

AUSTRALIAN ART

LONDON 14 DECEMBER 2017



CHRISTIE'S







AUSTRALIAN ART

LONDON, 14 DECEMBER 2017

AUCTION

Thursday 14 December 2017
at 10.00 am

8 King Street, St. James's
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VIEWING

Saturday	9 December	12.00pm – 5.00pm
Sunday	10 December	12.00pm – 5.00pm
Monday	11 December	9.00am – 4.30pm
Tuesday	12 December	9.00am – 8.00pm
Wednesday	13 December	9.00am – 4.30pm

AUCTIONEER

Nicolas Martineau

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Lot 21
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2017

INSIDE FRONT COVER:

Lot 8 (detail)

OPPOSITE:

Lot 7 (detail)

PAGE 4:

Lot 29 (detail)

INSIDE BACK COVER:

Lot 20

BACK COVER:

Lot 1
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1

SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)

Sketch for Ned Kelly

signed 'Nolan' (lower right), signed with initial and dated '2 / 4 / 55 n' on the reverse
oil on board
10 x 12in. (25.4 x 30.5cm.)

£30,000–50,000

AUD\$51,000–85,000
€34,000–56,000

PROVENANCE:

with The Redfern Gallery Ltd., London.
L. Mahaffey BVSc (Syd) MRCVS (purchased 24 May 1955 from the above) and thence by descent to the present owners.

The second Kelly series was painted in the 1950s, after Nolan had moved to England. The works from this series are located at Glenrowan, the site of the final siege of the Kelly Gang before Kelly's eventual arrest. 'The pictorial invention in the new Kelly pictures was of a more abstract order and the second series also contained a greater number of visual metaphors. ... the new Kelly series referred to the Glenrowan landscape of the incidents themselves as in the original series; but references to Greek landscape were also included, as well as the drought sequence from Queensland, and other aspects of Nolan's work that had presented themselves in the intervening years.' (B. Robertson, *Sidney Nolan*, London, 1961, pp.46-47) The colour in the second series had also shifted from the bright and highly keyed colours of the 1940s pictures, to softer and more subtle tones as seen here in the present work.

The Redfern Gallery, London held an exhibition of the second Kelly series, alongside works from his Italian travels, in May 1955, and the show was well received by critics and public alike. Buyers of the exhibition included the Museum of Modern Art, New York, who purchased *After Glenrowan Siege*, 1955. While the present work is not believed to have been in the exhibition, it was sold at The Redfern Gallery during the exhibition and relates in tone and subject to the exhibited works. Unlike some of the other second series Kelly pictures which balance the landscape with the Kelly figure, here they are merged as one, with Nolan using the veranda posts to suggest the eyes and nose of Kelly. The merging of Kelly with the landscape in this second series of Kelly pictures is a distinct shift from the hard edged Kelly which dominates the action in the first series. It anticipates the recession of the figure into the landscape in the works painted in New York and London in the early 1960s, which climax in the great 'Riverbend' polyptychs of 1964-66.

Here, Nolan has ensured the powerful rebel presence of Kelly is still very much evident though, with his iconic black square helmet centred in the painting, staring back at the viewer.

The history of Ned Kelly possesses many advantages ... In its own way it can perhaps be called one of our Australian myths. It is a story arising out of the bush and ending in the bush ...

Sidney Nolan, July 1948



*2

ETHEL CARRICK FOX (1882-1952)

Sur la Plage

signed and dated 'Carrick 1910' (lower left), inscribed '10 Sur la plage / Ethel Carrick / 65 Bd. Arago' on a label on the reverse

oil on board

10 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in. (27 x 35cm.)

£40,000–60,000

AUD\$68,000–100,000

€45,000–67,000

PROVENANCE:

Private collection, USA.

Ethel Carrick Fox was born in Middlesex, England and grew up in London, the second daughter of an affluent family. In 1897 she enrolled at the Slade School in London, and studied under professors including Henry Tonks and Frederick Brown. The Slade was one of the few art schools in London to accept women at this time. After graduating in 1903 from the Slade School, Carrick continued her education at the artist colony of Newlyn in Cornwall where she focussed on *plein-air* painting. At some stage in Cornwall she moved to the more avant-garde artist colony of St Ives, and it was during this period that Carrick met Emmanuel Phillips Fox. In 1905 they married, and shortly after their wedding they settled in Paris where they lived at 65 Boulevard Arago (as noted on the label on the reverse of the present work), near the Luxembourg Gardens.

The Fox family enjoyed travelling and often spent summers painting at the fashionable French beachside locations of Trouville, Royan, Deauville, St Malô and Dinard. In 1910 they are recorded as having spent time at the resort of Royan, probably where the present work was painted. These locations inspired Carrick and she delighted in capturing the bourgeoisie in their elegant and leisurely settings during the *Belle Époque*. 'Carrick was fascinated by the French preoccupation with high fashion at the beach... [Figures are] silhouetted against what became Carrick's specialty, painting the colourful red and white striped bathing tents for hire on French beaches. ... From [1909] until the mid-1920s she paints highly original beach scenes in brilliant colours showing French women parading in fashionable clothes often accompanied by children and nannies.' (S. de Vries, *Ethel Carrick Fox Travels and Triumphs of a Post-Impressionist*, Brisbane, 1997, pp.72-73 and 148)

Carrick and Phillips Fox frequently painted together on these trips, sharing the same palette, supports and brushes, and consequently a number of their works closely resemble each other. The present work relates to E. Phillip Fox's '(*On the sand*)', 1910 (National Gallery of Australia). Here we see the same small boys in blue tops and boater hats in the foreground, and a nurse with young children sheltering from the sun under the red and white striped tent. Both works have been painted on panel, and both employ the 'tonking' technique (named after Henry Tonks), whereby the artist applies paint in dabs before blotting it to achieve even and fast drying. 'Husband and wife appear virtually to have shared a joint artistic venture in those years. ... The best way to think about their work [from this period] is in terms of a marriage in which they were equals, each borrowing from the other, neither being at all possessive about matters of style and subject.' (Mary Eagle, private communications, 4 Oct. 2017)



E. Phillips Fox, (*On the sand*), circa 1910.
oil on wood panel, 26.7 x 35.1cm.
National Gallery of Australia, Canberra, Purchased 1974.
© National Gallery of Australia, Canberra.





3

PROPERTY FROM THE FAMILY OF THE SITTER

3

THOMAS (TOM) WILLIAM ROBERTS (1856-1931)

Major Peter Henson Bancroft

signed and dated 'Tom Roberts. /22' (lower left)

oil on canvas

30 x 25in. (76.3 x 63.5cm.)

£10,000-15,000

AUD\$17,000-25,000

€12,000-17,000

PROVENANCE:

The sitter, and thence by descent to the present owner.

LITERATURE:

H. Topliss, *Tom Roberts 1856-1931, A Catalogue Raisonné*, Melbourne, 1985, vol. I, no. 552, p.203, vol. II, illus. pl. 219.

The present and following lots are from a series of portraits Roberts painted of the Bancroft family, to which he was related through the marriage of his cousin, Matilda Isles, to his friend Henson Bancroft. The present sitter Major Peter Henson Bancroft (1877-1968) was the second son of Henson and Matilda Bancroft. Born in Kew, Melbourne, he was educated in England and after a brief period working at his grandfather's firm Bancroft & Co., held a commission in the 4th East Surrey Regiment. He served in the First World War, and was promoted to Major in 1917.

For other portraits of the Bancroft family see Christie's, Melbourne, 10 April 2006, lots 90-96.

PROPERTY FROM THE FAMILY OF THE SITTER

4

THOMAS (TOM) WILLIAM ROBERTS (1856-1931)

Ada Bancroft

oil on canvas

14 x 12in. (35.6 x 30.5cm.)

£20,000-30,000

AUD\$34,000-51,000

€23,000-34,000

PROVENANCE:

The sitter, and thence by descent to the present owner.

LITERATURE:

H. Topliss, *Tom Roberts 1856-1931, A Catalogue Raisonné*, Melbourne, 1985, vol. I, no. 469a, p.190 (as 'Sketch of Ada Bancroft', unsigned and undated, but 'c.1914', and with incorrect size, unseen by Topliss).

Born in 1882, Ada Josephine Victoria Bacon (née Bancroft) (1882-1982) was the sixth child of Henson and Matilda Bancroft. In 1915 she married Sydney Arthur Bacon. For another portrait of Ada by Roberts, see Christie's, Melbourne, 10 April 2006, lot 92.







6

VARIOUS PROPERTIES

5

PERCEVAL (PERCY) CHARLES LINDSAY (1870-1952)

About Campbelltown, NSW

signed 'Percy Lindsay' (lower right), signed and inscribed "'ABOUT CAMPBELLTOWN" / (N.S.W.) / PERCY LINDSAY' on the backing board
oil on card

9¼ x 7¾in. (24.5 x 19.7cm.)

£1,000-1,500

AUD\$1,700-2,500
€1,200-1,700

PROVENANCE:

Private collection, England.

*** 6**

ARCHIBALD BERTRAM WEBB (1887-1944)

Early Morning, Augusta (Western Australia)

signed 'A.B. WEBB.' (lower right) and titled on the mount
pencil and watercolour on paper
11 x 15in. (28 x 38.1cm.)

£1,500-2,000

AUD\$2,600-3,400
€1,700-2,200

PROVENANCE:

Private collection, United States of America.

For a collection of Webb's Western Australian watercolours and prints consigned by the artist's family, see Christie's London, 24 September 2015, lots 28-39.

7

ARTHUR MERRIC BLOOMFIELD BOYD (1920-1999)

Behind Rye, Victoria

signed and dated 'A M Boyd 38' (lower right), and numbered '40' on the reverse
oil on canvas

20¼ x 24½in. (52 x 62.3cm.)

£10,000-15,000

AUD\$17,000-25,000
€12,000-17,000

PROVENANCE:

with the Athenaeum Gallery, Melbourne, 1940.

Anon. sale, Phillips De Pury & Company, London, 14 Nov. 1989, lot 77.

Anon. sale, Sotheby's Melbourne, 2 May 2000, lot 69, where purchased by the present owner.

EXHIBITED:

Melbourne, Athenaeum Gallery, *Paintings by Arthur Boyd and Keith Nichol*,
November 1940, cat.40.

Almost without exception Arthur Boyd's best landscapes of this period [1935-1940] are extraordinarily 'sparse' in their motifs. ... Often the skyline slopes slightly upwards, sometimes quite interrupted so that the horizontal masses of grey-green paddock (perhaps with a scattered accent of grazing cattle or sheep) are set unbroken against a high sky with broken or moving clouds. ... As restrained and sparse as the motif is the range of pale tonality, from the yellow and grey-green of fields to the subdued grey-green of the sky. The impasto is applied with broad short strokes, quite often with the palette knife so that higher ridges stand against flat colour areas.

F. Philipp, *Arthur Boyd*, London, 1967, pp.24-26)





AUSTRALIAN PICTURES FROM THE COLLECTION OF THE LATE SIR DENYS LASDUN, CH (1914-2001), GRANDSON OF LOUIS AND GOLDA ABRAHAMS, PATRONS OF THE HEIDELBERG SCHOOL (LOTS 8-16)

Yes, well now, of the family, this man, my grandfather, called Louis Abrahams, has always for some reason interested me deeply. A rather tragic figure ... he was no mean painter himself, and he became the colleague and the patron in some ways of a very famous group of Australian painters, the first Impressionist painters of Australia ...

Sir Denys Lasdun in conversation with Jill Lever for *National Life Story Collection: Architect's Lives*, 12 Nov. 1996

Louis Abrahams was a member of the first of the celebrated Australian artists' camps, first recorded in camp with Tom Roberts ('Bulldog') and Frederick McCubbin ('The Proff') at Box Hill in March 1886. Works from Abrahams's ('The Don') own collection show the extent of his immediate connections with fellow students and artists in the vanguard of 'plein air' painting through the 1880s, in particular the 'friendship' portraits taken of him by Roberts, Mather, Rossi Ashton, Streeton (lot 9) and McCubbin (lot 10). Additionally Abrahams was also painted by Roberts in *The artists' camp* (1886) and sat for two of McCubbin's large pictures, *Down on his Luck*, 1889 (Art Gallery of Western Australia) and *A bush burial*, 1890 (Geelong Gallery). In spite of these close associations, Abrahams would not make a career in art, to his regret, spending more time in the 1890s in the family business.

Louis married Golda Fig Brasch in Sydney in March 1888. Roberts painted a portrait of her (*Mrs L. Abrahams*, 1888, National Gallery of Victoria) in his studio in Grosvenor Chambers in Collins Street (where Abrahams also kept a studio) as a wedding present and companion piece to his recently discovered portrait of Louis completed in 1886 (National Gallery of Australia). In 1890 McCubbin named his first son Louis for Abrahams and Louis and Golda would reciprocate, naming their son Frederick. Abrahams was an occasional exhibitor and later, with his wife Golda, an amateur sketcher, made weekend excursions to the camp at Heidelberg, but he was gradually drawn away from painting by his duties with the family firm of B. Sniders and Abrahams, cigar retailers, in Lonsdale Street (the firm providing many of the cigar box lids used by the Heidelberg artists for their '9x5' impressions). The Abrahams continued to stay in touch with their artist friends, hosting soirées at their mansion in Kew, and, funded by their successful cigar business, Louis and his brother Lawrence, as well as Golda, were important patrons and collectors of the Heidelberg artists and their *plein air* precursors and followers. In September 1903 Louis himself had offered to fund a trip to London with McCubbin. Suffering from depression, Louis Abrahams shot himself months later so the trip never went ahead. Louis' widow Golda bought McCubbin's *Sawing Timber* (Christie's, London, 12 Dec. 2007, lot 25, £731,700) at McCubbin's Guild Hall exhibition in March 1907, and this and other sales from the exhibition finally enabled McCubbin to take his one and only European tour in the same year, the Abrahams patronage of the Australian Impressionists continuing after Louis' death.

Some of the Abrahams' purchases, including McCubbin's *A Bush Idyll* and *At Macedon*, were sold at auction in Melbourne in 1919 (*Australian Pictures Collected by the Late Louis Abrahams and others*, Decoration Co., 15 August 1919): 'Amongst the patrons of Australian Art in its early stages the names of the two brothers Lawrence and Louis Abrahams stand very prominent. The brothers were intimately associated with many of the earlier artists, and their collections were naturally very similar in character. Art lovers will, therefore, now have the opportunity of acquiring good examples of the work of Streeton, McCubbin, Conder, Davies, Hilder, Longstaff, Heysen and others whose names are household words in the world of Australian Art.' (*Foreword to the auction catalogue*)

8

FREDERICK MCCUBBIN (1855-1917)

The Yarra from Kensington Road, South Yarra

signed and dated 'F McCubbin 1911' (lower left)

oil on canvas

20% x 30in. (51.7 x 76.5cm.)

£100,000–150,000

AUD\$170,000–250,000

€120,000–170,000

PROVENANCE:

Golda Abrahams (1858-1945), widow of Louis Abrahams, and thence by descent to the present owners.

McCubbin's view is taken from his home, Carlsburg, at 42 Kensington Road, South Yarra. The house, one of the earliest in Melbourne, was built c.1846-48 and was originally set on 27 acres. When the McCubbins moved in 1907, following McCubbin's trip to Europe, the size of the land had reduced significantly: 'the loveliest place I have ever lived in, a charming old colonial house of stone, cool on the hottest days, perched right over the Yarra with three acres of garden and trees', McCubbin to Tom Roberts, 1908. The views from the garden and the garden itself, planted with gums, fruit trees, a peppercorn, and an old spreading lime, provided McCubbin with inspiration for numerous paintings through the last decade of his life.

The property overlooked the gardener's cottage (visible in the centre of the present work) of neighbouring Como House owned by the Armytage family. Como House's extensive grounds ran all the way down from McCubbin's fence to the edge of the river. The present view, looking across the Yarra to Richmond and the Burnley quarries relates closely to *Moonrise*, 1909 (National Gallery of Victoria), and the favourite motif of the gardener's cottage was featured perhaps most beautifully in *The Cottage Children (Rain and Sunshine)*, 1910 (Private collection).

The present picture was possibly bought by Golda from McCubbin's joint exhibition with his son Louis (*Pictures By Fred and Louis McCubbin*) at the Athaenaeum Art Gallery, Collins Street, Melbourne in August 1912.

... the loveliest place I have ever lived in, a charming old colonial house of stone, cool on the hottest days, perched right over the Yarra with three acres of garden and trees ...

Frederick McCubbin, 1908



9

SIR ARTHUR ERNEST STREETON (1867-1943)

Portrait of Louis Abrahams

oil on panel
8¼ x 6½in. (21 x 15.5cm.)

£60,000-80,000

AUD\$110,000-140,000
€68,000-89,000

PROVENANCE:

Louis Abrahams (1852-1903), and thence by descent to the present owners.

This previously unpublished study is one of a group of portraits of Louis Abrahams from the sitter's collection which bear witness to his closest artistic friendships in the 1880s and early 1890s. The other portraits of Abrahams, which, like the present work, have all descended in the Abrahams family, are by John Mather (*The artist (Louis Abrahams) at his easel*, 1887, Christie's, 26 Sept. 2013, lot 16, National Gallery of Australia), Julian Rossi Ashton (*Louis Abrahams*, Christie's, 25 Sept. 2015, lot 6), Tom Roberts (*Portrait of Louis Abrahams*, 1886, Christie's, 25 Sept. 2015, lot 4, National Gallery of Australia) and Frederick McCubbin (*Louis Abrahams*, 1901, lot 10).

This example belongs to a series of portraits painted by Streeton in the early 1890s which share similar treatment, the heads finely detailed and finished, with the bust just sketched in in vigorous square brushed black strokes. Abrahams is painted on a small panel, and depicted smoking, perhaps indicating the significant attribute of the artist, whose family were Melbourne cigar importers, and who famously supplied the cigar box lids that Streeton, Roberts and Conder used as their main supports and which named their inaugural 1889 '9 by 5 Impression Exhibition'. Although not signed and dedicated as Mather and Roberts' portraits of Abrahams, this is another important tribute describing the artistic brotherhood which spawned the first national school of painting in Australia.



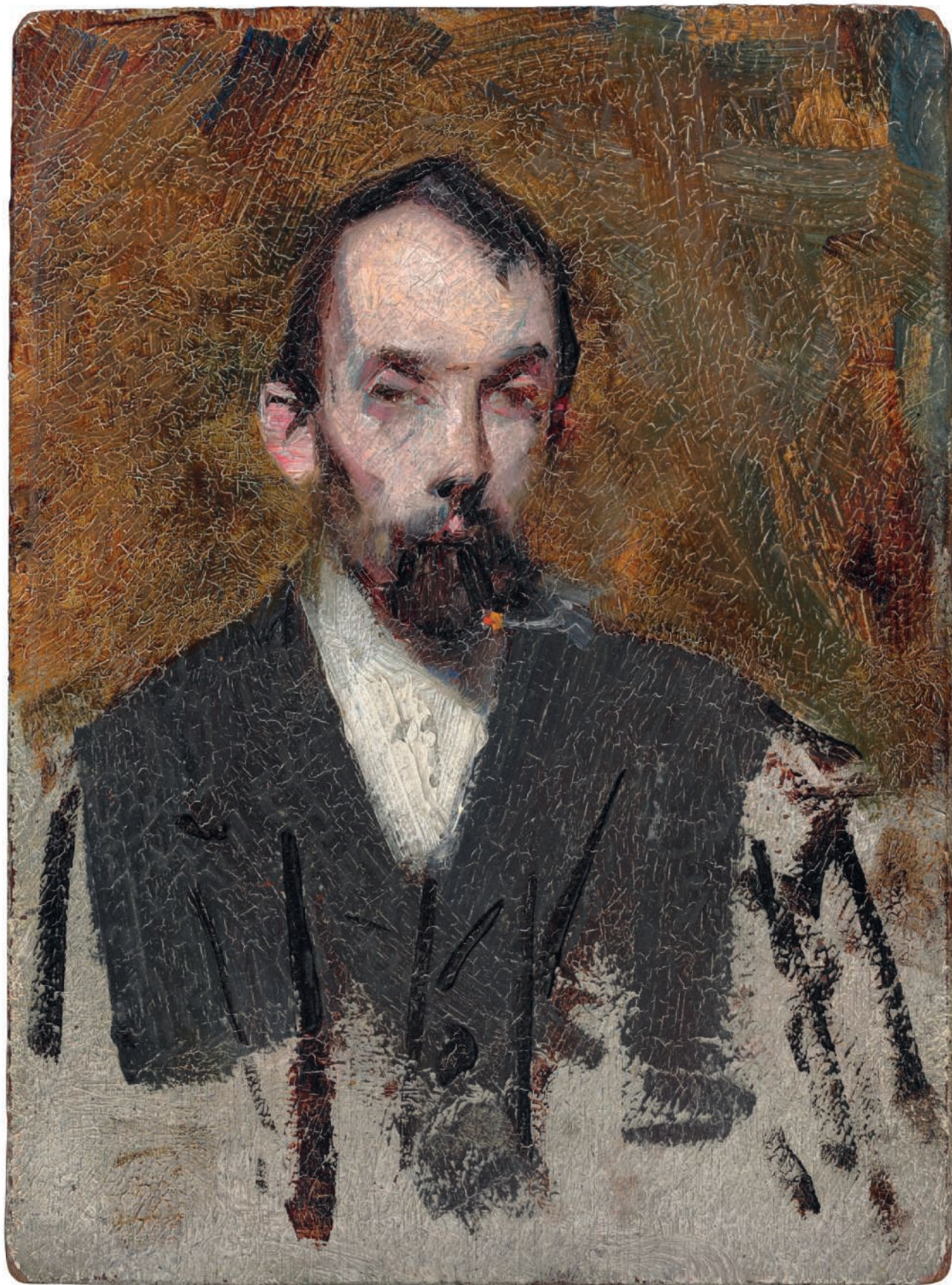
John Mather, *The artist at his easel (Louis Abrahams)*, 1887
Sold, Christie's London, 26 Sept. 2013, lot 16



Julian Rossi Ashton, *Louis Abrahams*
Sold, Christie's London, 24 September 2015, lot 6



Thomas (Tom) William Roberts, *Portrait of Louis Abrahams*, 1886
Sold, Christie's London, 24 September 2015, lot 4





10

FREDERICK MCCUBBIN (1855-1917)

Louis Abrahams

signed and dated 'FMcCubbin / 1901' (lower left)

oil on canvas

25 $\frac{7}{8}$ x 20in. (65.7 x 50.8cm.)

in the original John Thallon frame

£20,000–30,000

AUD\$34,000–51,000

€23,000–34,000

PROVENANCE:

Louis Abrahams (1852-1903), and thence by descent to the present owners.

LITERATURE:

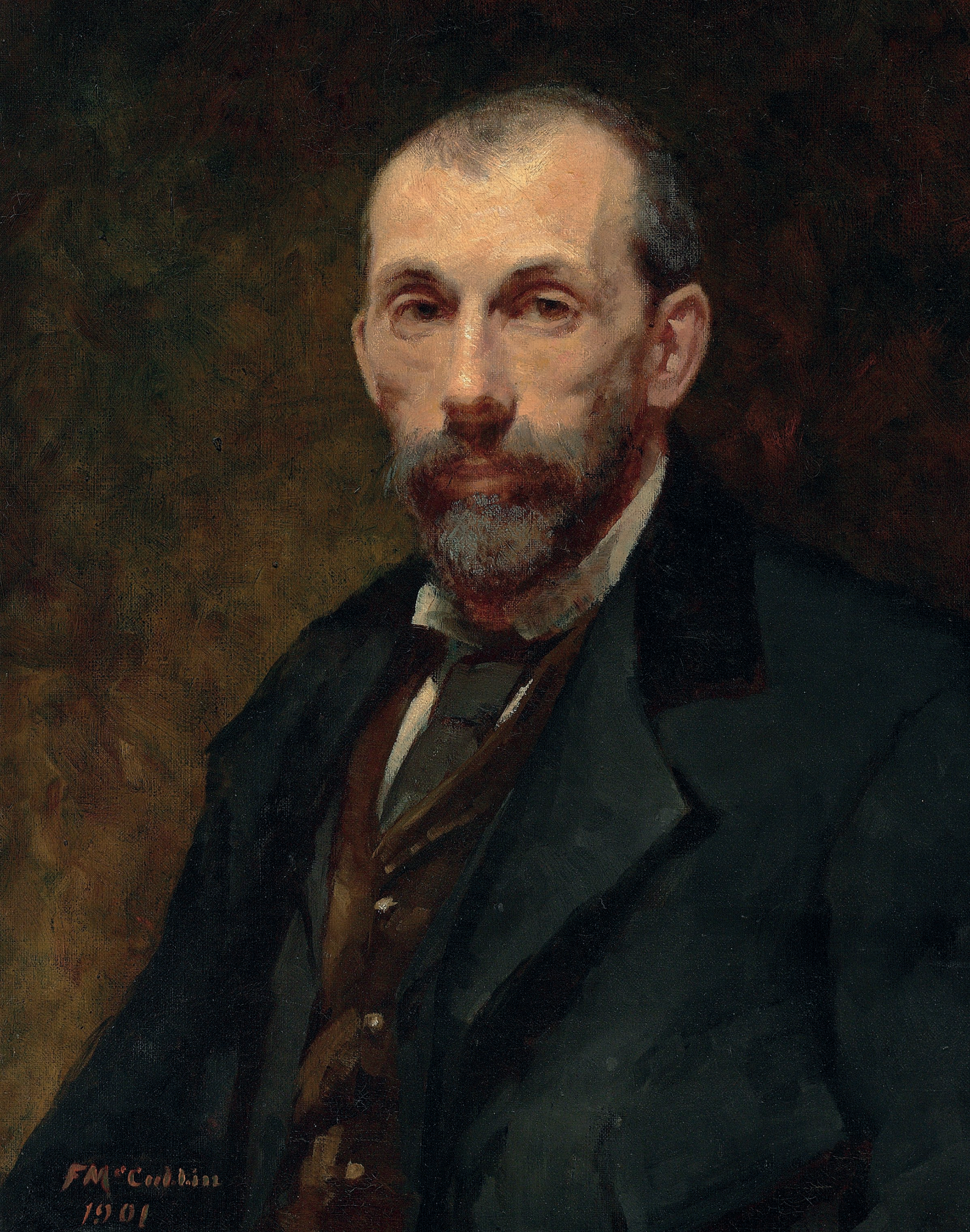
J. MacDonald, *The Art of Frederick McCubbin*, Melbourne, 1916, pp.16, 63 and 97, pl.XV (illustrated in black and white, incorrectly described as dated 1904).

A. Galbally, *Frederick McCubbin*, Melbourne, 1981, p.129.

A later portrait of Abrahams, by his good friend Frederick McCubbin. McCubbin would be the closest of Abrahams' friends, the two artists naming their children after each other. A fellow student of Abrahams at the Artisans School of Design in Carlton in the late 1860s, he enrolled, with Abrahams, at the Gallery School in 1871 and remained there for 15 years. He founded the "Life-Club" there with Abrahams and others in 1882, to study the nude, and in 1885 established the Box Hill camp with Abrahams and Roberts, painting *Lost* there in 1886.

McCubbin in particular painted my grandfather ... a beautiful portrait of him.

Sir Denys Lasdun in conversation with Jill Lever, 1996



*FM^e Coed. h. in
1901*





11

LOUIS ABRAHAMS (1852-1903)

Julie Abrahams, the artist's daughter

oil on canvas

oval

11¾ x 9½in. (29.8 x 24.2cm.)

£1,000–1,500

AUD\$1,700–2,500

€1,200–1,700

PROVENANCE:

Louis Abrahams (1852-1903), and thence by descent to the present owners.

Julie married Norman (Nathan) Lasdun in 1912. Their son, Denys, was born in 1914.

12

LOUIS ABRAHAMS (1852-1903)

A sketchbook including figure studies, portraits, académies, caricatures, animals, putti, and landscapes

two sheets signed 'L Abrahams' (twice), one sheet signed with monogram 'L A' (twice)

pencil, sanguine, white chalk, and grey wash on paper on sixty-four sheets, oblong 8° (101 x 159mm.) diapered sheep, salmon endpapers, pocket to front (spine split, but firm, edges lightly rubbed) with a loosely inserted brown wash drawing (a postcard to 'L Abrahams Esq 'Katoomba' Burnett St St Kilda' postmarked 'Melbourne DE 26 99'), probably by John Mather, depicting an artist (probably Abrahams) sketching by a river, with date '84' (lower right), and a photograph

£4,000–6,000

AUD\$6,800–10,000

€4,500–6,700

PROVENANCE:

Louis Abrahams (1852-1903), and thence by descent to the present owners.



Left: Louis and Julie Abrahams, July 1891
Image courtesy of the Lasdun family.



13



14

13

FREDERICK MCCUBBIN (1855-1917)

The Maribyrnong River and Malakoff Castle, Melbourne

signed and dated 'F McCubbin 1885' (lower right)

oil on canvas

7¼ x 14in. (18.6 x 35.6cm.)

in the original J. & T. Thallon frame

£5,000–7,000

AUD\$8,500–12,000

€5,600–7,800

PROVENANCE:

Louis Abrahams (1852-1903), and thence by descent to the present owners.

14

JOHN MATHER (1848-1916)

A view across Melbourne

signed 'J. Mather.' (lower left)

pencil and watercolour on paper

6½ x 13¾in. (16.5 x 34.9cm.)

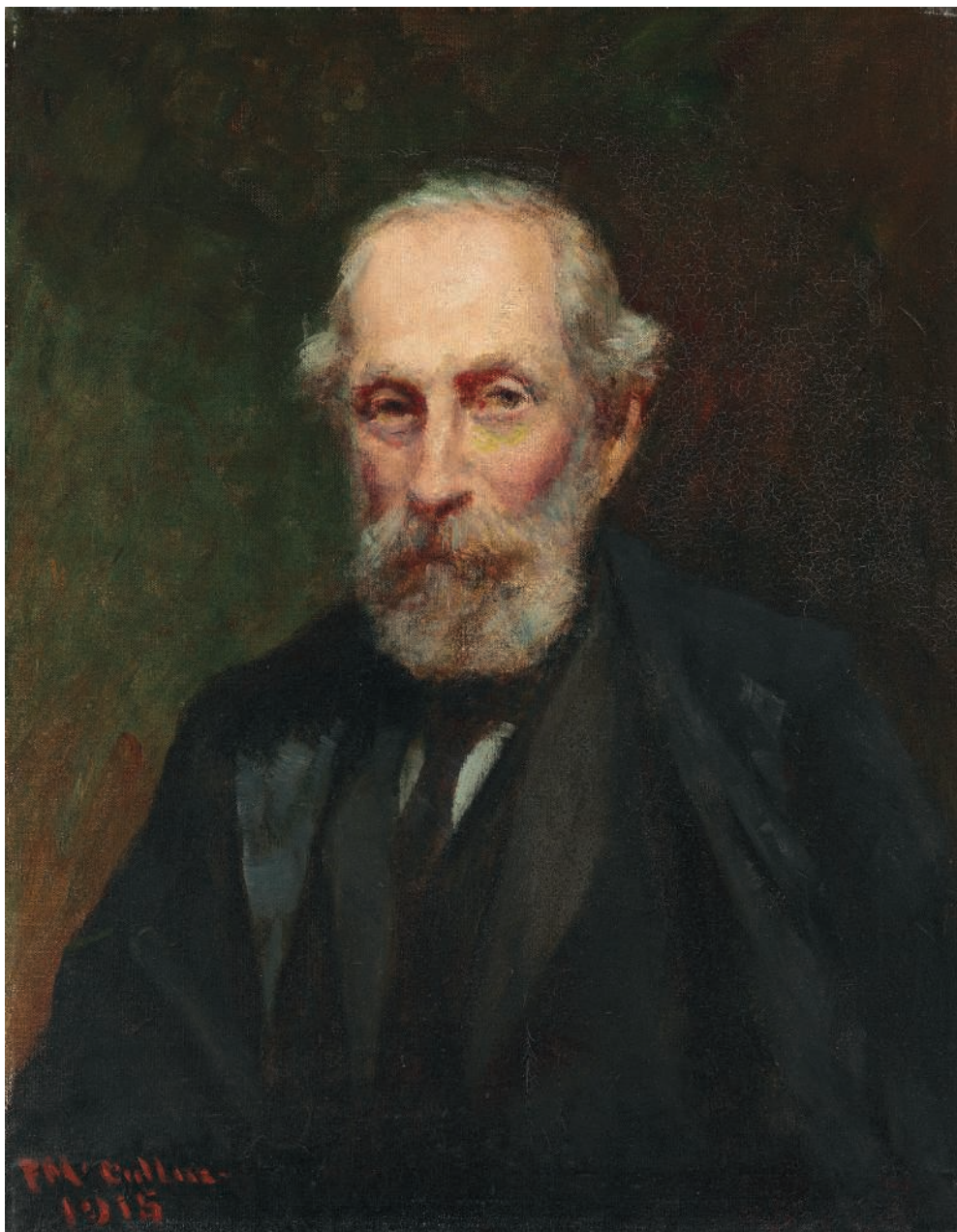
£800–1,200

AUD\$1,400–2,000

€900–1,300

PROVENANCE:

Louis Abrahams (1852-1903), and thence by descent to the present owners.



15

FREDERICK MCCUBBIN (1855-1917)

Harry Abrahams

signed and dated 'FMcCubbin / 1915' (lower left)

oil on canvas

26 x 20in. (66.1 x 50.8cm.)

£5,000-7,000

AUD\$8,500-12,000

€5,600-7,800

PROVENANCE:

Harry Abrahams, and thence by descent to the present owners.

LITERATURE:

J. MacDonald, *The Art of Frederick McCubbin*, Melbourne, 1916, p.17, 78 and 97, pl.xlv (illustrated in black and white).

16

FREDERICK MCCUBBIN (1855-1917)

The Slipway, Williamstown

signed 'F McCubbin.' (lower right), with inscription '4 2 Boats on Slip' on the reverse

oil on canvas-board

9½ x 13in. (24.1 x 33cm.)

£20,000–30,000

AUD\$34,000–51,000

€23,000–34,000

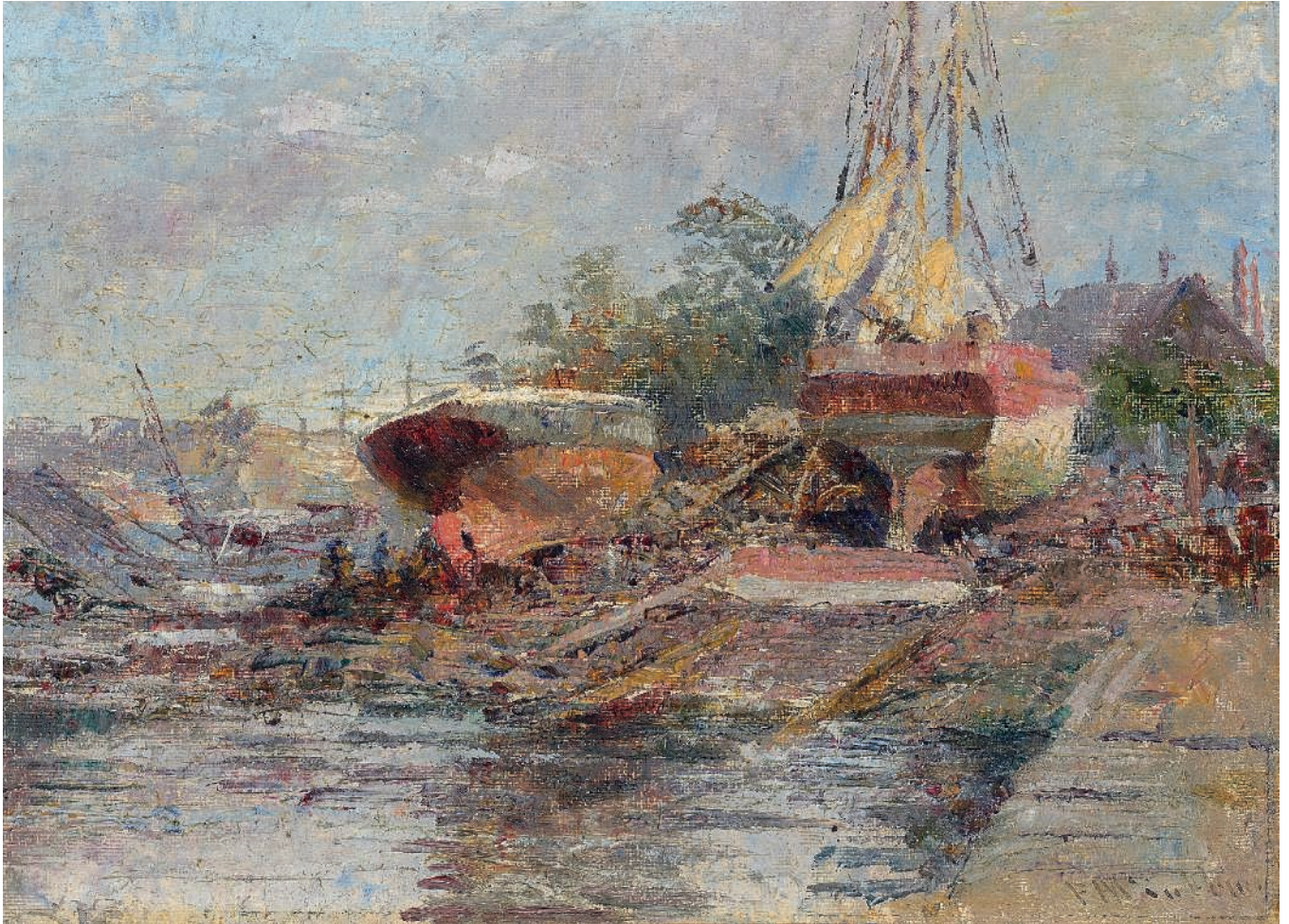
PROVENANCE:

Golda Abrahams (1858-1945), widow of Louis Abrahams, and thence by descent to the present owners.

After his return from Europe in 1907, McCubbin spent his last decade painting sparkling highly keyed canvases and panels, his work influenced by the painting of Turner, Whistler and the impressionists he had so recently seen, and delivering work that counts, in its technique and effect, amongst the most impressionist-like of all Australian art: 'When he visited the outer Melbourne suburb of Williamstown, McCubbin found it to be an exciting painting location. Over several years he painted a number of lively oil sketches ... capturing the immediate sensations of light and atmosphere, and the changing moods of sea and sky. He was fascinated by the ships, the piers along the shoreline, and the old slip. ... McCubbin's Williamstown panels show a new freedom and daring in his approach. He painted rapidly on the spot, using broad brush strokes and his palette knife, and used high key colours to create the sense of flickering light on the water.' (A. Grey, *McCubbin Last Impressions 1907-17*, Canberra, 2009, p.50).

I have been down to Williamstown for a few postcards, my dear boy, just like Venice, lovely colour; water and sky, and an old ship. My dear boy, the older I get the wider my interest grows in all life colour, charm. My dear Tom in our past we have been too timid.

McCubbin to Roberts, 1909



VARIOUS PROPERTIES

17

GUY EDWARD GREY-SMITH (1908-1981)

Rottnest Island

signed 'GGS Grey Smith' (lower right)

oil on board

39 x 48in. (99.1 x 122cm.)

£20,000–30,000

AUD\$34,000–51,000

€23,000–34,000

PROVENANCE:

A gift from the artist c.1971 to the late husband of the present owner.

Grey-Smith returned to Western Australia in 1949 after his post-war years of study at the Chelsea School of Art, London. While works that immediately followed Grey-Smith's return show the influence of Cézanne, the paintings of the 1960s and 1970s, such as the present work, show the influence of the Russian artist Nicholas de Staël.

'... the first time I really felt free ... was when I could use the lesson of de Staël. I found de Staël's painting gave me an avenue of freer individual development ... I found, too, at this time that the north-western landscape seems to be a typical de Staël country, and one of my greater wishes would have been for de Staël himself to have come up and worked in this country.' (Grey-Smith in interview with Laurie Thomas, 1969 quoted in J. Scott, *Landscapes of Western Australia*, Claremont, 1986, p.20)

... I think the pleasure of painting is the manipulation of this solid body - that it's pushed around into a kind of structure - the thickness of paint or impasto ... the physical pleasure of having enough stuff to push around.

Grey-Smith in interview with Laurie Thomas, 1969, p.21







19

18

RAY AUSTIN CROOKE (1921-2015)

Chillagoe Bluffs; and Idle Hours

the first signed 'R.Crooke' (lower right) and inscribed 'CHILLAGOE BLUFFS / No 26' on the reverse

oil on board

9 x 12in. (22.8 x 30.5cm.)

10¼ x 14in. (26 x 35.6cm.)

£2,000–3,000

PROVENANCE:

Private collection, UK.

(2)

AUD\$3,400–5,100

€2,300–3,400

19

SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)

Kelly, 1961

signed and dated '11 Nov 1961 / Nolan' on the reverse

ripolin on paper

25½ x 20½in. (63.8 x 52.1cm.)

£8,000–12,000

AUD\$14,000–20,000

€9,000–13,000

PROVENANCE:

with Savill Galleries, Sydney, 2005.

Private collection, England.

*** 20**

ROBERT EDWARD KLIPPEL (1920-2001)

Opus 335, 1979

brazed and welded steel, geometric sections
16¼ x 33½ x 24in. (41.5 x 85 x 61cm.)

£30,000-50,000

AUD\$51,000-85,000
€34,000-56,000

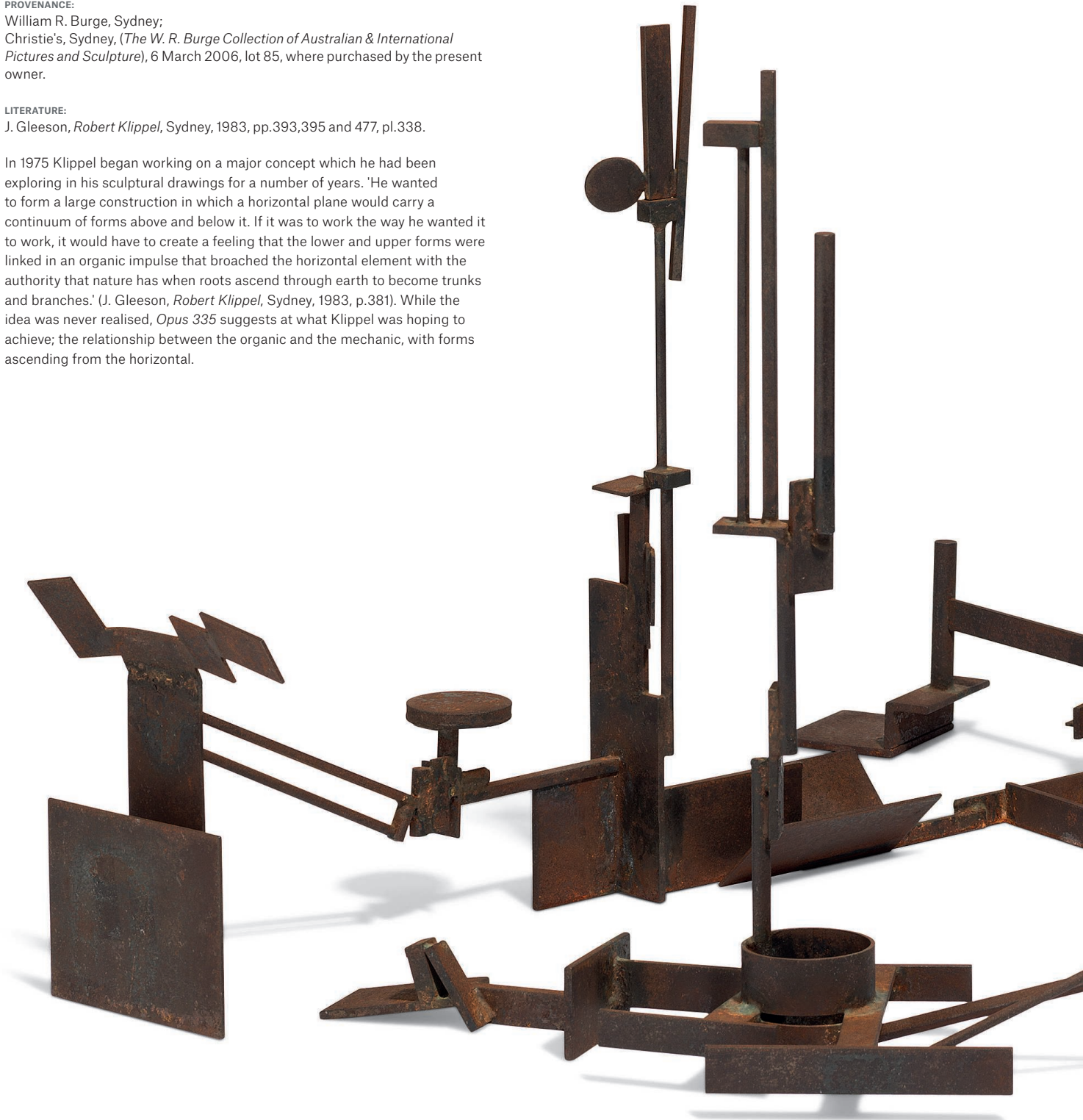
PROVENANCE:

William R. Burge, Sydney;
Christie's, Sydney, (*The W. R. Burge Collection of Australian & International Pictures and Sculpture*), 6 March 2006, lot 85, where purchased by the present owner.

LITERATURE:

J. Gleeson, *Robert Klippel*, Sydney, 1983, pp.393,395 and 477, pl.338.

In 1975 Klippel began working on a major concept which he had been exploring in his sculptural drawings for a number of years. 'He wanted to form a large construction in which a horizontal plane would carry a continuum of forms above and below it. If it was to work the way he wanted it to work, it would have to create a feeling that the lower and upper forms were linked in an organic impulse that broached the horizontal element with the authority that nature has when roots ascend through earth to become trunks and branches.' (J. Gleeson, *Robert Klippel*, Sydney, 1983, p.381). While the idea was never realised, *Opus 335* suggests at what Klippel was hoping to achieve; the relationship between the organic and the mechanic, with forms ascending from the horizontal.









21

ARTHUR MERRIC BLOOMFIELD BOYD (1920-1999)

Woman drinking from a stream, with red dog, 1961

oil and tempera on board
36 x 48in. (91.5 x 122cm.)

£200,000-300,000

AUD\$340,000-510,000
€230,000-340,000

PROVENANCE:

London, Zwemmer Gallery, London where purchased by Dr B. Richards in 1961 and thence by descent to the present owner.

EXHIBITED:

London, Whitechapel Gallery, *Arthur Boyd Retrospective Exhibition*, June-July 1962, cat.175.

LITERATURE:

Whitechapel Gallery, *Arthur Boyd Retrospective Exhibition* (exhibition catalogue), London, 1962, cat.175, p.31.

F. Philipp, *Arthur Boyd*, London, 1967, cat.10.31, pp.100 and 262 ('Collection Dr B. Richards, London').

The impact of the reality of European art, after years of dreaming about it, has been decisive. [Boyd] has embarked upon the most eloquent and passionate paintings of his life and started to gather together the many elements in his work which marked the various stages of his development in Australia. ... His presence on the London scene, with a handful of younger Australian painters, is a happy and tonic event which can do nothing but act as a stimulant to British art as a whole.

Bryan Robertson, 'Preface', *Arthur Boyd Retrospective Exhibition* (exhibition catalogue), London, 1962, pp.4-5



Piero di Cosimo, *A Satyr mourning over a Nymph*, circa 1495.
The National Gallery, London.
© The National Gallery, London.

Boyd travelled to London with his family in November 1959. Originally a six-month visit, the visit was soon extended indefinitely. It was an ideal time to move to London, with influential art scene figures including Sir Kenneth Clark and Bryan Robertson championing Australian art in London and a growing interest from the public. Boyd was invited to hold a one-man show at Zwemmer Gallery in July-August 1960 which featured his acclaimed *Bride* series, and offered a retrospective at the Whitechapel Gallery in 1962. The present work is part of a group of mythological works painted in London in the early sixties which were borne out of the *Bride* paintings, but signal Boyd's eventual shift away from this series. Whilst the original works centred around the bride and her Aboriginal bridegroom, by 1960 the Aboriginal figure had been nearly completely removed, and by 1961 the bride had been replaced by an insect-like nude. *Woman drinking from a stream, with red dog* recalls *Bride drinking from a Creek*, 1960 (Tate, London), however in the present work the nude has replaced the bride and the blackbird has been replaced with a red dog. The watching dog is a reoccurring motif in a number of works from this period, and derives from Boyd's encounter with Piero di Cosimo's *Satyr Mourning over a Nymph* in the National Gallery, London.

London allowed Boyd to surround himself with Old Masters, many of which he had previously only seen as copies at the State Library in Melbourne, and this access to Europe's masterpieces was to have a profound impact on his art. Of major influence at this time were Piero di Cosimo's *Satyr Mourning over a Nymph* (National Gallery, London) and Titian's *The Death of Actaeon* (National Gallery, London). Ursula Hoff writes, 'Boyd was inspired first of all by Piero di Cosimo's naked nymph, which became a favourite painting. ... Unlike Bruegel and Rembrandt, who had caught Boyd's attention earlier, or Titian, who was soon to occupy him, Piero di Cosimo was not one of the most acclaimed masters of his time, but he was its *unicum*. ... Piero's most memorable works are a series of pictures showing the development of man from an animal state to an early form of primitive civilization. Consciously or unconsciously Boyd felt the attraction to this streak of primitivism, the slightly macabre association of eroticism and death in Piero's painting. Neither realistic nor classically proportioned, the keynotes of Boyd's nudes are sensual and romantic.' (U. Hoff, *The Art of Arthur Boyd*, London, 1986, p.53)

The note of exposure, shame or degradation is always stressed by a watching presence, more frequently bestial than human: the black, red-eyed bird of ill omen, the bewitched water-presence of the huge green frog (cat. 10.41) and - in one instance (cat. 10.31)[the present picture] - a red dog sitting on his haunches.

F. Philipp, Arthur Boyd, London, 1967, p.100





22

λ 22

SIR HANS HEYSEN (1877-1968)

Sheep grazing under gum trees

signed 'HANS HEYSEN.' (lower left)

pastel on brown paper

15¾ x 12½in. (40.2 x 32cm.)

£2,000–3,000

AUD\$3,400–5,100
€2,300–3,400

PROVENANCE:

Private collection, England.

23

**PERCEVAL (PERCY) CHARLES LINDSAY
(1870-1952)**

On the Hawkesbury at Sackville

signed 'Percy Lindsay' (lower right), signed and inscribed 'On the / HAWKESBURY / AT SACKVILLE / 25 gns / Percy Lindsay' on a label on the backing paper

oil on card

9¼ x 12½in. (23.4 x 38.1cm.)

£1,500–2,000

AUD\$2,600–3,400
€1,700–2,200

PROVENANCE:

Private collection, England.



23

24

TIMOTHY MAGUIRE (B.1958)

Untitled 20020506

signed and dated 'Maguire '02' on the reverse

oil on canvas

47¼ x 39¾in. (120 x 100cm.)

£8,000–12,000

AUD\$14,000–20,000
€9,000–13,000

PROVENANCE:

with Hewer Street Studios, London, 2002.

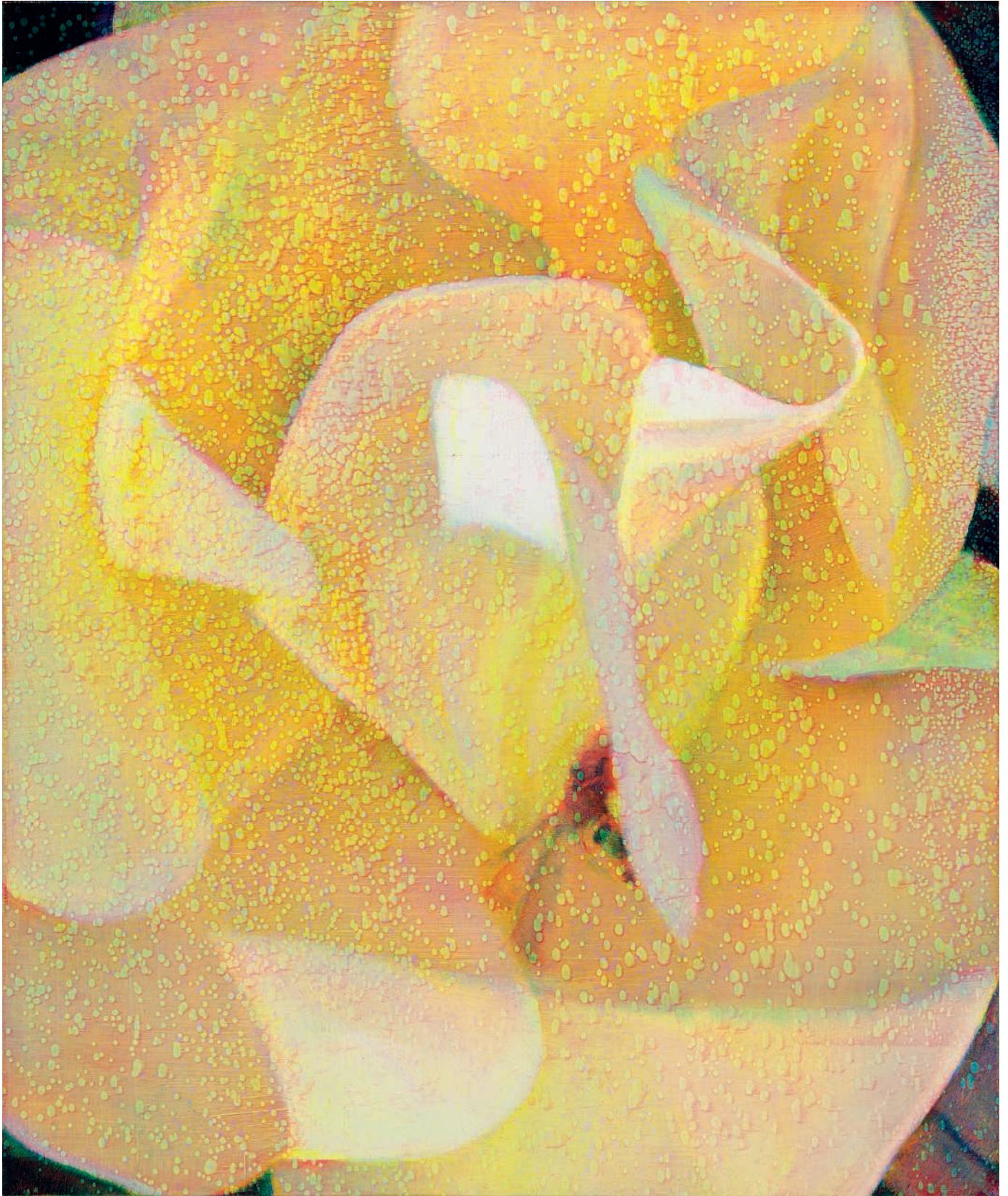
Private collection, London.

EXHIBITED:

London, Hewer Street Studios, 2002.

LITERATURE:

L. Murray Cree (ed.), *Tim Maguire*, Sydney, 2007, p.177 (illus. in colour).





PROPERTY FROM A WEST COAST COLLECTION

*** 25**

MAGGIE WATSON NAPANGARDI (B. 1925)

Mina Mina

with inscription 'MAGGIE NAPANGARDI WATSON / KAMW 201/96 / 202 x 110cm' on the reverse
synthetic polymer paint on canvas
79½ x 43¼in. (202 x 110cm.)

£30,000–40,000

AUD\$51,000–68,000
€34,000–45,000

PROVENANCE:

with Kimberley Australian Aboriginal Art, Melbourne, where purchased by the present owner in 1998.

26 No Lot





27

JOHN HENRY OLSEN (B.1928)

Giraffes

signed 'John Olsen' (lower left)
watercolour on paper
24 x 28in. (61 x 71.1cm.)

£20,000–30,000

AUD\$34,000–51,000
€23,000–34,000

PROVENANCE:

with Savill Galleries, Sydney, 2005.
Private collection, England.

Olsen travelled to Africa in 1978, visiting Egypt, Kenya and South Africa. Like the creatures he had encountered on his travels around Australia in the previous years, the animals of Africa held a special fascination to Olsen, particularly the monkeys and giraffes. He continued to draw these animals in zoos over the next decade, and 'after another visit to African [in 1989], he also did a number of luscious, large gouaches and watercolours of dark elephants with extended trunks splashing about in cobalt blue water, as well as long-necked, honey coloured giraffes, subjects which admirably suited the format of the large sheets of Torinoko paper.' (D. Hart, *John Olsen*, Sydney, 1991, p.146)



28

FREDERICK RONALD WILLIAMS (1927-1982)

Water and Acacias, 1977

signed 'Fred Williams.' (lower right)

oil on canvas

38 x 42in. (96.5 x 106.7cm.)

£150,000–200,000

AUD\$260,000–340,000

€170,000–220,000

PROVENANCE:

with Rudy Komon Gallery, Sydney.

Private collection, England.

EXHIBITED:

Perth, The Undercroft Gallery (now Lawrence Wilson Gallery), University of Western Australia, *Fred Williams: Paintings, Gouaches, Lithographs 1976-77*, Feb. - March 1978, cat.43.

Adelaide, *Contemporary Art Society, Fred Williams: Paintings, Gouaches, Lithographs 1976-77*, March- April 1978, cat 43.

London, Crane Kalman, *Arboretum - A Journey Through Trees*, 19 Nov. 2015 - 16 Jan. 2016, cat. no.19.

The 1970s saw Williams move away from his minimalist Australian landscape series of the 1960s. '[He] became more concerned with particular topographical features and this interest led to an increase in realistic detail. Whereas his earlier work relies on the ambiguity between paint gesture and image, abstraction and figuration, spatial depth and flat pictorial space, William's later works are more realistic, although they generally use a simpler linear structure to contain and order the details of the landscape ... The single line is used to structure the stippled areas of colour, for Williams has dispensed with individual paint gestures and is more concerned with colour, implied locations and specific topographical features.' (R. Lindsay and I. Zdanowicz, *Fred Williams: Works in the National Gallery of Victoria*, Melbourne, 1980, p.15) *The Kew Billabong, Forest Pond, Acacias and Landscape with Goose* series were all borne out of this shift, and show his expanded bright colour palette of greens, violets and yellows embraced with tactile application of paint.

I will never paint anywhere but in Australia because I know Australia ... it would be impossible for me to paint anywhere else.

Fred Williams quoted in John Raedler, 'Triumph on West 53rd Street', *The Australian*, 14 March 1977







*** 29**

JOHN HENRY OLSEN (B.1928)

Portrait of Robert Hughes

signed and inscribed 'Portrait of / Robert Hughes / John Olsen' (lower right)
mixed media on card
19½ x 25½in. (49.5 x 65cm.)

£10,000–15,000

AUD\$17,000–25,000
€12,000–17,000

PROVENANCE:

Private collection, USA.

EXHIBITED:

Sydney, Terry Clune Gallery, *An Exhibition of Recent Paintings Gouaches & Drawings by John Olsen*, March 1963.

LITERATURE:

R. Hughes, 'The pub at the Loo celebrates a one-man art boom', *Sunday Mirror*, 10 March 1963, p.43 (illustrated).

P. Anderson, *Robert Hughes: The Australian Years*, Sydney, 2009, p.100.

A portrait of the acclaimed Australian art historian and writer, Robert Hughes (1938-2012), himself an artist in his early years and part of the lively art scene that formed in Sydney in the 60s. Unlike in Melbourne, where a number of artists were fighting to defend figurative art by forming the Melbourne Antipodeans and releasing *The Antipodean Manifesto* in February 1959, the artists in Sydney embraced abstraction in their work, and were influenced by Kandinsky, Klee, Cézanne and Mondrian. Artists including William Rose, John Passmore, Stanislav Rapotec, Eric Smith and John Olsen were part of this scene, exhibiting variously together as a group, as well as in individual shows. An artist as well as critic, Hughes held several solo exhibitions of his works at this time. He became a great champion, as well as friend, of Olsen during this time.

This portrait of Hughes is part of a body of works Olsen painted upon his return from Europe in February 1960. Sydney, the harbour, light and bustling pace of life inspired Olsen and the pictures that came out of this period are considered some of his best work.

Everything I know about painting I learned in John Olsen's old Victoria Street studio in Kings Cross.

R. Hughes, quoted on the back cover of J. Olsen, *Drawn from Life*, Sydney, 1997.



Rex Dupain (b.1954), *Robert Hughes*, 1996.
National Portrait Gallery, Canberra, purchased 1999.
© Rex Dupain / National Portrait Gallery, Canberra.



30

JAMES RANALPH JACKSON (1882-1975)

Summer Morning, Sydney Harbour

signed 'JAMES R JACKSON' (lower right), and indistinctly inscribed '1938 / Summer Morning / Sy... Harbour / ... Jackson' on the remains of a label on the reverse

oil on canvas
18 x 22in. (45.7 x 55.9cm.)

£4,000–6,000

AUD\$6,800–10,000
€4,500–6,700

PROVENANCE:

with David Jones Art Gallery, Sydney.
Private Collection, England.

EXHIBITED:

Probably, Sydney, David Jones Art Gallery, June 1937.

... one of the artist's happiest qualities is the way in which he makes a landscape sparkle with light. ... Again and again one comes across some subtle atmospheric effect which, without obtruding itself too dramatically, gives a painting charm.

'Art Exhibition, Mr. James R. Jackson', *The Sydney Morning Herald*, 9 June 1937, p.8





31



32



33

31

WILLIAM RUBERY BENNETT (1893-1987)

Sunlit coastal scene

signed 'RUBERY BENNETT.' (lower left)

oil on canvas

10 x 12in. (25.4 x 30.5cm.)

£1,000-1,500

AUD\$1,700-2,500

€1,200-1,700

PROVENANCE:

with Savill Galleries, Sydney, 2005.

Private collection, England.

32

PERCEVAL (PERCY) CHARLES LINDSAY (1870-1952)

Morning in Neutral Bay, Sydney

signed 'Percy Lindsay' (lower right), signed, inscribed and dated "'MORNING

IN NEUTRAL BAY" / (SYDNEY) / PERCY LINDSAY / 1951' on the backing

board

oil on board

8½ x 11½in. (21.7 x 29.2cm.)

£2,000-3,000

AUD\$3,400-5,100

€2,300-3,400

PROVENANCE:

Private collection, England.

33

SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)

Convict and Mrs Fraser

signed 'nolan' (lower left) and signed with initial 'n' (centre left), further signed,

inscribed and dated '... / for notes / on further paintings / No 9 / Figures. /

nolan / Oct. 1958. / New York' on the reverse

mixed media on paper

9¾ x 11¼in. (24.8 x 29.9cm.)

£2,000-3,000

AUD\$3,400-5,100

€2,300-3,400

PROVENANCE:

Private collection, England.

Nolan first encountered the story of Mrs Fraser and the escaped convict, David Bracefell, in 1947, producing a body of work around this narrative. He revisited the subject in England in 1957, and again in America the following year when he moved to New York on a two year Commonwealth Fund Harkness Fellowship.



34

34
DONALD STUART LESLIE FRIEND (1915-1989)
The Art of War

signed and inscribed 'The Art of War. / Flower-Power Frogs attack Sybarites. / study for Earth Imagined by Martians / Donald Friend' (lower right)
 pen and ink, watercolour and gold leaf on paper
 unframed
 16½ x 20¼in. (42 x 51.4cm.)

£1,000-2,000

AUD\$1,700-3,400
 €1,200-2,200

PROVENANCE:
 Private collection, England.

The present work is a study for *The Earth Imagined by Martians*, 1977 (National Gallery of Australia, Canberra), one of the largest works on paper ever made by Friend. 'In late January 1977 Friend recorded that he had been working every day on the [NGA] picture, and that when he ran dry of ideas of it, concentrated on smaller related compositions. ... on 20 April [he] pronounced in his diary it was finished. ... it was shown in October at the Australian Galleries in Melbourne, together with related studies and smaller compositions.' (B. Pearce, *Donald Friend 1915-1989 Retrospective*, Singapore, 1990, p.116)

35
SIR SIDNEY ROBERT NOLAN, O.M., R.A. (1917-1992)
Ned Kelly

frottage and black wash on coated paper
 12 x 9¾in. (30.4 x 24.8cm.)

£3,000-5,000

AUD\$5,100-8,500
 €3,400-5,600

PROVENANCE:
 Private collection, England.

For other examples of this technique (combining frottage, to create the stippled paper, and ink), see the drought drawings of c.1948-52 illustrated in *Sidney Nolan 102 works from the first fifteen years (1939-53)*, Joseph Brown Gallery, Melbourne, 1979, nos 48, 52-54, and 56.



35

Kelly was not half rebel, half criminal, he was a rebel reformer. That is why he got into the language - he did something about the world

Sidney Nolan, 22 August 1947

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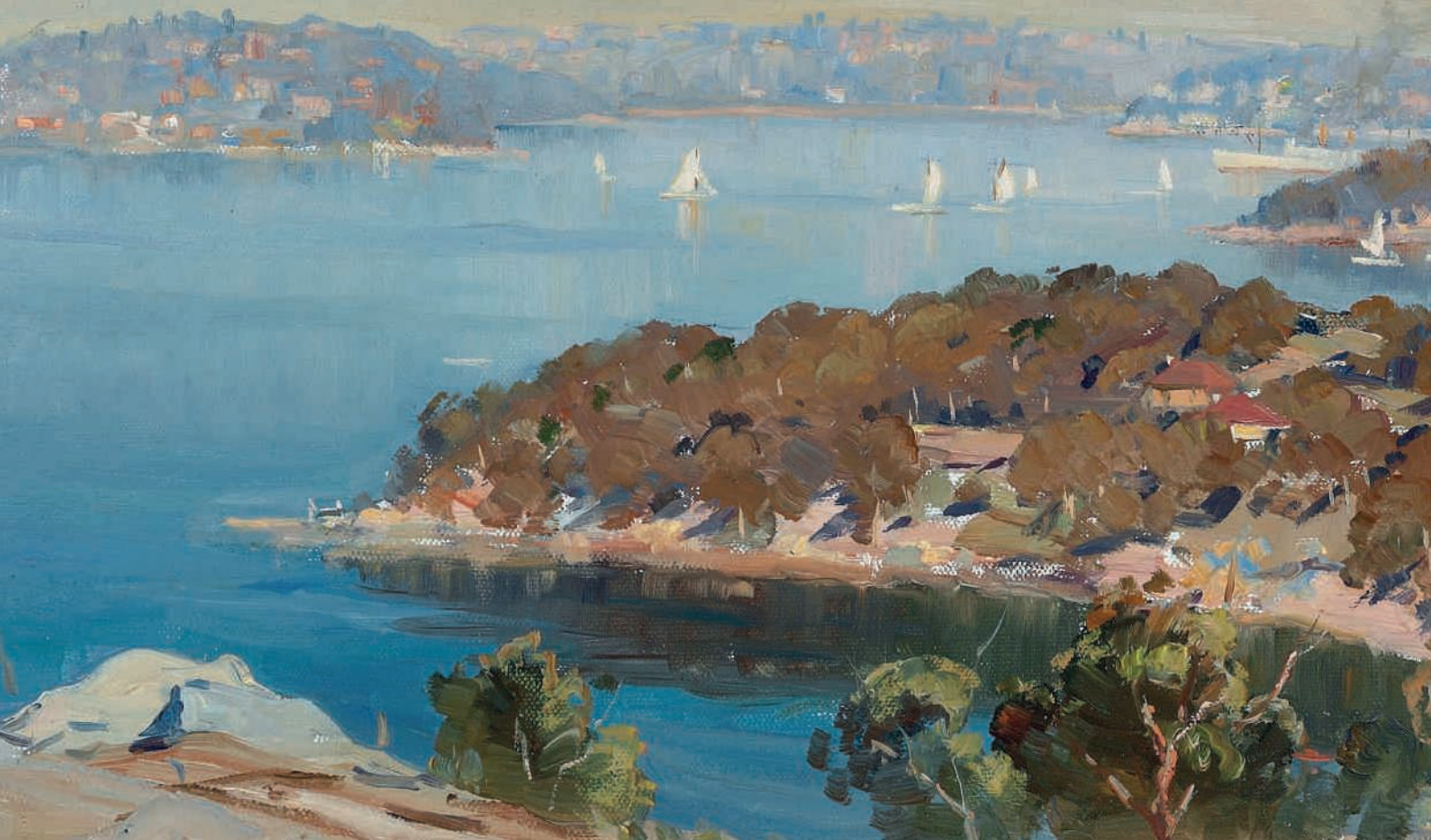
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(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the lot number. The reserve cannot be more than the lot's **low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any lot;
- (d) divide any lot or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- we will charge you storage costs from that date.
 - we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the lot in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the lot into the USA. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a lot prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that lot at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the purchase price.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

I OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not want to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the lot is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a lot.

saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.
- ?, *, Ω, α, #, + See VAT Symbols and Explanation.
- See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements
Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee

with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest
In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.
**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

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Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

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CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
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THOMAS BROOKS (1818-1891)
Relating the perils of a first long cruise: "She lov'd him for the dangers he had pass'd"
signed and dated 'Thos. Brooks/1852.' (lower left)
oil on canvas
34¼ x 46¾in. (87 x 117.8 cm.)
£20,000 – 30,000

**VICTORIAN, PRE-RAPHAELITE & BRITISH
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London, 13 December 2017

VIEWING

9-13 December
8 King Street
London SW1Y 6QT

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PROPERTY FROM THE COLLECTION OF JAMES O. FAIRFAX AC
EDWARD BOWER (FL. LONDON 1629-1667)
*Portrait of Thomas Fairfax, 3rd Lord Fairfax of Cameron (1612-1671),
three-quarter-length, in armour, a landscape beyond*
signed, inscribed and dated 'Bower at Temple Barr / fecit 1646.' (centre right)
oil on canvas
48 $\frac{3}{8}$ x 30 $\frac{3}{8}$ in. (122.8 x 100 cm.)
£40,000-60,000

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DAY SALE

London, 8 December 2017

VIEWING

2-7 December 2017
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NICOLAS-MARTIN PETIT (1777-1804)
Toulgra (Bulldog), Port Jackson, New South Wales, 1802
pencil and charcoal on laid paper
10⁷/₈ x 8³/₄in. (27.5 x 21.4cm.)
£70,000-100,000

TOPOGRAPHICAL PICTURES

London, 14 December 2017

VIEWING

9-13 December 2017
8 King Street
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WRITTEN BIDS FORM

CHRISTIE'S LONDON

AUSTRALIAN ART

THURSDAY 14 DECEMBER 2017 AT 10.00 AM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: REBEL

SALE NUMBER: 14236

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](http://www.christies.com)

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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14236

Client Number (if applicable) Sale Number

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

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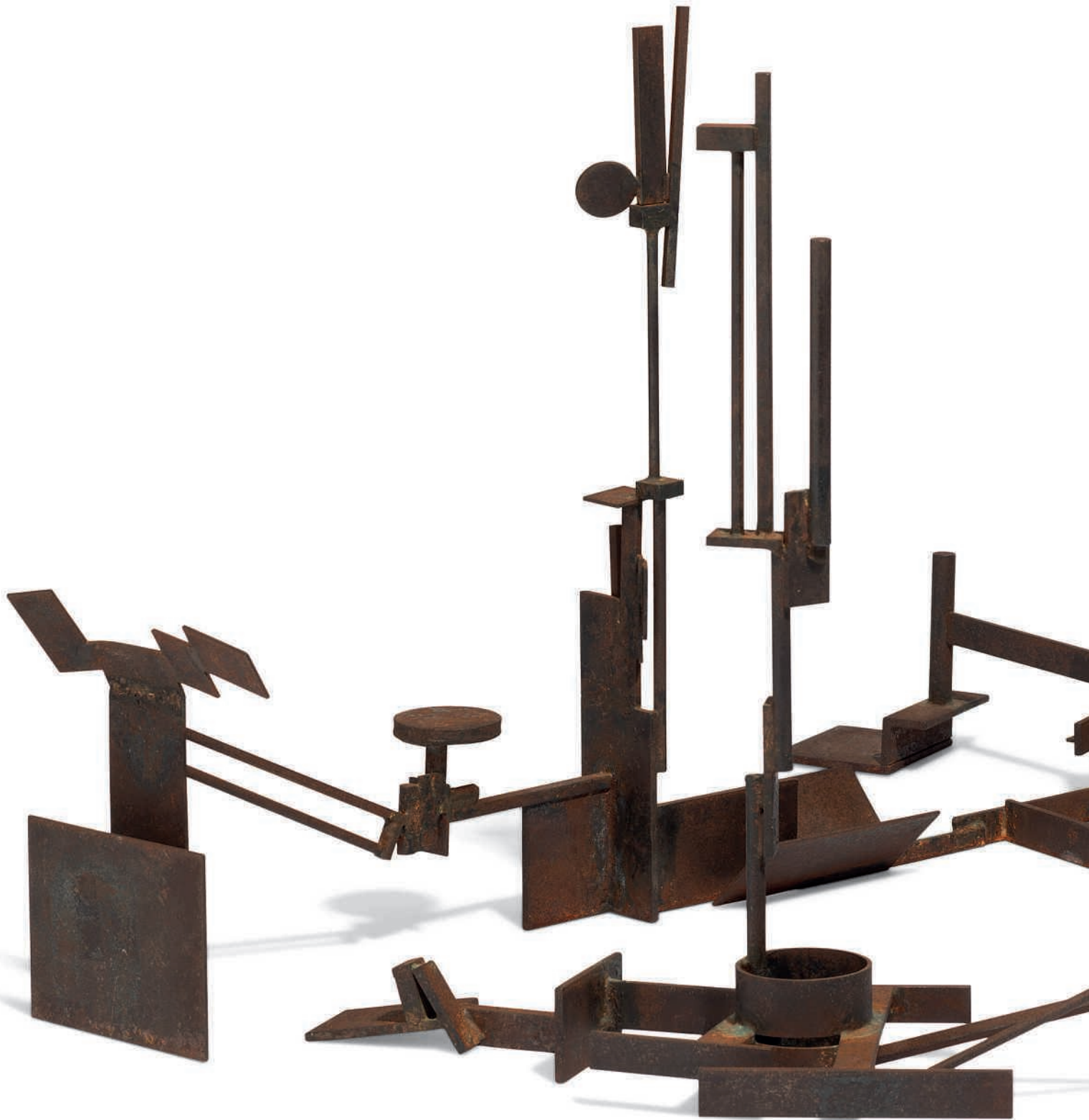
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