

10.09.23

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

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



Webb's Est.
1976

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

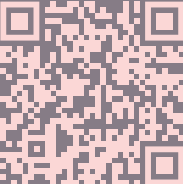
Viewing on Request

Sunday 10 September 10am – 1pm

Auction

Sunday 10 September 2.30pm

Online Catalogue



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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 a 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



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



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



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, Barb  ris studied at the   cole des Beaux-Arts focusing on classical Greek sculpture under Jean-Antoine Injalbert. In 1922 he travelled to Red Island – Sunder a grant created by the Madagascan government. In 1927 he participated in the international colonial exhibition. At the end of that decade Barb  ris received a significant commission by Albert Laprade to create the relief on Palais de la Porte Dor  e. In 1935 he would go on to complete the WWI memorial Monument aux Morts in Antananarivo. Barb  ris 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.”

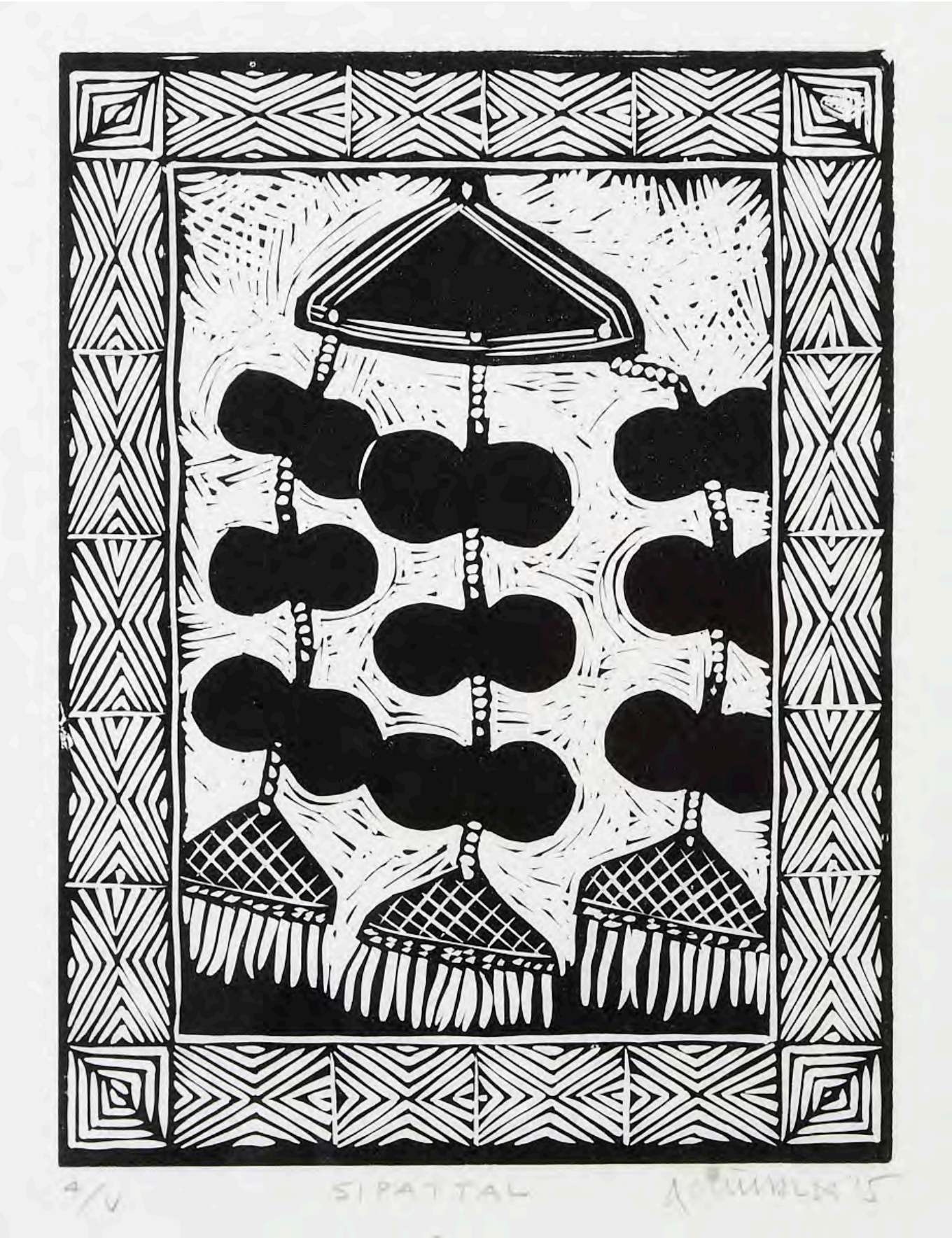
EST \$25,000 – \$50,000

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





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
Kamarieta 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

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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

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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 Shangai, 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 piecesH70 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: Corée.

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. Corée

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 Hámbre (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 W10mm 0.310kg,large jug H135 W175mm 0.342kg, small jug H65 W130mm 0.166kg

EST \$1,500 — \$2,000

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|--|--|---|--|--|---|---|---|---|-----------------------------|--|---|---|---|---|---|----------------------------------|
| 37 | MIHAELA IOANA ATOMEI Donna in Passeggiata | 47 | A Kim Pan-ki Tea Set | 55 | A 37-Piece Susie Cooper 'Harmony' Tea Set | 64 | A Pair of Qing Dynasty Bowls | 72 | XIE YUANQING Kung Fu - Kick | 80 | A Ming Dynasty Vase | 89 | LEONARD AGUINALDO Ulog | 100 | A Collection of Alexander Lamont Studios Shells | |
| 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 | | 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 | | c. 1900 - 1911. Made from porcelain, and decorated with double dragons and clouds in blue pigment, possibly cobalt oxide. H75 D142mm | | 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 | | 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 | | Each with a small animal figure, including a turtle, a hermit crab, a fish, and a crocodile. Largest H20 W240mm | | |
| EST | \$2,000 — \$4,000 | | | EST | \$250 — \$500 | EST | \$250 — \$450 | EST | \$150 — \$250 | EST | \$150 — \$250 | EST | \$300 — \$600 | EST | \$250 — \$350 | |
| 38 | ZOE ALFORD Bloomfield Road, Matawhero | | | 56 | A Collection of Byung Sik Moon Forms | 65 | A Ceramic Flared Bowl by Byung Sik Moon | | | 81 | A Set of Six Qing Dynasty Snuff Bottles | | | 101 | A Silver-Plated Mexican Leaf Tray | |
| Pastel on paper. Framed behind glass. Frame 730 x 685mm | | EST | \$200 — \$300 | | | Contemporary Korean porcelain bowl with faceted sides. H151 D2315mm | | | | Depicting figural motifs. A/F. Largest H80 W65mm | | 90 | LEONARD AGUINALDO Binuron | With hallmarks to one edge. H20 W420mmo.258kg | | |
| EST | \$500 — \$1,000 | 48 | A Kim Pan-ki Planter and Saucer | | | | | EST | \$12,000 — \$18,000 | EST | \$400 — \$600 | | | EST | \$120 — \$180 | |
| 39 | J SODICK ARDHANI Lie Up Bali | 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 | | 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 | | Made from porcelain with a chrysanthemum motif to the centre in blue pigment, possibly cobalt oxide. H70 D135mm | | 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 | \$300 — \$600 | 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 | | |
| 1990. Signed to the lower left. Frame 680 x 580mm | | | | EST | \$100 — \$120 | 67 | PAUL JACOULET Les Perles Mandchoukuo | EST | \$250 — \$500 | EST | \$400 — \$700 | 91 | A Large Korean Vessel | EST | \$300 — \$400 | |
| EST | \$600 — \$1,200 | | | 57 | A Set of Vintage Star of David Glasses and Decanter, Prague | 1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | 74 | A Kim Pan-ki Vase | 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 | | With a glazed interior contrasted with a textured orange exterior. No maker's mark. H245 D280mm | | EST | \$300 — \$400 | |
| 40 | A Folk Art House by Oh Seung Man | 49 | PAUL JACOULET Trois Coreens | 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 | \$2,000 — \$4,000 | 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 | \$250 — \$500 | 83 | A Buddha, Shan State | EST | \$100 — \$150 | |
| Made from recycled wood. Signed to the lower right. H200 W365mm | | | | 58 | MANUEL PAILOS Untitled | 68 | PAUL JACOULET Kiyoshi Tokyo | 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 | \$120 — \$180 | All holding offering bowls. Painted with orange robes and standing on orange lotus flowers. Buddha H800 W160 D135mm, monk H730 W150 D130mm | | 92 | A Circular Formed Mirror | |
| EST | \$250 — \$500 | 1935. Woodblock print on paper. Framed and behind glass. Print 300 x 385mm, frame 525 x 601mm | | EST | \$1,000 — \$2,000 | 1939. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | 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 | \$4,000 — \$8,000 | In organic forms, one with two spouts. Maker's mark to base. Larger H255 D160mm, smaller H175 W200 D180mm | | EST | \$80 — \$120 | |
| 41 | A Korean Metal Vase | EST | \$2,000 — \$4,000 | 59 | SANTE SCALDAFERRI Untitled | 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 | | 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 | | 75 | A Byung Sik Moon Vase | 84 | A Wood Carved Buddha and Five Monk Figures | 93 | A Pair of Mayan Style Ceramics | |
| Made in flattened but bulbous form. Maker's mark to base. H260 W210 D80mm | | EST | \$2,000 — \$4,000 | EST | \$600 — \$800 | 1997, painted on board. Frame 395 x 395, painting 240 x 235mm | | 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 | | 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. H300 D265mm | | EST | \$4,000 — \$8,000 | Painted on bojagi, a type of Korean wrapping cloth. Framed behind glass. Frame 665 x 740mm, painting 445 x 530mm | | |
| EST | \$60 — \$80 | 50 | PAUL JACOULET Les Petits Voleurs (Droite). Johokuri, Coree | 60 | MANUEL PAILOS Untitled | 2019, painted on board. Frame 395 x 395, painting 240 x 235mm | | 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 | \$2,000 — \$4,000 | EST | \$4,000 — \$8,000 | EST | \$80 — \$120 | |
| 42 | A Folk Art House by Oh Seung Man | 1959. Woodblock print on paper. Framed and behind glass. Print 420 x 328mm, frame 590 x 487mm | | EST | \$600 — \$800 | 1997, painted on board. Frame 395 x 395, painting 240 x 235mm | | 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 | | 76 | A Hwalot Robe, South 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 | | 105 | A Blue and Purple Ceramic Vase | |
| Made from recycled wood. Signed to the lower right, and reverse. H220 W370mm | | EST | \$2,000 — \$4,000 | 59 | SANTE SCALDAFERRI Untitled | 2019, painted on board. Frame 395 x 395, painting 240 x 235mm | | 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 | \$2,000 — \$4,000 | EST | \$4,000 — \$8,000 | EST | \$100 — \$200 | |
| EST | \$250 — \$500 | 51 | PAUL JACOULET Fumees De Santal. Mandchoukuo | 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 | | 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 | | 77 | A Hwalot Robe, South Korea | 86 | A Large Vase with Single Blue Flower Design by Byung Sik Moon | 94 | GUM SIL HAN Untitled | |
| 43 | A Jifu Robe, China | 1948. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | EST | \$600 — \$800 | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm | | 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 | | 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 | \$500 — \$800 | EST | \$80 — \$120 | |
| Mid to late 20th century. Featuring nine gold dragons on a midnight black/blue textile. Embroidered motif of clouds and water. L1420 W1870mm | | EST | \$2,000 — \$4,000 | 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. H50 W108mm | | 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 | | 78 | A Hwalot Ceremonial Robe, North Korea | 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 | | 106 | An Iban Ikat, Sarawak | |
| EST | \$2,000 — \$4,000 | 52 | A Qing Dynasty Document Box | 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. H50 W108mm | | 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 | \$2,000 — \$4,000 | EST | \$600 — \$800 | EST | \$1,200 — \$1,800 | |
| 44 | A Taishō Period Kimono, Japan | c. 19th century. With a hinged lid and opening doors with four compartments inside. H340 W345 D270mm | | EST | \$300 — \$500 | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm | | 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 | | 79 | A Collection of Chinese Ceramics | 87 | A Large White Ceramic Moon Vase by Byung Sik Moon | 95 | MELANIE MILLS Two White Vases | |
| c. 1920s. Decorated with diagonal wavy orange lines with a motif of fans and flowers. L1170 W1050mm | | EST | \$500 — \$800 | 64 | A Pair of Qing Dynasty Bowls | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm | | 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 | | 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 | \$500 — \$800 | 2015. Oil on board. Frame 960 x 720mm | 107 | A Batik Sarong, Indonesia |
| EST | \$500 — \$1,000 | 53 | A Shoushan Agalmatolite Carving, China | 65 | A Ceramic Flared Bowl by Byung Sik Moon | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm | | 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 | \$2,000 — \$4,000 | EST | \$400 — \$600 | EST | \$1,200 — \$1,800 | |
| 45 | A Meisen 1920's Kimono, Japan | A small animal carving on top of a square pillar. In a box and with a certificate of stone authenticity. Carving H105 W33 D35mm, box H44 W150 D70mm | | EST | \$300 — \$500 | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm | | 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 | | 76 | A Hwalot Robe, South Korea | 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 | | 96 | MELANIE MILLS Paisley Cloth | |
| 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 | | EST | \$200 — \$400 | 66 | A Pair of Ming Dynasty Bowls | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm | | 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 | \$2,000 — \$4,000 | EST | \$500 — \$800 | 2015. Oil on board. Frame 685 x 905mm | 108 | An Iban Ikat, Sarawak |
| EST | \$500 — \$1,000 | 54 | A Korean Lacquerware Chest | 67 | PAUL JACOULET Les Perles Mandchoukuo | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm | | 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 | | 77 | A Hwalot Robe, South Korea | 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 | \$400 — \$600 | |
| 46 | A Kim Pan-ki Casserole Dish | 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 | \$300 — \$500 | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm | | 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 | | 78 | A Hwalot Ceremonial Robe, North Korea | 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 | \$80 — \$120 | |
| 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 | | EST | \$2,500 — \$4,500 | 68 | PAUL JACOULET Kiyoshi Tokyo | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm | | 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 | \$2,000 — \$4,000 | EST | \$400 — \$600 | EST | \$1,200 — \$1,800 | |
| EST | \$150 — \$200 | | | 69 | PAUL JACOULET Le Fille Du Chef Mogomog | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W108mm | | 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 | | 79 | A Collection of Chinese Ceramics | 88 | LEONARD AGUINALDO Tukwefi | 97 | A Jogakbo Bojagi Wrapping Cloth, South Korea | |
| | | | | 1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | 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 | | 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 | | 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 | \$500 — \$800 | 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 | 109 | A Collection of Chinese Ceramics |
| | | | | 1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | 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 | | 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 | | 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 | \$500 — \$800 | 2015, Gisborne. A large quilt made with vibrant polychrome fabrics. 1850 x 2080mm | Comprises of three plates, and four bowls, one with a lid. Largest H40 D140mm | |
| | | | | 1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | 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 | | 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 | | 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 | \$500 — \$800 | 2015, Gisborne. A large quilt made with vibrant polychrome fabrics. 1850 x 2080mm | Comprises of three plates, and four bowls, one with a lid. Largest H40 D140mm | |
| | | | | 1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | 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 | | 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 | | 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 | \$500 — \$800 | 2015, Gisborne. A large quilt made with vibrant polychrome fabrics. 1850 x 2080mm | Comprises of three plates, and four bowls, one with a lid. Largest H40 D140mm | |
| | | | | 1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | 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 | | 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 | | 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 | \$500 — \$800 | 2015, Gisborne. A large quilt made with vibrant polychrome fabrics. 1850 x 2080mm | Comprises of three plates, and four bowls, one with a lid. Largest H40 D140mm | |
| | | | | 1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | 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 | | 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 | | 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 | \$500 — \$800 | 2015, Gisborne. A large quilt made with vibrant polychrome fabrics. 1850 x 2080mm | Comprises of three plates, and four bowls, one with a lid. Largest H40 D140mm | |
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| 113 | PAUL JACOULET La Corbeille De Nefles. Chinois | 122 | LEONARD AGUINALDO Bendiyan | 132 | A Large Carving of a Māori Woman by Andrew Wood | 142 | A Wood Carving of a Woman, Bali | 153 | An Embroidered Sash, South Korea | 162 | A Folk Art Hand-Painted Box, Ecuador | 171 | A Turumagi Robe, South Korea | 181 | A Batik Sarong by Nioo Khiem Nio, Java |
| | 1950. Woodblock print on paper. Framed and behind glass. Print 420 x 326mm, frame 587 x 485mm | | 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 | | Carved from wood in raised relief. Featuring a hei tiki necklace. H1530 W695 D60mm | | Signed to the base 'Iwan Mardian Kawan Mas Bali'. H285 W270 D165mm | | A long piece of blue fabric with hand-embroidered designs of birds and flowers. 2520 x 105mm | | A small wood box featuring designs of people, animals, and mountain ranges. H63 W137 D94mm | | 20th century. Made from a finely spun silk gauze in red. With hand-embroidered dragons, bats, and birds. L1405 W1704mm | | 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 | \$2,000 — \$4,000 | EST | \$300 — \$600 | EST | \$1,500 — \$3,000 | EST | \$300 — \$400 | EST | \$200 — \$400 | EST | \$80 — \$120 | EST | \$1,000 — \$2,000 | EST | \$800 — \$1,000 |
| 114 | PAUL JACOULET Jeune Fille De Saipan Et Fleurs D'Hibiscus. Marianes | 123 | LEONARD AGUINALDO Gangsa | 133 | A Pair of Daoguang Period Cups | 143 | A Wood Carving of a Boy in Prayer, Bali | 154 | A J. Alexander Rustic Silver Box, Mexico | 163 | LEONARD AGUINALDO Mumbaki | 172 | PAUL JACOULET Les Aristoloches Geants. Tondano, Celebes | 182 | Batik Sarong by Oey Mho Tjoe, Java |
| | 1934. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | 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 | | Decorated with a dragon motif. H60 D86mm | | 1982. Signed on the made 'Tilem's Design'. H270 W185 D101mm | | 2019. Made with an alloy containing nickel and copper. With a hinged lid and a velvet lined interior, raised on round feet. H50 W150mm | | 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 | | 1935. Woodblock print on paper. Framed and behind glass. Print 428 x 325mm, frame 587 x 485mm | | A pink, blue and green batik. Batik is an Indonesian technique of wax-resist dyeing applied to the whole cloth. 1020 x 1060mm |
| EST | \$2,000 — \$4,000 | EST | \$300 — \$600 | EST | \$150 — \$300 | EST | \$250 — \$300 | EST | \$300 — \$600 | EST | \$300 — \$600 | EST | \$2,000 — \$4,000 | EST | \$800 — \$1,000 |
| 115 | A Jifu Robe, China | | | 134 | A Pair of Kyutae Kim Bowls | | | 155 | A Collection of Six Folk Art Trays, Olinalá, Mexico | 173 | PAUL JACOULET Nuits Des Neige Coree | 174 | PAUL JACOULET Le Bonze Errant | 183 | A Batik Sarong by Hoo Hrem Liaong, Java |
| | Late 19th century. A nine dragon imperial blue silk robe. This is an example of a kesi, a silk tapestry weaving. L1380 W210mm | | | | Made in a flared form, with contrasting turquoise and red glaze. Kim is a contemporary South Korean ceramicist. H43 W108mm | | Depicting two figures. H280 W515 D115mm | | Made from wood. With incised designs and hand-painted decoration. D23 W225 D180mm | | | | Woodblock print on paper. Framed and behind glass. Print 390 x 298mm, frame 615 x 513mm | | 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 | \$2,000 — \$4,000 | EST | \$300 — \$600 | EST | \$200 — \$250 | EST | \$200 — \$300 | EST | \$300 — \$400 | EST | \$300 — \$600 | EST | \$2,000 — \$4,000 | EST | \$800 — \$1,000 |
| 116 | A Taishō Period Kimono, Japan | 124 | An Iban Ikat, Sarawak | 135 | A Set of Ming Dynasty Plates | 146 | A Balinese Painting | 145 | A Persian Miniature Painting | 164 | LEONARD AGUINALDO Mayoyao House | 175 | RACHEL NEWLING Red Tailed Black Cockatoo | 184 | LEONARD AGUINALDO Saggaypo |
| | c. 1920s. Kimono with black grid pattern, with filled white, pink, and yellow sections. L1520 W1250mm | | c. 1920 - 1930. There are two pieces of fabric sewn together, with figural depictions. H1220 W2040mm | | Made with porcelain and decorated with figural and faunal motifs in blue pigment, possibly cobalt oxide. Largest H40 D210mm | | Framed behind glass with a gilt frame. 515 x 655mm | | 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 | | 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 | | 1948. Woodblock print on paper. Framed and behind glass. Print 385 x 300mm, frame 618 x 515mm | | 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 | \$250 — \$500 | EST | \$1,200 — \$1,800 | EST | \$80 — \$120 | EST | \$200 — \$300 | EST | \$150 — \$250 | EST | \$300 — \$600 | EST | \$2,000 — \$4,000 | EST | \$300 — \$600 |
| 117 | A Jifu Robe, China | 125 | A Batik Sarong by Hoo Je Kheng, Java | 136 | PAUL JACOULET La Geisha Kiyoka. Tokyo | 147 | A Persian Miniature Painting | 156 | A Pair of Chinese Export Silver Boxes | 165 | LEONARD AGUINALDO Men Walik | 176 | A Vintage Woodblock Kimono Design | 185 | LEONARD AGUINALDO Men Shang-Shang |
| | 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 | | A purple coloured fabric with floral designs. Batik is an Indonesian technique of wax-resist dyeing applied to the whole cloth. 1020 x 1060mm | | 1935. Woodblock print on paper. Framed and behind glass. Print. 425 x 330mm, frame 587 x 486mm | | 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 | | c. 1920 - 1930. There are two pieces of fabric sewn together, with depictions of lizards. H1080 W2040mm | | 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 | | 1931, early Shōwa period. Depicting peach coloured flowers. Framed and behind glass. Woodblock 225 x 145mm, frame 330 x 240mm | | 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 | \$2,000 — \$4,000 | EST | \$800 — \$1,000 | EST | \$2,000 — \$4,000 | EST | \$300 — \$500 | EST | \$1,200 — \$1,800 | EST | \$300 — \$600 | EST | \$500 — \$700 | EST | \$300 — \$600 |
| 118 | A Byung Sik Moon Vase | 126 | A Kilim Rug | 137 | PAUL JACOULET Le Remplacant. Mongole | 148 | A Pair of Japanese Owan Bowls | 157 | An Iban Ikat, Sarawak | 166 | A Ming Dynasty Martaban Jar | 177 | RACHEL NEWLING King Parrot | 186 | LEONARD AGUINALDO Kadangyan |
| | 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 | | Woven with geometric patterns in red, green, purple, and yellow. 2000 x 1210mm | | 1955. Woodblock print on paper. Framed and behind glass. Print 423 x 330mm, frame 587 x 485mm | | 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 | | c. 1920 - 1930. There are two pieces of fabric sewn together, with depictions of lizards. H1080 W2040mm | | 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 | | Hand-coloured linocut woodblock print, edition 41 of 50. Framed behind glass. Frame 1020 x 755mm, print 800 x 550mm | | 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 | \$150 — \$250 | EST | \$1,000 — \$2,000 | EST | \$2,000 — \$4,000 | EST | \$200 — \$300 | EST | \$1,200 — \$1,800 | EST | \$600 — \$1,200 | EST | \$500 — \$700 | EST | \$300 — \$600 |
| 119 | A Kim Pan-ki Slab Vase | 127 | A Plate Decorated with Eucalyptus Leaves | 138 | PAUL JACOULET Dans L'Isle De Tinian. Marianes | 149 | A Contemporary Lacquerware Box | 158 | A Batik Sarong, Indonesia | 167 | A Celadon-Style Vase, China | 178 | A Jifu Robe, China | 187 | A Child's Jifu Robe |
| | 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 | | In an organic circular form. Signed and dated to base.H30 D305mm | | 1960. Woodblock print on paper. Framed and behind glass. Print 425 x 335mm, frame 590 x 487mm | | Made in South Korea. With a silver coloured leaf decoration to the lid. H65 D200mm | | 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 | | With a grey glaze with crazing. With bird handles. H265 D100mm | | 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 | | 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 | \$300 — \$400 | EST | \$100 — \$120 | EST | \$2,000 — \$4,000 | EST | \$60 — \$80 | EST | \$1,200 — \$1,800 | EST | \$300 — \$400 | EST | \$500 — \$700 | EST | \$600 — \$800 |
| 120 | A Byung Sik Moon Jug | 128 | DAVID MURRAY Cobalt Gatherer | 139 | A Han Dynasty Women's Robe, China | | | 159 | An Iban Ikat, Sarawak | 168 | A Large Ming Dynasty Martaban Pot | 179 | A Women's Robe, China | 188 | A Hwalot Ceremonial Robe, South Korea |
| | 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 | | New Zealand. Cast and polished glass. Signed to base, date illegible. H205 W155 D100mm | | Early 20th century. A dark blue silk robe. Embroidered in Peking knot with roundels of vases of flowers and butterflies. L1080 W1330mm | | With spiral designs to each. H10 D80mm | | c. 1920 - 1930. There are two pieces of fabric sewn together, with a short fringe. H960 W2040mm | | With dragon motifs depicted to the outer. With a hole to the base, possibly for drainage.H720 D460mm | | 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 | | A green textile robe with hand-embroidered designs of flowers. L1100 W2065mm |
| EST | \$60 — \$80 | EST | \$1,000 — \$2,000 | EST | \$2,000 — \$4,000 | EST | \$50 — \$100 | EST | \$1,200 — \$1,800 | EST | \$3,000 — \$4,000 | EST | \$5,000 — \$10,000 | EST | \$2,000 — \$4,000 |
| 121 | LEONARD AGUINALDO Bulol | 129 | CLARE BELFRAGE In Deep (In Green) #050714 | 140 | A Hwalot Ceremonial Robe, South Korea | 150 | A Pair of Lacquerware Coasters | 160 | A Folk Art Hand-Painted Box, Ecuador | 169 | A Turumagi Coat, North Korea | 180 | A Jifu Robe, China | 189 | A Chuba Robe, Tibet |
| | 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 | | 2014. South Australian glass artist. Blown glass with cane drawing, hand-sanded and polished. Signature etched to base. H380 W390 D120mm | | Mid 20th century. A pale green fabric with mostly dull gold embroidery. L1110 W2060mm | | A long piece of gold coloured fabric with hand-embroidered designs of birds and flowers. L2640 x 101mm | | A small wood box featuring designs of people, animals, and mountain ranges. H62 W138 D95mm | | 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 | | 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 | | 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 | \$300 — \$600 | EST | \$1,500 — \$3,000 | EST | \$2,000 — \$4,000 | EST | \$200 — \$400 | EST | \$300 — \$500 | EST | \$1,000 — \$2,000 | EST | \$2,000 — \$4,000 | EST | \$2,000 — \$4,000 |
| | | EST | \$1,500 — \$2,000 | EST | \$1,500 — \$2,500 | EST | \$200 — \$400 | | | | | EST | \$2,000 — \$4,000 | | |
| Webb's | | September | | | | 30 | | Webb's | | 2023 | | | | | 31 |

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|---|--|---|--|--|--|---|--|
| 190 | A Jogakbo Bojagi Wrapping Cloth, South Korea | 201 | A Brutalist Ceramic Pedestal Bowl | 211 | A South Korean Lacquerware Tray | 222 | A Lee Se Yong Vase |
| 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 | | In a protruding V-shaped form. Some spikes with damage. H215 D200mm | | 20th century. A four-footed orange tray with a black underside. Acquired in South Korea. H80 W304mm | | With blue rose motifs over a white ground. With maker's signature to base. H190 W140mm | |
| EST | \$80 — \$100 | EST | \$120 — \$180 | EST | \$120 — \$150 | EST | \$400 — \$600 |
| 191 | PAUL Deux Adversaires | 202 | PAUL JACOULET Le Lotus Noir Chine | 212 | A Set of Four Lacquerware Dishes | 223 | An Iban Ikat, Sarawak |
| 1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | 1959. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | Made in South Korea. Each with a different floral design. H15 D125mm | | c. 1920 - 1930. There are two pieces sewn together, with a rainbow trim and a short fringe. H920 W2030mm | |
| EST | \$2,000 — \$4,000 | EST | \$2,000 — \$4,000 | EST | \$200 — \$250 | EST | \$1,200 — \$1,800 |
| 192 | A Jogakbo Bojagi Wrapping Cloth, South Korea | 203 | A Rare Japanese Firemen's Robe | 213 | A Pair of Lacquerware Cups | 224 | A Spire Ceramic by Jessie Lim |
| 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 | | 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 | | Made in South Korea. With a black exterior featuring a glittery surface. H60 D80mm | | Dark spire-shaped ridged ceramic with green highlights. H560 D125mm | |
| EST | \$80 — \$100 | EST | \$600 — \$1,200 | EST | \$40 — \$80 | EST | \$200 — \$400 |
| 193 | A Kyutae Kim Tea Set | 204 | LEONARD AGUINALDO Solibao | 214 | PAUL JACOULET Jeu Princier Mongol | 225 | An Iban Ikat, Sarawak |
| 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 | | 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 | | 1956. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | c. 1920 - 1930. With a geometric pattern and a red and yellow trim. H480 W1170mm | |
| EST | \$200 — \$300 | EST | \$200 — \$400 | EST | \$2,000 — \$4,000 | EST | \$200 — \$400 |
| 194 | A Kyutae Kim Incense Burner | 205 | A Ming Period Plate | 215 | PAUL JACOULET Marie. Seoul, Coree | 226 | A Spire Ceramic by Jessie Lim |
| 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 | | Decorated with motifs of flora and fauna, with a lotus flower to the centre. H50 D310mm | | 1950. Woodblock print on paper. Framed and behind glass. Print 425 x 325mm, frame 590 x 485mm | | Dark spire-shaped ceramic with a slight twist, a few blunt spikes and green highlights towards tip. H605 D130mm | |
| EST | \$150 — \$200 | EST | \$300 — \$400 | EST | \$2,000 — \$4,000 | EST | \$200 — \$400 |
| 195 | A Set of Four Kyutae Kim Cups | 206 | A Ceramic Serving Bowl by Byung Sik Moon | 216 | PAUL JACOULET Joaquina Et Sa Mere Au Sermon Du Pere Pons. Rota, Marianas | 227 | A Spire Ceramic by Jessie Lim |
| Made in a faceted form, with a deep red glaze. Kim is a contemporary South Korean ceramicist. H57 W64mm | | 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 | | 1947. Woodblock print on paper. Framed and behind glass. Print 420 x 330mm, frame 590 x 485mm | | White spire-shaped ceramic covered with vertical ribbing. Maker's mark to bottom. H555 D120mm | |
| EST | \$150 — \$200 | EST | \$200 — \$300 | EST | \$2,000 — \$4,000 | EST | \$200 — \$400 |
| 196 | A Hwalot Robe, South Korea | 207 | A Ming Dynasty Plate | 217 | A Women's Surcoat, China | 228 | A Spire Ceramic by Jessie Lim |
| Mid 20th century. A pale green hwalot robe with large flowers embroidered to reverse. L1175 W1900mm | | Decorated with architectural motifs to the rim, and flora and fauna to the inner. H65 D280mm | | Late 19th century. Made with dark blue silk and floss silk thread embroidery depicting lilies and butterflies. L1350 W1440mm | | Dark spire-shaped ceramic covered with spikes. Maker's mark to bottom. H520 D118mm | |
| EST | \$2,000 — \$4,000 | EST | \$600 — \$1,000 | EST | \$2,000 — \$3,000 | EST | \$800 — \$1,600 |
| 197 | A Small Robe, South Korea | 208 | A Hwalot Ceremonial Robe, South Korea | 218 | A Mang Ao Robe, China | 229 | A Trio of Ceramic Bottles by Ted Secombe |
| Mid 20th century. A deep red fabric with green lining. Hand-embroidered designs of birds. Possibly a child's robe. L1110 W1830mm | | Mid 20th century. Made from a teal rayon with silk organza cuffs. Featuring heavily inlaid flowers and cranes. L1550 W1800mm | | 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 | | 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 | \$2,000 — \$4,000 | EST | \$5,000 — \$10,000 | EST | \$1,500 — \$2,000 | EST | \$800 — \$1,200 |
| 198 | A Womsam in the Style of a Hwalot Ceremonial Robe, South Korea | 209 | A Manchu Court Lady's Wedding Robe, China | 219 | A Women's Surcoat, China | 230 | A Pair of Chinese Blanc de Chine Figures |
| Late 19th century. The womsam and hwalot are both worn by Korean brides for the p'yeppack ceremony. Green silk with heavily embroidered designs of flowers. L1055 W1750mm | | Early 20th century. A red silk exterior and dark green lining. With heavy embroidery of flowers and butterflies. L1420 W1260mm | | Late 19th century. Made from charcoal silk gauze and embroidered with hydrangeas, plum blossom, and peonies in several roundels. L1380 W1800mm | | Each in the form of a flute-playing boy on a buffalo's back. H195 W200 D100mm | |
| EST | \$5,000 — \$10,000 | EST | \$5,000 — \$10,000 | EST | \$2,000 — \$3,000 | EST | \$500 — \$1,000 |
| 199 | A West German Ceramic Vase | 210 | A Womsam in the Style of a Hwalot, South Korea | 220 | A Small Lee Se Yong Vase | 231 | A Large Qing Dynasty Vase, China |
| With deep blue and brown lustre lava glaze. Maker's mark to base. H300 D160mm | | 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'yeppack ceremony. Made with a teal silk and heavily embroidered with silk thread flowers. L1230 W1930mm | | 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 | | With ornamental red handles and an enamel floral motif. With a wooden stand. H540 D350mm | |
| EST | \$80 — \$100 | EST | \$5,000 — \$10,000 | EST | \$400 — \$600 | EST | \$1,000 — \$2,000 |
| 200 | A Cubic Ceramic Vase | | | 221 | A Lidded Bowl with a Floral Design by Byung Sik Moon | 232 | A Korean Wood Chest |
| Made in a square form with green and red motifs to the outer. H310 W145 D145mm | | EST | | Moon owns and operates MoonDoBang, located in Yeosu, South Korea. He takes inspiration from traditional Korean pottery to make clean formed pieces.H80 D170mm | | With metal fixtures. H490 W680 D400mm | |
| EST | \$50 — \$80 | | | EST | | EST | |
| Webb's | | September | | EST | | \$400 — \$800 | |
| | | | | EST | | \$200 — \$500 | |



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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.

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The property is otherwise sold “AS IS”

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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.

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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.

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4.1. Refusal of Admission
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4.2. Registration Before Bidding
Any prospective new buyer must complete and sign a registration form and provide photo identification before bidding. Webb’s may request bank, trade or other financial references to substantiate this registration.

4.3. Bidding as a Principal
When making a bid, a bidder is accepting personal liability to pay the purchase price including the buyer’s premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Webb’s before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Webb’s and that Webb’s will only look to the principal for payment.

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.

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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.

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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 of 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:

| Increment | Dollar Range | Dollar Amount |
|-----------|-----------------|---------------|
| \$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.

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.

