

ESTABLISHED 1919

LEONARD JOEL

13 April, 2024

VALUATION FOR INSURANCE, prepared for –

The Royal Agricultural Society of Victoria
C/ – Meghan Grech
Project Coordinator, Heritage - Celebrations
Melbourne Showgrounds
Epsom Road
Ascot Vale VIC 3032

By email only: meghan.grech@melbourneroyal.com.au

The values stated in this report are for insurance purposes. They represent Leonard Joel's assessment of the cost of replacing the art works and sculpture valued herein in their present condition in the current *retail* market – a valuation anticipated to remain valid for a period of up to two years from the date hereof (subject to our further advice below).

The values given have been determined upon research and consideration of available retail and, as relevant, auction market evidence of the sale, and offering for sale, of art works and sculpture of (as applicable) the same or comparable authorship, medium or materials, type, subject or composition, dimensions, period, quality, and condition, and by taking into account current market conditions generally.

The following points should be noted in considering or relying on this report –

- the values given in this report do not represent Leonard Joel's view as to the 'market' value of the works and objects valued (i.e. their value at auction or in another *non-retail* second-hand market setting), nor their value for any purpose other than that for which this report was prepared;
- this valuation does not guarantee future value; it allows for the possibility of a typical range of variation in value in the near foreseeable future but not wider unexpected fluctuations, including those caused by factors that could not reasonably have been known at the time of valuation; Leonard Joel accepts no responsibility or liability for any losses arising from such subsequent changes in value; we recommend that those relying on this valuation report review it periodically and update it as warranted;
- in presenting this report, Leonard Joel makes no representation, gives no warranty, and accepts no responsibility as to the attribution, authenticity, or condition of the works or objects valued;
- unless otherwise indicated. framed art works have not been examined out of their frames.

Terms of Engagement and Methodology

Leonard Joel was engaged by Meghan Grech on behalf of the Royal Agricultural Society of Victoria (RASV) to determine for insurance purposes the value of specified art works and sculpture in the RASV's collection, as itemised in the following pages.

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I, David Parsons, have prepared this valuation based on my inspection of most of these works at the RASV's office and showgrounds in Epsom Road, Ascot Vale, on 23 February, 2024 and upon my further research by reference to retail and other market information. Items 6, 41, 47, and 51 were not available for my inspection on 23 February and have been valued from photographs and other information subsequently provided by Ms Grech.

For the sake of consistency and ease of reference, this valuation follows the order in which these works were presented in the valuation prepared by Leonard Joel in January 2018.

Standard of compliance

This valuation has been performed in accordance with Auctioneers and Valuers Association of Australia (AVAA) and International Valuation Standards Council (IVSC) standards and industry-based norms and ethics relating to valuation methodology and current compliance standards, as applicable in each situation.

I have made all enquiries I believe necessary and appropriate and to my knowledge no significant relevant matters have been omitted from this report (subject only to any limitations and assumptions referred to herein).

I believe that the facts within my personal knowledge as stated in this report are true and correct and the opinions I have expressed are truly held by me.

I have no interest or conflict of interest relating to the subject property, nor is the fee charged contingent upon any aspect or value of this report.

This report is intended only for use for the purpose intended by the client who commissioned it; except for that purpose, it may not be transferred or otherwise used without the written approval of Leonard Joel.

Valuation summary

As itemised in the following pages, the total insurance value of the art works and sculpture assessed herein is \$1,191,450 (one million, one hundred and ninety-one thousand, four hundred and fifty dollars).

(Values given are inclusive of GST unless otherwise specified.)

Valuer



David Parsons, BA, JD, AVAA Registered Valuer 579
Head of Private Estates and Valuations

LEONARD JOEL



1. Joy ALLAN (b. 1942)

'Acoonah Park, Berwick', oil on canvasboard, 59.5 x 44.5cm, signed I.I.

Insurance value \$300



2. R. JAKOBSON (working 1970s)

'Alexandra', oil on board, 45 x 60cm, signed I.I.

Insurance value \$200



3. Helene SEYMOUR (b. 1942)

'Mates – one and all', oil on canvasboard, 44.5 x 59.5cm, signed I.I.

Insurance value \$800



4. Helene SEYMOUR (b. 1942)

'Amongst the Clydesdales', oil on canvasboard, 60 x 75cm, signed I.r,

Insurance value \$1,100

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5. John BORRACK (b. 1933)

'*Winter landscape, Mernda*', watercolour, 30 x 101cm, signed and dated 1983 l.r.

Insurance value \$4,000



6. Barry KING (working late 20th century)

'*Spring thunder*', oil on canvas, 61 x 122cm (approx.), signed l.r.

Insurance value \$1,500



7. Gaye BONHAM (b. 1942)

'*Warm tones*', pastel, 41.5 x 64cm, signed l.l.

Insurance value \$300



8. Frederick WOODHOUSE, Snr (1820–1909)

'*A shorthorn bull in a landscape*', oil on canvas, 43.5 x 58cm, indistinctly signed and dated 1875(?) l.l. [*apparently with some restored damage to the lower part of the rump*]

Insurance value \$10,000

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9. Frederick WOODHOUSE, Snr (1820–1909)
'Roan Duchess at 20 months', oil on canvas,
44 x 59cm, signed and dated 1875 l.r.
Insurance value \$16,000



10. Norman DALE (working early 20th century)
'Lindenow, Duke of Derrimut, 40th', oil on
artist's board, 39 x 58.5cm, signed and dated
1918 l.r.
Insurance value \$7,000



11. Norman DALE (working early 20th century)
'Matilda 10th Grand Duchess of Derrimut'
(apparently a double portrait, from each
side), oil on canvas, 43 x 64cm, apparently
unsigned
Insurance value \$7,000



12. Frederick WOODHOUSE, Snr (1820–1909)
'Letitia 3rd at 9 yrs', oil on canvas,
44.5 x 59cm, signed and dated 1874 l.l.
Insurance value \$12,000

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13. Margaret BENNEY (working 1980s)
'Animal study', pastel, 40 x 50cm, signed l.l.
Insurance value \$300



14. Peter WALTON
(working late 20th / early 21st century)
'Working Clydesdales', pastel, 52 x 80cm,
signed l.r.
Insurance value \$400



15. John HASKINS (b. 1938)
'Tending the field', acrylic on board,
39 x 54cm, signed l.r.
Insurance value \$1,600



16. Mitch PEARSON (working 1980s)
'The flock', oil on board, 60 x 75cm, signed
l.r.
Insurance value \$700

LEONARD JOEL



17. Hugh GUTHRIE (working 1970s – circa 2000)
'Shimmering summer, Mt Buninyong',
watercolour, 46 x 60cm, signed and dated
1982 I.I.
Insurance value \$700



18. Liza LEE (working 1980s)
'Appaloose fantasy', watercolour,
45 x 39.5cm, signed I.r.
Insurance value \$300

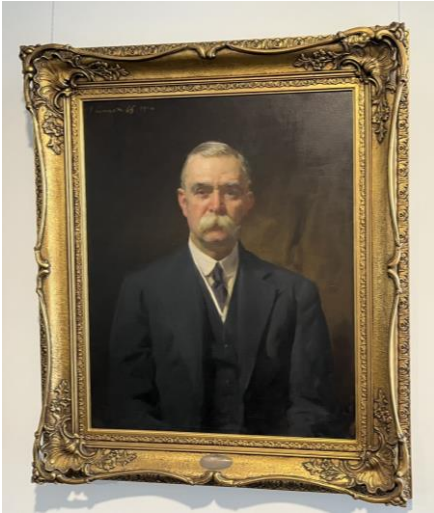


19. Robert INGPEN (b. 1936)
'Woodchop', watercolour, 33 x 38cm,
signed and dated 1980 I.I.
Insurance value \$3,000



20. AUSTRALIAN SCHOOL, 1850s
A portrait of David Duncan, oil on
canvas, 74 x 60.5cm, apparently
unsigned
Insurance value \$8,000
Note: Forming an original pair with item 22
below.

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21. John LONGSTAFF (1862–1941)

A portrait of Charles Edward Merrett, oil on canvas, 80 x 66cm, signed and dated 1924 u.l.

Insurance value \$12,000



22. AUSTRALIAN SCHOOL, 1850s

A portrait of Alexina Duncan, oil on canvas, 74 x 60.5cm, apparently unsigned

Insurance value \$8,000

Note: Forming an original pair with item 20 above.



23. Ferdinando ANDREINI (1843–1922)

'Gretchen', marble, the integral low plinth incised with a passage from Goethe's Faust, incised signature to the reverse of the plinth, approximately 96cm high [two or three minor old repaired fractures]

Insurance value \$230,000



24. Charles SUMMERS (1825–1878)

A portrait of Albert, Prince Consort, seated, on its original plinth, marble, approx. 2.6m high, incised title and signature to the plinth [exposure-related cracking and wear overall; a loss to one finger]

Insurance value \$200,000

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25. Charles SUMMERS (1825–1878)

A portrait of Queen Victoria, seated, on its original plinth, marble, approx. 2.6m high, incised title and signature to the plinth [exposure-related cracking and wear overall; a loss to one finger]

Insurance value \$200,000



26. Joseph Edgar BOEHM (1834–1890)

A young bull with a herdsman, on an integral low naturalistic plinth, marble, approximately 1.7m high [recently restored to address exposure-related cracking and wear overall and various fractures and losses]

Insurance value \$250,000



27. Stephen WALKER (1927–2014)

The Australian stockman, bronze, approx. 2.9m high, incised title and signature cast in the plaque to the plinth

Insurance value \$150,000



28. After J.W. LUDLOW (1840–1916)

Eight plates from Lewis Wright, The Illustrated Book of Poultry (Cassell, London, 1880 [or subsequent 19th century edition], chromolithographs, framed as one

Insurance value \$1,000, the group

LEONARD JOEL



29. After J.W. LUDLOW (1840–1916)

Eight plates from Lewis Wright, *The Illustrated Book of Poultry* (Cassell, London, 1880 [or subsequent 19th century edition]), chromolithographs, framed as one
Insurance value \$1,000, the group



30. After J.W. LUDLOW (1840–1916)

Eight plates from Lewis Wright, *The Illustrated Book of Poultry* (Cassell, London, 1880 [or subsequent 19th century edition]), chromolithographs, framed as one
Insurance value \$1,000, the group



31. After J.W. LUDLOW (1840–1916)

Eight plates from Lewis Wright, *The Illustrated Book of Poultry* (Cassell, London, 1880 [or subsequent 19th century edition]), chromolithographs, framed as one
Insurance value \$1,000, the group



32. Anthony PROUT (b. 1946)

'Grape harvest', watercolour, 54.5 x 73.5cm, signed l.r.
Insurance value \$800

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33. Robert MILLER (b. 1916)

'*Mysia mood*', watercolour, 52 x 78.5cm, signed l.r.

Insurance value \$400



34. Michael (Mike) PONDER (b. 1943)

'*Stockman IV*', oil on canvas, 50 x 39.5cm, signed l.l.

Insurance value \$6,000



35. Charles BUSH (1919–1989)

'*Muggy day, Ocean Grove*', oil on canvas, 75 x 100cm, signed l.r.

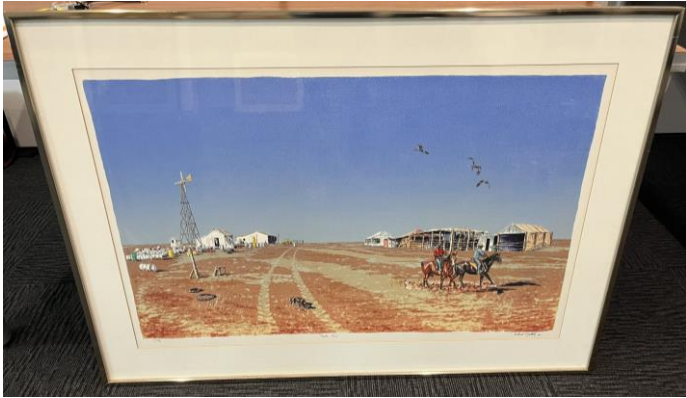
Insurance value \$4,000



36. A National Agricultural Society of Victoria printed poster listing the prizes to be awarded at its 1883 Spring Show, 98 x 58cm, mounted and framed behind glass [*the poster damaged, with various losses and stains*]

Insurance value \$1,500

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37. Richard WEATHERLY (b. 1947)

'Muster time', screenprint, 59 x 96cm (matrix),
editioned 12/94, inscribed as title, and signed
and dated 1989 in pencil in the lower margin

Insurance value \$850



38. Robin SCHUBERT (working 1970s–80s)

'Back yard scratches', oil on canvas,
59 x 90cm, signed l.r.

Insurance value \$800



39. Amanda LITHGOW (working 1980s)

'Returning from the meet', screenprint,
40.5 x 50.5cm (matrix), editioned 4/12,
inscribed as title, and signed and dated 1991
in pencil in the lower margin

Insurance value \$600



40. Wendy PROCTOR (working 1980s)

'Country kitchen', pastel, 84 x 52cm,
unsigned but with original labels and
inscriptions

Insurance value \$300

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41. Harris SMITH (working late 20th century–present)
'The valley', oil on canvas, 56 x 74cm,
presumed to be signed
Insurance value \$2,000



42. Barry KING (working late 20th century)
'How many hands?', oil on canvas,
48.5 x 74.5cm, signed and dated 1997 l.r.
Insurance value \$800



43. Jan LONG (b. 1945)
'Droving', watercolour, 54.5 x 75cm, signed l.l.
Insurance value \$1,600



44. Julie LUNDGREN COULTER
(working late 20th / early 21st century)
'Afternoon light', oil on board, 24.5 x 74cm,
signed l.r.
Insurance value \$500

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45. Jan LONG (b. 1945)

'Starting out', pencil and watercolour,
53 x 75cm, signed l.l.

Insurance value \$1,500



46. A group of four photographic facsimile reproductions after lithographic plates in David Low, *The Breeds of the Domestic Animals of the British Isles* (1842)

Insurance value \$ 0 [no commercial value]



47. Charles BILLICH (b. 1934)

A landscape composition with a figure (diptych), paper collage and paint,
244 x 274cm overall (each panel 122 x 274cm), signed l.r.

Insurance value \$16,000



48. William E. GREEN ('Weg') (1923–2008)

'Well, I need one day of rest', black ink and grey wash, 16 x 35cm, inscribed as title, signed u.l.

Insurance value \$900

LEONARD JOEL



49. Mark KNIGHT (b. 1962)

'Come on old fella ...', black ink and watercolour, 19 x 28.5cm, inscribed as title, signed u.r.

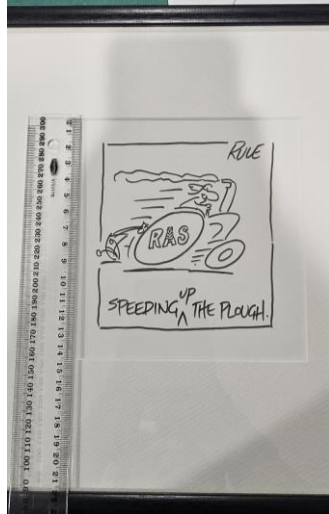
Insurance value \$800



50. T.O. ISMOD(?) (working early 1970s)

'BISON' (1974), black ink and wash, 22.5 x 26cm, inscribed as title, signed c.

Insurance value \$600



51. Chris RULE (contemporary)

'Speeding up the plough', black felt-tip pen, 14.5 x 14cm, inscribed as title, signed u.r.

Insurance value \$400



52. Chris RULE (contemporary)

'The pipeline' (2002), black felt-tip pen, 20.5 x 28cm, inscribed as title, signed u.r.

Insurance value \$600

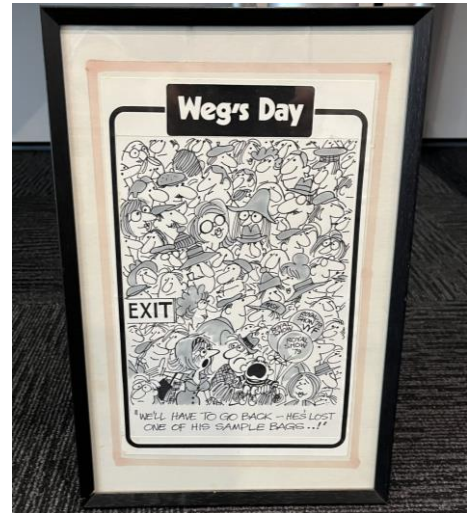
LEONARD JOEL



53. William E. GREEN ('Weg') (1923–2008)

'Let's face it, everything else is becoming automated', ink and watercolour, 35 x 23.5cm, inscribed as title

Insurance value \$1,000



54. William E. GREEN ('Weg') (1923–2008)

'We'll have to go back ...' (1979), black ink and grey wash, 34.5 x 22cm, inscribed as title

Insurance value \$900



55. William E. GREEN ('Weg') (1923–2008)

'A fine judge he turned out to be ...', ink and watercolour, 23 x 34cm, inscribed as title, signed l.r., signed and dated 1978 u.l.

Insurance value \$1,000



56. William E. GREEN ('Weg') (1923–2008)

'It's really not a sly, precocious little wine ...' (1977), ink and watercolour, 23 x 33.5cm, inscribed as title, signed l.r.

Insurance value \$1,000

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58. 'BULLTOSSER' (working early 1970s)
'Mirror, mirror on the wall ...' (1974), black ink (or a printed proof?), 32 x 56cm,
Insurance value \$600



59. William E. GREEN ('Weg') (1923–2008)
'R.A.S. WINE TASTING TODAY' (1981), ink and watercolour, 26 x 36cm, inscribed as title, signed l.r.
Insurance value \$1,000



60. William E. GREEN ('Weg') (1923–2008)
'The winner was milked by Lord Mayor "Rocky" ...', ink and watercolour, 26.5 x 38cm, inscribed as title, signed and dated 1978 l.r.
Insurance value \$1,000

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61. William E. GREEN ('Weg') (1923–2008)

'You could run a car on this! ...' (1980), black ink, 24 x 29cm, inscribed as title, signed u.l.

Insurance value \$800



62. William E. GREEN ('Weg') (1923–2008)

'I'm sure your wife will forgive you ...', ink and watercolour, 20 x 23.5cm, inscribed as title, signed and dated 1983 l.r.

Insurance value \$1,000



63. William E. GREEN ('Weg') (1923–2008)

'He's perfectly trained ...' (1981), ink and watercolour, 26.5 x 38cm, inscribed as title, signed l.l.

Insurance value \$1,000



64. William E. GREEN ('Weg') (1923–2008)

'I'm taking some back to the Mallee with me', ink and watercolour, 27 x 47cm, inscribed as title

Insurance value \$1,000

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65. William E. GREEN ('Weg') (1923–2008)
'With the drought, Duncan ...' (1981), ink and watercolour, 28 x 46cm, inscribed as title
 Insurance value \$1,000



66. William E. GREEN ('Weg') (1923–2008)
'That's the trouble ...', ink and watercolour, 23 x 35cm, inscribed as title, signed l.r.
 Insurance value \$1,000



67. William E. GREEN ('Weg') (1923–2008)
'If milk goes up again ...', ink and watercolour, 34 x 23.5cm, inscribed as title, signed and dated 1978 l.r.
 Insurance value \$1,000



68. William E. GREEN ('Weg') (1923–2008)
'Wife, 3 kids, and 500 beef cattle to support' (1977), watercolour on a printed proof, 35.5 x 26.5cm
 Insurance value \$900

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69. Samuel WELLS (1885–1972)

'Ah, a good hand at last!', black ink, 33 x 25.5cm, inscribed as title, signed I.r.

Insurance value \$800



70. Mark KNIGHT (b. 1962)

'PUT A SOCK IN IT', black ink, 23 x 34.5cm, inscribed as title, signed u.r.

Insurance value \$600



71. A photographic facsimile reproduction after a cartoon by Michael Leunig, '*Is the rumour true ...*'

Insurance value \$ 0 [no commercial value]

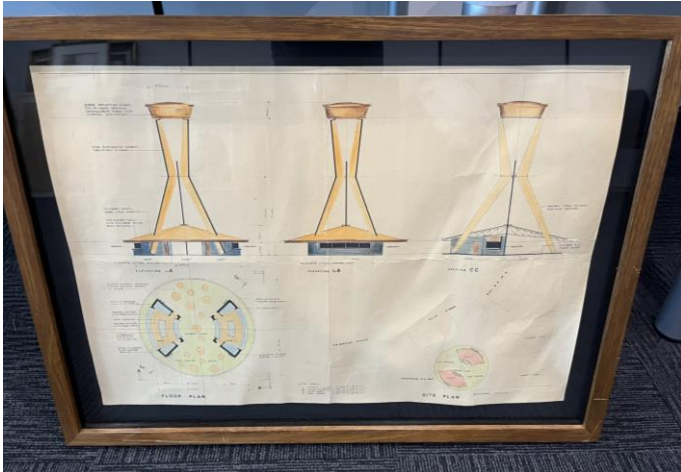


72. [unidentified Melbourne architectural practice]

Two contract drawings of elevations, sections, and a plan for the 'Royal Block' at the RASV Showgrounds, black ink and watercolour, each 68 x 101cm (sheet), each with the architect's blind stamp (illegible) and signed and dated 1916 by the parties

Insurance value \$3,000, together

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73. [unidentified architectural practice], *circa* 1976

A sheet of elevations, sections, and plans for the RASV Showgrounds 'Pie in the sky' food kiosk, black ink and coloured pencil, 55 x 77.5cm (sheet)

Insurance value \$2,000

Note: A presentation drawing likely to have been made by the practice which designed the structure, *circa* 1976.