

OLD CROONIES



# The Australian Collection

Melbourne, Sunday 16 June 2019



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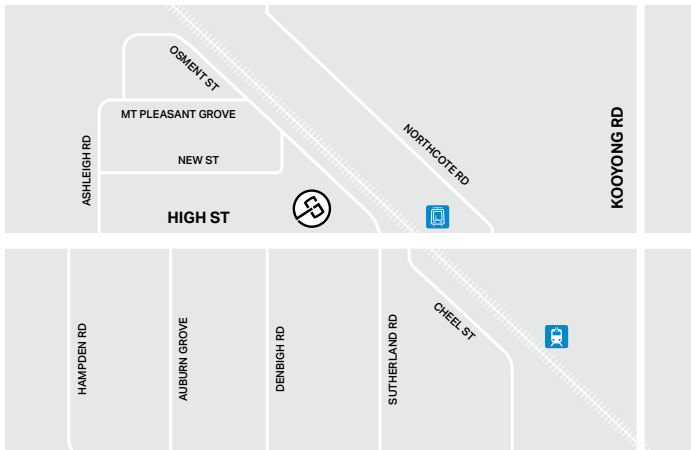
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**Auction, Viewing and  
Payment & Collections**  
Level 1, 885-889 High Street  
Armadale, Victoria 3143

FRONT COVER:  
Lot 27 (Detail)

BACK COVER:  
Lot 151 (Detail)

# The Australian Collection

## Auction

Sunday 16 June 2019, 2.00pm  
Level 1, 885-889 High Street  
Armadale, Victoria 3143

## Viewing

Thursday 13 June 10.00–5.00pm  
Friday 14 June 10.00–5.00pm  
Saturday 15 June 10.00–5.00pm  
Sunday 16 June 10.00–12noon

Auction Code: **GA007**

## GST

† Lots with this symbol are subject to GST on the hammer price and the buyer's premium.

## Buyer's Premium

Buyer's Premium is charged at 22% of the hammer price plus GST. GST is applicable to the buyer's premium only, unless otherwise indicated by the † symbol.

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## Restricted or Organic Material

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## Payments & Collections

Can be made from:  
Level 1, 885-889 High Street,  
Armadale, Vic 3143

Mon 17 June 10.00–4.00pm  
Tue 18 June 10.00–4.00pm  
Wed 19 June 10.00–4.00pm

All goods must be collected and paid in full by 4pm on Wednesday 19 June (unless by prior arrangement) to avoid removal and storage charges.

All payments are to be made in Australian Dollars (AU\$).

Please refer to the methods of payment in the HOW TO BUY section on the following pages.

Credit card surcharges apply – 1.2% (incl GST) for Visa and Mastercard and 3% (incl GST) for American Express.

# Nautical & Instruments

1

A brass windspeed gauge in original cedar box  
9cm high, 11cm wide, 9cm deep

**\$150–250**

2

Two model battleships,  
mid 20th century  
the longest 41cm long

**\$100–200**

3

Four vintage block pulleys  
the largest 14cm high, 21cm wide,  
8cm deep

**\$80–120**

4

A copper cased ship's compass  
by John E. Hand & Sons  
58cm high, 210cm diameter

**\$80–120**

5

A ship's lantern by Anchor  
36cm high, 200cm diameter

**\$200–300**

6

Two brass and red glass ships light  
covers  
26cm diameter

**\$80–120**

7

A set of three Japanese red signal  
lights by Ito Denki Co Ltd, 20th century  
30cm high, 18cm diameter

**\$200–300**

8

A cast metal lighthouse lamp,  
circa 1930  
modelled as a tapering lighthouse  
tower on a rocky outcrop, wired for  
electricity  
41cm high

**\$200–300**

9

A collection of three  
brass signal lights,  
mid-late 20th century  
27cm high, 15cm wide,  
12cm deep

**\$200–300**

10

Two large Japanese brass ship's  
lanterns  
48cm high, 24cm diameter

**\$600–800**

11

A pair of Japanese copper ship's  
lanterns by Koito Ind Ltd  
49cm high, 25cm diameter approx.

**\$500–600**

12

A US Navy Azimuth Circle in fitted case  
by the Lionel Corporation, New York  
the case 11cm high, 29cm wide,  
29cm deep

**\$50–100**

13

A large ship's hanging light  
75cm high, 53cm diameter

**\$100–200**

14

A set of Domino's in a tin case  
and a military field compass

**\$50–100**

15

A brass sighting gauge  
with 360 degree dial and aperture  
16cm high

**\$120–150**

16

A collection of four brass compasses,  
19th century  
two in cedar boxes  
the largest 7.5cm diameter

**\$200–300**



17

17

A ship's log book from the Schooner  
Corymbus of Dundee, 1867  
detailing a number of voyages from  
Aberdeen to London and various points  
in the British Isles and Europe including  
France between 1867 and 1871  
inscribed to the front cover 'The  
Schooner Corymbus of Dundee,  
Captain William Miller, Commendar  
(sic), Keeped (sic) by George Webster,  
Mate, No. of Certificate 68.453, Duncan  
Campbell & Son, 93 St Vincent Street,  
Glasgow  
Laid paper with pre-printed sections  
and annotations

**\$300–500**

18

A heavy brass and copper gimble ship  
light, 19th century  
30cm high

**\$200–300**





19

A magic lantern projector with multiple photographic lantern slides by T. W. Cameron of Melbourne, 19th century including nine boxes of slides ranging from Australian subjects with images of Western Australia, Yallourn and St. John's College; together with further boxes of the Middle East and Europe

\$2,000-3,000

20

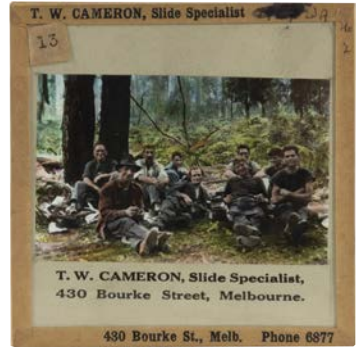
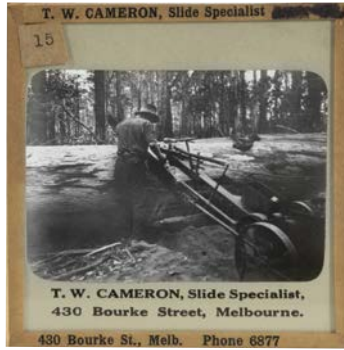
A brass cased field compass retailed by Otto Boettger, Adelaide with a silvered dial and gun metal hands, fitted case  
10.5cm diameter

\$300-500

21

A Ships Surgeon's bone and cork medicine bottle, Goldfields Origin incised and decorated with a cresting of crowned heart with emanating flags and inscribed N. Merryck, Ships Surgeon, H.M.S Temeraire  
6cm high

\$200-300



# Property from the Estate of John K. Blogg

## John Kendrick Blogg (1851 – 1936)

Industrial chemist, wood-carver and poet, John K. Blogg was born in Toronto, Canada and migrated to Victoria in 1877, establishing the prosperous Melbourne chemical manufacturing firm J. K. Blogg and Company.

He was a fine woodcarver and furniture maker who settled and worked in Surrey Hills in the early 1900s. He is particularly well-known for his WW1 memorials and honour boards, the most significant of which is The Shrine in the Surrey Gardens. Others were made for the Surrey Hills Primary School, local churches and the Surrey Hills Bowling Club, of which Blogg was a keen member.

Blogg was also known for his poetry and wrote many poems about roses, WW1 and Surrey Hills. His papers are held in the National Library of Australia collection.

22

## JOHN KENDRICK BLOGG (1851-1936)

picture frame carved in high relief with a leafy gum branch with gum nuts together with an image of John K. Blogg, inscribed 'about 1890'  
28.5 x 30cm

### PROVENANCE

By descent from the family of John K. Blogg

**\$6,000-8,000**



**23**

An Australian cedar fall front secretaire desk and chair, circa 1880  
144cm high, 91cm wide, 60cm deep

**PROVENANCE**

By descent from the family  
of John K. Blogg

**NOTE**

This secretaire desk and chair were  
used by John K Blogg throughout his  
life and latter years writing poetry and  
sketching his designs for his wood  
carvings

**\$2,000–3,000**







24

**24****JOHN KENDRICK BLOGG  
(1851-1936)**

Blackwood chair with carved panel  
the crest rail panel 41 x 10cm

**PROVENANCE**

By descent from the family  
of John K. Blogg

**\$6,000–8,000****25**

A framed insurance document for Mr  
John K. Blogg from the Commercial  
Union Assurance Company Limited  
issued on the 1st September 1890  
for cover of 'household furniture and  
effects...situate Albany Crescent, Surrey  
Hills in the amount of one hundred  
twenty five pounds sterling'  
the certificate 52 x 42cm

**\$100–200****26**

A George III Penny, 1797  
laureate and draped bust facing right,  
ten leaf wreath, legend incuse on raised  
rim surrounding on both sides; the  
reverse, Britannia seated left, with olive  
branch, trident and shield, ship sailing  
right on left horizon, Soho mint

**\$200–300**



27

**JOHN KENDRICK  
BLOGG (1851-1936)**

'Old Cronies'

panel carved in high relief  
with gum nuts and gum leaves  
inscribed 'Old Cronies' upper right  
signed John K. Blogg and dated 1929  
lower right  
56.5 x 29cm

**PROVENANCE**

By descent from the family  
of John K. Blogg

**\$8,000–10,000**



28

**28**

Australian Industrial Exhibition, Ballarat, 1895-96

A medal in gilt bronze awarded to Blogg Bros., Melbourne Perfumery made by Stokes & Sons Melb. the obverse struck in high relief with Britannia's head in profile and 'HONOUR TO WHO HONOUR IS DUE' together with a velvet lined part-presentation box 4.5cm diameter

**PROVENANCE**

By descent from the family of John K. Blogg

**\$400-600**

29

**29**

A MATCH VESTA / SOVEREIGN CASE AND AN OPEN FACED POCKETWATCH  
A gold lined match vesta with internal sovereign case, stamped patent no. 4709, together with a sterling silver open faced pocketwatch, gilded face with floral garland, Roman numeral hour markers, internal seconds window; Ebenezer White, London, 1871. Watch key not present.

Both the watch and the vesta were used and worn by John K. Blogg during his lifetime.

**PROVENANCE**

By descent from the family of John K. Blogg

**\$500-800****30****AN ANTIQUE GOLD LADY'S POCKETWATCH / PENDANT**

The case embellished with floral and foliate design; stamped 18ct gold. Regulator marked 'fast' and 'slow', no makers mark. Face stamped 'H.F Hutton and Co., Ballarat, Made in Switzerland'. Later addition of an 18ct gold pendant bale. Weight (all in) 37.3g. Worn by the wife of John Kendrick Blogg.

**PROVENANCE**

By descent from the family of John K. Blogg.

**\$400-600****31****JOHN KENDRICK BLOGG (1851-1936)**

large carved frame with tapestry insert signed verso John K. Blogg and dated 1905 lower right 69.5 x 58cm

**PROVENANCE**

By descent from the family of John K. Blogg

**\$5,000-7,000**





## Property from a Private Collection, Bendigo

### 32

A casuarina veneered on solid casuarina Pembroke table, circa 1795-1810  
this lot is accompanied by a complete wood analysis report by Jugo Ilic  
68cm high, 76cm wide, 60cm deep

#### PROVENANCE

Purchased by the present owner in Sydney, 1995  
Accompanied by a letter from the previous owner stating "the piece was discovered in a Salvation Army opportunity shop in Woollongong, by the father of a local dealer, and then consigned to Raffans auction rooms"

**\$6,000-8,000**

### 33

A pair of rosewood occasional chairs possibly Anglo-Indian, circa 1825

#### PROVENANCE

Dr John Flynn estate, Canberra, ACT

**\$800-1,200**





**34**

A rare early colonial cedar dwarf bookcase, circa 1820 with a pair of arched glazed doors above a hinged blind drawer frieze and conforming cupboard doors below, accompanied by a letter from the previous owner dated 1951, North Hobart  
199cm high, 100cm wide, 38cm deep

**PROVENANCE**

Tullochs Auctions, Launceston, Tasmania

**\$8,000–12,000**

**35**

An early colonial cedar supper table, Sydney origin, circa 1820  
78cm high, 93cm diameter

**\$4,000–6,000**





36

**36**

A rare early cedar and myrtle work table with hat drawer, circa 1840  
85cm high, 93cm wide, 53cm deep

**\$1,000–1,500**

**37**

A set of six colonial cedar dining chairs, circa 1840  
each with a spade crest rail and horizontal splat above a drop-in seat, each numbered and originally from a set of twelve

**\$1,800–2,500**



37

**38**

An early colonial cedar ebonised clothes press, in the 'Grecian' style, Tasmanian, circa 1830 constructed from fine ribbon grain Australian cedar, with ebonised mouldings to the four fielded panels to the front and sides, with ebony inlaid escutcheons, the interior fitted with the original trays and drawers: the present example is similar to designs published in 1826 by George Smith and of comparable quality and detail to the Hobart cabinetmaker William Hamilton 210cm high, 140cm wide, 58cm deep

**PROVENANCE**

Richmond, Tasmania

**\$2,500–3,500**

**39**

A colonial cedar Pembroke gate-leg dining table, circa 1830 with ring turned and huon pine string inlay legs 76cm high, 166cm wide, 136cm deep

**PROVENANCE**

Senator John Button family, Tasmania

**\$2,000–4,000**

**40**

A colonial caned cedar side chair, circa 1820 Hobart, Tasmania origin

**PROVENANCE:**

The Collection of Toby and Juliana Hooper, Melbourne, Australia

**\$1,200–1,500**

**41**

A colonial cedar side table, circa 1830 71cm high, 91cm wide, 53cm deep

**PROVENANCE**

The Adam Tement collection, Launceston, Tasmania

**\$800–1,200**





42

**42**

A rare gilded colonial cedar over mantel mirror, in the Rococo style, circa 1840  
115cm high, 118cm wide

**PROVENANCE**

Tullochs Auctions, Launceston,  
Tasmania

**\$1,500–2,000**

**43**

An Edwardian satinwood and marquetry inlaid bonheur du jour with delicate tapering square supports  
80cm high, 47cm wide, 42cm deep

**\$800–1,200**

**44**

A rare Tasmanian huon pine and blackwood Aesthetic movement firescreen, circa 1885  
126cm high, 82cm wide

**PROVENANCE**

Rosewood Farm, Bagdad, Tasmania

**LITERATURE**

For a similar example with references see Kevin Fahy, Andrew Simpson:  
*Australian furniture: pictorial history and dictionary, 1788 - 1938*, Casuarina Press, Woollahra, N.S.W, 1998, figure 318, p.322

**\$300–500**



43



44





45

**45**

An early colonial cedar dining table, circa 1830 with a cross-banded blackwood edge top and fluted standard 77cm high, 134cm diameter

**PROVENANCE**

Warwick Oakman Antiques, Hobart

**\$2,500–3,500**

**46**

A rare colonial cedar and birdseye huon pine panelled chiffonier, circa 1845 153cm high, 112cm wide, 49cm deep

**PROVENANCE**

The von Stieglitz family

**\$2,000–3,000**



46

## Other Properties

**47**

A colonial painted pine dresser, South Australian origin, circa 1860  
198cm high, 122cm wide, 61cm deep

**\$1,800–2,500**



**48**

A pair of carved oak armchairs, circa 1915

**PROVENANCE**

Property of Sir Charles George Latham (1882 - 1968)

**NOTE**

Charles Latham became an orphan in early childhood when his parents died before he had reached the age of 8. Latham moved to New South Wales in Australia with his siblings in 1890 and married Marie Louisa von Allwörden on 24 June 1903 at Hay in the same state.

In 1910, Latham moved to Western Australia to take up 1,000 acres of land at East Kumminin. In his early farming days, he was unsuccessful, but was not deterred by the 1914 drought and owned 2,000 acres of land in 1921 when he entered parliament and was a member of the Bruce Rock Road Board. In 1916 Latham enlisted in the entirely volunteer-run First Australian Imperial Force and was promoted to the rank of Corporal in January 1917. He was wounded in France in March 1918. Latham was promoted Sergeant in 1919 and was discharged in May of that year.

Latham became the Country Party (now National Party) candidate for the Legislative Assembly seat of York in 1921 and became a MLC following this endorsement. He became the chairman of the Narembeen Road Board in 1924. In 1930 Latham became the parliamentary leader of the Country Party and fervently rallied for farmers' rights. Later that year he joined the Party with the Nationalist Party and served as deputy Premier of Western Australia under James Mitchell from 1930 to 1933. From 1933 onwards, Latham was the Leader of the Opposition until 1942, when he resigned to fill a vacancy in the Australian Senate but lost the 1943 election. Latham then returned to Parliament in 1946 to serve as a Member of the Legislative Council, became Minister for Agriculture in 1952-53 and retired in 1960, after another two years as the President of the Legislative Council.

Latham died on 26 August 1968 and was cremated at Karrakatta Cemetery.

**\$500–800**

**49**

A Klytie Pate ginger jar and a vase,  
Australian, circa 1950  
the ginger jar 34cm high

**\$300–500**

**50**

A Jolliff blue porcelain jug marked  
Jolliff, FE '32 to base  
12cm high

**\$80–120**

**51**

A Remued gumnut decorated vase  
incised to base: 193/LM Remued  
Hand Made  
12cm high

**\$60–120**



49



48





52

**52**

A carved tramp art box, circa 1880  
13cm high, 20cm wide, 14cm deep

**\$300-500**



53

**53**

A carved cedar tramp art cigar box,  
19th century  
with central hand painted panel  
14cm high, 24cm wide, 15cm deep

**\$400-600**

**54**

Two earthenware rum barrels,  
19th century  
together with three barrel taps  
by H. Gage, Melbourne  
the largest 37cm high, 28cm diameter

**\$200-300**





**55**

A rare colonial caned cedar sofa, New South Wales origin, circa 1820 in the early Regency style based on the classical Greek couch, the reeded scrolling end supports centred by patera with a caned seat, raised on ring turned supports  
232cm long, 66cm deep

**ILLUSTRATED**

Clifford Craig, Kevin Fahy and E. Graeme Robertson: *Early Colonial Furniture in New South Wales and Van Diemen's Land* 1972, Georgian House, Melbourne, 1972, p. 96, plate 75

**\$10,000–15,000**

**56**

A large station clock by Foster, London circa 1880 reputedly originally from Middle Park railway station in Melbourne, Victoria brass plaque to the base reads '416'  
66cm diameter, 21cm deep

**\$800–1,200**



57

**57**

A large Kauri pine scullery table, Australian, late 19th century the single plank top with a gallery edge raised on square supports above a full depth pot rack 100cm high, 271cm wide, 67cm deep

**\$1,800–2,500****58**

An Australian specimen wood box 12cm high, 20cm wide, 16cm deep

**\$200–300****59**

A collection of Bendigo pottery, 19th century and later comprising a teapot, a pair of salt glazed swans and three crocks the teapot 13cm high

**\$50–100****60**

An earthenware demi-john, bread crock and ceramic basin, 19th century the demi-john 45cm high, 27cm diameter

**\$100–200****61**

A collection of Bendigo and Campbell pottery the tallest 33cm high

**\$100–200****62**

An Australian pottery by jug by Henri Legrand (1921 - 1978) incised H. Legrand, Canberra; together with a small vase stamped 'Flinn' the jug 20cm high, the vase 15.5cm high

**\$100–150****63**

Two Pates pottery green glazed vases 20cm high, 19cm wide, 13cm deep

**\$50–100**

**64**

An Australian Arts & Crafts blackwood sideboard by E. B. Phillips, Warrnambool, circa 1915  
179cm high, 160cm wide, 51cm deep  
**\$300–500**

**65**

A signed Nellie Melba photograph in decorative gilded frame  
31cm high, 13cm wide  
**\$50–100**

**66**

An Australian cedar string satinwood inlaid tea caddy, early 19th century  
19cm high, 31cm wide, 15cm deep  
**\$500–800**

**67**

A collection of assorted treen ware including an Australian wood reference the book stand 21.5cm high, 39cm wide, 13cm high  
**\$80–120**

**68**

A small Australian cedar vanity mirror, late 19th/early 20th century  
58cm high, 53cm wide, 25cm deep  
**\$100–200**

**69**

A small collection of souvenir ware including a Tasmanian lidded box with image of Hobart scene the lidded box 7cm long  
**\$50–100**





**70**

A large pair of railway gangers lights, circa 1910 fitted for electricity 232cm high  
**\$800–1,200**



70

**71**

An Australian carved cedar silk brocade upholstered chaise lounge together with an Australian carved cedar button back ladies and gentleman's chairs, 19th century length of back 187cm  
**\$600–800**

**72**

An Edwardian carved pine fire surround, Australian 121cm high, 149cm wide, 22cm deep  
**\$100–200**

**73**

An Australian blackwood gumnut and gumleaf pierced and carved firescreen, circa 1910 75cm high, 85cm wide  
**\$300–500**

**74**

An Australian birdseye huon cabinet, circa 1900 94cm high, 48cm wide, 37cm deep  
**\$400–600**

**75**

An Australian blackwood occasional table, early 20th century 58cm high, 76cm wide, 44cm deep  
**\$200–300**

**76**

A diorama of a Bar-tailed Godwit bird surrounded by Quails in glass case, 19th century 34cm high, 47cm wide, 28cm deep  
**\$400–600**

**77**

An Australian hardwood armchair with packing crate seat, 19th century  
**\$200–300**

**78**

A showground mallet and an early handmade wheat shovel, 19th century  
**\$100–200**

**79**

A hurricane lamp by Kande with an unusual etched glass shade decorated with Australian flora and fauna etched to the glass 'Engraved by R. Hasted 1938'  
36cm high, 20cm wide

**\$300–500**

**80**

An Australian silver goblet, 20th century the stem modelled as a tree trunk decorated and applied with kangaroos and koalas, marked 925 to the base  
15cm high, 175gms

**\$400–600**

**81**

An Australian military issue metal cased surveying aneroid barometer by E R Watts & Son, London  
8cm diameter

**\$200–300**

**82**

A suite of forty Mt. Isa Copper Goblets, by Louis Berezi, circa 1973 comprising sixteen wine goblets, twelve champagne coupes and twelve stemmed sherry goblets, each contained within a copper plated timber presentation box with handmade copper locks and hinges

**NOTE**

Louis Berezi was commissioned by the Australian Government to create a similar set of goblets as a wedding gift from Margaret and Gough Whitlam to Princess Anne and Mark Phillips on the occasion of their wedding.

**\$300–500**

**83**

A nickel plated Gillette blade sharpener  
5cm high, 6cm wide, 5cm deep

**\$100–200**

**84**

Two Colonial mineshaft metal candle holders the largest 15.5cm long

**\$100–200**

**85**

A carved bone mounted brass corkscrew, 19th century  
15cm high

**\$150–250**

**86**

A brass cased correction for air meter incised, Flavel & Roberts Ltd. Sydney & London with an hour glass timer in original fitted box  
11cm high, 11cm wide, 9cm deep

**\$150–250**

**87**

A cased brass surveyors instrument incised Thomas Jones & Sons, 62 Charing Cross London the box inscribed W Murray CE Licensed Surveyor the case 7cm high, 54cm wide, 9.5cm deep

**\$200–300**



80

**88**

A large, heavy brass pantograph, circa 1850 in original cedar box the box 25cm high, 49cm wide, 42cm deep

**\$400–600**

**89**

A gunmetal cased compass retailed by Kilpatrick & Co., Melbourne  
6.5cm diameter

**\$100–200**

**90**

A cedar cased Sykes brass Hydrometer, T. Gaunt & Co., Melbourne & London the case 6cm high, 20.5cm wide, 11cm deep

**\$200–300**

**91**

Three galvanised zinc grain measures, 19th century 1, 2 and 4 quarts the largest 23cm diameter

**\$50–100**



79



92

**92**

A pair of Athollware porcelain setter bookends  
13cm high, 21.5cm wide, 8cm deep

**\$400-600**

**94**

An Australian cedar dresser with central mirror, late 19th century  
180cm high, 106cm wide, 42cm deep

**\$300-500**

**96**

A collection of trading cards albums and cards including Juckfields' Bird Card Album

**\$100-200**

**93**

A set of six Australian cedar dining chairs with red brocade upholstery, late 19th century

**\$400-600**

**95**

An Australian cedar four drawer chest of drawers, late 19th century  
labelled verso: NATIONAL TRUST OF AUSTRALIA (VICTORIA)  
87cm high, 89cm wide, 42cm deep

**\$400-600**

**97**

A pair of padlocks by Chubb, London  
10cm high

**\$80-120**



93



**98**

An Art and Crafts Australian carved cedar panel  
45cm high, 27cm wide

**\$200–300****99**

A hard cover folio size scrap book signed Martha K. Pinkerton, late 19th century filled with period 'scraps', full-page illustrations, original drawings, water-colours and designs

**\$100–200****100**

A set of six blackwood dining chairs, early 20th century with William Morris style upholstered drop in seats

**\$300–500****101**

An Australian fiddleback blackwood occasional table  
74cm high, 68cm wide, 86cm deep

**\$100–200**

98

**102**

Three Australian hardwood chairs, 19th century comprising an extremely heavy hardwood spade back chair, a pollard oak slat back chair with solid seat and a small office chair stamped MFB beneath the seat

**\$500–800****103**

An ebony walking stick watch the screw top fitted with a secret key aperture  
76cm long

**\$600–800**

**104**

An Australian primitive bench stool, 19th century  
45cm high, 94cm wide,  
29cm deep

**NOTE**

For a similar example see Peter Cuffley  
*A Survey of Australiana, 1790 - 1940,*  
*the Carney McKenna Collections,*  
illustrated pg 88, No. 217

**\$400-600**

**105**

An Australian colonial carpenters  
bench, 19th century  
the single slab eucalyptus bench with  
dog holes and face and end vices  
77cm high, 182cm wide, 84cm deep

**\$1,200-1,500**

**106**

An Australian hardwood carpenters  
bench, late 19th / early 20th century  
81cm high, 166cm wide, 76cm deep

**\$500-800**

**107**

A cast iron blacksmiths anvil  
16cm high, 33cm wide, 6cm deep

**\$200-300**

**108**

A hardwood coat rack, 19th century  
21cm high, 84cm wide, 10cm deep

**\$50-100**

**109**

Three hardwood and metal tool boxes  
the largest 35cm high, 96cm wide,  
36cm deep

**\$300-500**

**110**

Two wooden model planes,  
20th century  
14cm high, 28cm wide, 32cm deep

**\$100-200**

**111**

A carved Australian blackwood  
wardrobe, circa 1890  
199cm high, 113cm wide, 43cm deep

**\$200-300**

**112**

An Australian cedar dumb waiter,  
late 19th century  
106cm high, 115cm wide, 52cm deep

**\$200-300**



113

**113**

A collection of stamps and gunmaker's tools and instruments from the workshop of Leonardo Pozzi, Gunsmith, 252 Johnston Street, Fitzroy, Melbourne, circa 1895 the box containing hand turned and stipple stamps, each marked L Pozzi, Maker and some dated, with one stamp engraved 'made by Valeri Pozzi aged 14 Hokitika NZ'

**\$200-300****114**

An important early Australian pre-Depression era waterfall front pine and hardwood dresser, circa 1915 200cm high, 122cm wide, 54cm deep

**ILLUSTRATED**

Graham Cornall, *Memories, A Survey of Early Australian Furniture in the Collection of the Lord McAlpine of Westgreen*, Australian City Properties Ltd., 1990, p. 112

**\$800-1,200****115**

A pair of Arts and Crafts Australian blackwood elbow chairs

**\$500-800****116**

A small Australian colonial pine rocking chair, 19th century

**\$200-300****117**

An Australian blackwood centre table, 19th century  
74cm high, 76cm wide, 76cm deep

**\$400-600****118**

An Australian hardwood armchair with canvas seat, 19th century

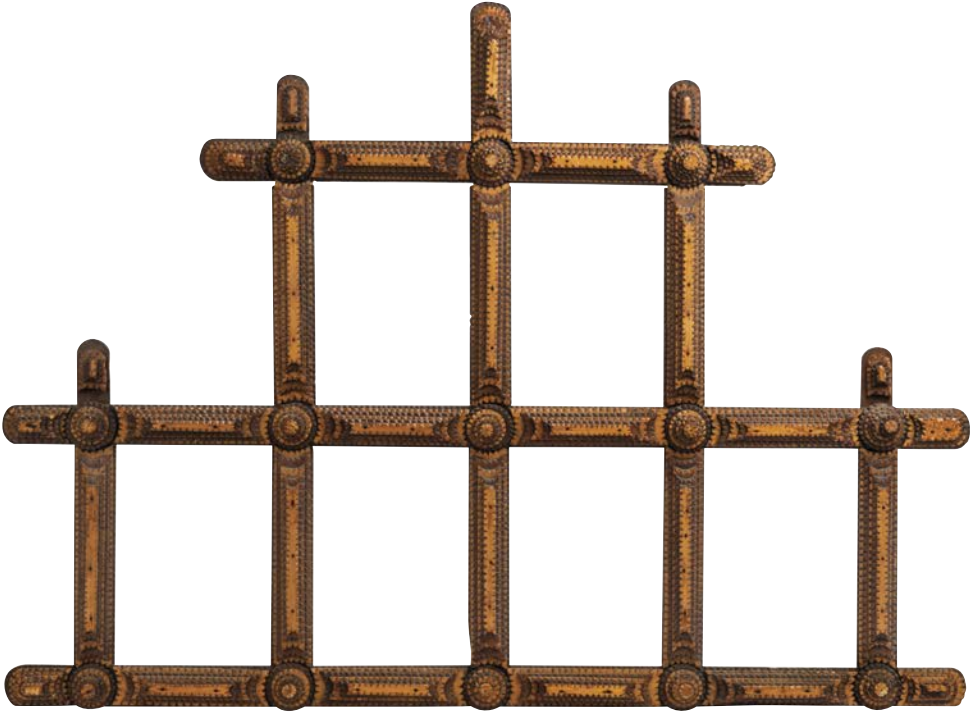
**NOTE**

For a similar example see Peter Cuffley *A Survey of Australian, 1790 - 1940, the Carney McKenna Collections*, illustrated pg 96, No. 229

**\$200-300**

114





119



120

**119**

A carved pine and cedar six window  
tramp art picture frame  
80cm high, 108cm wide

**\$400–600****120**

An Australian chip carved Kauri pine  
picture frame, 19th century  
with whittled decoration  
41cm high, 35cm wide

**\$200–300****121**

A carved Australian cedar tramp art  
frame, 19th century  
70cm high, 56cm wide, 7cm deep

**\$300–400****122**

A carved Australian tramp art  
picture frame  
61cm high, 53cm wide, 5cm deep

**\$200–300**



124

**123**

An Australian carved cedar and specimen wood inlaid frame by Captain Joseph Creese (circa 1856-1940)  
89 x 71 cm (frame)

**NOTE**

Captain Joseph Creese was one of the last keepers of the Derwent Lighthouse, also known as the Iron Pot Lighthouse. During his time as a lighthouse keeper Captain Creese was known to have made a number of these frames and probably included the present example. Typical of the style of the pieces he created the work shows a talent for the laborious task of stippling and inlaying various timbers.

**\$600-800****124**

A carved mirror inlaid Australian tramp art picture frame, 19th century  
81 cm high, 104 cm wide, 7 cm deep

**\$400-600****125**

A pair of Australian tramp art frames, 19th century  
25 cm high, 21 cm wide

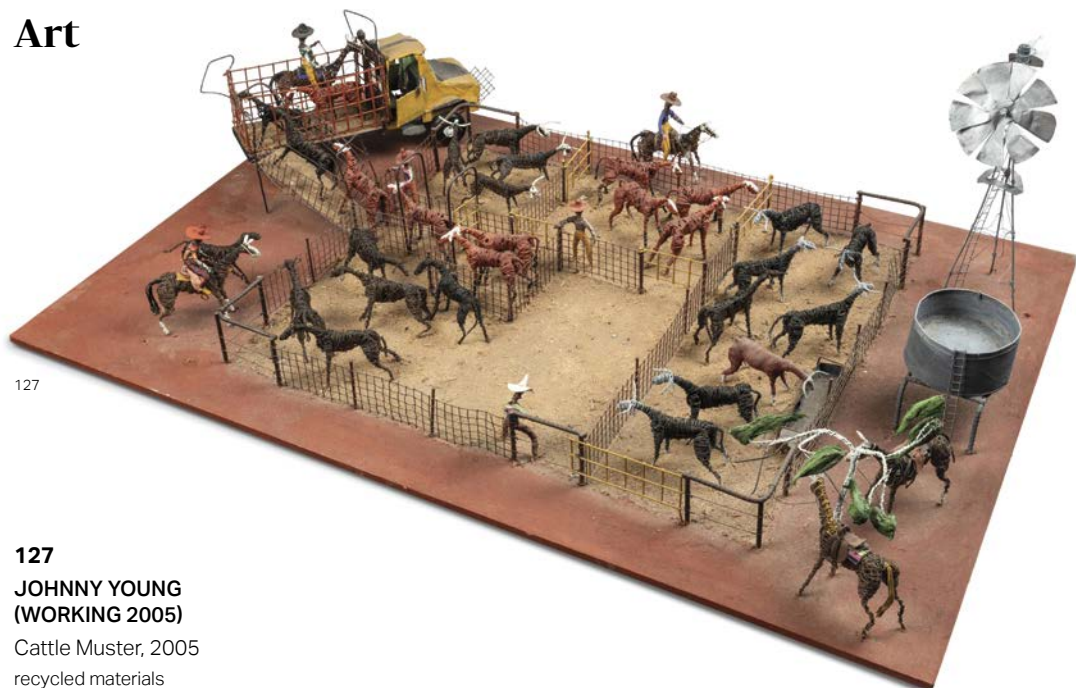
**\$400-600****126**

A wine cork decorated Australian tramp art frame, 19th century  
67 cm high, 55 cm wide

**\$300-500**

125

# Art



127

127

## JOHNNY YOUNG (WORKING 2005)

Cattle Muster, 2005

recycled materials

catalogue no. TIT05JY1642S

Museum & Art Gallery of the

Northern Territory

27cm high, 140cm wide, 90cm deep

### PROVENANCE

Titjikala Art Centre

\$2,500–3,500



127 (Detail)





128

**128****BESSIE LIDDLE (BORN 1927)**

Untitled

acrylic on canvas  
 stamped and inscribed verso:  
 Gallery Gondwana Bessie Liddle  
 Cat No. 9688BL  
 91 x 122cm

**\$1,000–1,500****129****TURKEY TOLSON TJUPURRULA (1942–2001)**

Tingari Cycle and Spear  
 Straightening, 1999

synthetic polymer paint on canvas  
 Ref No. 11602, dated and titled verso  
 186 x 126cm

**\$2,000–3,000****130****ARTIST UNKNOWN (NORTH WEST AUSTRALIA)**

Aboriginal Man with Scarification  
 albumen photograph  
 23 x 22cm

**\$300–500****131****ARTIST UNKNOWN (NORTH WEST AUSTRALIA)**

Tribal Elder with Spear and Waddi,  
 1923

silver gelatin photograph  
 10.5 x 8cm

**\$300–500****132****ARTIST UNKNOWN**

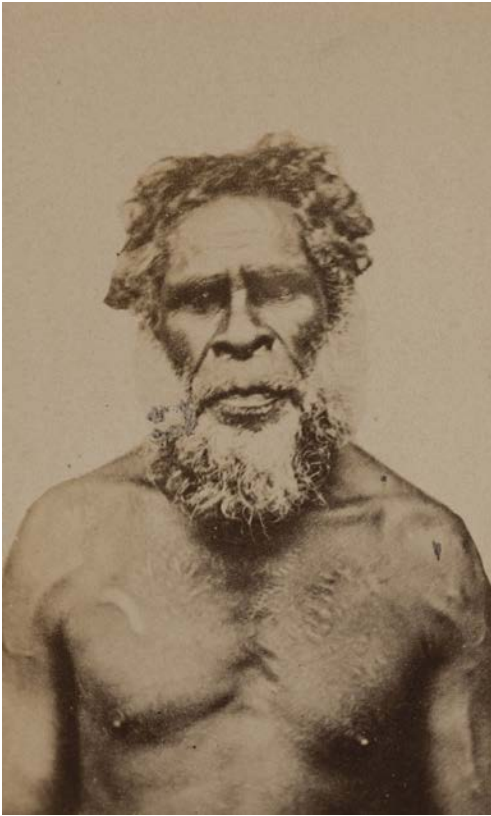
Indigenous woman with headscarf  
 and pipe, circa 1910  
 silver gelatin photograph  
 26 x 20cm

**\$200–300****133****ARTIST UNKNOWN (NORTH WEST AUSTRALIA)**

Tribal Man Standing near a 'Hide',  
 1923

silver gelatin photograph  
 8.5 x 10cm

**\$200–400**



134



135

**134**  
**ARTIST UNKNOWN**  
**(NORTH WEST AUSTRALIA)**

Watschandi, circa 1880  
 albumen photograph  
 titled lower centre: Watschandi.  
 9 x 5cm

**\$400-600**



136

**135**  
**ARTIST UNKNOWN**  
**(NORTH WEST AUSTRALIA)**

Tribal Men with Scarification, 1923  
 silver gelatin photograph  
 inscribed lower centre: NATIVE TYPES.  
 INCISIONS. NORTH WEST AUSTRALIA  
 8.5 x 8.5cm

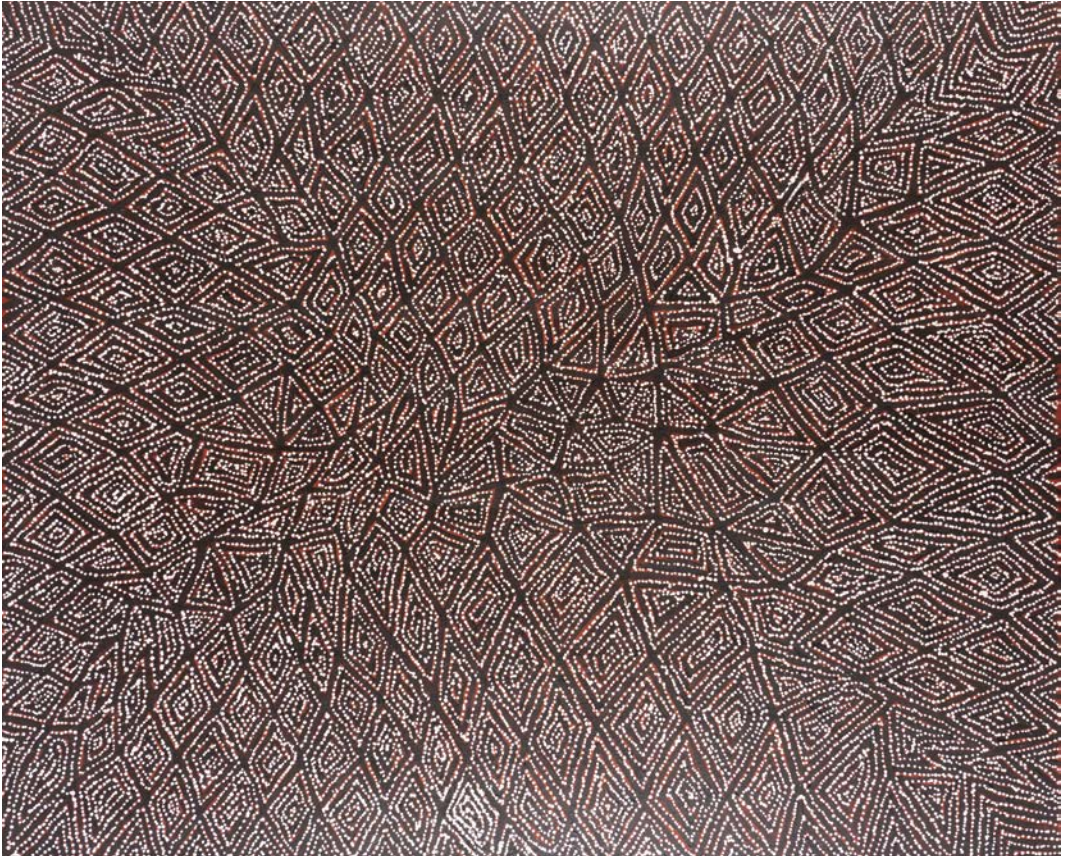
**\$300-500**

**136**  
**ARTIST UNKNOWN**  
**(NORTH WEST AUSTRALIA)**

Tribal Men's Gathering, 1923  
 silver gelatin photograph  
 8.5 x 10.5cm

**\$200-400**





137

**137**

**GEORGE WARD TJUNGARRAYI  
(BORN CIRCA 1945)**

Untitled

synthetic polymer paint on linen  
inscribed verso with catalogue no.  
GWT0433

149 x 173cm

**\$5,000–8,000**

**138**

**J. W. LINDT (1845-1926)**

'Juanju' Waluningma Tribe  
Gilbert River, N.Q. Australia

silver gelatin photograph  
inscribed with name and title lower  
right and centre: J. W. LINDT. 2127.  
MELBOURNE. 'JUANJU'. WALUNINGMA  
TRIBE. GILBERT RIVER. N.Q. AUSTRALIA  
18.5 x 14.5cm

**\$500–800**

**139**

**NANCY McDINNY (BORN 1957)**

Untitled

acrylic on canvas  
Waralungku Arts Cat No. Wku 1127.06  
73 x 123cm

**\$800–1,200**



140

**140**  
**ROBERT HENRY DICKERSON**  
**(1924-2015)**

Untitled (Portrait)  
 pastel on paper  
 signed Dickerson lower right  
 20.5 x 19.5cm  
**\$1,500-2,500**

**141**  
**JULIAN ROSSI ASHTON**  
**(1851-1942)**

(Palm Beach Sydney) 1905  
 watercolour on paper  
 signed and dated lower right:  
 J. R Ashton 1905  
 8.5 x 40.5cm  
**\$800-1,200**

**142**  
**CHARLES BILlich (BORN 1934)**

Untitled (Abstract) 1959  
 oil on board  
 signed and dated lower right:  
 Charles Billich 59  
 38 x 52cm  
**\$400-600**

**143**  
**ARTHUR HAMBLIN (BORN 1933)**

Broken Line  
 oil on board  
 signed and titled lower left:  
 Arthur Hamblin Broken Line  
 30 x 45cm  
**\$200-300**

**144**  
**RICHARD CHAMERSKI**  
**(BORN 1951)**

Summer's Evening Tide  
 oil on canvas  
 signed lower left: CHAMERSKI  
 49 x 60cm  
**\$200-300**

**145**  
**ROBERT CAMM (1847-1933)**

(Untitled) Cattle Beneath a Tree  
 oil on board  
 signed lower left: Robert Camm  
 21.5 x 24.5cm  
**\$500-800**





146

**146**  
**SIDNEY ROBERT NOLAN**  
**(1917-1992)**

Leda and the Swan  
 mixed media on paper  
 signed verso  
 29 x 24cm

**\$3,000-5,000**

**147**  
**JOHN MATHER (1848-1916)**

Fitzroy Gardens, 1907  
 watercolour  
 signed and dated lower left:  
 J Mather 5.07  
 35 x 49cm

**\$400-600**

**148**  
**PATRICIA HEND (BORN 1940)**

Rabbit Country  
 oil on canvas  
 signed lower left: Trish Hend  
 titled verso: RABBIT COUNTRY  
 91.5 x 122cm

**\$200-300**

The Keilawarra was a 200ft (61m) steamer built by J Keys & Sons at Kirkcaldy, Fife in Scotland, which launched in 1878. Commissioned by Melbourne-based shipping magnate William Howard Smith, the Keilawarra arrived in Australia in 1879 and was based in Sydney, plying the coastal routes between Sydney and various ports in Queensland. Reports at the time described her as "handsomely modelled" and "luxurious" with a saloon capable of holding 50 passengers and the cabins "roomy and well-ventilated".

The ship had sailed the east coast of Australia many times over the years without incident and when people boarded the Keilawarra on December 7, 1886, they had no reason to believe their trip would be any different. News came through that night of the wreck of the ship Corangamite at Wreck Bay, near Jervis Bay, but no lives had been lost.

Captain Nathan Buttrey was an experienced captain who knew the coastal waters well and had made several safe journeys in command of Keilawarra before setting out that day. The weather was favourable and the ship made good progress until, near North Solitary Island off Coffs Harbour, she saw the smoke of the Helen Nicoll and the captain made his fatal error.

The ships collided at about 8.20pm on December 8; the Helen Nicoll punching through the side of Keilawarra. The two ships jammed together briefly, during which time some of the passengers on the smaller Helen Nicoll jumped aboard the Keilawarra, thinking that their vessel was doomed. Keilawarra rolled on its side and there were scenes of chaos among the passengers. Men began rushing for the lifeboat or jumping overboard with life preservers, depriving women and children of the chance to survive. The captain was heard to berate them, saying: "Shame on you men! Have you no thought for the women?"

An etching of survivors being rescued after the collision between SS Keilawarra and SS Helen Nicoll on December 8, 1886.

The ship went down in seven minutes. Buttrey went down with it, along with a high proportion of women and children, many of whom died in their bunks. The Helen Nicoll did all it could to rescue those in the water.

Aboard the Keilawarra were two racehorses, one a Melbourne Cup placegetter named Fidelity, which was under the care of jockey Teddy McGrade, on its way to Rockhampton. McGrade had narrowly escaped with his life after 15 horses fell in the 1885 Caulfield Cup, killing another jockey.

Unfortunately McGrade was not so lucky this time, going down with the ship. Fidelity is also thought to have perished, although there were reports in 1887 that the horse had been able to swim 18km to shore and was living wild in the bush around Coffs.

One of the major reasons for the high number of fatalities was the fact that there were so few life preservers aboard. The wreck resulted in new regulations compelling coastal passenger ships to carry enough for all passengers on board. A drawn-out inquiry in 1887 found the cause of the tragedy was due to Captain Buttrey "recklessly navigating his vessel by continuing to proceed at full speed after the smoke was reported ahead".

The wreck was given heritage protection when it was finally located and identified by divers in 2000.

149 (Detail)





149

**149**  
**WILLIAM JAMES FORSTER**  
**(1840-1891)**

The SS Keilawarra and  
 the SS Helen Nicol, 1886

watercolour highlighted with gouache  
 signed and dated lower left: W FORSTER 1886  
 titled lower centre: The S.S KEILAWARRA &  
 S.S. HELEN NICOL after the collision off the  
 Solitaires, Dec 8th 1886 43 Lives Lost  
 40 x 65cm

**\$3,000-5,000**



150

William Buelow Gould (1801-1853), artist, was born in Liverpool, England. He is said to have been a porcelain painter at Spode's factory, a pupil of William Mulready, R.A., and to have worked for Rudolph Ackermann in the Strand. By 1826 he was married with two children, and on 7 November of that year he was charged at Northampton quarter sessions with having by 'force of arms stolen one coat' and was sentenced to 'seven years beyond the seas'. He had a previous conviction for stealing 'colours'.

He arrived at Hobart Town in the Asia in December 1827 and was sent to work at the brickfields. His record in Van Diemen's Land was never good, frequent offences being stealing and drunkenness. In June 1829 he was sentenced to three years at Macquarie Harbour for passing a forged Derwent Bank note. He was sent in the brig *Cyprus*. While weather-bound in Recherche Bay half the convicts mutinied and took the brig. The other convicts, including Gould, were marooned with the officers. Gould was one of a party which went overland to obtain help. Lieutenant-Governor (Sir) George Arthur ameliorated the sentences of the obedient convicts, and Gould was assigned to Dr James Scott, colonial surgeon. While with Scott he painted botanical specimens which are perfect in technical detail. In 1832, after more offences, Gould was again sentenced to Macquarie Harbour where he

Painted many more exquisite water-colours of flowers, birds and fishes. His sketches of Macquarie Harbour itself provide a unique topographical record of the settlement. When the Macquarie Harbour penal settlement was abandoned Gould was sent to Port Arthur, where he received his certificate of freedom on 25 June 1835.

After working briefly for Henry Palmer, coachbuilder, of Launceston, he returned to Hobart, where in December 1836 he married Ann Reynolds. In the next years he painted many game, fish and flower studies in oils, some good, some indifferent. He became a confirmed drunkard and, between sentences, lived with his wife and family in abject poverty. He died on 11 December 1853 from natural causes at his home in Macquarie Street.

A self-portrait hangs in the Tasmanian Museum. Examples of his work are held by the Entally National House, Franklin House, the National Trust Home, the Narryna Folk Museum, the National Gallery of Victoria, the Queen Victoria Museum and Art Gallery of Launceston, the Tasmanian Museum and Art Gallery, and private owners.

Gould's Sketchbook of Fishes was inscribed on the UNESCO Australian Memory of the World Register on 1 April 2011.

– Australian Dictionary of Biography Online

**150****AILEEN DENT (1890-1979)**

Untitled (Still Life with Petunias)

oil on canvas

signed upper right: Aileen Dent

77 x 63.5cm

**\$600-800****151****WILLIAM BUELOW GOULD  
(1803-1853)**

Still Life with Pheasant, circa 1846

oil on canvas

57 x 47cm

**PROVENANCE**

Sotheby's Melbourne, *Fine Australian Books, Paintings and Drawings*,  
15-16th April 1985, Lot 43

**LITERATURE**

Darby G. William, *Buelow Gould, Convict Artist of Van Diemensland*, Copperfield Press, Sydney, 1980, colour plate 5, page 86

**\$18,000-25,000**







152

**152****A Chain Gang**

Convicts going to work nr Sidney (sic),  
N. S. Wales 1842  
hand coloured engraving  
inscribed in image lower left:  
Edwd Backhouse Es 1842  
16 x 30.5cm

**NOTE**

This engraving is one of only a handful  
known to exist and is after the original  
by Charles Bruce, Scotland.

**ILLUSTRATED**

James Backhouse, *Narrative of a visit  
to the Australian colonies*, London,  
Hamilton, Adams & Co., 1843.

**\$1,000–1,500**

153

**153****GEORGIANA LOWE  
(CIRCA 1813-1884)**

View from the Parsonage,  
Port Macquarie, Looking  
up the 'Lagune'

watercolour, sepia and pencil on paper  
inscribed lower centre: View from the  
Parsonage, Port Macquarie, Looking up  
the 'Lagune'  
25.5 x 17cm

**PROVENANCE**

Private Collection, Melbourne  
By descent Sandra MacArthur-Onslow  
Family, Canberra

**\$3,000–5,000****154****JOHN GOULD (1804–1881)**

Lophophaps Leucogaster  
and Geophaps Scripta

hand-coloured lithographs  
52 x 35cm and 29 x 47cm

**\$300–500****155****LOUIS FRANK  
(WORKING CIRCA 1879-1900)**

Untitled (Landscape)

oil on board  
signed lower left: LOUIS FRANK  
37 x 57cm

**\$600–800**

**156****STYLE OF RICHARD REID  
(AUSTRALIAN SCHOOL, FIRST  
QUARTER 19TH CENTURY)**

Untitled (Full Portrait of a Colonial  
Uniformed Officer with tents in the  
background)

watercolour  
35 x 29cm

**PROVENANCE**

Mossgreen Auctions, *Australia*,  
Total, 29 November 2009

**\$4,000–6,000****157****HAROLD HANSEN GALLIS VIKE  
(1906-1987)**

After Goya, (circa 1969)

oil on board  
titled and signed lower left:  
AFTER Goya / H Vike  
bears certificate of authenticity verso

**\$300–500****158****HAROLD HANSEN GALLIS VIKE  
(1906-1987)**

Haystack and Fence in a  
Landscape, 1938

watercolour  
signed and dated lower left:  
H Vike 1938  
bears certificate of authenticity verso

**\$200–300****159****CHARLES BLACKMAN**

The Loving Cup 1962

charcoal on paper  
18 x 12.5cm  
titled lower centre The Loving Cup  
and signed and dated lower right:  
BLACKMAN 62

**PROVENANCE**

*Charles Blackman, 80 years,*  
*A Selling Exhibition*, Mossgreen Gallery,  
October 2008, number 32

**\$1,000–1,500**

156

**160****JOHN MATHER (1848-1916)**

Halfmoon Bay and Fisherman's  
Point, from Picnic Point, Brighton,  
1886

watercolour  
signed and dated lower right:  
J Mather 5.86  
15.5 x 33.5cm

**\$500–800****161****FREDERICK WOODHOUSE  
SENIOR (1820–1909)**

Two Anglers (1894)

oil on canvas  
**\$3,000–5,000**

**162**

BLACKMAN, Charles. CARROLL, Lewis.,  
*Alice's adventures in Wonderland*,  
Illustrated by Charles Blackman, signed  
by the artist  
A.H. & A.W. Reed, New South Wales,  
1982; small quarto, original boards, a  
good copy in very good dust jacket,  
128 pages, decorated endpapers,  
illustrated in colour and black & white

**\$300–500****163****HAROLD HANSEN GALLIS VIKE  
(1906-1987)**

Landscape Study  
watercolour on paper

**\$300–500**



164

**164**  
**SAMUEL AUGUSTUS PERRY**  
**(1791-1854)**

View of the Valley of Roseau,  
 Dominica

watercolour  
 signed and inscribed verso: S A Perry  
 / View of the Valley of Rousseau or  
 Queen's River in the Island of Dominica  
 with the cascade and mountain  
 called Morne Verte. / The columns of  
 smoke near the right are Soufrieres.  
 / Sketched one morning before  
 breakfast.

10.5 x 15cm

**PROVENANCE**

Sotheby's, *Fine Australian Paintings*,  
 Melbourne, April 19 1993, Lot 138  
 Sandra McArthur Onslow, Canberra

**REFERENCE**

Jillian Oppenheimer, *Perry Soldier  
 and Surveyor, Samuel Augustus Perry,*  
 1791-1854 Deputy Surveyor General,  
 New South Wales, Deputy Surveyor  
 General, New South Wales, printed  
 by Ligare Pty., Ltd., 2009, page 145,  
 Illustrated colour pl.9

**NOTE**

Samuel Augustus Perry was a  
 watercolourist, surveyor and soldier.  
 Appointed deputy Surveyor-General  
 of New South Wales, he arrived in  
 Australia in 1829. Perry, with Captain  
 William Dumaesq, was responsible  
 for returning to Venice the four bronze  
 horses of St Mark's which Napoleon  
 had removed to Paris.

**\$1,500-2,500**

**165**  
**FREDERICK MCCUBBIN**  
**(1855-1917)**

Untitled (Bush Study,  
 Mount Macedon) 1907

oil on board  
 signed and dated lower right:  
 F McCubbin 1907  
 35.5 x 25.5cm

**PROVENANCE**

Leonard Joels, 1960s  
 Dr John Tange, Hawthorn, Melbourne  
 Private Collection, Melbourne

**NOTE**

Certificate of Authenticity from  
 John R Perry, Fine Art Conservator  
 is supplied with the painting

**\$10,000-15,000**







169

**166**

Views in Australia, or New South Wales and Van Diemens Land Delineated (after Joseph Lycett)

London, published June 1st 1824 by J Souter 73 St Paul's Church Yard. Entered at Stationer's Hall. Lithographic title page 21.5 x 31cm

**NOTE**

A variant of the title page of the incredibly rare book of Australian views painted by transported forger, Joseph Lycett (circa 1744-1825). Although it has the same title and also features kangaroos and emus, it is dated a month earlier and there is no dedication to Earl Bathurst. It is probably an early version, replaced once Bathurst had accepted the dedication.

**\$300-500****167**

**ARTIST UNKNOWN**

Untitled (Abstract Cityscape) 1980

coloured etching  
signed illegibly, dated and editioned lower right and left: 80 VII/XV  
19 x 19cm

**\$80-120****168**

**BRIAN DUNLOP (1938-2009)**

Pool of Light 2, 1985

colour lithograph  
editioned, titled, signed and dated in pencil lower left, centre and right on margin: 14/75 Pool of Light 2 Dunlop 85  
46 x 53cm (image size)

**\$200-300****169**

**CHARLES BUSH (1919-1989)**

Ruins of Market Building,  
Bacau, Port Timor circa 1945

oil on cardboard  
signed (sgraffitoed) lower right:  
Bush and sign titled and signed verso:  
RUINS OF MARKET BUILDING BAUCAU  
- PORT TIMOR / Charles Bush  
24 x 20cm

**NOTE**

Charles Bush was a war artist in WWII, painting in Papua New Guinea and Timor (after the liberation from the Japanese) Bacau is on the coast in what is now Timor. It seems this market building, with Portuguese architectural influence, is still to be seen in Bacau.

**PROVENANCE**

inscribed verso:  
Given by Charles Bush to William Pettigrew (army friend) to Ian Hough (m. to Lucy H.) bequest to Bruce Wilson; bequest to Robert/Jean/Alison Wilson further inscribed in note:

This painting was given by the artist Charles Bush to his army friend William Pettigrew, who gave it to my friend Ian Hough. On Ian's death his widow, Lucy gave it to me Bruce Wilson

**\$1,000-1,500****170**

**JAMES SWINTON DISTON (1857-1914)**

Untitled (European Riverside)

watercolour  
signed lower right: J Swinton Diston  
51.5 x 34cm

**\$200-300****171**

**ALICE BALE (1875-1955)**

Untitled (Portrait of a Gentleman)  
1899

pencil on paper  
signed and dated lower right:  
Alice M E Bale 1899  
38 x 33cm

**\$300-500**





172

**172**  
**HUGH DAVID SAWREY**  
**(1919-1999)**

The Stockman and the Bunyip

oil on board  
 signed lower right: SAWREY and titled  
 and signed verso: THE STOCKMAN  
 AND THE BUNYIP / HUGH SAWREY  
 17 x 20cm

**\$2,500-3,500**

**173**  
**HUGH DAVID SAWREY**  
**(1919-1999)**

The Man Who Steadies The Lead

bronze  
 editioned to base 11/12  
 signed and dated on base:  
 SAWREY / 89  
 foundry mark to base: AWB / MELB  
 41cm high

**\$8,000-12,000**

**174**  
**RAY CROOKE (1922-2015)**

Ibis in North Queensland  
 Landscape

oil on composition board  
 signed lower left: R Crooke  
 45.4 x 60cm

**PROVENANCE**  
 Savill Galleries, Sydney (label verso)

**\$4,200-6,400**

**175**  
**ALBERT SHERMAN (1882-1971)**

Untitled (Still Life with Daffodils  
 and Poppies)

oil on panel  
 signed lower left: ALBERT J SHERMAN  
 49 x 55cm

**\$1,200-1,500**

**176**  
**HEATHER FAIRNIE (BORN 1960)**

Yellow (Untitled) 1996

oil on canvas  
 153 x 153cm  
 signed and dated verso: H. Farnie 1996

**\$400-600**

**177**  
**ADRIAN GEORGE FEINT**  
**(1894-1971)**

Orange Pickers 1930

woodblock print  
 dated lower left in pencil: 1939, titled  
 and signed lower middle: Orange  
 pickers - by Adrian Feint and editioned  
 lower right: plate no. 5  
 11.5 x 14cm

**\$200-300**



178

**178****JOEL ELENBERG (1948-1980)**

Fish and Lilies, 1973

mixed media on paper on board  
signed and dated lower right,

Joel Elenberg 73

99.5 x 74.5cm

**\$800-1,200****179**

Sydney Cove Port Jackson, 1838

Hand coloured aquatint print  
inscribed 'The Steam Boat  
AUSTRALIAN accompanying  
with numerous Friends on farewell  
of the Mifsionary Brig Camden October  
23rd 1838'

Published by N. P. Ringman, 1838

18 x 36cm

**\$300-500****180****HAROLD FREDERICK (WEAVER)  
(RAOKIN) HAWKINS (BRITAIN,  
EUROPE, AUSTRALIA,  
1893-1977)**

Home Brew 1924

linocut

signed in pencil lower right: Raokin

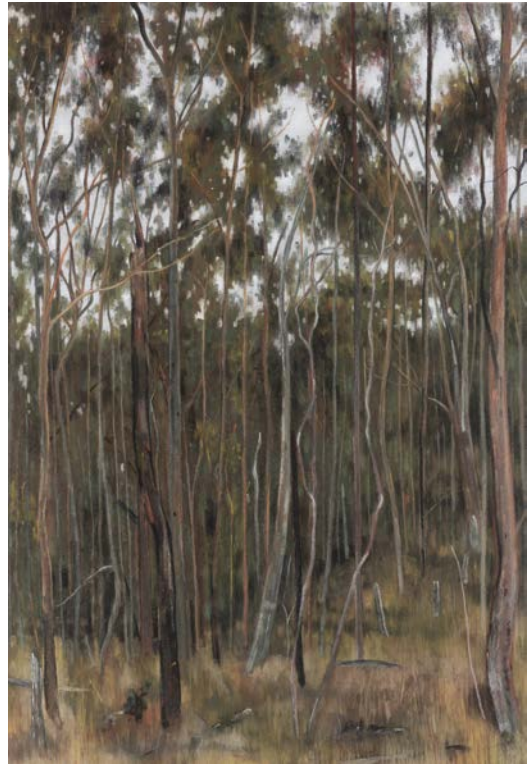
**PROVENANCE:***Deutscher-Menzies, Important  
Australian Paintings and 19th**& 20th Century Fine Australian  
and International Art, Melbourne,  
29/11/2000, Lot No. 296*Macquarie Galleries, Sydney (label  
attached verso)

Hill Smith Fine Art, Adelaide 1986

Private collection, South Australia

**\$500-800****181****His Royal Highness  
The Duke of York**An engraving by William Fry and convict  
engraver Edmund Edgar Bult  
inscribed 'His Royal Highness The Duke  
of York' dedicated to the British Army,  
as their Commander in Chief by their  
Humble & Obedient Servts.  
43 x 32.5cm**NOTE:**When convict Edmund Edgar Bult  
arrived in Sydney in September 1826  
on the Marquis of Huntley his services  
were immediately snapped up by  
leading colonial artist Augustus Earle.  
The artist had a new lithographic press  
and a publishing project that required a  
printmaker's skills. Bult was an engraver  
and miniature painter who was 'very  
clever in his profession'.Bult's training meant that he was lucky  
in the lottery of convict assignment.  
He may also have had some personal  
charm. We know that he was a  
young man 'of elegant appearance',  
aged 22 or 23 when convicted of  
robbery at London's Old Bailey in  
September 1825 and sentenced to  
death. Although he said his name  
was Edmund Edgar, witnesses came  
forward at his committal hearing  
to testify that his real surname was  
Bult and that his connections were  
respectable. The Duke of York was one  
of those connections who successfully  
petitioned for a mitigation of his  
sentence to transportation for life.Edmund Edgar Bult is one of Australia's  
best known Colonial convict artists and  
engravers.**\$200-300****182**An engraving of Pendell Court,  
Bletchingley, the residence of  
Sir George Macleay K.C.M.G.by Maclure & MacDonald Lithographers  
Londonscripted verso: Home of Sir George  
& Lady Macleay, printed label verso:  
PENDELL COURT belonged to Sir  
George Macleay. On his death it passed  
to his heir James Onslow, who sold it to  
Mr May of Match fame.within a birdseye maple frame  
26 x 38cm**\$200-300**





183

**183****PETER CADDY  
(WORKING 1970-1980)**Untitled (Australian Landscape),  
1990pair of pastel on paper  
signed and dated lower right:  
P Caddy '90  
106 x 72.5cm**\$600-800****184****PETER CADDY  
(WORKING 1970-1980)**Untitled (Australian Landscape),  
1988pastel on paper  
signed and dated lower right:  
P Caddy '88  
72.5 x 54cm**\$300-500****185****AFTER WALTER JARDINE  
(AUSTRALIA, UNITED STATES,  
1884-1970)**

Stick to Akubra Hats

lithograph  
signed lower right: WALTER JARDINE  
48 x 65cm**\$800-1,200****186****JI CHEN (BORN 1960)**

Sunny View 1999

oil on canvas  
18.5 x 23cm  
signed and dated lower right: Ji Chen  
99 / title labelled verso: Sunny View**\$600-800****187****GEORGE HYDE POWNALL  
(1866-1939)**

The Old Curiosity Shop

oil on board  
signed lower left: G POWNALL  
32 x 40cm**PROVENANCE**Leonard Joel, *Australian British,  
New Zealand & European Historical  
and Contemporary Paintings etc.*,  
Melbourne, 26/07/1989, Lot No. 366**\$300-500****188****BASIL HADLEY (1940-2006)**

Preliminary No 1 for This Is It, 1969

signed dated and titled verso  
oil on card  
41 x 56cm**\$600-800**



189



190

**189****MARIAN (ELLIS) ROWAN  
(1848-1922)**

Bluebells

watercolour

signed lower left: Ellis Rowan

16.5 x 32.5cm

**\$1,000–1,500****190****GEORGE HYDE POWNAL  
(BRITAIN, AUSTRALIA,  
1866-1939)**

The Thames

oil on board

signed lower right: Geo Hyde

22 x 14cm

**PROVENANCE:***Deutscher-Menzies, Classics of  
Australian Art and 19th & 20th Century  
Fine Australian and International Art,  
Melbourne, 21/08/2000, Lot No. 137***\$1,200–1,500**

**191****JOHN R WALKER (BORN 1951)**

Tallaganda Ridge Climb, 2003

archival oil on polyester  
catalogue no. B70.031113  
175 x 110cm**PROVENANCE**

Utopia Art Sydney

**\$1,500–2,500****192****ARTHUR MERRIC BLOOMFIELD  
BOYD (AUSTRALIA, BRITAIN,  
1920-1999)**

Man and Dog

etching  
inscribed lower left: Proof  
signed lower right: Arthur Boyd  
59.5 x 47cm**\$500–800****193****W W DELANEY**Untitled (Kingfishers  
and Native Birds)two photo lithographic prints  
both signed and editioned  
60 x 42cm each**\$50–100****194****COLIN STEVENS**

Stack, 1989

oil on panel  
signed and dated lower left:  
Colin Stevens 89  
122 x 91.5cm**\$300–500****195****DALE MARSH (BORN 1940)**

Old Coach, Gol Gol, NSW, 1970

oil on canvas board  
signed and dated lower right:  
D. Marsh 1970  
37 x 45cm**\$200–300**

191

**196****AUSTRALIAN SCHOOL**

Untitled (Grazing Sheep at Sunset)

oil on canvas  
signed lower right  
35.5 x 19cm**\$250–450****197****ROBERT CAMPBELL (1902-1972)**

Untitled (Countryside)

watercolour  
signed lower left: ROBERT CAMPBELL  
28 x 31cm**\$100–200**





198

**198****CRAIG ALAN GOUGH  
(BORN 1938)**

Untitled (Landscape) 1970

oil on canvas  
signed and dated lower right:  
Craig Gough 1970  
171 x 176cm**\$800–1,200****199****HENRY MARTIN (1891-1944)**

End of the Day

oil on canvas  
signed lower left: H Martin  
inscribed verso: End of the Day  
53 x 42.5cm**\$700–900****200****ARTIST UNKNOWN**

Australian contemporary

mixed media on canvas  
signed lower right: MARKO  
44 x 44cm**\$100–200****201****JAMES R JACKSON (ATTRIB.)  
(1882-1975)**

Untitled (Pastoral)

oil on panel  
37 x 46cm**PROVENANCE**

The Seddon Galleries, Melbourne

**\$800–1,200****202****WILLIAM GRONOW DAVIS  
(20TH CENTURY)**

Everlasting - 1

gouache  
initialled and dated lower right: WGD 70  
28.5 x 46cm**PROVENANCE**Upper Grosvenor Galleries, London  
(label verso)**\$150–250****203****JEFFREY BREN (1944-2007)**

Untitled (Abstract)

two watercolours  
signed lower left: Jeffrey Bren  
each numbered in Roman numerals,  
I and II  
76 x 56cm (each)**\$600–800****204****JEFFREY BREN (1944-2007)**

Untitled (Abstract)

two watercolours  
signed lower left: Jeffrey Bren  
each numbered in Roman numerals,  
VII and X  
76 x 56cm (each)**\$600–800****205****JEFFREY BREN (1944-2007)**

Untitled (Abstract)

two watercolours  
signed lower left: Jeffrey Bren  
each numbered in Roman numerals,  
III and IV  
76 x 56cm (each)**\$600–800****206****JEFFREY BREN (1944-2007)**

Untitled (Abstract)

watercolour  
signed lower left: Jeffrey Bren  
numbered in Roman numerals: XIII  
76 x 56cm**\$300–500****207****JEFFREY BREN (1944-2007)**

Untitled (Abstract)

two watercolours  
signed lower left: Jeffrey Bren  
each numbered in Roman numerals,  
VI and IX  
76 x 56cm (each)**\$600–800**



208

**208****GRAEME TOWNSEND  
(BORN 1954)**

Fox

oil on canvas  
signed lower right: Graeme Townsend  
119 x 212cm**PROVENANCE**

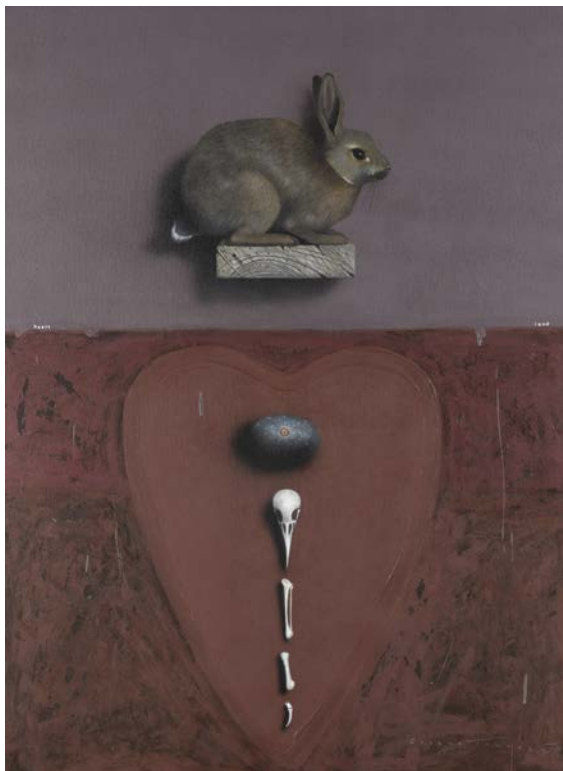
Commissioned directly from the artist

**\$5,000–8,000****209****GRAEME TOWNSEND  
(BORN 1954)**

Feral Heart

oil on canvas  
signed lower right: Graeme Townsend  
100.5 x 75cm**PROVENANCE**

Commissioned directly from the artist

**\$3,000–5,000**

209



210

**210**  
**LARS KNUDSEN (BORN 1931)**

Black Cockatoo, 1985

oil on board  
 signed and dated lower right:

Knudsen 85  
 69 x 57cm

**\$200-300**

**211**  
**LARS KNUDSEN (BORN 1931)**

Red Capped Parrots, 1985

oil on board  
 signed and dated upper left:

Knudsen 85  
 69 x 57cm

**\$200-300**

**212**  
**LARS KNUDSEN (BORN 1931)**

Red-rumped parrots, 1987

oil on board  
 signed and dated lower right:

Knudsen 87  
 120 x 96cm

**\$500-800**



211

**213**  
**LARS KNUDSEN (BORN 1931)**

Pied Oystercatchers, 1987

oil on board  
 signed and dated lower right:

Knudsen 87  
 75 x 75cm

**\$400-600**

**214**  
**LARS KNUDSEN (BORN 1931)**

Boobook Owl, 1987

oil on board  
 signed and dated lower right:

Knudsen 87  
 75 x 75cm

**\$400-600**

**215**  
**LARS KNUDSEN (BORN 1931)**

Zebra Finches, 1987

oil on board  
 signed and dated lower right:

Knudsen 87  
 75 x 75cm

**\$400-600**

**216**  
**LARS KNUDSEN (BORN 1931)**

Budgerigahs, 1987

oil on board  
 signed and dated lower right:

Knudsen 87  
 75 x 75cm

**\$400-600**

**217**  
**LARS KNUDSEN (BORN 1931)**

Breeding Pelicans, 1987

oil on board  
 signed and dated lower right:

Knudsen 87  
 75 x 75cm

**\$400-600**

**218**  
**LARS KNUDSEN (BORN 1931)**

Emu, 1987

oil on board  
 signed and dated lower right:

Knudsen 87  
 75 x 75cm

**\$400-600**



**219****LARS KNUDSEN (BORN 1931)**

Little eagle over the Olgas, 1987

oil on board  
 signed and dated lower right:  
 Knudsen 87  
 75 x 75cm

**\$400-600****220****LARS KNUDSEN (BORN 1931)**

Major Mitchell cockatoo, 1987

oil on board  
 signed and dated lower right:  
 Knudsen 87  
 75 x 75cm

**\$400-600****221****LARS KNUDSEN (BORN 1931)**

Western Rosellas, 1985

oil on board  
 signed and dated upper left:  
 Knudsen 85  
 69 x 57cm

**\$200-300**

219

**222****LARS KNUDSEN (BORN 1931)**

Parrots, 1985

oil on board  
 signed and dated lower right:  
 Knudsen 85  
 69 x 57cm

**\$200-300****223****LENORE M. RAYS (BORN 1917)**

Untitled (Still Life with Flowers)  
 1984

watercolour  
 signed and dated lower right:  
 LENORE RAYS '84  
 48 x 63cm

**\$80-100**

220



224



225

**224****BEN SHEARER (BORN 1941)**

Untitled (Australian Landscape)

watercolour

signed and dated lower right:

BEN SHEARER 98

95 x 145cm

**PROVENANCE**

Australian Galleries, Melbourne

**\$2,000–3,000****225****KATHERINE HATTAM  
(BORN 1950)**

The Business of Loving 2005

mixed media

23 x 41.5cm

**\$400–600**



226

**226****HARRY ROSENGRAVE  
(1899-1986)**

Waiting for the Ferry

oil on board  
signed lower right: H ROSENGRAVE  
59 x 90cm**\$600-800****227****BETTY MAY MARGINSON  
(1923-2015) (ATTRIB)**

Yarra Valley Winery, 1953

oil on board  
initialled EM and dated '53 lower right  
further inscribed verso  
36 x 38cm**\$500-1,000**

227



# Jewellery and Gold



229



228



230

**228**

A GOLD NUGGET  
Freeform nugget. Weight 6.8g.

**\$440-550****229**

A GOLD NUGGET  
Freeform gold nugget. Weight 7.9g.

**\$500-600****230**

A GOLD NUGGET  
A freeform nugget. Weight 9.9g.

**\$600-700****231**

A GOLD NUGGET  
A freeform gold nugget. Weight 9.9g.

**\$650-750****232**

A GOLD NUGGET  
A freeform nugget. Weight 10.3g.

**\$650-750****233**

A GOLD NUGGET  
A freeform nugget. Weight 8.3g.

**\$550-650****234**

A GOLD NUGGET  
A freeform nugget. Weight 7.6g.

**\$500-600****235**

A PAIR OF ANTIQUE  
AUSTRALIAN CUFFLINKS  
Engraved panels, bullet backing,  
marked William Drummond; 9ct gold.  
Weight 3.1g.

**\$260-360****236**

AN ENAMEL AND MARCASITE  
'RAF' BROOCH

The winged brooch set with enamel and  
marcasites, crown and 'RAF' Royal Air  
Force; 925 silver.

**\$200-300****237**

THREE HAND CRAFTED SILVER  
NECKLACES BY REGINA SCHWAZER

The three pierced vessels depicting  
the Father, Son and Holy Spirit,  
suspended on wire ropes; crafted  
in silver by Adelaide based jeweller  
Regina Schwazer.

**\$300-500**



238



239

**238**

AN AUSTRALIAN PEARL SET BROOCH  
Of floral and foliate design, flowers set with pearl centres, twisted and pierced border, circa 1880, stamped Gaunt, 15ct gold. Weight 9.7g.

**\$300–500**

**239**

AN AUSTRALIAN 'FORGET ME NOT' BROOCH  
Oval form, foliate and garland decoration, single set pearl; 18ct gold. Possibly Lamborn & Wagner. Weight 7g.

**\$800–1,000**

**240**

AN AUSTRALIAN FEDERATION BROOCH  
Featuring a map of the mainland, demantoid garnets depicting the five mainland colonies; 9ct gold, makers mark Robert Robertson & Sons. Weight 1.8g.

**\$700–900**



240



241

**241**

AN AUSTRALIAN OPAL SET BROOCH  
Ornate bar brooch, twisted rope detail, ball terminals, central stone set fly, opal body, red stone head; 9ct gold. Willis & Sons, stamped unicorn, 9, sheaf. Weight 5.1g.

**\$260–360****242**

AN AUSTRALIAN SAPPHIRE AND SEED PEARL BROOCH  
Styled as a sapphire and seed pearl star and crescent, embellished bar with ball terminals; 9cts gold. Willis & Sons, stamped unicorn, 9 and W. Weight 3.2g.

**\$300–500****243**

AN AUSTRALIAN OPAL STICK PIN  
BY MACROW & SONS  
Of shield form, central solid white opal; 15ct gold. Stamped Macrow. Weight 1.7g. Boxed.

**\$200–300****244**

AN AUSTRALIAN BLUE STONE SET BROOCH  
Of rectangular form, centrally set blue stone; 18ct gold. Stamped H.Steiner, Adelaide, lion and crown. Weight 5.7g. Boxed.

**\$300–400****245**

AN ART DECO BLACK OPAL BROOCH  
Designed as a geometric bar brooch, central oval shaped black opal; 18ct white gold. Weight 4.3g. Retailled by Fairfax & Roberts. Original box.

**\$2,000–3,000****246**

A VICTORIAN AQUAMARINE AND SEED PEARL NECKLACE  
The pendant drop of floral and foliate design, set with aquamarines and seed pearls, integral chain; 15ct gold. Weight 5.6g. Retailled by Prouds. Original fitted box.

**\$1,200–1,800****247**

AN AUSTRALIAN MOURNING BROOCH  
Central carved and pierced bone plaque featuring an emu and kangaroo, woven hair and photographic portrait to verso, gold cased mount featuring a twisted, foliate designed border.

**\$1,000–1,500****248**

AN ANTIQUE STONE SET GOLD BROOCH  
Rectangular form, foliate design, garnet-top doublet; 15ct gold. Weight 2.8g.

**\$400–600****249**

AN ANTIQUE AUSTRALIAN GARNET AND SEED PEARL BROOCH  
Double bar brooch, scrolled detail, ball terminals, set with garnets and seed pearls; 9ct gold, marked Rollason & Co Ltd. Weight 3.5g.

**\$400–600****250**

A TIGERS EYE RING BY PATRICK JELK  
Carved cameo tigers eye depicting the head of a gentleman profile, secured within a mount featuring three figures in action, set with diamonds and a golden sapphire, split shank; 18ct gold. Designed and crafted by Adelaide based jeweller Patrick Jelk for the 2000 Sydney Olympics. Weight 21.5g. Ring size Z+1.

**\$1,500–1,800**





251

**251****A COLLECTION OF FEDERATION JEWELLERY**

Comprising a pair of rose gold cufflinks with enamel coat of arms; 9ct gold, marked 'M' 9, together with a gold wishbone brooch, coat of arms, enamel crest; 9ct gold, marked Willis & Sons numbered 263 and a gold plated and enamel coat of arms brooch (pin absent, *a/f*).

**\$1,200–1,500****252****AN ANTIQUE GARNET BUCKLE RING**

The buckle ring with engraved detail, garnet stone; 9ct gold. Ring size V. Weight 5g.

**\$800–1,000****253****A LAPEL PIN BY PATRICK JELK**

Featuring a carved cameo tigers eye depicting the head of a Roman man in profile, secured within a mount featuring a seated figure, pinch-pin to verso; 18ct gold. Designed and crafted by Adelaide based jeweller Patrick Jelk for the 2000 Sydney Olympics. Weight 4.4g.

**\$300–500****254****A DIAMOND SET STICK PIN**

Featuring a single old cut diamond of approximately 0.20cts, detachable screw mechanism; 14ct gold, attributed to Gibson & Co Ltd, boxed.

**\$800–1,200****255****A PAIR OF GOLD AND ENAMEL CUFFLINKS**

Shield form, enamel border, vacant cartouche, bullet backing; 9ct gold, marks for Larard Brothers, Melbourne. Weight 6.3g.

**\$600–800**

252

**End of Sale**

# Terms & Conditions of Sale

The terms and conditions of sale listed here contain the policies of Gibson's Auctioneers & Valuers Pty Ltd. They are the terms on which Gibson's Auctioneers & Valuers Pty Ltd and the Seller contract with the Buyer. They may be amended by printed Saleroom Notices or oral announcements made before and during the sale. By bidding at auction you agree to be bound by these terms.

## 1. Background to the Terms used in these Conditions

The conditions that are listed below contain terms that are used regularly and may need explanation. They are as follows:

"the Buyer" means the person with the highest bid accepted by the Auctioneer

"the Lot" means any item depicted within the sale for auction and in particular the item or items described against any lot number in the catalogue.

"the Hammer price" means the amount of the highest bid accepted by the auctioneer in relation to a lot

"the Buyers Premium" means the charge payable by the Buyer to the auction house as a percentage of the hammer price.

"the Reserve" means the lowest amount at which Gibson's Auctioneers & Valuers has agreed with the Seller that the lot can be sold.

"Forgery" means an item constituting an imitation originally conceived and executed as a whole, with a fraudulent intention to deceive as to authorship, origin, age, period, culture or source, where the correct description as to such matters is not reflected by the description in the catalogue. Accordingly no lot shall be capable of being a forgery by reason of any damage or restoration work of any kind (including re-painting).

"the insured value" means the amount that Gibson's Auctioneers & Valuers in its absolute discretion from time to time shall consider the value for which a lot should be covered for insurance (whether or not insurance is arranged by Gibson's Auctioneers & Valuers.)

All values expressed in Gibson's Auctioneers & Valuers Pty Ltd catalogues (in any format) are in Australian Dollars (AU\$). All bids, "hammer price", "reserves", "Buyers Premium" and other expressions of value are understood by all parties to be in Australian Dollars (AU\$) unless otherwise specified.

## 2. Gibson's Auctioneers & Valuers Auctions as Agent

Except as otherwise stated Gibson's Auctioneers & Valuers Pty Ltd acts as agent for the Seller.

The contract for the sale of the property is therefore made between the Seller and the Buyer.

## 3. Before the Sale

### A) EXAMINATION OF PROPERTY

Prospective Buyers are strongly advised to examine in person any property in which they are interested before the Auction takes place. Neither Gibson's Auctioneers & Valuers nor the Seller provides any guarantee in relation to the nature of the property apart from the Limited warranty in the paragraph below.

The property is otherwise sold "AS IS"

### B) CATALOGUE AND OTHER DESCRIPTIONS

All statements by Gibson's Auctioneers & Valuers in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not

to be relied upon as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by Gibson's Auctioneers & Valuers of any kind. References in the catalogue entry to the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or it's value for any other purpose. Neither Gibson's Auctioneers & Valuers nor The Seller is responsible for any errors or omissions in the catalogue or any supplemental material.

Images are measured height by width (sight size). Illustrations are provided only as a guide and should not be relied upon as a true representation of colour or condition. Images are not shown at a standard scale. Mention is rarely made of frames (which may be provided as supplementary images on the website) which do not form part of the lot as described in the printed catalogue.

Foreign buyers should note that all transactions are in Australian dollars (AU\$) so there may be a small exchange rate risk. The costs associated with acquiring a good certificate will be carried by the purchaser. If the item turns out to be forged or otherwise incorrectly described, all reasonable costs will be borne by the vendor.

### C) BUYERS RESPONSIBILITY

All property is sold "as is" without representation or warranty of any kind by Gibson's Auctioneers & Valuers or the Seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue by requesting a condition report

## 4. At the Sale

### A) REFUSAL OF ADMISSION

Gibson's Auctioneers & Valuers reserves the right at our complete discretion to refuse admission to the auction premises or participation in any auction and to reject any bid.

### B) REGISTRATION BEFORE BIDDING

Any prospective new buyer must complete and sign a registration form and provide photo-identification before bidding. Gibson's Auctioneers & Valuers may request bank, trade or other financial references to substantiate this registration.

### C) BIDDING AS A PRINCIPAL

When making a bid, a bidder is accepting personal liability to pay the purchase price including the buyers premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Gibson's Auctioneers & Valuers before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Gibson's Auctioneers & Valuers and that Gibson's Auctioneers & Valuers will only look to the principal for payment.

### D) INTERNATIONAL REGISTRATIONS

All international clients not known to Gibson's Auctioneers & Valuers will be required to scan or fax through an accredited form of photo identification and pay a deposit at our discretion in cleared funds into Gibson's Auctioneers & Valuers' account at least 48 hours before the commencement of the auction. Bids will not be accepted without this deposit. Gibson's Auctioneers & Valuers also reserves the

right to request any additional forms of identification prior to registering an overseas bid.

This deposit can be made using a credit card, however the balance of any purchase price in excess of \$5,000 can not be charged to this card without prior arrangement. This deposit is redeemable against any auction purchase.

### E) ABSENTEE BIDS

Gibson's Auctioneers & Valuers will use reasonable efforts to execute written bids delivered to us AT LEAST 24 Hours before the sale for the convenience of those clients who are unable to attend the auction in person. If we receive identical written bids on a particular lot, and at the auction these are the highest bids on that lot, then the lot will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors or omissions which may arise. It is the bidder's responsibility to check with Gibson's Auctioneers & Valuers after the auction if they were successful. Unlimited or "Buy" bids will not be accepted. Please refer to our indicative bidding increments below for appropriate absentee bid amounts (Section K).

### F) TELEPHONE BIDS

Priority will be given to overseas and interstate bidders. Arrangements for this service must be confirmed AT LEAST 24 HOURS PRIOR to the auction commencing. Gibson's Auctioneers & Valuers accepts no responsibility whatsoever for any errors or failure to execute bids. In telephone bidding the buyer agrees to be bound by all terms and conditions listed here and accepts that Gibson's Auctioneers & Valuers cannot be held responsible for any mis-communications in the process. The success of telephone bidding cannot be guaranteed due to circumstances that are unforeseen. Buyers should be aware of the risk and accept the consequences should contact be unsuccessful at the time of Auction. You must advise Gibson's Auctioneers & Valuers of the lots in question and recommend a 'Cover Bid' amount should there be any issues with technology or communication via the telephone number provided. Gibson's Auctioneers & Valuers will advise Telephone Bidders who have registered at least 24 hours before the auction of any relevant changes to descriptions, withdrawals or any other sale room notices.

### G) ONLINE BIDDING

Gibson's Auctioneers & Valuers accepts no responsibility for any errors, failure to execute bids or any other miscommunications regarding this process. It is the online bidder's responsibility to ensure the accuracy of the relevant information regarding bids, lot numbers and contact details.

### H) RESERVES

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the Lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. The auctioneer may open the bidding on any Lot below the reserve by placing a bid on behalf of the Seller. The auctioneer may continue to bid on behalf of seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

### I) AUCTIONEERS DISCRETION

The Auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute and whether during or

after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, then Gibson's Auctioneers & Valuers's sale record is conclusive.

#### J) SUCCESSFUL BID AND PASSING OF RISK

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the Seller and the Buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes immediately to the Buyer.

#### K) INDICATIVE BIDDING STEPS, ETC.

Gibson's Auctioneers & Valuers reserves the right to refuse any bid, withdraw any lot from sale, to place a reserve on any lot and to advance the bidding according to the following:

Increment Amount	Dollar Range
\$20	\$0-\$500
\$50	\$500-\$1,000
\$100	\$1,000-\$2,000
\$200	\$2,000-\$5,000
\$500	\$5,000-\$10,000
\$1,000	\$10,000-\$20,000
\$2,000	\$20,000-\$50,000
\$5,000	\$50,000-\$100,000
\$10,000	\$100,000-\$200,000
\$20,000	\$200,000-\$500,000
\$50,000	\$500,000-\$1,000,000

Absentee bids must follow these increments and any bids that don't follow the steps will be rounded up to the nearest acceptable bid.

## 5. After the Sale

#### A) BUYERS PREMIUM

In addition to the hammer price, the buyer agrees to pay to Gibson's Auctioneers & Valuers the buyers premium. The buyer's premium is 22% of the hammer price plus GST. (Goods and Services Tax) where applicable.

#### B) PAYMENT AND PASSING OF TITLE

The buyer must pay the full amount due (comprising the hammer price, buyers premium and any applicable taxes and GST) not later than three (3) days after the auction date.

The buyer will not acquire title for the lot until Gibson's Auctioneers & Valuers receives full payment in cleared funds, and no goods under any circumstances will be released without confirmation of cleared funds received. This applies even if the buyer wishes to send items interstate or overseas.

Payment can be made by the following means:

- Bank Transfer/Direct Deposit is our preferred method of payment

Account Name: Gibsons Auctions  
Bank: Bank of Melbourne  
(A division of St George)  
BSB: 193879  
Account No: 441701443  
Swift Code: SGBLAU2S  
Routing Code: 021000021  
Bank Address: 197-201 Glenferrie Road,  
Malvern, Vic, 3144

The buyer is responsible for any bank fees and charges applicable for the transfer of funds into Gibson's Auctioneers & Valuers's account

- Personal, Company and Bank Cheques are not accepted without prior approval.
- Eftpos (no charge)

- Credit cards: Visa and Mastercard (1.2% incl GST merchant fee) and American Express (3% incl GST merchant fee)  
Please note that credit card transactions over \$5,000 will not be accepted over the telephone unless by prior arrangement.
- Cash up to AU\$10,000 can accepted in cash. For any amount over this, cash is to be deposited directly into our account at a Bank of Melbourne/St George branch

#### C) COLLECTION OF PURCHASES & INSURANCE

Gibson's Auctioneers & Valuers is entitled to retain items sold until all amounts due to us have been received in full in good cleared funds. Subject to this, the Buyer shall collect purchased lots within three (3) days from the date of the sale unless otherwise agreed in writing between Gibson's Auctioneers & Valuers and the Buyer.

At the fall of the hammer, insurance is the responsibility of the purchaser.

#### D) PACKING, HANDLING AND SHIPPING

At the request of the buyer, Gibson's Auctioneers & Valuers may assist with packing of goods but takes no responsibility for loss, damage or breakage that may occur.

Gibson's Auctioneers & Valuers at the request of the buyer may arrange for a carrier, packer or shipper to have the property packed, insured and shipped at the buyer's expense. All packing, shipping, insurance, postage & associated charges will be borne by the purchaser.

Gibson's Auctioneers & Valuers can assist with removal companies that the buyer can use but takes no responsibility whatsoever for the actions of any recommended third party.

#### E) CULTURAL HERITAGE EXPORT LICENCES

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make full payment immediately, nor our right to charge interest or storage charges on late payment. It is the Buyer's responsibility to check Australia's Protection of Moveable Cultural Heritage Act 1986 before purchase. If the Buyer requests Gibson's Auctioneers & Valuers to apply for an export licence then we shall be entitled to charge a fee for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the Buyer where payment is made by the Buyer in circumstances where an export licence is not granted.

#### F) REMEDIES FOR NON-PAYMENT

If the Buyer fails to make full payment immediately, Gibson's Auctioneers & Valuers is entitled to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available under the law)

- to charge interest at the ANZ visa credit card rate as published weekly in the Australian Financial Review
- to hold the defaulting Buyer liable for the total amount due and to commence legal proceedings for its recovery along with interest, legal fees and costs to the fullest extent permitted under applicable law
- to cancel the sale
- to resell the property publicly or privately on such terms as we see fit
- to pay the Seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting Buyer. In these circumstances the defaulting Buyer can have no claim upon Gibson's Auctioneers & Valuers in the event that the item(s) are sold for an amount greater than the original invoiced amount.

- to set off against any amounts which Gibson's Auctioneers & Valuers may owe the Buyer in any other transactions, the outstanding amount remaining unpaid by the Buyer.
- where several amounts are owed by the Buyer to us, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the Buyer so directs.
- to reject at any future auction any bids made by or on behalf of the Buyer or to obtain a deposit from the Buyer prior to accepting any bids.
- to exercise all the rights and remedies of a person holding security over any property in our possession owned by the Buyer whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The Buyer will be deemed to have been granted such security to us and we may retain such property as collateral security for such Buyer's obligations to us.
- to take such other action as Gibson's Auctioneers & Valuers deem necessary or appropriate

If we do sell the property under paragraph (iv), then the defaulting Buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon reselling as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kinds associated with both sales or otherwise arising from the default.

If we pay any amount to the Seller under paragraph (v) the Buyer acknowledges that Gibson's Auctioneers & Valuers shall have all of the rights of the Seller, however arising, to pursue the Buyer for such amount.

#### G) FAILURE TO COLLECT PURCHASES

Where purchases are not collected within three (3) days from the sale date, whether or not payment has been made, we shall be permitted to remove the property to a warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage handling, insurance and any other costs incurred, together with payment of all other amounts due to us.

## 6. Extent of Gibson's Auctioneers & Valuers Liability

Gibson's Auctioneers & Valuers agrees to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 7 below. Apart from that, neither the Seller nor we, nor any of our employees or agents are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lots. Except as stated in paragraph 7 below, neither the Seller ourselves, our officers, agents or employees give any representation warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind is excluded by this paragraph.

## 7. Limited Warranty

Subject to the terms and conditions of this paragraph, the Seller warrants for the period of fourteen (14) days from the date of the sale that any property described in this catalogue (noting such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or



authorship is authentic and not a forgery. The term "Author" or "authorship" refers to the creator of the property or to the period, culture, source, or origin as the case may be, with which the creation of such property is identified in the catalogue.

The warranty is subject to the following:

- i) it does not apply where a) the catalogue description or sale room notice corresponded to the generally accepted opinion of scholars and experts at the date of the sale or fairly indicated that there was a conflict of opinions, or b) correct identification of a lot can be demonstrated only by means of a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of the publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- ii) the benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Gibson's Auctioneers & Valuers when the lot was sold at Auction.
- iii) the Original Buyer must have remained the owner of the lot without disposing of any interest in it to any third party
- iv) The Buyer's sole and exclusive remedy against the Seller in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot less the buyers premium which is non refundable. Neither the Seller nor Gibson's Auctioneers & Valuers will be liable for any special, incidental nor consequential damages including, without limitation, loss of profits nor for interest.
- v) The Buyer must give written notice of claim to us within fourteen (14) days of the date of the Auction. The Seller shall have the right, to require the Buyer to obtain two written opinions by recognised experts in the field, mutually acceptable to the Buyer and Gibson's Auctioneers & Valuers to decide whether or not to cancel the sale under warranty.
- vi) the Buyer must return the lot to Seller in the same condition that it was purchased.

## 8. Severability

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the Conditions shall continue to be valid to the fullest extent permitted by law.

## 9. Copyright

The copyright of all images, illustrations and written material produced by Gibson's Auctioneers & Valuers relating to a lot including the contents of this catalogue, is and shall remain the property at all times of Gibson's Auctioneers & Valuers and shall not be used by the Buyer, nor by anyone else without our prior written consent. Gibson's Auctioneers & Valuers and the Seller make no representation or warranty that the Buyer of a property will acquire any copyright or other reproduction rights in it.

## 10. Law and Jurisdiction

These terms and conditions and any matters concerned with the foregoing fall within the exclusive jurisdiction of the courts of the state in which the auction is held.

## 11. Pre-Sale Estimates

Gibson's Auctioneers & Valuers publishes with each catalogue our opinion as to the estimated price range for each lot. These estimates are approximate prices only and are not intended to be definitive. They are

prepared well in advance of the sale and may be subject to revision. Interested parties should contact Gibson's Auctioneers & Valuers prior to auction for updated pre-sale estimates and starting prices.

## 12. Sale results

Gibson's Auctioneers & Valuers will provide auction results, which will be available as soon as possible after the sale. Results will include buyer's premium (22% plus GST). These results will be posted at [www.gibsonsauctions.com.au](http://www.gibsonsauctions.com.au).

## 13. Goods and Service Tax

In accordance with A New Tax System (Goods and Services Tax) Act 1999 Gibson's Auctioneers & Valuers Auctions will collect on behalf of the Australian tax office (ATO) a Goods and Service Tax (GST) of 10% on all applicable transactions. ABN: 26 440 767 899

GST is applicable on the hammer price in the case where the seller is selling property that is owned by an entity registered for GST. GST is also applicable on the hammer price in the case where the seller is not an Australian resident. These lots are denoted by a dagger symbol † placed next to the estimate.

GST is also applicable on the buyer's premium.

Overseas buyers and buyers non-resident in Australia will not be charged GST on both hammer price and premiums under the following conditions:

1. The items are exported through a Gibson's Auctioneers & Valuers approved freight company including Australia Post
2. The items are exported within 60 days of the date of the sale

The invoice supplied by Gibson's Auctioneers & Valuers for purchases will be regarded as a Tax invoice for GST purposes.

## 14. Resale Royalty Scheme

Under the legal obligations of the Resale Royalty Scheme for Visual Artists Act 2009, sellers must provide the following information to comply with the act:

- was the artwork acquired after 8 June 2010?
- is the sale/reserve price (including GST) \$1,000 or more?
- is the artist from Australia or a country listed in the Regulations to the Act?
- is the artist alive, or deceased less than 70 years?

The seller:

- i) acknowledges that he or she understands his or her legal obligations under the Resale Royalty for Visual Artists Act 2009 (the Act);
- ii) undertakes to comply with all requirements of the Act, including by providing its agent, the company, with accurate information sufficient for compliance with sections 28 and 29 of the Act;
- iii) undertakes to indemnify the company for any loss incurred by the company as a result of the vendor's failure to comply with any of the vendor's legal obligations under the Act; and
- iv) acknowledges that if he or she fails to comply with any of his or her legal obligations under the Act, the company may provide the vendor's name and contact details to Copyright Agency Limited (CAL).

Lots subject to payment of the Resale Royalty Scheme will be denoted by the §. The Australian Resale Royalty is a flat rate of 5% on the hammer price (including GST). The Australian Resale Royalty is payable by the seller in addition to the buyers premium plus any applicable GST.

## 15. Jewels & Watches

### GEMSTONES

Gemstones have historically been subjected to a variety of treatments to enhance their appearance. Sapphire and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining or dyeing, irradiation, filling or coating may have been used on other precious and semi-precious gemstones and organic material. These treatments may be permanent, whilst others may need special care to preserve their appearance. Buyers should assume that each lot has been subject to some form of treatment and that the estimates reflect this.

A number of laboratories issue certificates that give detailed descriptions of gemstones, and in the event that Gibson's Auctioneers & Valuers has been supplied with or obtained certificates for any lot, this shall be noted in the catalogue. However, as there may not be consensus between different laboratories on the degree, or types of treatment of the gemstones, Gibson's Auctioneers & Valuers supplies these without warranty.

Buyers should assume that all gemstones sold by Gibson's Auctioneers & Valuers may have been subjected to such treatments, and that the catalogue estimates reflect this.

### PEARLS

Pearls, like gemstones, are also subject to various treatments. Buyers should assume that any pearls sold by Gibson's Auctioneers & Valuers may have been subjected to such treatments, and that the catalogue estimates reflect this.

### WATCHES

Please note: All watches sold by Gibson's Auctioneers & Valuers are sold on an "as is" basis. Gibson's Auctioneers & Valuers makes no representation or warranty that any watch is in working order. Many watches have been repaired over their lifetime and may contain non-original parts. The absence of any reference to the condition of a watch does not imply that the lot is in good condition and without defects, repairs or restorations. Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible for, may be necessary.

### ESTIMATED WEIGHTS

If a stone has a known weight, it has been weighed out of the mount. If a stone has an estimated weight, it is an approximate weight only and has been measured by us in the mount and is a statement of opinion only. The information is given as a guide only and Buyers should satisfy themselves with regard to this information as to its accuracy.



 GIBSON'S

