

A black and white photograph of a large, multi-story stone house. The house features a prominent chimney on the right side and a gabled roof with decorative timber framing in the upper sections. A large window with a white frame is visible on the upper level. The ground floor has a large window with dark shutters. A winding path leads through a garden with various plants and shrubs. The word "Bonhams" is overlaid in large, black, sans-serif font at the top center of the image.

Bonhams

**Fairwater,
The Collection of Sir Warwick
and Lady Fairfax**

Sydney | 22 September 2019



Fairwater, The Fairfax Collection

Sydney | Sunday 22 September 2019 at 1pm

VIEWING LOCATIONS

36 – 40 Queen St
Woollahra NSW 2025

97 – 99 Queen St
Woollahra NSW 2025

Saturday 14 September –
Saturday 21 September
10am – 4pm

Sunday 22 September
Closed for auction preparation

AUCTION

36 - 40 Queen Street
Woollahra NSW 2025

BIDS

Online bidding will be available for the auction. Online registrations must be completed 48 hours before the sale. For further information please visit: www.bonhams.com

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Bidding by telephone will only be accepted on lots above \$500.

Please note that telephone and absentee bids should be submitted no later than 4pm on the day prior to the auction

SALE NUMBER

25754

CATALOGUE

\$50.00

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ENQUIRIES

Merryn Schriever - Director
+61 (0) 414 846 493 mob
merryn.schriever@bonhams.com

Robert Williams
Specialist Consultant, Decorative Arts and Furniture
+61 (0) 422 899 412 mob
robert.williams@bonhams.com

Alex Clark
Australian and International Art Specialist
+61 (0) 413 283 326 mob
alex.clark@bonhams.com

Francesca Cavazzini
Aboriginal and International Art Specialist
+61 (0) 416 022 822 mob
francesca.cavazzini@bonhams.com

CLIENT SERVICES

Penny Pfahl
+61 (0) 2 8412 2222
penelope.pfahl@bonhams.com

Kate Floro
+61 (0) 2 8412 2222
kate.floro@bonhams.com

PRESS ENQUIRIES

Claire Martin
+61 (0) 414 437 588
claire@articulatepr.com.au

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Image credit: Kirsten Jenkins



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Payment is due by 4:30pm on
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**To comply with legislation,
Bonhams cannot accept
payment from an account that
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Payment and collection enquiries
please contact:

Penny Pfahl
+61 (0) 2 8412 2222
penelope.pfahl@bonhams.com
Kate Floro
+61 (0) 2 8412 2222
kate.floro@bonhams.com

COLLECTION, STORAGE AND SHIPPING

Collections will be available for
two days from 23-24 September
at 36 - 40 Queen St Woollahra
NSW 2025

**All 'W' lots will be transferred
to Global Art Solutions on
Wednesday 25 September.
Transfer and storage charges
will apply.**

ADDRESS

Global Art Solutions
18/46-48 Buffalo Road
Gladesville NSW 2111
(02) 9807 9496
ryan@globalartsolutions.com

Collection will commence from
Thursday 26 September between
10am and 4pm from Global Art
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**Please note collection will not
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HANDLING AND STORAGE CHARGES

The charges levied by Global Art
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Lots may be released from Global
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A Buyer's Premium of 22% plus
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Department of Sustainability,
Environment,
Water, Population and
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GPO Box 787
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IMPORTANT INFORMATION

The United States Government
has banned the import of ivory
into the USA. Lots containing
ivory are indicated by the symbol
Φ printed beside the lot number
in this catalogue.



Image credit: Kerry Dundas, for Vogue Australia, 1967

Specialists

Merryn Schriever
 Director
 Australian and International Art Specialist

Robert Williams
 Specialist Consultant

Francesca Cavazzini
 Aboriginal and International Art Specialist

Alex Clark
 Australian and International Art Specialist



Yvett Klein
 Asian Art Specialist

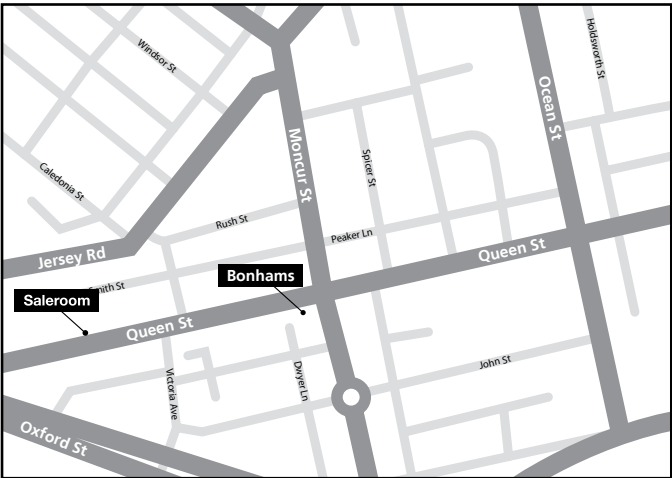
Fiona Frith
 Jewellery Specialist

Penelope Pfahl
 Accounts and Client Services

Kate Floro
 Marketing and Client Services



Venues





AUGUSTE RODIN (1840-1917)

L'un des Bourgeois de Calais: Étude de
nu monumentale pour Pierre de Wiessant
196.5cm (77 3/8in). high

£400,000-600,000

Impressionist and Modern Art,
New Bond Street, 10 October 2019

Fairwater, the collection in London

Alongside this landmark sale of important works, Bonhams is delighted to be offering a selection of the Fairfax family's collection of international fine art for auction in London.

Over a series of fine art auctions across two of our salerooms in London, we will offer works by some of the most significant artists of the 20th century: Auguste Rodin, Marc Chagall, Jacob Epstein, Edgar Degas and Henri de Toulouse-Lautrec.

19 September 2019, Prints and Multiples, Knightsbridge
10 October 2019, Impressionist and Modern Art, New Bond Street
20 November 2019, Modern British and Irish Art, New Bond Street
27 November 2019, Fine Furniture and Important Design, Knightsbridge
11 December 2019, Prints and Multiples, New Bond Street

Many of these works were acquired from renowned galleries such as The Leicester Galleries, London, where the family purchased works from the 1930s onwards by Marie Laurencin, Edgar Degas and Maurice Utrillo. It was, however, through Robert Haines, the Director of the David Jones Gallery in Sydney, that the collection came to encompass a group of exceptional bronzes by Rodin, an artist beloved by both Sir Warwick and Lady Fairfax. Haines introduced the Fairfaxes to Rodin in a number of ground-breaking exhibitions during the 1960s, and they went on to amass a collection of five pieces all relating to one of Rodin's defining subjects, the Burgers of Calais, all of which are presented for sale.

To register your interest in this part of the collection please speak with a member of staff in Sydney.



AUGUSTE RODIN (1840-1917)

L'un des Bourgeois de Calais: Tête
colossale de Pierre de Wiessant
81.8cm (32 3/16in). high

£40,000-60,000

Impressionist and Modern Art,
New Bond Street, 10 October 2019

Fairwater, 100 years of collecting

Fairwater is a grand nineteenth century mansion which sits on slightly more than two acres of land at Seven Shillings Beach on Sydney Harbour. The house of timber and brick was designed by the Canadian architect John Horbury Hunt (1838-1904) in the early 1880s and went through a number of owners before being bought in 1900 by Sir James Oswald Fairfax (1863-1928) and his wife, Lady Mabel Fairfax (1871-1965). They made many additions and changes to the original plans with the guidance of another, equally important architect, John W. Manson (1863-1922) so that the general style of the completed house is today more Edwardian than Victorian.

Sir James and his wife (Mabel Alice Emmeline née Hixson but known to all as 'Lady Jim' and described by her peers as 'forthright') were both athletic and social. They were actively engaged in philanthropic causes, especially during the First World War and placed great importance on civic duty, principles they had themselves grown up with and that they instilled in their son, Warwick Oswald Fairfax. Much of their leisure time was spent in raising money for charities such as the Red Cross, sailing, golfing or taking their 6 h.p. Dion motor car up to their house *Sospel* in the Blue Mountains, sometimes in the company of Sir James's older brother who had married Ann (known as Lena), Mabel's older sister. Art collecting was all part of this lifestyle and mainly favoured landscape with Hans Heysen a favourite artist. Both Fairwater and *Sospel* then had grand gardens fostered by Lady Fairfax – the Leura garden designed by Paul Sorensen and later, Henry Hood. By the late 1920s however the family suffered the deaths of Lena in 1926, Sir James in 1928 and Geoffrey in 1930. Mabel would live at Fairwater for another thirty-seven years until her death in 1965 at the age of 93.

In the immediate aftermath of his father's death Warwick Oswald Fairfax (1901-1987), their only child, stepped up his role with John Fairfax and Sons while living at his home in Bellevue Hill. As well as inheriting from his father he was also left large sums of money by other Fairfax family members, making him one of Australia's wealthiest men. He was a shy, sensitive and dutiful only child who, in the family tradition, had gone to Geelong Grammar boarding school in Victoria and Balliol College, Oxford where he studied politics, philosophy and economics. Having previously worked as a contributor and sub-editor at the Herald, he was on his honeymoon with his first wife Betty when

his father suddenly died on the green at Royal Sydney at the end of a round of golf, ('Played Good Game to The End', the rival Daily Telegraph declared of the the much-admired Sir James), and he was summoned to return. Warwick became Managing Director in 1930 when Geoffrey also died.

It was during this period that Fairfax & Sons Ltd acquired *The Home*, the only Australian design and interiors magazine that could creditably claim to be of an international standard. With covers by Thea Proctor, Hera Roberts, Max Dupain, Harold Cazneaux and other Sydney moderns, the magazine was an urbane mix of what was stylish, both locally and overseas. It was a style guide for the smart young set. The magazine brought Warwick into contact with its founder the influential Sydney Ure Smith who was also the owner of Art in Australia, a trustee of the AGNSW, and for twenty-six years president of the NSW Society of Artists of NSW. Ure Smith and Charles Lloyd Jones (who were related through their marriages to the Quaife sisters Viola and Winifred) were both trustees of the AGNSW during the period of the controversial awarding of the Archibald Prize to William Dobell. Both supported Dobell.

By 1945 Warwick's first marriage to Betty had ended in divorce and in 1948 he married Hanne Anderson, a beautiful and artistic Danish woman fifteen years his junior. Hanne (1916-2011) had grown up in pre-war Singapore where her father was a rubber planter, before returning to Copenhagen to study at the Royal Danish Academy of Fine Arts where one of her contemporaries was Joern Utzon. By 1942 she was divorced from her first husband and living in Sydney with her son when she met Warwick Fairfax through their mutual love of ballet and her friendship with Helene Kirsova, the Danish consul's wife who had formed the Kirsova Ballet. Together they had a daughter and settled at Barford in Bellevue Hill near to Warwick's son and daughter from his first marriage. Hanne was very involved with the AGNSW and the Contemporary Art Society and was friends with many artists such as Francis Lyburner, Rupert Bunny and Douglas Dundas and it was during this time that several of the works in this auction entered their collection.



R. E. MOFFAT

*Fairwater**The home of Lady Fairfax, New South
Head Road, Double Bay, Sydney.*



Warwick attended many exhibitions at the various commercial galleries such as Macquarie Galleries and the Grosvenor as well as those housed in, and associated with, the great department stores – Anthony Horderns, Farmers, and David Jones. It was probably through the David Jones Art Gallery that Warwick was introduced to artist William Dobell who was a particular friend of the proprietor, Charles Lloyd Jones.

In 1944 Warwick bought a colonial homestead and land in Camden called Harrington Park and began breeding Poll Hereford cattle. He set about renovating the historic house and spent less time at the office. He also entered into a period of religious and philosophical enquiry (as well as possibly a personal 'search for meaning') which resulted in a number of (self-published) publications, including *Metaphysics of a Mystic* (1947). He moved from his position as Managing Director and took on the Chairmanship of the company. His marriage to Hanne ended and they divorced in 1959.

The 1960s marked a very different period in Warwick's life. By the beginning of the decade he had met and married the gregarious Mary Symonds, née Wien, a Polish-born Sydney socialite who became his third wife. Mary, who had a son from her first marriage, had been a successful businesswoman before her first marriage, a talent that would emerge again later in life, and she and Warwick shared many interests together. Together they had three children. Once again living at Barford in Bellevue Hill, they also owned a house in Bondi which they used for more casual entertaining and in which much of the present furniture and art featured in an article in *Vogue Australia* in 1967. Decorated by Marion Hall Best, the interiors mixed periods and styles, placing contemporary art such as a work by John Olsen above a Chippendale sideboard and alongside an Eero Saarinen 'Tulip' dining setting. The 'Swinging Sixties' decor used the bright primary colours and new fabrics for which Hall Best was known and was considered, in the parlance of the day, 'With It'. Art featured strongly in the house, though when it was noted in the article that there was even 'a Lymburner in the laundry'.

Warwick and Mary shared a particular love of Rodin and made several purchases of his work through the David Jones Art Gallery (along with antique furniture and other sculptures) with the guidance of its director, the urbane Robert Haines. 1967 was a big year for the couple: Sir Warwick received his knighthood and they finally took up residence in Fairwater.

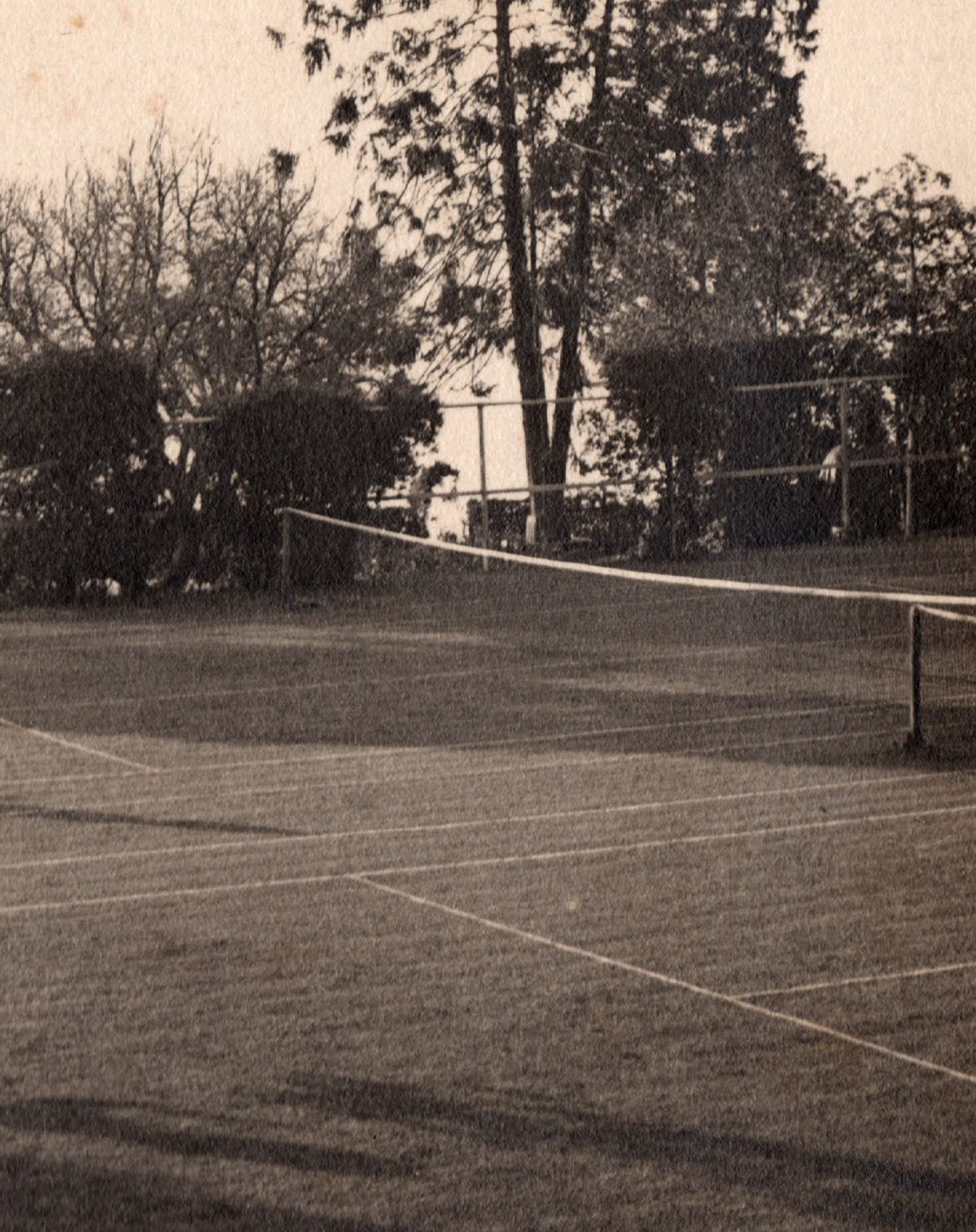
This period truly was an exciting time at Fairwater after the quieter years of Lady 'Jim's' widowhood, a time in which the house and surrounding gardens were, for several decades, the setting for the most glamorous and extravagant parties Sydney had ever seen. Mary threw herself into fundraising for various charities, in particular The Australian Ballet and founded the Opera Foundation Australia in the 1960's (now known as The Opera Foundation for young Australians) which provides scholarships for young Australian singers to study abroad, and medical research. There were sit-down dinners for scores, canine competitions that rivalled the glamorous Crufts, fashion parades, luncheons and cocktail parties, at which Australian mining magnates, politicians, artists, opera singers and socialites mingled with a dazzling array of international celebrities and film stars. In 1973 Sir Warwick and Lady Mary held a ball for eight hundred people to celebrate the opening of the Sydney Opera House with a guest list that was as varied as it was extraordinary, including the Duke and Duchess of Bedford, Rudolf Nureyev, Liberace, Imelda Marcos and Rex Harrison. Sydney had never seen anything like it and for many years, an invitation to Fairwater occasioned delight for those on the list and envy for those excluded.

Sir Warwick Fairfax died in 1987. To deal with the grief of losing her husband, Lady (Mary) Fairfax devoted her time and energy to create a truly unique space covering the top three floors of the Pierre apartment of which much of the furniture in this auction was acquired. Her entertaining continued which was always tied to her philanthropic passions. She was awarded an OBE in 1976 and an AC in 2005. She died peacefully at Fairwater in 2017 at the age of 95. Fairwater was sold by the Fairfax family in 2019.

Dr Candice Bruce



Image: Grounds of Fairwater, c.1905





4

1^w

A FAIRFAX CRESTED WALNUT SAVONAROLA CHAIR

Probably Italian, early 20th century

The seat carved with a Fairfax coat of arms, the arms and legs with vine and anthemion mouldings, 66cm wide, 45cm deep, 83cm high

\$500 - 800

2^w

A CARVED GILTWOOD FIGURE OF THE VIRGIN AND CHILD

Central European, 17th century

The Virgin depicted in flowing robes presenting the Christ child, mounted on velvet lined stand, probably acquired through David Jones Gallery, Sydney, 24cm high

\$800 - 1,200

3^w

AN ITALIAN NEOCLASSICAL REVIVAL PRIE DIEU

Early 20th century

Of lyre form and in button back green velvet, the crest with bible compartment, 48cm wide, 45cm deep, 96cm high

\$300 - 500

4^w

A CONTINENTAL GOTHIC REVIVAL TABERNACLE GILTWOOD MIRROR BY HOUSE OF HEYDENRYK

Late 19th, early 20th century

Of typical form with water gilded decoration, with later mirror plate, 52cm high

\$300 - 500



1

5^w

**A FRENCH RENAISSANCE REVIVAL CAST IRON
FIRE GUARD**

Late 19th century

The rectangular frame with anthemion scroll crest,
symmetrically cast with griffin and neoclassical motifs
amongst central grotesque mask, 177cm wide, 26cm
deep, 113cm high

\$1,500 - 2,500





6^w

**A PAIR OF 19TH CENTURY NORTH ITALIAN LOUIS XVI
STYLE FAUTEUILS**

Fourth quarter 18th century

The oval backs surmounted by ribbon bow, with carved foliate arms and guilloche pattern seat rails, on circular tapering reeded legs, upholstered with worn silk velvet,
64cm wide, 50cm deep, 96cm high

\$1,000 - 1,500

7^w

AN AUBUSSON TAPESTRY CARPET

Circa 1900

The central floral bouquet within garland border and arabesques with vases of flowers, acquired through Vigo Carpet Gallery
480cm width x 520cm depth

\$1,500 - 2,500

8^w

A GEORGE III MAHOGANY LONG CASE CLOCK

By Peter Pohlmann

Two train movement with silvered chapter ring, minutes and seconds dial, calendar aperture, fine gilt rococo spandrels and ages of the moon dial. maker Pohlmann, Peter, 1760-75; Ledenhall street, long case clock maker at Drury lane 1762, with restorations, once on the landing at *Barford*, from 1954 *51cm wide, 27cm deep*

\$3,000 - 5,000

9^w

A CHARLES II OAK JAPPANED CHEST OF DRAWERS

17th century and later

The oak chest with panelled sides, on bracket feet, embellished with figural and landscape vignettes, the decoration probably 18th century,
86cm wide, 53cm deep, 88cm high

\$1,500 - 2,500



6



10^w

**A GEORGE III PROVINCIAL OAK JOINED
DRESSER BASE**

Circa 1760

With three crossbanded drawers, shaped apron, standing on
cabriole legs with pad feet, with alterations and restorations,
176cm wide, 42cm deep, 86cm high

\$1,200 - 2,200





11

BERTRAM MACKENNAL (1863-1931)

Salome, c.1895

incised with signature at base:

B. MACKENNAL / LONDON

bronze

height: 29.0cm

\$15,000 - 25,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney, acquired before 1954

The legend of Salome comes from the Gospels of Matthew (14: 3–11) and Mark (6: 17–28). Both tell of Salome, daughter of Herodias (wife of Herod Antipas), whose dance so pleased her stepfather (who was also her uncle) that he promised her whatever she desired as a reward. At the bidding of her mother, who was fuelled by a vendetta, Salome requested the head of St John the Baptist on a dish.

Bertram Mackennal's Salome statuette was created at the end of the 19th century, during a period of intense interest in this subject. Many *fin-de-siècle* artists and writers were fascinated by the idea of the femme fatale: the smart and seductive woman capable of persuasion and emasculation. Mythical figures such as Circe and Lilith, sphinxes and sirens, as well as biblical subjects like Delilah and Salome, were represented widely, and were particularly popular among pre-Raphaelite artists.

As Mackennal was sculpting Salome, an infamous play of the same name, penned by Oscar Wilde, had been in circulation since 1891. Wilde expanded on the verses from the New Testament, accentuated the dance by which Salome seduces and manipulates her lust-crazed stepfather/uncle, and brought the character of Salome to the centre of the story. It is this Salome to which Mackennal is responding: nude and elongated, and holding a long sword behind her back – a symbol of her destructive power.





12

MARGARET PRESTON (1875-1963)

Coral Flowers

numbered, titled and signed below image:

'5th Proof, Coral Flowers Margaret Preston'

hand-coloured woodcut, 5th proof

36.0 x 35.5cm (14 3/16 x 14in).

\$30,000 - 50,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney,
acquired before 1954



13

LEONARD FRENCH (1928-2017)

Colour Sketch for the 'Seventh Day', 1964
 titled, dated and signed on artist's label verso:
 'Colour Sketch for the 7th Day, Leonard French 1964'
 enamel on hessian on composition board
 92.0 x 92.0cm (36 1/4 x 36 1/4in).

\$15,000 - 25,000

Provenance

possibly David Jones Gallery, Sydney
 Collection of the late Sir Warwick and Lady Fairfax, Sydney

Related Work

The Seventh Day, 1962-65, enamel on hessian covered hardboard,
 365.8cm diameter, in the collection of the Australian National
 University, Canberra

In his foreword for the 1965 David Jones Gallery exhibition catalogue, Leonard French gave the following account of what was to be one of his most celebrated series, *The Seven Days*,

'On the Greek Island of Samos in the summer of 1962, my son swam out through the clear water and on reaching me asked "How did the world begin?" It began right here in all this clear whiteness and my attempt to answer the rest of his question resulted in the paintings, *'The Seven Days.'* They were commenced in London and completed three years later in Australia.

The First Day, black and white burnt earth, a landscape without colour. On the Second Day the earth was divided from the sky by a rainbow sea, and there was light and colour on the earth. On the Third Day the fish teemed in the sea, the serpent entwined with the turtles and the air was full of birds. On the Fourth Day the man entwined by the serpent lay asleep beneath the earth, while a banner of light heralded his awakening. On the Fifth Day the man breaks free of the serpent and thrusts up through the earth. On the Sixth Day the man and woman embrace in the beautiful garden. On the Seventh Day, all the days become one and everything was alive on the earth.'

14^w

A QUEEN ANNE JOINED OAK AND INLAY BOX-SETTLE

Dated 1705, North Country

In bog oak, sycamore, blackened holly and fruitwood,
with carved foliate crest centred by 1705 marriage date above
the back with seven panels with chevron parquetry borders above
carved foliate rail, the arms joining the seat,
155cm wide, 62cm deep, 140cm high

\$1,500 - 2,500





15^w

AN IMPORTANT FRANCO-FLEMISH TAPESTRY

16th century, late Gothic period

Depicting a Bishop surrounded by Royal court figures in Tudor dress
within an architectural setting, set in woven line border,

84cm high, 186cm wide

The size of the work suggest this piece could have been made as
a sample for a larger work, perhaps a larger betrothal scene.

For similar see: Christie's *Fine European Furniture, Tapestries and Carpets*,
London, 16 November 2000, The Property of a Gentleman, lot 111

\$3,000 - 5,000





16^w

A MAHAL CARPET

West Persia, late 19th century
Of central medallion design on red blue and cream ground,
Cadrys Carpet Gallery label verso
289cm width, 450cm depth

\$1,000 - 2,000

17^w

A PAIR OF CARVED STONE LIONS, 'SHISHI'

architectural ornaments which originated in Chinese Buddhism.
This pair once in the sitting room of *Fairwater*
46cm wide, 16cm deep, 41.5cm high (2).

\$200 - 300

18^w

**A PAIR OF ITALIAN SILVER GONDOLIERE LANTERN
FLOOR LAMPS**

Circa 1825
The pierced silver embossed and chased lanterns supported by
later tole and fluted timber column stands, each lantern stamped
with 'Proprieta Degli Assistenti Al SS.P IN S.G.E. 1825', once in the
drawing room of the Pierre Hotel Fairfax penthouse, New York,
and in the dining room of *Fairwater*, height 190cm.

\$3,000 - 5,000



18





Image: Sir Wawrwick and Lady Fairfax with guests
in the dining room of Fairwater, 1980





23



22^w

A LARGE CONTINENTAL REPOUSSÉ MIRROR

Late 19th, early 20th century

With ormolu mounted rococo cartouche corners, 68.5cm wide, 6cm deep, 127cm high

\$600 - 800

23^w

A PAIR OF CONTINENTAL GILT METAL BAROQUE STYLE PRICKET CANDLESTICKS

19th century

Of balustre form, the triform base with repousse figural cartouche, 91cm high

\$500 - 800

24^w

A BLACK-GLAZED BOTTLE WITH A CAP AND STAND

Decorated in famille noir with enamel painted figures, carp and blossom motifs, 25.0cm high (3)

\$300 - 500

25^w

A CLOISSONNÉ 'FLOWERS AND SWALLOW' VASE

China, mid 20th century

Of balustre form with gilded shoulder, rim and interior, 23.0cm high

\$300 - 500

26^w

A CLOISSONNÉ 'CHILDREN AT PLAY' VASE

China, 20th century

The motifs on a diaper speckled ground, base and interior in green enamel, 30.2cm high

\$300 - 500

19^w

A LATE GEORGE III BRASS AND COPPER LOG BIN

Circa 1820

Embossed and stipple engraved with armorial crest, floral and foliate borders, on lion paw feet, 45cm high

\$300 - 500

20^w

TWO SETS OF REGENCY STEEL AND BRASS FIRE TOOLS, WITH VICTORIAN FENDER

Circa 1830 and later

Each set with three tools, the fender with anthemion mask motifs, 131cm wide, 37cm deep (7)

\$800 - 1,200

21^w

A LOUIS XV STYLE GREY-PAINTED PORTER'S CHAIR

Late 19th, early 20th century

Upholstered in painted silk with silk brocade trim, 74 cm wide, 61cm deep, 140cm high

\$800 - 1,200



19





28

27 ^w

A CHINESE ROSEWOOD LOW TABLE

Mid-20th century

Of typical form with scroll ends

92cm wide, 44.5cm deep, 29cm high

\$300 - 500

28 ^w

A LARGE GOLD LACQUERED TEBAKO

Meiji period (1868-1912)

Decorated with blossom on a nashiji ground with silk tassel cord,

60cm wide, 41cm deep, 37cm high

\$1,000 - 2,000

29 ^w

A FINE PAIR OF CHINOISERIE REGENCY REVIVAL CABINETS

English 19th century

Each concave-fronted with verde marble top, the two doors enclosing

painted interior with shelf, the corners with simulated bamboo

pilasters, 104.5cm wide, 50cm deep, 89.5cm high

\$3,000 - 5,000

Please note lot 69 was bespoke made to match this lot.

30 ^w

AN ENAMEL GILT SILVER SINGING BIRD BOX

Swiss 935 't' coronet mark

The porcelain covered oval flap revealing a singing bird

and a pierced grille, height 4cm, length 11cm.

\$1,000 - 1,500



30



29

CHARLES BLACKMAN (1928-2018)

The Meeting, 1961

signed and dated upper right: 'BLACKMAN 61'

oil on composition board

121.0 x 121.0cm (47 5/8 x 47 5/8in).

\$250,000 - 350,000

Provenance

The Matthiesen Gallery, London

C.I.M. Williams, London

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Paintings and Drawings: Charles Blackman, The Matthiesen Gallery, London, 3 - 25 November 1961, cat. 5 (label attached verso)

Literature

John Douglas Pringle, 'Charles Blackman', *Painter and Sculptor*, London, Winter 1961, Vol. 4, No. 3, p. 5 (illus.)

Bryan Robertson, *Charles Blackman*, Matthieson Gallery, London, 1961, no pagination (illus.)

Ray Mathew, *Charles Blackman*, Australian Art Monographs, Georgian House, Melbourne, 1965, pp. 10, 16, pl. 29 (illus.)

Ray Hughes, *The Art of Australia*, Penguin Books, Melbourne, 1970, fig. C (illus.), pp. 245-246

Nadine Amadio, *Charles Blackman: The Lost Domains*, A.H. Reed, Sydney, 1980, fig. 4.16, p. 61 (illus.), 143

Thomas Shapcott, *The Art of Charles Blackman*, Andre Deutsch, London, 1989, pl. 89 (illus.)

Nancy Parker, 'Black, Often heavy, but unforgettable', *The Canberra Times*, Canberra, 28 April 1990, p. 22 (illus.)

The Meeting is one of the stars in Blackman's vast oeuvre, a key painting that marks his exciting arrival on London's world stage and at the same time seems to encapsulate his youthful personal experience. As leading critics reached for superlatives in praise of his pictures, Bryan Robertson of Whitechapel Gallery fame wrote in the Preface to the catalogue of Blackman's solo exhibition at the prestigious Matthiesen Gallery in Bond Street:

'These are some of the strongest, most urgent and forceful paintings that I have seen in the past ten years. Part of their essential character springs from the interaction, marvellously developed and sustained, between the tenderness and grace of the personages contained in the paintings and the fiercely, implacably controlled means taken to give these personages life and eloquence within the terms of painting itself. Perhaps the dense blacks refer to the discrepancy between innocence and experience, making a further parallel with the tension between the idea and its projection, its shape and surface. We are given a curious impression very often, of a double image, positive and negative, as well as the space between people...

He has made icons from the commonplace material of domestic life. The fragile gestures and spontaneous movements among people in the streets around us are caught and made eloquent...Two hands touch, one tense and possessive, the other relaxed and suppliant.'

Robertson reflected the connection made by Sir Kenneth Clark between Blackman's awkward Australian humanism and the expression of feeling in pre-Renaissance art, noting that "The formal roots of Blackman's paintings extend beyond the Renaissance to Byzantium". In *The Meeting*, the hieratic nature of the composition is however distanced and set in tension by the scribbly markings and cross-hatchings that score the spaces and surround the figures. These markings invoke associations of anonymity and ambiguity that interact with the intimacy and potential eroticism of Blackman's imagery.

Blackman loved words, poetry and gestures, especially when they expressed the emotions. In this celebrated painting the young man dips the crown of his felt hat to his shadowy muse shielded within black hair borders on a scale that reflects his recent acquaintance with Goya and other old masters in European galleries. Here his faceless figure offers a luscious bouquet of fresh flowers from the palm of his right hand on the picture plane, a pictorial detail that captures the reality of the moment.

An outsider by virtue of his shyness and smallness, Blackman identified with the loner side of the poet Rimbaud. His idea of expressing the inexpressible, of the artist reaching beyond the normal limits and into the subconscious mind, had a lasting impact.

Felicity St John Moore



32

A FINE ITALIAN MARBLE CENTRE TABLE

Late 19th, early 20th century

The figured veneer marble top supported on lion paw winged griffin monopodiae standards, once in the ballroom of the Pierre Hotel Fairfax penthouse, New York, acquired from David Jones Gallery, Sydney, in 1969, shown in the ballroom of *Fairwater*, pictured right

\$3,000 - 5,000

Exhibited

Fine and Decorative Art, David Jones Gallery, Sydney, 12 March - 12 April 1969, cat. 30, as "'TABLE'; carved white marble supports with an African marble top in the Pompeian style. Italian, 18th century. From the estate of the Duke of Estonteville, Mignano Castle"

33 ^w

TWO UNDERGLAZE-RED PAINTED 'LOTUS' BOWLS

Six-character Kangxi mark, China, 20th century

Profusely painted with lotus design, shown in the ballroom of *Fairwater*, pictured right, 40.5cm, and 41cm diam.(2)

\$300 - 500



35

34 ^w

A RARE SET OF FOUR FRENCH FOOTSTOOLS

Late 19th early 20th century

Comprising two graduated pairs, with square tapering legs and hairy paw feet, decorated with white paint and gilt neoclassical motifs, 71cm wide, 48cm deep, 45cm high

\$1,500 - 2,500

Please note lot 253 was bespoke made to match this lot.

35 ^w

A LARGE IMARI CENTRE BOWL

Japan, 19th century

The well painted with willow, the bowl embellished with alternating cartouche of birds, pearls and cloud motifs within diaper borders, 37.2cm diam.

\$300 - 500



34





36

RUPERT BUNNY (1864-1947)

Olive Tree, Afternoon, La Lavandau, c.1924

oil on board

22.5 x 19.0cm (8 7/8 x 7 1/2in).

\$5,000 - 7,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney, acquired before 1954

37

RUPERT BUNNY (1864-1947)

Sunken Vineyards, South of France, c.1924-25

oil on board

15.0 x 23.5cm (5 7/8 x 9 1/4in).

\$5,000 - 7,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney, acquired before 1954

38

RUPERT BUNNY (1864-1947)

The Farmhouse, c.1924-25

oil on board

15.0 x 23.0cm (5 7/8 x 9 1/16in).

\$5,000 - 7,000

Provenance

The Estate of the Artist, accompanied by original label of certification signed by Daryl Lindsay, Director of the National Gallery of Victoria and Co-Trustee Rupert C Bunny Estate

Collection of the late Sir Warwick and Lady Fairfax, Sydney, acquired before 1954

Literature

Clive Turnbull and Tristan Buesst, *The Art of Rupert Bunny*, Ure Smith, Sydney, 1948, p. 71





Image: Lady Fairfax with Kirk Douglas in the ballroom of Fairwater, 1980



39 ^w

A LARGE ITALIAN NEOCLASSICAL STYLE CARVED WALNUT OCCASIONAL TABLE

20th century

With four sphinx forming the end pedestals united by a stretcher supporting a toughened glass top, once in the ballroom of the Pierre Hotel Fairfax penthouse, New York, *168cm wide, 84cm deep, 56cm high*

\$800 - 1,200

40 ^w

HAIM AZUZ (ISRAELI, BORN 1932)

Couple in Embrace, 1991

Engraved with signature and date to base: 'H.Azuz A/P 1991'
patinated bronze, *77.0cm wide, 45.0cm deep, 68.0cm high*

\$1,000 - 2,000

41 ^w

A BRONZE 'LAOZI' INCENSE BURNER

China, 20th century

in the form of a figure astride a horse, figure removable,
32.8cm high

\$300 - 500

42 ^w

AN ARCHAISTIC BRONZE TRIPOD CENSER, DING

China

Of typical form with raised mythical beast design, *26.1cm high*

\$300 - 500

43 ^w

AN ENAMELLED YEN-YEN VASE

Four-character Qianlong mark, China, 19th century

Decorated with rock, foliate and blossom design within diaper borders, *43.5cm high*

\$300 - 500

44 ^w

A SMALL HONGMU TIERED DISPLAY STAND

The fret carved frieze above three staggered shelves,
68.5cm high

\$100 - 200



39



45

45^w

A PAINTED SIX-FOLD SCREEN

China, 1956

Ink and colour on paper, folded screen

Inscribed and signed, Shi Zhi, with two seals of the artist

Dated spring of bingshen year (1956)

62cm wide x 170.5cm high (each panel)

\$500 - 800

46^w

**AN UNUSUAL AND LARGE HARDWOOD
HIGH-BACK CHAIR**

China, circa 1900

Profusely carved with foliate decoration, on ball
and scroll feet, 71cm wide x 60cm deep x 160cm high

\$800 - 1,200





49

47^w

AN ITALIAN CHINOISERIE DECORATED 'LACCA' CORNER CABINET

Early 20th century

The top section fitted with three shaped shelves painted in green, the lower with one shelf on bracket foot, acquired from David Jones Gallery, Sydney, in 1966, 92cm wide, 61cm deep, 199cm high

\$1,500 - 2,500

Exhibited

Fine and Decorative Art, David Jones Gallery, Sydney, 21 July - 13 August 1966, cat. 52, as 'CORNER CUPBOARD'; red lacquer painted with gold in the Chinese manner, English, circa 1800'

48

JOHN HALL THORPE (BRITISH, 1874-1947)

Blue Mountains

signed lower right: 'HALL THORPE'

oil on panel

28.0 x 49.0cm (11 x 19 5/16in).

\$1,200 - 1,800

49

DOUGLAS ROBERT DUNDAS (1900-1981)

Study for *Springtime, Tuscany*, c. 1928

signed lower left: 'R. Dundas'

oil on linen

44.0 x 55.0cm (17 5/16 x 21 5/8in).

\$1,000 - 2,000

Provenance

probably Macquarie Galleries, Sydney, 1929

Collection of the late Sir Warwick and Lady Fairfax, Sydney, acquired before 1954

Related Work

Springtime, Tuscany, 1928, oil on canvas, 81.0 x 102.0cm, in the collection of Manly Art Gallery and Museum, Sydney, a gift from the artist



Image credit: Kirsten Jenkins





50

RAY CROOKE (1922-2015)

The Morning Catch, Fiji Island, 1969-71
 signed and dated lower left: 'R Crooke 71'
 titled, signed and dated verso:
 oil on synthetic polymer paint
 on canvas on composition board, triptych
 183.0 x 488.0cm (72 1/16 x 192 1/8in).

\$100,000 - 200,000

Provenance

Collection of Margaret Carnegie, Holbrook
 Collection of the late Sir Warwick and Lady Fairfax, Sydney, acquired
 from the above c. 1971

Literature

James Gleeson, *Ray Crooke*, Australian Artist Editions, Collins,
 Sydney, 1972, unpaginated (illus.)
 Suzanne Grano, *North of Capricorn, The art of Ray Crooke*, Perc
 Tucker Regional Gallery, Townsville, 1997, pp. 15-16 (illus.)

Viewed from a window or balcony, Ray Crooke's figures in *The Morning Catch, Fiji Island*, are poised in a languid moment of exchange. This monumental panorama of island life is unique in its scale and ambition, composed across three separate panels which are divided along the same structure as a winged altarpiece. The central panel contains our assembled group, gathered around the morning's catch which is arrayed as a bounty at their feet. The wings to the left and right extend our view of the village with glimpses into the quiet shade of the houses.

Despite the compositional structure with its echoes in religious works, Crooke's work here is not iconoclastic but rather deals with the most human of experiences. Our figures are engaged in a simple moment of exchange which Crooke has infused with a melancholy which we must recognise as a type of Paradise Lost.

As noted by Suzanne Grano in her 1997 exhibition catalogue, 'Images such as *The School Bell, Thursday Island*, 1958, and *Morning Catch, Fiji Island*, 1969, may awaken in viewers a nostalgia for the joy and beauty that seems always to exist in a distant time and place. Back



in the magical realm of childhood. Or perhaps away in an imagined tranquil heaven on a distant tropical island. Through the delicate light and shadow which envelop so many of Crooke's still figures, the viewer may catch a glimpse of the human potential before the Fall. We are all too aware that such states of idyllic bliss come to us rarely in most of our adult urban lives.¹

The motif of island life, of a type of Paradise, was one that proved to be of enduring inspiration for Crooke. From that first transformative experience in his 20s, Crooke notes, 'It is like a journey of discovery. I repeat myself endlessly because the variations of the vision are never-ending, and with added painting experience I approach closer to the ultimate wedding of vision and hand - the moment in time when all factors are right.'²

Merryn Schriever

1. Suzanne Grano, *North of Capricorn, The art of Ray Crooke*, Perc Tucker Regional Gallery, Townsville, 1997, p. 15

2. *ibid*, p. 16

51 ^W

A NORTH ITALIAN PAINTED AND PARCEL GILT SIDE CHAIR WITH A VENETIAN PAINTED DROP LEAF TABLE

18th/19th century and later, the side chair with original silk upholstery, 50cm wide, 44cm deep, 91cm high, (2)

\$300 - 500

52 ^W

AN EDWARDIAN SATINWOOD BIJOUTERIE TABLE

Of circular form, the glazed top enclosing a silk lined compartment, on tapered legs with unifying dome X-stretcher 44cm diam., 70cm high

\$300 - 500

53 ^W

A FAMILLE-ROSE 'FIGURES AND LANDSCAPES' SQUARE VASE

Four-character studio mark, China, Republic Period (1911-1949) The reserves within a diaper floral ground, the neck with dragon form handles, 32.3cm high

\$500 - 800

54 ^W

A SCOTTISH ADAM REVIVAL DISPLAY CABINET

Late 19th, early 20th century
The 'D' fronted satinwood cabinet with figured veneers and crossbanding, the single central Gothic revival astragal door enclosing a silk lined interior, the lower section with two drawers, standing on square tapering legs, ivorine plaque verso 'MUIRHEAD MOFFAT & CO ANTIQUE AND FINE ART DEALERS 142 DOUGLAS STREET GLASGOW', 128cm wide, 41cm deep, 182.5cm high

\$1,000 - 2,000



51



53

55 ^W

A ASSEMBLED GROUP OF STAFFORDSHIRE FIGURES

19th century
Comprising Turkish soldiers with mosque, Scottish sleeping drummer, courting couple and castle spill vase, tallest 31cm (4)

\$300 - 500

56 ^W

A STAFFORDSHIRE PEARLWARE 'TYTHE PIG' GROUP AND MUSICIANS GROUP

Circa 1820
Each typically modelled and painted in overglaze polychrome, the Tythe pig group with hollow base the other with closed base, tallest 22.5cm (2)

\$300 - 500

57 ^W

AN ENGLISH PORCELAIN FIGURAL BOCAGE CANDLESTICK TOGETHER WITH A PORCELAIN TWIN BRANCH CANDLESTICK

18th/19th century
The bocage with single sconce and puce mark, the other unmarked, 20cm high and 30cm high, (2)

\$300 - 500



58 ^w

**AN ITALIAN CHINOISERIE 'LACCA'
BUREAU CABINET**

Fourth quarter 18th century

The inset panel doors enclose adjustable shelves above the fall front concealing an interior fitted with drawers, hidden column drawers and pigeon holes, the sliding writing surface set in dummy drawer above two graduated drawers on bracket feet, decorated in the manner of Giles Grendy (1693-1780), acquired through David Jones Gallery, Sydney, in 1966, 91cm wide, 51cm deep, 213.5cm high

\$4,000 - 6,000

Exhibited

Fine and Decorative Art, David Jones Gallery, Sydney, 21 July - 13 August 1966, cat. 50, as 'BUREAU BOOKCASE'; oak, red lacquer painted with gold in the Chinese manner, English, circa 1780'

Please note lot 236 was bespoke made to match this lot.



59

FRANCIS LYMBURNER (1916-1972)

The Rehearsal Group, c.1944

signed lower right: 'Francis Lyburner'

oil on composition board

48.0 x 57.0cm (18 7/8 x 22 7/16in).

\$2,200 - 3,200

Provenance

Macquarie Gallery, Sydney

Collection of the late Sir Warwick and Lady Fairfax

Exhibited

Francis Lyburner, Macquarie Galleries, 28 June - 10 July 1944, cat. 3, as kindly lent by Warwick Fairfax, Esq.

Francis Lyburner Retrospective, touring exhibition, Art Gallery of New South Wales, Sydney, 4 April - 24 May 1992; Newcastle Art Gallery, Newcastle, 12 June - 12 July 1992; Tasmanian Museum and Art Gallery, Hobart, 28 July - 13 September 1992; Queensland Art Gallery, Brisbane, 26 September - 22 November 1992; Bathurst Regional Art Gallery, Bathurst, 4 December 1992 - 31 January 1993, cat. 5 (label attached verso)

Literature

Paul Haefliger, 'Art of Francis Lyburner', *The Sydney Morning Herald*, Sydney, 29 June 1944

Hendrik Kolenberg and Barry Pearce, *Francis Lyburner*, Art Gallery of New South Wales, Sydney, 1992, cat. 5, p. 37 (illus.)



60

CLIFTON PUGH (1924-1990)

Migratory Birds, 1958

signed and dated lower right: 'Clifton / MAY '58'

titled verso: 'MIGRATORY BIRDS'

oil on composition board

92.0 x 138.0cm (36 1/4 x 54 5/16in).

\$6,000 - 9,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

After Fire, Collins Street Gallery, Melbourne, 25 August - 5 September 2009

Literature

Noel MacAinsh, *Clifton Pugh*, Australian Art Monographs, Melbourne, 1962, pl. 6 (illus. and cover)

Sally Morrison, *After Fire, A Biography of Clifton Pugh*, Hardie Grant, Melbourne, 2009, pl. 4 (illus.)

In her biography on the artist, Sally Morrison wrote of this work, 'This is an early Pugh which demonstrates the technique he chose to convey his own intimate experience of the bush with those who looked at his paintings. Against a background of steep-sided, challenging masses that might be mountains, Pugh has painted his birds all facing in the direction of migration, whilst on the surface of the work the blades on the reeds through which we see the birds point in both directions across the picture plane, signalling that migration is a decision to leave, counterbalanced by a decision to stay. By dividing the painting up into these three planes, Pugh is following the precepts of the German Expressionists who participated in the early twentieth century exhibition called *The Bridge*. They believed that painting should be from the heart and that the painter should communicate with the viewer through the 'bridge' of the picture plane. Pugh read about the German Expressionists when he was a young soldier on the Kokoda Trail. Whilst on the trail he painted on everything he could, including some tent flaps he hacked off for the purpose.'



61

ALBERT TUCKER (1914-1999)

Native Companion

oil on composition board

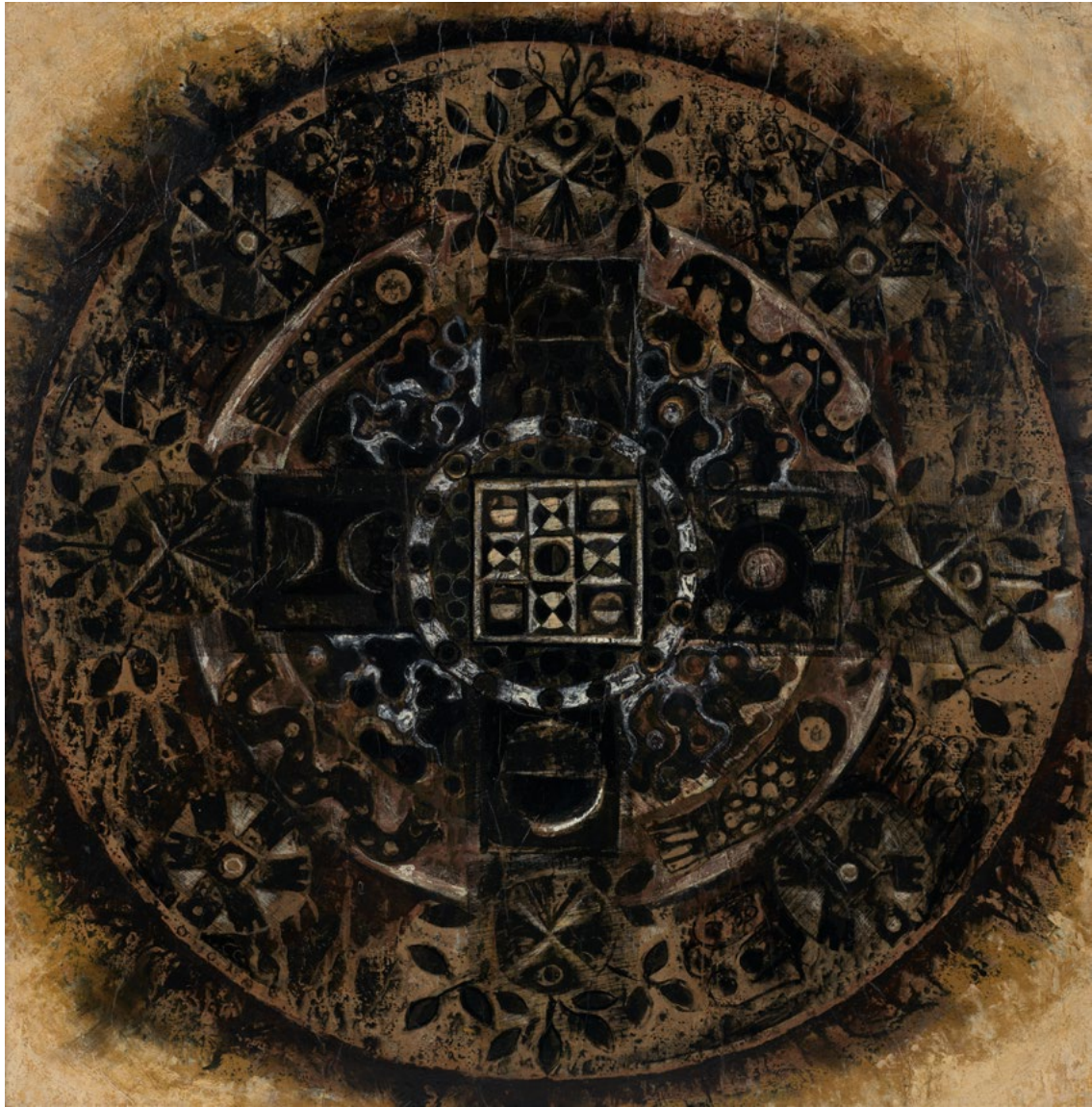
25.0 x 35.0cm (9 13/16 x 13 3/4in).

\$8,000 - 12,000

Provenance

Australian Galleries, Melbourne (label attached verso, cat. AG-2)

Collection of the late Sir Warwick and Lady Fairfax, Sydney



62

LEONARD FRENCH (1928-2017)

Seventh Day of Genesis, 1964

oil and enamel on paper on board

91.0 x 91.0cm (35 13/16 x 35 13/16in).

\$12,000 - 18,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney,
acquired in 1964

Exhibited

Georges Invitation Art Prize 1964, Georges Gallery, Melbourne,
20 February - 14 March 1964, cat. 8A, as *Drawing Study (The
Seventh Day)* (artist's label attached verso)



Image: Max Dupain, David Jones Gallery, 1966, State Library of New South Wales





66

63^W

A PAIR OF CHINOISERIE REGENCY STYLE CABINETS

Late 20th century

Each concave-fronted with verde marble top, the two doors enclosing painted interior with shelf, the corners with simulated bamboo pilasters, bespoke made to match lot 29, 106.5cm wide, 52.5cm deep, 91.5cm high

\$800 - 1,200

64^W

A PAIR OF REGENCY STYLE MIRRORS

Late 20th century

Each with bamboo form frame, bespoke made to match lots 29 and lot 63, 92cm wide, 154cm deep

\$1,000 - 2,000

65^W

A PAIR OF KAGA SILVER-INLAID IRON STIRRUPS, ABUMI

Japan, Edo Period (1615-1868)

Decorated with a stylised wave and shell and vine scroll motifs, purchased from Odawara Shoten INC, Tokyo in 1987 as 'Pair of Abumi Stirrups, Produced by Nagakuni, the fourth, Kaga province, Tenna era, 1681-1683', 30.5cm long

\$500 - 800

66^W

A LACQUERED NENJU BOX

Korea, Yi dynasty,

Painted in gilt with dragon and flaming pearl motifs acquired from David Jones Gallery, Sydney, in 1967 17.5cm diameter, 10.5cm high

\$600 - 800

Exhibited

Oriental Exhibition, David Jones Gallery, Sydney, 22 February - 29 March 1967, cat. 44, as 'Covered Nenju Box; decorated with dragon design. Korean, Yi Dynasty, 17th Century'

67^W

A CARVED SCHIST SEATED FIGURE OF VAJRASATTVA TOGETHER WITH A CARVED STONE HAND

Khmer, 12th to 13th century

The figure in siren pose, the hand in mudra. The hand acquired through David Jones Gallery, Sydney, label attached to base 8cm high, 5cm high (2).

AUS\$1,500 - 2,200

68^W

A BUFF SANDSTONE HEAD, AVALOKITESVARA OR SHIVA

Khmer, Bayon Period, late 12th/early 13th century

The Bayon period and Javamayan VII was dominated by Buddhism. This head probably originated as Avalokitesvara and was later modified to be Shiva as indicated by the addition of the third eye and the effacing of the seated Amitayus that would have been evident at the front of the chignon.

33cm wide, 33cm deep, 54cm high

\$20,000 - 35,000

Provenance

David Jones Gallery, Sydney

Collection of the late Sir Warwick and Lady Fairfax, Sydney, acquired in 1967

Exhibited

Thai and Khmer Sculpture, David Jones Art Gallery, Sydney, 25 October - 17 November, 1967, cat. 55, as *Head of Vishnu*, (illus. in exhibition catalogue)

69

No lot



67





70

70 ^W

AN INTERESTING FRUITWOOD AND BONE MARQUETRY DOMED TOP CASKET

Possibly North Italian

Mounted with brass strapwork and bronze mounts of classical figures to the ends, the front with coronet mounted crest, the cover with kneeling figures, the sides with grotesque masks, the interior with 18th century brocade, 49cm wide, 24.5cm deep, 23.5cm high

\$500 - 800

71 ^W

'EDITIONS D'ART DE RAMBOUILLET' A WOVEN TAPESTRY AFTER THE 16TH CENTURY EXAMPLE, "LA DAME À LA LICORNE"

French, third quarter 20th century

Woven for the Musee de Cluny, Paris, 164.5cm wide, 138.5cm high

\$500 - 800

72 ^W

AN 18TH CENTURY TRIPTYCH FOLDING TRAVELLING ICON

Balkan or Greek school, tempera on wood with gilding, depicting Mother of God and saints, mounted on velvet backed box frame, acquired from David Jones Gallery, Sydney, label attached verso
6cm high, 25cm wide

\$1,000 - 2,000

73 ^W

A WATERFORD CUT CRYSTAL PEDESTAL BOWL

The Peace Fund Trophy

With Master Cutter Work certificate signed John Foley, with original box, 27.5cm diameter

\$500 - 800

74 ^W

A WILLIAM AND MARY WALNUT SIDE TABLE

English, 18th century and later

On renewed turned baluster legs, united by X-stretcher, the top crossbanded, 84cm wide, 54cm deep, 75cm high

\$1,000 - 2,000

75 ^W

AN ITALIAN BAROQUE WALNUT ARMCHAIR

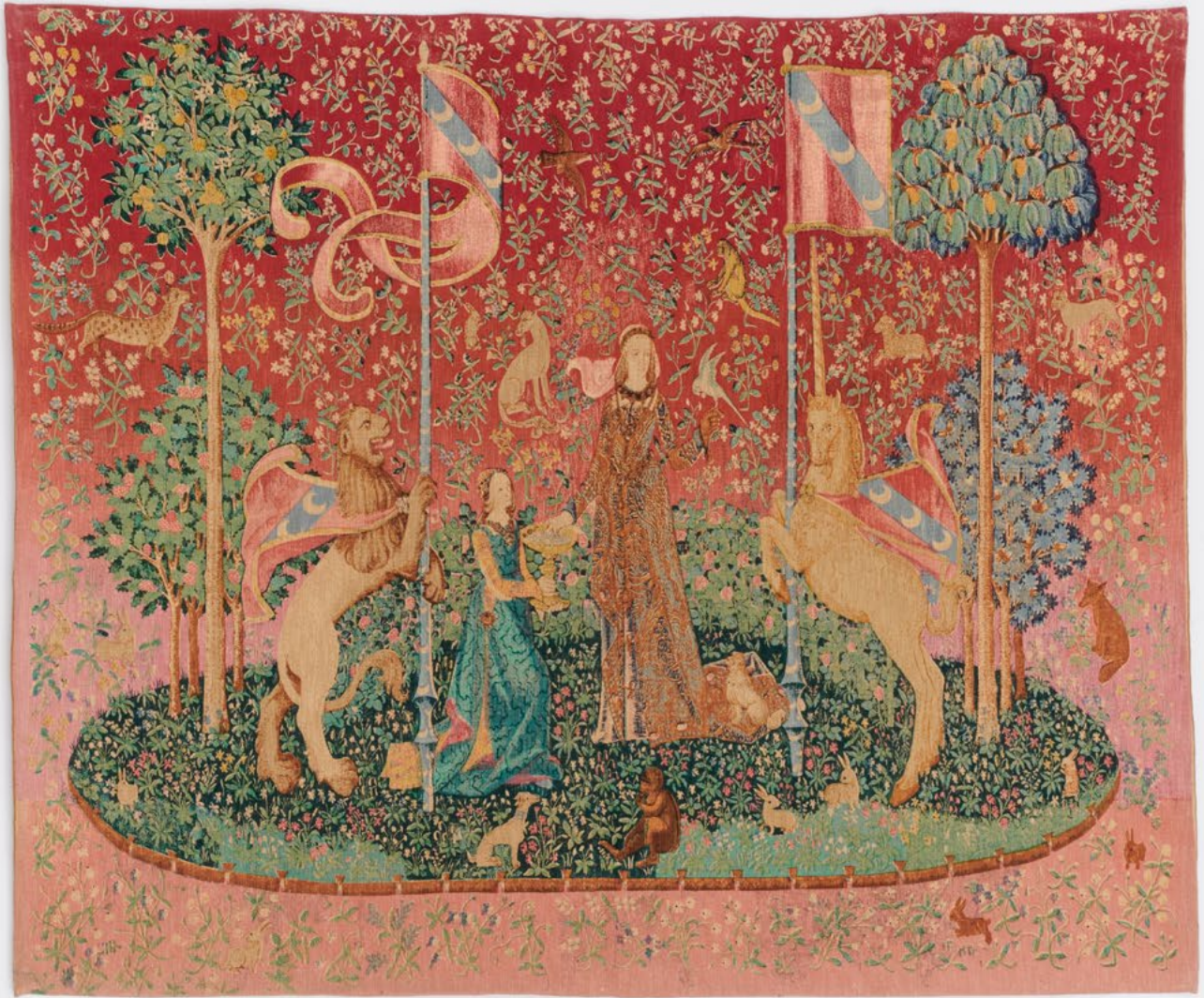
Late 17th century

The seat and back upholstered in brocade and fringe, the back with acanthus scroll finials, the straight arms above baluster uprights and square legs with claw feet, 67cm wide, 46cm deep, 124cm high

\$800 - 1,200



72



71

76^w

A FINE PAIR OF ITALIAN CARVED MARBLE CORINTHIAN CAPITALS

Probably late 19th century
 Typical carved with acanthus scrolls
 53cm wide, 53cm deep, 52cm high

\$2,000 - 3,000



76



77 ^W

**A JOINED OAK STANDING LIVERY CUPBOARD,
WEST COUNTRY, ENGLISH**

Circa 1620 and later

The boarded top above carved frieze, the central cupboard flanked by carved panels and figural carved terms in the form of nobles, on four legs joined by under-tier, *70cm wide, 45cm deep, 75cm high*

\$3,000 - 5,000



78

RUPERT BUNNY (1864-1947)

The Wrath of Apollo, c.1918

oil on linen

51.0 x 73.0cm (20 1/16 x 28 3/4in).

linen stamped verso with artist supplier, Lucien Lefebvre-Foinet, Paris

\$30,000 - 50,000

Provenance

Mrs Montague Grover, Melbourne

K. Grover Esq., Melbourne

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Exhibition of Paintings by Rupert Bunny, Georges Gallery, Melbourne, 9 - 19 September 1947, cat. 26 (label attached verso)

Literature

Clive Turnbull and Tristan Buesst, *The Art of Rupert Bunny*, Ure Smith, Sydney 1948, p. 75

David Thomas, *Rupert Bunny 1864-1947*, Lansdowne Press, Melbourne, 1970, cat. O208

David Thomas, *The Life and Art of Rupert Bunny: A Catalogue Raisonné*, Thames and Hudson, Melbourne, 2017, O501

Exhibited in late 1947, just a few months after Rupert Bunny's death, *The Wrath of Apollo* belongs to a group of paintings from the latter part of his career which Bunny called 'mythological decorations.' Filled with vibrancy and brilliance, they are his most individual contributions to art. The exhibition was reviewed by *The Age* art critic who wrote 'When Bunny died some months ago a chapter in Australia's early art history was closed. He was one of several distinguished artists who contributed to the foundation of a national culture.

A cosmopolitan in outlook and habit, with a cosmopolitan's receptivity to movements in taste, Bunny's versatile ability was admirably qualified to respond to and record the diversity in art movements that arose during his long lifetime.

His fastidious taste in colour and design is reflected in a number of mythological compositions of which *At the Well (I)* is a conspicuous example. It is in these pictures that the artist reveals his literary-musical sensibilities, and it is to the musician with an unerring sense of harmony no less than to the artist that we owe a debt of gratitude for his elegant unity of colour relationship and intricacies of design.

Bunny's art had limitations, a lack of depth due to his response to the vagaries of the moment. Nevertheless, within these limits his work neared perfection of its kind, and that is all we may demand from any artist.'

We gratefully acknowledge the kind assistance of David Thomas in cataloguing this work.





79

79^w

A SWEDISH GILTWOOD WALL CLOCK

Early 20th century

The Gustavian style giltwood case with Classical motifs, griffins and draped garlands on a moulded Greek key plinth. The white painted Arabic dial with outer minutes and gilt hands. The rectangular plates stamped Lenzkirch, the movement with anchor escapement, surmounted by a bell above, *58cm wide, 12cm deep, 92cm high*

\$1,000 - 2,000

80^w

A PAIR OF ITALIAN LOUIS XVI STYLE PARCEL GILT AND PAINTED ARMCHAIRS

Late 19th, early 20th century

Together with a small footstool with embroidered floral top, *67cm wide, 50cm deep, 97cm high (3)*

\$800 - 1,200

81^w

A LATE GEORGE III MAHOGANY SOFA TABLE

With line inlay, ebony and boxwood stringing throughout, the feather banded top above two frieze drawers with opposing dummy drawers, *94cm wide, 60.5cm deep, 74cm high*

\$800 - 1,200

82^w

A MATCHED SET OF THREE 19TH CENTURY DUTCH MARQUETRY CHAIRS

Each in rosewood and satinwood inlay, the group comprising a side chair together with two armchairs, *63cm wide, 44cm deep, 118cm high, (3)*

\$600 - 800

83^w

AN UNUSUAL CONTINENTAL QUEEN ANNE STYLE COLLECTORS CABINET ON CHEST

Mid 18th century with later adjustments

The top with curved swan-neck arch pediment above two panelled doors enclosing three large and seven small drawers, sitting on a cushion moulded waist with candle slides above two full length drawers, on ball feet, in *Barford*, from 1954, *109.0cm wide, 60.0cm deep, 203cm high*

\$2,000 - 3,000



84 ^w

A DUTCH MARQUETRY AND BONE INLAID SIDE CHAIR

Late 18th, early 19th century

The solid splat with vase, flowers and birds marquetry, drop in seat above cabriole front legs with hoof feet

47cm wide, 44cm deep, 99cm high

\$300 - 500

85 ^w

AN INTERESTING PAIR OF FIGURAL RELIEF OAK PANELS

Franco Flemish, 16th century

Depicting 'Faith' and 'Harvest', mounted on velvet backed boards, both acquired through David Jones Gallery, Sydney, labels attached verso, *excluding mount 20cm wide, 52cm high*

\$1,000 - 2,000



84

86 ^w

AN ITALIAN BAROQUE REVIVAL TUSCAN WALNUT DOUBLE CREDENZA

Late 19th, early 20th century

With moulded, concave egg and dart and dentil cornice above two doors flanked by ionic reeded applied pilasters, the lower section similar with two drawers to a stepped moulded base on shaped bracket feet, acquired through Lesley Walford, Sydney, label attached verso, *103cm wide, 42cm deep, 174cm high*

\$1,000 - 2,000

87 ^w

A MAHOGANY CASED BRACKET TIMEPIECE

By Mosely East Street, Brighton, first half of the 19th century

A brass inlaid mahogany timepiece with arched top over cornucopia ring side handles, fish scale side frets and a plinth base. The signed, painted Roman dial with spade hands with bevelled glass front door. The single fusee movement mounted on a raised seat board with anchor escapement and shouldered brass plates, with an adjustable brass bob pendulum. Once in the dining room of *Barford*, from 1954, *25cm wide, 16cm deep, 38cm high*

\$1,000 - 2,000

88 ^w

A QUEEN ANNE STYLE MAHOGANY CHEVAL MIRROR

Early 20th century

The shaped mirror with tapered supports on turned stretcher base with pad feet, once in the main bedroom of *Barford*, from 1954, *67cm wide, 57cm deep, 163cm high*

\$1,000 - 1,500

89 ^w

A SET OF GERMAN SILVER AND CUT CRYSTAL CRUETS

Albert Bodemer, Germany Circa 1950

Of swan form with articulated wings, together with a Murano swan, *height 27.5cm. (7)*

\$400 - 600

90 ^w

A MATCHED PAIR OF SILVER PLATE SERVING TRAYS

20th century

Each with pierced gallery, *length 62cm. (2)*

\$300 - 500



91^w

**A VIENNA PORCELAIN PART COFFEE AND
TEA SERVICE**

circa 1770-1780

Comprising a coffee pot, milk jug, teapot, sugar basin
and five teacups with saucers, (14)

\$300 - 500





92 ^w

A FRENCH GILT METAL MOUNTED ROSEWOOD AND MARQUETRY BUREAU DE DAME

19th century

With inlay reserves of floral sprays, the fall front enclosing three drawers and hidden compartment and tooled leather writing surface, once in the dining room of *Barford*, from 1954, *70cm wide, 47cm deep, 96cm high*

\$1,000 - 1,500

93 ^w

AN EDWARDIAN SILVER TEA KETTLE ON STAND

By Walter & Charles Sissons, London 1902

With embossed body, fitted on pierced stand with paw feet, *height 33cm, weight 1291gms.*

\$1,000 - 2,000

94 ^w

A REGENCY SILVER PLATE SAMOVAR

Early 19th century

Of neoclassical urn form on four reeded monopodiae headed by lion masks supports and shaped base, lacking burner and tap handle, *height 45cm.*

\$300 - 500



92

95 ^w

A QUEEN ANNE STYLE MIRROR

18th century elements and later

In walnut and parcel gilt frame with carved laurel adornment, once in the library of *Barford*, from 1954, *101cm wide, 71cm high*

\$300 - 500

96 ^w

A FRENCH GILT BRONZE FIRESCREEN

Circa 1900

The mesh front mounted with musical trophy, on four hoof feet, once in the sitting room of *Barford*, from 1954 *74cm wide, 26cm deep, 76cm high*

\$800 - 1,200

97 ^w

AN EDWARDIAN MAHOGANY SHERATON STYLE VITRINE ON STAND

The astragal glazed doors within painted and inlay borders in the Adam style, with lower stretcher shelf, with four glass shelves, once in the dining room of *Barford*, from 1954, *110cm wide, 34cm deep, 199cm high*

\$1,000 - 2,000

98 ^w

A GEORGE III MAHOGANY CHEST ON CHEST

The dentil cornice flanked by canted fluted sides, the nine drawers each with inlaid satinwood and boxwood decoration, on square bracket feet, *118cm wide, 59.5cm deep, 183cm high*

\$1,000 - 2,000

99 ^w

A GROUP OF CHARMING MATCHED OAK AND ELM WINDSOR CHAIRS

One stamped Nicholson Rockley each of typical form with high back, *56cm wide, 40cm deep, 107.5cm high (3)*

\$1,000 - 2,000

100 ^w

A MAHOGANY AND SATINWOOD BANDED REGENCY STYLE SOFA TABLE

By William Tillman, late 20th century

With line inlay throughout, two drawers and frieze drawers, on brass castors, *91cm wide, 64cm deep, 74.5cm high*

\$500 - 700



Image: Dining room of Barford, Bellevue Hill, c.1958



101

JOHN RICHARD PASSMORE (1904-1984)

Untitled, c.1957

gouache on newspaper

59.0 x 82.0cm (23 1/4 x 32 5/16in).

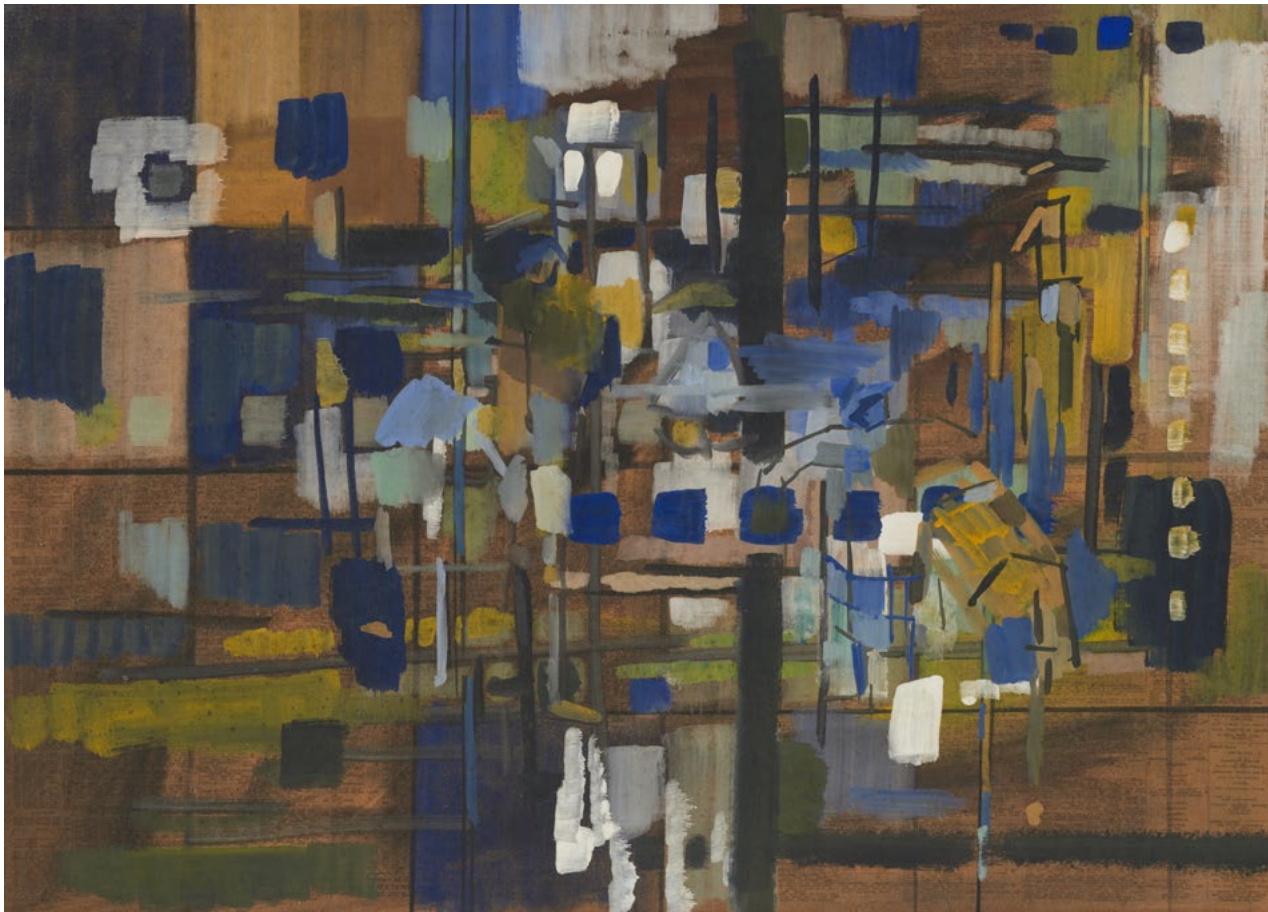
\$15,000 - 20,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney,
once in the dining room of *Barford*

Exhibited

possibly *Drawings and Prints*, David Jones Gallery, Sydney,
February 1957



102

JOHN RICHARD PASSMORE (1904-1984)

Untitled, c.1957

gouache on newspaper

59.0 x 82.0cm (23 1/4 x 32 5/16in).

\$15,000 - 20,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

possibly *Drawings and Prints*, David Jones Gallery, Sydney,
February 1957

103

CHARLES BLACKMAN (1928-2018)

In Blue Daylight, 1963

signed and dated upper left: 'CHARLES / BLACKMAN 63'
titled, and inscribed verso: 'IN BLUE DAYLIGHT / BLACKMAN /
8 SOUTHWOOD LNE / LONDON N.6'

oil on canvas on composition board
136.0 x 121.0cm (53 9/16 x 47 5/8in).

\$180,000 - 250,000

Provenance

South Yarra Gallery, Melbourne (inscribed verso)
Mr and Mrs Warwick Fairfax, Sydney (label attached verso,
c/- The Sydney Morning Herald)
Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Charles Blackman, South Yarra Galleries, Melbourne,
17 March 1964, cat. 7

Literature

Ray Mathew, *Charles Blackman*, Australian Art Monographs,
Georgian House, Melbourne, 1965, p. 18
Thomas Shapcott, *Charles Blackman*, University of Queensland Press,
Brisbane, 1967, p. 66 (illus.), as *Blue Daylight*, 1964

This breathtaking painting of a woman in an interior was created in London during the big freeze of 1963. It is a companion of *The Anteroom*, now in the collection of the National Gallery of Australia, Canberra, as a gift from the late James Fairfax AC.

In both of these canvases 'a lightly sketched figure is wafted up from the room's pale blueness' as Elwyn Lynn wrote in his review of the South Yarra Gallery exhibition in *The Australian*. The silence is palpable; one feels a sense of reverence; and of anticipation.

Blackman's belief that art is essentially autobiographical makes it relevant that the Blackmans were expecting the birth of Barnaby, their second son, born in July. So too was the deterioration of Barbara's eyesight. Blackman had painted his experience of blindness through dense blacks and dark shadows the previous year, but the fading into lightness of *In Blue Daylight* reflected a new phase of truth.

In this sensuous painting, her lowered head within folded arms is angled in the upper right in touch with the sloping edge of the table. Her patterned blouse calls across to the bowl of brightly coloured flowers that seem to burst and leak their brilliance under the scrutiny of her green-grey eye.

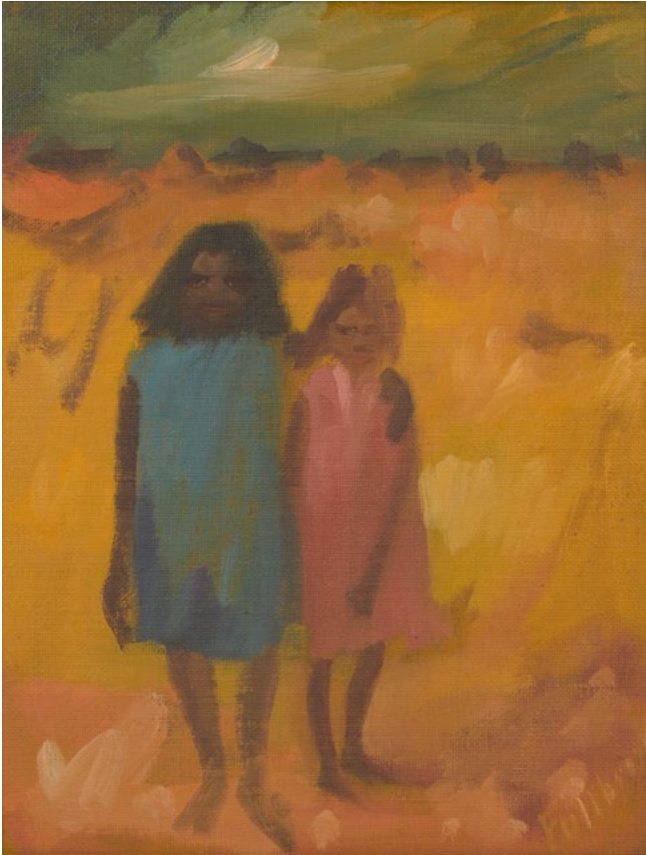
Her hands are crossed as though in prayer, a prayer that sinks into the snow whiteness of the tilted tablecloth that slides down to the lower edge. This white tablecloth recalls Blackman's famous Alice in Wonderland series 1956-57 that lasted the duration of Barbara's first pregnancy in which tablecloths were a pregnant space for tea parties and games of all kinds.

In Blue Daylight was painted when Charles Blackman was at the peak of his form in the wake of his representation by four paintings in *Australian Art – Colonial, Impressionists, Contemporary* at the Tate Gallery. His art was drawing rave reviews from critics overseas as well as Australia; and he was relishing his exposure to contemporary literature and theatre in London.

Felicity St John Moore

CHARLES
JACOBSON 83





104

SAM FULLBROOK (1922-2004)

Two Girls

signed lower right: 'Fullbrook'
oil on canvas on composition board
31.0 x 24.5cm (12 3/16 x 9 5/8in).

\$8,000 - 12,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

105

HENRI BASTIN (1896-1979)

(Australian Landscape)

enamel on composition board
46.0 x 69.0cm (18 1/8 x 27 3/16in).

\$1,000 - 2,000

Provenance

possibly Voss Smith Collection, Sydney
Collection of the late Sir Warwick and Lady Fairfax, Sydney



106

CLIFTON PUGH (1924-1990)

Sketch for 'The Meeting', 1965

signed, dated and dedicated lower left: 'Mrs M. Fairfax / this is just a working sketch for the painting 'The Meeting' / I thought you might like it as you helped quite a lot / in the beginning / Clifton Pugh '65 / 'The Meeting' is one of the 'St. Francis' series'

gouache on paper
33.0 x 25.0cm (13 x 9 13/16in).

\$300 - 500

107 ^W

AN ASSEMBLED GROUP OF TABLE LAMPS

Second half 20th century

Comprising a pair of Italian tole column lamps and a gilt painted ormolu mounted lamp with marble base marked 'CREST', 102cm high (3)

\$300 - 500

108 ^W

AN EDWARDIAN SHERATON REVIVAL ROSEWOOD AND MARQUETRY INLAID DAVENPORT

The fall front with tooled leather top, fitted with four side drawers, on castors, once in the entrance hall of *Barford*, from 1954, 54cm wide, 54cm deep, 91cm high

\$400 - 600

109 ^W

A LATE EIGHTEENTH CENTURY AND LATER QUARTER CHIMING MAHOGANY LONGCASE CLOCK

The pagoda case with brass mounted columns over a long door and panelled base, the silvered one-piece R of A dial with subsidiaries for strike/silent, seconds and dates, now fitted with a later quarter chiming movement sounding on 8 bells and a gong sounding Westminster chimes, 47cm wide, 27cm deep, 254cm high

\$1,000 - 2,000

110 ^W

A LATE VICTORIAN SILVER PLATE CORINTHIAN COLUMN TABLE LAMP

With cut crystal reservoir and entwined foliate molding, 51cm high

\$300 - 500

111 ^W

A HARDWOOD AND MARQUETRY CENTRE TABLE

China, first half 20th century

The top finely inlaid with court scenes within an architectural garden, within a border of bat emblems, on open carved pedestal and circular platform base, 83.5cm diam., 74cm high

\$1,000 - 1,500



112

A VENETIAN GLASS MIRROR

Probably Murano, circa 1935

Of rectangular form with lattice border accented by aventurine rosettes, once in the entrance hall of *Barford*, from 1954, *90cm wide, 119cm high*

\$1,000 - 1,500

113 ^W

AN ASSEMBLED GROUP OF STAFFORDSHIRE ANIMAL AND FIGURAL GROUPS AND SPILL VASES

19th century

Comprising zebra, sheep farmer and cow and single cow spill vases, with farmer and cow and girl riding a goat group figure, *31cm high, (6)*

\$300 - 500

114 ^W

A RARE STAFFORDSHIRE 'PUNCH' TOBY JUG

Late 19th century

Together with surprise mug, the Toby jug once in the drawing room of *Barford*, from 1954, *(2)*

\$200 - 300

115 ^W

AN ASSEMBLED GROUP OF STAFFORDSHIRE FIGURES

18th and 19th century

Comprising fisherman and wife pair, girl with spaniel, man with dog, Queen Victoria with the Princess Royal, girl with her parents and Tom King on horseback, *largest 22cm high, (7)*

\$300 - 500

116 ^W

AN ASSEMBLED GROUP OF STAFFORDSHIRE DOGS

Mostly 19th century

Comprising pair of lustre spaniels, another pair on cobalt basses, a dalmatian, a spaniel with puppies group and a single poodle and spaniel, *Spaniel 29cm high, (8)*

AU\$300 - 500

117 ^W

A GERMAN PORCELAIN NODDING HEAD PAGODA FIGURE

By Ernst Bohne Sohne, Circa 1900

Of typical form with nodding head, hands and protruding tongue, Impressed BHS and anchor blue mark, *25cm high*

\$300 - 500



113



112

118^w

A VICTORIAN CAST IRON DOORSTOP AND FRENCH LOCKSMITHS TRADE SIGN

Late 19th century

The rare Coalbrookdale doorstop in painted finish and with marks, the key also with remnants of original painted finish, once in the entrance hall of Harrington Park colonial homestead, from 1954, 54cm wide

\$400 - 600

119^w

AN EDWARDIAN SILVER THREE PIECE GARNITURE

By Carrington & Co, Birmingham 1925

Of swirling fluted form with alternate embossed floral spray, diam., 13.5 and 17.5cm, weight 600gms. (3)

\$500 - 800

120^w

AN ASSEMBLED GROUP OF VICTORIAN AND AESTHETICS SILVER DISHES

By William Hutton & Sons, London 1891, Vale Brothers & Sermon Birmingham 1890, William Dudley Birmingham 1898

The first pierced and chased on four feet, the other embossed and chased, longest 23 cm, total weight 515gms, (3)

\$500 - 800

121^w

AN ART DECO FIDDLEBACK BLACKWOOD DRESSING CHEST

Drawer signed and dated N. Lykke 1931

With cheval mirror above seven drawers, in the Chippendale style with fretwork brackets, once in the main bedroom of Barford, from 1954, 76cm wide, 62cm deep, 222cm high

\$500 - 800

122

BENJAMIN JOHN OTTEWELL, HRI OWS (BRITISH, 1847-1937)

A Highland Stream

signed and dated lower left: 'B J Ottewell 1925'

watercolour on paper

30.5 x 43.0cm (12 x 16 15/16in).

\$400 - 800

123

CHARLES EDWARD HERN (BRITISH, 1848-1894)

Country Bridge

signed and dated lower left: 'C.E.Hern / 1883'

watercolour on paper

22.5 x 35.0cm (8 7/8 x 13 3/4in).

\$400 - 800

124

GEORGE FEATHER LAWRENCE (1901-1981)

Harbour at Brixham, 1951

signed lower left: G.F LAWRENCE / 51'

inscribed with title verso

oil on composition board

55.0 x 75.0cm (21 5/8 x 29 1/2in).

\$800 - 1,200

125

GEORGE FEATHER LAWRENCE (1901-1981)

Rue de la Charbonnière, Paris

titled and signed: 'Rue de la Charbonnière GF LAWRENCE'

ink, wash and crayon on paper

46.0 x 35.0cm (18 1/8 x 13 3/4in).

\$600 - 900

126

FELIKS TOPOLSKI (POLISH, 1907-1989)

Les Halles

titled and signed: 'Les Halles Felix Topolski'

ink and wash on paper

27.0 x 21.5cm (10 5/8 x 8 7/16in).

\$500 - 900



128



129

127 ^w

AN ASSEMBLED GROUP OF VICTORIAN SILVER RATTLES

By George Unite Birmingham 1882, W H Collins & Co Birmingham 1946, the other unmarked the largest with whistle teether, the other with circular teether and moon rattle, the unmarked example with chased orb on handle, longest 16.5cm, (3)

\$800 - 1,200

128 ^w

A LIFE SIZED STEIFF PLUSH MOHAIR 'RIDE ON' GROWLER BEAR ON WHEELS

Circa 1950 Upholstered in mohair, on rod frame with red painted wheels, 'Growler' pull handle to centre back, 90cm high

\$400 - 600

129 ^w

A JOHN JACQUES CROQUET SET, AUSTRALIAN DART BOARD AND SYDNEY IMPERIAL GAMES TABLE

Mid 20th century Used at the grounds of Fairwater and Harrington Park, croquet set complete with guide table 77cm wide, 39cm deep, 71.5cm high

\$300 - 500





Image: The grounds of Fairwater, c.1920

Serene house at Bondi Beach

In the mid 1960's, Sir Warwick and Lady Fairfax chose Bondi Beach as the location for a family retreat. With a layout designed by Stanley Langton and interiors by Marion Hall Best, the retreat had a bright orange front door, white terrazzo floors and glorious panoramic views of the beach. In 1967, *Vogue Australia* featured the property in their June/July edition with photographs by Kerry Dundas. Much of the present furniture and art were featured, and the interiors mixed periods and styles, placing contemporary art such as a work by Ray Crooke alongside a Regency Revival chandelier.

Marion Hall Best, one of Australia's first and most flamboyant independent interior designers, opened her first store in 1939 on Queen Street in Woollahra and a second in 1949 on Rowe Street, Sydney. She is attributed with introducing international modernism to the Australian market through importing furniture and furnishings from all over the world including: textiles by Marimekko, Jim Thompson Thai silks and Indian cottons, French wallpapers from Nobilis and Follot, furniture by Knoll, Herman Miller and Cassina, lighting from Flos and Iittala.

Hall Best sourced the Eero Saarinen 'Tulip' dining setting for the Bondi home, along with the pair of Karuselli swivel chairs, designed in 1964 for Averte Oy in Finland. The décor used the bright primary colours and new fabrics for which Hall Best was known. Art featured strongly in the house, though it was noted in the article that there was even 'a Lymburner in the laundry'.

The *Vogue Australia* article went on to quote Lady Fairfax, 'I've tried to make this house one where everyone feels happier while they're in it' says Lady Fairfax, who fairly crackles with imaginative ideas in decoration. She worked out the details in discussions with Marion Best and with Décor of Edgecliff – the firms that supplied most of the furnishing.'

135





130

FRANCIS LYMBURNER (1916-1972)

The Landlord

signed lower right: 'Francis Lymburner'

oil on canvas

48.0 x 59.0cm (18 7/8 x 23 1/4in).

\$2,500-4,500

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

131 ^W

**A TULIP OVAL DINING TABLE BY EERO SAARINEN
(FINNISH, 1910-1961) FOR KNOLL INTERNATIONAL**

Carrara marble top on aluminium base, Knoll International label verso and 10875-34A number to base

selected by Marion Hall Best for Bondi Beach house as decorated in 1967, shown in-situ in 'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, 200cm wide, 70cm high

\$2,000 - 3,000

132 ^W

**A KARUSELLI CHAIR AND FOOTSTOOL, DESIGNED 1964
FOR AVERTE OY FINLAND**

By Yrjo Kukkapuro

Reinforced steel frame with leather covers

selected by Marion Hall Best for Bondi Beach house as decorated in 1967, shown in-situ in 'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967 80cm wide, 90cm deep, 90cm high

\$1,000 - 2,000

133 ^W

**A KARUSELLI CHAIR AND FOOTSTOOL, DESIGNED 1964
FOR AVERTE OY FINLAND**

By Yrjo Kukkapuro

Reinforced steel frame with leather covers

selected by Marion Hall Best for Bondi Beach house as decorated in 1967, shown in-situ in 'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, 80cm wide, 90cm deep, 90cm high

\$1,000 - 2,000

134 ^W

**A FABULOUS ASPREY & CO SILVER PLATED NOVELTY
'DUMBBELL' COCKTAIL SHAKER**

Circa 1930

One dumbbell head unscrews to reveal integral strainer, marked: ASPREY LONDON, 3138S, MADE IN ENGLAND. PAT APPLIED FOR 20510/35, once in the scullery of *Barford*, from 1954
27cm high

\$800 - 1,200

135 ^W

**A PAIR OF ITALIAN NEOCLASSICAL STYLE ARROW
FORM SIDE TABLES**

Circa 1950

In tole with gilt accents, glass insert top,
selected by Marion Hall Best for Bondi Beach house as decorated in 1967, shown in-situ in 'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, 36cm diam., 73cm high

\$500 - 800



134



132

136 ^w

AN ASSEMBLED GROUP OF FOUR DECANTERS

By Waterford, Asprey and Regal

Comprising Waterford claret, Asprey decanter with gilt silver mount, Regal etched decanter and Edwardian engraved claret, *tallest 35cm* (4)

\$400 - 600

137 ^w

A PART SUITE OF ROSENTHAL CRYSTAL STEMWARE

Comprising five cocktail glasses, twelve red and ten white wine glasses (27)

\$300 - 500

136









138

138
FRANCIS LYMBURNER (1916-1972)

At Brighton, c.1957
signed lower right: 'Lyburner'
oil on composition board
49.0 x 60.0cm (19 5/16 x 23 5/8in).

\$5,000 - 7,000

139
FRANCIS LYMBURNER (1916-1972)

Shaggy Bull
pen on paper
17.0 x 23.0cm (6 11/16 x 9 1/16in).(sheet size)

\$200 - 400

140
FRANCIS LYMBURNER (1916-1972)

Seated Llama
pen on paper
19.0 x 24.0cm (7 1/2 x 9 7/16in).(sheet size)

\$200 - 400

141
FRANCIS LYMBURNER (1916-1972)

The Cellists
pen on paper
31.0 x 27.0cm (12 3/16 x 10 5/8in).(sheet size)

\$400 - 800

142
FRANCIS LYMBURNER (1916-1972)

The Bather
pen on paper
15.0 x 16.0cm (5 7/8 x 6 5/16in).(sheet size)

\$400 - 800

143
FRANCIS LYMBURNER (1916-1972)

Yachting
initialled lower right: 'FL'
oil on canvas on composition board
35.0 x 64.0cm (13 3/4 x 25 3/16in).

\$1,500 - 2,500



145

144 ^W

LALIQUE 'BOUTONS DE ROSES' CRYSTAL TABLE MIRROR

after 1978

Together with a Lalique 'Clairefontaine' clear perfume bottle,
25cm and 7cm high, (2)

\$400 - 600

145

J. WOLFGANG CARDAMATIS (BORN 1917)

Young Bride, 1941

signed and dated lower left: 'J W Cardamatis 1941'
gouache on card on board

44.0 x 54.0cm (17 5/16 x 21 1/4in).

\$800 - 1,200

146 ^W

**AN ASSEMBLED GROUP OF FRENCH GLASS
TABLE ORNAMENTS**

20th century

Comprising Baccarat pineapple and heart form box table lighters
and a Portieux Vallerysthal opaline glass bonbon dish and cover,
tallest 22cm (3)

AU\$300 - 500

147 ^W

**A SUITE OF FRENCH GILT MOUNTED CUT CRYSTAL
ASHTRAYS**

Circa 1930's

Of heart shape form, 8cm wide, (10)

\$100 - 200



146



148

148

DAVID STRACHAN (1919-1970)

Figure Study, 1946

signed and dated lower right: 'd Strachan XVI'

oil on board

39.0 x 28.0cm (15 3/8 x 11in).

\$5,000 - 8,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Literature

'Vogue Guest Hostess, Lady Fairfax', *Vogue Australia*, June/July 1967, p. 109 (illus. in situ)

149

J. WOLFGANG CARDAMATIS (BORN 1917)

The Annunciation, 1945

signed and dated lower left: 'CARDAMATIS 45'

gouache on paper

24.0 x 19.0cm (9 7/16 x 7 1/2in).

\$500 - 800

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney, acquired before 1954



150

RAY CROOKE (1922-2015)

Girl with Lei, 1960

signed lower left: 'R. Crooke'

titled verso: 'GIRL WITH LEI No 1'

oil on canvas

75.0 x 100.0cm (29 1/2 x 39 3/8in).

\$20,000 - 30,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Ray Crooke, Australian Galleries, Melbourne, 25 October - 4 November 1966, cat. 1

Ray Crooke, Adelaide Festival of Arts, Adelaide, 3 - 30 March 1972, cat. 33

Literature

'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, p. 105 (illus. in situ)

151 ^w

A FRENCH EMPIRE STYLE GILT BRONZE AND CRYSTAL CHANDELIER

Circa 1920

Of tent and bag design with six scrolling branches and anthemion crown, selected by Marion Hall Best for Bondi Beach house as decorated in 1967, shown in-situ in 'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, 95cm high from crown to acorn drop

\$800 - 1,200

152 ^w

A SHERATON STYLE MAHOGANY BOWFRONTED SIDEBOARD

Late 19th century

With central drawer and tambour cupboard flanked by dummy drawer fronted cupboards, on tapered legs, shown in-situ in 'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, 153cm wide, 62cm deep, 92.5cm high

\$600 - 800

153 ^w

THREE SILVER PLATE COASTERS

The pair English 20th century, the other Italian with scallop shell form sides, diameter 17cm, (3)

\$100 - \$200



151

154^W

**A SET OF SEVEN AESTHETIC STAFFORDSHIRE
BROWNFIELD PORCELAIN PLATES**

Circa 1880

Each painted with aquatic scene within gilded rim, impressed with Brownfeild mark, 25.5cm diam., (7)

\$500 - 800

155^W

AN ASSEMBLED GROUP OF PORCELAIN

Comprising two boxes and trays by Capodimonte and a Herend box with cover, 18cm high and 22cm long (5)

\$300 - 500

156^W

TWO SETS OF SIX PORCELAIN PLATES

By Royal Copenhagen and Coalport

The Copenhagen set painted with floral spray, the Coalport set decorated with gilded 'F'(Fairfax) monogram, 25.5cm and 23cm diam., (12)

\$300 - 500

157^W

**A MEISSEN GREEN 'MING DRAGON' PATTERN
PART-DINNER-SERVICE**

20th century

Comprising 12 dinner and soup plates, nine entree plates, a pair of deep serving bowls, another small and large serving bowl, one tureen and cover, one sauce boat with dish and three graduated serving platters, crossed sword and painted numbers (42)

\$1,000 - 2,000









158

ROBERT JUNIPER (1929-2012)

Baandee Summer, 1958

signed and dated lower right: 'R. Juniper 1958'

oil on composition board

122.5 x 147.0cm (48 1/4 x 57 7/8in).

\$20,000 - 30,000

Provenance

Skinner Galleries, Perth

Collection of Margaret Carnegie, Sydney

Collection of the late Sir Warwick and Lady Fairfax, Sydney,

a gift from the above

Exhibited

Australian Commonwealth Government Young Australian Painters Exhibition for Japan, Tokyo and Kyoto, April - May 1965, Sponsored by the Australian Government, on the advice of its Art Advisory Board, with the cooperation of the Kokusai Bunka Shinkokai, the Nihon Keizai Shimbun and the Kyoto Municipal Museum of Art. The items in the exhibition have been selected and brought together on the Board's behalf by the Director of the Art Gallery of the State of New South Wales, (label attached verso)

Literature

'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, p. 105 (illus. in situ)



159

PATRICK HOCKEY (1948-1992)

Interior Scene

signed lower right: 'HOCKEY'

oil on composition board

89.5 x 120.0cm (35 1/4 x 47 1/4in).

\$2,500 - 3,500

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney



160
FRANCIS LYMBURNER (1916-1972)
Portrait
signed lower right: 'Lyburner'
oil on board
28.0 x 21.0cm (11 x 8 1/4in).

\$800 - 1,200

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney



161
FRANCIS LYMBURNER (1916-1972)
Vase of Flowers
signed lower centre: 'Lyburner'
oil on canvas
54.0 x 28.0cm (21 1/4 x 11in).

\$800 - 1,200

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney



162
FRANCIS LYMBURNER (1916-1972)
Sailor
signed lower left: 'Lyburner'
oil on canvas
59.0 x 28.5cm (23 1/4 x 11 1/4in).

\$800 - 1,200

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

163 ^W

A EUROPEAN GLASS DEMIJOHN

18th century

Hand blown and of typical globular form, once in the rock garden of the Bondi Beach house, 32cm high

\$100 - 200

164 ^W

A PAIR OF ITALIAN CERAMIC GARDEN SEATS

Circa 1960

Each with tassel and drapery design, selected by Marion Hall Best for Bondi Beach house as decorated in 1967, shown in-situ in 'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, 45cm high (2)

\$500 - 800

165 ^W

A TULIP SIDE TABLE

By Eero Saarinen (Finnish, 1910-1961) for Knoll International Carrara marble top on aluminium base, Knoll International label verso selected by Marion Hall Best for Bondi Beach house as decorated in 1967, shown in-situ in 'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, 58cm wide, 54cm high

\$600 - 900

166 ^W

A HOLMEGAARD PER LUTKEN GLASS VASE AND VERNON BREJCHA ART GLASS VASE

Each with etched signatures, 18cm wide, 14cm high (2)

\$300 - 500

167 ^W

ATTRIBUTED TO SHOJI HAMADA (1894 - 1978)

A POTTERY BOTTLE VASE

Of concave flattened form, with tenmoku glaze and wax resist decoration, unmarked, 21.5cm wide, 10cm deep, 25.5cm high

\$800 - 1,200

168 ^W

AN ITALIAN ARMCHAIR

Circa 1950, in the manner of Pier Luigi Colli The timber frame with brass spindle back and sides 59cm wide, 52cm deep, 85cm high

\$300 - 500

169 ^W

A CUBE FORM SIDE TABLE

Australian circa 1960 by Artes Studios Laminated top inset to steel frame selected by Marion Hall Best for Bondi Beach house as decorated in 1967, shown in-situ in 'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, 33cm wide

\$100 - 200

170 ^W

A SUITE OF ROSENTHAL 'LINEAR-SMOKE' STEMWARE

Designed by Georg Jensen Comprising 17 champagne saucers, one beaker, a pair of wine glasses, four claret glasses and associated water jug, together with a set of eight liqueur glasses, (33)

\$300 - 500

171 ^W

CHARLES NOKE AND HARRY NIXON FOR DOULTON BURSLEM

A 'Chang' Vase, circa 1925 Of shouldered form, decorated with mottled lava glaze, both artist monograms, 23cm high

\$800 - 1,200



164



170



172

JUDY CASSAB (1920-2015)

Strelitzias, 1955

signed and dated lower right: 'Judy Cassab 1955'

oil on composition board

39.0 x 93.0cm (15 3/8 x 36 5/8in).

\$800 - 1,200

Provenance

Macquarie Galleries, Sydney (label attached verso)

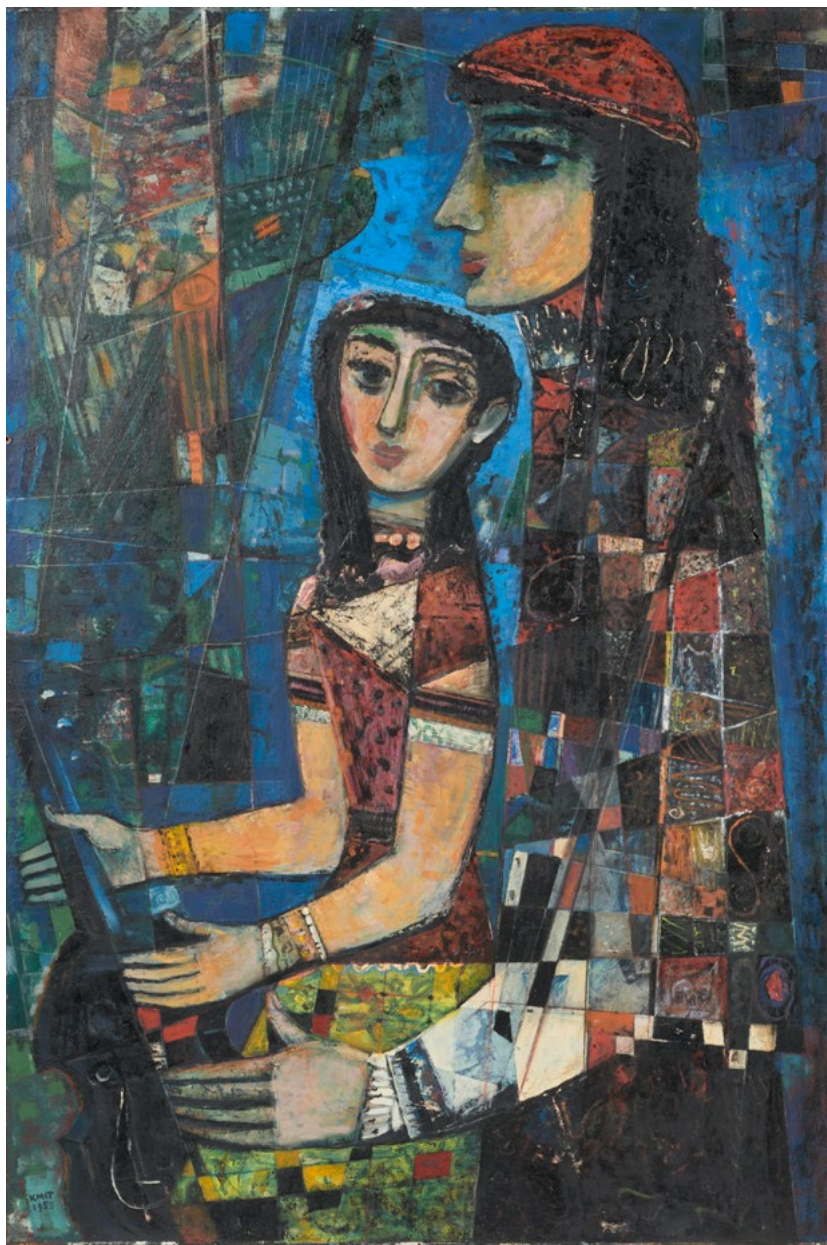
Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

National Gallery Society of N.S.W. First Loan Exhibition, National Art Gallery of New South Wales, Sydney, 28 September - 19 October 1955, cat. 4, as lent by Mr and Mrs W.O. Fairfax

Literature

'At Sydney Galleries: Contemporary Australian Art', *Le Courier Australien*, Sydney, 1955, p. 6



173

MICHAEL KMIT (RUSSIAN/AUSTRALIAN, 1910-1981)

La Scala, 1955

signed and dated lower left: 'KMIT / 1955'

signed, dated and titled verso:

'MICHAEL / KMIT / 1955 / LA SCALA'

oil on composition board

120.0 x 80.0cm (47 1/4 x 31 1/2in).

\$1,000 - 2,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Italian Government Travelling Art Scholarship for Painting, National Art Gallery of New South Wales, November - December 1955

Contemporary Australian Painting, Pacific Loan Exhibition, on board Orient Line S.S. Orcades 1956, Sydney 2 October 1956; Auckland 8 October 1956; Honolulu 16 October 1956; Vancouver 22 October 1956; San Francisco 25 October 1956; National Art Gallery, Sydney, November 1956, cat. 52, kindly lent by Mr and Mrs Warwick Fairfax

Literature

'At Sydney Galleries, Italian Art Scholarship Show', *Le Courier Australien*, Sydney, 2 December 1955, p. 7



174

ERIC SMITH (1919-2017)

The Kiss of Judas, 1952

signed and dated lower right: 'ERIC SMITH '52'

artist's label attached verso

oil on composition board

70.0 x 59.0cm (27 9/16 x 23 1/4in).

\$1,500 - 2,500

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney, acquired before 1954

Exhibited

Contemporary Art Society, Fourteenth Annual Interstate Exhibition Sydney, 1 - 17 November 1952, cat. 110

Exhibition of Paintings, Eric Smith, Macquarie Galleries, Sydney, 17 - 30 March 1953, cat. 7

Blake Prize 1953, Mark Foy's Gallery, Sydney, 9 - 30 April 1953, cat. 71

Literature

'Contemporary Art Exhibition', *The Sydney Morning Herald*, 1 November 1952, p. 2

'At Sydney Galleries: Contemporary Art Society', *Le Courier Australien*, Sydney, 14 November 1952, p. 5

'Exhibition of works by Eric Smith', *The Sydney Morning Herald*, Sydney, 17 March 1953, p. 2

'At Sydney Galleries: Six Artists at the Mack Galleries', *Le Courier Australien*, Sydney, 27 March 1953, p. 5

'Blake Prize Paintings Have Power', *The Sydney Morning Herald*, Sydney, 8 April 1953, p. 2

'At Sydney Galleries: Blake Prize, 1953', *Le Courier Australien*, Sydney, 17 April 1953, p. 5



175

ERIC SMITH (1919-2017)

The Raising of Lazarus, 1953

signed and dated lower right: ERIC SMITH / 53

oil on composition board

91.0 x 82.0cm (35 13/16 x 32 5/16in).

\$2,000 - 4,000

Provenance

Macquarie Galleries, Sydney

Collection of the late Sir Warwick and Lady Fairfax, Sydney,
acquired before 1954

Exhibited

Exhibition of Paintings, Eric Smith, Macquarie Galleries, Sydney,
17 - 30 March 1953, cat. 8

An Exhibition of Paintings by Eric Smith, John Martins Gallery,
Adelaide, 27 September 1954, cat. 6

Literature

'Eric Smith's Exhibition Impressive', *The Sun*, Sydney,
17 March 1953, p. 11

'Exhibition of Works by Eric Smith', *The Sydney Morning Herald*,
Sydney, 17 March 1953, p. 2

Elizabeth Young, 'Eric Smith Art Show "Sincere"', *The Advertiser*,
Adelaide, 27 September 1954

176

FRANCIS LYMBURNER (1916-1972)

Stormy Day at the Beach
oil on composition board
40.0 x 59.0cm (15 3/4 x 23 1/4in).

\$1,500 - 2,500

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

177

FRANCIS LYMBURNER (1916-1972)

On the Beach
pen and wash on paper
18.0 x 18.0cm (7 1/16 x 7 1/16in). (sheet size)

\$400 - 800

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney



178

FRANCIS LYMBURNER (1916-1972)

Corner Cromwell Road
signed lower right: 'Lymburner'
inscribed verso: 'CR. CROMWELL RD
LANDSCAPE'
oil on canvas on composition board
59.0 x 62.0cm (23 1/4 x 24 7/16in).

\$2,000 - 4,000

Provenance

David Jones Gallery, Sydney
Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Francis Lymburner Exhibition, David Jones Gallery, Sydney, 13 - 26 November 1957, cat. 36





179

FRANCIS LYMBURNER (1916-1972)

Dieppe Window

oil on canvas

64.0 x 49.0cm (25 3/16 x 19 5/16in).

\$1,500 - 2,500

Provenance

David Jones Gallery, Sydney

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Francis Lyburner Exhibition, David Jones Gallery, Sydney,

13 - 26 November 1957, cat. 9

Francis Lyburner Retrospective, touring exhibition, Art Gallery of New South Wales, Sydney, 4 April - 24 May 1992; Newcastle Art

Gallery, Newcastle, 12 June - 12 July 1992; Tasmanian Museum and Art Gallery, Hobart, 28 July - 13 September 1992; Queensland Art Gallery, Brisbane, 26 September - 22 November 1992; Bathurst Regional Art Gallery, Bathurst, 4 December 1992 - 31 January 1993, cat 39 (label attached verso)

Literature

Wallace Thornton, 'Exhibition by Francis Lyburner', *The Sydney Morning Herald*, Sydney, 13 November 1957

Hendrik Kolenberg and Barry Pearce, *Francis Lyburner*, Art Gallery of New South Wales, Sydney, 1992, cat. 39, p. 66 (illus.)



180

PATRICK HOCKEY (1948-1992)

Spring, 1977

signed and dated lower right: 'HOCKEY 77'

oil on composition board

90.5 x 121.0cm (35 5/8 x 47 5/8in).

\$2,500 - 3,500

Provenance

Holdsworth Galleries, Sydney (label attached verso)

Collection of the late Sir Warwick and Lady Fairfax, Sydney

181^w

TWO CHINESE ROSEWOOD SIDE TABLES

Early 20th century

One with inset marble top,

46 and 56cm high (2)

\$300 - 500

182^w

A WHITE-GLAZED STANDING FIGURE OF A GUANYIN AND PORCELAIN BOWL

The bowl painted with reserves of court figures on a green and blossom ground, 52cm high and 21cm diam.

\$500 - 800



183

RAY CROOKE (1922-2015)

Island Serenade, 1966

signed lower left: 'Ray Crooke'

titled verso: 'Cat. 15 ISLAND SERENADE'

oil on composition board

59.0 x 85.0cm (23 1/4 x 33 7/16in).

\$15,000 - 20,000

Provenance

The Johnstone Gallery, Brisbane (label attached verso)

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Paintings by Ray Crooke, The Johnstone Gallery, Brisbane, 5 - 20 July 1966, cat. 15

Ray Crooke, Adelaide Festival of Arts, Adelaide, 3 - 30 March 1972, cat. 34, as *Island Serenade 1*



184^w

A FRENCH VERDURE TAPESTRY

Probably Aubusson, 18th century

Depicting cranes within a lush landscape with foliage, fountains and rock garden, buildings and folly in the distance, enclosed by diaper floral border, 252cm wide, 238cm high

\$2,000 - 3,000









186

185^w

**AN ELEGANT CONTINENTAL PRESSED METAL
FRAMED MIRROR**

18th - 19th century

The frame finely decorated with allegorical roundel putti and scrolls and acanthus corners, *42.5cm wide, 50cm high*

\$300 - 500

186^w

**A FINE AND UNUSUAL GEORGE IV STYLE OAK DRUM
LIBRARY TABLE**

English, circa 1830

The tooled leather top with writing slope, four frieze and working drawers, on a turned centre pedestal base with brass lion paw feet, *122cm in diameter, 65cm high*

\$1,000 - 2,000

187^w

**A WILLIAM IV MAHOGANY AND LEATHER BERGÈRE
LIBRARY CHAIR**

Upholstered in green buttoned leather, the down-swept arms, raised on turned and block supports, once in the library of Harrington Park colonial homestead, from 1954,

50.0cm wide, 81.0cm deep, 93.0cm high

\$1,000 - 1,500

188^w

**AN UNUSUAL WILLIAM IV REVOLVING BOOKCASE
LIBRARY TABLE**

Circa 1835

The octagonal tooled leather top supported by turned columns enclosing a revolving bookcase with dummy book fronts, supported on shaped platform base with hidden castors, *90cm wide, 76cm deep, 90cm high*

\$2,000 - 3,000



187

189

LEONARD FRENCH (1928-2017)

The Crusader, 1961

signed and dated lower left: 'FRENCH 61'

enamel on hessian on composition board

137.0 x 122.0cm (53 15/16 x 48 1/16in).

\$40,000 - 60,000

Provenance

Farmer's Blaxland Galleries, Sydney

Collection of Rudy Komon, Sydney

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

12 *Paintings on the Life of Edmund Campion*, Farmer's Blaxland Gallery, Sydney, 1961

12 *Paintings on the Life of Edmund Campion*, Argus Gallery, Melbourne, 23 October - 3 November 1961, cat. 1 as 'N.F.S.'

Leonard French, Commonwealth Institute Art Gallery, Kensington, London, 21 March - 16 April 1967

Literature

Vincent Buckley, *Leonard French, The Campion Paintings*, Grayflower Publications, Melbourne, 1962, pp. 17, 23, 41 (illus.), pl. 8

Sasha Grishin, *Leonard French*, Craftsman House, Sydney, 1995, pp. 30, 72, 73 (illus.)

In 1960, Leonard French exhibited five works based upon elements of *The Book of Genesis*. Richly coloured and patterned, the paintings cycled from *Genesis* through to *The Wake* and are now predominately held in public collections. Their production acted as a catalyst for French who later that year and into early 1961 created what was to become known as the Campion sequence. Taking their source from Evelyn Waugh's 1935 biography *Edmund Campion: Scholar, priest, hero and martyr*, the works are full of heraldic and dramatic power.

In his lavish 1962 monograph on the series, Vincent Buckley, notes, 'The *Campion* sequence presents with remarkable fullness and diversity, French's sense of what was really involved in Campion's dangerous mission to Elizabethan England; but it does so without attempting to illustrate the stages of his life conceived as a spiritual career. Its admitted starting point was Evelyn Waugh's biography of Campion, but the viewpoint and dimensions of Waugh's picture see, to have little to do with French's finished achievement. That achievement is based not on any attempt to provide a *vade-mecum* through Campion's life but on an attempt to express in a highly individual idiom and symbolism French's sense of representative significance which that life has. "It was the symbol I painted", he has said, "not the man". Perhaps it would be better to say that he has painted the man as a symbol, a symbol of certain forces deep-buried in the human condition. Campion appears now as a recognisably human figure adopting this or that recognisable stance, now as a

heavily accented cross, now as a tower with only the most tenuous reference to the human shape, now as a fish in one or other posture: or torment, dying or metamorphosis. But, however obvious this conversion of human gesture and stance into non-human terms, one feels throughout that French has preserved in his symbols the reference to human destiny which plainly provided the motive-power for the paintings themselves; they act in the paintings as highly formalised representations not merely of things but also of human deeds and postures.'

Now considered to be amongst French's most powerful and transformative works, the exhibitions of the *Campion* sequence, along with the publication of Buckley's book and reviews in both *Art and Australia* and *Meanjin*, elevated French to a position of national regard. Works from the *Campion* sequence were acquired by significant private collectors including Dr Harold Hattan, Harold Holt, Mr Douglas Carnegie and the Baillieu Collection as well as public collections including the Art Gallery of New South Wales and the Mertz Collection in Texas. *The Crusader* was acquired at that time by Sir Warwick Fairfax and has remained in the family collection until now.

Merryn Schriever



190^w

THREE SILVER CIGARETTE BOXES

By Friedlander brothers of Berlin, London 1895
Joseph Braham, London 1927 Hardy Brothers
The largest with gilt interior and lion passant coronet crest, the smaller lined with cedar and engraved with Fairfax crest, height 5.5cm, 5cm, 4.5cm, length 18cm, 17.5cm, 14cm. (3)

\$600 - 800

191^w

AN ASSEMBLED GROUP OF SILVER PLATE, OF AUSTRALIAN SOCIAL HISTORY INTEREST

Comprising a 'Royal Sydney Golf Club' charger, an 'Adelaide Steamship Co' wine cooler and a pair of Austin Dealership tankards, diam. 41cm. (4)

\$300 - 500

192^w

A VICTORIAN STAGHORN INKSTAND

Circa 1880
On an oak base with plated silver mounts, a pen tray, two glass inkwells, the horns holding a silvered bell, once in the library of Harrington Park colonial homestead, from 1954 39.5cm high

\$300 - 500



192

193^w

AN ASSEMBLED GROUP OF WALKING CANES AND A WHIP

The whip Edwardian, the others of recent manufacture
Comprising an Edwardian bone boxer-head whip, with four contemporary canes, one with pewter top (5)

\$300 - 500

194^w

AN ASSEMBLED GROUP OF DERBY AND ROYAL CROWN DERBY

1820's and contemporary
Comprising Royal Crown Derby two trio sets and dinner plates, together with two Derby plates with 1820's marks, 24cm, 25cm and 26.5cm diam., (10)

\$300 - 500

195^w

AN ITALIAN EIGHT PIECE MATCHED 800 STANDARD TEA AND COFFEE SERVICE

Second quarter 20th century
All in neoclassical taste, the set of four with bone and wood handles on circular foot, with matched set of three similar on capped-paw feet, coffee pot and matched tea strainer, height 32cm, weight (total approximate) 4685 gms. (8)

\$2,000 - 3,000

196^w

AN AFSHAR RUG

Circa 1900
With three central medallions within bird motif border on diaper ground within geometric borders, 168cm width, 243cm depth

\$300 - 500

197^w

AFTER THE ANTIQUE: A BRONZE FIGURE OF NARCISSUS

Modelled standing, gazing down at his own reflection, foundry stamp: 'Modello di ...(illeg) and Proprieta Artistica 181' 66cm wide, 62.5cm high

\$1,000 - 1,500



195



198

GEORGE EDWARDS PEACOCK (1806-1890)

Port Jackson, New South Wales, View in Double Bay,
looking towards St George's and Middle Heads, Morning, 1847
titled, signed and dated on card verso

oil on card

13.5 x 19.0cm (5 5/16 x 7 1/2in).

\$20,000 - 30,000

Provenance

Christie's, Sydney, 3 October 1973, lot 407
Collection of the late Sir Warwick and Lady Fairfax, Sydney

199

GEORGE EDWARDS PEACOCK (1806-1890)

Port Jackson, a View from Lady Darling's Point, North West, 1847
signed, dated and titled on card verso

oil on card

14.0 x 19.0cm (5 1/2 x 7 1/2in).

\$20,000 - 30,000

Provenance

Christie's, Sydney, 3 October 1973, lot 408
Collection of the late Sir Warwick and Lady Fairfax, Sydney



Once a middle class Yorkshire solicitor transported for forgery who later became a meteorologist, George Edwards Peacock arrived in Sydney aboard the Prince George on 8 May 1837. By 1846, he had received a conditional pardon though keenly felt his social disgrace and sought redemption through his work as an artist.

Indeed, his oil paintings of Sydney Harbour from c.1844 - 1857 depict an idyll of leisure and beauty. Finely drawn with an impeccable eye for the delicate and considered, whilst the details of Peacock's formal art training are not known, his competence suggests English training. The majority of his works are now held in the collection of the State Library of New South Wales and document the harbour foreshores with its elegant villas and stately homes.

At the time, the beaches and inlets accessible from South Head road around the south of the harbour were considered the most picturesque with the northern shore generally held to be wild and dry. Catering in part to his own taste and that of his collectors, Peacock's works are focused almost exclusively on the area along with some which document prominent buildings in town. Painted primarily in oil on card, Peacock's confidence grew into the early 1850s when he commenced signing his work to the face. These early works have detailed notations in ink to cards attached verso.

The works he produced with their fine notations are the main record we have of Peacock's life. After 1856 he disappears from view and neither the date or place of his death are known.

Merryn Schriever



200

JOHN SPEED (BRITISH, 1552-1629)

A Newe Mape of Tartary, augmented by John Speede annotated 1626

engraved map with hand colouring
39.0 x 51.0cm (15 3/8 x 20 1/16in).

\$400 - 800



201

JOHN SPEED (BRITISH, 1552-1629)

The Kingdome of China, newly augmented annotated 1626

engraved map with hand colouring
39.0 x 51.0cm (15 3/8 x 20 1/16in).

\$400 - 600

202

A RARE 1785 'CAPTAIN JAMES COOK, F.R.S.' LINE ENGRAVED PORTRAIT

By O. Birrell after H. Dodd The full length portrait surmounted by crest and motto: 'Per Mare Exegi Per Terras' (by sea monumentum by land).

"Published July 20, 1785 by I. Fielding, Pater Noster Row. Dodd del.; Birrell sculp."

8.5cm x 19.5cm

\$500 - 800

Related Work

Another impression of this print is held in the collection of the Wellcome Collection, London



203

EDWARD DUNCAN, R.W.S. (BRITISH, 1803-1882)

The East India ship 'Mellish' entering the harbour of Sydney, painted by W.J. Huggins, engraved by E. Duncan
aquatint

31.0 x 44.0cm (12 3/16 x 17 5/16in).

\$400 - 600

Related Work

Another impression of this print is held in the collection of the National Library of Australia, Canberra



204

JOHN WEBBER (LONDON 1752-1793)

A night dance by women, in Hapae, 1784
engraving and etching

22.5 x 39.0cm (8 7/8 x 15 3/8in).

\$800 - 1,200

Related Work

Other impressions of this print are held in the collections of the National Gallery of Victoria, Melbourne, the Auckland Art Gallery, Auckland, and The British Museum, London

John Webber was the official artist on James Cook's final voyage through the Pacific. His drawings formed the basis for printed illustrations accompanying the account of the voyage 'A Voyage to the Pacific', published in 1784, engraved by various artists.

205 ^W

A 19TH CENTURY FIVE DIAL MAHOGANY WHEEL BAROMETER

By G. Giobbio, Froome

The swan neck pediment flanking brass urn over a hygrometer, thermometer and convex mirror above the silvered dial and level, 32cm wide, 9cm deep, 113.5cm high

\$400 - 600

206

FREDERICK JAMES ELLIOTT (1864-1949)

Sails and Steam

signed lower right: 'F Elliott'

watercolour

39.0 x 27.0cm

\$300 - 500



210

207

COLONIAL SCHOOL

River Gorge

oil on canvas

75.0 x 106.0cm (29 1/2 x 41 3/4in).

\$2,000 - 4,000

Provenance

Joseph Brown Gallery, Melbourne (inscribed verso)

Collection of the late Sir Warwick and Lady Fairfax, Sydney

208 ^W

A CONTINENTAL 925 GILT SILVER BEAKER, WITH AN ITALIAN 800 STANDARD SILVER TRAY

Fratelli Coppini Florence and unknown

Both with embossed and stippled borders,

height 8cm, diameter 30cm, weight 719gms. (2)

\$300 - 500

209 ^W

AN ENGLISH 19TH CENTURY TOOLED LEATHER MOUNTED WRITING AND CORRESPONDENCE BOX

With inset brass handle, the bifold box enclosing a writing slope, letter and stationary compartments, pen-tray and inkwell holders, and leather blotter book, with double pin lock, 30cm wide, 23cm deep, 13cm high

\$300 - 500

210 ^W

A LURISTAN BRONZE MASTER OF ANIMALS FINIAL

Circa early first millennium B.C.

The finial in the form of facing Ibex animals with rings on a support base, 30cm high

\$1,000 - 2,000

211 ^W

A FINE ADZE BLADE, COOK ISLANDS AND A STONE POUNDER, TAHITI ISLANDS

Each of typical form, 15.5cm high and 16.5cm long (2)

\$300 - 500





212



213

212 ^W

A RARE AND UNUSUAL CHARLES I OAK JOINED LIBRARY TABLE

English, part circa 1630 and later
The fully-cleated top above frilly leaf-carved S-scroll rails, on columnar-turned legs with stiff-leaf carved capitals, joined by robust stretchers all round, *122cm wide, 85cm deep, 92.5cm high*

\$3,000 - 5,000

213 ^W

A GROUP OF ATTIC AND CLASSICAL STYLE POTTERY, AFTER THE ANTIQUE

19th century and later
Comprising two vases, two ewers, a vessel and a figure by P.Ipsen Copenhagen, the tallest vase purchased from Guinevere Antiques Ltd London 1991 as 'Victorian Attic Style Vase, Circa 1850', *tallest 34cm (6)*

\$500 - 700

214 ^W

A FINE REGENCY MAHOGANY ADJUSTABLE READING TABLE

Circa 1820
On central pedestal base with reeded legs, side fitted drawer and pull out trays, *51cm wide, 44cm deep, 70.5cm high*

\$500 - 800

215

WILLIAM DOBELL (1899-1970)

Study for Portrait of an Artist (Joshua Smith), 1943
signed lower right: 'WDobell'
oil on composition board
36.0 x 25.5cm (14 3/16 x 10 1/16in).

\$200,000 - 300,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney,
acquired before 1954

Exhibited

National Gallery Society of N.S.W. First Loan Exhibition, National Art Gallery of New South Wales, Sydney, 28 September - 19 October 1955, cat. 13 as 'lent by Mr and Mrs W.O. Fairfax'
Contemporary Australian Painting, Pacific Loan Exhibition, on board Orient Line S.S. Orcades 1956, Sydney 2 October 1956; Auckland 8 October 1956; Honolulu 16 October 1956; Vancouver 22 October 1956; San Francisco 25 October 1956; National Art Gallery, Sydney, November 1956, cat. 16, as Sketch for Portrait of Joshua Smith, kindly lent by Mr and Mrs Warwick Fairfax
William Dobell: Paintings from 1926 - 1964, Art Gallery of New South Wales, Sydney, 15 July - 30 August 1964, cat. 96 (label attached verso)
William Dobell: The painter's progress, touring exhibition, Art Gallery of New South Wales, Sydney, 14 February - 27 April 1997; Newcastle Art Gallery, Newcastle, 7 May - 6 July 1997; Museum of Modern Art at Heide, Melbourne, 29 July - 21 September 1997; Queensland Art Gallery, Brisbane, 25 October - 7 December 1997; Tasmanian Museum and Art Gallery, Hobart, 8 January - 1 March 1998

Literature

James Gleeson, *William Dobell*, Thames and Hudson, London, 1964, pl. 44, p. 52, 145 (illus.), 193
William Dobell, paintings from 1926 to 1964, Art Gallery of New South Wales, Sydney, souvenir catalogue, 1964, cat. 96 (unpaginated)
James Gleeson, *William Dobell, A Biographical and Critical Study*, Angus and Robertson, Sydney, 1981, p. 127, pl. 77 (illus.)
Barry Pearce and Hendrik Kolenberg, *William Dobell: The Painter's Progress*, Art Gallery of New South Wales, Sydney, 1997, fig. 28E, p. 87 (illus.)
Christopher Allen, *Art in Australia: From Colonization to Postmodernism*, Thames and Hudson, London, 1997, fig. 110, p. 136 (illus.)
Bernard Smith, *Terry Smith and Christopher Heathcote, Australian Painting, 1788 - 2000*, Oxford University Press, Melbourne, 2001, p. 257, pl. 149 (illus.)

Related Works

Portrait of an Artist (Joshua Smith), 1943, oil on canvas, 107.0 x 76.0cm, private collection
Study of Joshua Smith, c.1943, pencil, pen and black ink on paper, 27.9 x 20.3cm, private collection
Untitled [Two studies for portrait of Joshua Smith], 1943, pencil on paper, 32.8 x 24.8cm, collection of the National Gallery of Australia, Canberra
(Studies of Joshua Smith), c.1943, pencil, pen and black ink on paper, 25.3 x 20.3cm, collection of the Art Gallery of New South Wales, Sydney
Joshua Smith, 1943, silverpoint on paper, 22.4 x 17.3cm, collection of the Art Gallery of New South Wales, Sydney





Image: William Dobell in his studio with *Portrait of an artist (Joshua Smith)* in 1943

In 1943 the trustees of the Art Gallery of New South Wales (then known as the National Gallery of NSW) awarded the Archibald Prize to William Dobell for his portrait of fellow artist Joshua Smith. The decision was challenged by a group of artists and critics who, by the time it reached court the following year, had been whittled away to just two - Mary Edwards and Joseph Wolinski – the Bequest stating that any challenger had to have exhibited in the competition.

Their chief argument was that the painting was not sufficiently naturalistic, that is was a caricature rather than a portrait, and thus did not meet the terms of the Bequest. Dobell and his team of lawyers advocated that a portrait need not be photographically exact in order to be considered a good likeness of the sitter. Dobell defended his motivations and methods, saying that he always attempted to catch the 'essence' of a subject, rather than simply a mere likeness, and that he felt he was painting in the tradition of the great artists, just 'like Rembrandt'.

Dobell and Smith had met some years earlier when they shared a tent while performing war work and, while Dobell described Smith as 'far from good-looking', he thought him 'a nice, likeable person with

great dignity'. Once he had finished the painting, he was nervous of Smith's opinion, and had to be encouraged by friends such as artist Dorothy Thornhill to stand by the work. At first Smith was pleased with the portrait and thought Dobell had done a fine job but almost immediately a certain public hectoring and disparagement (largely from the Truth newspaper) began which had a negative effect on Smith and his parents.

For the two years before the controversy, in 1941 and 1942, the Archibald had been given to the academic painter William Dargie (he was to win seven times between 1941 and 1952 and an eighth in 1956), something that had drawn the ire of the Herald art critic Paul Haefliger who had criticised Dargie's style as mediocre. Haefliger called for a vigorous change to the competition and even suggested the appointment of a foreign judge such as Sir Kenneth Clark. He had championed Dobell's superiority in the previous two exhibitions, and now in 1943 declared the portrait 'masterly'. 'An air of grotesque contemplation, a certain depth and wistfulness permeate the work,' Haefliger wrote, which revealed itself in Smith's long clasped hands and angular body.





He was strongly supported by Charles Lloyd Jones who, though hardly a progressive, was better educated than most and tremendously influential. A former student at the Slade School in London Lloyd Jones had a finger in every pie of the art world as a collector, patron, trustee and gallery owner. A close friend of Dobell's, he had established the eponymous Art Gallery in David Jones's Market Street store in 1928 where it operated for many years as a sort of de facto state gallery, hosting many exhibitions of contemporary art, including the explosive Herald exhibition of 1939. This exhibition of French and British art containing works by Picasso, Cezanne, Gauguin, Kandinsky, Modigliani, Soutine, Utrillo and other supposedly 'avant-garde' artists, had divided the art world into two camps, and they stayed roughly the same in the 'for' and 'against' sides of the Dobell controversy.

Conservative opposition to Dobell included the critic Howard Ashton and J.S. MacDonald, the latter even appearing as a witness in the court proceedings the next year. They were, however, from the beginning, a diminishing force, with many of their numbers disagreeing with the bitter factionalism and destructiveness that the court case

brought forth. One such example was John Young, the founder of the Macquarie Galleries and a friend to many of the opposing artists, who soon came to regret his involvement.

A cause célèbre...and then some. The Art Gallery extended the exhibition and by March 1944 some 154,000 people had viewed the work. There were visitations to the Director from concerned citizens in Melbourne, letters to the editor of all the daily papers, satirical cartoons, abusive phone calls and letters to Dobell. People stared at him and pointed. 'The mad artist', he thought they were thinking.

One morning Joshua and his father visited Dobell in his flat and pleaded with him to destroy the painting, to sell it to them, to never show it again. After agreeing – as long as Smith remained silent – Dobell felt betrayed when Smith gave an interview about the affair to the papers. He refused to sell the painting but the friendship was over.

The controversy however did not die down and soon all the participants would be swept away with its force. Edwards and Wolinski called it a 'grotesquerie' (adopting Paul Haefliger's unhappy



choice of words), stating almost hysterically that it was a 'Pearl Harbour' attack on art. They announced their court case and for the next year no one could talk about anything except the Dobell case. The ensuing drama was indeed nasty and had devastating consequences for all concerned: Dobell had a nervous breakdown and stopped painting for years; Smith, in spite of being awarded the Archibald Prize the following year (which some thought of as a consolation prize), was forever tormented by the affair; Edwards, after submitting her portrait of Smith in 1944, thereafter sought refuge in Fiji; and Wolinski died.

This painting is the best example that we have of the portrait Dobell intended, the finished canvas itself being all but destroyed in a fire in 1958 after Dobell finally decided to sell it. It is almost impossible to look at the figure of Smith, whose physical peculiarities were paraded and examined in the cruellest way before and after the court case, without feeling for the consequent suffering of both the artist and subject. Dobell had a way of seeing in which he exaggerated certain essential features of a subject and he has done this with Smith: the

long arms and fingers, the small head and pixie-like ears. Whatever process he went through as an artist, the finished canvas was far more extreme than the study which is arguably more sensitively executed and, seen in terms of the ensuing controversy, perhaps the better work. There is a pleasing geometry to the composition that seems off-kilter in the finished work, a balance in all the features, and a spontaneity which is lacking in the final version (as far as one can tell from reproductions). One is drawn to Smith's hands more than to any other feature; perhaps they were the essence of the subject as artist that Dobell tried hardest to portray? There is less artifice, which perhaps leads one to ask, did Dobell, after all, go too far with the final canvas?

Dr Candice Bruce

Image: crowds at the Archibald Prize 1944

216

SALI HERMAN (1898-1993)

Portrait of Warwick Fairfax, Esquire, 1941

signed and dated upper right: 'S. Herman, 41'

oil on canvas

72.0 x 52.0cm (28 3/8 x 20 1/2in).

\$30,000 - 50,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Third Annual Exhibition of the Contemporary Art Society, David Jones'
Gallery, Sydney, 9 September - 4 October 1941, cat. 104 N.F.S, as
'Portrait' (partial label attached lower left of frame moulding)

In a 1940 article in Smith's Weekly, in an obvious reference to the Herald proprietor and Managing Director, Warwick Fairfax, the editor George Godard satirised what he called 'The Fairfax Face', the chief characteristics of which were its length and gravity. If a journalist stayed too long at the Herald, Godard joked, they would eventually take on these features and have to grow a beard to disguise themselves.

For at least ten years before, Warwick Fairfax had been a topic of much interest to the Australian popular press. Young, tall, Oxford-educated, and rather rich, Warwick lived an almost Gatsbyian way of life in 1930s' Sydney. He and his glamorous wife Betty lived in Barford, a Georgian Revival house in Bellevue Hill he built in 1931; he visited his mother at his childhood home at Double Bay, Fairwater; drove his Riley motorcar very fast to the family country house in Leura, (once in 1933 he was fined £8 for doing 60 m.p.h. up the Parramatta Road, his speed only checked by a flock of sheep); and when not sailing or playing golf, travelled abroad, often and luxuriantly.

However, all was perhaps not as free and easy as it seemed and with the unexpected deaths of both his father and uncle while he was still in his twenties, this privileged lifestyle came at a cost. Contemporary accounts describe a young man who was sensitive, intellectual and slightly neurotic. An only child, doted on by his strict but adoring parents, along with a number of childless aunts and uncles, he was sent to Warden House Preparatory School for Boys in Kent, England at a very young age, followed by Geelong Grammar in Victoria. As he grew he had the family values of 'unremitting service to the public' drummed into him and this, along with the rigours of a boarding school education, probably contributed to the shy and somewhat grave face he presented to the public. At first studying Latin and Greek at the University of Sydney, he was then sent to his father's alma mater, Balliol College at Oxford University, where he gained a

Bachelor's degree in 'PPE' – politics, philosophy and economics. He never lost his love of literature and later in life wrote poetry, three complete plays and many articles on a wide variety of topics from the arts to foreign affairs. Perhaps he felt destined to continue as a journalist and writer rather than a businessman but this option was denied him. His father and uncle had guided the Herald to be the most important daily newspaper in Sydney and their sudden absence created a terrible vacuum. Running the family business under such public scrutiny was not a light burden, especially given the severe economic depression Australia experienced in the late 1920s. By 1934 Warwick's health had deteriorated to such a degree there was open speculation about whether he would continue in the business.

He did, and he did very well. By the time of this portrait in 1941, he had been at the helm of the Herald for eleven years, through good times and bad, always trying to achieve a balance of views and policies that he earnestly felt were in the public good (he clashed with both Prime Minister Robert Menzies and the leader of the ALP, Arthur Calwell). Although he was forty when the portrait was painted, it shows him as a grave, even somewhat timorous, young man dressed in the sober dress of the business executive, save for the addition of a dashing blue and white spotted silk cravat. His piercing blue eyes (so described by one of his editors, J.D. Pringle) and wavy hair (in Warwick's case a natural curl but one called a Marcel wave that fashionable women achieved with curling tongs) set the painting perfectly in the period. But it is the composition of the face below that is especially striking; for here is the geometric language Modigliani made his signature style: the wave of the hairline, the curve of the eyebrows, the firm vertical of the nose and horizontal curl of the lip that compel the viewer.



Sali Herman was a Swiss-born Jewish artist who had fled to Australia from Nazi Europe only a few years before. Undoubtedly, he saw the two Modigliani canvases - *Female Nude*, 1916, now in the Courtauld Institute, and *Portrait of Morgan Russell*, 1919, in a private collection, in November - December 1939 when they were Exhibited at the David Jones Art Gallery as part of the Herald art exhibition, though presumably he would have already been familiar with the Modigliani's work.

Taking his cue from the painting of Russell, Herman uses the same dark maroon red for Warwick's tie though he chooses a background colour of palest blue which has the effect of intensifying the colour of Warwick's piercing blue eyes. Herman too would have seen in the same exhibition Chaim Soutine's *Portrait of Madeleine Castaing*, c.1929, now in the Metropolitan Museum of Art, which, while Expressionist in its looser brush work and exuberant use of texture, is nevertheless distinctive in tone and surely had a bearing on the Herman's portrait. In their dismal parochialism many conservatives, artists such as Sid Long and critics Howard Ashton and J.S. MacDonald conflated the morality of the artist with their work (in spite of denying they did so), for example denouncing Modigliani's work because he was a 'dipsomaniac' who lived and died in poverty. (Six months before, in July 1939, a book of contemporary art illustrating other nudes by Modigliani had been seized by Australian customs

officers, causing Long to scoff that the works were more humorous than salacious because of the way Modigliani distorted the human figure.)

In spite of having a dig at Fairfax, Godard ended his article by suggesting he was preferable to other 'press magnates' (meaning Murdoch), saying:

'We really have a genuine admiration for its (SMH) sober management, its measured statements, its quiet authority, and complete absence of flashiness. All these excellences derive from the Fairfaxes themselves and their care in whom they employ. You never see anyone last very long in the organisation who doesn't fit into its pattern of dignity.'

Presumably these words had a positive effect on the still young Warwick Oswald Fairfax for over the decades to come he worked hard and took care to employ the best people (notably Rupert Henderson), and thus expanded John Fairfax and Sons Ltd into one of the most important media companies of its day with interests in print, television and radio.

Dr Candice Bruce



Image: Unveiling of The Sydney Morning Herald Office Centenary Tablet 1931



217

LEONARD FRENCH (1928-2017)

Untitled, 1967

signed and dated lower right: 'Leonard French 67'

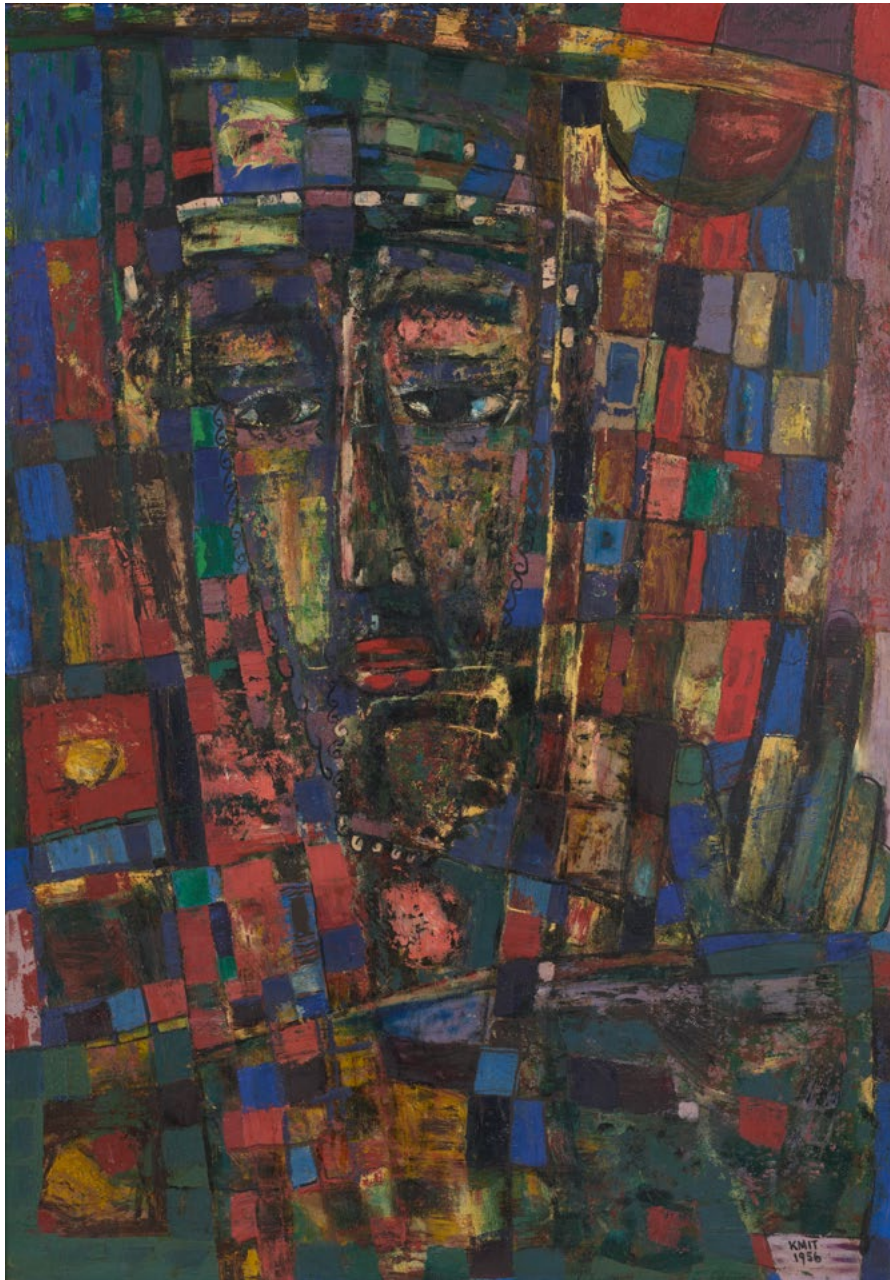
oil on paper on board

18.5 x 13.5cm (7 5/16 x 5 5/16in).

\$700 - 1,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney



218

MICHAEL KMIT (RUSSIAN/AUSTRALIAN, 1910-1981)

Supreme Being, 1956

signed and dated lower right: 'KMIT / 1956'

signed, dated and titled verso: 'Michael Kmit / 1956 /

"SUPREME BEING"

oil on composition board

97.0 x 68.0cm (38 3/16 x 26 3/4in).

\$1,000 - 2,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Blake Prize 1957, Mark Foys Gallery, 1957, cat. 26

(label attached verso)

219

JUSTIN O'BRIEN (1917-1996)

Women in Bathing Shed, c. 1946
signed upper left: 'O'BRIEN'
oil on canvas on composition board
66.0 x 88.0cm (26 x 34 5/8in).

\$40,000 - 60,000

Provenance

David Jones Gallery, Sydney
Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Exhibition of Oils and Drawings by Justin O'Brien, David Jones Art Gallery, Sydney, 23 October - 1 November 1947, cat. 32, as kindly lent by Warwick Fairfax, Esq.
National Gallery Society of N.S.W. First Loan Exhibition, National Art Gallery of New South Wales, Sydney, 28 September - 19 October 1955, cat. 78 as The Dressing Shed, lent by Mr and Mrs W.O. Fairfax

Two years after the 1947 exhibition at David Jones Gallery, curator Tatlock Miller prepared the following review of Justin O'Brien's works for the short-lived Ure Smith publication, *Art and Design*.

'In Greece, and in an old moated fort in Poland, Justin O'Brien, a prisoner of war, found that academic attitude was insufficient means for his expression as a painter. While a white hospital ship slid over oily waters off Port Tewfik, bringing him home, he showed me the paintings which he had done in that prison camp. "In those years," he told me, "I not only learned a lot, but I had to unlearn a lot." From a battered kit he pulled out bits of cardboard, scraps of paper, pieces of packing-case. On these were those boldly coloured, conceived and fashioned portraits and compositions of a struggling transition period, forerunners of pictures which to-day place him among the truly creative artists of this country. He is now journeying in France, in Italy in England.

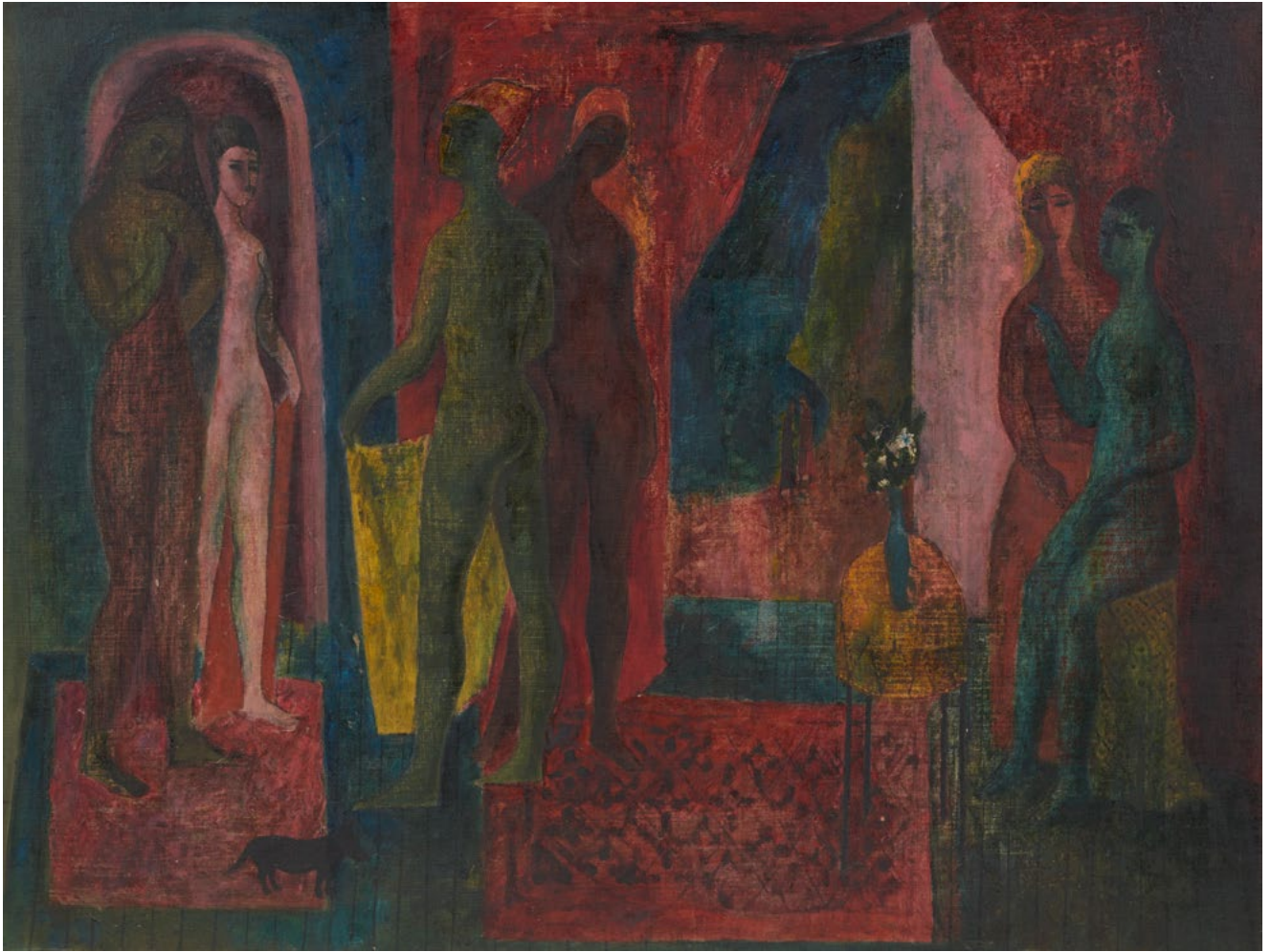
Rich with glowing harmonies and dissonances of colour, the massed effect of his paintings might well be likened to an incessant Gregorian chant. Reds, blues, greens glow with a sonorousness, at times almost

as stained glass will glow. A sensuous coat of colours, in turn, clothes the figure of Christ, of Madonna, of apostle, and of winged angel or cherubim.

One senses strongly of his inmost inspiration springs from a deeply-felt Christianity. It permeates and complexions much of his work as an artist. This impulse, once so general, is to-day equally rare, and now holds something of a surprise when manifested in contemporary painting. We are immediately conscious of this on seeing his *The Dormition of the Virgin*, a triptych which tells its gentle narrative in the tradition of a Sienese altar-piece, or on seeing his *Christ at Emmaus* or *The Kiss of Judas*.

Because of such implications, it is easily understood that Justin O'Brien should seek among the hieratic forms and colours of Byzantium, that early, purest expression of religious art. But his imagery is warmed and tinged with humanity rather than confined within the rigidity of any awe-inspiring message. Beneath the decoration and the simplification of flat patterning in, say, Greek Burial, - forerunner of so many of his later paintings - is an arabesque of rhythm, a sensitive and fluid linear structure. It is clearly seen in his drawings. One feels at times that depth of thought and credence would perhaps have a stronger image, with a deeper consideration for and use of recessional volume.

Belief in spiritual means will not alone produce viable work, as Rouault says. "To equal Angelico it is not enough to pray before painting. First a strong and lively inclination is necessary." Justin O'Brien holds such inclination, and in his search and journeying for a fair and fitting means of expression for his inner promptings, he will always, as an artist, have much to say.'



220

VICTOR GEORGE (VIC) O'CONNOR (1918-2010)

The Acrobats, 1941

signed and dated lower right: 'VG O'Connor 41'

oil on canvas on composition board

60.0 x 75.0cm (23 5/8 x 29 1/2in).

\$15,000 - 20,000

Provenance

David Jones Gallery, Sydney

Collection of the late Sir Warwick and Lady Fairfax, Sydney,
acquired from the above in 1941

Exhibited

Contemporary Art Society, Third Annual Exhibition, David Jones
Gallery, Sydney, 9 September - 4 October 1941;
then Hotel Australia, Melbourne, 14 - 31 October 1941, cat. 168

Literature

'Contemporary Art: Vital Works at Annual Show',
The Sydney Morning Herald, Sydney, 9 September 1941, p. 7
Richard Haese, *Rebels and Precursors, The Revolutionary Years of
Australian Art*, Penguin Books, Melbourne, 1981, p. 87
Richard Haese, *Modern Australian Art*,
Alpine Fine Arts Collection, 1982, p. 87
Bernard Smith, *Noel Counihan: Artist and Revolutionary*,
Oxford University Press, Melbourne, 1993, p. 170
Keith Richmond, 'A Painter of Ordinary Life', *Oz Arts*, issue nine,
1994, p. 59 (illus.)
Janine Burke, *Australian Gothic: A Life of Albert Tucker*,
Random House, Sydney, 2002, p. 170

Formed in 1938, the Contemporary Art Society held its first exhibition in 1939. Exhibiting artists included Noel Counihan, Russell Drysdale, Sidney Nolan and Albert Tucker. Through the encouragement of friend David Strachan, Vic O'Connor joined the Society and entered a landscape into the 1939 exhibition. It was to be a turning point for O'Connor. As described by Keith Richmond in his article in *OZ Arts* magazine, 'The C.A.S. comprised most of the younger artists of the period - figures like Bell, Arnold Shaw, Frater, Drysdale, Dobell and Gleeson, as well as traditional artists. The C.A.S. was founded in July 1938 to 'unite all artists and laymen who are in favour of encouraging the growth of a living art', in opposition to the then-current idea of the creation of an officially sanctioned 'self-constituted Academy'.

For a time the Society flourished, with branches in Adelaide, Melbourne and Sydney, but as the threat of an academy vanished differences arose between the various groups who had joined the movement. The Bell group was the first to leave as they were opposed to the part lay people played in the Society. The quarrel developed between Bell and a group around John and Sunday Reed - an avant garde circle which included Albert Tucker, Sidney Nolan, Arthur Boyd and John Perceval. The third group comprised those later termed the Social Realists: Noel Counihan, Vic O'Connor and Yosli Bergner.

It was in the early 1940s that Social Realism gained prominence in Australian art, largely due to the Communist Party's stand against fascism and the entry into the war in 1941 of the USSR. Many of its practitioners had bitter memories of the Depression; they had also found entry to the art world a stony path indeed, and were sympathetic to socialism and communism. Further, the evolution of Australian society had shifted the main emphasis from the life and appearance of rural Australia to the city.

While Vic says the term Social Realist was usually applied to Counihan, Bergner and himself, to identify them as a group, 'we were, however, each quite different from the other. Bergner's work reflected Jewish hopes and fears at that time. Counihan had a record of achievement as a political cartoonist, and when he began to paint, his work reflected his close association with working-class leftwing action. I was less sophisticated and had to find my way to my subjects. I was more of an instinctive painter.'

'If you look at my pictures, you'll see a lot of them have political or social connotations of some kind or other, but my approach tends to be from side on. I don't think pictures up. Images come into my mind pretty well formed with what I want to do. It's always been like that.'

Of the days in the C.A.S, O'Connor remembers that despite the differences in the art world, there was still a lot of camaraderie between individuals. 'At one period, there would be a Sunday afternoon get-together when we'd take along whatever we were working on and prop the pictures against the wall, have a bit of grog and the whole place would buzz with lively discussion.'

In 1941, Vic entered a painting, *The Acrobats*, in the C.A.S. exhibition and shared a fifty pound prize with Donald Friend. In *The Acrobats*, he tried to convey the brooding feeling of the cityscape: 'I was in the city continually, and in the immediate pre-war era the mood in the streets was often disturbing, with an atmosphere of violence. I used to feel there was an alienation - some degree of alienation between people. It is reflected in drawings I did of the city at that time, and it is what I sought to express in *The Acrobats* - the isolation, the unsettled atmosphere and the divisions between people.'



221

ADRIAN LAWLOR (1890-1969)

Nude in Archway (Banner of Blood), c.1940

signed lower right: ADRIAN / LAWLOR'

titled verso: 'NUDE IN ARCHWAY'

oil on composition board

55.0 x 44.0cm (21 5/8 x 17 5/16in).

\$8,000 - 12,000

Provenance

Athenaeum Gallery, Melbourne

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Athenaeum Gallery, Melbourne, May 1940

Literature

'The Art of Adrian Lawlor' in *Art in Australia*, series 3, no. 80, August 1940, pp. 18, 19 (illus.) as *Banner of Blood, Painted on receiving a Poem from Alister Kershaw* as now in the possession of Warwick Fairfax, Esq

In the mid 1930s, John Fairfax & Sons Ltd acquired both the *Home* magazine and *Art in Australia*, the latter having established itself as the leading publication for modern and Australian art. The following is an excerpt from a review published anonymously in the August 1940 edition.

'Although he held his first one-man show little more than ten years ago, Adrian Lawlor has a rightful place amongst the pioneers of the modern movement in Australia.

In those days, he was far from unknown as a writer with a vital and highly personal style, who had contributed to leading Australian journals. His exhibition of paintings early in 1930 marked him as an artist who had something to say, and who was determined to say it in his own way.

The exhibition burst like a high explosive shell in the midst of Melbourne's slumbering art world. Here was an artist who believed that a painting, in order to be a work of art, must be something more than a coloured photograph, a sentimental likeness of a suburban street, or "Portrait of Alderman So-and-so in robes of office." Lawlor dared to place himself on the platform with European artists and critics, who considered that the post-impressionists and the men of his own day - Picasso, Braque, Matisse - produced art, while the painters of Highland cattle and "The Deathbed" did not.

He was attacked from all sides by painters and members of the general public, who rushed into print through the daily press with long and wordy letters. Lawlor countered each onslaught, defending his own work and championing the cause of the contemporary movement.

Since then he has been to the forefront in all those "anti-modern versus modern" controversies which seem to occur and reoccur with clock-like precision in Melbourne.

His annual one-man shows have continued to disturb Melbourne's leaders of academic thought, and his exhibitions are eagerly awaited by those who expect an artist to be creative and stimulating with his brushes...

Passing from these formal paintings, we can select another group of Related Works which is probably of more intrinsic worth than all of the others, in that it exemplifies more particularly and more deeply the personal vision of the artist. These pictures are "Banner of Blood", "Symphonic Poem" (No 21), "A Melodrama" and "Theatre" (No 62). Though uneven in execution, and in the extent to which they carry this special inspiration, each of these paintings can be related through the air of haunting unreality and mystery which pervades them. The blood-like paint used (except in "Theatre") is possibly responsible for a certain feeling of uneasiness which they evoke, but their emotional appeal is undoubted, even though their aesthetic analysis may be involved. This does not negate the value of the paintings, but rather assures us once more that the artist has something welling up in him which cannot fail to be a valuable contribution to Australian art.'





222
RUSSELL DRYSDALE (1912-1981)
 Dead Bullock bogged in Anabranche
 titled and signed lower right: 'Dead Bullock bogged in Anabranche /
 Russell Drysdale'
 ink and wash on paper
 23.0 x 32.0cm (9 1/16 x 12 5/8in). (sheet size)

\$2,000 - 4,000

Provenance
 Collection of the late Sir Warwick and Lady Fairfax, Sydney,
 acquired before 1954

223 ^W
**A CROCODILE SKIN VANITY CASE WITH SILVER
 ACCESSORIES, BY DREW & SONS, PICCADILLY
 CIRCUS, LONDON, 1903**
 Enclosing a matched set of silver and silver mounted
 accoutrements and an assembled group of silver objet de vertu,
 once in the library of *Barford*, from 1954

\$500 - 800



224
RUSSELL DRYSDALE (1912-1981)
 Along Menindee Road
 signed and titled lower right: 'Russell Drysdale /
 Along Menindee Road'
 ink and wash on paper
 23.0 x 35.0cm (9 1/16 x 13 3/4in).

\$2,000 - 4,000

Provenance
 Collection of the late Sir Warwick and Lady Fairfax, Sydney,
 acquired before 1954

225 ^W
TWO VICTORIAN LARGE PEWTER TANKARDS
 Relating to James Oswald, son of Sir James Reading Fairfax,
 (1834–1919)
 Each with domed lids scrolled handles and glass bottoms, engraved
 "Balliol College, Morrison Fours", dated 1883 and 1889, together
 with a large 19th century Derbyshire salt glaze stoneware hunting tyg,
 possibly Bourne, lacking handles, mounted with epns collar and crest,
 engraved 'Balliol College Regatta G.F & G.E Fairfax', 21cm high, (3)

\$500 - 800



226
RUSSELL DRYSDALE (1912-1981)
 Soldier rolling a cigarette
 pen on paper
 19.0 x 19.5cm (7 1/2 x 7 11/16in).(sheet size)
\$4,000 - 6,000

Provenance
 Collection of the late Sir Warwick and Lady Fairfax, Sydney,
 acquired before 1954



227
RUSSELL DRYSDALE (1912-1981)
 Soldiers applying a Bandage
 signed lower left: 'Russell Drysdale'
 pen on paper
 17.0 x 26.0cm (6 11/16 x 10 1/4in).(sheet size)
\$4,000 - 6,000

Provenance
 Collection of the late Sir Warwick and Lady Fairfax, Sydney,
 acquired before 1954

225



228 ^W

A FINE ENGLISH GEORGE III PERIOD MAHOGANY BUREAU BOOKCASE

Circa 1780

The pierced broken arch pediment above solid panel upper doors, the fall front enclosing drawers and pigeon holes, the base with four graduated drawers on bracket feet, *104cm wide, 53cm deep, 237cm high*

\$4,000 - 6,000

229 ^W

A NINE CARAT GOLD PRESENTATION CHALICE

Sheffield, 1923

With inscription 'The Imperial Press Conference Australia 1925 - Presented By The Empire Press Union - To J.O.Fairfax - Chairman of the Australian Section, IN RECOGNITION OF HIS EMINENT SERVICES.' *6.5cm deep, 15cm high weight 280grms*

\$2,000 - 3,000

230 ^W

A LARGE LATE NINETEENTH CENTURY SWISS WHITE MARBLE AND GILT BRASS PERPETUAL CALENDAR MANTLE CLOCK

Aubert & Klatfenberger, Geneva

The case with moulded cornice over bevelled glass panels to a marble stepped base. The three part enamel dial with concentric seconds, enclosing the visible Brocot escapement and Roman subsidiary dial, set above both dials within an engraved mask of elaborate foliate scrolls on a matted ground. The movement with rectangular plates united by four pillars and rack strike on a bell, with a gridiron type pendulum. Once in the drawing room of *Barford*, from 1954, *26cm wide, 19cm deep, 41cm high*

\$7,000 - 10,000

231 ^W

AN AUSTRIAN SILVER SERVING DISH AND COVER

Presentation trophy for 'The Royal Easter Show' hallmarked 1872. The dome cover with floral form knob, inscribed 'Pen of 3 Fat Steers' Won by W.O. Fairfax in 1950, *diameter 21cm, weight 1119gms.*

\$800 - 1,200



230



228

232

HANS HEYSEN (1877-1968)

The Farmyard, Frosty Morning, 1926
signed and dated lower left: 'HANS HEYSEN 1926'
oil on canvas
70.0 x 90.0cm (27 9/16 x 35 7/16in).

\$80,000 - 120,000

Provenance

Society of Artists, Sydney
Sir James Fairfax, Sydney
Collection of the late Sir Warwick and Lady Fairfax, Sydney

Exhibited

Society of Artists' Annual Exhibition, Education Department Art Gallery, Sydney, 10 September - 2 October 1926
Wynne Art Prize (WINNER), National Art Gallery of New South Wales, Sydney, 1926
Loan exhibition of the works of Hans Heysen, National Art Gallery of New South Wales, Sydney, 28 March – 26 May 1935, cat. 60, as lent by Lady Fairfax
150 years of Australian Art, National Art Gallery of New South Wales, Sydney, 27 January - 25 April 1938, cat. 111, as lent by Lady Fairfax (illus.)

Full literature references available online

The 1920s were the golden years for Hans Heysen. He had found unprecedented fame and popularity through sell-out exhibitions, glowing reviews and frequent articles in publications such as *Art and Australia*, all of which contributed to Heysen becoming a household name. Heysen was also the winning recipient of the Wynne Prize an astonishing nine times, of which four came during the 1920s. *The Toilers* in 1920 (in the collection of the Art Gallery of South Australia, Adelaide); *The Quarry* in 1922 (in the collection of Art Gallery of New South Wales, Sydney); *Afternoon in Autumn* in 1924 (in the collection of Art Gallery of New South Wales, Sydney); and the present work, *The Farmyard, Frosty Morning* in 1926, which by this time was his seventh winning entry.

As reviewed in *The Argus* in 1926, 'The Wynne Art Prize for this year has been awarded by the trustees of the National Gallery of New South Wales to Mr Hans Heysen for his oil painting "The Farmyard Frosty Morning".

The Picture was shown at the exhibition of the Society of Artists in September, and was purchased by Sir James Fairfax. It attracted attention as one of the features of this exhibition because of the artist's masterly treatment of strong, clear, early sunshine and sharply contrasting shadows over a sloping foreground, where cattle are reposing almost beneath two trees to the left of the scene. The trees, cattle, and the farm buildings to the right are admirably balanced against the gently rising background, with its straggling bush and wisps of morning mist.¹

It is hard to fault the judges. *The Farmyard, Frosty Morning* is an outstanding portrayal from an artist at the peak of his career, Heysen himself declaring it his 'best picture to date'². Painted at Edwards Farm, an early settler's property just outside Hahndorf, Heysen uses sharp contrasting yet restrained tones to capture the early morning chill.

In 1935, The Art Gallery of New South Wales staged a major loan exhibition allowing Heysen to reacquaint himself with numerous artworks including the present painting, a somewhat surprised Heysen noting in a letter to his daughter, Norah on the 13th June 1935, 'I promised to tell you more of my show in Sydney... Several pictures came as a pleasant surprise. *The Farmyard, Frosty Morning* looked crisp and cold and convincing. It's somewhat stiff forms suited the time of day and the cold air'³.

By this time, Heysen had shaped an image of the Australian landscape like none before him. His images of rural farmyards and gum trees had come to occupy a permanent place in the nation's imagination.

1. 'Wynne Art Prize', *The Argus*, Melbourne, 22 December 1926, p. 22
2. Letter: Hans Heysen to National Art Gallery of New South Wales, Sydney, 9 January 1927

3. Catherine Speck, *Heysen to Heysen, Selected letters of Hans Heysen and Norah Heysen*, National Library of Australia, Canberra, 2012, p. 39

Alex Clark





233

ELAINE HAXTON (1909-1999)

Woolloomooloo

signed lower center: 'ELAINE HAXTON'

inscribed with title verso, inscribed '15 gns'

oil on composition board

34.0 x 42.0cm (13 3/8 x 16 9/16in).

\$8,000 - 12,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney



234

SALI HERMAN (1898-1993)

A Western Hotel, Cobar, 1947

signed and dated lower left: 'S. Herman 47'

titled on artist's label verso: 'A Western Hotel'

oil on linen

53.0 x 74.0cm (20 7/8 x 29 1/8in).

\$20,000 - 30,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney, acquired before 1954

Exhibited

Sali Herman, Macquarie Galleries, Sydney, 23 July - 4 August 1947,

cat. 2, as Hotel at Cobar

Oil Paintings by Sali Herman, Georges Gallery, Melbourne,

1 - 10 June 1948, cat. 6, as A Western Hotel

Sali Herman, Argus Gallery, Melbourne,

19 September - 6 October 1961, cat. 25

Sali Herman Retrospective, touring exhibition, Art Gallery of New South Wales, Sydney, 30 June - 26 July 1981; Museums and Art Galleries of Northern Territory, Darwin, September 1981; Newcastle Region Art Gallery, New South Wales, October - November 1981;

Queen Victoria Museum and Gallery, Launceston, November -

December 1981; Tasmanian Museum and Art Gallery, Hobart,

December 1981 - January 1982; The Art Gallery of Western Australia,

Perth, February - March 1982; Bendigo Art Gallery, Victoria, April -

May 1982; Albury Regional Art Centre, New South Wales,

June - July 1982, cat. 31 (label attached verso)

Literature

Daniel Thomas, *Sali Herman*, Australian Art Monographs,

Melbourne, 1962, pl. 21 (illus.)

Barry Pearce, *Sali Herman: Retrospective*, Art Gallery of New South Wales, Sydney, 1981, cat. 31, p. 50 (illus.)

The Fairfax Penthouse at the Pierre

Still considered New York's most prestigious residence, the triplex penthouse atop the Pierre Hotel was home to Lady Fairfax from 1993 to 1999. Decorated by Frank Grill with assistance from Martyn Cook, the apartment was a magnificent aerie which occupied the 41st, 42nd and 43rd floors of the building.

Once belonging to John Paul Getty, who famously described it as his 'only above-ground asset', the hotel was also home for a time to Elizabeth Taylor, Yves Saint Laurent and Mohamed al-Fayed respectively. Incorporating what was once the hotel's ballroom, many of the furnishings and decorative arts on offer in the following section having been brought back to Sydney following Lady Fairfax's return.

Opened in October of 1930, the 41st and 42nd floors were initially home to the Club Pierrot, an exclusive supper club whose members included William Vanderbilt, Walter Chrysler and Conde Nast. The Depression limited membership and within months The Pierrot was disbanded and the venue became known as the Pierre Roof, a popular summer ballroom for debutante receptions. In the time before air-conditioning,

New York roof gardens were a popular escape from the summer heat; the Pierre even advertising that it had 'the highest and coolest hotel roof in Manhattan.'

Kitty Carlisle Hart, a Broadway and Hollywood singer from the 1930's recalled the ballroom in an interview with John Freeman Gill, 'We used to go up there and dress up and be gorgeous. And we used to have wonderful parties up there. It was pale beige, and it had windows for looking out on the park, and it was a place that you dressed up and went to looking forward to an evening of dancing, and a little drinking, and happiness. I went with George Gershwin and we danced up a storm'.

The ballroom and upper levels were shuttered in the 1970s. For almost two decades the floors were closed and the 1930s band shell, mirrors etched with palm trees and monumental Belgian-marble double staircase lay under a blanket of dust and cobwebs until its purchase in 1988 by Lady Fairfax.





235^W

**A PAIR OF CONTINENTAL REGENCY REVIVAL
CHINOISERIE DEMI-LUNE CARD TABLES**

Late 19th, early 20th century

The green lacquer ground embellished with chinoiserie and foliate decoration, the swivelling quadrant drawers above square tapering legs, shown in-situ in 'Serene House at Bondi Beach', *Vogue Australia*, June/July 1967, 65cm wide x 35cm deep x 76cm high

\$1,000 - 1,500

236^W

AN ITALIANATE CHINOISERIE 'LACCA' BUREAU CABINET

20th century

With inset panel doors enclosing adjustable shelves above the fall front concealing an interior fitted with drawers, hidden column drawers and pigeon holes, the sliding writing surface set in dummy drawer above two graduated drawers on bracket feet, decorated in the manner of Giles Grendy, 103cm wide, 51cm deep, 210cm high

\$2,000 - 3,000

Please note this lot was bespoke made to match lot 58.

237^W

**A PAIR OF FRENCH LOUIS XVI STYLE PAINTED
AND PARCEL GILDED FAUTEUILS**

20th century

Each upholstered in silk, with a ribbon-and acanthus carved frame on tapering fluted legs, 65cm wide x 35cm deep x 76cm high (2)

\$500 - 800

238^W

AN ASSEMBLED GROUP OF DEMITASSE CUPS AND SAUCERS

Comprising examples by Derby, Coalport, Dresden, Wedgwood, Capodimonte and examples with: Sevres type mark, AR type mark, Meissen type mark and Vienna type mark, (9)

\$400 - 600





239^w

**AN ITALIAN CARVED MARBLE CORINTHIAN CAPITAL
OCCASIONAL TABLE**

Probably late 19th century

Typical carved with acanthus scrolls, once in the drawing room of the Pierre Hotel Fairfax penthouse, New York, acquired through David Jones Gallery, Sydney, in December 1967 *50.5cm wide, 50.5cm deep, 50cm high*

\$1,500 - 2,500

240^w

**A LARGE PAIR OF ITALIAN MAIOLICA ISTORIATO
SNAKE-HANDLED VASES**

19th century

One painted with classical reserve depicting Tarquin and Lucretia and battle scene verso the other Coriolanus, Act V, Scene III and biblical scene, once in the sitting room of the Pierre Hotel penthouse, New York, *60cm high*

\$3,000 - 5,000





244

241 ^W

A QUEEN ANNE STYLE WING CHAIR

Late 19th century

Of generous proportions, upholstered in red brocade velvet, 85.5cm wide, 60cm deep, 110cm high high.

\$500 - 700

242 ^W

A 19TH CENTURY GEORGE II STYLE MAHOGANY FOOT STOOL

With carved cabriole legs on lion paw feet 59cm wide, 49cm deep, 50cm high

\$300 - 500

243 ^W

A PAIR OF REGENCY STYLE NESTED TABLES

By William Tillman, late 20th century

Each in a set of three with bamboo form legs, once in the ballroom of the Pierre Hotel Fairfax penthouse, New York, 46cm wide, 33cm deep, 67cm high

\$300 - 500

244 ^W

AN EARLY TWENTIETH CENTURY FRENCH GILT AND PATINATED BRASS VARIGATED MARBLE FIGURAL CLOCK

The case depicting a cherub wielding a club, riding a chariot drawn by a lion on a stepped and raised marble base with gilt mounts depicting classical scenes on raised scrolled feet. The silvered Roman numeral chapter ring with minute marker and centre with gilt spokes, with blued-steel Breguet style hands. The stamped and numbered Brocot style movement with anchor escapement, striking on a bell. Once in the library of the Pierre Hotel Fairfax penthouse, New York, 43cm wide, 15cm deep, 48cm high

\$1,000 - 2,000

245 ^W

A PAIR OF FRENCH GREEK REVIVAL GILT AND PAINTED BRONZE CANDLESTICKS AND BRONZE CENTREPIECE

Late 19th early 20th century

The candlestick with tri form tapered columns surmounted by female herm with claw and ball foot, the neoclassical centrepiece possibly from an oil lamp, purchased from Guinevere Antiques London as 'French Bronze Vase Circa 1830', the candlesticks once in the drawing room of the Pierre Hotel Fairfax penthouse, New York, 35.5cm wide and 30cm high, (3)

\$800 - 1,200



246

246 ^W

A CHINESE EXPORT GILT DECORATED BLACK LACQUERED TILT TOP TABLE

Typically decorated throughout, the pedestal terminating in triform base with claw and ball feet, once in the drawing room of the Pierre Hotel Fairfax penthouse, New York, 90cm diameter, 78cm high

\$800 - 1,200

247 ^W

A PAIR OF FRENCH LOUIS XVI STYLE CRYSTAL AND ORMOLU LAMPS

Attributed to Baccarat, late 19th early 20th century
The cut crystal vase mounted with chased scrolled foliate handles, raised by a circular base with block and rosette feet and laurel, once in the drawing room of the Pierre Hotel Fairfax penthouse, New York, 75cm high

\$1,000 - 2,000

248 ^W

AN ARCHAISTIC BRONZE FOOD VESSEL, DING, WITH WINE CUP, JUE CHINA, AND FOOD-SERVING VESSEL, GUI

As shown in the Pierre Hotel Fairfax penthouse, New York 23cm, 16.2cm and 12.1cm high

\$500 - 800

249 ^W

A LACQUERED 'GOURD VINE' COVERED-BOX

Japan, 20th century
Together with a melon form box and cover and another, 15cm high (3)

\$300 - 500



Image credit: Gil Amiaga





251

250 ^W

A MONUMENTAL AUBUSSON TAPESTRY CARPET

Circa 1900

Of central oval medallion design with a central floral bouquet encircled by floral sprays and garlands, acquired through Vigo Carpet Gallery
290cm width, 690cm depth

\$1,500 - 2,500

251 ^W

A FRENCH EMPIRE MAPLE GILTWOOD AND GESSO CONCERT HARP

Early 19th century, by Sebastian Erard

With seven pedals and 42 strings, the brass plate with engraved inscription: 'Erard Freres - Parbrevet Dinvention - Facteurs de Forte Piano & de Harpes du Roi - Deses Menus Plaisvis Dela Court Imperiale de Russie - Monseigneur le Duc d'Orleans & de sa famille - Rue du Mail No 13 & 21 a Paris', once in the ballroom of the Pierre Hotel Fairfax penthouse, New York

\$1,500 - 2,000

252 ^W

A LOUIS XVI STYLE GILTWOOD AND AUBUSSON TAPESTRY SETTEE

French 19th century

The parcel gilt and painted frame with acanthus mouldings, upholstered in hunting scene and putti aubusson tapestry with cushions, 140cm wide, 61cm deep, 99cm high

\$1,200 - 2,200

253 ^W

A SET OF THREE FRENCH DIRECTOIRE STYLE FOOTSTOOLS

20th century

Bespoke made to match lot 34, upholstered in gold Thai silk with down cushion, once in the ballroom of the Pierre Hotel Fairfax penthouse, New York, 73cm wide, 49cm deep, 58cm high (3)

\$500 - 700



254

254 ^W

**AN ITALIAN NEOCLASSICAL REVIVAL
PAINTED PARCEL GILT SIDE TABLE**

20th century

Formed as three standing swans with brass capped glass top

56cm high

\$500 - 700

255 ^W

**SET OF SIX ARTS AND CRAFTS GOTHIC REVIVAL BRASS
CANDLESTICKS**

English circa 1880

Each cast with zoomorphic beast motifs, on triform claw feet,

47cm high (6)

\$800 - 1,200

256 ^W

**A PAIR OF EMPIRE STYLE PAINTED GILT WOOD WINDOW
BENCHES**

20th century

Upholstered in silk with down cushion, once in the ballroom in the

Pierre Hotel Fairfax penthouse, New York, 140cm wide, 49cm deep,
65cm high, (2)

\$500 - 800



252



261

257 ^W

A SET OF FOUR REGENCY STYLE ETAGERE

By William Tillman, late 20th century

In mahogany veneer with inset glass shelves, on brass castors, 36cm wide, 36cm deep, 73cm high (4)

\$1,000 - 1,500

258 ^W

AN ITALIAN OCCASIONAL TABLE IN CARVED VERONA MARBLE

19th century and later

The glass top supported on carved standards in the form of griffin, mounted on gadrooned mahogany plinths, 91cm wide, 50.5cm deep, 50cm high

\$600 - 800

259 ^W

AN UNUSUAL 19TH CENTURY DUTCH PORTUGUESE MARQUETRY BIFOLD BARRA DE SERVIÇO

The lifting top converts to the backboard housing two shelves and encloses a bifold top above a single drawer and cupboard, 94cm wide, 50cm deep, 91cm high

\$1,000 - 1,500

260 ^W

A LARGE 19TH CENTURY OLD SHEFFIELD PLATE PUNCH BOWL

Embossed with dog chasing a wild boar amongst a ground of C scroll and acanthus cartouche, floral device mark, once in the pantry of Barford, from 1954, then in the ballroom of the Pierre Hotel Fairfax penthouse, New York, height 27.5cm, diam., 38.5cm.

\$400 - 600

261 ^W

A CUT CRYSTAL GILT RIM PART STEMWARE SERVICE

Probably Moser first half 20th century

Comprising 12 wine glasses, nine champagne dishes and four liqueur glasses, once in the dining room of Barford, from 1954 (25)

\$1,000 - 2,000

262 ^W

AN EXTENSIVE SET OF TWENTY FIVE ITALIAN SILVER PLATED STIRRUP CUPS

Second half 20th century

In the form of a fox head, PAM Italy mark. (25)

\$1,000 - 2,000



259

263^W

AN EDWARDIAN SHERATON REVIVAL MARQUETRY SERVING TABLE

The graduated double tier surmounted by glass and marquetry gallery tray, on marquetry splayed legs, once in the master bedroom of the Pierre Hotel Fairfax penthouse, New York, 89cm wide, 54cm deep, 85cm high

\$600 - 800

264^W

AN ART DECO SILVER GARNITURE

By Hardy Brothers, Birmingham 1923 and 1924
With C scroll and shell molded rim, height tallest 9 cm, weight 593gms. (3)

\$300 - 500

265^W

A PAIR OF VAL SAINT LAMBERT PAPERWEIGHTS FOR ASPREY

Of plain cube form, signed, once in the master bedroom of the Pierre Hotel Fairfax penthouse, New York, 7cm square

\$300 - 500

266^W

A PAIR OF 'JUPITER DANSE DE FLORE' CRYSTAL VASES

By Val Saint Lambert for Asprey
Each with sand engraved and gilded band of classical figures in relief, 25.5cm high (2)

\$800 - 1,200

267^W

A PAIR OF FRENCH ELECTRIFIED TOLE OIL LAMPS BY BREVETE

Circa 1890
Each on ormolu stand, with shade and silk cord, 75cm high (2)

\$400 - 600

268^W

AN EXTENSIVE SET OF TWENTY FIVE ITALIAN SILVER PLATED STIRRUP CUPS

Second half 20th century
In the form of a fox head, PAM Italy mark. (25)

\$1,000 - 2,000



268



269^w

A RARE AND BEAUTIFUL VENETIAN ROCOCO HARPSICHORD

18th-19th century and later

The later painted and lacquered case, on cabriole legs, green and ivory decoration showing various scenes of Arcadia, single manual timber carved keys, requires restringing, once in the ballroom of the Pierre Hotel Fairfax penthouse, New York, and then the ballroom of Fairwater 147cm wide, 60cm deep, 94.5cm high

\$1,500 - 2,000

270^w

A PAIR OF FRENCH LOUIS XVI STYLE PAINTED AND PARCEL GILDED FAUTEUILS

20th century

Each upholstered in striped cut velvet, with a ribbon-and-acanthus carved frame on tapering fluted legs, 61cm wide, 48cm deep, 100cm high (2)

\$500 - 800



269



271



271 ^W

A CONTINENTAL NEOCLASSICAL STYLE GILTWOOD GESSO AND LUSTRE CANDELABRA AND WALL SCNCE

Late 19th, early 20th century

Each with acanthus and anthemion moulded motifs, the candelabra with lion paw feet, 84cm high

\$1,500 - 2,500

Provenance

The British Antiques Dealers Association (label attached to sconce)
David Jones Gallery, Sydney

Exhibited

Oriental Ceramics, David Jones Gallery, Sydney, 2 - 14 September 1968, shown in installation images of that exhibition

272 ^W

A WILLIAM & MARY STYLE MAHOGANY SIDE TABLE

Late 19th, early 20th century

With frieze drawer on barley twist legs united by a shaped X-stretcher and bun feet, 70cm wide, 45cm deep, 75cm high

\$300 - 500

273 ^W

A BLUE-AND-WHITE 'BUDDHIST LIONS' CHARGER

Kangxi four-character mark, China, Late Qing dynasty (1644-1911)
37.2cm diam.

\$500 - 800



276

274 ^W

A FRENCH ART DECO BRONZE STUDY OF A COUPLE IN EMBRACE

By Ghanu Gantcheff (active 1920s)
Green patinated, the couple on integral rock form base, signed in the cast, 67cm wide, 21cm deep, 43cm high

\$800 - 1,200

275 ^W

A LATE GEORGE III MAHOGANY SIDEBOARD

With feather banded top, straight fronted with two drawers and a cupboard on tapered legs, 125cm wide, 58cm deep, 90cm high

\$600 - 800

276 ^W

A PAIR OF ITALIAN BAROQUE SILVERED COPPER PRICKET CANDLESTICKS

18th century
Later electrified, the repoussé baluster stems and triform bases with rocaille foliate designs, once in the ballroom of the Pierre Hotel Fairfax penthouse, New York, 171cm high

\$1,000 - 2,000

277 ^W

A PAINTED PINE CONSOLE WITH MARBLE TOP

Georgian with later elements
On monopodia legs, molded carved neoclassical frieze and with black and gold marble top 108cm wide, 40cm deep, 93cm high

\$2,000 - 3,000

278 ^W

A PAIR OF ITALIAN BAROQUE REVIVAL PAINTED TIMBER PUTTO STANDARDS

Early 20th century,
Each in the form of a putto caryatid, festooned with garlands on orb bases, together with an Italian carved fruitwood centrepiece standards: 35 wide, 15cm deep, 70cm high, (3)

\$500 - 800

279 ^W

AN ASSEMBLED GROUP OF VICTORIAN PAPER MACHE FURNITURE

Comprising tilt top table, side chair and tray on later stand, table 47.5cm in diameter, 72.5cm high, (3)

\$300 - 500



274



280 ^W

A PAIR OF A PAIR OF FRENCH OPALINE GLASS LAMPS

Late 19th, early 20th century

Each painted in enamel, once in the master bedroom of the Pierre Hotel Fairfax penthouse, New York, 63.5cm high

\$600 - 800

281 ^W

AN ENGLISH MAHOGANY BUREAU PLAT, IN THE LOUIS XV STYLE

Stamped Gillows, late 19th early 20th century

Of shaped serpentine form, applied with gilt bronze mounts, the top inset with dark green leather writing surface above three frieze drawers with pierced rococo scroll pulls, the opposing side with similar dummy drawers, on shaped cabriole legs applied with concentric mounts, stamped to the central drawer GILLOWS 1943, once in the library of the Pierre Hotel Fairfax penthouse, New York, 122.5cm wide, 71.5cm deep, 75.5cm high

\$5,000 - 8,000

282 ^W

A FRENCH BOUILLOTTE LAMP

Late 19th, early 20th century

Now electrified, once in the library of the Pierre Hotel Fairfax penthouse, New York, 68.5cm high

\$200 - 300

283

WILLIAM FAITHORNE (BRITISH, 1620-1691)

Portrait of Thomas Fairfax, third Baron Fairfax of Cameron (1612-1671) (After Robert Walker (d. 1658))

Line engraving, printed in ink below image: The Pourtraicture of his Excellency Sr Thomas Farfax Generall of all the English forces for the Service of ye two houses of Parliament - Guil. Faithorne Sculp. (approximately) 17.3 x 19cm

\$800 - 1,200

284

No lot



281

285^w

A PAIR OF SILVER PLATE TWIN HANDLED SERVING BOWLS AND TEMPERANTIA BASIN

Edwardian and later

The basin of typical form, the pair with dolphin form handles, length 44cm, diameter 38.5cm. (3)

\$800 - 1,200







287

286 ^W

A SET OF FIVE ITALIANATE CHINOISERIE GEORGE II STYLE DINING CHAIRS

Late 20th century

In the manner of Giles Grendey (English 1693-1780), in red lacquer with gold cushions on canned seat, 47cm wide, 43cm deep, 111cm high

\$800 - 1,200

Please note this lot was bespoke made to match lots 310 and 312.

287 ^W

A PAIR OF 19TH CENTURY FRENCH CARVED WOOD WALL APPLIQUES

Of ribbon, fruit, foliate and floral garland form, 14cm wide, 8cm deep, 102cm high

\$400 - 600

288 ^W

A LACQUERED COVERED-BOX WITH MOTHER-OF-PEARL INLAYS

China, Late Qing dynasty (1644-1911) Together with another similar covered-box, 40.8cm diam and 49cm width (2)

\$300 - 500

289 ^W

A FAMILLE-ROSE 'HISTORICAL FIGURE' BOWL AND A WARMER

China, Daoguang six-character mark and of the period (1820-1850) Painted with bamboo framed calligraphy reserves and various figures depicting learning and the arts 10.1cm high (2)

\$300 - 500

290 ^W

A FAMILLE-ROSE 'INDIAN LOTUS' CHARGER AND AN ENAMELLED 'DRAGON' PLATE

Four-character studio mark, China, Republic Period (1911-1949) and Four-character Qianlong mark, China, 20th century 34.1cm diam and 33.6cm diam. (2)

\$500 - 800



289

291 ^W

**A PAIR OF EASTERN 'ARCHAIC' TWIN HANDLED
BRONZE BOWLS**

Each with raised fish and seaweed design within triple ring border,
once in the entrance hall of the Pierre Hotel Fairfax penthouse,
New York, 40cm wide

\$200 - 300

292 ^W

A PAIR OF 19TH CENTURY DUTCH MARQUETRY CHAIRS

In rosewood and satinwood inlay, the back splat with coronet
and crest marquetry, on claw and ball feet,
52cm wide, 44cm deep, 114cm high

\$500 - 800



292



297

293 ^W

A PAIR OF FRENCH 19TH CENTURY OIL LAMPS

Madeleine Castaing, Galerie Etienne Thuriot
Now electrified, of baluster form with pink ground and reserve of floral spray, with ormolu mounts, 81cm high

\$800 - 1,200

294 ^W

A LATE GEORGE III MAHOGANY GENTLEMAN'S DRESSING TABLE

In the Sheraton style, the bifold top revealing a mirror and compartments, with line inlay on square tapering legs, once in the drawing room of *Barford*, from 1954, 76cm wide, 47cm deep, 90cm high

\$800 - 1,200

295 ^W

AN UNMARKED SILVER TORAH POINTER, YAD

Of typical form, with inscription, length 26.5cm, weight 126gms.

\$300 - 500

296 ^W

A FRENCH EMPIRE REVIVAL GILTWOOD DOG SEAT

Early 20th century
Upholstered in paisley fabric with gold trim, 70cm wide, 52cm deep, 70cm high

\$500 - 800

297 ^W

AN EDWARDIAN MAHOGANY GEORGE III STYLE CARLTON HOUSE DESK

Of typical form with boxwood inlays on square tapering legs and brass castors, once in the master bedroom of the Pierre Hotel Fairfax penthouse, New York, 122cm wide, 63cm deep, 101cm high

\$1,500 - 2,500



298

298 ^W

A DUTCH MARQUETRY OPEN ARMCHAIR

Circa 1820

In mahogany with satinwood inlay, once in the library of the Pierre Hotel Fairfax penthouse, New York
60cm wide, 53cm deep, 91cm high

\$400 - 600

299 ^W

A MID EIGHTEENTH CENTURY FRENCH AND LATER MANTLE CLOCK

The movement and dial signed J.F. Bourgeois now contained in a later case, the case surmounted by a raised caddy with an alabaster finial flanked by Corinthian pilasters on a raised plinth with ball and claw feet. The signed, white enamel Roman and Arabic dial with gilt hands, and bevelled glass front door. The movement with silk suspension with outside countwheel, striking on a bell. Once in the entrance hall of Harrington Park colonial homestead, from 1954

\$1,000 - 2,000



299







300^W

A SPODE PORCELAIN PART DINNER SERVICE FOR TWENTY FIVE

In the 'Fleur De Lys' Pattern

Comprising 25 dinner, 12 entree, 26 side and 28 bread plates, 10 soup bowl and saucer, 17 teacup and saucer, 10 demitasse cups and saucers, along with a pair of serving platters, a pair of serving bowls and one tureen and cover (170)

\$1,000 - 2,000

301^W

A GEORGE III MAHOGANY OCTAGONAL CELLARETTE

Circa 1780

With applied brass strapwork and carrying handles, together with display bottles of Extra Cuvée De Réserve Champagne Brut Pol Roger NM 276-001 and Champagne Brut Vintage 300L 1975 (contents not guaranteed) the cellarette once in the dining room of Harrington Park Colonial Homestead, from 1954, 44cm wide, 44cm deep, 32cm high

\$300 - 500



302 ^w

A GEORGE III INLAID MAHOGANY BREAKFRONT SIDEBOARD

18th century and later

In the Sheraton style with satinwood marquetry throughout, the top with shell motif, the central drawer flanked by fitted cupboards, on tapered legs with spade feet, *161cm wide, 64cm deep, 92.5cm high*

\$1,500 - 2,500

303 ^w

A FLEMISH BAROQUE STYLE REPOUSSE MIRROR

19th century

The pressed brass panels mounted on oak and burr veneer frame, *65cm wide, 6.5cm deep, 97cm high*

\$800 - 1,200





305

304 ^W

A MATCHED SET OF FIVE SILVER PLATE COASTERS

20th century

Each with gadrooned rim and turned wooden base, (5)

\$300 - 500

305 ^W

A SUITE OF BOHEMIAN GLASSWARE

Probably Moser, first quarter 20th century

Comprising a centre bowl, pair of candelabra, eight hock glasses, ten liqueur and 14 champagne saucers, once in the dining room of *Barford*, from 1954 (35)

\$1,000 - 1,500

306 ^W

A PAIR OF FAIRFAX CRESTED AMERICAN SILVER PLATE TRAYS

20th century by Gorham

Each with stepped border, centrally engraved with crest, length 40cm.

\$100 - 200



307^w

A GEORGIAN OLD SHEFFIELD PLATED WINE COOLER

Circa 1830

With foliat cast handles, grape and vine borders and removable insert, *height 31.5cm.*

\$500 - 800

308^w

A PAIR OF 'IMPERIAL SOCIETY OF KNIGHTS BACHELOR' PRESENTATION GOBLETS

Boxed, each goblet engraved: To commemorate the visit of Her Majesty The Queen and His Royal Highness The Duke of Edinburgh Goldsmiths Hall, 16th July 1980, together with Georgian style engraved wine glass, *17 and 21.5cm high (3)*

\$300 - 500

309^w

TWO ART DECO SILVER PLATE COCKTAIL SHAKERS

By Hardy Brothers and other

Together with a silver plate tobacco jar with glass liner, *height 30.5cm. (3)*

\$300 - 500



309



310

310^W

A SET OF SIX CHINOISERIE GEORGE II STYLE DINING CHAIRS

Probably Italian, early 20th century

In red lacquer with gold cushions on canned seat, part of the set from lot 318, In the manner of Giles Grendey (English 1693-1780), acquired through David Jones Gallery, Sydney, in December 1967, 47cm wide, 43.5cm deep, 111cm high

\$1,500 - 2,500

Please note lot 286 was bespoke made to match lots 310 and 312.

311^W

A GEORGE III STYLE MAHOGANY TRIPLE PEDESTAL DINING TABLE

19th century

With reeded D-ends and three leaves, on reeded legs with lion paw brass castors, fully extended 380cm wide, 122cm deep, 76cm high

\$1,000 - 2,000

312^W

A SET OF SIX CHINOISERIE GEORGE II STYLE DINING CHAIRS

Probably Italian, early 20th century

In red lacquer with gold cushions on canned seat, in the manner of Giles Grendey (English 1693-1780) acquired through David Jones Gallery, Sydney, in December 1967, 47cm wide, 43.5cm deep, 111cm high

\$1,500 - 2,500

Please note lot 286 was bespoke made to match lots 310 and 312.



311

313^W

A MASONS IRONSTONE MATCHED PART DINNER SERVICE

Mostly 19th century

Comprising seven oval graduated platters, three tureens and covers, one footed serving platter, a double handled serving platter, a covered sauce dish and stand, seven tea cups and saucers, along with 14 entree plates, six side plates, 16 soup plates and 12 dinner plates, (77)

\$1,000 - 1,500

314^W

A PAIR OF SILVER SALTS

D.H makers mark on one, the other marks rubbed
Each with gadrooned rim, shell capped stepped hoof feet, with later blue resin liner, *diam. 7.5cm, weight 202gms.*

\$300 - 500

315^W

AN ASSEMBLED GROUP OF SILVER PLATE CRUETS

Barker & Ellis

Comprising five peppers, three glass lined salts and two mustard pots, (10)

\$200 - 300



318

316^w

A SET OF FIVE SILVER SHELL DISHES

Possibly Portuguese or Hanau marks 19th century
Of scalloped shell form with shell feet and handle with
anthemion molding, *length 15cm, weight 1059gms, (5)*

\$1,000 - 2,000

317^w

AN ASSEMBLED GROUP OF ITALIAN TABLE ORNAMENTS

Brandimarte Firenze and others
Comprising a pair of Italian 800 Brandimarte angel form table bells,
two pairs of unmarked white metal salts in the form of horse drawn
chariots with putto and 18 cherub form place card holders, (24)

\$400 - 600

318^w

A SET OF FOUR EDWARDIAN GILT SILVER CANDLESTICKS

By Carrington & Co, London 1904
Of baluster form with plain cartouche with raised floral, acanthus
and C scroll designs, *weighted, height 30cm*

\$2,000 - 3,000

319

No lot



321



320 ^w

A PAIR OF EDWARDIAN SILVER GILT FRUIT BASKETS

London 1905 Carrington & Co (John Bodman Carrington)
 Each with vacant reserve surmounted by Dionysus mask, the pierced body with finely chased trellis and embossed floral swags and sprigs of fruit, on shell cast feet, *height 15cm, length 35.5cm, weight 2161gms, (2)*

\$3,000 - 5,000

321 ^w

A PAIR OF MEISSEN PORCELAIN FIGURAL CANDLESTICKS

Late 19th early 20th century
 Each with three sconces above bocage, with winged girl and opposing boy playing a violin, on rococo base, once in the dining room of *Barford*, from 1954, 22cm high crossed sword and painted numbers, impressed 128, (2)

\$1,000 - 1,500

322 ^w

A PAIR OF CONTINENTAL WHITE METAL SALTS

Early 20th century
 In the form of putto riding dolphin with scalloped shell dish and base, with integral glass liners, *height 14cm, (2)*

\$300-500





317





323

323 ^W

A LIMOGES CERALENE PORCELAIN DINNER SERVICE FOR TWELVE

In the 'Vieux Chine' Pattern, A full setting for twelve comprising twelve dinner plates, soup plates, side plates, dessert dishes, along with demitasse and saucer, teacup and saucer (108)

\$800 - 1,200

324 ^W

A SET OF HANOVERIAN SILVER TABLE KNIVES

by A Haviland-Nye, Sheffield 1967
Comprising twelve table and bread knives, (24)

\$500 - 800

325 ^W

A SET OF TWENTY-EIGHT SHEFFIELD SILVER PLATE MARROW SCOOPS

by Cooper Brothers & Sons
Of typical form, hallmarked. (28)

\$300 - 500

326 ^W

A PAIR OF SILVER SAUCE BOATS

By Hardy Brothers, Birmingham 1925
Together with a jug by Thomas Latham & Ernest Morton, *weight 371gms*, (3)

\$300 - 500

327 ^W

TWELVE BOXED SETS OF 'FAIRFAX' CRESTED HARRODS SHEFFIELD SILVER PLATE FLATWARE

Thread and Shell pattern, each box containing a setting for six. Six boxes of teaspoons, six of fish cutlery, (12)

\$500 - 800



326



328

328^w

SET OF THREE 19TH CENTURY SILVER PLATE GRADUATED MEAT COVERS

chased with ornate foliate shell and leaf decoration with crested cartouche, the largest of which is, *height 32.0cm, length 48.0cm.* (3)

\$1,500 - 2,500

329^w

A SET OF SIX GEORGE III SCOTTISH SILVER TABLE SPOONS

Edinburgh 1806 by William Mitchell & William Russell
Old English, engraved with JF monogram, *weight 426gms*

\$300 - 500

330^w

**A FINE VICTORIAN WALNUT, PIETRA DURA AND
MARQUETRY CREDENZA**

Circa 1880

The four door serpentine fronted cabinet with two central doors each with elaborate foliate marquetry, flanked by glazed doors below frieze, the whole with applied gilt bronze mounts, moulded plinth on bun feet, *159cm wide, 38cm deep, 105.5cm high*

\$800 - 1,200





331

ARTHUR BOYD (1920-1999)

Lovers, c.1962-3

signed lower right: 'Arthur Boyd'

ceramic painting: earthenware, lead and wood
51.0 x 56.0cm (20 1/16 x 22 1/16in).

\$20,000 - 30,000

Provenance

Collection of the late Sir Warwick and Lady Fairfax, Sydney

Literature

Franz Philipp, *Arthur Boyd*, Thames and Hudson, London, 1967,
p. 269, cat. 12.52

Related Works

Romeo and Juliet, 1963, earthenware, lead and wood, 222.5 x
371.4 cm, collection of the National Gallery of Victoria, Melbourne
Lovers with a Bluebird, 1962, oil on composition board, 160.0 x
183.0 cm, formerly in the collection of Kym Bonython, Adelaide



333

332 ^W

A KHAMSEH RUG

Circa late 19th century

Of geometric design with bird and animal motifs, various vegetable dyes including ochre, Cadrys Carpet Gallery label verso, 170cm width x 244cm depth

\$800 - 1,200

333 ^W

A 19TH CENTURY DUTCH MARQUETRY CHILD'S HIGH CHAIR

In mahogany, with catch-all platform cupboard and pull out under-seat pot frame, upholstered in Chinese silk brocade fabric, 120cm high

\$300 - 500

334 ^W

A SET OF EIGHT FAIRFAX CRESTED PLATE LINERS

Contemporary

Of plain form with beaded border, engraved crest to well, diameter 29.5cm, (8)

\$100 - 200

335 ^W

A PAIR OF FAIRFAX CRESTED AMERICAN SILVER PLATE TRAYS

20th century by Gorham

Each with stepped border, centrally engraved with crest, length 40cm.

\$100 - 200



338

336^w

A SPODE PORCELAIN PART DINNER SERVICE FOR TWENTY FIVE

In the 'Fleur De Lys' Pattern

Comprising 25 dinner, 12 entree, 26 side and 28 bread plates, 10 soup bowl and saucer, 17 teacup and saucer, 10 demitasse cups and saucers, 2 serving platters, 2 serving bowls and one tureen and cover (170)

\$1,000 - 2,000

337^w

FOUR PAIRS OF WATERFORD MILLENNIUM COLLECTION TOASTING CHAMPAGNE FLUTES

Three sets in original boxes with certificates, (8)

\$300 - 500

338^w

A GRADUATED PAIR OF SILVER SALVERS

By Hardy Brothers Sheffield 1926 and 1927

In the George II style, with a C scroll stepped border, on four scroll feet, *diameter 26 and 35cm, weight 1860gms, (2)*

\$1,000 - 2,000



339^w

A VICTORIAN SILVER PLATE EPERGNE FOUR BRANCH CANDELABRA

Old Sheffield plate

The balustre stems with grape and foliate mouldings leading to C scroll and acanthus branches, engraved hedgehog crest, lacking glass insert, *height 51.5cm.*

\$500 - 800

340^w

AN ASSEMBLED GROUP OF ITALIAN TABLE ORNAMENTS

Brandimarte Firenze and others

Comprising a pair of Italian 800 Brandimarte angel form table bells and 26 various place card holders, *weight 556gms, (28)*

\$300 - 500

341^w

A MATCHED SET OF FIVE SILVER PLATE COASTERS

20th century

Each with gadrooned rim and turned wooden base, (5)

\$300 - 500

342^w

A LARGE LATE VICTORIAN SILVER MUFFINEER

William Hunter London 1891

vase-shaped with batwing fluting, the shoulder with C scroll handles, the pierced cover with knob finial, *height 24.5cm, diameter 9.5cm, weight 460gms*

\$800 - 1,200



342



343 ^w

BOXED SUITES OF GERMAN SILVER PLATE FLATWARE

First half 20th century by Wilkens

In the Strassburger Empire pattern, a fine setting for 36
comprising three box sets, each with 12, stamped 90, (36)

\$800 - 1,200

344 ^W

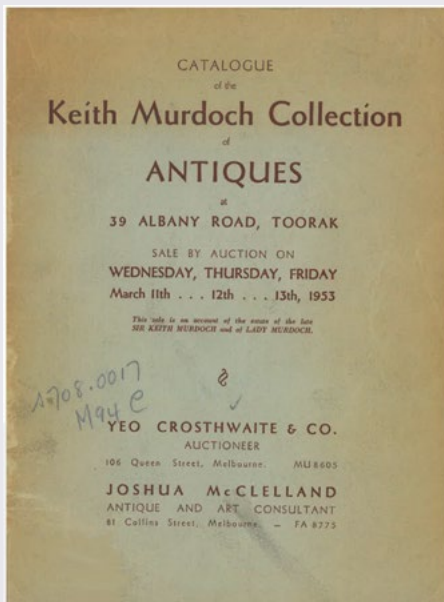
**A FINE GEORGE III MAHOGANY BREAKFRONT BOOKCASE
CIRCA 1790**

Surmounted by a broken arch pediment and urn, above four glazed doors with four panelled doors below, upper part fitted shelves and pigeon holes, slope fall front and four long drawers under, once in the library of *Barford*, from 1954, then in the dining room of *Fairwater* 220cm wide, 42.5cm deep, 245cm high

\$6,000 - 8,000

Provenance

Sir Keith and Lady Murdoch, Melbourne
The Keith Murdoch Collection of Antiques, Joshua McClelland
with Yeo Crosthwaite & Co, 39 Albany Road Toorak,
11 - 13 March 1953, lot 61





24 ATTRACTIVE DINNERS

SUGGESTIONS BY PROMINENT HOSTESSES COLLECTED FOR YOU BY "THE HOME"

MENU
 Consommé aux Rognons.
 Homard Grillé, Devilled Sauce Escoffier.
 Chicken Cutlets, garnished with mushrooms.
 Roast Quail, Chips, Brown Bread Crumbs, Gravy, Orange Salad with Raisins.
 Leg of Lamb in Mint Jelly, Cold Peas with Mint, Cold Potatoes.
 Pineapple Ice in French Sugar Basket, Sabayon in Glasses, Foie de Volaille Diable.

From Dame Nellie Melba, "Coombe Cottage," Coldstream, Victoria.

MENU
 Crayfish Cocktail.
 Turtle.
 Scalloped Whitebait.
 Vol au Vent of Sweetbread, with Mushrooms.
 Saddle of Mutton.
 Snipe, with Orange.
 Asparagus.
 Rhum Omelette.
 Roe on Toast.

From Lady Frank Moulden, Adelaide.

MENU
 Grape Fruit.
 Fried Filets of Whiting with Oyster Sauce.
 Roast Squabs, Salad.
 Pêche Melba.
 Stuffed Eggs.
 Dessert.

From Mrs. J. O. Fairfax, "Fairwater," Double Bay, Sydney.

MENU
 Cantaloupe.
 Creamed Lobster Américaine.
 Chicken with Mushrooms.
 Filet Mignon.
 Quail and Orange Salad.
 Ice Bombe Maraschino.
 Paw Paw Salade with Port Wine.

Mrs. Norman Armytage, "Alta Vista," Melbourne, favours this dinner..

MENU
 Iced Melon and Ginger or Grape Fruit.
 Foie Gras Crème.
 Lobster Mousse and Shrimp Sauce.
 Turkey and Truffles with Chestnut Sauce.
 Petit Pois Salade Versailles.
 Orange Gâteau.
 Soufflé Glacé aux Macarons.
 Croustade de Parmesan Champignons.
 Dessert. Café Noir.

Mrs. Claude Parbury, "Wiriam," Double Bay, Sydney, sends the above.

MENU
 Canape à la Russe.
 Grape Fruit.
 Cream of Corn (Soup.)
 Soft Shelled Crab, Sauce Tartare.
 Sweetbreads à la Maryland.
 Roast Turkey Stuffed with Chestnuts, Cranberry Sauce.
 Tomato à la Gelée and Mayonnaise (Salad.)
 Strawberry Ice Cream
 Café Diable.

From Mrs. Harold Clapp, Como Avenue, Toorak.

MENU
 Petite Marmite à la Française.
 Paupiettes de Merlan.
 Cailles à la Broche, Salade Polonoise.
 Compote de Fruits au Kirsch.

Three suggestions from Mrs. George Vivers, "Toft Monks," Elizabeth Bay, Sydney.

MENU
 Melon Rafrâiche.
 Homard Sauce Ravigote.
 Poulet de Grain en Casserole.
 Haricots Verts.
 Bananes Glacées aux Fraises

MENU
 Tortue Ilaire.
 Suprême de Sole Mornay.
 Mousse du Jambon.
 Selle de Mouton à la Paysanne.
 Biscuit Glacé.

MENU
 Oyster Cocktails.
 Mock Turtle Soup.
 Cream of Schnapper in Aspic, Iced Purée of Tomato Sauce.
 Saddle of Lamb.
 Mint and Red Currant Jellies.
 Peas and Baked Potatoes.
 Grilled Mushrooms on Toast.
 Vanilla Ice, Hot Brandy Cherries Sauce.
 Dessert. Coffee.

Two Dinners Selected by Mrs. Sep. Levy, "Hillside," Woollahra, Sydney.

MENU
 Caviare on Toast.
 Purée of Tomato Soup.
 Lobster Patties.
 Roast Turkey with Chestnuts.
 Asparagus Salad.
 Chip Potatoes.
 Banana Cream Ice.
 Hot Chocolate Sauce.
 Cheese Soufflé.
 Dessert. Coffee.

MENU
 Lobster Cocktail.
 Oyster and Asparagus Omelette.
 Poussin with Mushrooms, Salade Japonaise.
 Filet de Boeuf with Small New Potatoes and Petit Pois.
 Rock Melon Ice.
 Caviare.
 Strawberries en Maraschino.

Mrs. Arthur Whittingham, "Mayfield," Brisbane, chooses the above menu.

MENU
 Honey Dew Melon.
 Clear Soup.
 Sole à la Colbert.
 Filet Mignon.
 Quail on Toast.
 Soufflé Alaska.
 Marrow Bones.

MENU
 Caviare.
 Pochés à la Peru.
 Smoked Russian Salad.
 Black Duck.
 Fresh Asparagus.
 Rhum Omelette.
 Mushrooms on Toast.

MENU
 Grape Fruit.
 Clear Soup with Custard Squares.
 Vol au Vent of Schnapper with Asparagus Tips.
 Braised Squabs with Pickled Walnuts and Orange Salad.
 Caramel Ice Cream with Hot Loganberry Sauce.

MENU
 Pineapple with Crème de Menthe.
 Clear Soup Julienne.
 Fish in Aspic, Macedoine of Vegetables and Mayonnaise.
 Grilled Chicken.
 Devil Sauce.
 French Salad with Grapes.
 Ginger Ice Cream, Hot Ginger Sauce and Brandy Snaps.

MENU
 Iced Melon.
 Cucumber Soup.
 Whiting à la Mornay.
 Chicken Maryland, French Salad.
 Vanilla Ice with Meringues and Hot Marron Glacé Sauce.

MENU
 Iced Pawpaw.
 Tomato Soup and Whipped Cream.
 Vol au Vent of Sweetbreads and Mushrooms.
 Roast Turkey with Preserved Chestnuts and Apple and Walnut Salad.
 Rainbow Ice,
 Maraschino Cherries and Puff Pastry Fingers.

Six "Inspirations" from Mrs. James Burns, 6 Macleay Street, Pott's Point, Sydney.

MENU
 Iced Rock Melon.
 Cream of Prawns with Oyster Sauce.
 Pigeons Stuffed with Paté de foie Gras—Orange and Muscatel Salad.
 Iced Asparagus, Mayonnaise Dressing.
 Coffee Ice Pudding.
 Cheese Soufflé.

MENU
 Oysters Mornay.
 Cream of Tomatoes.
 Fried Filets of Whiting.
 Filets of Beef, Bearnaise Sauce.
 Quail on Toast Salad.
 Strawberry Ice.

MENU
 Slices of Rock Melon, Ground Ginger and Sugar.
 Lobster au Gratin (hot.)
 Pigeons in Casserole with Mushrooms and Sultanas, Nuts and Bacon.
 Peas and New Potatoes.
 Mousse au Chocolat, Stuffed Prunes (with Chutney) on Croutons.
 Dessert. Coffee.

MENU
 Oyster Cocktails.
 Soup.
 Patties filled with Mincéd Veal Sauce.
 Filets of Beef.
 Sauce Maitre d'Hotel.
 Chip Potatoes, French Beans.
 Asparagus served cold with Hot Melted Butter Sauce.
 Orange Baskets of Fruit Salade.
 Cheese Straws.
 Dessert. Coffee.

MENU
 Caviare Toast.
 Consommé Florentine
 Whiting and Prawns à la Mornay.
 Saddle of Lamb, Red Currant Jelly.
 Roast Quail.
 Almond Soufflé, White Wine Sauce.
 Angels on Horseback

MENU
 Caviare.
 Bortsch.
 Sole Colbert.
 Jambon Braisé.
 Soufflé Florentine.
 Broad Beans.
 Roast Quail.
 Framboises Melba.

A Dinner from Mrs. Dundas Allen, 6 Waratah Flats, Darlinghurst.



348

345 ^W

AN ASSEMBLED GROUP OF BOHEMIAN GLASSWARE

Part probably Moser, first quarter 20th century and later
Comprising a liqueur decanter along with six ruby flash cut
flutes, a pair of gilded flutes and three gilded liqueur glasses
Decanter 45cm high, (12)

\$500 - 800

346 ^W

**A SUBSTANTIAL FLUTED CUT CRYSTAL PART
STEMWARE SERVICE**

Comprising nine claret glasses and 22 wine glasses (31)

\$300 - 500

347 ^W

AN ASSEMBLED GROUP OF SILVER PLATE

The dish and tray by Hardy Brothers, the carafe unmarked
Late 19th century comprising a warming sectional serving dish
and twin handled tray, with silver plate mounted crystal carafe,
height 31cm, length 67cm, (3)

\$300 - 500

348 ^W

**AN ASSEMBLED GROUP OF COPELAND SPODE
'PEACOCK' SERVING DISHES**

Late 19th, early 20th century

Comprising a pair of serving platters and four kidney form plates,
retailed by Mortlock, along with three Wedgwood commissioned
sectional dishes, each with coronet surmounted Maltese cross crest,
Impressed WEDGWOOD M (1884) *Spode 49cm and 23.5cm wide,
Wedgwood 35cm wide, (9)*

\$500 - 800

349 ^W

AN ASSEMBLED GROUP OF SILVER PLATE CRUETS

Barker & Ellis

Comprising five peppers, four salts and one mustard pot. (10)

\$200 - 300

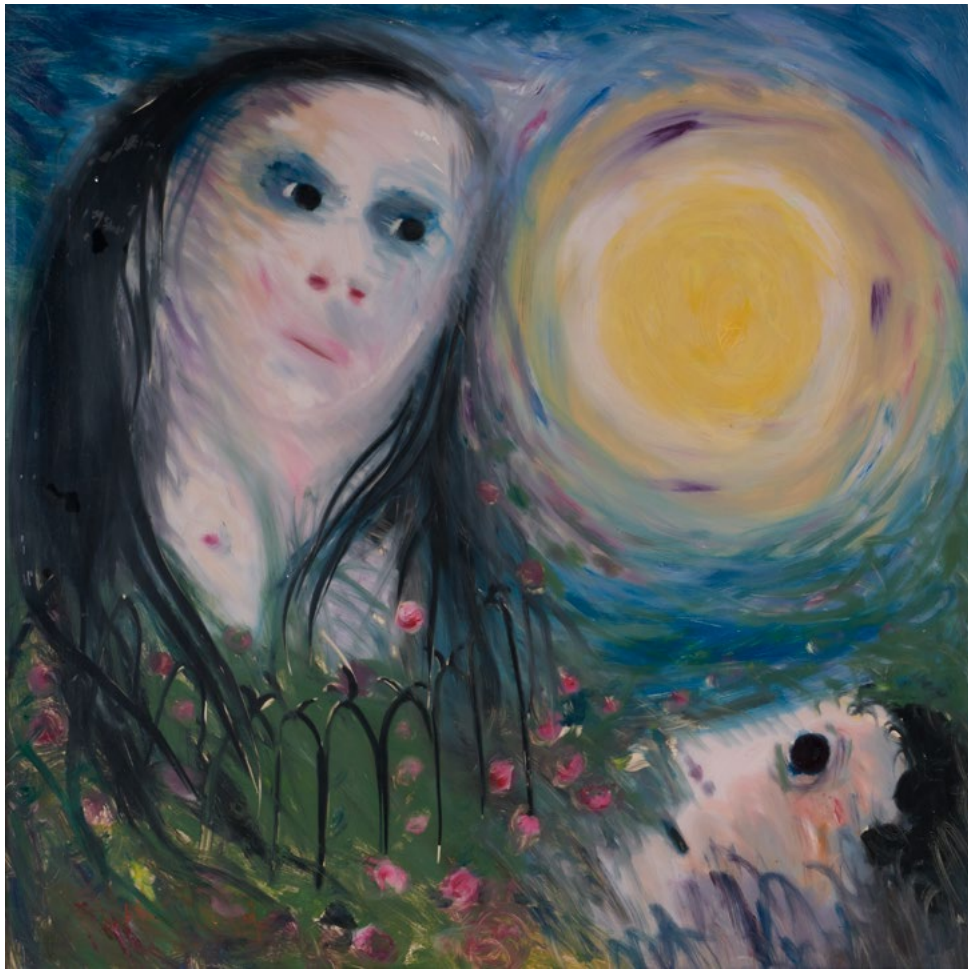
350 ^W

**A SPODE PORCELAIN PART DINNER SERVICE
FOR TWENTY FIVE**

In the 'Fleur De Lys' Pattern

Comprising 25 dinner, 10 entree, 26 side and 28 bread plates,
12 soup bowl and saucers, 17 teacup and saucers, nine demitasse
cups and saucers, a pair of serving platters and a pair of serving
bowls (169)

\$1,000 - 2,000



351

ARTHUR BOYD (1920-1999)

Romeo and Juliet - The Balcony, 1963-64
incised with signature lower left: 'Arthur Boyd'
oil on acrylic
60.0 x 60.0cm (23 5/8 x 23 5/8in).

\$20,000 - 30,000

Provenance

The Johnstone Gallery, Brisbane
Collection of the late Sir Warwick and Lady Fairfax, Sydney,
acquired from the above in 1965

Exhibited

Boyd, Blackman, Daws, The Johnstone Gallery, Brisbane,
31 August - 15 September 1965, cat. 24

Literature

Franz Philip, *Arthur Boyd*, Thames and Hudson, London, 1967,
p. 276, cat. 17.13
The Shakespeare Exhibition memorial catalogue, 1964, p. 60



352

ARTHUR BOYD (1920-1999)

St Francis with a Ram, 1965

incised with signature lower left: 'Arthur Boyd'

oil on acrylic

60.0 x 60.0cm (23 5/8 x 23 5/8in).

\$20,000 - 30,000

Provenance

The Johnstone Gallery, Brisbane

Collection of the late Sir Warwick and Lady Fairfax,
Sydney, acquired from the above in 1965

Exhibited

Boyd, Blackman, Daws, The Johnstone Gallery, Brisbane,
31 August - 15 September 1965, cat. 16

Literature

Franz Phillip, *Arthur Boyd*, Thames and Hudson, London,
1967, p. 276, cat. 17.20



353

ARTHUR BOYD (1920-1999)

Diana Sleeping, 1965

incised with signature lower right: 'Arthur Boyd'

oil on acrylic

60.0 x 60.0cm (23 5/8 x 23 5/8in).

\$20,000 - 30,000

Provenance

The Johnstone Gallery, Brisbane

Collection of the late Sir Warwick and Lady Fairfax, Sydney,
acquired from the above in 1965

Exhibited

Boyd, Blackman, Daws, The Johnstone Gallery, Brisbane,
31 August - 15 September 1965, cat. 30

Literature

Franz Philip, *Arthur Boyd*, Thames and Hudson, London,
1967, p. 276, cat. 17.17



354

ARTHUR BOYD (1920-1999)

Diana Lying by a Black Pool, 1965
incised with signature lower left: 'Arthur Boyd'
oil on acrylic
60.0 x 60.0cm (23 5/8 x 23 5/8in).

\$20,000 - 30,000

Provenance

The Johnstone Gallery, Brisbane
Collection of the late Sir Warwick and Lady Fairfax, Sydney,
acquired from the above in 1965

Exhibited

Boyd, Blackman, Daws, The Johnstone Gallery, Brisbane,
31 August - 15 September 1965, cat. 29

Literature

Franz Philip, *Arthur Boyd*, Thames and Hudson, London,
1967, p. 276, cat. 17.16



358

355 ^W

SET OF THREE GRADUATED MEAT COVERS

by Hardy Brothers, Sydney
of plain typical form, *largest example, height 23.0cm, length 41.0cm, (3)*

AU\$500 - 800

356 ^W

AN ASSEMBLED GROUP OF EDWARDIAN AND LATER SILVER

By Hardy Brothers, Birmingham 1909, Sheffield 1927
The tray and dishes with pierced rims, the bud vases by Hampton Utilities, Birmingham 1972, *length 34cm, weight 657gms, (5)*

300 - 500

357 ^W

A SET OF EIGHT FAIRFAX CRESTED PLATE LINERS

Of plain form with beaded border, engraved crest to well, *diameter 29.5cm, (8)*

\$100 - 200

358 ^W

A SET OF SEVEN SILVER 'ZODIAC' CHARGERS

Possibly Portuguese or Hanau marks 19th century
The well of each engraved with zodiac emblem with a corresponding inscription in French, within pierced rim, *diameter 28cm, weight 2967gms, (7)*

\$1,500 - 2,500

359 ^W

AN ASSEMBLED GROUP OF SILVER PLATE CRUETS

By Barker & Ellis
Comprising five peppers, three glass lined salts and two mustard pots, (10)

\$200 - 300

360 ^W

A PAIR OF FAIRFAX CRESTED AMERICAN SILVER PLATE TRAYS

20th century by Gorham
Each with stepped border, centrally engraved with crest, *length 40cm.*

\$100 - 200

Image credit: Kirsten Jenkins



361 ^W

A LIMOGES CERALENE PORCELAIN DINNER SERVICE FOR TWELVE

In the 'Vieux Chine' pattern, a full setting for twelve comprising 12 dinner plates, soup plates, side plates, dessert dishes, along with demitasse and saucer, teacup and saucer (96)

\$800 - 1,200

362 ^W

A SET OF LIMOGES CERALENE PORCELAIN SIDE PLATES

In the 'Vieux Chine' pattern, of hexagonal form, (24)

\$100 - 200

363 ^W

A VICTORIAN EBONISED, TORTOISESHELL AND BRASS MARQUETRY THREE TIER WHATNOT

English circa 1870 in the manner of A.C Boule
With contre-partie engraved brass marquetry and ormolu mounts throughout, with key, 44.5cm wide, 33cm deep, 78cm high

\$800 - 1,200

364 ^W

A NAPOLEON III ORMOLU-MOUNTED CUT BRASS-INLAID TORTOISESHELL AND EBONISED 'BOULLE' CENTRE TABLE

Third quarter 19th century

Decorated overall in première partie, the serpentine tooled leather top with gilt central flower burst medallion, the drawer centred by a Bacchic mask, and Minerva masks to the sides, on cabriole legs headed by espagnolettes terminating in acanthus sabots, 110cm wide, 68cm deep, 76cm high

\$800 - 1,200



364



366

365 ^w

AN ASSEMBLED GROUP OF SILVER PLATE CRUETS

By Barker & Ellis

Comprising four peppers, four glass lined salts and pair of mustards, (10)

\$200 - 300

366 ^w

AN ASSEMBLED GROUP OF VICTORIAN SILVER TABLEWARE

Salts by L. Spiers, Birmingham 1891 and castors London 1890

The salts in Hardy Brothers Sydney fitted box, height 18.5cm, weight 411gms, (6)

\$500 - 800



367



369

367^W

A FINE GEORGE II PINE CORNER CUPBOARD

Circa 1740

Of generous proportions, the central lower door flanked by brick work, the open concave recess with three moulded shelves flanked by reeded columns united by an arch with carved foliate spandrels, with later fitted surround, *100cm wide, 42cm deep, 202cm high*

\$2,000 - 3,000

368^W

A GEORGE III MAHOGANY OPEN ARMCHAIR

In the manner of Thomas Chippendale, circa 1760

With shaped scroll top rail and pierced interlaced splat and outswept moulded scroll arm supports, on moulded chamfered legs joined by H-stretchers, *70cm wide, 49.5cm deep, 88.5cm high*

\$500 - 800

369

FRANCIS LYBURNER (1916-1972)

The Dancing Couple

oil on canvas

38.0 x 46.5cm (14 15/16 x 18 5/16in).

\$800 - 1,200

370^W

A SILVER PLATE CRUMB TRAY AND PLATTER

Hardy Brothers

Of textured leaf design, together with wooden brush, (3)

\$200 - 300



375

371 ^W
AN OLD SHEFFIELD PLATED VENISON-DISH AND HOT WATER STAND

With device mark
 Of oval form with gadrooned border, on lion paw feet, length 64cm

\$500 - 800



376

372 ^W
A SET OF FIVE ART DECO SILVER TRENCHER SALTS

By Heming & Co Ltd, London 1928
 Of typical octagonal form, height 3.5cm, length 8cm, weight 458gms, (5)

\$500 - 800



373 ^W

A GEORGIAN IRISH SILVER SAUCE BOAT

Dublin, circa 1770

Of waisted form with bead punch rim,
on three shell capped hoof feet,
height 11cm, length 17cm, weight 222gms.

\$300 - 500

374 ^W

**A SET OF SIX '925 QUEEN ELIZABETH II GOLDEN
JUBILEE' MARKED SILVER CANDLESTICKS**

By Whitehill Silver & Plate Co
of restrained column form on stepped circular foot,
height 15.0cm, weighted, (6)

\$600 - 800

375 ^W

**A SITZENDORF FIGURAL PORCELAIN FIVE
LIGHT CANDELABRA**

Modelled as courting couple with seated pug at their feet,
encrusted with flowers and foliate branches, *49cm high*

\$500 - 700

376 ^W

TWO PAIRS OF ITALIAN SILVER TABLE ORNAMENTS

By Melani Mario and unknown

One pair modelled as fighting cockerel by Melani Mario, the other pair
as pheasants, makers mark illegible, all stamped 800 with lozenge
mark, *tallest cockerel 27cm, longest pheasant 33cm,
weight 2820gms, (4)*

\$1,500 - 2,500





NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT:

Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

If the *Lot* is knocked down to you, you will be liable to pay the *Purchase Price*, which is the *Hammer Price* which includes any applicable *GST*, plus *Buyers Premium* and any *Additional Premium* on the *Hammer Price*. See sections 6, 7 and 9 below for more details.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, w, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given in good faith on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value.

Please note that as it is only an estimate of the *Hammer Price* the *Estimate* does not take into account any *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Where the *Seller* has indicated that it is registered or required to be registered for *GST*, *GST* will be included in the *Hammer Price*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal). *Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, in the case of dispute, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence, financial details and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving license (or similar photographic proof of identity) and a debit card. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder Registration Form* on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder Registration Form*. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than AU\$1,000).

If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our *Bids Office* that your bid has been received.

Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids and you are responsible for checking with us that we have received the bid. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at www.bonhams.com for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price*. At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to *GST*. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers of Lots*: 22% of the *Hammer Price*. With the exception of Collectors' Motor Cars and Motorcycles where the buyer's premium will be 15% on the first AU\$100,000 and 10% thereafter.

8. GST

The prevailing rate of *GST* at the time of going to press is 10% but this is subject to government change and the rate payable will be the rate in force on the date of the *sale*.

The *Hammer Price* is inclusive of *GST* where applicable.

Where the *Lot* will be exported from Australia, *GST* may not apply to the *sale* of the *Lot*. You should discuss the position further with us.

For a list of lots consigned by *GST* registered entities please consult a specialist.

GST at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *GST* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *GST* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the seventh working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited).

Australian Dollar personal cheque drawn on an Australian bank: all cheques must be cleared before you can collect your purchases;

Bank cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed AU\$8,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: HSBC Bank Australia Ltd
Address: 28 Bridge Street
Sydney
NSW 2000
Account Name: Bonhams 1793 Ltd Au - Client AC
Account Number: 078193002
BSB: 342011
SWIFT code: HKBAU25

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the Australian Dollar amount payable, as set out on the invoice.

All payments must be cleared before you can collect your purchases.



Payments can be made by BPAY. Please contact your participating bank, credit union or building society to make payment directly from your cheque or savings account. Enter the Biller Code 17723 and BPAY reference number as detailed on your invoice.

EFTPOS cards issued by an Australian bank: there is no additional charge for purchases made with EFTPOS cards.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the catalogue. Our offices are open 9.00am - 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out at the end of this *Notice to Bidders*.

11. SHIPPING

Please refer all enquiries to our shipping department info.au@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

Lots may be subject to special regulations based on their nature. In particular, if a *Lot* is of Australian cultural significance, such as for ethnological, historical, archaeological literary, artistic, scientific or technological reasons its export may be regulated by the Protection of Moveable Cultural Heritage Act 1986 (Cth). If you purchase, or plan to purchase, a *Lot* that may be subject to this Act, you should acquaint yourself with the impact of the Act on your purchase. Under this Act, some objects may be not be able to be exported, whilst others will not be able to be exported without permission. For more information on the Act: see www.arts.gov.au/movable.

To comply with the Aboriginal Heritage Act 2006, section 36(1) (e), *Lots* marked with the symbol "A" in the *catalogue* indicate Indigenous artefacts made in the State of Victoria that require a Cultural Heritage Permit to be removed from the state. If required, *Bonhams* will assist in obtaining the permit(s). *Lots* purchased must be paid for in accordance with the terms and conditions and the denial of a cultural heritage permit or any delay in obtaining such licenses shall not warrant the rescission or cancellation of any sale or any delay in making payment. For further enquiries please contact the department specialists.

The refusal of any import or export licence(s), any delay in obtaining such licence(s), or any limitation on your ability to export a *Lot* shall not permit the rescission of any sale nor allow any delay in making full payment for the *Lot*.

Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items, which may, for example, include objects of ivory, tortoiseshell and other wildlife items outside Australia. Information about these regulations may be found at www.environment.gov.au/biodiversity/trade-use/cites/index.html or may be requested from:

The Director
International Wildlife Trade
Department of the Environment, Water, Heritage and the Arts
GPO Box 787
Canberra ACT 2601

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, and to the extent permitted by law, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. To the extent permitted by law, neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. To the extent permitted by law, in any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed

as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) any other liability to the extent the same may not be excluded or restricted as a matter of law or (iv) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of description save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 10 of the *Buyers Agreement*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no guarantee as to the originality of the wood covered by fabric or upholstery.

18. JEWELLERY

Gemstones

Historically many gemstones have 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, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed descriptions of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

In so far that it is reasonably practicable, *Descriptions* of jewellery will conform to the guidelines set out by the International Jewellery Confederation, CIBJO, a copy of the Blue Book detailing their guidelines is available to *Bidders*. Please contact our jewellery department if you wish to view it.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutichinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutichinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutichinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

19. PHOTOGRAPHS

'Bill Brandt': in our opinion a work by the artist.

'Attributed to Bill Brandt': in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.

'Signed and/or titled and/or dated and/or inscribed': in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.

'Signed and/or titled and/or dated and/or inscribed in another hand': in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term 'vintage' may also be included in the lot description). A vintage photograph is one which was made within approximately 5 - 10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, 'printed later' will appear in the lot description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the catalogue without margins illustrated.

All photographs are sold unframed unless stated in the lot description.

20. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are in the artist's hand;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

21. PORCELAIN

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable descriptions of damage cannot be definitive, and in providing *Condition Reports*, we cannot guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

22. IMPORTANT NOTICE

Readers of this catalogue should be aware that some of the illustrated works of art may contain images of a sacred and/or secret nature. It is suggested that art centre managers in Aboriginal communities vet the illustrations with the appropriate local elders before distributing this catalogue in the community.

Every effort has been made to use current orthographies for Indigenous words, names of artists and people, titles of works, places, ancestral beings and so on, however some inconsistencies may result from a lack of current documentation or from local variations of the spellings of similar or identical words.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 9 of the Corporations Act 2001, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of six years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Australia, in particular the United Kingdom, and you agree to this transfer. Even when information is stored outside Australia, we will continue to comply with the National Privacy Principles set out in the Australian Privacy Act.

You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 97-99 Queen Street, Woolahra NSW, 2025, Australia or by email at info.aus@bonhams.com.

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the *Catalogue* for the Sale and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE SELLER'S LIABILITY IN RESPECT OF THE QUALITY OF THE LOT, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY DESCRIPTION IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE LOT FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

1 THE CONTRACT

- 1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this Contract for Sale and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through *Bonhams* which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the *Catalogue*, then *Bonhams* is the Seller for the purposes of this agreement.
- 1.4 The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
 - 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
 - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee and free from any encumbrance or charge or, where the seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*
 - 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot*;

2.1.4	the <i>Seller</i> has complied with all requirements, legal or otherwise, relating to any export or import of the <i>Lot</i> , and all duties and taxes in respect of the export or import of the <i>Lot</i> have (unless stated to the contrary in the <i>Catalogue</i> or announced by the <i>Auctioneer</i>) been paid and, so far as the <i>Seller</i> is aware, all third parties have complied with such requirements in the past;	6	PAYMENT	9.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;
2.1.5	subject to any alterations expressly identified as such made by announcement or notice at the <i>Sale</i> venue or by the <i>Notice to Bidders</i> or by an insert in the <i>Catalogue</i> , the <i>Lot</i> corresponds with the <i>Contractual Description</i> of the <i>Lot</i> , being that part of the <i>Entry</i> about the <i>Lot</i> in the <i>Catalogue</i> which is in bold letters and (except for colour) with any photograph of the <i>Lot</i> in the <i>Catalogue</i> and the contents of any <i>Condition Report</i> which has been provided to the <i>Buyer</i> .	6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	9.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Australia and New Zealand Banking Group Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
3	DESCRIPTIONS OF THE LOT	6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	9.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;
3.1	Paragraph 2.1.5 sets out what is the <i>Contractual Description</i> of the <i>Lot</i> . In particular, the <i>Lot</i> is not sold as corresponding with that part of the <i>Entry</i> in the <i>Catalogue</i> which is not printed in bold letters, which merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion (given on a reasonable basis and honestly) about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i> , whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i> , or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i> , is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.	7	GST If the <i>Seller</i> is registered or required to be registered for GST, unless otherwise indicated, the sale of the <i>Lot</i> will be a taxable supply by the <i>Seller</i> and subject to GST and GST will be included in the Hammer Price. Where the Sale is a taxable supply, Bonhams (on behalf of the <i>Seller</i>) will issue a tax invoice to you for the sale of the <i>Lot</i>.	9.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;
3.2	Except as provided in paragraph 2.1.5, the <i>Seller</i> does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by or on behalf of the <i>Seller</i> including by <i>Bonhams</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i> .	8	COLLECTION OF THE LOT	9.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	8.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> .	9.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.
4.1	The <i>Seller</i> does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	8.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .	9.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.
4.2	The <i>Seller</i> will not be liable for any breach of any alleged undertaking, as to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.	8.3	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	9.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.
5	RISK, PROPERTY AND TITLE	8.4	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	10	THE SELLER'S LIABILITY
5.1	Risk in the <i>Lot</i> passes to you when it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> . The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	8.5	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 8 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.	10.1	The <i>Seller</i> acknowledges that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for Consumers, purchasing goods at auction (including those under this agreement) come with non - excludable warranties under consumer protection legislation as to title and quiet possession and that the goods are free from encumbrance. The <i>Seller</i> also acknowledges that certain other laws cannot be excluded. Nothing in paragraphs 9.2 to 9.5 is intended to exclude or restrict:
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i> .	9	FAILURE TO PAY FOR THE LOT	10.1.1	the application of any consumer protection legislation; or
		9.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	10.1.2	our liability for fraud or death or persona injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or from whom the <i>Seller</i> is legally responsible); or
		9.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	10.1.3	any other liability to the extent that such liability may not be excluded or restricted as a matter of law.
		9.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;		
		9.1.3	to retain possession of the <i>Lot</i> ;		
		9.1.4	to remove and store the <i>Lot</i> at your expense;		

10.2	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	11.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.	and all proceedings (whether oral or written) will be conducted in the English language;
10.3	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Trade Practices Act 1974 or otherwise.	11.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	12.2.4 all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the <i>Seller</i> and <i>Buyer</i> in such manner as the expert(s) or the arbitrator, as the case may be, determines.
10.4	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	11.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	APPENDIX 2
10.4.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	11.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".	BUYER'S AGREEMENT
10.4.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.	IMPORTANT: These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
10.4.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	11.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1 THE CONTRACT
11	MISCELLANEOUS	11.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
11.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	11.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and <i>Bonhams</i> enters into this agreement on trust for each such person).	1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
11.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	12 GOVERNING LAW & DISPUTE RESOLUTION	12.1 Law	1.3 The <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
11.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.	12.2	Dispute Resolution	1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
11.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	12.2.1	Unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of <i>Business</i> :	1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
		12.2.2	any dispute concerning the <i>Description</i> , authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the <i>Lot</i> , or the conformity of the <i>Lot</i> with any <i>Description</i> , or whether the <i>Lot</i> is or is not a <i>Forgery</i> shall be referred, if so required by <i>Bonhams</i> , to an expert or a panel of up to three experts appointed, in the absence of agreement among the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the professional body most appropriate in <i>Bonhams'</i> opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;	1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
		12.2.3	such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;	1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
		12.2.3	any other dispute relating to or arising out of the sale of the <i>Lot</i> or this agreement shall be finally resolved, if so required by <i>Bonhams</i> , by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the <i>Seller</i> , you and (if applicable) <i>Bonhams</i> , by the President of The Law Society of New South Wales from time to time. The arbitration will take place in Sydney	1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
				1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> <i>Website</i> , or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, is given on a reasonable basis and honestly and (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .

2	<p>PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p>	enter into a contract (the " <i>Storage Contract</i> ") with a <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of AU\$5.50 inclusive of GST per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .	7.1.5	contract; to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	
3	<p>PAYMENT</p>				
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .	7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .	7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> ; and	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for sale) until all sums due to us have been paid in full;
3.1.3	if the <i>Lot</i> is marked [A*], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with GST on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.	7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.			7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for sale) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	5	<p>STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p>	7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .
3.4	If GST is or will be payable on a supply of services made by us to you under or in connection with this agreement, where the sums payable are not expressly stated to include GST, the sums otherwise payable are increased by the amount of GST and you must make payment of the increase at the same time as you must pay the other sums due.			7.2	You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and GST and any interest earned and/or incurred until payment to the <i>Seller</i> .			7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro - rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro - rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.				
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro - rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro - rata to pay all amounts due to <i>Bonhams</i> .				
4	<p>COLLECTION OF THE LOT</p>				
4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.	6	<p>RESPONSIBILITY FOR THE LOT</p>	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.		
4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .	6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		
4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to	7	<p>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p>	8	<p>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p>
		7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our reasonable discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
		7.1.1	to terminate this agreement immediately for your breach of contract;		
		7.1.2	to retain possession of the <i>Lot</i> ;		
		7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
		7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of		

8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	10	OUR LIABILITY	11	MISCELLANEOUS
8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	10.1	We acknowledge that certain laws imply terms, conditions or warranties into contracts for the supply of goods or services (including this agreement) that cannot be excluded. For example, for Consumers, services (including those under this agreement) come with non-excludable warranties under consumer protection legislation that they will be provided with due care and skill and be reasonably fit for their purpose (where the purpose is made known). We also acknowledge that certain other laws cannot be excluded. Nothing in paragraphs 10.2 to 10.4 is intended to exclude or restrict:	11.1	You may not assign either the benefit or burden of this agreement.
8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	10.1.1	the application of any consumer protection legislation; or	11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10.1.2	our liability for fraud or death or personal injury caused by our negligence (or any person under our control for whom we are legally responsible); or	11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
8.2	The discretion referred to in paragraph 8.1:	10.1.3	any other liability to the extent that such liability may not be excluded or restricted on a matter of law.	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Subject to paragraph 10.1, we will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Trade Practices Act 1974 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description of the Lot</i> or any <i>Entry or Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.3	Subject to paragraph 10.1, our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise due care and skill in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams' officers, employees and agents</i> .
9	FORGERIES	10.3.1	handling the <i>Lot</i> if it was affected at the time of sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.3.2	changes in atmospheric pressure; nor will we be liable for:	11.8	In this agreement "including" means "including, without limitation".
9.2	Paragraph 9 applies only if:	10.3.3	damage to tension stringed musical instruments; or	11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and	10.4.1	Subject to paragraph 10.1 we will not be liable to you for any loss of <i>Business, Business profits, revenue or income</i> or for loss of <i>Business reputation</i> or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	10.4.2	Subject to paragraph 10.1 in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price of the Lot plus Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction (and Bonhams enter into this agreement on trust for each such person).</i>
9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:			12	GOVERNING LAW AND DISPUTE RESOLUTION
9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or			12.1	Law All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that state or territory of Australia where the <i>Sale</i> takes place and (except as provided in paragraph 12.2) we and you each submit to the exclusive jurisdiction of the courts of that state or territory of Australia, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction.
9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.				
9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our reasonable discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .				
9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, and we will pay to you an amount equal to the sum of the <i>Purchase Price, Buyer's Premium, GST and Expenses</i> paid by you in respect of the <i>Lot</i> .				
9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.				
9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.				
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .				
			You may wish to protect yourself against loss by obtaining insurance.		

- 12.2 Dispute Resolution
Unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of *Business*:
- 12.2.1 any dispute concerning the *Description*, authorship, attribution, condition, provenance, authenticity, age, suitability, quality or origin of the *Lot*, or the conformity of the *Lot* with any *Description*, or whether the *Lot* is or is not a *Forgery* shall be referred, if so required by *Bonhams*, to an expert or a panel of up to three experts appointed, in the absence of agreement among the *Seller*, you and (if applicable) *Bonhams*, by the professional body most appropriate in *Bonhams'* opinion to advise upon the subject matter of the dispute in question or, in the absence of such a professional body, by the President of The Law Society of New South Wales from time to time;
- 12.2.2 such experts appointed in accordance with paragraph 11.2.1 will act as experts and not as arbitrators and their decision will be final and binding on the relevant parties;
- 12.2.3 any other dispute relating to or arising out of the sale of the *Lot* or this agreement shall be finally resolved, if so required by *Bonhams*, by arbitration, under the UNCITRAL arbitration rules in force at the date of the reference to the arbitration, and the tribunal for such arbitration will consist of a single arbitrator appointed, in the absence of agreement between the *Seller*, you and (if applicable) *Bonhams*, by the President of The Law Society of New South Wales from time to time. The arbitration will take place in Sydney and all proceedings (whether oral or written) will be conducted in the English language;
- 12.2.4 all costs and fees incurred in connection with the resolution of a dispute in accordance with paragraph 11.2 will be borne by the *Seller* and *Buyer* in such manner as the expert(s) or the arbitrator, as the case may be, determines.

DATA PROTECTION - USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.

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You have the right to request us not to use your information for these purposes by contacting Bonhams 1793 Limited at 97-99 Queen Street, Woollahra NSW, 2025, Australia or by email at info.aus@bonhams.com.

APPENDIX 3

DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"ABN" means the same as ABN means in the A New Tax System (Australian Business Number) Act 1999.

"Auctioneer" the representative of Bonhams conducting the Sale.

"Bidder" a person who has completed a Bidding Form.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

"Book" a printed book offered for sale at a specialist book sale.

"Business" includes any trade, business and profession.

"Buyer" the person to whom a *Lot* is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

"Buyer's Agreement" the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

"Buyer's Premium" the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation of the Catalogue published on our Website.

"Commission" the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

"Condition Report" a report on the physical condition of a *Lot* provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

"Consignment Fee" a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

"Consumer" a consumer within the meaning of that term in the *Trade Practices Act 1974*.

"Contract Form" the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the *Lots* to be offered for sale by Bonhams.

"Contract for Sale" the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

"Contractual Description" the only description of the *Lot* (being that part of the Entry about the *Lot* in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

"Entry" a written statement in the Catalogue identifying the *Lot* and its *Lot* number which may contain a description and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and expenses paid or payable by Bonhams in respect of the *Lot* including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for loss and damage cover, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproduction rights' fees, taxes (including GST), levies, costs of testing, searches or enquiries, preparation of the *Lot* for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus GST if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the description of the *Lot*.

"GST" means the same as GST means in the A New Tax System (Goods and Services Tax) Act 1999.

"Guarantee" the obligation undertaken personally by Bonhams to the Buyer in respect of any Forgery and, in the case of specialist Stamp sales and/or specialist Book sales, a *Lot* made up of a Stamp or Stamps or a Book or Books as set out in the Buyer's Agreement.

"Hammer Price" the price in the currency in which the Sale is conducted (including GST, if any) at which a *Lot* is knocked down by the Auctioneer.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2.1 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

"Notional Charges" the amount of Commission and GST which would have been payable if the *Lot* had been sold at the Notional Price.

"Notional Fee" the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our Catalogues.

"Purchase Price" the Hammer Price.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction sale at which a *Lot* is to be offered for sale by Bonhams.

"Sale Proceeds" the net amount due to the Seller from the sale of a *Lot*, being the Hammer Price less the Commission, any GST chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage stamp offered for sale at a Specialist Stamp sale.

"Standard Examination" a visual examination of a *Lot* by a non - specialist member of Bonhams' staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of Bonhams into which all sums received in respect of the Purchase Price of any *Lot* will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account. **"Website"** Bonhams website at www.bonhams.com.

"Withdrawal Notice" the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings: -

"artist's resale right": the right of the creator of a work of art to receive a payment on Sales of that work subsequent to the original Sale of that work by the creator of it as set out in the Resale Royalty Right for Visual Artists Act 2009.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

Bonhams Specialist Departments

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
+44 (0) 20 7468 8340
New York
Sherri Cohen
+1 917 206 1671
Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094
Darren Sutherland
+1 212 461 6531

Los Angeles

Catherine Williamson

+1 323 436 5442

San Francisco

Adam Stackhouse

+1 415 503 3266

British & European Glass

London
John Sandon
+44 20 7468 8244

British Ceramics

London
John Sandon
+44 20 7468 8244

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glennie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
+1 323 436 5587
San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
+852 3607 0010
Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao,
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Mark Fisher
+1 323 436 5488
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting Memorabilia

Edinburgh
Kevin McGimpsey
+44 131 240 2296
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

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London
India Phillips
+44 20 7468 8328
New York
Caitlyn Pickens
+1 212 644 9135
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

New York
Mark Rasmussen
+1 917 206 1688
Hong Kong
Edward Wilkinson
+852 2918 4321

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London
Oliver White
+44 20 7468 8303

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London
Suzannah Yip
+44 20 7468 8368
New York
Jeff Olson
+1 212 461 6516

Jewellery

London
Jean Ghika
+44 20 7468 8282
Emily Barber
+44 20 7468 8284
New York
Brett O'Connor
+1 212 461 6525
Caroline Morrissey
+1 212 644 9046
Camille Barbier
+1 212 644 9035
Los Angeles
Emily Waterfall
+1 323 436 5426
San Francisco
Shannon Beck
+1 415 503 3306
Hong Kong
Paul Redmayne
+852 3607 0006

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London
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+44 20 7393 3962

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London
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+44 20 7393 3872

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London
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+ 44 20 7468 8355
New York
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+1 917 206 1624

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Middle Eastern Art**

London
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+44 20 7468 8342

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South Asian Art**

London
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+44 207 468 8382

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Art + Design**

London
Mark Oliver
+44 20 7393 3856
New York
Benjamin Walker
+1 212 710 1306
Dan Tolson
+1 917 206 1611
Los Angeles
Jason Stein
+1 323 436 5466

Motor Cars

London
Tim Schofield
+44 20 7468 5804
New York
Rupert Banner
+1 212 461 6515
Eric Minoff
1 917 206 1630
Evan Ide
+1 917 340 4657
Los Angeles
Jakob Greisen
+1 415 503 3284
Michael Caimano
+1 929 666 2243
San Francisco
Mark Osborne
+1 415 503 3353
Europe
Phillip Kantor
+32 476 879 471

Automobilia

London
Toby Wilson
+44 20 8963 2842
Adrian Pipiros
+44 20 8963 2840

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London
Ben Walker
+44 20 8963 2819
James Stensel
+44 20 8963 2818
Los Angeles
Craig Mallery
+1 323 436 5470

Museum Services

San Francisco
Laura King Pfaff
+1 415 503 3210

Native American Art

San Francisco
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Natural History

Los Angeles
Claudia Florian
+1 323 436 5437
Thomas E. Lindgren
+1 310 469 8567 •

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London
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+44 20 7468 8261
Los Angeles
Mark Fisher
+1 323 436 5488

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London
Charles O'Brien
+44 20 7468 8360

Photography

New York
Laura Paterson
+1 917 206 1653
Los Angeles & San Francisco
Morisa Rosenberg
+1 323 436 5435
+1 415 503 3259

**Post-War and
Contemporary Art**

London
Ralph Taylor
+44 20 7447 7403
New York
Muys Snijders,
+212 644 9020
Jacqueline Towers-Perkins,
+1 212 644 9039
Lisa De Simone,
+1 917 206 1607
Los Angeles
Sharon Squires
+1 323 436 5404
Laura Bjorstad
+1 323 436 5446

Prints and Multiples

London
Lucia Tro Santafe
+44 20 7468 8262
New York
Deborah Ripley
+1 212 644 9059
Los Angeles
Morisa Rosenberg
+1 323 447 9374

Russian Art

London
Daria Khristova
+44 20 7468 8334
New York
Yelena Harbick
+1 212 644 9136

Scientific Instruments

London
Jon Baddeley
+44 20 7393 3872
New York
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Edinburgh
Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

London
Ellis Finch
+44 20 7393 3973

Sporting Guns

London
Patrick Hawes
+44 20 7393 3815

Space History

San Francisco
Adam Stackhouse
+1 415 503 3266

Travel Pictures

London
Veronique Scorer
+44 20 7393 3962

**Watches &
Wristwatches**

London
Jonathan Darracott
+44 20 7447 7412
New York
Jonathan Snellenburg
+1 212 461 6530
Hong Kong
Tim Bourne
+852 3607 0021

Whisky

Edinburgh
Martin Green
+44 131 225 2266
Hong Kong
Daniel Lam
+852 2918 4321

Wine

London
Richard Harvey
+44 20 7468 5811
San Francisco
Christine Ballard
+1 415 503 3221
Hong Kong
Daniel Lam
+852 2918 4321

Client Services Departments**U.S.A.****San Francisco**

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(212) 644 9009 fax
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International Salerooms

London

101 New Bond Street
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

New York

580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Hong Kong

Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax

London

Montpelier Street London
SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

Offices and Associated Companies

AFRICA

Nigeria

Neil Coventry
+234 (0)8110 033 792
+27 (0)7611 20171
neil.coventry@bonhams.com

South Africa - Johannesburg

Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

AUSTRALIA

Sydney

97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne

Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

ASIA

Beijing

Jessica Zhang
Unit S102A, Beijing
Lufthansa Center,
50 Liangmaqiao Road,
Chaoyang District,
Beijing 100125, China
+86 (0) 10 8424 3188
beijing@bonhams.com

Singapore

Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@bonhams.com

Taiwan

37th Floor, Taipei 101
Tower
No. 7 Xinyi Road,
Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

EUROPE

Austria

Thomas Kamm
+49 (0) 89 2420 5812
austria@bonhams.com

Belgium

Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France

4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne

Katharina Schmid
+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Hamburg

Marie Becker Lingenthal
+49 (0) 17 4236 0022
hamburg@bonhams.com

Germany - Munich

Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart

Neue Brücke 2
New Bridge Offices
70173 Stuttgart
+49 (0) 711 2195 2640
+49 (0) 157 9234 6717
stuttgart@bonhams.com

Greece

7 Neofytou Vamva
Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland

31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan

Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome

Via Sicilia 50
00187 Roma
+39 06 485 900
rome@bonhams.com

The Netherlands

De Lairesestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal

Rua Bartolomeu Dias
nº160, 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona

Teresa Ybarra
+34 930 156 686
+34 680 347 606
barcelona@bonhams.com

Spain - Madrid

Núñez de Balboa no
4-1C
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Switzerland - Geneva

Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich

Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

NORTH AMERICA

USA

Representatives:

Arizona

Terri Adrian-Hardy
+1 (602) 859 1843
arizona@bonhams.com

California

Central Valley

David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

California

Palm Springs

Brooke Sivo
+1 (760) 350 4255
palm Springs@bonhams.com

California

San Diego

Brooke Sivo
+1 (760) 567 1744
sandiego@bonhams.com

Colorado

Lance Vigil
+1 (720) 355 3737
colorado@bonhams.com

Florida

April Matteini
+1 (305) 978 2459
Miami@bonhams.com
Alexis Butler
+1 (305) 878 5366
Miami@bonhams.com

Georgia

Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois & Midwest

Natalie B. Waechter
+1 (773) 267 3300
Shawn Marsh
+1 (773) 680 2881
chicago@bonhams.com

Edinburgh

22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Los Angeles

7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

San Francisco

220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Massachusetts

Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada

David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Mexico

Terri Adrian-Hardy
+1 (602) 859 1843
newmexico@bonhams.com

Oregon

Sheryl Acheson
+1 (971) 727 7797
oregon@bonhams.com

Texas – Dallas

Mary Holm
+1 (214) 557 2716
dallas@bonhams.com

Texas – Houston

Lindsay Davis
+1 (713) 855 7452
texas@bonhams.com

Virginia

Gertraud Hechl
+1 (202) 422 2733
virginia@bonhams.com

Washington

Heather O'Mahony
+1 (206) 566 3913
seattle@bonhams.com

**Washington DC
Mid-Atlantic Region**

Gertraud Hechl
+1 (202) 422 2733
washingtonDC@bonhams.com

Canada**Toronto, Ontario**

Kristin Kearney
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K8
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec

+1 (514) 209 2377
info.ca@bonhams.com

MIDDLE EAST**Israel**

Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@bonhams.com

SOUTH AMERICA**Brazil**

+55 11 3031 4444
+55 11 3031 4444
fax

UNITED KINGDOM**South East England****Guildford**

Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205
fax

Isle of Wight

+44 1273 220 000

Representative:

Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex

+44 (0) 1273 220 000

South West England**Bath**

Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675
fax

Cornwall – Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179
fax

Exeter

The Lodge
Southernhay West
Exeter, Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561
fax

Tetbury

Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107
fax

Representatives:

Dorset
Matthew Lacey
+44 1935 815 271

East Anglia and

Bury St. Edmunds
Michael Steel
+44 1284 716 190

Norfolk

The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973
fax

Midlands**Knowle**

The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069
fax

Oxford

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Shipton on Cherwell
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+44 1865 853 640
+44 1865 372 722
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**Yorkshire & North
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Bramham
Leeds
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+44 113 234 5755
+44 113 244 3910
fax

North West England**Chester**

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Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028
fax

Manchester

The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824
fax

Channel Islands**Jersey**

La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354
fax

Representative:

Guernsey
+44 1481 722 448

Scotland**Bonhams West
of Scotland**

Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
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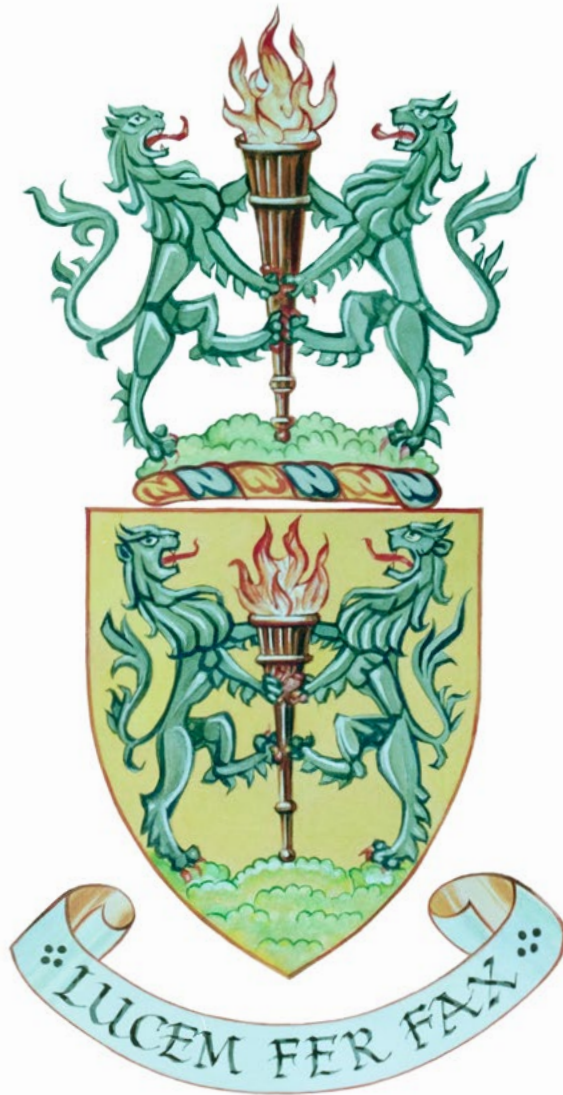
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