numbered by the artist, with an original oil study of a landscape tipped-in.

\$ 250 AUD

2999



Mask. Pro Hart's Frankenstein Monsters

[HART]. GROVES, Derham

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. Hart's images of the miners challenge what many have thought to be the limits of Pro Hart's oeuvre.

\$ 2,800 AUD

7312



The apotheosis of Ern Malley. Etchings & drawings by Garry Shead.

SHEAD, Garry

Sydney : Monogene, 2006. Tall folio (440 mm), black canvas with illustrated onlay housed in a red canvas clamshell box, 32 pp, with numerous full page colour plates and one large double foldout plate, introduction by Sasha Grishin, includes three large signed aquatints by Shead. Limited to 120 copies with only 100 for sale, this example with the etchings and the book signed and numbered 52/100.

\$ 3,300 AUD

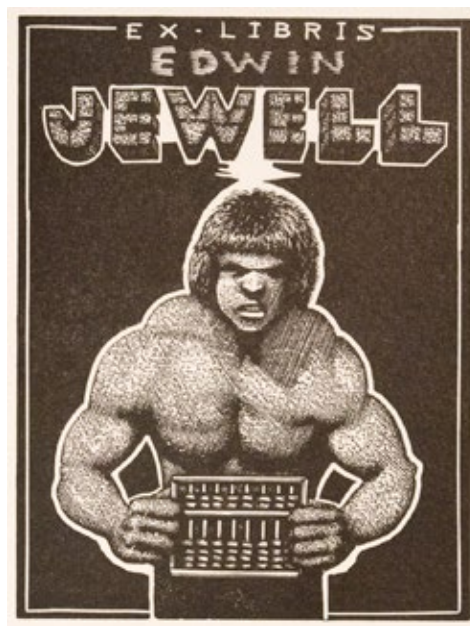
4970

Six bookplates engraved by David Frazer
 Littlewood, Robert C.

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 AUD

509



A heart's verse
 RICARDO, Geoffrey

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 (500 mm) 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 facing 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, exploring the phenomenon of love from the male perspective. A highpoint from the studios of the artist and The Lytlewode Press.

\$ 8,000 AUD

10



Criss Canning : the pursuit of beauty (deluxe edition)
 THOMAS, Daniel.

Melbourne : Macmillan, 2007. Quarto, gilt-lettered teal cloth in matching slipcase, 192 pp, fully illustrated. The deluxe edition, limited to 75 copies, with an original signed etching, *Banksia*, loosely enclosed. Written and published to coincide with the artist's retrospective exhibition at the Ballarat Fine Art Gallery; both standard and deluxe editions quickly sold out; the title is now into its third print run.

\$ 1,100 AUD

6852





Katharina Grosse : picture park (deluxe edition)
GROSSE, Katharina

Brisbane : Queensland Art Gallery, 2007. Folio, wrappers with original painted design by Grosse, lettered plastic sleeve, 48 pp, illustrated throughout. The deluxe edition, limited to 100 copies, signed and numbered by the artist. The wrappers have been spray-painted by the artist and all copies are unique.

\$ 125 AUD

3086



14.

LETI, Bruno and STEELE, Peter

Melbourne : the artist, n.d. Folio, clamshell box containing 14 original signed etchings by Bruno Leti along with hand-printed poems by Peter Steele with designs by Leti; edition of 14 copies, from which seven have been gathered into boxed sets, signed by poet and artist.

\$ 2,400 AUD

8639



Yarra light Melbourne / Night River series

LETI, Bruno

Melbourne : the artist, 2007. Two volumes octavo, black-lettered duotone cloth in matching slipcase with draw ribbon, unpaginated, each with photographs by Bruno Leti and one original signed photograph tipped-in to each volume. A charming artist's book inspired by Melbourne's Yarra River, limited to 30 copies signed and numbered by the artist.

\$ 440 AUD

8500

The Littlewood Press

SIMITIAN, Katherine N.

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-edge 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, 31 pp, 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 eighty-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*. One of the finest Australian art publications.

\$ 11,000 AUD

2876



Art Gallery Book I

REES, Bronwyn

[Melbourne: the artist, 2008]

Artist's book. Unique example, signed, titled and dated 2008 in pencil, and signed again in pen 2012. Handmade paper-covered boards, 150 x 285 mm, [36] cotton rag paper leaves bound together by black string; each leaf is printed double-sided with an etching and coloured ink.

\$ 550 AUD

5092



Boxed Set

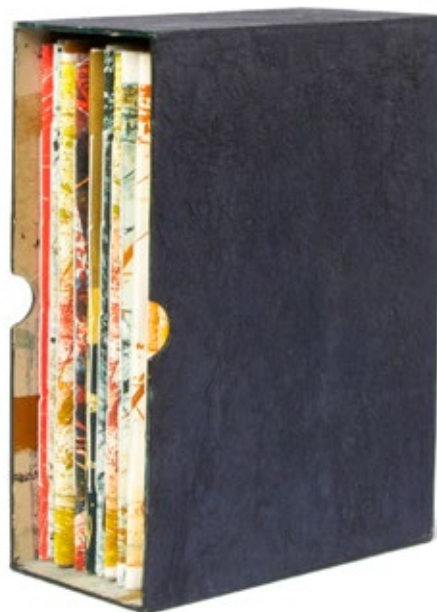
REES, Bronwyn

[Melbourne: the artist, 2008]

Box containing eleven artist's books, all signed individually and dated 2008 in pencil. Housed in a handmade slipcase, 260 x 187 x 99 mm, the eleven volumes have individual themes; all are handmade and bound with white cotton. According to the artist's statement the pamphlet books were originally exhibited as panels of prints; these books were made out of the remaining unsold images to be kept together in one boxed binding.

\$ 1,800 AUD

5103





Peregrin Codex
[GLEESON]. KLEPAC, Lou.

Peregrin 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*.

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 on the artist produced before he passed away in 2008.

\$ 1,100 AUD

777

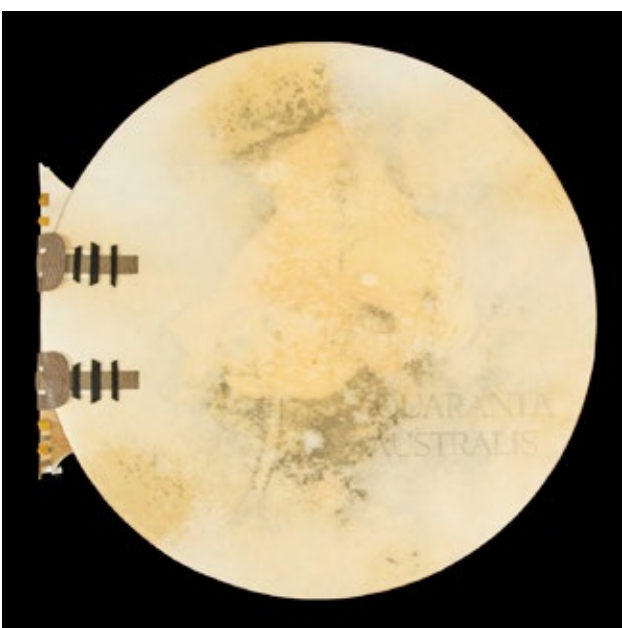


d'Art: the art of Robert Clinch
[CLINCH]. THOMAS, David.

Stoke-on-Trent : The Lytlewode Press, 2007. Imperial quarto, teal buckram with gilt illustration in matching slipcase, 146 pp, illustrated throughout with colour reproductions tipped-in by hand; includes essay on the artist of approximately 5000 words by 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 four signed lithographs. All lithographs were created by Clinch specifically for this book. The binding is by Paul Schubert of Melbourne.

\$ 1,800 AUD

115



Quaranta Australis
ANDERSON, Sue and HARRISON, Gwen

Sydney : Gwen Harrison and Sue Anderson, 2008. Artist's book, circular shape (395 mm), the 20 pages each consisting of an original etching printed on Japanese tissue, laid on paper sheets, mounted with a vellum stub and bound into an embossed vellum binding with goatskin cords, presented in a folding clamshell box. Edition limited to 4 copies, each unique, signed and numbered by the artists.

A spectacular artistic response to the issues of refugees, detention and integration of migrants into Australian society.

\$ 4,800 AUD

9571

John Olsen “The Kiss”
OLSEN, John

Townsville and Melbourne : Lyre Bird Press & Zimmer Editions, 2009. Folio, quarter-calf over linen, gilt-lettered on spine, unpaginated, original signed Olsen etching bound in as frontispiece, titled *The Kiss* and editioned out of 30 copies, an original Olsen pen sketch facing title page with the edition number written by the artist in pen, poem by Olsen *The Kiss*, 16 full page colour illustrations, each with a manuscript caption in ink hand written by John Olsen on the facing page. Limited to 30 copies signed and numbered by Olsen. *The Kiss* reproduces a John Olsen sketchbook on the subject, and is a very limited edition publication.

\$ 3,300 AUD

9500



Remembrance

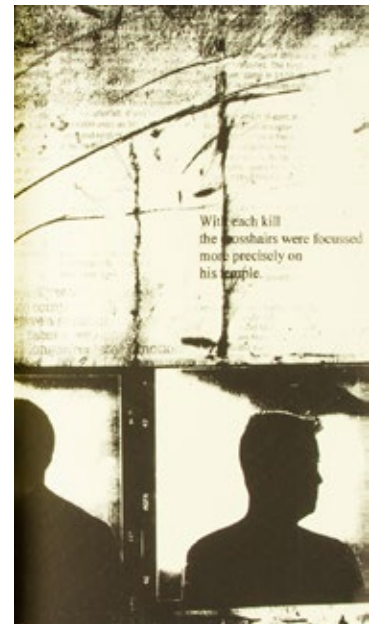
LYSSIOTIS, Peter; STRASSER, Theo; COLVIN, Robert

[Melbourne] : Masterthief, 2009. Folio (510 mm), lettered cloth, hand-painted endpapers, [44] pp, original screen prints and painted pages with overlaid text. Limited to 10 copies plus 3 artist's proofs signed by the artists.

“Composed by the two creators of *Eyewitness* (2008) in collaboration with the poet Colvin, *Remembrance* is constructed in imposing form, the initial impact of the front boards recalling a tombstone or war monument. The interior, bracketed by the dark whorls of Strasser's acrylic endpapers, freeze-frames post apocalyptic thoughts of an inhumane future grounded in our own reality. In doing so, the artists remind the reader of the consequence of action, specifically in reference to current military actions which while aiming to liberate, actually consecrate suffering” - artists' statement.

\$ 2,200 AUD

9567



Dark forest

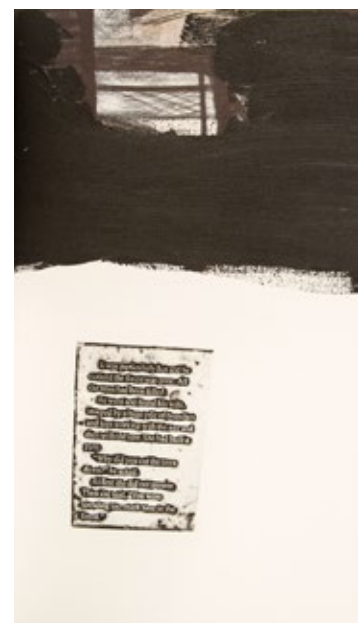
OPPEN, Monica

Sydney : Ant Press, 2009. Folio, plain black card wrappers with red stitching in buckram slipcase, [16] pp, printed offset and intaglio, with the artist's hand-written text and hand-painted additions. Limited to 10 copies signed by the artist. A very dark and deeply personal artist's book exploring a failed relationship.

“This work is about love; about power and powerlessness; about action and inaction; about sacrifice, betrayal and loss. The trees have been cut down. The forest was a world rich with creativity and love. The binding is so flimsy, only a wrapped around sheet of paper, because the world inside the work is collapsing. A more substantial binding would have not have been in keeping with the work. It is in a slipcase because it is private; a personal unhappiness.”--Bibliotheca Librorum apud Artificem.

\$ 330 AUD

7699





Luminance
STRASSER, Theo

Melbourne : Anajah Press, 2010
Large quarto, 395 x 395 mm, 48 pp, 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 that 'the text is derived from the practice of painting', by which he means *Luminance* serves somewhat as the artist's own manifesto of the personal challenges involved in realising an artwork from concept to canvas.

\$ 2,200 AUD

158



Yannima Pikarli Tommy Watson Ngayuku Ngura - My country (deluxe edition)

McGREGOR, Ken and GEISLER, Marie

Translation into French by Flore Gregorini. Melbourne : Macmillan, 2010. Quarto, white-lettered black buckram in matching slipcase, illustrated endpapers, 248 pp, extensively illustrated. The deluxe edition, limited to 50 numbered copies, with a large and magnificent original colour etching by Watson loosely enclosed, limited to 50 numbered copies signed with his monogram 'X'. This monograph presents the spectacular painting of a master colourist. A Pitjantjatjara elder who maintains his home and studio in Alice Springs, the artist still travels extensively across his 'country' to fulfil traditional obligations.

\$ 2,200 AUD

6851



Euan Macleod. The painter in the painting

O'BRIEN, Gregory

Sydney : Piper Press, 2010. Quarto, cloth bound boards with pictorial onlay in matching slipcase (a little marked), illustrated endpapers, 204 pp, illustrated throughout. The deluxe edition, limited to 120 copies, accompanied by an original signed etching, *The Trek*, limited to 40 copies (two other etchings accompanied the remaining edition). Signed by the artist on the half-title and inscribed 'For Tony, lots a love, Euan'.

\$ 880 AUD

8226

Elemental reckoning : the art of Tim Storrier 1981 - 2011 (deluxe edition)

WILSON, Gavin

Sydney : JAM Press, 2011. Quarto, cloth in dust jacket, 94 pp, illustrated. Published in conjunction with an exhibition at S.H. Ervin Gallery. The deluxe edition, limited to 100 copies signed and numbered by the artist on the title page, with an original signed etching, *Saddle*, loosely enclosed.

\$ 880 AUD

8955



Artists of the Western Desert : 2006 - 2011 (deluxe edition)

WEIGHT, Greg and MCGREGOR, Ken

Melbourne : Macmillan, 2011. Quarto, blind embossed ochre cloth in cloth slipcase with draw ribbon, 199 pp, extensively illustrated. The deluxe edition limited to only 50 copies, specially bound, with an original signed etching by Mrs Bennett (Nyurapayia Nampitjinpa), numbered in an edition of 50 and signed with her monogram 'X'. A book of portrait studies of more than 80 senior artists of the Western Desert art movement. Each stunning full-page portrait, reproduced in duotone, is accompanied on its facing page by an example of the artist's work.

\$ 1,100 AUD

6850



A bookplate by Pro Hart

MARLING, Karal Ann

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 AUD

1590



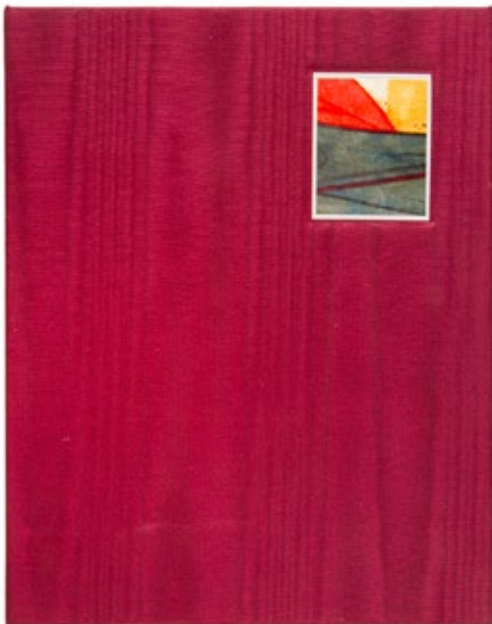


True trunk
LETI, Bruno

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.

\$ 485 AUD

8502



Sacred fragments : the hand painted photographs
LETI, Bruno and KIRKER, Anne

Melbourne : the artist, 2013. Octavo, moire silk clamshell box with photographic insert, unpaginated, text by Kirker and images by Leti, a series of 20 hand-painted photographs by Leti, each signed and numbered verso. Produced in homage to Kazimir Malevich, featuring photographs Leti made in Russia of icons and emblems. Limited to 15 sets.

\$ 1,200 AUD

8542



Shore of certain happiness : 1788-2012
ANDERSON, Sue and HARRISON, Gwen

Sydney : Gwen Harrison and Sue Anderson, 2012. Quarto (370 mm), full stained kangaroo with goat spine, [50] pp, with multi-plate sugar lift and aquatint etched plates, hand-finished with paint, letterpress text, presented in a clamshell box. Limited to 6 copies signed by the artist.

'This artwork comprises a series of prints and a variety of texts including reflections from historical and contemporary writers that explore the silencing of the marginalised: from the oppression of Indigenous Australians, to the exploitation of the English and Irish convicts, to the dehumanisation of asylum seekers. In this work the artists seek to represent the way in which minority groups have been and still are denied their right to a voice. This 'Australian way' sits uncomfortably with our popular self-image and diminishes the strength and validity of our democratic society.'--From Lessons in History, Vol. II, Democracy (Grahame Galleries, 2012, p 7).

\$ 2,500 AUD

9570

Dancing over dark waters

HARRISON, Gwen; ANDERSON, Sue;
LYSSIOTIS, Peter

Sydney : Gwen Harrison and Sue Anderson, 2012. Folio (545 mm), full dyed kangaroo with goatskin detail, [28] pp, etched endpapers, folding etched plates, presented in a clamshell box. Edition limited to 7 unique copies, signed by the artists.

"The work reveals the three artists' response to one of Sydney's darkest historical colonial sites, Cockatoo Island, an imperial prison, industrial school, reformatory and jail." – (SLNSW website)

\$ 7,000 AUD

9572



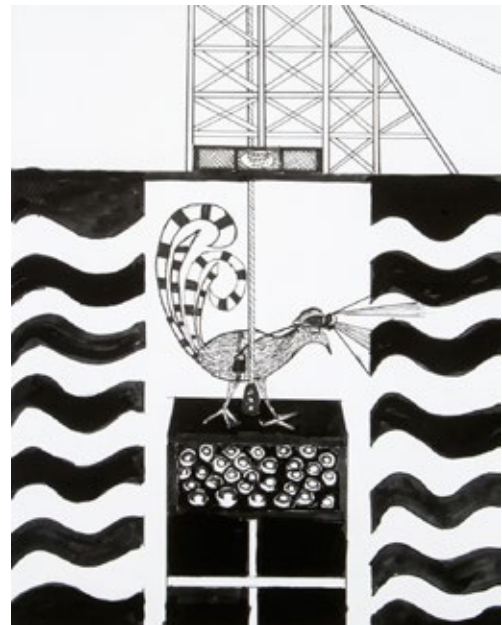
Lyre bird and Mount Isa Mine

BRAY, Vincent

With an introduction by Geoffrey Blainey. Townsville : Lyre Bird Press and Melbourne : Zimmer Editions, 2013. Folio (525 x 415 mm), full blind-embossed cloth binding by Norbert Herold with pictorial inlay, dust jacket, unpaginated, six black and white reproduced drawings (two double page) by Vincent Bray, introduction by Blainey, text on Mount Isa Mine by Barry Sullivan, with a signed print affixed to title page. Limited to 10 copies, but in fact only 7 were produced. 'Four of the original drawings are based on his experience as a member of the mining workforce at Mount Isa. Three of the drawings feature the whimsical notion of the lyre bird, equipped with miner's lamp, carrying the canary into the mine' (from the colophon). Rare.

\$ 3,000 AUD

9506



These trees. Lake Mokoan. Drawing - photography - drawing.

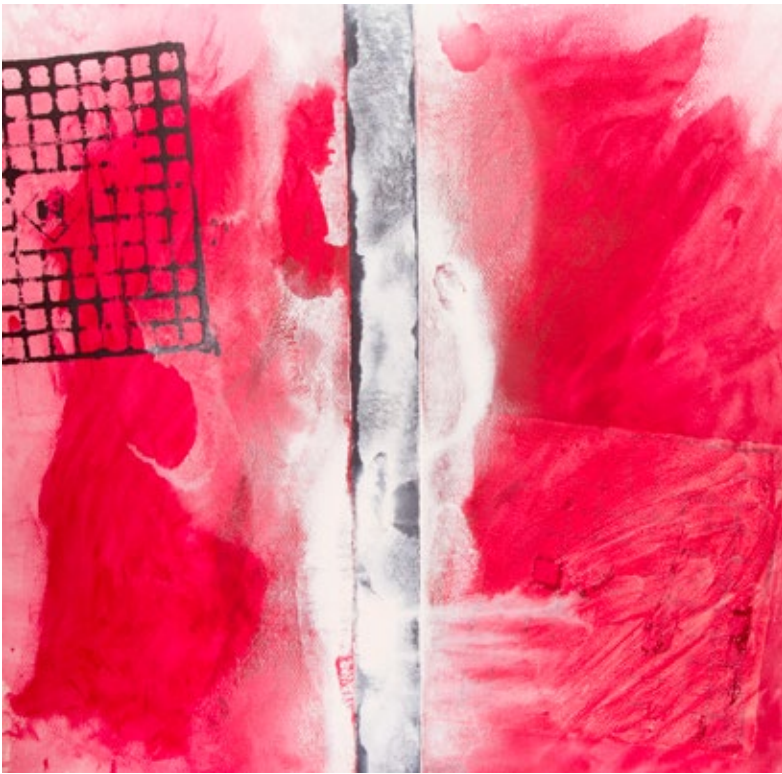
LETI, Bruno and LAKIN, Shaun

Melbourne : the artist, 2013. Quarto, decorated cloth by Wolfgang Schaefer, 59 pp, illustrated with photographs and reproductions of drawings by Leti. Limited to 98 copies, with two original signed lambda photographs by the artist, and an original signed etching loosely enclosed.

\$ 880 AUD

8637





In ecstasy
[KAFKA]. STRASSER, Theo

Melbourne : Anajah Press, 2013. Large quarto, 520 x 540 mm, hand-bound in quarter-cloth by Wolfgang Schaefer, hand-painted dust jacket, [32] pp, each hand painted in acrylic, some with built-up paper collage. Limited to 6 copies signed by the artist.

Strasser uses Franz Kafka's *Züran Aphorism Number 109*, written between 1917 and 1918 but first published posthumously in 1931, as the basis for his text, a meditation on patience, insight and self-revelation. Crafted entirely by hand, each copy is unique, and represents an enormous amount of work. "This book has used Kafka's text in helping me find myself, within my own sense of space" - from the colophon.

\$ 2,200 AUD

9565



Four linocuts
SIBLEY, Andrew

Written by Robert C. Littlewood. Linocuts by Andrew Sibley. Poem by Marguerite Joan Sibley, Boston, Melbourne, Chateau Bosgouet : The Lytlewode Press, 2014. Folio, gilt-illustrated full leather; green endpapers, [viii]; 32; [8] pp, frontispiece, title page printed in red and black, illustrated with four original Andrew Sibley linocuts, each individually hand-coloured and signed by the artist. Housed in a gilt-lettered cloth bound clamshell box, and containing the unbound sheets to the publication *The Garden : a poem by Joan Sibley*, Illustrated by Andrew Sibley, Irena Sibley, Benedict Sibley and Jonathan Sibley. Melbourne : The Littlewood Press, 1993, limited to 10 copies with seventeen original hand-coloured linocuts, many signed. These sheets to *The Garden* were stored in the studio of Irena Sibley and are storm affected, thus never bound and presented as a complement to the work *Four Linocuts*. *Four Linocuts* is limited to 100 copies, each signed by the artist and publisher; this one of the deluxe editions, limited to 9 copies, which is in a purpose built clamshell box with the original sheets for the book *The Garden* encased within. The work contains a detailed biographical essay by Robert Littlewood which assesses the background and influences in life for the artist Andrew Sibley, as well as a poem by his mother Joan Sibley and original illustrations by the artist. A fine work from The Lytlewode Press, the first with this new imprint.

\$ 2,750 AUD

7696





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