

Objects of Desire

the unique, esoteric, rare and desirable from all periods

Auction Wednesday 9 December at 6.30pm

Viewing Friday December 4 – Wednesday December 9 2009



Objects & Applied Arts

including the Betty Beadle Estate Collection

Auction Wednesday 9 December at 7.30pm approximately

immediately following the Objects of Desire auction

Viewing Friday December 4 – Wednesday December 9 2009



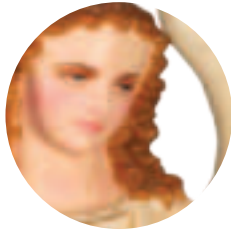
New Collectors Art

Auction Thursday 10 December at 6.30pm

Viewing Friday December 4 – Wednesday December 9 2009

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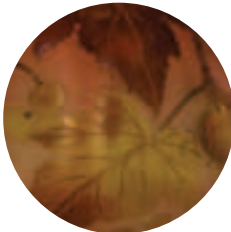
Welcome to Art+Object's exciting new auction category Objects of Desire. Over the last few years we have witnessed an increasing freedom of spirit as collectors seek to juxtapose sleek modernist items with more traditional antiques. This allied to the growing appreciation of fine New Zealand Folk Art has meant that many of the accepted decorating and collecting categories based on chronology have become looser and less defined by genre.

Collecting tastes are becoming more eclectic with a premium placed on the quirky, unique and associated documentary provenance. The ability to directly contextualize to a period, maker or collection is becoming sought after by informed collectors.



Hence the A+O team has undertaken significant research to accompany many pieces in the Objects of Desire catalogue, assisting the collector in understanding context, historical significance and some of the fascinating 'back stories' that these Objects of Desire are informed by and in turn communicate to us in the 21st Century.

Many of these items have been *dramatis personae* at some of the most significant moments of New Zealand history and internationally. Lot 11 is a case in point, An American Civil War Fife with provenance attributed to a distinct regiment and a well documented battle in 1862.



Closer to home is lot 8, a spectacular 18th century anchor salvaged in New Zealand in the 1920s. Provenance for this work is a little harder to pin down but not completely lost in the mists of time. The design and scale of the piece suggests potential historic sources for this fascinating item. By the way it is not exactly too close to home - at 1.5 tonnes the anchor is too large to be displayed at A+O's gallery. Arrangements will need to be made to view the anchor at its current location within an hour's drive north of Auckland.



Our thanks go to our collector clients who have supported this new auction format by selecting choice pieces from their treasured collections and who have been so assiduous in recording the historic provenance attached to these Objects of Desire.

Collectors fulfil a vital role in not just preserving the physical objects but also collating documentation, anecdotes and historical sources. It is because of their care and diligence that we will be able to pass these narratives to new, enthusiastic guardians.



My business is all about the future.

I'm always thinking about what's going to be right for tomorrow. And that's why I like to surround myself with other forward-thinking brands. The Lexus RX450h, the only luxury hybrid SUV on the market, allows me to travel between my home in the country and design room in the city, in style and comfort, without giving up the earth for it.

Karen Walker

 **LEXUS**
THE PURSUIT OF PERFECTION



A Private Auckland Collection

Auction	Sunday	13 December at 4.00pm
Viewing	Friday	11 December 10am - 4pm
	Saturday	12 December 10am - 4pm
	Sunday	13 December 10am until auction commences



Art+Object is pleased to present a unique auction catalogue on behalf of an Auckland City art collector.

The viewing and auction will be held onsite at 61 Randolph Street, Newton, Auckland.

This is an extremely rare occasion to witness the fusion of architectural space and large scale painting exhibited to striking effect in a domestic environment with gallery characteristics.

The artworks assembled by this collector demonstrates an acute eye – significant and large scale works by Judy Millar, Chris Heaphy, Dale Frank, Gavin Hipkins, Peter Madden, DJ Simpson, Diena Georgetti, and Judy Darragh constitute a significant body of contemporary Australasian art.

The entire art collection and some selected items of designer furniture will be offered at auction on Sunday December 13. A catalogue will be published on December 2.

Until the catalogue is published a selection of installation images can be viewed at www.artandobject.co.nz/news

The interior at 61 Randolph St Newton showing works by Peter Madden, Paul Dibble, D.J. Simpson and Dale Frank



SIGNATURE FOR GOOD. | The ability to read and write is a fundamental human right and the most important asset for children. It is essential for the development of the individual and of society, helping pave the way for a successful and self-determined life.

Deeply committed to the culture of writing, Montblanc is cooperating with UNICEF for the third time. Since 2004 more than US\$1 million has been raised to support UNICEF education programmes worldwide. Part of the proceeds from this Meisterstück special edition will again be donated to UNICEF and its literacy projects, with a minimum amount of US\$1.5 million being guaranteed by Montblanc.

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THE PAT NEWMAN COLLECTION FEBRUARY 2010

A+O is pleased to announce a major decorative arts catalogue consisting of vintage motorcycles and parts, rare automata with fascinating and important New Zealand provenance from the 1920s, bank notes, gothic revival organs, music boxes, Victoriana and a collection of over fifty clocks and associated items inc. rare watchmakers and jewelers tools. The sale to be preceded by an uncatalogued section of 200 lots of jewellery, watches and pocket watches.



The Last Supper after Leonardo Da Vinci

An Automation circa 1900 of French manufacture by Henri Phalibois

One of a group of automata brought to New Zealand for a touring exhibition in the 1930s

ART+OBJECT

Specialist Valuer of Taonga Tuturu

ART+OBJECT under New Zealand Property Institute guidance have developed a methodology which reflects the unique cultural and historical aspects of Taonga Tuturu. Additional considerations include the provisions of the Protected Objects Act and guidelines set by the Ministry of Culture and Heritage.

Recent valuations include:

Taonga associated with forty Marae across New Zealand

Museum of New Zealand -Te Papa Tongarewa – special projects

Auckland War Memorial Museum - Tamaki Paenga Hira – special projects

Hawke's Bay Museum & Art Gallery– complete collection of Taonga

New Zealand Historic Places Trust – special projects

The Rotorua Museum - Te Whare Taonga o Te Arawa – complete collection of Taonga

Rotorua District Council Collection

Low Corporation, Hawkes Bay – complete collection of Taonga

To discuss a Taonga Collection Valuation please contact
James Parkinson (MPINZ),
Director Valuations and Collections Management
phone 09 354 4646
james@artandobject.co.nz



Maori and Pacific Artefacts Auction March 2010 – Entries Invited

Already consigned is a Northland collection of Maori artefacts compiled over four decades including hei tiki, stone sinkers, tattoo pot and implements, pa kahawai and other items.

Contact
Ross Millar
09 354 4646, 021 222 2125, ross@artandobject.co.nz
James Parkinson
09 354 4646, 021 222 2124, james@artandobject.co.nz



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96 CAPTAIN SPRINGS ROAD, ONEHUNGA
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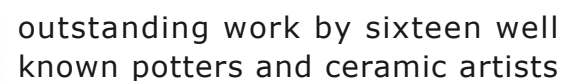
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Helen Perrett
Rick Rudd
Matt McLean



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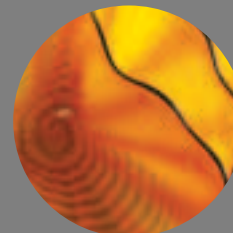
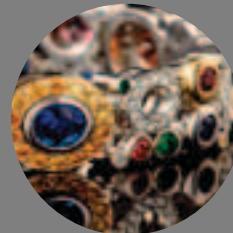
Viewing:

3 Abbey Street, Newton, Auckland

Friday	4 December	9am – 5pm
Saturday	5 December	11am – 4pm
Sunday	6 December	11am – 4pm
Monday	7 December	9am – 5pm
Tuesday	8 December	9am – 5pm
Wednesday	9 December	9am – 1pm

Please note that a number of the items in the Objects of Desire catalogue (particularly Maori artefacts) are covered by the Protected Objects Act. It is necessary to be a registered collector to purchase these items. Registration as a Collector with the Ministry for Culture and Heritage is possible for persons who ordinarily reside in New Zealand; and have not have been convicted of an offence against the Protected Objects Act or the Historic Places Act. Please ask our staff if you require assistance gaining registration.

See: www.mch.govt.nz/protected-objects/taonga-collectors.html



The Pinnacle

1

Noted by the Spanish explorer Alvaro de Mendana in the 16th century and up until around the turn of the 20th century parts of the Solomons archipelago were inhabited by groups of head-hunter warriors. The head-hunting practice caused participants to gain mana and prestige. Much ritual was related to custom which employed a host of artifacts ranging from weapons to charms and the war canoe. Head-hunting ended with missionary introduced Christianity and British naval pacification of some regions.

In cultures where warfare is endemic introducing elements of design and decoration to weapons is common. Be it European damascene patterns on sword blades or in this example here the intaglio and sculptural decoration on a paddle club these elements can elevate a common weapon to an object d'art.

This club represents the pinnacle of the manufacture of broad bladed clubs from the central Solomons, possibly the Florida Islands or Santa Isobel. The carination of the blade (the vertical ribbing, a common element of Solomon's clubs) has been integrated into an intaglio carved face as an extension of the nose and the face itself powerfully enhanced with red oxide and white lime pigments. Whilst the carving to the blade is superb, it is the carving of a janus Nguzunguzu to the shaft that makes this club extraordinary. The antropomorphic Nguzunguzu was typically exploited as the figure head prow on a war canoe and its inclusion on a club is highly uncommon. The richness of decoration of this club may serve to differentiate as ceremonial rather than functional.

\$6000 - \$10 000

The Fearsome

2

Made of casuarina (ironwood) and evidently a 19th century functional example rather than ceremonial this Malaitan baton-shaped club (*afolo*) exhibits the most superb patina and elegantly simple design. The head, of slender lozenge section is interrupted by a typical Solomon club element – the keel or carina rib, to either side. The fin like keels diminish to a low relief where they terminate in T-bars forming a punctuation between small panels of intaglio carving highlighted with lime pigment.

Viewed with a European aesthetic the design can appear as an abstracted portrait-mask with the cross bar mimicking a heavy eyebrow beneath a furrowed forehead.

At the proximal end, the reduced grip is indicated by a slight reduction in dimension above a cone and ring ferrule with subtle notched decoration. The hand-making of this fearsome weapon is finally emphasized by the slight misalignment of the proximal spike which was used to stand the club in the earth.

\$10 000 - \$17 000



A Portrait by Gottfried Lindauer

3



This portrait in oil on canvas was bought by the current owner from art auctioneers George Walker Ltd in Queen Street, Auckland in the 1960s when it accompanied a companion portrait of the famous chief Wi Tako. This portrait was reputedly the wife of Wi Tako, Mereana Ngamai, a *wahine-rangatira* of Ngati Rahiri hapu of Te Atiawa iwi, originally of Taranaki, who had migrated to the Wellington district. The chief Te Wharepouri was her first cousin, and her parents were Rawiri te Motutere and Tapaki-marae.

We have been unable to find an image of Ngamai that confirms this statement whereas her famous husband is well recorded. The portrait evidently dates to circa 1880 (judging from similar works held by the AAG, the Fletcher Trust Collection and others), this fact suggests that the sitter would be too young to be Ngamai at that period. Perhaps the sitter is Wi Tako's daughter Te Amo Hohipine Wi Tako-Love and in the 60s the auction house had made a mis-attribution of mother instead of daughter.

Typically meticulous care has been applied by the artist in recording the details of the sitter's, costume, elegant Victorian jewellery and particularly her moko. No doubt in time from this signature tattoo the subject's name will be confirmed. Recently the portrait has been appropriated by the contemporary artist Heather Straka in her study 'The Virgin of Seven Sorrows'.

\$30 000 - \$40 000

Hei Tiki

4

Among the items of adornment produced by pre-European Maori the tiki stands out as one exhibiting the most resolved artistic expression. That tiki were venerated is unquestioned, however no convincing interpretation of their symbology has been established although commonly held opinions were that they are related to fertility or talismatic. Others consider them a representative momento of an ancestor.

Buck states the origin of the term *tiki* dates back to the widely spread myth that the first male created by Tane was named Tiki. Consequently when man carved the human form, he called his creations *tiki* ¹.

The effort to work pounamu (nephrite), the stone collected and traded from few sites, principally the West Coast of the South Island is well recorded. The craftsmen took any spare time from other duties to grind and polish with abrasive stones and sand, and although the work was arduous early European records note that it was done with considerable satisfaction on the part of the craftsmen. HD Skinner referred to a correspondants letter which recounted cutting a piece of stone, "This is a slow but sure job—took three folk the best part of a week to get out a slice suitable for a tiki."²

This tiki displays the wonderful softness of early manufacture, made of auhunga variety pounamu it has a semi-concealed suspension hole, an element manufactured with difficulty, along with paua ring eyes inset with red sealing wax.

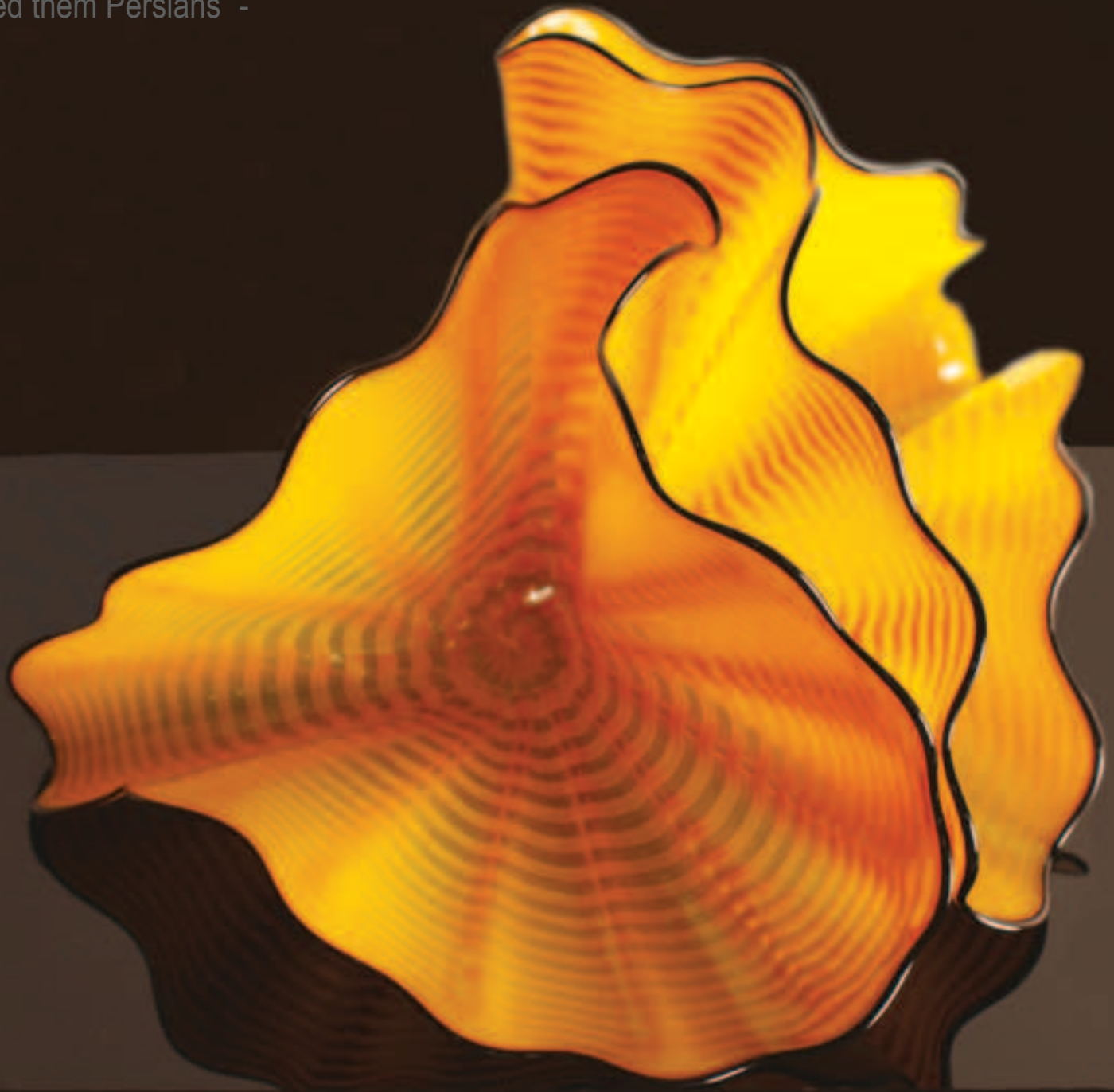
\$9000 - 12 000



¹Te Rangi Hiroa, Sir Peter Buck *The Coming of the Maori* p.294

²JPS Vol 43 1933 [479] The Making of Mere-pounamu and Hei-tiki

“...and the name came from, simply...I just liked the name Persian,
it conjured up Near Eastern, Byzantine, Far East, Venice, all the
trades, smells, scents, I don’t know it was an exotic name to me... so
I just called them Persians” -
Chihuly



5 PERSIAN

The natural beauty of glass is easily exploited, put glass in the light and its properties of translucency transform it, but this belies the talent required in handling the medium and making something truly artistic of it. For Chihuly his oeuvre provides expression for his exploration of form, and the glass itself provides a vehicle for the orchestration of colour. Chihuly is renowned for his relentless creative spirit, not only in his glass studio work, but also in his architectural installations, the *Persians* series have been incorporated en masse in windows, pergolas and bridges. The series started in 1986 recalled Chihuly's nine months study in the late 1960s at the Venini glass studio at Murano. The Persians evoke captured character, of ancient antiquarian glass, of sculpture, of life force frozen momentarily, of archeological treasure recovered from the sea.

In *Chihuly: Form From Fire* the curator Geldzahler noted parallels between Dale Chihuly and the American art nouveau glass artist L.C. Tiffany and this is undoubted, but parallels exist extensively with Chihuly far beyond one influencer. Chihuly has the ability to sense the value of an idea and to develop that sense to its greatest fulfillment.

Chihuly's work is represented in over 225 public museum collections worldwide and he has completed numerous major Museum exhibitions and installations including The National Gallery of Australia (1999), The Victoria and Albert Museum, London (1999), The Royal Botanic Gardens, Kew (2001) and The New York Botanical Gardens (2006). In 2009 perhaps his most prestigious exhibition was staged at the famed Venice Pavilion as the centrepiece of the 53rd Venice Biennale.

\$15 000 - \$18 000

Royal Yellow Persian Set with Black Lips Wraps, circa 1995



6 All the known world

Nicholas Sanson (1600-1667) is regarded as the founder of French mapping of the 17th century. In this, his first twin hemisphere world map of 1651 Sanson focuses on the geographic and hydrographic information, the space around the double hemispheres left intentionally blank rather than overly decorated. The outline of the continents and the illustrations of interior information is very accurate for the day. The map includes features typical of 17th century cartography and includes the faint outline of a speculative great southern continent, Terra Magellanica, includes a partial Australia, entitled 'Beach' but omits the sections of Van Dieman's Land (Tasmania) and Niuew Zeeland that Abel Tasman had visited in 1642.

\$2500 - \$3000

Mappe-monde, ou Carte Generale du Monde; Dessinee en Deux Plan-Hemispheres par le Sr. Sanson d'Abbeville, Geographe Ordinaire de la Majeste
Copper-engraved double-hemisphere map of the world, hand-colored (likely later).
35.5x52.5 cm.



7 Whalebone fid

Although accomplished fishermen, pre-European Maori had not been whalers, but eagerly joined whaling ships as soon as they appeared in New Zealand waters, becoming much sought after as crew. Ship-board life required a knowledge of knot-work and rope maintenance which has been eclipsed by the use of modern day synthetic and wire ropes. The fid is an implement designed to open the strands of a hemp rope or knot for splicing, this example displays a janus *whetu* head, the fid shaft issuing from the mouth of the head as an elongated tongue, an unusual incorporation of Maori iconography into sailor's tool. Fid lengths relate to the size of rope being worked and this 17" model would have been used for large ropes of around 2 ½" diameter.

The fid was bought by the present owner's father from Robert Mair, a descendant of the original Gilbert Mair of Whangarei, and seller of the entire contents of the Mair Museum.

\$450 - \$650

8 An Explorer's Anchor

Since Abel Tasman's visit in 1642 no other European ship visited the tentatively mapped coastline of *Neuw Zeeland* for 127 years, then in 1769 whilst Cook in the *Endeavour* sailed north along the east coast another explorer was relatively close at hand, in fact their ships passed with Cook blown slightly out to sea in a storm, the other vessel closer to land. The other explorer was Jean François de Surville, captain of the *St Jean-Baptiste*. Whereas Cook's crew was disciplined and healthy, de Surville's was suffering scurvy, a disease caused by lack of fresh food. In fact by the time de Surville left New Zealand he had lost 60 men on his journey and 40 others were in poor health¹.

de Surville anchored in Doubtless Bay to feed and water the crew but during another storm was forced to cut two of his anchors loose or risk wrecking the *St Jean-Baptiste* as it dragged towards rocks. Assailed by two storms in the fortnight spent off the New Zealand coast de Surville could not risk his ship to a third. He turned to the Pacific and eventually reached South America but died attempting to land.

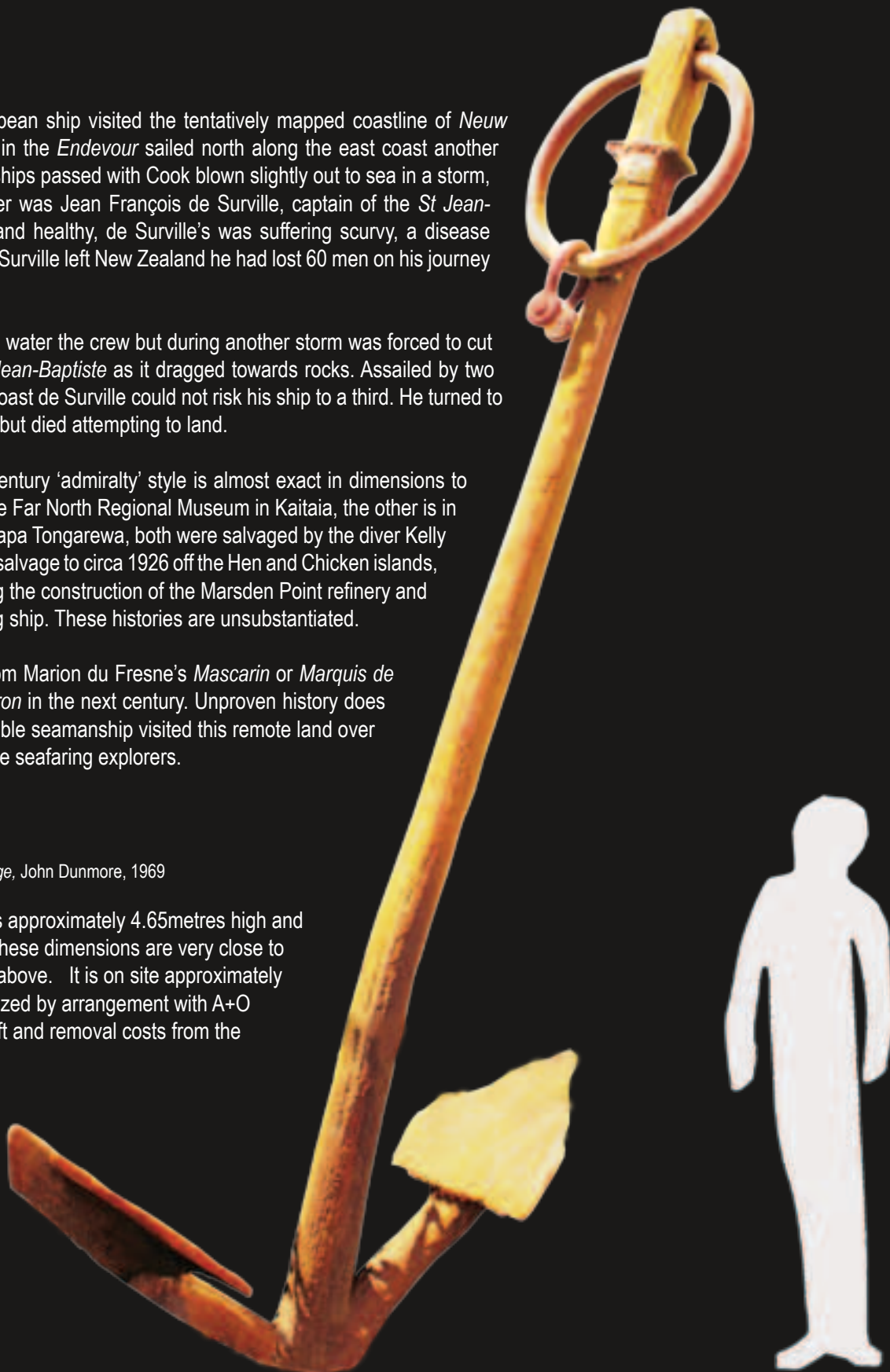
This wrought iron anchor, of classic eighteenth century 'admiralty' style is almost exact in dimensions to two off the *St Jean-Baptiste*; one is exhibited in the Far North Regional Museum in Kaitia, the other is in the collection of the Museum of New Zealand Te Papa Tongarewa, both were salvaged by the diver Kelly Tarlton in 1974. It has oral history that attributes its salvage to circa 1926 off the Hen and Chicken islands, as well as stories that it was used on barges during the construction of the Marsden Point refinery and on the *MV Tiri*, Radio Hauraki's pirate broadcasting ship. These histories are unsubstantiated.

Is it one of de Surville's anchors? Perhaps it is from Marion du Fresne's *Mascarin* or *Marquis de Castries* from three years later, or d'Urville's *Acheron* in the next century. Unproven history does nothing to denigrate the explorers who with incredible seamanship visited this remote land over two centuries ago, nor this physical symbol of those seafaring explorers.

\$10 000 - \$20 000

¹ Guillaume Labé from his journal quoted in *The Fateful Voyage*, John Dunmore, 1969

This anchor weighs approximately 1.5 tons, stands approximately 4.65metres high and 2.90 metres wide and is 68cm across the flukes. These dimensions are very close to both examples of de Surville's anchors mentioned above. It is on site approximately 75km north of Auckland and viewing can be organized by arrangement with A+O directors. The purchaser is responsible for the uplift and removal costs from the site.





9 1920's vintage travel poster, lithograph, archivally linen backed and framed. Illustrated, *The Wonder Country: Making New Zealand Tourism*, Margaret McClure, 2004, p123.

By the 1920s, promotion of the *Wonderland of the Pacific* was in full swing. Railway stations and tourism offices were decorated with booklets and posters, many produced by *Railways Studios*, a division of the Railways Department that pioneered the development of poster art in New Zealand. Publicity and propaganda were the mark of every progressive rail organisation – and New Zealand was no exception. This included

distribution of marketing collateral to other railways, and to tourism offices and high commissions, in distant lands. It was the golden age of rail, when everyone travelling between main centres, including local holidaymakers and overseas visitors, took the train. The Duke and Duchess of York travelled more than 1700 miles by train during their 1927 visit, including the must-see trip to Rotorua. Maori culture was in. Rotorua also had a new carving school thanks to the great cultural ambassador, Sir Apirana Ngata. This beautiful example of poster art – and of a romantic and important era in New Zealand's development. This almost-antique looks contemporary – underscoring the forerunning of poster art to pop art and graphic design. Typical of the era, the image is restrained complemented by a typographical assertion. The bottom panel, ready in the day for local contact details, is blank reflecting the poster's original condition. The artist is unknown, but the fine print (printing authorized by the Government Printer) suggests a *Railways Studios* pedigree.

You can imagine the tales in its presence ... the anticipation of a Londoner booking a trip to *Maoriland*; the chat about the penny divers off the Whakarewarewa bridge; and the little boy that ignores his parents and asks the Station Master for the poster before returning to New York.

\$4000 - \$7000

10 A Depression Period Food Safe

In the summer of 1928 R S (Ray) Wiggins had built a cottage at Long Beach over the hill from Russell in the Bay of Islands, as a holiday retreat for his family from their farm in the Hokianga. It was the first permanent European building at the beach which subsequently became a popular site for cottages and bachs. In the second summer Ray or some local handyman constructed for the cottage a safe to store perishable foods. Made of Hercules Motor Spirit cases with a cotton reel handle the safe stands on 4x2" legs that were wrapped in sugar sacking and placed in tin cans filled with kerosene to stop ants climbing up. The ensuing depression years meant that this safe saw continual use at the cottage and it wasn't until the relative wealth of the 1950s when it was replaced with an electric refrigerator.

Most depression furniture was regarded as inconsequential and destroyed, it is sheer good luck that an example such as this survives today.

\$900 - \$1500





11 US Civil War Fife

In 1861, a military company the 114th Regiment Pennsylvania Volunteers was raised as the bodyguard of Major General Banks, commander of the Union forces on the upper Potomac. On December 14th and 15th, 1862 in a hotly contested action the regiment crossed the Rappahannock River and suffered 12 killed, 17 wounded and 17 captured. The 17 captured were the members of the regimental band who had accompanied the regiment when ordered across the river, and when it became engaged, had rendered assistance to the wounded and to the surgeons in charge. As night fell on December 15th, under a truce enabling the armies to gather the wounded and bury the dead the Union army re-crossed the river, leaving the unknowing band on the Confederate side. They awoke on the morning of the 16th, found, their troops all gone, the pontoons removed, and they in the hands of the enemy. Their instruments, which were their own private property, were taken from them, and they were sent to Libby Prison. After their exchange, they returned to the regiment and received a full set of superior instruments, presented to them by their friends at home, as an acknowledgment of their gallantry, and the good services they had rendered. The band remained with the regiment until the close of the war. This rosewood fife with white metal ferrules is cased in a leather scabbard with brass and copper mounts, the top engraved "R~114~". Perhaps the superior instrument to the one lost to the southern captors.

\$300 - \$500

12 Wain

Wain the eccentric, later schizophrenic or Asperger syndrome sufferer, British artist whose anthropomorphized cats played musical instruments, sang from sheet music, attended school, played table tennis and promenaded wearing top hats was a founding member of the National Cat Club, he was also twice Chairman in 1898 and 1911. With the changes that the First World War brought, and having never secured the copyright of his original artworks, his earnings dwindled. He had a nervous breakdown and was discovered in a madhouse pauper ward in 1925; through a public campaign funds were raised and he moved to a private facility where he died in 1939. In 1914, Wain created a series of 'futurist' porcelain cats, which his biographer Rodney Dale¹ called "some of the most hideous things he ever produced". When a shipload of the artefacts was torpedoed on its way to the US, Dale declared the incident "no great loss to art". Collectors obviously disagree with Dale.

'Lucky Futuristic Cat' Spill Vase slip-cast, small paint losses, restuck ear and firing crack. Signed Louis Wain on the side, manufacturers marks to base, impressed Rd No.637134.

\$3500 - \$4500

¹Dale, Rodney. 1968, *Louis Wain: The Man Who Drew Cats*





13 Polychrome Cider Mugs

Introduced to Europe in the 14th century, Chinese porcelain was regarded as de luxe. Examples that appeared in the 15th and 16th centuries were often mounted in silver gilt, which emphasized their preciousness and transformed them into entirely different objects. By the early 16th century Chinese potters began to produce objects specifically for export to the West and porcelain began to arrive in quantity. As the trade increased, so did the demand for familiar forms such as mugs, ewers and candlesticks, items unknown in China. Models were sent to the Chinese potteries to be copied and while silver items served as the original source for many of the forms that were reproduced in porcelain, it is now thought that wooden models were provided to the Chinese potters. Until the end of the 17th century blue underglaze decorated porcelain dominated the trade when the popularity of polychrome enameled decoration developed. This pair of ale or cider mugs are classic examples of the third quarter of the 18th century.

\$600 - \$800

14 Kutani

The arts of Japan have long appealed to the Western lover of the beautiful, but it is only during the last thirty years or so that a more general appreciation has spread from the cultured artist, such as Whistler, to the wider public. Fortunately for us, fine feeling in decoration does not need a scientific understanding to make it welcome. There is a subtler union and brotherhood than comes of knowledge alone. The appeal of the artist to the artistic is universal and undefined, and since knowledge is but sorrow's spy, this vagueness is valuable. Lafcadio Hearn, who knew more than most men of the country in which he lived so long, has said: "Could you learn all the words in a Japanese dictionary, your acquisition would not help you in the least to make you understand in speaking, unless you had learned also to think backwards, to think upside-down and inside-out, to think in directions totally foreign to the Aryan habit." But fortunately in the graphic arts, and above all in the beautiful craft of porcelain, no such infinite difficulty has to be faced. Colour, form, graceful decoration, gay imagination — these are things on which the fairy fancy may work at will, and whether we understand the intention of the producers or not, no ignorance of ours can rob us of our delight.¹

A pair of Kutani, Meiji period (1868-1912) plates decorated with ho-o birds, scholars and attendants. Signed verso with six character mark and Kutani within gourd outline.

\$2000 - \$2500

¹Egan Mew, *Japanese Porcelain, Masterpieces of Handicraft*, General Editor T. L. Hare, London 1909





15 Germanica Pacifica

The Kaukapakapa Folk Art Museum holds two pieces of carved folk art by an unknown carver, the artist was reputedly a German immigrant resident in Gisborne and his (assuming the artist is masculine) initials are CB. There has been a small but constant connection between Germany and Aotearoa with immigration of groups to the Nelson region and elsewhere, perhaps the potential of winegrowing is the constant with the East Coast. Swiss German woodcarvers had a long tradition of bas relief carving and here this tradition appears translated to a Maori subject.

Between 1864 and 1866 Horatio Gordon Robley visited New Zealand as part of the 68th regiment and while here he painted and sketched prolifically. One of his works held by the Alexander Turnbull Library is a watercolour entitled 'Tapu', a work with a Maori child crouching feeding a potato to a tohunga, his hands behind his back avoiding the noa (non-tapu) food. The same subject was interpreted by



Courtesy of Alexander Turnbull Library, Robley, Horatio Gordon (1840-1930) Tapu. [1863 or 1864]

Gottfried Lindauer in his oil painting 'Tohunga under Tapu', the order of the works is undetermined. The carving is in the tradition of Swiss German – Black Forest wood carving, an oval intaglio bas relief plaque entitled, after Robley, simply 'Tapu'.

\$1500-\$2000

16 DIVE, DIVE, DIVE!!

At the start of WW1 the British Admiralty had only eight D-class and nine E-class submarines which maintained patrol night and day at the 'neck of the bottle' to hold the German Fleet whilst the British Expeditionary Forces were transported to France. The boats were about 600 tons and capable of 15 knots on the surface and 10 knots submerged, crew was about 20 officers and men. A submariner's life could hardly be described as romantic, but it's the romance of the sea causes men to make model boats.

\$800 - \$1000

Painted wooden submarine model, circa 1920



17 FIRE for good and bad

When it was devolved in 1987 The New Zealand Forest Service was responsible for the management of about 4.4 million hectares of land (16% of New Zealand) the state-owned forests, forestry, conservation and recreational functions, it had been established in 1919. Whilst publishing, on one hand titles such as *Fire For Land Clearing* it was also responsible for rural fire fighting. Predating the use of aerial firefighting, this enamel sign, designed by the artist Marcus King and manufactured by Neeco (National Electric and Engineering Company) was a call to arms for the populace in bold 1950s graphic design.

\$1800 - \$2200





18 Olive Jones Centennial Exhibition Lamps

In 1939 New Zealand's population was around 1.6 million but the Centennial Exhibition in 1939-40 at Rongotai, Wellington where the airport now stands attracted some 2.6 million visitors. There was a prevalent and heightened sense of national identity and souvenirs of a visit were de rigeur. From postcards to ashtrays, tea towels to teaspoons, the necessity to take home a memory of the 'Fair' was paramount. Working at the Fair, Olive Jones was one of New Zealand's pioneering studio potters who established a career after studying applied arts at the Wedgwood Institute in England demonstrated pottery making and produced a range of pieces for sale. Many of the items made by Jones were small souvenirs, however these lamp bases complete with extremely rare printed fabric drum shades patterned with centennial motifs and wooden bases are major pieces of her production. Jones had learnt complex making practices at the Wedgwood Institute and had invested in an industrial potter's wheel and large oil fired kiln, enabling her to confidently produce wares such as these Oriental inspired vase shaped bases with a celadon glaze splashed with plum streaks. The ebonized bases reflect somewhat the art deco-style arches, gateway and tower at the Fair.

\$2000 - \$3000

19 Flex...and Hold

Garth Chester, an Auckland-based designer, pioneered the use of bent plywood in New Zealand. His 1944 Curvesse Chair has become a New Zealand icon. Similar to the Curvesse Chair, this chair is a variation of one he designed for the Nicholson Chapel in Napier. He also took this design to Australia in the late 1940s. The cantilevered chair has a painted white finish with turquoise edge detail.

Rarer than the Curvesse, of which production accounts vary from 80 to 500, only 50 of the Nicholson Chapel chairs were commissioned, this is an even rarer variant.

An example is held in the collection of the NewDowse, Lower Hutt, another is about to be exhibited in 'Ply-ability' at the Hawke's Bay Museum and Art Gallery, a new exhibition devoted to the fascinating story of innovation and change - New Zealand plywood studio furniture. 12 December 2009 - 27 June 2010.

\$3000 - \$4000



20 John Crichton Patio Chaise



Jaunty and with a European accented style, this 1950s patio lounger is attributed to the designer John Crichton. From his own design store in Kitchener Street in the '50s he sold his well known mosaic bowls as well as a wide range of other design articles. His individual furniture designs are relatively rare and include a stereogram cabinet held in the Auckland Museum and a table in the collection of Te Papa. Similar to his woven plastic cane 'Java' chairs with wrought iron framing this lounger bears the label of the Blind Institute whose workers were employed doing 'cane work' for Crichton.

\$4000 - \$5000

21 Hamada

In 1965 visiting for the Pan Pacific Arts Festival Shoji Hamada (1894 – 1978) the potter, designated a Living Treasure in Japanese bought with him a selection of pots. Demand was so great for these pieces at the time that the ability to buy one was made by ballot amongst members of pottery societies. This stoneware bodied, grey-green ash and tenmoku glazed two handled pot apparently came from that year. Decorated in brushpoint with grass/leaf designs to each face Hamada's designs seem effortless. The ovoid pot exhibits Hamada's signature turned cut foot.

\$2250 - \$2750



22 Roukema

Edzer Duije Roukema (Bob Roukema) was employed in 1951 to run the first Jon Jansen store in Queen Street, Auckland. In addition to running the store Roukema designed much of the furniture which Jon Jansen produced between 1951 and 1959. This tawa framed armchair, with original coir webbing upholstery, made by Roukema borrows strongly from the design of Bruno Mathsson's Eva chair but is a truly indigenous response to the Scandinavian design movement.

\$2000 - \$2500



23 Emile Gallé cameo glass vase

Emile Gallé, the foremost practitioner in glass of the French Art Nouveau movement reached international fame producing pieces with an emphasis on naturalism and floral motifs. His experimental techniques and collaboration with employees such as Eugene Rousseau produced the revival of the deluxe engraved and carved multiple coloured 'cameo' glass. This wonderful autumnal coloured vase with original label to the base was gifted to the owner by her mother, and preceding that the provenance is within the family. The rarity of a piece of Gallé glass in New Zealand with immaculate provenance elevates this example to extraordinary.

\$4000 - \$7000

24 Carbonated

If the effervescence of champagne and the shimmer of a rainbow could be captured in jewellery Phil Grieve and Grant Bagnall have done so in their *Carbonated* bracelet. Grieve and Bagnall established Carats Jewellers in 1996. They were privileged to be trained in New Zealand by a Cartier trained jeweller. He taught them that true craftsmanship can only be achieved through patience, experience and precision. This training coupled with their exceptional and natural talent for design makes them leaders in exclusive handmade jewellery in New Zealand. Retro inspired using random formations of different sized circular motifs and set with white and rare coloured diamonds the *Carbonated Collection* has been one of Carats Jewellers most desired handcrafted ranges. Never before however has the *Carbonated* range extended to such lavish heights as in this especially commissioned bracelet incorporating nearly 20 carats of diamonds and coloured stones.

The exceptional bracelet has been crafted by Grieve and Bagnall using the finest precious stones set in 18ct white and yellow gold (76+ gm). The stones include 8.11ct of blue, yellow and pink sapphires from Ceylon and Madagascar, 2.67ct of Burmese rubies, 2.88ct of diamonds which are all D to F in colour and Vs clarity, including .53 which are natural canary yellow, 2.50ct of Tsavorite garnets from the Kenya-Tanzanian border and 3.28ct of Mandarin garnets. All the diamonds are sourced from the major cutting centres and are conflict free in accordance with the Kimberley process. The bracelet is finished with an integral hidden clasp.

\$70 000-\$80 000

A GemLab Quality Report is available. Carats will provide a GemLab insurance valuation post auction.





25 Davis's Black Faced Sheep

In 1899 the 14 year old Harry Davis signed an apprenticeship indenture with the Royal Worcester factory where for the seven years of the training he was to undertake he foreswore marriage, cards and dice, theatre and taverns. The indenture was the same one in use from the 18th century at Worcester. It's interesting that Davis signing an 18th century document at the end of the 19th century would go on to be the most important painter at Worcester in the next century. 103 years on from the completion of his training it's appropriate to look at this master painter's work with an appreciation for the longevity of the traditions of the Worcester Porcelain Factory. The training that Davis received in painting ensured that his signature gained great repute, he was renowned for landscapes after Claude and Corot, but his specialty was sheep in pastoral or Scottish mountain settings. His work is amongst the most desirable and collectable of the factory's fine porcelain.

\$25 000 - \$28 000

26

Davis became foreman of the Royal Worcester painting department in 1928, and even after relinquishing the position in 1954 he continued to paint in his studio until a few months before his death in 1970. It's a testament to Davis' innate skills and training that he was only 24 or 25 when in 1910 he painted this vase with three black faced sheep on a heather strewn hillside, rocky crags and a loch emerging through the mist. It's also a testament to a factory with a history that goes back to the establishment of the Worcester Porcelain Company in Warmstry House in 1751 and their determination to be the best.

\$17 500 - \$20 000



27 Flight Barr and Barr

A rare Flight and Barr inkstand with detachable taper nozzle, circa 1800/1810, painted on the front with a dead goldfinch with bright yellow wing tips, flanked by two quiver shaped penholders and two spout shaped holders at the back, with loop handle with fish head picked out in gilt. 14cm dia. Sepia mark: Crowned Flight & Barr/Worcester/ Manufacturers to their Majesties.

Inkwell liner restored and cover absent.

Ref: Flight and Barr Worcester Porcelain 1783 – 1840, pl.38 for the shape

\$7000 - \$8000



Solid silver takes years to gain a soft patina, a desirable surface finish from handling and polishing that intensifies the beauty of the precious metal. It is patination that captures the eye of the connoisseur. Patination cannot however make an ugly duckling into a swan. Here are the swans of silversmithing, Tchaikovsky in metal-work. Paul Storr (1771-1844) figures so largely in English silversmithing that his entries of marks in the Book of Largeworkers figures as the endpapers in the definitive book on the subject by Arthur G Grimwade: *London Goldsmiths 1697-1837, Their Marks and Lives*. 1976, Faber and Faber. Integrating the perfect balance between function and decoration Storr's reputation rests on his mastery of the execution of the grandiose neo-Classical style. "In spite of small lapses...there is no doubt that Storr rose to the demands made upon him as the author of more fine display plate [silverwork] than any other English goldsmith, including Lamerie, was ever called upon to produce."¹ These stunningly beautiful serving dishes and covers with removable handles, hallmarked for London 1840 are engraved with a crested armorial attributed to Baron Charles Peter Shakerley (1792-1857) of Somerfield Park, Cheshire. The arms are Shakerley impaled with Webster of Ashfield, County Longford, Ireland² above the motto *Nil Desperandum* (Never Despair). Desperation was the last thing on the mind of the person who commissioned these significant pieces which are offered here on behalf of a Wellington estate.

\$20 000-\$25 000

¹Grimwade, *London Goldsmiths*, ibid

²The arms represent the conjoined families of Geoffery Shakerley, youngest son of Charles Watkins Shakerley who married Ellen Maria, daughter of James Agneau Webster in April 1827





29 Russian Silver Tray

Chased and engraved by hand this tray hallmarked with the Russian standard of fineness – 84 zolotniks, is most unusually decorated. The design is borrowed from a hand-woven Eastern carpet and reflects a design typical of Isphahan or Qum. Centred on a fourteen pointed rosette a rondel with a ground of interlaced curlicues dominates the field which is engraved with Persian flowers framed by a twisted ribbon and flowerhead border.

\$1750 - \$2000

30 Jane Cove bronze

Cast in bronze by cire perdue, the lost wax process, a wave borne sea nymph is immortalized as a gift from Poseidon. Sculpted by Jane Cove, signed and dated 1933, the study references similar Art Deco period works of the period such as Harriet Frithmuth's *Crest of the Wave*. In the captured moment the wave crests and breaks arching the figure backwards amongst tendrils of seaweed and flume. The bronze is finished with a dark patina with naturally occurring verdigris weathering in parts.

\$1500 - \$2000



31 TROFEI '76

Giulio Ciniglia, statuary marble, 1976, H.860mm excluding commissioned Rondel steel plinth.

Ciniglia (b.1931, Rome) was the first sculptor to be presented at the London's Barbican Centre Sculpture Court in 1983. This work Tofei '76 was exhibited at that time and illustrated in the accompanying book: Enrico Bellati, *Ciniglia: Trifoni E Altre Sconfitte* (Triumphs & Other Defeats)

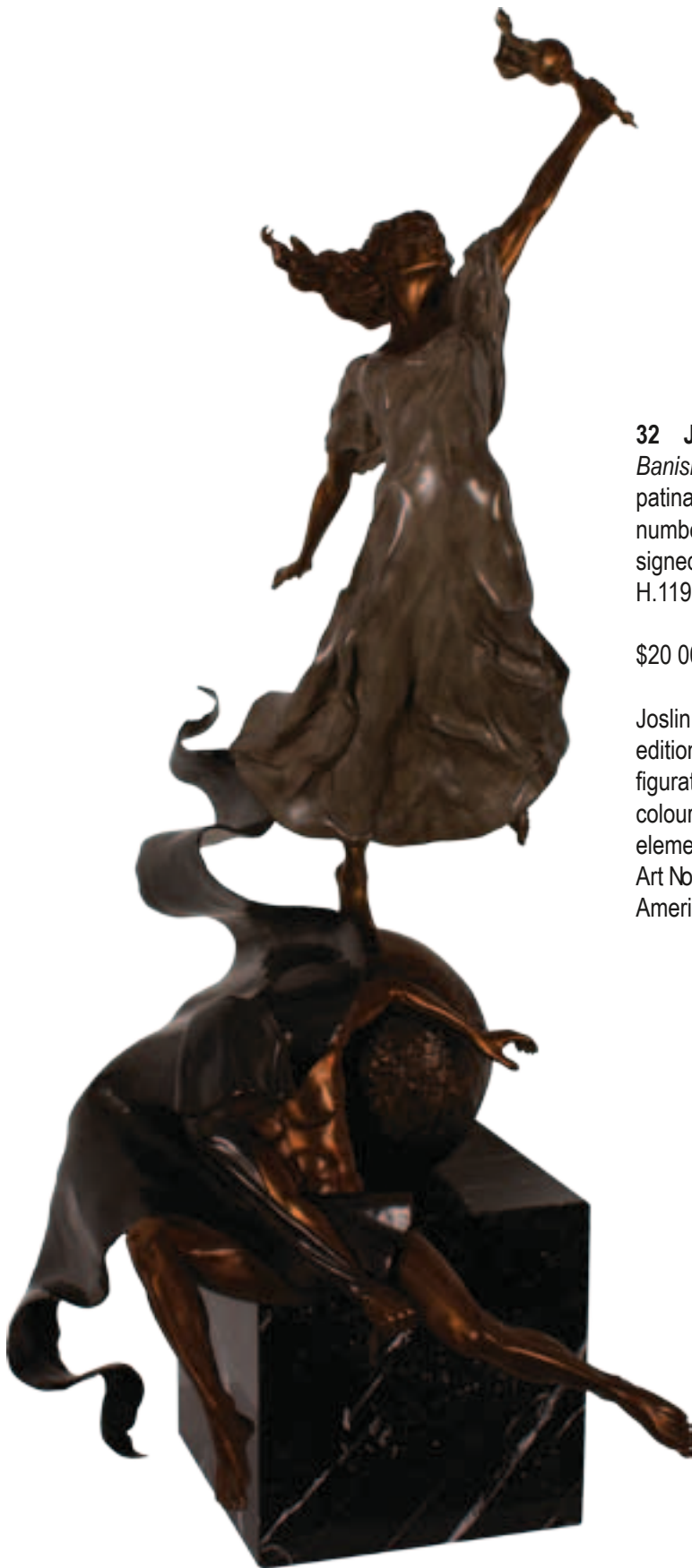
The life of a man is a brief dream.
Shattered capitals or empty armatures
like fossils of extinct animals, the Trophies
remain, trophies of destructive victories
celebrated from the time of their human
destiny.

This is one of the recurrent images in the
work of Giulio Ciniglia

Translated from the Italian by J.T.DuQuesne.

\$7000 - \$10 000





32 Jerry Joslin (American) 1942 - 2007

Banish the Night

patinaed bronze and marble plinth, c.1993

number 4 of an edition of 36

signed

H.1195mm

\$20 000 - \$25 000

Joslin was a prolific sculptor, with over 100 limited editions, highly regarded for his representational figurative work. The combination of tonal and coloured patination to the surfaces is a signature element of his work, borrowing from the European Art Nouveau movement but directionally 20th century American.



33 Captain James Cook Bicentennial Plaques

James Berry is probably best known in New Zealand as the designer of the 1935 Waitangi Crown and the New Zealand 1967 decimal coinage featuring native flora and fauna. His standing saw him declared '1966 Man of the Year'. In the late 1960s and early 1970s the bicentennial of James Cook's discoveries in the South Pacific were commemorated in stamps, coins, plaques and statues, Berry became regarded as an expert on the explorer. Allan Klenman, author of *'The Faces of Capt. Cook'* describes this portrait as "One of the most famous of James Berry's Captain Cook faces". These plaster design casts are originals from which using a three dimensional reducing pantograph a die was made to produce currency or medals. Berry's portrait of *James Cook, Explorer of the Pacific* became the obverse image of the Samoa I Sisifo (Western Samoa) 1970 tala. The unique plaques are accompanied by a proof coin minted by the Royal Australian Mint.

\$1000 - \$1500



34 Stringops habroptilus

For the great green earth-parrot, (Stringops habroptilus), the ground dwelling kakapo, bad news came in 1867 when the Canterbury Acclimatisation Society introduced five ferrets to New Zealand, heralding an onslaught by them, then weasels, stoats and wild cats that was to spell the demise of several native bird species. Around 1890, the Government launched its first and unsuccessful attempt to save this near-extinct species by setting aside Resolution Island in Dusky Sound as a bird sanctuary and appointing Richard Henry as its caretaker. It wasn't until 1975 when the species was reduced to a mere handful in inaccessible locations and one sole surviving mainland male, christened Richard Henry after the caretaker, that recovery programmes were mooted. Twenty years later numbers were only at 51 individuals slowly increasing to now over 100 birds. Their longevity is evidenced in that Richard Henry the kakapo still survives and has bred adding his mainland genes to those of the island populations. This late 19th century specimen, has been professionally conserved by experts is reportedly stuffed with arsenic treated sawdust filling, typical of period practice and is in its original refurbished kauri display case. The taxidermy of what must have been even then an exceedingly rare specimen highlights the

practice of Victorian colonial New Zealand embodied in characters such as Sir Walter Buller who shot the rarest of birds for purposes of collection. Times thankfully change.

\$9000 - \$12 000

35 Francis Shurrock

Regarded as one of the most influential sculptors in mid-20th century New Zealand Francis Shurrock (1887-1977) emigrated here in 1924 following study at the Royal College of Art in London, a traumatic wartime experience, and a teaching post in Somerset. He had gained a post at the CSA in Christchurch as had Richard Wallwork, and similarly Christopher Perkins in Wellington. Shurrock whilst cutting an unconventional image, in sculptor's smock, gingham shirt and sandals amongst his conformist suit wearing colleagues, was without doubt an inspiring teacher. Concern with modeling and the play of light over surfaces is evident in this plaster study of Captain Cook, presumably made to be translated into bronze but unrealized.

\$1000 - \$2000



36 Sir George Grey at Kawau

This display cabinet of New Zealand native timbers once held a menagerie of taxidermied animals and birds including a kookaburra and tuatara. The cabinet came from the Mansion House on Kawau Island in the Hauraki gulf, which Sir George Grey bought, (the island and the house) during his second term as governor in 1862. Grey spent considerable amounts of his private wealth on the island, introducing exotic fauna and acclimatising many birds and animals, including wallabies which still inhabit the island, and amassing a renowned library along with a collection of artefacts and curiosities. The cabinet is patterned with a repeat diagonal banding of tanekaha, akeake, towai, burr totara, rimu and rewarewa.

\$8000 - \$10 000



37 Tekoteko

Legend has it that the first tekoteko was the human Te Manuhauturuki, whom Tangaroa, god of the sea, placed as a gable figure on his wharenuī. In rescuing his son Te Manu, Ruatēpūkepūke removed the carvings from Tangaroa's house and thus bought the art of whakairo to the people.

This tekoteko, found on a building site on the East Coast about 50 years ago was gifted to the current owner. At some stage previously it was truncated at its feet from a koruru mask and in a manner almost reminiscent of African fetish figures was studded with nails at its base to mount it. These rose headed iron nails appear to be late 19th century manufacture, but the tekoteko would appear to date to the early 19th century.

It stands, an ancestral representative holding a mere raised to his chest, incised moko adorns his weathered face.

\$35 000 - \$45 000

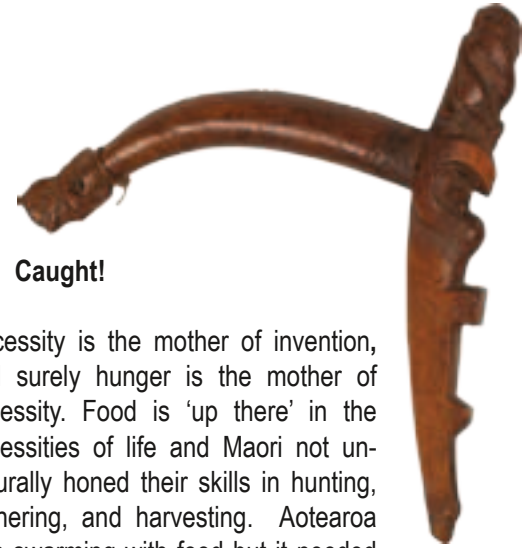




38 Kumete

In the last quarter of the 19th century there was a vogue for Maori carvers to produce kumete – previously a bowl for serving food in an alternate guise – that of a purely decorative model. Sometimes lidded, sometimes open the kumete had one design feature in common, the bowl supported by two figures. One famous kumete carved by Pataromu Tamatea from the collection of Gilbert Mair became the donation box at the entrance to the Auckland Museum, other examples attributed to the Rotorua school of carving come from the hand of Anaha Te Rahui. This example is unattributed but in the manner of Te Rahui.

\$9000 - \$12 000



39 Caught!

Necessity is the mother of invention, and surely hunger is the mother of necessity. Food is 'up there' in the necessities of life and Maori not unnaturally honed their skills in hunting, gathering, and harvesting. Aotearoa was swarming with food but it needed specific expertise to obtain it. Birds formed a major part of pre-European and later diet and techniques and equipment to hunt various species were practiced to a high level. Pigeons were tempted by traps *waka kereru* as they thirsted after feasting on seasonal berries, *tumu* double branch traps caught small birds in bushes, sprung traps *tawhiti* caught ground birds, decoys, dogs and spears were utilized, and *mutu* and *pewa*- perch snares caught birds as they alighted in selected trees. In Maori culture the same items may be of the most basic utilitarian nature or conversely beautifully decorated – a *mutu* may be a natural branch or more often carved with an elongated head at the heel and another at the end of the perch as this example.

\$2600 - \$3000

Cf. Basil Keane. 'Te tihare manu – bird catching',
Te Ara - the Encyclopedia of New Zealand,
www.TeAra.govt.nz/en/te-tahere-manu-bird-catching/



41 Family Folk

In an odd celebration of the human condition, hand-made craft objects speak of our society and the craftsman. What made Alfred James Grandfield carved blocks of kwila and kauri into representations of his children? His son portrayed as a cricketer, in open neck shirt and shorts standing barefoot with bat and ball; his daughter as a gymnast in rompers and bikini top; and again his son in slightly more formal stance but again barefoot. These two standing figures of boys accompany two busts, short back-and-sides coiffure with a Brylcreem quiff unite all. The light-wood bust incorporates a hidden money-box opening under the base. Little is known of Grandfield; the silent figures speak of him.

\$2500 - \$3000

Cf: *All Our Own Work: New Zealand's Folk Art*, (1997) Richard Wolfe. pgs 76 & 133.

40 A Whalebone Fire Screen

Is it an odd thing – a whalebone shoulder blade painted with a view of Taranaki? Arguably the odd thing may not be the object itself rather our relationship to it. Our relationship to marine mammals has changed dramatically in fifty years, from a country with a hunting industry to one that promotes watching whales swim. Once there were 101 uses for a dead cetacean, one day someone found use #102. Until very recently, the by-products from cetaceans were considered extremely valuable. Almost every part of a whale could be used for something - baleen became whalebone for corsets, spermaceti oil lit the lamps, ambergris for the perfume trade, the teeth decorated with scrimshaw, the tendons - surgical catgut, the skin became bootlaces or bicycle saddles and yes, horror - whale meat was consumed by not just the Japanese.

So what's happened here? On the shores of Taranaki a folk-artist takes a Southern Right whale scapula (shoulder) bone and *voila* - a screen for the seaside bach's fireplace. Wonderfully naïve and uncomplicated, a view of the mountain that dominates his/her daily aspect, if the cloud stays away, now decorates their evening view.

\$2500 - \$3500

Lit. *All Our Own Work*, Richard Wolfe, 1997, illus p60

Cf. *The Innocent Eye* ('Rediscovering the Vision of Art's Unsung Heroes') 1987, Dowse Art Gallery, Lower Hutt. A selection of 128 objects drawn from collections throughout New Zealand. Curated by James Mack.

Not Bad, Eh! Twentieth Century Folk and Popular Art from Aotearoa New Zealand. First shown at Dowse Art Museum, 1995, and then at Auckland War Memorial Museum and Rotorua Museum of Art and History. Curated by John Perry and Laurence Hall.



42 Albertland Dairy Co-Op Roller Stamp



'Butter for Britain' – they wanted it and we gave it to them. Export butter was packed in timber boxes made of native kahikatea timber before artificial packaging material was introduced in the 1950s. Weighing in at around 55 lbs each box was sent to the motherland proudly bearing the stamp 'New Zealand' overlaying the design of a fernleaf impressed into the butter. Considerably bleached this roller intaglio stamp is most likely of the odorless kahikatea wood, carved with the number 298 indicating the source as the Albertland Dairy Co from their works at Te Hana or even their earlier site at Port Albert Road. It dates to circa 1935.
\$300 - \$400

43 Tea Time...

Like some crazy Adam and Eve two naïve tiki figures stand as guardians of the Lapsang Souchong on a punch-work ground, flanking a circular escutcheon of *haliotis iris* which echoes the tikis eyes. Above their heads a hinged lid of compression grained *podocarpus totara* protects the smokey leaf.
\$800 - \$1000



44 Thanks, it's just what I wanted

Now that's a present, unique, hand made, personal. What the hell was he thinking when in the shed he, whoever he was, soldered beer bottle caps set with photographic portraits from his wedding onto a silver plated teapot and embellished it with 1934 3d and 1/- coins and NZEF buttons. Great stuff! Quirky is an overused word but what the hell, the guy's a legend.
\$750 - \$1000

45 Flight of the Kotuku



In Maori oratory the saying *He Kotuku rerenga tahi*, (The Kotuku of a single flight) is a reference that may be attributed to something or someone that is rare and so beautiful it is likened to the grace of the white heron. Edith Morris the gifted and highly regarded jeweller-silversmith of the mid 20th century has captured in ideosyncratic manner the swooping white winged beauty.



46 Australian Cedar Chiffonier made by Joseph Sly

Australian furniture is collected more on account of its rarity than its design. Articles tend to be rather plain in comparison with British or European work of the same period and much was made in cedar, a then readily available timber. The demand for Australian made colonial furniture somewhat mirrors that seen for the American equivalent. Sly (1802 – 1887) arrived in Sydney in 1834 from London and established a business at Pitt Street. He is recorded as having provided furniture to a number of prominent colonial families including James and William Macarthur at Camden Park and Dr Bowman at Glebe. Amongst the most important pieces of Sly's making are a pair of Gothic inspired bookcases for Governor Macquarie's Government House, which have been considered to be perhaps the finest examples of Australian colonial cabinet making. This somewhat less important but still interesting cabinet is stamped J Sly on the door edge.

\$2000 - \$3000

47 The Architect of the Tower

Roy Lippincott the American born architect of the University of Auckland's Arts Building, now known as the Clock Tower, supported the notion espoused by the arts and crafts movement that the interior design, fittings and furniture should be integrated with the architectural design as a whole. Hence his designs extended not only to the building but also to the tables and chairs, balustrades and light fittings.

The fittings were dispersed during renovations in the 80s much to be underappreciated in student flats. Now with hindsight and highlighted by the 2004 exhibition on Lippincott: The Architect of the Tower pieces such as this senate chair and library table are seen as rare and important works associated with an international design movement.

\$5000 - \$6000





48 Doulton Exhibition Vase

In the 1890s John Slater the decorating manager and Charles Noke chief modeler at Doulton & Co worked together to produce an incredible range of new techniques for potting, glazes and colours including Holbein, Rembrandt and Morrisian wares. Rembrandt ware particularly was decorated with coloured slips and obviously referenced the art of Rembrandt van Rijn. This exhibition size vase depicts Oliver Cromwell one of the most extraordinary politicians in English political history under the appellation painted to the shoulder *Cromwell Protector of the Commonwealth* along with galleons – a pictorial reference to the Anglo-Spanish war fought between 1654 and 1660. The palette of glazes used replicates those of Rembrandt – earthen tones and golden highlights along with elements of chiaroscuro, the use of light and shadow.

Marked in brush point under base 'Doulton Rembrandt' H.330mm

\$10 000 - \$12 000



49 The Royal Century Telescope

William Watson his son, Thomas Parsons Watson, who extended the firm's business into optical instrument making advertised themselves as makers to H.M Government and offered along with their photographic equipment the epitome at the time of astronomical telescopes, a series branded as the "Century" and even more highly spec'ed the "Royal Century". In these amazing pieces of optical machinery the manufacturers offered a telescope where every constructional detail "has been carefully considered to ensure the maximum of rigidity, smoothness and comfort in working; being fitted with the celebrated Conrady-Watson Type III objective lenses which are noted for their perfect correction and exceptionally fine figuring". The UK's National Museum of Science and Industry funded the purchase of the only other known example of this telescope to add to the collection held by the Cambridge Whipple Museum of the History of Science paying £10,000 for the privilege. This large telescope is presented in its original mahogany case along with a modified steel tripod supporting a worm geared vernier adjusted brass table.

\$12 000 - \$15 000





50 Peter Snell and Murray Halberg

Memorabilia (from the Latin, *memoria*) is an object that is treasured for its memories; however, unlike souvenirs, memorabilia are valued for a connection to a historical, sporting event, culture, or entertainment. Nowadays the phenomenon of memorabilia collecting is somewhat diminished by the production of licensed souvenirs and 'memorabilia' produced en masse. Who can deny the thrill, the passion, the moment embodied in a true piece of memorabilia? This surely is one of those authentic assemblages.

In 1960 a keen athletics supporter joined a small group of Kiwis en route to Rome to the Games of the XVII Olympiad. Come September 2nd all that mattered was one thing – New Zealand's competitor in the 800 metres. Peter Snell, tutored by Arthur Lydiard had shown great promise in training

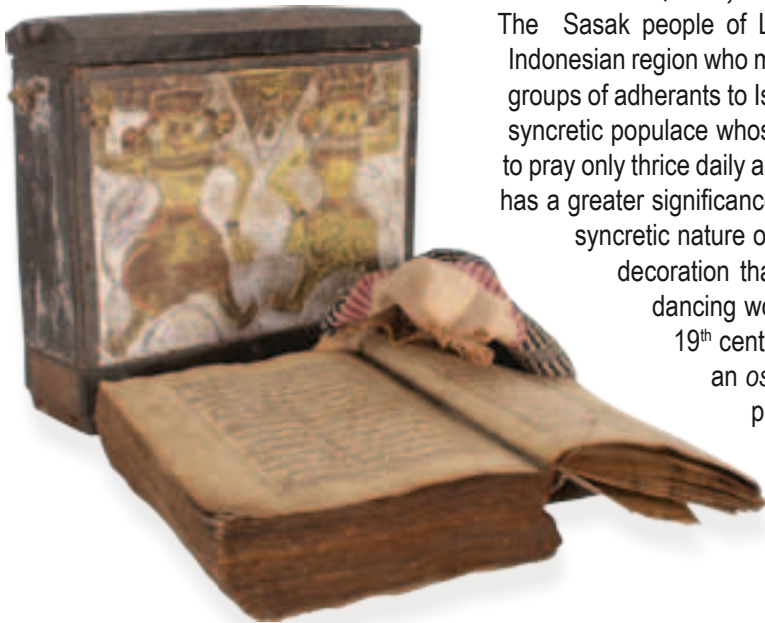
and on the day he shone, a new Olympic record! The small contingent of kiwi supporters broke into an impromptu haka. Two hours later Murray Halberg focusing on the longer events of 5000 and 10 000 metres won gold! Our vendor cornered the heroes and gained their signatures.

Forty years later at a Halberg Trust Celebrity Sporting Luncheon prior to the Sydney 2000 Olympiad he had the original programme resigned on the inside result pages. At the same event he gained the signatures of Lydiard, Barry McGee (Rome marathon bronze medalist), Yvette Williams (first NZ woman Olympic gold medalist), Mike Ryan (multiple marathon medalist) and Bert Sutcliffe (the outstanding cricketer).
\$2000 - \$3000

51 Lombok *Qu'ran*, *osap* and *kropak*

The Sasak people of Lombok reportedly have the highest proportion of population of any Indonesian region who make the religious pilgrimage, the *hajj*, to Mecca. Amongst the Sasak two groups of adherants to Islam co-exist: the Waktu Telu and the Waktu Lima. The former is a more syncretic populace whose title literally means times three referring to the religious requirement to pray only thrice daily as opposed to the orthodox Lima (five). For the Telu customary law (*adat*) has a greater significance. While orthodox Islam prohibits the portrayal of the human form, the syncretic nature of the Telu combining elements of animistic beliefs and Islam allows the decoration that appears on this box (*kropak*). To one side carved in bas relief are dancing women and verso a zoomorphic winged horse deity. The box contains a 19th century *Qu'ran* handwritten on parchment pages. The *Qu'ran* is wrapped in an *osap* - a handspun cotton and supplementary weft woven geometrically patterned cloth, which is associated with one person and their journey through life. The *osap*'s final use is to drape the face of a deceased person before it is taken by a family member as a token.

\$3000 - \$4000





52 Aurora Australis

Ernest Shackleton's *Nimrod* expedition in 1907 – 09 to Antarctica saw his team travel to within 100 miles of the Pole. How extraordinary on an expedition whose ambition was to be the first to reach the South Pole that a printing press should accompany the team. On R F Scott's 1901 - 03 Antarctic expedition Shackleton had edited a typescript paper the *South Polar Times*, on his own expedition he was bent to better anything to do with Scott, hence Shackleton was determined to produce a 'real' book, not just papers. Wintering over at in a hut at Cape Royds four of the team, Joyce, Wild, Marston and Day became the amateur printers of the first book published in Antarctica. In cramped and almost impossible conditions of 'cold or colder' with the ink warmed by candles to avoid it getting sticky and the moveable type similarly warmed to enable it to be handled the first book to be printed – the *Aurora Australis* was born. The whimsical covers of the book were manufactured individually from the wood of packing cases which contained provisions. Only 90 copies were printed, each being known by the provision wording that appeared on the timber case, for example 'Butter' or 'Irish Stew'. In 1989 SeTo Publishing produced a facsimile edition of the 'Julienne Soup' copy, the original which is held by the Alexander Turnbull Library, Wellington. This copy offered here is number 237 of the edition of 375. A first edition copy recently sold for US\$100 000.
\$1000 - \$1250

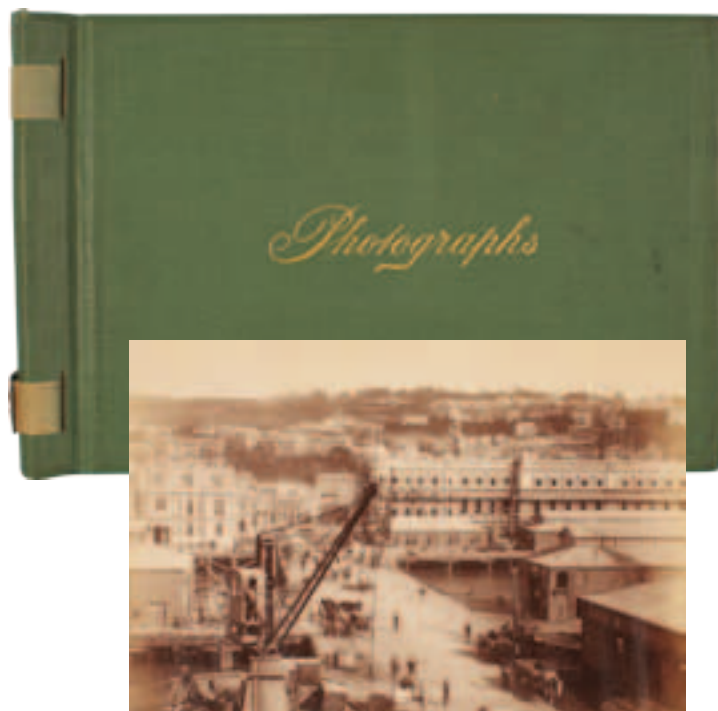
53 19th century Photograph Album

How easy it is to forget the captivation of photography as it was in the 19th century, in an age of digital media, where we are flooded with imagery every moment of the day, accessible on our iPhones, packed in innumerable magazines and filling our computer screens. This album, of a seemingly small 26 images, is representative of a moment in time when 'dry-plate' technology became available and landscape photography burgeoned.

The element of exoticness captured was critical when the audience was principally to be back 'home' in Britain, hence images of Maori habitations, or geo-thermal landscapes, balanced with images of how well we were doing in the colony. Thus a print of a gold furnace in the Karangahake Valley appears making the unwritten statement of the viability of the mining industries; another of *Harvesting on the Taeri Plain* implies wealth from agriculture; whereas views of Wellington wharves and Dunedin city indicate the civilizing of the country.

The alternate pleasure to be gained from such an album is the contemporary gaze, a revitalization of the 'seeing' of a landscape well known to the viewer. *The Hot River, Onekeneneke* in the album becomes today's DeBrett's Spa Resort, Taupo; the Burton Brothers Studios view of Taupo township with a handful of buildings is replaced in our minds eye with hotels, motor lodges, hole-in-one golf from the shore and public conveniences.

\$2000 - \$2500





54 Michael Jackson signed guitar

Any NZ Michael Jackson fan will remember the last ever 96/97 History World Tour visit to New Zealand at Ericsson Stadium, on Saturday the 9th of November. The anticipation was huge and the show was an emotional heartstopper.

A number of local performers were in line as potential support acts including Wellington band FBI. Although the band was not picked to support the tour they attended the concert and obtained the signatures on this bass guitar of Jackson, and on the reverse the signatures of his backing band. These signatures of Jennifer Batten, (guitarist on the Bad, Dangerous and History tours), David Williams (guitarist on the Dangerous and History tours) and Freddie Washington [Ready Freddie] (bass guitarist on the History tour) are particularly unusual since contractual agreements at the time should have precluded this. Additionally over the intervening years Trina Peach of FBI gained the signatures of Alanis Morissette, Sting, Neil and Tim Finn, and Gray Bartlett.

\$3000 - \$5000



56 Robert Dorland

London designed, fifties dark emerald green velvet frock with stiff underskirt with maker's label affixed

\$450 - \$500



57 Styled by Irene

Labelled, pale pink rose on silver, patterned brocade ball gown, with placard front, circa 1950s.

\$300 - \$400

55 Rondel

Parisian born, furniture, tableware and architectural designer and engineer Stephane Rondel is known for his 1996 copper plated aluminium 'Cat' chair and his cast aluminium peanut chair that like his table-top trivit has a maze of curving infill bars. Before Rondel started producing material like these through the 90s he was making unique pieces in France and when he began designing in New Zealand. This early unique chair in cold patinated steel is a mix of the fairy-tale and the modern.

\$1000 - \$1500



58 Tongan headrest -Kali Hahapo

Headrests from the eighteenth century varied greatly in form. Söderström¹ gave a description of what he claimed to be the 'usual Tonga type' of headrests or 'wooden pillows': '... with a narrow, concave 'seat' and out-curving legs with slightly broadened, round and flattened feet.' These monobloc headrests or *kali* appear to be singularly specific to Tonga and are called *kali hahapo*. This type is also depicted in Beaglehole². Apart from this type of headrest three-legged and five-legged *kali* were also collected on Cook's voyages, Cf. Kaeppler³. The usual timber is *vesi* or *toa* – ironwood

\$800 - \$1200

¹Söderström, J., 1939. *A. Sparrman's ethnological collection from James Cook's 2d expedition (1772-1775)*

² Beaglehole, J. C., ed. 1967 *The Journals of Captain James Cook on his Voyages of Discovery*. Vol.3 pg.941

³Kaeppler, A L. 1978. *Cook Voyage Artifacts in Leningrad, Berne and Florence museums*. pgs.228-30



59 Leg less

Very early Samoan tanoa fai'ava (kava bowls) have less legs than those appearing on bowls from the late 19th century. By the twentieth century bowls could have as many as eighteen closely set legs. Larger tanoa such as this were made for traditional formal occasions, rather than as tourist items, where the quality of the bowl would be appreciated as much as the 'ava that would have been mixed in and served from it. Drunk to excess kava can affect locomotion but in general its effects are relaxing and reportedly aid mental clarity.

By the order of serving kava the status and precedence of those attending a formal gathering was shown. The ceremony held much significance and importance in the Samoan social fabric.

\$2000 - \$2500



60 Dayak Birth Ritual Container

Reflecting a persistent but submerged interest in the cult of the skull, manifested in the combined cult of ancestors, head hunting and head worship the use by the Dayak of Sarawak, Borneo of monkey and orangutan skulls is a result of suppression of the use of human skulls. The skull is regarded as a repository of great spiritual power and to this end the embellishment with skulls and jaw bones of this ceramic vessel made to hold the placenta and or umbilical cord of a Dayak child is related to ritual, symbolism and ceremony.

\$2000 - \$2500

Ingo Maurer for Salviati: Vetri Murano

Salviati moved a long way from its origins reviving antiquarian glass techniques in 19th century Venice to having German glass artist Ingo Maurer produce an edition of avant garde 'vases' for the renowned factory.

German born Maurer studied graphic design in Munich in the 50s, in the early 60s he worked as a designer in the US whilst later in the decade he founded Design M in Munich, making his iconic floor lamp: *bulb* which replicated in large form an incandescent light-bulb. In 1986, he was awarded the "Chevalier des Arts et des Lettres" prize by the French Culture Minister. In 1999 he collaborated with Japanese fashion designer Issey Miyake for whose catwalk at La Villette (Paris) he designed a huge stage and special effects.

61 *I am a vase*

clear glass on a black glass base,
edition of 15
signed and numbered
H.800mm
\$3000 - \$4000

62 *Sassoft*

blue hand blown glass vase,
edition of 15
signed and numbered
450 x 200mm approx
\$2000 - \$3000

63 *Blushing*

clear glass with red tint,
second series, unpierced
signed and numbered
H.500mm
\$3000 - \$4000

64 *Vaso buccati*

three 'punctured' vases
from the editioned series of 15
red, blue, grey
each signed and numbered
H.500 - 550mm
\$5000 - \$6000



65 Fold

Substantial and subtle are two words that spring to mind looking at Richard Whiteley's *Fold* a massive asymmetrical sculpture that pushes the limits of kiln cast glass. Whiteley's artistic concerns are with not just the substantial presence of the object but its interaction in the environment. Like Chihuly, Whiteley is a practitioner who is not just relying on the innate beauty of the medium, he takes glass well past that, in that he is an artist using glass rather than a 'glass artist'. His concerns reflected and/or refracted in *Fold* are how a viewer may see a space rearranged or lensed, or the falling light transmitted. Consider as you view *Fold* the subtlety of the painstakingly hand polished silken surfaces and that this substantial material is a liquid frozen at room temperature but formed by the artist in immense heat, Whiteley's work takes time to embrace, but it's time well spent.

Please enquire about specific condition considerations with regards *Fold*

\$8000 - \$12 000

Richard Whiteley is represented in New Zealand by Masterworks Gallery



66 The Hunt for Modernism

The Milanese born designer, editor and architect Gio Ponti's (1891 - 1979) use of neo-classical design in modernist form was a progression from his insistence that decoration and modern ideas were not incompatible.

This wonderfully light glass vase is deeply etched with an equestrian Diana the Huntress who raises her spear in salute in both hands above her head as her hound bounds before her stead.

In the early 1920s Ponti became the artistic director of the ceramics manufacturer Richard-Ginori and in this position he won the grand-prix at the Exposition des Arts-Decoratives in Paris in 1925. It is from this stance where he espoused the use of elegant motifs on simple forms that this vase has its origins.

\$3500 - \$5000





68 Christmas Illumination...

of a secular sort may be gained from the five candle sconce held aloft in the caring hands of an angel.

Painted and gilded cast plaster, circa 1910, H.1940mm.

\$2300 - \$2600



67 Sunken Treasure

In 1822 a large Chinese trading junk, the Tek Sing, sunk in the South China Sea on its way to Batavia, with the loss of nearly 1800 lives. Amongst the cargo packed in boxes of tea were amost 300 000 pieces of porcelain. Protected during the sinking by the tea which over years washed away the porcelain sat as if gently laid out on the sea floor. Coral growths had welded some groups together or had grown on some pieces in fantastical manner, others appeared pristine.

In 1999 Captain Mike Hatcher a renowned salvage expert recovered the treasure. Hatcher had previously raised another collection of porcelain - the Nanking Collection which sold at auction for US\$20 million. This group represents a varied selection of underglaze blue decorated pieces.

\$200 - \$400



69 Tracy Emin for Longchamp

Always Me, 2004

This funky piece, so typical of Emin's punk-driven aesthetic, was commissioned by the French luggage designer Lonchamp in 2004 to celebrate the 10th anniversary of the famous Pliage design.

\$800 - \$1200



70 At the intersection of Bauhaus and I Burrattini

Oskar Schlemmer (1888-1943) the German painter, sculptor and designer was appointed to the role of Master of Form at the Bauhaus Theatre workshop in 1923. Whilst he is most well known for his machine age sculptures and paintings which directly influenced the great German expressionist film *Metropolis* (1927) his first love was theatre or most precisely the intersection of sculpture, music and performance that the Bauhaus theatre provided. Productions such as *Metallic Dance* and *Glass Dance* from 1928 enabled Schlemmer to explore live performance presentations of concepts articulated in Bauhaus era paintings such as *Three figurines of the Triadic Ballet* of 1925.

As his theatrical practice developed he recruited the services of well known Italian puppeteer Vittorio Podrecca (1888-1959) to instruct him in the methodology of the Italian puppet theatre 'I Burrattini' a comic form which dates from the Commedia dell'Arte period. The marionette in this catalogue dates from this 1920s period of collaboration between Podrecca and Schlemmer. The provenance of this work related directly to Podrecca and was taken by him to Buenos Aires in the late 1930s as he fled Italy - his increasingly politically satirical presentations had fallen foul of Mussolini's Fascist control of Italy in the period, so notably chronicled in the Italian novelist's Alberto Moravia's *The Conformist* - subsequently adapted by Bernardo Bertolucci into a magnificent film in 1970.

This marionette then is the product of the highly refined polyglot European avant-garde milieu that grew around the Bauhaus school in the 1920s. Today it still echoes with the formal elegance at the heart of Bauhaus design allied to the trans-cultural boldness that European movements of the period such as Dada and Surrealism consumed as a brave new post-WWI future was so anticipated - hopes dashed by the rise of Hitler in Germany and Mussolini in Italy.

\$15 000 - \$25 000

71 Telling the time...

but also telling those that walked through the front door that this was a house of substance, to have a clock such as this Regency 1820s bracket clock on the mantelpiece spoke volumes.

This is a clock with real presence. Rosewood cased with brass inlays and grilles, ring handles issue from acanthus leaves on the sides and a pineapple finial graces the top. J.M. French the maker was listed as a chronometer maker in Sweeting's Avenue in the East end of The Royal Exchange, London, his name appears on the refurbished enamel 9" dial. The mechanism, striking on a bell and with a large bob pendulum is visible through a glazed door on the back.

\$8000 - \$10 000





72 Friedensreich Hundertwasser Design Silk Carpet

Infused with light, as were his paintings, this hand knotted carpet with silk pile on a silk weft and warp is a unique authorized production, based on a painting by the Austrian artist Hundertwasser - *755 Island of Lost Desire*, painted in around 1974 of Rakino Island. Whilst the artist is most known here for his Kawakawa public toilets design and the championing of a new national flag based on a koru spiral his oeuvre was broad and included tapestries, the first produced in 1952. His beliefs lead him to some democratisation of his images through prints and posters for which he became widely known; unique works occasionally appear on the international market.

In 1998 Hunterwasser permitted a friend Zia Uddin to have Afghan makers produce a hand-knotted carpet based on his work *117 Yellow Ships – The Sea of Tunis and Taormina*. The modernist artist, environmentalist and philosopher died two years later, sailing from his adopted home of New Zealand for Europe, the carpet on the floor of his cabin..

Global and local environmental issues captured Hundertwasser whose paradisiacal images echoed his extra-artistic interests in architecture, urban planning and energy use. Reflecting this, the proceeds from this Uddin produced carpet are to be used for environmental work in Afghanistan. The production of this carpet was permitted under the artist's estate management Die Hundertwasser Gemein Nuetzige Privat Stiftung of Vienna.

\$35 000 – \$45 000



US Civil War Fife

In 1861, a military company the 114th Regiment Pennsylvania Volunteers was raised as the bodyguard of Major General Banks, commander of the Union forces on the upper Potomac. On December 14th and 15th 1862 in a hotly contested action the regiment crossed the Rappahannock River and suffered 12 killed, 17 wounded and 17 captured. The 17 captured were the members of the regimental band who had accompanied the regiment when ordered across the river, and when it became engaged, had rendered assistance to the wounded and to the surgeons in charge.

As night fell on December 15th, under a truce enabling the armies to gather the wounded and bury the dead the Union army re-crossed the river, leaving the unknowing band on the Confederate side. They awoke on the morning of the 16th, found, their troops all gone, the pontoons removed, and they in the hands of the enemy. Their instruments, which were their own private property, were taken from them, and they were sent to Libby Prison. After their exchange, they returned to the regiment and received a full set of superior instruments, presented to them by their friends at home, as an acknowledgment of their gallantry, and the good services they had rendered. The band remained with the regiment until the close of the war.

This rosewood fife with white metal ferrules is cased in a leather scabbard with brass and copper mounts, the top engraved 'R-114--'. Perhaps the superior instrument to the one lost to the southern captors.



From the Art+Object December 2009 Objects of Desire Collection of the rare unique and exotic from any period

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Lot no.	Description	Bid max
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
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