

The Gary & Genevieve Morgan Collection – Part 1

Auction Tuesday 7 December 2021
Tonic House, 386 Flinders Lane, Melbourne



The Gary & Genevieve Morgan Collection – Part 1

Viewing

Saturday 4 December	10.00am – 5.00pm
Sunday 5 December	10.00am – 5.00pm
Monday 6 December	10.00am – 5.00pm
Tuesday 7 December	10.00am – 6.00pm

Other times welcome by appointment

Auction

Tuesday 7 December, 6.30pm (AEDT)

Address

For viewing and auction:

**The Gallery, Tonic House,
386 Flinders Lane, Melbourne VIC 3000**

Enquiries

mail@leski.com.au
+61 3 8539 6150

Auction Code: 474

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\$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+

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Account Name: Leski Auctions Client Funds Account

BSB: 193-879
(Payments from within Australia only)

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Email: movable.heritage@arts.gov.au

Website: <http://arts.gov.au/movable/export>

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The Gary & Genevieve Morgan Collection

Gary and Genevieve Morgan have been collecting Australiana for decades. Their East Melbourne home is a living museum, a celebration of their passion for the artworks, sculptures, pottery, wood carvings and furnishings that are constant reminders of their own history and the two centuries in which they can trace their family's presence in Australia. Gary's great grandfather, William H. Williams jointly published *The Diggers' Advocate* in 1853, only eighteen years after John Batman's visit to the Port Phillip District. A few years later, in 1856, he published *Language of the Aborigines of the Colony of Victoria and other Australian Districts*.

His other early publications included *How to Settle in Victoria* (1855), *The News Letter of Australasia* (1856) and *The Collingwood and Richmond Observer* (1857). He was one of the best-known printers and publishers in the young colony and was an enthusiastic advocate for immigration and development alongside cooperation with the original inhabitants. Gary is particularly proud of his fore-father's contribution to Victoria.

Gary's father, Roy Morgan, born at Malvern in 1908 and educated at Brighton Grammar and Melbourne Grammar, also passionate about his hometown, was elected to the City of Melbourne Council in 1959, chaired the town planning committee, and was involved in negotiations that led to the development of the City Square. He was a councillor until 1974. In the 1940s, he had established what became the best-known market research company in Australia, which was taken over in the 1960s by Gary, who continues as Executive Chairman of the company to this day.

Driven by their shared enthusiasm for Australian creativity and symbology, Gary and Genevieve have always sought to furnish their homes and workplaces with the work of Australian artists and artisans. They have lived in several Victorian-era homes, all of which have accommodated their ever-growing collection. As they acquired more pieces – Gary would say they “rescued” them – the Morgans have generously loaned some of their pieces to various museums, libraries and other institutions so that they could be more widely appreciated. For example, their collection of the works of Nicholas Chevalier was recently displayed in the East Melbourne Public Library and some of their large collection of Early Melbourne Paintings are on display at the Old Treasury Building in Spring Street.

In this first catalogue of selections from the collection, we are delighted to present the wonderful pieces you will see and read about in the coming pages. The wide range of pottery that begins the auction illustrates the many creative approaches Australian potters have brought to this ancient craft: the early output of Bendigo Pottery, the eccentricity of V.A.P., the artistry of Merric Boyd and the whimsy of Grace Secombe are all well represented. Other notable inclusions are Castle Harris, Marguerite Mahood, Philippa James, William Ricketts and Klytie Pate. The section continues into the 1950s and '60s with works by Allan Lowe, Arthur Boyd and Deborah Halpern, amongst others, truly a wonderful selection.

The catalogue continues with a selection of furniture including some of the earliest pieces created in New South Wales and Tasmania in the 1820s and '30s. Andrew Lenehan gets a look-in as do Rocke & Co. and Altmann & Lindsay. Their practical creations give way to the beautifully embellished works of art created by Robert Prenzel, Rudolph Unger and John Blogg among the other wood carvers represented in this catalogue. All of them have left their mark and their works are keenly sought-after by museums and galleries.

A small but impressive range of jewellery is followed by some wonderful paintings including an exceptional original watercolour by John Lewin, a superb view of the Upper Yarra by Charles Rolando, a 1916 superb self portrait by Constance Tempe Manning and an important Clifton Pugh painting of his son.

Of course, there's plenty more to see but don't miss the two gold nuggets hidden in the catalogue. One of Gary's other passions is his involvement in gold. These two raw nuggets are spectacular examples from his mines in the Pilbara region of Western Australia.

We hope you enjoy the catalogue, and we look forward to welcoming you during the viewing in **The Gallery, Tonic House, 386 Flinders Lane, Melbourne.**

1

BENDIGO POTTERY

Colonial bread platter, mottled glazed finish with embossed lettering "Give Us This Day Our Daily Bread", 19th century, impressed anchor mark to base, 32cm wide

\$1,000–1,500



2

WILSON & RIDGES

Colonial teapot with mottled glaze,
19th century, rare.
25cm high, 26cm wide

\$1,500–2,000

3

BENDIGO POTTERY

cheese dish and cover with corn pattern,
19th century,
18cm high, 24cm diameter

\$1,200–1,500

4

BENDIGO POTTERY

triangular cheese dish and cover with
chrysanthemum pattern, 19th century,
19cm high, 27cm wide

\$1,000–1,500

5

JAMES GILSON

Colonial pottery bread platter,
Queensland origin, 19th century,
34cm wide

\$1,200–1,500

6

BENDIGO POTTERY

cordial barrel made for "J. J. TRAIT,
GEELONG" with mottled majolica glaze,
19th century, rare.
45cm high, 33cm diameter

\$4,000–6,000







7

BENDIGO POTTERY

terrace urn with mottled majolica glaze
and lion mask and swag decoration,
19th century,
60cm high, 49cm diameter

\$3,000–5,000



8



9

8

BENDIGO POTTERY

cheese dish and cover adorned
with berries and leaves, 19th century,
impressed anchor mark to base,
17cm high, 19.5cm diameter

\$1,000–1,500

9

LITHGOW

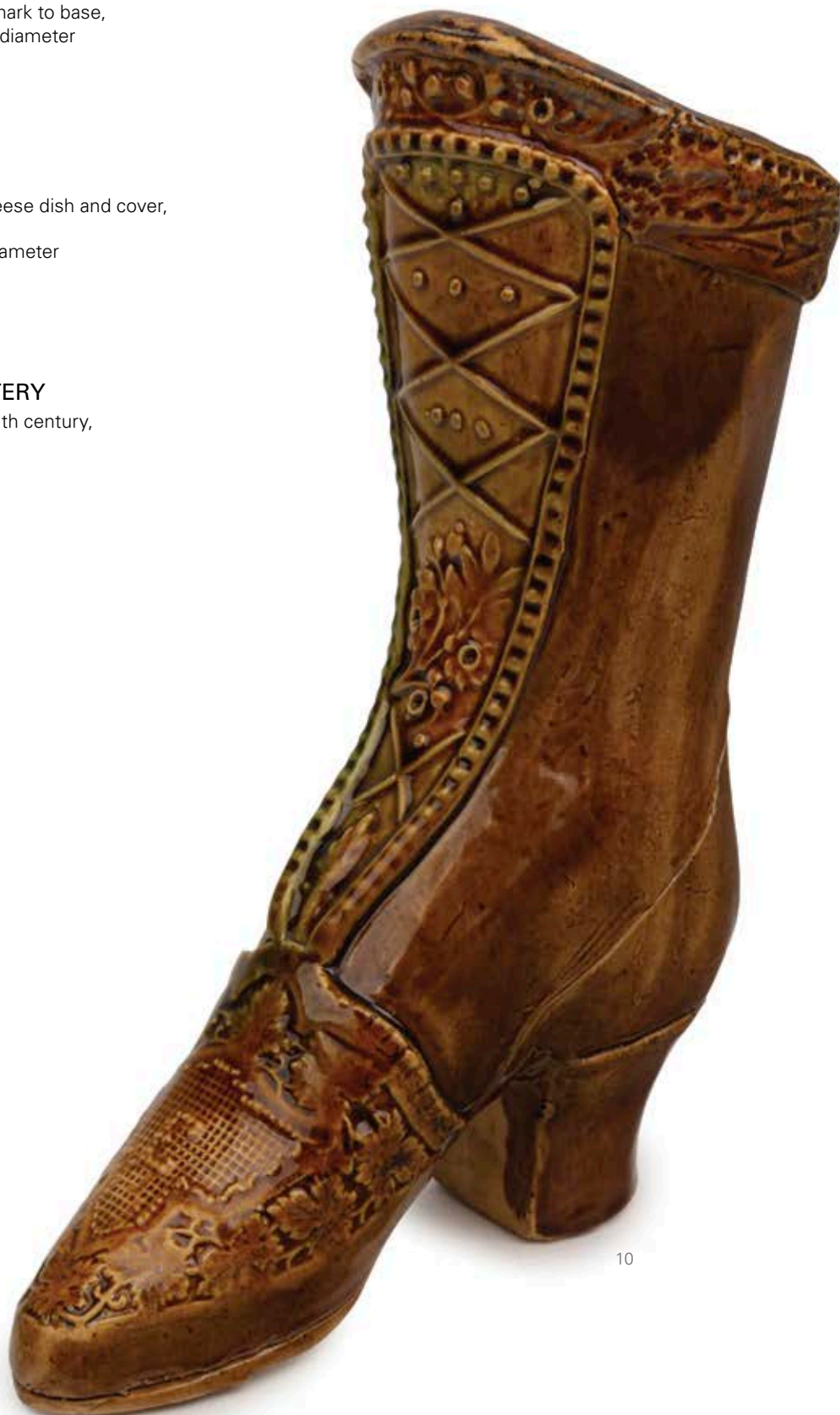
Colonial pottery cheese dish and cover,
19th century,
11cm high, 20cm diameter

\$800–1,200

10

BENDIGO POTTERY

ladies boot vase, 19th century,
21cm high

\$300–500

11

BENDIGO POTTERY

bread platter, mottled glaze on brown
ground with raised blue lettering,
19th century,
31cm wide

\$1,000–1,500





12

12**BENDIGO POTTERY**

"Sunflower" pattern butter pot,
19th century,
12cm high, 18cm diameter

\$600–1,000

12



13

BENDIGO POTTERY

stoneware water filter, emblazoned
 "W. Candy, George Street, Fitzroy",
 19th century,
 46cm high, 39cm wide

\$800–1,200

14

BENDIGO POTTERY

stoneware water filter, emblazoned
 "Prize Dripstone, Melbourne" with
 embossed coat of arms, 19th century
 with original stone filter
 37cm high, 25cm wide

\$1,200–2,000





16

15**JAMES CAMPBELL & SON**

Colonial butter dish with mottled blue
majolica glaze, 19th century,
14cm high, 14cm diameter

\$600–1,000**16****BENDIGO POTTERY**

Two Colonial soap dishes with frog
decoration, late 19th century,
7cm high, 14.5cm wide each (2)

\$400–600

15

17**BENDIGO POTTERY**

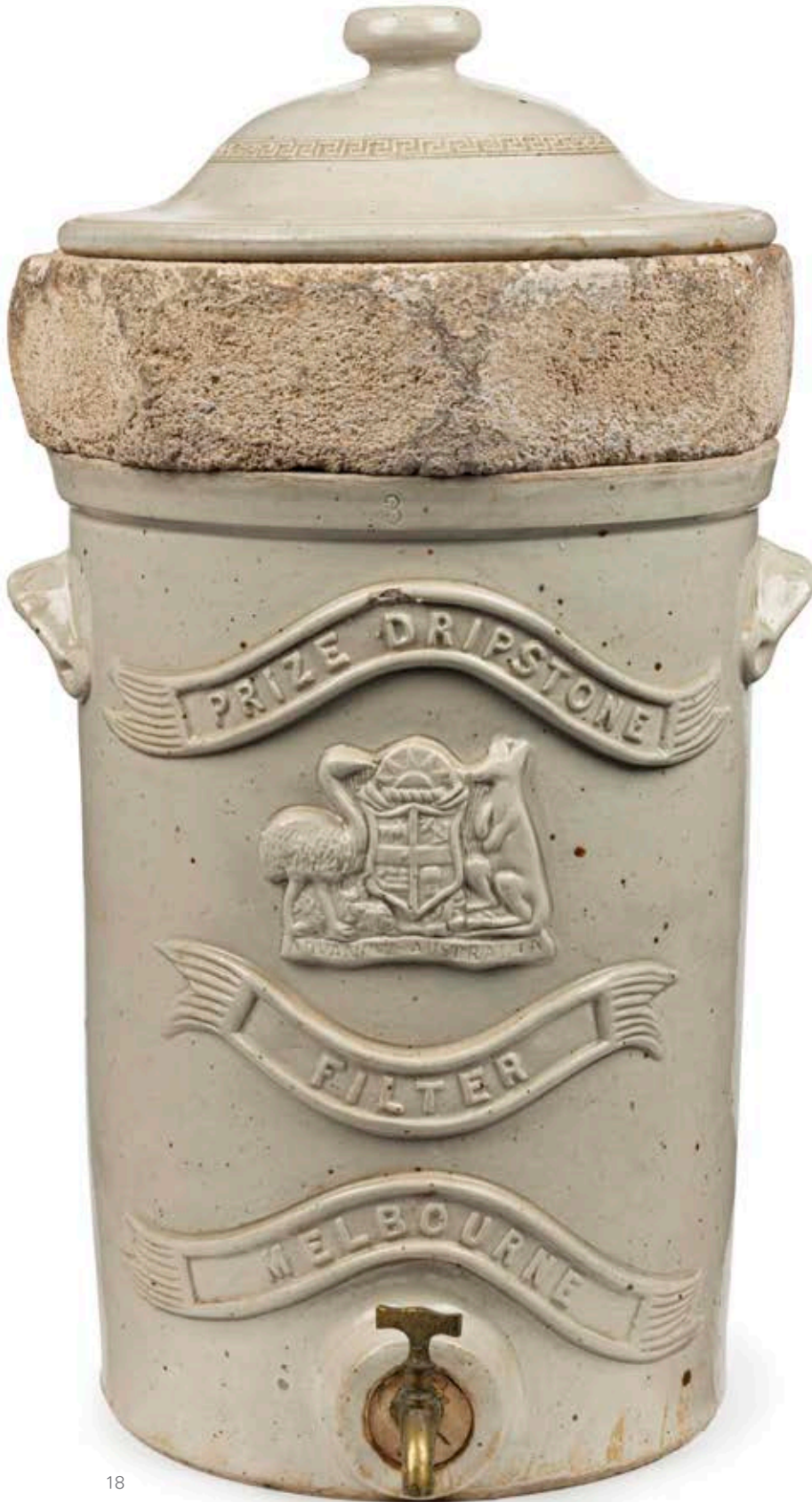
jardinière with floral swags and lion mask
handles, 19th century,
21cm high, 29cm wide

\$800–1,200

18

BENDIGO POTTERY

stoneware water filter, emblazoned
"Prize Dripstone Filter, Melbourne" with
embossed coat of arms, 19th century,
with original stone filter
52cm high, 34cm wide

\$1,200–2,000

19

BENDIGO POTTERY

water filter, emblazoned
"JAS. McCALLUM MELBOURNE"
with coat of arms, late 19th century,
with original stone filter,
65cm high

\$1,200–2,000

20**V.A.P. (VICTORIA ART POTTERY)**

mantel vase with incised decoration,
glazed in burgundy and olive green,
late 19th century,
32.5cm high

\$1,000–1,500

21

V.A.P. (VICTORIA ART POTTERY)

"Grotesque" pottery spoon warmer
glazed in burgundy by WILLIAM FERRY,
late 19th century,
impressed stamp "V.A.P., W. F.",
14cm high, 14cm wide

V.A.P. is considered to be one of Australia's first true art pottery firms. It commenced operations in Albion Street, Brunswick (Melbourne) in 1896; until 1912 under the inspirational guidance of brothers GRAHAM and WILLIAM FERRY, as well as a collaboration with RICHARD STURROCK.

English born, the brothers learned their trade at the Linthorpe Pottery under the direction of the master designer CHRISTOPHER DRESSER whose influences can be

strongly recognized in V.A.P. work. Other influences and designs can be seen in both Burmantofts and Ault pottery.

Although a successful firm in its day the Ferry brothers could not compete with the mass produced English wares that began to flood the market in the early 20th century. As a result V.A.P. pieces are scarce and highly desirable.

\$4,000–6,000



22

BENDIGO POTTERY

grotesque bird tobacco jar,
in the manner of Martin Brothers
of London,
impressed mark to base,
24cm high

\$400–600

23

An Australian pottery jardinière
with applied lizards,
incised "T.M. 1918"
24cm high, 28cm wide

\$300–500

22



23

24

An antique brickworks tree stump styled vase, adorned with kookaburras, most likely a workman's piece, early 20th century, 57cm high, 57cm wide

\$600–1,000



25

MERRIC BOYD (1888–1959)

pottery jug with hand-painted rural scene
and two applied koalas perched on the branch handle,
incised "Merric Boyd, 1941",
14cm high, 15cm wide

Merric Boyd described his great joy in successfully throwing his first pot at Archibald McNair's Burnley Pottery in 1908, when he was just 20 years old. Boyd established a studio workshop at Murrumbidgee and pottery kilns were established there in 1911 with the support of his family. He studied under Bernard Hall and Frederick McCubbin at the National Gallery School where he took up ceramics as a path to sculpture, but settled on pottery as his medium. He held his first exhibition of stoneware, fired in McNair Bros kiln, at the Centreway in Melbourne in 1912, and his second exhibition at Besant Lodge soon afterwards.

Merric had begun making pottery at a time when obtaining the necessary equipment and materials was difficult. As a result, he largely made what he required himself. He built pug mills, grinders, throwing wheels and kilns, and made glazes from basic oxides. To obtain clay, he utilized

the clay deposits in the Murrumbidgee and Oakleigh areas, and prepared it himself.

Boyd was fascinated and inspired by the natural world. For him, pottery was the perfect vehicle to express his affection for Australian fauna and flora and its landscapes, and the beauty he saw in the world. This, together with his deep spiritual beliefs and his certainty in the power of love, led him to create truly unique Australian works of ceramic art. While he was not the first potter to use native fauna and flora in pottery, he raised its use to new levels of artistry and acceptance. He is recognised as being Australia's first studio potter and a pioneer in his field.

[Adapted from "The Life and Art of Merric Boyd".]

\$1,500–2,500





26 (Detail)

26**MERRIC BOYD (1888–1959)**

pottery jug with applied wind-swept
branch handle and hand-painted
rural scene,
incised "Merric Boyd, 1928",
16.5cm high, 16.5cm wide

\$3,000–5,000

27**MERRIC BOYD (1888–1959)**

pottery koala vase,
incised "Merric Boyd, 1924",
17.5cm high

\$2,000–3,000

28**MERRIC BOYD (1888–1959)**

tree stump vase with three applied koalas
and wind-swept branches,
signed "Koala, VIC, Australia, 1929",
16cm high

\$1,500–2,000

29

ELISCHER

porcelain koalas on tree stump statue,
24cm high

\$400–600

30

MERRIC BOYD (1888–1959)

koala jug with grey glaze,
signed "Koala, VIC, Aust., 1929",
11cm high, 11cm wide

\$1,200–2,000



29



30

31**MERRIC BOYD (1888–1959)**

pottery jug with windswept branch
handle and painted decoration,
incised "Merric Boyd, 1930",
16.5cm high, 17cm wide

\$1,000–1,500

32**MERRIC BOYD (1888–1959)**

pottery vase with sgraffito and painted
landscape decoration,
incised "Merric Boyd, Australia, 1928",
17.5cm high, 14.5cm wide

\$2,000–3,000

33**MERRIC BOYD (1888–1959)**

wind-swept tree pottery jug,
incised "Merric Boyd,
Gum Tree From Australia, 1939",
15cm high, 15cm wide

\$1,000–1,500



34

34**MELROSE WARE**

"Tragedy" pair of pottery bookends with green glazed finish, circa 1935, 17cm high, 11cm wide (2)

\$1,000–1,500**35****JOHN CAMPBELL**

green glazed pottery umbrella holder with bird decoration, incised "Campbell, Australia", 42cm high

\$2,500–3,500

34



36**BOSLEY**pottery frog statue,
21cm high**\$600–800**

36



37

37**BENDIGO POTTERY**"Waverley Ware" green glazed
pottery frog,
15cm high, 19cm wide**\$600–1,000**

38**BOSLEY**

pottery squirrel statue,
27cm high, 20cm wide

\$400-600

38

39**BOSLEY**

pottery kookaburra statue,
18cm high, 26cm wide

\$400-600

39

40**BOSLEY**

pottery koala statue,
24cm high, 24cm wide

\$400–600



41

41

**PEGGY WHITING
(CIRCA 1900–1962)**

pottery leaf dish with
applied female nude figure,
incised "Peggy Whiting '35",
24cm wide

\$800–1,200

42

**PEGGY WHITING
(CIRCA 1900–1962)**

pottery bowl with applied
gum blossoms and leaves,
incised "Peggy Whiting '34",
10cm high, 20cm wide

\$800–1,200



42

43

GRACE SECCOMBE (1880–1956)

pottery kookaburra statue,
incised "Grace Seccombe",
16cm high

Grace Povey Capper was born near Tunstall, North Staffordshire, England in 1880. Her father Alfred Capper, a potter, brought his family to Sydney in 1902 and established a pottery at Longueville. Later he established the Enfield Art Pottery at Enfield.

In 1907 Grace married Clarence Seccombe, a Sydney architect, and encouraged by her husband began in the 1920s to model birds. Working from a studio at Eastwood, Grace Seccombe's work was very popular, especially her models of kookaburras and koalas and they sold well through Prouds, the Sydney jewellery store. She taught art and craft at a Sydney girls' school and exhibited with the Arts and Crafts Society of New South Wales from 1930-1955. She died in Sydney in 1956. The Morgan collection contains several of her most beloved pieces.

\$1,500–2,000



43



43 (Detail)

44

GRACE SECCOMBE (1880–1956)

pottery budgerigar statue,
rare yellow colourway,
incised "Grace Seccombe",
18cm high

Illustrated in "AUSTRALIAN ART POTTERY
1900-1950", by Fahy, Freeland, Free and
Simpson [Casuarina Press, Syd. 2004],
plate 436.

\$2,500–3,500



44



44 (Detail)

45**GRACE SECCOMBE (1880–1956)**

pottery statue of two kookaburras on a fence, titled "To You the Open sliprails and a waiting Friend",
impressed stamp "Grace Seccombe",
10.5cm high, 13cm wide

\$1,200–2,000

46

GRACE SECCOMBE (1880–1956)

pottery kangaroo tree stump vase,
incised "Grace Seccombe, N.S.W."
with remains of original paper label,
19cm high, 18cm wide

Illustrated in "AUSTRALIAN ART POTTERY
1900-1950", by Fahy, Freeland, Free and
Simpson [Casuarina Press, Syd. 2004],
plate 435.

\$2,500–3,500



47

47**CASTLE HARRIS (1893–1967)**

rare pottery lizard statue,
incised "Castle Harris",
6cm high, 21cm long

\$2,000–3,000

47 (Detail)

48

CASTLE HARRIS (1893–1967)

pottery vase with applied dragon,
glazed in green, blue and yellow,
incised "Castle Harris",
21cm high, 21cm wide

John Castle (Jack) Harris (1893-1967) was born in May 1893 at North Waratah, New South Wales. Nothing is known about his education or formal training in the arts. In the 1920s he was known professionally as Castle Harris and made a living from the sale of his punched and embossed leather tablecloths, which often incorporated Australian floral motifs. In the early 1930s Harris had lessons in clay modelling from Una Deerbon (1882-1972); on a visit to Melbourne in 1935, he worked briefly and informally at the Deerbon Pottery School and was employed at the Premier Pottery at Preston.

Harris had a studio in Hunter Street, Sydney, in 1939 and 1940, and another at Toongabbie in the mid-1940s. He seems to have had no time for contemporary, earthy, handicraft ideals or for the 'accepted notion that handcrafted objects should be useful'. Often large, heavily decorated and frequently sculptural, his ceramics featured Australian and grotesque animals, and showed a strong Oriental influence. About 1946 Harris shifted to the Blue Mountains and established a studio at Wentworth Falls. He later moved to Lawson where he continued his work.

\$6,000–8,000



49

ALAN JAMES (1914–1979)

blue glazed pottery vase with applied
gumnuts, leaves and branch handles,
incised "Alan James, 1933",
11cm high, 17cm wide

Alan James started work at the P.P.P. (Premier Pottery Preston) factory in Oakover Road sometime in 1932. Under the tutelage of DAVID DEE he excelled, quickly becoming one the fastest and most proficient wheel throwers in the business. He worked closely alongside and was influenced by both MARGARET KERR and CASTLE HARRIS. James involved himself in nearly all aspects of the factory and was one of the driving forces behind

the factory's most notable and successful ranges including PAMELA and REMUED wares. Despite James' huge output very few signed examples of his work have come to light.

Illustrated in "AUSTRALIAN ART POTTERY 1900-1950", by Fahy, Freeland, Free and Simpson [Casuarina Press, Syd. 2004], plate 198.

\$2,000–3,000



50**REMUED**

early pottery bowl with applied fruit
and leaves, rare pink colour way
with incised decoration,
incised "Remued",
11.5cm high, 16.5cm wide

\$1,200–2,000

51**REMUED**

pottery vase with rare applied skink lizard
decoration,
incised "Remued",
13cm high, 17cm diameter

\$4,000–6,000

52**REMUED**

pottery vase with applied koala and branch
handle,
incised "Remued 313/5B",
13cm high

\$2,500–3,500

53**REMUED**

early pottery jug with applied branch and
unusual sgraffito decoration depicting a
post and rail fence,
incised "Remued, 1933",
14cm high

\$400-600

54**REMUED**

early pottery jug with applied branch
handle gumnuts and leaves with
hand-painted finish,
incised "Remued, 1933",
17.5cm high, 19cm wide

\$1,500–2,500

55**REMUED**

cylindrical pottery vase with applied
gum nuts and leaf, rare purple
and green colourway,
incised "Remued, Hand Made, 1934",
16.5cm high, 8.5cm diameter

\$1,000–1,500

56**REMUED**

pottery jug with applied gumnuts, leaves
and branch handle, early pink and purple
colourway with incised decoration,
incised "Remued",
16cm high, 15cm wide

\$1,000–1,500

57**REMUED**

pottery mantel vase with applied
gumnuts, leaves and branch handle,
unusual banded decoration,
incised "Remued, Hand Made",
21cm high, 13cm wide

\$1,000–1,500

58**REMUED**

pottery jug with applied gumnuts,
leaf and branch handle,
incised "Remued, 54/2M",
22cm high, 17cm wide

\$1,000–1,500

59

MARGUERITE MAHOOD (1901–1989)

exceptional pierced pottery lidded vase adorned with two winged dragons, titled "GOTHIC", circa 1936, lid and base signed "Marguerite Mahood, Gothic No.1570", 33cm high

Illustrated in "AUSTRALIAN ART POTTERY 1900-1950", by Fahy, Freeland, Free and Simpson [Casuarina Press, Syd. 2004], plate 295.

Marguerite Henriette Mahood (1901–1989), was born in July 1901 at Richmond, Melbourne. She was educated at Mrs Strickland's School, Armadale, and Presbyterian Ladies' College, East Melbourne, before attending drawing classes at the National Gallery school of drawing with Frederick McCubbin. During the 1920s Mahood established herself as a professional artist, producing drawings, watercolours, linocuts and oil paintings. Her early work showed enduring influences — the romantic aesthetic of the Pre-Raphaelite and Art Nouveau movements and a fascination with history and fantasy. In 1931 she enrolled in a new pottery course at the Working Men's College (now RMIT University). Finding the rudimentary training inadequate, she left to teach herself from technical books at the Public Library of Victoria.

Over the following twenty-five years she produced highly decorated and vibrantly glazed earthenware ceramics, ranging from domestic ware to intricate figurines and exquisitely carved filigree ware. Inspired by Asian and Islamic ceramics, European commercial potteries such as Sèvres, Meissen and Wedgwood, and English art pottery of the late 19th century, Mahood was also drawn to Neo-Gothic motifs: playful dragons appeared repeatedly in her work.



59 (Detail)

A Herald newspaper reviewer described her in 1935 as "unique among Victorian pottery workers in her colour range ... a mistress of the dark rites of firing and glazing". Meticulously numbered and often bearing her distinctive monogram, her work is easily identifiable. Detailed 'kiln books' ensured she avoided repeating mistakes and was able to continually refine her technique. In January 1935 she wrote:

"An imagination that can play and dream is not the only qualification for a craftsman. There is work, too – hard, solid, prosaic work.... It means compounding glazes and preparing clay, and bearing with a stoic heart the disappointments that laborious, but unsuccessful, experiment brings - but finally it means the triumph of holding the work at last between the two hands that brought it forth from the formless earth."

The Morgan collection is rich in Mahood's wonderful work.

\$15,000–20,000



60**MARGUERITE MAHOOD
(1901–1989)**

pierced pottery candlestick
with applied dragon decoration,
incised "Marguerite Mahood, C67B",
15cm high

\$2,500–3,500

61

**MARGUERITE MAHOOD
(1901–1989)**

pottery mermaid statue on original
ebonized wooden base, titled
"Forsaken Mermaid", circa 1936,
incised "Marguerite Mahood"
and titled on the plinth,
15.5cm high overall, 13.5cm wide,
13.5cm deep

Illustrated in "AUSTRALIAN ART
POTTERY 1900-1950", by Fahy,
Freeland, Free and Simpson
[Casuarina Press, Syd. 2004], plate 296

\$10,000–15,000



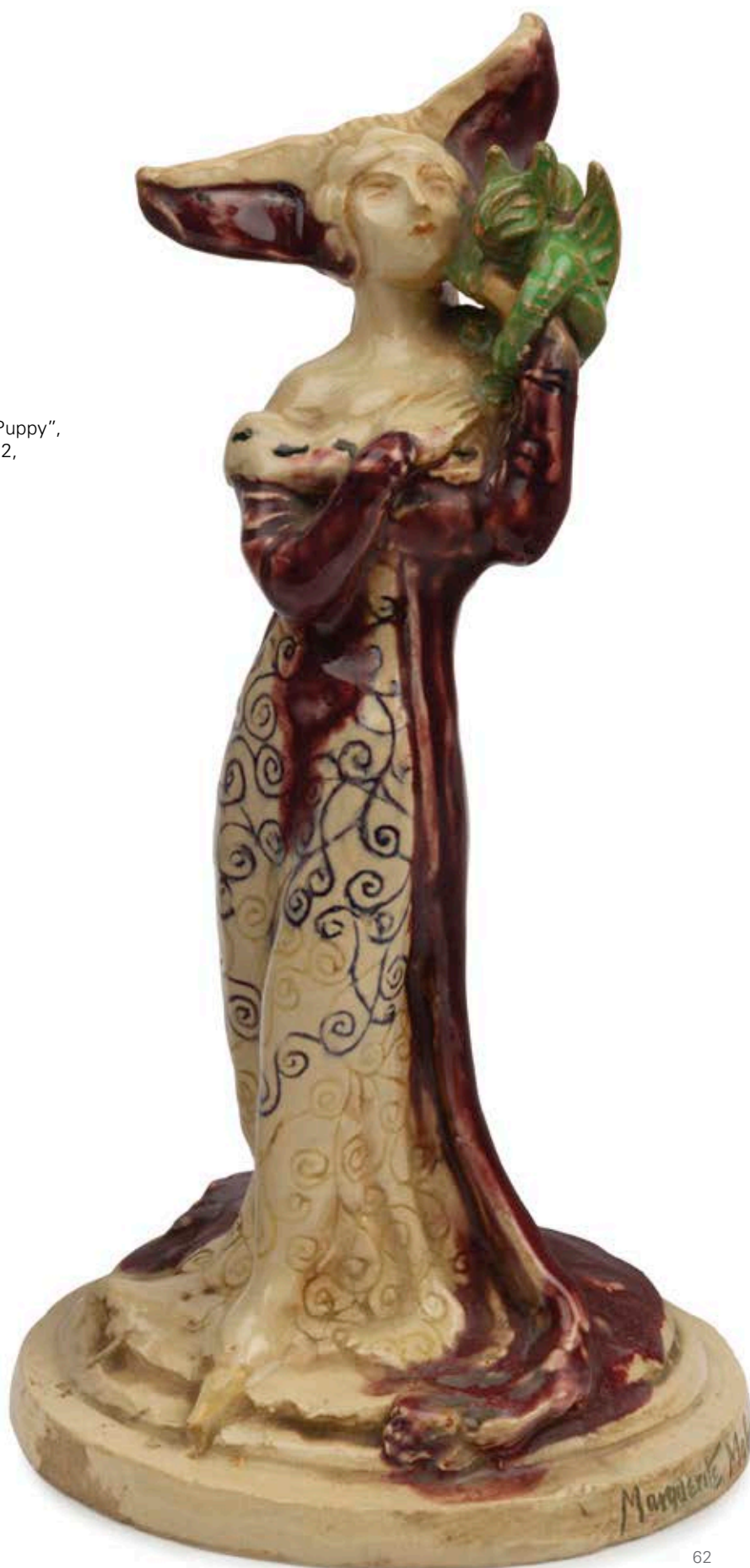


62

MARGUERITE MAHOOD
(1901–1989)

pottery statue titled "The Griffin Puppy",
incised "Marguerite Mahood, 1932,
The Griffin Puppy, B380",
22cm high

\$6,000–8,000



63**MARGUERITE MAHOOD
(1901–1989)**

green glazed pottery lidded vase
with two applied dragons,
signed "Marguerite Mahood, M.M. B365",
18cm high

\$4,000–6,000

64**MARGUERITE MAHOOD
(1901–1989)**

pottery dragon vase with blue
and green colourway,
incised "Marguerite Mahood, MM,
CO496",
18cm high

\$4,000–6,000

65**HARVEY SCHOOL**

three handled blue glazed pottery
vase with incised decoration,
20cm high

\$600–800

66

**MARGUERITE MAHOOD
(1901–1989)**

pottery statue of a lady in a blue dress,
incised "Marguerite Mahood",
28cm high

\$5,000–8,000



67

67**MARGUERITE MAHOOD
(1901–1989)**

"Devil" pottery face plaque,
incised "M. Mahood, B 394 M",
10cm high, 9cm wide

\$1,000–1,500



68

68**MARGUERITE MAHOOD
(1901–1989)***"Goblin Potter" statue,
incised "M. Mahood"
6cm high***\$3,000–5,000**

68 (Detail)





69



69 (Detail)

69**STONE'S BRISTOL POTTERY**

"Kangaroo" teapot with brown glaze,
early 20th century,
impressed oval mark to base,
13cm high, 18cm wide

\$1,500–2,500

70

HARVEY SCHOOL

pottery lidded vase with incised
Japanese inspired decoration,
signed (illegible) and dated 1928,
14cm high, 11cm wide

\$600–1,000

71

HARVEY SCHOOL

pottery vase with applied parrot,
gumnuts and leaves with purple,
pink and blue glazes,
incised "Fred.....",
10.5cm high, 14cm wide

\$400–600

70



71

72

HARVEY SCHOOL

rainbow glazed pottery vase with
incised owl and cockerel, emblazoned
with limerick "You Can't Sit Up With
The Midnight Owl and Expect to Get
up with the Barn Yard Fowl",
incised "P. G. McKay, 1936",
26cm high, 18cm diameter

\$800-1,200

72



72

73**MARGARET McLEAN (1877–1962)**

Harvey School two handled pottery
vase with mottled glaze,
incised "M. L. McLean, 21-1-38",
17cm high, 28cm wide

\$600–1,000

74**PHILIPPA JAMES (1893–1967)**

pottery jug with applied
gumnuts and leaves,
incised "Philippa James",
17cm high, 12.5cm wide

\$800–1,200

75

PHILIPPA JAMES (1893–1967)

pottery jug with rare applied koala handle and sgraffito hand-painted landscape scene, incised "Philippa James", 7cm high, 9cm wide

James was a student of Merric Boyd at Murrumbidgee, from about 1919 to 1924, and Boyd "had a strong influence over her stylistic development, which focussed on the representation of the gum tree and other Australian motifs in clay." ["Australian Art Pottery 1900–1950" p.196].

A review of her solo exhibition at the Everyman Library in South Yarra in September 1926 explained that "The materials (except some of the colours) are obtained locally and the decorations are all Australian in type. The ti-tree and of course

the eucalyptus lend themselves admirably to the purpose. A special feature of these examples is the beautiful finish given by the use of an inside glaze of a contrasting colour. Miss James manufactures some of her own glazes and frequently uses them in producing the "accidental" effects noted." [op cit.].

The work of Melbourne born Philippa James is very well represented in the Morgan collection.

\$1,200–2,000



76**PHILIPPA JAMES (1893–1967)**

pottery jug with applied cicada and gumleaf,
glazed in pink, blue and sage green,
incised "Philippa James",
7.5cm high, 9cm wide

\$800–1,200

77**PHILIPPA JAMES (1893–1967)**

green and pink glazed pottery jug
with gum blossom and leaf decoration,
incised "Philippa James",
16cm high

\$800–1,200

78**PHILIPPA JAMES (1893–1967)**

pottery jug with wind-swept tree
decoration and applied branch handle,
incised "Philippa James",
16cm high

\$800–1,200

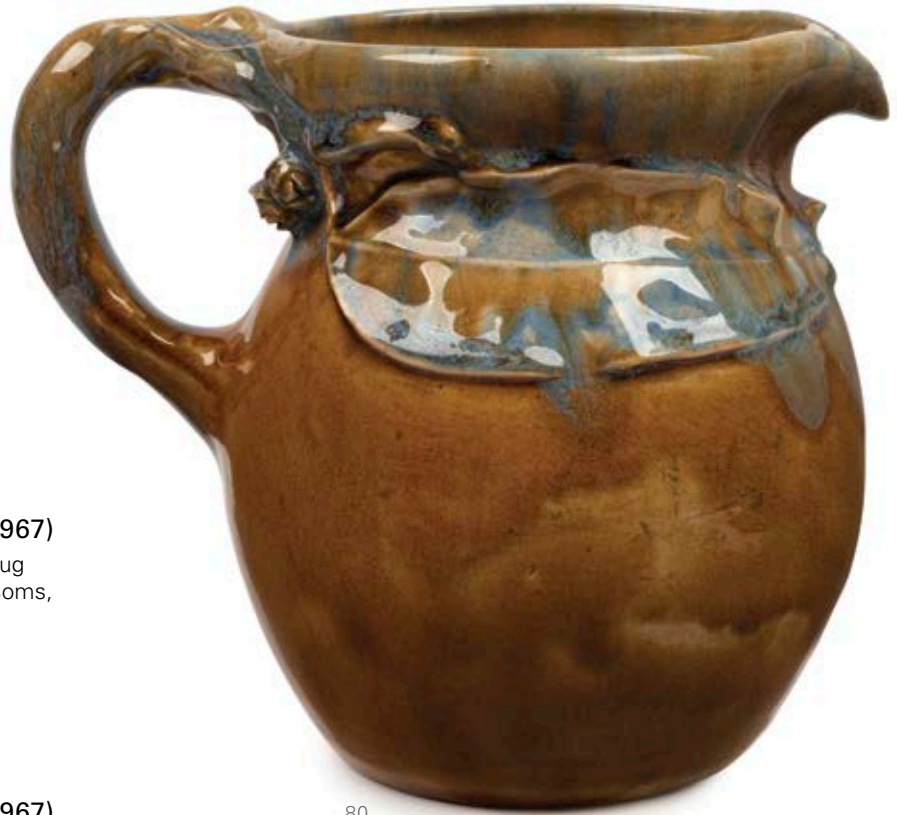
79**PHILIPPA JAMES (1893–1967)**

pottery vase with applied wind-swept
tree decoration glazed in blue and black
with green interior,
incised "Philippa James, 1925",
8.5cm high, 14.5cm wide

\$600–1,000

80**PHILIPPA JAMES (1893–1967)**

brown and blue glazed pottery jug
with applied gum leaf and blossoms,
incised "Philippa James"
16cm high

\$800–1,200

80

81**PHILIPPA JAMES (1893–1967)**

impressive pottery jug with whimsical
hand-painted landscape decoration,
incised "Philippa James"
16cm high, 22cm wide

\$800–1,200

81

82

ALICE LEWIS

Australian pottery jug with applied
windswept branch decoration and handle,
incised signature to base,
22cm high, 18cm wide

\$800–1,200

82

83

DELAMERE

pottery centrepiece with applied
lizard and tree stump decoration,
incised "Delamere",
31cm wide

\$800–1,200

83

84

WILLIAM RICKETTS (1899–1993)

superb pottery teapot made for the 1934 Melbourne Centennial Exhibition, tree stump form with gumnuts, branches and leaves, adorned with two koalas and seated swagman lid, incised "Wm Ricketts, Melbourne, 1934", 25cm high, 24cm wide

William Ricketts' introduction to clay modelling is believed to date from around 1919, when he commenced work in the studio pottery section at the Australian Porcelain Insulator Company in Yarraville. Here, Ricketts sculpted small figurines and animals and learnt wheel throwing. Over time, he produced jugs, vases and bowls, many of which have Australian motifs. Comparisons have been made between Ricketts' early work and that of Merric Boyd, who also worked at Australian Porcelain, with his wife, Doris. Before Ricketts moved to Mount Dandenong in 1934 (and began work on his major undertaking, the sculpture park which now bears his name), he had contact with other Melbourne ceramic artists and sculptors, including Marguerite

Mahood, Ola Cohn and Gustav Pillig, who tutored Ricketts in sculpture.

Ricketts was passionate about preserving Aboriginal culture and Australia's native bushland. His repeated depictions of Aboriginal people he met, or read about, was his way of communicating to non-Aboriginal audiences the importance of Aboriginal dreamings, and their relevance to land conservation. He also seemed to be attempting to give a voice to indigenous people during an era when many white Australians were ignorant of their country's rich Aboriginal heritage.

[Adapted from the essay by Lyndel Wischer, p.318 "Australian Art Pottery 1900 - 1950".]

\$12,000–18,000





85**WILLIAM RICKETTS (1899–1993)**

pottery bust of an Aboriginal female,
incised "Wm. Ricketts",
28cm high

\$2,000–3,000

86

WILLIAM RICKETTS (1899–1993)

pottery statue of an Aboriginal
elder sitting on a rock adorned
with three Aboriginal faces,
31cm high, 20cm wide

\$6,000–8,000



87**WILLIAM RICKETTS (1899–1993)**

pottery vase with Aboriginal elders
face and feather decoration,
incised "Wm. Ricketts",
29cm high, 22cm wide

\$2,000–3,000



88

KLYTIE PATE (1912–2010)

fairy penguin pottery statue,
incised "Klytie Pate",
23cm high

Klytie Pate was born in Melbourne in 1912. Discerning an artistic talent in Klytie, her aunt, Christian Waller, directed her early career and arranged for her to study modelling with sculptor and potter, Ola Cohn, and for her to attend classes in 1932 at the National Gallery School in Melbourne. She was later to study figure drawing and applied design at the School of Applied Art under Napier Waller, George Allen and Gladys Kelly.

Pate's early work was strongly influenced by the spiritualism and abstracted Art Deco vocabulary of Christian Waller. Although she often used otherwise undecorated forms, she is generally associated with carved and pierced pots. Her motifs, although sometimes abstract, geometric or architectural, are more often nature-inspired – animals, birds, plants and flowers. She also drew inspiration from her travels abroad and from the theatre.

In 1947, Pate and Allan Lowe were the first contemporary Australian potters to be represented in the collection of the National Gallery of Victoria.

The Pate pieces were greatly treasured and enjoyed pride of place in the Morgan collection.

[Adapted from the essay "Klytie Pate, Potter and Educator" by Terence Lane in "Australian Art Pottery 1900 - 1950" at page 291.]

\$3,000–5,000

**89****KLYTIE PATE (1912–2010)**

pottery bird statue
with turquoise glaze,
incised "Klytie Pate",
25cm high

\$3,000–5,000

90**KLYTIE PATE (1912–2010)**

pottery vase with stunning sgraffito
decoration of dancing female nudes, green
glazed with crystalline highlights and pink
glazed interior, incised "Klytie Pate",
30cm high

\$3,000–5,000



91**KLYTIE PATE (1912–2010)**

tall pierced pottery vase
with bird decoration glazed in green,
incised "Klytie Pate, 1987",
an impressive 42cm high

\$3,000–5,000

92**KLYTIE PATE (1912–2010)**

pierced pottery vase with cockerel
decoration glazed in green,
incised "Klytie Pate, 1987",
28cm high

\$2,500–3,500

93

KLYTIE PATE (1912–2010)

pierced pottery vase with decoration
glazed in mottled turquoise,
incised "Klytie Pate, 1987",
33cm high

\$2,500–3,500

94**KLYTIE PATE (1912–2010)**

face mask wall plaque,
orange enamel finish on plaster,
incised "Klytie",
25 x 16cm

\$1,500–2,500



95

95**ALBA WARE**burgundy glazed pottery lyre bird vase,
15cm high**\$400–600****96****MABEL TURNER**Art Deco style pottery jug
with burgundy glaze,
adorned with flying gulls,
incised "Mabel Turner",
27cm high**\$500–800**

96

97**ALLAN LOWE (1907–2001)**

brown glazed studio pottery
jug with rattan handle,
incised "Allan Lowe",
28cm high

\$1,000–1,500

98**ALLAN LOWE (1907–2001)**

yellow glazed studio pottery vase
with brown lid,
incised "Allan Lowe",
38cm high

The National Gallery of Australia
holds a very similar piece by Lowe.

\$1,200–2,000

99

**ARTHUR MERRIC BOYD (1920–1999)
& NEIL DOUGLAS (1911–2003)**

stunning pottery fruit bowl
with hand-painted kangaroos in landscape,
titled "The Forester Of The Wallangunyah Ranges",
signed "Neil Douglas" and incised
"Arthur Merric Boyd, Australia",
10.5cm high, 30.5cm diameter

Neil Douglas was 30 when he was conscripted into the army in 1941. By 1943 he had become friends with Arthur Boyd and by 1946 was participating in the making and decorating of ceramics with Boyd and John Perceval at their Murrumbeena Pottery. Douglas became a partner of the Arthur Merric Boyd (AMB) Pottery in 1950, an association he maintained until 1963, when Perceval also ended his involvement there. Amongst other permutations (including not signing his works at all), he sometimes signed his ceramics "Neil Douglas AMB Australia" or added his initials "ND" after "Arthur Merric Boyd".

Douglas brought a feathery fineness to his decoration of AMB ceramics. As miniature paintings on clay, these often possess a deft sense of movement; a kangaroo, for example, bounding in quiet contrast to the stillness of the bush.

John Perceval, who had met Arthur Boyd in the army in 1941 and married Arthur's sister, Mary, also contributed his great skills to the output of the AMB Pottery.

The Morgan collection contains fine examples of these co-operative endeavours.

\$2,500–3,500





100

100

**JOHN PERCEVAL (1923–2000)
& ARTHUR MERRIC BOYD
(1920–1999)**

stunning pottery fruit bowl with
hand-painted buffalos and tigers,
incised "Perceval, Arthur Merric Boyd",
8cm high, 33cm diameter

PROVENANCE

Christie's, Australia, *Decorative Arts*,
May 1988, Lot 142.

\$4,000–6,000



100

101**ARTHUR MERRIC BOYD
(1920–1999)**

pottery coffee pot with hand-painted
bird design,
signed "Arthur Merric Boyd, 1947",
25cm high

\$1,500–2,500



102

102

**JOHN PERCEVAL (1923–2000)
& ARTHUR MERRIC BOYD
(1920–1999)**

large pottery bowl adorned with moulded
with striated gum leaves and two stylised
stumpy tail lizard handles, glazed in shades
of green and blue,
incised "Perceval, M.B. 1957",
17.5cm high, 48cm wide

\$6,000–8,000



102

103**UNA DEERBON (1882–1972)**

two handled pottery
vase with fruit decoration,
incised "Deerbon",
16cm high, 24cm wide

\$600–1,000

104**DEBORAH HALPERN (BORN 1957)**

studio pottery wall pocket vase,
signed "Deborah D. Halpern",
27cm high, 28cm wide

\$1,000–1,500



105

DEBORAH HALPERN (BORN 1957)

Angel, 1987,

ceramic maquette,
signed "Deborah Halpern",
63cm high, 58cm long

'Angel' represents one of Halpern's most significant public works. Commissioned for the 1988 Bicentennial celebrations, the full sized statue has become a Melbourne icon.

Originally adorning the south moat of the N.G.V. (National Gallery of Victoria), Angel

now has pride of place on the north bank of the Yarra River at Birrarung Marr.

PROVENANCE

The Rae Rothfield Collection, Sotheby's, Melbourne, 23/10/2019, Lot No. 139

\$8,000–10,000





106

An exceptional and early Australian Colonial breakfast table, superbly crafted top made from a single butt cut slab of cedar with fine cross banded edge, hexagonal tapering column and platform base terminating in carved feet with brass castors, circa 1825. A museum quality piece.

73cm high, 121cm diameter.

Illustrated in "A GUIDE TO COLLECTING AUSTRALIANA" by Juliana and Toby Hooper [Melb. 1978], page 26, plates 12 and 13.

\$30,000–40,000



107

A fine Colonial carver chair, cedar with later brown leather upholstery, New South Wales origin, circa 1825, 51cm across the arms

\$1,000–1,500



107



108 (Detail)

108

An early Colonial Australian cedar sideboard with Thomas Hope scroll back, cross banded edge and inverted baluster ring turned legs, Tasmanian origin, circa 1835. A superb example.

120cm high, 155cm wide, 64cm deep

\$25,000–35,000



109

A Colonial Australian wine table with stunning segmented huon pine and musk veneered top, turned solid huon pine column and base, Tasmanian origin, early to mid 19th century.
81cm high, 68cm diameter

\$5,000–8,000



110

A stunning and early Colonial chest of drawers, full cedar construction with rare Greek key inlay top and drawer fronts, plus inlaid wooden escutcheons. Sydney, New South Wales origin, circa 1825. This piece is obviously a Sheraton inspired design with the use of fine inlay work. This technique had all but vanished in Australian cabinet making by the late 1830s.

111cm high, 111cm wide, 53cm deep

PROVENANCE

Sotheby's Sydney, November 13, 1989.

\$15,000–20,000



111

An early Colonial sideboard, superbly crafted in Australian ribbon cedar with six finely turned legs, unusual half turned corbels and carved back, Sydney, New South Wales origin, circa 1825, 124cm high, 181cm wide, 58cm deep

\$25,000–35,000







112

112

A rare Colonial secretaire chest of drawers, unusual flame cedar frieze with half turned bobbin columns and squat bun feet, Tasmanian origin, circa 1840, 106cm high, 121cm wide, 60.5cm deep

\$6,000–8,000



112

113

A Colonial Australian cedar chiffonier with shield doors and cushion moulded drawer, full cedar construction, Tasmanian origin, circa 1840, 145cm high, 112cm wide, 49cm deep

\$4,000–6,000



114

A Colonial Australian wine table, solid huon pine top with blackwood column and feet and pine platform base, Tasmanian origin, circa 1820. 73cm high, 59cm diameter

Accompanied by a hand-written note advising that the table was made by Michael Barr, around 1820. The table remained with the Barr family in Tasmania, until the 1950s, when they moved to Gippsland.

\$4,000–6,000



115**WILLIAM HAMILTON
(ATTRIBUTED)**

early Colonial cedar sideboard,
twin pedestal with palladium back,
doors attractively cross banded with
tapering feather banded pilasters,
Tasmanian origin, circa 1835.
119cm high, 177cm wide, 62cm deep

\$10,000–15,000

116

A Colonial Gothic Pugin style carved cedar throne chair, Sydney, New South Wales origin, circa 1845, 117cm high, 71cm wide, 59.5cm deep

\$1,500–2,500

117

An early Colonial Gentleman's linen press on chest, full cedar construction with shield doors and cock beaded drawers, Tasmanian origin, circa 1840, (missing slides), 224cm high, 140cm wide, 62cm deep

\$4,000–6,000





118

An antique Colonial library reading chair, Australian cedar with scrolling arm supports and turned front legs, upholstered in brown leather with hand caned back, Tasmanian origin, circa 1840s, 97cm high, 61cm across the arms

\$2,000–3,000



119

A Colonial library chair with splayed and ring turned legs, carved scroll arm supports, Australian cedar with brown leather upholstery, mid 19th century, 92cm high, 64cm across the arms

\$1,200–2,000



120

A Colonial Australian cedar spade back carver chair, with original tapestry upholstered drop-in seat, Sydney, New South Wales origin, circa 1850, 45cm across the arms

\$800–1,200



120



121

ANDREW LENEHAN

Colonial Australian cedar hall table with two drawers and double turned stretcher base, Sydney, New South Wales, mid 19th century. Bearing original circular paper label "A. Lenehan's Cabinet and Upholstery Establishment, 179 Castlereagh Street, Sydney", 78cm high, 136cm wide, 57cm deep

Andrew Lenehan was born in County Sligo, Ireland in 1815 and arrived in Sydney in 1835 with James Templeton, a Dublin Cabinet Maker. In 1841 Lenehan took-over Templeton's Cabinet Making business in Castlereagh St. and an 1851 printed invoice describes Lenehan as a 'Designer & Manufacturer of Superior Furniture'. He provided furniture for some of the finest houses in the colony, indeed he received vice-regal patronage. From 1841 to his retirement some 30 years later, Lenehan conducted his cabinet making businesses in Castlereagh St, Pitt St & Bridge St.,

Sydney, employing an extensive range of skilled craftsmen. In 1851, at the beginning of Australia's Gold Rush, it was Lenehan who was engaged to produce boxes made from native timbers to contain gold samples which were presented to Queen Victoria. Another very significant commission was the refurbishment of Government House, Sydney and Lenehan's pieces are still in use there today. The majority of Lenehan's pieces were constructed of Australian cedar throughout and cover the full range of household furnishings.

\$5,000–7,500





122

122

A Colonial Australian cedar canterbury
with drawer to base, Tasmanian origin,
circa 1840s,
44cm high, 48cm wide, 33cm deep

\$600–1,000



123

A rare Colonial folding daybed, Australian cedar and leather with vase turned baluster legs on original brass castors, Sydney, New South Wales origin, mid 19th century, 37cm high, 187cm wide, 61cm deep

\$2,000–3,000





124

A Colonial double ended settee with serpentine front and pierced carved back, Australian cedar with diamond button black leather upholstery, Melbourne origin, circa 1865, 90cm high, 226cm wide, 75cm deep

\$3,500–4,500



125

Unusual Colonial Australian throne chair
made from solid slabs of kauri pine,
19th century,
172cm high, 75cm wide, 65cm deep

PROVENANCE

Lord McAlpine Collection

\$2,500–3,500



126

An antique Australian revolving hexagonal bookstand, solid cedar construction on scrolling tri-form base with rolling brass castor mechanism, 19th century, 104cm high, 72cm wide

\$2,000–3,000



127

An antique cedar telescopic dumbwaiter,
circa 1860s, Sydney origin
115cm high (when fully extended),
122cm wide, 54cm deep

\$3,000–5,000



128

An antique Australian cedar dumbwaiter with ring turned columns and single drawer, circa 1850, 130cm high, 106cm wide, 50cm deep

\$2,000–3,000



129

An impressive Colonial solicitors chest comprising of ten single drawers and three double depth drawers with compartments and carved corbels, Australian cedar with Baltic pine secondaries, Melbourne origin, circa 1870, 187cm high, 88cm wide, 82cm deep

\$6,000–8,000



129



130**UNIVERSITY OF SYDNEY**

impressive antique Australian cedar display cabinet, circa 1880, with impressed marks "UNIV. SYD.", 213cm high, 252cm wide, 50cm deep

\$6,000–8,000

131

W.H. ROCKE & CO.

Australian cedar, two-drawer writing table with insert leatherette top, circa 1880, oval brass maker's plaque "W.H. ROCKE & Co. MELBOURNE", 80cm high, 138cm wide, 77cm deep

W.H. Roche & Co. was colonial Victoria's largest, most successful and profitable furniture manufacturer and importer; by 1870, the company had a workforce of 150. At the 1880 Melbourne International Exhibition, about the time that this desk was made, Roche & Co. dominated Victoria's display on the Avenue of Nations.

The first listing for the Roche's business is in the 1859 Sands & McDougall Directory:

'Roche, Geo & Wm. Henry, Furniture dealers and Importers, 12 Lonsdale Street East.' From the beginning, George and his son, William, set about positioning themselves as the purveyors of choice for those seeking the best in decorative finery. Examples of their furniture are held in the Museum Victoria collection.

\$2,500–3,500





132

132

An antique Australian tabletop cabinet with removable panelled front, huon pine and cedar, 19th century, interior fitted with six compartments, 45cm high, 42cm wide, 31cm deep

\$1,200–2,000



132

133

A rare set of ten Australian cedar hall chairs with carved shield backs and turned legs, Melbourne, Victoria origin, circa 1885

\$2,500–3,500



134

An antique museum display cabinet,
Australian cedar and glass, 19th century,
175cm high, 103cm wide, 103cm deep

\$4,000–6,000





135

A stunning and rare Colonial huon pine breakfast table with radially veneered circular top, cross banded in huon pine, hexagonal tapering column, tri-form base, scrolling feet with inset brass castors, Tasmanian origin, circa 1835.
75cm high, 127cm diameter

\$30,000–50,000



136

An impressive huon pine chest of 8 drawers with full length carved corbels, Melbourne, Victorian origin, circa 1885, 144cm high, 121cm wide, 59cm deep

\$4,000–6,000

137

A fine Colonial huon pine dressing table, Melbourne, Victorian origin, circa 1885, 182cm high, 122cm wide, 60cm deep

\$2,500–3,500







138**ALTMANN & LINDSAY
(FLINDERS LANE, MELBOURNE)**

impressive Colonial D-end library table,
attractively fitted with drawers and
octagonal faceted baluster legs, Australian
cedar with tooled leather top, origin,
Victoria, circa 1860.

77cm high, 118cm wide, 90cm deep

Altmann & Lindsay also made the Executive
Council suite in the Old Treasury building,
Melbourne.

\$6,000–8,000





139**ALTMANN & LINDSAY
(FLINDERS LANE, MELBOURNE)**

set of six Australian cedar chairs with later
leather upholstery, circa 1860s,
88cm high, 49cm wide

\$3,000–5,000

140

An antique Australian lectern desk,
carved and turned blackwood,
Melbourne, Victoria origin, 19th century,
122cm high, 65cm wide, 68cm deep

\$3,000–5,000



141

An antique Australian pedestal,
kauri pine and cedar, 19th century,
140cm high, 35cm wide, 34cm deep

\$1,000–1,500





142

142

An antique pedestal, Australian red cedar with Ionic column capital, 19th century, 139cm high, 29cm wide, 29cm deep

\$1,200–2,000



143

A billiard room settle, solid blackwood with diamond studded black leather upholstery, Melbourne origin, circa 1880, 97cm high, 170cm wide, 57cm deep

\$2,500–3,500





144

144**W.H. ROCKE & CO. (ATTRIBUTED)**

set of four Australian carver chairs, solid fiddleback blackwood with brown leather upholstery and square tapering legs, Melbourne origin, early 20th century, 56cm across the arms (4)

\$2,500–3,500



144

145**MELBOURNE CLUB**

An antique Australian blackwood hall seat settle,
Melbourne, Victorian origin, 19th century,
110cm high, 145cm long, 55cm deep
[See also Lot 147]

The Melbourne Club is a private social club established at a gathering of 23 gentlemen on Saturday, 17 December 1838, and initially used John Pascoe Fawkner's hotel on the corner of Collins Street and Market Street. The Club moved to new purpose-built premises at the eastern end of Collins Street, designed by Leonard Terry in Renaissance Revival style, in 1859. A dining room wing with a bay window was added at the western end in 1885, designed by Terry & Oakden. It includes, among other rooms, a library, main dining room, private dining room, breakfast room, billiard rooms, lawn room and bedrooms. The building is listed on the Victorian Heritage Register.

At the rear of the Club building is a private courtyard garden, a rarity in Melbourne's central business district. It is also listed on the Victorian Heritage Register, and is the location of garden parties and private functions. The garden contains the largest plane tree in Victoria, according to the National Trust's Register of Significant Trees.

Despite (or perhaps because) the Melbourne Club continuing to insist on a "male only" membership policy, it has attracted many high profile members, including Governors General Sir Isaac Isaacs and Sir Ninian Stephen, Chief Justice Sir Owen Dixon, Prime Minister Malcolm Fraser and artists, Arthur Streeton, William Dargie and Daryl Lindsay.

\$1,500–2,500



146

Rare Australian blackwood games table with leatherette inset and scalloped top, seven playing positions each with drawer and fold out tray plus drinks stand. Melbourne, Victorian origin, circa 1885, 77cm high, 150cm wide

\$8,000–10,000





147

147**MELBOURNE CLUB**

pair of armchairs, mahogany and brown leatherette, late 19th century, 75cm across the arms (2)

The chairs were deaccessioned as part of a refurbishment in the late 1950s.

\$2,000–3,000

148

An antique bureau desk, cedar with inlaid tumbling box motif and original glass handles, Barossa Valley, South Australian origin, circa 1870, 126cm high, 112cm wide, 56cm deep

\$3,000–5,000

149

An antique Australian parlour bookcase, cedar and huon pine, late 19th century, 255cm high, 158cm wide, 58cm deep

\$4,000–6,000







150

ROBERT PRENZEL (1866–1941)

superb fire screen adorned with carved
kookaburras,
gum blossoms, leaves and waratahs,
early 20th century,
92.5cm high, 99.5cm wide, 39cm deep

\$30,000–50,000

The Morgan collection contains several fine examples of the wood carver's craft and artistry, with the works of Robert Prenzel being central to this project. As James Mollison, AO, wrote in his introduction to the NGV Exhibition catalogue by Terence Lane [1994], "It is fitting that Robert Prenzel, who devised a uniquely Australian style in his furniture and carvings, should be included in the programme." [of retrospective exhibitions]. Prenzel's work celebrates the beauty of Australian timbers, flora and fauna.

Prenzel was a conservationist, and already an experienced wood carver at the age of 22, when, attracted to this country in 1888 by the stories of "Marvellous Melbourne" associated with the Centennial Exhibition, he took up residence here. In November 1890 he married Mina Schelling; they had three children and he was naturalized in 1897. His story is particularly fascinating because of "his formulation of a style of furniture that captured the mood and aspirations" of his newly-federated adopted home, but

also because of "his abandonment by his patrons during the anti-German campaign of the First World War. In a working life of almost five decades in the country, he enjoyed barely ten years of real success" (op cit).

Prenzel became a champion of things Australian, establishing a native garden at Black Rock and becoming an adviser to the Commonwealth Government on Australian timbers. His circle of friends included the photographer J. W. Lindt and the botanists J. H. Maiden and Percy St. John. He is the most important member of a group of professional and amateur carvers who worked in a distinctly Australian idiom in the first quarter of this century. The largest collection of his work is in the National Gallery of Victoria, which also holds papers, including drawings, sketches, templates, trade catalogues and photograph albums of executed work. He is also represented in the National Gallery of Australia and the Art galleries of South Australia and Queensland.





151 (Detail)

151

ROBERT PRENZEL (1866–1941)

rare longcase clock, carved Queensland black bean in the Gothic style with dated cartouche "1898", imported German movement, maker's stamp to the reverse of the pediment "TREEDE & PRENZEL, SOUTH MELBOURNE", 207cm high, 37cm wide, 16cm deep

\$15,000–20,000



152**ROBERT PRENZEL (1866–1941)**

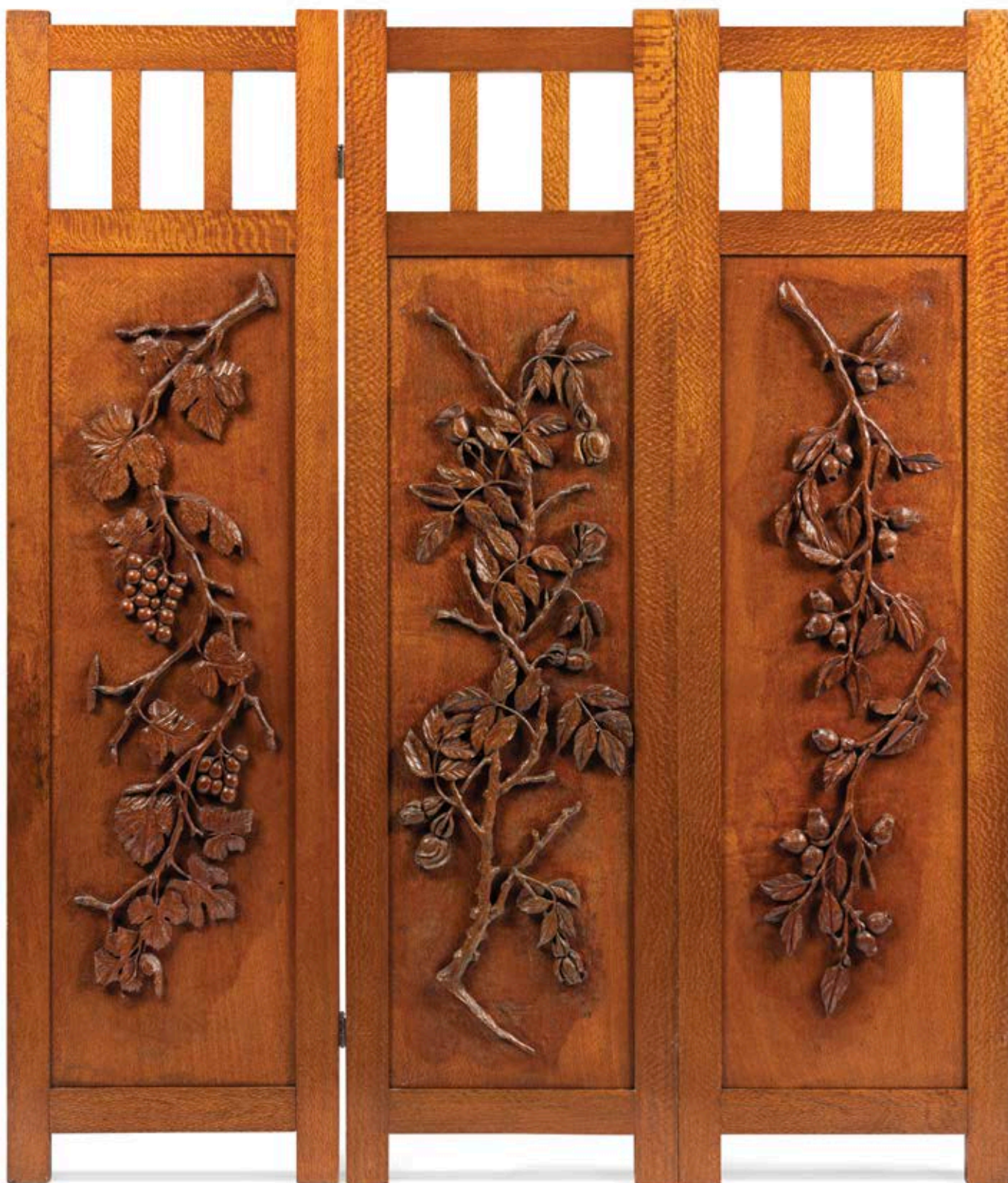
rare Australian easel picture stand, carved
Australian hardwood in the Gothic style,
circa 1900,
189cm high, 81cm wide, 65cm deep

\$12,000–15,000



153**DAVID BRYCE, HARVEY SCHOOL**

An Australian three-fold screen, silky oak and eucalypt, with finely carved panels, adorned with gum nuts and gum leaves, thorns and roses, grapes and vines, Queensland origin, circa 1930s, 170cm high, 145cm wide

\$2,500–3,500

154**DAME NELLIE MELBA INTEREST**

A superb antique Australian miniature chest of six drawers with cantilever top and finely carved rococo corbels, Australian cedar and celery pine with kauri pine and cedar secondary timbers, late 19th century. This piece is believed to have belonged to Melba and was part of the furnishings of COOMBE COTTAGE in the Yarra valley on the outskirts of Melbourne. An exceptional piece befitting the famed diva.

58cm high, 49cm wide, 34cm deep

\$6,000–8,000





155

An Australian gramophone cabinet, superbly crafted with unusual cushion fiddleback blackwood panelling, Melbourne, Victoria origin, circa 1925, 133cm high, 80cm wide, 57cm deep

\$2,000–3,000

156

A fine Australian antique apprentice chest of nine drawers with full turned columns and feet, kauri pine, circa 1870, 46cm high, 37cm wide, 26cm deep

\$2,500–3,500





157

157

An antique Colonial writing slope box,
blackwood, huon pine, tulip wood,
cedar, pine and fiddleback blackwood,
Tasmanian origin, 19th century,
16.5cm high, 45.5cm wide, 46cm deep

\$1,000–1,500



158

158

RUDOLPH W. UNGER
(GERMANY, SOUTH AUSTRALIA,
1846–1927),

rare carved wooden jewellery box in
 the Black Forest style with unusual
 pivot swinging compartments,
 South Australian origin, late 19th century,
 signed "R. Unger",
 14cm high, 18cm wide, 10cm deep

\$2,000–3,000



158

159

An antique Australian apprentice chest of four drawers, birdseye huon pine and cedar with kauri pine secondary timbers, circa 1875, 35cm high, 39cm wide, 28cm deep

\$2,000–3,000

160

RUDOLPH W. UNGER
(GERMANY, SOUTH AUSTRALIA, 1846–1927),

carved panel in frame, circa 1900, Australian timbers, 84 x 64cm (overall)

Unger arrived in Australia from Germany in 1883. He was in business with his sons in Adelaide between 1900 and 1904, and later on his own account until 1916. He is represented in the Art Gallery of South Australia, and a blackwood book chest incorporating a panel carved by him was presented to the Duke and Duchess of York in 1901. It is in the collection of the State Library of South Australia.

\$4,000–6,000





161

Clerk's standing desk, full Australian cedar construction, with square tapering legs, early 19th century, 102cm high, 68cm wide, 63cm deep

\$3,000–5,000





162

**162****J.M. WENDT**

A fine pair of Australian silver mounted ostrich eggs, each egg decorated with a finely painted Australian bush scene (unsigned); on silver bases. Signed J.M. Wendt, with lion passant and queen's head. Both 18cm high, 19cm wide

PROVENANCE

Toby & Juliana Hooper, October 1988.

\$4,000–6,000



163

163**SCHRAMM (ATTRIBUTED)**

superb fiddleback blackwood antique picture frame with kookaburra print, Melbourne, Victorian origin, late 19th century.

58 x 53cm

August Schramm operated from 38 Kerr Street Fitzroy from 1891-1904, and then moved to 60 Westgarth Street Fitzroy until 1924. His work using Australian native timbers was unsurpassed in his day, making spectacular specimen wood boxes and superb picture frames using the finest cuts of timber.

\$600–1,000



164

164

A fine and rare silk and silver thread embroidered Australian coat-of-arms, circa 1890s, the central shield depicting cattle, shipping, mining and wheat harvesting, supported by an inward facing emu (left) and kangaroo (right), surrounded by four flags, with the rising sun at top, a panel with "ADVANCE AUSTRALIA" and various fruits and vegetables at base.

Attractively displayed in a period oak frame and in superb condition, 72 x 73.5cm (overall, including frame).

\$2,000–3,000



165

165

An Australian Coat of Arms,
cast bronze mounted on timber panel,
early 20th century,
40cm high, 77cm wide

\$1,200–2,000



165

166**WILLIAM NORRIE
(NEW ZEALAND)**

jewellery box, handsomely inlaid with native New Zealand timbers including, totara, puriri, mottled kauri, kohekohe, pukatea, rewarewa, white maire and others. Interior fitted with two lift out trays with original red cloth lining, late 19th century.

21cm high, 43cm wide, 24cm deep

William Norrie, Shortland Street, Auckland, New Zealand was awarded a medal for excellence at the Sydney International Exhibition 1879.

\$3,000–4,000



166



166

167

Australian Arts & Crafts mantel clock,
early 20th century.

Shallow stepped inverted bell top case
supported on full height sabre pilasters
terminating in out swept feet, marquetry
inlaid black bean dial with maple inlaid
Arabic numerals and brass spade hands,
fiddleback maple hinged door with leaf
floral inlay to the corners and decorative

patinated copper strap hinges. Case
unusually fitted with a single drawer for
clock key storage with figured blackwood
knobs, American time and strike movement
striking on a bell. A stunning piece.
53cm high, 41cm wide, 15cm deep

\$6,000–8,000





168

168**ROBERT PRENZEL (1866–1941)**

"Kookaburra" carved timber panel in
original carved frame, early 20th century,
61 x 72cm

\$15,000–25,000



169 (Detail)



169

169**JOHN KENDRICK BLOGG (1851–1936)**

stunning Australiana panel depicting a naturalistic eucalyptus branch, superbly carved in high relief, signed and dated "John K. Blogg, 1924". Museum quality. A Tour de Force of Australian craftsmanship. One of the finest examples in private hands. 48 x 121cm

PROVENANCE

Australiana Auction, Leonard Joel, 17th October, 1988, Lot 100.

John Kendrick Blogg, now primarily known as a talented wood carver, was also a poet, hymn writer and industrial chemist and perfume manufacturer. He was born in Toronto, Canada in 1851 and studied chemistry at Toronto University before becoming a junior partner in his uncle's firm of dispensing chemists. He left Canada and arrived in Melbourne in 1877 and in 1884 established a business as manufacturing chemists based in Melbourne. As a wood carver, he carved a wooden casket for King Albert of Belgium in 1915. A sculptured panel he had carved was presented to the Prince of Wales when he visited Melbourne in 1920.

According to family tradition, Blogg had taken up woodcarving as a hobby following the death of his first wife Annie in 1893. His immersion in the craft has also

been attributed to an increasing deafness, although it is known that he had always decorated cabinet work and made items of furniture. The works were carved from solid pieces of wood using only hand tools, without joins or superimposition of timbers. In later years Blogg moved away from the decorated panels featured in his early work, to representations of native gums and wattles which were notable for their lightness of effect.

Some of his finest work can be seen at the St Stephen's Presbyterian Church in Surrey Hills Melbourne, and the Surrey Hills war memorial in Surrey Gardens. Both well worth a visit.

\$40,000–60,000



170

A most unusual 1934 Melbourne Centenary sampler, with a verse from Banjo Paterson, a Cobb & Co coach, the winning aeroplane from the MacRobertson Air Race, the Melbourne coat of arms, etc., attractively displayed in a Tasmanian musk frame (circa 1830s).
53.5 x 46cm overall

\$1,000–1,500



171

171**TABUA**

scrimshaw whale's tooth, 19th century.
 An unusual combination of a Fijian
 chieftain's whale tooth pendant that has
 been souvenired by a sailor and decorated
 at some later point with the biblical scene
 of Abraham about to sacrifice Isaac.
 A rare example.
 12cm high

\$1,000–1,500**172**

An impressive scrimshaw whale's tooth
 engraved with ship portrait and whaling
 scene, signed on both sides (illegible),
 13cm long

\$1,000–1,500

172



172



173

173

An impressive miniature mahogany breakfront wardrobe with mirrored doors, interior attractively fitted with drawers and compartments, circa 1870, 76.5cm high, 103.5cm wide, 35cm deep

\$2,000–3,000



173

174**A. PERUGIA & SON**

pair of antique terracotta architectural
statues on column pedestals, 19th century,
incised "A. PERUGIA & SON,
MELBOURNE",
217cm high overall (2)

\$8,000–10,000

175

An impressive Australiana sterling silver and emu egg cup and cover, adorned with emus, fern fronds and kangaroo finial, 19th century, interior lined with silk, marked "G. F." London, 1882, 25.5cm high

\$3,500–4,500



175



175 (Detail)

176

**EDWARD FISCHER,
GEELONG (ATTRIBUTED)**

impressive Colonial sterling silver and emu
egg centrepiece adorned with numerous
Aboriginal figures entwined in foliate design
with gilded highlights, 19th century.
27cm high, 27cm wide

PROVENANCE

Christie's Auctions, *Decorative Arts*,
2nd, May 1988, lot 177

\$15,000–20,000



177

An Australian silver plated emu egg ornament, foliate design with cast emu finial and suspended emu egg carved and decorated with cockatoo and emu in landscape, mounted on ebonised timber plinth, late 19th century, 29cm high

PROVENANCE

Christie's Auctions, *Decorative Arts*, 2nd May 1988, lot 173

\$1,500–2,500



178

An Australian emu egg centrepiece
with carved cockatoo and lyre bird
decoration in silver plated mounts
adorned with kangaroos, emus and ferns,
late 19th century,
26cm high

\$1,500–2,500





179

179

An antique cameo brooch set in 18ct yellow gold with kangaroo, emu and flying bird in foliate design, 19th century, 5cm high

\$2,500–3,500



180

180

A cameo brooch set in 18ct yellow gold mount, 20th century, stamped "750", 3cm high

\$200–300



181

181

An antique Australian gold memorial brooch set with double sided swivelling hand-coloured ambrotype photo portrait panels, 19th century, inscribed "JANE DENMAN & JOSEPH BECKER MARRIED AT SYDNEY, 1868", 5.5cm high

\$2,000–3,000

182

An antique Australian gold locket adorned with raised kookaburra set with ruby and seed pearls, late 19th early 20th century, 4.5cm high, 7.5 grams total

\$500–750



182



183



184



185

183

An antique 15ct gold crescent brooch set with 13 graduated solid cabochon opals, early 20th century, stamped "McMASTER, 15c", 5.5cm long, 6.5 grams total

\$2,500–3,500

184**HENRY STEINER**

antique Australian gold brooch with vine leaf decoration, Adelaide, 19th century, stamped "H. STEINER", 3.5cm wide

\$2,000–3,000

185

A Colonial yellow gold brooch set with garnets, 19th century, 3.5cm wide

\$800–1,200



187



186

186

A superb pair of Colonial earrings, 18ct yellow gold with kangaroo and emu in foliate design set with cabochon rubies, housed in a period plush fitted box, 19th century
5cm high

PROVENANCE

Leonard Joel, Melbourne, 17th Oct. 1988.

\$12,000–15,000

187

An Australian necklace, Pilbara gold nugget specimens with black Broome pearls, 20th century,
80cm long

\$3,000–5,000



188

188**PILBARA**

gold nugget, Western Australia,
7cm wide, 188 grams total

\$14,000–18,000



189

189**PILBARA**

gold nugget matrix specimen,
Western Australia,
7cm wide, 226 grams total

\$6,000–8,000



190

GEORGE BAIRD SHAW (1751–1813)

Platypus Anatinus

watercolour on paper,
inscribed with title and
‘The Duck-billed Platypus’,
11 x 13cm

PROVENANCE

Christie's, *Works on Paper*, Melbourne,
12/11/1990, Lot No. 361.

Shaw provided an almost identical sketch for the title page of his “General Zoology of Systematic Natural History...Vol.1, Part 1. Mammalia” published in London in 1800.

Shaw's life as a professional naturalist coincided with the early years of the colonization of eastern Australia. The colonists were very interested in the novel fauna which they encountered, and specimens of the strange creatures were sent to Sir Joseph Banks and other savants in England. Many of the novelties came into the hands of Shaw and he published the first descriptions with scientific

names of several of the common and best known Australian animals, including the platypus, echidna, wombat, budgerigar and black snake. He provided the well-known generic name (*Macropus*) for the common grey kangaroo. Shaw could not conceal his scepticism when describing so extraordinary a creature as the platypus, and was not entirely convinced that the specimen was not a fake. It was the only one known at the time and is still preserved in the British Museum (Natural History).

\$2,000–3,000



191

HEATH & NODDER (AFTER)

Platypus

and

Anatomical Details of the Platypus

watercolour on paper watermarked "1810",
both inscribed verso,

both 22 x 18cm (2)

Inscriptions verso:

Platypus, mouth shaped like the Bill of a
Duck Feet webbed, Platypus Anatinus,

The Duck billed Platypus length from beak
to tail 13 inches, The Platypus is a native
of Australasia or New Holland inscribed 67;
and: Beak and Feet of the Platypus of their
natural size, inscribed 68.

PROVENANCE

Christie's, *Works on Paper*, Melbourne,
12/11/1990, Lot No. 437 (where the pair
was sold as by Shaw).

\$2,000–3,000

192

JOHN WILLIAM LEWIN (1770–1819)

Ptilinopus Magnificus (Wompoo Pigeon)

watercolour, circa 1812,
signed lower right,
37 x 28cm (visible)

PROVENANCE

Sotheby's, *Fine Australian Paintings and Books*,
Sydney, 29/11/1993, Lot No. 153.

John William Lewin, naturalist and artist, was a son of William Lewin, a fellow of the Linnean Society and author of *The Birds of Great Britain* (London, 1789-94). His sons, John William and Thomas worked with him at Darenth in Kent and at Hoxton, London, during the preparation of this work; plates occur with their signatures and in his preface their father acknowledges their help in the compilation of the natural history observations.

About 1797 J. W. Lewin was anxious to visit New South Wales. He did not lack patrons. His first book, *Prodromus Entomology, Natural History of Lepidopterous Insects of New South Wales* (London, 1805) was dedicated to Lady Arden 'in grateful remembrance of that goodness which gave the Author an opportunity of employing his talents, as it were in a new world'. On 6 February 1798 the Duke of Portland informed Governor John Hunter that Lewin would sail in the *Buffalo* and that he should be allowed rations during his residence in the settlement. The entomologist, Dru Drury, who assisted many collectors, supplied him with an entomologist's outfit in payment for which Lewin engaged to send insects from New South Wales. Later Thomas Marsham, author of *Entomologia Britannica* (London, 1802) and Alexander McLeay united with Drury in sending money to Lewin in the colony.

By some mischance Lewin missed the *Buffalo*, although his wife was already on board. She was befriended by the captain and his wife, and after reaching the colony by Rev. Richard Johnson and his wife. Lewin arrived in the *Minerva* on 11 January 1800 and was immediately involved in a lawsuit in defence of his wife against an accusation of misconduct with the second mate of the *Buffalo*. She

was cleared, but in September Lewin excused himself to Drury for not repaying his debt by delays caused by this 'unfortunate Business' and by his having been 'taken with the flux' during the winter.

In 1804 Governor King granted Lewin a 100-acre (40 ha) farm near Parramatta but it seems unlikely that he had the time or means to develop it. He was busy making expeditions to the Nattai River and the Cow pastures and engraving the plates for his two books on insects and birds. Conscious of his own lack of training in grammar and spelling, he tried to enlist the help of a well educated young man, John Grant, who became his close friend in 1804, though it is not known if the requested help was given. Grant's verses praising Lewin, entitled 'Panegyric on an Eminent Artist', occur in a few copies of Lewin's *Birds of New Holland with their Natural History*. He became a member of the Parramatta Loyal Association, in which he rose to the rank of sergeant. He was among the settlers who supported Governor William Bligh and was one of the signatories to a petition to Paterson in May 1808, expressing alarm at the governor's deposition.

Lewin had hoped that the proceeds from the sale of his two books would enable him to return to England. Although this hope was not realized they greatly enhanced his fame and Drury secured his election as an associate of the Linnean Society in 1801. The books' plates are faithful and delicate representations of insects and birds which were then little known. *Prodromus Entomology*, published in 1805, appeared in a second edition in 1822 and the *Birds*, first printed in 1808, had two further editions in 1822 and 1838 as well as the variant published in Sydney in 1813. The texts of the London editions were edited by his brother Thomas with the help of eminent scientists. The collaboration of scientists and the issue of several editions, some reprinted, for watermarks later than imprints occur on plates, show the interest which these works aroused. All are rare today, especially the 1808 *Birds*. Only six copies of it are known, those of George III and five English subscribers. The consignment for Australia appears to have been lost and hence the curious Sydney 'edition' of 1813, with text by J. W. Lewin, perhaps using some descriptions by John Grant, and with plates made up of pulls from the engravings before the copper plates were sent to England, as well as one or two plates not in the London editions. The plates of the *Insects* and some of those in the *Birds* are the earliest copper plates known to have been engraved in New South Wales.

There is a collection of Lewin's paintings in the Mitchell Library, Sydney, and a number of natural history water-colour drawings in the Rex Nan Kivell Collection in the National Library of Australia. His contemporaries esteemed him for his paintings of natural history subjects and of Aborigines. Unfortunately few of the latter seem to have survived.

[Adapted from the Australian Dictionary of Biography.]

\$50,000–75,000



Right: 192 (Detail)



PTILINOPUS MAGNIFICUS
John William Lewin
1770 - 1819



193

193**CHARLES ROLANDO (1844–1893)**

Upper Yarra,

oil on canvas,
signed and dated 1885 lower left,
60 x 101cm (91 x 131cm framed)**PROVENANCE**Leonard Joel, *Australian Paintings*,
Melbourne, 07/07/1982, Lot No. 149.**\$12,000–15,000****194****ARTIST UNKNOWN
(AUSTRALIAN COLONIAL
SCHOOL, 19TH CENTURY),**

(Fishing by the lake, Tasmania),

watercolour, circa 1830s,
in birdseye huon pine frame,
18 x 25cm (image); 48 x 45cm (overall)**\$1,000–1,500****195****ARTIST UNKNOWN
(19TH CENTURY),**

Miniature portrait of a lady,

circa 1820s, watercolour on bone,
in contemporary oak frame,
overall 20 x 18.5cm**\$300–500**



194



195



196

196

FREDERICK WOODHOUSE, JNR.
(1847–1927),

Blue Spec,
 oil on canvas,
 signed and dated "1906"
 (partially obscured by mount) lower right,
 50 x 68cm

Previously sold under the title "Gay Friar" at the Leonard Joel Auction, November 1990. Blue Spec was sold in Sydney during 1903 for 155 guineas, to P.A. Connolly of Western Australia. He was then taken to Western Australia where he won the Kalgoorlie Cup and Perth Cup, the two most important races in that state. Blue Spec had carried Connolly's red and white colours to the start of an amazing five consecutive and two later wins in the Perth Cup, with different horses, for his owner.

The Melbourne Cup was the next target and Blue Spec was taken to trainer, Walter Hickenbotham's stables in Victoria in 1904 with this in mind. From this base he won the 1905 Moonee Valley Cup and then the 1905 Melbourne Cup in the record time of 3:27½. Blue Spec's victory in the Melbourne Cup was the trainer's fourth success in that important race.

\$5,000–8,000



197

197

FREDERICK WOODHOUSE, JNR.
(1847–1927),

Flash Jack, Winner Grand National
Steeplechase, 1915,

oil on board,
signed and dated "1915" at lower right,
43 x 57cm

Appears to be incorrectly titled.
Flash Jack actually won the Great
Eastern Steeplechase in 1917.

\$5,000–8,000



198

198**JAN HENDRIK SCHELTEMA**
(1861–1941),Sheep grazing,
oil on canvas board,
signed lower right,
26.5 x 39.5cm**\$2,500–3,500**



199

199

HAROLD SEPTIMUS POWER
(1878–1951),

Autumn Evenings,

oil on canvas, signed lower right,
45 x 60cm

PROVENANCE

Queensland Fine Art Auctions,
Fine Paintings, Brisbane, 15/08/1988,
Lot No. 122.

\$4,000–6,000



200

200

**GEORGE FREDERICK GREGORY
(1821–1887),**

Shipping in Port Phillip Bay,
watercolour, circa 1880s,
signed lower left,
56 x 90cm

Gregory's work is represented in
the Art Gallery of South Australia,
the Queensland Art Gallery and the
National Gallery of Victoria.

\$2,000–4,000



201

201

**WILLIAM MICHAEL NICHOLAS
(1809–1854),**

Three Quarter Length Portrait of
a Young Woman Wearing A Lace
Overmantle,

watercolours heightened with white,
21 x 15.5cm

PROVENANCE

Lawsons, *Fine Paintings, Drawings,
Prints & Sculpture*, Sydney, 19/06/1984,
Lot No. 105.

\$2,000–3,000



202

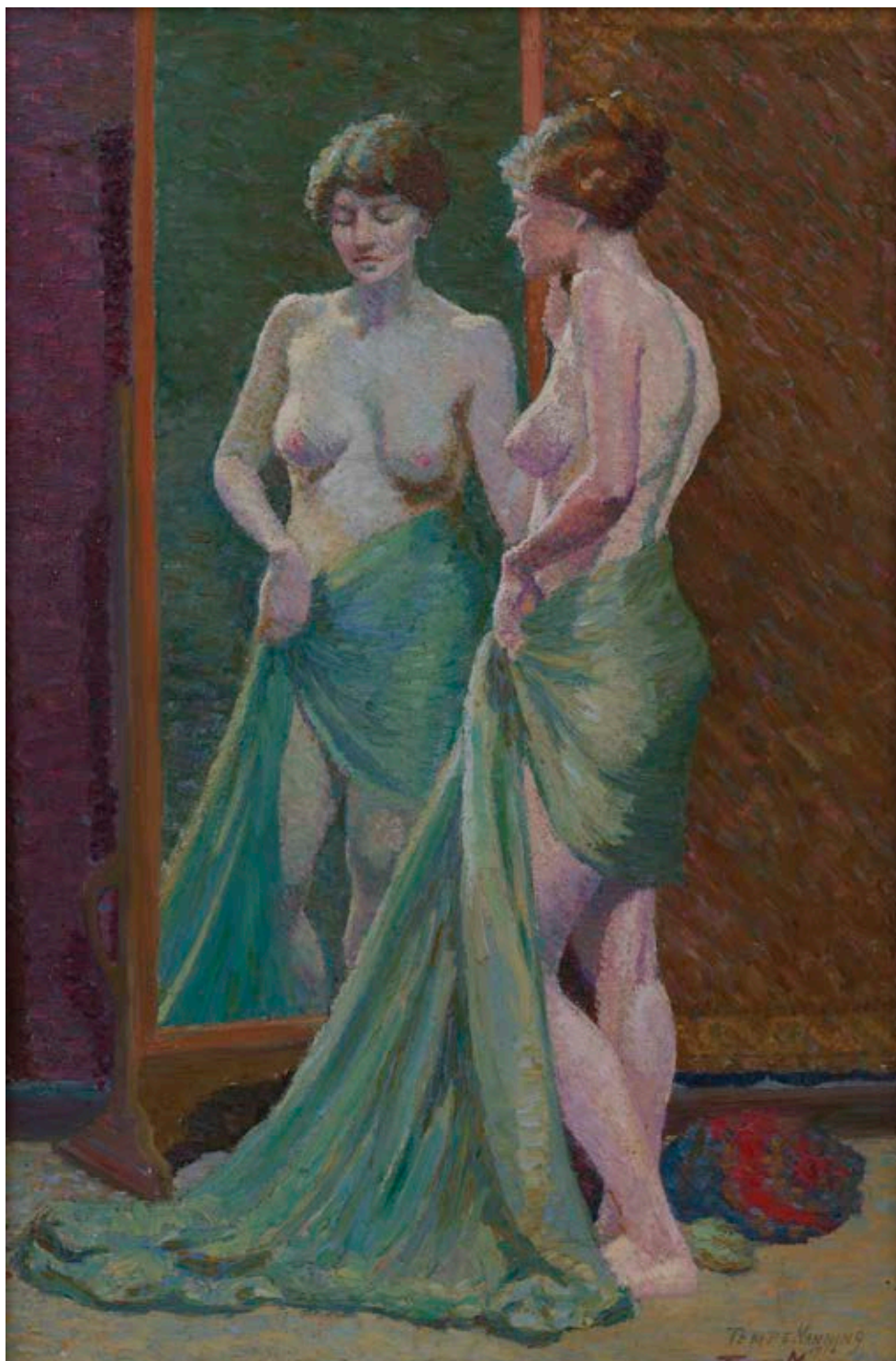
202

**ARTIST UNKNOWN
(AUSTRALIAN SCHOOL,
19TH CENTURY),**

(The Angel Guardian),

oil on canvas,
in fine period frame by
Isaac Whitehead of Melbourne,
90 x 121cm

\$8,000–12,000



203

203

CONSTANCE TEMPE MANNING
(1896–1960),

The Reflection, self portrait,
oil on board,
signed and dated 1916 at lower right,
46.5 x 31cm

\$3,000–5,000



204

204

DORA LYNELL WILSON
(1883–1946),

Portrait of Winifred Murphy,

pastel on paper,
signed lower right,
49 x 32.5cm (oval)

Lauraine Diggins Gallery label verso.

PROVENANCE

Christie's, *Australian Paintings, Prints & Books*, Melbourne, 12/04/1987, Lot No. 298.

Wilson studied at the National Gallery schools in 1901–06 under Bernard Hall and Frederick McCubbin. She was impressed by the Anders Zorn etchings in the gallery collection and, together with Jessie Traill and Janie Wilkinson Whyte, took lessons from John Mather. Like her colleague, Janet Cumbrae Stewart, with whom she was compared, Wilson excelled in pastels. From 1910 her studio, 'a picturesque and ancient rookery' at Temple Court, Collins Street West, was the meeting place of the 'Waddy', a group of ex-students who in 1913–14 exhibited as 'The Twelve Melbourne Painters'.

\$8,000–10,000



205

205**CONSTANCE TEMPE MANNING**
(1896–1960),The Sun Hat,
watercolour,
signed lower left,
33 x 26.5cm**\$3,000–5,000**



206

JAMES RANALPH JACKSON
(1882–1975),

Boats for Hire,

oil on canvas on board,

signed lower left,

28 x 40cm

Believed to be at Bronte Beach.

PROVENANCE

Christie's, *Australian Paintings, Prints & Books*,
Melbourne, 12/04/1987, Lot No. 329.

\$2,000–3,000



207

207

HORACE HURTLE TRENERRY
(1899–1958),

Flinders Ranges,

oil on canvas board,

signed lower left,

24.5 x 45cm

PROVENANCE

Sotheby's, *Fine Australian Paintings*,
Melbourne, 27/11/1989, Lot No. 258

\$10,000–15,000

208**CLIFTON ERNEST PUGH (1924–1990),**

Dailan and his birds, (1957),

oil on board,

signed lower left "Clifton, May '57",

and titled at base "DAILAN & HIS BIRDS, 1957",

88 x 65cm

PROVENANCE

Christie's, *Australian Paintings*,

Melbourne, 12/04/1987, Lot No. 415

Born in 1955, Dailan Pugh was raised in an artistic household in bushland near Melbourne. Playing in the bush and raising orphaned native animals developed a deep love and appreciation of the Australian environment. This was broadened by extensive travels around Australia and beach holidays. In the late 1970s Dailan moved to northern NSW to live near rainforest. He did pen and ink rainforest drawings and became involved in rainforest conservation, being arrested for hindering passage of a bulldozer at Terania Creek at Australia's first forest blockade in 1979. He bought and ran the Cawongla General Store for 2 years, also co-founding Fundamental Foods in Lismore. By the early 1980s his rainforest drawings were being used for posters, pamphlets, T-shirts and books in campaigns within Australia and, through the Rainforest Information Centre, around the world. He co-authored and illustrated the book 'A Guide to Rainforests of Far North East NSW', and contributed drawings to 'A Year of Orchids'.

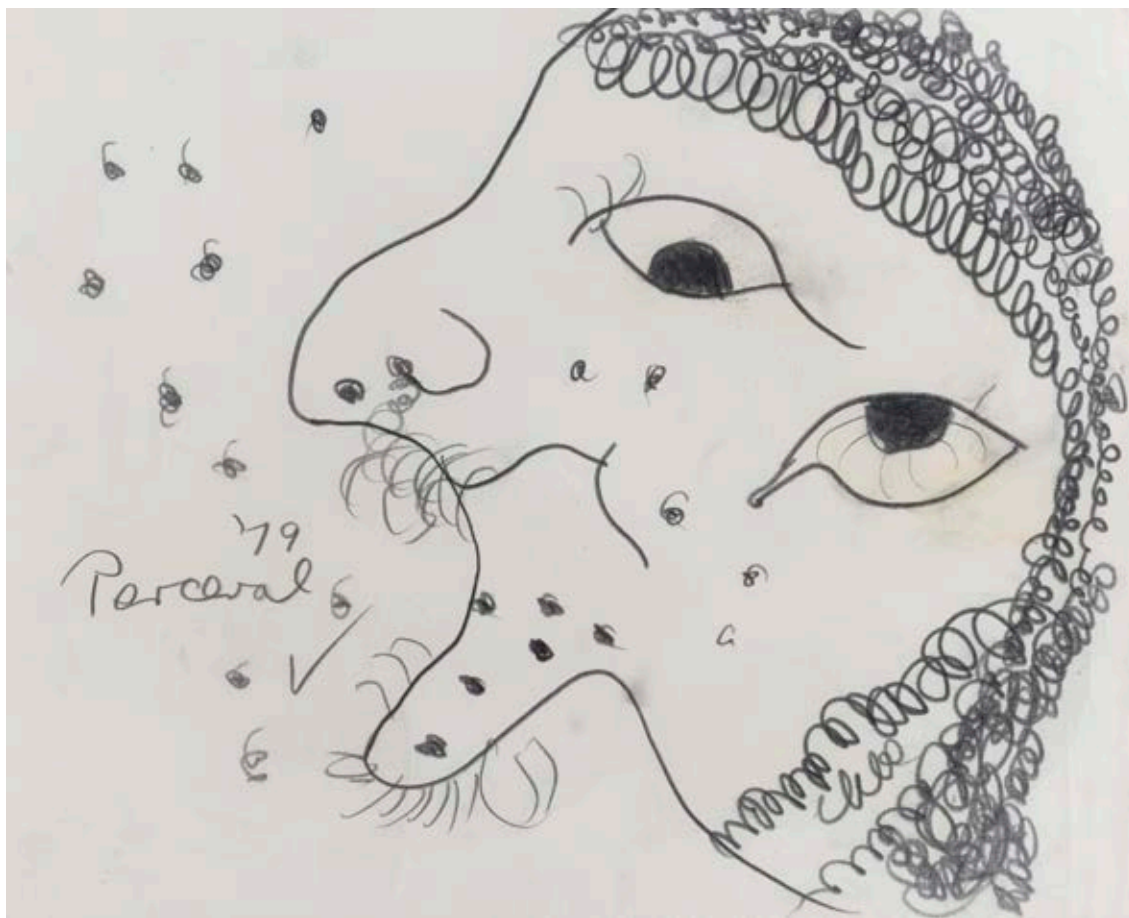
Dailan was awarded the Peter Rawlinson Conservation Award by the Australian Conservation Foundation in 2001, for outstanding contributions to environmental

conservation. He was awarded an Order of Australia Medal in 2003 for services to forest conservation. At around this time he began refocusing on his artwork, starting with pastel life drawings, then pastel and gouache landscapes during extensive travels around Australia.

"When I moved to live amongst massive ancient eucalypts (adjacent to rainforest) I began to paint them with gouache while learning about their importance as essential homes for a plethora of animals, then I reacted to their plight and was diverted down the path of protecting old growth forests for over a decade. I relied upon research and activism to promote their conservation, leaving little time for my artwork. Recently my efforts to conserve and understand marine environments led me to return to artwork to promote their conservation. At the same time I used the marine environment to develop my oil painting style. Most recently I started painting River Red Gums, both because of their need for protection and as a means of further developing my style and transitioning to the terrestrial realm." [from dailanpugh.com].

\$20,000–30,000





209

209

JOHN De BURGH PERCEVAL
(1923–2000),

Self portrait,

pencil,
signed "Perceval" and dated "79" at left,
40 x 49.5cm

Perceval's sketches and caricatures often challenged the conventional concept of beauty. In this case, the pimples or freckles seem to have been his primary focus, as they appear to have escaped the face, and are also floating in the air at left. One imagines he was having lots of fun at his sitter's expense.

\$1,200–2,000

210

ALBERT HENRY FULLWOOD
(1863–1930)

The Chalk Quarry,

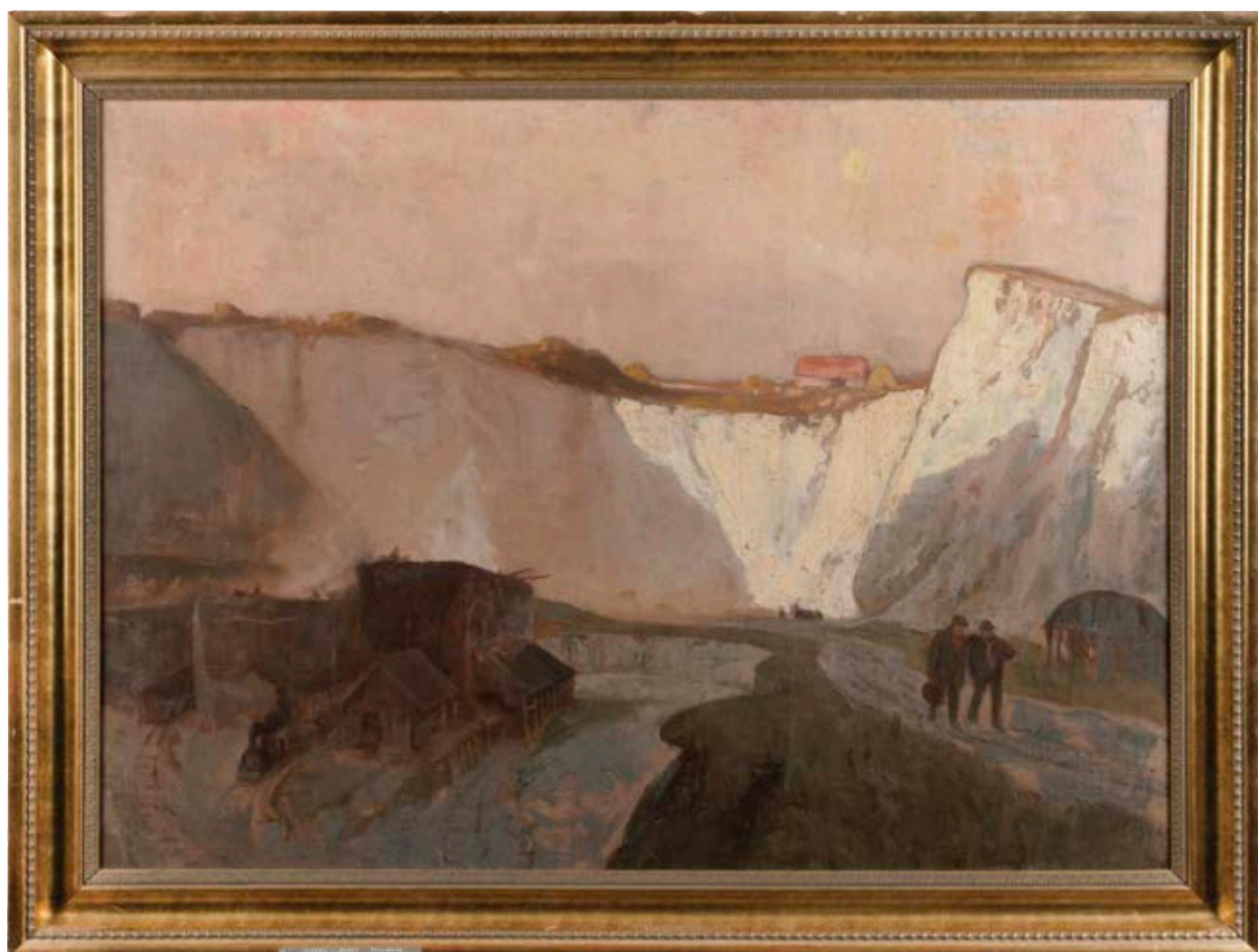
oil on canvas, circa 1908,
65 x 92cm
with Joseph Brown Gallery label verso,
signed by Geoffrey Barr Fullwood,

PROVENANCE

Christie's, *Australian Paintings*, Melbourne,
12/04/1987, Lot No. 343.

together with a preliminary sketch,
oil on canvas,
with "HF" monogram lower right,
27 x 37cm (2)

\$10,000–15,000



210



210



211

ARTIST UNKNOWN,

Phillip Island,

watercolour,

titled, initialled "EEG" and dated "1897"

lower left,

25.5 x 43.5cm

In original mount and frame which bears the stamp of the framer, W.J. Tiller, Melbourne. Tiller had won a Diploma of Merit for his frame mouldings at the 1885 Jubilee Exhibition, and exhibited his frames, mirrors and mouldings at the 1888 Melbourne Exhibition.

Phillip Island, about 125 km southeast of Melbourne, is named after Governor Arthur Phillip, the first Governor of New South Wales. The earliest inhabitants of the area were the Yalloc Bulluk clan of the Bunurong people. In the Bunwurrung language the island is known as "corriang" or "millow". Their coastal territory with its sheltered bays meant that the Yalloc Bulluk, along with other Bunurong clans, were among the first Aboriginal people in Victoria to have contact with European mariners, about a century before this painting was made.

\$1,000–1,500



212

NAYLOR GILL (1872–1945)

In the Dandenong Ranges,

oil on canvas,

signed and dated 1897 lower right,

61 x 101cm (frame 91 x 131cm)

\$5,000–8,000

**213**

WILLIAM T. BENNETT,

Untitled (Yacht on the river),

watercolour,

signed and dated "1875" lower left,

37 x 50cm

\$800–1,200



214

214**FREDERICK DAWSON
(WORKING C.1890s–1920),**

Yachts sailing off the jetty,

oil on canvas,

signed lower right,

30 x 46cm

\$800–1,200



215

215**A.B. WILLIAMSON****(A Bend in the River),**

watercolour,

signed and dated 1907 lower left,

34 x 53cm

\$300–500



216

216**AUSTRALIAN COLONIAL SCHOOL**

(A farm by a stream),

watercolour, circa 1830s,

in contemporary musk frame with gilt slip,

the board bearing a "T.S. Glasier & Co.

Gallery of Art, Melbourne" label,

38 x 44cm (image); 48 x 54cm (frame)

\$1,500–2,500



217

217

JOHN BROWN
(ACTIVE 1840s–80s),

Portrait of a young woman,
pencil and wash,
signed and dated "1846",
34 x 28cm

PROVENANCE

Christie's Auction, Sydney,
12th April 1987, lot 357.

\$1,500–2,500



218

218**ARTIST UNKNOWN
(19TH CENTURY),**portrait of a gentleman,
oil on canvas in fine gilded frame,
59.5 x 49cm**\$1,500–2,500**



219

219**CLEWIN HARCOURT (1870–1965)**

portrait of a girl with hat,

oil on canvas

signed lower right

76.5 x 61.5cm

\$2,000–3,000



220

220

ARTIST UNKNOWN
(AUSTRALIAN SCHOOL,
19TH CENTURY),

portrait of a lady,

oil on canvas,
76 x 57cm

\$2,000–3,000

End of Sale

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(Office Use Only)

AUCTION # & TITLE
LA474
The Gary & Genevieve
Morgan Collection
– Part 1

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Lot Number (in order)	Catalogue Description	Maximum Bid – Not including buyer's premium or GST (where applicable)
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		A\$
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		A\$
		A\$
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		A\$

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I have read and accepted Leski Auctions' terms and conditions as printed in the catalogue and online at www.leski.com.au

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Lot Number
(in order)

Catalogue
Description

Cover Bid – Not including buyer's premium
or GST (where applicable)

		A\$
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AUCTION # & TITLE

LA474

The Gary & Genevieve
Morgan Collection
– Part 1

TERMS AND CONDITIONS OF SALE

The terms and conditions of sale listed here contain the policies of Leski Auctions Pty Ltd. They are the terms on which Leski Auctions 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 Leski Auctions 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 Leski Auctions 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 Leski Auctions.)

All values expressed in Leski Auctions 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. Leski Auctions as Agent

Except as otherwise stated Leski Auctions 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 item in which they are interested before the Auction takes place. Neither Leski Auctions 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 Leski Auctions 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 Leski Auctions 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 its value for any other purpose. Neither Leski Auctions 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.

An item bought “on Extension” must be paid for in full before it will be released to the purchaser or his/her agreed expertising committee or specialist. Payments received for such items will be held “in trust” for up to 90 days or earlier, if the issue of authenticity has been resolved more quickly. Extensions must be requested before the auction.

Foreign buyers should note that all transactions are in Australian dollars 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 Leski Auctions 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

No lot to be rejected if, subsequent to the sale, it has been immersed in liquid or treated by any other process unless the Auctioneer’s permission to subject the lot to such immersion or treatment has first been obtained in writing.

4. At the Sale

A) REFUSAL OF ADMISSION

Leski Auctions 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. Leski Auctions 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 Leski Auctions before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Leski Auctions and that Leski Auctions will only look to the principal for payment.

D) INTERNATIONAL REGISTRATIONS

All International clients not known to Leski Auctions 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 Leski Auctions’s account at least 24 hours before the commencement of the auction. Bids will not be accepted without this deposit. Leski Auctions 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

Leski Auctions 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 Leski Auctions after the auction if they were successful. Unlimited or “Buy” bids will not be accepted.

F) TELEPHONE BIDS

Priority will be given to overseas and interstate bidders. Please refer to the catalogue for the Telephone Bids form. Arrangements for this service must be confirmed AT LEAST 24 HOURS PRIOR to the auction commencing. Leski Auctions 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 Leski Auctions 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 Leski Auctions of the lots in question and you will be assumed to be a buyer at the minimum price of 75% of estimate (ie. reserve) for all such lots. Leski Auctions 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

Leski Auctions offers a FREE online bidding service. When bidding online the buyer agrees to be bound by all terms and conditions listed here by Leski Auctions.

Leski Auctions 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.

Leski Auctions accepts no responsibility for line drop outs, slow screen updates or any other technical faults beyonds its’ control.

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 the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

I) AUCTIONEER'S DISCRETION

The Auctioneer has the right at his/her absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he/she 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 Leski Auctions' 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 the 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.

Leski Auctions 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 steps:

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 Leski Auctions the buyers premium. The buyer's premium is 19.5% 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 5 days after the auction date.

The buyer will not acquire title to the lot until Leski Auctions 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 direct transfer, cash (not exceeding \$10,000AUD, if wishing to pay more than \$10,000AUD then this must be deposited directly into a Bank of Melbourne / St George branch and bank receipt supplied) and Eftpos (please check the daily limit). Payments can also be made by credit card in person with a 1% (inc GST) merchant fee for Visa and Mastercard and 1.75% (inc GST) for American Express. Personal cheques are accepted, but funds must be cleared before goods will be released. Bank cheques are subject to three days clearance.

The buyer is responsible for any bank fees and charges applicable for the transfer of funds into Leski Auctions' account

C) COLLECTION OF PURCHASES & INSURANCE

Leski Auctions 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 5 days from the date of the sale unless otherwise agreed in writing between Leski Auctions and the Buyer.

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

D) PACKING, HANDLING AND SHIPPING

Leski Auctions will be able to suggest removals companies that the buyer can use but takes no responsibility whatsoever for the actions of any recommended third party. Leski Auctions can pack and handle goods purchased at the auction by agreement and a charge will be made for this service. All packing, shipping, insurance, postage & associated charges will be borne by the purchaser.

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 Leski Auctions 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, Leski Auctions 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)

- i) to charge interest at such a rate as we shall reasonably decide
- ii) 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
- iii) to cancel the sale
- iv) to resell the property publicly or privately on such terms as we see fit
- v) 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 Leski Auctions in the event that the item(s) are sold for an amount greater than the original invoiced amount.
- vi) to set off against any amounts which Leski Auctions may owe the Buyer in any other transactions, the outstanding amount remaining unpaid by the Buyer.
- vii) 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.
- viii) 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.
- ix) 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.

- x) to take such other action as Leski Auctions 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 Leski Auctions 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 5 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 Leski Auctions Liability

Leski Auctions 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 thirty 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, that 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 saleroom 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 Leski Auctions 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 Leski Auctions will be liable for any special, incidental nor consequential damages including, without limitation, loss of profits and interest.
- v) The Buyer must give written notice of claim to us within thirty 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 Leski Auctions 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 in all images, illustrations and written material produced by Leski Auctions relating to a lot including the contents of this catalogue, is and shall remain the property at all times of Leski Auctions and shall not be used by the Buyer, nor by anyone else without our prior written consent. Leski Auctions 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

Leski Auctions 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 Leski Auctions prior to auction for updated pre-sale estimates and starting prices.

12. Sale results

Leski Auctions will provide auction results, which will be available as soon as possible after the sale. Results will exclude buyer's premium. These results will be posted at www.leski.com.au.

13. Goods and Service Tax

In accordance with A New Tax System (Goods and Services Tax) Act 1999 Leski Auctions Auctions will collect on behalf of the Australian tax office (ATO) a Goods and Service Tax (GST) of 10% on all applicable transactions.

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 Leski Auctions approved freight company including Australia Post
2. The items are exported within 60 days of the date of the sale

The invoice supplied by Leski Auctions 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 buyer 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. Sapphires 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 Leski Auctions 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, Leski Auctions supplies these without warranty.

PEARLS

Pearls, like gemstones, are also subject to various treatments. Buyers should assume that any pearls sold by Leski Auctions may have been subjected to such treatments, and that the catalogue estimates reflect this.

WATCHES

Please note: All watches sold by Leski Auctions are sold on an "as is" basis. Leski Auctions 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.





Leski
AUCTIONS