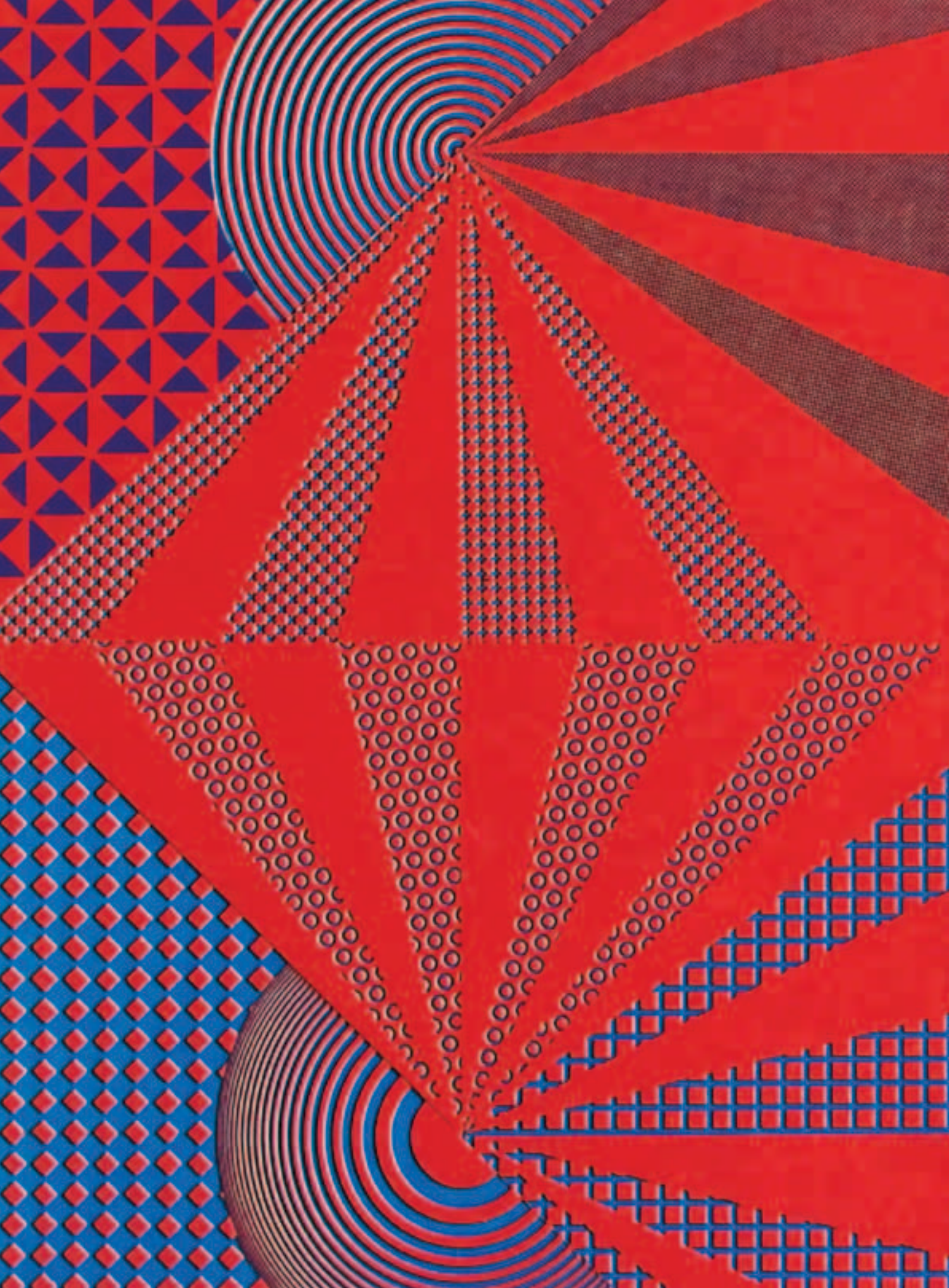


ART+  
OBJECT







# Selected Works from the Estate of A. Lois White & New Collectors Art

**Monday 20 September.** Auctions commence at 6.00pm

- 4 A.Loïs White – catalogue introduction
- 12 Selected Works from the Estate of A.Loïs White catalogue
- 19 New Collectors Art catalogue

# Taonga, Artefacts and New Zealand Collectables & Decorative Arts and the Modern Movement

**Wednesday 22 September.** Auctions commence at 5.00pm

- 44 Taonga, Artefacts and New Zealand collectables catalogue
- 44–49 The Collection of a South Island Gentleman – lots 1 to 199
- 52–53 A waka huia for the Reverend John Kinder
- 55 Wooden wonder – a scene by Jane Brenkley
- 57 Decorative Arts and the Modern Movement catalogue
- 57 Out of Africa – a rare taxidermy Black Rhino head
- 58 Pre Raphaelite splendour – a stained glass window attributed to Edward Burne-Jones
- 59 A fine Martin Bros. Bird
- 62 The mysterious George Ohr

Cover:

A. Lois White, [A View of Karekare with Fantastical Islands](#) (detail)

Lot 11, Selected Works from the Estate of A. Lois White catalogue

Inside covers:

Mervyn Williams, [Untitled – Prismatic Study](#) (detail)

Lot 175, New Collectors Art catalogue



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ART+OBJECT has had the great pleasure to present many extraordinary collections over the last three years but this September 2010 catalogue is the first time we have been able to present four unique and diverse collections in one catalogue, each with a history and a flavour that will appeal to dedicated collectors of fine artwork and collectables.

A. Lois White is one of New Zealand's pioneering female artists. Her elegant style and the crafted nature of her paintings make them instantly recognizable. Her broad range of interests from politically charged polemics to Art Deco influenced allegorical scenes to more traditional figure studies and portraits are all represented in the catalogue Selected works from the Estate of A. Lois White which is offered at auction on Monday September 20. The forty works offered are a testimony to an artistic training that placed an emphasis on the foundation of drawing skills – many are studies or working drawings for later major oil paintings. An outline of A. Lois White's career and artistic achievement can be found on page 4 of this catalogue.

In the New Collectors catalogue also to be auctioned on Monday September 20 is a collection of works assembled by the Auckland law practice Bell Gully, founded in 1840. This collection provides the perfect opportunity for new collectors to acquire a fine artwork by some of our leading artists at a moderate price.

On Wednesday September 22 one of the finest decorative arts collections of recent years will be offered featuring extremely rare examples of some of the most sought after European and American applied arts including the Martin Brothers, eccentric American ceramicist George Ohr and French master Emile Galle. This collection has been fastidiously pieced together over many years and is a treasure trove of the more esoteric and dramatic ceramic styles from the period 1880 to 1920.

Also being offered on the same day is a wonderful collection of New Zealand pounamu and gum hearts, brooches and pendants in a variety of charming forms. Assembled over many years in the South Island this collection affords a superb opportunity to acquire a modestly priced treasure.

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## A. Lois White

Anna Lois White was born in Mount Albert in 1903, the youngest of four children. Despite excelling in many areas at secondary school, White enrolled at the Elam school of Art in 1923 determined to become a successful practicing artist. She graduated in 1927 and began teaching their full-time within a few years. She remained at the university in various capacities up until her retirement in 1963.

Her unwavering interest in narrative, the figure, allegory and design made her a somewhat marginalized figure throughout the majority of her career, fitting well outside the country's fixation with regionalism, landscape and the steady march towards an acceptable Modernism. It wasn't really until the twilight years of her career – White passed in 1984 – when the nascent murmurings of postmodernist discourse with its focus on heterogeneity and the flight from the male-dominated canon became audible, that White's work garnered the recognition it deserved and she became recognized as one of this country's most accomplished and idiosyncratic artists.

Influenced by the Art Deco movement her best work employs the use of pattern and simplified form whilst conveying the impression of movement. Due to the paucity of materials during the war years, White was a prolific drawer transferring many of her ideas directly to paper. This collection of forty sketches, studies, oils and watercolours all come directly from the artist's studio by way of Alison Disbrowe, the artist's niece and beneficiary of the estate. Alison has kept these works in storage since the passing of her aunty nearly thirty years ago.

Ben Plumbly

Nature Study  
pencil on tracing paper  
480 x 326mm  
\$1000 – \$2000



# July 2010 Important Paintings Auction Highlights

Sale prices include buyer's premium



Robert Ellis  
Plaeides V  
Oil on board, 1974  
\$20 530



Dick Frizzell  
The Huka Falls  
Oil on board, 1987  
\$38 780



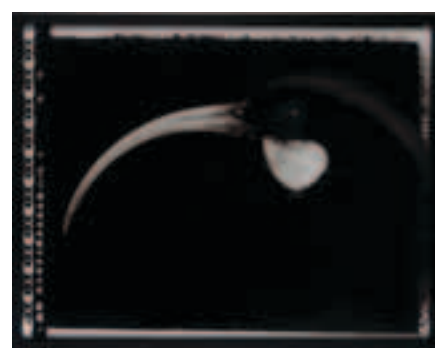
Ralph Hotere  
Towards Aramoana - Black Window  
Acrylic on board, 1981  
\$70 715



Guy Ngan  
Untitled No. 104  
Cast bronze and marble, 1979  
\$10 265



Richard Killeen  
Island Mentality No.4  
Alkyd on 22 aluminium cut-outs, 1982  
\$44 480



Fiona Pardington  
Portrait of a Female Huia  
Gold-toned gelatin silver print, 8/10, 2004  
\$25 090



Julian Dashper  
Arthur's Pass  
Oil on velvet, diptych  
\$9405




Chris Heaphy  
Uncharted Valley  
Acrylic on canvas, triptych, 2000  
\$34 215

# Important Paintings and Contemporary Art

25 November 2010  
Entries invited







Terry Stringer  
Woman with Cat  
oil on resin, circa 1975  
1660 x 410 x 485mm  
\$30 000 – \$40 000

Milan Mrkusich  
Themes and Variations II  
oil on canvas, 1966  
1165 x 1165mm  
\$50 000 – \$70 000

Colin McCahon  
Small Brown Hill  
oil on canvas mounted to board, 1966  
1712 x 915mm  
\$180 000 – \$260 000

Stephen Bambury  
Column of Light  
acrylic and resin on seven aluminium panels, 2001 – 2002  
3860 x 700mm  
\$40 000 – \$55 000

A pair of original Hans Wegner CH 24 Wishbone Chairs  
manufactured under license by Carl Hansen.  
Lot 457 in the current catalogue.  
\$2600 – \$4000

An impressive 1950s sideboard with inlaid teak top and  
faceted, flanking panel doors opening to reveal a fitted  
interior in maple on organic legs with peg feet.  
Lot 459 in the current catalogue.  
\$3500 – \$5000



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# Art + Object Specialist Cultural and Heritage Asset Valuers

A+O under the leadership of Director of Valuation and Collections Management James Parkinson is New Zealand's leading valuer of New Zealand taonga. In the last two years A+O has valued the taonga and cultural assets of over seventy marae throughout New Zealand. This ongoing project under the management of Waka Atawhai is designed to encompass the entire country. This project in conjunction with leading registered property valuer Vance Winiata is designed to extend iwi specific insurance products into Maoridom.

"Waka Atawhai has enjoyed the privilege of working on the development of a range of quality insurance products and services to meet the need of the Maori community. In doing so we have been joined by Art & Object who have provided an exceptional valuation service for the many treasures that adorn the ancestral homes of whanau, hapu, iwi and taura here communities throughout the country. This was borne out of the request by many marae representatives who wanted to have the option of including their taonga in their insurance policies."

Tuwhakairiora Williams  
Director – Waka Atawhai

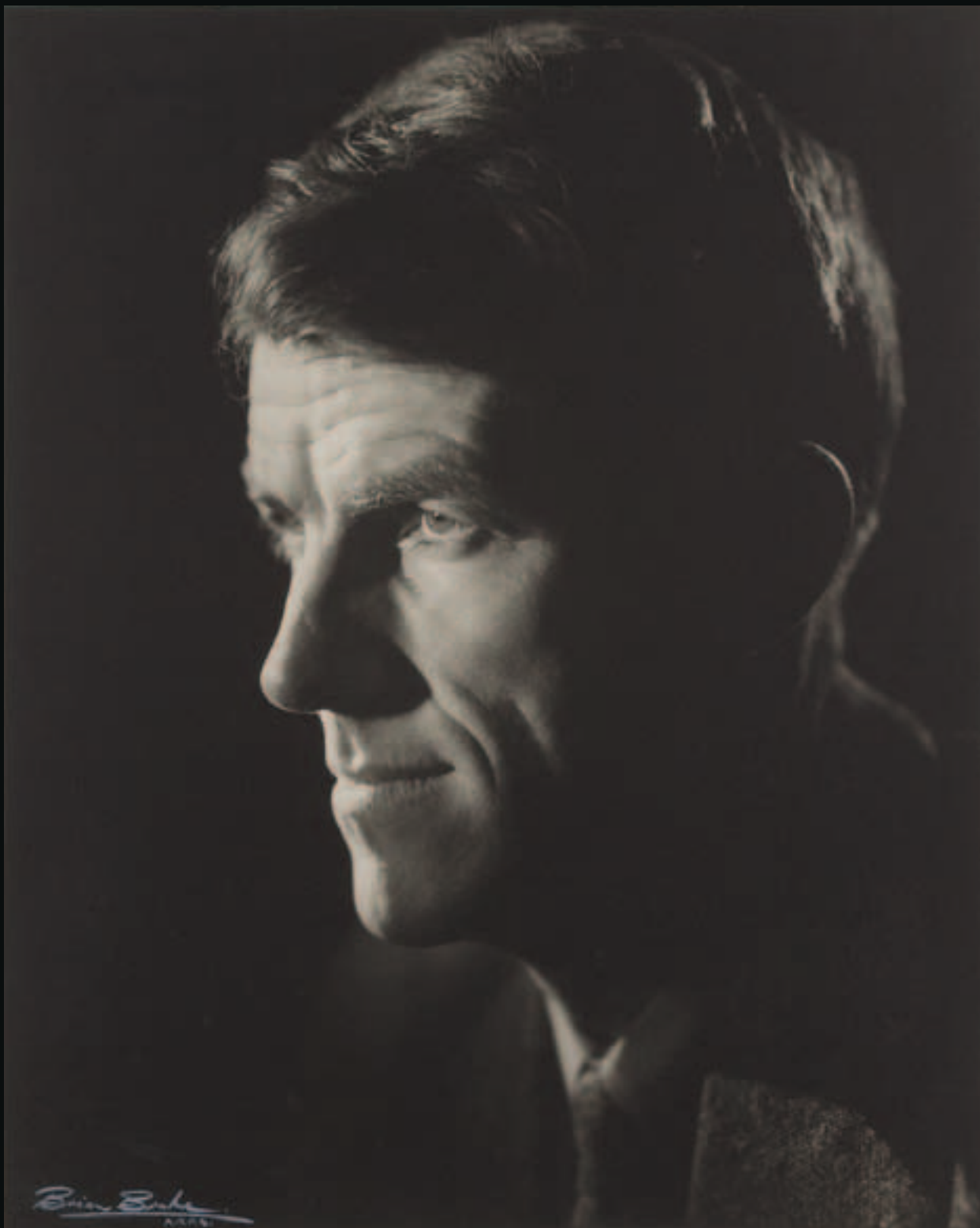
Art + Object is the only fully accredited NZ Property Institute practice offering valuation services for cultural and heritage assets in New Zealand.

Other important cultural and heritage valuations have recently been undertaken for:

Museum of New Zealand Te Papa Tongarewa  
Auckland War Memorial Museum Tamaki Paenga Hira  
Hawke's Bay Museum and Art Gallery  
Ministry of Foreign Affairs Manatu Aorere  
Te Wananga o Aotearoa  
North Otago Museum  
Otago Museum

To arrange an Art + Object valuation contact James Parkinson (MPINZ) on 09 354 4646, or email [james@artandobject.co.nz](mailto:james@artandobject.co.nz)





## Selected Vintage Photographs from the Estate of Brian Brake

ART+OBJECT will offer over sixty Brian Brake photographs on December 9th 2010, all of which come directly from the artist's estate. A limited edition book to mark the occasion will be published featuring essays by Kriselle Baker, Peter Simpson, John Perry, Bruce Connew and Gavin Hipkins.

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*Portrait of Sir Edmund Hillary*  
gelatin silver print, signed, 487 x 393 mm  
\$7000 – \$12 000



# Decorative Arts & the Modern Movement

- 323. A pair of 19th century wall mounted bullock horns with scrimshaw portraits  
\$300 – \$400
- 324. A 19th century bullock horn trumpet with  
scrimshawed harp decoration and inscribed  
M.J. Campbell  
\$100 – \$200
- 325. A 19th Century bullock horn trumpet with  
brass mounts  
\$100 – \$200
- 326. A pair of bullock horns mounted on a  
wooden plaque  
\$100 – \$200
- 327. A rare 19th century black rhino taxidermy  
trophy head, full head mount complete with  
both horns, mounted on a wooden shield.  
640 x 760mm  
\$15,000 – \$25,000
- 328. A large water buffalo taxidermy trophy  
head full head mount complete with horns,  
mounted on a wooden shield. 770 x 800mm  
\$1000 – \$2000
- 329. A taxidermy boars head, complete with tusks  
and mounted on a wooden shield.  
400 x 460mm  
\$200 – \$300
- 330. Four assorted bullock horns  
\$50 – \$100
- 331. A finely carved late 19th century German  
Black Forest hallstand. Carved with a  
large bear at the base of a tree anxiously  
observing a cub seated in the naturalistically  
carved branches h.2030mm  
\$12000 – \$16000
- 332. A Victorian walnut display cabinet with  
glazed doors and ormolu mounts by Druce  
and Co, Baker St, Portman Square  
h. 1010 x w. 1200mm  
\$2500 – \$3500



331



327



323

333. William Morris & Co, attributed to Sir Edward Coley Burne-Jones A.R.A (1833-1898)  
Angel Figure associated with the Marys at the Tomb  
Painted and stained leaded glass window  
910 x 370mm  
\$13 000 – \$18 000



## Pre Raphaelite Splendour – a Morris & Co. stained glass window attributed to Sir Edward Coley Burne Jones (1833-1898)

Morris & Co. was founded in 1861 and has gone on to become a name synonymous with the Arts and Crafts movement and indeed as an exemplar of Victorian English design sensibility.

The foundation of the company in the field of applied and decorative arts must rank as one of the rare occasions when what could be described as leading edge conceptual thinking in the visual and plastic, domestic arts were on the same page, so to speak. It is a page written by that colossus of British 19th Century thinking John Ruskin.

Ruskin's response to the impact of the industrial revolution was to propose the pursuit of aesthetic beauty as a moral imperative with the accent on observed natural truth. This conceptual thinking was profoundly influential on almost all branches of the arts in Great Britain. In architecture a revival of gothic styles was a direct consequence. In the visual arts the birth of the Pre-Raphaelite movement owes its philosophical core to Ruskinian ideas relating to appropriate artistic subjects as articulated in texts such as Modern Painters of 1841.

The close proximity of artistic and decorative movements in Great Britain in the middle of the 19th century can be seen in the founding partners of Morris, Marshall, Faulkner & Company which included the artists Ford Madox Brown, Dante Gabriel Rossetti, Edward Burne-Jones as well as William Morris and his business partners.

Morris & Co as it quickly became known initially specialized in ecclesiastical fittings including carvings, embroidery and stained glass. Sir Edward Coley Burne Jones (1833-1898) was both a leading figure within the Pre-Raphaelite movement and the leading glass artist of his day working with Morris Co to realize large scale commissions including his famous St. Frideswide Window at Christ Church Cathedral in Oxford and Trinity Church in Boston, Massachusetts.

In New Zealand Burne Jones is well represented by fourteen works in the Auckland Art Gallery collection including two excellent single figure preparatory drawings for stained glass windows.

Hamish Coney



## Art Pottery

334. A superb Martin Brother's stone ware Bird jar and cover decorated in muted green brown and ecru tones. The removable head incised R.W Martin London Southall 14.8.1882. Raised on a fitted ebonised plinth. Original paper label to the inside of the body R. W. Martin & Bros Art Potters 16 Brownlow St High Holborn. h. 250mm
- The Martin Brothers pottery was established at Pomona House, Fulham London in 1873 moving to Southall in 1877. The Brothers, Robert Wallace, Walter and Edwin are often referred to as the most important studio artist potters of the 19th century and were particularly renowned for producing superbly modelled stoneware covered bird jars.
- The earliest bird jars, sometimes referred to as Tobacco jars despite not being air tight, date from 1879 and originally had the heads fixed in a fitted position. This however soon developed to allow head rotation which meant that the expression on the face could be changed as with this example
- \$25,000 – \$35,000

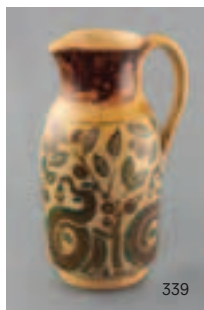




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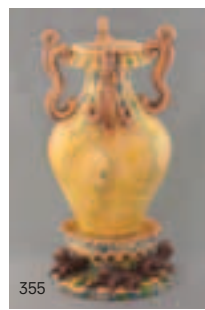
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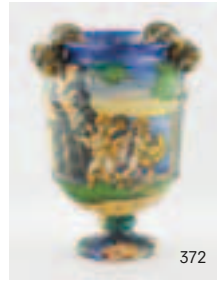
353



391

335. A Martin Brothers double faced jug decorated with two grimacing faces on a mottled brown and ecru ground. Incised to the base Martin Brothers London and Southall and dated 3.1901 h.160mm \$5000 – \$8000
336. A Martin Brothers stoneware vase with deeply incised foliate decoration. Marked to the base Martin Bros London Southall and dated 1-1903 h.210mm \$2000 – \$4000
337. A 19th century Martin Brothers vase with a central triplet aperture and three smaller apertures. Small rim chips evident. Incised D 38 R W Martin. h. 140mm \$1000 – \$2000
338. A Small Martin Brothers stone ware owl. Incised to the base Martin London and Southall. h.80mm \$2000 – \$3000
339. A Martin Brothers stoneware jug incised with serpent and apple tree decoration referencing the Garden of Eden and the temptation of Eve. Incised to the base 669 London Southall h. 240mm \$3000 – \$4000
340. A Della Robbia Pottery thistle shaped vase by Charles Collis decorated a floral design on a mottled green ground. Incised factory marks and initial 'C' to the base. h.330mm \$800 – \$1200
341. A Della Robbia pottery vase by George Seddon of ovoid shape with bulbous neck decorated with a stylised foliate design on a green ground. h. 210mm \$400 – \$800
342. A Della Robbia pottery plague decorated with a child kneeling in prayer under a starry sky. d. 100mm \$100 – \$200
343. A Brannam art pottery redware vase by Owen Davies of ovoid form with a short neck flaring to the top rim with incised decoration through the slip depicting an eagle, an elephant and mythical creature and with incised date 1881. The base marked C. H Brannam and OW Davies h.280mm \$500 – \$800
344. A Castle Hedingham art pottery portrait jug by Edward Bingham decorated in light blue slip on an aubergine ground with a portrait bust in a lozenge frame h.160mm \$100 – \$200
345. A Doulton Lambeth Faience wall plaque painted in the aesthetic manner with a Robin and flowering plants by C. W Rhead. Circa 1879, impressed mark, painted circular mark and painted artists monogram d. 250mm \$200 – \$400
346. A Brannam art pottery redware vase by Charles Hubert Brannam, baluster shape with scrolling handles decorated with a lizard modelled in high relief h.350mm \$800 – \$1200
347. A William Baron Blanche Vulliamy character jug. Incised marks to the base h.160mm \$200 – \$300
348. A Brannam art pottery teapot by Charles Brannam \$80 – \$150
349. An unusual Charles Brannam novelty marriage jug moulded with a Janus face. One entitled 'Marriage Day' exhibiting a happy disposition and the other 'After marriage' exhibiting a melancholy disposition. Circa 1886. Incised artist's mark to the base. \$300 – \$500
350. A Maw and Co red ruby lustre vase, ovoid with twin handles decorated with a floral design in panels. Painted marks to the base Maw and Co Jackfield h.220mm \$1000 – \$2000
351. A Maw and Co red ruby lustre vase, ovoid with twin handles decorated with a floral design. Painted marks to the base Maw and Co Jackfield. Chipped to the foot rim h.220mm \$400 – \$800
352. A large and impressive William de Morgan red lustre glazed vase painted with a continuous leaf and flower pattern h.390mm \$6000 – \$8000
353. A William De Morgan tile decorated in the Persian palette with a leaf and flower design 150 x 150mm \$800 – \$1200
354. A Minton Secessionist ware dish with moulded handles decorated with a floral design on a white ground. Impressed and painted factory marks to the base w.240mm \$200 – \$400
355. An impressive Castle Hedingham art pottery vase by Edward Bingham ovoid shape with applied scrolling handles raised from a circular base with four lions modelled in high relief h.400mm \$800 – \$1200
356. A Lauder Barum Fish jug \$50 – \$100
357. A Woodlesford art pottery lidded vase by James Senior. Ovoid shape with handles to the shoulder decorated with scrolling foliate decoration. Circa 1895 Impressed factory marks to the base. h.240mm \$300 – \$500
358. Alex Lauder Barum leap year vase incised artist mark to the base and dated 29th Feb 1892 h. 140mm \$80 – \$120
359. Sir Edmund Elton bottle vase with bright platinum and gold crackle glaze. Signed to the base h.210mm \$750 – \$1200
360. Sir Edmund Elton gold crackle glaze vase h.90mm \$300 – \$500
361. An Ashworth Arts and Crafts high fired brown lustre pottery vase. h.250mm \$200 – \$300
362. An American Faience manufacturing Company barbotine basket decorated with flowers in high relief on a rich blue ground. Impressed FMC mark to the base w. 310mm \$250 – \$350





363. An American Odell and Booth Brothers Arts and Crafts vase of lentoid form hand painted with leaf and floral decoration. Signed Tounay, circa 1885 h. 260mm \$500 – \$800
364. An American Cincinnati Art pottery vase by William Dell, ovoid on three gilded ball feet decorated in Hungarian faience with delicate floral designs in raised enamels h.150mm \$200 – \$300
365. An American Cincinnati Art pottery flask vase painted in under glaze blue in the Japanese manner with figures in a glade, a monk, a carp and various other scenes. Painted factory marks to the base and further inscribed M.S.B Xmas 1888 For Jennie h.150mm \$150 – \$250
366. A Lucie Rie bottle vase with white speckled glaze and manganese glazed rim. Impressed mark to the base h. 190mm. \$2500 – \$3500
367. An American Chelsea Ceramic Art Works pillow vase raised on scroll feet with incised floral decoration on a blue ground. Impressed factory marks to the base h. 170mm \$200 – \$300
368. A Bernard Moore lustre bottle vase decorated with a peacock on a rich red ground h.240mm Printed mark to the base. H.240mm \$800 – \$1200
369. A rare and early French Theodore Deck art pottery vase, tapering cylindrical form with incipient mask and ring handles hand painted with a bird nesting on a branch on a rich blue ground h.170mm \$1500 – \$2000
370. An American Lonhuda bottle vase painted with roses h.190mm \$100 – \$200
371. A rare French Emile Galle faience plate painted with restrained floral decoration in pale blue and aubergine on a white ground. Marked Galle Nancy to the base d.210mm \$500 – \$1000
372. A superb Italian Ulisse Cantagalli pedestal vase. Decorated in the manner of 15th century Italian maiolica with three putti figures painted in a classical Italian landscape setting. Raised on a circular foot with writhen serpent form handles issuing from the top rim. Painted artist's cipher to the base. Circa 1900 h. 240mm \$1000 – \$2000
373. A rare late 19th century Emile Galle pottery square side vase decorated with a spider in a web and a stylised dragon fly. Hairline crack to the back panel. marked E Galle Nancy to the base h. 200mm \$2750 – \$3500
374. A Miniature Emille Galle brass exhibition triptych frame 'Marques et Signatures' centred by a negative glass medallion with floral and dragon fly decoration and engraved with the various marks and signatures used by Emille Galle dated 1904. Housed in an original plush lined box \$800 – \$1200
375. A rare and early French Creil mocha faience teapot painted with seaweed designs on a cream ground, chipped lid \$800 – \$1200
376. An Elton pottery ewer with rich blue glaze and fish head spout the handle modelled in the form of a fish tail. Printed factory marks to the base h.250mm \$200 – \$400
377. An Elton pottery vase similar to the above lot h. 260mm \$200 – \$300
378. An American Weller Jap Birdmal Fredrick Rhead faience vase of squat ovoid shape decorated with a geisha figure seated in a forest glade on a green ground. Incised factory marks and signed to the base, circa 1902, h.120mm. \$500 – \$800
379. A Rettig -Valentien pitcher decorated with poppy flowers on a pale blue ground h. 200mm \$200 – \$300
380. A fine John Bennett Art pottery vase, ovoid shape painted with flowers and leaves on a blue ground. Signed to the base J Bennett N.Y and dated June 1878, h. 260mm \$1200 – \$2000
381. A fine early John Bennett Art pottery bottle vase painted with summer flowers on a blue ground. Signed to the base J Bennett N.Y and dated Dec 20 1877, h. 230mm \$1000 – \$2000
382. A William Jervis Rose Pottery bottle vase. Rare marked example with Rose Valley Ivy seal to the base and initials W.P.J. h. 190mm \$1000 – \$1500
383. A James Stiff Lambeth art pottery stoneware salt glazed jug with incised foliate decoration and with lion mask modelled in high relief to the base of the handle. Impressed factory stamp to the base, Circa 1880 \$250 – \$500
384. An early Cincinnati art pottery vase by T.J Wheatley with relief moulded floral and branch decoration on a blue ground. Signed to the base and dated 1880. Chip to one flower petal and to the branch. h. 220mm \$200 – \$400
385. A pair of Rookwood pottery Rook bird bookends with mat blue glaze. Incised factory marks to the base. h. 140mm \$400 – \$600
386. An American Arts and crafts pottery vase, ovoid form decorated with a tree and leaf design. h.210mm \$500 – \$800
387. An American Fulper comport, the circular bowl held by three totemic monkey figures on a stepped circular base. Small hairline crack to one figure d. 260mm \$800 – \$1200
388. An American Artis Van Briggles vase of tapering ovoid form with floral Art Nouveau motifs on a rich mauve ground, incised factory marks to base h. 340mm \$500 – \$1000

389. A George Ohr Biloxi pottery folded bisque pitcher. Signed to the base w.170mm  
\$1500 – \$2500
390. A George Ohr Biloxi pottery plaque inscribed with a poem entitled A Biloxi Welcome  
75 x 60mm  
\$350 – \$500



## The Mysterious George Ohr (1857–1918)

The self proclaimed ‘Mad Potter of Biloxi’ is one of the remarkable figures of American applied arts history. His work is legendary, utterly without precedent and could well have been lost altogether without the chance rediscovery of his entire archive in the 1960s.

Ohr was active in the late 1880s until 1910. The son of German immigrants he initially trained as a blacksmith before his calling as a potter came to the fore and he trained under Joseph Fortune Meyer in 1879. From this point Ohr was a creative powerhouse based on the banks of the Mississippi. In 1884 he exhibited over 600 pieces at the World’s Industrial and Cotton Centennial Exposition in New Orleans. In 1894 a fire destroyed Ohr’s studio and this spurred him onto the creative phase for which he has become most well known. These extreme freeform expressionist creations involved a degree of manipulation and form making for which few forbears or influencing styles can be identified.

Ohr the self styled ‘Greatest Art Potter on Earth’ may well have become a lost figure if not for a chance discovery by Jim Carpenter, an antiques dealer from New Jersey who chanced upon the Ohr Boys Auto Shop in Biloxi in 1968 and was invited by George’s son Ojo to view his father’s pottery.

At that time Carpenter had not heard of Ohr, few outside of Biloxi had. Carpenter recognized a rare talent and ultimately bought the entire collection of thousands of ceramics.

As word of these unique and farsighted ceramics began to spread into the artworld he became a seminal figure. The inclusion of an Ohr pot in a painting by Jasper Johns at an exhibition at Leo Castelli gallery in 1984 began Ohr’s rehabilitation.

Today Ohr is hailed as a ‘Clay Prophet’. In a recent twist to the potter’s turbulent journey a new Ohr museum designed by Frank Gehry which was due to open in Biloxi in 2005 was destroyed by Hurricane Katrina.

Lot 389 in this catalogue is a classic Ohr work bearing all the hallmarks of his impossibly fluid, fine bisque walled construction and modernist sensibility. Elegant, refined and yet bearing the hallmarks of Ohr’s handmade and heartfelt aesthetic – here in New Zealand is a chance to celebrate a special ceramics genius at the height of his powers.

Hamish Coney





391. A Don Reitz wood fired bowl. D. 400mm  
Don Reitz is recognized as one of the most important and influential American ceramic artists of the 20th century. Trained at Alfred University, one of New York's leading design colleges in the early 1960s, Reitz has pursued a life-long investigation of salt and wood firing of his ceramic pieces. This fine wood fired bowl was fired in Palmeston North during a visit to New Zealand in 1982  
\$2000 – \$3000

392. A Middleton Fireclay company, Leeds art pottery pin tray modelled with an owl in high relief w.100mm  
\$100 – \$200

393. A Middleton Fireclay company art pottery dish moulded with a steam train in low relief l. 130mm  
\$100 – \$200

394. A James Stiff Lambeth art pottery stoneware salt glazed vase, ovoid shape, reduced at the neck and then flaring to the conical top rim with attached serpentine handles decorated with floral rondels moulded in relief. Impressed factory mark and dated 1879 to the base h. 200mm  
\$250 – \$500

395. A Ruskin pottery three piece cruet set, rare green lustre glaze with silver plated mounts  
\$350 – \$500

396. An Elton pottery vase with rare red pink flower head decoration in low relief. Rim frits evident h. 240mm  
\$300 – \$600

397. A Barron and Hill art pottery vase with incised floral decoration. Incised marks to the base and dated 1896 h.160mm  
\$150 – \$250

398. A Wentford bridge unomi and saucer together with a cup and a St Ives ramekin and bowl.  
\$500 – \$100

399. An Arts and Crafts Bumantoffs Faience pedestal vase with three handles decorated with a design of running dogs beneath a foliate canopy with scrolling tendrils. Incised marks to the base h. 240mm  
\$600 – \$1000

400. A Wood and Sons Frederick Rhead Ginger jar. Trellis pattern h.160mm  
\$350 – \$500

401. A Bernard Moore red lustre floor vase decorated with a medieval scene with a knight on horseback and castle. Scratching evident to the interior and surface h. 500mm  
\$1000 – \$1500

402. An Impressive Foley Intarisio floor vase of trumpet form hand painted to the front and rear panels with an image of St Cecilia, the patron Saint of musicians. Restored to the upper section. h. 400mm  
\$1000 – \$1500

403. A Large Royal Doulton Chang vase by Charles Noke and Harry Nixon of ovoid form with mottled red, blue yellow and white crackle glaze. Painted marks and monogram to the base h.300mm. Restored.  
\$2500 – \$3500

404. Royal Doulton vase of ovoid shape with art nouveau floral motifs on a pale green ground h. 270mm  
\$300 – \$500

405. Royal Doulton Art Nouveau jug painted with forget me not flowers h. 160mm.  
\$200 – \$400

406. Royal Doulton stoneware flask with cork and sterling silver stopper, decorated with an art nouveau floral design on a mottled green ground h. 200mm  
\$300 – \$500

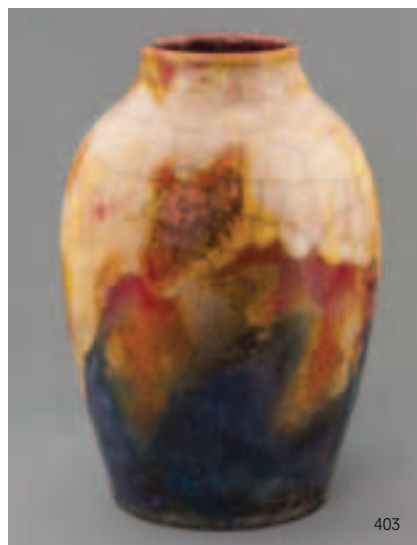
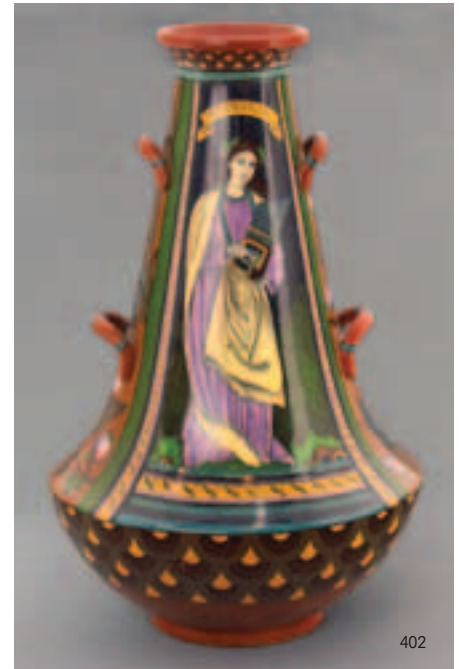
407. An unusual Doulton Lambeth figural Tobacco jar moulded in the form of a judge holding a jug of ale Impressed marks to the base h.100mm  
\$600 – \$800

408. A Doulton Lambeth bottle vase decorated with a jasper ware design with dancing classical figures with floral swags h. 210  
\$200 – \$300

409. A good Victorian Majolica game dish and cover probably by Minton. The oval dish of moulded basket weave form, the cover with fish, rabbit goose and other game modelled in relief on a fern and leaf ground. Victorian registration lozenge to the base l. 330mm  
\$2000 – \$3000

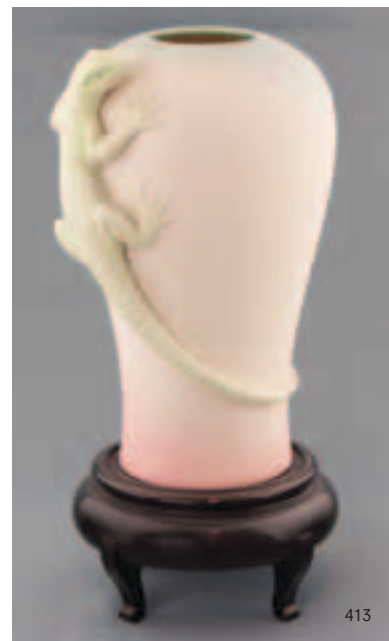
410. A Victorian majolica compote the conical bowl supported on the tails of two sturgeon fish h. 90mm  
\$300 – \$500

411. Shelley art deco period vase of ovoid shape painted with a butterfly pattern on a black ground. h. 230mm  
\$150 – \$250



412. A Carltonware Dragon pattern vase. The cylindrical vase decorated with a dragon and cloud pattern within a black cartouche to the front and reverse on a deep red ground with scattered auspicious Buddhist motifs including an endless knot and Dharma chakra wheel. The upper section with a floral and gilt pattern frieze and with painted with pair fish, a lotus flower, a vase and dharma chakra wheel. Wiltshaw and Robinson factory stamp. Pattern number 3145 circa 1927 h.260mm \$1500 – \$2000
413. A rare Carlton ware Glacielle ware vase of ovoid shape decorated with a lizard modelled in high relief, complete with original ebonized stand. Exhibited and illustrated in All fired up Carltonware in the Deco Age Hawkes Bay Museum, Napier 1994. h. 320mm \$1000 – \$2000
414. Clarice Cliff Bizarre plate painted with a landscape design with green trees and orange and red foliage and clouds w. 240mm \$200 – \$400
415. Clarice Cliff Bizarre plate in the 'Moonlight' pattern w. 220 \$300 – \$500
416. Clarice Cliff Fantasque, 'Broth' pattern teapot. \$600 – \$1000
417. Clarice Cliff Bizarre 'Moonflower' pattern vase h. 200mm \$600 – \$1000
418. Clarice Cliff original 'Bizarre' pattern octagonal bowl. Note some scratches to the interior d. 210mm \$500 – \$800
419. Clarice Cliff Fantasque 'Melon' pattern biscuit barrel with cane handle. \$600 – \$1000
420. Clarice Cliff Bizarre 'Caprice' pattern bowl d. 200mm \$600 – \$1000
421. Clarice Cliff Bizarre 'Caprice' pattern vase h. 210mm \$800 – \$1200
422. Clarice Cliff original 'Bizarre' pattern vase h. 220mm \$800 – \$1200
423. Clarice Cliff two handled jug painted with a cottage and inscribed 'Old England' h. 190mm \$200 – \$300
424. A William Moorcroft 'Wisteria' pattern vase. Chipped to the foot d. 190mm \$50- \$100
425. A William Moorcroft 'Pomegranate' tazza with silver plated base d. 210mm \$250 – \$350
426. A William Moorcroft squat baluster shaped 'Pomegranate' vase h. 140mm \$300 – \$400

427. A William Moorcroft 'Pomegranate' pattern vase h. 150mm \$250 – \$350
428. A large William Moorcroft 'Pomegranate' bowl h. 240mm \$600 – \$1000
429. A German pottery jug decorated with fish design on a green ground h. 270mm \$50 – \$100
430. Two large English art deco pottery jugs \$50 – \$100





431. Two Beswick art deco green glazed jugs \$50 – \$100
432. Large Holmgaard 1960's mould blown blued cased bottle vase with matching spherical stopper h.400mm \$250 – \$400
433. Keith Murray for Wedgwood spherical lathe turned vase in straw. KM printed mark. h.160mm \$300 – \$500
434. Keith Murray for Wedgwood spherical lathe turned vase in matt green. Keith Murray facsimile mark h.200mm \$600 – \$1000
435. Keith Murray for Wedgwood back pedestal vase with lathe turned bands to the upper section. Impressed marks to the base. h.200mm \$1800 – \$2600
436. Keith Murray for Wedgwood black conical bowl. Impressed marks to the base d.160mm \$500 – \$800
437. Keith Murray for Wedgwood spherical lathe turned vase in straw. KM printed mark h.190mm \$400 – \$600
438. Keith Murray for Wedgwood ovoid lathe turned moonstone vase. Keith Murray facsimile mark h.150mm \$400 – 600
439. Keith Murray for Wedgwood trumpet shaped fluted vase h.180mm \$200 – \$300
440. John Skeaping for Wedgwood moonstone model of a doe. Some crazing to the surface h.210mm \$200 – \$300
441. John Skeaping for Wedgwood moonstone model of a recumbent doe w.190mm \$300 – \$500
442. Whitefriars blue glass bark vase designed by Geoffrey Baxter h.180mm \$150 – \$200
443. Whitefriars green glass vase designed by Geoffrey Baxter h.190mm \$100 – \$200
444. A Troika chimney vase. Painted marks to the base h. 200mm \$400 – \$600
445. A 1950's Poole free form dinner service, hand painted with a trailing leaf design by Alfred Read, ca 1953-54 complete with two ashets and tureen \$1000 – \$1500
446. Poole free form pottery vase, ovoid shape 337, 'Stars' pattern by Ruth Pavely, 1956-57 \$300 – \$500
447. A Poole free form pottery bottle vase, shape 693, PK.T pattern by Alfred Read, 1953-1954 h.270mm \$250 – \$350
448. A Poole free form pottery bottle vase PR.B pattern by Alfred Read, 1953-54 h.210mm \$100 – \$200
449. A Poole 'Delphis' bowl with an incised exterior, decorated to the interior with a stylised floral design on a red ground d.170mm \$100 – \$200
450. A Poole free form pottery vase shape 264 in YFC trailing leaf pattern designed by Alfred Read h.240mm \$300 – \$400
451. A Poole free form pottery vase in YHP vertical leaf pattern designed by Alfred Read, 1953-54 h.200mm \$200 – \$300
452. A Poole free form pottery vase in YHP vertical leaf pattern designed by Alfred Read, 1953-54 h.180mm \$350 – \$500
453. A Poole Delphis bowl with an incised exterior, decorated to the interior with a stylised floral design on a red ground d.170mm \$100 – \$200
454. A Large Poole Delphis bowl with an incised exterior, decorated with a stylised floral design on a yellow ground d.270mm \$300 – \$400
455. A Poole Delphis bowl decorated with a geometric wheel design d.130mm \$50 – \$100
456. A set of seven English arts and crafts pottery tiles decorated with medieval figures
457. A pair of original Hans Wegner CH 24 Wishbone Chairs manufactured under license by Carl Hansen. Originally designed in 1949, this example manufactured in 2006 in ash and natural caning (manufacturers labels to underside). [See illustration on page 7](#) \$2600 – \$4000
458. An original Eileen Gray daybed in leather and chromium-plated steel designed in 1925. This example manufactured by ClassicCon circa 2003 (impressed Eileen Gray signature and ClassicCon stamp to underside) \$3500 – \$5000
459. An impressive 1950s sideboard by an unknown manufacturer with inlaid teak top and faceted, flanking panel doors opening to reveal a fitted interior in maple on organic legs with peg feet. 2440 x 900 x 455mm \$3500 – \$5000
- 459a. A 1960s Three piece lounge suite comprising a sofa and two armchairs reupholstered in a Florence Broadhurst designed black and white bamboo pattern fabric \$1500 – \$2500
- 459b A Garth Chester plywood chair (1955) Exhibited: ply-ability Hawke's Bay Museum and Art Gallery, Napier. 12 December 2009 – 26th June 2010, illustrated in the [Ply-ability](#) catalogue P.34 and 35 \$800 – \$1200
460. An Admiral faux snakeskin travelling radio. \$100 – \$200
461. An art deco period cream Bakelite Belmont radio, model 6D 111 \$800 – \$1200
462. A Motorola brown Bakelite radio \$100- \$200
463. A Firestone mottled brown catlin plastic radio. (small burn abrasion evident to front panel.) \$100 – \$200
464. An Emerson dashboard radio. \$100 – \$200



# Arts and Crafts Pewter

465. A Tudric pewter dish pierced with Art Nouveau floral motifs raised on four shaped legs d.170mm  
\$200 – \$350
466. A pewter Arts and Crafts milk jug decorated with six high fired green lustre rondels and with pierced handle on three feet w. 170mm  
\$150 – \$200
467. An Arts and Crafts twin handled pewter vase hammer finished and decorated to the front and reverse with a blue and green enamel rondel h. 120mm  
\$300 – \$400
468. An Archibald Knox English pewter dish with a single loop handle decorated to the base with a large blue enamel rondel, stamped English Pewter 0359 w. 230mm  
\$300 – \$400
469. An Archibald Knox Tudric pewter art nouveau dish with large blue & green enamel rondel to the base. The base stamped Tudric 0535 and with retailers impressed stamp 'Dawsons Ltd, Dunedin, New Zealand'  
\$350 – \$500
470. An Orovit pewter dish and two pewter napkin rings  
\$100 – \$200
471. An English pewter conical bowl together with a milk jug and sugar basin and a hammer finished caster  
\$100 – \$200
472. An Archibald Knox English Pewter Jug together with a pewter milk jug and two pewter vases  
\$100 – \$200
473. A Tudric pewter Archibald Knox designed lidded pewter biscuit box with a stylised leaf and flower design. H. 130mm  
\$800 – \$1200
474. Orovit art nouveau lidded biscuit barrel h. 150mm  
\$200 – \$300
475. A New Zealand Arts and Crafts pewter candlestick the base hammer finished and decorated with kiwis h. 280mm  
\$150 – \$250
476. A New Zealand Arts and Crafts pewter photo frame inset with a painted porcelain medallion depicting a landscape. Hammer finished with dragon decoration h. 270 w. 170mm  
\$200 – \$300
477. An arts and crafts period brass framed dish with inset glass liner  
\$50 – \$100
478. A large and impressive crystal Lalique Luxembourg bowl decorated in high relief with dancing cherub figures, etched marks Lalique, France d. 260mm h. 230mm  
\$3000 – \$4000
479. Rene Lalique amber tinted vase h.120mm  
\$100 – \$200

480. A crystal Lalique decanter and six matching glasses  
\$200 – \$300
481. A large Waterford crystal conical shaped vase raised from a circular foot h. 250mm  
\$300 – \$400
482. A superb Georgian lidded silver gilt trophy cup London 1822 by Rebecca Emes and Edward Barnard 1with foliate and leaf form cast handles, the lower section with leaves and flowers, chased to the upper section with a broad band of acorns and leaves. The lid surmounted by a horse and foal cast in high relief. Later engraved The Brisbane Cup 1956 to one side and the other side engraved Feilding Cup, 1965 h.400mm Weight 3750g  
\$10,000 – \$15,000
483. A large ovoid Satsuma vase Meiji period vase decorated with pavilion and terraced houses on a rocky outcrop beside a waterfall and river h. 280mm  
\$100- \$200
484. A Satsuma Meiji period ovoid vase painted with birds, flora and bamboo decoration h. 190mm  
\$100 – \$200





485. A Satsuma Meiji period bowl with profuse floral decoration to the exterior and interior of the bowl and with gilt highlighting, complete with ebonised carved lotus stand  
d. 150mm  
\$400 – \$600

486. A pair of late Qing Period imperial yellow monochrome glazed bowls decorated with green dragons in pursuit of flaming balls of wisdom. Guangxu mark and period, raised on matching carved hardwood stands. This superb pair of yellow monochrome bowls were collected in Shanghai in the 1920's.  
d. 100mm  
\$500 – \$1000

487. A collection of three late Qing Dynasty turquoise glazed ginger jars each on a carved hardwood stand and with matching carved lids h. 180mm [including lids and stands.] Collected in Shanghai in the 1920's.  
\$500 – \$800

488. A late 19th century Japanese bronze mirror decorated with a design of cranes, tortoises, bamboo and a pine tree, with two calligraphic characters representing takasago, the site of a famous old pine tree  
d. 230mm  
\$150 – \$250

489. A Chinese Tang dynasty style archaic wine vessel h. 200mm  
\$100 – \$200

490. A Satsuma potpourri painted with chrysanthemums, birds and bamboo  
h. 100mm  
\$80 – \$120

491. A good Georgian miniature painted on ivory with a portrait of a young woman, the back with her hair woven into a lattice panel in a oval copper frame, mounted in larger decorative rococo style gilt frame.  
\$800 – \$1200

492. A good Georgian miniature painted on ivory of an officer in 18th century dress matching the above lot  
\$800 – \$1200

493. A rare 18th century Sceaux enamel jewellery casket. The lid painted with a hare, tortoise and snail in a riverscape setting. The front panel painted with a cottage in a landscape. Gold anchor mark to the base w.150mm  
\$2500 – \$3500

494. A Masons ironstone ashet painted in blue and white in the Chinese manner with a vase and floral decoration w.530mm  
\$250 – \$400

495. A large and impressive Spode Willow pattern ashet w.690mm  
\$400 – \$800

496. A pair of Hutshenreuther Mucha art nouveau inspired portrait plaques  
\$200 – \$300

497. A Royal Worcester potpourri vase and cover, by Edward Townsend, ovoid with twin handles raised from a pedestal base with cantered corners, painted with highland cattle h. 260mm  
\$1600 – \$2000



494



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492



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486

498. A 19th century Staffordshire character jug of Nelson standing on a grassy outcrop h. 320mm  
\$200 – \$300
499. A Royal Worcester lidded vase by John Stinton ovoid shape painted with highland Cattle, crack to the inside rim h. 180mm  
\$350 – \$500
500. A Royal Worcester classical figure of a partially clad young lady together with another Royal Worcester classical figure. (both faulted ) h. 250mm  
\$100 – \$200
501. A Hadleys Worcester ovoid vase painted with roses h. 180mm  
\$350 – \$500
502. A Royal Worcester small ovoid vase with a painted rural scene "Welford on Avon" h. 80mm  
\$100 – \$200
503. A Royal Worcester potpourri painted with roses, lacking the top h. 90mm. Together with another potpourri with faults to the lid.  
\$50 – \$100
504. A Royal Worcester potpourri painted with berries and leaves by F. Davis h.120mm  
\$350 – \$500
505. A Hadley's Worcester vase painted with raspberries and leaves. h. 90mm  
\$250 – \$350
506. A Royal Worcester vase painted with grapes and peaches by Roberts h. 140mm  
\$250 – \$350
507. A 19th century Naples figure group centred by a winged cherub and surrounded by five putti playing musical instruments. h. 180mm  
\$250 – \$350
508. A pair of Royal Worcester figures modelled as 'Cairo Water carriers' each carrying a water amphora. Pattern 1250 h. 250 and 225 mm  
\$300 – \$600
509. A large Royal Doulton series ware wall plaque 'Shylock' 300 x 400mm. Small chip to one corner.  
\$800 – \$1000
510. An early 19th century inkwell of circular form painted with summer flowers, possibly Derby d. 160mm  
\$200 – \$300
511. A set of Dresden porcelain oyster dishes together with twelve matching plates.  
\$100 – \$200
512. A Fijian tanoa [kava bowl] raised on four peg legs d. 485mm  
\$200 – \$400
513. Two 18th century pocket pistols.  
\$300 – \$400





# The Gladstone collection of African Artefacts

David and Johanna Gladstone worked with the Topasa tribe in central Africa for forty years. The pieces were collected during that time. Many of the pieces were given as gifts of payment in kind for medical services

- |   |  |  |
|---|--|--|
| <p>514. 2 iron cow bells [nyekadong] and one goat bell made of antelope horn [nyakumwae]<br/>\$50 – \$100</p> <p>515. Neckrest [nyepeikju]<br/>\$400 – \$600</p> <p>516. Neckrest [nyepeikju]<br/>\$400 – \$600</p> <p>517. Neckrest [nyepeikju]<br/>\$300 – \$500</p> <p>518. Bead work including two beaded necklaces, two bracelets, child's leather and beaded necklace, head decorations and aluminium earrings<br/>\$100 – \$200</p> <p>518a. Ivory and bone necklace pendants worn by men. [ngikyeal = teeth]<br/>\$50 – \$100</p> <p>519. Two knives with aluminium handles<br/>\$40 – \$80</p> <p>520. Two knives with wooden handles, and leather sheaths<br/>\$50 – \$100</p> <p>521. Four knives with wooden handles, one with a leather sheath<br/>\$30 – \$50</p> | <p>522. Ivory thumb egg for dance [nyekaboboat]<br/>\$100 – \$200</p> <p>523. Two Ivory thumb egg for dance [nyekaboboat]<br/>\$100 – \$200</p> <p>524. Five wrist knives<br/>\$100 – \$200</p> <p>525. Six wrist knives<br/>\$100 – \$200</p> <p>526. Bone decoration for favourite ox [nyatome]<br/>\$50 – \$100</p> <p>527. Two antelope horn spoons made for boys<br/>\$80 – \$120</p> <p>528. Three spears for young boys [nyibiti] and a metal axe head [nyaep]<br/>\$40 – \$60</p> <p>529. Ceremonial shield for women [nyaupwal]<br/>Goatskin apron for a small girl<br/>\$30 – \$50</p> <p>530. Ceremonial stick for women [nyatoodoe]<br/>\$30 – \$50</p> <p>531. Tobacco horn and soda container [nyakooode]<br/>\$150 – \$250</p> <p>532. Three signal horns [nyatili]<br/>\$50 – \$100</p> <p>533. Three ceremonial spears [nyaliru] complete with original leather scabbards<br/>\$200 – \$300</p> | <p>534. One ceremonial sword with original leather sheath<br/>\$100 – \$200</p> <p>535. Ceremonial sword with original leather sheath<br/>\$100 – \$200</p> <p>536. Two ceremonial feather holders<br/>\$50 – \$80</p> |
|---|--|--|



# Conditions of sale

Please note: it is assumed that all bidders at auction have read and agreed to the conditions described on this page.  
ART+OBJECT directors are available during the auction viewing to clarify any questions you may have.

1.

**Registration:** Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact + supplementary information such as email addresses that you may wish to supply to ART+OBJECT

2.

**Bidding:** The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.

3.

**Reserve:** Lots are offered and sold subject to the vendor's reserve price being met.

4.

**Lots offered and sold as described and viewed:** ART+OBJECT makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor ART+OBJECT accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.

5.

**Buyers premium:** The purchaser by bidding acknowledges their acceptance of a buyers premium of 15% + GST on the premium to be added to the hammer price in the event of a successful sale at auction.

6.

**ART+OBJECT is an agent for a vendor:** A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.

7.

**Payment:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.

8.

**Failure to make payment:** If a purchaser fails to make payment as outlined in point 7 above ART+OBJECT may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. ART+OBJECT reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.

9.

**Collection of goods:** Purchased items are to be removed from ART+OBJECT premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the facing page)

10.

**Bidders obligations:** The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from ART+OBJECT and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.

11.

**Bids under reserve & highest subject bids:** When the highest bid is below the vendor's reserve this work may be announced by the auctioneer as sold 'subject to vendor's authority' or some similar phrase. The effect of this announcement is to signify that the highest bidder will be the purchaser at the bid price if the vendor accepts this price. If this highest bid is accepted then the purchaser has entered a contract to purchase the item at the bid price plus any relevant buyers premium.

## Important advice for buyers

The following information does not form part of the conditions of sale, however buyers, particularly first time bidders are recommended to read these notes.

A.

**Bidding at auction:** Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

B.

**Absentee bidding:** ART+OBJECT welcomes absentee bids once the necessary authority has been completed and lodged with ART+OBJECT. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.

C.

**Telephone bids:** The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order. If the phone is engaged or connection impossible the sale will proceed without your bidding. At times during an auction the bidding can be frenetic so you need to be sure you give clear instructions to the person executing your bids. The auctioneer will endeavour to cater to the requirements of phone bidders but cannot wait for a phone bid so your prompt participation is requested.

D.

**New Zealand dollars:** All estimates in this catalogue are in New Zealand dollars. The amount to be paid by successful bidders on the payment date is the New Zealand dollar amount stated on the purchaser invoice. Exchange rate variations are at the risk of the purchaser.



# Absentee bid form

AUCTION NO 39

**Selected Works from the Estate of A. Lois White  
& New Collectors Art**  
20 September 2010

**Taonga, Artefacts and New Zealand Collectables  
& Decorative Arts and the Modern Movement**  
22 September 2010

This completed and signed form authorizes ART+OBJECT to bid on my behalf at the above mentioned auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible.

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (15%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Lot no.	Description	Bid maximum (New Zealand dollars)

**Payment and Delivery** ART+OBJECT will advise me as soon as is practical that I am the successful bidder of the lot or lots described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, cheque or bank transfer. I understand that cheques will need to be cleared before goods can be uplifted or dispatched. I will arrange for collection or dispatch of my purchases. If ART+OBJECT is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by ART+OBJECT. Note: ART+OBJECT requests that these arrangements are made prior to the auction date to ensure prompt delivery processing.

Please indicate as appropriate by ticking the box:

☐ PHONE BID

☐ ABSENTEE BID

MR/MRS/MS: \_\_\_\_\_

SURNAME: \_\_\_\_\_

POSTAL ADDRESS: \_\_\_\_\_

STREET ADDRESS: \_\_\_\_\_

BUSINESS PHONE: \_\_\_\_\_

MOBILE: \_\_\_\_\_

FAX: \_\_\_\_\_

EMAIL: \_\_\_\_\_

Signed as agreed: \_\_\_\_\_

To register for Absentee bidding this form must be lodged with ART+OBJECT by 2pm on the day of the published sale time in one of three ways:

1. Fax this completed form to ART+OBJECT +64 9 354 4645
2. Email a printed, signed and scanned form to: [info@artandobject.co.nz](mailto:info@artandobject.co.nz)
3. Post to ART+OBJECT, PO Box 68 – 345 Newton, Auckland 1145, New Zealand

**ART+OBJECT** 3 Abbey Street, Newton, Auckland, New Zealand. Telephone +64 9 354 4646, Freephone 0800 80 60 01







## **Selected Works from the Estate of A. Lois White & New Collectors Art**

Monday 20 September

## **Taonga, Artefacts and New Zealand Collectables & Decorative Arts and the Modern Movement**

Wednesday 22 September