



Strauss & Co South African Art, Jewellery and Decorative Arts

6 February 2012 CT 2012/1



Strauss & Co



FRONT COVER
Lot 601 Stanley Pinker, *Girl in Sunglasses* (detail)
INSIDE FRONT COVER
Lot 521 Irma Stern, *Portrait of a Woman Wearing a Pink Hijab* (detail)



BACK COVER
A selection of Glass from The Professor Walter Beck Collection
INSIDE BACK COVER
Lot 625 Stanley Pinker, *The Bathers* (detail)

Strauss & Co

Fine Art Auctioneers | Consultants

South African Art, Jewellery and Decorative Arts

including The Professor Walter Beck Collection

Monday 6 February 2012

The Professor Walter Beck Collection of Chinese Works of Art,
Ceramics, Japanese Cloisonné, Glass and Books at 2pm

Jewellery and Decorative Arts at 5pm

Important Furniture and South African Art at 8pm

VENUE

The Vineyard Hotel, Newlands

Colinton Road (off Protea Road)

GPS Co-ordinates: S 33° 58' 68" E 18° 27' 30.71"

PREVIEW

Friday 3 to Sunday 5 February 10am to 5pm

WALKABOUTS

Conducted by Stephan Welz and Emma Bedford

Saturday 4 and Sunday 5 February at 11am

ENQUIRIES

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ILLUSTRATED CATALOGUE R100.00

ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK OF THIS CATALOGUE

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CB STRAUSS AND SA WELZ (MD)



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- 12 **Lots 1 - 230**

Session 2 at 5pm

Jewellery and Decorative Arts

- 66 **Lots 231 -450**

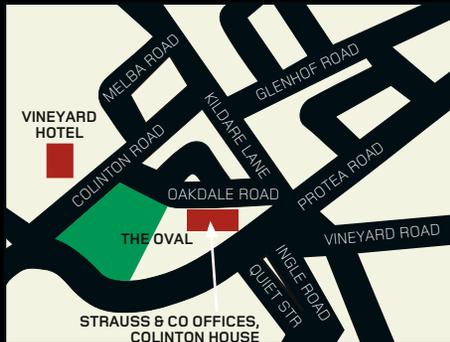
Session 3 at 8pm

Important Furniture and South African Art

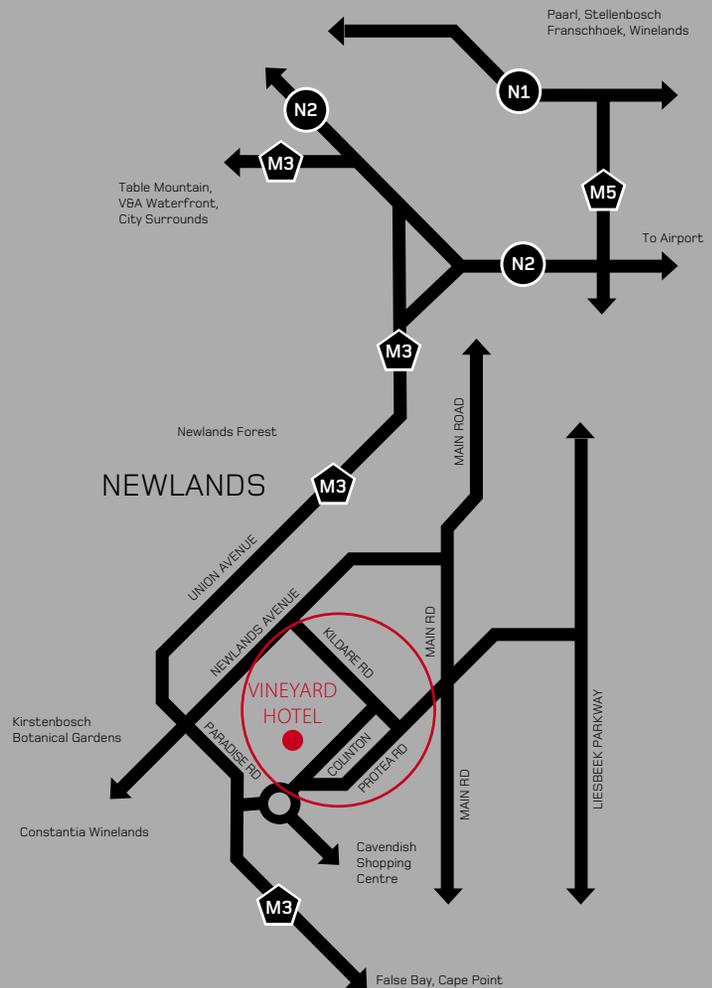
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Directions to the Vineyard Hotel



Preview and Auction
 Vineyard Hotel, Newlands
 Colinton Road (off Protea Road),
 Cape Town



Explanation of Cataloguing Practice

The terms used in this catalogue have the meanings ascribed to them below. Any statement as to the authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and should not be taken as a statement of fact. Please read the Conditions of Business printed in this catalogue, with particular reference to paragraph 2. Buyers are advised to inspect the property themselves. Condition reports are available on request.

While the use of these terms and their definitions are based upon careful study and represent the opinion of specialists, Strauss & Co and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by these terms.

'Name of the artist ...'

In Strauss & Co's opinion a work by the artist.

'Attributed to ...'

In Strauss & Co's opinion probably a work by the artist in whole or in part.

'Studio of ...'

In Strauss & Co's opinion a work executed in the artist's studio but not necessarily under his supervision.

'Circle of ...'

In Strauss & Co's opinion a work by an as yet unidentified hand, closely associated with the named artist and showing his influence.

'Follower of ...'

In Strauss & Co's opinion a work executed in the artist's style but not necessarily his pupil.

'Manner of ...'

In Strauss & Co's opinion a work executed in the artist's style and of a later date.

'After ...'

In Strauss & Co's opinion a copy of known work by the artist but of any date.

'signed ..., dated ..., inscribed ...'

In Strauss & Co's opinion the work has been signed, dated or inscribed by the artist.

'Bears a signature ... , dated... and/or inscribed ...'

In Strauss & Co's opinion the signature, date and/or inscription are by a hand other than that of the artist.

Guide for Bidding

Conditions of Sale

Strauss & Co's Conditions of Sale are set out in this catalogue. Bidders are strongly advised to read these and familiarise themselves with the terms and information relating to buying at auction. It is important to note that Strauss & Co act on behalf of the seller. Please refer to Sections 2 and 3 of the Conditions of Business set out in this catalogue.

Estimates

Pre-sale estimates are based upon the current market prices achieved at auction for comparable property, condition, rarity and provenance. Any bid between the high and the low estimate will, in Strauss & Co's opinion, stand a fair chance of success. Estimates are exclusive of Buyer's Premium and VAT. Printed estimates in the catalogue may be altered and are subject to revision.

Reserves

Lots may be subject to a reserve which is a confidential figure arrived at between Strauss & Co and the seller and below which a lot may not be sold. The reserve is generally calculated at a percentage below the low estimate but may not exceed the low estimate.

Buyer's Premium

Strauss & Co charges a premium to the buyer on the final bid price calculated at 10% for lots selling over R10 000, and 15% for lots selling at and below R10 000. VAT is payable on the Premium at the applicable rate.

Pre-auction Viewing

This is open to the public free of charge. Strauss & Co's specialists are available to give condition reports or advice at viewings or by appointment.

Bidding at the Auction

The auctioneer will accept bids from those present in the saleroom, by absentee written bids left in advance or from telephone bidders. The auctioneer may bid on behalf of the seller up to the amount of the reserve, by placing consecutive or responsive bids for a lot.

In person: Prior to the sale, bidders are required to complete a registration card in order to obtain a bidding number and to produce some form of identification, for example, ID document, driving licence, passport or proof of current address. The onus is on the bidder to ensure that the auctioneer is aware of the bid and that the correct lot number, bidder's number and price are called out.

Absentee written bids: These are written instructions from prospective buyers directing Strauss & Co to bid on their behalf up to a specific amount for each lot. Although bidders are advised to record the maximum limit to which they will bid they may well be successful in securing the lot at a lower figure, depending on the interest in the lot. In the event of an identical bid, the earliest will take precedence. Telephoned Absentee bids must be confirmed before the sale in writing. Please ensure that Absentee bids are placed at least 24 hours before the sale.

Telephone bids: Bidders who are unable to attend the auction may arrange to bid on the telephone. As the number of telephone lines is limited, it is advisable to book a telephone at least 24 hours before the sale. In the event of a breakdown in the telephone communications, it is advisable to leave a maximum bid as a safeguard. Telephone bids may be recorded.

Payment and Collection of Purchases

All lots sold will be invoiced to the name and address that appear on the registration forms.

Payment

Successful bidders are required to make payment for their purchases immediately after the sale. Pictures will be released on proof of payment.

Methods of Payment

Payment may be made by:-

- a) Cheque (by prior arrangement)
- b) Electronic Transfer
- c) Credit cards acceptable to Strauss & Co (Mastercard and Visa)
- d) Direct Cash deposit into our Current Account

Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 00 1670891
SBZA ZA JJ

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All purchases must be removed by 12 noon on the day following the sale. After this time all purchased lots will be removed to Strauss & Co's premises at The Oval, First Floor, Colinton House, 1 Oakdale Road, Newlands or to Elliott International, 8 Ferrule Street, Montague Gardens, and may be subject to removal, handling and storage fees.

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Auction

Monday 6 February 2012
Session 1 at 2pm (Lots 1–230)
Session 2 at 5pm (Lots 231–450)
Session 3 at 8pm (Lots 451–676)

Venue

The Vineyard Hotel
Conference Centre
Colinton Road (off Protea Road), Newlands

Preview

Friday 3 to Sunday 5 February
10am to 5pm

Walkabouts

Stephan Welz and Emma Bedford
Saturday 4 and Sunday 5 February at 11am

Enquiries, Catalogues and Bids Office

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Anton van Wouw | Hugo Naudé | Maud Sumner | Walter Battiss | Dorothy
Kay Wolf Kibel | Stanley Pinker | Johannes Meintjes | Cecil Skotnes
Sydney Kumalo | Lucas Sithole | Jane Alexander | Robert Hodgins
Cape Furniture | Cape Silver | Paul Storr

Our services

Auction estimates

If you are considering selling artworks or antiques, we are happy to provide you with our opinion of the likely sale value if offered in a Strauss auction. In most instances there is no charge for this service.

Valuations

We specialise in appraisals of large private collections and can provide you with a detailed description of each item. This service is available if you are considering a sale or if you require the information for family division, insurance or probate.

Sales by private treaty

In addition to Strauss & Co's core auction business, at our total discretion, we can arrange the swift and discreet sale of select pieces privately. Our specialists will coordinate the private sale at the best possible price.

House sales and collections

We manage all aspects of selling the contents of important homes and large private collections.

Client Advisory

We offer advice to private buyers and corporations considering starting a collection or augmenting their current collection.

Catalogue subscriptions

Our beautifully illustrated catalogues may be purchased for individual sales or in subscription packages. Each catalogue is mailed out in advance of the sale providing clients with the time to consider any items in which they may be interested.

2012 Auctions

Johannesburg

Monday 7 May

Important South African and International Art

Cape Town

Monday 8 October

Important South African and International Art, Furniture, Silver, Ceramics and Glass

Johannesburg

Monday 12 November

Important South African and International Art

Entries close approximately 10 weeks before the date of the sale.

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The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 6 February - 2pm

**The Professor
Walter Beck Collection of
Chinese Works of Art and
Ceramics, Japanese Cloisonné,
Glass and Books**

Lots 1-230

OPPOSITE

A selection of Japanese Cloisonné from
The Professor Walter Beck Collection

1

A Chinese cloisonné gilt-metal mounted jardinière, Qing Dynasty, late 19th century

the ovoid body decorated overall with butterflies and blossom reserved on a turquoise interlocking *leiwen* ground, *restorations*, 43cm high

R10 000 – 15 000



1

2

A pair of Chinese jadeite phoenix

the stone of white tone, the forehead with russet inclusion, *repairs and damage*, 12cm high, with carved wooden stands (2)

R8 000 – 10 000



2



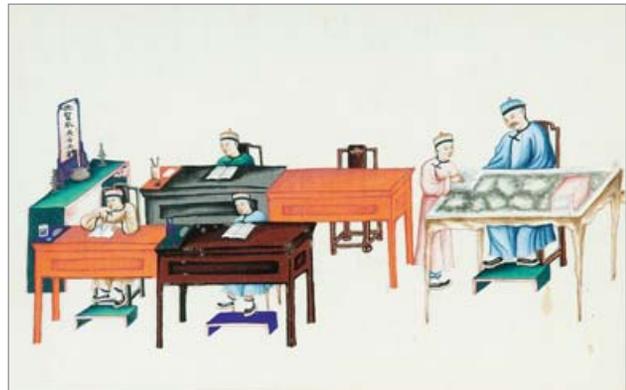
part lot

3

A set of twelve Chinese watercolour figural paintings, Qing Dynasty, 19th century

ink and colour on pith paper, depicting figures engaged in various pursuits, framed and glazed in groups of three, each approximately 19 by 30cm (12)

R10 000 – 15 000



4

A Chinese blue and white vase, Qing Dynasty, 18th century

Painted with butterflies and peonies, the shoulder with lappet border, small restoration, 23cm high

R8 000 – 10 000



4

5

A Chinese blue and white vase, Qing Dynasty, Kangxi, 17th century

of broad-shouldered baluster form, painted with maidens on a cloud, one holding a small child, with a young man, his attendant and his horse before a rocky outcrop, the reverse with plantation leaves, the neck with auspicious emblems, restorations, 26,5cm high, with later wooden stand and cover

R3 000 – 4 000



5

6

A pair of Chinese blue and white brush pots, Qing Dynasty, 18th century

tapering with flared rim, decorated with a continuous band of flowers and foliage between lappet and diaper borders, hairline cracks, small rim and footrim chips, rims reduced, 14cm high (2)

R4 000 – 6 000

7

A Chinese blue and white dish, Qing Dynasty, Qianlong (1736-1795)

octagonal, the centre painted with sprays of flowers, the cavetto with cell-diaper border, the rim with sprays and baskets of flowers, 38cm wide

R3 000 – 4 000



7

8

A near pair of Chinese blue and white dishes, Qing Dynasty, Qianlong (1736-1795)

each centre decorated with sprays of flowers and pomegranates enclosed by a foliate border, chips to rims, the larger 38cm diameter (2)

R5 000 – 7 000



8

9

A pair of Chinese blue and white plates, Qing Dynasty, Qianlong (1736-1795)

the centre of each painted with a peony, the rim with cartouches of flowers enclosed by cell-diaper borders, rim chips, 26,5cm diameter (2)

R1 500 – 2 000



9

10

A Chinese blue and white dish, early 20th century

the centre profusely painted with lotus blooms and scrolls within a flowerhead border, apochryphal Qianlong six-character mark, firing crack, 28cm diameter; and a Chinese Provincial blue and white jardinière, painted with panels of figures, birds and flowers between diaper borders, 9,5cm high (2)

R1 000 – 1 500

11

A Chinese celadon-glazed bowl, Qing Dynasty, 18th century

circular, potted with rounded sides rising from a narrow foot, *hairline crack*, 15,5cm diameter

R6 000 – 8 000



11



12

12

A Chinese celadon-glazed food warmer, Qing Dynasty, 18th century

circular, *hairline cracks and chips*, 17cm diameter

R4 000 – 6 000



13

13

A Chinese celadon-glazed dish, Qing Dynasty, 19th century

circular, the interior carved with a winged dragon amongst waves enclosed by bats and stylized clouds, channel footrim, *pseudo underglaze-blue six-character Kangxi double-ring mark*, restored, 25cm diameter

R3 000 – 4 000



14

14

A Chinese celadon-glazed censor, with wooden cover

rectangular, the sides applied with lug handles, raised on scroll feet, the pierced hardwood cover set with a jadeite finial, *repairs*, 16cm high, with wooden stand

R4 000 – 6 000

15

A pair of Chinese celadon-glazed ewers and covers

the ovoid pear-shaped bodies decorated with peonies, the covers with dogs-of-fo finials, *hairline cracks*, 20cm high (2)

R4 000 – 6 000



15

17



18



19



16

A pair of Chinese copper-red, underglaze-blue and celadon-glazed dishes, Qing Dynasty, 19th century

one painted with three fish circling a lotus bloom, raised on a low circular foot, *rim chips*, 23,5cm diameter; and a Chinese copper-red and underglaze-blue bowl, Qing Dynasty, late 19th century, decorated with a band of lotus blooms and foliage, with swag borders, *apocryphal Kangxi six-character mark in underglaze-blue, hairline crack and firing crack*, 10cm diameter (3)

R2 000 – 3 000

17

A Chinese sang-de-boeuf glazed bottle vase, Qing Dynasty, 18th century

covered in a rich glaze thinning to suffused lavender and cream glaze at the neck, *21,5cm high*

R9 000 – 12 000

18

A Chinese sang-de-boeuf vase, Qing Dynasty, 19th century

covered in a rich glaze thinning to white at the lip and inner rim, *16,5cm high*

R6 000 – 8 000

19

A Chinese sang-de-boeuf vase, Qing Dynasty, 19th century

of tapering baluster form rising to a slender neck, the red glaze thinning to white at the lip and inner rim, *rim chip*, *16,5cm high*

R5 000 – 7 000



20

A Chinese sang-de-boeuf vase, Qing Dynasty, late 19th century

of baluster outline, the red glaze thinning to white at the lip, *20cm high*

R4 000 – 6 000

21

A Chinese sang-de-boeuf vase, Qing Dynasty, 19th century

the baluster body with overall rich-red glaze, thinning to white at the lip and inner rim, *restored, 32cm high*

R4 000 – 6 000

21

22

A Chinese flambé-glazed vase, Qing Dynasty, 18th century

compressed ovoid with tapering neck, with overall rich-red glaze suffused with purple and lilac streaks, *chips to footrim, 13,5cm high*

R6 000 – 8 000

22

24

A Chinese flambé-glazed vase, Qing Dynasty, 19th century

the baluster body suffused with blue, purple and lilac streaks, *20cm high*

R5 000 – 7 000

24

23

A Chinese flambé-glazed vase, Qing Dynasty, 18th century

of baluster outline, the sides applied with elephant-head-and-ring handles, suffused with blue, purple and crimson streaks, the base glazed brown, *restored, 38cm high*; and a Chinese flambé-glazed vase, Qing Dynasty, 19th century, the globular body with elongated tapering neck suffused in a blue, purple and red glaze, the base glazed white, *restored, 40cm high (2)*

R6 000 – 8 000

25

A stoneware martavan, Soo Chou near Shanghai, 18th/19th century

ovoid, incised with four panels of fish, *feng-hu* birds, fruit and foliage, *the rim with restoration, 34cm high*; and a wooden stand

R3 000 – 4 000

LITERATURE

cf. CS Woodward, *Oriental Ceramics at the Cape of Good Hope, 1652-1795*, Balkema, Cape Town, 1974, page 156, illustration no 178



29



30



31

26

A Chinese Yixing stoneware teapot and cover, Qing Dynasty, 19th century

moulded in relief with squirrels, berries and foliage, with branch-form handle and spout, *impressed seal mark, chips to inside rims of teapot and cover, 11,5cm high*

R3 000 – 4 000

27

A Chinese white craquelure-glazed stoneware vase, Qing Dynasty, 18th century

the baluster body raised on a circular foot, *restorations to the footrim, 25cm high*

R3 000 – 4 000

28

A Chinese mustard-yellow-glazed saucer dish, Qing Dynasty, 18th century

the centre carved with a pair of fish enclosed by an inscription, the cavetto with peonies and foliage within a lappet border, *restorations, 21,5cm diameter*

R800 – 1 000

29

A Chinese apple-green-glazed vase, Qing Dynasty, 19th century
of baluster outline, hairline crack, 40cm high

R4 000 – 6 000

30

A Chinese apple-green-glazed vase, 20th century

with tapering neck and bulbous body, the interior with white craquelure glaze, *hairline cracks, 35cm high*

R4 000 – 6 000

31

A Chinese apple-green craquelure-glazed jar, late 19th/early 20th century

ovoid with everted rim, *23cm high*

R3 000 – 4 000

32

Four Chinese turquoise-glazed bottle vases, 19th and 20th century

in sizes, of baluster outline, *repairs, chips, the tallest 23cm high (4)*

R2 000 – 3 000

33

A Chinese grey-glazed vase

the pear-shaped body with elongated neck and flared rim, *19cm high*

R3 000 – 4 000

34

A Chinese brown-glazed stoneware vase, Qing Dynasty, 19th/20th century

ovoid with narrow neck and flared rim, the base with carved script, *repairs and chips, 16cm high*; and a Chinese black-glazed vase, pear-shaped with everted lip, *10cm high (2)*

R3 000 – 4 000

35

A pair of Chinese mirror black-glazed vases, modern

each with trumpet neck above a pear-shaped body, with brown-glazed rim, raised on a spreading foot, *53cm high, with wooden stands (2)*

R6 000 – 8 000

35



36

A stoneware 'Chinese Song ware' saucer dish, by Charles Vyse, 1931

covered in a thick light-blue stippled glaze, *engraved initials and date*, 16,5cm diameter

R3 000 – 4 000

37

A stoneware vase, by Charles Vyse, 1930s

ovoid, decorated with an olive-green glaze and a pair of copper-red crescents, unglazed circular foot, *signed C.VYSE, CHELSEA, two hairline cracks*, 15cm high

R1 500 – 2 000

38

A blue and white faience double-gourd vase, 18th century

painted with *Chinoiserie* figures before prunus trees and mountain-scapes, applied with *later* mounts, *chips*, 28cm high

R4 000 – 6 000

39

A pair of Japanese Imari blue and white bowls, early 19th century

of lobed outline, each painted with rocky outcrops and bamboo, raised on a circular foot, gilt rims, *four-character mark in underglaze-blue, gilding worn*, 7cm high (2)

R3 000 – 4 000

40

A Japanese bowl, late Meiji Period (1868-1912)

leaf-shaped, the centre painted with four floral rondels and a panel of orange and blue blossom against a brown ground, with gilt highlights, *gilding worn*, 24cm diameter

R1 500 – 2 000

41

A Japanese Kutani plate, Meiji Period (1868-1912)

painted with swimming fish within a chain and flowerhead border, 24cm diameter; and a Japanese blue and white bottle vase, Meiji Period, the slender neck loosely painted with scroll decoration, the body with flowerheads, *hairline cracks and crazing*, 27,5cm high (2)

R2 000 – 3 000



45 detail

42

A pair of Japanese cloisonné enamel vases, Meiji Period (1868–1912)

ovoid, enamelled with daisies, narcissi and snowdrops against a brick-red ground, *restored*, 15cm high; and a Japanese cloisonné enamel vase, Meiji Period (1868–1912), enamelled with chrysanthemums and daisies in shades of brown against a brick-red ground, 31cm high (3)

R4 000 – 6 000



42
part lot



43
part lot

43

A Japanese cloisonné enamel vase, Meiji Period (1868–1912)

rounded, the neck decorated with a rope securing a floating cloth worked with wire whorls against a black ground and outlined in yellow and red, above a flock of birds against a grey ground, raised on a low footrim decorated with a zig-zag border, *restored*, 14,5cm high; and a Japanese cloisonné enamel jarlet and cover, Meiji Period (1868–1912), rounded, raised on three feet, worked with two *shishi* against a red ground, flanked by heart-shaped panels decorated with waterlilies, butterflies and a small bird, *chips to enamel, finial altered*, 25cm high (2)

R4 500 – 6 000

44

A pair of Japanese cloisonné enamel vases, Meiji Period (1868–1912)

ovoid, each enamelled with a bird perched on a flowering branch against a stippled red ground, *damaged and restored*, 31cm high (2)

R2 000 – 3 000



44

45

**A Japanese cloisonné enamel vase,
Meiji Period (1868–1912)**

baluster, enamelled with an eagle standing on a rock amongst waves eyeing a flock of birds, against a powder-blue ground, *restored*, 30,5cm high; and a Japanese cloisonné enamel vase, Meiji Period (1868–1912), enamelled with a dragon against a grey ground between lappet borders, *bruised and cracked*, 24cm high (2)

R2 000 – 3 000

46

**A pair of Japanese cloisonné enamel
vases, Meiji Period (1868–1912)**

baluster, each decorated with irises against a green ground, *restored and damaged*, 18cm high; and another, decorated with a dragon against a dark blue ground, *restored*, 18,5cm high (3)

R900 – 1 200

47

**A Japanese enamel vase, Meiji
Period (1868–1912)**

baluster, enamelled with large pink peonies and wisteria against a turquoise ground, *restored*, 30cm high; and another, enamelled with lilies against a turquoise ground, *restored neck and shoulders*, 31cm high (2)

R1 500 – 2 000

48

**A Japanese cloisonné enamel vase,
Kumeno Teitaro, Meiji Period
(1868–1912)**

baluster, the body decorated with clouds of butterflies against a midnight-blue ground, *stamped mark*, *restored*, 11,5cm high

R3 000 – 4 000



46

part lot



47

part lot



48 detail
not to scale

49

A pair of Japanese cloisonné enamel vases, Meiji Period (1868–1912)

baluster, each decorated with a pair of cranes against a midnight-blue ground, *chip, bruise to the shoulder, 18.5cm high*; and another, decorated with birds in flight against a midnight-blue ground, *restored, 18cm high* (3)

R2 000 – 3 000

50

A Japanese cloisonné enamel vase, Ota Toshiro, Meiji Period (1868–1912)

tapering ovoid, enamelled with birds perched beneath wisteria, with magnolia, peonies and irises against a deep blue ground, *stamped mark, 24cm high*; and another, hexagonal, enamelled with chrysanthemums and daisies against a deep blue ground, *stamped mark with unverified Kyodai mark, cracked, 12cm high* (2)

R3 000 – 4 000

51

A pair of Japanese cloisonné enamel vases, Meiji Period (1868–1912)

baluster, each decorated with a hawk observing a small bird in flight above blossom against a dark blue ground, *cracks, 30cm high*; another pair, similar but smaller, *damaged, 19cm high*; and another, *base loose, 12cm high* (5)

R4 000 – 6 000

52

A pair of Japanese cloisonné enamel vases, Meiji Period (1868–1912)

ovoid, decorated with a dragon against a dark blue ground, *damaged, 12cm high*; and two further examples, similarly decorated, *one with stamped mark, cracks, restoration, the taller 15cm high* (4)

R1 000 – 1 500



53

A pair of Japanese cloisonné enamel vases, Meiji Period (1868–1912)

baluster, each enamelled with tiger lilies against a blue ground, the shoulders with ribbons and tassels, *hairline cracks, damaged, 24cm high*; and another, decorated with small birds perched on blossom above irises and chrysanthemums, *18,5cm high* (3)

R1 000 – 1 200

54

A miscellaneous group of Japanese cloisonné enamel wares, Meiji Period (1868–1912)

including a vase, decorated with scalework against a black ground, *15,5cm high*; a jardinière, with lappets enamelled with stylized birds, *restored, 13cm high*; a tea caddy and cover, decorated with alternating panels of *ho-o* birds, butterflies and flowers, *16cm high*; and two further vases, *the taller 18,5cm high, all with some damage* (5)

R1 200 – 1 500

55

A pair of Japanese cloisonné vases, Meiji Period (1868–1912)

hexagonal, inlaid with two panels of flowers against a blue ground, *restoration, 18,5cm high*; and another pair, of baluster outline, inlaid with two panels of irises and peonies against a blue ground, *restored, 19cm high* (4)

R5 000 – 7 000

56

A pair of Japanese cloisonné enamel vases, Hayashi Chuzo of Aichi, circa 1900

hexagonal, decorated with wisteria against a midnight-blue ground, *stamped mark, restored, 12,5cm high*; and another, baluster, decorated with irises against a midnight-blue ground, *restored, 35,5cm high* (3)

R3 000 – 4 000



52

part lot



53

part lot



56

part lot



59



59

57

A pair of Japanese cloisonné enamel dishes, Meiji Period (1868–1912)

the centre of each decorated with a rondel of a *ho-o* against a black ground within a diamond-shaped and flowerhead border, blue enamel exterior, *chips*, 30,5cm diameter; and a pair of Japanese cloisonné enamel dishes, early 20th century, enamelled with butterflies enclosed by shaped panels of fans and flowers, 15cm diameter (4)

R1 000 – 1 500

58

A Japanese cloisonné enamel tea caddy and cover, Meiji Period (1868–1912)

ovoid, decorated all over with scrollwork and rondels of flowers against a black ground, *chip to enamel*, 10cm high; a pair of Japanese cloisonné enamel vases, hexagonal, similarly decorated, *cracks and chips*, 12cm high; and another pair, squat, enamelled with butterflies and flowers against a blue ground, *restoration and chipping*, 8,5cm high (5)

R1 000 – 1 500

59

A Japanese cloisonné enamel plaque, Meiji Period (1868–1912)

rectangular, decorated with three doves before blossom against a grey ground, the reverse with turquoise enamel, 35 by 26cm, framed; and another, decorated with a flower-filled jardinière on a table against a grey ground, the reverse with turquoise enamel, 35 by 26cm, framed (2)

R6 000 – 8 000

60

A Japanese cloisonné enamel box, 20th century

rectangular, inlaid with panels of fans, flowers, fish and foliage, gilt interior engraved with prunus blossom in shades of green, blue and brick-red, the sides with arched borders, raised on four ogee feet, *the interior with oxidization, lacking key*, 6cm high, 12,5cm wide

R3 000 – 4 000

61

A Japanese ginbari enamel vase, Kumeno Teitaro, Meiji Period (1868–1912)

the bulbous body with trumpet-shaped neck, enamelled with a dragon amongst waves, *signed and impressed mark to the base, damaged, restored*, 22,5cm high; and a pair of silver-mounted ginbari enamel vases, early 20th century, ovoid, enamelled with geishas against a stippled white and maroon ground, the mounts Birmingham, 1910, *restored*, 12cm high (3)

R1 200–1 500



60

62

A pair of Japanese ginbari enamel vases, Meiji Period (1868-1912)

with elongated necks, finely worked with a geisha standing on a shoreline before mountains and pavilions, *18,5cm high*; and a Japanese ginbari enamel vase, Meiji Period (1868-1912), the shoulders inlaid with two *ho-o* between midnight-blue bands inlaid with flowerheads and dots, *cracks and restoration to neck, 21,5cm high* (3)

R2 000 – 3 000

63

A Japanese ginbari enamel jar and cover, early 20th century

of compressed ovoid form, raised on three legs, decorated with a band of flowers against an electric blue ground, *some damage, 10cm high*; and a pair of Japanese ginbari enamel vases, early 20th century, each enamelled with trailing wisteria against a stippled pale blue ground, *damaged, 24cm high* (3)

R2 000 – 3 000

64

A pair of Japanese enamel and ginbari vases, early 20th century

ovoid, each decorated with ginbari irises against a pale blue ground, *cracked, 15,5cm high*; and a pair of Japanese enamel vases, early 20th century, baluster, enamelled with peonies against a blue ground, *bruised, restored and damaged, 15cm high* (4)

R1 200 – 1 500

65

A Japanese ginbari enamel vase, Ota Toshiro, circa 1900

of baluster form, decorated with a spray of winter cherry against a stippled blue ground, *stamped mark, hairline crack, 9cm high*; and a Japanese ginbari enamel vase, Matsu-Ya, circa 1900, enamelled with chrysanthemum and foliage against a graded stippled blue ground, *stamped mark, 9cm high* (2)

R2 000 – 3 000

65



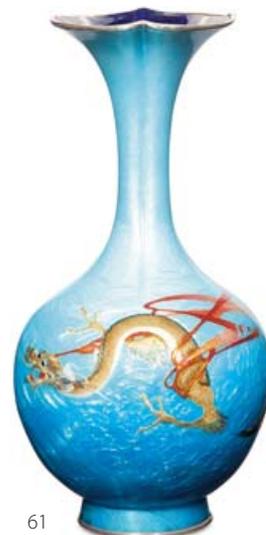
part lot

64



part lot

61



part lot

63 detail



66

A Japanese ginbari enamel vase, Ota Toshiro, circa 1900

of elongated form, enamelled with a peony and a bud against a stippled graded pale green, white and blue ground, *cracks, stamped mark, 15cm high*; another ginbari enamel vase, Matsu-Ya, circa 1900, enamelled with a chrysanthemum against a white ground, *stamped mark, cracks, 12,5cm high*; another, trumpet-shaped, enamelled with a chrysanthemum against a pale green ground, *stamped mark, restored, 9cm high*; and a ginbari enamel box and cover, early 20th century, circular, enamelled with a chrysanthemum against a pink ground, the interior with a butterfly against a pale blue ground, *damaged, 9cm diameter (4)*

R1 200 – 1 500

67

A pair of Japanese enamel and ginbari vases, early 20th century

baluster, each decorated with hydrangeas against a dark blue ground, *neck restored, one with crack and chip to enamel, 8,5cm high*; and a pair of Japanese enamel vases, Meiji Period (1868-1912), each decorated with irises against a dark blue ground, *restored, 9cm high (4)*

R2 500 – 3 000

68

A pair of Japanese ginbari enamel vases, early 20th century

ovoid, enamelled with a spray of chrysanthemums and a nightingale against a graded stippled green and blue ground, *damaged, 12cm high*; and a Japanese ginbari enamel dish, early 20th century, of floriform outline, enamelled with petunias against a green ground, *damaged, 12cm diameter (3)*

R1 500 – 2 000



67

part lot



68

part lot



66

part lot



69

**A pair of Japanese ginbari
pigeon blood enamel vases,
early 20th century**

hexagonal, embossed with a small
bird amongst bamboo, *bruises*,
16cm high (2)

R2 000 – 3 000

70

**A pair of Japanese ginbari
pigeon blood vases, early
20th century**

tapering ovoid, embossed with
bamboo and small birds, 31cm high (2)

R6 000 – 8 000

71

**A Japanese ginbari and
enamel vase, Ando Jubei, early
20th century**

baluster, enamelled with peonies and
prunus blossom, *seal mark*, *lip of rim
dented*, 24,5cm high

R5 000 – 7 000

69



71

72

A Japanese ginbari and enamel vase, Ando Jubei, early 20th century

of baluster form, enamelled with prunus blossom, bamboo and chrysanthemums, embossed with bamboo and a small bird, *cracks, seal mark, 18,5cm high*; and another, enamelled with roses, embossed with bamboo and a small bird, *neck with damage, 19cm high (2)*

R5 000 – 7 000

73

A Japanese ginbari and enamel vase, early 20th century

baluster, enamelled with peonies and wisteria, embossed with bamboo and birds, *31cm high*

R5 000 – 7 000

74

A Japanese ginbari and enamel vase, early 20th century

ovoid, enamelled with prunus blossom and a small bird, *bruise on shoulder, 25cm high*; and another, enamelled with a chrysanthemum, *bruise, 18cm high (2)*

R4 000 – 6 000



75

A Japanese ginbari enamel vase, early 20th century

baluster, enamelled with three cranes in flight against a green ground embossed with bamboo, *cracks*, 20cm high; and a Japanese cloisonné enamel vase, early 20th century, decorated with two cranes in flight against a black ground, 12cm high (2)

R2 000 – 3 000

76

A Japanese cloisonné enamel vase, early 20th century

baluster, worked in *musen* enamels with two white orchids against a green ground, 25cm high; and a Japanese cloisonné enamel box and cover, early 20th century, in the form of an egg, decorated with purple and white irises against an ochre ground, raised on three feet, the interior with silk lining, *signed*, 5,5cm high (2)

R3 000 – 4 000

77

A Japanese cloisonné enamel vase, Ando Jubei, early 20th century

baluster, worked in *musen* enamels with prunus blossom and chrysanthemums against a pale yellow ground, *seal mark*, *bruise*, 25cm high; and another, similar, decorated with prunus blossom against a pale yellow ground, 15,5cm high (2)

R4 000 – 6 000

78

A Japanese cloisonné enamel vase, early 20th century

baluster, worked in *musen* enamels with a *ho-o* bird against a yellow ground, 15,5cm high; and another, similar but taller, *restored*, 31cm high (2)

R5 000 – 7 000

75



77





79

79

A Loetz iridescent silver-mounted glass vase, circa 1900

tapering neck with bulbous body, applied with silver stylized flowerheads, lily pads and collar, the amethyst glass with iridescent green highlights, *21,5cm high*

R9 000 – 12 000



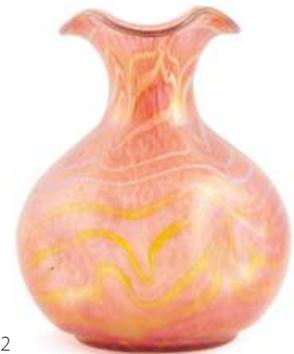
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80

A Loetz iridescent silver-mounted glass vase, circa 1900

waisted, applied with silver trailing leaves and collar, amber-yellow with iridescent green overlay, *15,5cm high*

R9 000 – 12 000



82

81

A Loetz frosted opal glass vase, circa 1890

the ribbed baluster body with triform lip outlined in green, applied with green glass leaves and iridescent fruit, *minute chip to rim, 16,5cm high*

R4 000 – 6 000



84



85

82

A Loetz light coral-red and lemon-yellow iridescent glass vase, circa 1900

with indented sides and wavy rim, decorated with silver trails, *15,5cm high*

R10 000 – 15 000

83

A pair of Pallme-König iridescent vases with metal mounts, circa 1900

of slender baluster form, amber-yellow with purple streaks, mounted in the *Art Nouveau* style with pierced and shaped handles, raised on four pierced bracket feet with berry terminals, *32,5cm high (2)*

R12 000 – 15 000

84

A Pallme-König iridescent glass electroplate-mounted claret jug, circa 1900

with undulating bulbous body, blue glass overlaid with green and purple iridescent forms, *28,5cm high*

R8 000 – 10 000

85

A Pallme-König iridescent glass electroplate-mounted claret jug, circa 1900

tapering square, with internal acid-yellow and amber spots, with moulded trailing decoration, *32,5cm high*

R8 000 – 10 000



83



86

A Loetz 'Titania' iridescent blue glass vase, circa 1900

baluster with indented sides, overlaid in silver and green, 24cm high

R30 000 – 40 000

87

A Loetz 'Titania' orange opal glass vase, circa 1900

baluster, the body overlaid and drawn in iridescent green and silver, 18cm high

R20 000 – 30 000

88

A WMF electroplate-mounted pink glass tazza, circa 1900

the circular engraved bowl with wavy border, raised on a pierced stem and circular foot, *impressed marks*, 20cm high

R1 500 – 2 000

89

A Poschinger Krystall Glas Fabrik electroplate-mounted claret jug, circa 1900

tapering decagonal, applied with green lines and blue spots, *mounts worn and with oxidization*, 20,5cm high

R1 200 – 1 500



86



87



90



91



92

90

A Daum landscape cameo glass vase, circa 1900

compressed oval, decorated in relief with trees before a lake, enamelled in shades of green and brown, *signed, Daum, Nancy, Croix de Lorraine, 10cm high*

R12 000 – 15 000

91

A Daum cameo glass vase, circa 1910

bulbous, decorated with continuous band of sailing ships before a rocky outcrop, in shades of yellow, amber and dark brown, *gilt mark Daum, Nancy, Croix de Lorraine, 9cm high*

R9 000 – 12 000

92

A Daum cameo glass vase, circa 1900

diamond-shaped, the pink glass etched and enamelled in dark green with flowers heightened with gilding, *gilding worn, gilt mark, Daum, Nancy, Croix de Lorraine, two minor chips to rims, 14,3cm high*

R9 000 – 12 000

93

**A Daum Nancy acid-etched
blue glass vase, circa 1930**

spherical, the thick-walled body with
acid-etched grained bands divided by
moulded rings, *engraved Daum, Croix
de Lorraine, Nancy, France, 27cm high*

R15 000 – 20 000

94

**A large Le Verre Français
cameo glass vase, 1920s**

the mottled pink, yellow and orange
ground overlaid in orange and maroon
tones and etched with vertical panels
of stylized flowers,
engraved Le Verre Français, 61cm high

R35 000 – 45 000

95

**A Moser pale amethyst glass
bowl and cover, post 1925**

circular, moulded with radiating panels,
engraved mark, 15cm high; and a Moser
Alexandrite bowl, 1870-1925, shaded
blue and amethyst glass, cut with
vertical bands, *engraved Alexandrite,
Moser, Karlsbad, chip, 9cm high (2)*

R1 500 – 2 000

96

**A large engraved and carved
smokey brown glass vase,
1930s**

trumpet-shaped, carved with stylized
anthuriums against a frosted ground,
the foliage with metallic gilt highlights,
raised on a circular foot, internally
blown with amethyst, *chips to base,
39cm high*

R4 000 – 6 000



94



93



97



98



99

97

A Pierre d'Avesn frosted blue glass lamp and shade, 1930s
the hexagonal stepped body moulded with overlapping birds in flight, the metal-mounted shade moulded with stylized clouds, *moulded signature*, 42cm high

R12 000 – 15 000

98

A pair of Loetz red and black-etched glass vases, Austria, 1920s
of tapering undulating outline, matt engraved with a band on flowerheads between vertical line borders, 28cm high (2)

R4 000 – 6 000

99

A Loetz opaque yellow and black-rimmed glass bowl, Austria, circa 1920
Michael Powolny design, 25,5cm diameter

R3 000 – 4 000



100

100

A WMF Ikora mottled maroon glass lamp

of baluster outline, the thick-walled body internally streaked with maroon and blue, the bubbles outlined in yellow, the chrome lightfitting with provision for external and internal globes, *signed WMF Ikora, 81cm high*

R6 000 – 8 000



101

101

A WMF Ikora chrome-mounted lamp, 1930s

baluster, internally decorated with brown inclusions against a mottled green and blue ground, with yellow-ringed bubbles, the lightfitting with provision for two external and an internal globe, *signed WMF Ikora, 52cm high*

R4 000 – 6 000



102

102

A WMF Ikora chrome-mounted red glass lamp, 1930s

compressed circular, decorated with brown striations against a deep red ground, with bubble inclusions, the lightfitting with provision for external and internal globes, *26cm high*

R3 000 – 4 000



103

103

A WMF Ikora chrome-mounted lamp, 1930s

of bulbous outline, internally decorated with brown striations against a mottled green ground, the lightfitting with provision for external and internal globes, *signed WMF Ikora, 40cm high*

R3 000 – 4 000



104

104

A WMF Ikora chrome-mounted mottled green glass lamp, 1930s

ovoid, with brown inclusions against a mottled green ground with yellow-lined bubbles, the lightfitting with provision for external and internal globes, *28cm high*

R4 000 – 6 000



105

105

A WMF Ikora chrome-mounted orange and brown glass lamp and shade, 1930s

bulbous with shortened neck, internally decorated with orange and brown squares against a mustard ground, with bubble inclusions, the lightfitting with provision for external and internal globes, *some wear to shade, 32cm high*

R5 000 – 7 000

106

A WMF Ikora red glass vase, 1930–1950

baluster with flared lip, internally decorated with black and yellow striations and with fine aventurine air bubbles, *42,5cm high*

R7 000 – 10 000

107

A WMF Ikora-Kristall yellow and green glass fruit bowl, 1930s

circular with everted rim, with crackled and webbed bands of yellow and green, the centre moulded with depressions, *44cm diameter*

R2 000 – 3 000

108

A WMF Myra-Kristall pedestal bowl, 1930s

the iridescent gold bowl with ribbed interior, raised on a spreading circular foot, *10,5cm high*

R3 000 – 4 000

109

A WMF Myra-Kristall two-handled vase, 1930s

the iridescent blue bulbous body with flared rim, the shoulders applied with ribbon handles, *13cm high*

R2 000 – 3 000

110

A mottled orange and brown glass bowl

raised on a circular pedestal foot, the thick-walled body with mottled brown band, *15cm high*

R2 000 – 3 000



106



107



108



109



110



111



112

110

A Monart green, black and gold aventurine glass vase

tapering with straight neck, *20cm high*

R2 000 – 3 000

111

A Ysart pink and blue glass vase

of bucket shape, the thick-walled mottled pink body blending to a blue band, *shape OE, size VII, 20cm high*

R2 000 – 3 000

112

A Ysart metal-mounted glass lamp, 1930s

baluster, the shoulder with pink, brown and blue inclusions fused against yellow and white whorls, *lacking shade, 26cm high*

R2 000 – 3 000

114

**A Val St Lambert cut-glass
bowl, 1930s**

circular, cut with alternating vertical
bands of prisms between line-cut
borders, *engraved marks, small chips,*
29,5cm diameter

R5 000 – 7 000

115

**A Val St Lambert glass lamp,
1960s**

three-sided thick-walled body of free
form, with shortened neck, *engraved
mark, 31cm high*

R5 000 – 7 000

116

**A Val St Lambert clear and
blue glass vase, 1960s**

twisted three-sided ovoid body,
engraved mark, 28cm high

R5 000 – 7 000





118



119

117

A Baccarat clear cut-glass bowl cut with four arched lozenges between horizontal bands, *engraved mark*, 12cm high; and an Orrefors clear-glass decanter and stopper, Sven Palmqvist, 1964, the thick-walled body internally blown with undulations and cut with four arched panels, *engraved mark*, P2508-m, 26,5cm high (2)

R4 000 – 6 000

118

A large Leerdam 'Flora' brown glass vase, designed by Andries Copier, 1930s lobed outline, *paper label*, 35,5cm high

R5 000 – 7 000

119

A Leerdam Unica glass vase, designed by Floris Meydam, 1976 cylindrical, the thick-walled body free blown with opaline white and yellow designs, clear-cased, *signed, engraved* Leerdam Unica, MAD30, LL, 28cm high

R8 000 – 10 000

120

A Leerdam Unica pink and clear-glass vase, designed by Floris Maydem, 1957

spherical, internally blown with pink and grey, *signed, engraved Leerdam Unica, MA 1530, 10cm high*

R2 000 – 3 000

121

A Leerdam Unica olive-green glass vase, designed by Floris Meydam, 1958

tapering ovoid with flared lip, *engraved Leerdam Unica, F Meydam, MB540, 33cm high*

R4 000 – 6 000

122

A Leerdam Unica olive-green glass vase, designed by Floris Meydam, 1958

of mallet form with flattened everted rim, *signed, engraved Leerdam Unica, MB314, 12,5cm high*; and a Leerdam Unica olive-green glass bowl, designed by Floris Meydam, 1958, *signed, engraved Leerdam Unica MB296, with chip to rim, 28cm diameter* (2)

R3 000 – 4 000

123

A Leerdam Unica glass vase, designed by Floris Meydam, 1937

of pillow form, with blue and green horizontal bands, *engraved Leerdam, M3, 12cm high*; and another, with green and yellow horizontal stripes, *engraved Leerdam, M4, 7cm high* (2)

R3 500 – 5 000

124

A Leerdam green and orange glass vase, designed by Floris Meydam

flattened oblong, internally blown in horizontal green and orange stripes, *13,5cm high*

R2 000 – 3 000

125

A pink glass ball vase, possibly by Andries Copier for Leerdam

worn paper label, 14cm high

R1 500 – 2 000

126

A Leerdam Unica blue and white glass vase, designed by Floris Meydam, 1958

bottle shape with elongated neck, internally blown with opaline white and blue, *signed, engraved Leerdam Unica, MB 1616 K, 36,5cm high*

R4 000 – 6 000

127

A 'Kristalunie' glass vase, Max Verboeket for Maastricht, 1955

the three-sided thick-walled body decorated internally with blue and green streaks, *etched marks, 24cm high*; and a Leerdam blue and clear-glass bowl, designed by A.D. Copier, with flattened rim, internally blown with royal blue and *bullicante* cased in clear-glass, *engraved mark, 11cm diameter* (2)

R2 500 – 3 500

EXHIBITED

Natale Labia Museum, Cape Town, *The New Look - Art Glass of the 1950s & 1960s*, 11 June-7 August, 1994, page 40, number 92, illustrated on page 39

128

An Orrefors slip-graal glass bowl, Edvard Hald, circa 1925-1931

circular, with a brown band and blue diagonal stripes, raised on a small circular foot, *signed, engraved Orrefors, S. Graal, 1334E9, 9,5cm diameter*

R2 500 – 3 000

129

An Orrefors Expo blue glass vase, designed by Sven Palmqvist, 1950s

of flattened rectangular form, internally blown with tiny random bubbles, *signed, engraved PU 256-63, 26,5cm high*

R3 000 – 4 000



120



121



122

part lot



123

part lot



126



127

part lot



128



129

130

An Orrefors Ravenna brown glass vase, designed by Sven Palmqvist, 1950s

circular with shortened neck, internally blown and inlaid with a band of rectangles, *signed, engraved Ravenna, PU3-446, 11,5cm high*

R3 000 – 4 000

131

An Orrefors sommerso glass vase, designed by Nils Landberg, 1954

the flattened four-sided body internally blown with olive-green and cased in clear-glass, *engraved maker's marks, 3538/1, 18cm high*; and a SEA Glasbruk Kosta glass vase, rectangular, straight-sided, internally blown with emerald-green and cased in clear-glass, *paper label, 22cm high (2)*

R3 000 – 4 000

132

An Orrefors coloured and engraved glass vase

the tapering double-walled body cut with alternating vertical panels of clear-glass cut with faceted lozenges, the yellow panels engraved with stylized flowers, *paper label, 21cm high*; and an Orrefors red glass bowl, Sven Palmqvist with wavy rim raised on a clear-glass foot, *etched Orrefors, PU3247/2, 6cm high (2)*

R3 000 – 4 000

133

An Orrefors enamelled and clear-glass bowl

octagonal, enamelled with stylized pansies between dot and line borders and with the initials EE-NS, *paper label, small rim chips, 11cm high*; and a blue and green striped glass bowl, *11cm diameter (2)*

R1 200 – 1 500



130



131

part lot



132

part lot



133

part lot



134

134

An Iittala 'Chanterelle' clear-glass vase, designed by Tapio Wirkkala

engraved with fine vertical lines, etched
Tapio Wirkkala - Iittala, 22,5cm high

R3 000 – 4 000

EXHIBITED

Natalie Labia Museum, Cape Town, *The New Look - Art Glass of the 1950s & 1960s*, 11 June-7 August 1994, page 36, number 82, illustrated on front cover

135

An Iittala olive-green glass flask, designed by Tapio Wirkkala 1960s

with moulded neckring, engraved
signature, 2508, 23cm high

R2 000 – 3 000



136

136

A Kosta cognac and blue and green glass vase, designed by Vicke Lindstrand

rounded, raised on a circular clear-glass foot, signed, engraved Kosta, 51845,
13cm high

R2 000 – 3 000

137

A Riihimäki Lasi Oy yellow glass vase, designed by Aimo Okkolin, 1967

the thick-walled cylindrical body cut with vertical bands of darts and lozenges, engraved *CH de Keyzer & Cie, 16.9.1927 - 16.9.1967, signed with maker's name, VALIO, 32cm high*

R5 000 – 7 000



137

138

A Lindstrand-Kosta blue and white striped glass vase, designed by Vicke Lindstrand, circa 1955–56
the flattened vase with flared lip, the blue glass internally decorated with parallel white stripes on a clear crystal base, *signed, etched LH058, 9,5cm high*

R1 500 – 2 000

139

A Hadeland Glassverk blue glass bowl, designed by Arne Jon Jutrem, circa 1961–1963
mould blown, with folded rim, pale green shading to dark blue, the body moulded with a diamond pattern, *signed, etched 4115, paper label, 17,5cm high*

R4 000 – 6 000

140

A Kosta glass vase, designed by Lars Hellsten, post 1980
double-cased, the thick-walled clear-glass body internally decorated with spiralling black lines, *signed, Kosta LH 1384, 14cm high*

R2 500 – 3 000

141

Two Kosta clear-glass and maroon-striped vases, designed by Lars Hellsten, post 1980
in sizes, teardrop-shaped, *each engraved Kosta, LH 1270, the taller 8cm high*; and two clear and black glass scent bottles and stoppers, possibly Struben, one ovoid, one flattened, each with black swirl in relief, *signed L Lacey, one dated 80, the taller 8,5cm high (4)*

R3 000 – 4 000



138



139



140

142

A large Boda blue glass bottle vase, designed by Erik Höglund, 1960s
with cylindrical neck and flattened everted rim, internally infused throughout with tiny iridescent bubbles, *engraved Boda, H527/300, crack to neck, 30cm high*

R2 000 – 3 000



142

143

A Boda electroplate-mounted iridescent blue glass vase, designed by Bertil Vallien

square, the blue glass enamelled with white, purple and brown, *signed, etched 72670, 12,5cm high*; and a Boda bottle, Bertil Vallien, 1976, square, clear and blue glass with metallic grey neck and rim, *signed, etched Boda-åfors, 3,8cm high (2)*

R3 000 – 4 000

144

A Boda aventurine and blue bullicante glass pedestal bowl, designed by Bertil Vallien

tapering circular raised on a conforming clear-glass foot, *signed, engraved Boda, 51529, 9cm high*; and a stippled green glass bowl, Bertil Vallien, for Boda's Artist's Collection, with yellow rim raised on a low clear-glass foot, *signed, engraved Boda, 57835, 10cm high (2)*

R4 000 – 6 000

145

A Strömbergshyttan blue-tinted glass bowl, designed by Gerda Strömberg, circa 1955-60

thick-walled with wavy rim, *engraved, T807, 12cm high*; and a grey-tinted glass leaf-shaped dish, *25cm long (2)*

R4 000 – 6 000

146

A Strömbergshyttan blue-tinted glass vase, designed by Gerda Strömberg, circa 1955-60

thick-walled lozenge-shaped body, *etched Strömberg, B978, 16,5cm high*

R3 000 – 4 000



143

part lot



144

part lot



145

part lot



146

147

**A Holmegaard 'large bubble'
blue glass vase, designed by
Per Lütken, 1957**

*engraved Holmegaard, 1957,
23cm high*

R4 000 – 6 000

148

**A Holmegaard violet-blue
bottle vase, designed by Per
Lütken**

*tapering cylindrical with short neck,
engraved Holmegaard, M96, 22cm high*

R3 000 – 4 000

149

**A Riihimäki Lasi Oy 'Hyacinth'
amethyst glass vase,
designed by Aimo Okkolin,
1960s**

*tapering cylindrical with outset
neck and clear-glass foot, engraved
with maker's marks, 1436, 25cm high;
another 'Hyacinth' purple glass vase,
similarly engraved, 25,5cm high; and a
dark aquamarine glass example, paper
label, 20cm high (3)*

R2 000 – 3 000



147



148

150

A Flygsfors 'Coquille' pink and opaque white bowl, designed by Paul Kedelv, 1956

free blown with upturn lip, *signed, etched* Flygsfors-56, 14,5cm high; a Flygsfors 'Coquille' glass candlestick, Paul Kedelv, 1954, internally combed with opaline white streaks, thick-walled clear and green moulded sconce, *two paper labels, signed*, 54, 12,5cm high; and a Flygsfors 'Coquille' glass dish, Paul Kedelv, 1954, similar, *signed*, 54, 12,5cm diameter (3)

R4 000 – 5 000

151

A SEA Glasbruk pink opaline bowl, 1950s

flared oval, underside of the rim with black line decoration, *engraved Sea*, 7564, 7,5cm high

R800 – 1 000

152

A Björn Trägårdh red glass ewer and tumbler

the footrim with a double annulated collar, *the ewer 26cm high*; and a group of red glassware, comprising a vase, a dish and a pair of candle-holders, possibly Flygsfors, with tiny bubble inclusions, *the vase 19cm high* (6)

R2 000 – 3 000

153

A Murano white and purple-striped glass vase, 1970s

baluster with flared lip, with vertical opaline white and purple stripes, *signed*, Naslund BJ Linea GB, 37cm high

R3 000 – 4 000





154



156

154

**A Venini 'Spicchi' glass vase,
designed by Fulvio Bianconi,
Murano, 1950s**

with wide vertical ribbons in pink, purple
and blue, *signed Venini, Murano, Italia,*
23cm high

R14 000 – 16 000

155

**A Seguso pink and white
lacework vase, 1950s**

ovoid, with curling flower-shaped lip,
internally decorated with white netting
pattern and pink streaks, *13cm high*

R2 000 – 3 000

156

**A Barovier and Toso 'Aborigeni'
glass vase, designed by Ercole
Barovier, 1950s**

flattened ovoid with shortened neck, in
mottled olive-green with aventurine and
bubble inclusions, *32cm high*

R9 000 – 12 000



157

An 'Occhi' black and red
glass vase, designed by Tobia
Scarpa for Venini, 1960s

*square, signed Venini, Murano, Italia,
20cm high*

R30 000 – 40 000





158



159

part lot



160

158

An Archimede Seguso pink and blue glass tazza, Murano, 1960s

the circular blue dish on a moulded bulbous flower-shaped pink and clear-glass foot, *two paper labels*, 26,5cm diameter

R4 000 – 6 000

159

A Murano S.V.C.C. Vetri d'Arte orange glass bowl, 1960s

conical, with clear-glass foot, *two paper labels*, 11cm high; and a Murano red glass bowl, 1960s, of petal outline, with opalescent yellow base, *engraved Murano, Italia*, 6,5cm high (2)

R3 000 – 4 000

160

A Barovier and Toso 'Intarsio' blue and green glass bowl, designed by Ercole Barovier, 1960s

circular, with overlapping blue and green triangles, *paper label*, three chips to rim, footrim with abrasions, 25cm diameter

R4 000 – 6 000



161



162



163

161

**A Barbini clear-glass vase,
Murano**

waisted conical, moulded with green, red,
straw and blue ribbons, *engraved Barbini
Murano, label, 35,5cm high*

R7 000 – 9 000

162

**A Barbini 'Vetri a Scavo' black
glass bowl, Murano, 1960s**

rounded square, thick-walled with rough
opaque exterior, *engraved Barbini Murano,
label, 8cm high*

R7 000 – 9 000

163

**A Barbini 'Vetri a Scavo' bowl,
Murano, designed by Flavio
Barbini, circa 1969**

with inverted base, with six irregular brown
and blue shapes enclosed by a pale blue
ground with rough opaque surface, *maker's
mark signed on the rim, 25cm diameter*

R5 000 – 6 000



164

164

An 'Oriente' glass vase, designed by Dino Martens for Aureliano Toso with fan-shaped rim, waisted neck, the body with central hole, with *zanfirico* canes and coloured glass panels, with internal cracks, 23cm high

R12 000 – 15 000



165

165

A Venini 'Pezzato' glass vase, designed by Fulvio Bianconi tapering oval, with a patchwork of irregular squares in vari-coloured and clear *bulicante* glass, 20cm high

R10 000 – 12 000



166

166

A Venini 'Handkerchief' green-cased glass vase, Murano

with white interior, engraved, Venini Murano Italia, 26,5cm high

R4 000 – 6 000

167

A Venini 'Handkerchief' white latticino glass vase, Murano

paper label, number 4215, 20cm high

R5 000 – 7 000

168

A Barbini glassworks 'Incalmo' glass vase, circa 1979

biomorphic shape, fused blue, green and clear-glass, maker's label, etched Barbini Murano, 22cm high

R8 000 – 10 000



167



168

169

A Venini polychrome pod-shaped glass vase, Murano, circa 1970

enamelled with vertical and horizontal stripes in red, caramel, blue and yellow on a turquoise ground, engraved *Venini Italia*, 26cm high

R30 000 – 40 000

170

A cased purple and green glass vase

of slender outline, internally blown with purple, blue and aquamarine glass, with textured surface, 47,5cm high

R8 000 – 10 000

171

A cased red and yellow glass vase

ovoid with shortened neck, internally blown with red and yellow glass, with textured surface, 30cm high

R10 000 – 15 000

172

A pink and blue sommerso glass vase

with tapering neck and bulbous body, internally decorated with vertical blue lines and leaves, neck rim reduced, 40cm high

R5 000 – 7 000



169



170



171



173

173

A Murano glass wall-light

the curved thick-walled shade moulded in relief with fish amongst stylized seaweed, chip to base, 34cm high

R3 000 – 4 000

174

A pair of Murano glass wall-lights

each with curved shade moulded in relief with fish amongst seaweed, one glued, one with chip and crack, 28,5cm high (2)

R2 000 – 4 000

175

An iridescent glass vase, Norman Stuart Clarke and Peter Layton, circa 1978-1983

compressed ovoid, pale green glass overlaid with blue and brown iridescent spots, engraved Peter Layton and Stuart Clarke, 9,5cm high

R1 500 – 2 000

176

A Waterford crystal Metra 10" vase, modern

tapering square, internally blown with amethyst, notched at the shoulders, engraved Waterford, 25cm high, box

R4 000 – 6 000

177

A Flygfors pink glass bowl

circular, the shallow body moulded with swirls and bubble inclusions, 31cm diameter; a CCAA de Glassgalerie blue glass decanter, Koln, 1980, after the antique, with neckring, moulded ribbed bulbous body with indented footrim, engraved mark, 21cm high; and an Italian pink and blue glass decanter, modern, label, Cristallerie SI-AN, Made in Italy, 30cm high (3)

R1 200 – 1 500

178

A green overlaid and clear-glass vase, possibly Czechoslovakian

ovoid, cut with large panels of flowerheads, minute chip to base, engraved initial, 29cm high

R2 000 – 3 000

179

A pink and blue glass bowl, David Reade, 1988

with everted rim, raised on a clear-glass foot, signed and dated, 36,5cm diameter

R1 500 – 2 000



179



180

180

A glass bowl, David Reade, 1989

shaded pink, orange and blue, raised on a clear-glass foot, signed and dated, 24cm high

R1 500 – 2 000

181

A green and aventurine glass bowl, Gary Thompson, 1993

the rim with mottled opalescent band, signed and dated, 24cm diameter

R1 000 – 1 500



181

182

An Artemide 'Giocasta' metal and glass three-light floor lamp, designed by Andrea Anastasio, 1990s

the sandblasted and chrome-plated steel column with four arms, three supporting multi-coloured lights and one with a red glass tendril, on a circular base, *chips to green shade and diffuser, wire fittings to tendrils with damage, maker's label, 225cm high*

R7 000 – 9 000

183

A wrought-iron and glass floor lamp

the central column with arched foliate support below a rounded frosted maroon glass shade with turquoise rim, on a painted circular base, *152cm high*

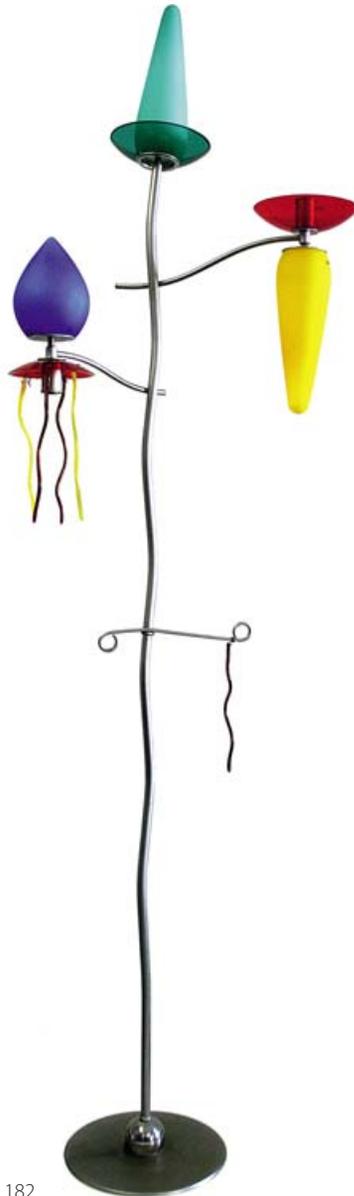
R2 000 – 3 000

184

A Cassina black and red lacquer bookcase, modern

with a pair of glazed doors enclosing four shelves, on an incurved base, *196cm high, 81cm wide, 40cm deep*

R8 000 – 10 000



185

Caroline

VAN DER MERWE

SOUTH AFRICAN 1932

Danzatore

signed with the artist's monogram and numbered 3/10

bronze, on a marble base

23cm high

R7 000 – 9 000

186

Caroline

VAN DER MERWE

SOUTH AFRICAN 1932

Male Torso

signed with the artist's monogram and numbered 2/10

bronze, on a marble base

height: 24,5cm

R7 000 – 9 000

187

Arwas, V.

Glass, Art Nouveau to Art Deco, London, Academy Editions, 1987, illustrations, 4to, cloth, dustjacket; and 5 others of similar interest (6)

R1 200 – 1 500

188

Atmore, M.G.

Cape Furniture, Cape Town, Timmins, 1970, second edition, illustrations, 4to, cloth, dustjacket, *dustjacket torn*; and 9 others of similar interest (10)

R400 – 600

189

Britten, F. J.

Old Clocks and Watches & their makers, London, Batsford, 1911, illustrations, original cloth, *spine bumped, foxing and staining to endpapers, corner worn*; and 5 other books of similar interest (6)

R3 000 – 4 000

190

Cable, M. and the editors of Tree Communications, Inc.

Treasures of the World including: The African Kings, The Popes, The French Kings, The Lords of Japan, The Maharajas, The Greek Conquerors, The Rulers of Britain, The Pharaohs, The Rulers of Russia, The Kings of Eldorado, The God-Kings of Mexico, The Renaissance Princes, The Barbarian Kings, The Emperors of China, The Kings of Spain, The Princes of Germany, *select books created and produced by Tree Communications, Great Britain, 1982*, silk, gilt, illustrated (16)

R800 – 1 200

191

Coben, L. A. & Ferster, D. C.

Japanese Cloisonné, History, Technique and Appreciation, Rutland, Vermont, Tuttle, 1990, illustrations, cloth, dustjacket, 8vo; and 5 others of similar interest (6)

R3 000 – 4 000

192

Curtis, J. L.

Baccarat, London, Thames & Hudson, 1992, illustrations, 4to, cloth, dustjacket; and 4 others of similar interest (5)

R3 000 – 4 000

193

Fahr-Becker, G.

Wiener Werkstaette 1903-1932, Cologne, Taschen, 1995, illustrations, paper boards, 4to; and 6 others of similar interest (7)

R1 200 – 1 500

194

Heiremans, M.

Dino Martens, Muranese Glass Designer, Stuttgart, Arnoldsche, 1999, illustrations, paper boards, dustjacket, 4to; and 5 others of similar interest (6)

R2 000 – 2 500

195

Heiremans, M.

Art Glass from Murano, 1910-1970, Stuttgart, Arnoldsche, 1993, illustrations, cloth, dustjacket, 4to; and 2 others of similar interest (3)

R800 – 1 200



185

196

Heller, D.

A History of Cape Silver 1700-1870, *Cape Town*, David Heller, 1949, signed by the author, cloth, dustjacket, illustrated, 4to; and **In Search of VOC Glass**, no. 286 of a special deluxe edition limited to 300 copies, signed by the author, *Maskew Miller Limited, Cape Town* (2)

R4 000 – 6 000

197

Hudson Moore, N.

Old Glass, European and American, *New York, Tudor*, 1944, illustrations, 8vo, cloth, spine and front gilt, *time-staining*; and 10 others of similar interest (11)

R800 – 1 200

198

Kennedy, R. F.

Catalogue of Prints in the Africana Museum and in Books in the Strange Collection of Africana in the Johannesburg Public Library up to 1870, Vol. I and II, *Johannesburg, Africana Museum*, 1975, illustrations, cloth, 4to (2)

R2 000 – 3 000

199

Mergl, J., Ploil, E. & Rieke, H.

Loetz, Bohemian Glass 1880-1940, *Germany*, Hatje Cantz Publishers, 2003, illustrations, cloth, dustjacket

R5 000 – 6 000

200

Newman, H.

An Illustrated Dictionary of Glass, *London*, Thames & Hudson, 1987, illustrations, 8vo, paperback, *edges soiled, corners bumped*; and 8 other of similar interest (9)

R800 – 1 000

201

Ostergard D. E. & Strizler-Levine, N. (eds)

The Brilliance of Swedish Glass 1918-1939: An Alliance of Art and Industry, *Newhaven, Yale University*, 1996, illustrations, 4to, cloth, *dustjacket, inside front cover torn*; and 3 others of similar interest (4)

R600 – 800

202

Pearse, G. E.

Eighteenth Century Furniture in South Africa, *Pretoria, Van Schaik*, 1960, frontispiece, illustrations, 4to, cloth, dustjacket, *time-staining*; and 3 others of related interest (4)

R2 000 – 3 000

203

Pearse, G. E.

Eighteenth Century Architecture in South Africa, *London, Batsford*, 1933, illustrations, map plates, 4to, cloth, *spine and covers rubbed, time-staining*; and **Juta, R., The Cape Peninsula**, *Cape Town, Juta*, 1910, illustrations, spine and front gilt, 8vo, cloth, *edges soiled, corners bumped, foxing and staining* (2)

R1 500 – 2 000

204

Piña, L.

Fifties Glass, *Atglen, Schiffer*, 1993, illustrations, 4to, cloth, dustjacket; and 8 others of similar interest (9)

R1 000 – 1 500

205

Watson, O.

Studio Pottery: Twentieth Century British Ceramics in the Victoria and Albert Museum Collection, *London, V & A*, 1993, illustrations, card cover, *faded*; and 10 others (10)

R1 500 – 2 000

206

Welch, P. B.

Chinese Art, A Guide to Motifs and Visual Imagery, *Vermont, Tuttle*, 2008, paper board, dustjacket, 4to; and 13 others of similar interest (14)

R2 000 – 3 000

207

Welz, S.

Cape Silver and Silversmiths, *Cape Town, Balkema*, 1976, illustrations, 4to, cloth, dustjacket, *time-staining to endpapers, dustjacket torn*; and 2 others of similar interest (3)

R1 000 – 1 500

208

Woodward, C. S.

Oriental Ceramics at the Cape of Good Hope 1652-1795, *Cape Town, Balkema*, 1974, illustrations, 4to, cloth, dustjacket

R300 – 500

209-230

No lots



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 6 February – 5pm

Jewellery and Decorative Arts

Lots 231–450

OPPOSITE

Lot 330 An unset round brilliant-cut diamond



231

detail



232



233

231

A Russian gold, guilloché enamel and diamond hat-pin, late 19th century of lantern form, the mauve guilloché enamel silhouetted with a band of old-cut diamonds, the top set with a central diamond, *marked on pin with the initials AH, possibly August Holmstrom (1829-1903), 2 small diamonds deficient*

R30 000 – 50 000

232

Diamond crescent brooch, circa 1880 set with a row of graduated old-cut diamonds, *weight approximately 2.50 carats*

R25 000 – 30 000

233

Diamond brooch, circa 1900 designed as a dog set with single-cut diamonds, highlighted by a circular-cut ruby eye, mounted in silver and gold, *length approximately 2cm*

R2 000 – 3 000

234

An enamel pendant in Renaissance Revival style, circa 1880

enamelled with an allegorical scene of Charity, her right hand holding the hand of a young child and cradling a baby in her left arm, before an architectural framework embellished with polychrome enamels, annular suspension loop with three *later* collet-set moonstone drops

R6 000 – 8 000

235

Italian micro mosaic plaque, Luigi Cavaliere Moglia (fl. 1823–1878)

rectangular black marble with canted corners, the micro mosaic depicting a seated spaniel, the reverse with mother-of-pearl, *signed with initials LM, 4,2cm wide*

R15 000 – 20 000

Luigi Moglia of Rome was a most esteemed mosaicist. His workshop was located in 1856 at 134 via Babuino, Rome, subsequently moving to 42 via de Cestari in 1878. Among his earliest known works is a portrait miniature of Pope Gregory XVI (1831-1846), now in the Hermitage Museum, St Petersburg. Moglia was awarded a gold medal at the Great Exhibition in London 1851 for his *Temple of Paestum*. There are two further examples of his work in The Rosalinde and Arthur Gilbert Collection now in the Victoria and Albert Museum, London.



235



234

236

An Arts and Crafts amber, gem-set and silver brooch/pendant, circa 1900

the oval pierced brooch cast with acorns, oak leaves and embellished with collet-set cabochon-cut stones, flanked by two heart-shaped carnelians, suspended with a detachable large acorn-shaped amber pendant capped by a conforming silver mount, *length approximately 8cm*

R6 000 – 8 000



236

237

Seed pearl and diamond brooch/pendant, circa 1900

designed as an eight-pointed star set with seed pearls, divided by knife-edge bars terminating in claw-set old-cut diamonds, the centre accented with a pearl and diamond cluster

R5 000 – 7 000

238

Diamond, opal and sapphire hinged bangle, circa 1890

centring on an oval cabochon opal to a surround of old- and rose-cut diamonds set between diamond- and sapphire-set shoulders, *inner width approximately 5,7cm*

R5 000 – 7 000

239

Diamond hinged bangle, circa 1890

set to the obverse with a horseshoe, claw-set with old-cut diamonds, with knife-edge bar bangle, *inner width approximately 5,5cm*

R12 000 – 15 000

240

Victorian diamond and gold brooch, late 19th century

set to the centre with an old-cut cushion-shaped diamond, weighing approximately 0.90 carats

R7 000 – 9 000

237



238



239



240



241

Amethyst, enamel and gold brooch

composed of five collet-set amethysts within white enamel circlets, suspending a pierced chain with three pear-shaped amethyst drops, *stamped with the initials B.H.J.*

R3 000 – 4 000

242

An Indian turquoise and seed pearl necklace, 19th century

designed as a series of fifteen flowerhead swags each set with turquoise petals centring a clear white stone, suspended from a three-strand seed pearl and turquoise bead necklace, *length approximately 35,5cm*; and an amethyst and seed pearl necklace, designed as a series of oval-cut amethysts suspended from a seed pearl necklace, *length approximately 43cm* (2)

R5 000 – 7 000

243

Collection of seven stick pins, Edwardian

including: one decorated with an old-cut diamond horseshoe; another with a hand holding an emerald; one with a pair of entwined hearts embellished with rose-cut diamonds; another with a fly embellished with seed pearls and a ruby; one with a gold nugget; another with a flower set with an old-cut diamond; and a claw-set octahedron-cut diamond (7)

R5 000 – 7 000





244

Diamond, ruby and demantoid garnet necklace, circa 1900

set to the front with an openwork stylized flower accented with an old-cut diamond, rubies and demantoid garnets suspending a pierced flower drop to a fine curb link chain, *length approximately 40cm*

R3 500 – 4 500



245

245

Gold and citrine necklace

designed as a series of collet-set pear- and oval-shaped citrines suspended from a chain, *length approximately 46,5cm*

R4 000 – 6 000

246

Diamond ring

centring a step-cut diamond weighing approximately 1.10 carats, the shoulders set with a baguette and two eight-cut diamonds, marcasite borders, *size N*

R30 000 – 35 000



246

247

Diamond brooch

designed as a bar claw-set with three old-cut diamonds, weighing approximately 2.50 carats, *length approximately 5,5cm*

R8 000 – 10 000



247

248

Diamond and sapphire brooch

the centre set with a diamond cluster of cushion-shaped and old-cut diamonds, with ribbons set with lines of cushion-shaped and round old-cut and eight-cut diamonds weighing approximately 4.00 carats, further embellished with four lines of calibr -cut sapphires

R15 000 – 20 000



248

249

Two single strands of cultured pearl necklaces

of cream tint, one with 112 pearls, 7,5mm in size, *length approximately 46cm*, the other with 106 pearls, 7,5mm in size, *length approximately 44cm* (2)

R6 000 – 8 000



249

250

Diamond bar brooch

designed as a single flowerhead, set to the centre with a claw-set old-cut diamond weighing approximately 0.90 carats, surrounded by millegrain-set eight-cut diamonds, *length 6,5cm*; and a pair of diamond and gold earrings, each of flowerhead design, set to the centre with a claw-set diamond, each weighing 0.50 carats, *post and butterfly fittings* (3)

R15 000 – 20 000

251

Sapphire, diamond and platinum dress ring

centring a cabochon star-sapphire within a radiating border of tapered baguette and round brilliant-cut diamonds, *size M*

R5 000 – 7 000

252

Diamond double clip brooch, 1950s

of stylized bow design, each openwork clip set with pear-shaped, old-, rose- and eight-cut diamonds, *one stone deficient* (2)

R35 000 – 45 000

250



251



252





253

254

255

253

Cultured pearl and diamond necklace

composed of two rows of cultured pearls graduated in size from approximately 4mm to 7,5mm, on an openwork lozenge-shaped clasp, millegrain-set with single and old-cut diamonds, *length approximately 50cm*

R6 000 – 8 000

254

Sapphire and diamond dress ring

of lozenge design, set with a circular-cut sapphire within a millegrain and openwork border, surrounded with eight brilliant-cut diamonds, weighing approximately 2.70 carats, *size K½*

R25 000 – 35 000

255

Pair of diamond ear clips

of floral design, set with eight and round brilliant-cut diamonds, weighing approximately 3.95 carats, *clip fittings (2)*

R10 000 – 14 000

256



257



258



259



256

Sapphire and diamond dress ring
set with an oval-cut sapphire within a
border of marquise-cut diamonds,
size P½

R15 000 – 20 000

257

**Diamond and platinum line
bracelet**

designed as a series of millegrain box-link
claw-set brilliant-cut diamonds, weighing
approximately 5.70 carats, *length*
approximately 18,5cm

R35 000 – 45 000

258

**Sapphire and diamond brooch,
1960s**

of stylized floral design set with six
blue sapphires and eight-, old- and
round brilliant-cut diamonds, weighing
approximately 1.50 carats

R8 000 – 10 000



detail

259

Diamond brooch, 1950s

designed as a floral spray, set with baguette, eight-cut and brilliant-cut diamonds, weighing approximately 5.00 carats, fitted case by Gowland Brothers Ltd, 18 Cornhill, London

R35 000 – 45 000

260

Cultured pearl, gold and diamond necklace, the clasp by Buccellati, 1960s

composed of three rows of cultured pearls graduated in size from approximately 5mm to 8,5mm, on a gold and diamond clasp designed as a textured flower, centred by a brilliant-cut diamond, *signed Buccellati, length approximately 51cm*

R10 000 – 12 000



260

261

Gold brooch, Buccellati, 1960s

designed as a textured leaf, *signed M. Buccellati*; and a gold bracelet, Buccellati, 1960s, with textured links, *signed M. Buccellati*, length approximately 19,5cm (2)

R10 000 – 12 000



261



262

Lady's gold cocktail watch, Jaeger-LeCoultre, 1960s

manual winding, circular champagne dial applied with Arabic numerals and baton indicators set to an integral s-shaped link bracelet, with channel-shaped folding clasp, *impressed numerals 460904A*, inner width approximately 6cm

R20 000 – 25 000



262

263

Gold, emerald, sapphire and diamond brooch, 1960s

designed as two stylized lilies, the stamens set with single-cut sapphires and emeralds, with textured foliage, two leaves embellished with circular-cut emeralds, sapphires and single-cut diamonds, *numbered*

R24 000 – 26 000



263

264

Diamond dress ring, 1960s

set to the centre with a claw-set, *rhomboid*-shaped diamond of yellow tint, in a textured mount highlighted with four claw-set brilliant-cut diamonds, *size O*

R20 000 – 30 000



267

264

265

266

265

Lady's gold, sapphire and diamond bracelet watch, Meister, 1960s

designed as a tassellated pineapple embellished with seventeen claw-set sapphires and round brilliant-cut diamonds opening to reveal a circular dial applied with Arabic numerals and baton indicators, *signed Meister*, the bracelet composed of five strands with folding clasp, *the watch case numbered 10113, length approximately 19cm*

R25 000 – 35 000

266

Diamond and gold brooch

designed as an openwork spray embellished with pear-shaped, oval-, navette-, round-brilliant and old-cut diamonds, weighing approximately 11.60 carats

R90 000 – 100 000

267

Diamond ring

the front designed as a textured trapezoid plane, claw-set with a round brilliant-cut diamond weighing 1.9130 carats, *size U*

Accompanied by a report no.

111007289/512738 from E.G. Laboratory, South Africa, stating that the diamond weighing 1.9130 carats is F in colour and VVS2 clarity

R170 000 – 180 000



268

269

270

268

Cultured pearl necklace

composed of three rows of cultured pearls, approximately 6,5mm in size, to a clasp set with a cabochon amethyst and embellished with a six-pointed star set with seed pearls, *length approximately 45cm*

R5 000 – 7 000

269

Gem-set and diamond brooch, 1960s

designed as a flowerhead, the open-work petals outlined with brilliant- and old-cut diamonds encircling stamens claw-set with rubies, sapphires and brilliant-cut diamonds

R10 000 – 12 000

270

Ruby and diamond leaf brooch, van Cleef and Arpels, 1960s

designed as three feathered leaves, embellished with claw-set circular-cut rubies and brilliant-cut diamonds, *signed V.C.A., numbered B2366, French assay marks*

R25 000 – 30 000

271



271

**Lady's gold and diamond
wristwatch, Movado, 1960s**

the circular dial applied with baton
indicators within a surround of
claw-set brilliant-cut diamonds to
a textured bracelet, *inner diameter
approximately 5,5cm, dial signed
Movado, French assay marks, cased*

R20 000 – 25 000

272

**Gold and green enamel demi-
parure, Ilias Lalounis, 1960s**

the brooch/pendant designed
as stylized textured leaves partly
heightened with dark green enamel,
accompanied by a ring and a pair
of earrings en suite, *ring size O*, the
earrings with clip and post fittings,
*the brooch/pendant and ring with
maker's marks (4)*

R25 000 – 30 000



272



273

275



274



276

273

Emerald and diamond dress ring

the stepped-cut stone set to the centre, within a border of ten round brilliant-cut diamonds weighing approximately 1.35 carats, *size P½*

R8 000 – 12 000

274

Ruby and diamond dress ring

millegrain-set with an oval ruby within a border of claw-set brilliant-cut diamonds, weighing approximately 0.40 carats, *size O*

R8 000 – 12 000

275

Cultured pearl, diamond and gold necklace

the clasp by M. C. Tagliabue, Milano, composed of five rows of cultured pearls, from approximately 6-6,5mm in size, set to a clasp designed as a series of curb links highlighted with eight-cut diamonds, *signed, maker's marks, length approximately 44cm*

R12 000 – 15 000

276

Diamond bar brooch

claw-set to the centre with a round brilliant-cut diamond, weighing 1.8670 carats

Accompanied by a report no. 111007279/512737 from the E.G. Laboratory, South Africa, stating that the diamond weighing 1.8670 carats is H in colour and VS1 clarity

R110 000 – 120 000



277

278



279

277

Cultured pearl necklace

composed of two rows of cultured pearls graduated in size from approximately 6mm to 8,5mm, to an openwork lozenge-shaped gold clasp set with a rose-cut diamond, *length approximately 53cm*

R6 000 – 8 000

278

Amethyst and diamond dress ring

centring a millegrain cushion-cut amethyst within a surround of millegrain-set twelve brilliant-cut diamonds, *size O*

R8 000 – 12 000

279

Nephrite, cultured pearl and diamond brooch, 1970s

designed as a flowerhead, the carved nephrite petals framing a cultured pearl, the three stamens with claw-set rose- and brilliant-cut diamonds, *maker's marks*; and a rock-crystal sapphire and diamond brooch, 1970s, designed as a flowerhead, composed of frosted rock-crystal petals, the centre embellished with cluster sapphire-set stamens, the stem set with three brilliant-cut diamonds, *minute chip to one petal, maker's initials (2)*

R8 000 – 10 000

Erich Frey (1917–2004)

German-born Erich Frey (1917-2004) spent 25 years of his career in South Africa. During this time he brought innovation to the design approach of local manufacturing goldsmiths. He drew inspiration from the South African landscape, plant life, African art and the abundance of local and precious and semi-precious stones. He incorporated materials other than precious stones (such as wood and ivory) in his designs and explored these materials' natural form, texture and colour in composing their precious metal settings, *see lots 285 and 286*.

Born in Dusseldorf, he came from a family where the teaching of handcrafts was the order of the day. He underwent his apprenticeship and, in 1947, he was accepted as a member of the German gold- and silversmith guild. He lectured at the Kunst und Werkschule in Dusseldorf and opened his own studio.

Frey arrived in South Africa in 1952 and began his career in Pretoria. He opened his own workshop and showroom in the 1960s where he designed and manufactured a variety of products, including jewellery. He was well known for the square designs of the bands of his rings, *see lots 282 and 283*.

Frey lectured at universities both in South Africa and Germany. He was a founder member of the Pretoria Gem and Mineral Club in the late 1950s, and helped set up the first degree course in precious metal design at the University of Stellenbosch in 1966.

Technically speaking, Frey's use of cut and faceted semi-precious stones and innovative ways of setting stones, opened a new dimension of gemmological use in local design of precious metal jewellery and other articles. This is evident in *lot 280*, the gold and tourmaline brooch. As such,

he made a significant contribution to the establishment of a gemmological industry in South Africa.

Throughout his career, Frey gained both national and international exposure through his lecturing and participation in exhibitions. He clearly gained the respect of his peers both locally and in Germany as having made a unique contribution to the design and manufacture of precious metal works of art as well as the teaching thereof.

cf. Fred van Staden, *SA Tydskrif vir Kultuurgeskiedenis* 25(1), June 2011, *Erich Frey and his Associates: A Unique Contribution to South African Jewellery and Design and its Goldsmith Tradition*

The following lots reflect a fifteen-year period of Frey's creativity, and represent his unique style in jewellery design.

280

Tourmaline and diamond brooch, Erich Frey, 1960s

rectangular abstract, set with step-cut and collet-set green tourmalines and brilliant-cut diamonds, *maker's mark*, *width approximately 6cm*

R15 000 – 20 000

281

9ct gold bangle, Erich Frey

the hinged front designed as a half-band of stylized and textured cellular indentations, *maker's mark*, *29g*, *the inner diameter approximately 6cm*

R4 000 – 6 000

282

Diamond and gold ring, Erich Frey claw-set in a geometric style with four brilliant-cut diamonds, weighing approximately 1.5 carats, *maker's mark*, *size J*

R5 000 – 6 000

283

Diamond and gold ring, Erich Frey set to the centre with a collet-set marquise-cut diamond, weighing approximately 0.90 carats, *maker's mark*, *size J*

R9 000 – 12 000

284

9ct gold pendant, Erich Frey, 1970s

designed as a pair of love birds resting on a bar to a herring-bone chain, *maker's mark*, *20g*, *length approximately 19,5cm*

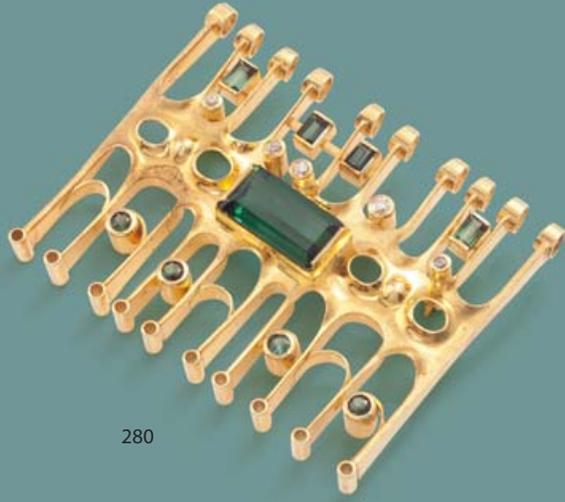
R3 000 – 4 000

285

Pair of gold and ivory inlaid cufflinks, Erich Frey, 1970s

rectangular, inlaid with blackened ivory dot and line decoration, *maker's mark*, *25g (2)*

R4 500 – 5 000



280



281



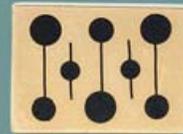
282



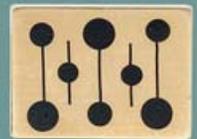
283



284

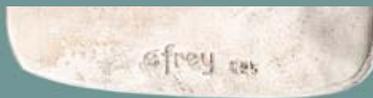


285





286



detail



287



286

**Silver and elephant hair cuff,
Erich Frey, 1960s**

tapering conical, pierced with a pattern of loops and holes threaded with elephant hair, *maker's mark*, 150g, 9,5cm long; and a silver and elephant hair bracelet, Erich Frey, 1960s, composed of four shaped bands divided by double strands of elephant hair, *maker's mark*, 65g, inner diameter approximately 6,5cm (2)

R2 000 – 3 000

287

Silver ring, Erich Frey, 1960s
designed as a giraffe standing on a u-shaped platform, *maker's mark*, 15g, size O

R900 – 1 200

288

Silver brooch, Erich Frey, 1960s
textured, abstract design of overlaid pierced squares and circles, *maker's mark*; and a pair of silver earrings, en suite, *clip fittings*, *maker's marks*, 30g (3)

R1 000 – 1 200



289

289

Pair of silver-gilt cufflinks, Erich Frey, 1970s

indented oval shape with granulated gilt interior, *maker's mark*, 25g; and another pair, rectangular, with raised striations against a textured ground, *maker's mark*, 35g (4)

R2 000 – 3 000

290

Silver brooch/pendant, Maia Holm, 1970s

disc-form, with raised spiral design on a textured ground, *maker's mark*, 50g, 8cm

R3 000 – 4 000

291

Bronze pendant, Edoardo Villa, 1960s

triangular, cast and textured, with abstract patterns, 7,5cm

A gift from the artist to the present owner

R10 000 – 15 000



290



291



292

292

Diamond ring

designed as a stylized bow, pavé-set with diamonds, centred with a round brilliant-cut diamond weighing approximately 1.10 carats, *size N*

R40 000 – 50 000



293

293

Lady's diamond and white gold wristwatch, Omega de Ville, 1970s

manual winding damascened lever movement, circular white dial applied with baton numerals, bezel set with eight-cut diamonds, integrated textured brick-link bracelet with folding clasp, *diameter 20mm*

R8 000 – 10 000



294

294

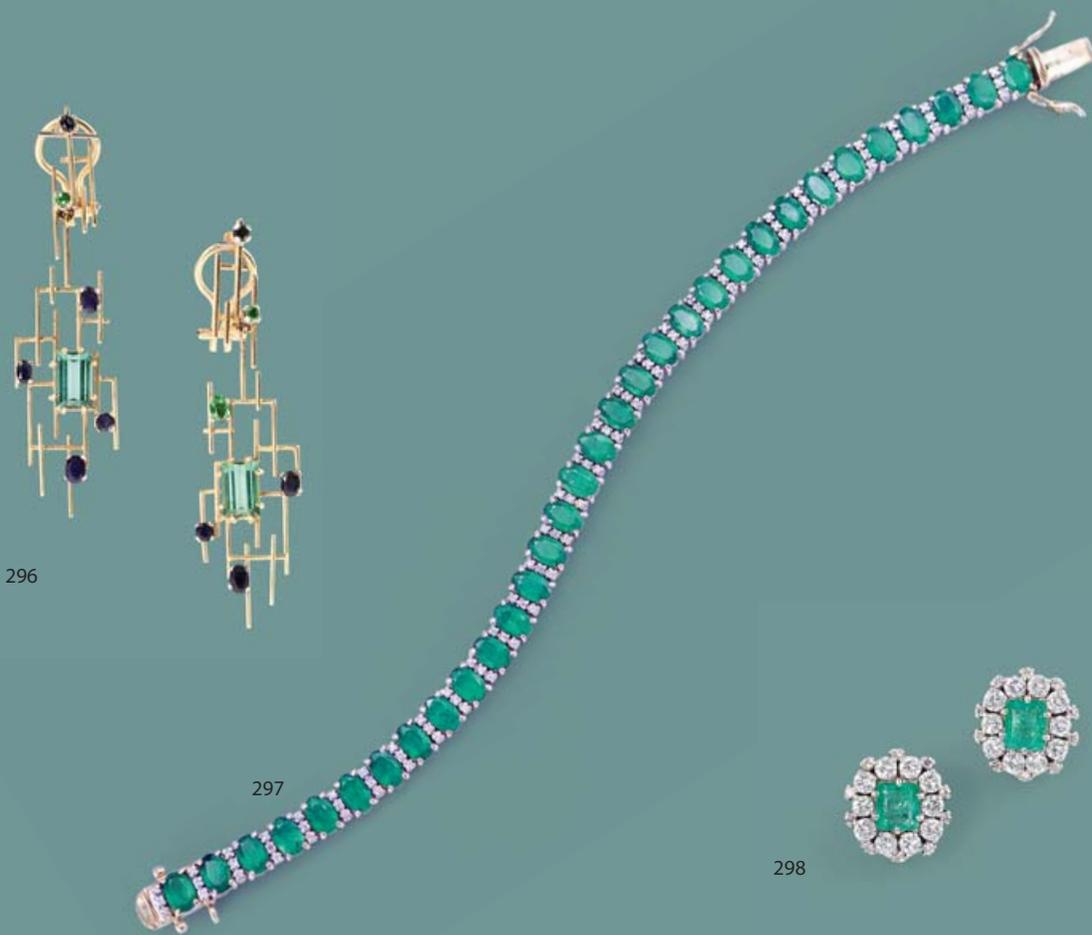
Lady's gold wristwatch, Omega, 1970s

manual winding damascened circular nickel lever movement, champagne dial applied with baton numerals, integrated mesh bracelet with Omega locking clasp, *diameter 20mm*

R7 000 – 9 000

295





296

297

298

295

18ct white gold bracelet

of textured woven design, 79g, length approximately 20cm

R15 000 – 20 000

296

Pair of tourmaline and gold earrings

of abstract design, each accented with step-cut, oval and round-cut green tourmalines, clip fittings (2)

R3 000 – 4 000

297

Emerald and diamond bracelet

designed as an articulated line of claw-set oval-cut emeralds weighing approximately 9.0 carats, alternating with brilliant-cut diamonds, length approximately 18cm

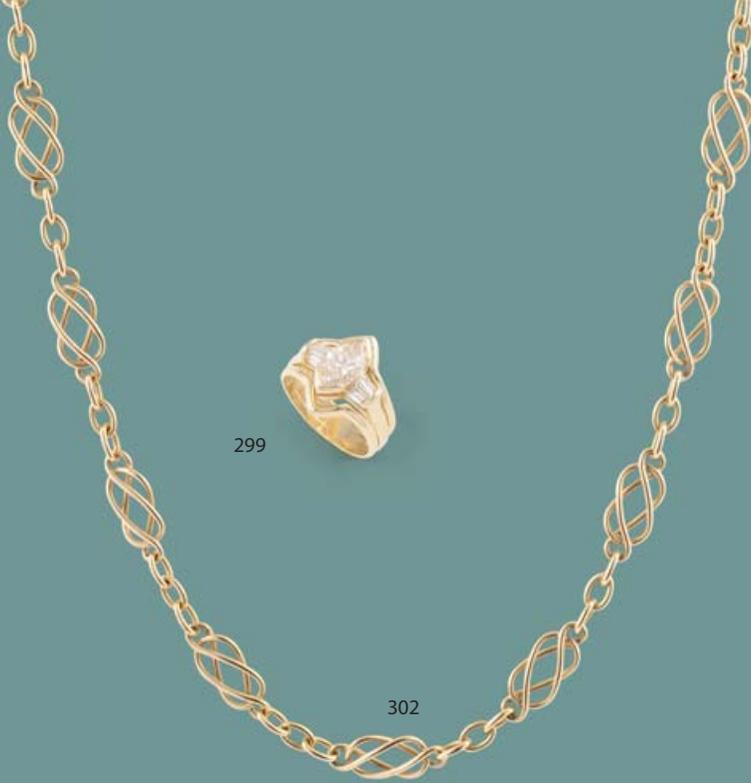
R30 000 – 35 000

298

Pair of emerald and diamond earrings

each designed as a cluster, centring on a square-cut emerald within a border of claw-set brilliant- and eight-cut diamonds, weighing approximately 1.80 carats, clip fittings (2)

R8 000 – 12 000



299

302



300



301

299

Diamond ring

centring a marquise-cut diamond stated to weigh 1.29 carats flanked by six baguette-cut diamonds, *size K*

R40 000 – 45 000

300

18ct gold gentleman's wristwatch, Chopard, 1970s

damascened nickel lever movement, curved square, with matt dial and baton numerals, date aperture at 3 o'clock, integrated mesh strap, *length approximately 19cm, case*

R16 000 – 20 000

301

Gold cigarette case, Cartier, 1971

reeded rectangular with hinged cover, *signed Cartier, London British assay marks for London 1971, 185g, 8,6 cm long, 6,5cm wide*

R50 000 – 55 000

302

Gold fancy-link chain

composed of a series of open-woven links, 18ct, 40g, *length approximately 75cm*

R10 000 – 12 000



303

303

Gold necklace, 1974

designed as a series of graduated flattened tubular fringes to a brick-link surmount, 9ct, *maker's marks, assay marks for Birmingham 1974, length approximately 40cm*

R7 000 – 9 000



304

part lot



306

305

Ruby and diamond brooch

9ct gold, designed as a flower, the centre of the flowerhead collet-set with an old-cut diamond surrounded by six claw-set rubies, *later brooch pin and fitting*

R4 000 – 6 000

306

Opal and diamond dress ring

centring a claw-set oval-shaped opal within a band of eight-cut diamonds, *size Q*

R12 000 – 15 000

304

Amethyst pendant

the collet-set cushion-shaped amethyst enclosed by a band of circular-cut amethysts, set to an amethyst beaded and fancy link chain, *length approximately 60cm*; and a pair of pendant earrings en suite

R6 000 – 8 000



307



308



309



310

307

Gold necklace

designed as a series of flat annular fancy-links, 18ct, length approximately 42cm; and a bracelet en suite, length approximately 20cm, 60g all in (2)

R14 000 – 16 000

308

Pair of diamond and tourmaline earrings

designed as a fluted half-hoop each embellished with a circular-cut green tourmaline and diamond surround, clip fitting (2)

R5 000 – 7 000

309

Diamond ring

centring a round brilliant-cut diamond, weighing 1.22 carats, set to a stepped band, the shoulders embellished with four baguette-cut diamonds, size O

Accompanied by a report no. 44109 from The Jewellery Council of South Africa, stating that the diamond weighing 1.22 carats is G in colour and VS1 clarity

R65 000 – 70 000

310

Diamond and gold ring

designed to the obverse with an X-shaped link set with brilliant-cut diamonds, set to articulated brick-links, size M-N

R6 000 – 8 000



311

311

Seed pearl and gold necklace
composed of multiple strands of seed pearls to a gold and diamond clasp, ribbed and embellished with two millegrain bands set with brilliant-cut diamonds, *length approximately 45cm*

R3 500–4 500



312



312

Diamond, pearl and gold earrings,
designed by Kurt Baldinger, 1996
circular, set to the centre with a pearl circled by a heptagonal design of collet-set brilliant-cut diamonds to a textured ground with a rope border, *maker's marks, post and butterfly fittings (2)*

R15 000 – 20 000

313



313

Aquamarine, diamond and pearl earrings,
designed by Kurt Baldinger, 1996

square, set to the centre with a collet-set square-cut aquamarine enclosed by four brilliant-cut diamonds to a textured ground, the corners with pearls, *maker's marks, clip and post fittings (2)*

R15 000 – 20 000



314

314

Diamond and gold chain
spectacle-set with twelve collet-set brilliant-cut diamonds, weighing approximately 15 carats, *length approximately 38cm*

R45 000 – 48 000



315

315

Diamond-line bracelet
the articulated bracelet designed as a series of square links millegrain-set with thirty-two brilliant-cut diamonds, weighing approximately 7.00 carats, *length approximately 16,5cm*

R50 000 – 60 000



316

316

Lady's white gold and diamond set bracelet watch, Tank Américaine, Cartier
18ct rectangular curved case with diamond-set sides, circular nickel lever movement, mono-metallic balance, silvered engine turned dial, black Roman numerals with secret signature at VII, diamond-set crown, case dial and movement signed with 18ct white gold Cartier bracelet with double folding buckle, *length 35mm*, with presentation case

R70 000 – 80 000

317

Sapphire and diamond brooch/pendant

designed as a constellation, accented with six blue sapphires weighing approximately 7.00 carats, and round brilliant-cut diamonds weighing approximately 1.70 carats

R20 000 – 25 000

These sapphires weighing approximately 7.00 carats are stated to be untreated and originate from the Chimwadzulu mine, 25 miles south of Ncheu on the western border between Malawi and Mozambique.

318

Sapphire and diamond dress ring

centring a claw-set cushion-shaped sapphire surrounded by six claw-set brilliant-cut diamonds, weighing approximately 0.60 carats, *size P*

R8 000 – 12 000

319

Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 1.42 carats, *size L*

R20 000 – 30 000



317



318



319





320



321



322



325



324

323

320

Ruby and diamond ring

collet-set with an oval ruby and a round brilliant-cut diamond weighing approximately 0.60 carats, the shoulders dressed with lines of brilliant- and old-cut diamonds, *size M*

R8 000 – 10 000

321

Diamond ring, designed by Uwe Koetter

the centre set with a marquis diamond weighing approximately 0.60 carats, with five bands of old- and brilliant-cut diamonds, weighing approximately 1.44 carats, *maker's marks, size L*

R12 000 – 15 000

322

Gold and diamond dress ring

part-incised decoration embellished with eight brilliant-cut cognac-coloured diamonds, *maker's marks, size I*

R4 000 – 5 000

323

Cabochon star ruby ring, designed by Peter Gilder

centring a collet-set cabochon star ruby, *maker's marks, size N*

R6 000 – 8 000

324

Gem-set bracelet

designed as a line of square-cut amethysts, tourmalines and citrines in box-collet settings, *length approximately 29cm*

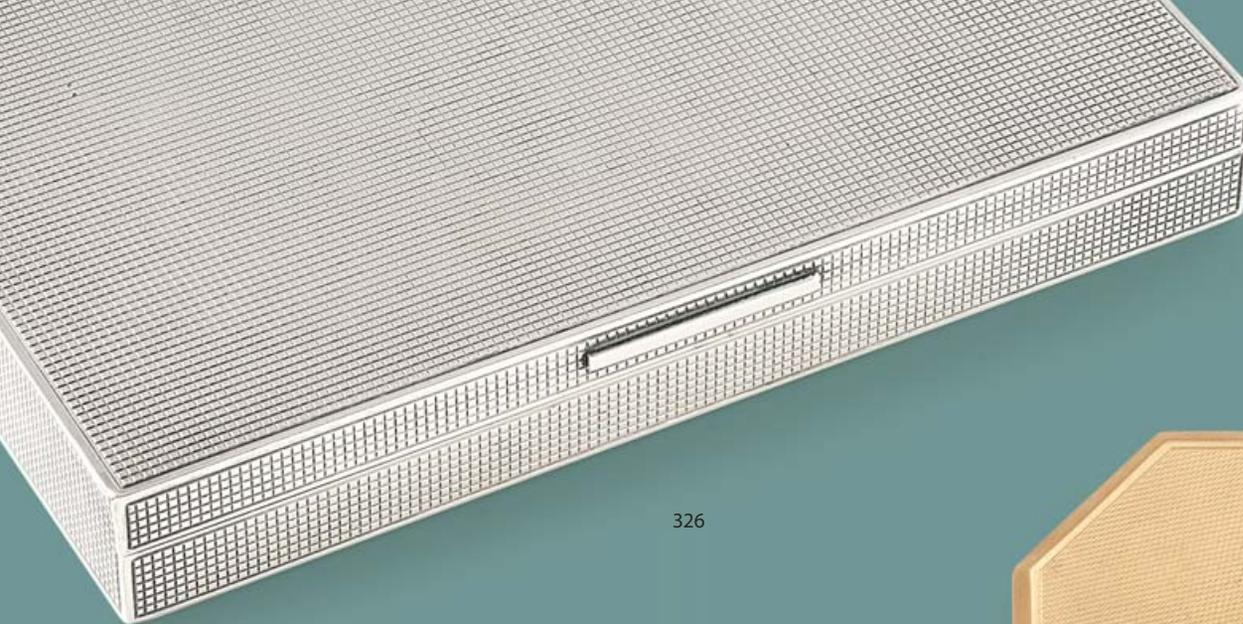
R6 000 – 8 000

325

Tourmaline and gold brooch

designed as an openwork circle, claw-set with emerald-cut tourmalines alternating with gold balls, *maker's initials, approximate diameter 3,4cm*

R2 000 – 3 000



326



328



327

326

An Italian silver *necessaire du soir*, G. Ciardetti, 1950s
of rectangular form, hobnail finish, the interior fitted with a mirror, three hinged lidded compartments and two open compartments, *Italian maker's marks*, 25cm high, 16cm wide, 9,8cm deep

R4 000 – 6 000

327

9ct gold compact, Goldsmiths & Silversmiths Co, Birmingham 1952
octagonal, the interior cover inset with a mirror, the hinged inner cover with inscription, *inner lid clasp inoperative*, diameter 7,5cm

R9 000 – 12 000

328

Gold and pearl bangle, Georg Jensen, 1970s
of swirl and knot design with knife-edge bar double-pearl pendant, *signed, makers' marks*, inner width approximately 6cm, original box

R3 000 – 4 000

329

Diamond and gold five-strand necklace

spectacle-set with millegrain collet-set brilliant-cut diamonds, weighing approximately 4.50 carats, to curb-link chains and set to a clasp, channel-set with diamonds, *length approximately 40cm*

R22 000 – 24 000

330

An unset round brilliant-cut diamond weighing 6.442 carats

Accompanied by a report no. M09016923 from I.D. Laboratory, South Africa, stating that the diamond weighing 6.442 carats is J in colour and VS1 clarity

R900 000 – 1 000 000

331

An unset round brilliant-cut diamond weighing 4.047 carats

Accompanied by a report no. F09016580 from I.D. Laboratory, South Africa, stating that the diamond weighing 4.047 carats is I in colour and SI1 clarity

R260 000 – 280 000

332

An unset round brilliant-cut diamond weighing 3.0800 carats

Accompanied by a report no. 90202254/57519 from E.G. Laboratory, South Africa, stating that the diamond weighing 3.0800 carats is K in colour and SI2 clarity

R145 000 – 150 000



330 enlarged



330

Lots 330-335 inclusive will be presented in temporary settings for viewing.

331



332



333



334



329

335



333

An unset round brilliant-cut diamond

weighing 2.3410 carats

Accompanied by a report no. 81002324/54899 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.3410 carats is E in colour and SI1 in clarity

R170 000 – 180 000

334

An unset round brilliant-cut diamond

weighing 2.3328 carats

Accompanied by a report no. 80802379/53395 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.3328 carats is H in colour and SI2 in clarity

R120 000 – 130 000

335

An unset emerald-cut diamond
weighing 2.2570 carats

Accompanied by a report no. 90100101/56463 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.2570 carats is O in colour and VS2 in clarity

R40 000 – 50 000

336

**An 18ct gold wristwatch, Radiomir Panerai, 2001,
No. OP 6540, 104/700**

cushion-shaped case, automatic movement with power reserve of 55 hours, 26 jewels and mono-metallic Glucydur balance, the black dial with luminescent hands, applied Arabic and baton numerals, subsidiary seconds dial and date aperture, sapphire crystal display back with numerals, case, dial and movement signed, with 18ct gold Panerai buckle, brown alligator strap, 40mm diameter, in wooden presentation case and outer card box, certificate of origin and leaflets

R80 000 – 100 000

337

**A stainless steel Pasha de Cartier automatic sweep
seconds chronograph wristwatch with date, Cartier**

silvered engine turned dial, applied dot numerals and black Roman XII, luminescent lozenge hands, three subsidiary dials for 30-minute, 12-hour registers, and constant seconds and date, outer calibrated scales in black, revolving bezel calibrated for 60 minutes, cabochon sapphire set screw-down crown cover and chronograph pushers, case, dial and movement signed Cartier, with Cartier deployant buckle, 38mm diameter, with presentation case

R15 000 – 20 000

338

**Lady's 18ct white gold Tank Américaine wristwatch,
Cartier**

jewelled nickel lever movement, mono-metallic balance, silvered engine turned dial, black Roman numerals and blued steel hands, secret signature at VII, curved rectangular case, satin finish screw down back, sapphire set crown, case, dial and movement signed, with 18ct gold Cartier deployant buckle, additional Cartier pale blue crocodile leather strap, length 35mm, with presentation case

R30 000 – 40 000

339

Lady's 18ct gold Tank Américaine wristwatch, Cartier

jewelled nickel lever movement, mono-metallic balance, silvered engine turned dial, black Roman numerals, secret signature at VII, curved rectangular case, satin finished screwed down case back, sapphire-set crown, case dial and movement signed, with 18ct gold Cartier buckle, length 35mm, with presentation case and outer card case

R22 000 – 25 000



336



337



338



339



340

340

**A Gallé cameo glass vase,
circa 1900**

ovoid with shortened flared neck, the mottled yellow glass overlaid with etched leaves and berries in autumnal shades, *cameo mark 'Gallé'*, 36,5cm high

R20 000 – 30 000



342

342

341

**A Lalique 'Deux Zéphrys' grey
glass cendrier, 1913-1947
(Marcillhac No 275)**

stencilled R LALIQUE, 8cm diameter

R3 000 – 4 000

**A Barovier & Toso 'Intarsio'
glass vase, designed by Ercole
Barovier, circa 1963**

tapering cylindrical, with alternating zig-zag panels of grey, rust and transparent bulicante glass, 29,5cm high

R35 000 – 45 000

343

A pair of George III silver wine coasters, maker's mark indistinct, Sheffield, 1777

each pierced frame with beaded rim and turned wooden base, 13cm diameter (2)

R15 000 – 20 000



344

A George II silver brandy warmer, maker's mark IV, London, 1737

with *later* detachable cover, possibly Walker Bluett, London, 1835, the side applied with a wooden handle, the body and cover engraved with a *later* crest, 430g all in, 9cm high, with scratch weights 12:9

R5 000 – 7 000

345

An assembled set of George III Old English Thread pattern silver flatware, various makers and dates, including Richard Crossley, William Eley and William Fearn, 1785–1804

comprising: 12 table forks, 12 tablespoons, 12 dessert forks, 12 dessert spoons, 2860g; and 12 table knives and 12 dessert knives, maker's mark TS, Sheffield, 1997 (72)

R35 000 – 40 000



346

A George III silver pill box, John Thornton, Birmingham, 1802

in the form of a barrel with reeded bands, 20g, 4,2cm high

R1 800 – 2 000



347

347

A George III four-piece silver tea service, John Emes, London, 1805

comprising: a teapot-and-stand, a milk jug and a two-handled sugar basin, each with bands of scrolls, flowerheads and leaves engraved in bright-cut decoration, the body engraved with a crest, the reverse with initials, the milk jug and sugar basin with harp-shaped handles and gilt interior, 1335g all in, the teapot 15,5cm high (4)

R8 000 – 9 000



349



349

part lot

348

A George III three-piece silver tea service, Simon Harris, London, 1808

comprising: a teapot, milk jug and a two-handled sugar bowl, each piece moulded with a band of flowerheads and scrolls enclosing a vacant cartouche below a shell border, with gadrooned rim, the milk jug and sugar bowl with gilt interior, on four ball feet, gilding worn, the two-handled sugar bowl unmarked, 1405g, the teapot 16cm high (3)

R7 000 – 8 000

349

A George III silver pap boat, Hester Bateman, London, 1818

with a gadrooned rim, 50g, 12,5cm long; another, *maker's mark worn*, London, 1765, 60g, 11,5cm long; and another, *maker's mark worn*, London, 1787, 40g, 10,5cm long (3)

R8 500 – 2 000

350

**A Victorian silver tray, The
Barnard Brothers, London,
1842**

the centre engraved with an armorial
enclosed by alternating cartouches of
shell and acanthus-leaf and with faces
of Bacchus, the rim moulded with
acanthus leaves, on four outswept
scroll feet, 2575g, 50cm diameter

R20 000 – 25 000

351

**A Victorian silver oval dish,
Robert Garrard, London, 1846**

the rim engraved with a crest within
an acanthus-leaf and gadrooned
border, stamped Garrards, Panton
Street, London, 1110g, 37,5cm wide

R10 000 – 15 000

352

**A pair of Victorian silver
sauceboats, Charles Stuart
Harris, London, 1897**

each with wavy rim, applied with a
leaf-capped double c-scroll handle,
on three shell-headed hoof feet, 565g,
11,5cm high (2)

R4 000 – 6 000

353

**A small Victorian silver two-
handled rose bowl, Mark Willis,
Sheffield, 1898**

the sides applied with a pair of leaf-
capped double c-scroll handles, on
a circular spreading footrim, 165g,
11cm diameter

R1 200 – 1 500



350



351



355

354

An Edward VII silver pincushion in the form of a shoe, Adie & Lovekin Ltd, Birmingham, 1903

the textured shoe with a rosette, 15g, 7cm long; another, Levi & Salamon, Birmingham, 1911, moulded with a ribbon, 5g, 6cm long; and another example, Hanau, late 19th century, modelled in relief with putti at play, lacking cushion, 10g, 5,5cm long (3)

R3 000 – 4 000

355

An Edwardian five-piece silver tea service, George Howson, Sheffield, 1904

comprising: a teapot, kettle-on-stand with burner, hot water jug, milk jug, and a two-handed sugar bowl, with leaf-capped scroll and ivory handles, egg-and-dart and acanthus-leaf rim, the bodies engraved with the initials TMC (Thomas Major Cullinan) above a band of scrolling foliage and lobing, on four scroll feet, and a pair of sugar tongs, George Howson, Sheffield, 1901, 5445g all in, the kettle-on-stand 37cm high (6)

R35 000 – 40 000

PROVENANCE

Sir Thomas Major Cullinan (1862-1936), South African diamond magnate, and thence by descent to the present owner



356

356

A set of six silver teaspoons, Liberty and Co, Birmingham, 1924
the terminals engraved with scrolling foliate motifs, 75g; and four silver teaspoons, Maia Holm, South Africa, 1970s, each terminal set with a cabochon-cut amethyst and circular motifs, beaten bowl, 70g all in (10)

R900–1 200



357

357

A canteen of silver Windsor pattern flatware, Mappin and Webb, Sheffield, 1929
the terminals engraved with the initial H, comprising: 12 table forks, 12 dessert forks, 6 tablespoons, 12 soup spoons, 12 dessert-spoons, 12 egg spoons, 2 sauce ladles, 12 teaspoons, 12 coffee spoons, 2 pairs of sugar tongs, 4195g, and 12 table knives and 12 dessert knives, Mappin and Webb, Sheffield, 1963, in a fitted mahogany canteen, the top applied with a silver plaque with inscription, the sides and front with recessed brass handles, with retailer's label, 18cm high, 46,5cm wide, 35cm deep (118)

R30 000 – 40 000

358

**A Copeland Spode
Staffordshire part tea
service, 1875-1890**

painted in the Chinoiserie style with bands of flowers, birds and foliage against a royal-blue ground, with gilt-line and scroll decoration, the reverse similarly decorated against a white ground, comprising: 12 cups and 12 saucers, 12 tea plates, a slop bowl and 2 sandwich plates, *green-printed factory mark, gilding worn, the slop bowl 8,5cm diameter* (39)

R5 000 – 7 000

358



359

**A French 'Sèvres' style part
coffee and tea service, late
19th century**

painted with portraits of French aristocrats within gilt and 'jewelled' borders against a royal-blue ground with gilt-line decoration, comprising: 4 coffee-cans, 4 saucers, a teapot, milk jug, sugar bowl and cover, and 3 cabinet plates, *pseudo Sèvres mark and interlaced Ls, some inscribed with titles in underglaze-blue, one coffee can restored, some 'jewels' deficient, 15cm high* (14)

R40 000 – 60 000

359





360

360

A French 'Sèvres' style gilt-metal mounted tazza, late 19th century
signed H. Bertren, with a circular panel of a courting couple attended by a chaperone, enclosed by elaborate gilt foliate scrollwork against a midnight-blue ground, with acanthus-leaf handles raised on four scroll and shell feet, *pseudo painted Sèvres mark*, 15,5cm high, 37,5cm diameter

R9 000 – 12 000



361

361

A Meissen figure group of Europa and The Bull, after the model by JJ Kändler, late 19th/early 20th century
the scantily clad nymph modelled seated on the back of the disguised Jupiter, flanked by kneeling and seated attendant maidens, one offering Europa a flower taken from a basket, on an oval rocaïlle-moulded base, *restorations, crossed swords in underglaze-blue, incised no. 2697, impressed 140*, 22cm high

R8 000 – 10 000



362

362

A pair of German silver five-light candelabra, post 1887

each domed base with fluting, the baluster stem with conforming decoration, the scroll arms with circular drip-pans and detachable urn-shaped sconces, 2755g, 58cm high (2)

R20 000 – 25 000



363

363

A German silver Fiddle pattern soup ladle, designed by Peter Behrens for MJ Rekert Maiz, circa 1901

model no. 4800, the handle moulded with a geometric motif, 235g

R14 000 – 16 000

364

Two Russian silver Fiddle pattern tablespoons, Edward Brandenburg, St Petersburg, late 19th century

115g; three further examples, 235g; and a pair of Fiddle pattern teaspoons and a tablespoon, Kaunas, late 19th century, 130g (8)

R3 000 – 4 000

365

Six Cape silver Old English pattern tablespoons, Johannes Combrink, 19th century

the terminals engraved WA, the reverse with initials IFN, 365g (6)

R5 000 – 7 000

366

Four Cape silver Fiddle pattern tablespoons, Lodewyk Willem Christiaan Beck, 19th century

the terminals engraved with an R, 265g; five Cape silver Fiddle pattern tablespoons, Peter Clark Daniel, 19th century, three with terminals engraved MJH and two with PJB, 345g; a Cape silver Fiddle pattern tablespoon, Lawrence Holme Twentyman, 19th century, and two possibly Lawrence Holme Twentyman, engraved with a D, 175g; and three Cape silver Fiddle pattern tablespoons, John Townsend, 19th century, two engraved with an R, 200g (15)

R14 000 – 16 000



364



365



366

367

A Dutch Delft blue and white dish, 18th century

the centre painted with flowers, the border loosely painted with stylized rocks and flowerheads, *chips, fritting chips*, 35cm diameter

R2 000 – 3 000



367

368

A Dutch Delft blue and white dish, Blompot, 18th century

circular with pie-crust border, the centre painted with a pair of vases on a table before a balustrade, with a stylized tree and flowers, *painted underglaze-blue initials, fritting chips*, 34cm diameter

R3 000 – 4 000



368

369

A Dutch Delft blue and white plate, 18th century

the centre decorated with a stylized basket of flowers enclosed by foliate panels, *fritting chips, hairline cracks*, 22,5cm diameter; and a Staffordshire transfer-printed blue and white jug, late 18th century, printed with pagodas and a balustrade, the reverse with figures crossing a bridge, the rim with a cell-diaper band, 18cm high (2)

R3 500–5 000



370

370

**A Japanese blue and white Arita VOC dish,
late 17th century**

the central rondel painted with the VOC monogram,
surrounded by two *ho-o* birds perched amongst
pomegranate and camellia blossom, enclosed by six
alternating panels of peony and bamboo divided by
bands of stylized foliage, *36cm diameter*

R70 000 – 90 000



371

371

**A Japanese blue and white Arita VOC
plate, late 18th century**

similar to the previous lot, but smaller, *21,5cm
diameter*

R8 000 – 10 000



372

372

A Thai bronze head of Buddha, Ayutthaya, 15th/16th century
the face with heavy-lidded eyes, arched eyebrows joining the ridge of the nose, elongated earlobes and the hair in pointed knots surmounted by an *ushnisha*, 17cm high, mounted on a wooden stand, 24cm high including stand

R10 000 – 15 000



373

373

A Thai bronze Buddha head, 15th/16th century
with serene expression, high *ushnisha* and a head of tightly curled hair, typical long earlobes, *left ear lacking*, 8cm high, mounted on a wooden stand, 12,5cm including stand

R8 000 – 10 000



374

374

A Thai gold, silver and copper figure of Buddha, late Sukhothai period, 15th century
in the position of subduing Mara, 8cm high, on an oval wooden stand, 10cm high including stand

R9 000 – 12 000



375

375
A Chinese painted pottery figure of a fat court lady, Tang Dynasty

the robed figure standing with clasped hands, red pigment, *hairline cracks to chin*, 41cm high

R40 000 – 60 000



376

376
A Chinese painted pottery figure of a groomsman, Tang Dynasty

the standing bearded figure wearing a tunic with right arm raised, his left arm resting on his chest, on an oval base, red pigment, 45cm high

R30 000 – 40 000

377

A Chinese painted pottery figure of a horse, Tang Dynasty

standing three-square with raised right leg, head pointing forward and alert expression, with painted saddle, highlighted with red pigment, *height approximately 50cm*

R70 000 – 80 000



378

A pair of Chinese painted pottery figures of guardians,
Tang Dynasty

each standing figure with ferocious expression, on a shaped base, *the taller 82cm high (2)*

R70 000 – 90 000



379

A Chinese painted pottery figure of a court lady, Tang Dynasty

the standing robed figure with clasped hands, green, red and black pigments, on a shaped base, 42cm high

R30 000 – 50 000

380

A Chinese Sancai-glazed figure of an attendant, Tang Dynasty

the standing figure with raised right arm and clenched fists, wearing an ochre coat with a green collar, with unglazed head, on a shaped base, 31cm high

R10 000 – 15 000

381

A Chinese Sancai-glazed figure of an attendant, Tang Dynasty

the standing figure with clasped hands, wearing a green and ochre tunic, the unglazed head with helmet, on a shaped square base, *small areas of glaze loss to the arms*, 26cm high

R20 000 – 25 000

382

A Chinese Sancai-glazed figure of an attendant, Tang Dynasty

the standing robed figure with clasped hands, his unglazed head with head-dress heightened with orange and yellow pigment, *some chipping to glaze*, 45cm high

R15 000 – 20 000



379



380



381



382



383

383
A Chinese Sancai-glazed figure of a warrior, Tang Dynasty
the standing figure with his left hand on his hip, with unglazed head, *glaze chip to foot, further minor glaze chipping,* 41cm high

R25 000 – 35 000



384

384
A Chinese Sancai-glazed figure of a warrior, Tang Dynasty
the standing figure with his left hand on his hip, his unglazed face with painted red lips and ferocious expression, on a shaped base, 42cm high

R25 000 – 35 000

385

A Chinese blue and white saucer dish, Qing Dynasty, Kangxi Period

the centre decorated with a mythical beast flanked by two figures, enclosed by a scroll and flowerhead border, the reverse with auspicious emblems, *fritting chips, underglaze-blue four-character and double-ring mark, 16,5cm diameter*

R8 000 – 10 000

PROVENANCE

Bluett & Sons, London, October, 1966



385

386

A Chinese blue and white bowl, Qing Dynasty, Kangxi period

of barbed outline, painted in underglaze-blue with four maidens in a landscape, the interior painted with a medallion of a seated figure, *the base with an apocryphal Chenghua six-character mark, fritting chips, 6cm high*

R4 000 – 6 000



386

387

A Chinese mustard-yellow and green-glazed brush-rest, Qing Dynasty, Kangxi

of curved outline, modelled in relief with a pavilion before a mountainscape, *small chip, minor restoration, 5,3cm high*

R10 000 – 12 000

PROVENANCE

Bluett & Son, London, June, 1970



387

388

Ten Chinese Export blue and white teabowls and saucers, circa 1725

'Search for Plum Blossom' pattern, each piece with scholar on horseback searching for plum blossom, an attendant walking behind holding a plum branch, some with hairline cracks, the rims with fritting chips, the saucers 11,5cm diameter (20)

R20 000 – 25 000

PROVENANCE

Sold: Sotheby's, Amsterdam, *Made in Imperial China, 76 000 pieces of Chinese Export Porcelain from the Ca Mau Shipwreck, circa 1725, 29-31 January 2007*



388

389

Ten Chinese Export blue and white teabowls and saucers, circa 1725

'The Fallow Deer' pattern, each piece with a spotted deer beneath a pine tree on a mountain path, the rim with a border of willow and flowers, some with hairline cracks, rims with fritting chips, the saucers 12,8cm diameter (20)

R20 000 – 25 000

PROVENANCE

Sold: Sotheby's, Amsterdam, *Made in Imperial China, 76 000 pieces of Chinese Export Porcelain from the Ca Mau Shipwreck, circa 1725, 29-31 January 2007*



389



390



391



390

A pair of Chinese Canton enamel wine cups, Qing Dynasty, Qianlong, (1736-1795)

each enamelled with three lozenge-shaped cartouches of portraits of Europeans enclosed by a pink stippled ground, the interior and base with a flowerhead, *hairline cracks*, 3cm high (2)

R9 000 – 12 000

391

A pair of Chinese famille-verte tea bowls, Qing Dynasty, 18th century

each enamelled with rocky outcrops issuing peonies and blossom, the reverse with a butterfly, *minor enamel loss*, 5cm high (2)

R12 000 – 15 000

PROVENANCE

Bluett & Son, London, October, 1968

392

A Chinese blue and white jar, Qing Dynasty, 18th century

of baluster outline, painted overall with a scrolling meander of lotus heads and foliage, *hairline cracks*, 32,5cm high, with pierced wooden cover and stand

R15 000 – 20 000

393

A Chinese copper-red and mottled green bottle vase, Qing Dynasty, 18th century

12cm high, with a carved wooden stand

R2 000 – 3 000

394

A Chinese blue and white dish, Qing Dynasty, early 18th century

profusely decorated with flowerheads, foliage and trailing tendrils, *underglaze-blue double-ring mark, rim chips, 40cm diameter*

R5 000 – 7 000

395

Two Chinese blue and white guglets, Qing Dynasty, late 18th/early 19th century

the ovoid bodies loosely painted with stylized pavilions and mountains, *the taller 22cm high (2)*

R6 000 – 8 000

396

A Chinese blue and white Nankin dish, Qing Dynasty, late 18th/early 19th century

painted with pavilions before rocky outcrops, sampans and a bridge, *37cm wide*

R3 000 – 4 000



395



396

397

**A Chinese blue and white
Nankin dish, Qing Dynasty,
late 18th/early 19th century**

octagonal, the centre painted with
island pavilions and sampans,
27,5cm wide

R1 500 – 2 000



397

398

**A Chinese blue and white
Nankin tureen and cover, Qing
Dynasty, late 18th/early 19th
century**

the sides moulded with rabbit's head
handles, the cover with wave-shaped
finial, painted with island pagoda
scenes, *21cm high, 33cm wide over
handles (2)*

R4 000 – 6 000



398

399

**A Chinese blue and white
Nankin basket and stand, Qing
Dynasty, late 18th/early 19th
century**

oval with pierced sides, painted
with pavilions before a continuous
riverscape, *minor rim chips, the stand
29cm wide, the basket 10cm high (2)*

R4 000 – 6 000



399

400

**A Chinese blue and white
Nankin shell-shaped dish, Qing
Dynasty, early 19th century**

the centre with a shaped medallion
painted with pavilions and sampans
before a riverscape, 25cm wide

R2 000 – 3 000



400

401

**Two Chinese blue and white
Nankin dishes, Qing Dynasty,
late 18th/early 19th century**

octagonal, each painted with sampans
between island pavilions with pagodas
and a bridge, trellis borders, *minor
chipping, the larger 35,5cm wide (2)*

R6 000 – 8 000



401

402

**A Chinese blue and white
Nankin dish, Qing Dynasty, late
18th/early 19th century**

octagonal, the centre moulded with
a well, painted with island pagoda
scenes, raised on a pair of tapering
supports, 34cm wide

R3 000 – 4 000



402

403

**A Chinese blue and white
Nankin covered jug, Qing
Dynasty, late 18th/early
19th century**

painted with pagodas before a
continuous riverscape, with ribbed
handle terminating in rosettes, the
*associated cover with a dog-of-fo
finial, 18,5cm high*

R2 000 – 3 000

404

Two Chinese blue and white Nankin dishes, Qing Dynasty, late 18th/early 19th century
octagonal, each painted with pagodas, sampans and a bridge, enclosed by trellis, wave and diaper borders, *the larger 33cm wide* (2)

R4 000 – 6 000

405

A Chinese blue and white Nankin tureen and cover, Qing Dynasty, early 19th century
square with canted corners, the cover with cone finial, *fritting chips, 21cm wide*; and a Chinese blue and white Nankin square-shaped dish, Qing Dynasty, early 19th century, *minor fritting chips, 22cm wide* (2)

R3 500 – 4 500

406

A Chinese blue and white Nankin dish, Qing Dynasty, early 19th century
octagonal, the centre painted with island pavilions, sampans and a bridge, *some chips to the rim, 40cm wide*

R4 000 – 6 000

404



part lot

405



406



407

**A Chinese blue and white
Nankin tureen and cover, Qing
Dynasty, early 19th century**

oval, the cover with a cone finial,
decorated with sampans and
pavilions in a riverscape, 23cm wide

R2 000 – 2 500



407

408

**A set of three Chinese blue
and white jars, Qing Dynasty,
early 19th century**

decorated with buildings before a
mountain- and riverscape, *the tallest*
16,5cm high (3)

R3 000 – 4 000



409

409

**Two Chinese blue and white
Nankin jars, Qing Dynasty,
early 19th century**

ovoid, decorated with figures on the
shoreline with pavilions and buildings
before a mountainscape, *underglaze-
blue double-ring mark, hairline cracks,*
21,5cm high (2)

R6 000 – 8 000

410

**A Chinese underglaze-blue
and celadon-glazed jar and
cover, Qing Dynasty, 19th
century**

the ovoid body moulded and painted
in relief with butterflies, fruit and
foliage, *the cover with minor chipping,*
23,5cm high

R6 000 – 8 000



410

411

A Chinese porcelain water dropper, Qing Dynasty, 19th century

modelled in the form of a pink lotus bloom raised on a lily pad, turquoise-glazed interior, *chips, hairline crack*, 4,5cm high, with a wooden stand

R3 000 – 4 000



411

412

A Chinese yellow-glazed water dropper, Qing Dynasty, late 19th century

modelled with an arrangement of fruit, with pink highlights, *minute chips*, 5cm high, with a carved wooden stand

R3 000 – 4 000



412

413

A Chinese craquelure and enamelled saucer dish, Qing Dynasty, 19th century

the centre enamelled with a vase and a bird-cage before a rocky outcrop, the reverse painted with bats, 14,5cm diameter, and a wooden stand

R1 500–2 000



413

414

A Chinese porcelain miniature table screen, Qing Dynasty, 19th century

painted with a maiden dancing before a courtier and his attendant within a carved and pierced frame and stand, 19cm high

R4 000 – 6 000



414

415

A Chinese carved tortoiseshell box and cover, Qing Dynasty, late 18th/early 19th century

circular, carved with a seated courtier and his attendants before a balustraded pavilion, the foreground with a figure astride his horse, the sides carved with bands of flowerheads and dragons interspersed with buildings, the reverse carved with further figures enclosing a circular cartouche carved with the initials JPB, some damage to rim, 9,5cm diameter

R6 000 – 8 000



415

416

A Chinese jadeite carving of a maiden

of celadon tone, the standing figure holding a *ruyi* sceptre beside a phoenix and a peony, with mottled inclusions, 12,5cm high, on a wooden stand

R6 000 – 8 000



416

417

A Chinese jadeite, enamel and gemset silver-gilt box and cover, Qing Dynasty, 19th/20th century

circular, applied with pink quartz and jadeite bosses amongst enamelled flowerheads and foliage, gilt and mirrored interior, with detachable white jadeite hololith bangle carved in relief with a deer eating *lingzhi*, an eagle and a lion divided by script, 5,5cm high, inner diameter of bangle 6,2cm

R5 000 – 7 000



417



418

418

A Chinese agate censor and cover, Qing Dynasty, late 19th/early 20th century

the shoulders carved with *taotie* mask-and-ring handles, on three cabriole legs with pad feet, the cover carved with a dog-of-fo, the mottled stone with grey moss inclusions, 13cm high, and a carved wooden stand

R7 000 – 9 000

419

**A Chinese jadeite carving
of a maiden**

of celadon tone, the standing figure holding a peony bloom beside a small bird perched on a branch, the stone with pale russet inclusions, *11cm high*, with a carved wooden stand

R6 000 – 8 000

420

**A pair of Chinese carved
hardstone figures of phoenix**

each standing on a pierced base, with trailing peonies in their beaks, the stone of mottled pale green and russet, *cresting damaged*, *15cm high*, each with carved wooden stand (2)

R7 000 – 9 000

421

**A Chinese green quartz vase
and cover**

the front and reverse carved with phoenix perched on rockwork, the sides and cover with peonies, *cracks*, *16,5cm high*, with a carved wooden stand

R7 000 – 9 000

422

A lapis lazuli censor and cover

the front carved with a phoenix, the sides with tall peony blossom, the cover carved with a phoenix holding peony blossom in its beak, the mottled stone with gilt inclusions, *14cm high*, with a carved wooden stand

R7 000 – 9 000



419



420



421



422

423

**A Chinese jadeite carving
of a maiden**

of celadon tone, the standing figure
before a stylized tree carved with
blossom, holding a peony in her right
hand, the stone with pale brown
inclusions, *cracks*, 16cm high, with a
carved wooden stand

R9 000 – 12 000



423

424

**A Chinese agate snuff bottle,
Qing Dynasty, late 19th
century**

carved with a pair of *chilong* with
bifurcated tails, with green jadeite
stopper, 7cm high, on a carved wooden
stand

R3 000 – 4 000



424



425

425

**A Chinese red overlay glass
snuff bottle, Qing Dynasty,
19th century**

carved in relief with animals through to
the snowflake ground, *lacking stopper*,
6,5cm high

R3 000 – 4 000

426

**A Chinese porcelain snuff
bottle, Qing Dynasty, late 19th
century**

the whole modelled with *lohans*, one
astride a tiger, *enamels worn*, *lacking
stopper*, 6,5cm high; and another, the
white-glazed body carved in relief with
a dragon and a phoenix, *some chipping*,
lacking stopper, 6,5cm high (2)

R2 000 – 3 000



426



427

A Mongolian agate and gilt-metal mounted snuff bottle and stopper, late 19th century

the shoulders and sides embellished with turquoise and red stones, the cover similarly decorated, 9cm high

R2 000 – 3 000



427

428

A Mongolian master's snuff bottle, late 19th/early 20th century

the stopper, shoulders, sides and base with metal mounts set with cabochon turquoise stones, the shoulders moulded with lion-masks, the front and reverse with jadeite and hardstone panels carved in relief with a squirrel amongst leaves and fruit, some stone losses, dents, 17cm high, with later detachable copper stand

R6 000 – 8 000



428

429

A Japanese bronze figure of Kakinomoto No Hitomaro, Meiji Period (1868-1912)

the famous poet and Japan's literary figure modelled seated, his robe carved with *mon*, lacking calligraphy brush, 6,5cm high

R1 500 – 2 000



429

430

A pair of Japanese bronze vases, Meiji Period (1868-1912)

each of trumpet outline, decorated in relief with panels of bamboo and blossom divided by a central bulbous panel decorated with *ho-o* birds, the side applied with a dragon, dents, 20cm high (2)

R5 000 – 7 000



430

431-450

No lots



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 6 February - 8pm

Important Furniture and South African Art

Lots 451-676

OPPOSITE

Lot 480 Pieter Naudé, *Jaffa*



451

An English oak press cupboard, late 17th century

the rectangular top with carved foliate frieze, above a pair of foliate panels flanked by a pair of turned columnar pendants carved with a date and initials, the lower section with a pair of heraldic panelled doors enclosing a shelf, on stile feet, *restorations and replacements*, 169cm high, 140cm wide, 58cm deep

R40 000 – 60 000



detail

452

**A Regency rosewood
chiffonier, circa 1810**

in the manner of Gillows, the rectangular top above a recessed frieze drawer centred with ribbon, berry and foliate carving, a pair of panelled doors below enclosing a shelf flanked by acanthus-carved corbels, on bun feet, *96cm high, 93cm wide, 37cm deep*

R12 000 – 15 000



detail



452

453

**A Regency rosewood
card table**

the gadrooned D-shaped top above a carved frieze and raised on a tapering incurved support, on a shaped platform base with paw feet and castors, *restorations, 73cm high, 90cm wide, 45cm deep*

R15 000 – 20 000



454

454

**A Regency rosewood and
brass-inlaid centre table**

the circular top with gadrooned border above a ring-turned lobed column, on a triangular base with conforming borders, bun feet and brass castors, *restorations, 72cm high, 91cm diameter*

R10 000 – 15 000



455

A Regency rosewood centre table
the circular top above a hexagonal column,
on a triform base with paw feet, on *later*
castors, 76cm high, 130cm diameter

R25 000 – 35 000



detail



456

A Victorian mahogany partners' pedestal desk
the moulded rectangular top inset with a gilt-tooled brown
leather writing surface above three frieze drawers, each
pedestal with an arrangement of graduated drawers, on a
plinth base with castors, *73,5cm high, 183cm wide, 105cm deep*

R45 000 – 50 000



457

457

**A Dutch marquetry display cabinet,
19th century**

the arched top above a pair of conforming glazed doors enclosing two shaped shelves above a pair of drawers and one long drawer, on S-shaped supports joined by a wavy-shaped stretcher, on bun feet, *restorations*, 132,5cm high, 208cm wide, 40cm deep

R50 000 – 70 000

458

**A bird's-eye maple and walnut
occasional table, late 19th century**

oval, the quarter-veneered top with rosewood crossbanding, turned legs on gilt-metal leaf-and-berry capped feet, 76cm high, 90cm wide

R6 000 – 8 000

459

**A walnut centre stand carved in
the figure of a satyr, probably
Italian, late 19th century**

the smiling winged figure dressed in a waistcoat and jacket, his right hand holding a circular tray, his left arm resting on the back of his horned head, standing on a pedestal carved with garlands of flowers, raised on three paw feet, *restorations*, fitted with a *later* patinated metal bowl, 110cm high

R6 000 – 8 000



459



460

A pair of giltwood mirrors

rectangular, each surmounted by a pair of birds perched on scrolling foliage issuing from an urn, with pendant cone finials, *restorations*, 110cm high, 60cm wide (2)

R25 000 – 30 000



461

An important Colonial Dutch satinwood, tulipwood, ebony and kingwood parquetry side table, 18th century

the rectangular top centring an oval panel with corner spandrels outlined in banding and decorative stringing, the edge and sides in parquetry, above the fluted frieze centring an inset vignette of sailing ships in a bay, banding and corner paterae, on square tapering legs, *restorations, 72,5cm high, 93,5cm wide, 56,5cm deep*

R200 000 – 250 000

cf. A similar table is in the Study at Groot Constantia homestead (no 36 in the inventory), and was damaged during the fire in 1925 in which the vignette drawing was destroyed.

A similar example was sold in Cape Town, The Herbert Prins Collection, 21 October 1997, lot 78.



detail



detail

462

A Cape teak, cedarwood and inlaid armoire, 18th century

the moulded hood above a pair of panelled doors headed by flowerhead motifs, enclosing four shelves and three drawers, the lower section with three graduated panelled drawers, the whole with bands of ebony, yellowwood, tulipwood, stinkwood and ivory inlay, with panelled sides, on bun feet, 232cm high, 122,5cm wide, 58cm deep

R500 000 – 600 000

PROVENANCE

The De Villiers family, Landskroon, and thence by descent



463

**A Cape stinkwood armoire,
late 18th / early 19th century**

the moulded arched hood with shaped cresting carved with scalework flanked by foliage above a pair of panelled doors enclosing four shelves and two drawers, three graduated linenfold long drawers below, with panelled sides, on *later* ogee feet, *restorations*, 269cm high, 172cm wide, 70cm deep

R300 000 – 400 000

PROVENANCE

The Van Blommestein family, and thence by descent

LITERATURE

Michael Baraitser and Anton Obholzer, *Cape Antique Furniture*, Struik, Cape Town, 2004, page 254, illustration number 1079

464

**A Cape stinkwood rusbank,
mid 19th century**

the back with plain and split splats, riempie seat, downcurved arms, on turned baluster legs, 188cm wide

R6 000–8 000

LITERATURE

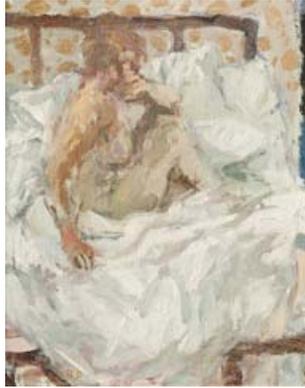
Michael Baraitser and Anton Obholzer, *Cape Country Furniture*, Struik, Cape Town, 1978, page 133, illustration number 455



463



465



468



469

465

Arnold Marc **GORTER**

DUTCH 1866-1933

Cattle Watering at the Vordense Beek

signed

oil on canvas

68,5 by 88,5cm

R25 000 – 35 000

466

John **PIPER**

BRITISH 1903-1992

Blenheim Gates

signed and numbered 9/75 in pencil in

the margin

etching in colour

44 by 66cm

R10 000 – 12 000

LITERATURE

Orde Levinson, *Eightieth Anniversary Portfolio*,

printed at Kelpra Studio, London, by Chris

Prater in 1983

467

John **PIPER**

BRITISH 1903-1992

Lower Brockhampton

signed and numbered 9/75 in pencil

in the margin

screenprint in colour

45,5 by 66cm

R10 000 – 12 000

LITERATURE

Orde Levinson, *Eightieth Anniversary Portfolio*,

printed at Kelpra Studio, London, by Chris

Prater in 1983

468

Bernard **DUNSTAN**

BRITISH 1920-

Nude Seated on Bed

signed with the artist's initials; inscribed with

the artist's name and address on the reverse

of the frame

oil on board

24 by 19cm

R12 000 – 16 000

469

Bernard **DUNSTAN**

BRITISH 1920-

Nude Lying on Bed

signed with the artist's initials; inscribed with

the artist's name and title on the reverse

oil on board

30 by 34,5cm

R15 000 – 20 000

470

Victor **PASMORE**

BRITISH 1908-1998

Three Images, 1977

signed with the artist's initials

paint and gravure on board

40 by 40cm

R40 000 – 60 000

PROVENANCE

The Everard Read Gallery, Johannesburg

470



471

David HOCKNEY

BRITISH 1937-

Yves Marie

signed, dated 74 and numbered 6/75 in pencil in the margin
lithograph on buff Rives BFK paper
74,5 by 55cm

R25 000 – 35 000**LITERATURE**

David Hockney Prints 1954-1977, The Scottish Arts Council and Midland Group in association with Petersburg Press, 1979, no 159

David Hockney Prints 1954-1995, Museum of Contemporary Art, Tokyo, 1996, no 156

471



472



472

Louis LE BROCQUY

IRISH 1916 -

The Táin, Portfolio 3

six lithographic brush drawings from the original set of twelve, the entire edition consisting of three different sets of twelve lithographic drawings, each being limited to seventy copies and one artist's proof, these numbered 68/70, printed in Dublin by Frank O'Reilly in 1969, including: 27 A flock of birds, 28 Pigs, 30 Leaping wolfhound, 32 Cow and calf, 33 The bull of Cuailnge and 34 Lion, each signed, dated 1969, and numbered in pencil in the margin, in original portfolio sheet size: 37,5 by 53,5cm

R40 000 – 60 000

The *Táin* portfolios were made in 1968-69 by Louis le Brocqy to illustrate Thomas Kinsella's inspired translation of the *Táin Bo Cuailnge*, the dramatic record of Ireland's proto-historic past and the centrepiece of the eighth-century Ulster cycle of heroic tales. The book was commissioned and designed by Liam Miller, to be published by Dolmen Press, Dublin 1969 and 1985 and by Heimeran Verlag, Munich 1976. It is now in its 17th printing by the Oxford University Press, London and New York.



473

473

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853-1936

*A Double Range in the Langebergen
(Riversdale)*

signed and dated 1912; signed, dated
and inscribed with the title on the
reverse

oil on canvas
19 by 34cm

R30 000 – 40 000



474

474

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853-1936

The Keurbooms River, Knysna

signed and dated 1923; signed, dated
and inscribed with the title on the
reverse

oil on canvas
47 by 67cm

R150 000 – 200 000

475

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

A View of the Hex River

signed
oil on canvas
44 by 59,5cm

R300 000 – 500 000

PROVENANCE

A gift from the artist to his godson, Gerhard
Krone, and thence by descent

Following the record-breaking R1 559 600
achieved for a Hugo Naudé on Strauss &
Co's Johannesburg sale in November 2011,
a number of brilliant paintings by the artist
have emerged, tracing his travels and interests
that ranged from South Africa to the Holy
Land. Foremost amongst these are paintings
from the Krone collection, the family who
pioneered brandy distillation and wine
making on one of the oldest family-owned
wine estates in South Africa, Twee Jonge
Gezellen, dating back to 1710.

Son of a farming family in Worcester, the
budding artist's talent was recognised by
Olive Schreiner who helped him to gain
admission to the prestigious Slade School



in London, where he obtained a thorough grounding in art before going on to the Kunst Akademie in Munich to specialise in portraiture.

However, it was the experience of spending the following year – 1895 – painting with members of the Barbizon Group in the Fontainebleau Forest outside Paris that was to have the most profound influence on the

development of his characteristic and much-loved landscapes.

Artists such as Jean-Baptiste Camille Corot and Jean-François Millet were seminal in the development from Romanticism to Impressionism in that they turned away from heroic images, favouring natural scenes as their subjects rather than merely as backdrops to dramatic events.

Like them, Naudé was inspired to paint directly from nature. And it is this practice that gives his best paintings their authenticity and freshness. The majestic mountains articulated by sunlight and shade, the bright river banks and cool flowing water framed by elegant trees not only attest to Naudé's acute powers of observation but also confirm his great skill as a painter of vivid and pleasing compositions.

476

Frans David OERDER

SOUTH AFRICAN 1867-1944

A Washerwoman

signed with the artist's initials

oil on canvas

36 by 32cm

R45 000 – 60 000

477

Frans David OERDER

SOUTH AFRICAN 1867-1944

Three East African Boys

signed

oil on canvas

31,5 by 38cm

R50 000 – 70 000

478

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Cape Mountain Landscape with Vlei

signed

oil on canvas

55 by 84,5cm

R30 000 – 50 000

479

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Mountain Landscape

signed

oil on canvas

31 by 46cm

R20 000 – 30 000



476



479



480

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

Jaffa

signed

oil on board

29 by 39,5cm

R250 000 – 350 000

PROVENANCE

Mr and Mrs 'Cope' Krone, and thence
by descent



481

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

A Cape Homestead

signed

oil on card

25,5 by 35,5cm

R200 000 – 300 000

Noted architectural historian, Dr Hans Fransen, describes this Cape homestead with its half-hipped roof ends as mid nineteenth century Peninsula style.¹ Located to the east of the mountains, with Devil's Peak directly behind it and partly obscuring Table Mountain, the homestead would probably have been in Mowbray or Observatory. Hugo Naudé would have spent some time in this area given that his father-in-law, Dr J Brown, lived in Mowbray.

In the opinion of Dr Helen Robinson, Cape historian and author of the recently published *The Villages of the Liesbeeck*,² the homestead may well be Malta Farm. This conclusion was arrived at largely by a process of elimination and because the homestead was an as yet unspoilt example of the mid nineteenth century Cape vernacular. Unlike most other houses in the area, the thatching on Malta Farm's roof was drawn down over the hipped end, as it is depicted here.

Malta Farm, located along the Liesbeeck, was originally called Uitkyk, when owned by Jan van Riebeeck. Observatory traces its origins to the Koornhoop Colony land grant in 1657, which made land in the Liesbeeck River valley available to officials from the Dutch East India Company.

It's possible that Naudé saw some of the many paintings that his contemporary, Pieter Wenning, painted of this landmark farm. However, Naudé gives this painting his own inimitable touch – the air seems fresh, the light sparkles and the garden erupts with blue hydrangeas, confirming that it must have been painted in mid summer.

1. Hans Fransen in an email to Emma Bedford, 26 November 2011
2. Helen Robinson, *The Villages of the Liesbeeck: From the Sea to the Source*, Houghton House, Wynberg, 2011

482

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Landscape with Mountains

signed
oil on canvas
30 by 49cm

R18 000 – 24 000



482

483

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Landscape with Cottage

signed
oil on canvas
31 by 46cm

R20 000 – 30 000



483

484

Tinus (Marthinus Johannes)

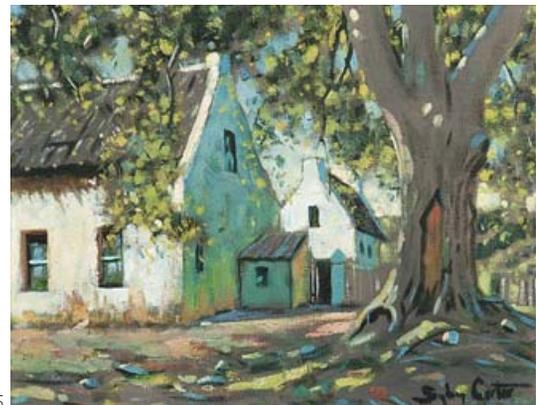
DE JONGH

SOUTH AFRICAN 1885-1942

A Cottage in a Clearing

signed
oil on canvas
30 by 49cm

R20 000 – 30 000



485

485

Sydney **CARTER**

SOUTH AFRICAN 1874-1945

Cape Houses in the Shade

signed
oil on canvas laid down on board
34 by 45cm

R15 000 – 20 000

486

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

The Palmiet River

signed

oil on card

29 by 44,5cm

R120 000 – 180 000

487

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

Kleinmond Seascape

signed

oil on card

25,5 by 35cm

R90 000 – 120 000

PROVENANCE

Mr and Mrs 'Cope' Krone, and thence
by descent



488

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

A View of the Coast, Cape

signed

oil on canvas

30 by 49cm

R20 000 – 30 000



488

489

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

Sandwal langs Breerivier

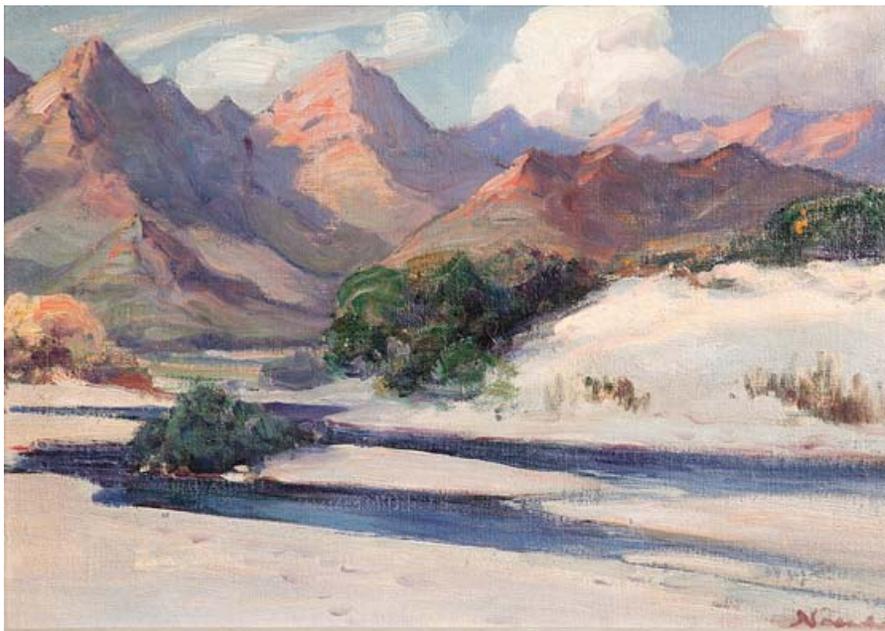
signed

oil on canvasboard

23 by 33cm

R60 000 – 80 000

The reverse bears a National Gallery of South Africa label inscribed with the title



489

490

Maurice

MENARDEAU

SOUTH AFRICAN 1897-1977

The Hex River Valley

signed

oil on board

43 by 52cm

R8 000 – 10 000



491

491

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

The Hex River

signed

oil on card

22,5 by 29cm

R60 000 – 80 000

PROVENANCE

Edgar Bold, and thence by descent

Edgar Bold was a prominent producer and director in South Africa's growing film industry. His films include *Jock of the Bushveld*, the Albert Schweitzer film *Lambarene*, *Fiela se Kind*, *Taxi to Soweto*, and the record-breaking Leon Schuster hits *There's a Zulu on my Stoep* and *Panic Mechanic*. His television hits include *The Story of an African Farm* and the award-winning *1922*.



492

492

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

Snow-capped Mountains

signed and dated 14

oil on board

31 by 46cm

R60 000 – 80 000

PROVENANCE

Edgar Bold, and thence by descent



493

493

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

Winter Landscape

signed

oil on card

19 by 28cm

R50 000 – 70 000

PROVENANCE

Edgar Bold, and thence by descent

494

Walter Gilbert **WILES**

SOUTH AFRICAN 1875-1966

Pine Trees, Worcester Valley

signed

pastel

33,5 by 49cm

R8 000 – 12 000

495

Allerley **GLOSSOP**

SOUTH AFRICAN 1870-1955

Bringing in the Police Ponies, 'Zacha's Nek'

signed; signed and inscribed with the title
on a label on the reverse

oil on board
24 by 34,5cm

R8 000 – 10 000



495

496

Allerley **GLOSSOP**

SOUTH AFRICAN 1870-1955

Devil's Peak

signed with artist's initials

oil on board
49 by 67cm

R10 000 – 12 000



498

497

Allerley **GLOSSOP**

SOUTH AFRICAN 1870-1955

Mountainous Landscape with Cattle Grazing

signed

oil on canvas laid down on board
44,5 by 74,5cm

R8 000 – 10 000

498

Pieter Willem Frederick **WENNING**

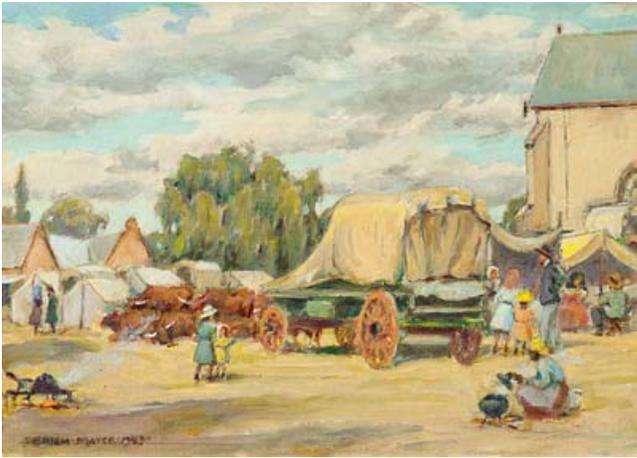
SOUTH AFRICAN 1873-1921

Forest Scene with Bluegum Tree

oil on board
36 by 30cm

R120 000 – 160 000

Accompanied by a letter of authenticity from
the Pretoria Art Museum, dated 20 July 1971



499

499

Ernst Karl Erich
MAYER

SOUTH AFRICAN 1876-1960

Nagmaal in Rustenburg

signed and dated 1949

oil on card

17 by 24,5cm

R12 000 – 16 000



503

503

Edward
ROWORTH

SOUTH AFRICAN 1880-1964

The Old Mill

signed and dated 1952

oil on canvas

60 by 85cm

R12 000 – 16 000

500

Ernst Karl Erich
MAYER

SOUTH AFRICAN 1876-1960

A Kraal

signed and indistinctly dated 1943

watercolour

13,5 by 21cm

R4 000 – 6 000

501

Ernst Karl Erich
MAYER

SOUTH AFRICAN 1876-1960

Landscape

signed and dated 1943

watercolour

14 by 24cm

R4 000 – 6 000

502

Sydney
CARTER

SOUTH AFRICAN 1874-1945

Landscape with a River

signed

oil on canvasboard

29 by 34cm

R8 000 – 10 000

504

Edward
ROWORTH

SOUTH AFRICAN 1880-1964

Cape Dutch Homestead

signed

oil on canvas

70 by 91cm

R8 000 – 12 000



505

505

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886-1957

The Magaliesberg

signed
casein on card
13,5 by 19cm

R60 000 – 90 000

506

Florence Louise Josephine **ZERFFI**

SOUTH AFRICAN 1882-1962

Still Life with Flowers and Pomegranates

signed and dated 1956
oil on canvas
60 by 50cm

R8 000 – 12 000

507

Alice **TENNANT**

SOUTH AFRICAN 1890-1976

Proteas

oil on canvas
37,5 by 47,5cm

R8 000 – 12 000

PROVENANCE

Sold: Mostertsdrift, Stellenbosch, August
1996, lot 515



508

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

The Golden Gate

signed

oil on canvas

76 by 91 cm

R2 800 000 – 3 500 000

Sold: Sotheby Parke Bernet, Johannesburg,
3 November 1976, lot 127

PROVENANCE

Mrs E Sachar

LITERATURE

Stephan Welz, *Art at Auction in South Africa
1969-1989*, Johannesburg, 1989, page 127,
illustrated in colour



509

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

Extensive Landscape

signed and dated 21

oil on canvas

44,5 by 60cm

R300 000 – 500 000

510

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

A House in the Transvaal

signed; signed, dated Aug 1945, and inscribed 'To Mona from Henri' on the reverse

oil on board

17 by 21,5cm

R40 000 – 60 000

PROVENANCE

A gift from the artist to the current owner's mother



510

511

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

Bruges, Quai du Pont de la Clef

signed, dated Nov 1925 and inscribed with the title

watercolour and charcoal

46 by 30cm

R12 000 – 16 000

512

Reginald Ernest George

TURVEY

SOUTH AFRICAN 1882-1968

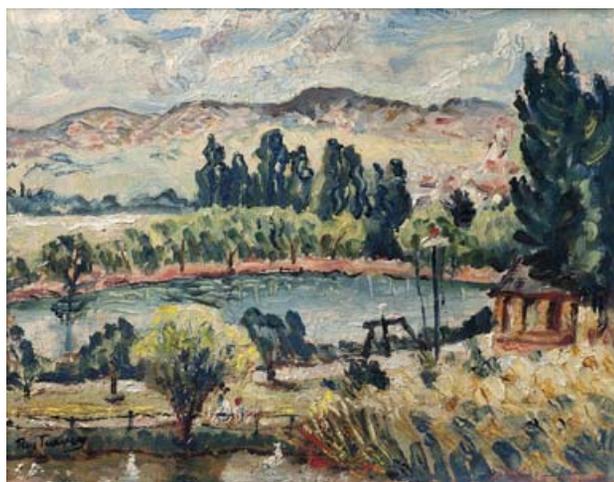
Landscape with a Dam

signed

oil on card

30 by 39cm

R10 000 – 15 000



512

513

Pranas

DOMSAITIS

SOUTH AFRICAN 1880-1965

Landscape with Houses

signed

oil on board

44 by 57cm

R40 000 – 60 000

514

Florence Louise Josephine

ZERFFI

SOUTH AFRICAN 1882-1962

Quarry

signed and dated 43; inscribed
with the artist's name and title on
the reverse

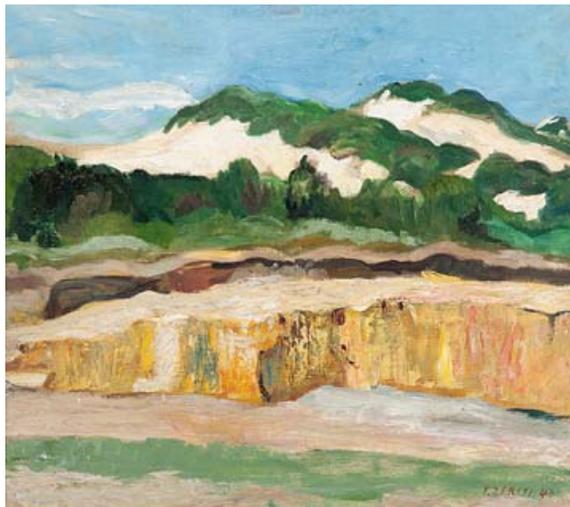
oil on board

38 by 43cm

R8 000 – 10 000



513



514



515

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886-1973

Houtdraers

signed

oil on canvasboard

39,5 by 50cm

R300 000 – 500 000

PROVENANCE

Acquired from the artist and thence by descent

EXHIBITED

South African National Gallery, Pretoria Art Museum and Johannesburg Art Gallery, *Maggie Laubser: Retrospective Exhibition*, 1969

LITERATURE

Dalene Marais, *Maggie Laubser, her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, page 287, catalogue no 1154

Matthys Bokhorst (ed) with Introduction by Gregoire Boonzaier, *Maggie Laubser: Retrospective Exhibition*, catalogue no 81

Houtdraers is listed as having been painted in 1929 in the catalogue of Maggie Laubser's retrospective exhibition curated by Professor Matthys Bokhorst and mounted at the South African National Gallery in 1969, in conjunction with Dr Albert Werth of Pretoria Art Museum and Nel Erasmus, Director of the Johannesburg Art Gallery. In the introduction to the catalogue Gregoire Boonzaier wrote:

... it was her great interest in all that she saw around her on the farm that inspired her every day. Thus she became one of the first painters in this country to depict the farm-labourers and fisherfolk at their daily labour. Into her motifs were introduced a variety of fruit, flowers and animal-life which she knew so well.

This rich variety of subject-matter with which she had grown up, and which she loved and understood, she now portrayed for many years in a series of brilliant paintings in a style her very own.¹

1. *Maggie Laubser: Retrospective Exhibition*, South African National Gallery, Cape Town, 1969, unpaginated



516

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886-1973

Transkei

signed

oil on board

39,5 by 49,5cm

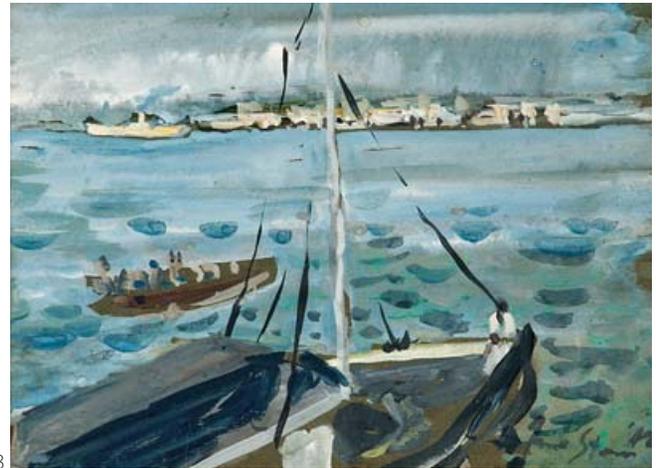
R300 000 – 500 000

In this painting, Laubser ameliorates the strident contrasts of her Berlin period with the pastoral tranquility that she distilled from the landscapes she loved. A label on the reverse, in what is probably the handwriting of a previous owner rather than the artist, notes the painting's date as 1928. This is entirely plausible, given that this work is stylistically related to *Houtdraers*, which was catalogued for her retrospective exhibition as having been produced in 1929.

Esmé Berman records that after Laubser's return from Berlin in 1924, she made several working trips to local destinations including Natal. It is possible that she travelled via the Transkei and was inspired to produce this painting. It certainly captures the rich colours associated with that landscape – the orange earth from which ochres are obtained to colour skin and cloth and the verdant greenery associated with its more fertile areas.



517



518

517

Irma

STERN

SOUTH AFRICAN 1894-1966

Woman Sleeping with Head Resting on a Table

signed and dated 1948

ink and wash over charcoal

52 by 42cm

R80 000 – 120 000

518

Irma

STERN

SOUTH AFRICAN 1894-1966

Boats in a Harbour

signed and dated '42

gouache on card

16,5 by 23cm

R60 000 – 80 000

519

Cecil

HIGGS

SOUTH AFRICAN 1898-1986

Sea Anemones

signed and dated 74

oil on canvas

45 by 70cm

R40 000 – 60 000

520

Cecil

HIGGS

SOUTH AFRICAN 1898-1986

Gull

signed and dated '52 on the reverse

oil on canvas

42 by 57,5cm

R40 000 – 60 000

519



520



521

Irma

STERN

SOUTH AFRICAN 1894-1966

Portrait of a Woman Wearing a Pink Hijab

signed and dated 1941

oil on canvas

69 by 69cm

R8 000 000 – 12 000 000

PROVENANCE

Mrs Elizabeth Mark

Irma Stern is one of South Africa's few modernist painters to receive serious international attention. A revisionary Irma Stern solo exhibition held at the Bielefeld Kunsthalle in 1996 – the first time that Stern's work was seen in Germany since the early 1930s – drew the attention of European audiences to this artist who had played a seminal role as co-founder in 1918 of the revolutionary November Group.

Irene Below, the exhibition's curator notes that Stern's 'closeness to the reality of life in Africa' allowed her to 'creatively process' her experiences of a colonial South Africa.¹

Her paintings of people from diverse cultures were one of the ways in which the artist came to terms with living in and experiencing the extremely different worlds of Europe and Africa.

One senses that the artist was motivated by the particularities of the encounter with this woman in the real world. Swathed in drapery that concentrates all attention on her expressive face, this is at once a thoughtful portrait of an individual and an evocation of the many cultures that have enriched Africa and the place Stern called home.

While Stern made greater use of naturalism in her portraits as she strove to capture the likeness of her model, her overriding concerns lay in exploring modernist concerns with the nature of paintings as two dimensional surfaces by limiting the spatial depth and heightening colour and surface texture. Though the subject is keenly observed, the painting is nevertheless exploratory and expressive – the result of a passionate engagement with the medium.

1. Claudia B Braude, 'Beyond Black and White: Rethinking Irma Stern' in *Focus*, The Helen Suzman Foundation, Johannesburg, Issue 61, June 2011, page 48



522

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892-1943

The Mountain Fairies

signed, with the artist's owl device mark
and inscribed with the title
watercolour
52 by 35cm

R30 000 – 50 000

523

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892-1943

Seagulls at Dusk

signed
pastel
54 by 36cm

R12 000 – 18 000

524

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892-1943

Three fan-shaped watercolours

one depicting an elaborately decorated
Indian elephant with a howdah, monkeys,
maidens and a snake charmer in an
architectural setting by a lake; one with
a Chinese maiden crossing a bridge, a
pagoda and an egret by a lake; and one
with a Chinese lady observing a gentleman
crossing a bridge before a pagoda, two
signed, one dated 1923 and with the artist's
owl device mark
watercolour on silk
outside diameter: all approximately 43cm
(3)

R90 000 – 120 000

PROVENANCE

The first two sold Cape Town, *Works from
the Studio of William Timlin*, 7 December
1994, lot 459

525

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892-1943

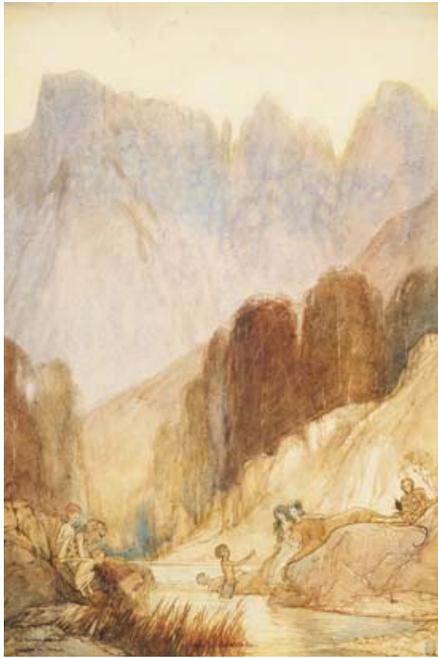
Rouen

signed, dated 1910 and inscribed with the
title
pen and ink
44 by 26cm

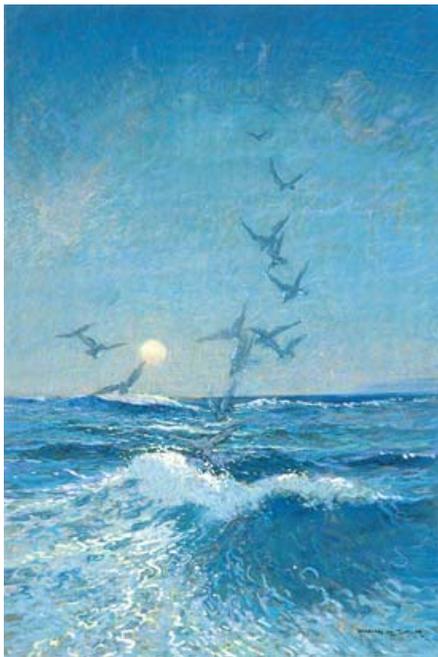
R7 000 – 10 000

PROVENANCE

Sold: Cape Town, *Works from the Studio of
William Timlin*, 7 December 1994, lot 451



522



523



524

526

Irma

STERN

SOUTH AFRICAN 1894-1966

Two Seated Arabs

signed and dated 1952

oil on canvas

59 by 49cm

R2 500 000 – 3 500 000

PROVENANCE

Acquired from the artist's estate by

Mr Louis Schachat

Die Kunsamer

A private collection



Irma Stern's *Two Seated Arabs*, with their aquiline features and simplified forms, offer an elegant reminder of the artist's travel adventures and her passion for different cultures. It has been pointed out that Stern was far more interested in African, Malaysian and Arabic culture than the majority of white people at that time.¹

In her earlier years she travelled frequently to Europe often via the East Coast and as early as 1904 stopped over in Zanzibar where she might have seen similarly robed figures. These experiences were translated into works of art that embodied Stern's concept so vividly portrayed in her journals, of herself as the bringer of gifts from Africa to Europe, and "of the transmission of visions from one world to another".²

In the foreground, Stern places two men, unified by their similar dress and grounded by the earthy brown of their robes. Their

regal heads, each framed by a kufiya, or white cotton scarf, held in place by an agal, or rope circlet, individualise them. Their hands, gathered in their laps, appear to be holding documents, perhaps books. Behind them women, draped in flowing, colourful garments of apple green and cinnamon, assemble.

This painting has an interesting history. It was one of the paintings that the artist kept in her home and which she included in her estate that was bequeathed 'for the encouragement and promotion of Fine Arts within and outside the Republic of South Africa'.³ The Trustees approached the University of Cape Town with a proposal that they acquire Stern's home, 'The Firs', for a nominal sum, thus establishing The Irma Stern Museum, a landmark cultural institution in the city and one of which the artist would have been proud. Under the title *Two Arabs*, it appears on a list of paintings that were sold in 1981 to

raise funds for the core collection.⁴

Neville Dubow, former Director of the Museum, notes that for Stern, 'Africa represents a freedom in which she could travel, the burden of her possessions lightened by her drive to create and to be able to share the fruits of that creation'.⁵ A painting such as this reminds us of that love of travel and adventure, of her interest in cultural differences and of her extraordinary generosity of spirit.

1. Alan Crump, 'Irma Stern: The Determined Search for the Exotic' in *Irma Stern: Expressions of a Journey*, Standard Bank, Johannesburg, 2003, page 25
2. Neville Dubow, *Paradise: The Journals and Letters (1917 – 1933) of Irma Stern*, Chameleon press, Cape Town, 1991, page 78
3. J Du P Scholtz, 'Introduction: The Creation of the Irma Stern Museum' in *Irma Stern Museum*, University of Cape Town, 1971, page 2
4. Information supplied by Christopher Peter in an email to Emma Bedford, 29 November 2011
5. Neville Dubow, *ibid*, page 78





527

Inma

STERN

SOUTH AFRICAN 1894-1966

A Group of Xhosa Women with Birds

signed and dated 1960

gouache on paper

23 by 27cm

R80 000 – 120 000



528

528

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921-2003

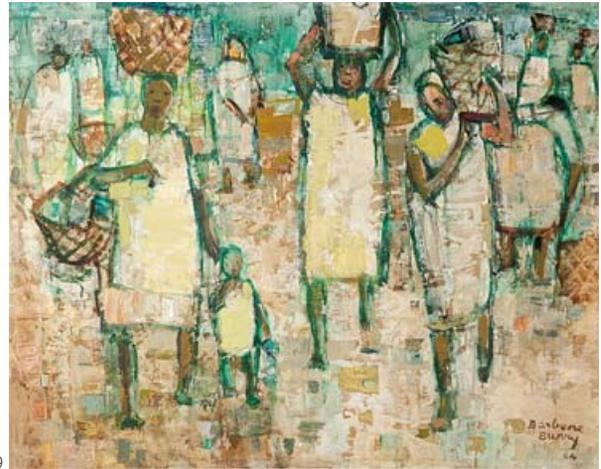
Three Initiate Males

signed

oil on canvas laid down on board

48 by 37,5cm

R40 000 – 60 000



529

529

Barbara Grace
BURRY

SOUTH AFRICAN 1909-2010

Women with Baskets

signed and dated 64

oil on board

73,5 by 93cm

R15 000 – 20 000



530

530

Fritz
KRAMPE

SOUTH AFRICAN 1913-1966

Cuanza, Angola

signed with the artist's initials, dated

53 and inscribed with the title

watercolour

63 by 96cm

R18 000 – 24 000

531



533



534



535



536

**531**Cecil **HIGGS**

SOUTH AFRICAN 1898-1986

Green Rock Pools

signed and indistinctly dated 75

oil on canvas

32,5 by 60cm

R30 000 – 40 000**532**Cecil **HIGGS**

SOUTH AFRICAN 1898-1986

Seagulls and Rocks

signed and indistinctly dated 60

oil on canvas

60 by 50cm

R25 000 – 35 000**EXHIBITED**South African National Gallery, Cape Town, *Cecil Higgs – A Retrospective Exhibition*, 1975**533**Cecil **HIGGS**

SOUTH AFRICAN 1898-1986

Rock Pool with Seaweed

signed and dated 57

oil on board

34 by 44,5cm

R25 000 – 35 000**534**Cecil **HIGGS**

SOUTH AFRICAN 1898-1986

Leaves

signed and dated 1946 on the reverse

oil on canvas

49 by 36,5cm

R25 000 – 35 000**PROVENANCE**

Mrs JC de Wet, Stellenbosch

EXHIBITEDThe Tate Gallery, London, *Exhibition of Contemporary South African Paintings, Drawings and Sculpture* organised by the SA Association of Arts for the Union Government, 1948-9, catalogue no 39**535**Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

Mountain Landscape

signed and dated 40

oil on board

49 by 59,5cm

R30 000 – 40 000**536**Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

Twilight in the Bushveld nr Leydsdorp, TvI

signed and dated 43; inscribed with the title and date in pencil on the reverse

oil on board

31 by 39,5cm

R20 000 – 30 000



537

537

Jean Max Friedrich **WELZ**

SOUTH AFRICAN 1900-1975

The Sheep Shearers

signed and dated 43

oil on board

28 by 42,5cm

R150 000 – 200 000

538

Jean Max Friedrich **WELZ**

SOUTH AFRICAN 1900-1975

Young Girl with a Milkshake

signed and dated 67

oil on paper

78 by 58cm

R60 000 – 80 000

539

Jean Max Friedrich **WELZ**

SOUTH AFRICAN 1900-1975

Picnic at Brandvlei

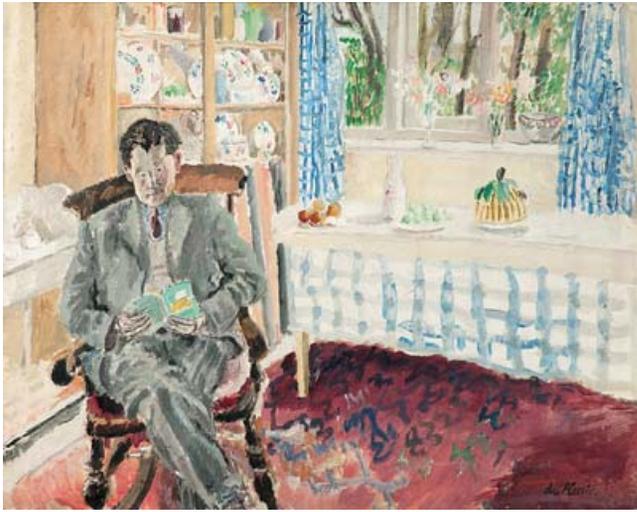
signed, dated May 44 and inscribed

with the title

black ink

20 by 31cm

R8 000 – 12 000



540

540

Enslin Hercules **DU PLESSIS**

SOUTH AFRICAN 1894-1978

The Kitchen

signed; signed and inscribed with the title on the reverse
oil on canvas
60 by 75cm

R30 000 – 50 000

541

Robert **BROADLEY**

SOUTH AFRICAN 1908-1988

At Montana, Switzerland

signed, dated 76; signed, dated and inscribed with the title on the reverse
oil on canvas board
50 by 59,5cm

R8 000 – 12 000



544

542

Robert **BROADLEY**

SOUTH AFRICAN 1908-1988

Reclining Nude

signed and dated 44
oil on board
44 by 54cm

R8 000 – 12 000

PROVENANCE

Edgar Bold, and thence by descent

543

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906-1991

Still Life with Daffodils and Narcissi

signed
oil on board
43 by 60cm

R15 000 – 20 000

544

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

Parisian Street Scene

signed
watercolour
45 by 58cm

R30 000 – 40 000



546

545

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Seaweed and Seashells

pastel

42 by 55cm

R20 000 – 30 000

546

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Seascape

signed and dated 62

oil on canvas

29,5 by 40cm

R18 000 – 24 000



548

547

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Rock Pool with Seaspray

signed

oil on canvas

37 by 24,5cm

R20 000 – 30 000

548

Heinrich H J VON MICHAELIS

SOUTH AFRICAN 1912-1990

Scavengers All

signed and dated 47

oil on board

34 by 42cm

R8 000 – 10 000

This painting depicts the time when the building of Paarden Eiland was taking place and landfill from refuse dumps was used.

549

Lippy (Israel-Isaac)

LIPSHITZ

SOUTH AFRICAN 1903-1980

The Palm Studio

signed and dated 1936

gouache

32 by 43,5cm

R15 000 – 20 000

PROVENANCE

The Jack and Helene Kahn Collection

Palm Studio was situated at 18 Roeland Street in Cape Town and was used by the artists Lippy Lipshitz and Wolf Kibel during the 1930s.



549

550

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

The Doll Louise in an Interior

signed; inscribed with the title and dated 'approx 1945' on the reverse

oil on canvas

45 by 36,5cm

R140 000 – 160 000



550

551

Wolf **KIBEL**

SOUTH AFRICAN 1903-1938

Three Women on a Balcony

watercolour

85 by 60cm

R350 000 – 400 000

EXHIBITED

South African National Gallery, Cape Town,
and Pretoria Art Museum, 1976, *Wolf Kibel
Retrospective*, catalogue no 84

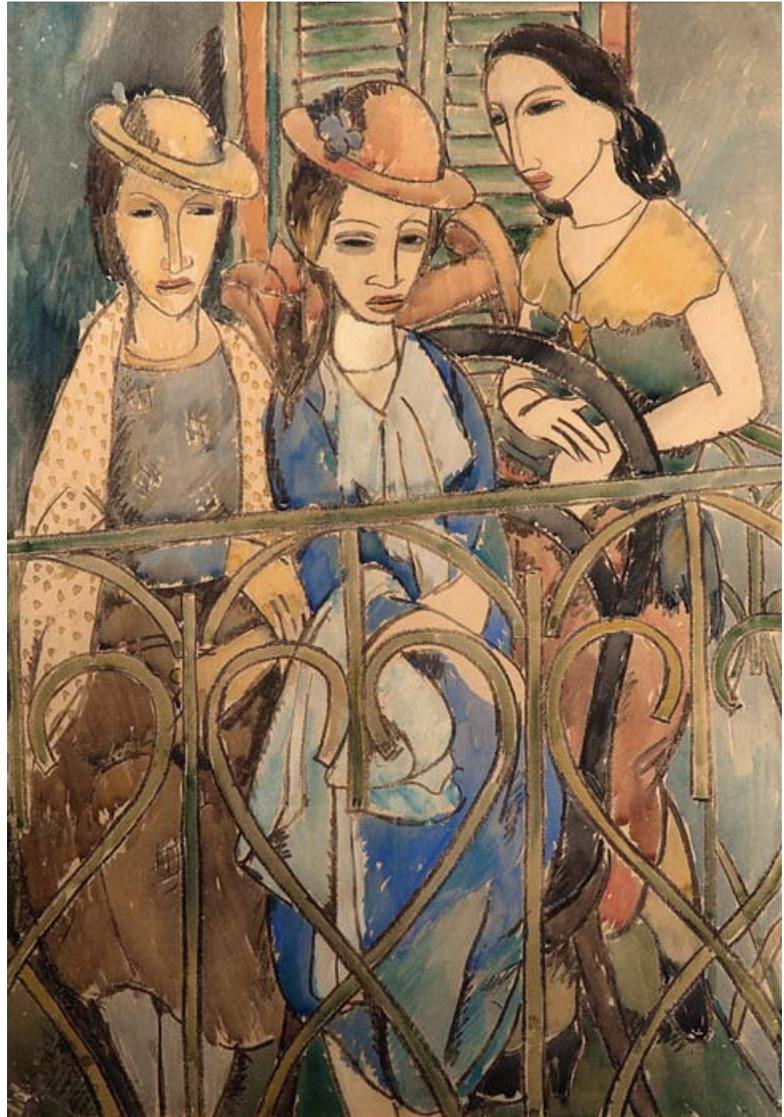
LITERATURE

Stephan Welz, *Art at Auction in South Africa, 1969-
1989*, Ad Donker, Johannesburg, 1989, page 147,
illustrated

Wolf Kibel's *Three Women on a Balcony* is remarkable for several reasons, not least of which is its considerable size in an oeuvre in which the artist produced mostly modest-sized works. Inevitably it recalls Édouard Manet's *The Balcony* with its three fashionable Parisian figures elegantly posed before a shuttered door. They gaze down on what we assume to be the street below or the space that we, the viewers, occupy. The balcony, in its role as a useful theatrical device that affords the privileged a perfect view of the passing parade, is here also used to draw attention to a life of elegance and luxury.

Unlike Manet's painterly Impressionism, Kibel has rendered the scene in a more graphic and expressive manner. The graphic technique reveals his superb draughtsmanship that structures the composition and contains the delicate colouring and playful patterning. The strong simplification of figures and features proves that Kibel was well aware of artistic developments made in Europe by Modigliani and his fellow artists from the School of Paris.

The three women are believed to be the artist's wife Freda Kibel, Rachel Lipshitz and Rosa van Gelderen, the latter being an influential school principal and art teacher – a strikingly good-looking woman who was also painted by Irma Stern.



552

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899-1980

Continental Landscape

signed and dated 1937

watercolour

43 by 58cm

R12 000 – 16 000

553

Leng

DIXON

SOUTH AFRICAN 1916-1968

The Malay Quarter, Cape Town

signed

pen and ink and watercolour with
heightening

27,5 by 21cm

R8 000 – 10 000

554

Leng

DIXON

SOUTH AFRICAN 1916-1968

The Western Province Cricket Ground

pen and ink and watercolour with
heightening

19 by 25,5cm

R8 000 – 10 000



556

555

John Henry

AMSHWITZ

SOUTH AFRICAN 1882-1942

Van Riebeeck at the Cape

pastel

51 by 68,5cm

R6 000 – 8 000

556

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906-1977

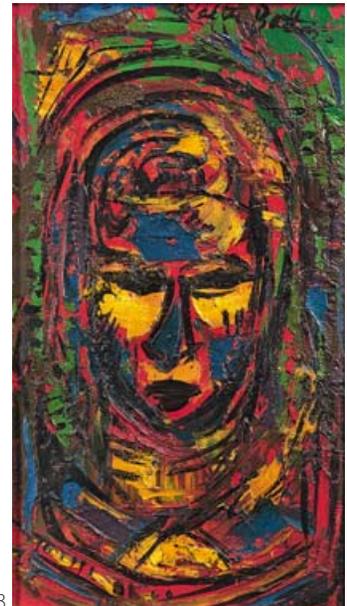
Young Girl in Blue

signed and dated 63

pastel on paper

43 by 30cm

R40 000 – 60 000



558

557

Iris

AMPENBERGER

SOUTH AFRICAN 1916-1981

Coffee and a Chat

signed

oil on board

48 by 45,5cm

R6 000 – 8 000

558

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Head of an African Woman

signed

oil on canvas

28,5 by 16cm

R30 000 – 50 000



559

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906-1977

Fisher Folk on the Beach

signed and dated 63

oil on canvas

60 by 75cm

R200 000 – 300 000

560

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Near Pearston, Karoo

signed and inscribed with the title

watercolour

34 by 48cm

R20 000 – 30 000



560

561

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Lahaina, Maui

signed, dated 12.6.76 and inscribed

with the title

watercolour

33 by 47cm

R20 000 – 30 000



561

562

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

From Studio Window

signed, dated June 52 and inscribed

with the title

watercolour

33 by 43cm

R20 000 – 30 000

PROVENANCE

Goodman Gallery, Sandton,
Johannesburg



562

563

Terence John

MCCA

SOUTH AFRICAN 1913-1978

Blouberg Beach

signed

oil on canvasboard

39 by 49cm

R30 000 – 40 000



563

564

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

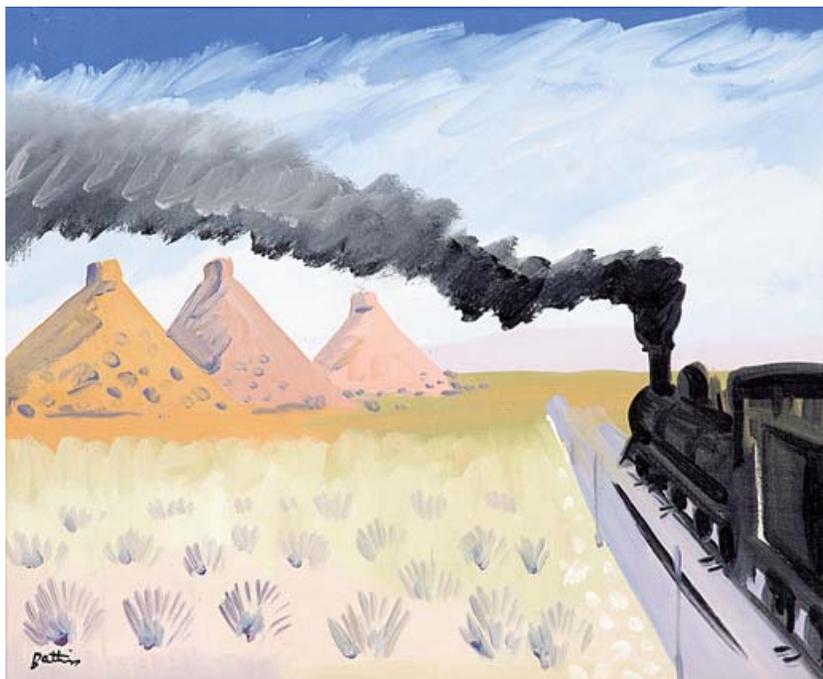
*The Train to Three Sisters, recto,
Frolicking with the Dog at the Pool,*
verso

signed

oil on canvas

45 by 55cm

R120 000 – 150 000



564

565

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Flying Angels

signed, inscribed with the title and
numbered 10/30 in pencil in the margin
silkscreen printed in colours
38 by 56,5cm

R20 000 – 30 000



565

566

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Orgy 4

signed, inscribed with the title and
numbered 12/39 in pencil in the margin
screenprint in colour
42 by 61cm

R20 000 – 30 000

EXHIBITED

Standard Bank Gallery, Johannesburg,
Walter Battiss Gentle Anarchist, 20 October
- 3 December 2005, page 55, illustrated

LITERATURE

Karin Schawran and Michael Macnamara
(eds), *Walter Battiss*, Ad Donker,
Johannesburg, 1985, page 89, plate 18,
illustrated in colour



566

567

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Orgy

signed and numbered 1/25 in pencil in
the margin
silkscreen in colour
44 by 63cm

R20 000 – 30 000



567



568

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908-1984

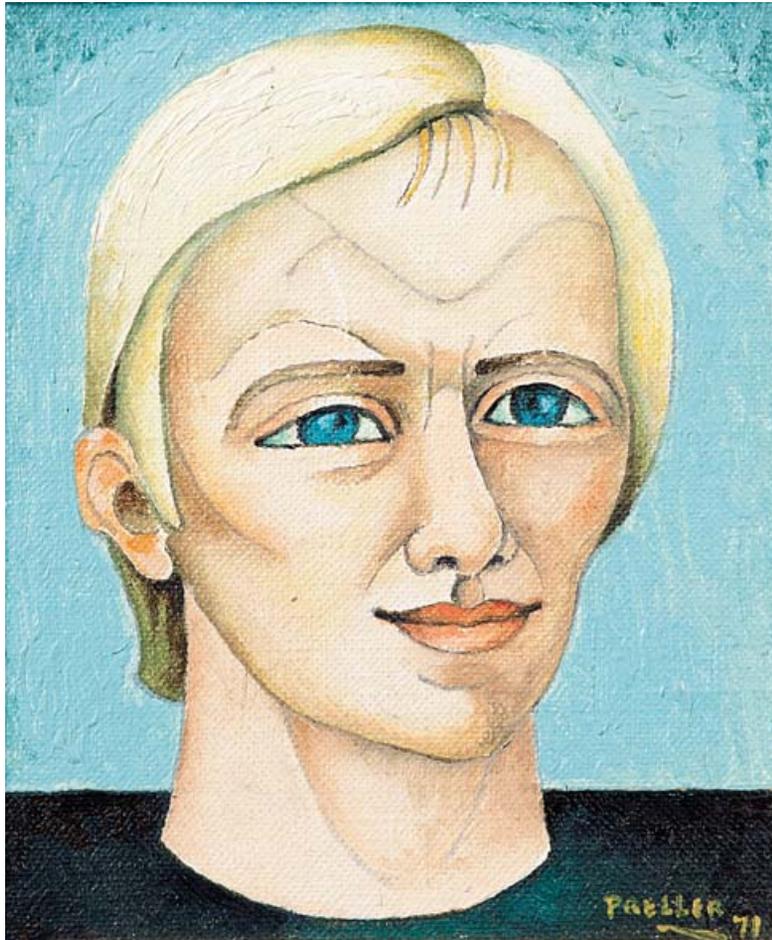
Out of the Darkness Into the Light

signed and dated 74

oil on canvas laid down on board

91 by 139cm

R80 000 – 120 000



569

Alexis

PRELLER

SOUTH AFRICAN 1911-1975

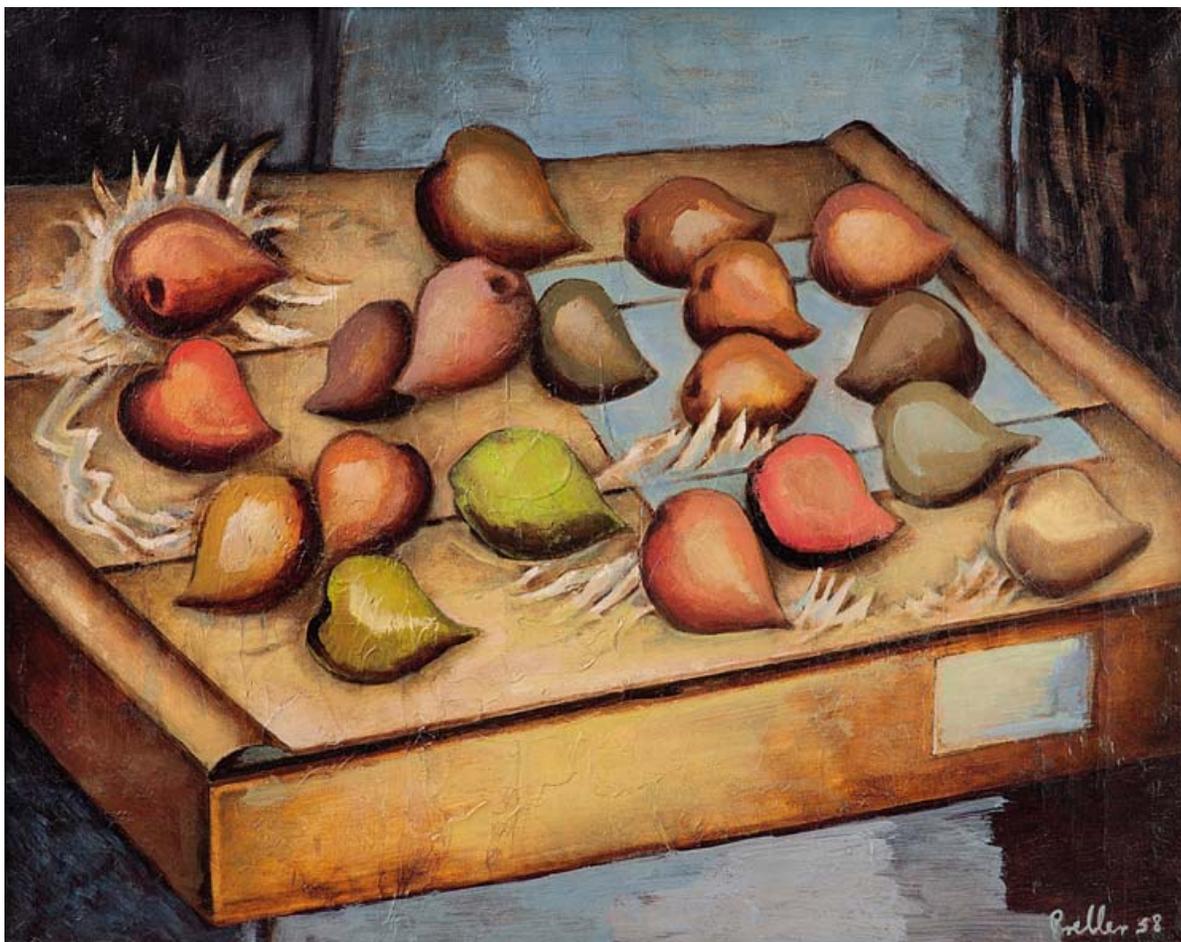
Head of Guna

signed and dated 71

oil on canvas laid down on board

15 by 18cm

R80 000 – 120 000



570

Alexis

PRELLER

SOUTH AFRICAN 1911-1975

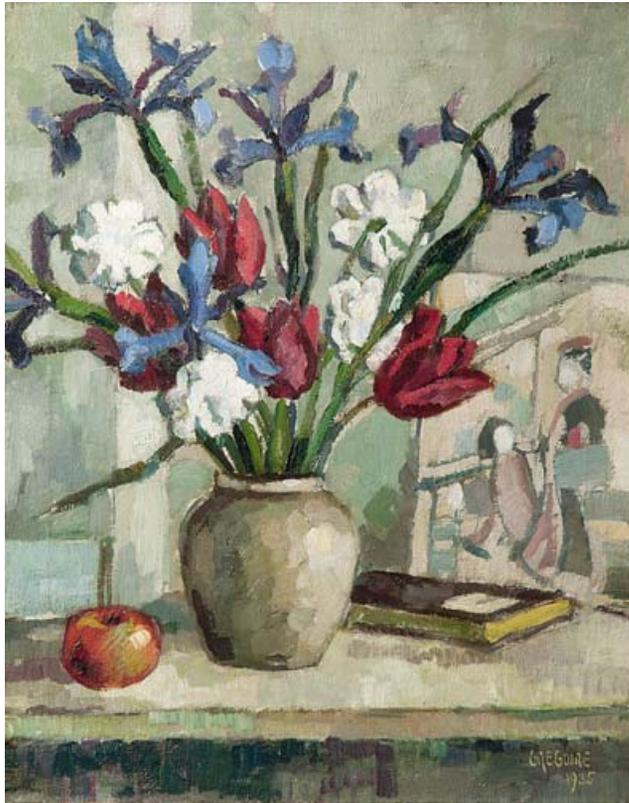
A Box of Mangoes

signed and dated 58

oil on canvas

40 by 50cm

R150 000 – 200 000



571

571

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

Still Life with Irises and Tulips

signed and dated 1935

oil on canvas

50 by 39,5cm

R70 000 – 90 000



572

572

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

Still Life with Arum Lilies

signed and dated 46

oil on board

73 by 57cm

R40 000 – 60 000

573

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

Still Life with Dahlias

signed and dated 1941

oil on canvas

34 by 29cm

R30 000 – 40 000

PROVENANCE

Acquired from the artist by Morris Robinson of Ashbey's Galleries, and thence by descent

574

Alexander

ROSE-INNES

SOUTH AFRICAN 1915-1996

Still Life with Proteas

signed

oil on canvas

50 by 40cm

R20 000 – 30 000



573



574

575

Clement Edmond Theodore

Marie

SERNEELS

SOUTH AFRICAN 1912-1991

Still Life with Proteas

signed and dated 71

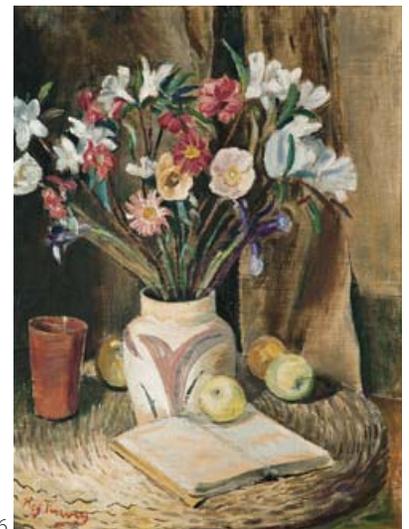
oil on canvas

90 by 70cm

R35 000 – 50 000



575



576

576

Reginald Ernest George

TURVEY

SOUTH AFRICAN 1882-1968

*Still Life with Flowers, Apples
and a Book*

signed

oil on board

54,5 by 41cm

R10 000 – 15 000

577

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Autumn Trees

signed and inscribed 'To Mrs Schoonraad
in appreciation of all her kindness'

watercolour
25 by 35,5cm

R15 000 – 20 000

578

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Greek Afternoon

signed and dated 1981

pen and ink
33 by 49cm

R10 000 – 15 000

579

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Four Excessive Females

signed and numbered 11/25 in pencil in
the margin, inscribed with the title in ink
silkscreen in colours

64 by 45cm

R15 000 – 20 000

PROVENANCE

Dr Hennie Aucamp

580

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Girl Moving her Legs

signed and numbered 14/25 in pencil in
the margin

screenprint
50 by 32cm

R10 000 – 15 000

LITERATURE

Karin Skawran & Michael Macnamara,
(eds), *Walter Battiss*, Ad Donker,
Johannesburg, 1985, page 85, Fig. 36,
illustrated

581

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Young Elephant Fucking a Flower

signed and inscribed printer's proof 2/4
screenprint, printed in colours
43 by 62cm

R10 000 – 15 000

PROVENANCE

Dr Hennie Aucamp

582

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Abstract Composition with Figures I

in collaboration with Christo Coetzee,
Braum Kruger, Ian Redelinghuys and
Chris Spies, signed by all the artists,
executed in 1979/80

mixed media on paper
44 by 58cm

R10 000 – 15 000

583

Walter Whall

BATISS

SOUTH AFRICAN 1906-1982

Abstract Composition with Figures II

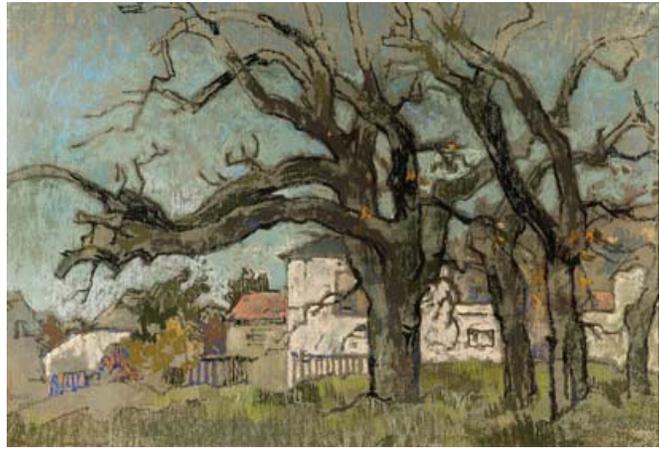
in collaboration with Christo Coetzee,
Braum Kruger, Ian Redelinghuys and
Chris Spies, signed by all the artists,
executed in 1979/80

mixed media on paper
44 by 58cm

R10 000 – 15 000



584



585

584

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

*Kommetjie Lighthouse in
the Mist*

signed and dated 1928
oil on canvas
32 by 37,5cm

R50 000 – 70 000

585

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Bare Oaks, Wynberg

signed and dated 1958; signed
and inscribed with the medium
and title in English and Afrikaans
on a label on the reverse
pastel
29 by 43cm

R25 000 – 35 000

586

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Children Playing behind a Fence

signed and dated 1974
charcoal and watercolour
22 by 32cm

R10 000 – 15 000

587

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Looking down Long Street

signed and dated 1957
charcoal and watercolour
33 by 42cm

R15 000 – 20 000



586



587

588

Alexander

ROSE-INNES

SOUTH AFRICAN 1915-1996

Queensmead

oil on board
41 by 59cm

R40 000 – 60 000

589

Alexander

ROSE-INNES

SOUTH AFRICAN 1915-1996

A Clown

signed
oil on board
50,5 by 27,5cm

R40 000 – 60 000

590

Alexander

ROSE-INNES

SOUTH AFRICAN 1915-1996

A Crown of Thorns

signed
oil on board
60 by 29,5cm

R30 000 – 40 000

591

Stanley Faraday

PINKER

SOUTH AFRICAN 1924-

The Artist's Studio

signed in pencil in the margin
lithograph
image size: 31 by 44,5cm

R4 000 – 6 000

592

Terence John

MCCAW

SOUTH AFRICAN 1913-1978

Working in the Vineyard

signed and dated 1941
oil on canvas
54 by 69cm

R30 000 – 50 000

593

Terence John

MCCAW

SOUTH AFRICAN 1913-1978

A Farmhouse with a Cart

signed and dated 41
oil on canvas
34 by 44cm

R25 000 – 35 000

588



592



593



594

Terence John

MCCA

SOUTH AFRICAN 1913-1978

Goatherd, Arlo

signed and dated 52; inscribed with the title on the reverse

oil on canvas

49,5 by 60cm

R30 000 – 50 000



594

595

Enslin Hercules

DU PLESSIS

SOUTH AFRICAN 1894-1978

A Wagon by a Farmhouse

inscribed 'To Harold Thesen from E du Plessis'

oil on card

42,5 by 54cm

R10 000 – 15 000



595

596

Enslin Hercules

DU PLESSIS

SOUTH AFRICAN 1894-1978

Rue Pierre Loti

signed

oil on board

49 by 68,5cm

R10 000 – 15 000



596

The reverse bears a label of The London Artists' Association (now defunct), inscribed with the title.

Pierre Loti (1850-1923) was a French novelist and naval officer.

597

Stanley Faraday

PINKER

SOUTH AFRICAN 1924-

Girl in Sunglasses

signed; inscribed with the artist's name,
address, title and medium on the reverse

oil on canvas

61 by 46cm

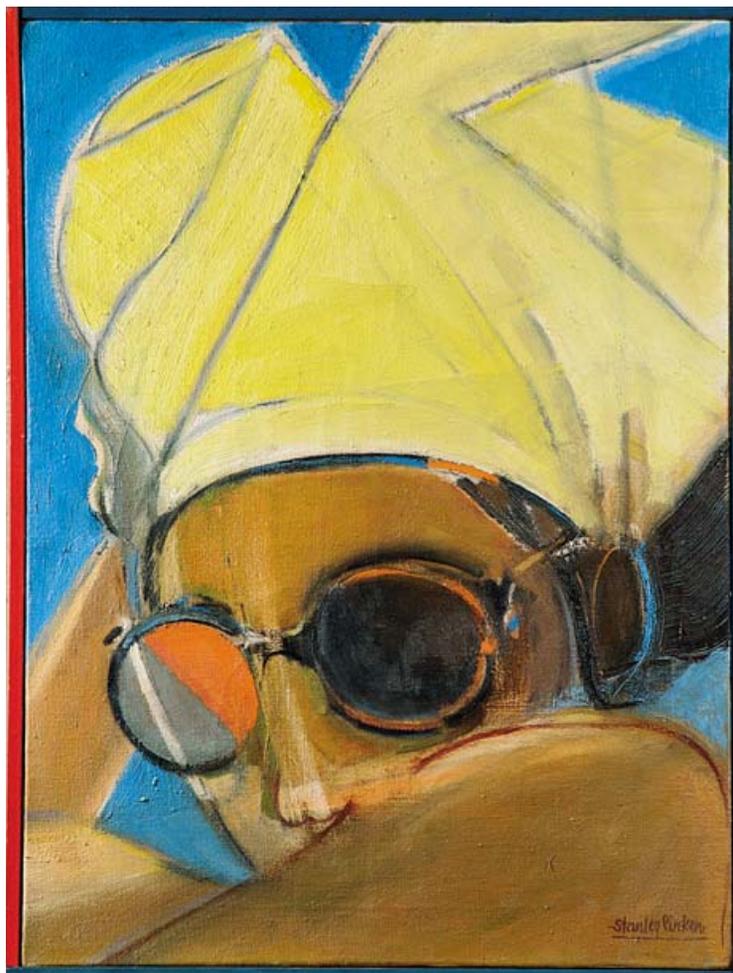
R300 000 – 500 000

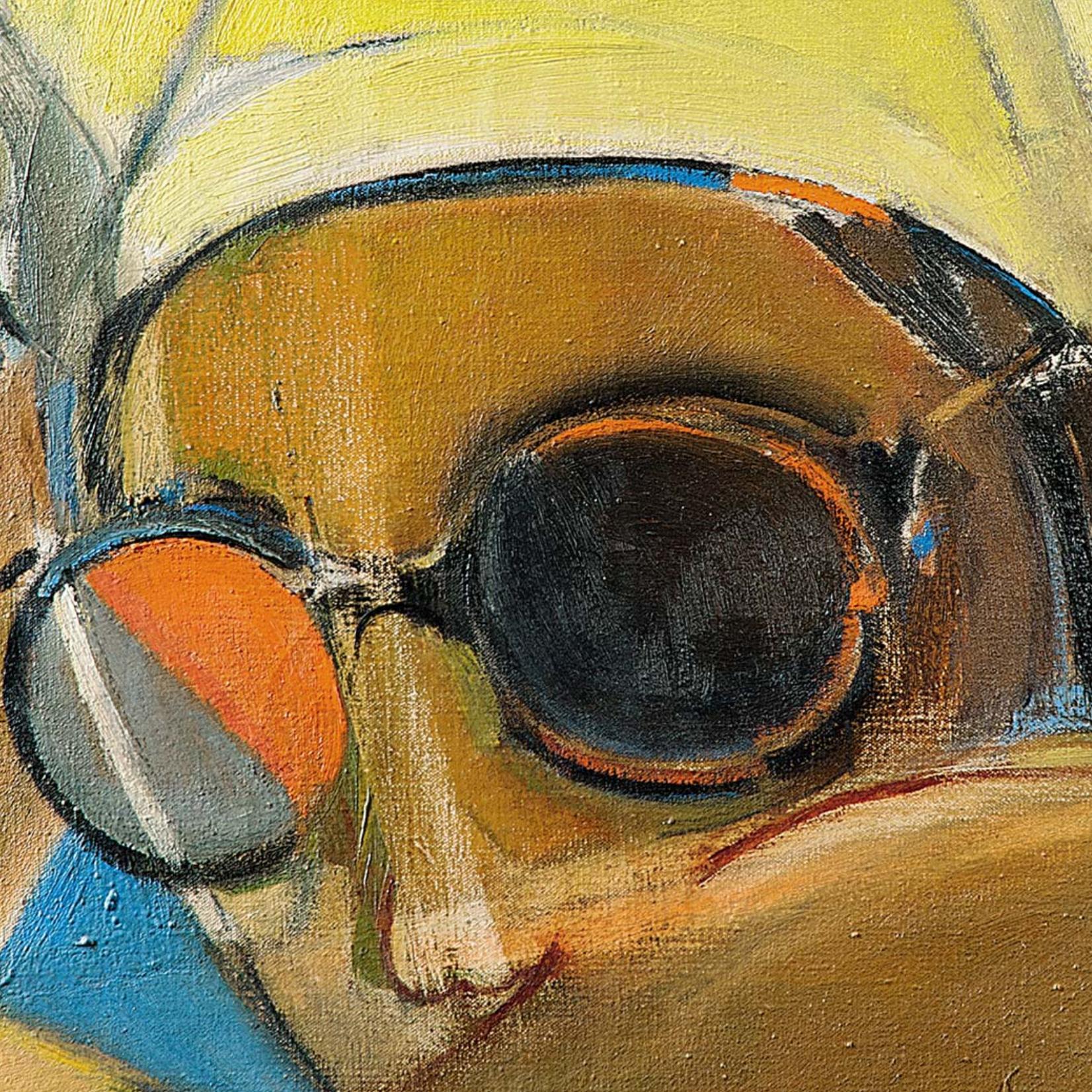
Stanley Pinker's *Girl in Sunglasses* delights us with its formal innovations as much as with its sheer, sassy presence. Such technical bravado and sense of style are only possible in the hands of a consummate artist with an assured understanding of the formal and expressive possibilities of painting.

In his forward to the artist's monograph *South African National Gallery curator, Hayden Proud*, points out that Stanley Pinker was one of the few South African painters returning from Europe with a thorough understanding of the language of Modernism in painting – 'of dealing intelligently with such concerns as the integrity of the picture plane, shallow pictorial space, open compositional modes and the notion of colour and texture as primary, independently expressive elements.'¹

The painting retains a fresh contemporaneity despite having been painted years ago. Strong colour contrasts, dramatic diagonals and the rhythmic repetition of circular spectacles all animate the format to produce a portrait like no other. And yet there's a remarkable universality to this image – she could be an evocation of Hugh Masekela's jazzy 'African Woman', 'The Girl from Ipanema' or even a young rollerblader on Sunset Boulevard.

1. Hayden Proud, 'A reflection on the art of Stanley Pinker' in Michael Stevenson, *Stanley Pinker*, Michael Stevenson, Cape Town, 2004, page 8





598

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

Blue Portrait

signed and dated 69
oil on board
63 by 48cm

R70 000 – 100 000



598

599

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

Two Gentlemen

signed
watercolour
32,5 by 15cm

R30 000 – 40 000



599

600

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

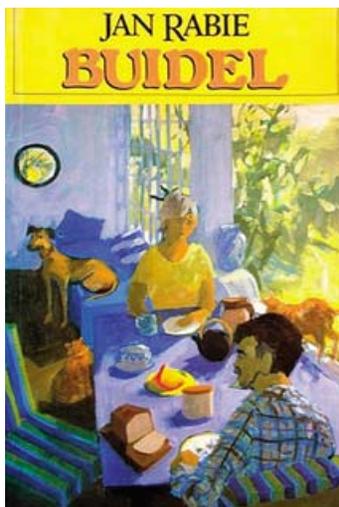
Township Scene with Figures

signed and dated 71
watercolour
36 by 54,5cm

R50 000 – 70 000



600



601

Marjorie

WALLACE

SOUTH AFRICAN 1925-2005

Ontbyt by Onrus

signed

oil on canvas

81 by 85,5cm

R60 000 – 80 000

LITERATURE

Jan Rabie, *Buidel*, Human & Rousseau, Cape Town, 1989, illustrated on the cover

JC Kannemeyer, *Jan Rabie: 'n Biografie*, Tafelberg Uitgewers, Cape Town, 2004, between pages 416 and 417, illustration 91



601



602



606

602

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919-1979

A Seaside Village

signed

oil on canvas

45 by 70cm

R20 000 – 30 000

603

Dieter **ASCHENBORN**

SOUTH AFRICAN 1915-

Landscape

signed and dated 1951

oil on board

31,5 by 37,5cm

R4 000 – 6 000

604

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Houses and Sunflowers

signed

oil on board

50 by 60cm

R25 000 – 35 000

605

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Candlelight

signed

mixed media on canvas laid down

on board

59,5 by 70cm

R70 000 – 90 000

606

George **ENSLIN**

SOUTH AFRICAN 1919-1972

Greek Island Harbour

signed and dated 50

oil on canvas

49 by 60cm

R30 000 – 40 000

607

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923-1980

Op die Stoep

signed and dated 65; inscribed with the artist's name, address, title and date on the reverse

oil on board

49 by 39cm

R40 000 – 60 000

EXHIBITED

RAU, Johannesburg, 1990, catalogue no 60



607

608

Alexander

ROSE-INNES

SOUTH AFRICAN 1915-1996

Downtown

signed and dated 1958

oil on board

49,5 by 39cm

R70 000 – 90 000

609

Sidney

GOLDBLATT

SOUTH AFRICAN 1919-1979

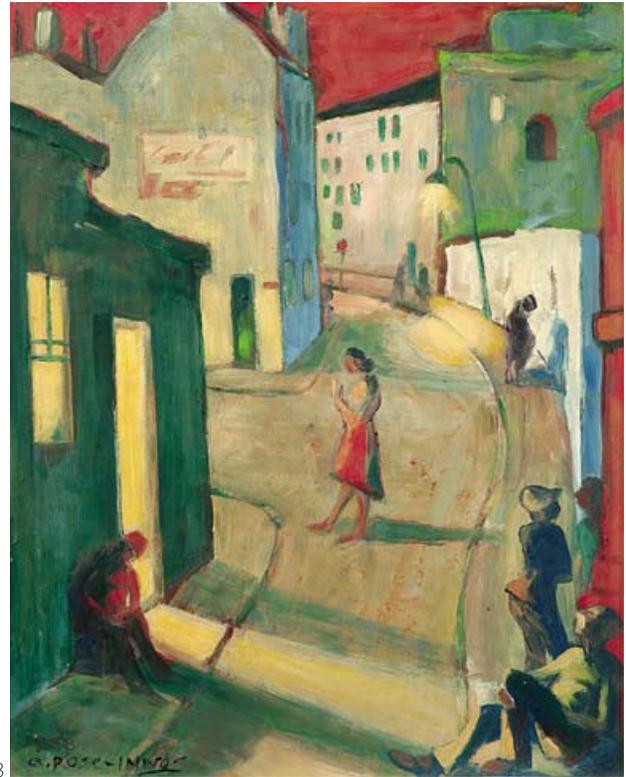
The Potter's Studio

signed

oil on board

60 by 61cm

R30 000 – 40 000



608



609

610

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915-2011

Africa

steel

height: 90cm

R120 000 – 180 000

PROVENANCE

Edgar Bold, and thence by descent

A similar sculpture entitled African Chief is in the Permanent Collection of Iziko South African National Gallery. This piece can be compared to the much larger steel sculpture which was commissioned in 1959 for the Union Pavilion in the Milner Park Showgrounds, Johannesburg. Standing almost seven metres tall, *Africa* is one of Villa's watershed pieces, and though the title could arguably be linked to its having been commissioned for the Union of South Africa's pavilion, it more probably suggests his active and positive identification with the country and continent of his choice. *Africa* is now to be seen in the grounds of Kumba Resources headquarters in Pretoria.

Amalie von Maltitz and Karel Nel,
Eduardo Villa: A Life Considered,
Jonathan Ball, Johannesburg, 2005,
page 44





611

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

Igor Stravinsky & Four Women

signed, dated 1999/00, inscribed with the artist's name, the medium and title on the reverse

oil on canvas

90 by 120cm

R200 000 – 400 000

LITERATURE

Robert Hodgins, Tafelberg, Cape Town, 2002, page 45, and on back flap, illustrated in colour

The definitive Hodgins for arts lovers, *Igor Stravinsky & Four Women* provides both a portrait of the bespectacled composer and a commentary on the creative genius who is said to have had the most profound influence on the evolution of music through the emancipation of rhythm, melody, and harmony.

Robert Hodgins creates a diptych of two distinct worlds, one of brilliant light illuminating the

composer and another of theatrical drama populated by dramatic figures that may refer to the audiences who rioted at the 1913 Paris première of his controversial *The Rite of Spring*, or to the choreography by Nijinsky, which was lambasted by conservatives as primitive. With typical humour, Hodgins offers us the most pared-down portrait of an artist whose compositions ranged from 'polyrhythmic collisions' to almost 'monastic renunciations' so much so that the rivalrous Arnold Schoenberg called him 'Herr Modernsky'.



612

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

A Field Full of Folk

signed, dated 2002, inscribed with the artist's

name, the medium and title on the reverse

oil and graphite on canvas

90 by 120cm

R100 000 – 150 000

613

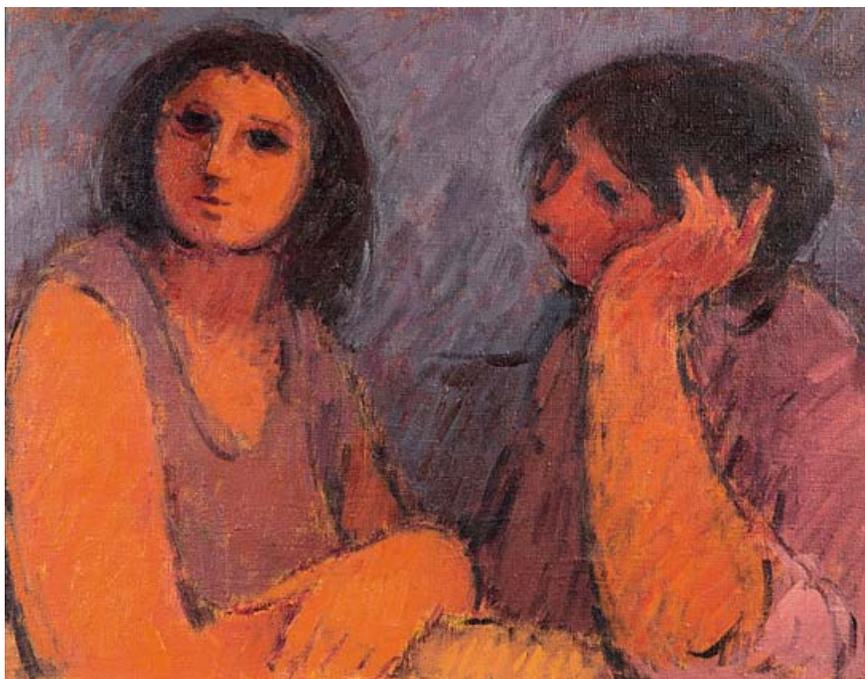
Eleanor Frances
ESMOND-WHITE

SOUTH AFRICAN 1914-2007

Two Women

signed
oil on canvas
35 by 45cm

R160 000 – 200 000



613

614

Andrew James Jowett
MURRAY

SOUTH AFRICAN 1917-1998

Grey Striped Cat

signed
oil on board
41 by 30cm

R8 000 – 12 000



615

615

Bettie
CILLIERS-BARNARD

SOUTH AFRICAN 1914-2010

Spirit of the Future

signed and dated 1974
oil on canvas
89,5 by 90cm

R30 000 – 50 000



617

616

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

Officers & Gents 9

signed, dated '98/'01 and numbered 4/20 in pencil in the margin
digital print

30 by 38cm

R4 000 – 6 000

617

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

Park Bench

signed, dated 2009, inscribed with the title, the artist's name and
the medium on the reverse

oil on canvas

90 by 90cm

R150 000 – 200 000

618

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920-2010

Berlin Blues

signed, dated '88, inscribed with the title, Artist's proof, and 'This print uniquely hand-coloured for Mr Hennie Aucamp by Robert Hodgins on Xmas Day 1994'; in pencil in the margin
hand-coloured etching
sheet size: 50 by 65cm

R8 000 – 10 000

PROVENANCE

Dr Hennie Aucamp

619

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920-2010

So?

signed, dated '40 and numbered 4/40
in pencil in the margin
colour lithograph
68 by 99cm

R8 000 – 10 000

620

Robert Griffiths

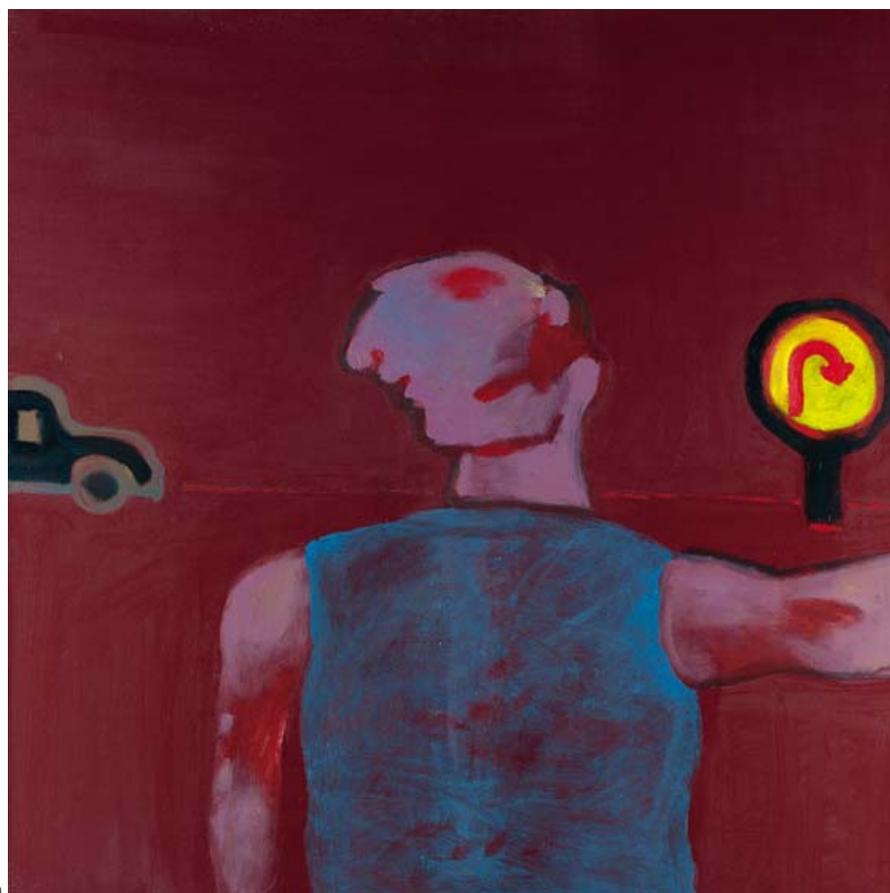
HODGINS

SOUTH AFRICAN 1920-2010

The Hitch-hiker

signed, dated 2002, inscribed with the artist's name, medium and title on the reverse
oil on canvas
90 by 90cm

R90 000 – 120 000



620

621

Stanley Faraday

PINKER

SOUTH AFRICAN 1924-

The Bathers

signed

oil on canvas

45 by 56cm

R700 000 – 900 000

Stanley Pinker is, in many ways, exceptional in South African art – an extraordinarily intelligent and sensitive artist who, though responsive to both the international artistic milieu and to local social and cultural influences, has developed a unique style and a distinctive iconography unrelated to other developments here.

He was introduced to European Modernism at the Continental School of Art, where from 1947 to 1950 he studied under Maurice van Essche who, in turn, had studied under Matisse in 1933 while in the south of France. In the ten years that Pinker lived between London and Nice from 1954 until 1964 he developed a sophisticated understanding of the tenets of Modernism which is very evident in *The Bathers*.

With characteristic individualism and courage, Pinker tackles the tradition of the nude that has flourished in Europe for centuries but has been somewhat proscribed in South Africa due to pervasive conservatism. Antecedents for *The Bathers* can be traced to Cézanne's series of bathers and to the bold simplification of form and the focus on light, peace and pleasure that Matisse made so central to his art.

Esmé Berman notes the 'French quality of sensuous elegance' that characterised Pinker's paintings as he 'began to work towards a more subtle interpretation of mood'.¹ Here bold, formal simplifications and the clever use of complex spaces are softened by cool blues and greens to create a fluid and mellifluous atmosphere.

1. Esmé Berman, *Art and Artists of South Africa*, AA Balkema, Cape Town and Rotterdam, 1983, page 335





622

Titta

FASCIOTTI

SOUTH AFRICAN 1927-1993

A Windy Day

signed and dated 57

oil on board

17 by 25cm

R20 000 – 30 000

PROVENANCE

Edgar Bold, and thence by descent

622



623

Titta

FASCIOTTI

SOUTH AFRICAN 1927-1993

Evening, Cape Peninsula

signed and dated 47

oil on board

17 by 25cm

R20 000 – 30 000

PROVENANCE

Edgar Bold, and thence by descent

623



624

David Johannes

BOTHA

SOUTH AFRICAN 1921-1995

A Cottage by a Dam

signed and dated 54

oil on board

19 by 29cm

R18 000 – 24 000

624



625

Titta

FASCIOTTI

SOUTH AFRICAN 1927-1993

Autumn Trees

signed and indistinctly dated 47

oil on board

17 by 25cm

R20 000 – 30 000

PROVENANCE

Edgar Bold, and thence by descent

626

Titta

FASCIOTTI

SOUTH AFRICAN 1927-1993

Natal Greens

signed and dated 87

oil on board

17 by 25cm

R20 000 – 30 000

PROVENANCE

Edgar Bold, and thence by descent



625



626

627

John
MEYER

SOUTH AFRICAN 1942-

Reclining Nude VI

signed with the artist's initials and
dated 3-VII-90
pastel on paper
76 by 56cm

R12 000 – 18 000

PROVENANCE

The Everard Read Gallery,
Johannesburg

628

Eben

VAN DER MERWE

SOUTH AFRICAN 1932-

Abstract Still Life

signed and dated 81
oil on board
44,5 by 60cm

R15 000 – 20 000

629

Simon Patrick
STONE

SOUTH AFRICAN 1952-

Mediterranean Doorway

signed
oil on board
53,5 by 42cm

R15 000 – 20 000



628



629



630

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924-

Still Life with Wine, Lemons and a Jug

signed

oil on canvas laid down on board

56,5 by 66,5cm

R300 000 – 500 000

PROVENANCE

Commissioned by the current owner's father

631

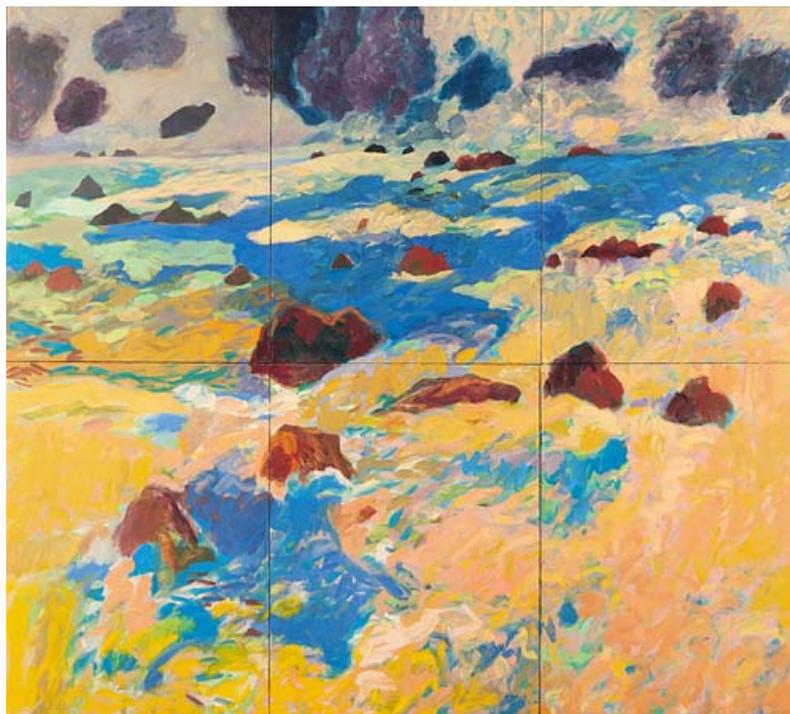
Andrew Clement
VERSTER

SOUTH AFRICAN 1937-

Islands

signed and dated 90
oil on canvas, six framed as one
120 by 135cm

R30 000 – 40 000



631

632

Andrew Clement
VERSTER

SOUTH AFRICAN 1937-

Hillside No 9

signed and dated 90; inscribed
with the title on the reverse
oil on canvas
60 by 45cm

R20 000 – 30 000



632

633

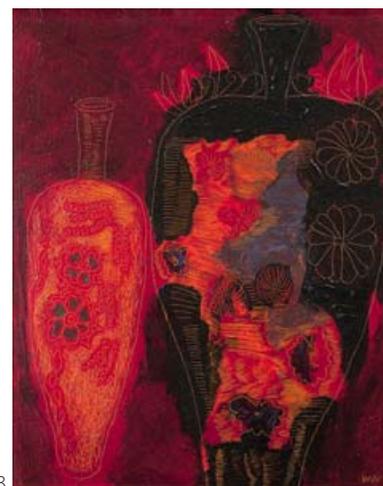
Andrew Clement
VERSTER

SOUTH AFRICAN 1937-

Two Vases

signed and dated 96
oil on canvas
50 by 40cm

R8 000 – 12 000



633



634

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924-

A Girl with an Umbrella

signed

oil on board

41,5 by 53cm

R80 000 – 120 000



635

635

Christo **COETZEE**

SOUTH AFRICAN 1929-2001

The Bride

signed and dated 98
acrylic and enamel on board
119 by 119cm

R120 000 – 160 000

636

Christo **COETZEE**

SOUTH AFRICAN 1929-2001

Dawn Flowerpiece

signed; signed and inscribed with the title
on the reverse
oil on canvas
59,5 by 49,5cm

R30 000 – 40 000

637

Christo **COETZEE**

SOUTH AFRICAN 1929-2001

Head

signed, dated 30/4/90 and inscribed
'for Anthony'
mixed media on paper
62 by 50cm

R5 000 – 7 000



638

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931-

Purim Kiss, Berlin 1968

signed, inscribed L.E. 3/18, the title and date in the margin;

signed on the reverse

silver gelatine print, hand-printed by the photographer

30 by 45cm

R20 000 – 30 000

639

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935-2007

Still Life with Copper Pots

signed

oil on canvasboard

60 by 90cm

R100 000 – 150 000



639

640

Christopher

TUGWELL

SOUTH AFRICAN 1938-

River Landscape

signed

oil on board

44 by 59,5cm

R12 000 – 16 000



640

641

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918-2007

Landscape with a Farmhouse

signed

oil on board

50 by 75cm

R25 000 – 35 000



641



The proceeds from the sale of the following two lots will benefit the World Wildlife Fund

642

Beezy
BAILEY

SOUTH AFRICAN 1962-

Centaur

signed and dated 03
acrylic on canvas
88,5 by 58cm

R6 000 – 8 000

643

Martin Qgibinsizi
TOSE

SOUTH AFRICAN 1958-2004

Qubula (Calabashes)

mixed media on paper
55 by 74cm

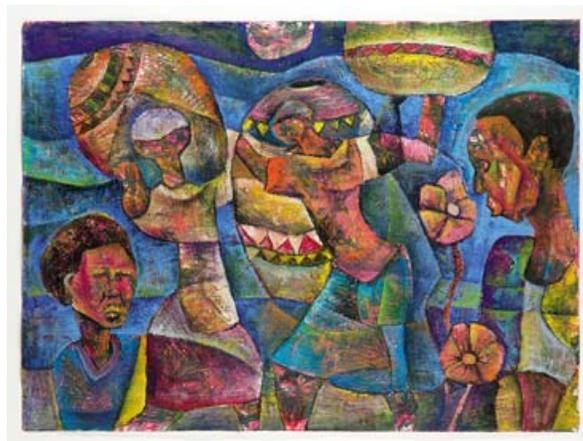
R2 000 – 3 000

PROVENANCE

The Everard Read Gallery,
Johannesburg



642



643

644

Willie (William)

BESTER

SOUTH AFRICAN 1956-

Bloemhof Flats, District Six

signed and dated 81

oil on canvas

30 by 51cm

R15 000 – 20 000



644

645

Amos

LANGDOWN

SOUTH AFRICAN 1930-

A Baby Octopus!

signed

oil on board

44,5 by 59,5cm

R20 000 – 30 000



645

646

Amos

LANGDOWN

SOUTH AFRICAN 1930-

Three Boys with their Catch

signed

oil on board

29,5 by 39,5cm

R15 000 – 20 000



646

647

Helen (Mmakgabo Mapula)

SEBIDI

SOUTH AFRICAN 1943-

An Ox Wagon

signed

oil on board

29,5 by 49,5cm

R15 000 – 20 000



647

648

Ephraim Mjalefa

NGATANE

SOUTH AFRICAN 1938-1971

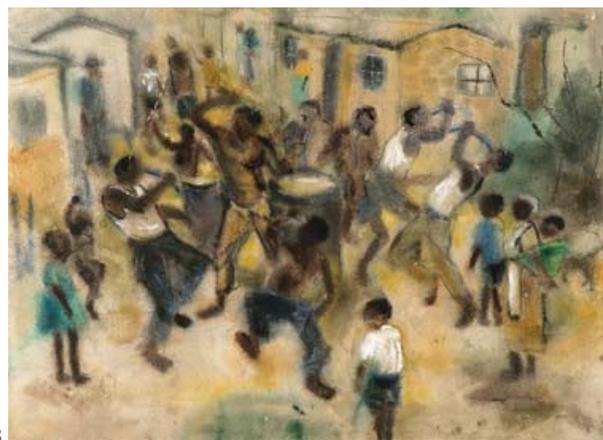
Dancing in the Township

signed

mixed media on paper

56 by 77cm

R30 000 – 50 000



648

649

Ephraim Mjalefa

NGATANE

SOUTH AFRICAN 1938-1971

Despair

signed

oil on board

36 by 24cm

R40 000 – 60 000



649

650

Norman Clive

CATHERINE

SOUTH AFRICAN 1949-

Sixteen Dudes

signed; signed, dated 5/6/2002 and

inscribed 'To Peter from Norman'

woven wool carpet

278 by 248cm

R60 000 – 80 000



651

Norman Clive

CATHERINE

SOUTH AFRICAN 1949-

Hoodoo

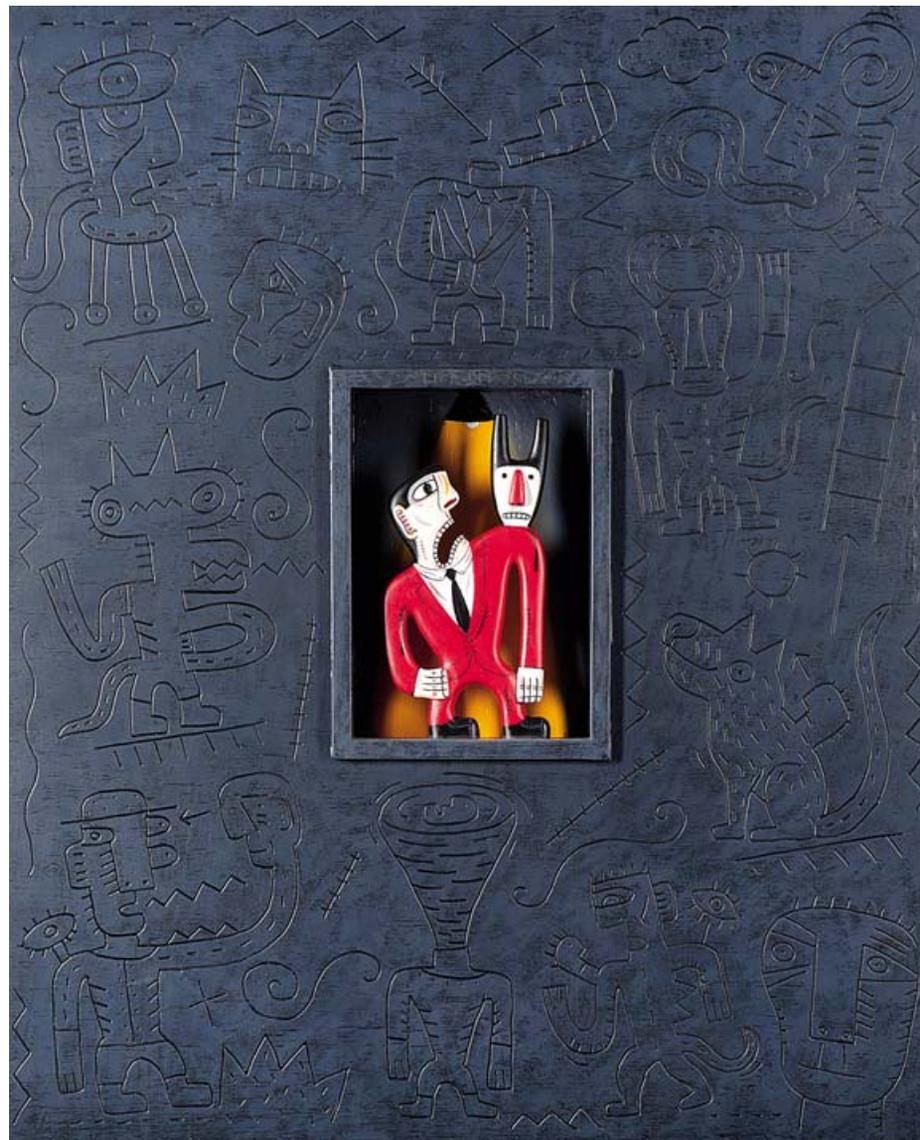
signed and dated 2009, incised

with the title

carved and painted wood

122 by 100cm

R80 000 – 120 000



652

David James **BROWN**

SOUTH AFRICAN 1951-

Ysterkop

signed with the artist's initials, dated 99
and numbered 4/5

bronze

height: 52cm

R20 000 – 30 000

653

Brett **MURRAY**

SOUTH AFRICAN 1961-

Africa

signed with the artist's initials and numbered
1/15

painted bronze

height: 28cm

R15 000 – 20 000

A public sculpture of this subject was deemed so controversial that city officials nearly prevented its planned installation in St George's Mall, Cape Town. Murray cast a generically African figure sculpture in bronze, violently disturbing the integrity of its surface and identity by appending little manic models of cartoon character Bart Simpson's head. It stands over three metres high and is illustrated in the Standard Bank Young Artist 2002 catalogue, *White Like Me*, Brett Murray, on page 7

654

Peter **SCHÜTZ**

SOUTH AFRICAN 1942-2008

Window

oil on jelutong

30 by 52 by 33,5cm

R15 000 – 20 000

EXHIBITED

Gallery International, Cape Town



652



653



654

655

Henry

SYMONDS

SOUTH AFRICAN 1949-

White Christmas

signed and dated 88

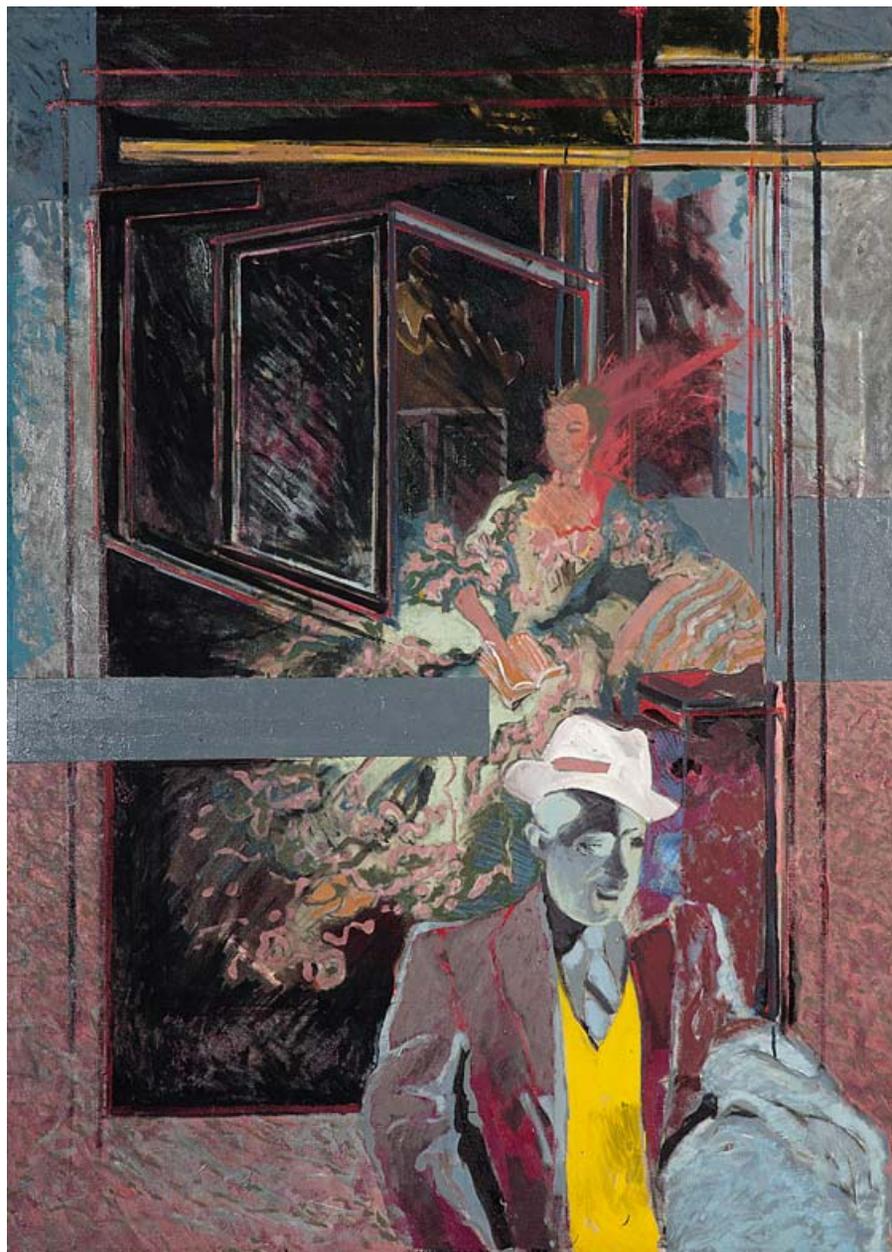
oil on canvas

119 by 144cm

R20 000 – 30 000

Henry Symonds's *White Christmas* offers a post-colonial critique by drawing on icons of art history and popular culture. The foreground figure quotes British Pop artist Richard Hamilton's ubiquitous screenprint, *I'm dreaming of a white Christmas* (1967) that incorporates a still from the Bing Crosby film *Holiday Inn*. Behind him lounges Madame de Pompadour, the influential mistress of King Louis XV as immortalised by celebrated court painter Francois Boucher.

Henry Symonds completed his undergraduate studies at the Michaelis School of Fine Art, University of Cape Town and gained his Master of Fine Arts at the Elam School of Fine Arts, Auckland University, in 1999. He has exhibited widely in New Zealand, South Africa, the United States and Europe. He is represented by a number of works in the South African National Gallery. He is currently Dean of Instruction at Whitecliffe College of Art and Design in Auckland, New Zealand.



656

Kevin

ATKINSON

SOUTH AFRICAN 1939-2007

Untitled

acrylic on canvas

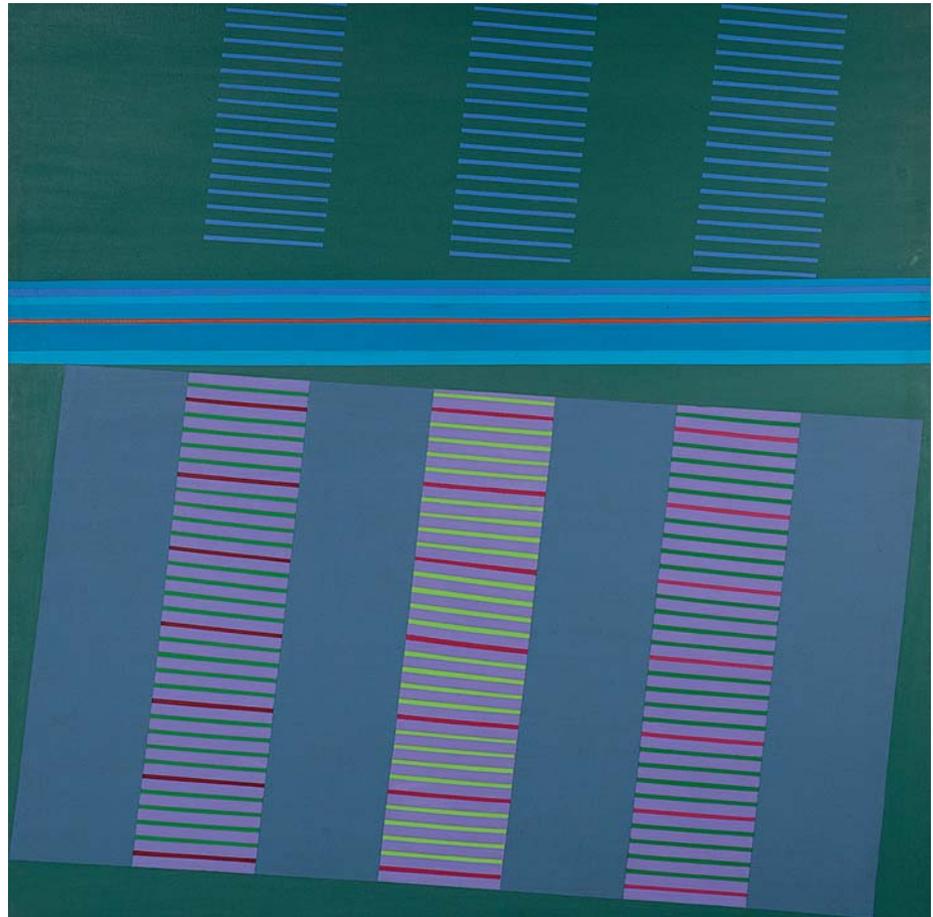
152 by 152cm

R30 000 – 50 000

While best known for his large, painterly canvases, Kevin Atkinson's earlier geometric paintings produced in the late 1960s evoke the cool elegance and clean lines of British abstractionists like Robyn Denny and Bridget Riley, the Op Art painter who represented Great Britain at the Venice Biennale in 1968. Their interest in exploring spatial dynamics and modes of perception proved to be very influential on Atkinson.

In an article on the importance of painterly abstraction in South Africa, Marilyn Martin, Director of the South African National Gallery from 1990 until 2008 notes that 'Kevin Atkinson was a powerful and inspirational force in South African art, particularly with regard to abstract art'.¹

As an art student at the Michaelis Art School, Atkinson studied painting under Maurice van Essche, and graduated in 1962, winning the final year class medal. He went on to become a founding member and Director of the Cape Town Art Centre before joining the staff of Michaelis and heading the painting department. He was throughout his life a popular and provocative artist and educator who exerted considerable influence on generations of art students.



Atkinson was as impressed with the colour theories of Josef Albers as he was with the radical conceptualism of artists such as Joseph Beuys and Marcel Duchamp whom he met while studying and travelling in Europe. As a result of these engagements he developed an artistic practice that embraced conceptual art and performance. His works featured prominently in *Dada South?*, the 2010 exhibition curated by Roger van Wyk and Kathryn Smith, which

examined some similarities in method, strategy and imagery, between socially critical South African art and the art of Dada.

In 2013 Iziko South African National Gallery will acknowledge Kevin Atkinson's significant contribution to South African art with a major retrospective that should bring him the wider recognition he deserves.

1. Marilyn Martin, 'At the threshold of seeing', *Art South Africa*, vol 7, issue 2, summer 2008, page 73.

657

Simon Patrick

STONE

SOUTH AFRICAN 1952-

Camdeboo Reveries

signed and inscribed SNCP

oil on board

98,5 by 77cm

R100 000 – 150 000



658

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955-

Woman with Supermarket Trolley and Cat, from the Domestic Scene series

signed and dated 1980, numbered 16/30 in pencil in the margin
etching with softground and aquatint, each from 1 copper plate,
on Velin d'Arches Creme paper
image size: 11,5 by 16cm

R20 000 – 30 000

EXHIBITED

South African National Gallery, Cape Town, *Friends' Choice 1975-1991 Exhibition*, 9 April - 2 May 1992, catalogue page 38, illustrated

LITERATURE

William Kentridge Prints, David Krut, Johannesburg, 2006, page 29, illustrated



658

659

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955-

Tiepolo in Machadodorp

signed, dated '86 and numbered 27/31 in pencil in the margin
screenprint in colour
40 by 40cm

R20 000 – 30 000

PROVENANCE

Dr Hennie Aucamp



659

660

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955-

Head

signed and inscribed State Proof in pencil in the margin, executed in 1993
drypoint, from 1 copper plate and 2 hand-painted templates, on Arches paper
sheet size: 121 by 91cm

R600 000 – 900 000

LITERATURE

William Kentridge Prints, David Krut, Johannesburg, 2006, page 46, illustrated
cf. *Contemporary South African Art: The Gencor Collection*, Kendell Geers (ed), Jonathan Ball, Johannesburg, 1997, illustrated on the front cover

South Africa's long tradition of printmaking as an art form and as a form of social critique is one that commands international respect. This was certainly underscored by the exhibition, *Impressions from South Africa 1965 to Now: Prints from the Museum of Modern Art* curated by Judith B Hecker and mounted in New York from March to August 2011. Such international interest in South African prints has followed in the wake of the phenomenal success of William Kentridge for whom printmaking is a major vehicle of expression.

The fact that William Kentridge's *Head* was selected for the cover of *Contemporary South African Art: The Gencor Collection*, published in 1997, indicates that key decision-makers considered this important enough to represent the company and its collection. With an upturned face and eyes closed as if dreaming or longing for something ahead, this is an aspirational image symbolic of that time of hope and change which South Africa experienced in 1993.



661

Simon Patrick

STONE

SOUTH AFRICAN 1952-

Biko Funeral

signed, inscribed 'STONE 1977' on the reverse
oil on canvas
96,5 by 92cm

R80 000 – 100 000

PROVENANCE

Purchased from the artist by the current owner

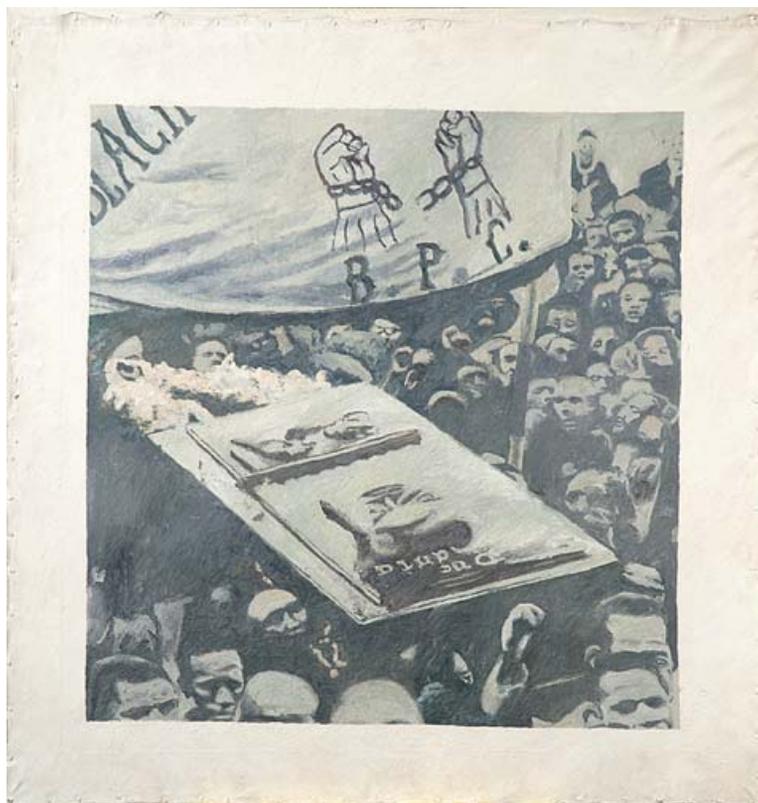
LITERATURE

Mario Pissarra (ed), *Visual Century: South African Art in Context*, volume three 1973 - 1992, Wits University Press, Johannesburg, 2011, page 139

Simon Stone's *Biko Funeral* marks a significant milestone in South African art history in that it was the first work of art to be made in response to the death of Stephen Bantu Biko, the Black Consciousness leader who died in detention in September 1977.

Unlike most artistic responses that were produced years later, drawing on documentary evidence, Stone's painting was done at the time in direct response to the actual historical event. This is what gives this work its immediacy and authenticity. After decades of neglect, it has finally found its way into the annals of South African history through its inclusion in the four-volume *Visual Century: South African Art in Context*, launched in November 2011. According to Hayden Proud, Curator of historical paintings and sculptures at the South African National Gallery¹:

Simon Stone also introduced media sources into his paintings in the 1970s, inspired by the work of the British-born American painter Malcolm Morley, who was amongst the first to use photographs as the basis of his work and is one of the



initiators of a style now referred to as Photo-Realism or Super-Realism. As with Morley's painterly, often impastoed renderings of pre-existing commercial postcards and printed material, Stone also respected the existential flatness of the surface of the painting, and the objective flatness of the photographic image. This not only extended Modernism's concern with flatness in painting, but 'invalidate[d] the distinction between figurative and abstract.'² While Morley denied any 'interest in subject matter as such, or satire or social comment,'³ Stone's painting *Biko funeral* (1977) is not similarly neutral. Painted from a newsprint photograph just after the activist's burial, the work is a direct response to a political event, incorporating all of the energies and distortions of the original image. Stone's canvas, stretched as it is on a plane with the tacks in evidence along its edges, at once asserts its materiality and flatness. The image is centred, as if memorialised, in the midst of a space-denying white ground, a device that was also frequently used by Morley.

1. Hayden Proud, 'Experiments Under Constraint: "Random collisions of energy" in South African arts of the 1970s and 1980s' in Mario Pissarra (ed), *Visual Century: South African Art in Context*, volume three 1973 - 1992, Wits University Press, Johannesburg, 2011, page 139
2. Kim Levin, 'Malcolm Morley: Post-style Illusionism' in Gregory Battcock (ed) *Super Realism: A Critical Anthology*, Dutton, New York, 1970, page 171
3. Christine Lindey, *Superrealist Painting and Sculpture*, William Morrow, New York, 1980, page 47

662

Sue [Susan Mary]

WILLIAMSON

SOUTH AFRICAN 1941-

Mandela First Photograph

signed, dated '90, inscribed with the title and numbered 3/10 in pencil in the margin. Edition of 10 (uncompleted) + 1 AP

12 colour screenprint hand-printed by the artist on BFK Rives paper
110,5 by 76cm

R10 000 – 15 000

LITERATURE

Sue Williamson: Selected Work 1984-1992, self published by the artist, Cape Town, 1992, unpaginated, illustrated

The intense anticipation generated around Nelson Mandela's release after 27 years of incarceration provoked much speculation about how he would look given that all photographs of him had been banned while he was in detention. In this work Sue Williamson takes old images that had previously been used to screenprint protest posters so many times over the intervening years and fades them to resemble elusive memories until we are presented with the first official photograph at the bottom.

Only three of the edition of 10 screenprints were produced, one of which is in the William Humphries Museum Collection in Kimberley. Sue Williamson is represented in most local museums and in international museums such as The Museum of Modern Art, New York, the Newark Museum and the Museum of the Twenty-first Century in Louisville Kentucky as well as in major private collections such as that of Sir Elton John. Her work was featured in *Impressions from South Africa 1965 to Now: Prints from the Museum of Modern Art* which opened in March 2011. She is also the founding editor of *Artthrob* and the author of *South African Art Now*, published by Collins Design in New York.



663

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Sleeper

signed, dated '91 and numbered 13/30
in pencil in the margin
silkscreen
32 by 35cm

R20 000 – 30 000



663

664

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Little Morals

in collaboration with Deborah Bell
and Robert Hodgins, signed by all
three artists, dated 91 and numbered
22/45 in pencil in the margin
hand-coloured etching, drypoint,
aquatint
image size: 25 by 30cm

R15 000 – 20 000



664

665

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955-

Ochre Head

signed, inscribed 'To Tim from
William, December 1992'

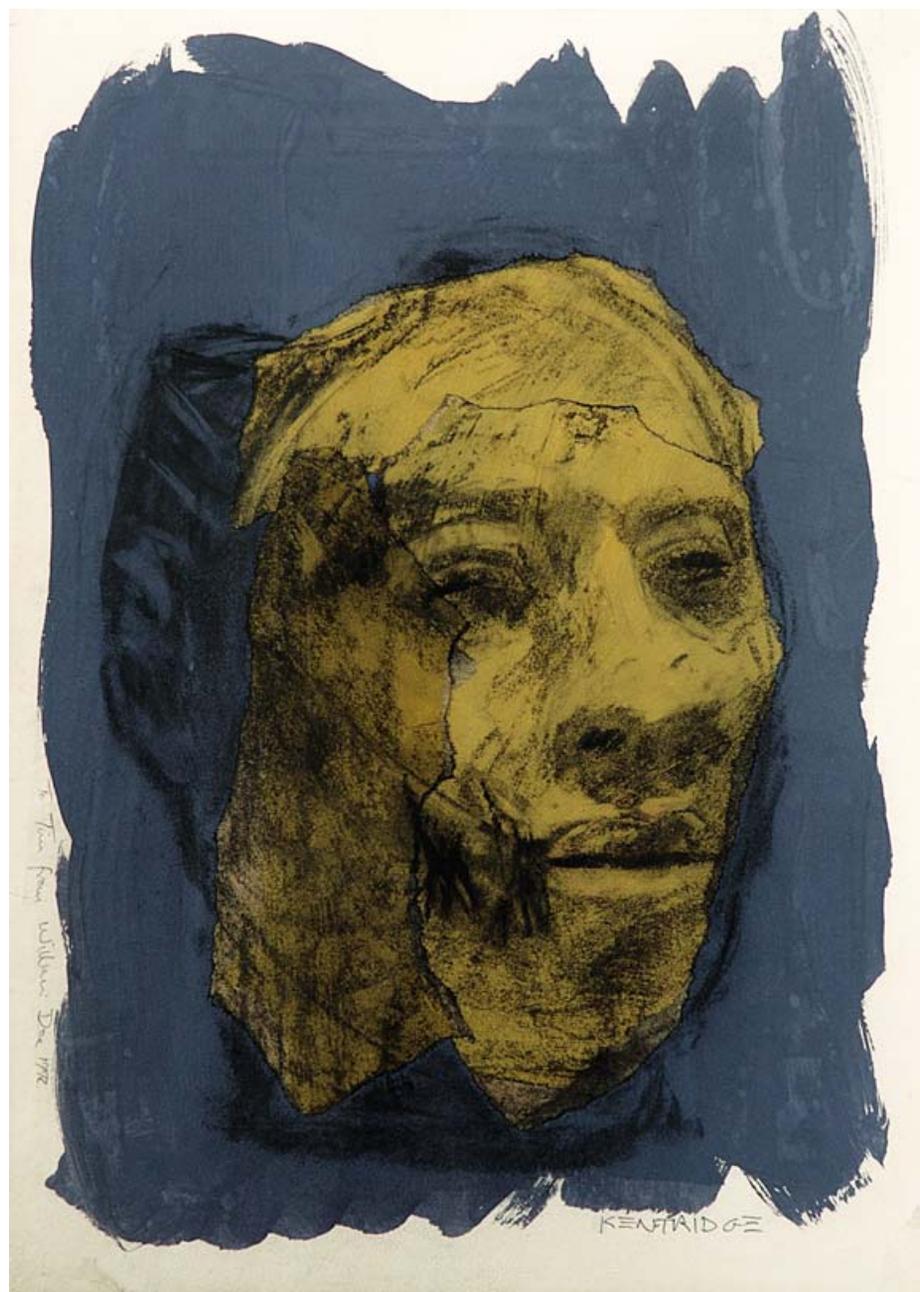
charcoal, gouache and chine colle
on paper

sheet size: 48 by 34cm

R300 000 – 400 000

PROVENANCE

A gift from the artist to the current
owner



667



666

Peter Gerd **BILAS**

SOUTH AFRICAN 1952-

The Carradale

signed and dated '82
oil on board
45,5 by 29cm

R8 000 – 12 000

The Carradale was a four-masted steel barque built in 1889 by Stephen & Sons in Glasgow for the Dale Line. Originally intended for the Australian trade, in the early twentieth century she was forced to seek cargoes wherever available. She survived World War I and was sold to Germany in 1924 for £3100. *The Carradale* was finally sent to the breakers in 1925.

667

Diane Veronique **VICTOR**

SOUTH AFRICAN 1964-

What You Sow You Will Reap

charcoal and pastel
52 by 139cm

R20 000 – 30 000**PROVENANCE**

Dr Hennie Aucamp

668

Diane Veronique **VICTOR**

SOUTH AFRICAN 1964-

Judith in a Time of Revolution

signed and dated 89
charcoal and pastel
83 by 59cm

R20 000 – 30 000**PROVENANCE**

Dr Hennie Aucamp

668



669

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Portfolio

12 original woodcuts in colour, edition limited to 55 and 5 artist's proofs, this portfolio is no 45/55, produced for the Egon Guenther Gallery on handpress from the original woodblocks by Amadlozi Press, Johannesburg, September 1969, each signed and numbered in pencil in the margin, in original cloth portfolio sheet size: 64 by 51 cm

R20 000 – 30 000

670

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Mhlangane Stabs Shaka; Shaka Sworn In Head of the Zulu Clan, two

each signed, dated 73 and numbered 167/225 in pencil in the margin woodcuts in colour
image size: 44 by 27,5cm, framed (2)

R4 000 – 6 000From *The Assassination of Shaka* portfolio

671

Stella

SHAWZIN

SOUTH AFRICAN 1923-

Reclining Figure

bronze with green patina, on a marble
base

height: 25cm, excluding base

R20 000 – 30 000



671

672

Zoltan **BORBEREKI**

SOUTH AFRICAN 1907-1992

Procession

signed and dated 1963

bronze

height: 25cm

R15 000 – 20 000



672

673

Caroline

VAN DER MERWE

SOUTH AFRICAN 1932-

Flying Torso

signed with the artist's initials
white marble, on a grey marble base

R8 000 – 10 000



673

674

Caroline

VAN DER MERWE

SOUTH AFRICAN 1932-

Wind Flame Torso

signed with the monogram and A/P
bronze, on a marble base

R7 000 – 9 000



674



675

675

Gerard **DE LEEUW**

SOUTH AFRICAN 1912-1985

Klipspringer

signed and dated 55

bronze

height: 71cm

R80 000 – 120 000



676

676

Dylan **LEWIS**

SOUTH AFRICAN 1964-

Lioness Head

signed, inscribed with the title and

numbered 11/75 in pencil

serigraph

83,5 by 62cm

R8 000 – 10 000

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- 1.14 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.15 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.16 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.17 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall have corresponding meanings;
- 1.18 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.19 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.20 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he

is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.

- 2.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot.
- 2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.
- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

2.3 Exclusions and limitations of liability to buyers

- 2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer

shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:

- 2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;
 - 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
 - 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
 - 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:
- 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
 - 2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's hammer, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.
- 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
- 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or re-offer lots for sale, to accept and refuse bids and/or to re-open the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.
- 2.5.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's hammer at the hammer price finally accepted by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.

2.6 Payment and collection

- 2.6.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.
- 2.6.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.6.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.

- 2.6.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the full purchase price of that lot in cleared funds. Strauss & Co shall not release a lot to the buyer prior to full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.6.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.6.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the lot, whilst the lot is in their possession or control.
- 2.6.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.
- 2.6.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

2.7 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of 2.6 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.7.1 to remove, store and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.7.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.7.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.7.4 to reject future bids and offers on any lot from the buyer;

- 2.7.5 to proceed against the buyer for damages;
- 2.7.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.7.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.7.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.7.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.7.10 to commence legal proceedings;
- 2.7.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.7.12 if the lot is paid for in full but remains uncollected after forty five days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.
- 3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.
- 3.1.3 The seller further irrevocably authorises Strauss & Co to offer for sale whether by private treaty or otherwise, and without any further instruction or notification to the seller, within seven days after the auction, all or any remaining objects submitted for sale by the seller and received and

accepted by Strauss & Co in accordance with 3.1.1, which objects were not sold on auction, provided that the bid or offer accepted from that buyer is equal to or higher than the amount that the seller would have received had that lot been sold on auction at the reserve on that lot taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable.

- 3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.
- 3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller.

3.2 Estimated selling range and descriptions

- 3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.
- 3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.
- 3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
- 3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
- 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
- 3.3.1.3 the lot and any written provenance given by the seller are authentic;
- 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
- 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.

3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.

- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.

3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may

have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.

- 3.5.4 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6. Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The insurance referred to above shall be arranged at the expense of the seller, and will be for the amount estimated by Strauss & Co to be the mid-range of the estimated selling price as established by Strauss & Co (or such other value agreed with the seller) and shall subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property. The sum for which the property is insured by Strauss & Co shall never be construed as a warranty of Strauss & Co as to the value of the property.
- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
- 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
- 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
- 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

3.7 Payments for the proceeds of sale

- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot

or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.

- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within twenty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:

- 3.7.2.1 to agree terms for payment of the total outstanding amount;
- 3.7.2.2 to remove, store and insure the lot sold;
- 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
- 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
- 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8 Withdrawal fees

- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property.
- 3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co

3.9 Photography and illustration

Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

3.10 Unsold lots

- 3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise, without any further instruction or notification to the seller in terms of 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, marketing and otherwise as required by law.
- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.

- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these general conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.11 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.

AUCTION RESULTS 7 NOVEMBER 2011

Fine South African, British and Continental Art

Prices are inclusive of the Buyer's Premium and VAT. Lot numbers omitted were unsold.

LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS
2	R 17 824	67	R 33 420	139	R 20 052	213	R 35 648	284	R 211 660
3	R 11 710	69	R 33 420	140	R 13 368	215	R 26 736	288	R 61 270
5	R 66 840	71	R 22 280	141	R 9 954	216	R 13 368	289	R 189 380
6	R 44 560	73	R 33 420	143	R 22 280	217	R 10 539	290	R 55 700
8	R 4 684	74	R 83 550	144	R 46 788	218	R 5 855	291	R 100 260
11	R 33 420	77	R 77 980	146	R 10 539	220	R 32 306	292	R 167 100
12	R 33 420	79	R 38 990	148	R 3 747	221	R 9 368	295	R 233 940
14	R 7 026	80	R 31 192	149	R 3 045	223	R 35 648	296	R 189 380
15	R 5 270	81	R 31 192	150	R 15 039	224	R 46 788	297	R 77 980
16	R 15 596	82	R 35 648	151	R 20 052	231	R 37 876	298	R 222 800
17	R 15 596	83	R 38 990	152	R 22 280	232	R 28 964	299	R 33 420
19	R 7 963	85	R 27 850	153	R 11 697	233	R 61 270	300	R 100 260
20	R 2 342	88	R 13 368	156	R 18 938	235	R 1 058 300	301	R 89 120
21	R 16 710	89	R 14 482	159	R 5 855	237	R 200 520	302	R 445 600
23	R 8 197	90	R 16 710	160	R 3 513	239	R 89 120	303	R 155 960
25	R 31 192	91	R 22 280	162	R 13 368	241	R 356 480	304	R 122 540
27	R 44 560	93	R 8 197	163	R 6 441	242	R 222 800	305	R 222 800
28	R 44 560	94	R 9 954	164	R 35 648	244	R 33 420	306	R 94 690
30	R 11 710	97	R 22 280	172	R 50 130	247	R 55 700	307	R 72 410
35	R 13 368	101	R 20 052	173	R 46 788	248	R 1 559 600	308	R 83 550
37	R 27 850	103	R 9 954	174	R 31 192	250	R 356 480	311	R 77 980
38	R 11 710	104	R 20 052	176	R 35 648	251	R 724 100	312	R 77 980
41	R 27 850	107	R 24 508	179	R 3 513	257	R 89 120	313	R 55 700
43	R 27 850	108	R 17 824	180	R 7 026	258	R 557 000	315	R 94 690
44	R 46 788	109	R 20 052	181	R 7 026	259	R 3 119 200	319	R 267 360
45	R 15 039	111	R 26 736	182	R 105 830	260	R 278 500	321	R 61 270
46	R 7 026	112	R 27 850	184	R 7 612	263	R 311 920	322	R 77 980
47	R 5 270	113	R 38 990	185	R 7 612	266	R 200 520	323	R 668 400
48	R 61 270	114	R 22 280	186	R 5 855	267	R 222 800	324	R 133 680
49	R 61 270	118	R 9 368	188	R 7 612	268	R 1 503 900	325	R 245 080
51	R 50 130	119	R 5 855	190	R 55 700	269	R 289 640	328	R 66 840
52	R 38 990	120	R 5 855	192	R 13 368	270	R 612 700	329	R 334 200
54	R 11 125	121	R 9 368	193	R 13 368	271	R 77 980	335	R 89 120
55	R 16 710	125	R 7 612	194	R 20 052	273	R 89 120	336	R 557 000
56	R 24 508	126	R 9 954	195	R 24 508	274	R 122 540	337	R 94 690
58	R 20 052	128	R 20 052	202	R 5 855	276	R 178 240	338	R 61 270
59	R 24 508	130	R 11 125	203	R 44 560	277	R 133 680	340	R 155 960
60	R 66 840	132	R 11 710	207	R 61 270	280	R 4 456 000	341	R 100 260
62	R 24 508	134	R 17 824	208	R 44 560	281	R 668 400	345	R 100 260
63	R 16 710	136	R 22 280	211	R 53 472	282	R 100 260		
65	R 20 052	137	R 31 192	212	R 17 824	283	R 233 940		

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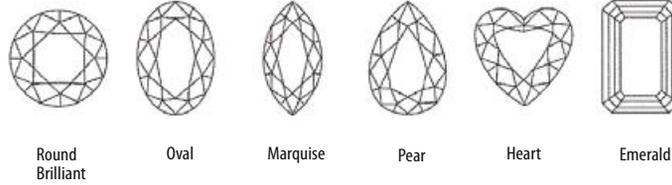
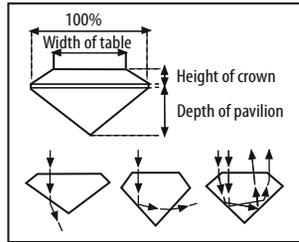
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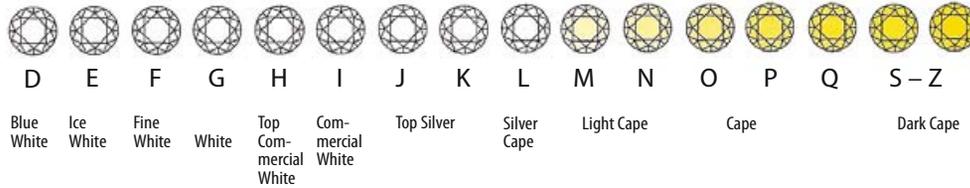


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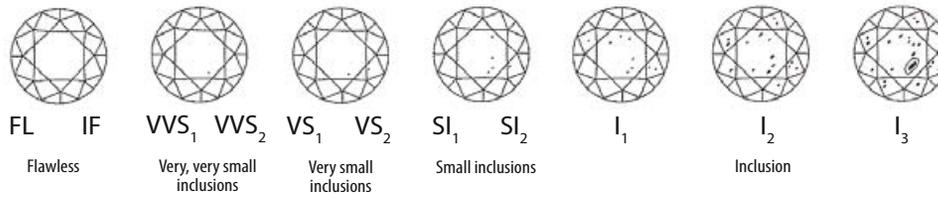
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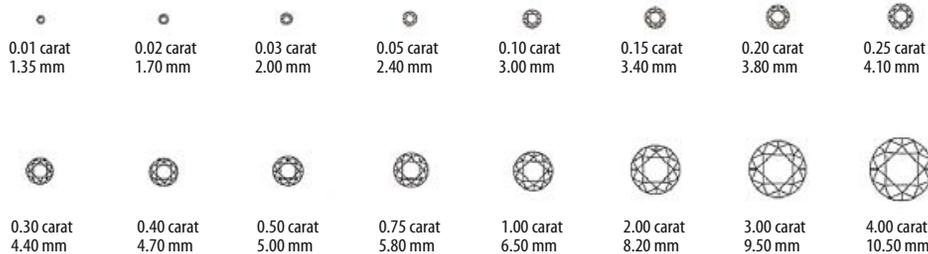
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Colourless Diamond Index

Colour	Clarity	Weight	Cut	Lot
F	VVS2	1.9130	Brilliant	267
H	VS1	1.8670	Brilliant	276
G	VS1	1.22	Brilliant	309
J	VS1	6.442	Brilliant	330
I	SI1	4.047	Brilliant	331
K	SI2	3.0800	Brilliant	332
E	SI1	2.3410	Brilliant	333
H	SI2	2.3328	Brilliant	334
O	VS2	2.2570	Emerald	335

Conversion Chart

Ring Size

American	French/Japanese	English	Metric	Lot
4½	7	I	47.4012	322
5	–	J	48.5982	282, 283
5½	10	K	49.7952	299
5¾	–	K½	50.3937	254
6	11	L	50.9922	319, 321
6½	12	M	52.1892	251, 320
6¾	13	M½	52.7877	310
7	–	N	53.4660	246, 292, 323
7½	15	O	54.7428	264, 274, 278, 287, 309
8	16	P	56.0196	318
8¼	–	P½	56.6580	256, 273
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10½	–	U	62.4026	267

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