

# 10.09.23

## Worldly Possessions: The Collection of Jack C. Richards Part III

0671 Auction Catalogue  
September 2023  
Glass, Ceramics, Lacquer-  
ware and Textiles



## Programme

### Preview Evening

*Tuesday 5 September* 6pm – 8pm

### Viewing Times

*Wednesday 6 September* 10am – 5pm

*Thursday 7 September* 10am – 5pm

*Friday 8 September* 10am – 5pm

*Saturday 9 September* 10am – 4pm

### Viewing on Request

*Sunday 10 September* 10am – 1pm

### Auction

*Sunday 10 September* 2.30pm

Online Catalogue



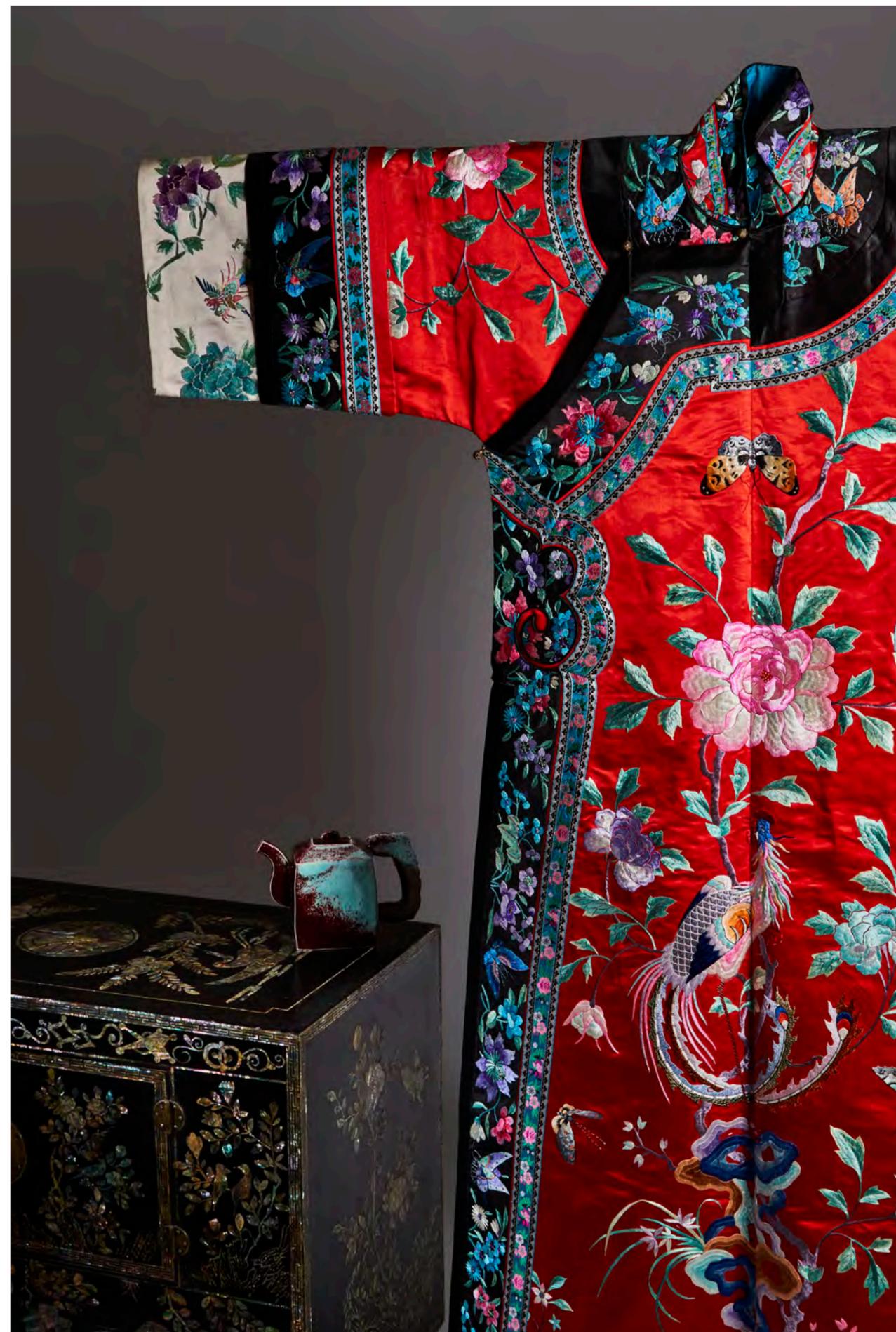
Ben Erren  
Director of Decorative Arts  
+64 21 191 9660  
ben@webbs.co.nz

Leah Morris  
Head of Decorative Arts  
+64 22 574 5699  
leah@webbs.co.nz

Florence S. Fournier  
Specialist, Decorative Arts  
+64 9 529 5603  
florence@webbs.co.nz

Charlotte Dippie  
Administrator, Decorative Arts  
+64 9 529 5603  
decarts@webbs.co.nz

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We are delighted to present the latest instalment from the breath-taking personal collection of Professor Jack C. Richards. A world-renowned linguist and educator, Richards has long maintained a cosmopolitan lifestyle – visiting and re-visiting locales around the world to acquire the finest pieces. Over many years he has published, taught, and travelled the globe, collecting all the while.

We sat down with Dr Richards to learn more about his career, his travels, and the passions that have informed his assembly of worldly possessions.



Firstly, could you provide some background on yourself, and your career?

I have had an active academic career in the Asia Pacific in the field of applied linguistics and language teaching. I worked primarily in Indonesia, Singapore, Hong-Kong, and the USA. In addition, a parallel career in the field of educational publishing. I published many books in my academic discipline, as well as books for students, the latter having sold over 50 million copies.

Many of our readers will recognise you from our auction, *à la poursuite de la beauté The Jack Richards Collection of Lalique Glass*, held last July. Could you give some insight into your fascination with René Lalique?

In the 1980s, on a teaching assignment in Cairo, I came across a Lalique vase in a local antique shop. This began my fascination with art glass, but particularly the work of Lalique. Over the years I gradually assembled a collection of over 100 vases, my favourites of which are kept in my Wellington apartment.

Rene Lalique is also known for his production of jewellery, perfume bottles and lighting, among other things, why did you focus on collecting vases?

I think the vases enabled Lalique to showcase his talents and creativity as an artist. Many of them are good examples of how he was able to choose a design that complemented the shape of the vase, and they make stunning display items.

Would you be able to give a brief background on how your collection started out? Was Lalique the starting point?

No, Lalique came much later. I acquired my first item, a piece of Chinese blue and white porcelain, as a student. Later when I worked in Indonesia and Singapore, I developed an interest in textiles and ceramics. My academic and publishing career has also taken me to many different countries including China, Korea, Japan, Brazil, and Mexico. In each country that I visited, I have been unable to resist exploring galleries and art centres to familiarise myself with local art and cultural practices.

Many collectors have a particular piece or experience that kick started their interest in a certain subject. Would this apply to you?

Yes, I think that has often been my experience. For instance, my interest in Chinese robes was prompted by seeing some magnificent examples that were displayed throughout the Hilton Hotel in Hong Kong. A number of galleries in Hollywood Road had good collections of robes, and I bought quite a few from them. Some years later when I was exploring antique shops in Seoul, a dealer introduced me to traditional Korean robes.

Your collection is truly breath-taking in scale, materiality, and global diversity. Was this always a goal of yours?

Not really, it was simply a consequence of my own curiosity and the opportunities that were available to me through my work and travels. Had I had more opportunities to live and work in other parts of the world such as Scandinavia or Eastern Europe, I am sure I would have developed an appreciation of the arts in these regions.

From working on this catalogue, and part II of your collection, auctioned in March, our team noticed your interest in the Art Deco and Art Nouveau periods. What draws your attention to these in general?

I do admire the bold and simple design elements of Art Deco and also the naturalist elements in Art Nouveau, even though I have not had the chance to add many good examples to my collection.

A highlight of the catalogue is your wonderful collection of textiles. How did you start to build this element of your collection?

After completing my Ph.D. in Quebec City in Canada, I was anxious to live somewhere that had no winter seasons and was invited to teach for a year at a university in Central Java. The student population included many from Southeast Asia, such as Flores and Timor. These students often brought examples of traditional textiles with them to sell to help pay for their studies. In this way I came to understand and appreciate the extraordinary range of ikat textiles crafted in different parts of Indonesia and Malaysia.

Your textiles are quite diverse, not only geographically, but also in use. For instance formal wedding attire, military attire, to a firefighters robe. Was building the collection this way important to you?

Actually, most of the items I have collected over the years were acquired by chance. My guiding principle is simply – is it something that stands out in some way, visually and artistically? This could be a simple textile that I purchased for \$20 in Guatemala, or something that I couldn't resist buying and which cost me \$20,000. Sometimes dealers have contacted me with something they think I might like. But more often I may see something somewhere that attracts me, that I think would complement other items in my collection.

In the catalogue, the traditional nature of the robes is then contrasted with several different contemporary Korean ceramicists. We love how they take traditional techniques, and place a contemporary spin on them, but what do you like about them?

Korea has a long tradition in ceramics and has influenced ceramics in other countries, such as Japan. Within Korea there are large ceramicist communities, who often blend ancient and modern designs. Some of them have a charming folk art character that gives them a special appeal to me.

Another highlight of the catalogue is the woodblock prints, especially those by Paul Jacoulet. What attracts to you this type of art form?

I knew nothing of Jacoulet's art until I saw an exhibition of his prints in the Honolulu Academy of Fine Arts when I was living in Hawaii. I was instantly smitten, and later a dealer in Hong Kong began to source prints for me. Jacoulet has a unique style that draws on traditional Japanese features but makes them his own. He consequently built up a large following both in Japan and internationally during his lifetime.

In any of the topics we have discussed today, were there certain pieces you always wanted to acquire, to 'complete' the collection so to speak?

I guess I always wanted to acquire good examples of any particular art form that I collect. So if I came across something that would complement a particular category within my collection I would often see if I could find ways of acquiring it.

What advice would you have for those starting a new collection, or those building an existing one?

I never set out to assemble a collection as such, so the items I have collected are a somewhat random set of pieces. What I think links them is the reflection of skills and creativity of the maker, whether that be an amateur who dabbles in art as a hobby or an established artist with a specific agenda. Also, that they are all visually striking.

For someone wanting to put together a small collection of pieces, I would suggest starting modestly at first and collecting pieces that work well together. Over time, one develops a better sense of what is worth collecting and what is not. Over the years I have discarded many items that I liked but did not pass the test of time. On the other hand, some pieces that were acquired 50 years ago still gives me as much pleasure as they did when I first purchased them.

What prompted your decisions to part with many items from your collection?

Some years ago, to share my collection with the wider public, I funded the addition of a gallery to the Tairawhiti Museum in Gisborne, which attracted the interest of many art lovers both locally and nationally. Recently, however, the museum felt that the space could be better used to showcase art with a more local connection. Instead of placing my collection in long-term storage, it seemed sensible to allow others to have the opportunity to own some of the items from it, hence the current series of auctions.

Lastly, if we were to ask to you to pick a favourite from this catalogue, what would it be?

That is a difficult question, but perhaps the Deco sculpture – Lady with Gazelle – would be one of my favourites.



220 A Small Lee Se Yong Vase

Made in a rounded form with a flared lip. Featuring blue urban motifs contrasted with depictions of flora and fauna on a white ground. Maker's signature to base. H95 D110mm

EST \$400 – \$600



128 DAVID MURRAY Cobalt Gatherer

New Zealand. Cast and polished glass. Signed to base, date illegible. H205 W155 D100mm

EST \$1,000 – \$2,000



2 René Lalique Quatre Panneaux

Clear glass mould-blown using four-part mould, powdered and acid-etched. Cylindrical vase with four distinct panels separated by fluted corners, each panel featuring a raised motif of birds in fruit trees. 'R. LALIQUE' etched to base. Model created on 21st March 1938, not continued after 1947. H185 D165mm

EST \$4,000 – \$6,000



1 A René Lalique Dahlias Plafonnier

Model number 2459. Clear glass with dahlia leaf and floral motifs to the outer. The bowl has four holes, where the cord attaches and links to a ceiling cap. Model created circa 1921. H640 W300 D150mm



3 René Lalique Palissy

Phosphate opal glass, mould-blown using four-part mould, acid-etched. Spherical vase with wide neck and small turned out lip. Raised shell pattern all over. 'R. Lalique France' etched to base. Model created on 12th November 1926, removed from catalogue in 1937, not continued after 1947. H170 D180mm

EST \$3,000 – \$5,000



82 A Hsun-ok, Burma

A lacquerware stupa-shaped offering vessel featuring several layers of orange/red lacquer, made with the pigment cinnabar. Hsun-oks were commonly used for the offering of food. With repairs to the underside of the base. H620 W290mm

EST \$400 – \$700



83 A Buddha, Shan State

Made using paper mache. The figure is positioned in the Bhumisparsha mudra position, with the right hand reaching inward towards the ground, and the left hand upright in its lap. As common with Buddhas from Shan State, the figure has highly arched eyebrows, a pointed nose, elongated ears, and a short neck. Acquired in Singapore. H1032 W585 D360mm

EST \$4,000 – \$8,000



54 A Korean Lacquerware Chest

c. late 19th century. Inlaid with mother of pearl in faunal designs. With a two-door opening to the front. Lacquerware is produced by layering the processed sap of the lacquer tree onto a core of wood or bamboo. Due to the many layers and long drying times, a single piece can take months or even a year to complete. Key missing, opens with flat formed key. H550 W780 D405mm

EST \$2,500 – \$4,500



112 PAUL Petits Voleurs

1959. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm

EST \$2,000 – \$4,000



69 PAUL JACOULET Le Fille Du Chef Mogomog

1953. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm

EST \$2,000 – \$4,000



8 PAUL JACOULET La Jeune Chef Saragan  
Et Son Esclave Forum, Tomil, Yap

1949. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm

EST \$2,000 – \$4,000





72 XIE YUANQING Kung Fu - Kick  
 2012. Edition 1/8, and made from bronze. With repairs to the stomach of the main figure. Xie Yuanqing was born in Guangdong, China. He believes that sculptures are the 'externalised' thoughts, feelings and spirit of their creators, materialising through different textures, forms, dimensions, and weights. Acquired from Wellington Gallery, Hong-Kong, and includes a certificate of authenticity. H590 W680 D360mm  
 EST \$12,000 – \$18,000



132 A Large Carving of a Māori Woman by Andrew Wood  
 Carved from wood in raised relief. Featuring a hei tiki necklace. H1530 W695 D60mm  
 EST \$1,500 – \$3,000



130 A Large Carving of a Māori Man by Andrew Wood  
 Carved from wood in raised relief. Featuring a hei tiki necklace. H1420 680 D55mm  
 EST \$1,500 – \$3,000



116 A Taishō Period Kimono, Japan

c. 1920s. Kimono with black grid pattern, with filled white, pink, and yellow sections. L1520 W1250mm

EST \$250 – \$500



30 A Jifu Robe, China

Mid to late 20th century. This robe features nine gold-coloured thread dragons. One a silk-satin yellow fabric. Yellow dragon robes were only worn by the emperor and his immediate family, which suggests this one was produced for sale. L1460 W1980mm

EST \$2,000 – \$4,000



6 A Women's Ao Robe, China

Late 19th century. Made from crimson silk with the eight Buddhist emblems. The cuffs are decorated with figural depictions. L1020 W1370mm

EST \$1,500 – \$2,000



117 A Jifu Robe, China

Late 19th century. Made from silk with plied silk embroidery. Decorated with dragons with four claws, a depiction which became popular towards the end of the Qing dynasty. L1390 W2160mm

EST \$2,000 – \$4,000



77 A Hwalot Robe, South Korea

A lime green hwalot robe made from rayon, and embroidered with birds and flowers in plied thread. With bright pink lining to the interior. The differing embroidery styles suggest several different makers. L1280 W1800

EST \$2,000 – \$4,000



78 A Hwalot Ceremonial Robe, North Korea

Early 20th century. A red silk fabric with floss silk and plied silk embroidery. There are cranes to the back and rank badges on the shoulders, not commonly found on hwalot robes. L1080, sleeve end to sleeve end W1990mm

EST \$5,000 – \$10,000



71 CHARLES BARBERIS Young  
Lady With Gazelle

c. 1936. Depicting a young woman with her left hand in her hair, the other holding a small object, perhaps a piece of fruit. Behind her stands a gazelle, looking up at the figure. Signature to left edge. Acquired in Zurich, 1990s. H820 W490 D240mm  
Born in 1888, Barbéris studied at the École des Beaux-Arts focusing on classical Greek sculpture under Jean-Antoine Injalbert. In 1922 he travelled to Red Island – under a grant created by the Madagascan government. In 1927 he participated in the international colonial exhibition. At the end of that decade Barbéris received a significant commission by Albert Laprade to create the relief on Palais de la Porte Dorée. In 1935 he would go on to complete the WWI memorial Monument aux Morts in Antananarivo. Barbéris became a member of the jury at the Salon des Artistes and was awarded the Great Medal of Honor. He also became a member of the committee of the French Overseas Territories Salon the Sculptor Association and the Malagasy Academy."

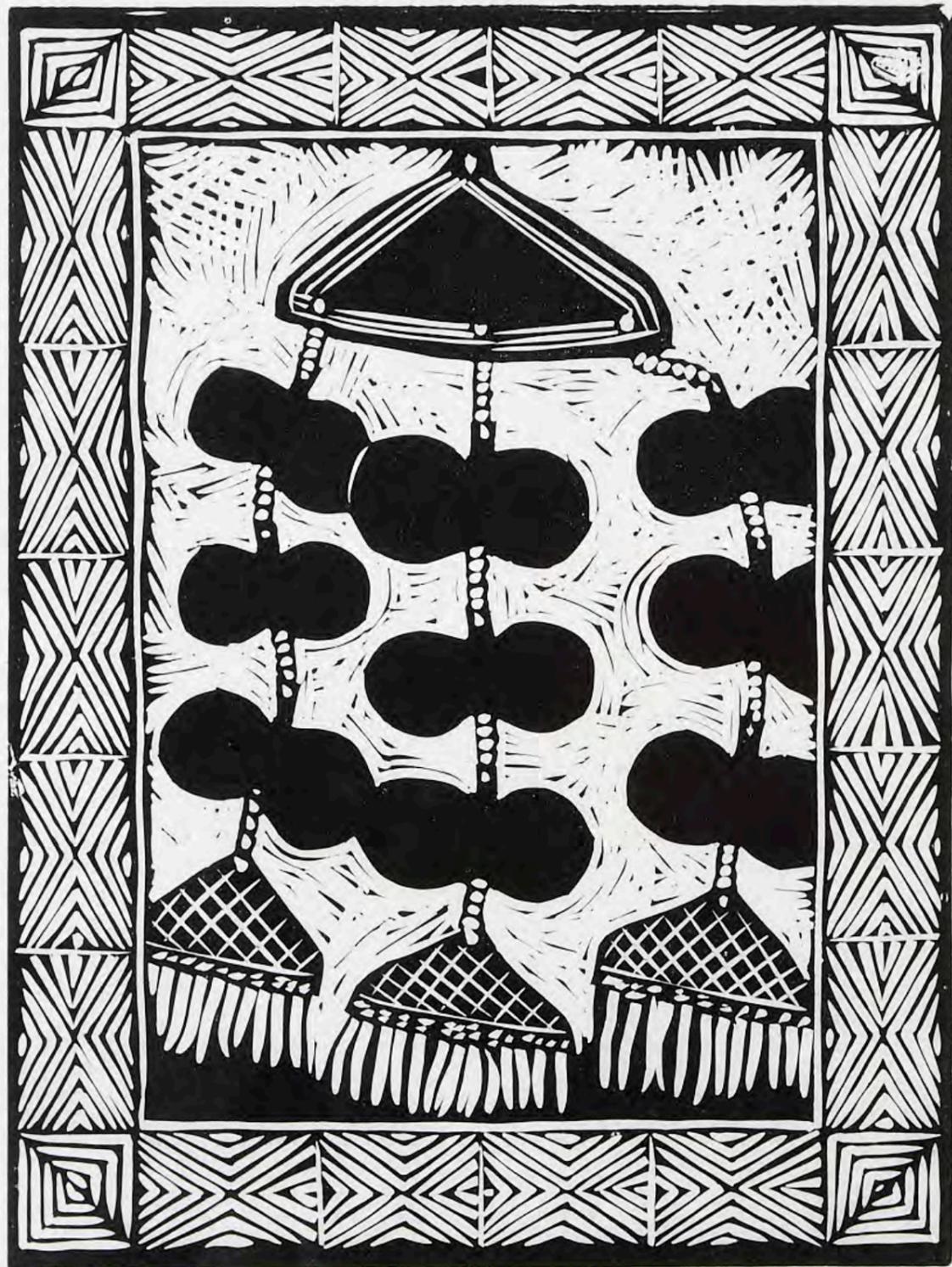
EST \$25,000 – \$50,000



37 MIHAELA IOANA ATOMEI  
Donna in Passeggiata

Oil on canvas. Mihaela Ioana Atomei was born in Romania in 1971. She graduated from the George Enescu, University of Arts in Lasi, majoring in graphic design. In a wood frame. Acquired from Ravagnan Gallery, Venice. Frame 1060 x 735mm

EST \$2,000 – \$4,000



2/0 SIPATTAL SEPTEMBER '15

31 LEONARD AGUINALDO Sipattal

2015, Philippines. Aguinaldo takes inspiration for his work from life of indigenous groups of the Philippines. Linocut print on rice paper. Sipattal are chest adornments worn by Isneg groups. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm

EST \$300 – \$600



40 A Folk Art House by Oh Seung Man

Made from recycled wood. Signed to the lower right. H200 W365mm

EST \$250 – \$500



131 AFTER GOTTFRIED LINDAUER  
Kamariera Te Hau Takiri Wharepapa

Unsigned. Framed, not behind glass. Frame 860 x 675mm

EST \$1,500 – \$2,000

## Lots

1 A René Lalique Dahlias Plafonnier

Model number 2459. Clear glass with dahlia leaf and floral motifs to the outer. The bowl has four holes, where the cord attaches and links to a ceiling cap. Model created circa 1921. H640 W300 D150mm

EST \$1,500 – \$2,000

2 René Lalique Quatre Panneaux

Clear glass mould-blown using four-part mould, powdered and acid-etched. Cylindrical vase with four distinct panels separated by fluted corners, each panel featuring a raised motif of birds in fruit trees. 'R. LALIQUE' etched to base. Model created on 21st March 1938, not continued after 1947. H185 D165mm

EST \$4,000 – \$6,000

3 René Lalique Palissy

Phosphate opal glass, mould-blown using four-part mould, acid-etched. Spherical vase with wide neck and small turned out lip. Raised shell pattern all over. 'R. Lalique France' etched to base. Model created on 12th November 1926, removed from catalogue in 1937, not continued after 1947. H170 D180mm

EST \$3,000 – \$5,000

4 A Women's Ao Short Jacket, China

Early 20th century. Made from a pale pink silk with black lace trim. It features detailed embroidery at the cuffs and along the borders of butterflies, gourds, peonies, chrysanthemums, and plum blossoms. L930 W1280mm

EST \$2,000 – \$4,000

5 A Women's Ao Short Jacket, China

Late 19th century to early 20th century. Made from silk and satin and features detailed embroidery at the cuffs and along the borders. L909. W1301mm

EST \$1,000 – \$2,000

6 A Women's Ao Robe, China

Late 19th century. Made from crimson silk with the eight Buddhist emblems. The cuffs are decorated with figural depictions. L1020 W1370mm

EST \$1,500 – \$2,000

7 PAUL JACOULET Belle De Yap Et Orchidees. Ouest Carolines

1934. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 486mm

EST \$2,000 – \$4,000

8 PAUL JACOULET La Jeune Chef Saragan Et Son Esclave Forum, Tomil, Yap

1949. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm

EST \$2,000 – \$4,000

9 PAUL JACOULET Jeune Fille De Polowat. Est Carolines

1948. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm

EST \$2,000 – \$4,000

10 A Pair of Japanese Owan Bowls

c. 1950s. Decorated with lacquerware and fauna designs. Owan bowls are used to serve soup and include a lid to keep it warm. H100 D140mm

EST \$40 – \$60

11 Four Taishō Era Japanese Hairpins

Pull-apart hairpins made from lacquerware. Three with floral mother of pearl decorations. One with filigree silver detailing. Largest L160mm

EST \$100 – \$200

12 A Pair of Japanese Owan Bowls

c. 1950s. Decorated with lacquerware and crane motifs. Owan bowls are used to serve soup, and include a lid to keep it warm. Tallest H100 W120mm

EST \$60 – \$80

13 A Contemporary British Ceramic Vase

White body with off-white pattern. H235 D210mm

EST \$200 – \$400

14 MICHAEL MICHAELS The Cycladic Spirit

2006, Christchurch. Depicting a head in the style of a cycladic Greek idol. Signed 'Michaels 2006'. H515 W200 D170mm

EST \$400 – \$800

15 A Chinese Blanc De Chine Vase

Purchased in Shanghai, 1980s. H350 D220mm

EST \$800 – \$1,200

16 A Jogakbo Bojagi Wrapping Cloth, South Korea

A jogakbo is a style of patchwork, traditionally used to create domestic wrapping cloths (known as bojagi) from scraps of leftover fabrics. 660 x 630mm

EST \$150 – \$250

17 A Jogakbo Bojagi Wrapping Cloth, South Korea

A jogakbo is a style of patchwork, traditionally used to create domestic wrapping cloths (known as bojagi) from scraps of leftover fabrics. 410 x 400mm

EST \$150 – \$250

18 A Jogakbo Bojagi Wrapping Cloth, South Korea

A jogakbo is a style of patchwork, traditionally used to create domestic wrapping cloths (known as bojagi) from scraps of leftover fabrics. 585 x 595mm

EST \$150 – \$250

19 A Dish by Master Potter Lee Se Yong

The dish is decorated with blue motifs of flora and fauna on a white ground. With maker's signature to base. H65 D165mm

EST \$300 – \$500

20 A Lidded Bowl with a Waterlily Design by Byung Sik Moon

Made in a flat circular form with a waterlily depicted on the upper lid. With maker's mark to base. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery, to make clean formed pieces. H70 D275mm

EST \$300 – \$500

21 A Dish by Master Potter Lee Se Yong

In a flared form, decorated with blue motifs of flora and fauna on a white ground. With maker's signature to base. H70 D190mm

EST \$150 – \$250

22 PAUL JACOULET Dans les Jardins Reserves du Palais. Seoul: Coree.

1947. Woodblock print on paper. Framed and behind glass. Print 425 x 335mm, frame 590 x 487mm

EST \$2,000 – \$4,000

23 PAUL JACOULET La tabouret de porcelaine

1936. Woodblock print on paper. Framed and behind glass. Print 381 x 290mm, frame 654 x 557mm

EST \$2,000 – \$4,000

24 PAUL JACOULET La Maître Potier. Coree

1940. Woodblock print on paper. Framed and behind glass. Print 385 x 298, frame 615 x 515mm

EST \$2,000 – \$4,000

25 Two Saxbo Denmark Vases

Both made from porcelain with green glaze. Stamped maker's mark to each base. Larger H135 D110, smaller H59 D75mm

EST \$200 – \$300

26 An Art Deco Brannam Vase

c. 1930. With a white decorative band to the upper. Marked 'O.H Brannam' and 'Made in England' to base. H220 W160mm

EST \$400 – \$600

27 A Gustavsberg Argenta Vase, Sweden

1920s. Made from porcelain with a green mottled glaze. Featuring a silver inlaid fish. H151 D45mm

EST \$200 – \$300

28 A 19th Century Chuba Robe, Tibet

Dragon robes made and worn for Tibetan court were called chuba. This yellow silk dragon robe is cut in the Tibetan style and features a complex weave structure with a brocade pattern. Woven on a handloom. L1410 W1920mm

EST \$5,000 – \$10,000

29 A Contemporary Copy of Royal Robe, South Korea

A deep red robe with four golden circular dragon panels. L1280 W1670mm

EST \$2,000 – \$4,000

30 A Jifu Robe, China

Mid to late 20th century. This robe features nine gold-coloured thread dragons. One a silk-satin yellow fabric. Yellow dragon robes were only worn by the emperor and his immediate family, which suggests this one was produced for sale. L1460 W1980mm

EST \$2,000 – \$4,000

31 LEONARD AGUINALDO Sipattal

2015, Philippines. Aguinaldo takes inspiration for his work from life of indigenous groups of the Philippines. Linocut print on rice paper. Sipattal are chest adornments worn by Isneg groups. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm

EST \$300 – \$600

32 LEONARD AGUINALDO Bayah

2015, Philippines. Bayah is a rice wine produced from glutinous rice and yeast. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed behind glass. Print 328 x 365mm, frame 506 x 418mm

EST \$300 – \$600

33 LEONARD AGUINALDO Bay-Yog

2015, Philippines. Bay-Yog, referring to the ballad. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Linocut print on rice paper. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm

EST \$300 – \$600

34 A Chinese Export Tea Set

c. 1900. A four-piece tea set with teapot, tray, milk jug and sugar bowl. The outer has designs of plum blossom, and the handles are reminiscent of bamboo. Teapot H140 W210mm 0.416kg, tray H18 W200mm 0.216, milk jug H70 W110mm 0.134kg, sugar dish H100 W130mm 0.184kg

EST \$1,000 – \$1,200

35 A Chinese Export Silver Wine Set

Includes four small cups and a tray. Cup H47 D35mm 0.030kg, tray H10 W190mm 0.128kg

EST \$400 – \$600

36 A Czech Art Deco Tea and Coffee Service

c. 1942. 800/1000 silver. A hand-wrought tea service with ebony handles, made in Dolné Háme (now Hodruša-Hámre) in central Slovakia. Comprises of two tea/coffee pots, a sugar dish, a large jug, and small jug. With hallmarks that read "5" "900" and a flower. Large pot H159 W200mm 0.612kg, small pot H95 W250mm 0.772kg, sugar dish H70 W110mm 0.310kg, large jug H135 W175mm 0.342kg, small jug H65 W130mm 0.166kg

EST \$1,500 – \$2,000

37	MIHAELA IOANA ATOMEI Donna in Passeggiata	47	A Kim Pan-ki Tea Set
Oil on canvas. Mihaela Ioana Atomei was born in Romania in 1971. She graduated from the George Enescu, University of Arts in Lasi, majoring in graphic design. In a wood frame. Acquired from Ravagnan Gallery, Venice. Frame 1060 x 735mm	Comprises of a teapot, tea cannister, tea strainer and saucer, two cups, and a sugar dish in a celadon glaze. Kim Pan-ki's love of ceramics was prompted by a visit to the National Museum of Korea, where he viewed celadon works of period. He worked at several studios in Icheon before opening his own, and is regarded for his utilisation of varying techniques. Teapot H130 W150mm, tea cannister H90 W110mm, strainer H55 D70mm, saucer H15 D93mm, cup H45 D69mm, sugar dish H60 D85mm		
EST \$2,000 – \$4,000	EST \$200 – \$300		
38	ZOE ALFORD Bloomfield Road, Matawhero	48	A Kim Pan-ki Planter and Saucer
Pastel on paper. Framed behind glass. Frame 730 x 685mm	Made in a celadon glaze. Kim Pan-ki's love of ceramics was prompted by a visit to the National Museum of Korea, where he viewed celadon works of period. He worked at several studios in Icheon before opening his own, and is regarded for his utilisation of varying techniques. Planter H80 D82, saucer H25 W133mm		
EST \$500 – \$1,000	EST \$80 – \$120		
39	J SODICK ARDHANI Lie Up Bali	49	PAUL JACOULET Trois Coreens
1990. Signed to the lower left. Frame 680 x 580mm	1935. Woodblock print on paper. Framed and behind glass. Print 300 x 385mm, frame 525 x 601mm		
EST \$600 – \$1,200	EST \$2,000 – \$4,000		
40	A Folk Art House by Oh Seung Man	50	PAUL JACOULET Les Petits Voleurs (Droite). Johokuri, Coree
Made from recycled wood. Signed to the lower right. H200 W365mm	1959. Woodblock print on paper. Framed and behind glass. Print 420 x 328mm, frame 590 x 487mm		
EST \$250 – \$500	EST \$2,000 – \$4,000		
41	A Korean Metal Vase	51	PAUL JACOULET Fumees De Santal. Mandchoukuo
Made in flattened but bulbous form. Maker's mark to base. H260 W210 D80mm	1948. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm		
EST \$60 – \$80	EST \$2,000 – \$4,000		
42	A Folk Art House by Oh Seung Man	52	A Qing Dynasty Document Box
Made from recycled wood. Signed to the lower right, and reverse. H220 W370mm	c. 19th century. With a hinged lid and opening doors with four compartments inside. H340 W345 D270mm		
EST \$250 – \$500	EST \$500 – \$800		
43	A Jifu Robe, China	53	A Shoushan Agalmatolite Carving, China
Mid to late 20th century. Featuring nine gold dragons on a midnight black/ blue textile. Embroidered motif of clouds and water. L1420 W1870mm	A small animal carving on top of a square pillar. In a box and with a certificate of stone authenticity. Carving H105 W35 D35mm, box H44 W150 D70mm		
EST \$2,000 – \$4,000	EST \$200 – \$400		
44	A Taishō Period Kimono, Japan	54	A Korean Lacquerware Chest
c. 1920s. Decorated with diagonal wavy orange lines with a motif of fans and flowers. L1170 W1050mm	c. late 19th century. Inlaid with mother of pearl in faunal designs. With a two-door opening to the front. Lacquerware is produced by layering the processed sap of the lacquer tree onto a core of wood or bamboo. Due to the many layers and long drying times, a single piece can take months or even a year to complete. Key missing, opens with flat formed key. H550 W780 D405mm		
EST \$500 – \$1,000	EST \$2,500 – \$4,500		
45	A Meisen 1920's Kimono, Japan	55	A 37-Piece Susie Cooper 'Harmony' Tea Set
c. 1920s. Meisen is a type of casual kimono. It became popular for everyday wear during the first half of the 20th century because meisen fabric was both inexpensive and long-lasting. L1560 W1290mm	With transfer maker's mark to the bottom. Comprising ten tea cups, two teaspoon rests, a dish, eleven saucers, twelve plates, and a jug. Jug H120 D105mm, saucers D145mm, plate D180mm, teacup H58 D94mm		
EST \$500 – \$1,000	EST \$250 – \$500		
46	A Kim Pan-ki Casserole Dish	56	A Collection of Byung Sik Moon Forms
Made in a celadon glaze, with leaf decor to the lid and upper of the dish. Kim Pan-ki's love of ceramics was prompted by a visit to the National Museum of Korea, where he viewed celadon works of the Goryeo period. He worked at several studios in Icheon before opening his own, and is regarded for his utilisation of varying techniques. H120 W220mm	Includes a teapot, a stand, three small dishes, a bottle and a jar, with a celadon glaze, and another jar in a white glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery, to make clean formed pieces. Teapot H120 W130mm, stand H55 W155mm, dish H40 D80mm, bottle H120 W185mm, jar H80 W90mm, jar H105 D95mm		
EST \$150 – \$200	EST \$100 – \$120		
	57	A Set of Vintage Star of David Glasses and Decanter, Prague	
	1930s. Prague. Comprises of six blue translucent glasses with etched Star of David design and a decanter with etched designs of ferns and a menorah. Decanter H193 D110mm, glasses H64 D48mm		
	EST \$1,000 – \$2,000		
	58	MANUEL PAILOS Untitled	
	1998, Uruguay. Painted on board. Frame 395 x 395, painting 240 x 235mm		
	EST \$600 – \$800		
	59	SANTE SCALDAFERRI Untitled	
	1975, Brazil. Frame 730 x 570mm		
	EST \$600 – \$800		
	60	MANUEL PAILOS Untitled	
	1997, painted on board. Frame 395 x 395, painting 240 x 235mm		
	EST \$600 – \$800		
	61	A J. Alexander Rustic Silver Box	
	2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm		
	EST \$300 – \$500		
	62	A J. Alexander Rustic Silver Box	
	2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H60 W100mm		
	EST \$300 – \$500		
	63	A J. Alexander Rustic Silver Box	
	2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H60 W100mm		
	EST \$300 – \$500		
	64	A Pair of Qing Dynasty Bowls	
	c. 1900 - 1911. Made from porcelain, and decorated with double dragons and clouds in blue pigment, possibly cobalt oxide. H75 D142mm		
	EST \$250 – \$450		
	65	A Ceramic Flared Bowl by Byung Sik Moon	
	Contemporary Korean porcelain bowl with faceted sides. H151 D2315mm		
	EST \$350 – \$650		
	66	A Pair of Ming Dynasty Bowls	
	Made from porcelain with a chrysanthemum motif to the centre in blue pigment, possibly cobalt oxide. H70 D135mm		
	EST \$250 – \$500		
	67	PAUL JACOULET Les Perles Mandchoukuo	
	1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm		
	EST \$2,000 – \$4,000		
	68	PAUL JACOULET Kiyoshi Tokyo	
	1939. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm		
	EST \$2,000 – \$4,000		
	69	PAUL JACOULET Le Fille Du Chef Mogomog	
	1953. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm		
	EST \$2,000 – \$4,000		
	70	ARMEN AGOP Untitled 105	
	2008. Edition of eight. In an oval form with a small upward point towards one end. Armen Agop's work has been discussed as a merge of ancient heritage and contemporary ideas. H100 W650 D220mm		
	EST \$2,500 – \$5,000		
	71	CHARLES BARBERIS Young Lady With Gazelle	
	c. 1936. Depicting a young woman with her left hand in her hair, the other holding a small object, perhaps a piece of fruit. Behind her stands a gazelle, looking up at the figure. Signature to left edge. Acquired in Zurich, 1990s. H820 W490 D240mm		
	EST \$5,000 – \$10,000		
	72	XIE YUANQING Kung Fu - Kick	
	2012. Edition 1/8, and made from bronze. With repairs to the stomach of the main figure. Xie Yuanqing was born in Guangdong, China. He believes that sculptures are the 'externalised' thoughts, feelings and spirit of their creators, materialising through different textures, forms, dimensions, and weights. Acquired from Wellington Gallery, Hong-Kong, and includes a certificate of authenticity. H590 W680 D360mm		
	EST \$300 – \$500		
	73	A Ceramic Vase by Byung Sik Moon	
	A contemporary Korean ceramic vase with a celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H265 D170mm		
	EST \$250 – \$500		
	74	A Kim Pan-ki Vase	
	Made in a flared form with a celadon glaze. Kim Pan-ki's love of ceramics was prompted by a visit to the National Museum of Korea, where he viewed celadon works of period. He worked at several studios in Icheon before opening his own, and is regarded for his utilisation of varying techniques. H185 D110mm		
	EST \$120 – \$180		
	75	A Byung Sik Moon Vase	
	A contemporary Korean ceramic vase with a celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H360 W140mm		
	EST \$250 – \$500		
	76	A Hwalot Robe, South Korea	
	Mid 20th century. Crimson hwalot robe with embroidered flowers and birds, and pink lining to the interior. This example possibly for a child. L1270 W2120mm		
	EST \$2,000 – \$4,000		
	77	A Hwalot Robe, South Korea	
	A lime green hwalot robe made from rayon, and embroidered with birds and flowers in plied thread. With bright pink lining to the interior. The differing embroidery styles suggest several different makers. L1280 W1800		
	EST \$2,000 – \$4,000		
	78	A Hwalot Ceremonial Robe, North Korea	
	Early 20th century. A red silk fabric with floss silk and plied silk embroidery. There are cranes to the back and rank badges on the shoulders, not commonly found on hwalot robes. L1080, sleeve end to sleeve end W1990mm		
	EST \$5,000 – \$10,000		
	79	A Collection of Chinese Ceramics	
	Comprising a bowl, plate, vase, and two jars. Made from porcelain, and decorated with motifs of fauna, flora, and landscapes in blue pigment. Largest H200 D60mm		
	EST \$300 – \$500		
	80	A Ming Dynasty Vase	
	Made from porcelain with floral motifs to the inner band in blue pigment, possibly cobalt oxide. H140 D120mm		
	EST \$150 – \$250		
	81	A Set of Six Qing Dynasty Snuff Bottles	
	Depicting figural motifs. A/F. Largest H80 W65mm		
	EST \$400 – \$600		
	82	A Hsun-Ok, Burma	
	A lacquerware stupa-shaped offering vessel featuring several layers of orange/red lacquer, made with the pigment cinnabar. Hsun-oks were commonly used for the offering of food. With repairs to the underside of the base. H620 W290mm		
	EST \$400 – \$700		
	83	A Buddha, Shan State	
	Made using paper mache. The figure is positioned in the Bhumisparsha mudra position, with the right hand reaching inward towards the ground, and the left hand upright in its lap. As common with Buddhas from Shan State, the figure has highly arched eyebrows, a pointed nose, elongated ears, and a short neck. Acquired in Singapore. H1032 W585 D360mm		
	EST \$4,000 – \$8,000		
	84	A Wood Carved Buddha and Five Monk Figures	
	All holding offering bowls. Painted with orange robes and standing on orange lotus flowers. Buddha H800 W160 D135mm, monk H730 W150 D130mm		
	EST \$1,000 – \$2,000		
	85	A Ceramic Vase by Byung Sik Moon, Korea	
	Made in a large faceted form, with a celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H300 D265mm		
	EST \$500 – \$800		
	86	A Large Vase with Single Blue Flower Design by Byung Sik Moon	
	Made in a large faceted form. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H400 D370mm		
	EST \$500 – \$800		
	87	A Large White Ceramic Moon Vase by Byung Sik Moon	
	Made in a large bulbous form. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H380 D430mm		
	EST \$500 – \$800		
	88	LEONARD AGUINALDO Tukwefi	
	2015, Philippines. Linocut print on rice paper. Framed and behind glass. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Print 328 x 365mm, frame 506 x 418mm		
	EST \$300 – \$600		
	89	LEONARD AGUINALDO Ulog	
	2015, Philippines. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm		
	EST \$300 – \$600		
	90	LEONARD AGUINALDO Binuron	
	2015, Philippines. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm		
	EST \$300 – \$600		
	91	A Large Korean Vessel	
	With a glazed interior contrasted with a textured orange exterior. No maker's mark. H245 D280mm		
	EST \$250 – \$500		
	92	A Circular Formed Mirror	
	With a wooden border. D800mm		
	EST \$300 – \$400		
	93	A Pair of Mayan Style Ceramics	
	In organic forms, one with two spouts. Maker's mark to base. Larger H255 D160mm, smaller H175 W200 D180mm		
	EST \$100 – \$200		
	94	GUM SIL HAN Untitled	
	Painted on bojagi, a type of Korean wrapping cloth. Framed behind glass. Frame 665 x 740mm, painting 445 x 530mm		
	EST \$600 – \$800		
	95	MELANIE MILLS Two White Vases	
	2015. Oil on board. Frame 960 x 720mm		
	EST \$400 – \$600		
	96	MELANIE MILLS Paisley Cloth	
	2015. Oil on board. Frame 685 x 905mm		
	EST \$400 – \$600		
	97	A Jogakbo Bojagi Wrapping Cloth, South Korea	
	A jogakbo is a style of patchwork, traditionally used to create domestic wrapping cloths (known as bojagi) from scraps of left-over fabrics. 785 x 660mm		
	EST \$1,200 – \$1,800		
	98	A Spring Break Quilt by Rosalie Donovan	
	2015, Gisborne. A large quilt made with vibrant polychrome fabrics. 1850 x 2080mm		
	EST \$800 – \$1,200		
	99	A Wool Woven Wall Hanging by Paula B, Ecuador	
	A white ground with central abstract sun. With large fringe tassels. Signed in thread 'Paula B'. 1150 x 1015mm		
	EST \$300 – \$600		
	100	A Collection of Alexander Lamont Studios Shells	
	Each with a small animal figure, including a turtle, a hermit crab, a fish, and a crocodile. Largest H20 W240mm		
	EST \$250 – \$350		
	101	A Silver-Plated Mexican Leaf Tray	
	With hallmarks to one edge. H20 W420mm. 258kg		
	EST \$120 – \$180		
	102	A Collection of Four Thai Temple Bowls	
	Made from a silver and copper alloy. Used for collecting coins from visitors. The bowls weigh (from largest to smallest) 0.516, 0.380, 0.456, 0.182kg. Largest H130 D180mm		
	EST \$300 – \$400		
	103	A Blue and Purple Ceramic Jug	
	Made in a bulbous form, and signed to the base underside. H310 W240 D200mm		
	EST \$100 – \$150		
	104	A Teal and Orange Ceramic Vase	
	In a cylindrical form, with a maker's mark to base. Signed to the base underside. H260 D145mm		
	EST \$80 – \$120		
	105	A Blue and Purple Ceramic Vase	
	Signed to the base underside. H325 D200mm		
	EST \$80 – \$120		
	106	An Iban Ikat, Sarawak	
	c. 1920 - 1930. With figural depictions and a short fringe. H1080 W2140mm		
	EST \$1,200 – \$1,800		
	107	A Batik Sarong, Indonesia	
	An unsewn sarong in black with a green border and floral design. 1040 x 2400mm		
	EST \$250 – \$500		
	108	An Iban Ikat, Sarawak	
	c. 1920 - 1930. With depictions of lizards and a fringe. H860 W1900mm		
	EST \$1,200 – \$1,800		
	109	A Collection of Chinese Ceramics	
	Comprises of three plates, and four bowls, one with a lid. Largest H40 D140mm		
	EST \$300 – \$500		
	110	A Collection of Ming Dynasty Ceramics	
	Comprising two small plates, a bowl, and a lidded bowl. Made from porcelain, and decorated with motifs of fauna and flora in blue pigment, possibly cobalt oxide. Largest H75 D150mm		
	EST \$250 – \$350		
	111	A Ming Dynasty Plate	
	Made from porcelain with a dragon to the centre and birds to the outer in blue pigment, possibly cobalt oxide. H80 D290mm		
	EST \$600 – \$1,000		

72	XIE YUANQING Kung Fu - Kick	80	A Ming Dynasty Vase
2012. Edition 1/8, and made from bronze. With repairs to the stomach of the main figure. Xie Yuanqing was born in Guangdong, China. He believes that sculptures are the 'externalised' thoughts, feelings and spirit of their creators, materialising through different textures, forms, dimensions, and weights. Acquired from Wellington Gallery, Hong-Kong, and includes a certificate of authenticity. H590 W680 D360mm	Made from porcelain with floral motifs to the inner band in blue pigment, possibly cobalt oxide. H140 D120mm		
EST \$12,000 – \$18,000	EST \$150 – \$250		
73	A Ceramic Vase by Byung Sik Moon	81	A Set of Six Qing Dynasty Snuff Bottles
A contemporary Korean ceramic vase with a celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H265 D170mm	Depicting figural motifs. A/F. Largest H80 W65mm		
EST \$12,000 – \$18,000	EST \$400 – \$600		
75	A Ceramic Vase by Byung Sik Moon	82	A Hsun-Ok, Burma
A contemporary Korean ceramic vase with a celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H265 D170mm	A lacquerware stupa-shaped offering vessel featuring several layers of orange/red lacquer, made with the pigment cinnabar. Hsun-oks were commonly used for the offering of food. With repairs to the underside of the base. H620 W290mm		
EST \$250 – \$500	EST \$400 – \$700		
74	A Kim Pan-ki Vase	83	A Buddha, Shan State
Made in a flared form with a celadon glaze. Kim Pan-ki's love of ceramics was prompted by a visit to the National Museum of Korea, where he viewed celadon works of period. He worked at several studios in Icheon before opening his own, and is regarded for his utilisation of varying techniques. H185 D110mm	Made using paper mache. The figure is positioned in the Bhumisparsha mudra position, with the right hand reaching inward towards the ground, and the left hand upright in its lap. As common with Buddhas from Shan State, the figure has highly arched eyebrows, a pointed nose, elongated ears, and a short neck. Acquired in Singapore. H1032 W585 D360mm		
EST \$250 – \$500	EST \$4,000 – \$8,000		
75	A Byung Sik Moon Vase	84	A Wood Carved Buddha and Five Monk Figures
A contemporary Korean ceramic vase with a celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H360 W140mm	All holding offering bowls. Painted with orange robes and standing on orange lotus flowers. Buddha H800 W160 D135mm, monk H730 W150 D130mm		
EST \$120 – \$180	EST \$1,000 – \$2,000		
76	A Hwalot Robe, South Korea	85	A Ceramic Vase by Byung Sik Moon, Korea
Mid 20th century. Crimson hwalot robe with embroidered flowers and birds, and pink lining to the interior. This example possibly for a child. L1270 W2120mm	Made in a large faceted form, with a celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H300 D265mm		
EST \$2,000 – \$4,000	EST \$500 – \$800		
77	A Hwalot Robe, South Korea	86	A Large Vase with Single Blue Flower Design by Byung Sik Moon
A lime green hwalot robe made from rayon, and embroidered with birds and flowers in plied thread. With bright pink lining to the interior. The differing embroidery styles suggest several different makers. L1280 W1800	Made in a large faceted form. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H400 D370mm		
EST \$2,000 – \$4,000	EST \$500 – \$800		
78	A Hwalot Ceremonial Robe, North Korea	87	A Large White Ceramic Moon Vase by Byung Sik Moon
Early 20th century. A red silk fabric with floss silk and plied silk embroidery. There are cranes to the back and rank badges on the shoulders, not commonly found on hwalot robes. L1080, sleeve end to sleeve end W1990mm	Made in a large bulbous form. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H380 D430mm		
EST \$5,000 – \$10,000	EST \$500 – \$800		
79	A Collection of Chinese Ceramics	88	LEONARD AGUINALDO Tukwefi
Comprising a bowl, plate, vase, and two jars. Made from porcelain, and decorated with motifs of fauna, flora, and landscapes in blue pigment. Largest H200 D60mm	2015, Philippines. Linocut print on rice paper. Framed and behind glass. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Print 328 x 365mm, frame 506 x 418mm		
EST \$300 – \$500	EST \$300 – \$600		
	80	A Ming Dynasty Vase	
	Made from porcelain with floral motifs to the inner band in blue pigment, possibly cobalt oxide. H140 D120mm		
	EST \$150 – \$250		
	81	A Set of Six Qing Dynasty Snuff Bottles	
	Depicting figural motifs. A/F. Largest H80 W65mm		
	EST \$400 – \$600		
	82	A Hsun-Ok, Burma	
	A lacquerware stupa-shaped offering vessel featuring several layers of orange/red lacquer, made with the pigment cinnabar. Hsun-oks were commonly used for the offering of food. With repairs to the underside of the base. H620 W290mm		
	EST \$400 – \$700		
	83	A Buddha, Shan State	
	Made using paper mache. The figure is positioned in the Bhumisparsha mudra position, with the right hand reaching inward towards the ground, and the left hand upright in its lap. As common with Buddhas from Shan State, the figure has highly arched eyebrows, a pointed nose, elongated ears, and a short neck. Acquired in Singapore. H1032 W585 D360mm		
	EST \$4,000 – \$8,000		
	84	A Wood Carved Buddha and Five Monk Figures	
	All holding offering bowls. Painted with orange robes and standing on orange lotus flowers. Buddha H800 W160 D135mm, monk H730 W150 D130mm		
	EST \$1,000 – \$2,000		
	85	A Ceramic Vase by Byung Sik Moon, Korea	
	Made in a large faceted form, with a celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H300 D265mm		
	EST \$500 – \$800		
	86	A Large Vase with Single Blue Flower Design by Byung Sik Moon	
	Made in a large faceted form. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H400 D370mm		
	EST \$500 – \$800		
	87	A Large White Ceramic Moon Vase by Byung Sik Moon	
	Made in a large bulbous form. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H380 D430mm		
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113	PAUL JACOULET La Corbeille De Nefles. Chinois
	1950. Woodblock print on paper. Framed and behind glass. Print 420 x 326mm, frame 587 x 485mm
EST	\$2,000 – \$4,000
114	PAUL JACOULET Jeune Fille De Saipan Et Fleurs D'Hibiscus. Marianes
	1934. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm
EST	\$2,000 – \$4,000
115	A Jifu Robe, China
	Late 19th century. A nine dragon imperial blue silk robe. This is an example of a kesi, a silk tapestry weaving. L1380 W210mm
EST	\$2,000 – \$4,000
116	A Taishō Period Kimono, Japan
	c. 1920s. Kimono with black grid pattern, with filled white, pink, and yellow sections. L1520 W1250mm
EST	\$250 – \$500
117	A Jifu Robe, China
	Late 19th century. Made from silk with plied silk embroidery. Decorated with dragons with four claws, a depiction which became popular towards the end of the Qing dynasty. L1390 W2160mm
EST	\$2,000 – \$4,000
118	A Byung Sik Moon Vase
	A contemporary Korean ceramic vase with a celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H330 W110mm
EST	\$150 – \$250
119	A Kim Pan-ki Slab Vase
	Made in a square form with a circular rim, and featuring a leaf design to the upper in a celadon glaze. Maker's signature to base. Kim Pan-ki's love of ceramics was prompted by a visit to the National Museum of Korea, where he viewed celadon works of period. He worked at several studios in Icheon before opening his own, and is regarded for his utilisation of varying techniques.H80 W95mm
EST	\$300 – \$400
120	A Byung Sik Moon Jug
	A contemporary Korean ceramic jug with a celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H200 W210mm
EST	\$60 – \$80
121	LEONARD AGUINALDO Bulol
	2015. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm
EST	\$300 – \$600

Webb's

122	LEONARD AGUINALDO Bendiyan
	2015. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm
EST	\$300 – \$600
123	LEONARD AGUINALDO Gangsa
	2015. Linocut print on rice paper. A gangsa is a gong used to produce distinctive rhythms. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm
EST	\$300 – \$600
124	An Iban Ikat, Sarawak
	c. 1920 - 1930. There are two pieces of fabric sewn together, with figural depictions. H1220 W2040mm
EST	\$1,200 – \$1,800
125	A Batik Sarong by Hoo Je Kheng, Java
	A purple coloured fabric with floral designs. Batik is an Indonesian technique of wax-resist dyeing applied to the whole cloth. 1020 x 1060mm
EST	\$800 – \$1,000
126	A Kilim Rug
	Woven with geometric patterns in red, green, purple, and yellow. 2000 x 1210mm
EST	\$1,000 – \$2,000
127	A Plate Decorated with Eucalyptus Leaves
	In an organic circular form. Signed and dated to base.H30 D305mm
EST	\$100 – \$120
128	DAVID MURRAY Cobalt Gatherer
	New Zealand. Cast and polished glass. Signed to base, date illegible. H205 W155 D100mm
EST	\$1,000 – \$2,000
129	CLARE BELFRAGE In Deep (In Green) #050714
	2014. South Australian glass artist. Blown glass with cane drawing, hand-sanded and polished. Signature etched to base. H380 W390 D120mm
EST	\$1,500 – \$5,000
130	A Large Carving of a Māori Man by Andrew Wood
	Carved from wood in raised relief. Featuring a hei tiki necklace. H1420 680 D55mm
EST	\$1,500 – \$5,000
131	AFTER GOTTFRIED LINDAUER Kamariera Te Hau Takiri Wharepapa
	Unsigned. Framed, not behind glass. Frame 860 x 675mm
EST	\$1,500 – \$2,000

September

132	A Large Carving of a Māori Woman by Andrew Wood
	Carved from wood in raised relief. Featuring a hei tiki necklace. H1530 W695 D60mm
EST	\$1,500 – \$5,000
133	A Pair of Daoguang Period Cups
	Decorated with a dragon motif. H60 D86mm
EST	\$150 – \$300
134	A Pair of Kyutae Kim Bowls
	Made in a flared form, with contrasting turquoise and red glaze. Kim is a contemporary South Korean ceramicist. H43 W108mm
EST	\$200 – \$250
135	A Set of Ming Dynasty Plates
	Made with porcelain and decorated with figural and faunal motifs in blue pigment, possibly cobalt oxide. Largest H40 D210mm
EST	\$80 – \$120
136	PAUL JACOULET La Geisha Kiyoka. Tokyo
	1935. Woodblock print on paper. Framed and behind glass. Print. 425 x 330mm, frame 587 x 486mm
EST	\$2,000 – \$4,000
137	PAUL JACOULET Le Remplacant. Mongole
	1955. Woodblock print on paper. Framed and behind glass. Print 423 x 330mm, frame 587 x 485mm
EST	\$2,000 – \$4,000
138	PAUL JACOULET Dans L'Isle De Tinian. Marianes
	1960. Woodblock print on paper. Framed and behind glass. Print 425 x 335mm, frame 590 x 487mm
EST	\$2,000 – \$4,000
139	A Han Dynasty Women's Robe, China
	Early 20th century. A dark blue silk robe. Embroidered in Peking knot with roundels of vases of flowers and butterflies. L1080 W1330mm
EST	\$2,000 – \$4,000
140	A Hwalot Ceremonial Robe, South Korea
	Mid 20th century. A pale green fabric with mostly dull gold embroidery. L1110 W2060mm
EST	\$2,000 – \$4,000
141	A Pu Fu Robe, China
	Late 19th century. This pu fu would have been worn over a jifu robe. Made from silk damask with roundels on the back and sleeves. Decorated with an embroidered military rank badge of a pheasant, which could be changed as the owner changed rank. L1150 W1500mm
EST	\$1,500 – \$2,500

142	A Wood Carving of a Woman, Bali
	Signed to the base 'Iwan Mardian Kawan Mas Bali'. H285 W270 D165mm
EST	\$300 – \$400
143	A Wood Carving of a Boy in Prayer, Bali
	1982. Signed on the made 'Tilem's Design'. H270 W185 D101mm
EST	\$250 – \$300
144	A Wood Carving of Flute Players, Bali
	Depicting two figures. H280 W515 D115mm
EST	\$300 – \$400
145	A Persian Miniature Painting
	20th century. An illustration featuring riders on camels playing polo. Script to either side of the painting but within the border. Framed and behind glass. Frame 250 x 335mm, painting 127 x 225mm
EST	\$200 – \$300
146	A Balinese Painting
	Framed behind glass with a gilt frame. 515 x 655mm
EST	\$300 – \$500
147	A Persian Miniature Painting
	20th century. An illustration featuring riders on elephants playing polo. Script to either side of the painting but within the border. Framed and behind glass. Frame 251 x 335mm, painting 130 x 225mm
EST	\$200 – \$300
148	A Pair of Japanese Owan Bowls
	c. 1950s. Decorated with lacquerware and fauna designs. Owan bowls are used to serve soup, so include a lid to keep it warm. H100 D110mm
EST	\$60 – \$80
149	A Contemporary Lacquerware Box
	Made in South Korea. With a silver coloured leaf decoration to the lid. H65 D200mm
EST	\$50 – \$100
150	A Pair of Lacquerware Coasters
	With spiral designs to each. H10 D80mm
EST	\$40 – \$80
151	An Embroidered Sash, South Korea
	A red textile base with hand-embroidered designs of birds and flowers. 2620 x 110mm
EST	\$200 – \$400
152	An Embroidered Sash, South Korea
	A long piece of gold coloured fabric with hand-embroidered designs of birds and flowers. L2640 x 101mm
EST	\$200 – \$400

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153	An Embroidered Sash, South Korea
	A long piece of blue fabric with hand-embroidered designs of birds and flowers. 2520 x 105mm
EST	\$200 – \$400
154	A J. Alexander Rustic Silver Box, Mexico
	2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W150mm
EST	\$300 – \$600
155	A Collection of Six Folk Art Trays, Olinalá, Mexico
	Made from wood. With incised designs and hand-painted decoration. D23 W225 D180mm
EST	\$150 – \$250
156	A Pair of Chinese Export Silver Boxes
	With dragon motifs. Larger H45 W135 D90mm 0.382kg, smaller H40 W160 D40mm 0.192kg
EST	\$300 – \$500
157	An Iban Ikat, Sarawak
	c. 1920 - 1930. There are two pieces of fabric sewn together, with depictions of lizards. H1080 W2040mm
EST	\$1,200 – \$1,800
157	An Iban Ikat, Sarawak
	c. 1920 - 1930. There are two pieces of fabric sewn together, with depictions of lizards. H1080 W2040mm
EST	\$1,200 – \$1,800
158	A Batik Sarong, Indonesia
	An unsewn sarong in green and cream fabric with spiky leaf design. Batik is an Indonesian technique of wax-resist dyeing applied to the whole cloth. 1040 x 2240mm
EST	\$250 – \$500
159	An Iban Ikat, Sarawak
	c. 1920 - 1930. There are two pieces of fabric sewn together, with a short fringe. H960 W2040mm
EST	\$1,200 – \$1,800
160	A Folk Art Hand-Painted Box, Ecuador
	A small wood box featuring designs of people, animals, and mountain ranges. H62 W138 D95mm
EST	\$80 – \$120
161	A J. Alexander Rustic Silver Box, Mexico
	2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. To the lid, there is a Navajo style bird stamped. H50 W267mm
EST	\$300 – \$500

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162	A Folk Art Hand-Painted Box, Ecuador
	A small wood box featuring designs of people, animals, and mountain ranges. H63 W137 D94mm
EST	\$80 – \$120
163	LEONARD AGUINALDO Mumbaki
	2015, Philippines. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm
EST	\$300 – \$600
164	LEONARD AGUINALDO Mayoyao House
	2015, Philippines. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm
EST	\$300 – \$600
165	LEONARD AGUINALDO Men Walik
	2015, Philippines. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm
EST	\$300 – \$600
166	A Ming Dynasty Martaban Jar
	Made with a blue glaze and a dragon motif to the centre. Martaban jars are common stoneware storage pots, originally used as jars for provisions such as oil, wine, fruits, and pickles. H290 W215mm
EST	\$600 – \$1,200
167	A Celadon-Style Vase, China
	With a grey glaze with crazing. With bird handles. H265 D100mm
EST	\$300 – \$400
168	A Large Ming Dynasty Martaban Pot
	With dragon motifs depicted to the outer. With a hole to the base, possibly for drainage.H720 D460mm
EST	\$3,000 – \$4,000
169	A Turumagi Coat, North Korea
	20th century. Turumagi are worn by both men and women. This example would have been worn for special occasions over a hambok, a traditional Korean dress. A red fabric with hand-stitched designs. L1307 W1609mm
EST	\$5,000 – \$10,000
170	A Hwalot Robe, South Korea
	Mid 20th century. A green robe with animal embroidery and orange ties. Possibly a child's robe. L955 W1470mm
EST	\$1,000 – \$2,000

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171	A Turumagi Robe, South Korea
	20th century. Made from a finely spun silk gauze in red. With hand-embroidered dragons, bats, and birds. L1405 W1704mm
EST	\$1,000 – \$2,000
172	PAUL JACOULET Les Aristoloches Geants. Tondano, Celebes
	1935. Woodblock print on paper. Framed and behind glass. Print 428 x 325mm, frame 587 x 485mm
EST	\$2,000 – \$4,000
173	PAUL JACOULET Nuits Des Neige Coree
	Woodblock print on paper. Framed and behind glass. Print 390 x 298mm, frame 615 x 513mm
EST	\$2,000 – \$4,000
174	PAUL JACOULET Le Bonze Errant
	1948. Woodblock print on paper. Framed and behind glass. Print 385 x 300mm, frame 618 x 515mm
EST	\$2,000 – \$4,000
175	RACHEL NEWLING Red Tailed Black Cockatoo
	Hand-coloured linocut woodblock print, edition 41 of 50. Framed behind glass. Frame 1020 x 755mm, print 800 x 550mm
EST	\$500 – \$700
176	A Vintage Woodblock Kimono Design
	1931, early Shōwa period. Depicting peach coloured flowers. Framed and behind glass. Woodblock 225 x 145mm, frame 330 x 240mm
EST	\$80 – \$100
177	RACHEL NEWLING King Parrot
	Hand-coloured linocut woodblock print, edition 30 of 50. Framed behind glass. Frame 1020 x 755mm, print 800 x 550mm
EST	\$500 – \$700
178	A Jifu Robe, China
	Late 19th century. The fabric is a tightly spun silk gauze which features blue silk warp and a black silk weft. With nine gold dragons and hand-stitched floss thread embroidery. L1400 W2240mm
EST	\$2,000 – \$4,000
179	A Women's Robe, China
	Early 20th century. This is a non-official woman's robe, which would have been worn for weddings and other family occasions which were not connected to the court. Made from a red textile with embroidered motifs of flowers and birds. L1402 W2001mm
EST	\$2,000 – \$4,000
180	A Jifu Robe, China
	20th century. Made from a brocade inlay silk fabric in deep blue. Embroidered with floss silk and gold wrapped thread. Produced at the end of the Qing dynasty. L1300 W2010mm
EST	\$2,000 – \$4,000

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181	A Batik Sarong by Nioo Khiem Nio, Java
	Brown sarong with flower and butterfly design. Batik is an Indonesian technique of wax-resist dyeing applied to the whole cloth. Signed. 1040 x 1080mm
EST	\$800 – \$1,000
182	Batik Sarong by Oey Mho Tjoe, Java
	A pink, blue and green batik. Batik is an Indonesian technique of wax-resist dyeing applied to the whole cloth. 1020 x 1060mm
EST	\$800 – \$1,000
183	A Batik Sarong by Hoo Hrem Liaong, Java
	Dark purple and tan sarong with flower design. Batik is an Indonesian technique of wax-resist dyeing applied to the whole cloth. Signed. W1000 L1040mm
EST	\$800 – \$1,000
184	LEONARD AGUINALDO Saggaypo
	2015. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm
EST	\$300 – \$600
185	LEONARD AGUINALDO Men Shang-Shang
	2015. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm
EST	\$300 – \$600
186	LEONARD AGUINALDO Kadangyan
	2015. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed and behind glass. Print 328 x 365mm, frame 506 x 418mm
EST	\$300 – \$600
187	A Child's Jifu Robe
	Early 20th century. With long sleeves, tight cuffs, a narrow neck, and side closures. Decorated with five-clawed dragons in gold thread. H1060 W1620
EST	\$600 – \$800
188	A Hwalot Ceremonial Robe, South Korea
	A green textile robe with hand-embroidered designs of flowers. L1100 W2065mm
EST	\$2,000 – \$4,000
189	A Chuba Robe, Tibet
	Mid to late 19th century. A dark blue silk brocade with motifs woven into the fabric with metallic thread, rather than embroidered onto the surface. L1340 W1840mm
EST	\$2,000 – \$4,000

190 A Jogakbo Bojagi Wrapping Cloth, South Korea

A jogakbo is a style of patchwork, traditionally used to create domestic wrapping cloths (known as bojagi) from scraps of leftover fabrics. 480 x 480mm

EST \$80 – \$100

191 PAUL Deux Adversaires

1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm

EST \$2,000 – \$4,000

192 A Jogakbo Bojagi Wrapping Cloth, South Korea

A jogakbo is a style of patchwork, traditionally used to create domestic wrapping cloths (known as bojagi) from scraps of leftover fabrics. 500 x 511mm

EST \$80 – \$100

193 A Kyutae Kim Tea Set

Comprises of a teapot, and two cups, one larger than the other, with faceted decor. Kim is a contemporary South Korean ceramicist. Teapot H110 W190 D80mm, small cup H82 W90mm, large cup H100 W110mm

EST \$200 – \$300

194 A Kyutae Kim Incense Burner

An oil incense burner in a geometric form, with the wick protruding from a small house. Kim is a contemporary South Korean ceramicist. H43 W108mm

EST \$150 – \$200

195 A Set of Four Kyutae Kim Cups

Made in a faceted form, with a deep red glaze. Kim is a contemporary South Korean ceramicist. H57 W64mm

EST \$150 – \$200

196 A Hwalot Robe, South Korea

Mid 20th century. A pale green hwalot robe with large flowers embroidered to reverse. L1175 W1900mm

EST \$2,000 – \$4,000

197 A Small Robe, South Korea

Mid 20th century. A deep red fabric with green lining. Hand-embroidered designs of birds. Possibly a child's robe. L1110 W1830mm

EST \$2,000 – \$4,000

198 A Womsam in the Style of a Hwalot Ceremonial Robe, South Korea

Late 19th century. The womsam and hwalot are both worn by Korean brides for the p'yepack ceremony. Green silk with heavily embroidered designs of flowers. L1055 W1750mm

EST \$5,000 – \$10,000

199 A West German Ceramic Vase

With deep blue and brown lustre lava glaze. Maker's mark to base. H300 D160mm

EST \$80 – \$100

200 A Cubic Ceramic Vase

Made in a square form with green and red motifs to the outer. H310 W145 D145mm

EST \$50 – \$80

201 A Brutalist Ceramic Pedestal Bowl

In a protruding V-shaped form. Some spikes with damage. H215 D200mm

EST \$120 – \$180

202 PAUL JACOULET Le Lotus Noir Chine

1959. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm

EST \$2,000 – \$4,000

203 A Rare Japanese Firemen's Robe

Late Edo period. Made from a heavy cotton with a depiction of a tiger to the reverse. The robe would have been soaked in water before firefighting to protect the wearer. L900 W1180mm

EST \$600 – \$1,200

204 LEONARD AGUINALDO Solibao

2015. Linocut print on rice paper. Born in Baguio City, Aguinaldo depicts impressions of highland culture across the Cordillera region in the Philippines. Framed behind glass. Frame 508 x 420mm

EST \$200 – \$400

205 A Ming Period Plate

Decorated with motifs of flora and fauna, with a lotus flower to the centre. H50 D310mm

EST \$300 – \$400

206 A Ceramic Serving Bowl by Byung Sik Moon

Made from porcelain with a green celadon glaze. Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H110 D260mm

EST \$200 – \$300

207 A Ming Dynasty Plate

Decorated with architectural motifs to the rim, and flora and fauna to the inner. H65 D280mm

EST \$600 – \$1,000

208 A Hwalot Ceremonial Robe, South Korea

Mid 20th century. Made from a teal rayon with silk organza cuffs. Featuring heavily inlaid flowers and cranes. L1550 W1800mm

EST \$5,000 – \$10,000

209 A Manchu Court Lady's Wedding Robe, China

Early 20th century. A red silk exterior and dark green lining. With heavy embroidery of flowers and butterflies. L1420 W1260mm

EST \$5,000 – \$10,000

210 A Womsam in the Style of a Hwalot, South Korea

Fabric from the 18th or 19th century, with embroidery from the 20th century. The womsam and hwalot are both worn by Korean brides for the p'yepack ceremony. Made with a teal silk and heavily embroidered with silk thread flowers. L1230 W1930mm

EST \$5,000 – \$10,000

211 A South Korean Lacquerware Tray

20th century. A four-footed orange tray with a black underside. Acquired in South Korea. H80 W304mm

EST \$120 – \$150

212 A Set of Four Lacquerware Dishes

Made in South Korea. Each with a different floral design. H15 D125mm

EST \$200 – \$250

213 A Pair of Lacquerware Cups

Made in South Korea. With a black exterior featuring a glittery surface. H60 D80mm

EST \$40 – \$80

214 PAUL JACOULET Jeu Princier Mongol

1956. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm

EST \$2,000 – \$4,000

215 PAUL JACOULET Marie. Seoul, Coree

1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm

EST \$2,000 – \$4,000

216 PAUL JACOULET Joaquina Et Sa Mere Au Sermon Du Pere Pons. Rota, Marianas

1947. Woodblock print on paper. Framed and behind glass. Print 420 x 330mm, frame 590 x 485mm

EST \$2,000 – \$4,000

217 A Women's Surcoat, China

Late 19th century. Made with dark blue silk and floss silk thread embroidery depicting lilies and butterflies. L1350 W1440mm

EST \$2,000 – \$3,000

218 A Mang Ao Robe, China

c. 19th century. The mang ao is a jacket worn by Chinese women as official formal dress. Made using the kesi weaving technique, with two front ties to close the jacket. L1100 W1630mm

EST \$1,500 – \$2,000

219 A Women's Surcoat, China

Late 19th century. Made from charcoal silk gauze and embroidered with hydrangeas, plum blossom, and peonies in several roundels. L1380 W1800mm

EST \$2,000 – \$3,000

220 A Small Lee Se Yong Vase

Made in a rounded form with a flared lip. Featuring blue urban motifs contrasted with depictions of flora and fauna on a white ground. Maker's signature to base. H95 D110mm

EST \$400 – \$600

221 A Lidded Bowl with a Floral Design by Byung Sik Moon

Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces. H80 D170mm

EST \$200 – \$500

222 A Lee Se Yong Vase

With blue rose motifs over a white ground. With maker's signature to base. H190 W140mm

EST \$400 – \$600

223 An Iban Ikat, Sarawak

c. 1920 - 1930. There are two pieces sewn together, with a rainbow trim and a short fringe. H920 W2030mm

EST \$1,200 – \$1,800

224 A Spire Ceramic by Jessie Lim

Dark spire-shaped ridged ceramic with green highlights. H560 D125mm

EST \$200 – \$400

225 An Iban Ikat, Sarawak

c. 1920 - 1930. With a geometric pattern and a red and yellow trim. H480 W1170mm

EST \$200 – \$400

226 A Spire Ceramic by Jessie Lim

Dark spire-shaped ceramic with a slight twist, a few blunt spikes and green highlights towards tip. H605 D130mm

EST \$200 – \$400

227 A Spire Ceramic by Jessie Lim

White spire-shaped ceramic covered with vertical ribbing. Maker's mark to bottom. H555 D120mm

EST \$200 – \$400

228 A Spire Ceramic by Jessie Lim

Dark spire-shaped ceramic covered with spikes. Maker's mark to bottom. H520 D118mm

EST \$800 – \$1,600

229 A Trio of Ceramic Bottles by Ted Secombe

2014. Made in Australia. A set of three porcelain bottles of varying heights with a speckled blue satin matte crystalline glaze. Initialled and dated to the base underside. Tallest H480 D78mm

EST \$800 – \$1,200

230 A Pair of Chinese Blanc de Chine Figures

Each in the form of a flute-playing boy on a buffalo's back. H195 W200 D100mm

EST \$500 – \$1,000

231 A Large Qing Dynasty Vase, China

With ornamental red handles and an enamel floral motif. With a wooden stand. H540 D350mm

EST \$1,000 – \$2,000

232 A Korean Wood Chest

With metal fixtures. H490 W680 D400mm

EST \$400 – \$800



## Terms and Conditions

The terms and conditions of sale listed here contain the policies of Webb’s (Webb Fine Art). They are the terms on which Webb’s (Webb Fine Art) and the Seller contract with the Buyer. They may be amended by printed Saleroom Notices or oral announcements made before and during the sale. By bidding at auction you agree to be bound by these terms.

## 1. Background to the Terms used in these Conditions

The conditions that are listed below contain terms that are used regularly and may need explanation. They are as follows:

“**the Buyer**” means the person with the highest bid accepted by the Auctioneer.

“**the Lot**” means any item depicted within the sale for auction and in particular the item or items described against any lot number in the catalogue.

“**the Hammer price**” means the amount of the highest bid accepted by the auctioneer in relation to a lot.

“**the Buyer’s Premium**” means the charge payable by the Buyer to the auction house as a percentage of the hammer price.

“**the Reserve**” means the lowest amount at which Webb’s has agreed with the Seller that the lot can be sold.

“**Forgery**” means an item constituting an imitation originally conceived and executed as a whole, with a fraudulent intention to deceive as to authorship, origin, age, period, culture or source, where the correct description as to such matters is not reflected by the description in the catalogue. Accordingly, no lot shall be capable of being a forgery by reason of any damage or restoration work of any kind (including re-painting).

“**the insured value**” means the amount that Webb’s in its absolute discretion from time to time shall consider the value for which a lot should be covered for insurance (whether or not insurance is arranged by Webb’s).

All values expressed in Webb’s catalogues (in any format) are in New Zealand Dollars (NZD\$). All bids, “hammer price”, “reserves”, “Buyers Premium” and other expressions of value are understood by all parties to be in New Zealand Dollars (NZD\$) unless otherwise specified.

### 2. Webb’s Auctions as Agent

Except as otherwise stated, Webb’s acts as agent for the Seller.

The contract for the sale of the property is therefore made between the Seller and the Buyer.

### 3. Before the Sale

**3.1. Examination of Property** Prospective Buyers are strongly advised to examine in person any property in which they are interested before the Auction takes place.

representation or warranty of any kind by Webb’s or the Seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue by requesting a condition report.

No lot to be rejected if, subsequent to the sale, it has been immersed in liquid or treated by any other process unless the Auctioneer’s permission to subject the lot to such immersion or treatment has first been obtained in writing.

### 4. At the Sale

**4.1. Refusal of Admission** Webb’s reserves the right at our complete discretion to refuse admission to the auction premises or participation in any auction and to reject any bid.

Neither Webb’s nor the Seller provides any guarantee in relation to the nature of the property apart from the Limited warranty in the paragraph below.

The property is otherwise sold “AS IS”

**2. Catalogue and Other Descriptions** All statements by Webb’s in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied upon as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by Webb’s of any kind. References in the catalogue entry to the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Neither Webb’s nor The Seller is responsible for any errors or omissions in the catalogue or any supplemental material.

Images are measured height by width (sight size). Illustrations are provided only as a guide and should not be relied upon as a true representation of colour or condition. Images are not shown at a standard scale. Mention is rarely made of frames (which may be provided as supplementary images on the website) which do not form part of the lot as described in the printed catalogue.

An item bought “on Extension” must be paid for in full before it will be released to the purchaser or his/ her agreed expertising committee or specialist. Payments received for such items will be held “in trust” for up to 90 days or earlier, if the issue of authenticity has been resolved more quickly. Extensions must be requested before the auction.

Foreign buyers should note that all transactions are in New Zealand Dollars so there may be a small exchange rate risk. The costs associated with acquiring a good opinion or certificate will be carried by the purchaser. If the item turns out to be forged or otherwise incorrectly described, all reasonable costs will be borne by the vendor.

**3. Buyers Responsibility** All property is sold “as is” without

representation or warranty of any kind by Webb’s or the Seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue by requesting a condition report.

No lot to be rejected if, subsequent to the sale, it has been immersed in liquid or treated by any other process unless the Auctioneer’s permission to subject the lot to such immersion or treatment has first been obtained in writing.

### 4. At the Sale

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**4.4. International Registrations** All International clients not known to Webb’s will be required to scan or fax through an accredited form of photo identification and pay a deposit at our discretion in cleared funds into Webb’s account at least 24 hours before the commencement of the auction. Bids will not be accepted without this deposit. Webb’s also reserves the right to request any additional forms of identification prior to registering an overseas bid.

This deposit can be made using a credit card, however the balance of any purchase price in excess of \$5,000 cannot be charged to this card without prior arrangement.

This deposit is redeemable against any auction purchase and will be refunded in full if no purchases are made.

**4.5. Absentee Bids** Webb’s will use reasonable efforts to execute written bids delivered to us AT LEAST 24 Hours before the sale for the convenience of those clients who are unable to attend the auction in person. If we receive identical written bids on a particular lot, and at the auction these are the highest bids on that lot, then the lot will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors or omissions which may arise. It is the bidder’s responsibility to check with Webb’s after the auction if they were successful. Unlimited or “Buy” bids will not be accepted.

**4.6. Telephone Bids** Priority will be given to overseas and bidders from other regions. Please refer to the catalogue for the Telephone Bids form. Arrangements for this service must

be confirmed AT LEAST 24 HOURS PRIOR to the auction commencing. Webb’s accepts no responsibility whatsoever for any errors or failure to execute bids. In telephone bidding the buyer agrees to be bound by all terms and conditions listed here and accepts that Webb’s cannot be held responsible for any miscommunications in the process. The success of telephone bidding cannot be guaranteed due to circumstances that are unforeseen. Buyers should be aware of the risk and accept the consequences should contact be unsuccessful at the time of Auction. You must advise Webb’s of the lots in question, and you will be assumed to be a buyer at the minimum price of 75% of estimate (i.e. reserve) for all such lots. Webb’s will advise Telephone Bidders who have registered at least 24 hours before the auction of any relevant changes to descriptions, withdrawals, or any other sale room notices.

**4.7. Online Bidding** Webb’s offers an online bidding service. When bidding online the buyer agrees to be bound by all terms and conditions listed here by Webb’s.

Webb’s accepts no responsibility for any errors, failure to execute bids or any other miscommunications regarding this process. It is the online bidder’s responsibility to ensure the accuracy of the relevant information regarding bids, lot numbers and contact details. Webb’s does not charge for this service.

**4.8. Reserves** Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the Lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. The auctioneer may open the bidding on any Lot below the reserve by placing a bid on behalf of the Seller. The auctioneer may continue to bid on behalf of seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

**4.9. Auctioneers Discretion** The Auctioneer has the right at his/ her absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he/she may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case or error or dispute and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, then Webb’s sale record is conclusive.

**4.10. Successful Bid and Passing of Risk** Subject to the auctioneer’s discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the Seller and the Buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes immediately to the Buyer.

**4.11. Indicative Bidding Steps, etc.** Webb’s reserves the right to refuse any bid, withdraw any lot from sale, to place a reserve on any lot and to advance the bidding according to the following indicative steps:

<b>Increment</b>	<b>Dollar Range</b>	<b>Dollar Amount</b>
\$20	\$0–\$500	
\$50	\$500–\$1,000	
\$100	\$1,000–\$2,000	

\$200	\$2,000–\$5,000
\$500	\$5,000–\$10,000
\$1,000	\$10,000–\$20,000
\$2,000	\$20,000–\$50,000
\$5,000	\$50,000 – \$100,000
\$10,000	\$100,000–\$200,000
\$20,000	\$200,000–\$500,000
\$50,000	\$500,000–\$1,000,000

Absentee bids must follow these increments and any bids that don’t follow the steps will be rounded up to the nearest acceptable bid.

### 5. After the Sale

**5.1. Buyers Premium** In addition to the hammer price, the buyer agrees to pay to Webb’s the buyer’s premium. The buyer’s premium is 19.5% of the hammer price plus GST. (Goods and Services Tax) where applicable.

**5.2. Payment and Passing of Title** The buyer must pay the full amount due (comprising the hammer price, buyer’s premium and any applicable taxes and GST) not later than 2 days after the auction date.

The buyer will not acquire title to the lot until Webb’s receives full payment in cleared funds, and no goods under any circumstances will be released without confirmation of cleared funds received. This applies even if the buyer wishes to send items overseas.

Payment can be made by direct transfer, cash (not exceeding NZD\$5,000, if wishing to pay more than NZD\$5,000 then this must be deposited directly into a Bank of New Zealand branch and bank receipt supplied) and EFTPOS (please check the daily limit). Payments can be made by debit card or credit card in person with a 2.2% merchant fee for Visa, Mastercard and Paywave, and 3.3% for American Express. Invoices that are in excess of \$5,000 and where the card holder is not present, cannot be charged to a credit card without prior arrangement. Cheques are no longer accepted.

The buyer is responsible for any bank fees and charges applicable for the transfer of funds into Webb’s account.

**5.3. Collection of Purchases & Insurance** Webb’s is entitled to retain items sold until all amounts due to us have been received in full in cleared funds. Subject to this, the Buyer shall collect purchased lots within 2 days from the date of the sale unless otherwise agreed in writing between Webb’s and the Buyer.

At the fall of the hammer, insurance is the responsibility of the purchaser.

**5.4. Packing, Handling and Shipping** Webb’s will be able to suggest removals companies that the buyer can use but takes no responsibility whatsoever for the actions of any recommended third party. Webb’s can pack and handle goods purchased at the auction by agreement and a charge will be made for this service. All packing, shipping, insurance, postage & associated charges will be borne by the purchaser.

**5.5. Permits, Licences and Certificates** Under The Protected Objects Act 1975, buyers may be required to obtain a licence for certain categories of items in a sale from the Ministry of Culture & Heritage, PO Box 5364, Wellington.

**5.6. Remedies for Non-Payment** If the Buyer fails to make full payment immediately, Webb’s is entitled to exercise one or more of the following

rights or remedies (in addition to asserting any other rights or remedies available under the law)

**5.6.1.** to charge interest at such a rate as we shall reasonably decide.

**5.6.2.** to hold the defaulting Buyer liable for the total amount due and to commence legal proceedings for its recovery along with interest, legal fees and costs to the fullest extent permitted under applicable law.

**5.6.3.** to cancel the sale.

**5.6.4.** to resell the property publicly or privately on such terms as we see fit.

**5.6.5.** to pay the Seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting Buyer. In these circumstances the defaulting Buyer can have no claim upon Webb’s in the event that the item(s) are sold for an amount greater than the original invoiced amount.

**5.6.6.** to set off against any amounts which Webb’s may owe the Buyer in any other transactions, the outstanding amount remaining unpaid by the Buyer.

**5.6.7.** where several amounts are owed by the Buyer to us, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the Buyer so directs.

**5.6.8.** to reject at any future auction any bids made by or on behalf of the Buyer or to obtain a deposit from the Buyer prior to accepting any bids.

**5.6.9.** to exercise all the rights and remedies of a person holding security over any property in our possession owned by the Buyer whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The Buyer will be deemed to have been granted such security to us and we may retain such property as collateral security for said Buyer’s obligations to us.

**5.6.10.** to take such other action as Webb’s deem necessary or appropriate.

If we do sell the property under paragraph (4), then the defaulting Buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon reselling as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kinds associated with both sales or otherwise arising from the default.

If we pay any amount to the Seller under paragraph (5) the Buyer acknowledges that Webb’s shall have all of the rights of the Seller, however arising, to pursue the Buyer for such amount.

**5.7. Failure to Collect Purchases** Where purchases are not collected within 2 days from the sale date,

whether or not payment has been made, we shall be permitted to remove the property to a warehouse at the buyer’s expense, and only release the items after payment in full has been made of removal, storage handling, insurance and any other costs incurred, together with payment of all other amounts due to us.

### 6. Extent of Webb’s Liability

Webb’s agrees to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 7 below. Apart from that, neither the Seller nor we, nor any of our employees or agents are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lots. Except as stated in paragraph 7 below, neither the Seller, ourselves, our officers, agents or employees give any representation warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind is excluded by this paragraph.

### 7. Limited Warranty

Subject to the terms and conditions of this paragraph, the Seller warrants for the period of thirty days from the date of the sale that any property described in this catalogue (noting such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship is authentic and not a forgery. The term “Author” or “authorship” refers to the creator of the property or to the period, culture, source, or origin as the case may be, with which the creation of such property is identified in the catalogue.

The warranty is subject to the following:

it does not apply where a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars and experts at the date of the sale or fairly indicated that there was a conflict of opinions, or b) correct identification of a lot can be demonstrated only by means of a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of the publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.

the benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Webb’s when the lot was sold at Auction.

the Original Buyer must have remained the owner of the lot without disposing of any interest in it to any third party.

The Buyer’s sole and exclusive remedy against the Seller in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot less the buyer’s premium which is non-refundable. Neither the Seller nor Webb’s will be liable for any

special, incidental nor consequential damages including, without limitation, loss of profits.

The Buyer must give written notice of claim to us within thirty days of the date of the Auction. The Seller shall have the right, to require the Buyer to obtain two written opinions by recognised experts in the field, mutually acceptable to the Buyer and Webb’s to decide whether or not to cancel the sale under warranty.

the Buyer must return the lot to Seller in the same condition that it was purchased.

### 8. Severability

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted, and the rest of the Conditions shall continue to be valid to the fullest extent permitted by law.

### 9. Copyright

The copyright in all images, illustrations and written material produced by Webb’s relating to a lot including the contents of this catalogue, is and shall remain the property at all times of Webb’s and shall not be used by the Buyer, nor by anyone else without our prior written consent. Webb’s and the Seller make no representation or warranty that the Buyer of a property will acquire any copyright or other reproduction rights in it.

### 10. Law and Jurisdiction

These terms and conditions and any matters concerned with the foregoing fall within the exclusive jurisdiction of the courts of New Zealand, unless otherwise stated.

### 11. Pre-Sale Estimates

Webb’s publishes with each catalogue our opinion as to the estimated price range for each lot. These estimates are approximate prices only and are not intended to be definitive. They are prepared well in advance of the sale and may be subject to revision. Interested parties should contact Webb’s prior to auction for updated pre-sale estimates and starting prices.

### 12. Sale Results

Webb’s will provide auction results, which will be available as soon as possible after the sale. Results will include buyer’s premium. These results will be posted at [www.webbs.co.nz](http://www.webbs.co.nz).

### 13. Goods and Service Tax

GST is applicable on the hammer

price in the case where the seller

is selling property that is owned by

an entity registered for GST. GST is

also applicable on the hammer price

in the case where the seller is not a

New Zealand resident. These lots are

denoted by a dagger symbol † placed

next to the estimate. GST is also applicable on the buyer’s premium.

