

LIONEL LINDSAY



DAYGALLERY



Lionel Lindsay | *Portrait of Norman Lindsay* 1918 | Drypoint engraving on paper  
20.5 x 14.5 cm | \$1,800



Lionel Lindsay | *The Teamsters* 1923 | Aquatint on paper | 15.4 x 22.2 cm  
Edition of 75 | Signed and titled in the lower margin | \$1,000

## EUROPE AND AFRICA



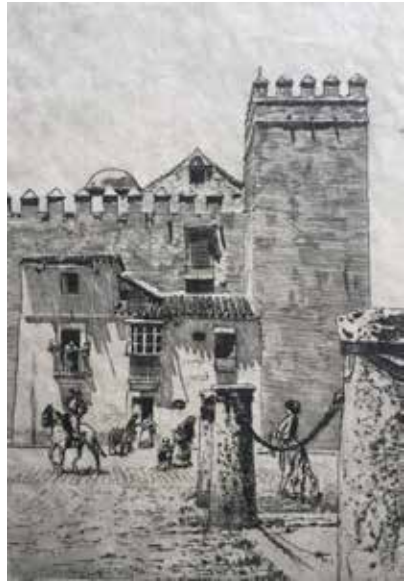
*Anacapri* 1927 (St Eufemia) Capri, Naples, Italy | Edition of 100, published by Colnaghi London | Etching | 15.2 x 25.2 cm | Signed and titled in pencil in the lower margin |\$650



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3

1. *Morning Star Toledo* 1938 | Coarse Spirit Aquatint | 12.8 x 21 cm | Edition of 100 planned but not all printed | \$750

2. *An Ancient Gateway Burgos* 1928 (Spain) | Three states, final and final state, edition of 100, published by Colnaghi London | Drypoint | 20.2 x 17.4 cm | \$650

3. *The Alcazar, Seville Spain* 1919 | Two states. Final edition of 50 | Etching | 20.3 x 14.5 cm Signed and titled in pencil in the lower margin | \$650



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1. *The Barber of Bou Saada* 1929 (Algeria) | Three states. Final edition of 100 | Published by Colnaghi London | Etching | 17.8 x 27.6 cm | Signed and titled in pencil in the lower margin | \$650

2. *The Balcony* 1920 (Spain) | Two states. Final edition of 50. Not all were printed | Etching 14.6 x 10.6 cm | Signed in pencil in the lower margin | \$650

3. *The Bassra Guard* 1929 (Algeria) | Two states. Final edition of 100 | Published by Colnaghi London | Drypoint | 19.2 x 30.2 cm | Signed and titled in pencil in the lower margin | \$650



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3

1. *A Caravanseri, Kairouan, Tunisia* 1929 | Drypoint engraving on paper | 16.5 x 27.6 cm  
Signed and titled in pencil in the lower margin | \$650

2. *Bronze by Barye* 1924 (A Bronze Pheasant by Antione Barye) | Edition of 75 | Etching  
9.3 x 12.9 cm | Signed and titled in pencil in the lower margin | \$500

3. *The Great Doorway Burgos* 1931 | Etching on paper | 30.2 x 21.4 cm | Signed in pencil in  
the lower margin | \$750



*The Tunis Gate, Kairouan* 1929 (Tunisia) | Five states. Final edition of 100  
Published by Colnaghi London | Drypoint | 24.8 x 28.9 cm | Signed and titled in pencil in the  
lower margin | \$650





1. *A Courtyard In New Castile* 1926 (Spain) | Two states, final edition of 75 | Published by Colnaghi London | Etching | 13.5 x 17 cm | \$650
2. *The Wash, Taormina* 1927 (Sicily Italy) | Edition of 75 | Drypoint | 25.2 x 17.2 cm  
Signed and titled in pencil in the lower margin | \$650
3. *Mardi Gras, Seville Spain* 1919 | Two States. Final edition of 25 | Drypoint | 31.8 x 20.4 cm  
Signed and titled in pencil in the lower margin | Reproduced: Art In Australia 1920 | \$750



3

1. *San Andreas, Toledo* 1927 | Etching on paper | 21 x 22 cm | Signed in pencil | \$650

2. *Sospel (France)* 1927 | Drypoint engraving on paper | 21.4 x 30 cm | Signed in pencil | \$650

3. *Posada De La Sangre, Toldeo* 1926 | Etching on paper | 19.8 x 26.2 cm | Edition of 100 published by Colnaghi gallery | \$650



*The Little Market , San Gaetano, Naples 1927 | Etching on paper | 28.4 x 20.6 cm  
Signed in pencil | \$750*



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1. *San Domenico Maggiore, Naples* 1928 | Drypoint engraving on paper | 25.3 x 35.2 cm  
Signed in pencil | \$750

2. *The Hermitage, Cordova* 1929 | Etching on paper | 21.4 x 30 cm | Signed in pencil | \$650

3. *Old Antequera, Andalusia, Spain* 1929 | Drypoint engraving on paper | 22.7 x 30.2 cm

Signed in pencil | \$650

# SYDNEY



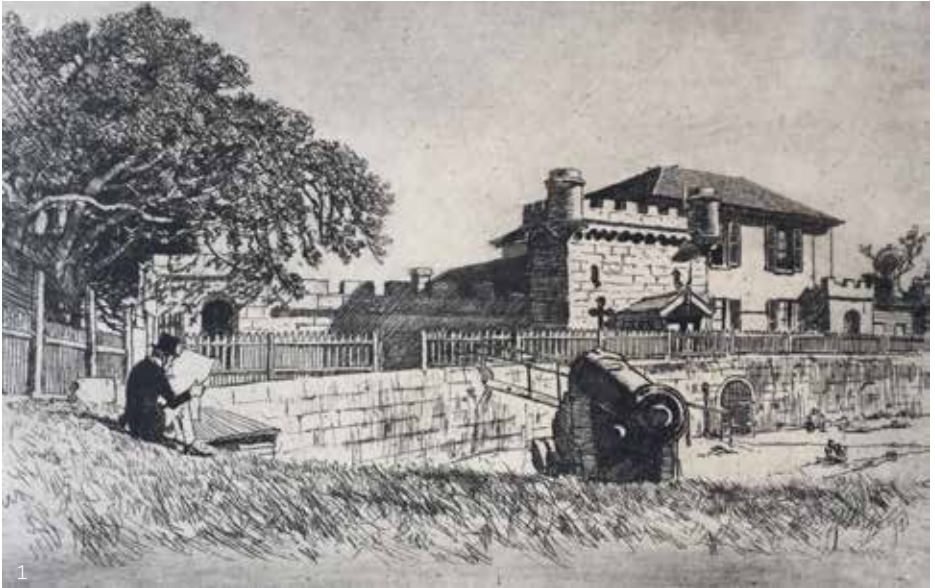
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1. *Grosvenor Street Sydney* 1911 (Charlotte Place) | Edition of 30 | Etching | 14 x 21.6 cm  
Signed and titled in pencil in the lower margin | \$1,000

2. *Hyde Park Barracks* 1914 (Old Barracks, Queens Square, Hyde Park) | First printed c1914  
reworked and issued in 1936 | Two states, final edition of 100, but very few were printed  
Etching | 12.5 x 29.4 cm | Signed and titled in pencil in the lower margin | \$1,450



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1. *Fort Dawes Sydney 1913* (Dawes Battery) | Two states. Final edition of 50 | Etching 11 x 16.5 cm | Signed and titled in pencil in the lower margin | \$1,000
2. *The Rocks From Princes Street Sydney 1931* | Three States. Final edition of 75 was planned by not completed | Etching | 13.2 x 27.6 cm | Signed and titled in pencil in the lower margin  
The demolition of Princes street made way for the Bradfield Highway and access to the Sydney Harbour Bridge | \$1,500



3

1. *The Birthplace of David Scott Mitchell, Cumberland Street Sydney 1913*

Two states. Final edition of 50 | Etching | 13.2 x 9.8 cm | Signed and titled in pencil in the lower margin | Mitchell was a prominent advocate for Education and culture in colonial Sydney.

His legacy is evident by the ongoing success of the Mitchell Library in Sydney | \$1,000

2. *The Old Synagogue, Bridge Street Sydney 1913* | Three states. Final edition of 50

Etching | 16 x 11.2 cm | Signed and titled in pencil in the lower margin | \$1,000

3. *Old Education Department from The Lands Office, Sydney 1936* | Planned edition of 75

not all were published | Etching | 13.4 x 22.6 cm | Signed and titled in pencil in the lower margin \$1,000



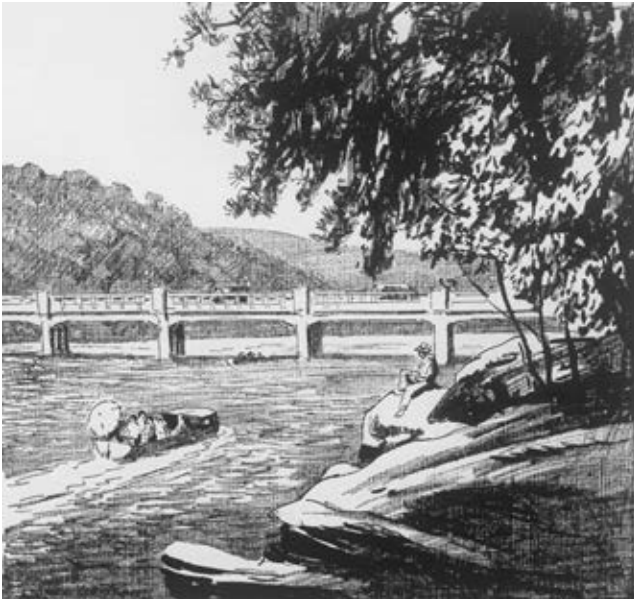
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1. *Old Kent Street Sydney* 1925 | Edition of 75 | Etching | 9.4 x 16.2 cm | Signed and titled in pencil in the lower margin | \$1,000
2. *St Patricks Seminary, Manly* c 1924 | Lithograph on paper | 18 x 16.5 cm | Signed in pencil in the lower margin | \$500





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1. *McMahons Point* c1924 | Lithograph on paper | 18 x 20.5 cm | Signed in pencil in the lower margin | \$500

2. *Roseville Bridge Middle Harbour* c1924 | Lithograph on paper | 15.5 x 16.5 cm | Signed in pencil in the lower margin | \$500



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1. *Old Miller Street, Millers Point Sydney* 1913 | Two States final edition of 50 | Etching 10.6 x 23.3 cm | Signed and titled in pencil in the lower margin | Reproduced: Art In Australia 1928 | \$1,350

2. *Bishops Court, Greenoaks Ave, Darling Point* c1924 | Lithograph on paper | 16 x 16.5 cm Signed and dated in pencil in the lower margin | \$500

3. *Vaulcuse House* c1924 | Lithograph on paper | 16.5 x 16.5 cm | Signed in pencil in the lower margin | \$500



2

1. *Old Government Stores, Circular Quay* (Old Commissariat Stores) 1912 | Etching on paper 16 x 20 cm | Signed and titled in pencil in the lower margin | SOLD
2. *The Old Burwood Hotel Kent Street Sydney* 1923 | Edition of 75 | Etching | 9.4 x 11.8 cm | Signed and titled in pencil in the lower margin | \$950

# AUSTRALIA



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1. *The Sundowner* 1921 | Aquatint printed in sepia ink | 12.7 x 24.2 cm | Edition of 2 states fifty of second and final state | Signed and titled in pencil in the lower margin | \$980
2. *The Fossicker* 1923 | Edition of 30 | Drypoint | 20.2 x 27.8 cm | Signed and titled in pencil in the lower margin | \$980
3. *Shanty On The Rise* 1922 | Two States. Final edition of 50 | Etching | 18.2 x 12.8 cm | Signed and titled in pencil in the lower margin | Reproduced: Art In Australia 1922 | \$900



*Repose* 1934-1938 | Wood engraving on Japanese paper | 22.7 x 14.9 cm  
Edition of 200 | Proof edition unsigned | \$800

## WOOD ENGRAVINGS



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1. *The Crab* 1931 | Wood engraving on Japanese Vellum | 14.4 X 21.6 cm | Edition of 100 Signed in pencil in the lower margin | \$800
2. *Heysen's Birds* c1923 | Wood engraving on Japanese paper | 14.5 x 15.2 cm | Edition of 100 Signed in pencil in the lower margin | A tribute to Hans Heysen, a close friend of Lionel's \$800
3. *White Goats* 1925 | Wood engraving on Japanese Vellum | 15.4 x 15 cm | Edition of 100 Signed in pencil in the lower margin | \$800



1. *The Indian Vulture* 1933 | Wood engraving on Japanese vellum | 18.6 x 11.3 cm  
Edition of 100 | Signed in pencil in the lower margin | \$800

2. *The Broken Fence* 1923 | Wood engraving on paper | 16 x 11.2 cm | Signed in pencil in the lower margin | \$800

3. *Spring* 1936 | Wood engraving on paper | 15 x 21.5 cm | Signed in pencil | \$800

# WATERCOLOUR

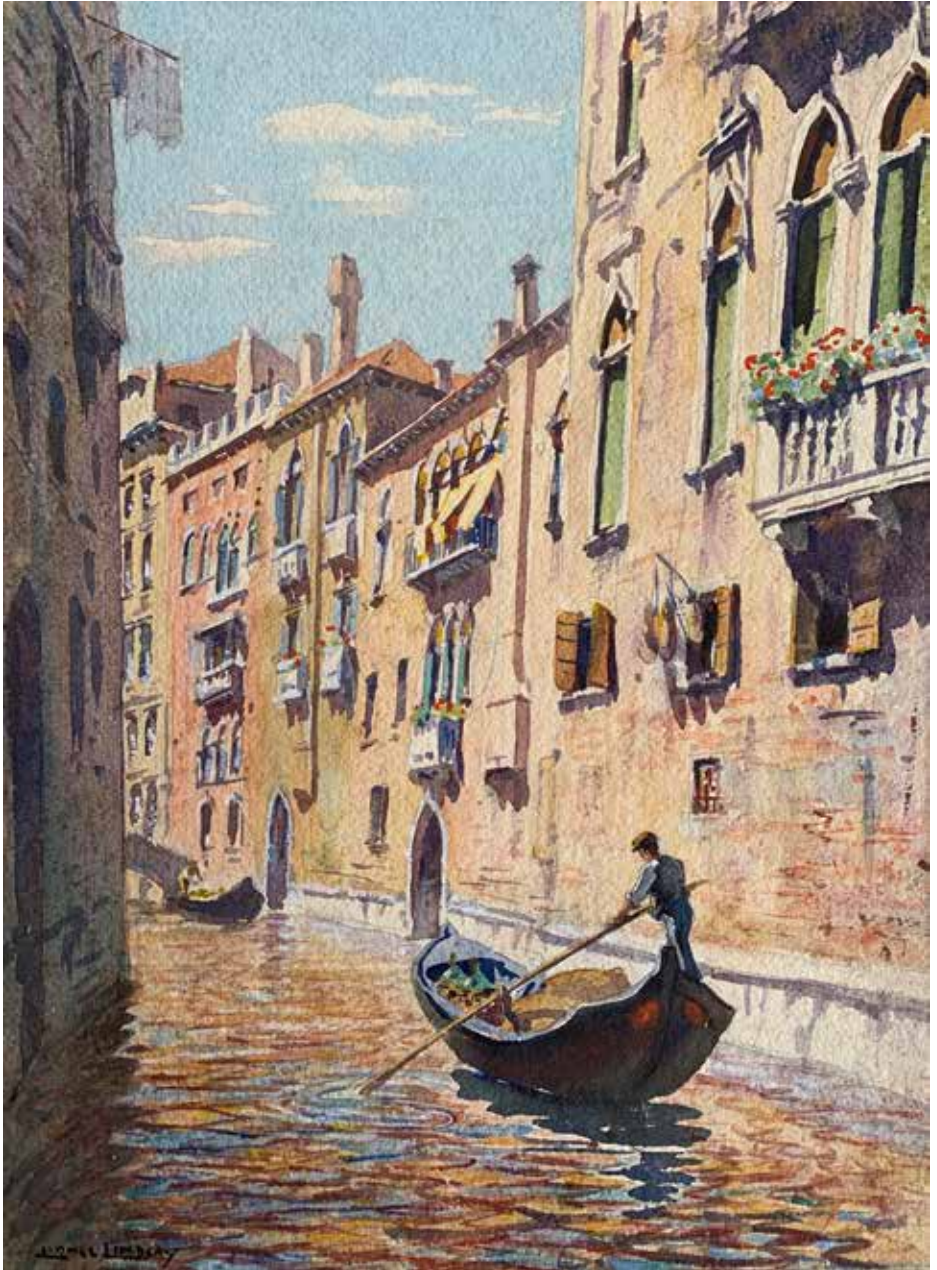


1. *Capri* c.1930 | Watercolour on paper | 28.5 x 30 cm | Signed and titled lower left | \$2,200

*Gitana* c.1920 | Watercolour on paper | 25 x 20 cm | Signed lower right | \$1,350

2. Lionel was captured by the romantic ideals which were represented in Bizet's 'Carmen'. Some of his time in Spain was spent attempting to find a model that represented the ideal he had created of Carmen.





*Venetian Boatman* 1930 | Watercolour on paper | 38 x 28 cm | Signed lower left  
Provenance: Sedon Galleries 1930 | Original Frame | \$2400

# DAYGALLERY

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[www.daygallery.com.au](http://www.daygallery.com.au)