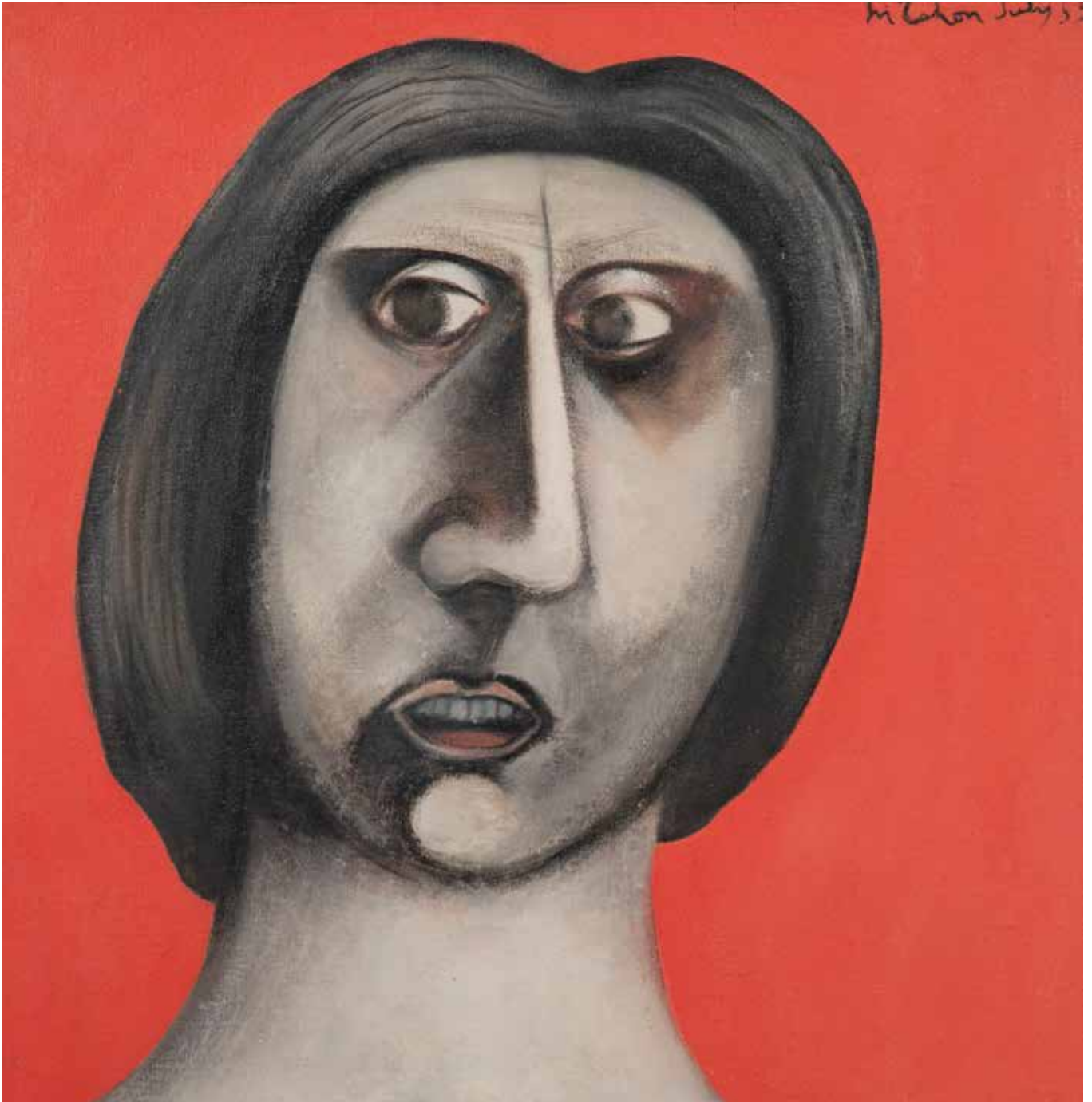


**DUNBAR
SLOANE**
SINCE 1919

FINE &
APPLIED ARTS

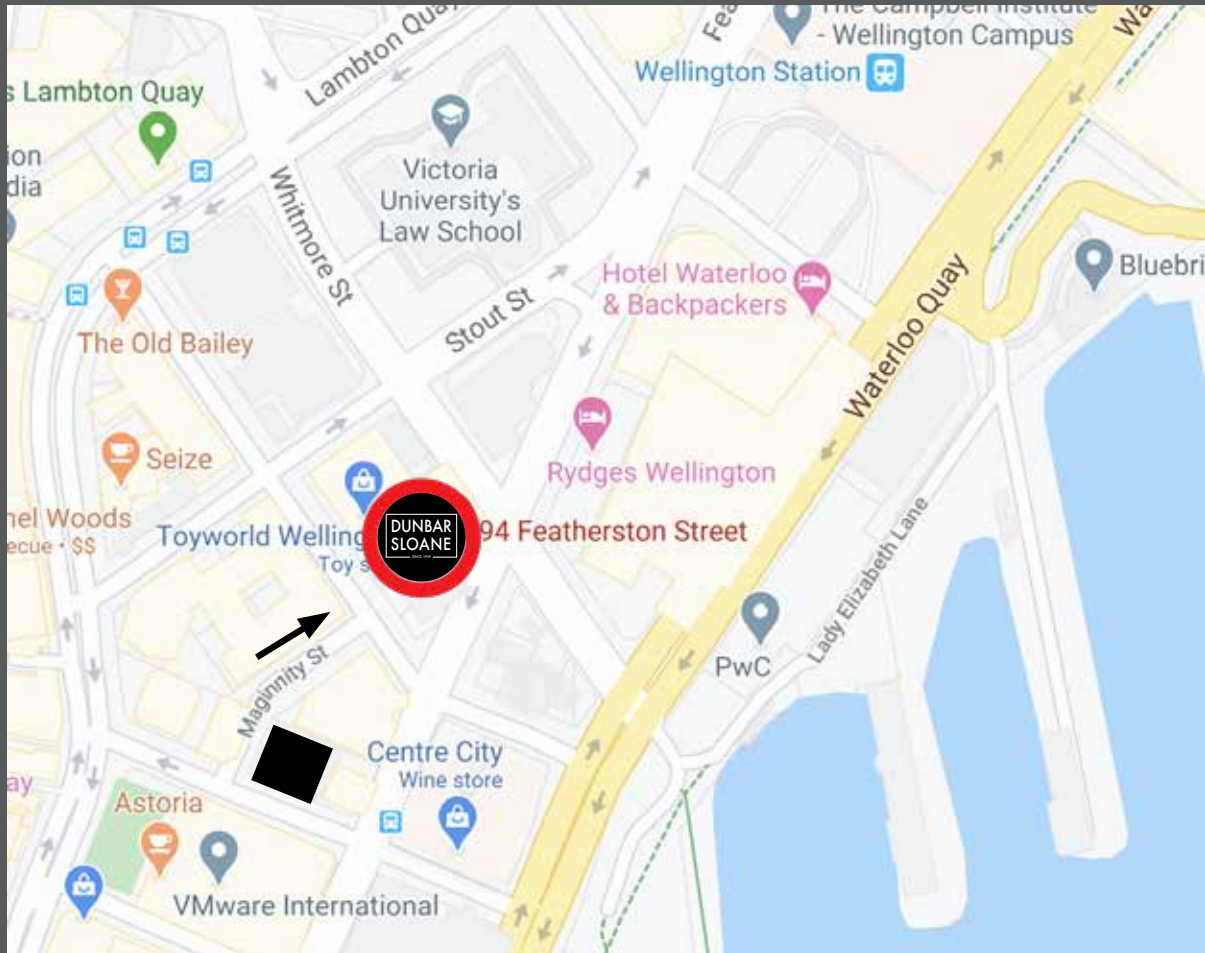
9 & 10 SEPTEMBER 2020







WE HAVE MOVED 94 FEATHERSTON STREET



Our Wellington auction house has shifted to new premises, located in Kiwi Wealth House
corner of Featherston & Ballance Street.

Our phone number, email address and bank details remain unchanged.

We look forward to welcoming you to our new premises.

Dunbar Sloane Ltd
94 Featherston Street
Wellington CBD
www.dunbarsloane.com



NEW ZEALAND & INTERNATIONAL FINE & APPLIED ART

Wednesday 9 September 2020

6pm start

Part One - Evening Sale

Lot 1 - 62

Thursday 10 September 2020

12noon start

Part Two - Day Sale & Applied Arts

Lot 200 - 268, 307 - 361

Studio Ceramics & Applied Arts

Lot 269 - 306

LIVE BIDDING

Please note we now offer our own live online bidding service.

For instruction see our website:

www.dunbarsloane.co.nz

Online registrations and absentee bids must be made at least 2 hours before the auction commences, or 24 hours if you are an International client

BUYERS PREMIUM

Each lot is subject to 17% + GST buyers premium

VIEWING SCHEDULE

PLEASE NOTE NO OPENING FUNCTION

Friday 4th September 9am - 4pm

Sunday 6th September 12noon - 3pm

Monday 7th September 9am - 4pm

Tuesday 8th September 9am - 4pm

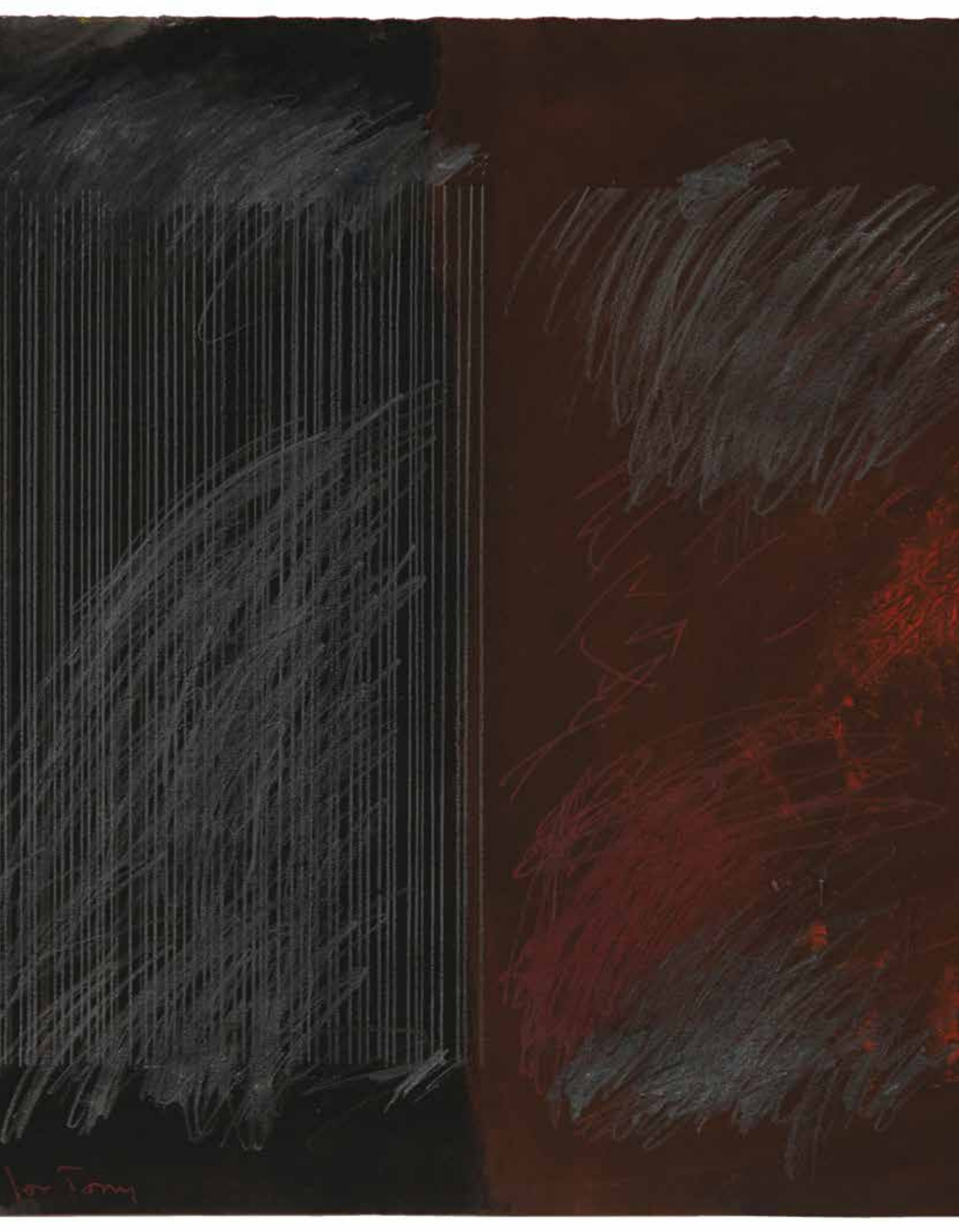
Wednesday 9th September 9am - 4pm

ENQUIRIES

Helena Walker, Director Fine Arts

+64 4 472 1367 / art@dunbarsloane.co.nz

PO Box 224, Wellington 6140



for Tony



NEW ZEALAND & INTERNATIONAL
FINE ART

PART ONE / EVENING SALE

Wednesday 9 September 2020

6pm start

Lot 1 - 62



1

1

Bill Hammond (b 1947)

Singer Songwriter I

lithograph, edition of 100

signed, inscribed with title and dated 2001

(upper centre within print)

68 x 82.5cm

\$4,000 - \$7,000

PROVENANCE

Private collection, Wellington



2

2

Bill Hammond (b 1947)

Bone Eagle B

etching, PP (limited edition of 25)

signed and dated 'W D Hammond/2007'

(lower right), inscribed with title (lower left)

38 x 28cm

\$2,000 - \$4,000

PROVENANCE

Private collection, Wellington



3

3

Bill Hammond (b 1947)

Seamless, Gutless, Spotless, Useless

lithograph, limited edition 76/100

signed and dated 'W. D. Hammond/2006'

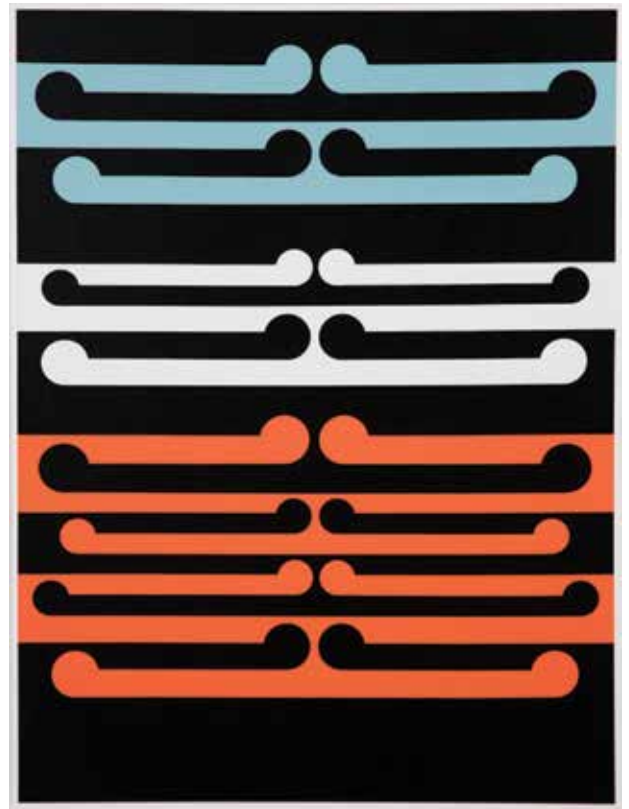
(lower right)

59 x 43cm

\$6,000 - \$10,000

PROVENANCE

Private collection, Wellington



4

4

Gordon Walters (1919-95)

Painting No. 7

screenprint, edition of 100 (2016)

Walters Estate blindstamp

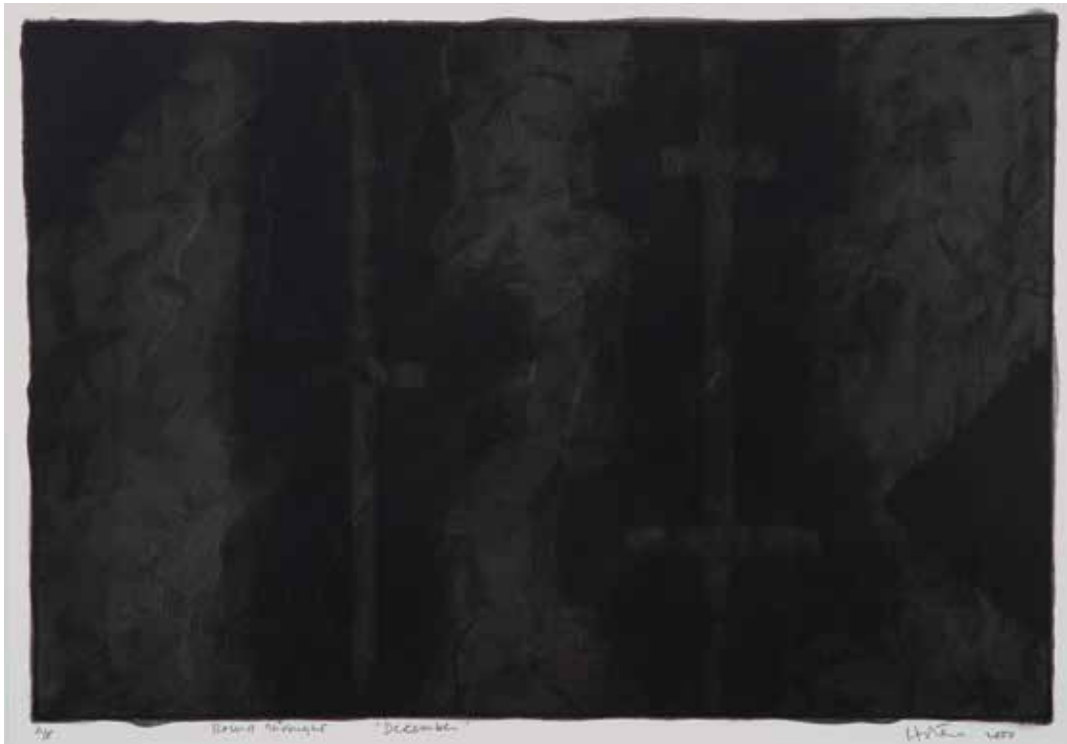
(lower left under matt)

54 x 38cm

\$6,500 - \$10,000

PROVENANCE

Private collection, Wellington



5



6

5

Ralph Hotere (1931-2013)

Round Midnight 'December'

lithograph, A/P

signed and dated 'Hotere 2000' (lower right), inscribed with title (lower centre)

46 x 55cm

\$5,000 - \$8,000

PROVENANCE

Private collection, Wellington

LITERATURE

Peter Vangioni & Jillian Cassidy, *Hotere, empty of shadows and making a shadow* (Christchurch 2005), p. 121, fig. 111.

6

Ralph Hotere (1931-2013)

Untitled (AORAKI is the mountain WAITAKI the RIVER)

lithograph, limited edition 3/15

signed and dated 'Hotere 04' (lower right)

66.5 x 50cm

\$6,000 - \$10,000

PROVENANCE

Private collection, Wellington

LITERATURE

Peter Vangioni & Jillian Cassidy, *Hotere, empty of shadows and making a shadow* (Christchurch 2005), p. 131, fig. 122.

7

Terry Stringer (b 1946)

Isadora Duncan with Scarf

cast bronze on marble plinth,

limited edition 2/3

etched signature and dated

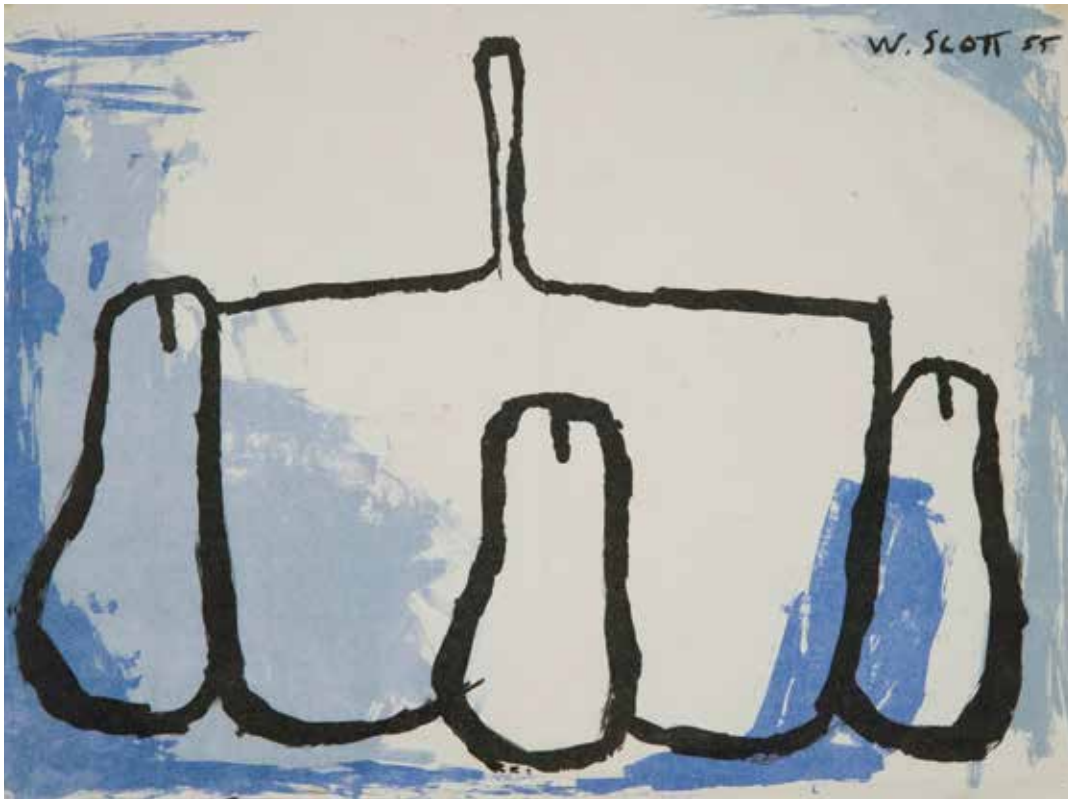
'TERRY STRINGER '81' to lower edge

27cm height, 25cm width, 19cm depth

\$6,000 - \$10,000



7



8



9



10

8

William Scott (British 1913-1989)

Three pears and pan

lithograph

signed and dated 'W. SCOTT 55' within plate
25 x 33.5cm, unframed

\$1,800 - \$3,600

PROVENANCE

Estate of the artist, Stewart MacLennan

Scott made two prints of similar subjects in 1955 although, for reasons which are not apparent, this blue version of *Three Pears and Pan* was never published. According to Robert Scott the artist's son, it is possible that the work was intended to be a lithographic insert in a book, which itself was unpublished. It would appear that there are very few proofs in circulation.

9

Sir Howard Hodgkin (British 1932-2017)

Tropic Fruit (1981)

screenprint, limited edition 73/100,

published by Bernard Jacobson Ltd., London
signed with initials and dated 'H H 81'

(lower centre)

77 x 93cm

\$1,800 - \$3,600

PROVENANCE

Private collection, Whanganui

10

Robin White (b 1946)

Southland Monkey Puzzle

silkscreen, limited edition 30/35

signed, inscribed with title and dated
'R. WHITE JUNE '73' (lower left)

40 x 52cm

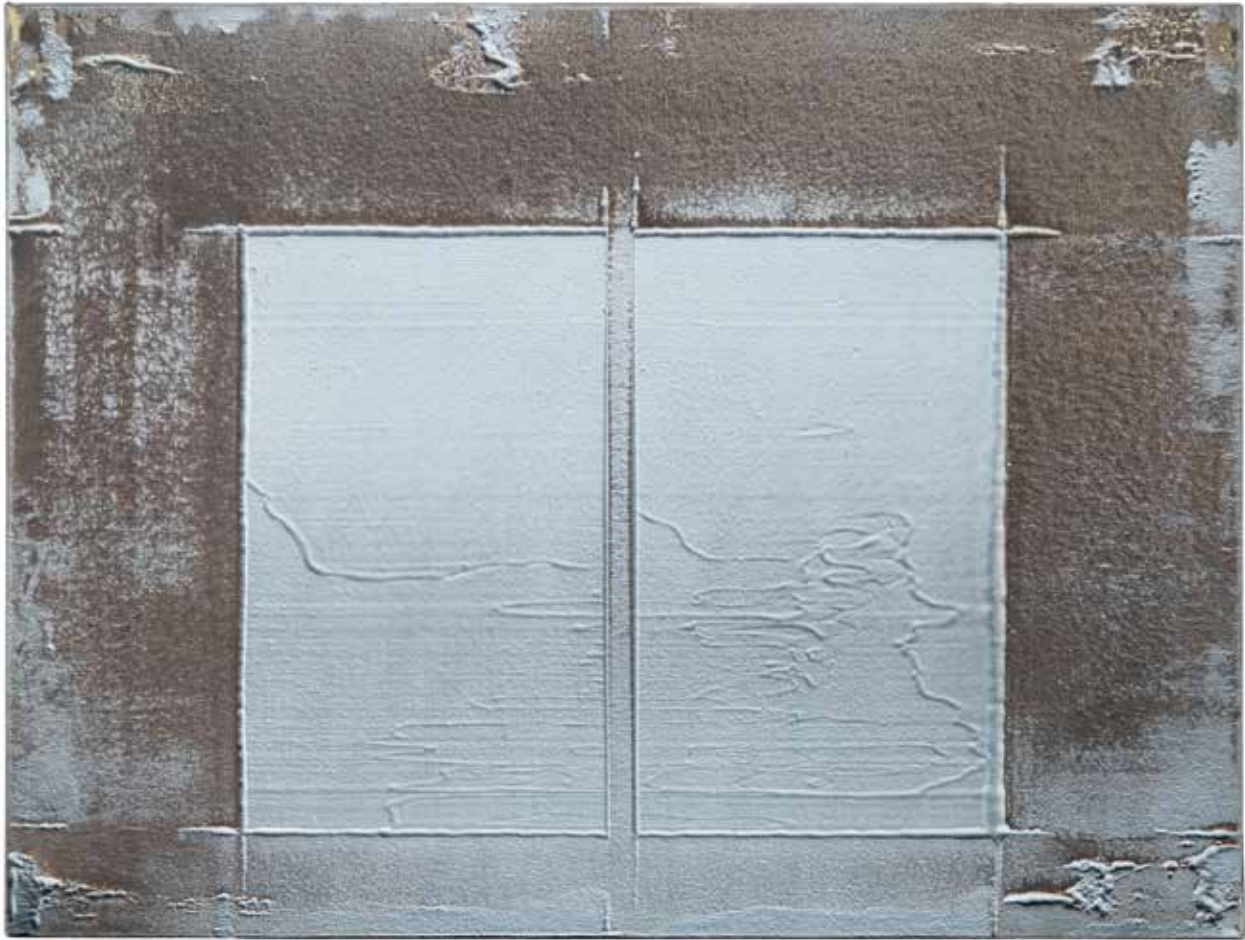
\$5,000 - \$8,000

PROVENANCE

Private collection, Wellington

LITERATURE

Robin White New Zealand Painter
(Martinborough 1981) p. 103. no. 149.



11

11

Mervyn Williams (b 1940)

Two Doors

acrylic on canvas

signed, dated 'MERVYN WILLIAMS 2000'
and inscribed with title to reverse

67 x 89cm

\$2,000 - \$4,000

PROVENANCE

Private collection, Wellington

12

Don Peebles (1922-2010)

Relief Construction

enamel on wooden construction

signed, inscribed with title and dated 1972
to reverse

51 x 56 x 9cm depth

\$4,000 - \$7,000

PROVENANCE

Private collection, Wellington

'Construction, for me, is not a style but simply a method. Neither my reliefs nor my paintings derive from any strict mathematical basis but are assembled with a free sense of order, more characteristic of the painter, than of the function-influenced architect or designer. The narrative aspects of Art are of less interest to me than the more purely visual and private impulses, 'if such elements as colour, light, line, form, mass, volume are intimately experienced, they too can result in a very personal statement.'

D.E. Peebles: Paintings at the Canterbury Society of Arts in July 1973 exhibition catalogue

13

Don Peebles (1922-2010)

Painting 1962

oil on canvas

signed and dated 'DON PEEBLES 1962'
to reverse stretcher

72 x 102cm

\$3,000 - \$6,000

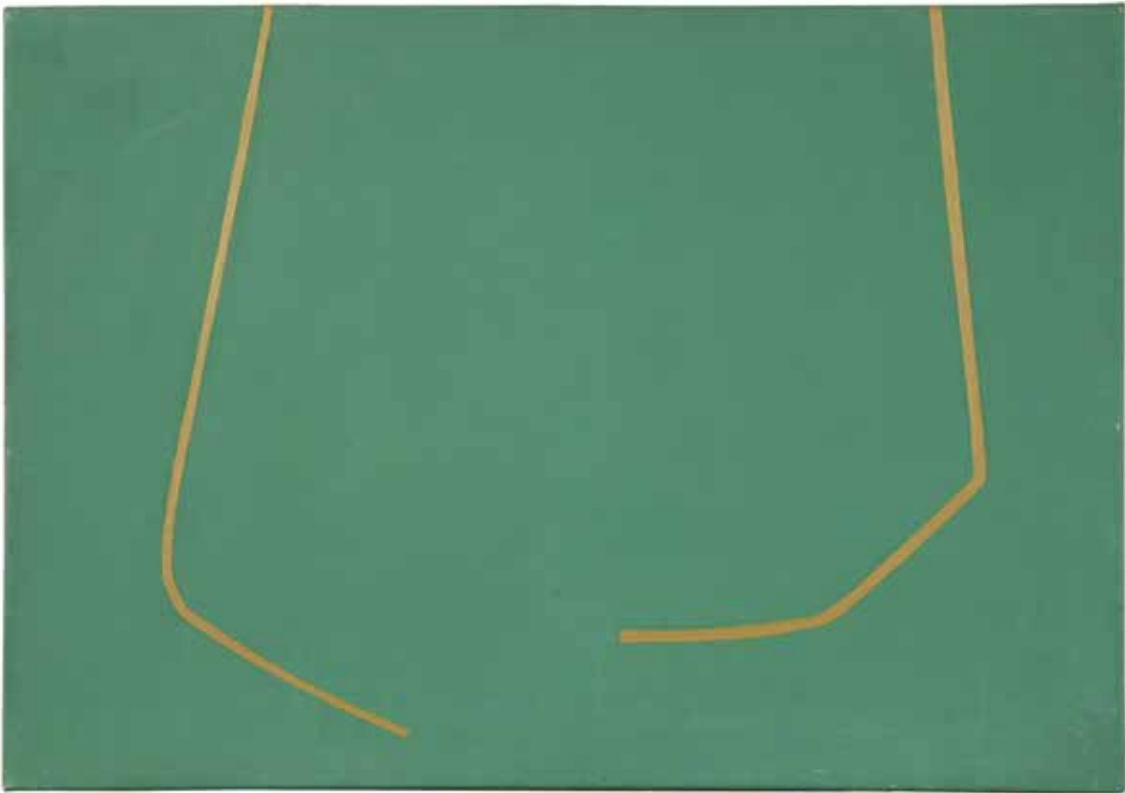
PROVENANCE

by descent,

Private collection Wellington



12



13



14

14

Trevor Moffitt (1936-2006)

Mountain Series no. 4.

oil on board

signed 'Moffitt' (lower right); signed and

inscribed with title to reverse

79 x 120cm

\$4,000 - \$8,000

PROVENANCE

Private collection, Canterbury

15

Trevor Moffitt (1936-2006)

Their Running No. 2.

oil on board

signed and dated 'Moffitt 70' (lower right);

inscribed with title to reverse

74 x 75cm

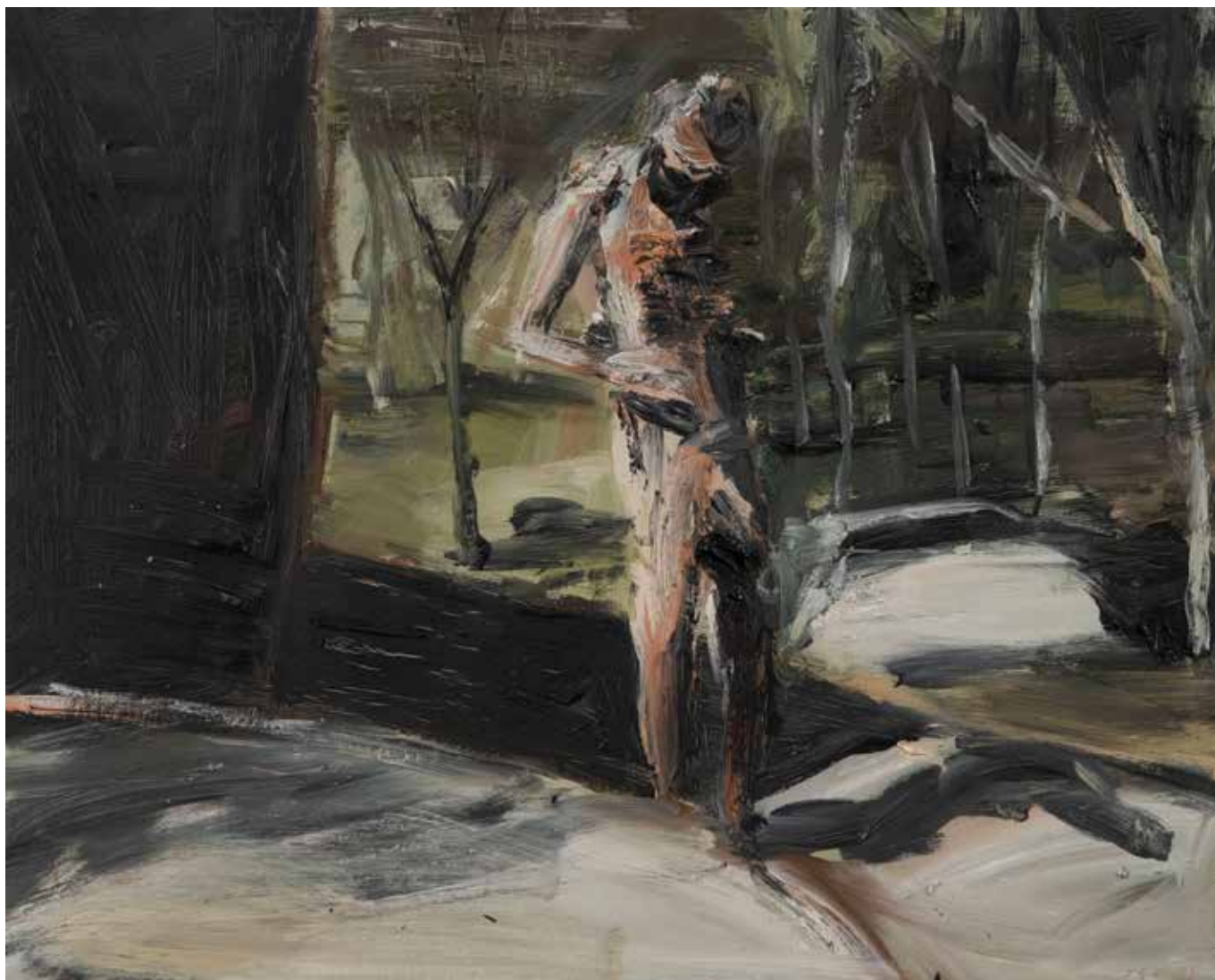
\$10,000 - \$16,000

PROVENANCE

Private collection, Canterbury



15



16

16

Euan Macleod (b 1956)

Figure in Moombi Landscape

oil on paper

inscribed with date '26/4/91' (lower right);

signed, inscribed with title and dated to

reverse

63 x 79cm

\$3,000 - \$6,000

PROVENANCE

The Beaglehole Collection, Wellington

17

Euan Macleod (b 1956)

Pink Painting (with Dog)

oil on canvas

signed, inscribed with title and dated 'EUAN

MACLEOD 2003, ref no. 03M09 to reverse

120 x 69cm

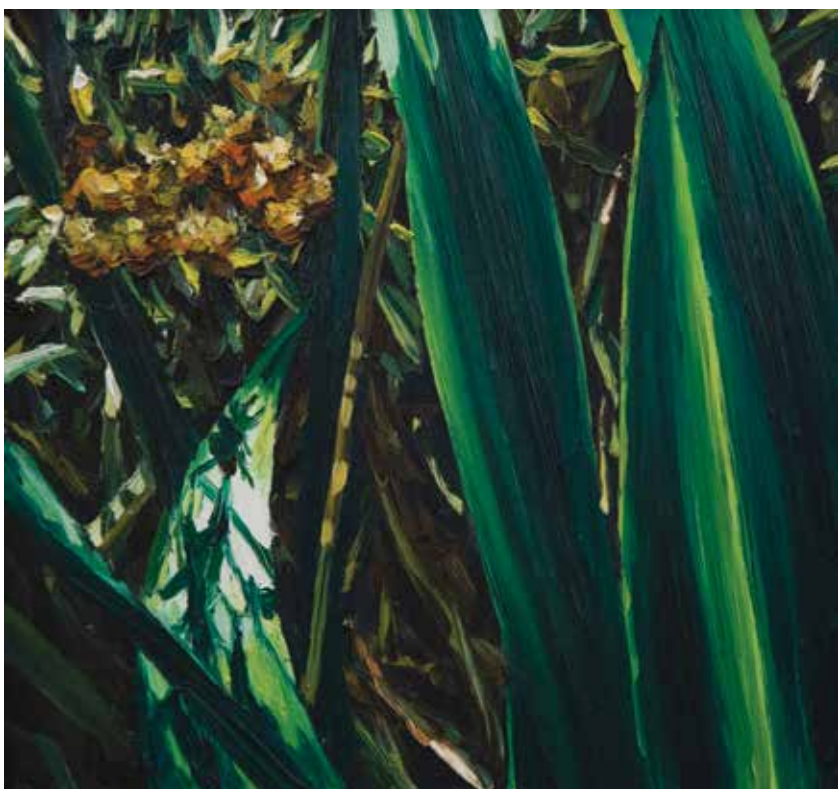
\$7,000 - \$10,000

PROVENANCE

with Watters Gallery, Sydney, Australia

Private collection, Christchurch





18

18
Karl Maughan (b 1964)
Untitled VIII (1991)
oil on canvas
original paper label to reverse with title
37.5 x 40cm
\$5,000 - \$8,000

PROVENANCE
purchased Brooker Galleries, Wellington
Private collection, Auckland



19

19
Star Gossage (b 1972)
Four Sisters
oil on board
signed and dated 'Pakiri May 2006/ Star
Gossage' and inscribed with title to reserve
34 x 17cm
\$2,000 - \$4,000

PROVENANCE
purchased Page Blackie Gallery, Wellington
Private collection, Wellington

20
Max Gimblett (b 1935)
Treasure
gesso, acrylic and vinyl polymers, resin, 23ct
red gold leaf on wooden panel
signed, inscribed and dated 'For Phillip/
"Treasure"/ 2014/ Max Gimblett' to reverse
48 x 38cm (maximum)
\$10,000 - \$20,000

PROVENANCE
purchased Page Blackie Gallery, Wellington
January 2015
Private collection, Wellington



21

Fiona Pardington (b 1961)

Portrait of a Female Huia, Heterolocha

Acuitirostris

gold-toned gelatin silver print, edition of 10

119 x 159cm

\$35,000 - \$45,000

PROVENANCE

with Nadene Milne Gallery, Queenstown

Private collection, Wellington





22

Fiona Pardington (b 1961)

Portrait of a Female Kiwi / Apteryx Haasti
gold-toned gelatin silver print, edition of 10
119 x 159cm
\$35,000 - \$45,000

PROVENANCE

with Nadene Milne Gallery, Queenstown
Private collection, Wellington





23

Ralph Hotere (1931-2013)

Requiem for Tony Watson

watercolour and graphite on paper

signed and dated 'Hotere/ Port

Chalmers/'74' (lower right), inscribed with
title (lower left)

50 x 69cm

\$30,000 - \$40,000

PROVENANCE

Sale, International Art Centre, Auckland, 8
November 2001 (lot 49)

Private collection, Wellington

'The densely packed rhythms of the Requiem paintings were an experiment in visual pitch - Hotere seeking the perfect harmony between interval and line. They are saturated with the memory of his mother, Ana Maria Hotere, and his friend the composer Anthony Watson. The funereal blackness of these works and their tautly stretched fragility are a keening litany of grief and loss - the Requiem as a sung mass and these images the visual equivalent of the tangi as both ceremony and sound.'

*Ralph Hotere, The Artist (Ron Sang Publications
2008)*





Colin McCahon (1919-87)

Aeroplane and necessary protection
 conte on paper
 signed and dated 'Colin McCahon Easter
 '73' (lower left), inscribed 'Aeroplane &
 necessary protection Muriwai' (upper); Peter
 McLeavey Gallery stamp to reverse
 22 x 29cm
 \$20,000 - \$30,000

PROVENANCE

purchased Peter McLeavey Gallery c1973
 by descent,
 Private collection, Kapiti

LITERATURE

Peter Simpson, *Colin McCahon Is This the
 Promised Land? Vol. 2 1960-1987* (Auckland
 University Press 2020) p. 204.
 Colin McCahon database record number
 cm001151

"In Auckland, over Easter weekend) 20-22
 April)...McCahon made dozens of drawings
 of Muriwai, most with Baxter in mind. He
 mentioned them to McLeavey as part of the
 'direction I am going':

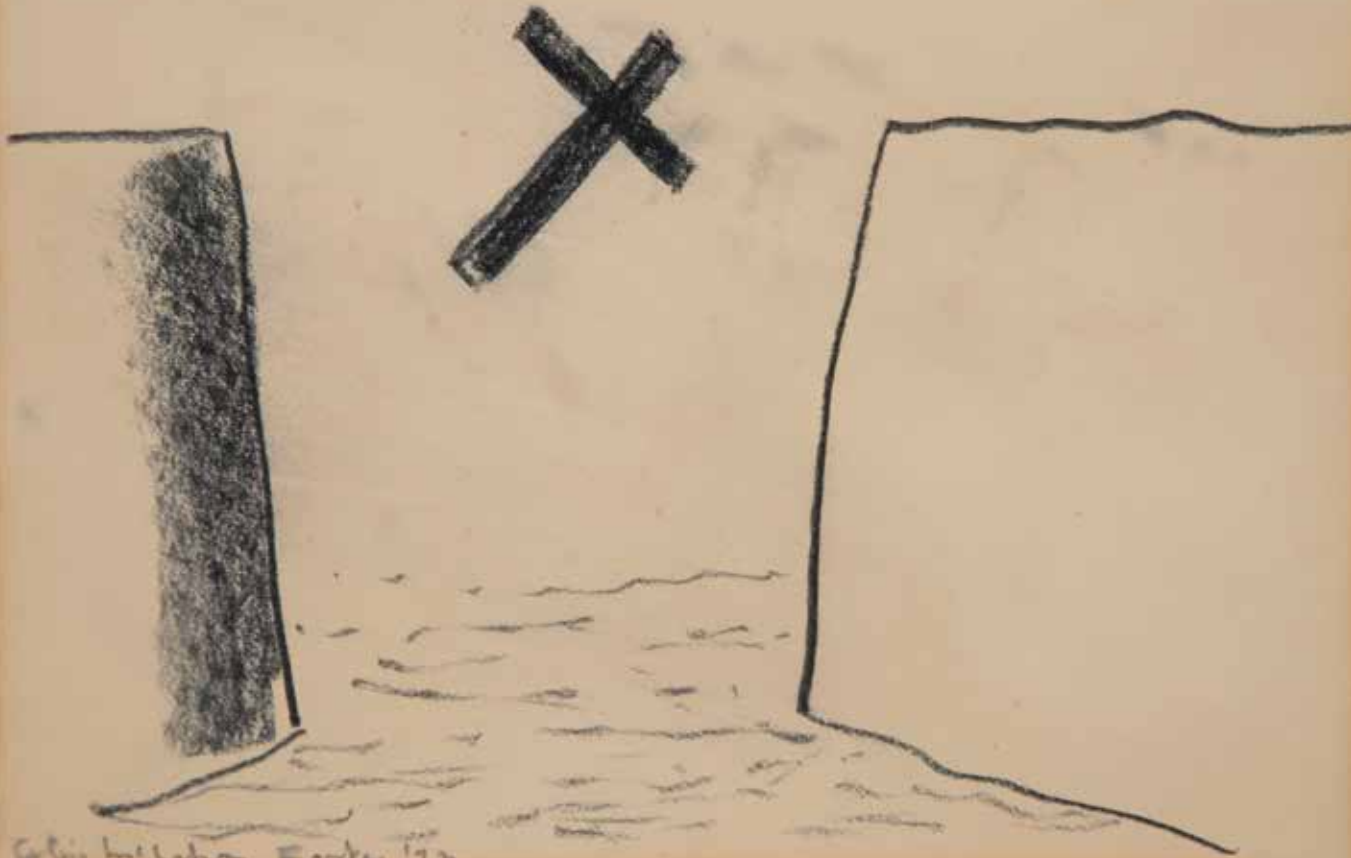
'I'm sending 33 drawings...You may be able
 to sell to your more civilised friends - price
 over to you...'

The dominant motif among the drawings,
 present in at least thirty of them, is of a
 'comic book' jet plane, resembling a flying
 cross, above the ocean; in some the cross is
 vertical/horizontal (a Latin cross), in most it
 is diagonal, in flight. Most - in pencil, conte,
 charcoal, or coloured crayons - dated
 'Easter'73'. The word 'jet' is mentioned in
 many titles...Others include jets in the
 drawing but not in the titles, which seem
 to have been deliberately differentiated for
 identification purposes, including: *Small
 plane heading to Three Kings, Crawl or fly
 out (twice), Boy, I would say get out, On
 leaving Muriwai and Oaia Island forever,
 Aeroplane and necessary protection, Ahipara
 and beyond* - more than thirty-two drawings
 with jets (some may not yet be recorded).
 A dozen or so extremely minimal Easter
 drawings have the subtitle Fog drawings;
 while several have Stations of the Cross in
 their titles. The Easter drawings later
 provided the title for McCahon's 1973
 exhibition at Barry Lett's (August), *Jet Out
 from Muriwai*, in which a group of them was
 included; some were also sent to McLeavey's
 in September but he chose not to hang
 them.

The geographical references all relate to the
 Maori/Christian narrative that first emerged
 in McCahon's work in 1969: Muriwai, Oaia
 Island, Ahipara, Te Reinga, Three Kings
 Island. Baxter is never mentioned by name
 but there is no doubt that his death was their
 primary impetus...The bold immediacy and
 overt emotionalism of the Easter drawings,
 the impression they give of being dashed
 down spontaneously...The drawings all came
 in a rush of grief and expressiveness during
 one Easter weekend, like a jet taking off,
 while the paintings followed slowly. over
 several months, the product of prolonged
 contemplation during winter walks along
 Muriwai beach."

*Peter Simpson, Colin McCahon Is This the Promised
 Land? Vol. 2 1960-1987 (Auckland University Press
 2020) p. 204 -5.*

aeroplane + necessary protection human.



Colin McCahon Easter 1973

25

Colin McCahon (1919-87)

Singing woman on pink ground

oil on canvas

Signed and dated, 'McCahon July 55'

(upper right)

59.9 x 49.5cm in original frame

\$500,000 - \$600,000

PROVENANCE

purchased by the current vendor from

Bary Lett Galleries, Auckland, 1966

Private collection, Canterbury

EXHIBITED

1955, *The Group*, Christchurch

1963, *A Retrospective Exhibition: M T*

Woollaston, Colin McCahon, Auckland City

Art Gallery, 20 May 1963 - 4 June 1963

1972, *Colin McCahon: A Survey Exhibition*,

Auckland City Art Gallery, 7 March 1972 - 23

April 1972

2016, *Leo Bensemann & Friends:*

Portraiture and The Group, New Zealand

Portrait Gallery, Wellington 24 November

2016 - 26 March 2017

LITERATURE

Colin McCahon; A Survey Exhibition

Catalogue 1972 cat. no. 22. (b/w illustration)

Gordon Brown, *Colin McCahon: Artist New*

Edition (Reed Auckland 1993) pl. 26., p. 48.

(b/w illustration), p. 82.

New Zealand Portrait Gallery, *Leo*

Bensemann & Friends: Portraiture and the

Group (Wellington 2016) p.22-3 p.37

(colour illustration)

Peter Simpson, *Colin McCahon There is Only*

One Direction Vol. 1 1919-1959 (Auckland

University Press 2019) p. 215, 242. (colour

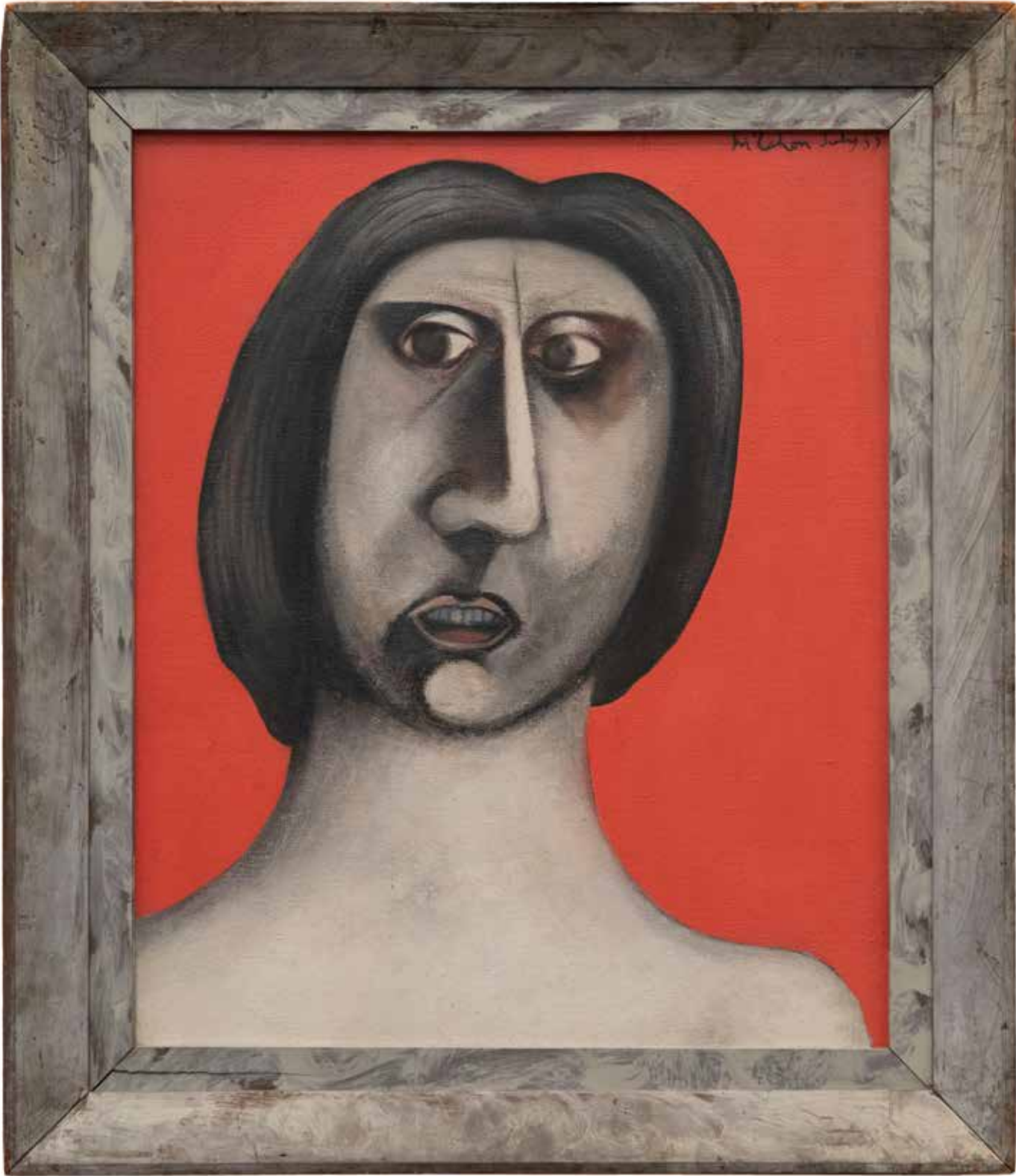
illustration)

The Press, Your Weekend, 12 October 2019

(cover illustration)

Colin McCahon Online Catalogue record no.

cm0009736



Compared to such contemporaries as Toss Woollaston, Rita Angus, Doris Lusk, Olivia Spencer Bower, Leo Bensemann, William Sutton and Evelyn Page, Colin McCahon was only an occasional portraitist, though there are at least thirty portraits by him (if drawings are included) scattered through his output between 1938 (*Elespie Forsyth*) and 1968 (*Portrait of Gordon H. Brown*). His portraits fall into two groups; one is of subjects who are known people, as named in the title (usually family members or close friends); a second is of unnamed subjects, some of whom are identifiable, while others are anonymous. Examples of the first group are *Harriet Simeon* (1945), and *Portrait of Victoria* (1957), while the second group includes *Portrait [Peter Webb]* (1955), [*Portrait, Anne McCahon*] (1957), among the identifiable, and *Singing Women* (1945-46) among the anonymous. *Singing Woman on Pink Ground* (1955) belongs to the last category and is one of a number of strong portraits painted in Auckland in the mid-1950s. The subject is anonymous; in *A Survey* (1972) McCahon wrote of the painting: 'it is a direct relation to the *Singing women* of 1945-46...' (p. 23). And in 1969 (as reported by Gordon Brown) he described the subject as: 'a splendid Australian head here for a couple of years and now in Sydney' (*Colin McCahon: Artist*, 1983, p. 82).

According to poet and collector Charles Brasch, who saw the work when he visited Auckland in November 1955, *Singing Woman on Pink Ground* was originally intended to hang in Unit Two, a group show to which McCahon contributed along with other Auckland Modernists – Louise Henderson, Gabrielle Hope, Michael Nicholson and Kase Jackson. In his journal for 13 November, 1955, after discussing McCahon's contributions to the exhibition, including *On Building Bridges* (1952) and several *Kauri* studies, Brasch wrote admiringly: 'Better than any of these is a big head against a glowing geranium background which was not hung because the members of the Unit thought it too strong & dwarfing – & it would have been the most striking picture in the show. (Later. Colin told me it was he alone who decided not to include it; it must have been someone else who gave me the above version.)'¹.

In *A Survey* (1972) the catalogue states (p. 23): 'First exhibited, the Group, Christchurch, 1955', though it does not appear in the Group catalogue for that year; perhaps it was a late entry, after being withdrawn from Unit 2. It was included in both retrospectives held in McCahon's lifetime: 1963 and 1972.

Apart from touches of colour round the eyes and mouth the figure is largely in shades of grey (grisaille), from very light (for the naked neck and shoulders) to very dark (for the hair neatly encircling the face and the vivid eyes). The mouth is open, displaying a row of teeth as if to signify singing, while the nose, Picasso-style, is seen in profile while the rest of the head is full frontal. This slight Cubist-like distortion is central to the effect. The singer's expression is focussed, concentrated, alert, as if depicted in mid-performance. The intensity of expression is enhanced by and to some extent communicated by the extraordinary solid pink background, a colour found seldom if ever elsewhere in McCahon and creating an all-over effect likewise unique among his oil portraits. Perhaps by using this unusual 'glowing geranium' (Brasch's term), McCahon was trying to replicate in colour (in a synaesthetic way) the sound of the singer's voice – painting by its very nature being a silent mode of expression. Whatever his intention the impact of this great painting is remarkable and unforgettable. It is one-of-a-kind.

PETER SIMPSON

1. *Charles Brasch Journals, 1945-1957*, ed. Peter Simpson (Dunedin, OUP, 2017), p. 468

M. Larson



Paul Dibble (b 1943)*Pacific Dancer*

cast bronze sculpture

incised with signature and dated 1999

176cm height, 320cm width/depth

\$45,000 - \$65,000

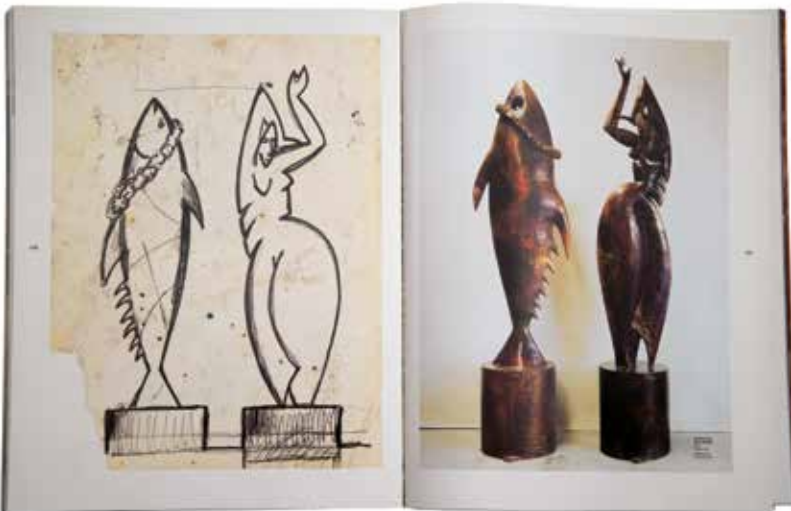
PROVENANCEwith Gow Langsford Gallery, Auckland
Estate, Wairarapa**LITERATURE***Paul Dibble* (David Bateman 2001) p. 126-8.*The Large Works of Paul Dibble* (David
Bateman 2012) p. 58-9.

This work has been used in two other large scale sculptures, the first '*Under the Hula Moon*' & '*The Performance*' (1998).

As Paul describes:

'In *Under the Hula Moon* and *The Performance*, both completed in 1998, the parts of the sculpture are on separate plinths; they are not connected physically, but by narrative and by the intensity of the dance. In each of them a hula dancer twists around, hips shaking, arms raised above her head; a lithe and bewitching figure. In *The Performance* she casts her spell on three entranced penguins, who gaze at her with fixed and fascinated attention; whereas in *Under the Hula Moon* the dancer is more free, performing for herself but with a dancing partner - a beautiful balancing fish garlanded with a lei, gazing enraptured at the moon. You can almost hear the music and the drums.'

Paul Dibble (David Bateman 2001) p. 126-8



Paul Dibble (David Bateman 2001) p. 126-7



27

Don Binney (1940-2012)

Maungaroa

mixed media on paper

signed and dated 'DON BINNEY 1981'

(lower left)

47 x 40cm

\$20,000 - \$30,000

PROVENANCE

purchased Brooke Gifford Gallery,

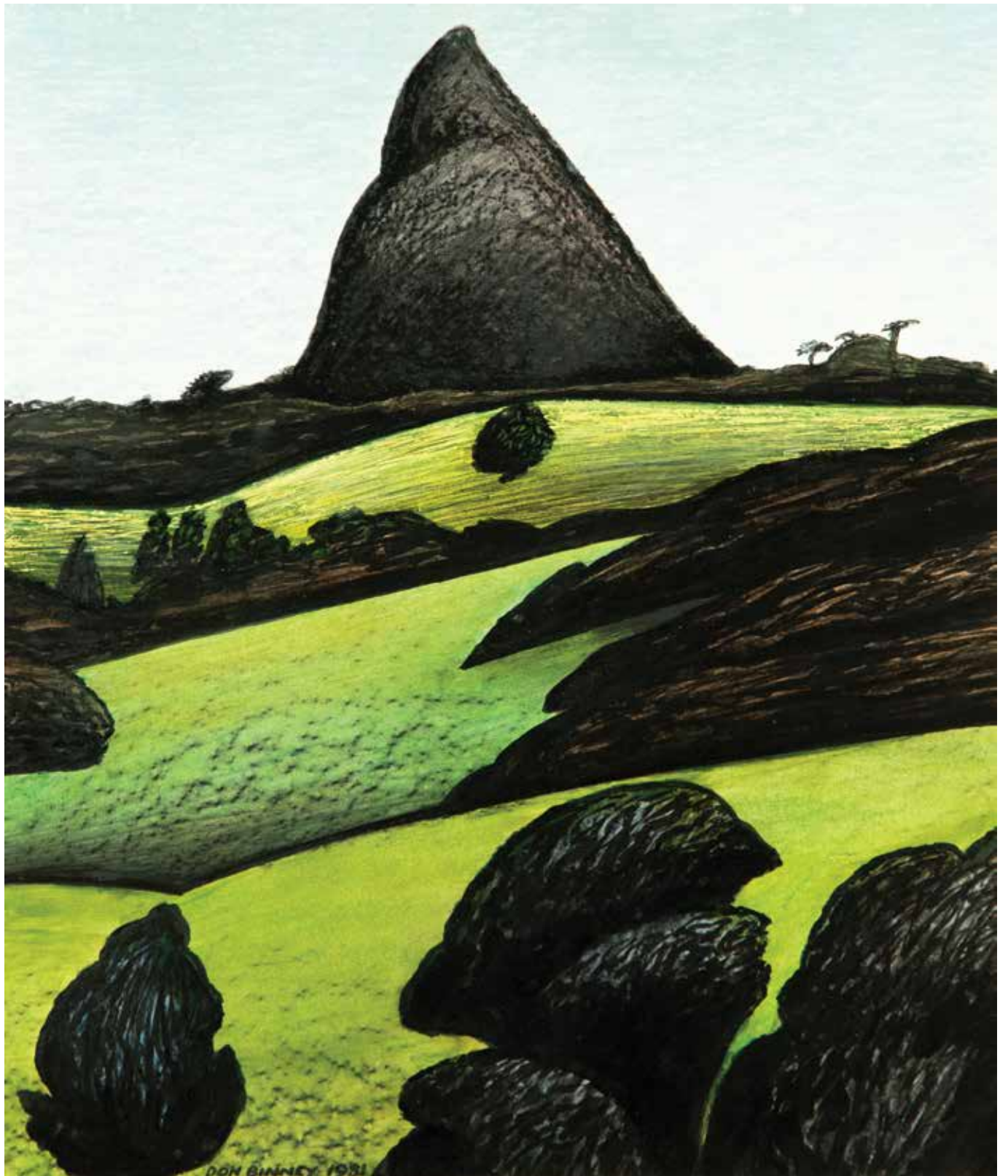
Christchurch c1981

Private collection, Christchurch

Maungaroa (1981) is the central image of
Maungaroa, lithograph produced 1980 with
a small edition of run of 10 plus APs.

It is referenced in *Art New Zealand* issue 18
in a review by Gordon Brown (see image
below)





28

**Mountford Toss will (Toss) Woollaston
(1910-98)**

Grey River

oil on board

signed and dated 'Woollaston/ '67'

(lower right)

121 x 90cm

\$40,000 - \$60,000

PROVENANCE

Private collection, Canterbury

Toss Woollaston spent the 1950s and most of the 1960s living in Greymouth on the West Coast. He moved to Greymouth from Mapua in Nelson in 1949, to become a door-to-door salesman of ointments and household products for Rawleigh's salesman. It took him months to come to terms with the new landscape, especially as he could only paint during the evenings and on weekends.

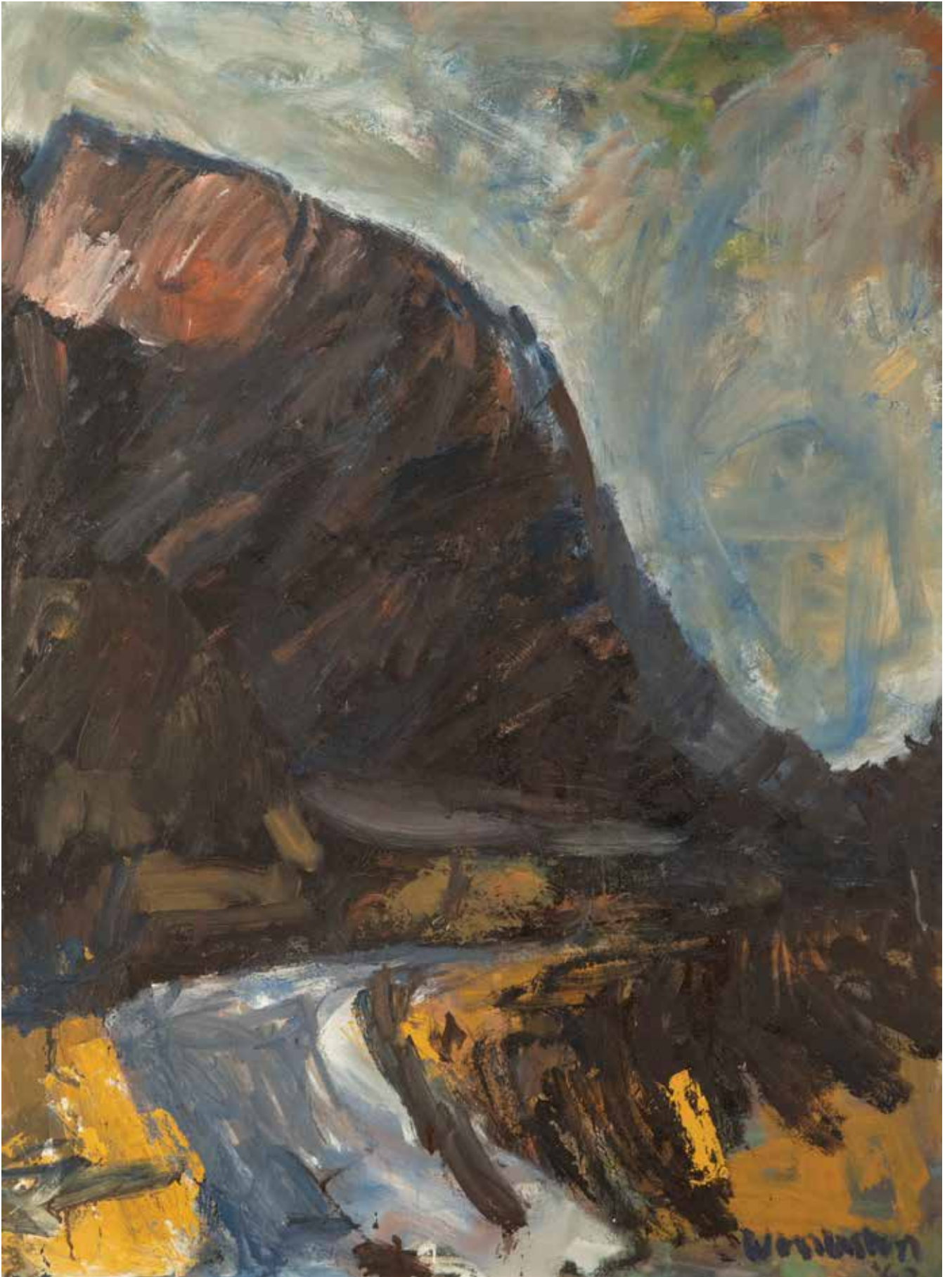
He found the landscapes of the West Coast very different to work with in comparison to Riwaka. He approached the task with optimism, saying, 'The bush landscape mops up pure colours almost without any white - it's like a deep-toned bell, you strike it and there are endless vibrations without a sharp - but that is the poetry of it.' ¹

The new environment invigorated his work. His brushwork became looser and more expressionistic, while he described his approach to the landscape of the Coast as 'a great violence in subdued colours'. ²

Grey River was painted in 1967, the last year that Woollaston lived in Greymouth. In 1966 Peter McLeavey became his dealer and he was finally able to concentrate on producing artworks fulltime while bring in a comfortable income. By 1968 the Woollaston's had enough money set aside that they moved back to Riwaka.

1. *Gerald Barnett, Toss Woollaston an illustrated biography (Auckland 1991) p.59.*

2. *Ibid.*





29

29

John Drawbridge (1930-2005)

Coastline - Cool Evening

watercolour on paper

inscribed with title, signed and dated 'John Drawbridge 1965' (lower right)

52 x 75cm

\$2,500 - \$4,000

PROVENANCE

The Beaglehole Collection, Wellington

30

Melvin (Pat) Day (1923-2016)

Initium

oil and encaustic on canvas

signed and dated 'Day '82' (lower right)

122 x 152cm

\$10,000 - \$20,000

PROVENANCE

purchased directly from the artist, 1984

Private collection, Wellington

31

Melvin (Pat) Day (1923-2016)

Still Life

oil on canvas

signed and dated 'Day '84' (lower right)

\$10,000 - \$20,000

PROVENANCE

purchased Louise Beale Gallery, Wellington

Private collection, Wellington



30



31



32

32

Robyn Kahukiwa (b 1938)

Ancestor

mixed media on Indian cotton paper

signed and dated 'Robyn F Kahukiwa 2019'

(lower left)

69 x 98cm

\$5,000 - \$8,000

PROVENANCE

Collection of the Artist

33

Robyn Kahukiwa (b 1938)

Rangatira

acrylic on canvas

signed and dated 'Robyn F Kahukiwa 2020'

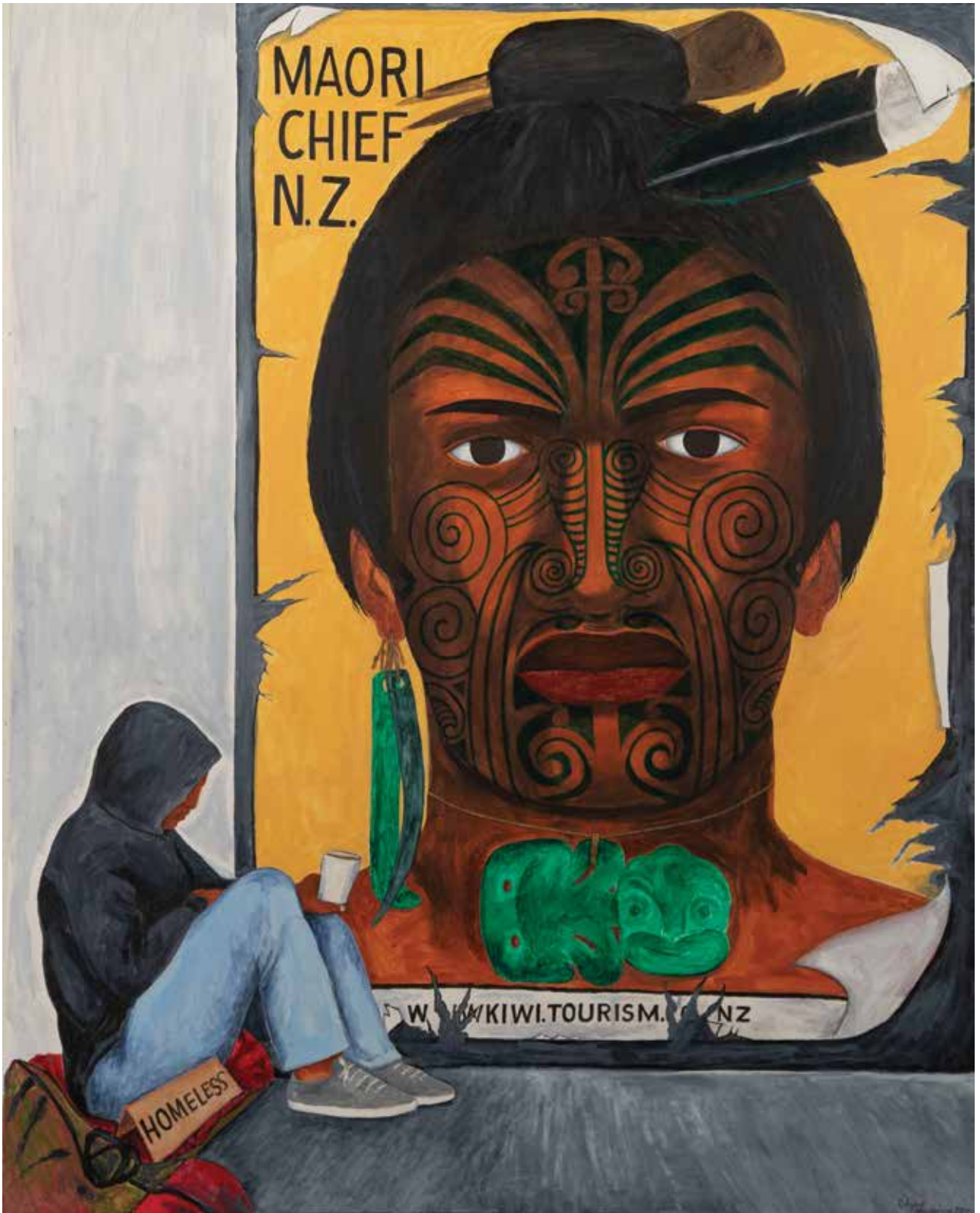
(lower right)

152 x 122cm

\$10,000 - \$20,000

PROVENANCE

Collection of the Artist



33



34

34

Christina Pataialii (b 1988)

Backed off the Map

acrylic & house paint on canvas drop cloth
signed, dated 'CHRISTINA PATAIALII/ 2019'
& inscribed with title to reverse

77 x 77cm

\$2,500 - \$3,500

PROVENANCE

with Tim Melville Gallery, Auckland
Private collection, Wellington

35

Shane Cotton (b 1964)

Origin II

oil & mixed media on canvas
signed and dated 'Origin II Shane Cotton
'90' to reverse

30 x 40cm

\$4,000 - \$8,000

PROVENANCE

purchased by the current owner at one of the
artist's first exhibitions in Wellington
Private collection, Wellington



35

36

Peter Robinson (b 1966)

Old Silvery

acrylic, ink, enamel and charcoal on canvas
signed and dated 2009 to reverse

213 x 183 cm

\$12,000 - \$18,000



36



37

37

Jeff Thomson (b 1957)

Map of Aotearoa/ New Zealand

three double layered and cut corrugated pieces

signed and dated 'J G Thomson 2018' to reverse

140 x 40cm overall

\$3,500 - \$5,000

PROVENANCE

Private collection, Auckland

38

Nigel Brown (b 1949)

Girl on a Horse

oil on board

signed with initials and dated 'NB '82

(lower left); inscribed 'Girl on a Horse'

(B)/ N R Brown/ Thames/ Oil' to reverse

61 x 45cm

\$4,500 - \$6,000

PROVENANCE

Private collection, Auckland



38

39

Dick Frizzell (b 1943)

Fresh Vegetables

oil on linen

signed, inscribed with title and dated

8/9/2004 (lower right)

180 x 210cm

\$14,000 - \$20,000

PROVENANCE

Private Estate, Auckland

Sale Dunbar Sloane Ltd, 4 September 2019

(lot 19)

Private Collection, Wellington

LITERATURE

Dick Frizzell - The Painter, Random House

2009 p. 244.



39



40



41

40

Matt Gaudie (b 1976)

Radioflyer

oil on canvas

signed and dated 'MG XV' (lower left)

140 x 110cm

\$3,500 - \$5,000

Note: proceeds of the sale of this artwork
will benefit Pablos Art Studio, Wellington

41

Neil Driver (b 1951)

Foothills and Sky - Mount Ida

acrylic on hardboard

signed 'NEIL DRIVER' (lower right); signed,
inscribed with title and dated January 2002
to reverse

40 x 60cm

\$3,000 - \$6,000

PROVENANCE

Private collection, Wellington



42

42

Robin White (b 1946)

Paremata Landscape

graphite on paper

signed and dated , 'R. WHITE. 69'

(lower right)

25.5 x 20cm

\$4,000 - \$7,000

LITERATURE

Robin White, New Zealand Painter

(Alister Taylor 1981) no. 50., p. 83.

EXHIBITED

Moller's Annual Group Show, Auckland 1970,
no. 51

43

**Mountford Tosswill (Toss) Woollaston
(1910-98)**

Portrait of Two Children

watercolour

signed 'Woollaston' (lower right)

25 x 35cm

\$2,000 - \$4,000

PROVENANCE

Private collection, Wellington

44

Pat Hanly (1932-2004)

Bride and Groom Again

graphite on paper

signed, inscribed with title and dated

'Hanly 93' (lower right)

47.5 x 74cm

\$3,500 - \$5,000

PROVENANCE

Private collection, Wellington

45

Patricia France (1911-95)

*April is the Cruellest Month, mixing memory
& desire (T. S. Eliot)*

oil on board

signed 'P. France' (lower left); inscribed with
title and dated 1994 to reverse

37.5 x 48cm

\$4,000 - \$7,000

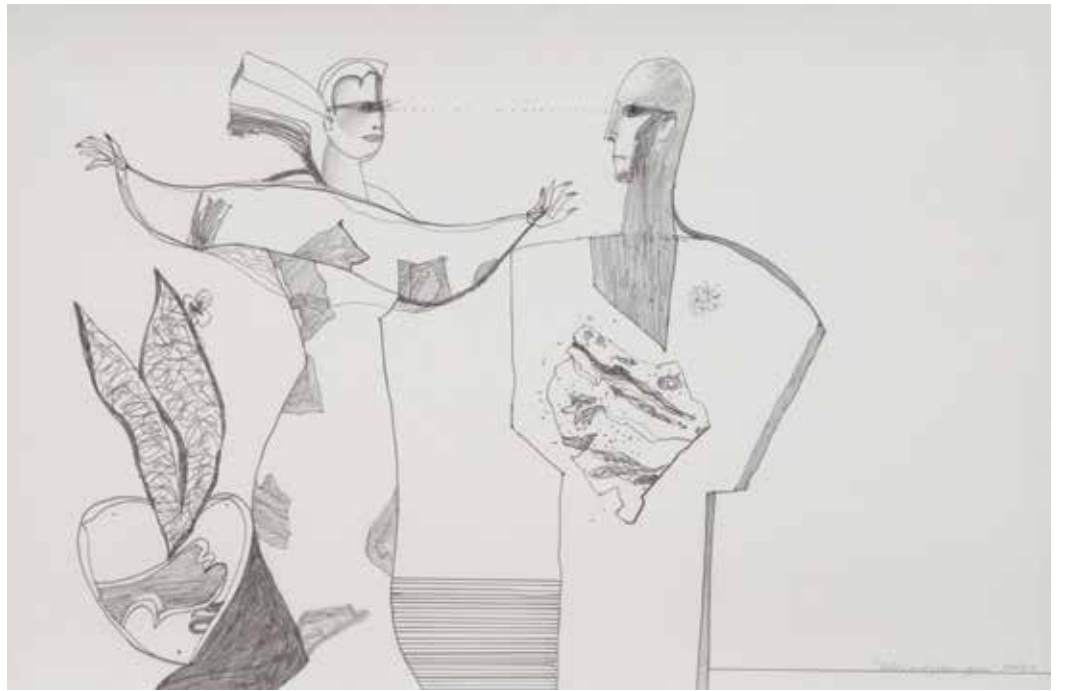
PROVENANCE

purchased Tinakori Gallery, 1999

Private collection, Wellington



43



44



45



46

46
Girolamo Pieri Ballati Nerli (1860-1926)

Faust et Marguerite
 oil on canvas board
 signed (lower right)
 48 x 95cm
 \$10,000 - \$20,000

PROVENANCE

This and the following lot are from The Collection of Steven Powell, Christchurch Powell notably offered board to many artists of the time in Christchurch c1890-1900. He personally knew S L Thompson
 by descent
 Private collection, Canterbury

47
Girolamo Pieri Ballati Nerli (1860-1926)

Portrait of Girl with Pink Bow
 oil on canvas
 signed (lower left)
 46 x 30cm
 \$5,000 - \$8,000

PROVENANCE

The Steven Powell Collection.
 by descent
 Private collection Canterbury



47

48

Frances Hodgkins (1869-1947)

Seated Woman, Provence

watercolour

signed 'FH 1906' (lower right)

43 x 34.5cm

\$30,000 - \$40,000

PROVENANCE

Dr Mildred Mocatta, Adelaide, Australia,
Gifted to the artist, John Dowie, Australia,
1965,
Penny Dowie, (John Dowie's niece)
by inheritance, 2008,
Private collection, Auckland

REFERENCE

The Complete Frances Hodgkins Website
Catalogue no. FH1258





49

49
Sydney Lough Thompson (1877-1973)

The Blue Girl

oil on canvas board

signed 'S L Thompson' (lower left)

59 x 44cm

\$3,000 - \$6,000

PROVENANCE

This and the following lot are from The Collection of Steven Powell, Christchurch Powell notably offered board to many artists of the time in Christchurch c1890-1900. He personally knew S L Thompson by descent
Private collection, Canterbury

50
Sydney Lough Thompson (1877-1973)

Breton Fisherwoman Concarneau

oil on canvas

signed and dated 'S L Thompson 03' (lower left)

59 x 45cm

\$6,000 - \$10,000

PROVENANCE

The Steven Powell Collection.
by descent
Private collection Canterbury



50



51

51
Sydney Lough Thompson (1877-1973)
Horse & Stables
 gouache on paper
 signed (lower left)
 36 x 54cm
 \$4,000 - \$7,000

PROVENANCE
 Private collection, France

52
Sydney Lough Thompson (1877-1973)
Mosque at Nabeul, Tunisia
 oil on canvas
 signed 'S. L. Thompson' (lower right);
 inscribed with title to reverse
 39 x 46.5cm
 \$2,000 - \$4,000

PROVENANCE
 Ex collection of D L Thompson, Auckland
 Sale, Dunbar Sloane Ltd, 21 October 1987
 (lot 63)
 Private collection, Auckland



52

53
Sydney Lough Thompson (1877-1973)
La Niche Tourettes Sur Loup
 oil on canvas
 signed 'S L Thompson' (lower right)
 54 x 65cm
 \$5,000 - \$8,000

PROVENANCE
 Private collection, France

54
Sydney Lough Thompson (1877-1973)
At the Fair, Concarneau
 oil on board
 signed 'S. L. Thompson' (lower right)
 37 x 45cm
 \$4,000 - \$7,000

PROVENANCE
 Sale, Dunbar Sloane Ltd, 30 October 1985
 (lot 19)
 Private collection, Auckland



53



54

55

Charles Decimus Barraud (1822-97)

Coromandel Harbour

watercolour heightened with white,
signed 'C. D. Barraud' and dated indistinctly
(lower left)

42.5 x 75cm

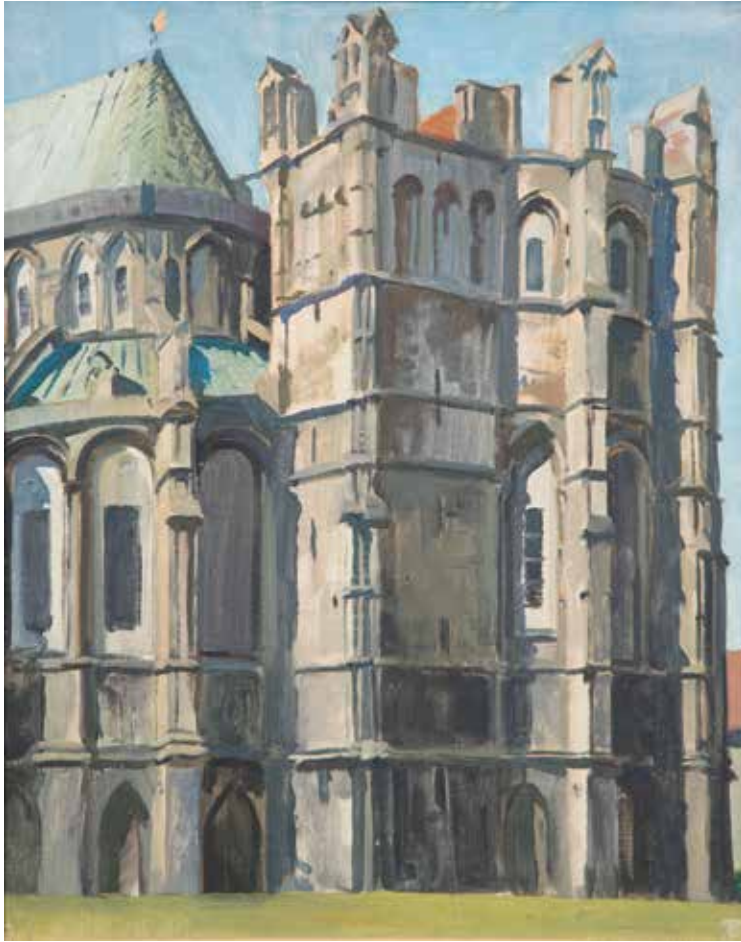
\$20,000 - \$30,000

PROVENANCE

Private collection, Wellington







56

56
William A (Bill) Sutton (1917-2000)
Canterbury Cathedral
 oil on canvas board
 49 x 39.5cm
 \$3,000 - \$5,000

PROVENANCE
 purchased directly from the artist, whom was a personal friend
 Private collection, Wellington

57
William A (Bill) Sutton (1917-2000)
Coventry Cathedral
 oil on canvas board
 signed and dated 'W A SUTTON '47'
 (lower right)
 44 x 49cm
 \$5,000 - \$8,000

PROVENANCE
 purchased directly from the artist, whom was a personal friend
 Private collection, Wellington

William (Bill) Sutton spent most of his life in Christchurch, apart from two years from 1947 - 49 studying and painting in Britain and Europe. This time away helped attune his eyes to the distinctive qualities of the local regional landscape.

In 1947 Bill set sail for the United Kingdom to see and do as much as possible, and study for a while at the Anglo-French Art Centre, St John's Wood, London. "It was an interesting school, always lots of activity; one joined, bought a book of tickets and peeled one off for each attendance. After a while I had had enough of studio work and went back only for special lectures, sometimes delivered in French, with an interpreter at hand. There were always fascinating exhibitions from Paris hung in the Gallery-Cafeteria." But London was bursting at the seams with exhibitions, and these, together with a visit to the Continent, provided the stimulus he was needing, and led him out of the set pattern he had accepted at Art School.

*D P Millar, Director Dowse Art Gallery
 (November, 1972)*



57



58

Peter McIntyre (1910-95)

'Rain and thoughts of home'

charcoal on paper

signed 'PETER MCINTYRE' (lower right);

inscribed 'To face no 41' (lower left)

64 x 52.5cm (sheet)

\$8,000 - \$14,000

PROVENANCE

Private collection, Wellington

LITERATURE

Peter McIntyre, *Peter McIntyre: War Artist*
(Wellington 1981) p. 124.



59

59

Peter McIntyre (1910-95)

The Rio di Cannaregio and the Bridge of the Obelisks

watercolour

signed (lower right)

52 x 71cm

\$5,000 - \$8,000

PROVENANCE

Private collection, Wellington

60

Peter McIntyre (1910-95)

Island Children

watercolour & Indian ink on paper

57 x 78cm

\$3,000 - \$6,000

PROVENANCE

Private collection, Wellington

61

Raymond Harris Ching (b 1939)

Colymbus Glacialis, The Great Northern Diver

gouache on paper

inscribed with title, signed and dated 1966

'1966/ Raymond Ching' (upper left)

49 x 110cm

\$4,000 - \$7,000

PROVENANCE

Private collection, Canterbury

EXHIBITED

purchased One Man Exhibition, John Leech Gallery, October 1966 (original label to reverse)



60



61



62

Tom Wesselmann (American 1931-2004)

Nude (1980)

coloured aquatint, limited edition 49/100,
published by Abbeville Press, New York
signed and dated 'Wesselmann '80'
(lower right)

70 x 77cm

together with a copy of *Wesselmann*

(Cross River Press Ltd 1980)

\$5,000 - \$8,000

PROVENANCE

Private collection, Wellington

The original oil on canvas *Study for Nude*
Aquatint, painted in 1980, realised GBP
206,500 at Christies, London 2015





NEW ZEALAND & INTERNATIONAL
FINE ARTS

PART TWO / DAY SALE
WITH
STUDIO CERAMICS & APPLIED ARTS

Thursday 10 September

12 noon start

Lot 200 - 351



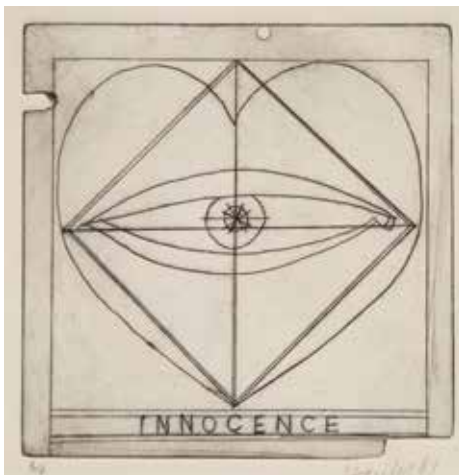
200



202



201



203

200
Jeffrey Harris (b 1949)
Autumn
 aquatint, ltd ed 6/18
 signed & dated 1988 (lower right)
 63 x 91cm
 \$1,500 - \$2,500

202
Max Gimblett (b 1935)
Untitled
 lithograph, ltd ed XIII/XV
 signed with monogram (lower right)
 66 x 51cm
 \$1,000 - \$2,000

203
Pat Hanly (1932-2004)
Innocence
 etching, ltd ed 3/7
 signed & dated '81 (lower right)
 19 x 19cm
 \$1,000 - \$2,000

201
Jeffrey Harris (b 1949)
Head near Window
 aquatint, ltd ed 6/18
 signed & dated 1988 (lower right)
 63 x 91cm
 \$1,500 - \$2,500



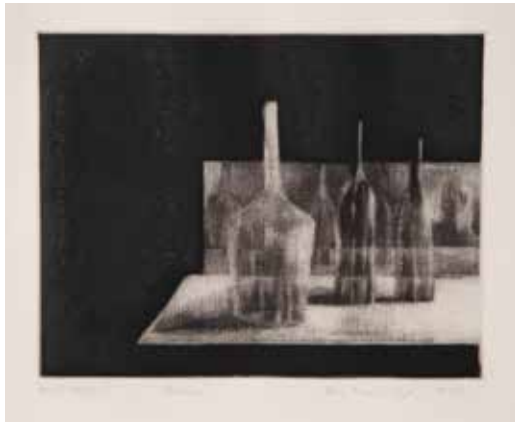
204



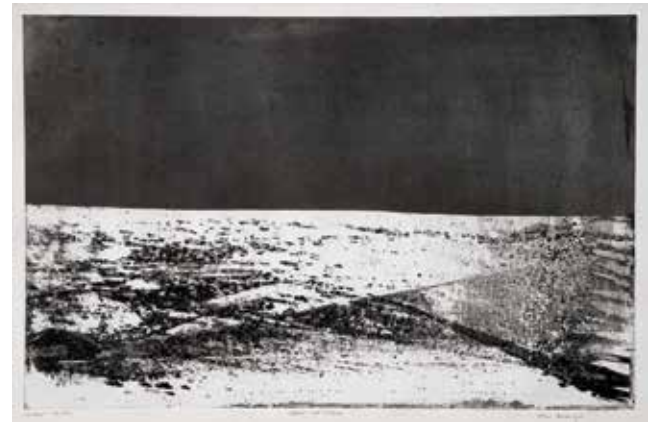
205



206



207



208

204
Grahame Sydney (b 1948)
Liam's Tulip (1978)
etching, ltd ed 9/40
signed (lower right)
24 x 21cm
\$600 - \$1,000

205
John Drawbridge (1930-2005)
Girl Before a Mirror
drypoint etching, ltd ed IV/IV Artist Proof
signed (lower right)
36.5 x 32cm
\$500 - \$800

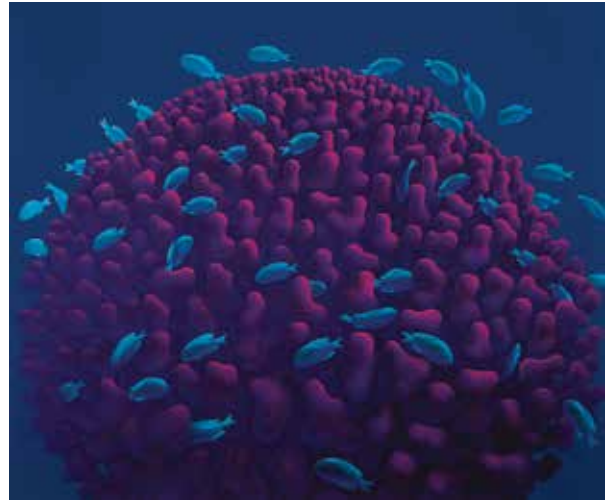
206
John Drawbridge (1930-2005)
Emma
drypoint etching, ltd ed 19/50
signed (lower right)
41 x 27cm
\$500 - \$800

207
John Drawbridge (1930-2005)
Bottles
drypoint etching, Artists' Proof
signed & dated 1972 (lower right)
61 x 47cm
\$500 - \$800

208
John Drawbridge (1930-2005)
Edge of Land
Unique Print
signed (lower right)
37 x 56cm
\$600 - \$1,000



209



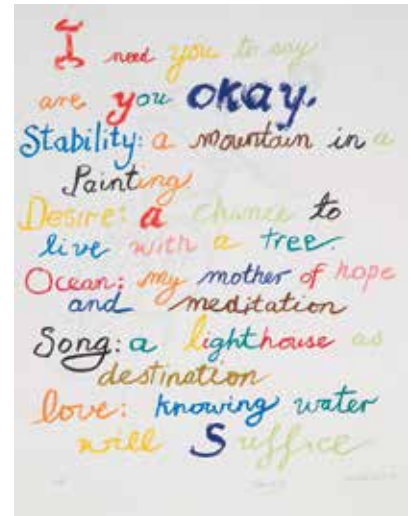
210



211



212



213

209
Michael Smither (b 1939)
Rocks, Tractor & Mountain
 screenprint, ltd ed 25/80
 signed with initials & dated 'MDS 2012'
 (lower right)
 46 x 59.5cm
 \$1,600 - \$2,600

210
Michael Smither (b 1939)
Coral Head with Fish
 screenprint, ltd ed 32/50
 signed with initials & dated 'MDS 2013'
 (lower right)
 37 x 44cm
 \$1,500 - \$2,500

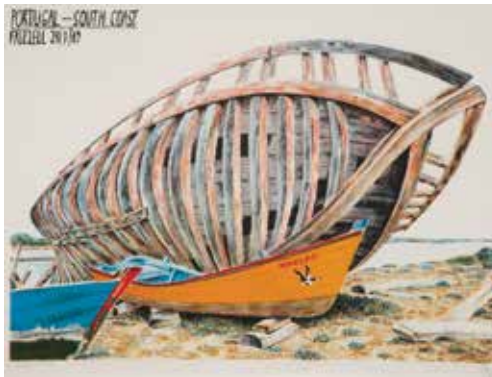
211
Michael Smither (b1939)
The Back Beach
 screenprint, ltd ed 1/25/73
 signed (lower right) & inscribed with title
 (lower centre)
 74 x 62cm
 \$700 - \$1,200

212
Michael Smither (b 1939)
Sarah with Baked Beans
 screenprint, ltd ed of 80
 54 x 41cm
 \$800 - \$1,400

213
John Pule (b 1962)
Small Bird
 screenprint, A/P
 signed (lower centre) & dated '08
 (lower right)
 72 x 56cm
 \$400 - \$700



213a



214



215



216



217



218

213a
After Andy Warhol (American, 1928-87)
Marilyn (11.31)
 silkscreen print, published by Sunday B.
 Morning from set of ten prints
 certificate of authenticity affixed to reverse
 91.5 x 91.5cm
 \$2,000 - \$4,000

214
Dick Frizzell (b 1943)
Portugal South Coast
 lithograph, ltd ed 29/38
 signed & dated '89 (lower left)
 54 x 72cm
 \$1,250 - \$2,250

215
Dick Frizzell (b 1943)
A Lad Insane
 screenprint, ltd ed 93/100
 signed & dated '16 (lower right)
 74 x 55cm
 \$1,500 - \$2,500

216
Dick Frizzell (b 1943)
C4C (Cooking 4 Change)
 screenprint, ltd ed 118/150
 signed & dated '16 (lower right)
 67 x 46cm
 \$600 - \$1,000

217
Dick Frizzell (b 1943)
1936 Tiki
 lithograph, ltd ed P/P
 signed & dated '14 (lower right)
 37 x 27cm
 \$1,000 - \$2,000

218
Dick Frizzell (b 1943)
Politiki
 lithograph, ltd ed 4/34
 signed & dated 2003 (lower right)
 70 x 49cm
 \$1,500 - \$2,500



219



221



222



220



223

219
Melvin Day (1923-2016)
European Canal Scene
 gouache on paper
 signed (lower right)
 40.5 x 48cm
 \$750 - \$1,250

221
Archibald F Nicoll (1886-1952)
Timaru Beach
 oil on canvas board
 signed (lower left)
 29 x 39cm
 \$800 - \$1,600

223
Gwen Knight (1888-1974)
Rural Village with Donkey Led Carts
 gouache on paper
 signed (lower right)
 36 x 44cm
 \$1,000 - \$2,000

220
Archibald Nicoll (1886-1952)
Stone Bridge with River Reflections
 oil on board
 signed (lower right)
 39 x 29cm
 \$750 - \$1,250

222
Gwen Knight (1888-1974)
The Setting Sun
 oil on board
 signed (lower right)
 50 x 69cm
 \$1,500 - \$3,000



224



225



226



227



228



229

224
Colin Lovell-Smith (1894-1961)
Old Stacks
 oil on canvas board
 signed (lower right)
 35 x 28.5cm
 \$750 - \$1,250

225
Ivy Fife (1905-76)
Snow Clad Path, Arthur's Pass
 oil on board
 signed and dated '53 (lower right)
 46 x 36cm
 \$1,000 - \$2,000

226
Ivy Fife (1905-76)
Backyards No. 2.
 monoprint
 signed (lower right); signed & inscribed with
 title on original backing board attached to
 reverse
 54 x 41.5cm
 \$600 - \$1,000
 Exhib: Christchurch, The Robert McDougall
 Art Gallery, *Ivy Fife Retrospective Exhibition*
 1938-1976, 16 February - 18 March 1977

227
Ivy Fife (1905-76)
Snow, Porters Pass
 gouache
 35 x 39cm
 \$300 - \$600

228
Ivy Fife (1905-76)
View over Rooftops
 watercolour
 signed (lower left)
 34 x 39cm
 \$300 - \$600

229
T A McCormack (1883-1973)
The Hutt River
 watercolour & graphite
 signed (lower right)
 30 x 46.5cm
 \$400 - \$800



230



231



232



233



234



235

Marcus King

The following eight works are directly descended from Marcus King's personal collection

230

Marcus King (1891-1984)

Sun Effect, Wellington

oil on canvas board

signed (lower left)

23 x 30cm

\$700 - \$1,200

Exhib: Auckland, Jonathan Grant Galleries, *Marcus King Exhibition 1987*, no. 30.

232

Marcus King (1891-1984)

Breaker Bay, Wellington c1935

oil on canvas board

signed (lower left)

21 x 39cm

\$800 - \$1,600

Lit: Peter Alsop & Warren Feeney, *Marcus King Painting New Zealand for the World* (Potton & Burton 2015) p. 231. (illus)

234

Marcus King (1891-1984)

Bush Clearing, Waikanae c.1935

oil on canvas board

signed (lower left)

30 x 38cm

\$1,000 - \$2,000

Lit: Alsop & Feeney, *Marcus King* (Potton & Burton 2015) p. 297. (illus)
Exhib: Auckland, Jonathan Grant Galleries, *Marcus King Exhibition 1987*, no. 20.

231

Marcus King (1891-1984)

Landscape Wellington

oil on canvas board

signed & inscribed with title to reverse

28 x 38cm

\$800 - \$1,600

233

Marcus King (1891-1984)

Sketch, Newtown, Wellington

oil on canvas board

signed (lower left)

26 x 29cm

\$700 - \$1,200

Exhib: Auckland, Jonathan Grant Galleries, *Marcus King Exhibition 1987*, no. 10.

235

Marcus King (1891-1984)

Willows, Takaka

oil on canvas board

signed (lower left); inscribed with title on

original paper label to reverse

29 x 38cm

\$1,000 - \$2,000

Exhib: Auckland, Jonathan Grant Galleries, *Marcus King Exhibition 1987*, no. 31.



236



237



238



239



240

236
Marcus King (1891-1984)
Early Evening, Tokaanu
oil on canvas board
signed (lower left)
29.5 x 39cm
\$700 - \$1,400

237
Marcus King (1891-1984)
Profile of Woman; Profile of Young Boy
both oil on canvas board
one signed (lower left)
34 x 24.5cm; 30 x 21.5cm
\$600 - \$1,200

238
Marcus King (1891-1984)
Rural Scene with Grazing Cows
oil on canvas board
signed (lower left)
29 x 37.5cm
\$1,000 - \$2,000

239
Marcus King (1891-1984)
Paraparaumu Coast from Paekakariki Hill
oil on canvas board
signed (lower right)
29 x 37.5cm
\$1,000 - \$2,000

240
Marcus King (1891-1984)
Calm Waters
oil on canvas board
signed (lower right)
22 x 29.5cm
\$1,000 - \$2,000



241



242



243



244



245



246

241
Roy Cowan (1918-2006)
Still Life
 lithograph, ltd ed 4/10
 signed (lower right)
 35 x 54cm
 \$600 - \$1,000

242
Roy Cowan (1918-2006)
City Living
 lithograph, ltd ed 9/10
 signed (lower right), signed & inscribed with title (lower left)
 66 x 49cm
 \$500 - \$800

243
Juliet Peter (1915-2010)
Grass
 lithograph, ltd ed 1/25
 signed (lower right)
 45 x 56cm
 \$600 - \$1,000

244
Juliet Peter (1915-2010)
Buttercup in a Maze about 1990
 lithograph, ltd ed 1/15
 signed & dated '90 (lower right), inscribed with title (lower left)
 39 x 50cm
 \$400 - \$800

245
Stanley Palmer (b 1936)
Phoenix Palms - Mt Eden I
 monoprint
 signed & dated 1984 (lower right); inscribed with title (lower centre)
 57 x 81cm
 \$1,000 - \$2,000

246
Stanley Palmer (b 1936)
Anawhata and Anna
 bamboo engraving, ltd ed 5/50
 signed & dated 1970-71 (lower right)
 51 x 63cm
 \$400 - \$800



247



248



249



250



251

247
Sam Cairncross (1913-76)
View of Wellington Harbour
 oil on board
 signed (lower right)
 44 x 54cm
 \$1,500 - \$2,500

249
Sam Cairncross (1913-76)
The Lake, Featherston
 oil on board
 signed & dated '74 (lower right)
 44 x 57cm
 \$600 - \$1,200

251
Sam Cairncross (1913-76)
Still life with palette
 oil on board
 signed & dated '74 (lower left)
 57 x 44.5cm
 \$400 - \$800

248
Sam Cairncross (1913-76)
Karehana Bay, Wellington
 oil on board
 signed and dated 'Sam 73' (lower right)
 49 x 57cm
 \$1,500 - \$2,500

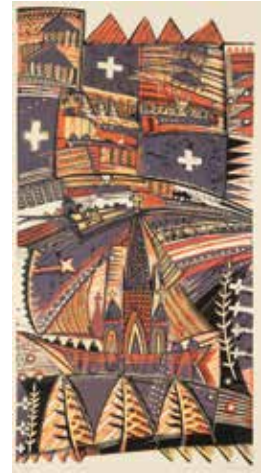
250
Sam Cairncross (1913-76)
Hat Shop, Newtown
 oil on board
 signed & dated '52 (lower right)
 29 x 18.5cm
 \$400 - \$800



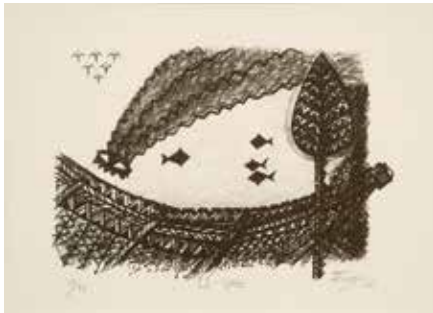
252



253



254



255



256



257

252
John Pule (b 1962)
Restless Spirit X
lithograph, ltd ed 7/20
signed & dated 2000 (lower left)
76 x 56cm
\$1,250 - \$2,500

253
Michel Tuffery (b 1966)
Ula Tivaevae
embossed woodcut, ltd ed 1/22
signed & dated 2010 (lower right)
63 x 49cm
\$1,000 - \$2,000

254
Michel Tuffery (b 1966)
Fale Sa CHCH
lithograph, ltd ed 8/15
signed & dated 1999 (lower right); inscribed
with title (lower centre)
80 x 43cm
\$500 - \$1,000

255
Fatu Feu'u (b 1946)
La Goto
screenprint, ltd ed 19/99
signed & dated '18 (lower right)
27 x 37.5cm
\$500 - \$800

256
Marian Maguire (b 1962)
Hinenui Te Po
lithograph, ltd ed 9/12
signed & dated 1990 (lower right)
75 x 49cm
\$400 - \$700

257
Barry Cleavin (b 1939)
Somnolence
soft ground etching, ltd ed 21/30
signed & dated 1967 (lower right)
29 x 37cm
\$300 - \$600



258



259



260



261



262

258

Liz Maw (b 1966)

Deepa

giclee on paper, ltd ed 5/10
signed (lower left), inscribed with title and
dated 2004 (lower centre)
66 x 55cm (plate)
\$1,800 - \$3,000

259

Laith McGregor (Australian b 1977)

Untitled

watercolour, ink, pencil & mixed media
on paper 2014-15,
signed with initials and dated
'20 March 2015/13 December 2014'
(lower right)
32 x 24cm
\$1,200 - \$2,000

260

Kushana Bush (b 1983)

Alabaster Man

etching & aquatint, ltd ed 18/20
signed & dated 2014 (lower right)
37 x 28.5cm
\$1,000 - \$1,500

261

Peter Robinson (b 1966)

Apparitions

encaustic & mixed media on paper
61 x 87cm
\$1,500 - \$2,500

262

Julia Morison (b 1952)

Untitled Abstract c. 1970

mixed media on paper
48 x 69cm
\$1,500 - \$2,500

Provenance

gifted to the vendor's father by the artist



263



264



265



266



267



268

263
Whites Aviation Ltd
Castlepoint
 hand coloured photograph
 signed (lower right) & inscribed with title
 (lower left); original label to reverse no.
 64452
 55 x 100cm
 \$400 - \$800

264
R P Moore
*Havelock, Head of Pelorus Sounds &
 Mt Takoreka*
 hand-coloured panoramic photograph
 stamped photographers studio mark (lower
 right), inscribed with title (lower centre)
 20 x 93.5cm
 \$600 - \$1,000

265
Charles McPhee (1910-2002)
Mareva
 oil on velvet
 signed and inscribed with title (lower right)
 89 x 67cm
 \$1,000 - \$2,000

266
Steiner
Maori Mother & Child on River Bank
 oil on board
 signed (lower right)
 77 x 102cm
 \$600 - \$1,000

267
John Philemon Backhouse (1845-1908)
Rotomahana
 oil on shell
 signed with initials and inscribed with title
 (lower)
 14.5cm length
 \$750 - \$1,250

268
John Philemon Backhouse (1845-1908)
Waikato River
 oil on shell
 inscribed with title
 13cm length
 \$300 - \$600



269



270



271



272



273



274

Studio Ceramics & Applied Arts

269

Feltex Souvenir Rug

Maori Motifs in red, black & cream palette,
woollen souvenir rug with fringing
138 x 68cm
\$1,500 - \$2,500

271

Feltex Carpets New Zealand Ltd

Mitre Peak New Zealand
woollen souvenir rug
136 x 69cm
\$1,500 - \$2,500

273

Brendan Hartwell for Feltex Carpets New Zealand Ltd

Taupo
woollen souvenir rug, no 3 of Riccarton
series
136 x 69cm
\$1,500 - \$2,500

270

Feltex Souvenir Rug

Maori Motifs in polychrome palette, woollen
souvenir rug with fringing
138 x 68cm
\$1,500 - \$2,500

272

Brendan Hartwell for Feltex Carpets New Zealand Ltd

Mt Cook
woollen souvenir rug, no 2 of Riccarton
series
136 x 69cm
\$1,500 - \$2,500

274

Brendan Hartwell for Feltex Carpets New Zealand Ltd

Auckland Harbour Bridge
woollen souvenir rug, no 5 of Riccarton
series
69 x 136cm
\$1,500 - \$2,500



275
Collection NZ Made Enamel on Copper Coasters (10)

made by Delware & Ceraware including Maori Rock Drawing Series after Theo Schoon
 \$100 - \$200



276
Collection NZ Made Enamel on Copper Dishes & Coasters (14)

made by Delware & Ceraware including Maori Rock Drawing Series after Theo Schoon, including four coasters on wooden/cork bases, of sizes (14)
 \$100 - \$200



277
Collection NZ Made Enamel on Copper Dishes (10)

made by Delware & Ceraware including Maori Rock Drawing Series after Theo Schoon, of two sizes
 \$100 - \$200



278
Collection NZ Made Enamel on Copper Dishes (10)

made by Delware & Ceraware including, of two sizes
 \$100 - 200



279
Collection NZ Made Enamel on Copper Dishes (10)

made by Delware & Ceraware including NZ motifs etc
 \$100 - \$200



280
Collection NZ Made Enamel on Copper Dishes (14)

nine made by Delware & Ceraware including Maori Rock Drawing Series after Theo Schoon, of two sizes together with five Aroha Souvenirs NZ & Australian dishes
 \$100 - \$200



281
Crown Lynn Hand Potted Coffee Pot

off-white gloss, triangular form, crown hand-potted mark c1948-50 to base
 23cm height
 \$1,000 - \$1,500



282
Pair Frank Carpay for Crown Lynn Handwerk plates

underglaze blue hand-painted with spring blooms, tiki mark c1945-1955 with hand-painted 'Handwerk' to base, 24cm dia. each (one with hairline crack)
 \$200 - \$400



283
Two Jack Laird Plates

terracotta one hand-painted with minotaur & other with fish, incised signature, one dated 1970, both 'Mahara' to base, 26.5cm dia. & 25.5cm dia.
 \$100 - \$200



284
Len Castle Large Lava Bowl
 impressed mark, 51cm dia.
 \$800 - \$1,600



285
Doreen Blumhardt Slab Built Vase
 with poured glaze decoration, paper label to base, 42cm height
 \$400 - \$700



286
Doreen Blumhardt Composed Ceramic Wall Panel
 mounted on wooden support, paper label, 56 x 36cm overall
 \$200 - \$400



287
James Greig Unfolding Form Bowl
 incised mark to base, 39cm maximum length
 \$300 - \$600



288
Paul Winspear Large Charger
 with gum leaf and nut decoration, incised signature & dated 1981 to base, 48cm
 \$100 - \$200



289
Mirek Smisek Large Charger
 with central floral motif, impressed mark, 40cm dia.
 \$200 - \$400



290
Mirek Smisek Flagon
 with original cork & rattan stopper, impressed mark, 24cm height
 \$80 - \$160



291
Mirek Smisek Flagon
 with original cork & rattan stopper, impressed mark, 24cm height
 \$80 - \$160



292
Mirek Smisek Early Coffee Pot
 impressed mark, 20cm height (frit chip to spout)
 \$100 - \$200



293
Mirek Smisek Six Goblets
 impressed marks, 11.5cm height each
 (one with hairline crack)
 \$80 - \$160



294
Len Castle Four Spice Containers
 Poppy Seeds, Curry, Cayenne & Herbs
 (herbs af), impressed marks, of sizes
 \$100 - 200



295
Peter Stichbury Coffee Pot
 impressed mark, 27cm height
 \$70 - \$140



296
Estelle Martin Circular Vase
 neck pierced with floral motifs, incised mark,
 21cm height
 \$100 - \$200



297
**Two Estelle Martin Lidded Souvenir Wine
 Flagons**
 Napier City Centennial 1974, impressed
 edition number to bases, 24cm height each
 \$100 - \$200



298
**Seth Cardew (British 1934-2016) for
 Wenford Bridge Pottery Small Urn &
 Teacup and Saucer**
 both with impressed marks , 12cm height
 (urn)
 \$100 - \$200
 Prov: cup was purchased directly from the
 potter's studio



299
Peter Raos Paperweight
 Monet series, etched signature & dated
 1991 to base, 7cm height
 \$200 - \$400



300
Peter Raos Paperweight
 abstract pattern, etched signature, 19cm
 height
 \$200 - \$400



301
Attributed John Gully Black Paint Tin
 \$300 - \$600
 Prov: Vendor is daughter of Stewart Bell
 Maclennan, Director National Art Gallery,
 1950s-60s. He purchased this paint tin which
 John Gully had allegedly used throughout
 his career.



302



302 reverse



303



304

302
Jeff Thomson (b 1957)

Dog
corrugated iron sculpture
82cm height, 85cm length, 15cm depth
\$1,500 - \$2,500

Provenance
with Bowen Galleries, Wellington c.1987
Private collection, Wellington

303
Barry Lett (1940-2017)

Seated Dog
cast bronze with green patina,
marked '3 04' to base
11cm height, 13cm length
\$600 - \$1,200

304
George Hanratty (b 1947)

Native Hardwood Figure
etched with signature & dated 1988 to base
112cm height
\$300 - \$600



305

305
Edgar Mansfield (1907-96)
bronze on marble base
etched monogram to base
43cm height, 14cm width, 11cm depth
\$2,000 - \$3,000



306
Llew Summers (1947-2019)
Swirling Lovers
marble sculpture
30cm height
\$2,000 - \$3,000

Provenance
purchased Academy of Fine Arts, Wellington
October 1987



307



308



309



310



311

307
Marie Shannon (b 1960)
In the Gregory Flint Gallery
 silver gelatin print
 signed, inscribed with title & dated 1992
 to reverse
 45 x 55cm
 \$1,000 - \$2,000

308
Gary Waldrom (b 1954)
Red Plateau V (You Are Here)
 oil on canvas
 signed, inscribed with title and dated 1995-6
 to reverse stretcher
 107 x 183cm
 \$2,000 - \$3,000

309
Greg Lewis (b 1974)
Sirocco
 oil & graphite on canvas
 signed (lower right); inscribed with title &
 dated Oct '96 to reverse
 152 x 122cm
 \$1,000 - \$2,000

310
Megan Campbell
Untitled
 oil on linoleum tiles, triptych
 signed (lower right)
 120 x 60cm; 120 x 80cm; 120 x 60cm (3)
 \$1,000 - \$2,000

311
Jane Kellahan (b 1971)
Other Worlds III
 oil on paper & canvas
 signed & inscribed with title to reverse
 stretcher
 100 x 100cm
 \$1,000 - \$2,000

Note: this work was painted whilst the artist
 was residing in Greytown



312



313



314



315



316

312
Gavin Chilcott (b 1950)
Bottles & Full Moon
 acrylic on paper
 signed, inscribed with title & dated 1992 to reverse
 47 x 67cm
 \$1,000 - \$2,000

313
Gavin Chilcott (b 1950)
Mountains, Rocks & Green Pots
 acrylic on paper
 signed & dated 1995 (lower left)
 55 x 74cm
 \$1,000 - \$2,000

314
Philip Truttum (b 1940)
Untitled (1975)
 gouache on paper
 signed with initials & dated '75 (upper right)
 29 x 33.5cm
 \$1,500 - \$2,500

315
Gordon Crook (1921-2011)
Untitled (Man with Bird)
 pastel on paper
 signed with initials & dated indistinctly (lower right)
 75 x 56cm
 \$400 - \$800

316
Geoff Williams (b 1966)
Still Life with Glass & Lemons
 graphite on paper
 signed (lower left)
 30 x 22.5cm
 \$1,250 - \$2,500



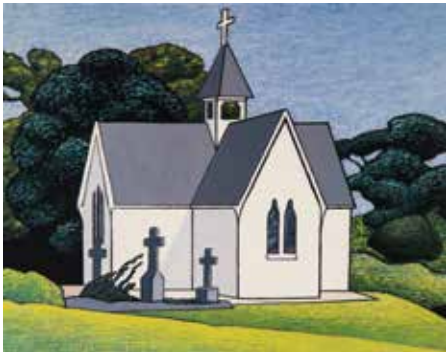
317



318



319



320



321



322

317
Nigel Brown (b 1949)

Summer Garden
hand-coloured woodcut, ltd ed 33/40
signed & dated 1993 (lower centre), inscribed
with title (lower left)
83 x 62cm
\$800 - \$1,600

318
Nigel Brown (b 1949)

Opera
hand-coloured woodcut, ltd ed 12/15
signed & dated 1990 (lower centre)
76 x 41cm
\$600 - \$1,200

319
John Lethbridge (b 1948)

Full Circle
lithograph, ltd ed 63/150
signed (lower right)
64 x 30.5cm
\$300 - \$600

320
Don Binney (1940-2012)

St Stephens Chapel, Parnell
reproduction print, created for delegates/
attendees to the Anglican Synod 1998
signed & dated 1998 (lower right)
25 x 32cm (plate)
\$1,500 - \$2,500

321
Peter O'Hagen (1942-2013)

*Resurrection: The Reconstructed Chinese
Ginger Jar*
watercolour, gouache & gum arabic on
paper
signed (lower left); inscribed with title and
dated 2005 to reverse
25 x 25cm
\$1,000 - \$2,000

322
Marilynn Webb (b 1937)

Milford Sounds
pastel on paper
signed and dated 2011 (lower right)
56 x 75cm
\$800 - \$1,600



323



324



325



326



327

323
Richmond Beetham (1836-1912)
New Zealand Coastal Scene
oil on canvas
signed 'R Beetham' (lower left)
31 x 61cm
\$1,000 - \$2,000

324
Charles Decimus Barraud (1822-97)
Lake Mavora
watercolour heightened with white
signed and dated C. D. Barraud '72 (lower left)
35 x 52cm
\$4,000 - \$7,000

325
W G (William George) Baker (1864-1929)
Cosmos Peak, Lake Wakatipu
oil on canvas
signed (lower left)
39 x 59cm
\$2,000 - \$4,000

326
Attributed John Gibb (1831-1909)
Harbour Landscape
oil on board
bears signature & dated 1899 (lower right)
30 x 45cm
\$600 - \$1,200

327
Frank Barnes (1859-1941)
S.S. Fanny
oil on canvas
signed (lower right); inscribed with title (lower centre)
35.5 x 53.5cm
\$1,000 - \$2,000



328

329



330

**328
Hand Compiled Photograph & Scrap
Album**

including New Zealand & Grand Tour content of lithographs, some scraps & postcards and mainly photography

NZ content including Nelson, early Christchurch architectural, West Coast, Dunedin, Illes images of Maori etc International content including London, UK architectural, Egypt archaeological sites c.1875, Italian, Australian (earliest dated 1868), India, Brazil etc album tooled brown leather boards 38 x 27cm

\$1,250 - \$2,500

**329
Hand Compiled Photograph & Scrap
Album**

including New Zealand & Grand Tour content of lithographs, sketches, watercolours and mainly photography NZ content including West Coast - a number of industrial, Reefton, Dunedin, Christchurch, some Maori content

International content including Beauties, UK architectural, Brazilian album brown leather boards

31.5 x 26cm
\$800 - \$1,600

Note: Further images of both of these albums can be viewed online

**330
Set of Three WWII Military Cartoons by
Dob**

Productions Line at 6 M.T.; VRD Junk Sale!; Yours Truly!

watercolour & Indian Ink on paper all signed & dated 'Dob. '44' (various) 37.5 x 56.5cm each, all unframed \$600 - \$1,000



331



332



333



334



335



336

331
Circle of Dame Laura Knight (British)
Bathers at Low Tide, Sennen
 oil on canvas
 bears signature 'Laura Knight' (lower left);
 original Fisher & Sons label to reverse
 41 x 51cm
 \$2,000 - \$4,000

Provenance
 by descent from family collection,
 Christchurch

332
James Fraser Scott (1877-1932)
Stirling Castle
 oil on board
 signed (lower right)
 50 x 59cm
 \$600 - \$1,000

333
Mina (Hermina) Arndt (1885-1926)
Motueka
 charcoal on paper
 signed (lower left)
 15 x 21cm
 \$400 - \$800

334
Christopher Perkins (1891-1968)
The Purple Daisy
 oil on linen canvas
 signed with initials (lower left); original James
 Bourlett, London label to reverse
 58 x 49cm
 \$2,000 - \$4,000

Provenance
 purchased Lance Crawford, Australia from
 a friend of the artist Francis McCracken,
 Glasgow
 Estate of Sir Ivor & Jane Richardson,
 Wellington

335
Margaret Stoddart (1865-1934)
Gathering Bluebells, Hagley Park
 watercolour
 signed 'M. O. Stoddart' (lower left)
 30 x 41.5cm
 \$1,500 - \$2,500

Provenance
 Sale, International Art Centre, Auckland 9
 November 2000 lot 50)
 The Rex Wooffindin Estate, Hawkes Bay
 Private collection, Wellington

336
Robert Field Procter (1879-1931)
Portrait of Marie O'Brien
 oil on board
 signed (lower right)
 52 x 42cm
 \$600 - \$1,000



337



338



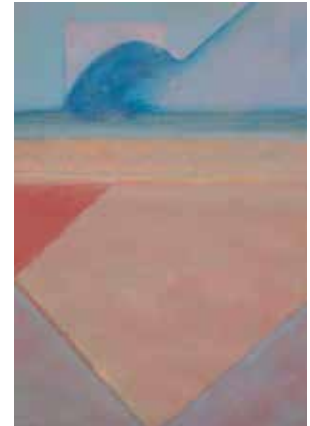
339



340



341



342

337
John Buckland Wright (1897-1954)

Donne-Moiton Coeur [1931]

etching

signed (lower right)

26.3 x 18cm

\$400 - \$800

338
A Lois White (1903-84)

Seated Nude

pastel & pencil on paper

signed (lower right)

48 x 40.5cm

\$800 - \$1,600

Provenance

Ex Estate of A Lois White

339
Rita Angus (1908-70)

Seated Girl

watercolour

certificate of authenticity ex Page Blackie

Gallery & Estate of Rita Angus

22.5 x 20cm

\$1,250 - \$2,500

340
Janet E Paul (1919-2004)

Jeffrey Harris Barry's Bay

monoprint

signed (lower right), inscribed with title
(lower left)

32 x 37cm

\$400 - \$800

341
Joanna M Paul (1945-2003)

Intimate Maps Grafton Road

coloured pencil & watercolour on paper
signed with initials and inscribed with title
(lower right)

41 x 29.5cm

together with other coloured pencil sketch
'Under Window' 1974, 30 x 21.5cm by the
same hand (2)

\$500 - \$1,000

342
Quentin MacFarlane (1935-2019)

Across the Bay c1970

acrylic on paper
signed (lower left)

54 x 36cm

\$1,500 - \$2,500



343



345



346



344



347

343
Tom Esplin (1915-2005)
Srinagar Kashmir, India (1989)
 oil on board
 signed 'Esplin' (lower right)
 40 x 52cm
 \$3,000 - 5,000

Provenance
 with Fisher Fine Arts, Christchurch
 Private Collection, Christchurch

344
Douglas Badcock (1922-2009)
Mt Creighton, 25 Mile Creek
 oil on board
 signed (lower right)
 34 x 44cm
 \$1,000 - \$2,000

345
Ion Brown (b 1942)
Towards Point Jerningham
 oil on board
 signed (lower right)
 20 x 27cm
 \$500 - \$1,000

346
Ion Brown (b 1942)
Wellington Harbour Entrance
 oil on board
 signed (lower right)
 20 x 27cm
 \$500 - \$1,000

347
Philip Markham (b 1939)
Woodville & Hunterville
 both egg tempera on board
 each signed & dated '91 (one lower left,
 the other lower right)
 19 x 24cm each (2)
 \$600 - \$1,200



348



349



350



351

348
Frank Dean (1917-2008)

Mt Egmont
oil on board
signed & dated '80 (lower right)
58 x 74cm
\$750 - \$1,250

349
Jean Horsley (1913-97)

Bird Valley (1991)
oil on hessian canvas laid on board
signed (lower right)
75 x 89cm
\$800 - \$1,600

350
Aubrey de Lisle (1919-2004)

Roof Patterns and the Alcazar, Toledo; Sun Baked Hillside, Toledo
watercolours
both signed and dated '89 (one lower left, other lower right)
39 x 25cm each
\$600 - \$1,000

351
Elizabeth Stevens (1923-2009)

Plateau (1998)
oil on board
signed (lower right)
48 x 62cm
\$750 - \$1,250

Provenance
Estate of Sir Ivor & Jane Richarson,
Wellington

ALPHABETICAL INDEX

PART ONE

B

Barraud, Charles Decimus 55
Binney, Don 27
Brown, Nigel 38

C

Ching, Raymond Harris 61
Cotton, Shane 35

D

Day, Melvin 30, 31
Dibble, Paul 26
Drawbridge, John 29
Driver, Neil 41

F

France, Patricia 45
Frizzell, Dick 39

G

Gauldie, Matt 40
Gimblett, Max 20
Gossage, Star 19

H

Hammond, Bill 2–3
Hanly, Pat 44
Hodgkin, Sir Howard 9
Hodgkins, Frances 48
Hotere, Ralph 5, 6, 23

K

Kahukiwa, Robyn 32, 33

M

McCahon, Colin 24, 25
McIntyre, Peter 58–60
Macleod, Euan 16, 17
Maughan, Karl 18
Moffitt, Trevor 14, 15

N

Nerli, Girolamo Pieri Ballati 47

P

Pataialii, Christina 34
Pardington, Fiona 21, 22
Peebles, Don 12, 13

R

Robinson, Peter 36

S

Scott, William 8
Stringer, Terry 7
Sutton, William A 56, 57

T

Thompson, Sydney Lough
49–54
Thomson, Jeff 37

W

Walters, Gordon 4
Wesselmann, Tom 62
White, Robin 10, 42
Williams, Mervyn 11
Woollaston, Toss will 28, 43

PART TWO

A

Angus, Rita 339
Arndt, Mina 333

B

Badcock, Douglas 344
Backhouse, John Philemon 267,
268
Baker, W G 325
Barnes, Frank 327
Barraud, Charles Decimus 324
Beetham, Richmond 323
Binney, Don 320
Blumhardt, Doreen 285, 286
Brown, Ion 345, 346
Brown, Nigel 317, 318
Bush, Kushana 260

C

Cairncross, Sam 247–251
Campbell, Megan 310
Cardew, Seth 298
Castle, Len 284, 294
Chilcott, Gavin 312, 313
Cleavin, Barry 257
Crook, Gordon 315
Cowan, Roy 241, 242
Crown Lynn 281, 282



- D**
 Day, Melvin 219
 Dean, Frank 348
 Delaware & Ceraware 277–280
 De Lise, Aubrey 350
 Drawbridge, John 205–208
- E**
 Esplin, Tom 343
- F**
 Feltex Souvenir Rugs 269–274
 Feu’u, Fatu 255
 Fife, Ivy 225–228
 Frizzell, Dick 214–218
- G**
 Gibb, John Attributed 326
 Gimblett, Max 202
 Greig, James 287
 Gully, John Attributed 301
- H**
 Hanly, Pat 203
 Hanratty, George 304
 Harris, Jeffrey 200, 201
 Horsely, Jean 349
- K**
 Kellahan, Jane 311
 King, Marcus 230–240
 Knight, Gwen 223
 Knight, Dame Laura, circle of 331
- L**
 Laird, Jack 283
 Lethbridge, John 319
 Lett, Barry 303
 Lewis, Greg 309
 Lovell-Smith, Colin 224
- M**
 McCormack T A 229
 McGregor, Laith 259
 McPhee, Charles 265
 MacFarlane, Quentin 342
 Maguire, Marian 256
 Mansfield, Edgar 305
 Markham, Philip 347
 Martin, Estelle 296, 297
 Maw, Liz 258
 Military cartoons 330
 Moore, R P 264
 Morison, Julia 262
- N**
 Nicol, Archibald 220, 221
- O**
 O’Hagen, Peter 321
- P**
 Palmer, Stanley 245, 246
 Paul, Janet E 340
 Paul, Janet M 341
 Perkins, Christopher 334
 Peter, Juliet 244
 Photograph albums 328, 329
 Procter, Robert Field 336
 Pule, John 213, 252
- R**
 Raos, Peter 299, 300
 Robinson, Peter 261
- S**
 Scott, James Fraser 332
 Shannon, Marie 307
 Smisek, Mirek 289–293
 Smither, Michael 209–212
 Steiner 266
 Stevens, Elizabeth 351
 Stichbury, Peter 295
 Stoddart, Margaret 335
 Summers, Llew 306
 Sydney, Grahame 204
- T**
 Thomson, Jeff 302
 Trusttun, Philip 314
 Tuffery, Michel 253, 254
- W**
 Waldrom, Gary 308
 Warhol, After Andy 213a
 Webb, Marilyn 322
 Whites Aviation 263
 White, A Lois 338
 Williams, Geoff 316
 Winspear, Paul 288
 Wright, John Buckland 337



RECENT ART HIGHLIGHTS

JUNE 2020 RESULTS - OVER 90% OF LOTS SOLD & 130% BY VALUE



1



2



3



4



5



6



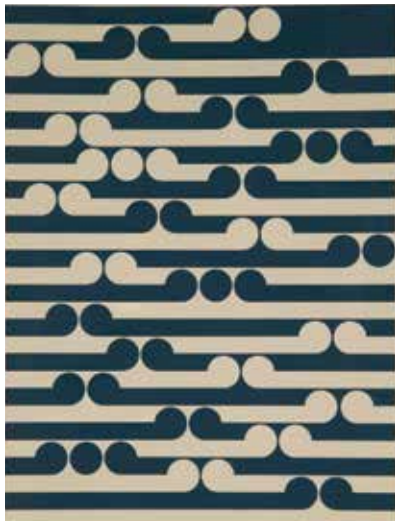
7



8



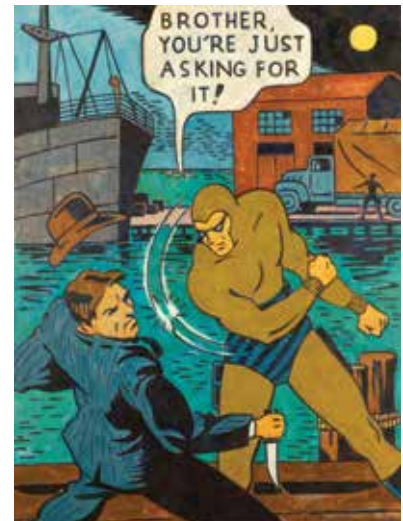
9



10



11



12

Illustrated: **1** John Tole *Viaduct, Central Plateau*, oil on board - \$45,400 - New Artist Record **2** Rita Angus *Evening*, charcoal & watercolour on paper - \$161,400 - New Artist Record for work on paper **3** Toss Woollaston *The dead Christ after Bellini*, oil on board - \$113,600 **4** Jacqueline Fahey *Self Portrait Augusta's Bedroom*, oil on board - \$23,900 **5** Colin McCahon *North Otago Landscape 3*, oil on board - \$717,300 **6** Euan MacLeod *Quail Peninsula*, oil on canvas - \$40,600 **7** Melvin (Pat) Day *Breaker Bay Wellington Harbour Entrance*, oil on canvas - \$52,000 **8** Louise Henderson *Garden Series* oil on canvas - \$17,300 **9** Ivon Hitchens (British) *Conservatory*, oil on canvas - \$215,100 **10** Gordon Walters - *Kapiti*, ltd ed screenprint - \$19,000 **11** Don Binney, *Swoop of the Kotare Waimanu*, ltd ed screenprint - \$16,700 **12** Dick Frizzell *Asking for it!*, oil on canvas - \$53,800 * Rounded to the nearest hundred including buyers premium + GST

RECENT FINE JEWELLERY HIGHLIGHTS

CONSIGNMENTS INVITED



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



20

Illustrated: **1** 18ct 89stone Emerald & Diamond Fancy Pendant - \$21,500 **2** Bvlgari Bulgari Divas Dream Style 18ct White Gold Diamond Emerald Necklace - \$7,300 **3** Pair 18ct White Gold & Diamond Pendant Earrings - \$3,800 **4** 18ct White Gold 19stone Sapphire & Diamond Cluster Ring - \$11,000 **5** All Platinum Three Stone Emerald & Diamond Ring - \$13,400 **6** All Platinum Five Stone Diamond Ring - \$22,700 **7** All Platinum 27stone Aquamarine & White Spinel Cluster Ring - \$5,100 **8** All Platinum 19stone Emerald & Diamond Cluster Ring - \$7,200 **9** 18ct Eleven Stone Red Sapphire & Diamond Cluster Ring - \$10,200 **10** Victorian 18ct Essex Crystal Reverse Intaglio Brooch - \$6,600 **11** Pair 18ct & Platinum Diamond and Tanzanite Pendant Drop Earrings - \$9,600 **12** 18ct White Gold 173stone Diamond Pendant/Brooch - \$5,300 **13** German 14ct Lapis Lazuli Neck Chain - \$4,800 **14** Early C20th Grand Tour Italian Mosaic Necklace - \$2,000 **15** 18ct Tiki Pendant on Chain - \$5,700 **16** Rolex Ladies All 18ct Gold Wrist Watch - \$22,100 **17** 18ct Eleven Stone Emerald & Diamond Necklet with Matching Earrings - \$30,500 **18** All Platinum 161stone Diamond Bracelet - \$10,200 **19** 18ct 131stone Sapphire & Diamond Bracelet - \$7,900 **20** 18ct Mounted Five Sovereign Bracelet - \$7,700 * Rounded to the nearest hundred and include buyers premium + GST



Fine & Estate Jewellery

16 September 2020

Enquiries

Bettina Frith

+64 4 472 1367

0272 308 448

jewellery@dunbarsloane.co.nz



Sterling Silver & Accoutrements

16 September 2020

Enquiries

Anthony Gallagher

+64 4 472 1367

0274 713 667

antiques@dunbarsloane.co.nz



ENTRIES CURRENTLY INVITED

New Zealand & International Fine Arts

November 2020

Enquiries

Helena Walker

+64 4 472 1367 / 0274 713 662
art@dunbarsloane.co.nz

Dunbar M Sloane

+64 9 377 5820 / 021 473 998
auckland@dunbarsloane.co.nz



ENTRIES CURRENTLY INVITED

Studio Ceramics & Applied Arts

November 2020

Enquiries

Helena Walker

+64 4 472 1367
0274 713 662

art@dunbarsloane.co.nz

CONDITIONS OF SALE

- 1.**

The highest Bidder is deemed to be the Buyer, and if during the Auction the Auctioneer considers that a dispute has arisen, the Lot in dispute shall be immediately put up again for sale.
- 2.**

The Auctioneer has the right to refuse any bid and to advance the bidding at his absolute discretion.
- 3.**

The Seller shall be entitled to place a reserve on any Lot and the Auctioneer shall have the right to bid on behalf of the Seller for any Lot on which a reserve has been placed.

Dunbar Sloane Ltd have the right to withdraw or divide any Lot or to combine any two or more Lots at their sole discretion.
- 4.**

The Buyer shall forthwith upon the purchase give in his/her name and permanent address.

The Buyer may be required to pay down forthwith the whole or any part of the Purchase Money, and if he/she fails to do so, the Lot may at the Auctioneer's absolute discretion be put up again and resold.

The Buyer shall pay to Dunbar Sloane Ltd a premium of 17% on the hammer price together with GST at the standard rate on the premium, and agrees that Dunbar Sloane, when acting as agent for the Seller, may also receive commission from the Seller.
- 5.**

Each Lot sold by the Seller thereof with all faults and defects therein and with all errors of description and is to be taken and paid for whether genuine and authentic or not and no compensation shall be paid for the same.

Dunbar Sloane Ltd act as agents only and neither they nor the Seller are responsible for any faults or defects in any Lot or the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness, provenance or condition of any Lot.

All statements in the Catalogues, Advertisements or Brochures of forthcoming sales as to any of the matters specified in (b) above are statements of opinion, and are not to be relied upon as statements of representations of fact, and intending purchasers must satisfy themselves by inspection or otherwise as to all of the matters specified in (b) above, as to the physical description of any Lot, and as to whether or not any Lot has been repaired.

The Seller and Dunbar Sloane Ltd do not make or give, nor has any person in the employment of Dunbar Sloane Ltd any authority to make or give, any representation or warranty.

In any event neither the Seller nor Dunbar Sloane Ltd are responsible for any representation or warranty, or for any statement in the Catalogues, Advertisements or Brochures of forthcoming sales.
- 6.**

Notwithstanding any other terms of these conditions, if within 7 days after the sale Dunbar Sloane Ltd have received from the Buyer of any Lot notice in writing that in his view the Lot is deliberate forgery and within 9 days after such notification, the Buyer returns the same to Dunbar Sloane Ltd in the same condition as at the time of sale and
- satisfies Dunbar Sloane Ltd had considered in the light of the entry in the Catalogue the Lot is a deliberate forgery then the sale of the Lot will be rescinded and the purchase price of the same refunded.
- 7.**

To prevent inaccuracy in delivery, and inconvenience in settlement of Purchase, no Lot can be taken away during the times of sale, nor can any Lot be taken away unless it has been paid for in full.

All lots are to be paid for and taken away at the Buyer's expense within two working days from the sale. Purchases, whilst in our care, will be insured for this period (subject to terms and conditions).
- 8.**

On failure of a Buyer to take away and pay for any Lot in accordance with Condition 7, Dunbar Sloane Ltd reserves any other right or remedies.

To resell the Lot or cause it to be resold by public sale, any money paid in part payment being forfeited, any deficiency attending such resale after deducting all costs incurred in connection with the Lot to be made good by the defaulting Buyer, and any surplus to be the Seller's or: To store the Lot or cause it to be stored whether at their own premises or elsewhere at the sole expense of the Buyer, and to release the Lot only after payment in full of the purchase price together with interest there on of 5% above Bank minimum lending rate, the accrued cost of removal, storage and insurance (if any) and all other costs incurred in connection with the Lot.

If the Lot has been in store pursuant to (ii) for more than 6 months, to remove the Lot from store and to exercise the right set out in (i).



ENTRIES CURRENTLY INVITED

Antique & Decorative Arts

November 2020

Enquiries

Bettina Frith / Anthony Gallager

+64 4 472 1367

antiques@dunbarsloane.co.nz

Dunbar M Sloane

+64 9 377 5820

021 473 998

auckland@dunbarsloane.co.nz



ENTRIES CURRENTLY INVITED

Maori & Pacific Artefacts

October 2020

Enquiries

Dunbar M Sloane

+64 9 377 5820

021 473 998

auckland@dunbarsloane.co.nz

BUYERS GUIDE

If you have not bought from Dunbar Sloane before, please read the following notes. Staff will be pleased to answer any questions you may have.

BEFORE AUCTION

The terms and conditions under which the buyer acts at a sale are detailed at the back of this catalogue. We recommend that you read and understand these conditions of business before registering to bid at an auction. This sale is subject to the conditions of business printed in this catalogue and to the reserves.

Viewing

All lots are available for inspection prior to the sale. Although staff will endeavour to answer your enquiries, and give advice, the final decision to bid, is at your discretion and liability.

Pre-Sale Estimates

The estimated prices printed below the catalogue descriptions are in New Zealand dollars and are the approximate prices expected to be realised, excluding buyers premium. They are not definitive, they are prepared well in advance of the sale and they are subject to revision.

Condition Reports

Dunbar Sloane Ltd will provide a verbal condition report if you would like an opinion on any particular lot prior to purchasing. These must be requested at least 24 hours before the commencement of auction. All goods are sold "as is" and it is up to the buyer to satisfy themselves as to the condition of an item before the auction.

THE AUCTION

Buying at Auction

You are able to bid using the following four methods:

1. Bidding in the Room

To bid at the auction you will need to register for a bidding number at the front desk either during the viewing or prior to the auction. Please bid clearly and promptly using your bidding number.

2. Absentee Bidding

If you are unable to attend the auction, Dunbar Sloane Ltd can bid on your behalf according to your written instructions. This is a free service for intended buyers. Please complete clearly the form at the back of this catalogue and submit it to Dunbar Sloane Ltd at least 24 hours before the sale to ensure it is safely received. Lots will be purchased for you as reasonably as possible, subject to other bids in the room and to reserves.

3. Telephone Bidding

If you are unable to attend the auction, you can elect to bid by telephone (subject to availability). Telephone bidding must be arranged with Dunbar Sloane Ltd prior to the sale and is subject to a minimum lot estimate of \$500 or greater. Please note that the auctioneer determines the increments in bidding, not the telephone bidder. We accept no responsibility if for whatever reason we are unable to contact you and as such recommend leaving a covering bid.

4. Live Online Bidding

We offer live online bidding on our website: www.dunbarsloane.co.nz

Registering online does not automatically register to bid, and further identification maybe required, especially if you are an International client.

Selling Rate

Fine Art auctions are generally conducted at the rate of about 60 lots per hour. However, this can vary.

AFTER THE AUCTION

Payment

Payment for purchase is due in New Zealand dollars within 48 hours from the date of sale by cash, cheque, eftpos or electronic transfer. Bank details as follows:

Dunbar Sloane Ltd
06 0501 0524945 0
Swift Code ANZBNZ22

Please include details of sale date and lot numbers with all payments.

International clients will need to add an additional \$25NZD to cover bank transfer fees

Collection of Purchases

Property purchased can be collected as soon as full payment has been received. Any items not collected within seven days of the auction may be subject to a storage and fee. Insurance (subject to terms and conditions) applies for up to two working days from the date of the sale whilst items are in our care.

Items must be paid for straight away and a second account for courier/freight charges will follow as soon as possible when we have confirmed courier charges.

Packaging and Transportation

We advise buyers to arrange transport and insurance with their preferred provider/s. We accept no responsibility for loss or damage in transit. For smaller items able to be couriered, Dunbar Sloane Ltd can pack and courier for a fee. This is to be paid before the goods leave our premises. We pack with care, however we take no responsibility for damage once your goods leave our premises. It is up to the buyer to arrange insurance to cover any damage or loss in transit.

BUYERS PREMIUM

The buyer shall pay to Dunbar Sloane Ltd a premium of 17% of the hammer price plus GST on the premium only—effectively adding 19.55% to the hammer price.





Dunbar Sloane Ltd
94 Featherston Street
Wellington CBD
www.dunbarsloane.com