



FINE ART SOCIETY  
NEW ZEALAND

# FINE ART IN THE BAY — 2014 —

October 18<sup>th</sup> to 20<sup>th</sup> 2014

Lot 11 detail



FINE ART SOCIETY  
NEW ZEALAND

# FINE ART IN THE BAY

—2014—

ART AUCTION &  
INVESTMENT ART EXPO

18th - 20th October 2014

Open Saturday 18th & Sunday 19th October 10am – 4pm

Viewing on the auction day; Monday 20th 10am – 1pm

Auction held on Monday 20th October 2014 commencing at 6.30pm

AUCTION AND EXPO HELD AT

**DUNCAN & EBBETT**

115 Hewletts Road, Mount Maunganui  
Telephone: 07 928 1280



**JAGUAR**



# FINE ART IN THE BAY 2014

## Fine Art as an Investment

Welcome to the first *Fine Art in the Bay – Art Auction and Investment Art Expo*. This is an art event unlike anything seen before in the Bay of Plenty.

We are proud and privileged to be able to offer an exclusive selection of fine art for local collectors to enjoy and consider making a investment.

The investment potential of fine art is well known, but not necessarily well understood. In fact, it would be true to say that most paintings sold in New Zealand will not prove to be good 'investments' in a purely financial sense. However many paintings do prove to be excellent investments. If one of your main purposes in collecting art is to build a collection that will give you a good financial return, then you need to buy the 'right' paintings at the 'right' prices.

One useful guide to assessing possible future returns in relation to a particular artist or type of art is to look at past results. The most reliable records available to chart price movements are sales at auction. In the case of New Zealand these records go back to the early nineteen sixties, overseas records go back over a century. It is these auction records that are quoted in charts and graphs showing the movements in overall price levels for art at auction. The figures are impressive, consistently out performing many other indices both here and overseas.

Establishing the names of the 'blue chip' investment artists is not difficult. They are generally the most highly regarded artists in their field. Like 'blue chip' stocks these artist represent a safer bet, although perhaps not so likely to yield spectacular returns. With art of course you have the complication of having to pick the jockey and the horse, in that not all paintings by any given artist will be equal in artistic or investment value. Quality of the work is undoubtedly the most important element in determining current and future values. A minor work by any artist, no matter how famous, will always be viewed as inferior. Better to have a major work by a lesser artist for the same money, quality of the work will always be the force that drives demand and therefore price.

Apart from always seeking the best work by the best artists, selecting art on the basis of its potential investment value is as much an art as a science. The art market is subject to 'fashion trends' where at times there is considerable hype surrounding a particular artist which will increase demand and drives up prices.

This is more likely to occur with contemporary artists that are often being promoted by a gallery or agent. Generally the artists who have developed a reputation for their work as being of value in an artistic sense over a longer period of time, and in more than one market place, will be a more solid investment than the latest 'hot' artist. One historic example of this comes from the late seventies when the work of Rei Hammond was being heavily promoted through the sale of limited edition prints and books.

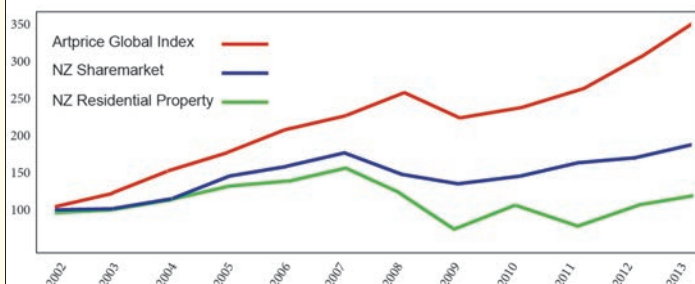
At the time a Rei Hammond was selling for around \$600 a Colin McCahon could have been brought for the same money. Today the Hammond would be virtually worthless while the McCahon could fetch more than \$100,000. Although it would not have been possible to make that exact prediction at the time, if collectors had sought advice from competent art experts they would certainly have learnt which artist was the more highly regarded and been given opinions on relative values.

The inherent strength and stability of the art market is largely because the people who tend to be involved it are often those who have already achieved a position of relative financial strength and stability. These buyers are unlikely to find themselves in a position where they are forced to sell at any price. Collectors never count on their art portfolio producing an income or set a specific maturity date.

Collecting art for investment purposes, when the criteria are more than aesthetic, is something that should only be undertaken with expert assistance. There are many resources for you to gain knowledge about the art, but knowledge of the market is something where there is no substitute for experience. Remember to realise on your investment it has to be sold, and knowing the best place to sell a particular art work to obtain the highest price only comes with long experience. Utilising the services of an expert at both ends of your investment is the best assurance you can have of a good outcome for investment in fine art.

Prices for art at auction have been recorded for over 50 years in New Zealand and centuries internationally. Art price levels and overall sales volumes have performed more consistently than any other index since records began. In the first nine months of 2012 there have been no fewer than 10 record auction prices for works by contemporary and early artists in New Zealand, reflecting international trends of continued steady appreciation of fine art values.

## Impressive Results



## Investment Art Expo

The paintings featured here are represent some of the most important artworks available on the New Zealand art market. These are superb examples and are undoubtedly excellent investments.

Gottfried Lindauer's nostalgic portraits of Maori leaders and personalities are valuable as striking impressions of charismatic historical figures. The paintings were bought by a collector from an antiquarian bookseller in London in 1962 and it is understood that they were acquired prior to that from Czechoslovakia, Lindauer's birthplace.

Both portraits are exquisitely executed with delicate brushstrokes displaying careful and considered application.

They conform to Lindauer's conventional studio formula where the subjects are posed and static, adorned with markers of identity-jewellery, customary attire; Huia feather hair ornaments and in the case of Chief Ngatai, staged with weaponry.

These images must be viewed with their historical context in mind, when the theory of Maori as 'a dying race' was a commonly held assumption sustained by supporters of social Darwinism who believed in the inevitable decline of inferior races. 'Lindauer's



**Gottfried Lindauer**

1839 - 1926

*Chief Ngatai, 1884*

Oil on canvas, 85 x 66cm

Signed, dated & inscribed lower right.

Provenance: private collection, New Zealand;  
Francis Edwards booksellers, London



**Gottfried Lindauer**

1839 - 1926

*Chieftainess Ngatai, 1884*

Oil on canvas, 85 x 67cm

Signed, dated & inscribed lower right.

Provenance: private collection, New Zealand;  
Francis Edwards booksellers, London

"old time" Maori inhabit a timeless realm. The absence of drama, the static frozen quality of his tableaux, the archaism of the figures, their half smiles and abstracted looks convey a sense of remoteness, distance dream - which fits in with the standard European view of traditional Maoridom, as either of the past or something the last remnants of which were about to vanish for all time in the face of European progress. They are haunting images that will continue to resonate down through the centuries.



**Laurence William Wilson**

1850 - 1912

*The Arthur River near Milford Sound.*

Oil on canvas 76 x 106cm

Signed & inscribed lower left.

Provenance: private collection  
Oamaru, New Zealand

A member of the Ellerham Wilson shipping family, Wilson emigrated to New Zealand in 1877. He painted and taught art in Dunedin, forming the Dunedin Easel Club in 1895. He is widely regarded as one of our finest early landscape painters and is represented in most major public collections.





### Frances Mary Hodgkins

1869 - 1947

*Spanish Landscape c. 1935*

Watercolour on paper, 37 x 48.5cms, Signed: Frances Hodgkins (lower right), Inscribed: (12) Spanish Landscape

Frances Hodgkins is recognised as New Zealand's most significant expatriate modernist painter to emerge during the twentieth century. By the later stages of her career, she was considered highly among the British avant-garde and had secured her position as a key figure in British Modernism. This is evident particularly from the mid 1930s onward, during which time Hodgkins had two solo shows in London, one at Leicester Galleries (1935) and the other at Lefevre Galleries (1937), where *Red Barn* was exhibited.



### Colin McCahon

1919 - 1987

*Canterbury Landscape, 1952*

Oil on canvas, 55 x 67cm, Signed & dated: May Aug '52  
Colin McCahon Trust Record number: cm000529

*Canterbury Landscape* (1952) is one of Colin McCahon's early 'Cubist' works and one of his last interpretations of the Canterbury region. In this work McCahon has used a modified form of Cubism. Here the subject, identified by the work's title and its likeness to McCahon's earlier paintings of this area, is deconstructed and reassembled in an abstracted composition. The landscape is depicted by overlapping facets of colour which intersect at random angles and have the effect of flattening the image. McCahon's emphasis is on the painting's surface and compositional structure.



### Ralph Hotere

1931 - 2013

*Polaris, 1983*

Burnished stainless steel, paper, acrylic and nails with wooden frame  
97.5 x 86.0 x 4.5cm, Inscribed: Polaris (in mirror) nineteen eighty four  
Signed: Hotere, Port Chalmers, '83

Hotere travelled and painted throughout Europe between 1963 and 1964, which at this time, was plagued with political upheaval. The politics of Europe during the 1960s, with the Cuban Crises and Algerian troubles in France, had a profound effect on Hotere's work, and his interest and concern with these events saw the beginning of the first of many series of works relating to political issues both worldwide and in New Zealand. The *Polaris* series was one of those - presenting a response to the threat of the devastation by nuclear warheads of the *Polaris* missile in 1984.

“Fine Art is the  
Finest of all  
Investments

John Paul Getty

Investing in art is not only for the very wealthy, but the fact that they have always been active in the market is one of the factors contributing to its strength and stability. Many investment advisors consider the art market to be far too esoteric and uncertain to be a real investment option. The true facts and history of the art market show that to be a fundamentally flawed view. However it is certainly a market where knowledge and expertise is essential. That is exactly what we can provide for you. Talk to us about how we can assist you to enjoy 'the finest of all investments'.

## Art Auction Catalogue

# FINE ART IN THE BAY 2014



The artworks in the auction catalogue represent a good cross-section of mainly New Zealand art. Much of the art offered for sale in this catalogue has come from various estates and private collections largely in the Waikato and Bay of Plenty areas. There are some very interesting and rare paintings included in this sale. The estimates have been set at very realistic levels and a number of lots are being sold without reserve.

There are a number of works by the late Arthur Dagley included in this sale and these will be the last sizable quantity of his work to be offered in a single sale. This is an opportunity for those who missed out in the Arthur Dagley auction held in June last year, which resulted in a complete sell-out of the offering. All the artworks included in this catalogue come with an unconditional guarantee of authenticity from Fine Art Society New Zealand.

We have endeavoured to give accurate descriptions in the catalogue and any errors discovered will be stated and corrected at the viewing. Please register prior to auction and when bidding hold up your bidding number. If you have any queries please do not hesitate to ask myself or our staff in attendance at the event.

Grant Bezett  
Director, Fine Art Society New Zealand  
grant@fineartsociety.net, www.fineartsociety.net



FINE ART SOCIETY  
NEW ZEALAND

### VIEWING and AUCTION

**Duncan & Ebbett**

115 Hewletts Road  
Mount Maunganui

**Saturday 18th October to  
Sunday 19th October  
Daily: 10am – 4pm**

**Viewing on day of sale  
Monday 20th: 10am – 1pm**

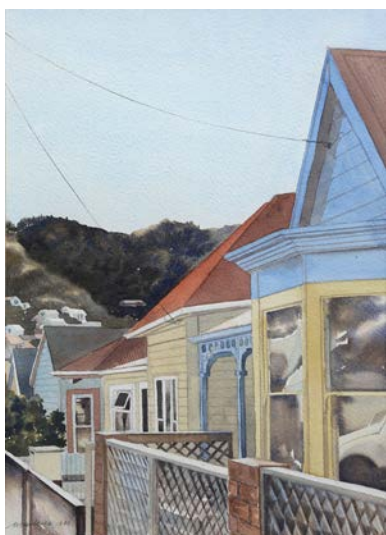
www.fineartsociety.net  
Toll free: 0800 377 48

### AUCTION TIME

**Monday 20th October 2104  
commencing at 6.30pm**



**1**  
**George Lyles**  
British 20thC  
*On the Beach*  
Watercolour  
Signed  
11 x 16cm  
\$200 - 350



**2**  
**Marlene M.**  
NZ 20thC  
*New Zealand  
Villas*  
Watercolour  
38 x 28cm  
\$150 - 300



**3**  
**Basil Register**  
NZ b1911, *The Old Shed*  
Watercolour, Signed, 26 x 34cm, \$200 - 400

**4**  
**Tony Lewis**  
NZ 20thC  
*Lake Rotoiti,  
Rotorua*  
Watercolour  
Signed, dated 89  
32 x 52cm  
\$200 - 400







5

**Violet Watson**1906 - 1992, *Puriri Stream, Thames*

Oil on board, Signed 50 x 70cm, \$900 - 1400



6

**Violet Watson**1906 - 1992, *Pink Roses*

Oil on board, Signed, 50 x 60cm, \$600 - 900



7

**Gaston de Vel**1924 - 2010, *Fuschias and Kiwifruit*

Oil on canvas, Signed &amp; dated '84, 50 x 60cm, \$1000 - 1500

8

**Patrica France**

1911 - 1995

*Flowers in a Vase*

Oil on board

Signed

33 x 29cm

\$2000 - 3000



9

**Ben Ho**

NZ b 1962

*Early Days*

Oil on board

Signed

44 x 34cm

\$800 - 1200



10

**Jan Nigro**

NZ 1920 - 2012

*Warm Nude*

Watercolour

Signed

40 x 30cm

\$600 - 900





**11****Violet Watson**

1906 - 1992

*Mount Maunganui*

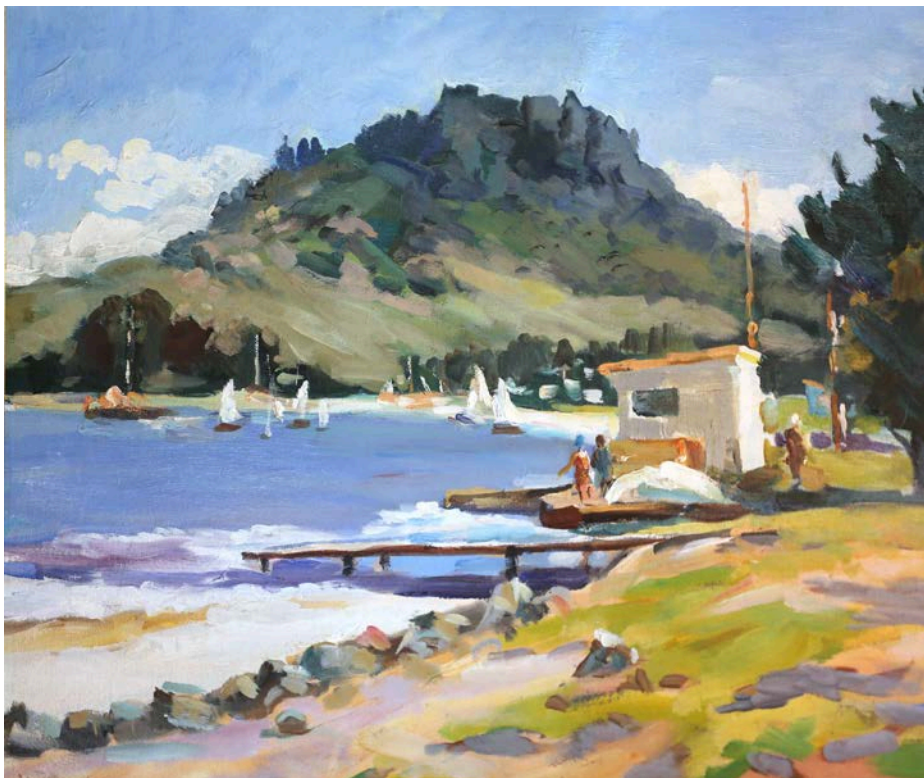
Oil on panel

Signed

48 x 58cm

\$2500 - 4000

Violet Watson was born in Taranaki and moved with her family to Waikato. As an avid art enthusiast Watson studied painting under local painters Adele Younghusband and Ida Carey before going on to teach herself. Violet made a name in her own right through her uncompromising depiction of the local landscape. In 1974 she became the first female artist to win the coveted Kelliher Award which she also won in 1977 as well as a string of merit awards.

**12****Peter Beadle**

NZ b 1933

*Cathedral Peaks, Lake Manapouri*

Oil on board

Signed &amp; dated verso '88

45 x 60cm

\$1200 - 1800

**13****Graham Braddock**

NZ b1942

*Moki Stream, Uruti, North Taranaki*

Oil on board

Signed

69 x 78cm

\$1400 - 2000







14

**Arthur Dagley**1919 - 1998, *Tauranga Harbour Dawn*

Oil on board, Signed, 22 x 28cm, \$1200 - 1600



18

**Arthur Dagley**

1919 - 1998

*Spring Season*

Acrylic on board

Signed

20 x 19cm

\$300 - 600



15

**Arthur Dagley**1919 - 1998, *Snowbound*

Acrylic on board, Signed, dated 1967, 61 x 91cm, \$2500 - 3500



16

**Arthur Dagley**1919 - 1998, *Yachts*

Acrylic on board, Signed, 57 x 89cm, \$2800 - 4000

19

**Arthur Dagley**

1919 - 1998

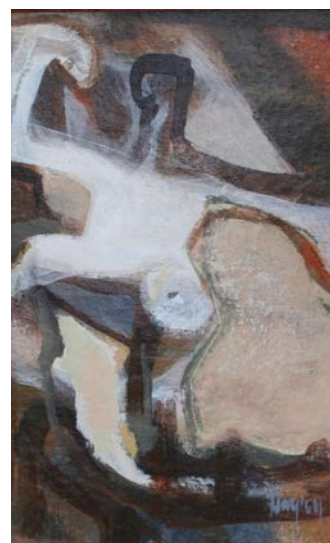
*Man Form*

Acrylic on board

Signed

17 x 11cm

\$300 - 600







20

**Arthur Dagley**1919 - 1998, *The Fishers*

Oil on jute, Signed, dated 1964, 57 x 86cm, \$2000 - 3000



21

**Arthur Dagley**1919 - 1998, *Port Abstract*, Acrylic on board

Signed, dated '69, 47 x 81cm, \$2500 - 3500



22

**Arthur Dagley**1919 - 1998, *Free Forms*, Acrylic on board

Signed, 27 x 29cm, \$600 - 900



23

**Arthur Dagley**

1919 - 1998

*Composition P7#1*

Polystyrene, Signed

30 x 89cm

\$700 - 1000

24

**Arthur Dagley**

1919 - 1998

*Figures in a Boat*

Acrylic on board

Signed, dated '61

61 x 52cm

\$2500 - 3500



25

**Arthur Dagley**

1919 - 1998

*Old Uncle Clem*

Acrylic on board

Signed

28 x 20cm

\$400 - 700



26

**Arthur Dagley**

1919 - 1998

*Interior*

Acrylic on card

Signed

28 x 15cm

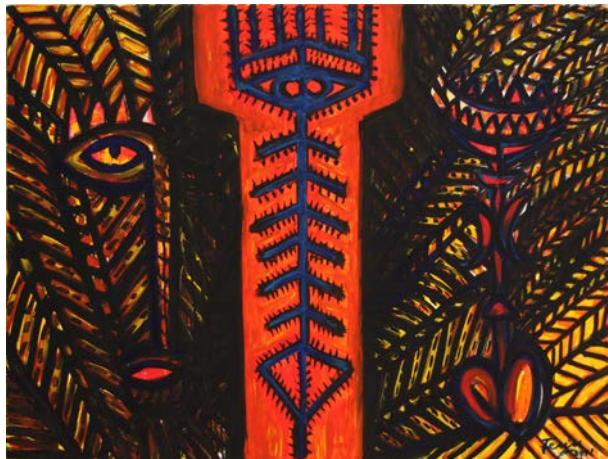
\$300 - 600







**27**  
**Arthur Dagley**  
 1919 - 1998  
*Series MS#4*  
 Resin, Jute, Metal  
 Signed  
 76 x 61cm  
 \$2500 - 3500



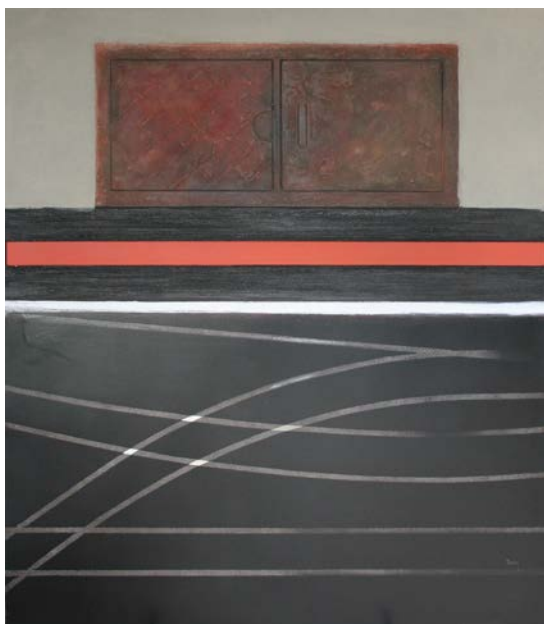
**30**  
**Fatu Feu'u**  
 NZ 20thC, *Fa'Aisifoga, 2001*  
 Mixed media on canvas, Signed, 84 x 102cm  
 \$5000 - 7000



**28**  
**Arthur Dagley**  
 1919 - 1998  
*Metamorphosis*  
 Acrylic on board  
 Signed  
 178 x 122cm  
 \$3000 - 5000



**31**  
**Nigel Brown**  
 NZ b1949, *The Black Singlet*  
 Handcoloured silkscreen, Signed  
 61 x 53cm, \$1800 - 2500



**29**  
**Arthur Dagley**  
 1919 - 1998  
*Seaport Terminal Theme*  
 Acrylic on board  
 Signed  
 120 x 105cm  
 \$3000 - 5000



**32**  
**Nigel Brown**  
 NZ b1949  
*The Artist in His Studio*  
 Handcoloured  
 woodblock  
 Signed and dated 92  
 61 x 43cm  
 \$1800 - 2500



33

**Mervyn Williams**NZ b1940, *Midas finds his soul, 1968*

Screenprint, Barry Lett Multiple

76 x 56cm, \$400 - 600



34

**Ross Ritchie**NZ b1941, *Three, 1968*

Screenprint, Barry Lett Multiple

76 x 56cm, \$400 - 600



35

**Stanley Palmer**NZ b1936, *Katherine Mansfield at the Bay*

Bamboo etching, Signed, dated 1985

41 x 61cm, \$600 - 900

36

**Don Binney**

1940 - 2013

*Pacific Frigate**Bird, 1968*

Screenprint

Barry Lett Multiple

76 x 56cm

\$2500 - 3500



37

**Ralph Hotere**

1931 - 2013

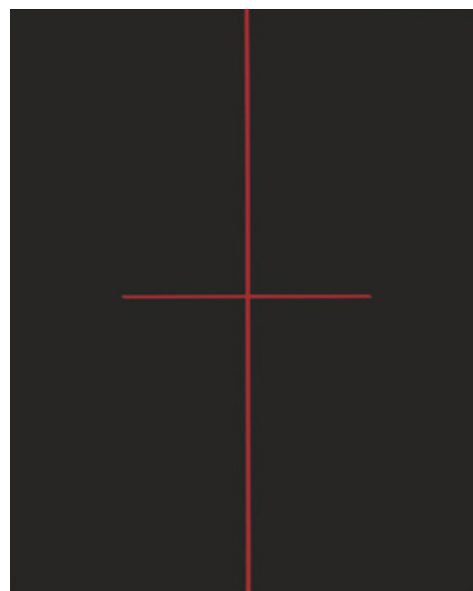
*Red on Black, 1968*

Screenprint

Barry Lett Multiple

76 x 56cm

\$3000 - 5000



38

**Milan Mrkusich**

NZ b1925

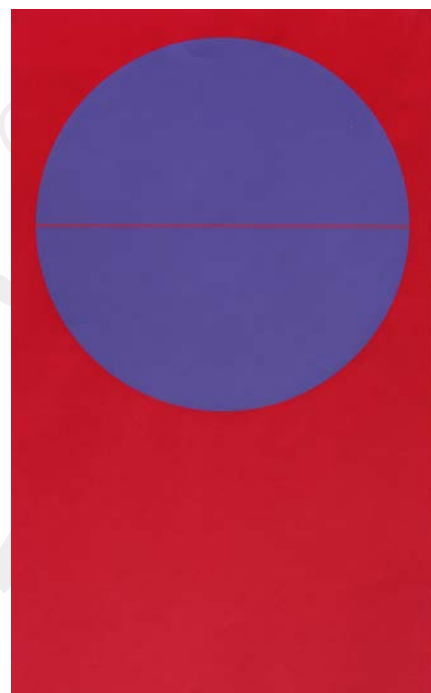
*Passive Element, 1968*

Screenprint

Barry Lett Multiple

76 x 56cm

\$400 - 600







39

**Tim Wilson**

NZ b1954

*On the Haast River*

Oil on linen

Signed, dated verso 2007

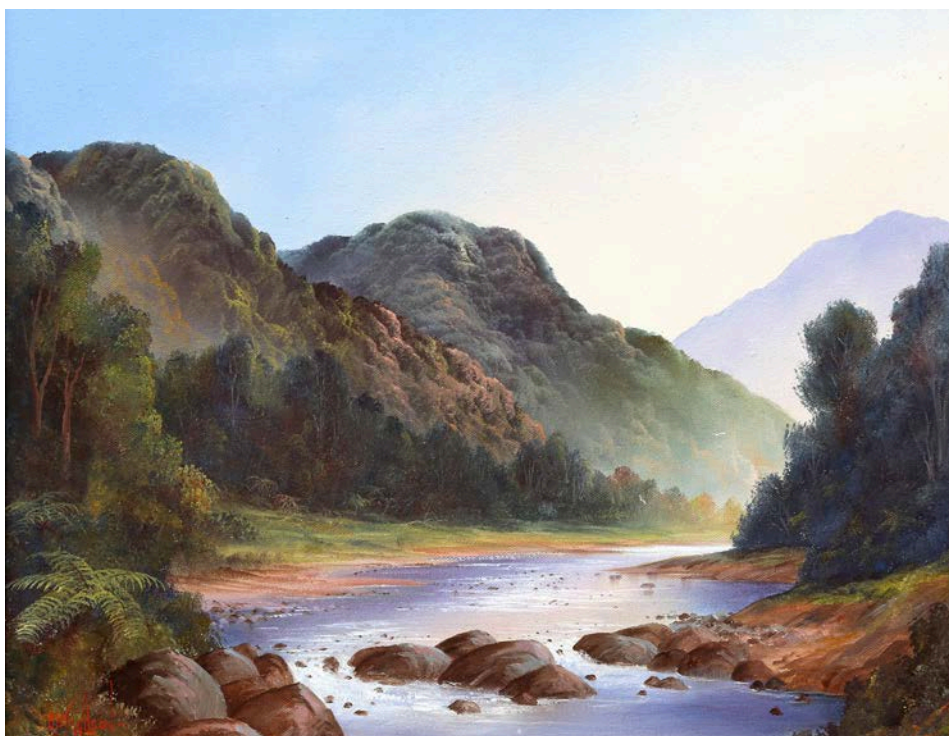
120 x 180cm

\$40000 - 60000

Tim Wilson was born in Palmerston North in 1954.

His landscape paintings have gained him an international following. Inspired by the mood and emotion of the dramatic South Island landscape he creates a timeless place.

Based on real mountains, rivers and lakes Tim is very aware of the 'Spirit of Place' which he tries to convey in his paintings.



40

**Tim Wilson**

NZ b1954

*Awakino Gorge*

Oil on canvas

Signed and dated 1981 verso

35 x 46cm

\$1000 - 1800



41

**J.C. Hoyte**

1835 - 1914

*Near Glenorchy, Wakatipu*

Watercolour, Signed

29 x 47cm, \$4000 - 7000

John Barr Clark Hoyte arrived here in 1860 and became one of our pre-eminent topographical artists.

He painted and taught art from Auckland to Dunedin. His work is represented in all major public collections and has been reproduced in many publications.



42

**J.C. Hoyte**

1835 - 1914

*In the Sounds*

Watercolour, Signed

31 x 20cm, \$1400 - 2000



44

**William George Baker**

1864 - 1927

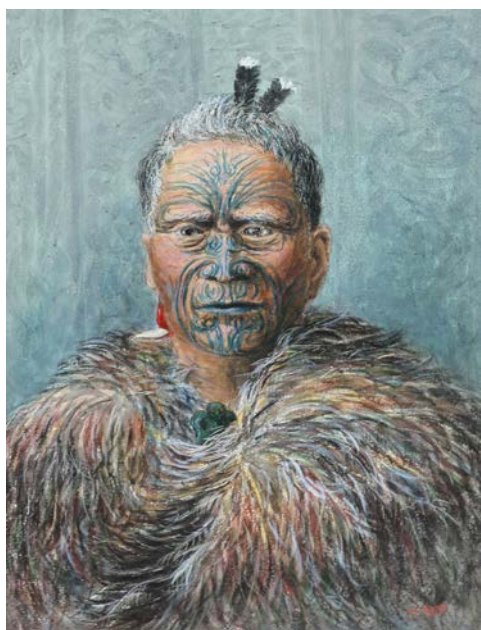
*Pa Scene, Waikato*

Oil on canvas

Signed &amp; titled

45 x 67cm

\$3500 - 5000



43

**William George Baker**

1864 - 1927

*Tawhiao - Leader of the Waikato tribes, Second Maori King*

Watercolour

Signed

36 x 26cm

\$2500 - 4000

William George Baker was born in Wellington of pioneer stock, his grandfather having come to New Zealand on the Lady Nugent in 1840.

He was self-taught and was a true 'colonial artist', travelling around the country painting as he went. He exhibited widely and is represented in many public collections.





45

**H.W. Kirkwood**

1854 - 1925

*Mount Christina*

Oil on board, Initialled

30 x 22cm, \$1200 - 1800



46

**School of L.W. Wilson**

NZ 19thC

*Lake Manapouri, NZ*

Oil on board, Unsigned

43 x 61cm, \$300 - 700



48

**Frank Wright**

1860 - 1923

*Maori Life near Rotorua*

Watercolour, Signed

24 x 37cm, \$900 - 1400



49

**Tom Peerless**

fl 1880 - 1900

*In the Dart Valley*

Watercolour, Signed

34 x 51cm, \$1200 - 1800



47

**Ralph Wilson**

Aus 20thC

*South, Late Afternoon,**Fraser Island*

Oil on board

Signed

61 x 122cm

\$2000 - 4000





**50**  
**Robert McDowell**  
 NZ b1937  
*A Summer Garden*  
*Redcliffs*  
 Watercolour  
 Signed  
 37x27cm  
 \$350 - 600



**53**  
**Jos Kivits**  
 NZ 20thC, *South Island Landscape*  
 Oil on board, Signed, 39 x 59cm, \$900 - 1400



**51**  
**Douglas Williams**  
 NZ 20thC  
*The Eglinton Valley*  
 Oil on board, Signed  
 38 x 58cm, \$250 - 500



**54**  
**Jos Kivits**  
 NZ 20thC, *Apples & Walnuts*  
 Oil on board, Signed, 24 x 24cm, \$800 - 1200



**52**  
**Peter Wallers**  
 NZ 20thC  
*Karangahake Gorge*  
 Oil on board, Signed  
 27 x 29cm, \$300 - 600



**55**  
**Charles Mackenzie**  
 NZ 20thC  
*An Impression - Two Skiers*  
 Oil on Board, 24 x 29cm, Signed and  
 dated 1976, 37 x 57cm, \$200 - 400



**56****David Small**

British fl 1887 - 1896

*Washing Day by the River*

Watercolour

Signed

16 x 28cm

\$200 - 400

**60****F.L. Chapman**

Aust 19thC

*Weeping Rock, Wentworth Falls, Blue Mts*

Watercolour

Titled &amp; dated 1.4.6

33 x 23cm

\$400 - 800 for the four

**57****C.H.W.**

British 20thC

*Village Street*

Watercolour

Initialed

19x24cm

\$150 - 300



*Wairoa & Kereru in Action, Wakarewarewa*  
Watercolour  
Titled & dated  
Nov 24 1905  
28 x 44cm

**58****Unknown**British 19thC, *Tunbridge Wells, Kent*

Watercolour, Unsigned

18 x 28cm, \$200 - 400



*Te Puapua, Waikite in the distance*  
Watercolour  
Titled & dated  
21.11.5  
28 x 44cm

**59****Karl Otto Jung**German b. 1914, *London Pool*

Watercolour, Initialed

40 x 55cm, \$600 - 900

*In The Blue Mountains*  
Watercolour  
Titled & dated  
1.4.6  
30 x 45cm







**61**  
**Neville Cayley**  
 Aus 1853 - 1903  
*Kookaburra*  
*Feeding Her Young*  
 Watercolour  
 54 x 41cm  
 Signed & dated 1897  
 \$800 - 1600



**64**  
**C.F Goldie**  
 1870 - 1947  
*A Good Joke*  
 Chromolithograph  
 1910  
 38 x 30cm  
 \$800 - 1200



**62**  
**Neville Cayley**  
 Aus 1853 - 1903  
 Neville Cayley  
*Pair of Kookaburras*  
 Watercolour  
 54 x 41cm  
 Signed &  
 dated 1897  
 \$800 - 1600



**65**  
**Stanislav**  
 Russian 20thC  
*Fishing on the Ice*  
 Oil on board  
 Signed  
 25 x 39cm  
 \$200 - 400



**63**  
**De Ritz**  
 NZ 19thC  
*Wanganui River*  
 Oil on board  
 Signed and titled  
 72 x 34cm  
 \$150 - 300



**66**  
**Danielle Alacron Dalvin**  
 French 20thC, *Monique Asleep*  
 Handcoloured lithograph, Signed, 14 x 20cm, \$200 - 300





## Historical & Contemporary Fine Art

Early New Zealand works; colonial landscapes; early Maori portraits and examples of the best art produced in the late 19th and the 20th centuries.

European works by 19th, 20th and 21st century artists.

Contemporary works by the country's leading artists, representing a wide range of subjects, styles and mediums.

a gallery member of



FINE ART SOCIETY  
NEW ZEALAND

Corner of Victoria and Rostrevor Streets  
Hamilton

Tel: 07 839 0730 [www.aesthete.co.nz](http://www.aesthete.co.nz)

*at the heart of fine art*

## Your painting could be the *next* big find

*A small unsigned oil was purchased in a Northland junk shop for just \$5*

After careful research, the painting was attributed by Fine Art Society director, Grant Bezett, to the important Canadian artist Lawren Harris. Following publicity prior to the auction this attribution was supported by the recognised Canadian authorities on the artist.

The interest generated by the story of the painting's discovery ensured spirited bidding which saw it top its high estimate, selling for \$58,000.

*Make sure you know the potential value of your artwork – talk to us about having your work valued today.*

**Standard Insurance Valuation** for replacement purposes. This is the price one would expect to pay at full retail from a dealer.

**Market Appraisal** used to determine a value for estate purposes, such as in a matrimonial split or a deceased estate and is based on what one would realistically expect to realise on the open market.

**Gallery Appraisal.** If you wish to discuss your painting with our expert, please arrange an appointment through the Aesthete gallery staff in Hamilton – 07 839 0730.

**We visit the Bay of Plenty regularly please contact us to arrange for a valuer to call and see you – 0800 377 483.**



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FINE ART SOCIETY  
NEW ZEALAND

# ABSENTEE BIDDING FORM

HAND IN AT THE EVENT OR FAX TO: 07 839 0731

Name: .....

Address: .....

.....

Phone: ..... Mobile: .....

Fax: ..... Email: .....

Bidding Number  
(Will be issued for our reference)

Please bid on my behalf at the *Fine Art in the Bay 2014* October sale for the lots listed below.

These bids are to be executed as cheaply as permitted by other bids or reserves.

I agree to comply with the Conditions of Sale as printed in this catalogue.

Signed: .....

Lot No.	Artist/Description	\$ Bid Price (excluding Premium)
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....
.....	.....	.....
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AUCTIONEER

**Steve Davis**  
Licensed Auctioneer

STAGED BY

AUCTION AND EXPO HELD AT

**DUNCAN & EBBETT**

115 Hewletts Road, Mount Maunganui  
Telephone: 07 928 1280



  
FINE ART SOCIETY  
NEW ZEALAND

Ph 0800 377 483  
PO Box 9285  
Newmarket  
Auckland 1149  
[www.fineartsociety.net](http://www.fineartsociety.net)





FINE ART SOCIETY  
NEW ZEALAND

# CONDITIONS OF SALE

The highest bidder shall be the buyer. In the event of any dispute as to the bidding in respect of any lot, that lot be offered again at the discretion of the auctioneer whose decision shall be absolute and final.

The auctioneer has the right:

1. To refuse any bid
2. To advance the bidding at his absolute discretion
3. To place a reserve on any lot
4. To place a bid or bids on behalf of the seller
5. To withdraw any lot from sale
6. To require a successful bidder to pay forthwith the whole or any parts of the purchase price

The auctioneer acts as the agent of the seller and the auctioneer nor the seller shall be responsible for any defects or faults in any lot or for any errors in the description of any lot and no compensation shall be paid in respect of same.

From the time of the lot being sold, such lot will be the responsibility of the buyer.

## BUYERS' GUIDE

### BIDDER REGISTRATION

All intending bidders are required to register for a bidding number prior to the auction commencing.

### ABSENTEE BIDS

Absentee bidding can be arranged – please ask a member of staff for an *Absentee Bidding Form* or see overleaf. The Auctioneers will do its utmost to execute absentee bids for customers, however it will not be responsible if circumstances arise which result in failure to do so.

### COLLECTION OR DELIVERY OF PURCHASES

Successful bidders may collect their purchases after making payment at the conclusion of the auction. Purchasers are required to settle their accounts and collect their purchases within 24 hours after the sale. Packing and freight can be arranged at the buyer's expense.

### BUYERS' PREMIUM

A buyers' premium of 15% (plus GST) applies to all lots.

### ESTIMATES

Estimates are provided as a guide only. They are prepared well in advance of the sale and are subject to revision at any time.

### PAYMENT FACILITIES

EFTPOS is available for transactions up to \$3,000 which is the bank's daily limit. For transactions over that amount it is possible to pay by cheque where credit card details are provided as security and at the sole discretion of management. Visa and Mastercard are accepted on the understanding that a 2% surcharge applies.

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