



FINE & APPLIED ARTS

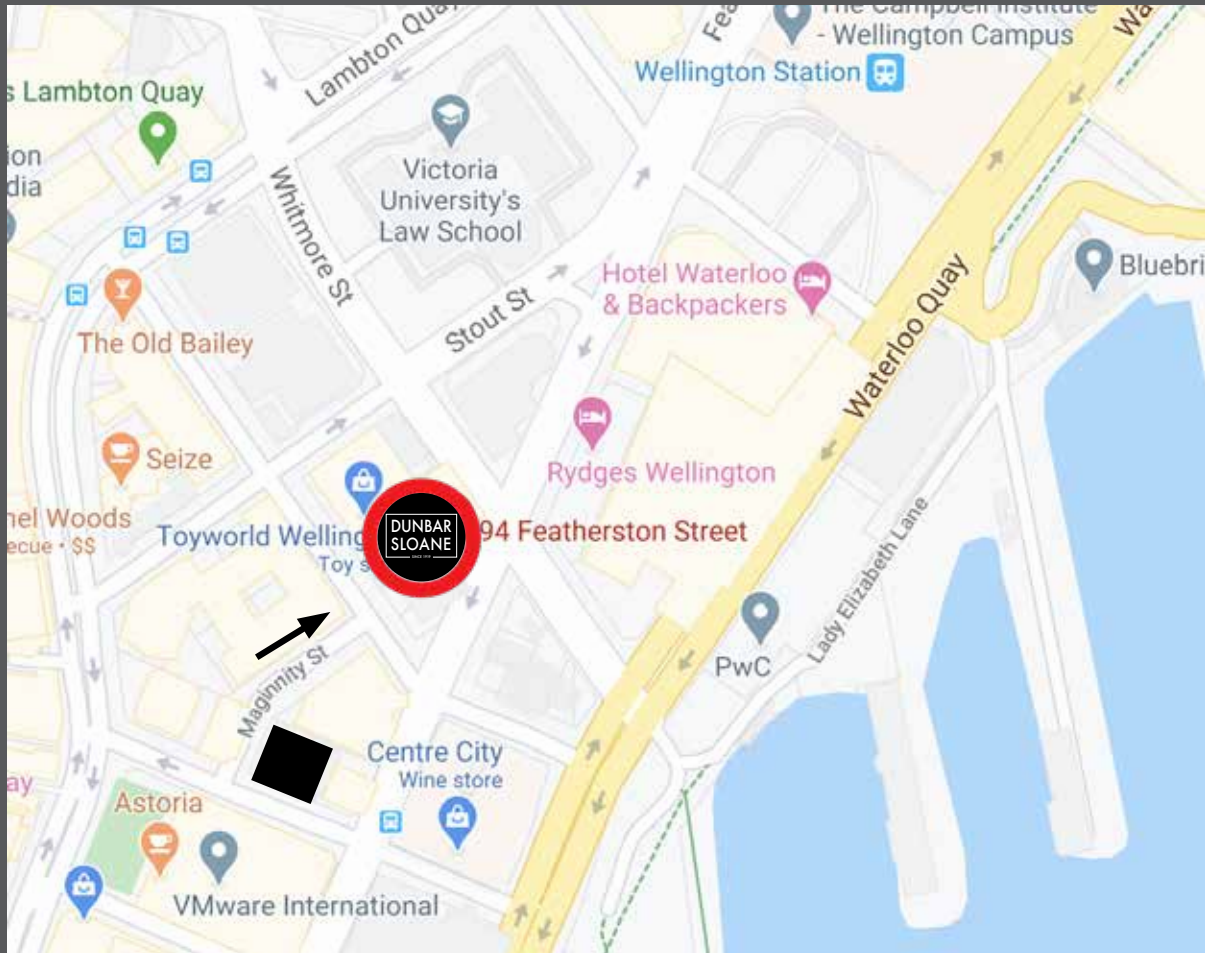
2 & 3 DECEMBER 2020







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 2 December 2020 - 6pm start

Part One - Evening Sale

Lot 1 - 70

Thursday 3 December 2020 - 12noon start

Part Two - Day Sale & Applied Arts

Lot 100 - 232

Thursday 3 December 2020 - 4pm start

Studio Ceramics & Applied Arts

Lot 300 - 370

MAORI ARTEFACTS

Thursday 3 December 2020 - 6pm start

Lot 400 - 462

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 18% + GST buyers premium

VIEWING SCHEDULE

Friday 27th November 9am - 4pm

Sunday 29th November 12noon - 3pm

Monday 30th November 9am - 4pm

Tuesday 1st December 9am - 4pm

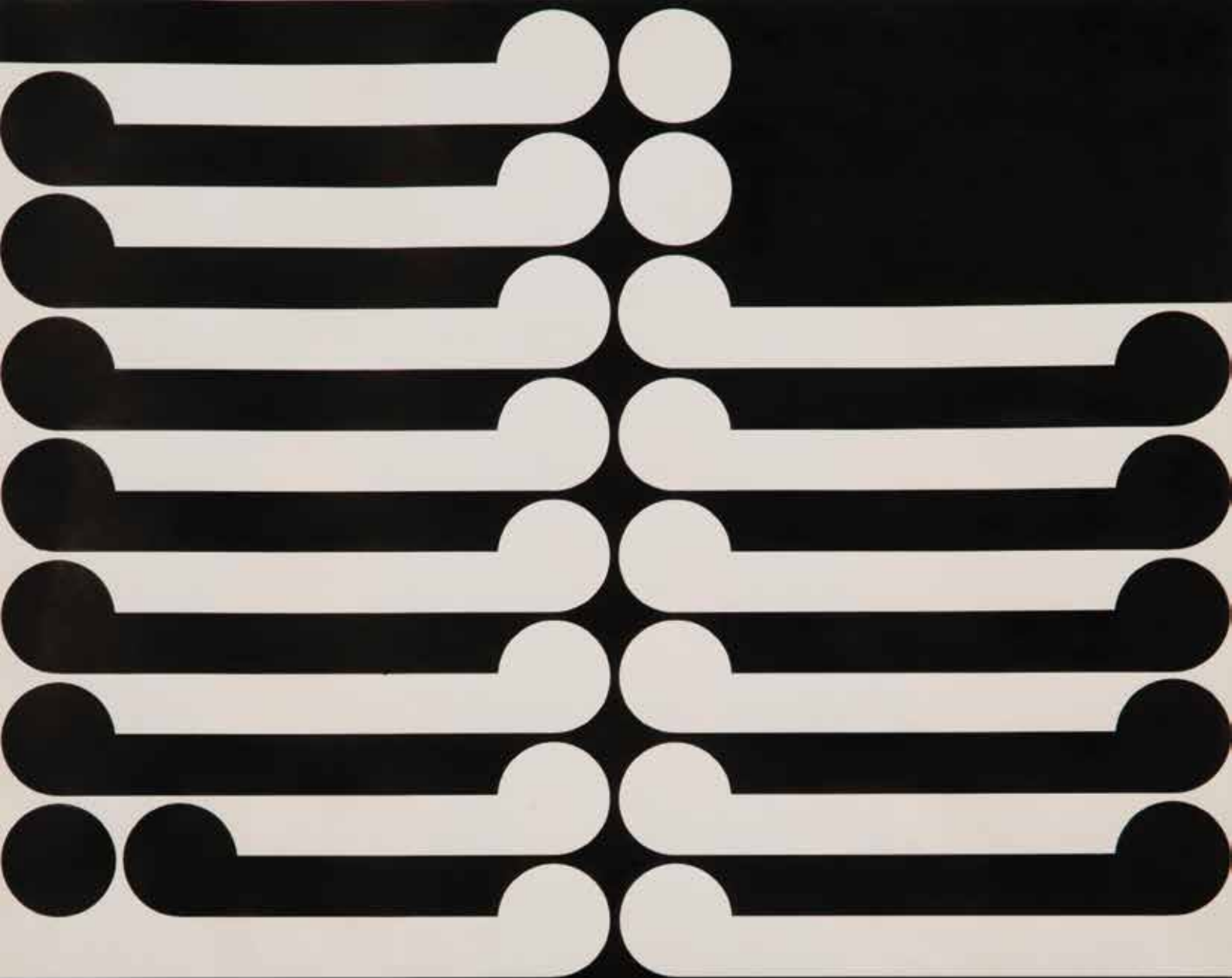
Wednesday 2nd December 9am - 4pm

ENQUIRIES

Helena Walker, Director Fine Arts

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

PO Box 224, Wellington 6140





NEW ZEALAND & INTERNATIONAL FINE ART

PART ONE / EVENING SALE

Wednesday 2 December 2020

6pm start

Lot 1 - 70



1

1

Karl Maughan (b 1964)

Plume

screenprint, limited edition 58/100

signed (lower right) & inscribed with title
(lower centre)

75 x 91cm

\$2,500 - \$4,500

PROVENANCE

Private collection, Kapiti Coast

2

Max Gimblett (b 1935)

Whirlpool

unique screenprint, 1/1

signed & dated 'Max Gimblett 2019' (lower
right)

68 x 98cm

\$2,000 - \$4,000

PROVENANCE

purchased Gow Langsford Gallery, Auckland
Private collection, Kapiti Coast

3

Ralph Hotere (1931-2013)

Blue

lithograph, limited edition 10/24

signed (lower right); inscribed with title and
dated 'Blue 1998' (lower left)

57 x 63cm

\$4,000 - \$7,000

PROVENANCE

Private collection, Wairarapa

LITERATURE

Peter Vangioni & Jillian Cassidy, *Hotere, empty of shadows and making a shadow* (Christchurch 2005) p. 106. fig. 94.



2



3



4



5

4

William (Bill) Hammond (b 1947)

Limbo Bay

lithograph, limited edition 6/48

signed and dated 'W D Hammond 2001' and

inscribed with title (lower centre)

53 x 74cm

\$6,500 - \$8,500

5

William (Bill) Hammond (b 1947)

Singer Songwriter I

lithograph, edition of 100

signed, inscribed with title and dated 2001

(upper centre within print)

69.5 x 84cm

\$5,000 - \$8,000

6

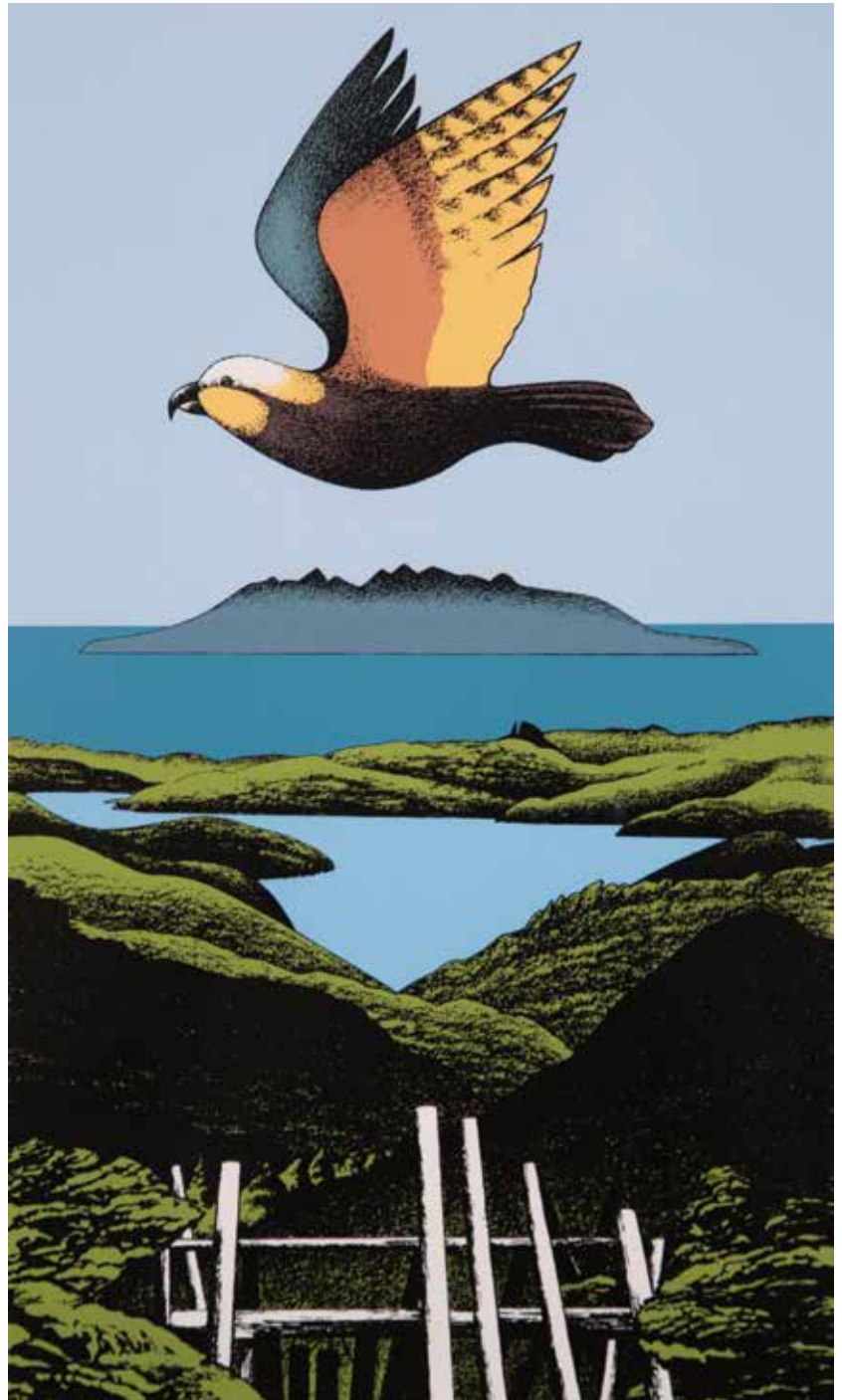
Don Binney (1940-2012)

Kaiaraka Kaku, Great Barrier

screenprint, limited edition of 150

68 x 42cm

\$9,000 - \$15,000



6



7

7

Gordon Walters (1919-95)

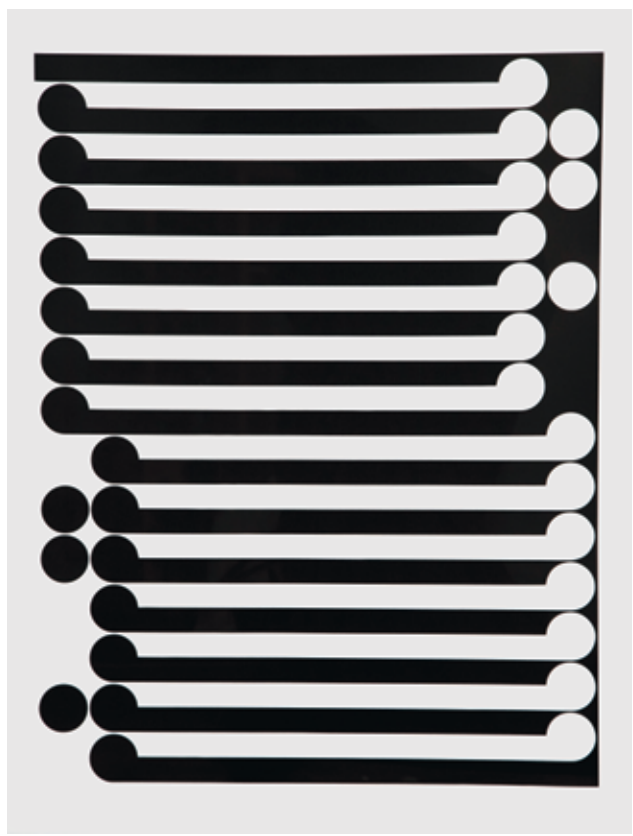
Painting No. 7. (2016)

screenprint, P/P, edition of 100

Walters Estate blindstamp (lower left); inscribed with title (lower centre)

75 x 54cm

\$6,500 - \$8,000



8

8

Gordon Walters (1919-95)

Untitled (1978), 2018

screenprint on archival paper, edition of 100

Walters Estate blindstamp (lower left)

105.5 x 80.5cm

\$7,500 - \$12,500

9

Colin McCahon (1919-87)

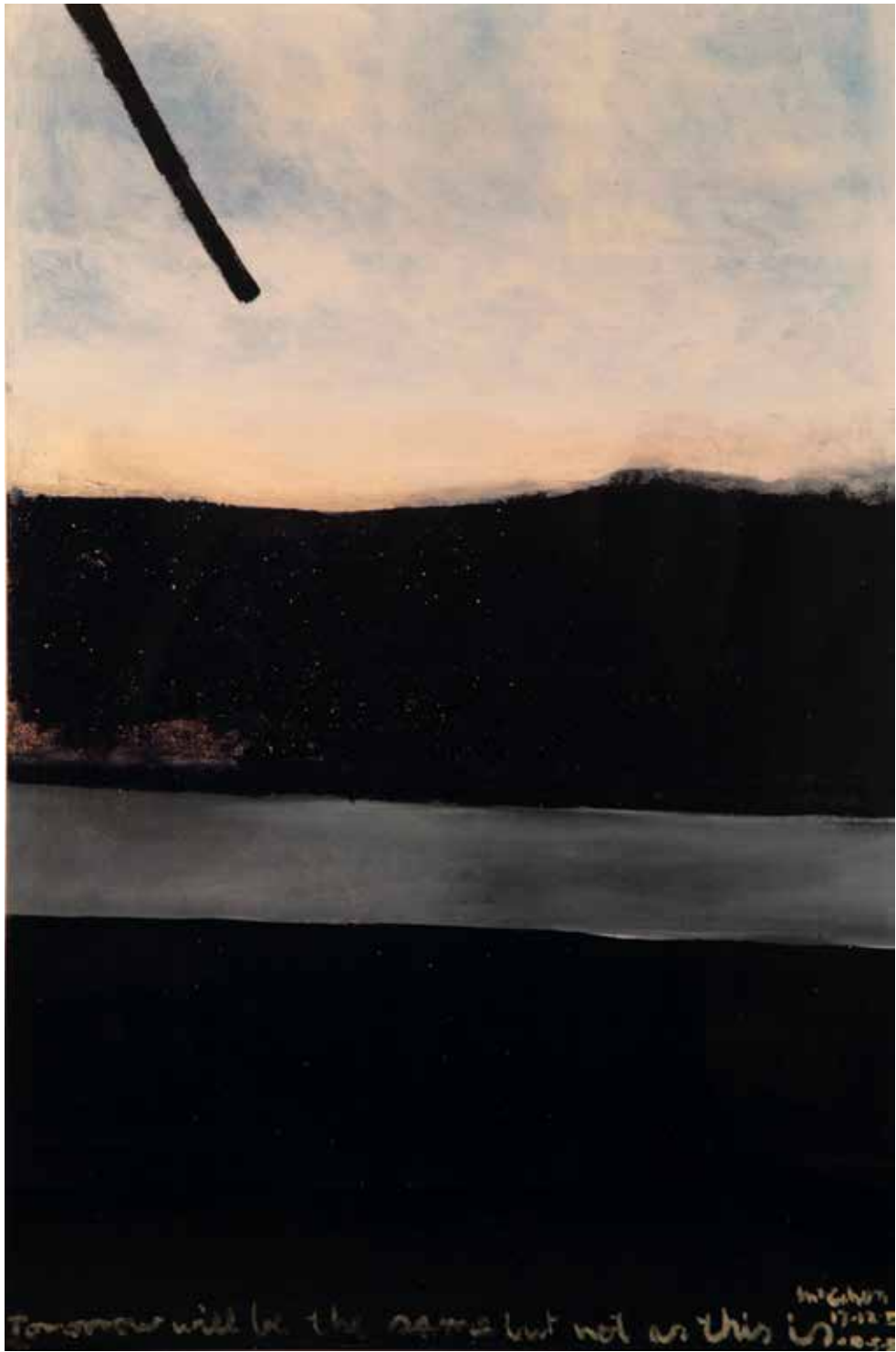
Tomorrow will be the same but not as this is
silkscreen print, limited edition 57/100

McCahon House chop mark to paper margin
(lower right)

115 x 69.5 cm

\$12,000 - \$18,000

This work was published by McCahon House to mark the centenary year of McCahon's birth (2019).



9



10

10

Michael Illingworth (1932-88)

Tawera (1969)

silkscreen print from the Barry Lett Galleries
multiple series

44 x 56cm (plate)

\$2,800 - \$4,000

11

After Andy Warhol (American, 1928-87)

Diamond Dust Marilyn

silkscreen print, published by Sunday B.

Morning, limited edition of 2,500

numbered & stamped to reverse "published
by Sunday B. Morning" and "fill in your own
signature." with certificate of authenticity
affixed to reverse

91.5 x 91.5cm

\$3,000 - \$6,000

12

After Andy Warhol (American, 1928-87)

Marilyn Monroe (11.22)

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



11



12



13



14

13

Kushana Bush (b 1983)

Pat-a-Cake Assembly

gouache and pencil on paper

signed, inscribed with title and dated '2010

June' to reverse

76 x 56cm

\$5,500 - \$7,500

14

Emily Hartley-Skudder (b 1988)

Adventurer's Collection (2013)

oil on canvas

56 x 84cm

\$2,600 - \$4,000

EXHIBITED

Wellington, {Suite Gallery}, 28th November -

8th December 2013

15

Elizabeth Thomson (b 1955)

Casa Jardinero (House of the gardener)

cast bronze with patina and oil paint

mounted on board

signed, inscribed with title and dated 2007

to the reverse

113 x 115cm

\$16,000 - \$24,000

PROVENANCE

Commissioned from the artist & Mark

Hutchins Gallery, Wellington, 2006

The Paul & Kerry Barber Collection





16

16

Ian Scott (1945-2013)

Small Lattice No. 45

acrylic on canvas

signed and dated 'Ian Scott May '81' to
reverse and inscribed with title to stretcher

76 x 76cm

\$6,000 - \$10,000

PROVENANCE

Purchased from Janne Land Gallery,
Wellington, 1981

Sale, Art+Object, The Collection of Frank
& Lyn Corner, Wellington, 18/03/2018 (lot 28)

Private collection

17

Paul Dibble (b 1943)

Going Bush

cast bronze, limited edition 3/3

etched signature and dated 'NZ 2004' to
base

61cm height, 46cm width, 15.5cm depth

\$10,000 - 16,000

PROVENANCE

Purchased Bowen Galleries, Wellington 2004

Private collection, Wellington

EXHIBITED

Wellington, Bowen Galleries, Group

Sculpture Exhibition, 2004



17

Douglas MacDiarmid (1922-2020)*Vaporetti, Venice*

oil on canvas

signed and dated '74/MacDiarmid'

(lower right)

115 x 72.5cm

\$4,000 - \$8,000

PROVENANCE

Corporate Collection, Wellington

Douglas MacDiarmid was both passionate painter and perpetually inquisitive traveller, exploring the world when travel was a more leisurely pursuit. From his Paris base he adventured abroad at least once a year into old age, sketching everywhere he went. Equally a figurative and landscape painter, he also delighted in finding beauty and rhythm in scenes of everyday life.

Venice was a city he first sought out for its splendid architecture, history and culture - the Renaissance art and opera, that labyrinth of narrow lanes to lose one's self in; those magnificent piazzas and the play of light and shadow on the canals.

He stayed in Venice regularly, first in pilgrims' dormitories, then a friend's flat, so was well acquainted with the schedules of the 'vaporetto' (public water buses) that ply between Venice and nearby islands day and night. Douglas rode these ferries to Lido Beach to swim and sunbake, always referring to them as 'vaporini', to use the local language.

The painting originating from an Italian holiday in July-August 1973. While in Venice he wrote home:

"One of my friends has a handsome hunk of old palazzo on the Grand Canal where I've come to pull myself together - it is bliss, because it is the only city on earth where there is no motor traffic, and so one walks and walks, and going up and down these endless bridges over canals adds up to 100

miles at the end of the day. All the sights and happy people on every side are good for the spirits - so much so that newspapers full of woe everywhere in the world are hard to make much sense of. After a week or two more of this, I'll be able to face my familiar devils back in Paris...."

From this scene of tourists crowded on ferries, he made two further paintings as details of *Vaporetti* '74. The first was called *Voyageurs* and the second, an even closer vignette titled *Lovers (Conversation with life)*. Douglas did several paintings of the vaporetto on the Grand Canal:

"It taught me a number of things about painting - according to the way I placed the multi-coloured effect of the crowd on the ferry, the ferry went in the direction it should, or went backwards! I've never been able to establish a law for that but it taught me that you have to use colour emotionally, and get it to work emotionally, or it's just going to be dead like a definition."

When the ferries were too crowded, he and his companions took a small, high speed gondola (motoscafo) over to the Lido beaches and island haunts. "I can remember there hobnobbing with (Jean-Paul) Belmondo the actor, whom I would never consider a friend but I knew him slightly from sharing the beach."

In the 1980s, Douglas was the most remote New Zealander in Wellington art gallery owner Louise Beale's stable of artists. The provenance of this painting is well documented within a decade of correspondence between the two friends, now archived at Te Papa Tongarewa.

Vaporetti, Venice 1974 came to New Zealand for a 1981 solo MacDiarmid exhibition at her Elva Bett Gallery, 147 Cuba Street, Wellington. It was listed as No 8 in the catalogue, with the smaller *Voyageurs* also appearing in the March 16-27 show as No 15 *Detail from Vaporetto* (top). Although much admired, the larger canvas of the passenger ferries didn't sell at the time.

Apart from her gallery and curatorial work, Louise acted as art consultant for a Wellington architect, which resulted in her placing some MacDiarmid paintings in new commercial buildings in the city. It was a role she valued, as she wrote to him in the mid-1980s: "I do like this work very much and am conscious that in doing so it considerably spreads the web for future art buyers from an otherwise ignorant public so has a long-term education aspect." When *Vaporetti, Venice* 1974 became a colourful presence in an accounting firm in 1985, Douglas remarked..."Glad too to know after how-many-centuries-can-it-be that good old Vaporetti has been moored at last. Odd how some things don't find the right eye easily."

Anna Cahill





19

Melvin (Pat) Day (1923-2016)

Still Life with Newspaper

oil on canvas

signed and dated 'Day 83' (lower right)

118 x 150cm

\$7,000 - \$12,000

PROVENANCE

Corporate collection, Wellington



20

John Weeks (1888-1965)

Maori patterns & native birds

tempura on board

signed 'JOHN WEEKS' (lower left);

certificate of authenticity from Artist's Estate
no. 469. affixed to reverse

40 x 50cm

\$8,000 - \$16,000

PROVENANCE

The Estate of V L Mayclair.

Mrs Mayclair inherited this work from Mr
John O'Connor. John's mother (Hilda
O'Connor) was John Weeks' partner.



21

21

John Weeks (1888-1965)

Mountain Stream c.1946

oil on card

signed 'J. WEEKS' (lower right)

39 x 49.5cm

\$10,000 - \$20,000

PROVENANCE

Purchased directly from the artist in 1948
Sale, Art+Object, The Collection of Frank & Lyn Corner, Wellington, 18/03/2018 (lot 32)
Private collection

22

John Weeks (1888-1965)

Moonlight and firelight, Dermnat

tempura on board

signed 'JOHN WEEKS' (lower left); certificate

of authenticity from Artist's Estate no. 493 S

affixed to reverse

52 x 62cm

\$4,000 - \$7,000

PROVENANCE

The Estate of V L Mayclair.
Mrs Mayclair inherited this work from Mr John O'Connor. John's mother (Hilda O'Connor) was John Weeks' partner.

23

John Weeks (1888-1965)

Three Nudes

monoprint

39 x 49cm

\$2,000 - \$4,000

PROVENANCE

Sale, Art+Object, The Collection of Frank & Lyn Corner, Wellington, 18/03/2018 (lot 86)
Private collection



22



23



24

Charles Tole (1890-1967)

Colour Pattern

oil on board

signed and dated 'CHARLES TOLE '78'

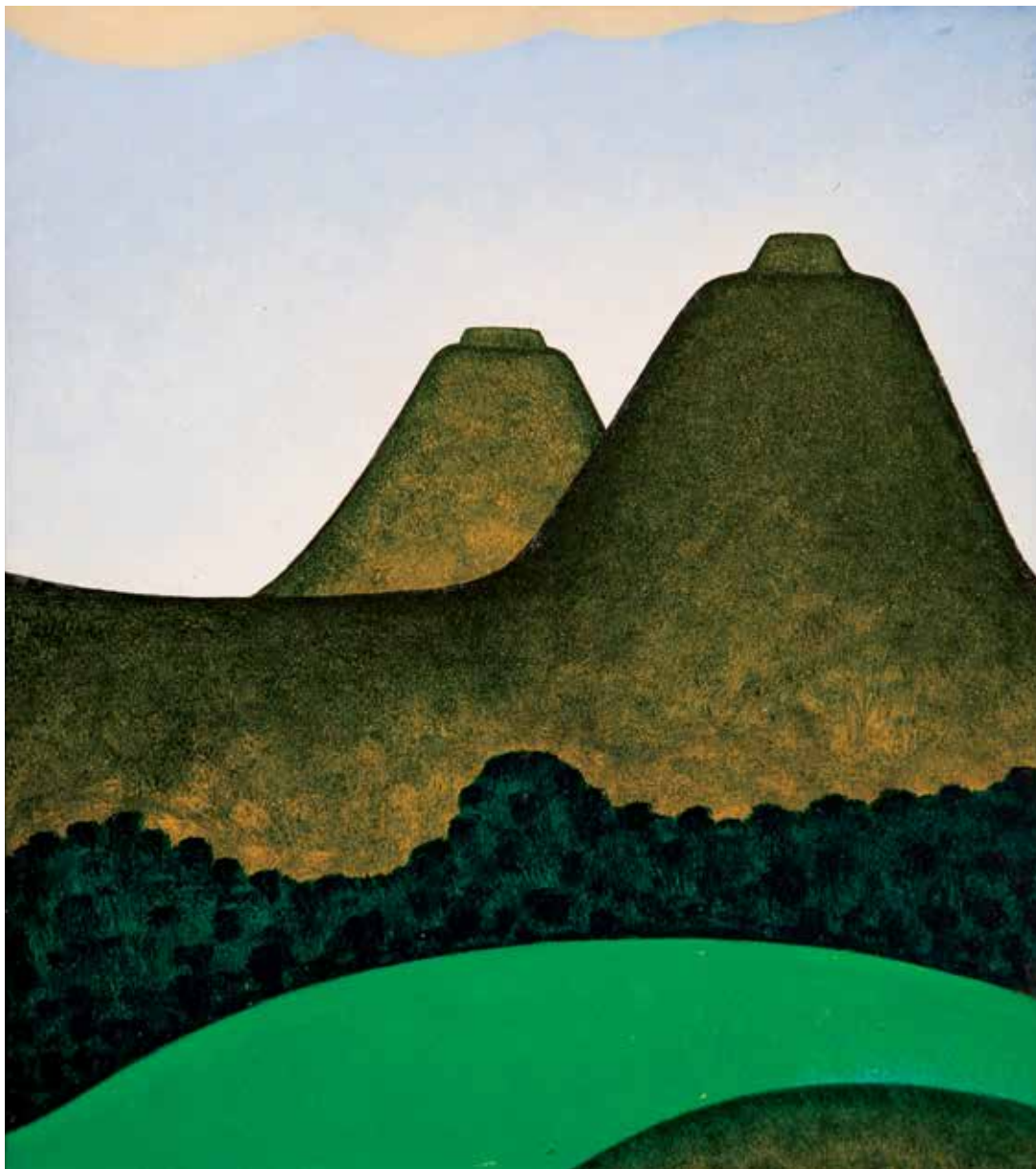
(lower left); inscribed with title, dated and cat
no. 281. on original typed paper label affixed
to reverse

29.5 x 24cm

\$5,000 - \$10,000

PROVENANCE

Private Estate, Wellington



25

Michael Illingworth (1932-88)

Untitled (Landscape)

oil on board

signed and dated 'Illingworth 72' to reverse

27 x 25.5cm

\$18,000 - \$36,000

PROVENANCE

most likely purchased solo exhibition Peter
McLeavey Gallery, Wellington, August -
September 1972
Private Estate, Wellington

26

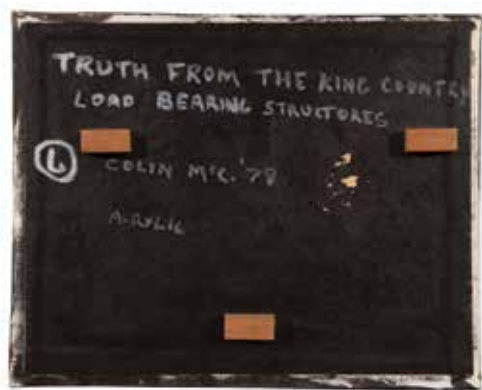
Colin McCahon (1919-87)

Truth from the King Country Load Bearing Structures

synthetic polymer paint on canvas board
signed, inscribed with title and dated
'TRUTH FROM THE KING COUNTRY/ LOAD
BEARING STRUCTURES/ 6 COLIN McC. '78/
ACRYLIC' to reverse
20.3 x 25.3cm
\$35,000 - \$60,000

PROVENANCE

Purchased Peter Mcleavey Gallery,
Wellington (dated unknown)
Private Estate, Wellington





27

Gordon Walters (1919-95)

Koru 1959/73

ink on paper

dated '6.3.73' (lower right); signed and dated

'Gordon Walters 1973 / Koru 1959 /73' to

reverse

70 x 52.5cm

\$75,000 - \$100,000

PROVENANCE

Purchased from Peter McLeavey Gallery,
Wellington, c. 1974

Sale, Art+Object, The Collection of Frank &
Lyn Corner, Wellington, 18/03/2018 (lot 72)
Private collection

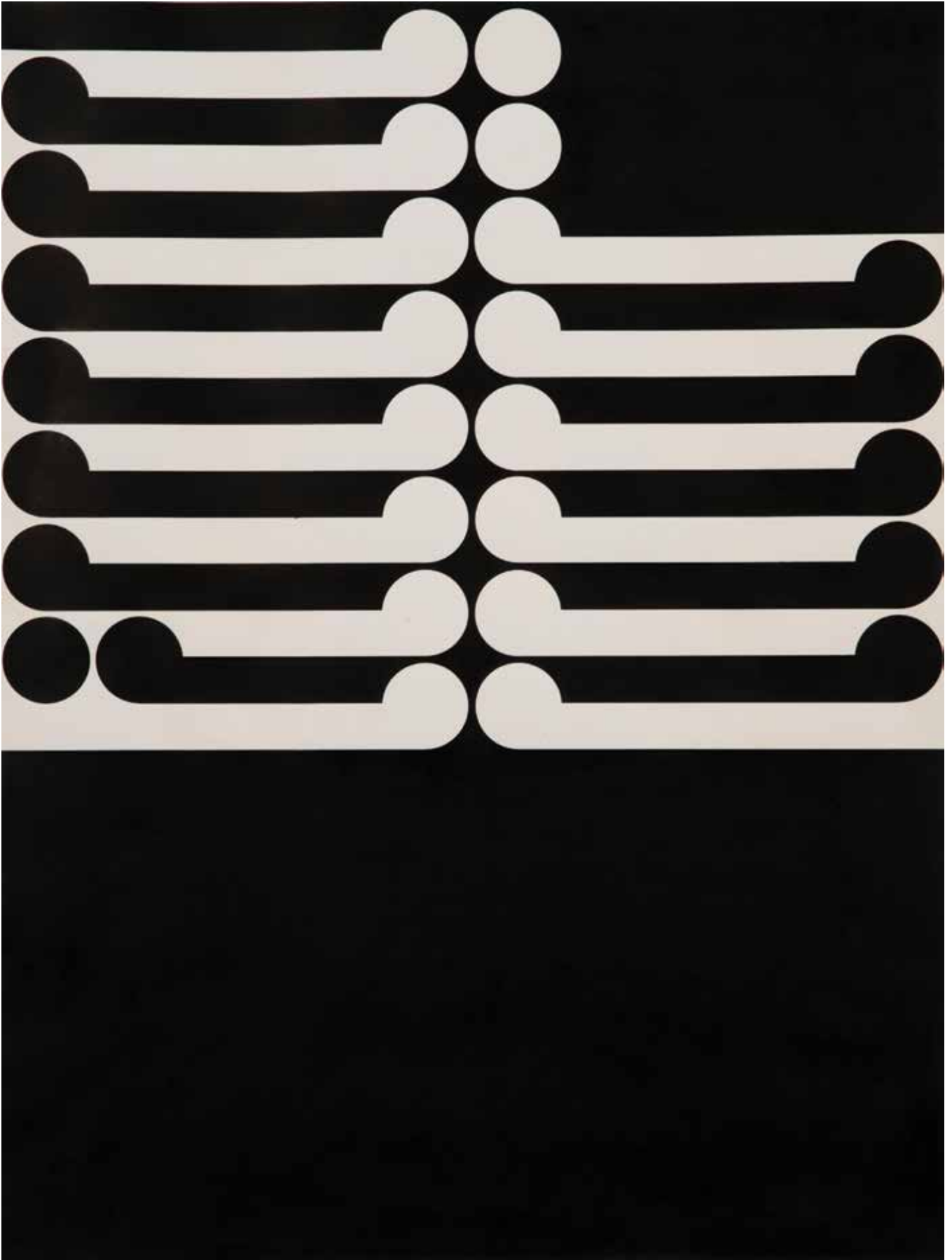
Gordon Walters is one of New Zealand's most important and iconic modernist painters. In the mid-1960s, Gordon Walters emerged as a unique presence in the modern movement in New Zealand. Best-known for work that fused the influence of geometric, abstraction of European modernist art with the traditional organic forms of Māori and Pacific art.

Walters attended the Wellington Technical School of Art (1935-1944), becoming interested in European modernism through reproductions of works by Yves Tanguy. Travelling to Europe in 1950, he was exposed to works by Mondrian, as well as the pure abstraction of Victor Vasarely. On his return to New Zealand in 1951 he began to research Māori rafter painting and decorative design, visiting museums with fellow artist Theo Schoon and analyzing the forms. Walters modified the fern motif found in Maori meeting houses and traditional Polynesian tattoos, by geometricizing it and alternating positive and negative versions in the manner of the Italian painter Giuseppe Capogrossi (1900 -1972).

Walters made his first 'koru paintings' in 1956, but didn't show them until 1966 when he first exhibited this painting in Auckland. His adaptation of the koru has been both admired and criticised by cultural commentators. Walters himself, when discussing the motif, increasingly focused on the fine mechanics of abstraction:

'What I've done to the form is push it more in the direction of geometry. So that I can have in my painting not only a positive/negative effect of black and white, but I can also have a working of vertical and horizontal, which is equally important.'





28

Gordon Walters (1919-95)

Untitled (No 2.)

gouache on paper

signed, inscribed and dated 'No 2. /

Gordon Walters. 76 ' (lower), dated 19.12.76

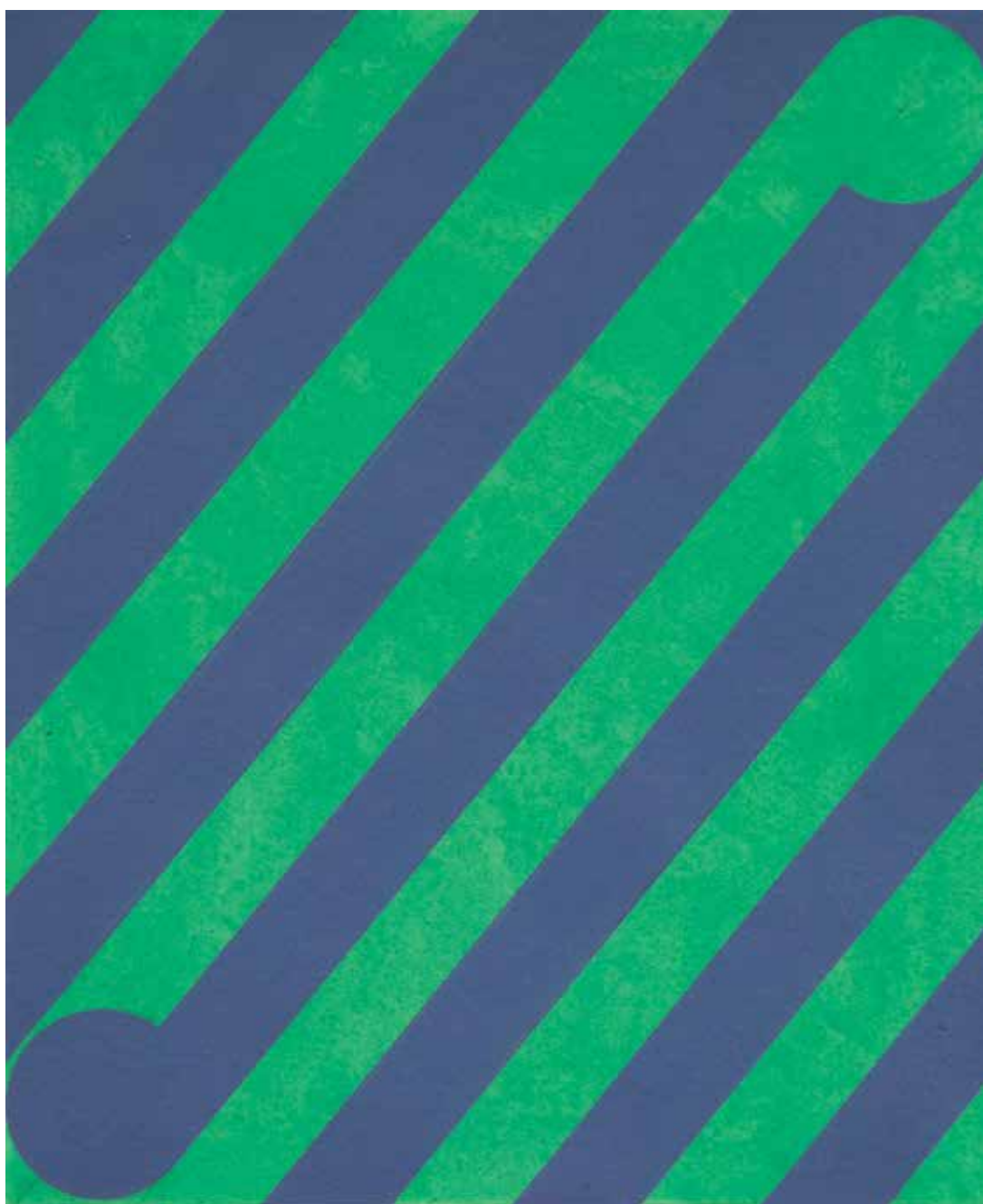
(upper right)

21.5 x 12cm (overall sheet)

\$16,000 - \$30,000

PROVENANCE

Private Estate, Wellington



Michael Smither (b 1939)*Study for Baptism of Christ*

oil on board

signed, inscribed with title and dated

'M.D.Smith Study for Baptism of Christ

1967' to reverse

72 x 65cm

\$70,000 - \$100,000

PROVENANCE

Private collection, New Plymouth

LITERATUREGovett-Brewster Art Gallery, *Michael Smither An Introduction* (1984) exhibition catalogue p. 86. (b/w illustration)Trish Gribben, *Michael Smither Painter* (Ron Sang 2004) p. 75 as 'The Baptism of Christ in a Taranaki Stream'**EXHIBITED**

Auckland, Barry Lett Galleries as 'Baptism of Christ (first study 1966)', 'Religious paintings and drawings' 1968, cat. no. 7.

New Plymouth, Govett-Brewster Art Gallery, Taranaki review, 1970 as 'The baptism', cat. no. 37.

New Plymouth, Govett-Brewster Art Gallery, *Michael Smither - An Introduction*, 1 November - 16 December 1984, cat. no. 29. (original paper label to reverse)

There is also a larger version of this painting with four apostles included. Drawings for this painting are in sketchbook 22a, dated by the artist 1966.

'Smither was brought up a Roman Catholic and his career in art is dominated by a concern for and knowledge of the Church and its teachings...

In *Study for the Baptism of Christ* 1967... John and Christ have waded into what is clearly a Taranaki stream for the act.

'The Stony River is the spiritual river of Taranaki. I did not know that until I'd done the painting but I recognised the spiritual quality of it at the time because of the clear water. I've always said that if anything happens to the Stony River that it's time to get out of Taranaki'.¹

As well as the specificity of place, Smither has also tried to humanise the ritual. The figure of Christ is braced under the freezing mountain water while John stands on a solid Taranaki stone for elevation. The frail, amorphous bodies of the two men are countered by the strongly modelled, powerful rocks on the bank and the rounded, interlocking patterning of the riverbed. And yet the figures are well integrated tonally with the natural surroundings. Characteristically of Smither's work both men and rocks seem to have been formed from the same substance. They are not realistic portraits, but the gesture and setting make it believable event.

Caricature has often been an element in Smither's work from some depictions of his family to the tiny, bust figures in the Pukekura Park paintings. It is a useful tool which can make a scene of portraiture more immediately compelling as the artist has obviously selected what he regards as the most important features by exaggerating them. However, it can be risky business as it does very easily distance the viewer. The image becomes ludicrous or repels us so that we are unable to empathise with it. Smither came very close to this in a larger version of the Baptism done the same year. In this work four apostles are included, and, in the foreground, one mournfully studies a toe stubbed on the rocks. The inclusion of such an everyday detail does add a human quality to the scene but at the cost of detracting from the two lead players who in the smaller version are the sole focus of the drama. Also, the number of characters draws attention to the unlikely physiognomy and anatomy which we can more easily accept in the smaller work. Once again there is pure clear water, and a limpid pool. The stillness sets the specific time: it is the very instant of Baptism, the water has not yet run-down Christ's back. The disconcerting evocation of a very specific time or place or event by non-specifically expressed elements like faces, bodies, stones make us feel we must be able to grasp the strange image better, until it slips away.'

¹ Michael Smither in conversation with Jim & Mary Barr, 13 June 1984.



Michael Smither (b 1939)*Joseph Snarling*

oil on board

signed, inscribed and dated 'PORTRAIT OF JOSEPH SHOWING HIS TEETH

(SNARLING), 1977, OIL, M. D. SMITHER,

19A MT VIEW PLACE NEW PLYMOUTH

88285 ph' to reverse;

original paper label from *Anxious Images*

exhibition affixed to reverse

62 x 72cm

\$80,000 - \$120,000

PROVENANCE

purchased Gow Langsford Gallery, Auckland

Private collection

EXHIBITED

Auckland, Denis Cohn Gallery, 'Paintings for the Revolution', 1979

Auckland, Auckland City Art Gallery, Aspects of Recent New Zealand Art 'Anxious Images', 27 June - 12 August 1984 (touring exhibition) no. 69 as 'Portrait of Joseph showing his teeth'

LITERATUREGovett-Brewster Art Gallery, *Michael Smither An Introduction* (1984) exhibition catalogue p. 65. (b/w illustration)Trish Gribben, *Michael Smither Painter* (Ron Sang 2004) p. 148 as 'Joseph Snarling 1978'

Michael Smither's iconic Domestic series begun after the birth of his daughter Sarah in 1964. Arguably his most iconic series, it is a social commentary of Smither's domestic incidents and routines, where the viewer is invited into his own private sphere to view an often discordant, chaotic view of his domestic environment. While focusing on his own children, this new subject matter provided an insight into his own childhood, whereupon he found himself depicting in part his own previously forgotten childhood moments and the resultant works can therefore be seen as self-portraits of his own youth. This unusual choice of theme, often overlooked in western and twentieth century art, especially by male artists as well as his rejection of the conventional notions of sentimentality typically associated with still life and portraiture genres, separates his work from that of his New Zealand Contemporaries.

From the mid-seventies Smither's direction changed. As his children grew older, their experiences grew more personal and were often unable to be shared. He began to grapple with more specific painterly problems, with his personal context evolving into a more obvious expression of ideas and the concepts of the everyday world. The series, *The Paintings for the Revolution*, as Smither describes:

"found a way of expressing myself though the world I knew: Seeing boys fighting over a pink plastic gun, I realised I could stay with my domestic works and use them to express my vision...The revolution, I also realised was my own. A change of heart. When you are in conflict with yourself it is much easier to pick up on the conflicts going on outside you."¹

Joseph Snarling was included in Smither's second exhibition of *The Paintings for the Revolution*, shown at Dennis Kohn Gallery, 1979. Painted over the previous four years, the works attempted to alert viewer to the violent and destructive forces overwhelming the world around him. This portrait depicts his youngest son, Joseph's new teeth turned from an affectionate observation to a painting about the loss of innocence:

"On this particular occasion he was larking around in the bedroom...and I said "O Joseph your teeth are really interesting, smile again." So he sort of grimaced for me for about five minutes and you can see his nose wrinkled up and everything, and I drew the state of his teeth. They were in all directions...I mean they were being pushed out by his new teeth coming through, and they were his baby teeth in total confusion..."²

The choice of title *Joseph Snarling* is deliberately confronting. It is a direct response to how Smither felt about not only "the way I felt about teeth (but) life at that time."³

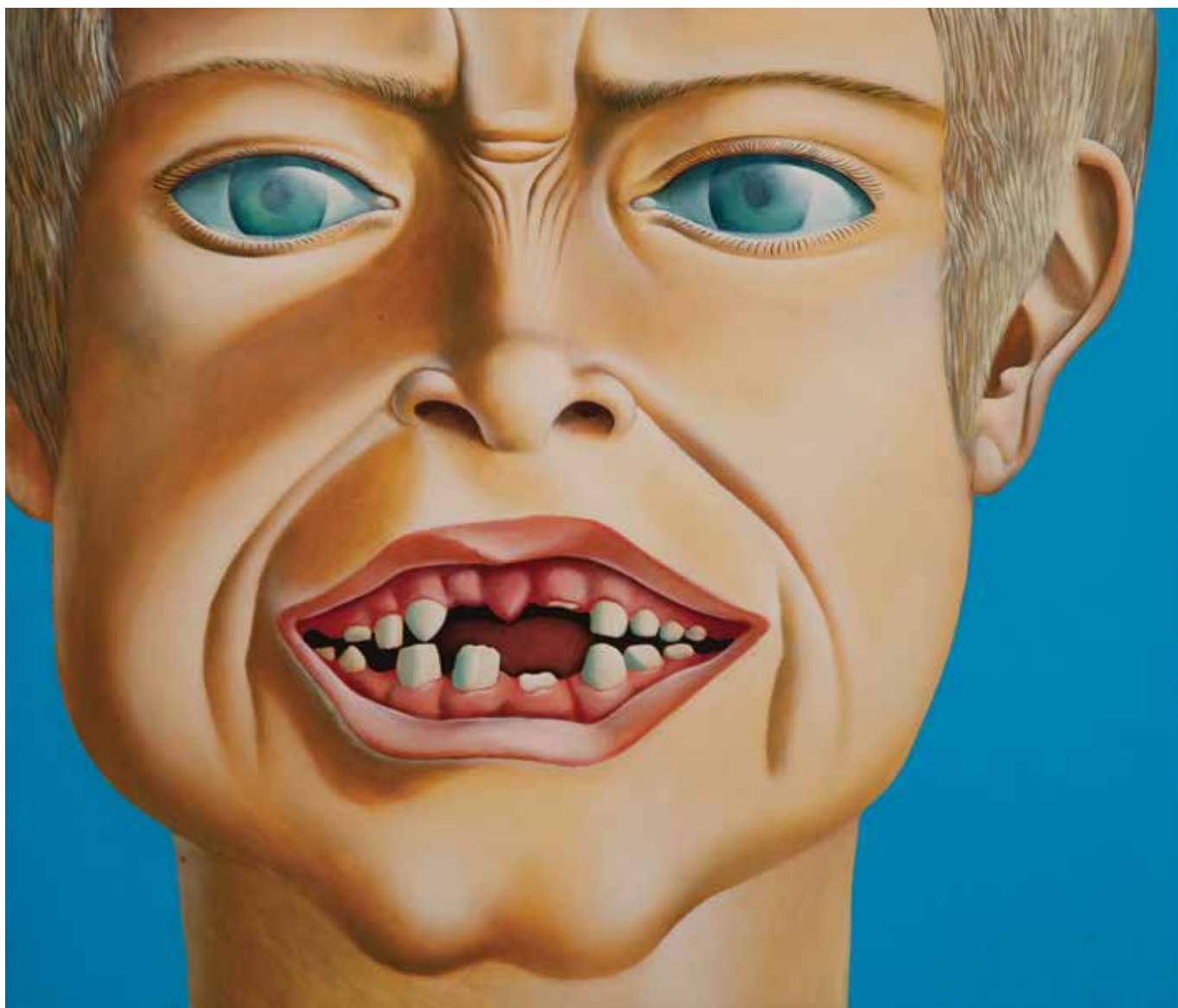
The portrait is highly finished and free of any obvious painterly qualities. It resembles a scientifically precise study rather than a psychologically revealing portrait. Sentimentality traditionally associated with this genre is avoided, viewed by many as controversial at the time and confronting to this day. There is no attempt at naturalism but rather a sustained enquiry into form and finish. Scale is crucial in this process. The distortion of scale, including the enlargement of features, the awkward cropping and left leaning composition, all force consideration away from an emotive response and back to the painting itself. The employment of a bright colour palette, creates a sense of vibrancy and modernity, whilst also captivating the viewer. The result - a powerful masterpiece of Smither's oeuvre that refuses to be ignored.

1. Trish Gribben, *Michael Smither Painter* (Ron Sang 2004) p. 127

2. NZ Oral History Archive 410

3. Gribben (2004) p. 151/





31

James Patrick (Pat) Hanly (1932-2004)

Torso R

enamel on board

signed and dated 'Hanly 77' (lower left);

inscribed "TORSO R"/ Hanly 1977' with

original artist's label to the reverse

44.5 x 53cm

\$40,000 - \$60,000

PROVENANCE

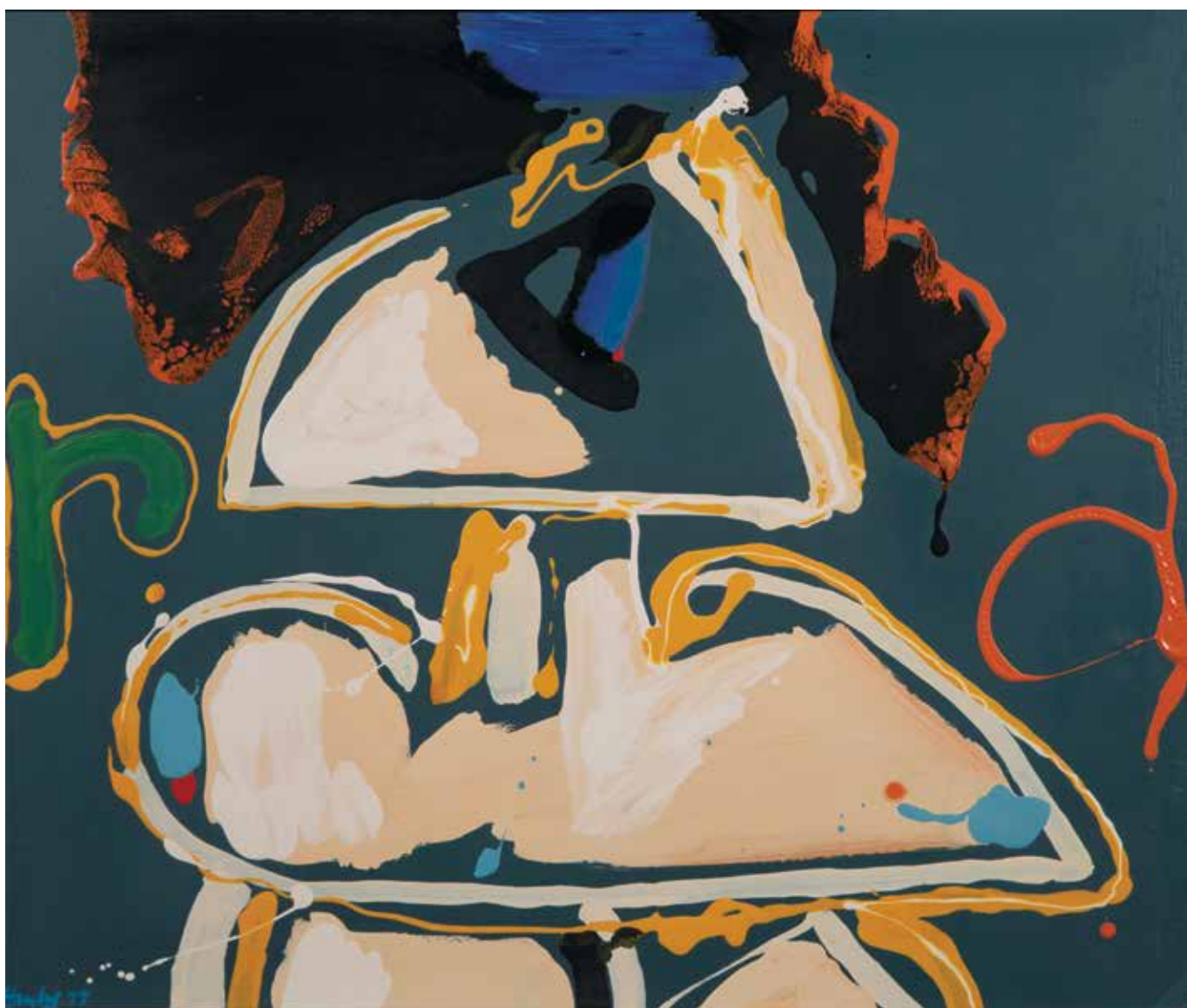
purchased by the current vendor from

Brooke Gifford Gallery, Christchurch

Private collection, Canterbury

Produced during the *Torso* series of 1977, which evolved at a point of Hanly's career when he was at ease with his technical development. The past friction between abstract and figurative techniques is now resolved. From this point onward, Hanly leaves behind the pure abstraction of past series, synthesising the freedoms of pure painting with the figurative. As *Torso R* exhibits, the surface in these works is a combination of pure painting, with the poured, trailed and dripped paint technique and bright high gloss colour depicting as Hanly describes "fluid impressions which evoke the qualities, mainly physical, of remembered women".¹

1. Russell Haley, *Hanly, A New Zealand Artist*. Hodder and Stoughton, Auckland, 1989, p. 200.



32

Don Binney (1940-2012)

Ell/Exocet

oil and enamel with collage elements on canvas

signed and dated 'DON BINNEY '82'

(upper right)

91 x 60cm

\$26,000 - \$36,000

PROVENANCE

with John Leech Gallery, 2002

Sale, International Art Centre, Auckland

29 July 2004 (lot 78)

The Paul & Kerry Barber Collection.

ILLUSTRATED

Elizabeth Caughey and John Gow,

Contemporary New Zealand Art 4.

John Leech & Gow Langsford Catalogue, 2002

EXHIBITED

John Leech & Gow Langsford, Auckland

10 September - 5 October 2002

Don Binney is best known for his sharp clear images of native birds and the West Coast landscape around Te Henga and the Waitakere ranges. Since his first exhibition in 1963 Binney has maintained the integrity of his precise realist style. Typically his images include the flattened forms of native birds above rolling hills

Conservationist issues are often part of the subtext of much of his painting. Equally his work has often displayed a political conscience. *Ell/Exocet* was painted in response to the Falklands war. In 1982 the new military government of Argentina committed an act of unprovoked aggression by invading the Falkland Islands. Diplomatic talks failed to resolve the issue and the British Prime Minister of the time Margaret Thatcher dispatched a military task force to attempt to return the Falklands to British rule. In May of that year the British Navy sunk the Argentinean cruiser the *Belgrano*. Shortly afterwards the *H. M. S. Sheffield* was hit by an Argentine Exocet missile sinking the ship and resulting in the loss of forty lives.

Within the painting the inverted head of the Queen is depicted in an upside down world from which a triangle of white light, or perhaps reason, is shown pouring onto a sea of blue. Below this is a map of the Falkland Islands. It is an ambiguous image but one which nonetheless evokes the polarity of the two governments and the conflict that was a result of failed diplomacy.



33

Karl Maughan (b 1964)

Green Island / White Island

diptych, oil on canvas

signed, inscribed with titles and dated 2019

to reverse of both canvas

100.5 x 100.5cm per panel, 100.5 x 201cm

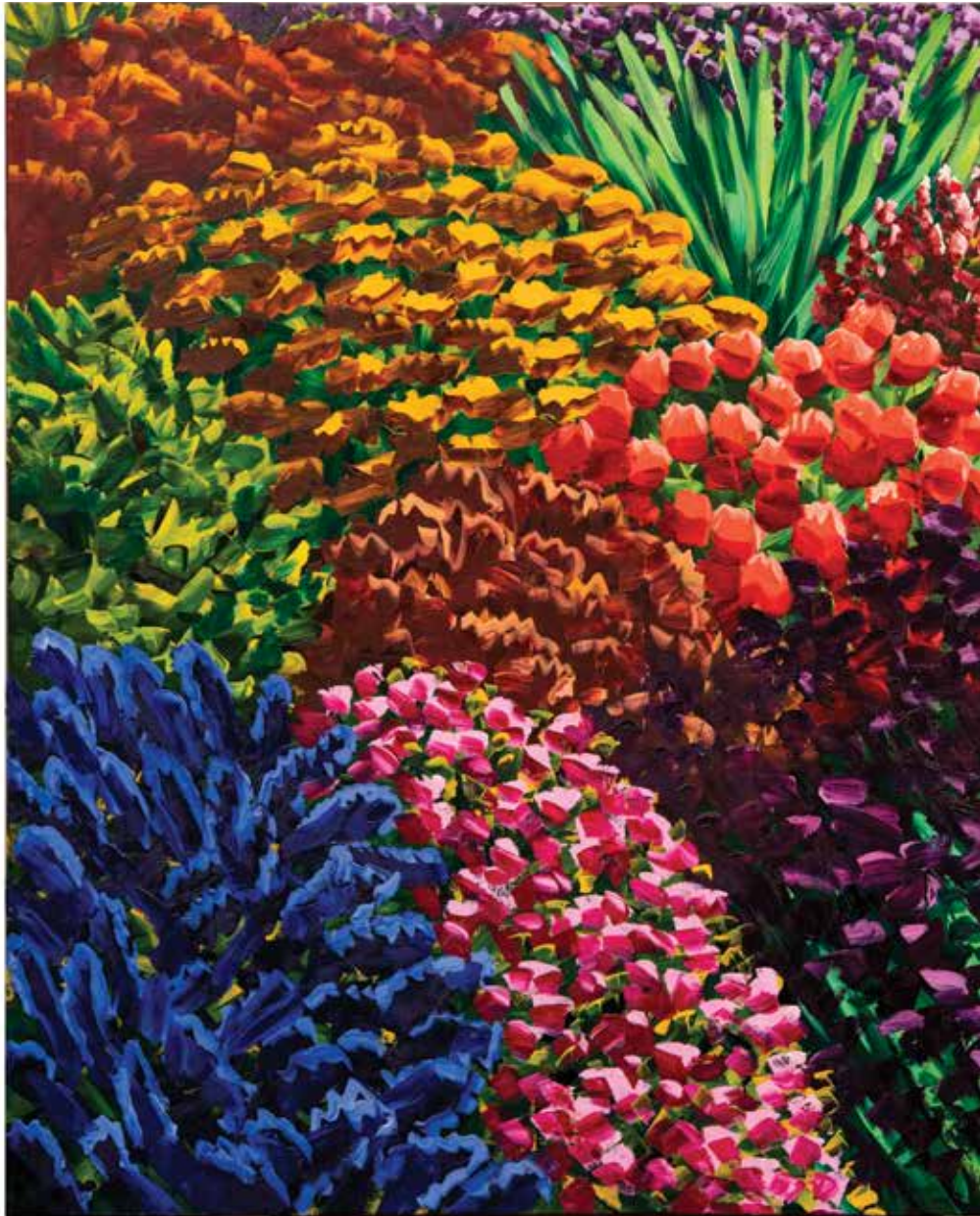
overall

\$40,000 - \$60,000

PROVENANCE

commissioned directly from the artist

Private collection, Christchurch





34

Seraphine Pick (b 1964)

Surface Paradise

oil on linen

signed and dated 'Seraphine Pick 2008'

(lower right)

136 x 154cm

\$40,000 - \$60,000

EXHIBITED

Waikanae, Mahara Gallery, 'After Sight' 2008



Raymond McIntyre (1879-1933)*Phyllis Constance Cavendish*

oil on canvas

signed 'McIntyre' (upper right)

60.2 x 50.7 cm

\$26,000 - \$36,000

PROVENANCE

Sale, John Cordy Ltd, Auckland, 10 August 1983 (lot 321) as 'Portrait of Actress' purchased by Sir Ivor & Jane Richardson, Wellington

Sale, Sir Ivor Richardson Art Collection, Dunbar Sloane Ltd, 22 March 2006 (lot 57) The Collection of Paul & Kerry Barber, Wellington

LITERATURE

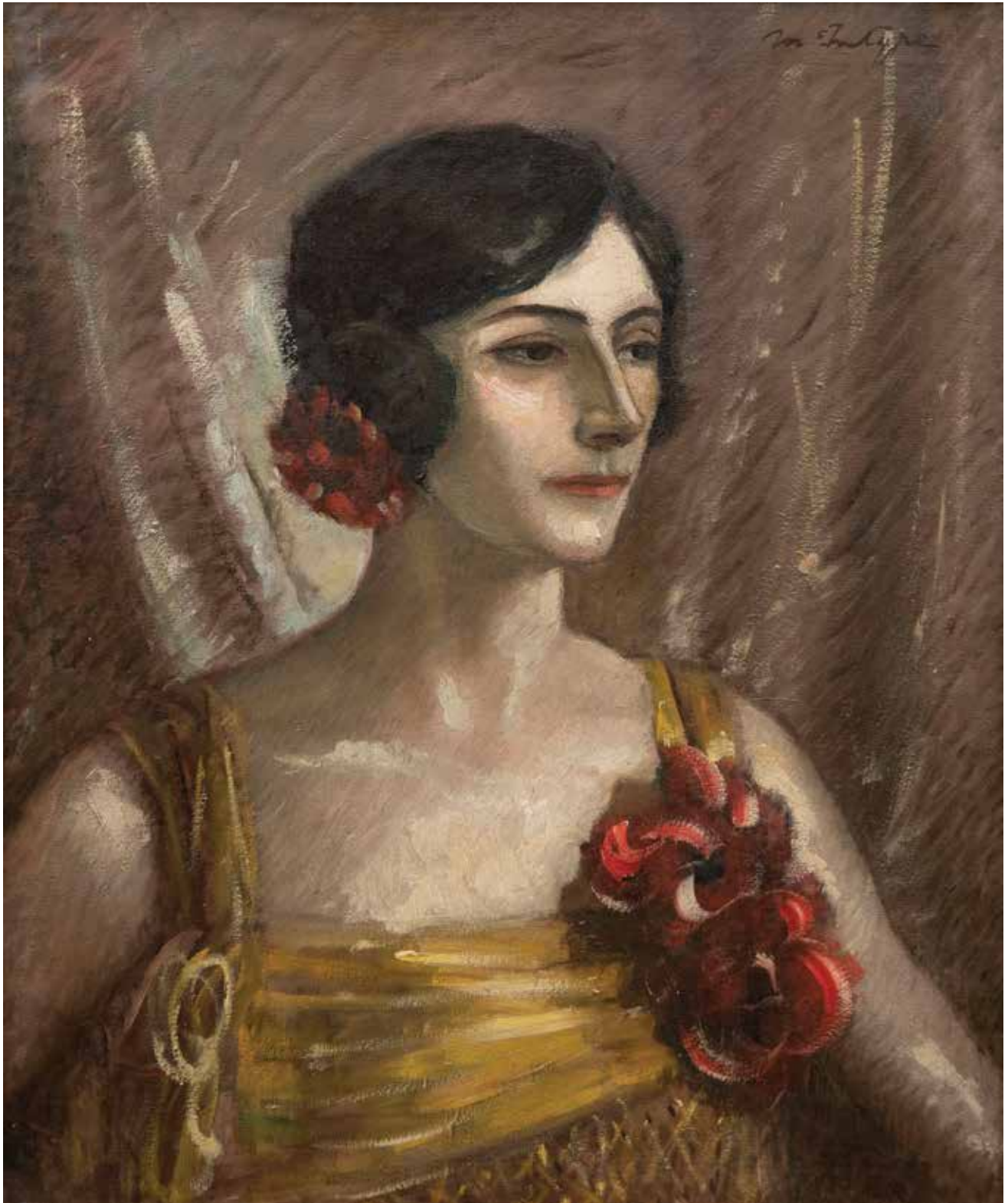
Dominion Post 23 March 2006 'Judge's artworks fetch up to \$1.4m' (illustrated)

Raymond McIntyre's art education began in 1894 at Canterbury College School of Art. He concurrently took lessons from Dutch immigrant artist, Petrus Van der Velden. During this period McIntyre experimented widely with a variety of artistic styles including Barizon, Impressionism, Art Nouveau, and Aesthetic Movement from which he adopted that he continued to draw on throughout his career. His work was often not well received within New Zealand; his impressionist work stood in stark contrast to the realist based work which was currently in vogue. Finding the New Zealand art community repressive and as an inadequate challenge, McIntyre departed for England in 1908 to further his artistic education and capitalise on the possibility of career advancement.

Settling in London, McIntyre was quickly accepted into the London art scene. Particularly successful was his series of female portraiture begun in 1912. These are arguably the most compelling works of his career. Highly decorative, the works portrayed young sophisticated women whose features were modified and idealised for the sake of design. Formal elements dominate the model, the approach objective and lacking sentimentality, moving the works beyond categorisation as mere portraiture. *Phyllis Constance Cavendish* is an important work from this series, the subject one of McIntyre's favourite models. This work most likely dates from the later period of the series due to the fuller figure of the model and the employment of more representative details including the atmosphere and recession of the background, a shift away from the Art Nouveau characteristics that predominate earlier in the series.

McIntyre ceased exhibiting around 1928 and devoted the majority of his time writing for the periodical Architectural Review, although he continued to paint for personal pleasure. For this reason and the destruction of correspondence, sketches and studies by a housekeeper after McIntyre's death in 1933 work's from the later part of his career are scarce.

McIntyre faced the common expatriate dilemma of dislocation and the desire to return to New Zealand countered by the sense of fulfilment and challenge offered in Europe. In contrast to many New Zealand artist's of this period, McIntyre chose to remain in Britain. Somewhat ironically this has hindered his reputation in New Zealand, however this should not distract from the fact that the quality and progressive nature of his work is such that he must be regarded as one of New Zealand's most distinguished artists.





36

Evelyn Page (1899-93)

Still Life with Fruit and Wine

oil on canvas board

signed 'EVELYN PAGE' (lower left)

35 x 43cm

\$15,000 - \$25,000

PROVENANCE

Sale, Dunbar Sloane Ltd, Wellington, 8 May 2002 (lot 22)

The Collection of Paul & Kerry Barber, Wellington

37

Evelyn Page (1899-93)

Portrait of Frances

oil on canvas

signed 'EVELYN PAGE' (lower left)

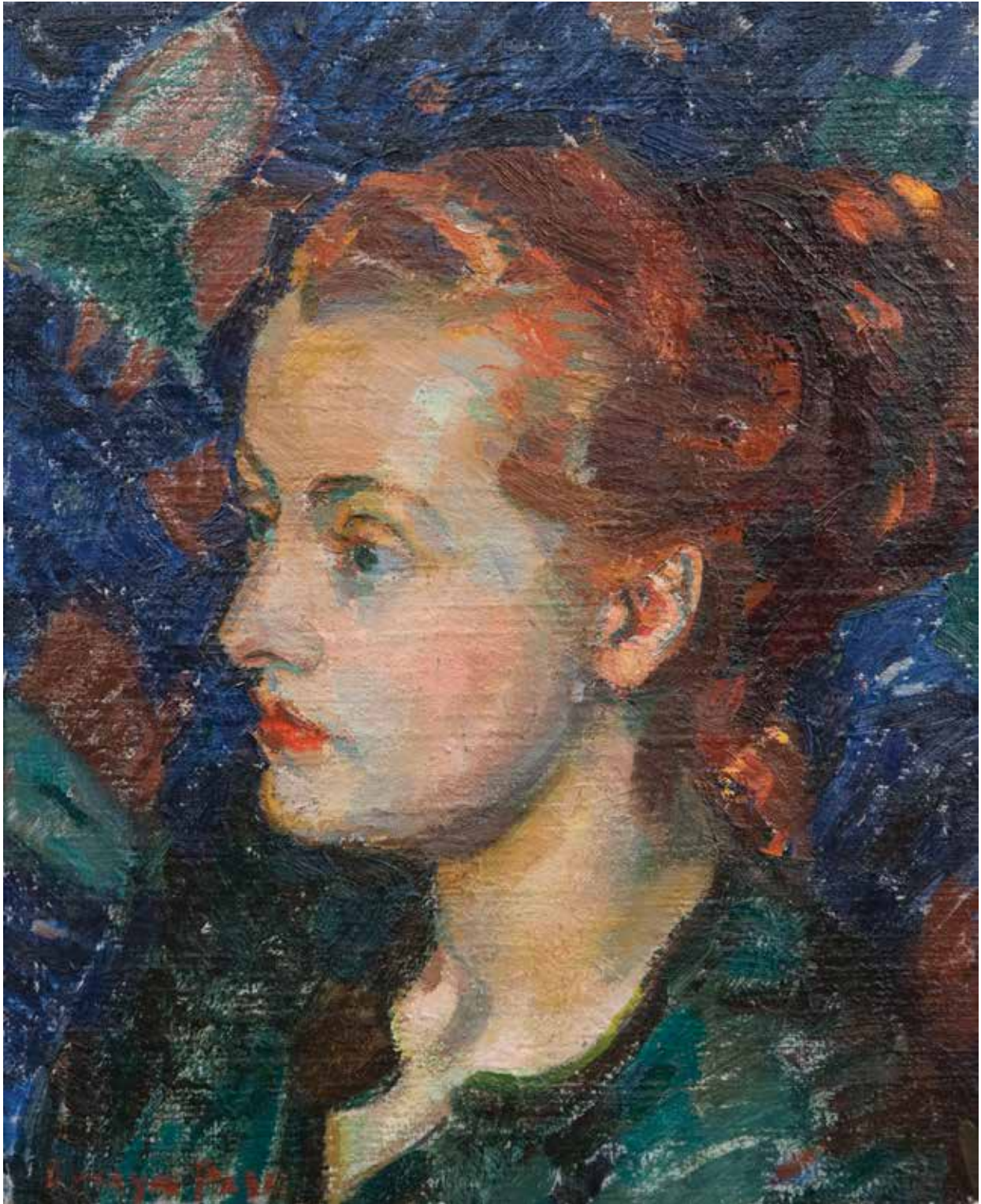
44 x 36cm

\$12,000 - \$18,000

PROVENANCE

Sale, Dunbar Sloane Ltd, Auckland, 4 December 2002 (lot 22)

The Collection of Paul & Kerry Barber, Wellington





38

38

Raymond McIntyre (1879-1933)

After the Bath

Oil on board

signed and dated 'Raymond McIntyre/1907'

(upper left)

29 x 18.5cm

\$10,000 - \$16,000

PROVENANCE

Collection of C Paulesen

Sale, Webb's, Auckland 27 June 2000

(lot 1219)

The Collection of Paul & Kerry Barber,
Wellington

39

Peter McIntyre (1910-95)

Head of Maori Girl

graphite on paper

signed 'PETER MCINTYRE' (lower right)

33 x 30cm

\$2,000 - \$4,000



39

40

Peter McIntyre (1910-95)

New Zealand Solider, WWII

oil on canvas

61 x 48cm

\$16,000 - \$26,000

PROVENANCE

gifted directly by the artist to Mr McIntosh,
who worked closely with the artist and was
involved in the Italian Campaign, 1944
by descent

Sale, Watsons, Christchurch, 31 May 2006

(lot 46)

Private collection, Christchurch





41

Peter McIntyre (1910-95)

Rangitikei River

watercolour on paper

signed 'PETER McINTYRE' (lower right)

53 x 72cm

\$14,000 - \$20,000

PROVENANCE

purchased by the current owner, approx

50 years ago

Private collection, Taranaki



42

Peter McIntyre (1910-95)

Lower Hutt Library and Gardens

oil on canvas

signed 'Peter McIntyre' (lower right)

60 x 75cm

\$5,000 - \$8,000

PROVENANCE

Won in a Lower Hutt City Council raffle by
the current owner's grandparents

Private collection, Wellington

Sale, Dunbar Sloane Ltd, Wellington,
08/08/2018 (lot 50)

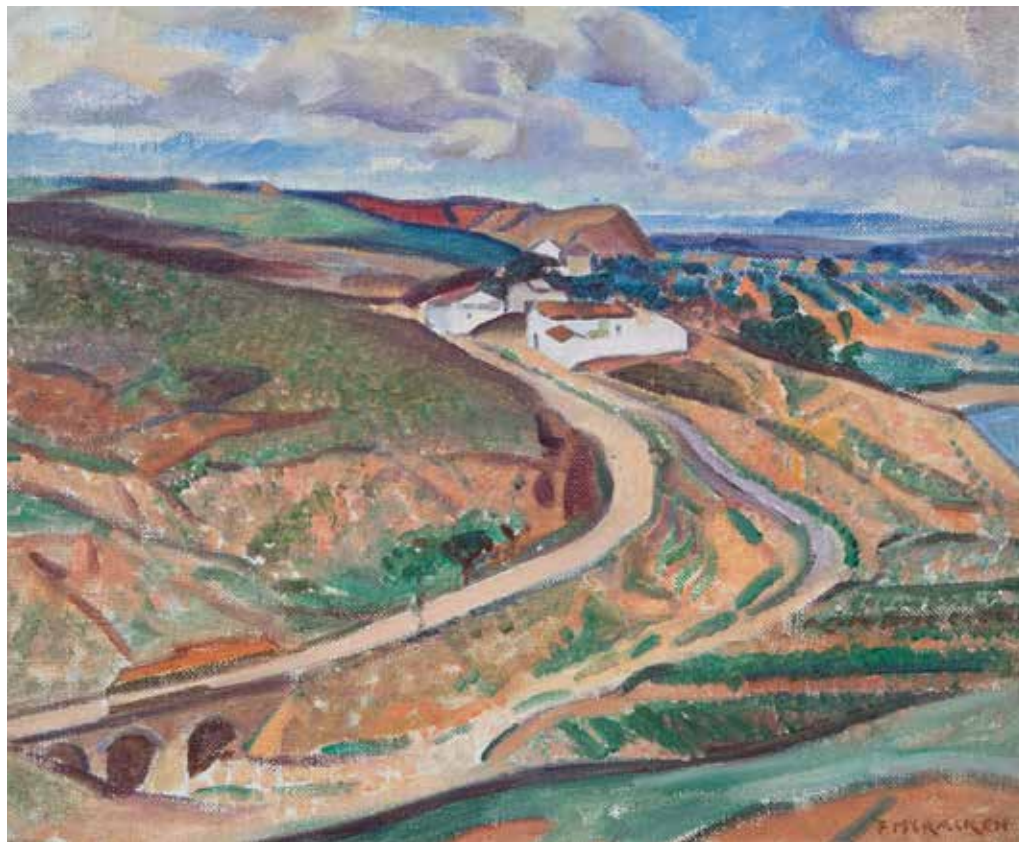
Private collection, Wellington



43



44



45

43

Peter McIntyre (1910-95)

Parisian Street Scene

oil on canvas board

signed 'Peter McIntyre' (lower right)

49 x 59cm

\$4,500 - \$7,000

PROVENANCE

Private collection, Hawkes Bay

Sale, Dunbar Sloane Ltd, Wellington,

08/08/2018 (lot 52)

Private collection, Wellington

44

Peter McIntyre (1910-95)

St Mark's Square Venice

watercolour and Indian ink on paper

signed 'PETER MCINTYRE' (lower right)

53 x 72cm

\$6,000 - \$10,000

PROVENANCE

Private collection, Hawkes Bay

45

Francis McCracken (1879-1959)

Spanish Landscape

oil on canvas

signed 'F. McCracken' (lower right)

44 x 54cm

\$4,000 - \$7,000

PROVENANCE

Sale, Webb's Auckland, 12 December 2000
(lot 278)

The Collection of Paul & Kerry Barber,
Wellington



46

46

Sydney Lough Thompson (1877-1973)

Notre Dame de Brusc

oil on canvas

signed 'S L Thompson' (lower right)

46 x 55cm, unframed

\$4,000 - \$7,000

PROVENANCE

Private collection, France

47

Sydney Lough Thompson (1877-1973)

Interieur Chapelle Locmaria

oil on canvas

signed 'S L Thompson' (lower right)

50 x 61cm, unframed

\$5,000 - \$8,000

PROVENANCE

Private Collection, France



47

48

Mountford Tosswill (Toss) Woollaston (1910-98)

Winter Morning - Mapua

oil on card

signed and inscribed with title to reverse

36 x 56cm

\$7,000 - \$12,000

PROVENANCE

purchased by the current owner's father,
from a friend who studied at the Canterbury
School of Art with Woollaston

Private collection, Nelson

49

Colin Wheeler (1919-2012)

Ben Ohau Range near Tekapo township

oil on board

signed 'COLIN WHEELER' (lower right);

inscribed with title to original paper label to
reverse

47.5 x 59.5cm

\$3,000 - \$6,000

PROVENANCE

Private collection, Central Otago



48



49



50

50

Charles Decimus Barraud (1822-97)

Worser Bay, Wellington

watercolour on paper

signed and dated 'CD Barraud 1869'
(lower right)

37 x 51cm

\$2,500 - \$4,000

PROVENANCE

Private collection, Auckland

51

John Gully (1819-88)

Mitre Peak

watercolour on paper

signed and dated 'John Gully 1885'
(lower right)

65 x 92cm

\$10,000 - \$16,000

PROVENANCE

Private collection, United Kingdom

52

John Gibb (1831-1909)

Mt Cook from Tasman Valley

oil on canvas

signed and dated 'JOHN GIBB 1891'
(lower right), inscribed with title on original
label to reverse

57 x 101cm

\$12,000 - \$18,000

PROVENANCE

Private collection, United Kingdom



51



52



53

Chris Heaphy (b 1965)

Tuamatawnakatangihangakoauraoutamatateapolaiwhenuakitonatahu

acrylic on linen, diptych

each panel signed and dated 2004 to reverse;

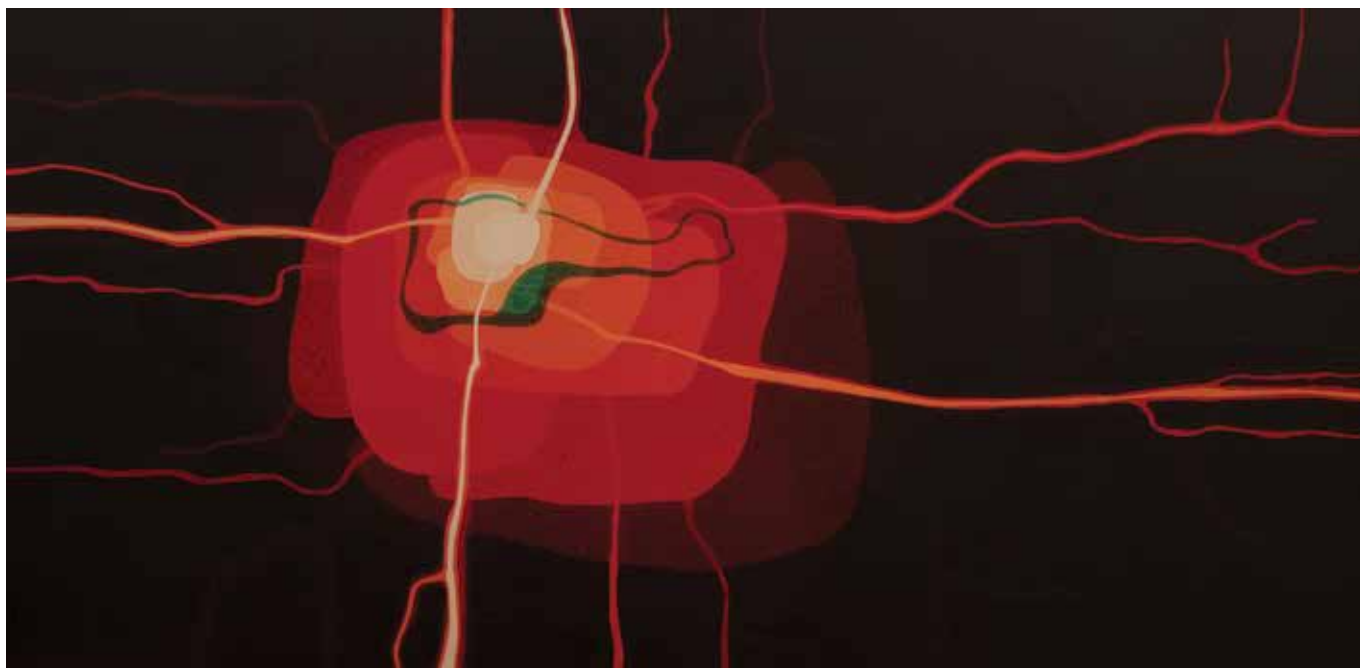
inscribed with title to reverse (left hand panel)

160 x 260cm overall

\$5,000 - \$10,000

PROVENANCE

Corporate Collection, Wellington



54

Guy Ngan (1926-2017)

Sunscape II

acrylic and polyurethane on board

signed, inscribed with title and dated 'Guy
Ngan/ N.Z. 1976' (lower right)

58.5 x 119cm

\$12,000 - \$20,000

PROVENANCE

with Antipodes Gallery, Wellington c.1977
Sale, Dunbar Sloane Ltd, Wellington,
24 September 2014 (lot 54)
Private collection, Wairarapa

LITERATURE

Guy Ngan Scrapbook Number One (Ron
Sang Publications Auckland 2010)



55



56

55

Jeffrey Harris (b 1949)

Untitled Portrait (1973)

gouache on paper

signed and dated 'Harris '73' (upper right)

34.5 x 24cm

\$7,500 - \$12,500

PROVENANCE

purchased Suite, Wellington

Exhibited

Wellington, {Suite}, Jeffrey Harris,

11 October - 1 November 2017

Private collection, Wellington

56

Jeffrey Harris (b 1949)

Untitled (1989)

oil pastel and graphite on paper

signed and dated 'J Harris 1989' (lower right)

25 x 37.5cm

\$2,500 - \$4,500

PROVENANCE

purchased Suite, Wellington

Exhibited

Wellington, {Suite}, Jeffrey Harris,

11 October - 1 November 2017

Private collection, Wellington



58



59

58

Ralph Hotere (1931-2013)

Night Window, Carey's Bay

reproduction print

signed, inscribed with title and dated 1995
within print

138 x 73.5cm

\$4,000 - \$7,000

When the original of this art work was purchased by the Dunedin Public Art Gallery Society, the artist allowed 65 actual size reproductions of the painting to be made and sold to assist with the raising of funds for the original acquisition.

59

Ralph Hotere (1931-2013)

La Cruz

lithograph, A/P (edition of 18)

signed and dated 'Hotere '92' (lower right)

75 x 52.5cm (sheet)

\$6,000 - \$10,000

PROVENANCE

Estate of Mirek Smisek

This work was part of an artist exchange
between Smisek & Hotere

LITERATURE

Peter Vangioni & Jillian Cassidy, *Hotere, empty of shadows and making a shadow* (Christchurch 2005) p. 78. fig. 62

60

Ralph Hotere (1931-2013)

Woman; Woman Series

watercolour and Indian ink on paper

signed and dated 'Hotere '62/ Vence AM, France' (lower left); inscribed with title and dated Vence, Alpes Maritimes, France 1962' and 'For Mirek, in appreciation, RH' to reverse

66 x 43.5cm

\$8,000 - \$16,000

PROVENANCE

Estate of Mirek Smisek

This work was part of an artist exchange
between Smisek & Hotere

The portrait of Hotere's first wife, Betty Rameka.



60



61

Dick Frizzell (b 1943)

Backyard Painting (Detail)

oil on hardboard

signed, inscribed with title and dated
'Backyard Painting (detail)/ FRIZZELL

21/1/80' (lower centre)

90 x 66cm

\$10,000 - \$20,000

PROVENANCE

Sale, Webb's, Auckland, 02 April 2007
(lot 93)

Private collection, Wairarapa

62

James Patrick (Pat) Hanly (1932-2004)

Jinger Girl

Indian ink on paper

signed, inscribed with title and dated
'Pat Hanly '76 Jinger Girl' (lower left)

55 x 54cm

\$8,000 - \$16,000

PROVENANCE

Purchased Peter Webb Galleries, Auckland,
1997

Sale, Webb's, The Warwick & Kitty Brown
Collection, Auckland, 17/05/2017 (lot 4)

Private collection, Wellington

63

James Patrick (Pat) Hanly (1932-2004)

Garden

pastel on paper

signed with initials and dated 'P.H. 77'
(lower right)

31 x 36cm

\$5,000 - \$8,000

PROVENANCE

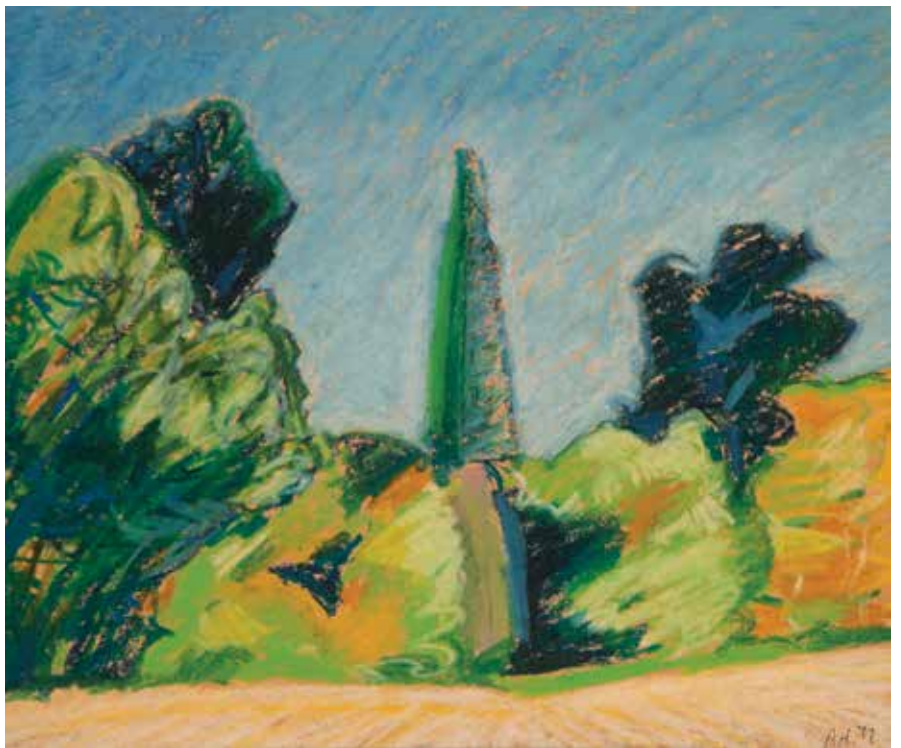
purchased Brooke Gifford Gallery,
Christchurch

Private collection, Canterbury

61



62



63



64

64

James Patrick (Pat) Hanly (1932-2004)

Panama Woman

lithograph, limited edition of 38, no. P. 1.

signed and dated 'Hanly 87' (lower right)

83 x 66cm

\$2,500 - \$4,000

PROVENANCE

Corporate Collection, Wellington

65

James Patrick (Pat) Hanly (1932-2004)

Youth in Anger. 7 Ages of Man

screenprint and collage, limited edition 4/10

signed and dated 'Hanly '75' (lower right);

inscribed 'Youth in anger. 7 ages of man. 3.

"And then the Lover..." W.S. (lower left)

39.5 x 35cm

\$2,500 - \$4,000

PROVENANCE

Purchased 1984

Sale, Art+Object, The Collection of Frank & Lyn Corner, Wellington, 18/03/2018 (lot 16)

Private collection



65

66

Gretchen Albrecht (b 1943)

Winter Sky / Reflection

watercolour

signed and dated 'Albrecht '75' (lower right),

inscribed with title (lower centre)

109 x 73cm

\$8,000 - \$16,000

PROVENANCE

Purchased Dunbar Sloane Ltd, Wellington,
28 April 1998 (lot 87)

Private collection, Wellington





67

67

Robert Ellis (b 1929)

Nga Taonga

acrylic and pastel on paper

signed, inscribed with title and dated

'Robert Ellis Nga Taonga 3 Oketopa 1993'

(upper left)

94 x 74.5cm

\$2,500 - \$4,500

PROVENANCE

Corporate collection, Wellington

Sale, Dunbar Sloane Ltd, Wellington, 24

September 2014 (lot 82)

Private collection, Wellington



68

68

Philip Trusttum (b 1940)

Riding

oil on board

signed with initials PST and dated '74 (lower

centre); signed, inscribed with title and dated

2/63 to original paper label on reverse

73.5 x 42cm

\$3,000 - \$6,000

PROVENANCE

Purchased at an auction in Christchurch, 1980

Art+Object, The Collection of Frank & Lyn

Corner, Wellington, 18/03/2018 (lot 25)

Private collection

69

Philip Trusttum (b 1940)

Untitled (Abstract) c1970

oil & felt tip on loose canvas panels

131 x 110cm

\$3,000 - \$6,000

PROVENANCE

purchased Brooke Gifford Gallery,
Christchurch

Private collection, Christchurch



69

70

Ben Johnson (British b 1946)

Interior with Staircase II (1971)

acrylic on board

with letter of authenticity, 2007

199 x 143cm

\$3,000 - \$6,000

PROVENANCE

commissioned by the current owner directly
from the artist whilst living in Berkshire, 1971

Private collection, Nelson



70





NEW ZEALAND & INTERNATIONAL FINE ARTS

PART TWO / DAY SALE

Thursday 3 December 2020

12 noon start

Lot 100 - 232



100



101



102

100

Juliet Peter (1915-2009)

Moth, Moon and Bush

acrylic on board

signed and dated 'Juliet Peter /84' (lower right); signed, inscribed with title and dated '84 to reverse

64 x 88cm

\$1,500 - \$3,000

Provenance

Sale, Dunbar Sloane, Fine Art, Wellington,
27 August 2003 (lot 376)

101

Juliet Peter (1915-2009)

Poodle Hyde Park

lithograph, ltd ed 1/20

signed (lower right)

38 x 49cm, unframed

\$400 - \$800

102

Juliet Peter (1915-2009)

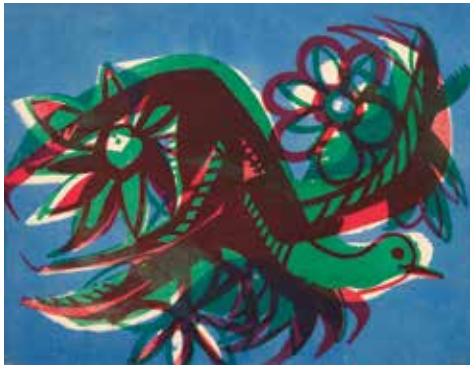
Thorns

lithograph, ltd ed 3/12

signed (lower right)

37 x 47cm

\$400 - \$800



103



104



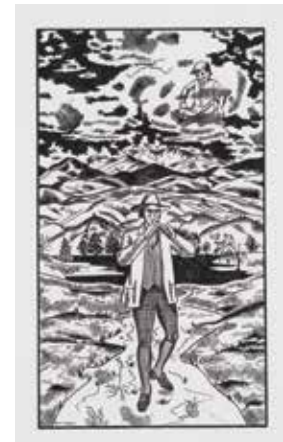
105



106



107



108

103
Roy Cowan (1918-2006)
Bird of Paradise
 lithograph, ltd ed 9/16
 signed (lower right)
 46 x 61cm, mounted
 \$300 - \$600

104
Roy Cowan (1918-2006)
"1910"
 lithograph, ltd ed 10/29
 signed (lower right)
 63 x 46cm
 \$500 - \$800

105
Roy Cowan (1918-2006)
Wombat Jack
 lithograph, ltd ed 2/4
 signed (lower left); signed, inscribed with
 title & dated '66 to reverse
 44.5 x 58cm
 \$400 - \$800

106
Roy Cowan (1918-2006)
M for Matagouri
 lithograph, ltd ed 1/8
 signed with initials & dated '75 (lower right),
 inscribed with title (lower left)
 40 x 58cm
 \$400 - \$800

107
John Drawbridge (1930-2005)
Tanya About to Fly
 mezzotint & drypoint etching, ltd ed 14/50
 signed, inscribed with title and dated 1967
 33 x 33cm
 \$800 - \$1,600

Provenance
 Purchased from the artist, July 1968
 Sale, Art+Object, The Collection of Frank &
 Lyn Corner, Wellington, 18/03/2018 (lot 1)

108
Rita Angus (1908-70)
The Flute Player
 woodblock
 signed 'Rita Cook' within the print
 17 x 11.5cm
 \$800 - \$1,600



109



110



111



112

109
Gwen Knight (1888-1974)

Magnolia
oil on board
signed (lower right)
65 x 80cm
\$1,500 - \$3,000

110
Gwen Knight (1888-1974)
Wellington Harbour towards Pencarrow
oil on board
signed (lower right)
47 x 68cm
\$1,250 - \$2,500

111
Irvine Major (1922-2000)
Untitled (Nelson Landscape)
oil on board
signed & dated '65 (lower left)
61 x 75cm
\$750 - \$1,250

112
Peter McIntyre (1910-95)
Evening, Blenheim
oil on canvas board
50.5 x 60cm
\$2,000 - \$4,000

Provenance
Vendor's parents owned a shop that sold art supplies in Blenheim. McIntyre had an exhibition in Blenheim c1964 & was purchased by the vendor's mother.
Private collection, Marlborough



113



114



115



116



117

113

Frank Gross (1908-63)

Untitled (Country Cottage)

watercolour & ink on paper
signed (lower left)

41.5 x 60cm

\$1,500 - \$2,500

114

Eric Lee Johnson (1908-93)

The Maratoto Valley c1960

watercolour

signed (lower right)

31 x 55.5cm

\$800 - \$1,600

115

Eric Lee Johnson

House at Port Albert

watercolour & ink on paper
signed (lower right)

40 x 56cm

\$1,000 - \$2,000

Exhibited

ASA Gallery, Auckland, Lee Johnson

Exhibition, August 1969.

Lent by Doctor Neville Hogg, Dargaville

116

Cedric Savage (1901-69)

Fijian Landscape

watercolour

signed & dated '32 (lower left)

24 x 29.5cm

\$500 - \$800

117

John Weeks (1888-1965)

Velvet Hills

watercolour & conte on paper

certificate of authenticity from Week's Estate
attached to reverse

35.5 x 46.5cm

\$2,000 - \$3,000



118



118 (reverse)



119



120

John Weeks (1888-1965)

The following seven lots are from the Estate of V L Mayclair. Mrs Mayclair inherited these artworks from Mr John O'Connor. John's mother (Hilda O'Connor) was John Weeks' partner.

118
John Weeks (1888-1965)
Untitled (Farmer with Cattle)
 oil on board
 Weeks OConnor Estate stamp (lower right)
 29 x 40cm
 together with *Winter Townscape*, oil on board, signed (lower right) to reverse
 29 x 40cm
 \$1,500 - \$3,000

119
John Weeks (1888-1965)
Paris
 oil on board
 signed (lower left); certificate of authenticity from John Weeks Estate
 14 x 20.5cm
 \$1,500 - \$3,000

120
John Weeks (1888-1965)
Untitled (Boats at Dry Dock)
 oil on muslin laid down on board
 Weeks OConnor Estate stamp to reverse
 39 x 47.5cm
 \$800 - \$1,600



121



122



124



123



121
John Weeks (1888-1965)
Untitled (Hanging out the Washing)
 mixed media collage
 Weeks OConnor Stamp no. 5 (centre left edge)
 35.5 x 30.5cm
 \$800 - \$1,600

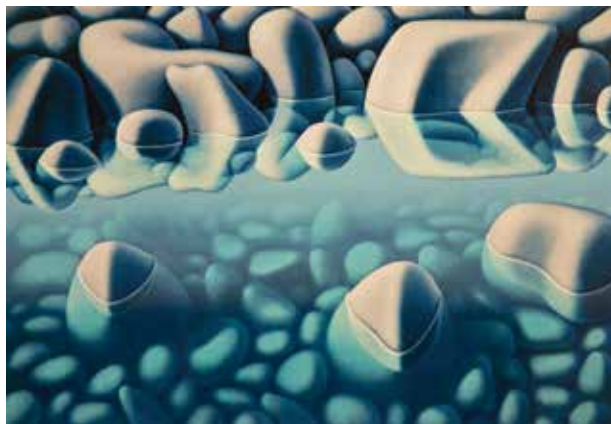
122
John Weeks (1888-1965)
Untitled (Roof Tops)
 oil on muslin laid down on board
 Weeks OConnor Estate stamp to reverse
 43 x 33cm
 together with another similar study *Untitled (Houses)*, oil on paper laid on board,
 46.5 x 38cm (2)
 \$500 - \$1,000

123
John Weeks (1888-1965)
Untitled (Landscape with Red Rooftops)
 oil on board
 Weeks OConnor Estate stamp to reverse
 29.5 x 38cm
 together with another *Untitled (Auckland Landscape)* oil on board by an unknown hand, 44 x 53cm, both unframed (2)
 \$300 - \$600

124
John Weeks (1888-1965)
The Meeting Place Morocco c1927-8
 watercolour and ink on paper
 signed (lower right); certificate of authenticity no. 500 from John Weeks Estate, Weeks OConnor no. 14. stamp to reverse
 21 x 27.5cm
 \$400 - \$800



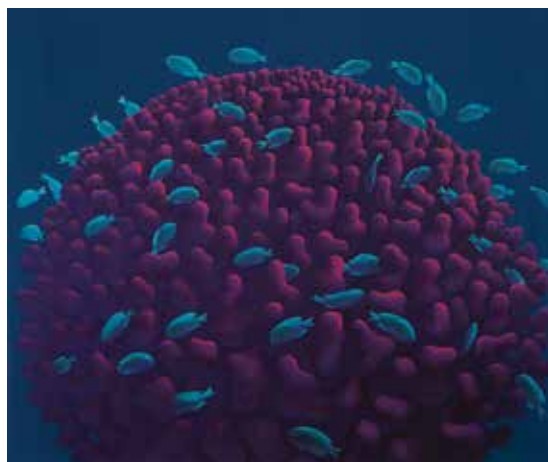
125



126



127



128

125

Michael Smither (b 1939)

Alfred Road Bridge

screenprint, ltd ed 14/50

signed with initials & dated 2014 (lower right)

49 x 64.5cm

\$1,800 - \$2,800

126

Michael Smither (b 1939)

Stony River

screenprint, ltd ed 48/72

signed with initials & dated 2011 (lower right)

57.5 x 81cm

\$1,800 - \$2,800

127

Michael Smither (b 1939)

Blue Flipper

screenprint, ltd ed 42/50

signed with initials & dated 2013 (lower right)

68 x 50cm

\$1,800 - \$2,800

128

Michael Smither (b 1939)

Coral Head with Fish

screenprint, ltd ed 17/50

signed with initials and dated 'MDS 2013'

(lower right)

37 x 44cm

\$1,800 - \$3,000



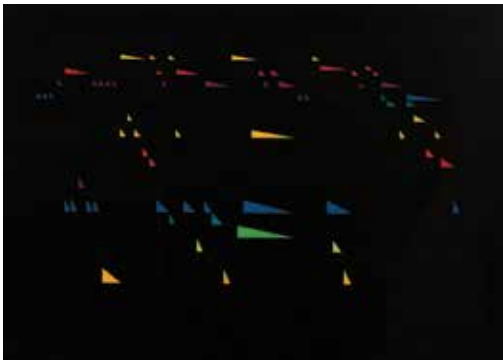
129



130



131



132



133

129

Michael Smither (b 1939)

Sarah with Baked Beans

screenprint, ltd ed 11/50
signed with initials & dated 2018 (lower right)

49 x 37cm

\$1,250 - \$2,500

130

Michael Smither (b 1939)

Breaking Waves

screenprint, no. 72/2
signed with initials MDS (lower right)

55 x 57cm

\$600 - \$1,000

131

Michael Smither (b 1939)

Okahu Hatch

screenprint, ltd ed 10/12
signed with initials & dated '09 (lower right)

24 x 23cm

\$600 - \$1,200

132

Michael Smither (b 1939)

Bartok Wedding Dance

screenprint, ltd ed 13/45
signed & dated '80 (lower right) & inscribed with title (lower left)

50 x 68cm

\$750 - \$1,500

133

Gordon Crook (1921-2011)

The Boating Pond, Marine Series

screenprint, ltd ed 1/10 in original shaped frame designed by Ron Barber
signed with initials & dated 'GC'93 (lower right), inscribed with title (lower left) with original label to reverse

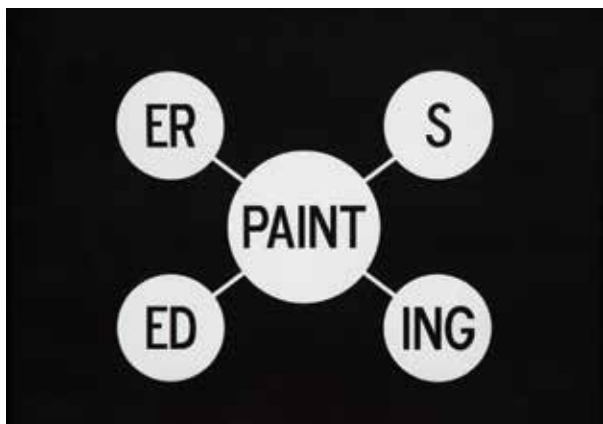
94 x 109 cm (including frame)

\$2,000 - \$4,000

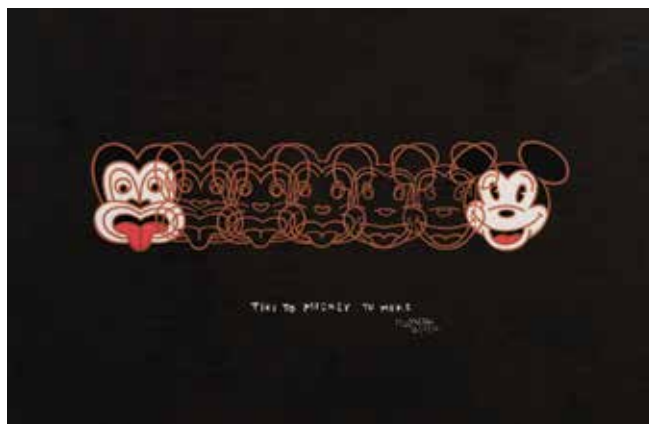
Provenance

Purchased from Brooker Gallery, Wellington, circa 1994

Sale, Art+Object, The Collection of Frank & Lyn Corner, Wellington, 18 March 2018 (lot 97)



134



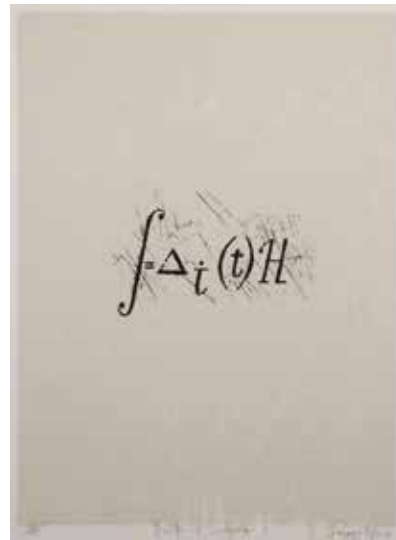
135



136



137



138

134
Wayne Youle (b 1974)

Paint
screenprint, ed of 40
54.5 x 74cm
\$600 - \$1,200

135
Dick Frizzell (b 1943)
Mickey to Tiki (Reversed)
screenprint, ltd ed 468/500
signed & dated '12 (lower right)
69 x 99cm
\$1,600 - \$2,600

136
Dick Frizzell (b 1943)
Ochre Tiki
screenprint, P. P.
signed & dated 2006 (lower right)
67 x 55cm
\$1,500 - \$2,500

137
Dick Frizzell (b 1943)
Red Ochre Tiki
lithograph, AP
signed, inscribed with title & dated 229/9/92
(lower left)
40 x 30cm
\$1,000 - \$2,000

138
Dick Frizzell (b 1943)
Faith in Science
lithograph, ltd ed 34/75
signed & dated 2002 (lower right);
inscribed with title (lower centre)
73 x 53cm
\$1,000 - \$2,000



139



140



142



143

139

Tony Fomison (1939-90)

Past talking to the future: schooltime

lithograph, ltd ed 6/13

signed & dated '86 (lower right)

38 x 56cm

\$750 - \$1,250

140

Fatu Feu'u (b 1946)

Taula aitu

woodblock, ltd ed 12/40

signed & dated '96 (lower right), inscribed
with title (lower centre)

60 x 74.5cm

\$800 - \$1,600

141

John Pule (b 1962)

Restless Spirit IX

lithograph, ltd ed 7/20

signed & dated 2000 (lower left)

76 x 57cm

\$1,250 - \$2,500

142

Greg O'Brien (b 1964)

For Maxwell Fernie I

etching, ltd ed 23/50

signed & dated 2009 (lower right)

50 x 39.5cm

\$300 - \$600

143

Greg O'Brien (b 1964)

For Maxwell Fernie II

etching, ltd ed 23/50

signed & dated 2009 (lower right)

50 x 39.5cm

\$300 - \$600



144



145



146



147



148



149

144

Liz Maw (b 1966)

Aura

giclee on paper, ltd ed 5/10
signed (lower left); inscribed with title &
dated 2002 (lower centre)
73 x 60cm
\$1,800 - \$2,800

145

Kate Woods (b 1981)

Abstract Geology (Smithson - Whites Aviation) 2010

c-print, ltd ed 1/4
39 x 59.4cm (sheet)
\$400 - \$800

146

Matt Griffin (b 1976)

Pen Model (2014)

collage
60.5 x 50cm
\$300 - \$600

Exhibited

Wellington, Hamish McKay Gallery, Matt
Griffin, 27 June - 25 July 2015 (with following
three lots)

147

Matt Griffin (b 1976)

Moore Pens (2014)

collage
55.5 x 41cm
\$300 - \$600

148

Matt Griffin (b 1976)

Wasted Faded (2014)

collage
48.5 x 62cm
\$300 - \$600

149

Matt Griffin (b 1976)

Henry Moore Double View (2014)

collage
48.5 x 65cm
\$300 - \$600



150



151



152



153

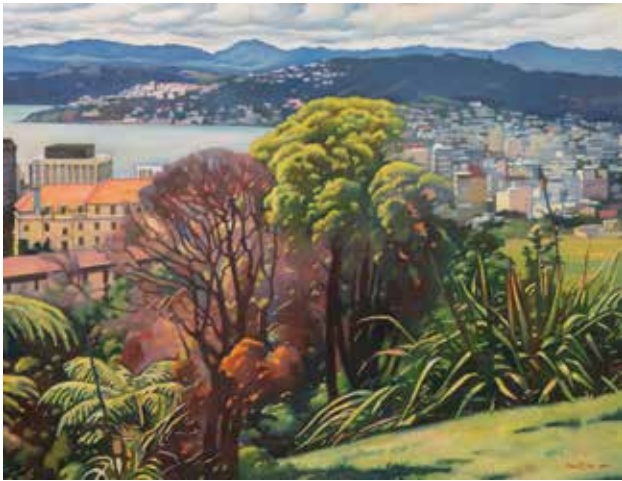
150
Peter Peryer (1941-2019)
Farm Study (1986)
 silver gelatin print
 12 x 12cm
 \$1,500 - \$2,500

151
Peter Peryer (1941-2019)
Blood Lilies (1981)
 silver gelatin print
 22 x 16cm
 \$1,250 - \$2,500

152
Robin Morrison (1944-93)
Portrait of Robin White and Michael
 cibachrome photograph
 27.5 x 41cm
 \$1,000 - \$2,000

Robin White and her son Michael are sitting in front of her painting, *Sam Hunt at the Portobello Pub*, 1978. This image and the following lot were taken for the publication Alister Taylor, *Robin White: New Zealand Painter* (Martinborough 1981)

153
Robin Morrison (1944-93)
Portrait of Robin White in Her Studio
 cibachrome photograph
 27.5 x 41cm
 \$1,000 - \$2,000



154



155



156



157



158

154

Owen R Lee (1918-2003)

Wellington from Kelburn

oil on board

signed & dated 1994 (lower right)

64 x 83cm

\$800 - \$1,600

155

Peter Beadle

Stone Cottage & Woolshed, Lindis Pass

oil on board

signed (lower right); signed and dated 1990 to reverse

40 x 50cm

\$1,000 - \$2,000

156

Rata Lovell-Smith (1894-1969)

Up the Farm, Harewood

oil on board

signed (lower left)

35 x 45cm

\$800 - \$1,600

157

Marcus King (1891-1983)

Tree Pattern Waikanae

oil on canvas board

signed (lower right)

28 x 38cm

\$800 - \$1,600

158

Annie Elizabeth Kelly (1877-1946)

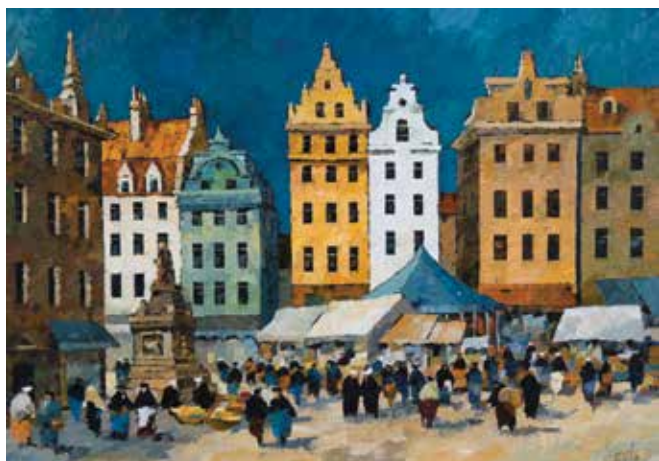
Through the Trees in North Hagley Park

oil on canvas

signed (lower right); inscribed with title on original paper label affixed to reverse

35.5 x 45.5cm

\$500 - \$1,000



159



160



161



162

159

Tom Esplin (1915-2005)

Market Day Old Stockholm

oil on board

signed (lower right); signed and inscribed
with title on original label affixed to reverse

39 x 54cm

\$4,000 - \$7,000

160

Tom Esplin (1915-2005)

Souvenir of Thassos Greece

oil on board

signed 'Esplin' (lower right), inscribed with
title on original paper label attached to
reverse

25 x 39cm

\$4,000 - \$7,000

Provenance

purchased Moller Gallery, Auckland 1981

161

Tom Esplin (1915-2005)

Suffolk Village

oil on board

signed 'Esplin' (lower right); inscribed with
title on paper label affixed to reverse

23 x 41.5cm

\$4,000 - \$6,000

162

Tom Esplin (1915-2005)

Evening Walk, Holland

oil on board

signed 'Esplin' (lower right); inscribed with
title on original paper label to reverse

28.5 x 43cm

\$4,000 - \$6,000



163



164



165



166



167

163

Alice Whyte (1880-1952)

Still Life with Pink & White Blooms

oil on canvas laid down on board
signed & dated 'Alice Fallwell 1904' (lower right)

42.5 x 78cm

\$1,600 - \$2,400

164

Sydney Lough Thompson (1877-1973)

Anemones - Vase Vert

oil on canvas

signed 'S L Thompson' (lower right)

46 x 38cm, unframed

\$2,500 - \$4,500

165

Doris Lusk (1916-90)

Still Life with Pink Roses

watercolour

signed & dated 1989 (lower right)

41 x 28cm

\$1,500 - \$3,000

166

Peter Beadle (b 1933)

Sunflowers

oil on board

signed (lower centre/right)

40 x 49cm

\$800 - \$1,600

167

Alan D Baker (Australian 1914-87)

Petunias

oil on board

signed (lower right)

23.5 x 29cm

\$800 - \$1,400



168



169



170



171



172

168
Florence Fitzgerald (British 1857-1927)
An Old Church in Kent
 oil on canvas
 signed & dated '20 (lower left)
 39 x 59cm
 \$700 - \$1,200

169
Karl Kauffman (Austrian 1843-1905)
Pair French Moroccan Market Scenes
 oil on board
 both signed with pseudonym H. Carnier
 (lower right)
 30 x 18cm each (2)
 \$600 - \$1,200

170
Paul Gribble (British b 1938)
Girl with Daisy
 oil on canvas
 signed (lower left)
 50 x 39cm
 \$750 - \$1,250
 Provenance
 purchased Century Galleries Ltd, Henley on
 Thames, 1999

171
Felix Kelly (1914 - 1994)
Drifter and Paddle Steamer (1946)
 lithograph
 signed (within plate)
 41 x 68cm
 \$1,000 - \$2,000

172
Louis Davis (British 1860-1941)
Pipers & Soldiers of King Malcolm's Army,
design for stained glass window in Dunblane
Cathedral
 charcoal on paper
 original exhibition label 'Louis Davis
 Exhibition, March-April 1971, no. 43'
 to reverse
 65 x 38.5cm
 \$750 - \$1,250



173



174



176



175



177

173

Ernest W Christmas (1863-1918)

Riding the Coast Road, Wellington Harbour

oil on canvas board

signed & dated 1907 (lower left)

37 x 54cm

\$800 - \$1,400

174

George William Carrington (1855-1940)

Moonrise, Halfmoon Bay, Stewart Island

oil on board

signed with initials (lower right)

18 x 38cm

\$500 - \$800

175

W G Baker (1864-1929)

Waikato River

oil on canvas

signed & inscribed with title (lower left)

59 x 90cm

\$2,000 - \$4,000

176

W G Baker (1864-1929)

Waiau River Lake Manapouri

watercolour heightened with white

signed & inscribed with title (lower left)

35.5 x 54cm

\$600 - \$1,200

177

William Mathew Hodgkins (1833 - 98)

The Hooker Valley

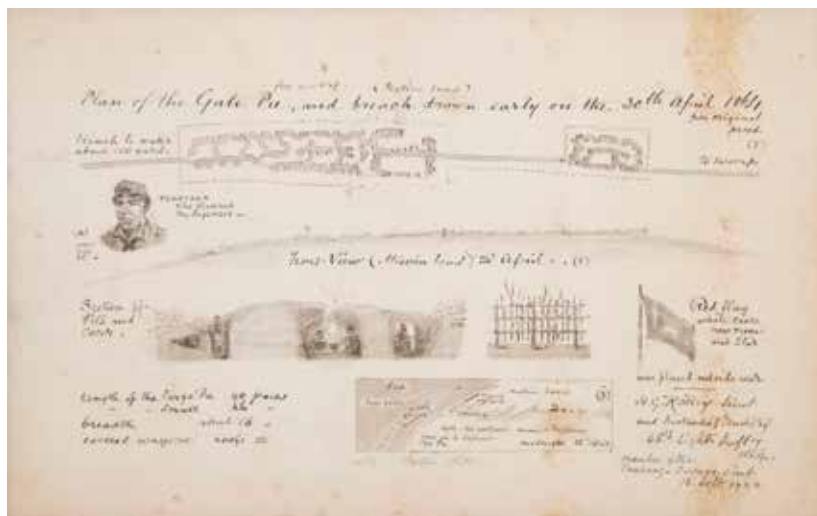
watercolour

signed & inscribed with title (lower right)

23 x 33.5cm

together with other similar watercolour by the same hand (2)

\$500 - \$800



177a

177a

Horatio Gordon Robley (1840-1930)

Plan of the Gate Pa, and Breach Drawn Early on The 30th April 1864

Indian ink and graphite on paper
signed and dated 'H.G. Robley Lieut and ...
Musketry/ 68th Light Infantry/1864/ member
of the/ Tauranga Savage Club/ 16 Sept.
1922' lower right with numerous annotations
38 x 44cm

together with ink and graphite study to
reverse of Pukehinahina Pa, signed with
numerous annotations

\$3,500 - 6,000

Provenance

by descent from the Bickers Family

Private collection, Bay of Plenty

Sale, Dunbar Sloane, Wellington, 08/08/2018

(lot 45)

178

Phillip Waddington (b 1951)

Tuhoe Chieftainess, Te Onewhero Tamarau

oil on canvas

signed (upper right); signed & inscribed with
title on original paper label to reverse

46 x 36cm

\$4,000 - \$7,000



178



179



180



181



182



183

179

Gerda Leenards (b 1946)

The Lie of the Land (1991)

acrylic & emulsion on canvas

64 x 200cm

\$2,000 - \$4,000

180

Gerda Leenards (b 1946)

Harbour

charcoal on paper

signed & dated '97 (lower right)

30 x 140cm

\$750 - \$1,500

181

Ruth Cole (b 1961)

Flooded Out

oil on canvas

signed & dated '96 (lower right)

51 x 159cm

\$1,000 - \$2,000

Provenance

purchased from Brian Queenin Gallery,
Wellington 1999

182

Kirsty Nixon

Near Whitianga

acrylic on canvas

signed, inscribed with title & dated 2006 to
reverse

30 x 122cm

\$1,200 - \$2,400

183

Michael Moore (b 1956)

Christmas Day Beside the Ruamahunga

acrylic on board

signed & dated '13 (lower right), inscribed

with title to reverse

123 x 41cm

\$800 - \$1,600



184



185



186



187



188

184

Suzanne Herschell

Wellington Harbour

oil on canvas

signed (lower left)

92 x 152cm

\$1,000 - \$2,000

185

Jan Nigro (1920-2012)

Untitled (Nudes in Summer Landscape)

pastel & acrylic on paper

signed (lower right)

73 x 82cm

\$1,250 - \$2,500

186

Peter O'Hagan (1942-2013)

Under the Faux Tree - The Saviour Protects the Vintage Verzy

watercolour

signed (lower left)

59 x 59cm

\$1,000 - \$2,000

187

Peter O'Hagan (1942-2013)

Night: Returning 'Ichi Ban' to its Home Port after the Sydney to Hobart

watercolour & gouache on paper

signed (lower left)

44 x 43cm

\$800 - \$1,600

188

Glenda Randerson (b 1949)

Work and Play (Nan and Christopher Scott)

oil on linen

signed & dated '88 (lower right)

140 x 110cm

\$1,000 - \$2,000



189

189
John Badcock (b 1952)

Student Anna
oil on canvas
signed (lower left); signed inscribed with title
& dated 2007 to reverse
196 x 83.5cm
\$1,800 - \$3,000

Provenance
Purchased McAtamney Gallery, Geraldine
2012



190

190
Sam Mahon (b 1954)

Study in Blue
mixed media on board
signed & dated '98 (lower left)
41 x 43cm
\$500 - \$800

191
Pippa Sanderson (b 1962)

Whanganui-a-tara II
acrylic on board
signed, inscribed with title & dated 2003
to reverse
60 x 60cm
\$500 - \$800



191

192
Mountford Tosswill (Toss) Woollaston (1910-98)

Portrait of Wayne Bowden
Indian ink on paper
signed (lower right); inscribed with title &
dated 1968 to reverse
52 x 33cm
\$600 - \$1,200

193
Megan Jenkinson (b 1958)

Amphlorae before the fall
photographic collage
signed & dated '87 (lower right)
49 x 26cm together with similar work
'Discrete Particulars, The Florentia Pectora'
(Flowering Hearts) Series, 49 x 29.5cm by the
same hand (2)
\$600 - \$1,000



192



193





194



195



197



196



198

194

R P Moore

Otago Harbour New Zealand 1925
black & white panoramic photograph
photographers stamp (lower right) &
inscribed with title (lower centre)
22 x 96cm
\$600 - \$1,000

195

Mladen Bizumic (b 1976)

Aipotu: Rain Music
colour photographic print, ltd ed 2/3
signed & dated 2004 to reverse
67.5 x 97cm
\$400 - \$700

196

Gordon Crook (1921-2011)

Launch
colour photograph
signed with initials, inscribed with title &
dated '05 (lower right)
83 x 29.5cm
\$600 - \$1,200

Provenance

Sale, Art+Object, The Collection of Frank &
Lyn Corner, Wellington, 18/03/2018 (lot 99)

197

Sam Cairncross (1913-76)

Porirua Harbour
oil on board
signed (lower right); inscribed with title to
reserve
31 x 54cm
\$1,250 - \$2,500

198

Louise Henderson (1902-94)

Tropical Auckland
watercolour on paper
signed (lower left)
63 x 46cm
\$1,600 - \$3,000



199



200



201



202



203



204

Russell Clark (1905 - 1966)

The following six lots are from the collection of the artist's wife, Mrs Rosalie Clark (now Archer). They are sourced from sketch books from when the artist was an Official War artist, stationed in the Pacific 1944-45 and later years.

199

Russell Clark (1905-66)

Guadalcanal Airstrip

pencil & sepia wash on paper

12 x 16.5cm

together with *Warship at Sea, Off Lauthala Bay, Suva, Fiji*, watercolour, 4.5 x 15.5cm (2)

\$600 - \$1,200

Illustrated

Michael Dunn, *The Drawings of Russell Clark* (Auckland 1976) p. 35. (*Guadalcanal Airstrip*)

200

Russell Clark (1905-66)

Pig Roast, Tonga (1944)

watercolour, ink & watercolour on paper

inscribed with title (lower right)

12 x 16.5cm

\$600 - \$1,200

Illustrated

Michael Dunn, *The Drawings of Russell Clark* (Auckland 1976) p. 43.

201

Russell Clark (1905-66)

Cow Cartoons

ink on paper

18.5 x 12cm, 12 x 18.5cm (framed as one)

\$300 - \$600

This and the following work were most likely produced for the New Zealand Listener, for whom the artist worked for over 20 years

202

Russell Clark (1905-66)

Cartoon Faces c.1950

ink on paper

19 x 12cm (framed as one)

\$600 - \$1,200

203

Russell Clark (1905-66)

Omapere (1951)

ink on paper

inscribed with title (lower right)

12 x 19.5cm

together with another study *Rawene (1951)*,

ink & wash on paper, 12.5 x 19.5cm (2)

\$600 - \$1,200

204

Russell Clark (1905-66)

Maungataniwha Range from (H)Oneke (1951)

ink & wash on paper

inscribed with title (lower right)

12 x 16.5cm

together with other *Old House* (probably Northland) c.1950, ink on tracing paper, 11.5 x 18cm & *Portrait of Man in Period Costume*

on NZ Military Forces receipt, 21 x 16.5cm (2)

\$600 - \$1,200



205



206



207



208



209



210

205

Ivy Fife (1905-76)

Ripapa Island Lyttelton Harbour

watercolour

signed (lower right)

34 x 38.5cm

\$500 - \$1,000

206

Ivy Fife (1905-76)

Estuary

gouache on paper

signed (lower left)

24.5 x 34.5cm

\$500 - \$1,000

207

Ivy Fife (1905-76)

Helen's Blue Budgerigar

watercolour

signed (lower right)

25 x 19cm

Note: Helen was the artist's neice

\$300 - \$600

208

Stanley Palmer (b 1936)

'And the sound of the sea was a vague murmur, as though it had walked out of a dark dream.' Katherine Mansfield *At the Bay*

bamboo engraving, ltd ed 7/100

signed & dated 1984 (lower right)

47 x 67cm

\$400 - \$800

209

Stanley Palmer (b 1936)

'There ahead was stretched the sandy road with shallow puddles; the same soaking bushes showed on either side.' Katherine Mansfield *At the Bay*

bamboo engraving, ltd ed 7/100

signed & dated 1984 (lower right)

45 x 65cm

\$400 - \$800

210

Stanley Palmer (b 1936)

'The tide was out; the beach was deserted, lazily plopped the warm sea.' Katherine Mansfield *At the Bay*

bamboo engraving, ltd ed 7/100

signed & dated 1984 (lower right)

45 x 65cm

\$400 - \$800



211



212



213



214

211

Rudolf Boelee (b 1940)

Crown Lynn Modernist Vase Diptych

acrylic and screenprint on board
artist's stamp (lower right of both panels &
to reverse)

60 x 60cm per panel, 60 x 120cm overall

\$1,000 - \$2,000

212

Rudolf Boelee (b 1940)

Left/Right M J S Diptych

acrylic & screenprint on two panels
signed, artist's stamp, inscribed with title &
dated '96 to the reverse of both panels

60 x 60cm per panel, 60 x 120cm overall

\$1,000 - \$2,000

213

Rudolf Boelee (b 1940)

Petrus van der Velden

triptych, screenprint & acrylic on three
co-joined panels
signed, inscribed with title & dated '99 to
reverse

39 x 91cm (overall)

\$800 - \$1,400

214

Robyne Voyce (b 1960)

Composition no. 3 (2007)

triptych, fabric construction on board
signed with artist's stamp and dated 2007 to
reverse of each panel

60 x 60cm per panel, 180 x 60cm overall

\$1,500 - \$2,500



215



216



217



218



219



220

215

Mary McFarlane (b 1960)

Moon Knows XXI

mixed media on vintage mirror
signed, inscribed with title & dated 2001 to
reverse

45 x 30cm (maximum)

\$750 - \$1,500

216

Darryn George (b 1970)

Noa

oil on canvas
signed, inscribed with title and dated 2002
to reverse

40 x 40cm

\$1,200 - \$2,400

217

Max Gimblett (b 1935)

Remembrance

brass quatrefoil
inscribed #6861, signed and dated 2015 on
printed artist label verso

25 x 25 cm

\$1,250 - \$2,500

218

John Nixon (Australian 1949-2020)

Untitled

acrylic enamel on hardboard
signed and dated 1999 to reverse

53.5 x 53.5cm

\$1,200 - \$2,400

219

Elliot Collins (b 1983)

Future Music #1

vinyl on tambourine
signed & dated 2012 to inner rim

17cm dia.

\$350 - \$700

220

Mervyn Williams (b 1940)

Untitled

acrylic on paper
signed & dated 1985 (lower right)

61.5 x 49cm

\$1,000 - \$2,000



221



222



223



224



225



226

221

Gordon Crook (1921-2011)

Two Figures in a Telephone Box

tapestry mounted on recycled paper

signed with initials & dated '79 (lower left)

63 x 67cm

\$1,000 - \$2,000

Provenance

Sale, Art+Object, The Collection of Frank & Lyn Corner, Wellington, 18/03/2018 (lot 186)

222

Katy Corner (1956-2016)

Magnetism (2003)

embroidery

artist's catalogue label affixed to reverse

12.2 x 30.5cm,

\$750 - \$1,250

Provenance

Sale, Art+Object, The Collection of Frank & Lyn Corner, Wellington, 18/03/2018 (lot 183)

223

Michael Cubey

Untitled (1991)

acrylic, graphite & pastel on paper

79 x 119cm

\$600 - \$1,200

224

Eion Stevens (b 1952)

Archer

acrylic on board with petroleum based glaze

signed with initials, inscribed with title &

dated '13 to reverse

49 x 40cm maximum

\$750 - \$1,500

225

Philip Trusttum (b 1940)

Back & Side

both acrylic on paper

each signed & dated 1998 (various)

22 x 16cm each (2)

\$800 - \$1,600

226

Don Peebles (1922-2010)

Untitled

watercolour & charcoal on paper

57.5 x 56cm

\$600 - \$1,000

Provenance

Gifted to current owner by the artist, who was a personal friend



227



228



229



230



231



232

227

Nigel Brown (b 1949)

Tree of Life

woodcut, ltd ed 2/10

signed & dated '83 (lower centre)

37 x 15.5cm

\$500 - \$800

228

John Drawbridge (1930-2005)

Two Small Waves

mezzotint, ltd ed 4/50

signed & dated '97 (lower right)

37 x 28.5cm

\$600 - \$1,200

229

John Drawbridge (1930-2005)

Woman with Matisse No. I

mezzotint and drypoint etching, ltd ed

12/100

signed & dated 1983 (lower right); inscribed

with title (lower centre)

79 x 58cm

\$1,000 - \$2,000

Provenance

Sale, Art+Object, The Collection of Frank &

Lyn Corner, Wellington, 18/03/2018 (lot 94)

230

Dick Frizzell (b 1943)

Tall Ships

lithograph, ltd ed 107/150

signed & dated 17/6/90 within the print

73 x 54cm

\$600 - \$1,200

231

Dick Frizzell (b 1943)

Aroha Nui

screenprint, AP

signed & dated '19 (lower right)

58 x 43cm

\$900 - \$1,500

232

Dick Frizzell (b 1943)

Table / Wine

lithograph, ltd ed 32/100

signed & dated 2002 (lower right)

58 x 48.5cm

\$500 - \$1,000





Part Three

Studio Ceramics & Applied Art

Thursday 3 December 4pm start

Lot 300 - 370



300
Mirek Smisek Wine Carafe
impressed mark, original rattan
and cork stopper, 31.5cm height
overall
\$300 - \$600



301
Mirek Smisek Ovoid Bottle
Vase, impressed mark, 30cm
height
\$300 - \$600



302
Mirek Smisek Jug strap handle,
impressed mark, 18cm height
\$140 - \$300



303
Mirek Smisek Two Specimen
Vases of different colourways,
both with impressed marks,
15.5cm, 11cm heights
\$100 - \$200



304
Mirek Smisek Pair of Plates and
Small Bowl, all with impressed
marks, 23.5cm & 13.5cm dia.
\$160 - \$300



Mirek Smisek Three Bowls, two
matching & one other
decoration, all with impressed
marks, 13cm dia.
\$100 - \$200



Mirek Smisek Early Specimen
Vase, impressed mark, 12.5cm
height
\$100 - \$200



306a
Mirek Smisek Teapot,
original cane handle, impressed
mark, 15.5cm height (excluding
handle)
\$140 - \$300



307
Mirek Smisek Pair of Mugs,
impressed marks, 11cm heights
\$80 - \$140



308
Mirek Smisek Pair of Tankards,
both with impressed marks,
13cm heights
\$60 - \$120



309
Mirek Smisek Five Coffee Mugs,
all with impressed marks, 8cm
heights
\$60 - \$120



310
Mirek Smisek Nine Unomi,
consisting of one pair & seven
others matching, impressed
marks, 7cm heights
\$80 - \$140



311
Mirek Smisek Set of Six Wine
Goblets, all with impressed
marks, 12cm heights
\$200 - \$400



312
Anneke Borren Four Goblets,
17.5cm height
\$80 - \$160



313
Anneke Borren Six Goblets,
incised basket weave pattern,
14cm height
\$100 - \$200



314
Anneke Borren Five Goblets
compressed ovoid bowls,
14cm height
\$100 - \$200



315
Anneke Borren Circular Lidded Pot, original NZ native timber turned lid with incised mark & paper label to base, 18cm height overall
 \$100 - \$200



316
Anneke Borren Flower Sphere, painted mark to base, 15cm height
 \$100 - \$200



317
Anneke Borren Squat Ovoid Bottle Vase, signed to base, 18.5cm height
 \$100 - \$200



318
Anneke Borren Fruit Bowl painted mark to base, 27cm dia., together with wall mounting vase, painted mark to base, 18.5cm length (2)
 \$100 - \$200



319
Anneke Borren Three Graduated Pots lemon yellow glaze with turned wood lids, painted signatures to bases, 12cm, 11.5cm, 10cm heights
 \$100 - \$200



320
Anneke Borren - Big Tile Cube
 each panel of 4 x 4 tiles, all decorated with bird motifs. Cube framed and on wooden platform base, 67cm height x 65cm width
 \$1,800 - \$3,000

Provenance
 Cubes in this series were made for Children's hospital waiting rooms, functioning as big kids playing blocks. This cube was commissioned for the waiting room of a Private Doctor & is slightly smaller than the above examples.

Literature
 Similar cube illustrated 'Anneke Borren - Ceramiste', 2016 [pub in conjunction with Anneke Borren's retrospective exhibition at Rick Rudd's Ceramics Museum, Whanganui, 2016] p. 17.



321

Anneke Borren Drinking Chess Set,
complete with board, pieces of sizes, largest 14.5cm height
\$600 - \$1,000

Provenance
purchased Van Helden Gallery, Days Bay, October 1979



322

Mirek Smisek Branch Pot,
Te Horo c1980, cobalt salt glaze, impressed
mark, 56cm height
\$1,500 - \$2,500

Provenance
Studio & Estate of the artist
purchased New Zealand Academy of Fine
Arts, June 2013
Collection of Paul & Kerry Barber, Wellington

Exhibited
Wellington, New Zealand Academy of Fine
Arts, 60 Years 60 Pots, May-June 2013

323

Mirek Smisek Large Footed Table Bowl,
impressed mark, 52cm dia.
\$500 - \$1,000



324

Mirek Smisek Ovoid Vase, incised early
mark to base, 26cm height
\$300 - \$600



325

Mirek Smisek Ovoid Vase, early mark to
base, 24cm height
\$300 - \$600



326

Mirek Smisek Massive Planter, impressed
mark, 39cm width
\$250 - \$450



327
Nicholas Brandon Floor Vase, entitled Hawks & Doves c.1979, 32cm height
\$200 - \$400



328
Warren Tippet Large Charger, ash & tenmoku glaze, impressed mark, 45.5cm dia
\$300 - \$600



329
Barry Brickell Large Lidded Stoneware Crock, impressed mark, 47cm height
\$750 - \$1,250



330
Barry Brickell Casserole, impressed mark, 28.5cm dia. (lacking lid)
\$100 - \$200



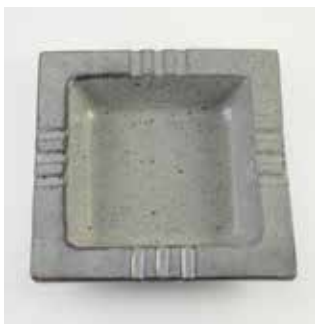
331
Barry Brickell Ashtray, impressed mark, 16cm dia.
\$60 - \$120



332
Barry Brickell Freeform Vase, impressed mark, 6cm height
\$100 - \$200



333
Chester Nealie Flask, strap handle, impressed marks & original paper label affixed, 16.5cm height
\$160 - \$300



334
Bruce Martin Ashtray, impressed mark, 20.5cm x 20.5cm
\$60 - \$120



335
Estelle Martin Lidded Casserole, painted mark to base, 25.5cm dia.
\$60 - \$120



336
Helen Mason Domestic Ware, comprising soup tureen, five soup bowls, three additional bowls & salt pig, all with impressed marks, of sizes
\$100 - \$200



337
Patti Meads Nine Wine Goblets, all with impressed marks, 15cm heights
\$80 - \$160



338
Steve Fulmer - 'Mister Fulmer' Vase,
 hand-modelled low fired stoneware with
 oxide (1991), etched with title (lower) with
 paper label to base, 48cm height
 \$300 - \$600



339
Steve Fulmer - Pair Graduated Vases,
 hand-modelled low fired stoneware with
 oxide, various impressed marks, 45cm &
 32cm heights
 \$300 - \$600



340
Peter Collis Jardiniere, ribbed spherical
 form, signed & dated '95 to base, 23cm dia.
 \$140 - \$300



341
John Papas Images (1982)
 mixed media ceramic panel, signed &
 dated 1982 (lower right), inscribed with
 title to reverse, 123 x 108cm (some
 damage & one tile missing)
 \$500 - \$1,000

342
Christine Thacker Three Pierced Bowls,
 c.2002, all signed to bases, 20.5cm,
 20cm (2) dia.
 \$200 - \$400



343
Christine Thacker Pair of Ceramic Tiles,
 glazed decoration of figures, both signed &
 dated to front and reverse, of sizes
 \$100 - \$200



344
Matthew Couper - Melancholia Coin Jar
 (2010) ceramic & mixed media,
 33cm x 22cm x 15cm (snake's head repaired)
 \$200 - \$400



344a
Roy Cowan Large Bowl, interior decoration
 of stylised flowers, incised initials, 37cm dia
 (small chip to rim) together with Attributed
 Juliet Peter ceramic tile with chicken (2)
 \$200 - \$400



345

Christine Boswijk Untitled (Table Sculpture),
fired clay within a perspex case on a steel plinth with inset
fluorescent lighting tube
78cm height maximum ceramic, 155cm height overall including base
\$3,000 - \$6,000



346

Aaron Scythe Teapot & Vase
applied impressed stamp to
base of teapot, 20cm & 29cm
heights
\$100 - \$200



347

Richard Stratton Ovoid Vase,
incised & glazed decoration,
signed & dated '91 to base,
29cm height
\$160 - \$300



348

Richard Stratton Rectangular
Vase, high fired agate &
stoneware, impressed mark &
incised date '2018' to base,
20.5cm height
\$200 - \$400



349

Elizabeth Lissaman Two Mugs,
incised signature & dated 1972
to base, 8cm height
\$40 - \$100



350
Crown Lynn Hand Potted Vase,
 tiki mark & incised no.24 to base,
 18cm height
 \$200 - \$400



351
Crown Lynn Hand Potted Vase,
 tiki mark to base 13.5cm height
 \$100 - \$200



352
Paul Maseyk Pair of Nudey Mugs,
 painted signature to base, 13cm height
 \$60 - \$120



353
Len Castle Hanging Bottle Vase,
 impressed mark, 26cm length
 \$500 - \$800



354
Len Castle Early Elongated Ovoid Vase,
 impressed mark, 27cm height
 (slight chip to base)
 \$350 - \$500



355
Len Castle Three Small Bowls,
 impressed marks, 13.5cm dia.
 \$100 - \$200



356
Duncan Shearer Tapering Elliptical Vase,
 impressed mark, 47cm height
 \$160 - \$240



357
James Greig Unfolding Form Bowl,
 c1974, incised mark, 41.5cm length
 \$400 - \$800



358
James Greig Ovoid Specimen Vase,
 incised mark, 14.5cm height
 \$100 - \$200



359
James Greig - Transformation Series
 c. 1985–1986 textured surfaces with a
 transparent over glaze, incised mark to base
 113.5 x 40 x 34cm
 \$6,000 - \$10,000



361
Attributed Barry Brickell Sculptural Form,
 Unmarked, 80cm height
 \$750 - \$1,250



362
Barry Brickell Anthropomorphic
 Engineering Series Vessel,
 glazed terracotta, impressed mark,
 44.5cm height, (rim chip)
 \$400 - \$800



363
Theo Janssen 'Male/Female'
 Takaka marble sculpture in two parts, 40cm,
 39cm heights
 \$1,000 - \$1,600



364
Lorna Ellis Bronze Bust,
 incised signature & dated '71, 32.5cm height
 \$600 - \$1,000



365
Feltex 'Mt Cook' Souvenir Rug,
Feltex Carpets New Zealand Ltd
 Mt Cook, woollen souvenir rug,
 132cm x 68.5cm
 \$1,500 - \$2,500

366
Feltex 'Mt Egmont' Souvenir Rug,
Brendan Hartwell for Feltex Carpets
New Zealand Ltd
 Mt Egmont, woollen souvenir rug,
 136cm x 69cm
 \$1,500 - \$2,500

367
Feltex 'Mitre Peak' Souvenir Rug,
Feltex Carpets New Zealand Ltd
 Mitre Peak New Zealand, woollen rug,
 137 x 69cm
 \$1,500 - \$2,500

368
Feltex 'Taupo' Souvenir Rug,
Brendan Hartwell for Feltex Carpets
New Zealand Ltd
 Taupo, woollen souvenir rug, no 3 of
 Riccarton series, 136 x 69cm
 \$1,500 - \$2,500

369
Feltex 'Auckland Harbour Bridge'
Souvenir Rug, 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

370
Feltex 'Rotorua' Souvenir Rug
Brendan Hartwell for Feltex Carpets New
Zealand Ltd
 Rotorua, woollen souvenir rug,
 69cm x 137cm
 \$1,500 - \$2,500







Part Four

Maori Artefacts

Thursday 3 December 6pm start

Lot 400 - 462



401



402



403



405



409



410



411



412



413

400
Stone Mahe/Sinker
11cm length
Y21143
\$200 - \$400

401
Stone Patu Muka Aruhe (Pounder)
21cm length
Y 21144
\$100 - \$200

402
Stone Patu Muka Aruhe (Pounder)
21.5cm length
Y 21141
\$100 - \$200

403
Stone Patu Muka Aruhe (Pounder)
12cm length
Y21136
\$100 - \$200

404
Stone Patu Muka Aruhe (Pounder) 26.5cm
length
Y21140
\$160 - \$300

405
Stone Toki/Adze 16cm length
Y21138
\$100 - \$200

406
Stone Toki/Adze 18cm length
Y21137
\$40 - \$100

407
Two Stone Toki/Adzes
9.5cm, 11.2cm length
Y21115 & Y21116
\$100 - \$200

408
Stone Toki/Adzes 10.7cm length, Y21114
together with other probable Pacific Island
stone adze, 14cm length (2)
\$60 - \$140

409
Stone Toki/Adze 17cm length
Y21149
\$100 - \$200

410
Pounamu Toki/Adze, 14.2cm length
Y21112
\$300 - \$600

411
Stone Toki/Adze 21cm length
Y21117
\$200 - \$400

412
Large Stone Toki/Adze 31.9cm length
Y21120
\$300 - \$600

413
Large Stone Toki/Adze 32cm length
Y21121
\$300 - \$600

414
Stone Hogback Toki/Adze 26.5cm length
Y21119
\$140 - \$300

415
Stone Toki/Adze 21cm length
Y21118
\$200 - \$400

416
Stone Toki Adze on Wooden Shaft black
sharp edges toki attached to rakau whakairo
with thick muka, 35cm length
Y21145
\$200 - \$400



419



420



422



400



418



421



417



423

417

Matau/Fish Hook paua shell attached to wood, bone hook barb lashed with muka miro, 10cm
Y21135
\$300 - \$600

418

C18/19th Matau/Fish Hook all bone hook barb 6.5cm (repaired)
Y21122
\$200 - \$400

419

Collection C18/19th Five Bone Matau Fish Hooks and Lures 6.2cm, 5cm, 2cm, 3.6cm, 3.5cm
Y21125 - Y21129
\$300 - \$600

420

Collection Four Bone C18/19th Uhi (tattoo implement) 5.6cm to 3cm
Y21130 - Y21132, Y21148
\$400 - \$800

421

Two C18/19th Bone Ngira (needle)
10.7cm, 9.2cm
Y21123, Y21124
\$400 - \$800

422

C18/19th Bone Puhoro (pendant toggle)
7.7cm
Y21134
\$200 - \$400

423

C18/19th Pounamu Kuru (Pendant)
16cm length
Y21146
\$500 - \$1,000

424

C19th Pounamu Kuru (Pendant) 7.5cm length
Y21146
\$300 - \$600

425

Greenstone Pendant elongated form
9.5cm, un-registered
\$100 - \$200

426

C20th Greenstone Tiki traditional form with both hand on thighs, (chip to bottom left)
9.5cm height
\$200 - \$400

427

Three Greenstone Chisel Pieces and Stone Piece
8.5cm, 7cm, 4cm, 15cm
\$40 - \$80

428

Naively Carved Bone Heru (Hair Comb) (damage)
14.5cm
\$100 - \$200

429

Late C19th/20th PiuPiu (skirt) traditional all flax with wide woven band, 71cm band width
Y No. Pending
\$100 - \$200

430

Four Stone Toki/Adze 22cm, 22cm, 12cm, 11cm
Y No. Pending
\$100 - \$200



431



432



433

431
C19th Tewhatewha (Long Handled Weapon) possibly totara hard wood with a burr to the blade carved face band to the shaft with a drilled suspension hole to blade, 139cm length
 Y21110
 \$1,000 - \$2,000

432
C19th Pouwhenua (Long Handled Weapon) possible Kohekohe hardwood, rounded rau (blade) with carved whiti towards bottom of shaft, depicts a carved manaia paua inlay to one eye only, 152cm length
 \$2,000 - \$4,000

433
Late C19th Hoe (paddle) plain design, 180cm length
 Y21113
 \$100 - \$200



434

A Finely Carved Hoe, Maori ceremonial paddle with orthodox leaf-shaped blade fully decorated on both sides attributed to Tene Waitere (Ngati Tarawhai). The front carved in deep relief with three ancestral figures, each with cut paua shell eyes decorated with notched ridge (rauponga) and spiral (pakura) designs. The central male figure with unusual carved phallus, symbolic of virility and courage. The lower section of the blade terminating in a wheku head. The reverse side of the blade with kowhaiwhai carving.

The handle of serpentine shape with further kowhaiwhai carving confirming to the blade intersected by a wheku head with paua shell eyes and terminating in a manaia head.

Length. 1820mm.

Y 4010

\$8,000 - 14,000

For a similar carved paddle attributed to Tene Waitere and held in the Canterbury Museum collection see Carved Histories: Rotorua Ngati Tarawhai carving by Roger Neich. P. 249. Figure 15.46



435

A Rare C18th/19th Whakapakoko Atua

(Godstick) Carved as a human figure with wheku face with protruding tongue and deeply set eyes. Decorated with notched ridge (rauponga) and spiral (pakura) designs. The ears unusually pierced, probably for the attachment of feathers. The figure with hands placed beside a protruding abdomen. The reverse with notched spine possibly associated with genealogy.

Length.29cm

Y 21074

\$15,000 - \$25,000



436



437



438

436
Late C19th/ Early C20th Korupe (Lintel),
 hardwood with remains of original painted
 finish carved with three masks joined with
 pierced pakati (pattern) and notch style dec-
 orations above a geometric diamond pattern
 support inset with paua
 133cm length x 37cm height
 Y1466
 \$3,000 - \$5,000

437
Late C19th/Early C20th Pouaka (Box) dark
 stained kauri all carved with entwining tiki
 heads and arms, paua shell insets
 51cm length, 21cm width, 25cm height
 Y168
 \$2,000 - \$4,000

438
Late C19th/ Early C20th NZ Folk Art
Carved Work Box large size with fall-
 front and lift lid revealing side bank of five
 drawers. All carved with Maori portraits of
 chieftains, depiction of Heeni Hirini and
 child, wharenui meeting house and to the lid
 a tiki with scrolling tail
 80cm length, 51.5cm depth, 55cm height
 \$2,000 - \$4,000



439



444



445



441



442



443



447

439
Stone Mahe/Sinker
11cm length
Y-Number pending
\$200 - \$400

440
Two Stone Whao/Chisel & partially formed Stone Toki/Adze
25cm 17cm 14cm Length
Y-Numbers pending
\$100 - \$200

441
Four Stone Whao/Chisel
14cm 15cm 8cm 15cm Length
Y-Numbers pending
\$100 - \$200

Provenance
One Stone Toki/Adze
Kaikoura Peninsula 9/4/1955

442
Four Stone Whao/Chisel
13.5cm 11cm 9cm 8cm Length
Y-Numbers pending
\$100 - \$200

443
Six Stone Toki/Adze
8cm 8cm 7cm 6cm 5.5cm 4.5cm length
Y-Number pending
\$100 - \$200

444
Two Pounamu Toki/Adze
9.5cm 6cm length
Y-Number Pending
\$100 - \$200

445
Two Pounamu Kota/Scraper with fine serrated edging , 5.5cm 6cm length
Y-Number Pending
\$200 - \$400

446
Pounamu Whao/Chisel & Toki/Adze
with later holes formed to allow wearing as pendant, 4cm 6cm
Y-Number Pending
\$200 - \$400

447
Two small Pounamu Whao/Chisel and Sandstone Hoanga/Grinding Block with Pounamu Toki Fragment
2cm 3cm 5cm 4cm
Y-Number pending
\$100 - \$200

448
Four Pounamu Toki Fragments
8cm 7cm 5cm 4cm
Y-Number pending
\$100 - \$200

449
Stone Matau/Fishing Lure Minnow Shank with triangular cross-section holes & Bone Piece , 7.5cm 5.5cm
Y-Number pending
\$100 - \$200



452



455



458



461



462



459

450
Three Small Pounamu Whao/Chisel & small Bone Ngira/Needle with threading hole

4.5cm 4cm 4.5cm 4.5cm
Y-Number Pending
\$100 - \$200

451
Modern Carved Greenstone Hei Tiki

9cm
\$100 - \$200

452
Composite Moulded Maori Poupu Wall Panel two full Tiki figures on plinth base
1340cm Height
\$200 - \$500

453
Small Wooden Club together with Mid C20th carved kauri hand held paddle
38cm 41cm Length
\$50 - \$100

454
Mid C20th Walking Stick Maori carved handle and titled Hemi Rangī Nui
87cm length
\$80 - \$160

455
Large African Mask stylised form with diaper bold decoration
136cm length
\$300 - \$500

456
Large Hawaiian Island Fishing Lure 30cm
\$50 - \$150

457
Pacific Island Finely Woven Hair Comb
19cm
\$100 - \$200

458
Vintage Collection Paryphania Shells etc
\$100 - \$200

459
Whale Ear
\$40 - \$100

460
Fossil Sea Sponge from the Ward Beach Area, sea coral sponge and boar tusk
10cm dia. each
\$60 - \$160

461
Replica Huia in Glass Dome
50cm overall height
\$400 - \$800

462
Replica NZ Moa Foot Skeleton
32cm
\$200 - \$400

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RECENT ART HIGHLIGHTS

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



1



2



3



4



5



6



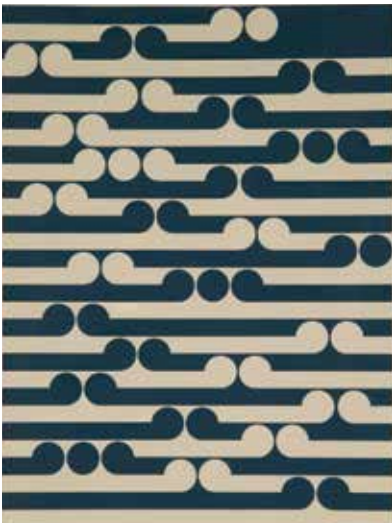
7



8



9



10



11



12

Illustrated: **1** Ralph Hotere *Black Painting - Yellow/Green III*, brolite & lacquer on board - \$44,200 **2** Don Peebles, *Relief Construction* enamel on wooden construction - \$23,900 **3** Paul Dibble *Pacific Dancer*, cast bronze - \$86,600 **4** Colin McCahon, *Singing woman on pink ground*, oil on board - \$400,000 **5** Colin McCahon *North Otago Landscape 3*, oil on board - \$717,300 **6** Melvin (Pat) Day *Breaker Bay, Wellington Harbour*, oil on canvas - \$52,600 **7** Ivon Hitchens (British) *Conservatory*, oil on canvas - \$215,100 **8** Fiona Pardington *Portrait of Female Huia*, c-type print - \$56,200 **9** Euan MacLeod *Quail Peninsula*, oil on canvas - \$40,600 **10** Gordon Walters - *Kapiti*, ltd ed screenprint - \$19,000 **11** Max Gimblett *Treasure*, mixed media on board - \$24,000 **12** Toss Woollaston *Grey River*, oil on board - \$56,200 * Rounded to the nearest hundred including buyers premium + GST



ENTRIES CURRENTLY INVITED

New Zealand & International Fine Arts

March/April 2021

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auckland@dunbarsloane.co.nz



ENTRIES CURRENTLY INVITED

Antique & Decorative Arts

March/April 2021

Enquiries

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9 December 2020

Illustrated

Art Deco All Platinum 96stone
Diamond Two Piece Dress Clip/
Brooch
Est \$12,000 - 18,000

Enquiries

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0272 308 448

jewellery@dunbarsloane.co.nz

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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

Affordable Art

February 2021

Enquiries

Helena Walker

+64 4 472 1367

0274 713 662

art@dunbarsloane.co.nz



ENTRIES CURRENTLY INVITED

Studio Ceramics & Applied Arts

March/April 2021

Enquiries

Helena Walker

+64 4 472 1367

0274 713 662

art@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 18% of the hammer price plus GST on the premium only—effectively adding 20.70% to the hammer price.

ABSENTEE BIDDING FORM

94 Featherston Street, Wellington
PO Box 224, Wellington 6140, New Zealand
P +64 4 472 1367
F +64 475 7389
E info@dunbarsloane.co.nz

Type of Auction

Auction Date

Please bid on my behalf at the above sale for the following lots. These bids are to be executed as low as permitted by other bids or reserves. I agree to comply with the Conditions of Sale as printed in the Catalogue.

Full name

Address

Phone

Email

SIGNED _____

DATE _____

Lot Number	Title / Description (use block letters)	Maximum Bid Price (excluding premium)

International Bidders

Are required to provide photographic proof of ID – passport or drivers licence together with proof of address – utility bill, bank or credit card statement etc. Failure to provide this will result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

NOTE Individual bids registered by overseas bidders must be over \$500 in individual value.

Please double check your bids and read terms below

Please submit your bid as early as possible. In the event of identical bids, the earliest will take precedence.

'Buy' bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the Sale.

Buyers are reminded that there is a 18% buyer's premium on the hammer price plus GST on the premium. See conditions of sale.

