



CORDY'S
AUCTIONEERS

The Ron Brownson Collection

TUESDAY 4 NOVEMBER 2025



The Ron Brownson Collection

AUCTION AND VIEWING DATES

Brownson Collection 1

Session One: Lots 1-159, ceramics, ethnographic, textiles

Session Two: Lots 160-317, photography, art & furniture

ONLINE BIDDING OPENS 7AM, TUESDAY 28 OCTOBER

Live and online auction Tuesday 4 November: Session One: 10am. Session Two: 5pm

Brownson Collection 2

Further photography, art, ethnographic, ceramics & textiles.

320 lots approx.

TIMED ONLINE AUCTION BEGINS CLOSING WEDNESDAY 5 NOVEMBER 7PM

Brownson Collection 1 & 2 Viewing

OPENING NIGHT: THURSDAY 30 OCTOBER, 4-6 PM

Friday 31 October 8.30am-5pm

Monday 3 November 8.30am-5pm

Brownson Collection 3

Further historical photography, ethnographic, ceramics & textiles.

330 lots approx.

TIMED ONLINE AUCTION BEGINS CLOSING TUESDAY 18 NOVEMBER 6PM

Brownson Collection 3 Viewing

Friday 14 November 8.30am-5pm

Monday 17 November 8.30am-5pm

Introduction

Welcome to a landmark catalogue at Cordy's, the collection of the late Auckland Art Gallery Toi o Tāmaki curator Ron Brownson (1952–2023). Ron was a regular visitor to Cordy's over many decades, visiting our catalogue viewings on almost a weekly basis. Many of the items in Ron's collection and this catalogue were acquired from Cordy's auctions.

On reaching the milestone of fifty years of trading in 2014, we held a celebration at our previous premises on Great South Road. It was fitting that Ron spoke as a collector and supporter of the auction house. That was an honour for our team, as it is to offer his diverse collection over a suite of auctions over the coming months.

Many in the wider art scene will know Ron best as a curator of some forty years' standing at Auckland Art Gallery Toi o Tāmaki, presenting major exhibitions by Colin McCahon, British artists Gilbert and George, Robert Ellis and the photographer Max Oetli.

Here at Cordy's we got to know Ron as a collector and, like many of our regular visitors, as a friend and fellow traveller in the world of decorative arts, ceramics and textiles, where he was particularly knowledgeable.

During our viewings Ron was great company, sharing his knowledge generously and reviewing catalogue highlights.

Ron was a lifetime collector, and his personal interests and passions are reflected in this catalogue and subsequent offerings at Cordy's.

It is tempting to wonder what Ron would make of this

moment, but I hope that he might be quite content to think of these items moving on to new homes to be treasured anew and discussed again by a new generation of collectors.

Andrew Grigg
Managing Director, Cordy's

After forty years of renting in Grafton, Ron moved to his last apartment, in Parnell, in 2021. While in Grafton, Ron began collecting what became a vast accumulation of carefully selected textiles, paintings, photographs, ethnographic works, ceramics, furniture—'I see it as sculpture'—and books, some 4700, notwithstanding regular bouts of book weeding.

When Ron departed, his friends were quick to recognise this collection had significant cultural and historical value, not only as testament to his extraordinary eye, but also in the way it reflected and complemented his public role as a curator. That is why we invited photographers Mark Adams and Chris Corson-Scott, two staunch friends of Ron's, to capture the apartment before it was dismantled.

Sadly, Ron left not a will, but—as was later discovered—many testamentary documents, one of which was subsequently recognised by the High Court as a will. Ron *never* threw anything away, if he could help it.



Photo by Chris Corson-Scott

Ron was no cataloguer, except in his head. He had more important things to do. But shortly before he died, he admitted the need for what he modestly described as ‘an inventory’. Ever the curator, he realised he had to connect the objects in his collection to their histories; he also recognised the need to document the detailed knowledge that hitherto he’d regarded as a private concern.

In practical terms, for the estate, this meant, prior to executors being appointed, there was an urgent requirement to protect the collection; transferring it from Ron’s rented apartment, an off-site storage facility and his Gallery office into a space where it could be securely housed in a controlled environment. Where it could be documented, assessed and, indeed as he wished, inventoried. It was not only the collection that had to be protected, but also his vast personal archive of papers: letters, cards, research notes, lectures given and ungiven, and an endless run of notebooks. It additionally included the papers of his parents, Nancy and Ronald senior, and those of his brother Drew, who died tragically early, in 1992.

There’s no precedent in Aotearoa for this: Ron’s collection is unique. No public curator has, to our knowledge, accumulated such a diverse private collection of things. It is a collection that is rigorous in its collecting patterns and—particularly in areas like textiles—speculative in all its possibilities.

Asked why he never bought a property, Ron would

respond by saying ‘If I had’ and, with a metaphorical sweeping gesture over his domestic surrounds, his *whare huia*, he’d declare ‘I’d have never been able to have this.’

We thank sincerely all those who have supported us through this challenging process over the last two and a half years: Ron’s colleagues at Auckland Art Gallery Toi o Tāmaki, Athol McCredie and Lissa Mitchell at Te Papa Tongarewa, Shaun Higgins at Tāmaki Paenga Hira Auckland Museum, Mark Adams, Chris Corson-Scott, Sam Hartnett, Paul Mitchell, Tim Walker, Hamish Coney, James and Melissa Parkinson, Philip Kelly, Michael Lett, the team at McVeagh Fleming, and the extraordinary people at Cordy’s.

Mark Summerville and Christopher Thompson
Executors of the Estate of Ronald Douglas Brownson

Chris Corson-Scott is an artist from Tāmaki Makaurau Auckland. His work is held in collections including Museum of New Zealand Te Papa Tongarewa, Auckland Art Gallery Toi o Tāmaki, Christchurch Art Gallery Te Puna o Waiwhetū, and Ngā Puhipuhi o Te Herenga Waka—Victoria University of Wellington Art Collection. His latest book is *The Afterglow of Industry: New Zealand Photographs 2012-22* (2025) with Daylight Books, New York. He is the director of art books at Compound Press, and is also working on a documentary about Aotearoa artist Mark Adams.

Ron Brownson

(1952–2023)

CHRIS CORSON-SCOTT

Although it's been two months since Ron Brownson died unexpectedly at home at the age of seventy, the loss of someone so important to so many of us in Aotearoa's art world is still hard to comprehend. As Senior Curator of New Zealand and Pacific Art at Auckland Art Gallery Toi o Tāmaki for the last two decades—his entire career there spanning an almost unbelievable forty-five years—the legacy of Ron's public work is undeniable. Less known, though, is his possibly greater impact through those same decades as a friend, mentor and advocate to so many of this country's best artists.

In 1978, when Ron first began working at Auckland City Art Gallery as research librarian, he was still a practising artist. He exhibited his own photography and moving-image work, and was involved in many collaborative projects. Later, as a curator, this background played a part in his unique insight and empathy towards artists. Along with his place in the photographic community, through early friendships Ron was also deeply involved in Tāmaki Makaurau Auckland's then-emerging Pacific art community. Around this time, he began writing seriously on the artists and work being done in both communities. Through this, he was among the first in Aotearoa to treat the work of these artists with the attention it deserved, and at that time desperately needed.

By the early 1990s, as those artists' work and Ron's already long involvement with them began to bear fruit, Ron accepted a position as Curator of Photography and Pacific Art at Auckland Art Gallery (the Gallery's first Pacific art

curator, and its only photography curator), making the tough decision to put his own art aside. Not long ago, I asked Ron if that was painful to do. In his inimitable style he replied, 'Oh, I'm much better as a curator than an artist.' It was funny, but it also spoke volumes of Ron's innate modesty towards his own considerable artistic talent, and the depth of his belief in helping others and community, which he practised rather than preached. Despite his modesty, the decision must have carried some weight; at that time Ron was—as we will discover in coming years—a seriously good 'camera artist' himself.

Even the most talented artists often and regularly feel vulnerable about their work and, perhaps because he was once an artist, Ron understood this. He knew the power of offering encouragement. Rather than trying to make people feel less than, he tried to make artists feel legitimate and valued. Time and time again I saw him, after he had seen potential or seriousness in someone, go out of his way to find little ways to do this. For more established artists, in what is perhaps the highest mark of trust and respect, Ron was often one of first people they showed their new work to, his office always filled with new artists' books, publications and collections of images, which had been sent to him. In return he gave comments that were supportive and incisive, yet also just aggravating enough to provoke those he was willing to push to aim higher, and take more risks.

Simply put, Ron knew the weight of someone in his position showing up. Endlessly and consistently, he gave the



Display Table, Spare Room, Ron's Apartment, March 2023

the bulk of his evenings and weekends to showing support at openings, artist talks, book launches and events. He must have written *thousands* of letters of support for funding, residencies and awards. Then there were the endless contributions of forewords, blurbs, exhibition texts, as well as calls and emails to connect people. At the Gallery, too, his roles were multitudinous; the trust and relationships he had cultivated over decades meant that for so many artists, or artists' estates, he was the go-to for visits, enquiries, acquisitions and gifts. These relationships also extended to the Gallery's friends and patrons, whose support became increasingly important as public art funding was ever more under threat.

With Ron's passing, Aotearoa's artists have lost one of their greatest champions, and Auckland Art Gallery Toi o Tāmaki, and Aotearoa's art scene, will never be quite the same. As Ron's friends, I think we can take solace, though, in the knowledge that—like the anonymous artisans of the traditional textiles Ron loved so much—his lifetime of work is forever and deeply woven into the fabric of Aotearoa's art.

The photographs by Chris Corson-Scott of Ron Brownson's office at Auckland Art Gallery Toi o Tāmaki and his apartment were taken shortly after Ron's passing, as part of a documentary project in conjunction with photographer Mark Adams.





*Early Evening, Kawakawa in Ron's Office,
Auckland Art Gallery Toi o Tāmaki, March 2023*



Lounge at Night, Ron's Apartment, March 2023



Ron's Place, 2023

**AN AFFECTIONATE FAREWELL TO MY FRIEND
BY ME, MARK ADAMS, AND MY DEARDORFF.
12 AND 20 APRIL 2023.**

















Christina Barton is a curator, writer, editor and educator based in Te Whanganui-a-Tara Wellington. She worked at the Auckland Art Gallery between 1986 and 1992, moving to Te Whanganui-a-Tara to take up a curatorial role at the Museum of New Zealand Te Papa Tongarewa (1993–95) before joining Victoria University of Wellington as a lecturer in Art History and, from 2007 to 2023, as director of Te Pātaka Toi Adam Art Gallery. Specialising in the legacies of the critical art practices of the 1960s and 1970s, she has worked with and written about a wide range of artists from that era to the present from Aotearoa and elsewhere. *Out of the Blue*, a collection of her writings on artists published by Te Herenga Waka University Press and Te Pātaka Toi Adam Art Gallery launches in November 2025.

Remembering Ron

CHRISTINA BARTON

*Grief has a house, as is said It is in the remembering
[of the dead] and their work that we honour them.¹*

I don't precisely recall the first time I met Ron Brownson, but it most likely would have been early in 1985, my first year researching my MA thesis. I was a student in the Department of Art History at the University of Auckland, where I was also tutoring. I had started mapping out my topic: a history of post-object art in the 1970s in New Zealand, a subject I came to after two years of study, which had given me a decent grounding in the history of New Zealand art and a sense of mission galvanised by exposure to the histories of conceptual art, experimental cinema and feminist art practice, encountered through the teachings of Michael Dunn, Tony Green, Elizabeth Eastmond, Alan Wright and Roger Horrocks. Although I was new to Auckland (arriving back from my first and only OE at the end of 1982 and moving there to further my studies in 1983), I was beginning to feel my way into the local art scene, meeting Elam students (who were still required to study art history), attending openings and hanging out with flatmates and fellow postgrads.

I would no doubt have made an appointment to visit the the Research Library at Auckland City Art Gallery (as it was then called) to review records of the Gallery's innovative Project Programme series, initiated in 1975 by then-exhibition officer John Maynard, that showcased the new experimental practices fostered by Jim Allen at Elam School of Fine Arts

that were (in part) the subject of my thesis. I still have a sense of what that first visit to the library would have been like: knocking on the solid timber door at the top of the stairs opposite the old East and West Galleries, being let in by Ron, the librarian and sole occupant, who would have set me down at the large table where I would have been supplied with files relating to each of the artist's projects I was keen to interrogate. That room—with its book stacks, filing cabinets, display shelves, artist files, secret 'back rooms' and balcony overlooking the long-gone but memorably raucous fountain on the edge of Albert Park—became the crucible for my working life, a haven and den that set me on my intellectual and professional path.

I seem to recall the library was only open on Tuesdays (or by appointment), and I quickly learned that Ron's attitude to visitors was mercurial. Some people just never seemed to be able to get in. Those who did were clearly the ones Ron found interesting. I've never been clear why Ron opened the door to me, but let me suppose that my art historical interests aligned with his, especially regarding the kind of alternative practices that I was determined to document. I only vaguely understood that in addition to studying art history, completing his master's on Rita Angus, and taking on the role of librarian in 1978, Ron was a keen photographer and filmmaker, a member of City Group, a collective he formed with Vivienne Smith and Neil Pardington, that was making short, highly experimental Super 8 and 16mm films with jagged soundtracks and cut-up visuals,



Ron Brownson and visitors to the Research Library, c. 1979. Auckland Art Gallery Archive 1893-2017.
Courtesy of E H McCormick Research Library, Auckland Art Gallery Toi o Tāmaki, (RC 2015/5).

shot in and around Auckland, featuring friends, fellow artists and occasional ring-ins, such as Rangihira Panoho, who, like me, was undertaking his MA in Art History and was also invited into Ron's private world. Apart from Ron's deep knowledge of art, his fascination for photography and his curiosity about certain kinds of people, I had no idea that he would go on (from 1995) to be the respected curator and polymath collector who is celebrated today.

The Research Library at Auckland Art Gallery was and is an extraordinary resource. With the dismantling of the Elam Library, it is without doubt the best specialist art library in Aotearoa. Featuring an impressive collection of books, journals and catalogues, it also houses archival collections, artist files, auction catalogues, exhibition records, and, while I was there, a collection of videotapes, deposited by the likes of Darcy Lange, and colour slides documenting every show staged in spaces across the city, a project Ron initiated with the help of the Gallery's photographers. Over the summers of 1986 and 1987, and then full time from 1988 until 1990, I worked as a research assistant, helping Ron with a host of duties, from labelling slides to filing newspaper clippings, re-housing books, helping with public enquiries, and as time went on, assisting with exhibition research and public programmes. It was from here that I curated my first exhibition, *After McCahon* (1989), and shepherded Billy Apple's touring exhibition, *As Good As Gold* (1990), into the Gallery's programme. I can truthfully say that the Research Library was my training ground and Ron

was my more than ideal teacher.

During my time there Ron showed me things that left indelible marks: photobooks by Larry Clark and Robert Mapplethorpe, rare publications on and by Andy Warhol, catalogues to key shows, obscure magazines and all manner of items that fuelled his curiosity. He and Roger Blackley (1953–2019), the curator of historical New Zealand art, his close friend and fellow art history graduate, demonstrated the responsibilities of gallery work, especially in their kind patience with members of the public. They showed me, too, what it took to be part of something, in their respectful nurturing of an older generation of art scholars, such as Una Platts and Eric McCormick—literally our discipline's founding figures—the encouragement they showed to misfit artists, and the warmth they extended to the 'little' people on staff, especially the technicians. I learned so much by being a fly on the wall in a space that stealthily retained its independence within the larger institution, as Gallery staff dropped in to let off steam, or Ron's favoured artists (old and young) called by to catch up on art-world gossip.

Ron hardly ever behaved like a boss, except once he directed me to interview Jean Horsley, an assignment I found daunting as it was my first formal artist-interview. I didn't realise it then, but looking back, it is clear that Ron sensed this would be a way for me to connect with a memorable woman artist, who would later invite me to her occasional lunches where an interesting assortment of women would gather in an



Ron Brownson (left), Roger Blackley (seated) and visitors to the Research Library, c.1992. Auckland Art Gallery Archive 1893-2017.
Courtesy of E H McCormick Research Library, Auckland Art Gallery Toi o Tāmaki, (RC 2015/5).

***Ron taught me to value
not just the finished artwork,
but all that surrounds
and supports it.***

informal, cross-generational salon fuelled by an unfortunate array of unpalatable food (she was no cook). I swear this is just one instance of Ron's 'sixth sense'. He once challenged me by suggesting I'd 'rather be sailing', a comment that struck home because I was in the first throes of a new romance, but also stung because it gave me the impression he didn't think I was serious. Typically, this throwaway line had me pegged; it inadvertently forced me to identify exactly where my commitments lay (and I recall it to this day). He became a lifelong touchstone and confidant, even if we largely went our separate ways.

That library and Ron's particular approach to its management are crucial to my subsequent engagement with the art system. Grounded by a holistic commitment to all that goes into art's ideation, production, presentation, documentation and interpretation, Ron taught me to value not just the finished artwork, but all that surrounds and supports it, from sketches, drawings, diagrams, letters, notes, invitation cards, audiotapes, photographic records, flyers and room sheets, printed reviews, journal articles and published books, to stories, memories, rumours and secrets. What's more, the Research Library grew through Ron's time into the key repository for an alternative history of art in Aotearoa, where the remains of time-based and ephemeral art practices have been preserved and are being built upon by the subsequent efforts of curators and archivists who are continuing Ron's good work.

¹Ron Brownson, extract from a personal email to the author on the death of Vivian Lynn, 3 December 2018.

Hamish Coney is an independent writer, curator and art advisor based in Tāmaki Makaurau. His most recent book, *A Potent Way of Talking: Colin McCahon and the Urewera Triptych*, was published earlier this year by Arotahi Gallery. His first book, *Hinemihī: Te Hokinga – The Return* (Rim Books), was launched at Two Rooms Gallery in December 2020. Ron Brownson gave the opening address.

Collector Ron

HAMISH CONEY

I'm addicted to Brancusi's sculpture and his gutsy practice ... As a sculptor, he mixed abstraction consumed by simplification with precisionist carving. Rough, elegant, symbolic.

Excerpt: Ron Brownson @nzartcurator Instagram post, 30 January 2023

Frances Hodgkins' portrait of her gay friend Cedric Morris is especially magical because of his macaw. Rubeo was the bird's name. Have you ever heard a macaw call?

Excerpt: Ron Brownson @nzartcurator Instagram post, 8 February 2023

Luit Bieringa (1942–2022): What a wonderful friend to artists in Aotearoa.

Excerpt: Ron Brownson @nzartcurator Instagram post, 21 June 2021

In the three years before his passing in 2023, Ron delighted in posting to Instagram as a means to share his thoughts and observations on film, fashion, art, artists, dance, the wider culture and those protagonists he admired. His first post, from March 2020, featured a Pat Hanly painting at Auckland Hospital. His second, two days later, assured us that he didn't touch a moa skeleton during an auction viewing at Cordy's. But you knew he was tempted. Ron took to Instagram with gusto, logging nearly 600 posts and thousands of followers. @nzartcurator revealed him to be a bit of a petrolhead. Jaguar

convertibles, a stunning orange Mercedes V8, a stylish Volvo and the odd motorbike caught his eye, along with photographs and quotes by Diane Arbus—'shoot for the secrets, develop the surprises'—Uzbek kilims, memorials for dear friends and his thoughts on photography theorist Susan Sontag. The tone is fun, candid and, like Ron himself, a little provocative—but also full of wonder at the creative spirit.

As I began working with Mark, Christopher and James on preparing Ron's collection for this catalogue, I had a chat with an artist friend. She said, 'One day I was walking along K Road with Ron. He took my hand and said to me, "You're one of my favourite artists." I knew it might not be true, but I was so taken with his wanting me to feel seen in the art world when at that time I felt invisible. Ron knew how to do those little things that would enable an artist to keep going.'

My relationship with Ron the collector blossomed during my time as Managing Director of the auction house Art+Object (2007–18). Of all the public-gallery curators, Ron was the most regular visitor. He was always keen to see a certain piece, perhaps to compare with a similar artwork in the Auckland Art Gallery collection or for his own research. He took great interest when a significant body of Theo Schoon's cave-art paintings and photography dating to the late 1940s was presented in 2014. Ron lingered over pottery, and whenever a rare piece by the Japanese ceramicist Shōji Hamada (1894–1978) was catalogued his scrutiny was at its apogee. He savoured the opportunity that an auction viewing affords to handle objects

and check for signs of the maker's hand.

Some collectors are by turns shy and sly. Some are pretty cagey, on the lookout for competitors. But most love nothing more than to have a natter and share their passion and insights. Ron was in that camp, and I recall many informative discussions and no little gossip about the foibles of this artist or that photographer. He was always quick to point out when he encountered a work that added to or even upended his understanding of a practitioner's concerns or intentions. Andrew and his team tell me the same occurred at Cordy's.

Ron enjoyed the company of a small group of fellow experts and collectors. They formed a regular 'search party', an exploratory group who gathered on Saturday mornings to pursue interesting items to add to their collections. Their terrain was the op shops, antique dealers, textile traders and auction houses in and around Tāmaki Makaurau. They undertook regular forays to Helensville to visit fellow collector and former museum director John Perry and his self-described cabinet of curiosities, Global Village Antiques. The team invariably consisted of Ron, design historian Christopher Thompson and cellist Paul Mitchell, whom I spoke with recently about these excursions. 'For many years, particularly after I moved to Auckland in 2014, Ron, Christopher and I had a regular date on Saturdays. I was frequently the driver. We'd visit shows or head up to see John Perry. Sometimes Ron would escape the "factory", as he called the Auckland Art Gallery, and we'd catch the end of the Friday afternoon viewing at Cordy's. Everywhere we went, we'd run into people he knew. Ron had lines of communication with artists nobody else had.' Mitchell, who also lived for a time in Te Whanganui-a-Tara, frequently acted as Ron's 'spotter' and bid on his behalf on items at Dunbar Sloane auctions in the capital. Mitchell was always in awe of Ron's eye and recall: 'I returned to New Zealand, after living in Spain for a number of years, around the time Ron was curating the Marti Friedlander exhibition¹ in 2001. He took great delight in seeing me as a sixteen-year-old protesting in one of her Springbok tour images from 1981.'

Mitchell also recalls collecting trips with Ron and legendary art collector Milly Paris to Nelson, New Plymouth, Whanganui, and more recently Sydney. 'Ron was always on the lookout for a textile dealer or a promising op shop.'

This catalogue reveals the enormous range of Ron's interests as a collector, and his close curatorial friendships with artists and in particular photographers. There are a number of photographs dedicated to Ron with thanks, as gifts from Marti Friedlander — 'for Ron with love' — and Peter Peryer, who sent Ron a large print torn into two pieces, presumably as a guide to why a print might not make the grade for exhibition purposes.

The late photographer Harvey Benge (1944–2019), who was a long-term friend, photographed Ron and the American



Ron Brownson, Hamish Coney, John Perry and photographer Mark Adams at the launch of the book *Hinemihī: Te Hokinga – The Return* (Hamish Coney author, Rim Books), December 2020, at which Ron gave the opening address.

photographer Dennis Stock (1928–2010) in conversation in 1996 as Stock writes a dedication to Ron in a copy of his book *Made in USA*, which reads: 'For Ron, a man with style.'^{*} Stock is perhaps most well-known for his iconic photograph *James Dean in Times Square* (1955).² When he visited Aotearoa New Zealand it was natural that his path would lead him to Ron's door. The connection to the Magnum photographers collective and Aotearoa member Brian Brake would no doubt have been a topic of conversation.

It is those conversations with Ron we will miss. Ron the curator was his public face for over forty years. Ron the collector was his private gig. One where he could share the journey with like-minded souls and, with a nudge and a wink, encourage collectors and artists alike to keep the faith.

A final word

In Ron's archive of papers and correspondence is an artist's note that is private in nature, so not appropriate here to publicise authorship, but it has struck the team working on this catalogue as being representative of other letters and conversations we have shared about Ron over the last twelve or so months. It reads, 'Dear Ron, Thank you for two days of inspiration. Your attitude towards art helped me through the hardest year of my life. So thank you for the time and spirit you shared with me.'

¹ *Marti Friedlander: Photographs*, Auckland City Art Gallery, 2001, curated by Ron Brownson.

² This iconic image is in the collection of Te Papa Tongarewa, along with four other photographs by Dennis Stock, including portraits of jazz musicians Louis Armstrong and Earl Hines.

^{*} See inside front cover.

Christopher Thompson holds a PhD in design history from the University of Brighton. In an earlier role as Curator of International Decorative Arts and Design at the Museum of Applied Arts and Sciences, Sydney (Powerhouse Museum), he had curatorial oversight of one of the largest institutional collections of Doulton wares.

Ron and Ceramics: a Doulton Chang Ware bowl of 1925

CHRISTOPHER THOMPSON

The thing about ceramics is their tactility, which informs not only the way they're handled as befits their function, but also their origins: the materials they're made of, their surface treatment, weight and heft, and form. These perceptions all help determine what your eye can't see. Assaying ceramics is a bit like T. S. Eliot's description of writing good text:

I mean that one ought to be able to look at what you have set down out of the margins of one's eye, the part in which the rods and cones are less worn, just as one can count more of the Pleiades on a clear night when one is not looking directly at them.¹

I'd argue that's how Ron approached the ceramics he collected; it was an urge that was not only visual but haptic and instinctive. But to that you've also got to add his extraordinary sense of history, his delight in plastic form, his immense pleasure in colour and, not least, the impact the medium made on one of Ron's most private and innocent delights: the tablescape.

A tablescape is a neologism invented by the British interior designer David Hicks in the 1960s to describe the arrangement of objects on flat surfaces in a thoughtful interior. As Hicks asserted:

The best kind of rooms are those which contain a cosmopolitan collection of different pieces of furniture, books, drawings and objects, though somewhat

sympathetic to each other in a space with a decorative theme, however simple, all of which goes to make up a cosy, interesting and individual atmosphere.²

Pretty much every flat surface in Ron's interiors displayed an accumulation of things, all arranged with absolute precision. Notwithstanding the sublimity of these mini-views, they were more than aesthetic expressions. They exhibited Ron's enthusiasms, his fascination and obsession with and in material form.

Aside from their aesthetic impact, there was a narrative purpose in these arrangements, which I recognise retrospectively, that would somehow discern a connection between a Parian ware figure of the four-year-old Prince Albert Edward of Wales as a sailor boy (modelled after the 1846 Winterhalter portrait), a piece of chalcedony (identified and retrieved from Tony Fomison's heartland, the pebbled beach of Birdlings Flat), a fragment of Uzbek textile (for which the tribe, location, technique and date of production would be known) and a small Balinese bone figure (reminiscent of those in the collection of the Australian artist Donald Friend). Ceramics were always a key to these compositions: their form, colour—or absence of it—decoration and age provided a backdrop to the display. They were practical drivers of display.

A constant presence in these mutable tablescapes was an exemplar of English ceramics, a collision between the commercial imperative of industrial production and the studio

pottery movement then emerging in early-twentieth-century Britain.

In late 1977, soon after I met Ron, he showed me an anamorphic earthenware—for want of a better description—bowl; truth to tell it looked a bit like an ashtray, but it wasn't. It was a chunky piece of earthenware with an extraordinarily coloured glaze: of seemingly volcanic blasts, it was coloured with reds, purples, a hint of green and flecks of yellow, and all a bit sloppy, but somehow constrained. It reminded me, vaguely, of the monochrome New Zealand studio pottery my mother was then starting to collect, but it was, even to my uneducated eye, a lot more sophisticated than local productions.

At the time I first saw the bowl it had a paper label attached underside, the significance of which I didn't then understand. The label was subsequently lost: Ron ascribed its obliteration to a flatmate cleaning up after a party; the never-identified flatmate was neither forgotten nor forgiven. The label indicated the bowl had been a part of the extraordinary Doulton & Co stand at the *New Zealand and South Seas International Exhibition*, held in Dunedin between 1925 and 1926, for which the company received a 'special award'.

Doulton used the exhibition in an attempt to not only recapture its leading position in the New Zealand ceramic market, which had suffered during the First World War, when imports of British ceramics into New Zealand slumped, but also to address growing competition from manufacturers outside the British Empire. The exhibition had a distinctly imperial flavour, with a focus on the British Government pavilion's Hall of Empire along with a 'collection of modern British industrial art ... organised and selected by the British Institute of Industrial Art to demonstrate the latest productions of both craftsmen and manufacturers in applied and decorative art.'³ While it may have been a part of the Doulton consignment to the exhibition, the bowl reflects the semi-official agenda of the British Institute of Industrial Art: an arts and crafts ethos in fusion with the efficiencies of industrial production.

The bowl is signed in blue, under glaze, under base, with factory script marks: 'Noke.. / Chang Royal Doulton / England / .HN.' It was modelled by Charles J. Noke (1858–1941), art director of Doulton's Burslem pottery, and decorated by its head painter, Harry Nixon (1886–1955). Chang ware, a line of experimental transmutation-glazed ceramics, was launched in 1925 and marketed under the name 'Chang' because it allegedly resembled the work of a southern Sung-era potter known as Chang the Elder. As Jennifer Quérée observes, 'Chang the elder probably never existed, and ware such as these had not been seen in China or elsewhere.'⁴

Doulton used the exhibition to launch not only its new Chang ware line, but also to update a range of products designed specifically for the New Zealand market that had



first been shown at the *New Zealand International Exhibition* held in Christchurch in 1906–07: a bone china service, 'Māori Art', decorated with borders derived from kōwhaiwhai, was now produced in more robust earthenware and given a yellow ground to better accord with contemporary taste.

It was not the first time Doulton had exhibited in Dunedin. Two of the potteries that in 1882 merged to become Doulton & Co—Doulton & Watts and Pinder, Bourne & Co—exhibited at the *New Zealand Exhibition 1865*. Doulton & Watts, based in Lambeth, showed 'a great variety of articles in Stoneware for domestic purposes, and the use of chemists, & c.' The Staffordshire-based Pinder, Bourne & Co, through their agent M. Calvert, exhibited 'a very excellent collection of imported Ware—comprising copies of the Portland Vase, Capel and Etruscan Vases, Majolica Ware, and Dinner and Toilet Services.' It was clever marketing: Doulton would dominate the upper end of the New Zealand ceramics market for the next century.

Unlike textiles, ceramics were rarely the exclusive focus of Ron's aesthetic or the subject of obsessive collecting: they were incidental inflections in a larger picture of things. Ron might have viewed ceramic objects merely as component parts of his domestic *mise-en-scène*, but he definitely knew what was good. Ron's early acquisition of this Doulton Chang ware bowl demonstrated his unerring eye for quality, a fascination with the unfamiliar, delight in the exotic and an appreciation of the extraordinary.

¹ T. S. Eliot letter, 21 April 1937, quoted in Robert Crawford, 'A Cousin of Colonel Heneage,' *London Review of Books* 41, no. 8 (18 April 2019), <https://www.lrb.co.uk/the-paper/v41/n08/robert-crawford/a-cousin-of-colonel-heneage>

² David Hicks, quoted in Alvide Lees-Milne (ed.), *The Englishman's Room* (Viking, 1986), 67.

³ G. E. Thompson, *Official Record of the New Zealand and South Seas International Exhibition Dunedin 1925–1926* (Coulls Somerville Wilkie Limited, 1926), 46.

⁴ Jennifer Quérée, *Royal Doulton: Illustrated with Treasures from New Zealand and Australia* (Canterbury Museum, 1993), 67.

⁵ Alfred Eccles, *New Zealand Exhibition 1865: Reports and Awards of the Jurors* (Commissioners / Mills, Dick & Co., 1866), 315.

James Parkinson is the Director of Found Objects and Head of Ethnographic Art at Artvisory auctions in Melbourne, specialising in indigenous and ethnographic art across Oceania. With over thirty-five years in the auction industry as an auctioneer and valuer, he is a leading expert in museum collection valuation services and acquisition strategy, advising institutions and collectors on the placement and value of culturally significant works.

The Ron Brownson Collection of Textiles and Persian Rugs:

A Journey Through Pattern, Colour and History

JAMES PARKINSON

The Ron Brownson textile collection constitutes a significant corpus of over 200 individual works, encompassing a broad spectrum of weaving traditions and cultural origins. It is notable for its inclusion of Indonesian ikats, antique flatweaves, devotional prayer rugs and monumental Anatolian carpets. The collection reflects both aesthetic discernment and a sustained collecting engagement with textile heritage. Latterly housed within a nineteenth-century Flemish linen press, a Georgian coffer and two trunks, these works were not merely stored but integrated into Ron's domestic environment, contributing to a richly layered interior space. Ron always had selections of his rugs on display in his apartment. Some on the floor, others draped over a stand so they could be handled and discussed: talking about rugs was Ron's ideal moment of relaxation. His greatest praise to friends—albeit after years of training—was, 'You're becoming a textile maven.'

Ron's passion for textiles was shaped not just by his enduring love of colour, texture and pattern, or his fascination with history and the allure of the unfamiliar. It was also deeply personal. His paternal grandfather hailed from southwestern Syria, from a village in the vicinity of the Golan Heights. The textiles he collected became a tactile bridge to that familial past, a way of honouring his lineage through his collecting. Over several decades, he also amassed a substantial library of tribal textile literature, which enriched both his research and his collecting practice. Ron approached his textile collecting with a depth of scholarly insight, blending connoisseurship

with cultural sensitivity and understanding.

Prayer rugs feature strongly in the Ron Brownson textile collection. They occupy a unique niche within the broader category of Islamic textiles. Typically smaller in size, these rugs are designed to delineate sacred space for individual prayer, often featuring a mihrab—a niche-shaped motif symbolising the direction of Mecca. Beyond their religious function, prayer rugs are deeply personal artefacts, often gifted at life milestones or passed down through generations. Their designs vary by region: Persian prayer rugs may exhibit floral arabesques and medallions, while Turkish examples lean toward geometric symmetry.

Anatolian rugs, which also feature strongly in the collection, are woven in the heartlands of modern-day Turkey. They are prized for their bold geometry and tribal symbolism. Rooted in nomadic traditions, these rugs often feature stylised motifs. The dyes derived from madder root, indigo and walnut husks imbue the wool with earthy vibrancy, while the symmetrical knotting technique lends durability. Collectors value Anatolian rugs not only for their visual impact, but for their ethnographic resonance: each rug is a mnemonic device, encoding the beliefs and aesthetics of its weaver's community. Regional variants offer distinct palettes and pattern languages, making Anatolian textiles a fruitful ground for comparative study.

Flat-woven textiles—such as kilims and soumaks—were also a rewarding area of collecting for Ron. Their makers



eschew pile in favour of interwoven warp and weft, resulting in lightweight, reversible fabrics. Kilims, especially, are celebrated for their abstract compositions and saturated colours. These decorative textiles are often used as wall hangings, floor coverings and historically as dowry items. Their lack of pile allows for crisp geometric articulation, with motifs such as diamonds, hooks and zigzags conveying protection, abundance and continuity. Flat weaves are particularly appealing to collectors who appreciate minimalist design and the interplay of negative space. Moreover, their portability and affordability make them accessible entry points into textile collecting, while their cultural specificity, be it Kurdish, Baluchi or Caucasian, offers rich avenues for research and storytelling. One of the more intriguing rugs in Ron's collection is the large and impressive Oushak-style Donegal carpet (lot 159). Initiated in the late nineteenth century under the patronage of the Gaelic Revival and Arts and Crafts movement, Donegal rugs were hand knotted in Killybegs, a coastal town in County Donegal, Ireland. Using local and imported wool and inspired by the soft palettes and spacious designs of Oushak carpets, these rugs often feature large-scale floral motifs, medallions and subtle colour variation, echoing the aesthetic restraint and elegance of their Anatolian counterparts. For collectors, Donegal carpets represent a fascinating cultural hybrid: Irish craftsmanship filtered through Ottoman design sensibilities, resulting in a distinctive fusion of cultural origins. Their rarity and historical importance make them highly desirable. This

carpet was Ron's last textile acquisition, acquired as an Oushak but almost immediately reattributed to the Donegal Workshop.

Ron's textile collection will be offered over two auctions—the first in this catalogue and the second collection in the Artvisory auction at Gow Langsford Gallery in November of this year. The extensive collection of textile books will then be offered as part of the sale of Ron's large and impressive library in early 2026.

Beyond their warm and tactile beauty, hand-woven textiles serve as repositories of memory and meaning. To collect them is not merely to decorate, but to preserve, reflect and study as Ron did. The act of collecting afforded him a profound sense of fulfilment, mirroring the emotional resonance often observed among dedicated collectors engaged in the pursuit of culturally significant artefacts. Like everything we collect, though, their journey continues after us in an unbroken and enriching narrative. Whether it's the devotional intimacy of a prayer rug, the tribal geometry of Anatolian weaves, the abstract precision of flat-woven kilims, or the Celtic–Ottoman fusion found in fine Donegal carpets, each piece invites reverence and inquiry. For Ron, this practice was also deeply personal, woven through with familial ties and quiet acts of remembrance. In an age of mass production, these fine handwoven and unique works stand as quiet testaments to tradition and cultural continuity, each thread spun with an enduring narrative.

A Love (Art) Triangle

Rita Angus, Theo Schoon and Ron Brownson

HAMISH CONEY

This striking portrait of the painter Rita Angus from the mid-1940s encapsulates many of Ron's abiding interests as a curator, collector and lifelong enquirer into the DNA of art in Aotearoa New Zealand.

Angus was Ron's earliest art love, and the subject of his master's thesis in 1978. Angus biographer Jill Trevelyan credits Ron as making 'the first extensive study of her work'.¹ Ron's fascination with Angus as a nascent artistic zeitgeist-shaper was matched by his regard for the self-confessed 'cat sniffing around in a strange warehouse',² Dutch émigré Theo Schoon, who arrived in Aotearoa in 1939. Schoon landed with a Bauhaus-infused education, fresh from his time at the Rotterdam Academy of Fine Arts, and set about a rigorous enquiry into Indigenous image-making and thinking that would have far-reaching consequences for the development of art in this country. His legacy, still something of a hot coal, was examined in the exhibition and accompanying catalogue, titled *Split-Level Viewfinder: Theo Schoon and New Zealand Art*, in 2019.³

Modest, reserved Angus and the flamboyant, continental Schoon were close. They painted portraits of each other in 1942.

Ron's collection contains over twenty photographs by Schoon, ranging from early self-portraits, to documentation of important examples of whakairo, to Schoon's classic 'mud-pool modernist' images. One, an arrangement of weathered stones on sand titled *Eastbourne Pebbles*, is augmented

with a catalogue note by Ron that reads, 'Schoon and Walters would set up the stones together and one or the other would photograph them.' Classic Ron—setting the facts straight, making sure all involved are named, and getting to the heart of art making as an often collaborative activity.

Ron was a student of art history his entire life. It was in this capacity that I first met him in early 1982, in my first year studying art history at the University of Auckland. Within weeks I'd found my way to the reference library at the Auckland City Art Gallery, which was already very much Ron's fiefdom. There, the first of four decades of art chats began.

There's a great video of Ron dating to 1990 that you can find on YouTube.⁴ He is giving a floor talk on the painting of Rita Angus during the exhibition *Two Centuries of New Zealand Landscape Art*. It's full of quotes and anecdotes on Angus by her friends and contemporaries, including the painters Leo Bensemann, Olivia Spencer Bower, Louise Henderson and Tony Fomison. Art writers Hamish Keith and Gordon Brown are in the audience and acknowledged by Ron. With a flourish Ron exclaims, 'Rita Angus knew where she lived and what she painted!' He's recounting a comment by Colin McCahon. Again, classic Ron, quoting an unimpeachable source, passed on to Ron, that he's filed away to deploy as a *bon mot* at just the right time.

Ron was always inquisitive about and fascinated by the relationships of post-World War II artists and photographers, as they, quite literally, built the New Zealand art scene brick-

by-brick in an environment of minimal critical, institutional or market support. Many of those frameworks did not exist in the 1950s. It is in this context that Theo Schoon becomes an iconic pollinator of ideas and people, and an avatar figure for gay artists in buttoned-down post-war Godzone.

It was Ron who discovered that blazing suite of photographs of Schoon, dating to 1943, by the society photographer Spencer Digby, hidden away in Te Papa's archive, wherein Schoon, in full costume, performs the gestures, moves and elegant poses of a Balinese dance. Schoon was a multi-media artist before the term existed. His connection with Aotearoa and its art scene was a love-hate relationship. In the 1970s he left the country after more than thirty years, embittered at what he saw as neglect of him and his wider discoveries. Time would prove that assessment largely correct. In 1981 Ron initiated the beginning of a *rapprochement*, visiting Schoon in Australia and recording an important oral record of a game-changer that Ron recognised as a key player in the reappraisal of Indigenous art-making. As he noted: 'Schoon would intersperse his elegant analysis on art with outbursts that demonstrated his furious and unceasing hatred of New Zealand and New Zealanders.'⁵

Such steam gets vented on a regular basis in the art world. Ron never wavered in his esteem for Schoon as a flawed but immensely courageous pioneer, whose starting point was his desire for New Zealanders to see with their own eyes the wonder and riches of our wider visual culture *and* urge for this to be the broadest church possible—one with room for all.

As the treasures of Ron's photography collection were revealed during the catalogue-making process, now-iconic as well as little-known works by Peter Peryer, Mark Adams, Fiona Pardington, Greg Semu, Ans Westra and Glenn Jowitt sit alongside a plethora of striking images by unknown photographers that struck Ron as being important, insightful, wry, revealing or odd. A broad church.



Theo Schoon, *Portrait of Rita Angus*, c. 1946

¹ Jill Trevelyan, *Rita Angus: An Artist's Life* (Te Papa Press, 2008), 145.

² Theo Schoon in correspondence with Michael Dunn, October 1983.

³ *Split-Level Viewfinder: Theo Schoon and New Zealand Art*, City Gallery Wellington Te Whare Toi, July–November 2019, curated by Damian Skinner and Aaron Lister.

⁴ 'Ron Brownson on Rita Angus Supplied by EH McCormick Research Library Auckland Art Gallery,' Auckland Art Gallery Toi o Tāmaki, 2013, <https://www.youtube.com/watch?v=puahvaEcYxw>

⁵ Damian Skinner, *Theo Schoon: A Biography* (Massey University Press), 245.





The Ron Brownson Library

TO BE OFFERED IN EARLY 2026

Ron's book collection of some 4700 titles is varied and eclectic, reflecting his interests and the esteem he held for writers and practitioners. Ron's library includes many rare and sought-after volumes and first editions.

Ron's library will be offered in early 2026 in a series of themed online auctions. Key sections include photography, ceramics, tribal arts, fine art including New Zealand art titles, classical literature and a superb body of cookbooks.

Artvisory presents further items from the Ron Brownson Collection

Artvisory is proud to announce the continued offering of works from the esteemed Ron Brownson Collection. Across three curated auctions this November, collectors and institutions will have the opportunity to acquire exceptional Oceanic, Māori, and textile pieces of rare provenance and beauty.

ARTVISORY MELBOURNE

The Indigenous Arts of the Southern Hemisphere – Part 1

Live Auction • 16 & 17 November
Artvisory Galleries
310 Toorak Road, South Yarra
Victoria 3141 Australia
www.artvisory.com.au

FOR-AUCTION MELBOURNE

The Indigenous Arts of the World Auction

Timed Online Auction •
Closing Tuesday 18 November
www.forauction.com.au

ARTVISORY AUCKLAND

The Indigenous Arts of the Southern Hemisphere – Part 2

Live Auction • Tuesday 25 November
at Gow Langsford Gallery,
28-36 Wellesley Street East,
Auckland CBD, 1010 New Zealand
www.artvisory.com.au

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ARTVISORY



COLLECTION OF THE LATE RON BROWNSON

AUCTION 1

TUESDAY 4 NOVEMBER 2025



PART ONE 10AM

Miscellaneous	1 - 9
China and Porcelain	10 - 69
Ethnographic	70 - 91
Rugs	92 - 159

PART TWO 5PM

Photography	160 - 225
Art	226 - 274
Furniture & Decorative Items	275 - 317

VIEWING DAYS

Thursday 30 October 4pm – 6.00pm
 Friday 31 October 9.00am – 5.00pm
 Monday 3 November 9.00am – 5.00pm

IMAGES OF THIS PAGE

65 Standing Vishnu Khmer figure fragment figure

63 Gautama Buddha late Qing Dynasty figure

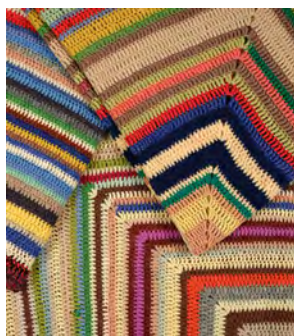
61 Chinese wood & gesso Buddha figure



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TUESDAY 4TH NOVEMBER 2025
FIRST SESSION AT 10AM
MISCELLANEOUS

1
Three crocheted striped woollen blankets, Nancy Brownson (Ron Brownson's mother), New Zealand, c.1975. 146 x 100cm, 120 x 70cm and 55 x 150cm.

2
Three crocheted 'granny square' woollen blankets, Nancy Brownson, (Ron Brownson's mother), New Zealand, c.1980. 150 x 110cm, 120 x 120cm and 120 x 120cm

3
Two pairs of men's designer glasses: Gucci and Dita, Gucci, c.2020 and Japanese 'Sequoia', c.2015. With prescription lenses and in original cases.

4
Two pairs of men's designer glasses: Cutler and Gross & 'Gustav' Isson, Cutler and Gross, c.2010 and Australian 'Gustav', Isson, c.2020. With prescription lenses and in original cases.

5
An Omega Constellation chronometer automatic wristwatch, steel case, champagne dial, batons indicate hours. Date aperture at 3, gold hands, sweep seconds. Engraved verso: 'D S Brownson 7-1-70 Mum & Dad'. \$150 - \$300

6
An Omega Seamaster quartz 120m wristwatch, on integral bracelet strap. Requires battery and attention.

7
A Girard Perregaux slimline cocktail pocket watch, 40mm diameter case, manual 17 jewel cal.091-760 movement, brushed silver dial, baton indicate hours. \$150 - \$300

8
A 18ct gold nib Scheaffer fountain pen, c.2000. Dark green resin case with gold plated fittings, cartridge filling, 18ct gold nib. In original box. \$100 - \$200

9
Two fountain pens, Scheaffer and Waterman, Scheaffer: steel case with gold plated fittings, 14ct gold integral nib and in original box. Waterman: black resin case with gold plated fittings and nib.

CHINA & PORCELAIN

10
A Helen Mason stoneware bowl, c.1980. Circular bowl of brown stoneware. The flat base with characteristic string marks; high straight wall with turned horizontal indentations. Excluding the resting surface and lower exterior wall the whole dipped in a brown glaze, decorated internally with a spiral pattern in greyish-white, fimbriated with an olive colour. Impressed on lower exterior wall: M cypher. 6.2 x 13.5 cm

11
A Len Castle stoneware bottle,

c.1950. Of black fired clay. Indented base, elongated ovoid body with a short, slightly tapering neck and narrow mouth. The whole excluding the resting surface and lower body dipped in a flecked tenmoku glaze. 15.5 x 10.6 cm. \$100 - \$200

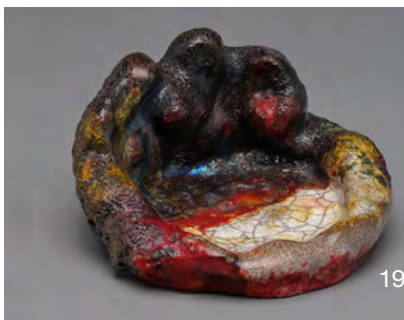
12
A Len Castle stoneware vase, c.1950. Impressed mark under base, under glaze. 26.7 x 18 cm. \$1,000 - \$2,000

13
A Len Castle stoneware covered box, c.1980. White stoneware with an oval shaped body and striated shell-form cover. Blue glazed interior. 10.4 x 8.4 x 4.8cm. \$300 - \$500

14
A set of seven Len Castle stoneware herb/spice jars. Impressed on walls of jars: 'GINGER'; 'CINNAMON'; 'SPICE'; 'SPICE'; 'PAPRIKA'; 'M HERBS'; 'NUTMEG'. Acquired from Antiques on Main, 2003. 9.8cm. \$300 - \$500

15
A Peter Alger stoneware vase, c.1990. A thickly potted stoneware vase of swollen cylindrical form. Circular foot ring supported by four folded pad feet. The circular neck ring forming the mouth supported by four indented lugs. The top two thirds dipped in a shiny brown tenmoku glaze. 26.2 x 24.1 cm. Acquired from Antiques on Main, 2003. \$200 - \$300

16
A Peter Alger stoneware covered box, c.1995. A thickly potted reddish brown stoneware box of swollen quadrimform



shape. Raised on four feet set at each corner; the circular mouth formed by a thick ring neck. The circular cover set with knobs on both sides. The exterior excluding the base and cover rim with an orange and white craquelure glaze. 25 x 25 x 25cm. \$300 - \$500

17

A New Zealand stoneware crock, c.1900. Cylindrical body with lug handles and dipped in a mottled salt glaze. 30 x 27 cm. \$100 - \$200

18

A New Zealand stoneware crock and cover, c.1900. A cylindrical body with three coggle bands on upper body with a turned cover. 30 x 30 cm. \$100 - \$200

19

A 'Chang Ware' earthenware bowl by Charles Noke and Harry Nixon for Doulton & Co., c.1925. A freeform earthenware bowl with a thick flat, circular base with a low wall rising to a rocklike prominence. The whole excluding the resting surface with thick, bubbled and craquelure polychrome transmutation glazes. 14.2 x 13.9 x 8.3cm.* \$1,500 - \$2,500

20

An Iranian polychrome earthenware tile, 20thC. The reddish body with a white slip bat printed with the pre-revolutionary Iranian lion and sun symbol in reverse, set within a scrolled cartouche surrounded by trailing flowers and foliage with a border of repeat quatrefoils. The printed decoration painted with polychrome infills. 20.2 x 1.5 x 20.2cm. \$200 - \$300

21

Ten Chinese 'Goldfields pottery' and later vessels, c.1875 - 1930. Includes stoneware spouted jars, a pan, shouldered and open jars.*\$280 - \$520

22

A Japanese Shigaraki stoneware tea leaf jar (chatsubo), Late Edo period. A jar of orange brown coloured clay. Elongated ovoid shape with a thick, squared, everted ring mouth. Four lug handles set opposite on the shoulder, two missing. The whole, excluding the resting surface dipped in a textured matt brown glaze. Loss of two lug handles; loss of chips to rim. 35.4 x 32.2 cm.* \$400 - \$800

23

A Japanese Shigaraki stoneware tea leaf jar (chatsubo), Late Edo period. A jar of reddish- brown clay, fired dark brown on the base. Slightly concave base, flaring cylindrical walls, sloping shoulder, an articulated neck and thick ring lip. The shoulder set with five lug handles, four horizontal and one vertical; one horizontal lost. The exterior covered in a dark brown tenmoku glaze, dripping around the lower wall. Nine spur marks around lower wall. 33 x 35 cm. Loss of lug handle; loss of glaze to lip. \$400 - \$800

24

A Japanese Shigaraki stoneware tea leaf jar (chatsubo), Late Edo period. A jar of buff coloured clay. Of elongated ovoid shape with a thick, squared, everted ring mouth. Four lug handles set opposite on the shoulder, one missing. The whole, excluding the resting surface dipped in an olive-brown glaze. Impressed on shoulder, under glaze: 'circle around four curved lines forming a diamond shape' (see photograph). The impressed mark may be related to one used by Kobori Enshu (1578-1645). 35.7 x 31.5 cm. \$400 - \$800

25

A Japanese Bizen stoneware storage jar (tsubo), Edo period. A jar of reddish-brown clay. Of cylindrical form the lower body flared from a flat base, vertical wall, rounded shoulder shirt neck with a thick ring lip. The whole excluding the resting surface dipped in a brown glaze with a light brown glaze poured from the neck, the drips forming vertical lines. Dia.21cm. H.29.5cm.* \$100 - \$200

26

A Dehua porcelain Dog of Fo joss stick holder, 19thC. A white porcelain (blanc de Chine) figure of a lionlike animal seated on a high, hollow, rectangular base, its right front paw resting on its plaything, a ball incised with a floral pattern, and its ribbon, not properly attached, clenched between its jaws. It has bushy eyebrows, a mane and tail, and wears a collar with tasselled pendants. On the base at its right rear is a tapering cylindrical joss stick holder. 10.1 x 15.3 x 34cm. \$100 - \$200

27

A Sawankhalok stoneware figure, 15thC. Modelled in a grey stoneware of a mahout riding a tusked elephant; details of the harness are incised. The upper part dipped in a thin celadon glaze. 10.2 x 4.9 x 9.8cm.*

28

A Sawankhalok stoneware bottle, 15thC. With a high integrated foot ring, pyriform body with an everted mouth. Underglaze iron decoration of two bands of brushed lines infilled with hatched panels. The mouth later mounted with a metallic rim. 16.8 x 9.8 cm. \$100 - \$200

29

A Zhangzhou porcelain dish, c.1700. A circular dish of greyish white clay. Wide indented flat base with an integrated footing; wide cavetto with a low shallow wall. Exterior wall painted in underglaze blue with three leafy sprays; the cavetto with a crudely rendered two horned deer in park pattern. The whole excluding the base and resting surface with a clear glaze. 5.3 x 28.8 cm.* \$150 - \$250

30

A Zhangzhou porcelain dish, c.1600. A thickly potted porcelain dish of

circular form; slightly convex base, low foot ring, rounded sides with a sloping everted rim. Kiln grit around the foot. The exterior excluding the resting surface dipped in a blue-tinted clear glaze. The exterior wall incised with a band of vertical strokes. The cavetto painted in blue underglaze with a stylised multi petalled single flower and foliage surrounded by a double-banded border set with four scrolled clouds. The rim painted with a leaf-scroll. 7.2 x 33.4 cm.* \$300 - \$500

31

A monumental Cizhou ware jar, 20thC. A meiping shape stoneware jar with a flat base, globular body and high, cylindrical, neck, The exterior covered with a white slip and painted with bands of brown decoration. The shoulder painted with Chinese characters. 69.2 x 43.5 cm. \$300 - \$500

32

A 'Goldfields pottery' stoneware food jar, c.1875. A squat cylindrical stoneware food storage jar of buff coloured clay. Concave base; slightly swollen wall with a high shoulder, short neck, everted rim and wide mouth. The interior and exterior excluding the base, lower wall and resting surface dipped in a thick dark brown glaze. Old chip to exterior of basal foot. 18.2 x 20.2 cm. \$100 - \$200

33

A Khmer sandstone figure of a Hindu deity, 11thC-style. The standing male figure carved in yellowish-brown sandstone. The head with long-lobed ears and crowned with a floriate tiara, the torso naked with the thighs covered with belted and pleated sampot. The arms missing. On ebonised plinth, H.126cm, plinth 25cm. Treated by Ana Machado Stone Conservation 2019. Acquired Dunbar Sloane in 2018. \$1,000 - \$2,000

34

Two Khmer Empire stoneware jars, 11th-12thC. Two jars of thickly potted greyish clay. A baluster body set on a high, tiered foot; flat base; turned bands on inner and outer shoulder; neck everted top and bottom; wide, flanged mouth. Decorated on the shoulder with a collar of incised, combed and chatter mark lines. The exterior and mouth covered in a brown glaze.*\$500 - \$700

35

Four Vietnamese Lê period stoneware bowls, c.1500. The attribution is based on the unglazed ring in the cavetto, a relatively common characteristic of Vietnamese wares. 5.5cm.*\$200 - \$400

36

A Vietnamese Lê period stoneware covered box, c.1500. 6.3 x 8.3 cm.* \$100 - \$200

37

A Northern Thailand stoneware dish, 13th to 16thC. A finely potted dish of pale pinkish brown clay. A wide flat base scraped clean with a shallow

integral foot ring, low curved walls with a slightly everted rim. A ledge formed on the upper interior wall, fine circular ribbing on the inner surface. The upper external wall and the bowl covered with a thin, clear yellowish glaze. 5 x 19.6 cm. \$100 - \$200

38

A Sawankhalok stoneware figure (tukatha), 13th to 16thC. A brown stoneware figure of a clothed kneeling woman with a top knot holding a child to her breast. The upper part dipped in a white slip and in underglaze black. 5.5 x 5.2 x 11.5 cm.*

39

A Sawankhalok stoneware figure (tukatha), 13th to 16thC. A brown stoneware figure of a kneeling man holding a cockerel in the crook of his left arm. The upper part dipped in a white slip and in under glaze black. 5.5 x 5.2 x 11.5 cm.* \$100 - \$200

40

A Sawankhalok stoneware figure (tukatha), 13th to 16thC. A brown stoneware figure of a nude woman with a topknot, kneeling and holding a child between her breasts. The celadon glaze applied roughly above her waist. 6.2 x 5.1 x 10.9 cm.*

41

A Sawankhalok stoneware figure (tukatha), 13th to 16thC. A pale brown stoneware figure of a nude woman with a topknot, kneeling and holding a child between her breasts. The celadon glaze applied roughly above her waist. 6.2 x 4.1 x 10.5cm*

42

A Sawankhalok stoneware figure (tukatha), 13th to 16thC. A brown stoneware figure of a nude woman with a topknot, kneeling and holding a child looking forward below her breasts. The brown glaze applied above her waist. 6.2 x 6.4 x 13.2 cm.* \$100 - \$200

43

A Sawankhalok stoneware bowl, 13th to 15thC. Formed of light red biscuit coloured clay. Indented base with a circular pentimento of a tubular kiln support. Integrated foot ring with wide curving walls and everted rim. The cavetto incised with a circle, the wall with a band of four combed lotus bud motifs bordered above and below by two incised lines. The whole, excluding the base and resting surface with a

translucent craquelure glaze, pooling at the cavetto. Glaze generally abraded and cracked. 9.6 x 28.7 cm.* \$200 - \$300

44

A Sawankhalok stoneware covered box, 13th to 16thC. Formed of a greyish-buff clay. Indented base, integrated foot ring with a circular spur mark; a relief moulded ring around the lower, curving, wall; Turned rim. Flat cover with a pointed knop set on a double raised disc. The exterior of box and cover each painted with a wide band of scrolled 'ferns' bordered by circular bands. The box on interior and exterior excluding the base, resting surface and rim; the cover on the exterior. 11.8 x 14.1 cm.*\$150 - \$250

45

A Sawankhalok stoneware covered box, 13th to 16thC. Of greyish-buff clay. Indented base with a circular spur mark; a waisted foot ring around the lower, curving, wall; Turned rim. Flat cover with a pointed knop set on a raised disc. The exterior of box and cover each painted with a band of alternating panels of cross hatching and scrolled 'fern' motifs. The box glazed on interior and exterior, excluding the base, resting surface and rim; the cover glazed on the exterior. 8.4 x 9.1 cm.* \$100 - \$200

46

A Sawankhalok stoneware covered box, 13th to 16thC. Of greyish-buff clay. Indented base with a circular spur mark; a waisted foot ring around the lower, curving, wall; Turned rim. Flat cover with a lotus bud knop set on a raised disc. The exterior of box and cover painted with a sinuous line undulating over three crosshatched circles on a reserved field of swirled dots (vegetal scrolls) edged by bands of circular lines. The painting smudged around the lower walls of the box. Glazed on interior and exterior of the box excluding the base, resting surface and rim, the cover on the exterior. Chip to rim of box. 8.3 x 9.5 cm.* \$100 - \$200

47

A Sawankhalok stoneware covered box, 14thC. The box and cover of pale grey clay. On a low, integrated foot with an indented flat base; the body with a gently curving wall; flat cover with a relief band of a stylised calyx and a fruit stem knop. The body with an incised band of scrolling vines reserved on a

brown ground; the wall of the cover with an incised sawtooth pattern with the flat calyx top in reserve on a brown ground. The interior of the box with a clear vitreous glaze. Hairline crack (2cm) to cover. 8.1 x 19.4 cm. \$100 - \$200

48

A Sawankhalok stoneware covered box, 14thC. The box and cover of pale grey clay. On a low, integrated foot with an indented flat base; the body with a gently curving wall; flat cover. The body with an incised band of scrolling vines on a brown ground; the wall of the cover with an incised sawtooth pattern with the flat top incised with a six petalled starlike floral motif on a brown ground. The interior of the box with a thin reddish-brown glaze. Repairs to rim of cover. The conventional knop appears to have been removed during production. 7.7 x 9.9 cm.*\$100 - \$200

49

A Sawankhalok stoneware covered box, 13th to 16thC. Of greyish-buff clay. Indented base with a circular spur mark; a waisted foot ring around the lower, curving, wall; Turned rim. Flat cover with a fruit calyx knop set on a raised disc. The exterior of box painted with a sinuous line on a reserved field of swirled dots (vegetal scrolls) edged by bands of circular lines; the cover painted with a sawtooth pattern edged by bands of circular lines. Glazed on interior and exterior of the box excluding the base, resting surface and rim, the cover on the exterior. The glaze deteriorated significantly. 8.3 x 11.2 cm.* \$100 - \$200

50

A Sawankhalok stoneware bowl, 13th to 15thC. A deep, thickly potted distorted circular bowl, of a greyish-brown stoneware. The flat indented base with double circle tubular spur mark. Integrated foot ring, high curving walls. The interior incised with a circle in the cavetto with a shallow gadrooned pattern; the upper internal wall incised and combed with a sinuous undulating band bordered either side with three incised lines. The whole, excluding the base and resting surface with a thick craquelure celadon glaze. 19.4 x 18.3 x 9.2cm. Glaze slightly abraded and cracked.* \$100 - \$200

51

A Sawankhalok stoneware bottle,



13th to 16thC. A -necked bottle of greyish buff coloured clay. Flat inset base with a dark brown circular spur; integrated foot ring, squat globular body with a short neck and everted rim; two rings set opposite rising from the shoulder to the neck. The shoulder incised with bands of horizontal lines. The upper foot ring, exterior wall and mouth with a celadon glaze. 14.8 x 15.2 cm.* \$200 - \$300

52

A Sawankhalok stoneware bottle, 15thC. Set on a high integrated footing, the pyriform body with campanulate everted mouth. Underglaze iron decoration of three bands of brushed lines infilled with hatched panels and foliate scrolls. Small chips to rim of mouth. 18 x 12.5 cm.* \$100 - \$200

53

A Sawankhalok stoneware bowl, 13th to 16thC. Made of a fine, greyish brown clay. Indented flat base with a dark brown circular pentimento of a tubular kiln support; integrated foot ring; wide curving wall with a sloping ledge and everted rim. The exterior wall with a band of vertical grooves running from footing to ledge. The cavetto incised with a lotus flower in profile bordered by double rings; the interior wall incised with a band of five incised peony flows and leaves bordered by triple rings. Excluding the base and resting surface covered in a celadon glaze. Glaze abraded. 6.7 x 26.1cm.* \$200 - \$300

54

Gandhara style pink sandstone head of Bodhisattva, realistically carved in high relief, almond shaped eyes, the tied hair with small seated buddha. The head surrounded by a cusped halo with rounded back. Mounted on black ebony stand H.19.5cm. \$100 - \$200

55

Chinese bronze infant Buddha figure, standing with left hand raised, index fingers pointing. On stepped plinth base with lobed band. Gilt highlights. H.22cm. \$100 - \$200

56

Tibetan brass standing Buddha figure. Dressed in a long robe, his right hand facing the front with fingers raised. The head covered in curls. Raised on lotus plinth. H.17.8cm

57

Chinese/Tibetan Vaiśravaṇa white metal alloy figure, The deity depicted riding a dragon on scrolling base. H.12.2cm.*

58

Tibetan brass Dorje prayer bell, with crown form finial and banded decoration. Used in ceremonial rituals. H.17cm

59

Nepalese bronze pug-nosed lion figure, modelled with open mouth and tail raised extending to the top of its head. Dark patina. H.6.2cm. \$100 - \$200

60

Tibetan bronze Green Tara figure. The seated Indra god traditionally represented on a lotus throne. Her left hand touching the earth, fingers shortened. H.31cm. \$1,000 - \$2,000

61

Chinese wood and gesso Buddha figure seated on mythological lion dog. The bodhisattva Guanjin seated astride a mythical creature, carved wood polychrome painted. In flowing robe. Her left hand holding the vase with elixir of life. Fixed behind is the flaming mandorla. H. 59cm. W 40cm. \$400 - \$800

62

Nepalese seated Buddha brass amulet. Seated with distinctive pointed headdress. Loop to back. H.8cm. \$100 - \$200

63

A large Gautama Buddha figure, bronze alloy enamel and gilt, late Qing Dynasty, a Gautama Buddha figure of bronze alloy, enamel and gilt, late Qing Dynasty. The crowned and robed Gautama Buddha seated in Dhyanasana. The head with a top knot and elongated lobes; the face with a meditative expression; his left hand held in an Abaya (protection) mudra; his right in a Dhyana (meditation) mudra. China, c.1900. H. 565 cm. Acquired from David Auburn. \$800 - \$1,200

64

Ming Dynasty 1368-1644 jade Pixiu figure, Chimera. L.6.5cm. Acquisition/Prov.: John Cordy Limited, 2006, Sale O12 lot 0139. The collection of the late Dr. David and Maggie Stephens. \$200 - \$300

65

Standing Vishnu - Khmer stone figure fragment with stand, draped robe to her waist, bands of curly hair, broken and restuck, her nose also repaired. H.60.6cm. \$400 - \$800

66

Indian ivory/wood figure, nude woman and child. c.1920s H.27.2cm. Acquisition: John Cordy Limited 1/30/2023. \$300 - \$500

67

Middle East stone head fragment, mounted on wood stand. H.15.5cm.* \$100 - \$200

68

Modern Thai wooden reclining Buddha figure. Acquisition: Webb's 8/17/2023. \$200 - \$400

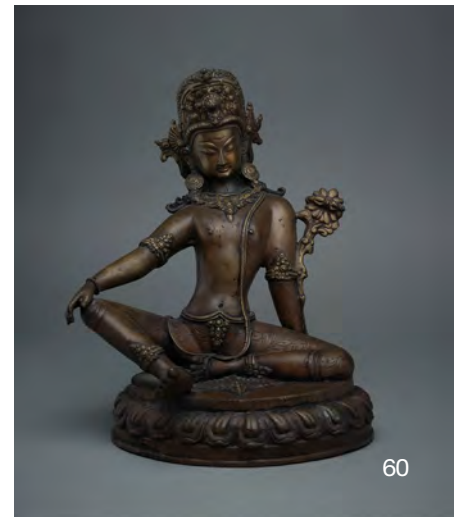
69

Pair of wooden puppets, with articulated wood limbs, string, hair. H. 22cm. \$600 - \$1,200

ETHNOGRAPHIC

70

West African Igbo Ikenga wood/ochre male figure, the figure in a crouching stance with distended stomach with scarification. The expressive face with



open mouth and almond shaped eyes. H.122cm.* \$300 - \$500

71

Ghana Dagari wooden male figure, H.46.5cm. Acquisition: Dunbar Sloane 11/16/2017. \$200 - \$400

72

Pair of African figures, male and female. Cast resin figure on wooden base. H.49cm. \$200 - \$400

73

Hemba female figure, with powerful muscular body standing on a circular base, extended abdomen with scarification marks, pendulous breasts, arms free of the body, broad shoulders support long neck and enlarged head, arched brows and coffee bean eyes

with facial scarification, hardwood with encrusted patina. H.60cm.*\$400 - \$600

74

Hemba, Congo male ancestor (singiti) wooden figure, bearded with cruciform headdress showing at the back of the head. The oval base with some chipping. Dark patina. H.57.5cm. \$300 - \$500

75

A pair of white metal alloy figures, male and female. Modelled as if dancing with hands raised and ears extended. H.24.2 and 26cm. \$100 - \$200

76

Lega - Democratic Republic of Congo wooden mask, with defined ridged brow and nose, a fibre (sisal) length extends from the mouth. wood/sisal/paint. H.22.5cm.* \$100 - \$200

77

Tuysa - Burkina Faso Loniake plank mask, wood/iron/paint/kaolin. 61.2 x 34 cm.* \$100 - \$200

78

Africa, horned wood/paint mask, large with triple ridged restrained face, block form with pair of raised horns. H.58.5cm. \$100 - \$200

79

Lega - Congo wood/feather/fibre mask, H.21cm. Acquisition: Dunbar Sloane 6/19/2013. \$100 - \$200

80

Nigerian tribal wood figure, (probably Baule), with pronounced facial features and scarification to torso. H.37cm.* \$100 - \$200

81

Africa wooden bust, carved ebony, her extended ear lobes and earrings nearly to the oval base. H.22cm.\$100 - \$200

82

Samoan tanoa (wooden kava bowl), all carved from one piece of wood including the twenty-two legs. Dia.33.5cm. \$200 - \$400

83

Possibly Indonesian wood/black stain bowl. Hand adzed, elliptical form, a lighter tone showing at the top rim. 11.5 x 46.5cm. \$100 - \$200

84

Papua New Guinea shell/fibre breastplate. The large kagua shell,

with crack, and woven fibre necklace. L.23cm. \$100 - \$200

85

Toba Batak - North Sumatran Naga Morsarang bronze container, the mythical seahorse of two sections, used for the storage of magical potions. L.11cm. \$100 - \$200

86

Papua New Guinea Sepik River PNG Ceremonial flute, the bamboo length with incised decoration and stained highlights. The ends with three feather rings bound to open fibre woven discs. L.86cm.* \$100 - \$200

87

Kiribati rere sword, long tapered form with two finely bound rows of small shark's teeth. Plaited fibre grip. L.82cm. \$100 - \$200

88

Samoan slashing wooden spear, the long tapered head with repeating carved elliptical disc sections, the handle of octagonal tapered form. L.98cm. \$200 - \$300

89

Papua New Guinea wood/oche mask. Of long elliptical form, with long wavy tongue and protruding eyes and nose, rounded back. 81.0 x 19.7cm. \$200 - \$300

90

Vanuatu wood/fibre/ochre male grade figure. Traditional long concave face, hands clasped to belly, and feet wrapped behind the supporting post. Painted pigment highlights over the dark stained finish. H.83.5cm. \$300 - \$500

91

Sago Spathe, Papua New Guinea bark painting, painting on the outer covering of a Sago palm section, of a stylised male figure using mineral pigments in tons of white and rust/red. H.151cm.* \$200 - \$400

RUGS

92

Shahsavan of Saveh, Iran wool/cotton/goat, flatweave rug, plain cotton tassels, goat braided sides. 254 x 129cm. \$1,000 - \$2,000

93

Berber wool/cotton main carpet, flatweave, supplementary weft, red ground orange/white horizontal stripes, side borders. 294 x 166cm.* \$1,000 - \$2,000

94

Anatolia early 20thC prayer rug, dense pile. 118.5 x 115.5cm.\$1,000 - \$2,000

95

Iran, late 19thC? wool pile rug, Kamseh/Qashqa'i? Faded madder ground.156.5 x 122.5cm. \$1,500 - \$2,500

96

Anatolia wool flatweave main carpet/hanging, slit-weave, blue field, four hooked diamond polychrome medallions, wide white ground border. Eight hanging loops attached to upper side. 307 x 186cm.* \$1,500 - \$2,500

97

Kurdish Kazak wool pile rug, black ground, central orange medallion, plain, stitched tassels. 210 x 108cm.* \$1,000 - \$2,000

98

Anatolian Hotamis Turkmen tribal kilim carpet, ground loom flat woven in three panels, decorated with large geometric medallions incorporating latch hook motifs and knotted tassels. 400 x 180cm.* \$1,000 - \$2,000

99

Berber Morocco wool/cotton pile rug, cotton weft, white ground, hooked lozenge field repeat, cotton tassels. 196 x 155.5cm. \$1,000 - \$2,000

100

19thC Tekke Turkmen wool pile main carpet, ten main güls, eighteen minor güls, hooked lozenge ends, plain tassels. 206.5 x 144cm.\$1,000 - \$2,000

101

Early 20thC Meshkin Azerbaijan/Iran Ardabil runner, wool/cotton, pastel-coloured bands, brown on white reciprocal trefoil border. 348 x 175cm.* \$1,000 - \$2,000

102

Tekke Turkmen wool pile main carpet, eighteen main güls, hooked diagonal border, plain tassels. 230 x 201cm. \$1,000 - \$2,000



92



93



95



96



97



99



100



101



103



105



147



153

103

Anatolia flatweave wool carpet, embroidered, three large medallions, braided tasseled ends. 312 x 150cm. \$1,000 - \$2,000

104

Van- Anatolia wool flat-weave carpet, two-part, four pink diamond lozenges, oversize tassels. 208 x 160cm.* \$1,000 - \$2,000

105

Iranian flatweave carpet, madder abrash field two stepped medallions in centre, semi-baluster inner border. 251.5 x 180.5cm. \$1,000 - \$2,000

106

Iran? long wool pile carpet, yellow ground, hooked lozenge repeat, plain tassels. 262 x 126.5cm. \$800 - \$1,200

107

Anatolia flatweave wool carpet, two-part, three white, two madder strips, double crab repeat, knotted and braided ends. 236 x 144.5cm. \$800 - \$1,200

108

Turkmen tent band in flat weave Sumak technique, supplementary weft, red ground, red-plaited tassels. An amazingly long piece. 1635 x 33.5cm.* \$800 - \$1,200

109

Antique Caucasian late 19thC? runner, wool, geometric medallions, blue ground. 281 x 115.5cm.* \$800 - \$1,200

110

Pile face pillow, flat weave back, madder ground. 80.5 x 57cm.* \$200 - \$300

111

Wool eating cloth (sofreh), stripes, six panels. 194.5 x 159.5cm. \$800 - \$1,200

112

Wool/goat eating cloth (sofreh), stripes, fringe four panels. 232 x 112.5cm. \$400 - \$800

113

Soumac wool rug, long fringes, blue ground border. 141 x 119cm. \$800 - \$1,200

114

Wool flat weave brocaded bag, ochre ground lozenge stripes. 140 x 112cm. \$300 - \$500

115

Shirvan (Iran) saddle bag c.1950, decorated with a trellis pattern of 'crab'

motifs, flat weave woven construction. 96 x 54.5cm.* \$300 - \$500

116

Baluch wool prayer rug, 151 x 114.5cm. \$300 - \$500

117

Wool rug, three polychrome lozenge medallions. 100 x 48cm. \$400 - \$800

118

Wool coarse-weave rug, 'Lesghi' star border, machine weave. 103 x 35.5cm. \$300 - \$500

119

Patchwork quilt, tufted cotton/wool, recovered. 202 x 177cm. \$800 - \$1,200

120

Namakdan (salt bag), Kurd - Surchi tribe, Mantik sub tribe - Erbil Plain northeastern Iraq, wool, lozenge field. 61 x 36cm.* \$200 - \$400

121

African Ghanain Ashanti Kente Cloth, cotton, grid pattern, yellow ochre ground. 406 x 131cm. \$500 - \$1,000

122

Wool blanket, narrow polychrome woven strips, stamped with cross pattern, underside edged with cotton strip. 231 x 122cm. \$500 - \$800

123

Turkmen silk and wool soumac Chuval (storage bag), indigo/madder. 45 x 123cm. \$200 - \$400

124

Caucasian Kurdish/Anatolia wool flat-weave rug, slit-woven, zig-zag pattern. 197 x 121cm. \$500 - \$1,000

125

Semi-antique Uzbekistan large kilim Hakkari-Kasuran, two-piece, optical pattern, Kurdish S E Anatolia, Türkiye, late 19thC?, quail repeats in central medallion. 202 x 77cm.* \$800 - \$1,200

126

Turkish 19thC Kersehir wool pile carpet, madder ground, green turquoise mihrab, tassel ends. Worn. 139 x 115cm.* \$500 - \$1,000

127

Sind- Pakistan embroidered cotton bag, embroidered kanbiri technique. 38.5 x 26.7cm. \$300 - \$500

128

Varamin/Kurdish/ South Eastern

Turkey wool rug, flatweave, yellow ochre ground. 183 x 109.5cm. \$500 - \$1,000

129

Qashgai wool tent hanging, flatweave, signed and dated 11c?, broad stripes, pattern on white ground. Six hanging loops attached to one side. 306 x 180cm. \$500 - \$800

130

Afghanistan wool rug, flatweave with supplementary weft, two-parts, blue, red stripes, knotted tassels. 164 x 79cm. \$400 - \$800

131

Syria? Sofreh wool rug, thin flatweave, horizontal stripes, white/red/blues. 162 x 120cm. \$400 - \$800

132

Turkman wool pile prayer rug, wool, red ground, four güls plain tassels, c.1920? 109 x 76.5cm. \$400 - \$800

133

Baluch wool and goat rug, flatweave/supplementary weft rug, plain tassels, white ground, small central panel, eight borders, goat selvage. 157.5 x 121cm. \$800 - \$1,200

134

Late 19thC Kuba/Seichour carpet, wool, soumac, running dog border, blue ground, plain tassels, nine medallions in central panel. 221 x 117cm.* \$800 - \$1,200

135

Anatolia wool split flat-weave long carpet, blue red blue stripe, crab repeat. 244 x 126.5cm. \$800 - \$1,200

136

Kurdish Northwest Iran flatweave/braided wool carpet, çengel motif border, plainweave, knotted fringe. 318 x 150cm.* \$800 - \$1,200

137

Anatolia flatweave wool rug, supplementary weft, indigo/madder, horizontal bands, crab? pattern. 139 x 102cm. \$100 - \$200

138

Kurdish flatweave wool rug, orange/brown red, embroidery. 93 x 58cm. \$400 - \$800

139

Wool flatweave/split weave rug, hooked lozenge lattice repeat, plain tassels. 85 x 82cm. \$500 - \$1,000



159

140
Caucasian wool flatweave/soumac rug, horizontal bands, gül-type pattern, plain tassels. 80 x 70.5cm. \$400 - \$800

141
Wool and cotton soumac/flatweave bag face, plain tassels, gridded central panel, greens/blues. 83 x 140cm. \$300 - \$500

142
Caucasian Iran saddle bag, wool, flatweave/soumac, ochre ground, bands of crosses/hooks, repaired. 129 x 57cm.* \$500 - \$1,000

143
Wool and cotton flatweave rug, red ground, central hexagonal

medallion in white bordered blue. 150 x 102cm. \$400 - \$800

144
Afghanistan horsehair and cotton glass bead face veil, woven horse hair with glass bead decoration bordered in cotton. 89.5 x 42.5cm.* \$300 - \$500

145
Old flat-weave Fars area Persian kelim runner. Wool. The long centre panel in shades of light brown with a black pointed border, each end decorated with bands of intricate geometric designs in colours of red, blue, yellow, green and ivory with braided tassels. 292 x 77.5cm.* \$800 - \$1,200

146
Woolen flatweave/split-weave prayer

rug, indigo madder, border and mihrab, four hooked diamond medallions. 176.5 x 116cm. \$800 - \$1,200

147
Turkman wool and silk Chuval, flatweave pile, madder field with pile bands and lower part. 126 x 83cm. \$500 - \$1,000

148
Woolen twelve-panel tent hanging, flatweave, twelve hanging loops on upper side. Four sets of three tassels set at each corner. 311 x 160cm. \$500 - \$1,000

149
Baluch Kilim main carpet, flatweave with supplementary weft, two-part,



160

braided edges, woven knotted tassels.
296 x 172.5cm.* \$800 - \$1,200

150 Baluch wool camel flatweave bag, indigo/camel/white stripes, braided sides. 93 x 47cm. \$300 - \$500

151 Baluch wool/camel flatweave bag, indigo/camel/white stripes, braided sides. 94 x 55cm.* \$300 - \$500

152 Baluch wool goat flatweave bag, brown/white/ochre stripes, goat braid to front side tassels at lower corners. 97 x 51cm. \$300 - \$500

153 Anatolia flatweave wool carpet, two-part, alternating indigo/madder/white bands rams horn medallions, braided tassels. 204 x 176cm. \$500 - \$1,000

154 Wool soumac rug fragment, green field, red central field, with 5 stepped star motifs, coloured, knotted tassels. 116 x 71cm. \$300 - \$500

155 Tekke Turkmen cotton and silk chyrpy, indigo-dyed ground, silk embroidery/tassels, printed cotton lining. L.98cm.* \$500 - \$1,000

156 Central Asian bag face, cotton and cowrie shells, embroidered, 30.0 x 23cm. \$200 - \$400

157 Baluchi double-form bag, cotton, wool, pile faces. 62.0 x 33cm. \$300 - \$500

158 Iranian salt bag, leather, wool pile, metal rivets. Kashan Chanteh 1900s. 24cm x 18.5cm.* \$500 - \$800

159 An important and early 20thC rare hand-knotted carpet attributed to the Donegal Carpet Workshops



162



163

Killybegs - Ireland, This exceptional carpet, made in the Turkish Oushak style, features a luminous blue field adorned with star medallions, stylised floral güls, and geometric motifs. The terracotta border conforms with the central composition, incorporating matching güls, medallions, and angular forms. 341 x 332cm.

Crafted in the famed workshops of Donegal Carpet established in 1898 by Scottish textile innovator Alexander Morton in the town of Killybegs, County Donegal, the rug reflects a deliberate cultural synthesis. Inspired by the Oushak tradition of western Anatolia, known for its soft palettes, sweeping medallions, and generous spacing. This fine rug rather than being a direct imitation of Oushak rugs reveals the nuanced influence of Irish dye work, which imbues the traditionally inspired Oushak vibrant palette with a softer, more subdued character. The result is a distinctive fusion of Turkish design and motifs with Irish textile artistry.* \$4,000 - \$8,000

TUESDAY 4TH NOVEMBER 2025
SESSION TWO AT 5.00PM
PHOTOGRAPHY

160

Fiona Pardington (1961-) - 'Prize of lillies: portrait of Joseph Makea', selenium toned gelatin silver print. New Zealand, 1986. 24.2 x 19.1cm (image).* \$800 - \$1200

161

Fiona Pardington (1961-) - Triptych of Joseph Makea, gelatin silver photographic print, framed. New Zealand, c.1985. 23.0 x 47cm. \$3,500

162

Glenn Jowitt (1955-2014) - Historical re-enactment Waitangi, cibachrome photographic print, framed. New Zealand 1991. 26.4 x 39.5cm. \$1,000

163

Glenn Jowitt (1955-2014) - Festival of Erdirne Kirkpinal Turkey, cibachrome. New Zealand, 1986/2001. 38 x 51cm.* \$600 - \$1000

164

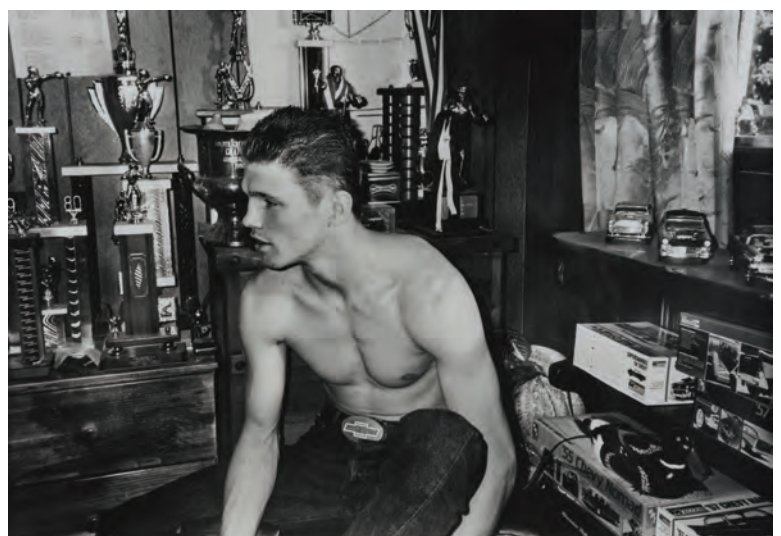
Glenn Jowitt (1955-2014) - Freddy and Skippy, photographic print. New Zealand, 1979/2002. 30.4 x 40.3cm. \$800



161



165



166

165

Ans Westra (1936-2023) – ‘Students at Curious, Cove Queen Charlotte Sound, 1971’, gelatin silver photographic print, framed. New Zealand, 1971 38.7 x 39.1cm. \$4,000

166

Bruce Weber (1946-) - Andy Minsker and trophies, photographic print. United States of America, c.1985. 16.3 x 23.5cm.* \$3,000

167

Bruce Weber (1946-) - Andy Minsker and friends, photographic print. United States of America, c.1985. 23.1 x 18cm. \$3,000

168

Bruce Weber (1946-) - ‘Andy Minsker and the Mount Scott Community Center boxing team giving the finger’, gelatin silver print. United States of America, c.1985. 23.0 x 18cm.*\$2,000

169

Bruce Weber (1946-) - Andy Minsker

and boxing team, gelatin silver print. United States of America, c.1985. 23.0 x 16cm.* \$2,000

170

Unidentified photographer possibly Nelson Illingworth (1862-1926 UK/AUS), photographic print, framed. Wellington, New Zealand, c.1908. 18.7 x 12.6cm.* \$250

171

Daniel Louis Mundy (1827-81) - Study of a flax bush with native boy on the Wairere River, albumen print. New Zealand, 1869. 23.5 x 19cm. \$300

172

Mark Adams (1949-) - 10.5.79 SULUAPE, TONY, PIO. AT CHALFONT CRESCENT. MANGERE, gelatin silver print, framed. New Zealand, 1979/1995. 14.5 x 21cm. \$800

173

Mark Adams (1949-) - 1979. Chalfont Crescent, Mangere, south Auckland. Tony Fomison. Tufuga tatatau: Sua

Suluape Paulo II, silver gelatin print, New Zealand. 32.0 x 47.5cm.* \$3,000

174

Mark Adams (1949-) - ‘3.4.1979. Grotto Road, Onehunga. Auckland. Tattooing Tony Fomison. Su’a Sulu’ape Paulo II. Tufuga tatatau: Solo Sese Lemamea’, silver gelatin print. New Zealand, 1979/2003. 40.5 x 52.5cm (image).* \$3000 - \$4000

175

Mark Adams (1949-) - 1971 ... First portrait of the painter Tony Fomison, 1971, silver gelatin print. New Zealand, 1971/2013. 38.0 x 35.5cm. \$5,000

176

Mark Adams (1949-) - Te Wairoa - Buried Village Tourist Resort. Old Stone Storehouse, Tuhourangi. Dudley Smith Prop, silver gelatin print. 1987. 27.8 x 30.2cm. \$1,000

177

Unidentified photographer - Vietnam War protestor, photographic print,



167



173



174



176



180



168



181



169

framed. Auckland, New Zealand, c.1970. 15.7 x 12.3cm. \$200

178
Bruce Foster (1948-) - Man sunbathing, gelatin silver photographic print, framed. Auckland, New Zealand, 1976. 13.0 x 20.6cm. \$500

179
Unidentified photographer - 'Swimmers', toned gelatin silver print. New Zealand, c.1930. 19.0 x 27.3cm. \$200

180
JG McGuire - 'Two grandsons ... of Thomas Bracken' gelatin silver photographic print, framed, New Zealand, c.1930. 20.3 x 15.6cm.*\$1,000

181
Adrienne Martyn (1950-) - Otis, Dunedin 11/80, gelatin silver photographic print, framed, New Zealand, c.1980. 31.0 x 30.6cm.*\$800

182
Derek Henderson (1963-) - Untitled from the Mercy Mercer series, digital photographic print, framed. New Zealand, c.2020. 49.3 x 64.3cm.\$2,000

183
Gary Lee (1952-) 'Shannon as

Billiamook', colour digital photographic print, framed. Australia, 2004. 90.0 x 61.2cm. \$500

184
Theo Schoon (1915-1985) - Balinese dancer, photographic print, Indonesia, c.1938. 25.4 x 20cm.* \$300

185
Theo Schoon (1915-85) 'Self-portrait in Balinese costume', gelatin silver photographic print, Indonesia, c.1938, 31.5 x 26.5cm (sheet).* \$800

186
Theo Schoon (1915-85) 'Rita Angus', silver gelatin print. New Zealand, 1946-47. Inscribed in pencil upper left verso: '1946-47 Rita Angus underlined', 24.5 x 20.2cm (sheet). \$800

187
Theo Schoon (1915-85)/Gordon Walters (1919-1995) - Eastbourne pebbles, photographic print, New Zealand, 1942. 25.1 x 20.1cm.*\$1,200

188
Theo Schoon (1915-85) Mask in mud pool, photographic print. New Zealand, c.1950. Inscribed in pencil upper right verso. 30.3 x 25.2cm. '8'. \$800

189

Theo Schoon (1915-85) - Mud pool, photographic print. New Zealand, c.1950. 30.4 x 25.3cm. \$700

190
Theo Schoon (1915-85) - Mud pool, photographic print. New Zealand, c.1950. Inscribed in pencil upper right verso '3'. 25.3 x 30.3cm. \$300

191
Theo Schoon (1915-85) 'Mud pool', gelatin silver photographic print. New Zealand, c.1950. Inscribed in pencil upper right verso: '9 underlined. 25.2 x 20.7cm. \$600

192
Theo Schoon (1915-1985) - Hatupatu the witch in pursuit, photographic print. New Zealand, c.1950. 20.8 x 16cm. \$700

193
Theo Schoon attributed - Māori boy, photographic print. New Zealand, c.1950 \$800 - \$1200

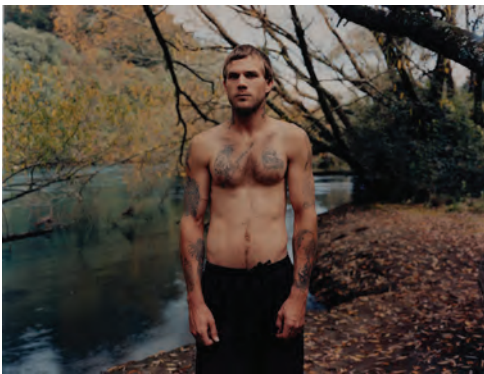
194
Peter Peryer (1941-2019) - Erika Peryer, silver gelatin print. New Zealand. 40 x 40cm. \$3,500



175



185



182

195

Peter Peryer (1941-2018) – Ngāruawahia, photographic print. New Zealand, 1981. 25.4 x 20.2cm. \$1,000

196

Peter Peryer (1941-2018) - Self-portrait with rooster, photographic print, New Zealand, 1977. 30.4 x 25.2cm. \$8,000

197

Peter Peryer (1941-2019) 'Dean Buchanan in Wehrmacht uniform', gelatin silver print. New Zealand, c.1978. 25.5 x 19.0 (sheet). \$500

198

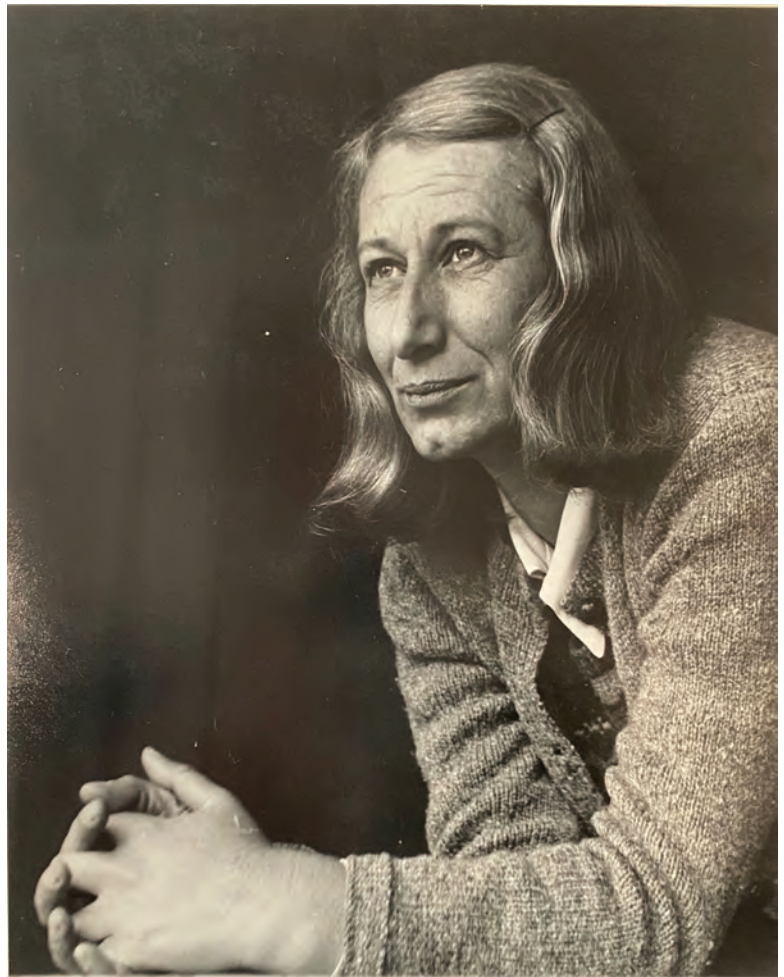
Peter Peryer (1941-2019) - Self-portrait on bed, gelatin silver print. New Zealand, c.1979. 12.9 x 11.8cm (image). \$1,000

199

Peter Peryer (1941-2019) - John Brighton 1976, silver gelatin print. New Zealand. 7.5 x 7.5cm. \$400

200

Peter Peryer (1941-2018) - Christopher Matthews, gelatin silver photographic print, framed. New Zealand, 1979. Inscribed in pencil centre verso of sheet: 'Christopher Matthews / Peter Peryer / 1979 / This print was made



186

Jan 1984 for / Ron Brownson / & / The Anxious Image'. 39.0 x 38cm. \$3,000

201

Peter Peryer (1941-2019) - Self-portrait, silver gelatin print. New Zealand, c.1975. 13.5 x 13.5cm. \$1,200

202

Anne Noble (1954-) - James 1977, photographic print. New Zealand, 1977. 19.5 x 12.8cm. \$350

203

Jane Ussher (1953-) - Ian Ferguson, silver gelatin print. New Zealand. 19.0 x 19cm. \$200

204

Lawrence Shustak (1926-2003) - Female nude, photographic print. United States of America, 1968. 19.3 x 24.4cm. \$100



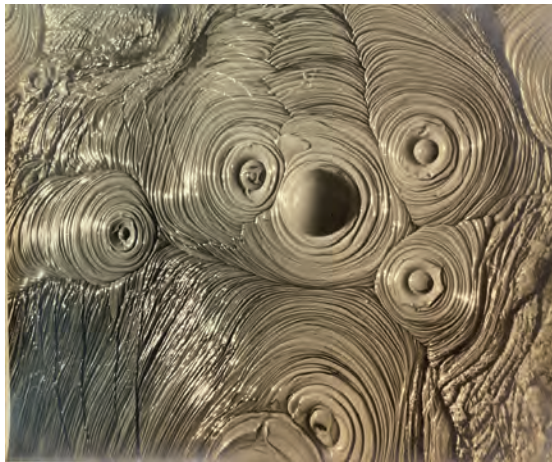
187



188



197



189



194

205

Derek Henderson (1963-) - Great Barrier 1, 2, 3, photographic print albums. New Zealand, 2011. 25.0 x 18cm. \$1,200

206

Harvey Benge (1944-2019) - Auckland February 2018, colour photograph. New Zealand, 2018. 22.0 x 18cm. \$300

207

Harvey Benge (1944-2019), 'Ron Brownson with Dennis Stock', Ron Brownson with Dennis Stock', two silver gelatin prints and one colour proof sheet, New Zealand 1996. 20.0 x 25.5 cm (sheet). \$200

208

Murray Cammick (1953-), 'Untitled', from the series Flash cars', silver gelatin print, New Zealand, 1977. 15.0 x 33.0 cm. \$300

209

Marti Friedlander (1928-2016) - For Ron with love, silver gelatin print, New Zealand, 2001. Inscribed in black ink along lower matt obverse: 'For Ron with love / Marti Friedlander 2001'. 29.0 x 37cm. \$2,000

210

Ann Shelton (1967-) - Dearest Ron, Thanks for everything (6/15), colour print, New Zealand. 75.0 x 50cm. \$800

211

Neil Trubuhovich - Self Portrait, nude



192

on plinth, silver gelatin print, c.1990. 28.5 x 28.5cm.* \$250

212

Unidentified photographer - Beach photographs of Leo Bensemann and friends, New Zealand, c.1940. various dimensions. \$300

213

Lucien Clergue (1934-2014) 'Violinist Arles 1954', gelatin silver photographic print, framed. France, 1954/1983. 26.5 x 19cm (image). \$500

214

Greg Semu (1971-) - Self-portrait

as Christ, photographic print. New Zealand, 1999. 20.2 x 25.2cm. \$800

215

Greg Semu (1971-) - Foketi Lusa Portrait, silver gelatin print. New Zealand. 33.5 x 33.5cm. \$300

216

Robin Morrison (1944-93) - Sam Hunt and Angela -drinking at Cheltenham, silver gelatin print, New Zealand, c.1975. 16.0 x 24cm. \$300

217

Thomas Andrew (1855-1939) - Samoan matai, silver gelatin print. 22.0 x 16cm. \$300

218

Thomas Andrew (1855-1939) - Head and shoulders portrait of a matai, silver gelatin print, Samoa, c.1990. 21.5 x 16cm. \$500

219

Henry Winkelmann (1860-1931)



196

'Portrait of Charlie Horton', hand coloured gelatine silver print, framed. Auckland, New Zealand, c.1900. 33.2 x 27cm. \$350

220

James Bragge (1833-1908) - Manawatu River ferry, albumen silver photographic print, New Zealand, c.1878. 20.4 x 28.5cm. \$600

221

Unidentified photographer 'View of the Temple of Saturn in the Roman Forum about 1900', enlarged sepia-toned gelatin silver print, framed. Italy, c.1900/1950. 41.5 x 55.5cm. \$100

222

Unidentified photographer 'View of the Roman Forum from the Capitoline Hill about 1900', enlarged sepia-

toned gelatin silver photographic print, framed. Italy, c.1900/1950. 41.5 x 55cm. \$100

223

Reg P Bell (-1985) - Miner with pipe, bromide print, New Zealand, c.1935. Stamped in blue centre verso: 'R. P. BELL / PHOTOGRAPHER / WAIHI within in circle'. 24.5 x 30.5cm. \$200

224

Reg P Bell - Kowhai-ngutu-Kaka, photographic print. New Zealand, 1951. 30.0 x 25cm. \$250

225

Burton Brothers - Te Waru, Hauhau chief, carte-de-visite, New Zealand, c.1870. , Inscribed in pencil lower obverse: 'Te Waru / Hauhau Chief. 10.4 x 6.2cm (sheet). \$175

ART

226

John Kinder (1819-1903) - The head of a Māori war canoe, albumen print. New Zealand, c.1865. 12.0 x 20cm.* \$400

227

Rita Angus (1908-70) 'Central Otago landscape', ink on paper. New Zealand, 1953. 23 x 15.3cm.* \$3,500

228

Colin McCahon (1919-1987) 'North Otago landscape', screenprint on paper. New Zealand, 1969. 56 x 76cm. \$4,500

229

Julian Dashper (1960-2009) 'Young Nick's Head from a DC9 at night', oil



198



200



205



201

on mirror, diptych. New Zealand, 1987. Inscribed in black felt pen across upper verso: 'YOUNG NICKS HEAD FROM A DC9 AT NIGHT / JULIAN DASHPER 1987'. 94 x 68cm.* \$15,000

230

Marjorie Naylor (1908-1995) 'Rudolph', oil on board, New Zealand, 1937. Painted in blue lower right obverse: 'Marjorie Naylor / 1937'. 51 x 42.7cm.* \$1,000

231

George Woods - Nude study of Gordon Walters, ink on paper. New Zealand, c.1940. 30.8 x 24.6cm (sheet). \$500

232

Matthew West 'Untitled', oil on board, 1957. Signed in black paint lower right

obverse: 'MATTHEW WEST / 1957'. Written in pencil lower left verso: 'Painted by Matthew West / the 1st picture he has sold / I gave him Â£5 for his trouble / & to encourage him / R Wardell 1959'. 71 x 94cm.* \$1,000

233

Cedric Savage (1901-1969) 'Craig on the rocks', oil on board, New Zealand, c.1939. Painted in orange lower right obverse: 'C SAVAGE'. 36 x 43.5cm. \$2,500

234

Andy Leleisi'uao (1969-) 'Reasons', oil on board, New Zealand, 1995. 122 x 73.5cm. \$1,700

235

Peter Waddell (1955-) - 'Male nude', oil on board, New Zealand, 1995. Inscribed 'to RD'. 24 x 16.5cm. \$1,000

236

Donald Friend (Aust. 1915-1989) 'Bali', ink on paper, Indonesia, c.1970. In black ink lower left obverse: 'D. F. / Bali.' 18 x 13.5cm (sheet). \$1,200

237

Maree Lawrence 'Reclining youth', Stoneware, New Zealand, 1996. 26.8 x 58cm.* \$300 - \$500

238

Pher Scott - 'Untitled', earthenware/metal. Maungatoroto, New Zealand, c.2000. H.38.5cm. \$600 - \$1,200

239

Paul Beadle (1917-92) - Figure group, three figures: standing male; kneeling female and child; seated male. Bronze, H.9.0; 6.2; and 6cm. \$200 - \$300

240

John Ioane (1962-) 'Please', shellac/dye/Oregon pine on metal stand. New Zealand, 1998.* 250 x 35 x 10cm. \$3500 - \$5000

241

John Ioane (1962-) - Untitled, shellac/dye/Oregon pine timber, New Zealand, c.2000. H.104cm. \$700

242

John Ioane (1962-) 'Seed/shell/pod', wood. New Zealand, 1998, 15 x 37cm. \$200 - \$300

243

Malcolm Ross (1948-2003) 'Is not thy youth a vain and feverish dream ...', enamel paint on board. New Zealand. 89 x 60cm. \$1,000

244

Malcolm Ross (1948-2003) 'St John Baptist in the Mojave Desert', ink/enamel paint on board. c.1990, 60.7 x 29.2cm elongated oval. \$600

245

Malcolm Ross (1948-2003) 'To Ronald from Malcolm', oil and pencil on board. New Zealand, c.1980? 33.5 x 25.1cm. \$500



209



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246

Malcolm Ross (1948-2003) 'Saint Sebastian for Ronald love from Malcolm', oil on board. c.1990, New Zealand. Inscribed in pencil on backboard upper centre verso: 'ST SEBASTIAN FOR RONALD / LOVE FROM MALCOLM'. 23.9 x 18.8cm.* \$500

247

Malcolm Ross (1948-2003) 'Death's door', enamel paint on board, New Zealand, c.2000. Inscribed in pencil on verso: 'Deaths door / Malcolm'. 45.6 x 35.4cm. \$300

248

Malcolm Ross (1948-2003) 'Head of a Boy', ink and oil on board, framed. New Zealand, c.1985. 33.1 x 26.2cm. \$500

249

Malcolm Ross (1948-2003) 'Josh, Mt Albert', ink and enamel on board, framed. New Zealand, c.1990. Inscribed in pencil lower left obverse: 'JOSH, MT ALBERT'. 34.8 x 26.2cm.* \$500

250

Adrienne Jury 'Summer holiday', acrylic on board. New Zealand, c.2000. Inscribed in blue ballpoint ink lower right verso of backing board: Adrienne Jury / 51 Tiraumea Drive / Pakuranga / Auckland / 09 5767519 / "Summer Holiday" / Acrylic'. 43 x 56.2cm. \$300

251

Charles Rose (1921-2017) 'Self-portrait', acrylic on board. New Zealand, c.1960. Verso painted with a portrait of an unknown woman. 41.2 x 38cm. \$400

252

Charles Rose (1921-2017) 'Nude study', oil on board, framed and glazed. New Zealand, c.1956. 53.6 x 41.1cm.* \$400

253

Charles Rose (1921-2017) 'Male back torso', oil on canvas on board. New Zealand, c.1998. Signed lower right obverse C. Rose. Inscribed verso. 59.5 x 44cm.* \$400

254

Lesley McKenzie 'Untitled', oil on canvas on board. New Zealand, c.1975. Signed 'L.McK.' and inscribed in pencil lower right verso. 33.2 x 31.1cm. \$300



220



214



227



229

- 255**
Unidentified painter 'Vase of flowers', oil on canvas on board. New Zealand, c.1925. 18.7 x 27.1cm.* \$300
- 256**
Unidentified painter - 'Orchids', oil on varnished cedar. 50 x 34.2cm.* \$900
- 257**
John Papas (1942-) 'Return of Alexander', oil on board. New Zealand, 1976. Framed. 29.5 x 24.2cm. \$400
- 258**
William Mason (1919-1994) 'Head of a boy', oil on board. New Zealand. Signed in black paint observe lower left: 'WMASON '55.' 28.8 x 28cm.* \$800
- 259**
Unidentified painter 'Portrait of Private Ian Stuart', oil on board. New Zealand, c.1945. Attached to the verso two plastic self-sealed bags containing a leave pass for 450668 Pte Stuart I granting 'leave from HMT Orion to Perth and Freemantle on 31 Jan 46' and an identity photograph of Ian Stuart. 14.3 x 8.6cm.* \$400
- 260**
Unidentified copyist 'Male nude after a study by Théodore Géricault', oil on canvas. New Zealand, c.2000? 61 x 49cm.* \$500
- 261**
Murray Grimsdale (1943-) 'Ron', acrylic on canvas. New Zealand, 1996. Framed. 25.2 x 20.5cm framed. \$500
- 262**
Fatu Feu'u (1946-) 'Mo Ron mai ia Fatu + Isa 06 A/P', woodcut on paper. 29.5 x 24.8cm sheet. \$300
- 263**
Paula Fischer (1873-1950) - Untitled portrait of a man (possibly the artist's brother), watercolour on paper, framed. England, c.1935. 38 x 30cm.* \$400
- 264**
Andy Leleisi'uao (1969-) 'An arc of unrequited love', oil on board. New Zealand, 1995. Framed. 40.5 x 37cm. \$500
- 265**
Unidentified painter 'Untitled male nude as Bacchus', acrylic on canvas. United States of America, c.2000. 88 x 71cm.* \$400
- 266**
Gretchen Albrecht (1943-) 'Sea of Faith' 7/40, silkscreen on paper. New Zealand c.1995. In pencil across base obverse: '7/40 Sea of Faith / For Ron with love / Gretchen / Albrecht 95'. 37.7 x 52.8cm.* \$400
- 267**
NSM 'Untitled', acrylic on board. New Zealand, 1973. Painted in black lower left obverse 'NSM 73'. 61.5 x 50.6cm.* \$200
- 268**
Blair Hughes-Stanton (1902-1981) - Illustration from D H Lawrence's 'Birds', woodcut on paper. England, 1930. 22.4 x 13.1cm (image).* \$200
- 269**
Estate of L Budd - 'Philosophical dictionary', modified found object, ink/paper/plastic. New Zealand, c.2000. 24.8 x 18.7cm. \$250
- 270**
Estate of L Budd 'Compliments from Ashley', modified found object, book/paint/resin. New Zealand, c.2000. 22 x 15cm. \$100
- 271**
et al.? Estate of L. Budd (attributed) 'Make shift catalogue' (Modified found object), two plaster moulds: floreate pattern torus formed original; gold painted card boxed mould (modified found object). New Zealand 1992. 41.0 x 12.8x 10cm. \$300
- 272**
F. Charles Maynard 'Artificial flowers in a plastic vase', Inscribed in pencil under paint lower right obverse: '... Maynard 1962'. 36.2 x 25.2cm. \$700



228



232



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273
Fatu Feu'u - Golden Skys of Thornton Bay / 1/9', woodblock and paint on paper, edition 1/9. 2016. Inscribed lower left and centre obverse. 80.0 x 120.5cm (sheet).* \$200

274
Gretchen Albrecht (1943-) 'An autumnal thankyou to Ron', watercolour on paper, New Zealand, 1996. Inscribed. 10.1 x 15.3cm (sheet).* \$150

FURNITURE & DECORATIVE ITEMS

275
A LaPalma 'Cox' swivel chair, designed by Ostwald + Nolting for La Palma, Italy in 2005. \$200 - \$400

276
A c.1965 Don Navrik mahogany armchair, metal springs/foam/ wool with Concord arms. By Don Furniture/ Fred Lowen, New Zealand. 90 x 72 x 75cm. \$1,000 - \$2,000

277
A William IV flame mahogany three-tier dumb waiter, rectangular form with restrained turned column

supports, raised on brass cup casters and brass spoked wheels. 118 x 44.5 x 117cm.* \$600 - \$1,200

278
An English c.1810 mahogany side table, with single frieze drawer. 76 x 44 x 79cm. Restoration completed by Chris Spong 2020. \$300 - \$600

279
An early George III Spanish mahogany pie-crust tripod table, the one-piece top with serpentine pie-crust rim, brass snap catch to the hinged top, supported on a fluted turned column and tripod base with decorative leaf carved relief detail and ball and claw feet, dark patina. H.73.5cm. Dia.79cm. Provenance: With Rubin and Co. Antiques, New York. Collection of Dr. W. Oscar Paul, Sydney. Thence by descent. Cordy's 24 March 2015, lot 572.

Note: This table was shown at the 1929 'Burdekin House Exhibition' (no. 248 in the exhibition catalogue) held in the soon-to-be-demolished Burdekin House on Macquarie Street, Sydney. The exhibition consisted of a series of specially decorated rooms, with those on the ground and first floors decorated in various period

styles while on the top floor, six small rooms were furnished in the 'modern manner'. One of the more significant lenders to the period rooms was Dr W. Oscar Paul a noted oral surgeon and collector of art and antiques. The exhibition was a threshold moment in the development of Australian portable material culture.* \$2,000 - \$4,000

280
A French c.1815 flame mahogany tripod table, with square top on turned column and splayed tripod base. The top of a single piece. Restored by Chris Spong in 2022. 59 x 59.5 x 72cm. \$600 - \$1,200

281
An English c.1760 solid flame mahogany drop leaf gate leg table, with square section legs. 130 x 106 x 70cm. \$600 - \$1,200

282
A pair of c.1780 English mahogany Hepplewhite-style chairs, with drop in seat and pierced splat. Ogee square-section front legs. \$400 - \$800

283
An English c.1790 mahogany chair, hoop back and reeded splats with brown leather upholstered



293



305



307



309

seat. Purchased Murdoch McLennan Antiques. \$240 - \$500

284

An English c.1770 oval flame mahogany drop leaf table, gate leg, the square section legs with internal taper. 154 x 109 x 72cm. Restoration completed by Chris Spong 2018. \$800 - \$1,600

285

An American c.1900 small oak side table, octagonal top. Purchased in Nelson in 2006. Note: The vendor stated it came from a Hawaiian hotel. 35 x 35 x 46cm. \$200 - \$400

286

A Chinese 19thC Qing dynasty horseback armchair, the wood most likely huanghuali. H.100cm. Restoration completed by Chris Spong 2015. \$1,400 - \$2,800

287

A Chinese 19thC Qing dynasty horseback armchair, the wood most likely huanghuali. H.100cm. Restoration completed by Chris Spong 2015. \$1,400 - \$2,800

288

A tall vintage Chinese hardwood altar table, with rail supports (one narrow frieze rail broken). 176 x 41 x 135cm. \$500 - \$1,000

289

A Chinese circular stool, with flared legs. Dia.31cm. H.50cm. \$120 - \$240

290

An early 19thC Chinese c.1850 low hardwood bench, square scroll open frieze and restrained scroll feet. 108.0 x 35.0 x 54cm. \$300 - \$600

291

A Chinese rosewood kang table, with fret-pierced frieze and short legs. 63.4 x 41.0 x 13cm. \$200 - \$400

292

A Chinese Ming-style mahogany wardrobe, the double doors enclosing shelves, with two keys 125 x 61.5 x 165cm. \$400 - \$800

293

An c.1800 English elm, beech and ash Windsor chair, with hoop back. Some remains of old dark polish. Restoration completed by Chris Spong 2014. \$200 - \$400

294

A c.1840 Irish elm and beech primitive Windsor-style armchair, with baluster central splat back, plain turned rails and legs. H.91cm. Note: Restoration by Jonathan Maze 2007. Purchased Barry Thomas Antiques, Auckland. \$800 - \$1,600

295

An English c.1850 elm chair, with turned front legs, central rail and flat wood seat. \$160 - \$300

296

A c.1850 English ash, elm and beech chair, with turned legs and outer spindles, and cross-stretcher base. H.90cm. Note: Restored by Chris Spong 2018. \$150 - \$300

297

A c.1900 solid burr wood circular topped stool, four turned legs. 38 x 46cm. \$200 - \$400

298

A Victorian elm/beech 'smoker's' bow elbow chair, traditional form with bulbous turned spindles and legs, shaped seat. Showing some original polish. \$400 - \$800

299

An Art Deco oak pedestal, tapered squared section. Possibly New Zealand-made. H.123cm. \$200 - \$400

300

A New Zealand c.1860 kauri chest of drawers, with four drawers and baluster feet. 106 x 49.5 x 91cm. \$600 - \$1,200

301

A New Zealand c.1870 ebonized kauri tripod table, with octagonal top. 54.5 x 54.5 x 75.5cm. \$200 - \$400

302

A c.1926. Roy Lipponcott rimu chair, Designed by Roy Lippincott for the Arts Building Auckland University College (AUC). H.98cm. Restoration completed by Chris Spong 2014. \$200 - \$400

303

A pair of New Zealand c.1930s stained rimu stools, with shaped top. Possibly a school woodwork class exercise. H.53cm. \$200 - \$400

304

A large 19thC European Belgium, Flanders oak linen press, c.1880. The two panelled doors enclosing two slides



304



286



287



294



276

and four small drawers above three full-width drawers. With key. Extensively restored by Chris Spong 2022. 161 x 60.8 x 230.5cm. \$1,500 - \$3,000

305

A c.1700 large oak coffer, three-plank top, four panel front. 156 x 60.5 x 79cm. Provenance. purchased Cordys Auctions 15 September 2011. Restoration completed by Chris Spong 2015. \$1,000 - \$2,000

306

A Victorian pine storage trunk, hinged lid enclosing a candle compartment with two lower drawers. 110.6 x 57.6 x 51.7cm. \$260 - \$500

307

A French c.1900 fruitwood circular kitchen table, with five-plank top, single drawer. 115.0 x 108.0 x 76cm. Provenance: Purchased Cordys Auctions, September 1998. \$1,000 - \$2,000

308

A South East Asian English-influenced leather travel trunk, leather covered camphor wood with ebonised brass fittings. 94.0 x 54.1 x 96.8cm. \$300 - \$600

309

A c.1850 French cherrywood Bateau lit (day bed), with later board base and modern mattress. 200.2 x 97.0 x 103.7cm. Purchased Bashford Antiques 2005. \$400 - \$800

310

An old elm folding textile display rack, 85.5 x 78.5cm. Purchased Cordys Auctions 2011. \$200 - \$400

311

Table lamp, unidentified manufacturer, brass, England, c.1890, 51.9 x 16.2 x 16.2cm.

312

Table lamp, unidentified manufacturer, brass, England, c.1900, 53.5 x 16.2 x 16.2

313

A pair of table lamps and shades, c.1975. Porcelain, metals silk, China/New Zealand. Lamp: 34.5mm, shade: 34mm.

314

A table lamp and shade, c.1960. Wood, metal, silk, unidentified maker. Lamp: 52.5mm, shade: 24.5mm

315

A table lamp and shade, c.2000. Wood, metals, unidentified maker. Lamp: 69.5mm, shade: 8.5mm.

316

A table lamp and shade, c.1910. Brass, silk, unidentified maker. Lamp: 46mm, shade: 21mm. (Bronze disease on base.)

317

A table lamp and shade, c.1985. metals, parchment, unidentified maker. Lamp: 49 x 27mm.



279

Absentee Bidding

Ph: (09) 523 1049 / Email: info@cordys.co.nz / www.cordys.co.nz

There is a 19.55% Buyer's Premium (including GST) on the hammer price

There are many ways you can leave an absentee bid: Place a bid online. Email Cordy's. Phone Cordy's.

Lots will always be bought as favourably as allowed by other such bids, bidding in the saleroom and any reserve.

See 'Conditions of Sale'.

Conditions of Sale

1. The highest bidder to be the purchaser subject to the Auctioneers having the right to refuse the bid of any person. Should any dispute arise as to the biddings, the lot in dispute to be immediately put up for sale again at the preceding bidding, or the Auctioneer may declare the purchaser which will be conclusive.
2. No person shall advance less at a bid than a sum nominated by the Auctioneer and no bid shall be retracted.
3. All lots are sold subject to the right of the seller or his agent to bid or else to impose a guide or reserve price.
4. The purchaser to fill in bidding form before the sale giving details of name, address, bank etc, and to sign such form declaring knowledge of buyers obligations. Immediately after the sale, the purchaser to pay down 10% of the purchase price in part payment and shall pay the balance within five days of the date of sale. All lots to be paid for in full and removed from Cordy's premises same week of sale.
5. The purchaser shall pay to John Cordy Limited (Cordy's) a premium of 17% of the hammer price together with GST on such premium at the current rate.
6. All lots are sold as shown and with all faults, imperfections (visible or not) and errors of description. Neither Cordy's or its vendor are responsible for errors of description or for the genuineness or authenticity of any lot or for any fault or defect in it and make no warranty whatever. Buyers proceed upon their own judgement.
7. Cordy's act as agents and have full discretion to conduct all aspects of the sale and to refuse any bidding or to withdraw any lot or lots from sale without in either case giving any reason.
8. All lots are at the buyers risk from the fall of the hammer and are to be taken away at the buyers expense immediately after the sale. Cordy's will not be responsible if any lot is lost, stolen, damaged or destroyed after the sale. If the lots are not cleared and paid for the same week of the sale they may then be sold immediately either publicly or by private treaty, without notice being given to the defaulter.
9. Upon failure of the purchaser to comply with any of the above conditions, the money deposited in part payment shall be forfeited and the defaulter shall make good any loss arising from the re-sale together with the charges and expenses in respect of both sales.
10. No goods are to be removed while selling is in progress. Receipted invoices must be produced prior to delivery of any lot.
11. The Auctioneers reserve the right to request identification in the case of any purchaser not known to the Auctioneer who pays by cheque and can insist on cash or a bank cheque.
12. NZ buyers must pay in full within 48 hours of the auction. We accept Online Banking, EFTPOS, PayPal, Visa or MasterCard (proof of I.D will be required) with a 2.2% surcharge. All bank or PayPal fees are to be fully covered by the purchaser. Overseas buyers must pay directly into Cordys bank account by way of International Funds Transfer, the buyer must cover all bank fees associated with payment.
13. No person purchasing an item which falls within the provisions of the Antiquities Act 1975 or the Arms Act 1958 shall be entitled to take possession of the item unless and until such person has produced to Cordy's a licence under the appropriate Act.
14. All lots to be paid for in full and removed from the premises the same week of the sale.
15. The buyer shall be responsible for any removal or storage charges on any lot not taken away the same week of the sale. If for any reason storage is not available at Cordy's premises arrangements will be made to transport and store uncollected goods elsewhere solely at the buyers expense. Cordy's will not be liable to the Purchaser for them in any respect.
16. The Auctioneer cannot be held responsible for any injury or damage to persons or property through attempts to fire firearms which are sold as collectors items only.
17. All electrical goods are sold on the basis of their decorative value only and should be assumed not to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Important Notice

All lots sold 'as is' in accordance with Paragraph 6 of the Conditions of Sale. Intending buyers should always satisfy themselves as to the condition and description of any lot and their attention is drawn to Paragraph 6.

Postal Bids

Instructions to bid at sales are accepted by Cordy's and are carried out free of charge. Lots will always be bought as favourably as allowed by other such bids, bidding in the saleroom and any reserve.

VENDORS are requested to read and are bound by the Conditions of Sale

printed on the reverse side of Cordy's Contract to Sell.

PRESALE ESTIMATES are intended as a guide only. Cordy's staff are available during viewing times to assist prospective buyers with estimates and auction room procedures.

Charges and Commissions

The commission charged to vendors shall be

15% of the hammer price plus GST for any item(s) of value \$100 or more. (17.25% inclusive).

20% of the hammer price plus GST for any item(s) sold for value \$50 to \$99. (23% inclusive).

40% of the hammer price plus GST for any item(s) sold under \$50. (46% inclusive).

Any cartage and any other related costs are payable plus GST.

BUYERS PREMIUM. Buyers will be charged 17% of the hammer price plus GST only on that premium. (19.55% inclusive).

All lots sold are to be paid in full and removed from Cordy's premises the same week of sale.

General Information

INSPECTIONS are made and advice given concerning the sale of Antiques and Works of Art free of charge at Cordy's in Auckland, and for a reasonable fee elsewhere.

VALUATIONS for insurance, probate or family division are undertaken on either a quotation basis or a small percentage plus travelling expenses.

IF BUYING FOR EXPORT, please enquire as to GST status of vendors.

INSTRUCTIONS to bid at sales are accepted by Cordy's and carried out free of charge. Lots will always be bought as cheaply as is allowed by the bidding in the saleroom and any reserves imposed.

CORDY'S IS PLEASED TO OFFER TWO FURTHER ONLINE AUCTIONS FEATURING ADDITIONAL PHOTOGRAPHY, ART, ETHNOGRAPHIC, CERAMIC & TEXTILE ITEMS FROM THE RON BROWNSON ESTATE

BROWNSON COLLECTION TWO Timed Online Auction

Wed 29 October / Closing from 7pm on Wed 5 November

OPENING NIGHT VIEWING

BROWNSON COLLECTION 1 & 2

THURS 30 OCTOBER, 4-6 PM

PLUS Fri 31 October & Mon 3 November / 8.30am-5pm

BROWNSON COLLECTION THREE Timed Online Auction

Fri 14 November / Closing from 6pm on Tues 18 November

VIEWING

Fri 14 November & Mon 17 November / 8.30am-5pm



CORDY'S

A U C T I O N E E R S

Upcoming Auctions

2025

27th October	Estate Collectable Auction	View Friday Only
4th November	The Ron Brownson Estate Auction 1	View Friday & Monday
5th November	The Ron Brownson Estate Auction 2	View Friday & Monday
10th November	Estate Collectable Auction	View Friday & Monday
17th November	Estate Collectable Auction	View Friday & Monday
18th November	The Ron Brownson Estate Auction 3	View Friday & Monday
24th November	Janet Thornton Collection	View Friday & Monday
25th November	Jewellery, Fine & Applied Art Auction	Entries close 30th October
1st December	Estate Collectable Auction	View Friday & Monday
8th December	Estate Collectable Auction	View Friday & Monday
15th December	Special Christmas Auction	View Friday & Monday

Cordy's will close for the year Thursday 18th December and open Friday January 16th 2026 with the viewing for our first Estate & Collectable Auction

2026

19th January	Estate Collectable Auction	View Friday & Monday
26th January	Estate Collectable Auction	View Friday only
2nd February	Estate Collectable Auction	View Friday & Monday
9th February	Estate Collectable Auction	View Monday only
17th February	Jewellery, Fine & Applied Art Auction	Entries close 23rd January
23rd February	Estate Collectable Auction	View Friday & Monday

