



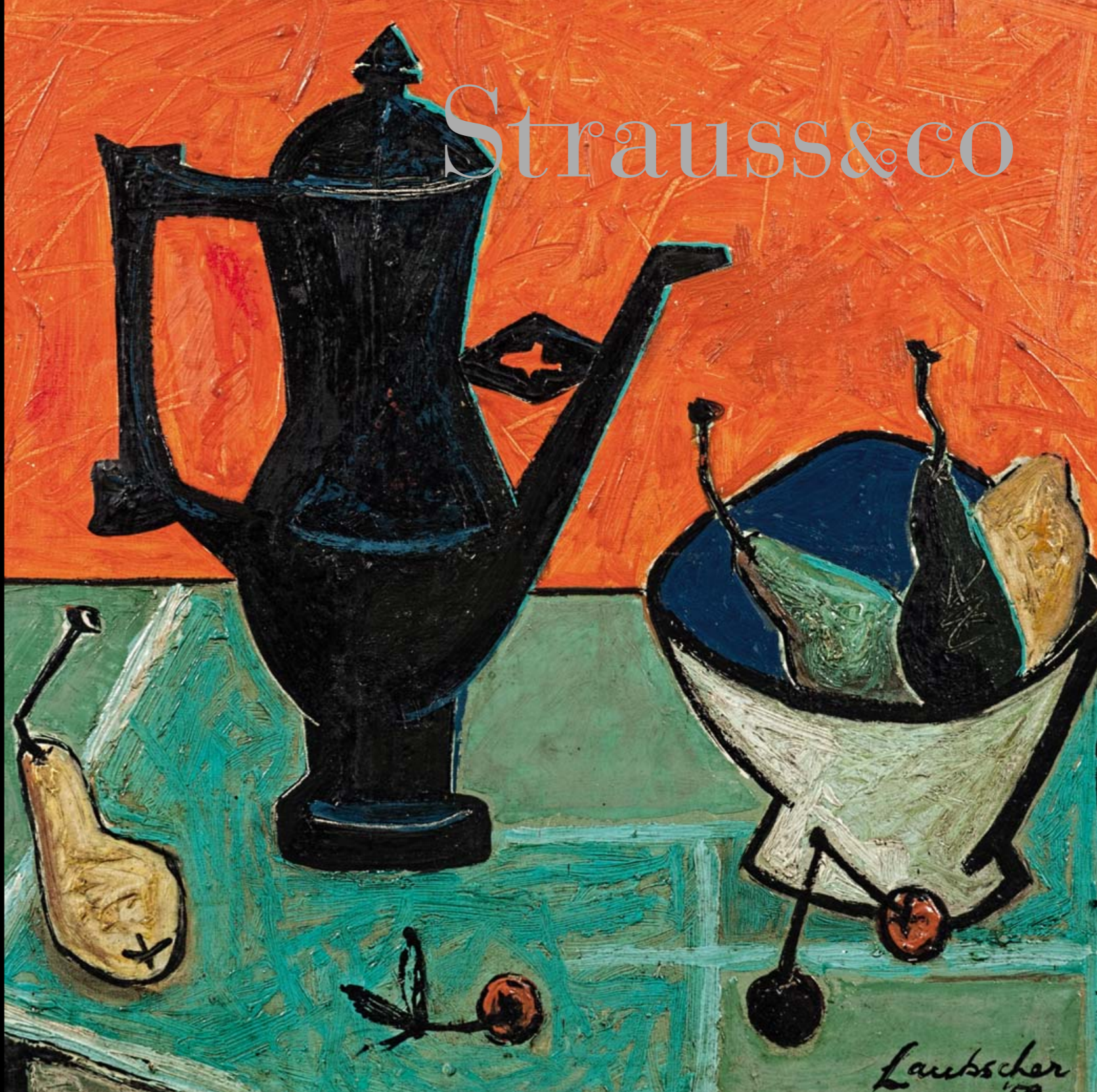
Strauss&co

Strauss&co

South African & International Art, Furniture, Silver, Ceramics, Glass & Jewellery

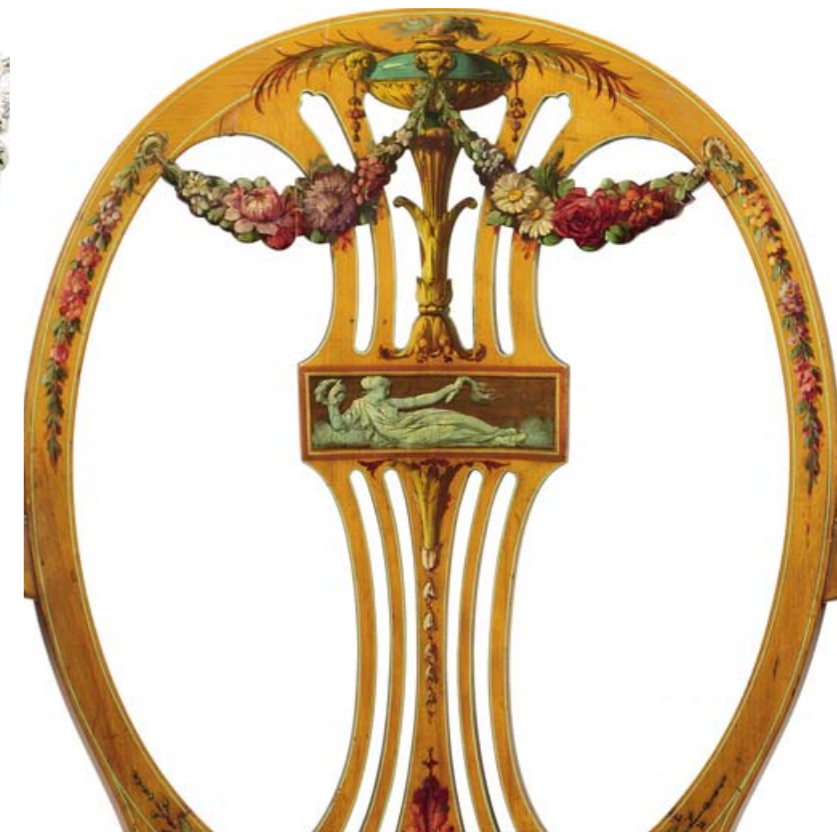
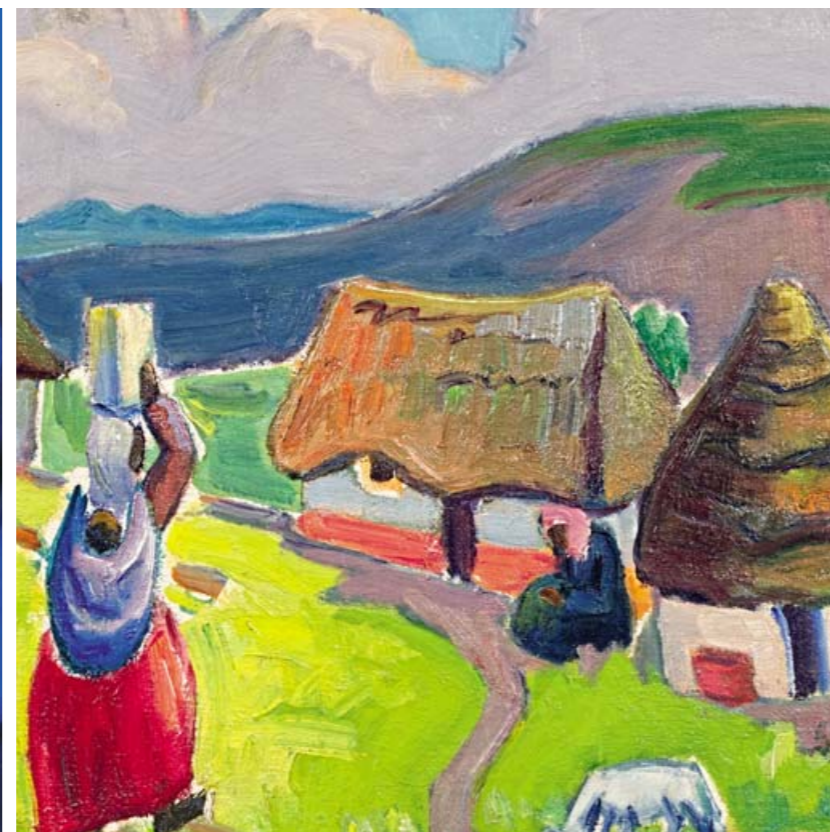
8 October 2012

CT 2012/3



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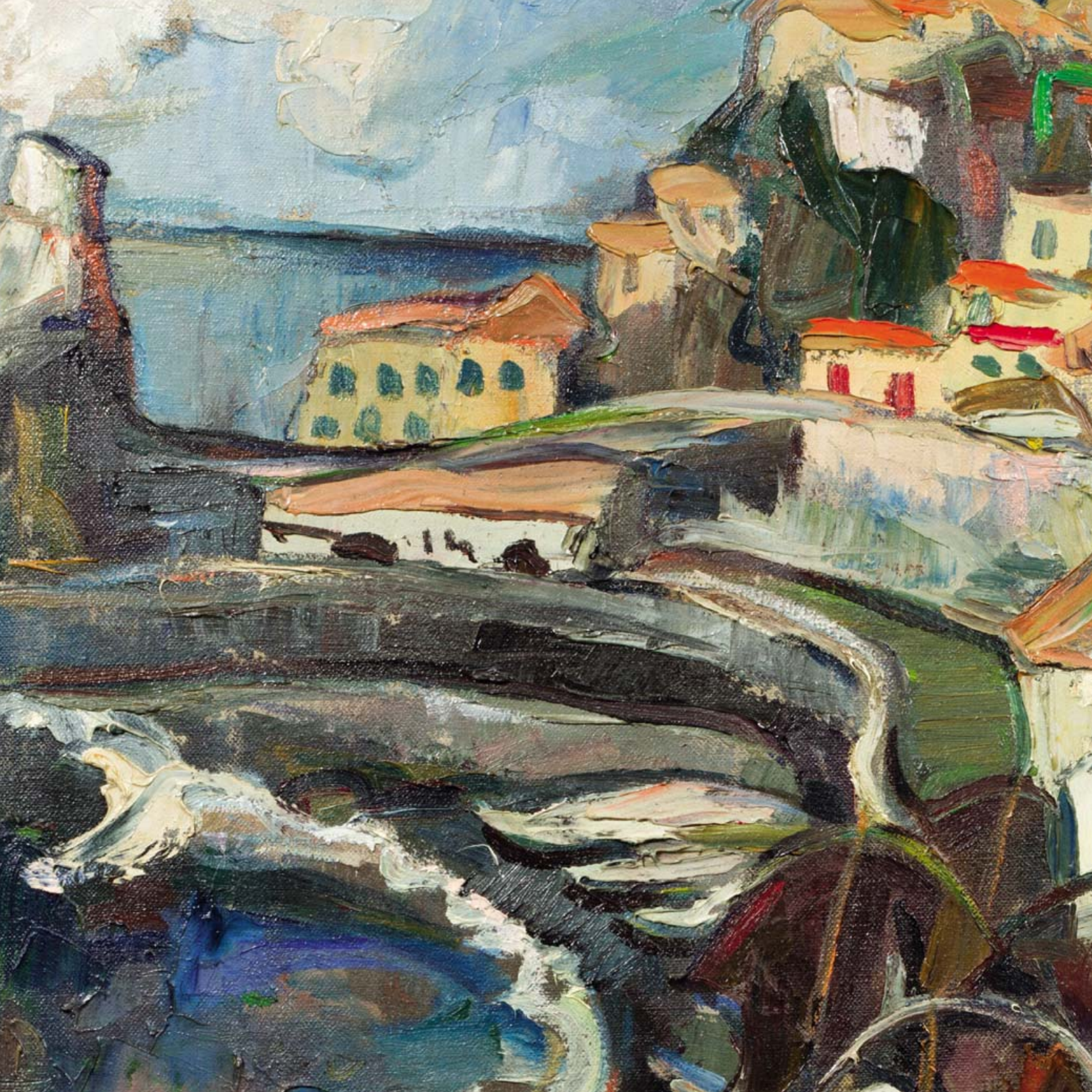




Strauss & co

Fine Art Auctioneers | Consultants







PUBLIC AUCTION BY

**Strauss&co**

Fine Art Auctioneers | Consultants

# Important South African & International Art, Furniture, Silver, Ceramics, Glass & Jewellery

including The Vivienne Linder Collection

Monday 8 October 2012

Jewellery at 12pm

Furniture, Silver, Ceramics & Glass at 3pm

Paintings at 7pm

#### VENUE

The Vineyard Hotel, Newlands

Colinton Road (off Protea Road)

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

#### PREVIEW

Friday 5 to Sunday 7 October 10am to 5pm

#### WALKABOUTS

Conducted by Stephan Welz and Emma Bedford

Saturday 6 and Sunday 7 October at 11am

#### ENQUIRIES

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#### CONTACT NUMBERS DURING VIEWING AND AUCTION

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Fax: +27 (0) 21 683 6085

#### ILLUSTRATED CATALOGUE R120.00

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

OPPOSITE: IRMA STERN, *HARBOUR, CÂMARA DE LOBOS, MADEIRA*

DIRECTORS: E BRADLEY (CHAIRMAN),  
V PHILLIPS, B GENOVESE, A PALMER,  
CB STRAUSS AND SA WELZ (MD)





1947

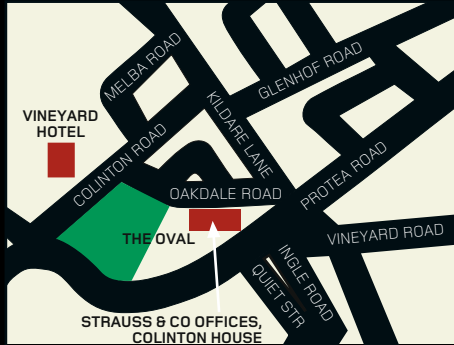


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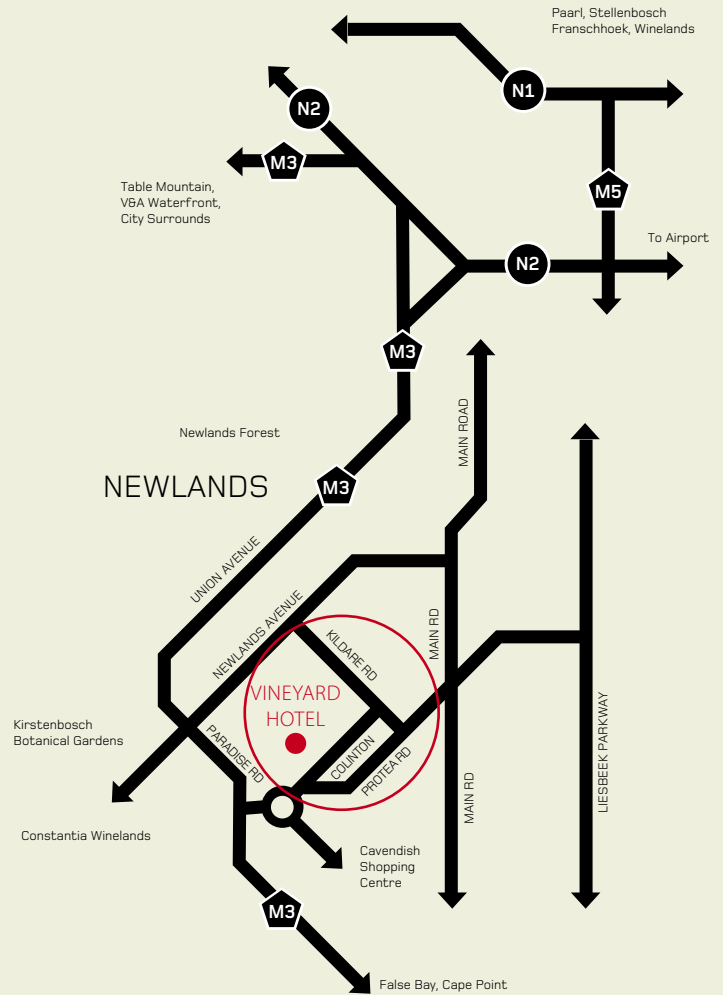
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# Directions to the Vineyard Hotel



Preview and Auction  
 Vineyard Hotel, Newlands  
 Colinton Road (off Protea Road),  
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# Information for this Sale

## Auction

Monday 8 October 2012  
12pm Session 1 (Lots 1-129)  
3pm Session 2 (Lots 131-382)  
7pm Session 3 (Lots 391-623)

## Venue

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

## Preview

Friday 5 to Sunday 7 October  
10am to 5pm

## Walkabouts

Stephan Welz and Emma Bedford  
Saturday 6 & Sunday 7 October at 11am

## Enquiries & Catalogues

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# Buying at Strauss & Co

Please read the guide below and if you still have questions, please refer to our Conditions of Business at the back of this catalogue or contact our Client Services Departments: Cape Town 021 683 6560 Johannesburg 011 728 8246.



## ***What is coming up for sale?***

Browsing through our richly illustrated and well researched catalogues is a great way to find out what is coming up for sale. These may be purchased individually from our offices, by subscription or viewed on our website: [www.straussart.co.za](http://www.straussart.co.za)

Should you wish to subscribe to our catalogues, the Catalogue Subscription Form can be found at the back of this catalogue or on our website.

**Descriptions** include basic information such as size, date or age, medium, type, attribution and quantity. Where pertinent, provenance, literature, exhibitions and additional notes are also included.

**Estimates** are given for all lots and can be based on recent prices achieved at auction for comparable property, taking into account quality, condition, rarity and provenance. Estimates are exclusive of Buyer's Premium and VAT and are subject to revision.

**The reserve** is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

**The auction preview** occurs on the days prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view, inspect and evaluate the property coming up for sale. Strauss & Co specialists are available at the preview to advise, discuss and help you with the lots you are interested in.

**Condition Reports** are available on request and are advisable if you are unable to attend the preview.

**Saleroom notices** amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the preview halls and, where pertinent are announced by the auctioneer. Please take note of them.

## ***How do I Bid?***

**There are three ways to participate in a Strauss & Co auction offering you flexibility whether you are able to attend an auction or not:**

- 1) in the saleroom
- 2) by absentee written bids or
- 3) on the telephone

These services are free of charge.

### **1. In the saleroom:**

Be a part of the excitement and drama of our auctions by attending the auction and bidding in the saleroom. Our auctions are open to the public, without any admission fee or obligation to bid. Please complete the registration form to obtain your paddle number.

### **2. Telephone Bidding**

Enables you to bid directly on the phone with a Strauss & Co member of staff in the room who will relay progress back to you and upon your instruction bid on your behalf. Telephone bids are offered for lots with a minimum low estimate of R10 000.

**Please arrange a telephone line at least 24 hours before the sale.**

Please see Bidding Form at the back of this catalogue or obtain one from our front counters and our website.

### **3. Written or Absentee Bids**

If you are unable to attend an auction and are not available for a telephone bid, please submit an absentee or written bid. This is your maximum bid on a lot. (The auctioneer will bid on your behalf up to your maximum bid in order to purchase the lot for you at the lowest price possible, obviously taking into account the reserve and other bids.)

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.

Depending on the interest in the lot and assuming that your bid exceeds the reserve, you may well be successful in securing the lot at a lower figure. In the event of an identical bid, the one received first will take precedence. Please double check that you have left bids on the correct lots and insure that we receive your bids 24 hours before the sale.





An sms will be sent the morning after the auction notifying you whether you have been successful or unsuccessful with your bids. If you do not receive the sms – please can you contact us after the sale to get your results.

Do not forget that your final invoice will include buyer's premium and VAT on the buyer's premium on each of your successful lots.

### Registration

In order to avoid queues and unnecessary delays, advance paddle registration is advised. Registrations forms will be available at the Front Counter throughout the preview and on the day of the sale.

#### Important Notice for all Bidders

In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers.

### How do I Pay and Collect?

All the lots you purchase will be invoiced to the name and address that appear on the registration form. Please arrange payment and collection immediately after the sale.

#### How much will I pay?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows: 10% for lots selling over R10 000, 15% for lots selling at and below R10 000 + VAT on the buyer's premium on each lot.

#### Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque (by prior arrangement)
- 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: 001670891  
SBZA ZA JJ

Payment and immediate collection will avoid delay, storage, shipping agent's transport and insurance costs.

### Insurance

**Please note:** Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect immediately.

### Collection of Purchases

#### 1) From The Vineyard Hotel

Purchased lots can be collected during the auction and on the morning after from 9am to 1pm. No collections can be made from The Vineyard Hotel after this time.

The premises must be cleared by 2pm.

#### 2) From Strauss & Co, Cape Town

Uncollected small lots will be removed to the Cape Town office and will be available for collection from the day following the sale: The Oval, Oakdale Road, First Floor Colinton House, Newlands. Tel: 021 683 6560.

**Please note:** we can only take small items, paintings and jewellery to our offices. Large items will go into storage at your expense.

#### 3) From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co Johannesburg may make use of the Elliotts consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Elliotts to quote or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Payment of purchases and transport costs will be payable to Strauss & Co upon collection of purchased lots from the Johannesburg Office: 89 Central Street, Houghton. Tel: 011 728 8246.

### Door to Door Delivery Service

A representative from Elliotts and Relttem Removers will be available the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

**Relttem Removers:** Tel +27 84 504 6096

**Contact:** Brenim Mettler

**Elliott International Fine Art (Elliotts)**

Tel +27 21 552 3183 **Contact** John Spangenberg







## Explanation of Cataloguing Terms

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.



Alexis Preller, *Grand Mapogga III*

signed and dated '57, oil on canvas, 100,5 by 85 cm

Estimate R1 800 000 – 2 400 000



## Important South African Art

Johannesburg, Monday 12 November 2012  
Country Club Johannesburg, Woodmead

**Viewing**  
9-11 November

**Contact**  
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Phillippa Duncan +27 (0) 83 480 9189 / [phillippa@straussart.co.za](mailto:phillippa@straussart.co.za)  
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# Strauss & co

Fine Art Auctioneers | Consultants

[www.straussart.co.za](http://www.straussart.co.za)









The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 8 October - 12pm

**Jewellery,  
including The Vivienne  
Linder Collection**

**Lots 1-129**

# The Vivienne Linder Collection

Vivienne Linder née Adley, 21 July 1932 – 29 September 2011



Vivienne Adley—with her new plunge-line dress, as she appears in her act at a Durban nightspot.

## EYE-OPENER

VIVIENNE ADLEY is no stranger to Durban, but her new act is. Dressed in a slinky black dress with a plunging neckline, she mesmerised her first night audience at the New Mayfair Hotel with both her outfit and selection of songs.

A witty critic has referred to | Then comes an improvised ver-

Born to a Jewish family in Durban, Vivienne Adley was educated at the Maris Stella Convent before continuing her singing and drama training at the University of Natal Durban, where she spent the next three years under the watchful eye of Elizabeth Sneddon. In 1957, having completed her degree, she continued at the Webber-Douglas School of Singing and Dramatic Art in London, where she was one of the debutantes presented to the Queen at Buckingham Palace in the summer of 1958.

After studying and performing in London for three years, Vivienne left the glitz and glamour of the West End to return to South Africa in 1960 for her first local production, *Let's Make an Opera*, staged at the Alexander Theatre, Johannesburg. The performance drew on both her singing and acting skills.

In 1961 she starred in *The King Of Diamonds*, the new musical about the life of Barney Barnato, who began his career in the musical halls of London and whom Harry Oppenheimer in the programme introduction described as the "mercurial figure from Whitechapel, whose remarkable business flair carried him from 'gags to riches'". No less a figure than Anna Neethling Pohl commended Vivienne's talent, stage personality and her soothing voice and wished her luck with her "natural and charming performance".

But her passion lay in singing. A talented chanteuse with "a sparkling voice and personality to match", she enchanted her audiences, who often gave her standing ovations as at the Hotel Edward's famous, but notoriously intimidating, *Causerie* restaurant. Those were the days of a bygone era, when an evening's outing to a restaurant usually included fine dining, quality entertainment and dancing.

'Vivacious Viv', as she was often called, was also famous for her sophisticated style, wearing glamorous evening gowns or slinky sheath dresses with plunging necklines offset by elegant jewellery, which she carried off with grace and poise. Her striking beauty and ability to manipulate her sultry voice in 'torch' songs made her a sensual and riveting performer.

Her blend of cabaret and musical comedy ensured that she was a hit with audiences. In addition to praise for her singing, she earned critical commendation for her mischievous personality and humorous patter, and was often likened to stars such as Julie Andrews and Eartha Kitt.

Vivienne's flair for accents and comedy made her popular amongst younger audiences, including those at many children's hostels, where she took time out of her busy career to do voluntary work.

Her desire to start her own family took priority over Vivienne's career when she met and married surgeon, Leslie Linder, a Londoner, in 1965. The couple had two children, Richard and Andrew, on whose behalf her collection is offered.





8 part lot



1

**Gold and enamel serpent necklace,  
mid 19th century**

designed as an articulated snake, the engraved royal blue enamelled head set with cabochon ruby eyes and decorated with half pearls, old-cut and rose-cut diamonds, with a locket attached to its mouth, *some enamel loss, length approximately 41,5cm, in an imperfect fitted case*

**R18 000 – 20 000**



detail



2

### Diamond ring

claw-set with a baguette diamond weighing approximately 0.80 carats, size G

R18 000 – 20 000



2

3

### Diamond ring

centring on a baguette-cut diamond weighing 5.3650 carats, size K

Accompanied by a report number 120501898/83781 from E.G. Laboratory, South Africa, stating that the diamond weighing 5.3650 carats is M in colour and VS1 clarity

R220 000 – 240 000



3

4

### Cultured pearl and diamond necklace

composed of a single row of cultured pearls graduated in size from approximately 2mm to 5,5mm, to an openwork clasp set with a single old-cut diamond, length approximately 40cm

R2 000 – 3 000

5

### Cultured pearl and diamond necklace

composed of three rows of cultured pearls graduated in size from approximately 2,5mm to 8mm, to a clasp, set with a pearl and nine old-cut diamonds, length of shortest row approximately 38cm

R8 000 – 10 000

6

### Cultured pearl and diamond necklace

composed of a single strand of cultured pearls graduated in size from approximately 3mm to 8mm, to a lozenge-shaped clasp set with three old-cut diamonds, length approximately 33,5cm

R1 500 – 2 000

7

### Diamond stick pin

formally a *sureté* pin, the arrow-shaped terminal set with an old-cut diamond; an Edwardian gold and seed pearl brooch 9 carat, crescent-shaped, applied with flowerheads and foliage, *altered*; and a circular pearl brooch set with seed pearls (3)

R2 000 – 3 000

Diamond stick pin purchased by the current owner's grandmother from C. Morsch & Co, Manufacturing Jewellers, 88 Goswell Road, ECI. in 1923



5

4



8

**8**  
**Pair of diamond ear pendants**  
 each of chandelier design, pavé-set with eight-cuts, baguette and round brilliant-cut diamonds, suspending five baguette diamond drops, *later* screw fittings (2)

**R25 000 – 35 000**

**9**  
**Pair of diamond stud earrings**  
 each claw-set with a round brilliant-cut diamond weighing approximately 2.50 carats, screw fittings (2)

**R85 000 – 95 000**



11



9

**10**  
**Cultured pearl and diamond necklace**  
 composed of three rows of cultured pearls, to a clasp set with a pearl and two round brilliant-cut diamonds, weighing approximately 1.10 carats, *length of shortest row approximately 36cm*

**R15 000 – 20 000**

**11**  
**Sapphire, emerald and diamond-set giardinetto brooch**  
 the pierced basket issuing a floral display embellished with calibré-cut, round- and oval-cut sapphires, brilliant-cut diamonds and round-cut emeralds

**R9 000 – 12 000**



10



12



12

**Pair of diamond ear pendants**  
of chandelier design, each octagonal surmount set with brilliant-cut and old-cut diamonds, suspending two double knife-edge bars mounted with seven brilliant-cut diamonds, *later screw fittings (2)*

**R20 000 – 30 000**

13



13

**Diamond and white gold bracelet, 1940s**  
designed as a band embellished to the centre with a rectangular plaque, set with four old brilliant-cut diamonds enclosed by eight-cuts and old-cuts, the flattened rectangular articulated links further accented with four round-cut diamonds bordered by old-cut diamonds, *length approximately 17,5cm*

**R60 000 – 80 000**

14



14

**Pair of diamond brooches**  
horse-shoe shaped, pavé-set with round brilliant-cut diamonds and highlighted with three baguette-cut and three square-cut diamonds, weighing approximately 3.32 carats (2)

**R12 000 – 15 000**



15

15

**Diamond and onyx brooch, 1920s**

lozenge-shaped, the centre millegrain-set with two old-cut diamonds, weighing approximately 4.95 carats, enclosed by a double row of old-cut diamonds weighing approximately 4.21 carats; with a *later* loop and spectacle chain (2)

**R60 000 – 80 000**

Lots 15, 16, 18 and 19 were purchased by the current owner's grandmother from C. Morsch & Co, Manufacturing Jewellers, 88 Goswell Road, ECI, in 1923



16

16

**Onyx and diamond bracelet, 1920s**

the articulated tapered band millegrain-set with step-cut onyx and old-cut diamonds, set at the centre with a circular-cut diamond, weighing approximately 1.20 carats, *repairs*, length approximately 18cm

**R35 000 – 40 000**



17

17

**Diamond brooch, 1930s**

designed as an openwork bow, set with eight-cut, brilliant- and baguette-cut diamonds, weighing approximately 13.30 carats

**R45 000 – 55 000**



18

**Unset brilliant-cut diamond**  
weighing 10.6110 carats

*Accompanied by a report no.  
120501896/83781 from E.G. Laboratory,  
South Africa, stating that the diamond  
weighing 10.6110 carats is N in colour  
and SI1 clarity*

**R400 000 – 450 000**

19

**Sapphire and diamond bracelet,**  
**1920s**

*the articulated tapered band set with  
calibr -cut blue sapphires, old-cut and  
eight-cut diamonds, set at the centre with  
an old-cut stone, one sapphire deficient,  
length approximately 17cm*

**R35 000 – 40 000**

20

**Pair of diamond dress clips, 1930s**  
of 'Odeonesque' design, set with round  
brilliant-cut and baguette diamonds, *fitted*  
*case*

**R80 000 – 90 000**

18



19



20





21

21

**Ruby, diamond and gold brooch, 1940s**

9 carat, of stylised scroll design set with circular-cut rubies, old-cut and baguette-cut diamonds, *formally a clip*; and a 9 carat yellow and white gold clip, 1940s, of 'Odeonesque' form (2)

R4 000 – 5 000

22

**Ruby and diamond ring, 1940s**

of geometric design, set to the centre with a border of calibr -cut rubies, accented with a double semi-circular line of brilliant-cut diamonds, *size L, French Assay marks*

R5 000 – 7 000

23

**Ruby and diamond ring**

9 carat gold, the brilliant-cut diamond set within a calibr -cut ruby square surround, to an outer border of brilliant-cut diamonds, *size N*

R4 000 – 5 000



22



23



24

24

**Pair of ruby and diamond hoop earrings**

channel-set with calibr -cut rubies, accented with graduated rows of single-cut diamonds, *later screw fittings* (2)

R2 000 – 3 000

25

**Lady's ruby, diamond and gold cocktail watch, Universal, Gen ve, post 1937**

circular, the hinged cover set with nineteen rubies, the shoulder set with thirty-six brilliant-cut diamonds and calibr -cut rubies, opening to reveal a circular dial applied with Roman numerals and baton indicators, set to a gaspipe design bracelet with clasp, *the watch case numbered 21634, stamped Universal, Gen ve, Balance, Montecarlo, length approximately 16cm*

R15 000 – 20 000



25



26

**Gold, red spinel and diamond brooch, 1940s**

9 carat yellow and white gold, designed as a sunflower, the centre of the flowerhead set with four red spinels embellished with old-cut diamonds, some petals heightened with diamond tips, the stems bound with old-cut diamond borders

R7 000 – 9 000

27

**Gold bracelet**

composed of seven textured strands, set to a clasp, *length approximately 18cm*

R10 000 – 12 000

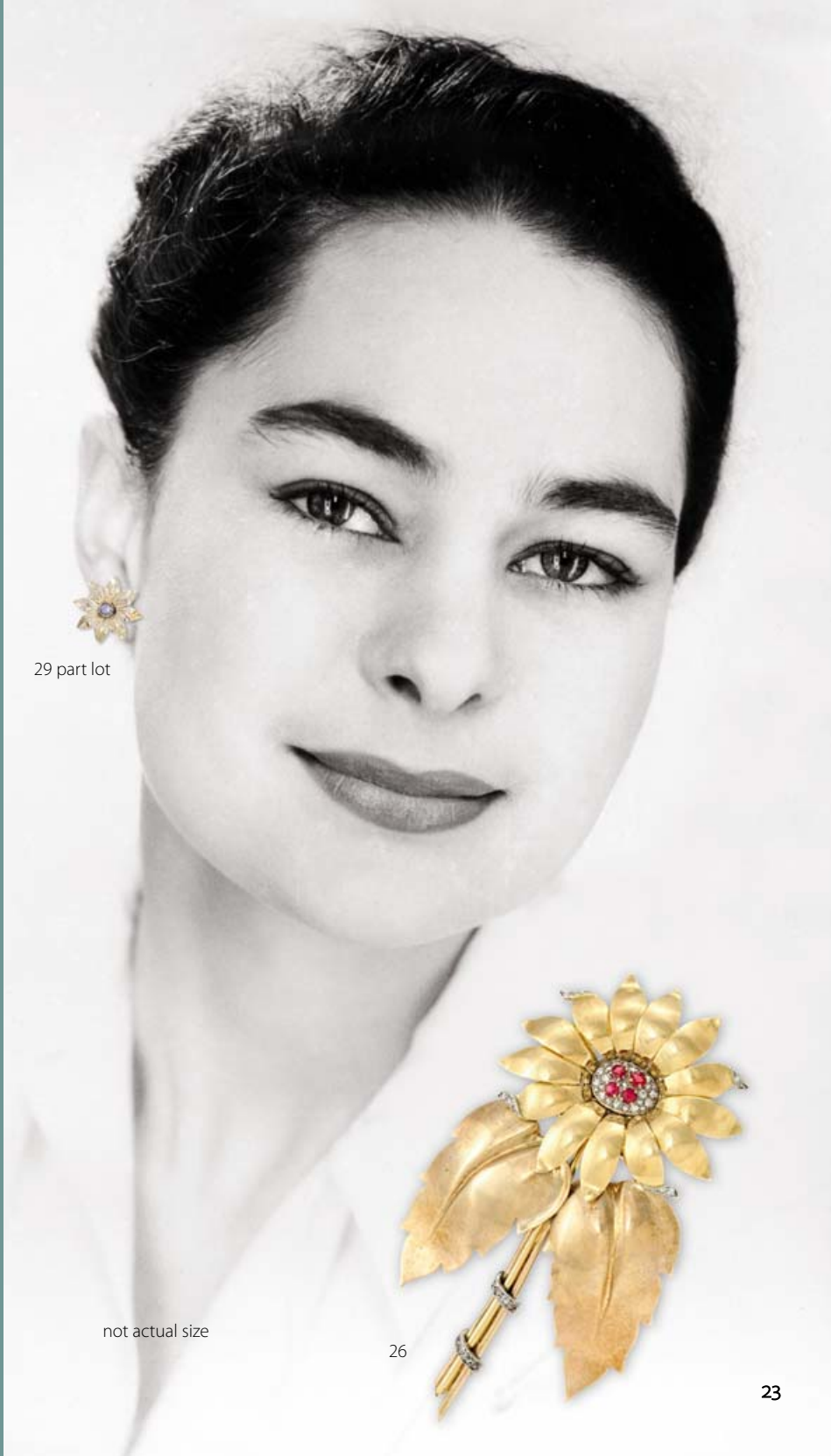
28

**Pair of sovereign cufflinks**

each with a chain and dumbbell fitting (2)

R3 000 – 4 000

29 part lot



not actual size

26



30

31

### Indian Jewellery from the Vivienne Linder Collection

29

**Pair of earrings and brooch**  
each designed as a flowerhead centred by a  
white stone, with *later* screw fittings (3)

**R3 000 – 5 000**

30

**Indian gold fancy-link necklace**  
designed as a fringe suspending foliate  
pendants and spherical beads on a rod-  
and-link chain, *length approximately 38cm*

**R36 000 – 40 000**

31

**Indian Kangan bangle**  
hinged, pierced and encrusted with  
flowerheads set with alternating seed pearls  
and red stones, *approximate inner diameter  
170mm*

**R12 000 – 16 000**





32

32

**Indian gold pendant necklace**  
openwork pendant of foliate design  
set with red stones on a conforming  
chain connected by pierced swags  
and leaf-shaped pendants, *length*  
*approximately 63cm (2)*

**R45 000 – 50 000**

33

**Indian gold fancy-link necklace**

composed of rod and chain links, *length approximately 37cm*

**R30 000 – 35 000**

34

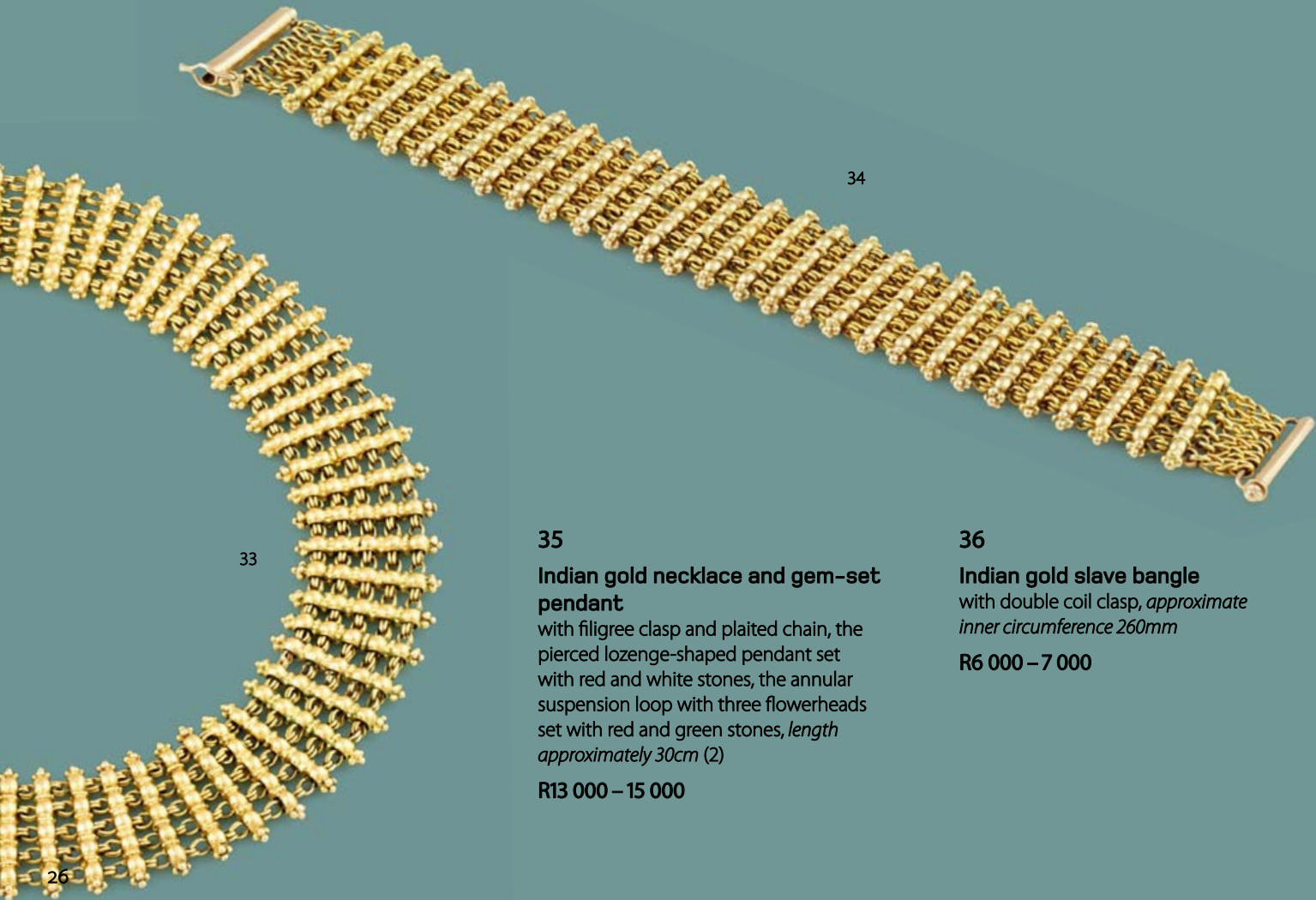
**Indian fancy link gold bracelet**

similar to the preceding lot, *length approximately 17cm*

**R25 000 – 30 000**



35



34

33

35

**Indian gold necklace and gem-set pendant**

with filigree clasp and plaited chain, the pierced lozenge-shaped pendant set with red and white stones, the annular suspension loop with three flowerheads set with red and green stones, *length approximately 30cm (2)*

**R13 000 – 15 000**

36

**Indian gold slave bangle**

with double coil clasp, *approximate inner circumference 260mm*

**R6 000 – 7 000**



37

**Indian gold and red stone brooch**  
pierced foliate, set with a single red stone  
R800 – 1 000

38

**Gold necklace**  
composed of alternating textured  
and smooth oval beads, *length*  
*approximately 37cm*  
R12 000 – 14 000

39

**Indian gold chain**  
designed as an alternating series of  
fancy, openwork and oblong links, *length*  
*approximately 70cm*  
R12 000 – 14 000

40

**Indian gold pendant necklace**  
set to the front with a pierced pendant  
enclosing a gold sovereign surmounted  
by a pair of birds, set to a flat-and-curb link  
chain, *length approximately 63cm*  
R24 000 – 26 000





44



46

41

**Indian gold bangle**

of ribbed outline, *approximate inner circumference 175mm*

**R12 000 – 15 000**

42

**Two Indian gold bangles**

each with hammered decoration, *approximate inner circumference 175mm (2)*

**R3 500 – 4 500**

43

**Indian gold open ended bangle**

with foliate decoration

**R8 000 – 10 000**

44

**Indian gold and enamel pendant**

hexagonal, enamelled with blue, red, white and yellow flowers and foliage; and a gold link chain, *length approximately 53cm (2)*

**R4 500 – 5 000**



45

45

**Indian gold bangle**

the hinged and pierced band embellished with alternating hearts and flowerheads set with red stones, *approximate inner circumference 190mm*

**R7 000 – 9 000**

46

**Indian gold and red stone necklace**

the front set with an openwork cluster of red stones flanked by spacers, set to an open link chain with filigree closing clasp, *length approximately 42cm*

**R10 000 – 12 000**





47

**Indian gold bangle**

hinged and decorated with flowers and foliage; and a gold open-ended bangle, *approximate inner circumference 150mm (2)*

**R8 000 – 12 000**

48

**Pair of Indian gold bangles**

of rope design, *one lacking closing pin, approximate inner circumference 150mm (2)*

**R14 000 – 16 000**

49

**Two Indian gold bangles**

hinged, of rope outline, *lacking closing pins, approximate inner circumference 150mm (2)*

**R7 500 – 9 500**

50

**Two Indian child's hinged bangles**

of zig-zag outline, *approximate inner circumference 140mm (2)*

**R10 000 – 12 000**

51

**Two Indian gold bangles**

hinged and pierced with flowerheads and foliage, *lacking closing pins, approximate inner circumference 160mm (2)*

**R12 000 – 15 000**

With original stock labels for the 27 November 1952 stating the cost to be £2.10-6

52

**Two Indian gold bangles**

of ribbed outline, *approximate inner circumference 170mm (2)*

**R9 000 – 12 000**

53

53

**Indian gold bangle**

the front with filigree decoration, *approximate inner circumference 140mm;* and a baby's bangle with foliate decoration, *approximate inner circumference 110mm (2)*

**R12 000 – 15 000**

54

**Two Indian gold child's hinged bangles**

each hinge applied with bird and foliate motifs, *lacking closing pin approximate inner circumference 140mm (2)*

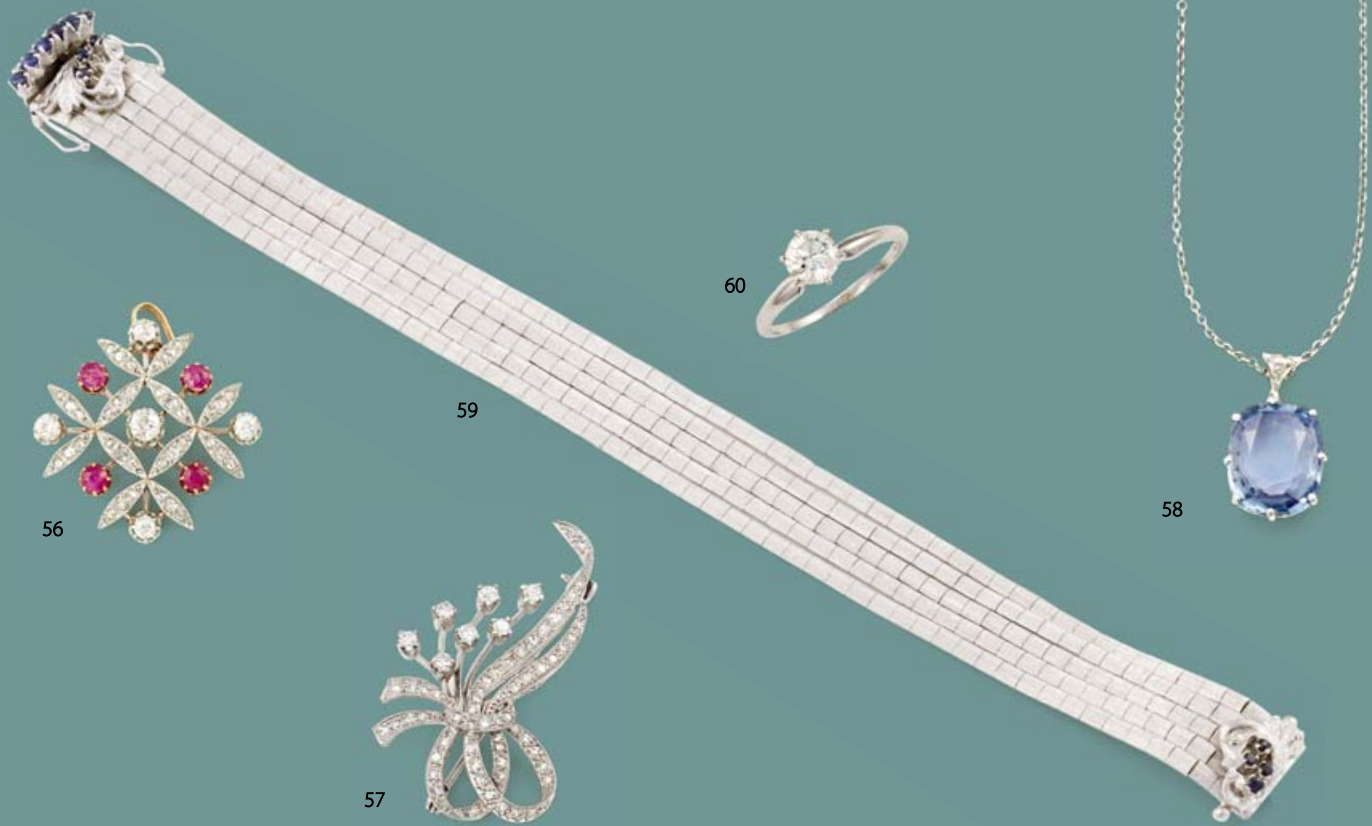
**R14 000 – 16 000**

55

**Indian gold bangle**

hinged, with scrolling foliate band, *lacking closing pin, approximate inner circumference 150mm*

**R9 000 – 12 000**



## Various properties

**56**

### **Edwardian ruby and diamond pendant, circa 1900**

of openwork floral design, millegrain-set with old-cut diamonds and accented with four claw-set rubies weighing approximately 0.88 carats, with later annular ring

*Accompanied by a report no. CDJ120406759 from E.G. Laboratory, South Africa, stating that the 53 old-cut diamonds are I-N in colour and SI-I2 clarity*

**R4 000 – 5 000**

**59**

**57**

### **Diamond brooch**

designed as a floral spray with ribbons, with seven claw-set round brilliant-cut and eight-cut diamonds, set to knife-edge bars, the millegrain-set ribbons with round brilliant-cut diamonds

**R4 000 – 6 000**

**58**

### **Sapphire and diamond pendant**

claw-set with a cushion-shaped sapphire weighing approximately 12.30 carats, the bail claw-set with a trillion-cut diamond weighing approximately 0.15 carats, to a fine chain, length approximately 40cm

**R20 000 – 25 000**

**60**

**59**

### **Gold and sapphire-mounted bracelet, 1970s**

the clasp of foliate design and embellished with thirteen claw-set blue sapphires weighing approximately 0.60 carats, set to five textured strands, one sapphire deficient, length approximately 19,5cm

**R8 000 – 10 000**

**60**

### **Diamond ring**

claw-set with a brilliant-cut diamond weighing approximately 1.01 carats, size Q1/2

**R30 000 – 32 000**





61

**61**  
**Lady's diamond and white gold wristwatch, Movado, 1970s**  
 manual winding, damascened lever movement, square white dial applied with baton numerals, bezel-set with eight-cut diamonds, integrated textured woven bracelet with Movado locking clasp, 15mm square

**R15 000 – 20 000**



62

**62**  
**Diamond and pearl brooch, late 19th century**  
 set to the centre with a flowerhead set with a pearl enclosed by old- and eight-cut diamonds, flanked by foliate motifs set with pearl and eight-cut, old- and rose-cut diamonds, on a knife-edge bar

**R6 000 – 8 000**

**63**  
**Aquamarine, seed pearl and diamond negligée necklace, circa 1910**  
 millegrain set with seed pearls on a knife-edge bar terminating in oval-shaped aquamarine drops, headed by round-cut aquamarines flanking a seed pearl and old-cut diamond flowerhead, to a fine curb-link chain, length approximately 40cm

**R1 500 – 2 000**

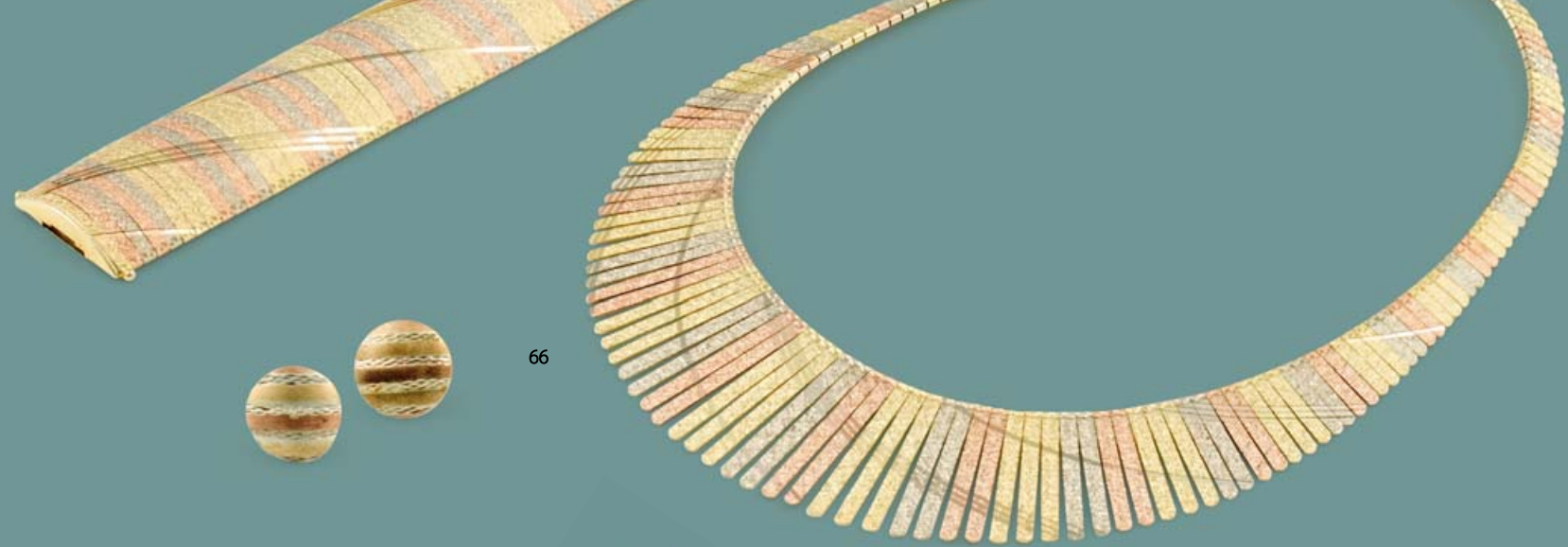
**64**  
**Cultured pearl necklace**  
 composed of two rows of cultured pearls approximately 7 mm in size, to a clasp set with garnets and pearls, inner length approximately 40cm

**R5 000 – 7 000**



63

64



66



67



68



69

65

**Silver evening bag, possibly Portuguese**

the frame engraved with flowers to a mesh-link bag with five spherical pendants, to a curb link chain, *weighing approximately 125 grams*

**R600 – 800**

66

**Italian gold tri-colour demi-parure, 1970s**

the necklace designed as a series of graduated flattened textured fringes to a solid surmount, accompanied by an articulated bracelet and a pair of earrings en-suite, the earrings with post and butterfly fittings, *approximate length of bracelet 17,5cm (4)*

**R15 000 – 18 000**

67

**Three stone diamond ring**

tube-set with three brilliant-cut diamonds, weighing approximately 1.08 carats, *size N*

**R16 000 – 18 000**

68

**Diamond ring**

claw-set with a pear-shaped diamond, weighing 0.3032 carats, enclosed by brilliant-cut diamonds, the shoulders half-set with two bands of brilliant-cut diamonds, *size M*

*Accompanied by a report no. 71102526/47649 from E.G. Laboratory, South Africa, stating that the diamond weighing 0.3032 carats is fancy pinkish brown in colour and I1 clarity*

**R14 000 – 15 000**

69

**Diamond ring**

tube-set to the centre with an oval-cut diamond weighing 0.59 carats, enclosed by brilliant-cut diamonds, the bi-furcated shoulders with a line of brilliant-cut diamonds, *size M*

*Accompanied by a report no. 80509794 from E.G. Laboratory, South Africa, stating that the diamond weighing 0.59 carats is vivid fancy yellow in colour and VVS-VS clarity*

**R18 000 – 20 000**



70

**Unset round brilliant-cut diamond**  
weighing 1.2840 carats

*Accompanied by a report no.  
120604239/514550 from E.G. Laboratory,  
South Africa, stating that the diamond  
weighing 1.2840 carats is G in colour and VVS2  
clarity*

**R82 000 – 84 000**

71

**Diamond and gold bracelet**

the oval articulated plaque centrally set with five brilliant-cut diamonds, the shoulders tube-set with four brilliant-cut diamonds, weighing approximately 1.50 carats, set to a fancy-link strap, length approximately 16,5cm

**R12 000 – 15 000**

72

**Pair of diamond pendant earrings**

each surmount designed as a flower head tube-set with a brilliant-cut diamond weighing approximately 1.10 carats, within a surround of brilliant-cut diamonds, suspending a pierced pear-shaped pendant, claw-set with brilliant-cut diamonds, weighing approximately 6.80 carats, *drops detachable* (2)

**R65 000 – 70 000**

71

70

72

73

**Lady's 18ct white gold and diamond-set wristwatch, 'Beluga' Tonneau, Ebel**

with diamond-set sides, nickel lever movement, mono-metallic balance, part pavé-set diamond dial with Arabic numerals, screw-in crown and screw-down back, case, dial and movement signed, with black crocodile leather strap and Ebel double-folding buckle, diameter 21mm, with presentation case, papers, additional mother-of-pearl dial and black leather strap

**R70 000 – 80 000**

73



74



76



75



77

74

#### **Emerald pendant**

claw-set with a pear-shaped emerald, weighing approximately 2.48 carats

**R14 000 – 16 000**

75

#### **Diamond necklace**

designed as an articulated fringe of graduated floral and foliate motifs, millegrain-set with round brilliant-cut and pear-shaped diamonds, weighing a total of approximately 8.00-8.50 carats, to a back chain of round and lozenge-shaped links, the links part-set with diamonds, length approximately 48cm

**R80 000 – 90 000**

76

#### **Tourmaline and diamond ring**

claw-set to the centre with an oval mint-green tourmaline weighing 6.698 carats, between two claw-set pear-shaped diamond shoulders weighing approximately 0.60 carats, the sides tube-set with two brilliant-cut diamonds, size M

*Accompanied by a report no. 004797 from The Jewellery Council of South Africa, stating that the tourmaline weighing 6.698 carats is mid-dark to mid toned slightly yellowish green colour and I-clean clarity*

**R60 000 – 65 000**

77

#### **Diamond half eternity ring**

set with a band of baguette-cut diamonds weighing approximately 1.5 carats, flanked by brilliant-cut diamonds, size N

**R15 000 – 17 000**





detail

78

**Diamond and emerald necklace**

the slightly graduating line composed of claw-set brilliant-cut diamonds, the front with a marquise-cut diamond weighing 0.8220 carats, suspending two lines of brilliant-cut diamonds terminating in a pear-shaped diamond weighing 2.2240 carats and a pear-shaped natural emerald weighing approximately 2.93 carats, length approximately 45cm

Accompanied by a report no. 120406729/514120 from E.G. Laboratory, South Africa, stating that the pear-shaped diamond weighing 2.2240 carats is G in colour and VS2 clarity

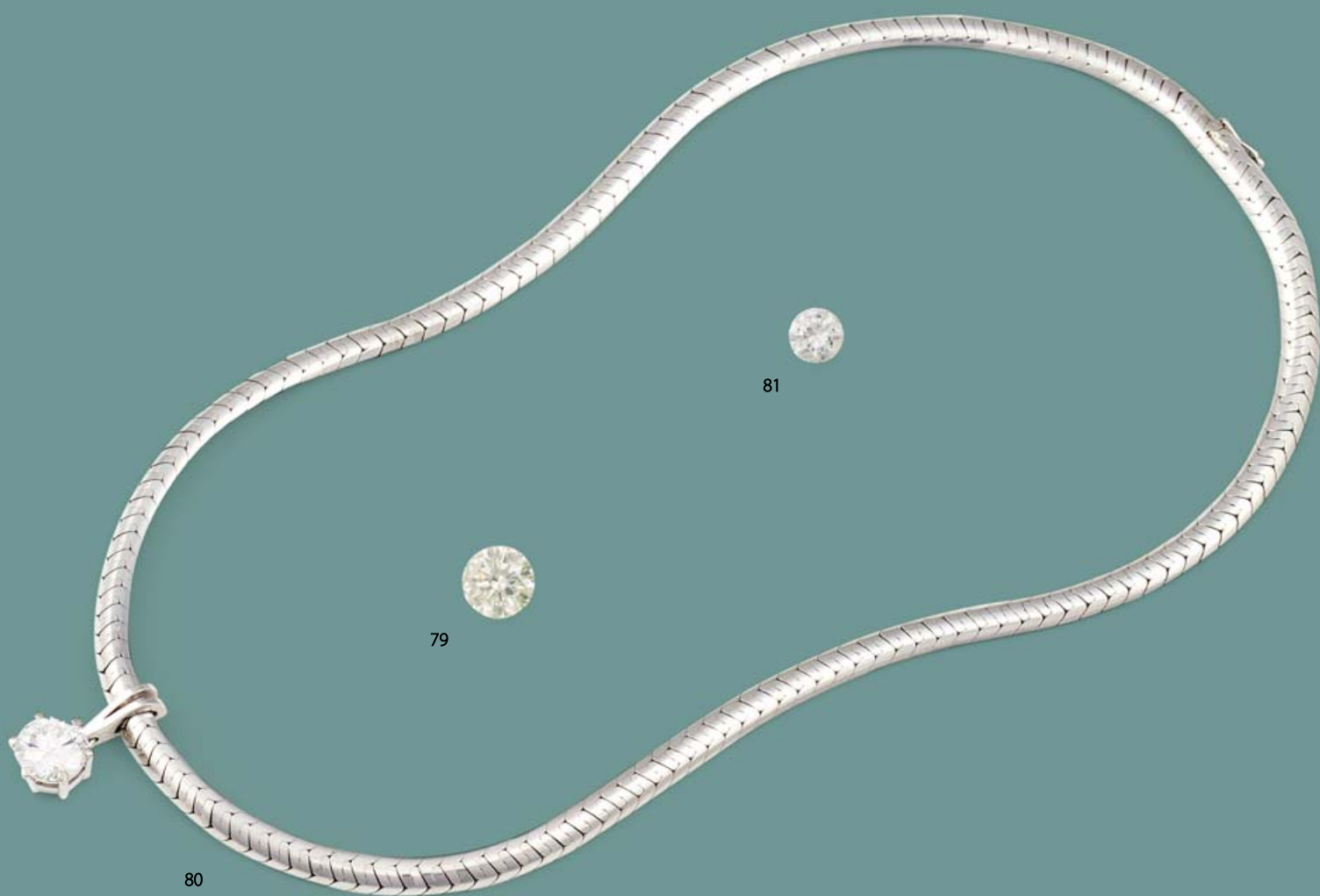
Accompanied by a report no. 120406739/514120 from E.G. Laboratory, South Africa, stating that the marquise-cut diamond weighing 0.8220 carats is H in colour and SI1 clarity

Accompanied by a report no. CDJ120406769 from E.G. Laboratory, South Africa, stating that the pear-shaped natural emerald weighs approximately 2.93 carats. There are 147 round brilliant-cut diamonds, tapering in size, G-J in colour and VS-SI clarity

**R220 000 – 230 000**



78



**79**

**Unset round brilliant-cut diamond**  
weighing 3.0263 carats

*Accompanied by a report no. 61001782/39582 from E.G. Laboratory, South Africa, stating that the diamond weighing 3.0263 carats is P in colour and VS2 clarity*

**R112 000 – 115 000**

**80**

**Diamond pendant necklace**  
the pendant claw-set with a round brilliant-cut diamond weighing 2.485 carats to a split-bale, with fancy link semi-articulated chain, length approximately 41cm

*Accompanied by a report no. 154547 from The Jewellery Council of South Africa stating that the diamond weighing 2.485 carats is G in colour and VVS2 in clarity*

**R310 000 – 320 000**

**81**

**Unset round brilliant-cut diamond**  
weighing 1.8910 carats

*Accompanied by a report no. 120706249/514797 from E.G. Laboratory, South Africa, stating that the diamond weighing 1.8910 carats is I in colour and VS2 clarity*

**R115 000 – 120 000**



**82**

**Unset round brilliant-cut diamond**  
weighing 2.4203 carats

*Accompanied by a report no. 40495086/23035 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.4203 carats is fancy yellow (N.C.N.A.) in colour and SI1 clarity*

**R80 000 – 90 000**

**83**

**Diamond line bracelet**  
designed as an articulated line of claw-set round brilliant-cut diamonds, weighing approximately 4.25 carats, length approximately 18,5cm

*Accompanied by a report no. CDJ120406749 from E.G. Laboratory, South Africa, stating that the diamond bracelet has 45 round brilliant-cut diamonds, G-J in colour and VS-SI clarity*

**R25 000 – 30 000**

**84**

**Pair of diamond earstuds**  
each claw-set with a brilliant-cut diamond, weighing 4.0760 and 4.0240 carats respectively (2)

*Accompanied by E.G. Laboratory, South Africa report nos. 111007049/512723 and 110903879/512441 stating that the colour grades are both H and the clarity grades are both VS2*

**R1 250 000 – 1 300 000**



85

**Lady's gold wristwatch,  
Eterna, 1970s**

manual winding damascened  
lever movement, shaped square,  
champagne dial, integrated textured  
bracelet with Eterna locking clasp,  
20mm wide

R7 000 – 10 000

86

**Lady's gold and diamond  
bracelet watch, Omega, 1960s**

the textured hinged cover  
embellished with five round eight-cut  
diamonds opening to reveal a circular  
dial applied with baton indicators,  
signed Omega, set to an integrated  
textured bracelet with Omega locking  
clasp, 15mm diameter, not in working  
order

R4 000 – 6 000

87

**Tutti-frutti gem-set neck  
chain**

composed of two graduated strands  
spectacle-set with various oval-cut  
gems including citrines, amethysts,  
garnets, aquamarines, peridots  
and clear quartz, divided by a  
gold fancy-link chain, inner length  
approximately 35cm

R10 000 – 12 000

88

**Pair of citrine and gold  
earrings**

each collet-set with an oval-cut citrine,  
clip and post fittings (2)

R4 000 – 6 000



87



88



85

86

89

**Italian gold pill-box**

designed as a handbag with textured woven sides, 42mm wide

R7 000 – 8 000



90



92

90

**Diamond ring**

claw-set to the centre with a heart-shaped diamond weighing approximately 0.6216 carats, the shoulders set with brilliant-cut diamonds, size M1/2

Accompanied by a report no. 71103894/47855 from E.G. Laboratory, South Africa, stating that the diamond weighing 0.6216 carats is intense brownish orange in colour and SI1 clarity

R20 000 – 22 000



91

91

**Gold necklace**

designed as a series of white and yellow gold open fancy-links joined by flattened curb-links, length approximately 47cm

R16 000 – 18 000

92

**Pair of round brilliant-cut diamond stud earrings**

each tube-set weighing 0.638 carats and 0.606 carats respectively (2)

Accompanied by a report no. 154521 from The Jewellery Council of South Africa, stating that one diamond weighing 0.638 carats is G in colour and SI2 in clarity

R18 000 – 22 000



89



95

**Gold bracelet**

designed as two strands of rope-twist links, divided by a strand of nine rod and circular links, *length approximately 19cm*

**R7 000 – 8 000**

96

**Two fancy-link chains**

each with rope-twist link, *length approximately 75,5cm and 93cm respectively*; and a four-strand bracelet set to a rectangular textured clasp, *length approximately 17,5cm (3)*

**R18 000 – 20 000**

93

**Hardstone cameo brooch, late 19th century**

the oval-shaped plaque carved to depict the sinistral profile of Diana, her hair dressed with leaves and beads, collet-set with rope-work decoration

**R2 000 – 3 000**

94

**Five gold wild animal charms**

realistically rendered as two lions, an elephant, a springbuck and an impala (5)

**R17 000 – 18 000**

97

**Victorian diamond and sapphire brooch**

designed as a crescent moon with a shooting star, claw-set with a sapphire, the bar embellished with tubular-set old-cut diamonds; and two further Victorian examples (3)

**R2 500 – 3 000**



95

94





98

98

**Diamond and emerald brooch, 1970s**

designed as a floral spray set with two claw-set baguette-cut diamonds and twenty claw-set round-cut emeralds

**R5 000 – 7 000**



99

99

**Diamond ring**

collet-set to the centre with a round brilliant-cut diamond weighing approximately .90 carats, to a tapering bezel pavé-set with eight-cut and brilliant-cut diamonds, weighing approximately .85 carats, size O1/2

**R4 000 – 6 000**



100

100

**Emerald and diamond brooch**  
claw-set with a row of six round-cut emeralds weighing approximately 0.55 carats and six round brilliant-cut diamonds weighing approximately 0.60 carats to a bar

**R5 000 – 7 000**



101

101

**Diamond and gold bangle**

set to the obverse with a square-shaped panel set with nine brilliant-cut diamonds flanked by tapering baguette diamonds, stamped with the initials MF, Martin Friedman, approximate inner circumference 58mm

**R18 000 – 20 000**



102

102

**Diamond and gold crossover ring**  
of geometric design, the tapering band horizontally-set to one end with a step-cut diamond weighing 1.790 carats, and to the other with two baguette-cut diamonds weighing approximately 0.24 carats, size K1/2

*Accompanied by a report no. 154535 from The Jewellery Council of South Africa stating that the diamond weighing 1.790 carats is G in colour and VS1 clarity*

**R95 000 – 100 000**

103

**Diamond ring**

claw-set to the centre with a cushion-cut diamond weighing 0.7380 carats, enclosed by brilliant-cut diamonds, the shoulder with a double line of brilliant-cut diamonds, *size M*

*Accompanied by a report no.*

*71103719/47827 from E.G. Laboratory, South Africa, stating that the diamond weighing 0.7380 carats is fancy yellow in colour and SI2 clarity*

**R16 000 – 18 000**

104

**Gold bracelet, 1970s**

woven-link chain, set to a rectangular clasp, 9ct, *length approximately 19,5cm*

**R10 000 – 12 000**

105

**Diamond bracelet**

the articulated bracelet designed as a series of thirty-nine claw-set princess-cut diamonds divided by S-shaped gold links, weighing approximately 2.55 carats, 9ct, *length approximately 18cm*

**R15 000 – 18 000**

106

**Gold fancy-link chain**

composed of a series of twist-turned and circular links, *length approximately 43,5cm*

**R12 000 – 14 000**





108



107



109

110



**107**

**Lady's gold wristwatch, Chopard, 1970s**

manual winding, damascened circular lever movement, circular champagne dial, integrated textured bracelet with Chopard locking clasp, *diameter 20mm*

**R7 000 – 10 000**

**108**

**Diamond and gold necklace**

the curb link chain interspersed with five circular inserts, each pavé-set with single-cut diamonds, *length approximately 37,5cm*

**R18 000 – 20 000**

**109**

**Diamond ring**

claw-set to the centre with a round brilliant-cut diamond weighing approximately 1.055 carats, *size R*

**R50 000 – 55 000**

**110**

**Gold bracelet**

designed as a series of interlocking oval links, *length approximately 20,5cm*

**R16 000 – 18 000**





111



112



113



114

**111**

**An Edwardian ebonised and gold-topped walking stick, maker's initials RFS & Co**  
the top engraved with the initials 'JP',  
87cm high

**R4 000 – 6 000**

**112**

**9 carat gold cigarette case, Birmingham, 1918**  
plain rectangular with hinged cover,  
approximately 9,5cm long

**R12 000 – 15 000**

**113**

**Gold half-hunting cased keyless lever watch, maker's initials R & S, Sheffield, 1899**

18k, nickle lever movement, 17 jewels, bi-metallic compensation balance, plain gold cuvette, the white enamelled dial with black roman numerals and calibrated outer ring, subsidiary dial for constant seconds, polished case with blue enamel roman numerals, *cuvette and covers numbered 38785, maker's mark R&S, diameter of dial 4,5cm*

**R9 000 – 12 000**

**114**

**Gold hunting cased keyless lever watch, Omega**

14k, damascened bi-metallic compensation balance, engraved balance cock, screwed chatons, cuvette with inscription, the white enamel dial with black Arabic numerals and calibrated outer ring, subsidiary dial for constant seconds, both covers engine-turned, *cuvette and covers numbered 5179373, diameter of dial 4,5cm*

**R6 000 – 8 000**



115

115

**9 carat gold spectacle case,  
makers Deakin & Francis Ltd,  
Birmingham, 1935**

oblong, the engine-turned case  
engraved with the initials F.D. and the  
dates 9.6.1886-9.6.1936, fitted with  
a pair of clip-on spectacle shades,  
*approximately 16cm long (2)*

**R16 000 – 18 000**



116

116

**9 carat gold spectacle case,  
makers Deakin & Francis Ltd,  
Birmingham, 1935**

oblong, the engine-turned case  
engraved with the initials J.M.D.  
and the dates 9.6.1886-9.6.1936,  
*approximately 11cm long*

**R9 000 – 12 000**



117

117

**9 carat gold George V match  
case, maker's initials M and  
B, possibly Morgan and Boon,  
Birmingham, 1925**

rectangular, with engine-turned  
cover, *6,5cm wide*

**R3 500 – 4 000**

118

**Topaz brooch, Studio of Erich Frey, 1970s**

rectangular abstract, set with an emerald-cut topaz and five articulated pendants, width approximately 50mm; and a pair of step-cut topaz earrings, clip fittings (3)

R8 000 – 10 000



118



119

**Gem-set brooch/pendant, Studio of Erich Frey, 1970s**

collet-set to the centre with an oval smokey quartz with pierced wavy border

R7 000 – 9 000



119

120

**Obsidian and silver mounted brooch, Studio of Erich Frey, 1970s**

of open abstract form, claw-set with a lozenge-shaped stone, width approximately 48mm

R1 500 – 2 000



126

125



121



121

**Gold and gem-set necklace connector**

shield-shaped, tube-set with various oval-cut gems including a garnet, two old-cut diamonds and three blue stones, flanked by twelve claw-set rubies with a half-pearl pendant

R8 000 – 10 000

122

**Cultured pearl necklace**

composed of two rows of cultured pearls graduated in size from approximately 5.7mm to 6.2mm, to a bow-shaped silver clasp, *inner length approximately 36cm*

R3 000 – 4 000

123

**Pair of gold and pearl earrings**

each designed as a textured half-hoop embellished with three pearls, *clip fitting (2)*

R3 000 – 4 000

124

**Sapphire and diamond pendant**

*formerly a clasp*, of flowerhead design, the pierced centre embellished with eight claw-set round sapphires and diamonds, with *later* bale and three foliate pendants

R2 500 – 3 000

125

**Gold fancy-link necklace**

composed of flattened curb-links, *length approximately 45cm*

R7 000 – 8 000

126

**Gold fancy-link chain**

composed of rope-twist links, *length approximately 39cm long*

R5 000 – 6 000

127

**Tri-colour gold mesh bracelet, 1960s**

15ct, *length approximately 18cm*

R3 000 – 4 000

128

**Georg Jensen 'Vivianna' stainless steel lady's wristwatch, designed by Vivianna Torun Bülow-Hübe**

circular silvered dial set to an open bangle, *impressed with numerals 226 and Torun*, Georg Jensen stainless, Denmark, *inner circumference 45mm*; and a Georg Jensen silver ring, set to the front with a dished circular disc, *signed Georg Jensen, 925 S Denmark, 107, size K (2)*

R7 000 – 9 000

129

**Lady's stainless steel wristwatch, Tag Heuer, 2000**

automatic nickel lever movement, white dial with applied luminous baton numerals and hands, date aperture, unidirectional turning bezel with precision ratchet, sapphire crystal, screw-in crown, circular water-resistant type case, stainless steel bracelet with double security folding clasp, case, dial and movement signed, *diameter 22mm*, with presentation case

R5 000 – 7 000

130

No Lot



128 part lot



The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 8 October - 3pm


**Furniture, Silver,  
Ceramics and Glass**

**Lots 131-382**

OPPOSITE

lot 264 A late Victorian silver-gilt Arts and Crafts bowl,  
Charles Robert Ashbee, London, 1896





PROPERTY OF A COLLECTOR



131

**A Sheffield plate four-light  
centrepiece, circa 1840**

with four detachable acanthus-leaf  
scroll arm supports terminating in  
candle sconces and detachable drip-  
pans, the central column surmounted  
by a pierced basket, raised on a  
stepped circular base, on shell and  
scroll feet, *some repairs and restorations*,  
88cm high

R8 000 – 10 000

132

**A Victorian silver wine ewer,  
William Hunter, London, 1865**

the baluster body chased with fruiting  
vines, applied with a branch-form  
scroll handle, with hinged cover, on  
a spreading circular foot, 866g,  
35,5cm high

R15 000 – 20 000

133

**A pair of German silver  
four-light candelabra, Jakob  
Grimminger, early 20th century**

each with four scrolling arms  
terminating in sconces with beaded  
rims, the knopped column with central  
bud finial, on a circular spreading foot  
with beaded rim, *loaded*, 15cm high (2)

R8 000 – 10 000

134

**A George V silver two-handled  
tray, Ball Bros, Birmingham,  
1911**

oval, moulded shell-and-scroll border,  
on four scroll and acanthus-leaf feet,  
4100g, 72,5cm wide over handles

R25 000 – 30 000



131



132



133

135

**A George V silver five-piece tea and coffee service, William Suckling, Birmingham, 1922**

comprising: a teapot, a coffee pot, a hot water jug, a milk jug and a two-handed sugar basin, each of wavy outline, scroll handles, raised on four shell-headed pad feet, engraved with the initial 'C', with turned ebonised handles and finials, 2605g all in, the coffee pot 20cm high (5)

R15 000 – 20 000

136

**A William IV silver 'Old English' pattern soup ladle, London, 1835**

the terminal engraved with a crest, 218g

R2 000 – 3 000

137

**A part set of silver 'Rat-Tail' pattern flatware, Gee & Holmes, Sheffield, 1977**

comprising: 12 dinner knives, 24 dinner forks, 18 table spoons, 12 soup spoons, 12 fish knives, 12 fish forks, 20 dessert knives, 24 dessert forks, 12 dessert spoons, 23 teaspoons, 12 coffee spoons, a carving knife and fork, a game knife and fork, a pair of fish servers, and a pair of sauce ladles, 8805g; and a silver 'Kings' pattern cake server, E Viner's Ltd, Sheffield, 1965 (190)

R45 000 – 50 000

138

**A South African 'David Livingstone' commemorative silver salver**

Precious Metalsware, No 320 of a limited edition of 500, circular, chased in relief with the image of David Livingstone standing before the Victoria Falls enclosed by a border depicting images of pioneers, 26cm diameter, 450g, cased and with presentation brochure

R2 000 – 3 000



135



137

part lot

139

**A pair of electroplate three-light candelabra, late 19th century**

each oval lobed base with beaded rim, reeded scroll candlearms, beaded drip-pans, part-lobed sconces, detachable beaded nozzles and central flame finial, 21,5cm high (2)

R5 000 – 7 000

140

**A pair of electroplated entrée dishes and covers on stands, Walker & Hall**

rectangular with beaded borders, the sides with ribbed carrying-handles, raised on ribbed legs with paw feet joined by an X-shaped stretcher centred by a detachable burner, 20cm high (2)

R1 500 – 2 000





141



141 detail

141

**A Dutch marquetry and walnut silver table, 19th century**

the rectangular top with moulded gallery above a frieze drawer, on cabriole legs, *restorations*, 68cm high, 74cm wide, 40,5cm deep

R10 000 – 15 000

142

**A Dutch marquetry and walnut side table, 19th century**

with shaped top above a conforming long and a short drawer, on cabriole legs with pad feet, 72,5cm high, 71cm wide, 47cm deep

R10 000 – 15 000



142 detail



142



143 detail



143

143

**A Dutch marquetry and walnut bombe bureau, early 19th century**

*later inlaid, the shaped fall-front enclosing secret compartments, a well and an arrangement of drawers and pigeon holes above three graduated bombe drawers, on paw and ball feet, 109cm high, 130cm wide, 64cm deep*

**R20 000 – 30 000**

144

**A pair of Dutch marquetry and walnut side chairs, late 19th century**

*with arched shaped cresting above a vase-shaped back splat, drop-in seat, on cabriole legs and paw feet, one chair with applied label, S & H Jewell, 132 High Holborn, London, WC, restorations (2)*

**R6 000 – 8 000**



144





146 detail

145

**A Dutch walnut and marquetry display cabinet, late 18th/early 19th century**

with shaped cornice centred by a leaf cresting above a pair of glazed panelled doors enclosing two shaped shelves, with three graduated bombé drawers below, on claw and ball feet, 230cm high, 178cm wide, 51cm deep

R60 000 – 80 000

146

**A Davenport Longport topographical part fruit set, 19th century**

comprising: eleven plates and two comports, the centre of each piece painted with landscapes enclosed by green and gilt borders within white and gilt rims, *red-printed factory mark, Davenport, Longport, Staffordshire, the plates 24cm diameter* (13)

R5 000 – 8 000



145



147

**A porcelain inkstand, late 19th century**

of pierced rococo outline, the central section with covered quill compartment and a pair of covered inkwells, painted with 'dishevelled' birds within turquoise and gilt borders, *restoration to finials, pseudo Chelsea gold anchor mark, 29cm wide over handles*; and a pair of Continental vases, late 19th century, each flared body painted with a spray of roses enclosed by sprigged flowerheads, with leaf-shaped handles, raised on a shaped domed foot, gilt highlights, *restorations and chips, 18cm high (3)*

R3 000 – 4 000

148

**A large Carlton Ware 'New Mikado' pattern vase, 1916–1923**

the baluster body enamelled and gilded with Oriental figures before island pagodas reserved against a blue ground, lustre interior, *printed factory mark, painted pattern number, 48cm high*

R3 000 – 4 000

149

**A Royal Bonn vase, late 19th century**

ovoid, painted with the portrait of a maiden, signed indistinctly, the reverse with a scene of a lake, moulded gilt highlights to the base and neck, *some gilding rubbed, printed factory mark and painted numerals, 18cm high*

R2 000 – 3 000

150

**A bronze figure of a maiden, Eutrope Bouret (1833–1906)**

modelled leaning against rocks, holding a spray of flowers, on a shaped base, *incised BOURET, 41cm high*

R4 000 – 6 000

151

**A bronze figure of a mussel catcher, Charles Anfrie (1833–1905)**

modelled with the figure of a bare-footed maiden holding a basket of mussels, shielding her eyes with her right hand and scanning the horizon, with shells at her feet, *incised C Anfrie, 40cm high*

R4 000 – 6 000

152

**A bronze figure of Lorenzo dé Medici, late 19th century**

raised on a stepped rouge marble base, *28cm high, excluding base, 37cm high, including base*

R4 000 – 6 000

153

**A pair of French bronze figures of classical maidens, after Clodion, late 19th/early 20th century**

each with raised arms, one holding a ewer, the other a bunch of grapes, on circular black marble bases, *the bases with restorations, 46cm high, excluding bases, the bases 6,5cm high (2)*

R10 000 – 15 000



154

154

**A bronze bust of Napoleon, after Antonio Canova (1757–1822)**

*signed Canova, 57cm high*

R25 000 – 30 000

155

**A pair of French bronze models, 'Faneuse' and 'Faucheur', Edouard Drouot (1859–1945)**

each standing on a circular rouge marble base, *signed Drouot, 82cm high (2)*

R30 000 – 40 000



155  
part lot



157



158

156

**A French spelter figural lamp, 'L'Etude Affranchit La Pensée', after Emile Louis Picault (1833-1915)**

modelled with the figure of a young man seated on an eagle; his right hand supporting a flaming torch, with frosted globe, *82cm high*, on a rouge marble plinth, *108cm high (2)*

**R8 000 – 10 000**

157

**A French bronze figural group, 'Knowledge', after Jean Louis Gregoire (1840-1890)**

cast with two classical maidens reading a manuscript, on an oval base, *signed, 50cm high*

**R20 000 – 30 000**

158

**A bronze figure of a mounted cavalry officer, French, late 19th century**

*indistinctly signed Cn G Ruille*, modelled bearing a military standard in his right hand, on a shaped octagonal base, *73cm high, 60cm long*

**R50 000 – 80 000**



162 detail

159

**An Empire mahogany and brass-mounted marble-topped commode, circa 1810**

the rectangular mottled grey marble top above a frieze drawer, with three long drawers below flanked by turned columns, on rounded feet, *restorations*, 91cm high, 130cm wide, 63cm deep

R35 000 – 45 000

160

**A French Louis XVI style marble-topped mahogany and brass-inlaid commode, circa 1900**

the moulded and shaped rectangular white marble top with outset rounded front corners above three long graduated drawers inset with brass banding, flanked by fluted sides, on turned tapering feet, 82cm high, 108cm wide, 49cm deep

R15 000 – 20 000

161

**A pair of rouge marble and gilt-brass mounted columns, early 20th century**

each with square top raised on a fluted column with acanthus-leaf cresting, on a stepped moulded square plinth base, *restorations*, 105,5cm high, 26cm square (2)

R10 000 – 15 000

162

**An Italian Maiolica Urbino style two-handled vase, late 19th century**

painted in 16th century manner with mythological scenes, the lip and shoulders moulded with serpent handles and masks, *some loss to one serpent*, 72cm high

R20 000 – 25 000

163

**A pair of French walnut armchairs, late 19th/early 20th century**

each upholstered back with leaf- and flowerhead cresting, downcurved arms, on cabriole legs (2)

R10 000 – 12 000

164

**A pair of satinwood and ebonised brass-mounted marble-topped gueridon tables**

each with circular white and grey-veined top, the frieze carved with latticework and centred by gilt-metal flowerhead bosses, on tapering square-section legs with brass cappings, 72cm high, 75cm diameter (2)

R30 000 – 40 000

165

**A marble bust of Venus, late 19th century**

her hair dressed with shells, on a waisted circular socle, *repaired, minor chips*, 58cm high

R12 000 – 15 000

166

**A mahogany and gilt-metal mounted pedestal, late 19th century**

the square top above a tapering panelled column, the upper section applied with gilt-metal swags and flower bosses, on a square base with gadrooned border, 107cm high, 27,5cm square

R10 000 – 12 000





163



164



165 and 166



167



168

167

**A pair of Chinese Canton Famille  
Rose brass-mounted baluster  
temple jars, Qing Dynasty,  
19th century**

enamelled with panels of courtly scenes  
framed within floral borders, *hairline cracks,*  
*gilding worn, 62cm high (2)*

**R40 000 – 50 000**

168

**A Chinese Famille Rose 'butterfly'  
bottle vase, Guangxu (1875–1908)**

painted with brightly enamelled  
butterflies with a lotus and foliate band  
at the shoulder, the neck with a *ruyi* head  
border, *six-character mark, 38,5cm high*

**R40 000 – 50 000**



169

**A French Louis XV style giltwood overmantel mirror, late 19th century**

rectangular, the arched bevelled plate within strapwork and foliate-moulded beaded borders surmounted by C-scroll leaf and flower cresting, the sides headed by female terms, on an acanthus-leaf-carved C-scroll and foliate base, *some restorations, 151cm high, 110cm wide*

R40 000 – 50 000

170

**A set of four Louis XVI style giltwood side chairs**

each with oval back, foliate cresting, serpentine seat on fluted legs (4)

R12 000 – 15 000



170

169 detail







171



171

**A gilt-metal and bronzed clock garniture, late 19th century**

the 10cm embossed gilt dial with enamel numeral cartouches, bell-striking movement, the case surmounted by a cherub with his bow, the whole with pierced latticework sides, on acanthus-leaf scroll feet, the shaped base with toupie feet, 47cm high, and a pair of five-light candelabra, the candelarms supported by a putto holding grapes, raised on a shaped base with toupie feet, 55cm high (3)

**R30 000 – 40 000**



172

172

**A French gilt-metal and porcelain-mounted mantel clock, late 19th century**

the 9cm enamel dial with roman numerals, with bell-striking *Vincenti & Cie* movement, the back-plate stamped '*Richoud F a Paris, 458*'; the case surmounted by the figure of a reclining maiden with a ewer above a pair of shaped porcelain panels painted with summer flowers within turquoise and gilt borders, raised on foliate scroll supports and toupie feet, 41cm high

R8 000 – 10 000

173

**A brass mantel clock, late 19th century**

the 13cm enamel dial with arabic numerals, pierced hands, gong-striking *Marti & Cie* movement, the architectural case with pierced sides, on bracket feet, 43cm high

R5 000 – 8 000

174

**A pair of French giltwood and caned bergères, late 19th century**

each with beaded and leaf borders, the arms carved with ram's head terminals, on acanthus leaf-carved cabriole legs with scroll feet (2)

R15 000 – 20 000

175

**A pair of Louis XV style walnut veneered, inlaid and gilt-metal mounted side tables**

each rectangular shaped top with canted corners above a pair of frieze drawers, the reverse and sides inlaid with oval panels, on cabriole legs, 67,5cm high, 40cm wide, 26cm deep (2)

R6 000 – 8 000

176

**A mahogany occasional stool, possibly Italian**

with solid seat, the shaped side supports with gryphon terminals united by a stretcher, on leaf-carved legs with hairy paw feet

R3 000 – 5 000

177

**A satinwood and parquetry gilt-metal mounted dressing table, late 19th/early 20th century**

the three-part hinged bevelled mirror above a pair of small drawers, the rectangular top with rounded corners with a pair of frieze drawers below, on turned tapering legs with brass cappings, 150cm high, 100cm wide, 50cm deep; and a fruitwood side chair, late 19th century, the moulded shaped top rail above a pierced lyre-shaped splat, caned seat, on turned tapering legs with brass cappings, restorations (2)

R15 000 – 20 000



174

178

**A pair of Swedish walnut bookcases, late 19th century**  
each with arched pediment centred by a cartouche above a pair of glazed doors enclosing four adjustable shelves, the sides carved with fluted columns, the lower half with a pair of frieze drawers above a pair of panelled doors enclosing a shelf, on bun feet, 253cm high, 105cm wide, 55,5cm deep (2)

**R40 000 – 60 000**

**PROVENANCE**

Simon Hatchwell Antiques, 533 Kings Road, London  
Kevin Keegan, Parkside Manor, Wynyard Park, Cleveland, 1997  
Tennants, 17 July 2008, lot 1662







179

**A George III mahogany and oak longcase clock, David Collier Gatley, late 18th century**

the 33cm dial with leaf spandrels, with arcaded date ring, arabic and roman silvered chapter ring, the arch with a painted moon disc below the signature *DAVID COLLIER GATLEY*, with rack and bell-striking movement, the case with swan-neck cresting, ball and spire finial and fluted pillars, the trunk with cross-banded door flanked by reeded pilasters, later plinth and bracket feet, *movement and case possibly associated*, 220cm high

R25 000 – 30 000

180

**A pair of walnut armchairs, 19th century**

each with rectangular back, leaf-carved arm supports, on scroll legs joined by wavy stretchers (2)

R14 000 – 16 000

181

**A George III mahogany tripod table, third quarter 18th century**

the circular tilt-top above a bird-cage support, on a baluster ring-turned column with cabriole legs and pad feet, restorations, 71,5cm high, 75,5cm diameter

R7 000 – 9 000



180



179

182

**A set of four Regency  
rosewood side chairs**

each with plain top rail above a pierced  
foliate midrail centring a foliate patera,  
caned seat, on ring-turned lobed legs  
(4)

R6 000 – 8 000

183

**An early Victorian rosewood  
circular occasional table, circa  
1840**

raised on a circular column, the  
tripartite base on bun feet, *76cm high,  
55cm diameter*

R5 000 – 7 000

184

**A pair of George I style  
upholstered and mahogany  
library armchairs**

each with shaped back, the curved  
arm supports carved with eagles'  
heads, on leaf-carved cabriole legs  
with claw and ball feet (2)

R20 000 – 30 000

185

**A Regency rosewood and  
brass inlaid sofa table**

the rectangular twin-flap top inlaid  
with brass stringing above a pair of  
frieze drawers and opposing *faux*  
drawers, on plain end supports joined  
by a pole stretcher, outswept legs,  
brass paw feet and castors, *73cm high,  
145cm wide open, 72cm deep*

R25 000 – 30 000



184



185

186

**A Regency mahogany settee**  
the shaped back with double-scroll  
cresting centring lotus leaves,  
outscrolled arms, on leaf-scroll feet,  
*235cm long*

R9 000 – 12 000



186

187

**A mahogany library armchair,**  
**19th century**

in Regency style, with rectangular  
back and sides, padded arm  
supports, the sides fitted with  
adjustable book- and candle-stands,  
fluted baluster legs, brass cappings  
and castors, with *later* black leather  
upholstery

R30 000 – 40 000

190

**A Victorian rosewood**  
**library table**

the rectangular top supported  
on tapering columns with  
cabochon-carved collars, on  
leaf-headed cabriole legs joined  
by a conforming stretcher, scroll  
feet with castors, *72cm high,*  
*107cm wide, 55cm deep*

R8 000 – 10 000



187

188

**A William IV rosewood and**  
**caned bergère, circa 1835**

with curved back and downswept  
scrolled arms, on ring-turned fluted  
legs with brass cappings and castors

R20 000 – 25 000



188

189

**A William IV rosewood card**  
**table**

the rectangular top with cabochon  
border enclosing a red baize playing-  
surface, on a ribbed baluster column  
with four leaf-carved cabriole legs,  
paw feet and castors, *73cm high,*  
*91cm wide, 46cm deep*

R9 000 – 12 000



191

**A Victorian walnut oval centre table**

raised on a leaf-carved baluster column, on four leaf-carved cabriole legs with scroll feet and castors, *71cm high, 148,5cm wide, 110cm deep*

R15 000 – 20 000

192

**A Victorian walnut and inlaid games table**

the shaped tilt-top inlaid with a chequerboard enclosed by scrolling foliate motifs, on a ring-turned column with three leaf-carved cabriole legs and pad feet, *73cm high, 75cm wide*

R10 000 – 15 000

193

**An Adam Revival style gilt and composition wall mirror**

the oval plate with urn-shaped cresting and foliate scrolls, the sides carved with winged sphinx, the pierced apron carved with swags, anthemions, flowerheads and scrollwork, *regilded and some restorations, 46cm high*

R15 000 – 20 000

194

**A Victorian walnut card table**

with rectangular moulded top enclosing a red baize-lined playing surface, on four ring-turned fluted supports raised on leaf-carved cabriole legs with scroll feet joined by a conforming stretcher, with castors, *72,5cm high, 91,5cm wide, 45cm deep*

R9 000 – 12 000



195



196



198



195

**A pair of George III style Edwardian beechwood and painted armchairs** each oval back with pierced splat carved with an urn and swags of flowers centred by a tablet painted with a classical figure, serpentine caned seat, on square-section tapering legs (2)

**R15 000 – 20 000**

196

**A pair of George III style Edwardian satinwood and painted demi-lune tables**

each crossbanded top painted with musical trophies, swags of flowers and ribbons above a conforming frieze, on square-section tapering legs, *71,5cm high, 101cm wide, 50cm deep* (2)

**R30 000 – 40 000**

197

**A Victorian walnut and upholstered chaise longue**

the buttoned frame with high overscrolled end support, on ring-turned legs with brass castors, *190cm long*

**R5 000 – 7 000**

198

**A Victorian gilt and silvered-brass agate-mounted clock garniture, English/French, 1871**

the 9,5 enamel dial with roman numerals, with bell-striking *Japy Frères* movement and Brocot escapement, the case of oval form surmounted by a merboy blowing his horn, the shoulders with pierced and engraved handles, the front applied with banded-agate cabochons on foliate and shell engraved reserves, and with a gartered crown above XII, the whole raised on a rectangular stepped base, centred by a shell and coral flanked by hippocampi, on toupie feet, *stamped registration mark, the back plate stamped 298, 50cm high*, and a pair of conforming three-light candelabra, *44cm high*, each with velvet-lined giltwood base, ebonised oval stand on bun feet; with three glass domes, *the tallest 62cm high* (3)

**R40 000 – 50 000**

199

**A Victorian rosewood and velvet-upholstered library armchair**

the shield-shaped back surmounted by the Dundas crest, downcurved scroll arm supports, foliate-carved seat-rail, on cabriole legs and scroll feet

R6 000 – 8 000

200

**A walnut and fruitwood inlaid chest-on-stand, 19th century and later**

the outset moulded cornice above two short and three long graduated drawers, the stand with three drawers, with wave-shaped apron, on cabriole legs and pad feet, *alterations, the drawer fronts with later veneers, 160,5cm high, 105cm wide, 53cm deep*

R20 000 – 25 000

201

**A Victorian walnut, amboyna and gilt-metal mounted credenza**

the convex shaped top above a pair of glazed door flanked by a further pair of conforming glazed doors enclosing red fabric-lined shelves with mirrored backs, the fronts with columns, on a conforming base with ebonized turned feet, *103cm high, 172cm long, 43cm deep*

R18 000 – 24 000



201



202



202

**A Victorian ebonised, amboyna and gilt-metal mounted credenza**

the shaped breakfront top above a central door applied with an oval blue and white Parian plaque and enclosing a shelf, flanked by a pair of columns and recessed arched mirror plates, the glazed sides enclosing two shelves, on a conforming base, *110cm high, 170cm wide, 46cm deep*

**R15 000 – 20 000**

203

**A Royal Worcester 'Botanical' part dessert service, circa 1880**

the centre of each painted with various sprays of indigenous South African flowers and grasses against a white ground enclosed within a maroon band with gilt borders, comprising: 14 plates, 6 comports, in sizes, *areas of wear, repair, staining, hairline crack, impressed factory mark, the taller comports 14,5cm high* (20)

**R9 000 – 12 000**

204

**A Mason's Patent Ironstone Earthenware 'Mikado' pattern part dinner service, late 19th/early 20th century**

each piece printed and painted with a bird amongst peonies, prunus blossoms and chrysanthemums issuing from rockwork, enclosed within a shaped border of floral sprays, comprising: 24 dinner plates, 12 fish plates, 12 side plates, 12 soup plates, 2 vegetable tureens and covers, a sauce tureen, cover and stand, a gravy boat, a ladle, and two rectangular platters, in sizes, *printed factory mark, the larger platter 44cm wide* (67)

**R7 000 – 9 000**

205

**A cut-glass decanter, 20th century**

with faceted neck, the rounded body cut with oval panels of printies, *35cm high*; and another example, with tapering faceted neck, the globular body cut with bands of printies, *associated spire-shaped stopper, 27cm high* (2)

**R2 000 – 3 000**

206

**A Victorian mahogany butler's tray and stand**

the galleried tray with four pierced handles, on a turned X-shaped frame joined by stretchers, *bracing and restorations, 83cm high, 76cm long, 48,5cm wide*

**R4 000 – 6 000**

207

**A mahogany dining table**

the rectangular moulded top with rounded corners, on ring-turned baluster legs with brass cappings and castors, *75,5cm high, 300cm long, 132cm deep*

**R12 000 – 18 000**

203 detail



208

**A set of six George III style mahogany dining chairs and a pair of carvers, early 20th century**

each with pierced splat, stuff-over serpentine seat, on ribbed square-section legs (8)

R10 000 – 15 000

209

**An Edwardian style brass standard lamp**

the telescopic column flanked by three urn-headed columns, the tripartite base raised on three legs headed by rams' heads, on paw and circular pad feet, 165cm high, fully extended

R6 000 – 8 000

210

**A George III style steel and brass basket grate**

incorporating an arched fireback, the serpentine-shaped front flanked by brass uprights surmounted by urn finials above a conforming pierced frieze, raised on square-section tapering legs, 60cm high, 78cm wide, 36cm deep; and a set of brass fire irons, each with mask handle, comprising: a pair of tongs, a shovel and a poker (4)

R5 000 – 7 000

211

**A George III style steel and brass basket grate**

similar to the preceding lot, 60cm high, 78cm wide, 36cm deep; a pair of brass andirons, each with turned columnar supports on a gadrooned domed base, 19cm high; a set of brass fire irons, each with turned handle, comprising: a pair of tongs, a shovel and a poker; and a brass coal bucket, 24cm high (7)

R6 000 – 8 000



208



214



212

**An oak and brass-bound bucket, late 19th century**

the sides applied with brass lugs, painted with the British coat of arms, with rope and leather handle, *30cm high*

R2 000 – 3 000

213

**A pair of ebonised sycamore and silver-metal Corinthian table lights, designed by Linley, Belgravia, modern**

each tapering fluted column on a stepped square base, base signed Linley, *61cm high (2)*

R8 000 – 12 000

214

**A Biedermeier-style mahogany and brass-mounted metamorphic television cabinet, designed by Linley, Belgravia, modern**

the rectangular outset top above a plain frieze, a pair of panelled doors below flanked by columns, with panelled sides on a plinth base, the interior fitted with television set, with electric motor, remote and manual controls, *110cm high closed, 176,5cm high open, 111cm wide, 75cm deep*

R40 000 – 50 000

215

**A Japanese ebonised Yamaha Disklavier Mark III Series Playback grand piano, model DGC1B 6224548**

with compact control unit for playback, built-in CD drive, stereo amplifiers and dual two-way speakers, 16MB of internal memory, on square-section tapering legs, *serial number 1925 on the solenoid unit, stamped Made in Japan, the base stamped KD0711039, 103cm high, 160cm long, 149cm wide; and a piano stool, en suite, 77cm wide (2)*

R60 000 – 80 000





## Various properties

216

### A Sheffield plate six-light centrepiece, early 19th century

with a baluster column supporting six branches, with foliate drip-pan and nozzle centering a bowl, raised on a tri-form base, on three shell, leaf and scroll feet, engraved with an armorial, crest and initials, the whole with flowerheads and scrolling foliage, *78cm high*; and a pair of Sheffield plate three-light candelabra, early 19th century, each column moulded with acanthus leaves, the three branch arms with conforming decoration, the nozzles moulded with shells, raised on a circular leaf and scroll base, *50cm high* (3)

R20 000 – 30 000



216

217

### A pair of electroplate three-light candelabra, 19th century

each with tapering cylindrical stem and detachable reeded scroll branch, with foliate drip-pans, the central column with detachable acorn finial, on a circular footrim, *loaded, 44cm high* (2)

R6 000 – 8 000

218

### A pair of plated candlesticks, Mappin Brothers, Sheffield, first quarter 19th century

each tapering cylindrical stem with acanthus leaves and foliate knops, detachable foliate nozzle engraved with a crest, on a circular base with gadrooned and foliate decoration, *loaded, 25cm high* (2)

R3 000 – 4 000

219

### A pair of electroplate chamber sticks, Elkington & Co, mid 19th century

each with bands of diaper-work, the circular pan with conical extinguisher, the scroll handle with a crest, *15cm diameter* (2)

R300 – 400

220

### A Victorian electroplate Milton shield, signed Elkington & Co, and Morel Ladeuil Fecit, 1866

oval, moulded with scenes from Paradise Lost, centered by a panel of Adam and Eve with The Archangel Michael in the Garden of Eden, *86cm high*

R7 000 – 9 000



220

221

**A WMF electroplate inkstand, circa 1900**

shaped rectangular, modelled with the seated figure of Minerva flanked by a pair of electroplate-mounted glass inkwells, the front with a pair of female half-caryatids flanking a heart-shaped vacant cartouche, on paw and bracket feet, 26,5cm high, 48cm wide

R6 000 – 8 000

**LITERATURE**

Antique Collector's Club, *Art Nouveau Domestic Metalwork From Württembergische Metalwarenfabrik 1906*, page 280, illustration 84



221



224

222

**An Art Nouveau Plewkiewicz electroplate-mounted glass centrepiece, early 20th century**

the pierced frame with a circular dish, with the figure of a maiden supporting a vase, the glass enamelled with stylised flowers and line decoration, 50cm high; and a claret jug, en suite, 39cm high (2)

R8 000 – 10 000

223

**An electroplate-mounted cut-glass jug, Arthur Krupp, Berndorf, Austria, circa 1900**

the ovoid body with pineapple-cut decoration, the shoulder moulded in relief with leaves against a textured ground, the side applied with a twist-turned branch handle, the hinged cover with pineapple finial, on a circular spreading foot, 44cm high

R4 000 – 6 000



222

224

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

with undulating bulbous body, blue glass overlaid with green and purple iridescent forms, 29cm high

R8 000 – 10 000

detail



225

**A Cape silver covered jug,  
Martinus Lourens Smith, late  
18th century**

the shoulder engraved with a band  
of acorns, flowerheads and scrolls,  
the hinged cover with gilt bud and  
foliate finial, with leaf-capped wooden  
handle, 275g all in, 16,5cm high

**R40 000 – 50 000**

**PROVENANCE**

Johannes Henoch Marais (1851-1915)

Jannie Marias was born on the farm  
Coetzenberg, now the sports grounds  
of Stellenbosch University. He made  
his money by starting diamond  
delving operations on the Vaal River  
and Kimberley. After the consolidation  
of mining activities in Kimberley, he  
and his brothers eventually owned  
substantial interests in De Beers  
Consolidated Mines.

He returned to Coetzenburg in 1892  
and became an active politician and  
promoter of the Afrikaans language.  
He was instrumental in the formation  
of the Afrikaans newspaper, *Die  
Burger*.

More famously he is known as the  
main initial benefactor of Stellenbosch  
University, to whom he bequeathed  
£100 000 and after whom JS Marais  
Square, or 'Red Square' is named.

He was married to Elizabeth (Bessie)  
Deborah de Villiers, a sister of the  
current owner's great grandfather,  
Senator Wilhelm Bruckner de Villiers.  
Having had no descendants, Jannie  
and Bessie bequeathed funds to  
various charitable organisations in  
Worcester and Cape Town.

The Elizabeth Marais Bursary is still in  
existence at Stellenbosch University.



**LITERATURE**

*cf.* Stephan Welz, *Cape Silver and Silversmiths*,  
Balkema, Cape Town, 1976, page 75, where a similar  
example by Gerhardus Lotter is illustrated



226

**A Cape silver salver, Peter Clarke Daniel, circa 1830**

rectangular, the rim chased and engraved with flowerheads and foliage, the body with wrigglework and conforming decoration enclosing the inscription 'Door den Kerkenraad der Hervormde Gemeente in de Kaapstad aan den Heer L. Beil by gelegenheid der inweiding van het Nieuwe Orgel op den 11 July 1830'; on four later paw feet, 470g, 25cm wide

**R80 000 – 100 000**

**PROVENANCE**

Ludwig Heinrich Beil (1794-1852) was a German musician who worked as a teacher and church organist in Cape Town from the 1820s to 1840s. He was also well-known as a botanist.

This Cape silver salver was presented to him on 11 July 1830 by the Church Council of the Grootte Kerk at the consecration of their new organ, as a token of their gratitude. This event, which was attended by the Governor and his family, included one of the first performances of choral music in a Cape church, by the *Liefhebbery Zangkoor* and the *Hollandsche Liefhebbery Musiek Gezelschap*, both under the direction of Beil.

In his authoritative book *Cape Silver and Silversmiths*, Cape Town, 1966, Stephan Welz notes that "few Cape salvers and trays have any engraved decoration". The exceptional quality of the engraving on the present example could be attributed to the fact that, apart from being a silversmith, Peter Clarke Daniel worked as a goldsmith and jeweller.



detail

227

**A Russian silver waiter, I Avdyeyev, Moscow, 1852-1862**  
circular, the cavetto with strap-work, the centre with a wreath engraved with initials, 155g, 16cm diameter

R3 000 – 4 000

228

**A canteen of German silver flatware, retailed by McPherson Brothers, Glasgow, late 19th/early 20th century**

comprising: 12 table forks, 12 table knives, 12 table spoons, 12 fish forks, 12 fish knives, 12 dessert forks, 12 dessert spoons, 12 teaspoons, 3570g, contained in a wooden canteen; and four electroplate knife-rests (100)

R25 000 – 35 000

229

**A Continental silver and enamel vesta case, maker's mark FBR, with import marks for London, 1928**

rectangular, the hinged cover enamelled and painted with an Arabian scene, the reverse with engine-turned decoration, 6cm wide

R2 500 – 3 500



230

part lot

230

**An assembled set of American silver 'Kings' pattern flatware, Gorham, with import marks for Birmingham, 1904-1905**

comprising: 6 table forks, 6 table spoons, 6 dessert forks, 6 dessert spoons, 4 teaspoons, 6 coffee spoons, 2 salt spoons, a pair of carvers, a pair of fish servers, a soup ladle, a sauce ladle, a pickle fork, a pair of sugar tongs and a butter knife, 2210g, 6 table knives and 6 dessert knives; and an assembled set of Kings pattern electroplate flatware, various makers, including Walker & Hall, late 19th century, comprising: 6 dinner forks, 6 dinner knives,

12 soup spoons, 12 fish forks, 12 fish knives, 6 dessert forks, 6 dessert knives, 6 dessert spoons, 12 ice-cream spoons, 12 cake forks, 4 teaspoons, 6 coffee spoons, 6 serving spoons, a pair of salad servers, a pair of carvers and a steel, a butter knife, a bread knife and a cake slice; contained in an oak brass-bound canteen, rectangular, the top inset with a brass plaque engraved with the initials JHM, 30cm high, 63cm wide, 46cm deep (172)

R24 000 – 30 000

**PROVENANCE**

Johannes Henoch Marais (1851-1915).  
See lot 225 in this sale for more details

231

**Six Chinese silver bowls, Luen Hing, Shanghai, circa 1910**

each applied with two dragons, 1070g, 11,5cm diameter (6)

R5 000 – 7 000

232

**A George II silver caster, possibly Samuel Wood, London, 1754**

the body *later* chased and moulded with foliage and c-scrolls enclosing a vacant cartouche, with moulded girdle, the detachable pierced cover with urn-shaped finial, on a spreading circular footrim, 190g, 17,5cm high

R3 000 – 4 000

233

**A George II silver salver, W & R Peaston, London, 1757**

with scroll and shell rim, on three stepped pad feet, the reverse engraved W \* P, 425g, 22,2cm diameter

R4 000 – 6 000

234

**A Scottish silver salver, Robert Lowe, Edinburgh, 1756**

circular, the cavetto engraved with flowerheads and c-scrolls, the rim with acanthus-and-shell border, raised on three pad feet, 820g, 29cm diameter

R7 000 – 9 000

235

**A George III silver coffee pot, William Shaw & William Priest, London, 1760**

chased and moulded with c-scrolls, floral sprays and fluting enclosing a vacant cartouche on either side, on a spreading footrim, the hinged domed cover with conforming decoration and acorn finial, with a *later* wooden double c-scroll handle, 795g all in, 25cm high

R12 000 – 15 000



234



235



236

**A George III silver waiter,**  
**Ebenezer Coker, London, 1760**  
circular, with shell and scroll border,  
the centre engraved with a crest,  
on three stepped pad feet, 225g,  
17cm diameter

R4 000 – 6 000

237

**A near pair of George III silver**  
**salts, Edward Wood, London,**  
**1776, the other maker's mark**  
**worn, London, 1777**

each bulbous body chased and  
moulded with foliage and lion-masks,  
with gadrooned rim, on three paw  
feet, the underside engraved with  
a crest, with *later* blue glass liners,  
gilt interior, *one with scratch weight*  
*7:13, 425g, 8cm diameter;* and two  
Continental mustard spoons, moulded  
with scrolling foliage, 20g (4)

R5 000 – 7 000

238

**A George III silver covered jug,**  
**Hester Bateman, London, 1784**

the body engraved with an armorial,  
on a beaded circular footrim, the cover  
with pineapple finial, the scroll handle  
applied with basket weave, 745g,  
32cm high

R15 000 – 20 000



236



238



240

239

**A George III silver salver,  
John Crouch I & Thomas  
Hannam, London, 1788**

shaped circular with gadrooned rim,  
the body chased and engraved with  
scrolling foliage, on three pad feet,  
375g, 20cm diameter

R4 000 – 6 000

240

**A George III silver salver,  
John Crouch I & Thomas  
Hannam, London, 1795**

the rim with shells, leaves and  
scrolls, the body chased and engraved  
with c-scrolls and flowerheads, on  
four foliate and shell feet, 2600g,  
50cm diameter

R18 000 – 24 000

241

**A George III silver two-handled  
entrée dish, stand and burner,  
J Wakelin & R Garrard,  
London, 1796**

the oval cover engraved with the  
initials 'JM' above a crest, applied with  
a central carrying-handle, the stand  
with x-shaped stretcher centred by an  
oval burner, raised on four hoof feet,  
1495g, 38cm wide over handles

R12 000 – 15 000

242

**A pair of George III silver wine  
coasters, George Smith &  
Thomas Hayter, London, 1799**

each engraved and pierced with swags,  
with wavy rim and turned wooden  
base, 13cm diameter (2)

R12 000 – 15 000



241



242



243

243

**A George III silver tankard,  
Peter, Ann and William Bateman,  
London, 1800**

the body engraved with a vacant  
cartouche, on a spreading foot, with leaf-  
capped double c-scroll handle, 350g,  
13cm high

R2 500 – 3 000

244

**A George III silver two-handled tray, John Robbins, Sheffield, 1814**

the centre engraved with an armorial enclosed by acanthus leaves and flowerheads, gadrooned rim, with conforming handles, 3385g, 71,5cm wide over handles

R30 000 – 40 000

245

**A George IV silver assembled three-piece tea service, J E Terry & Co and George John Richards, London, 1821-1844**

comprising: a teapot, milk jug and a two-handled sugar basin, each piece engraved and moulded with c-scrolls and foliage enclosing a crest, with leaf-capped scroll handles, the teapot with domed cover and foliate finial, the milk jug and sugar basin with gilt interior, 1530g, the teapot 18,5cm high (3)

R6 000 – 8 000

246

**A George IV silver tea kettle-on-stand and burner, Paul Storr, London, 1824**

the pear-shaped body chased and moulded with flowerheads and scrolls enclosing a vacant cartouche on either side, the hinged cover with foliate finial, the swing-handle with acanthus leaves and anthemion, the stand with pierced apron, on three cabriole legs with shell feet united by a central burner, the kettle fitted with cylindrical insulator, with *later* key, 3795g, 44cm high

R60 000 – 80 000



244



246



247

**A pair of George IV silver plates,  
Edward Farrell, London, 1824**

the circular borders moulded with panels of fruit,  
berries and masks, the centre engraved with a crest,  
780g, 26cm diameter (2)

R12 000 – 15 000

**LITERATURE**

cf. Peter Waldron, *The Price Guide to Antique Silver*,  
Antique Collectors' Club Ltd, Woodbridge, Suffolk, 2001,  
page 130, where a similar example is illustrated



247

248

**A set of George IV Thread-and-Shell silver  
flatware, William Chawner, London, 1824**

comprising: 12 table forks, 12 table spoons, 12 dessert  
forks, 12 dessert spoons, 12 teaspoons, 2565g; and 12  
table knives and 12 dessert knives, William Comyns &  
Sons Ltd, London, 1965 - 1970, en suite (84)

R25 000 – 30 000



248

part lot

249

**A George IV silver inkstand, J & T Settle,  
Sheffield, 1826**

rectangular with gadrooned, shell and foliate border,  
fitted with a pair of silver-mounted glass ink bottles  
flanking a covered wafer box, with pen depressions  
on either side, on four paw feet, one ink bottle with  
associated cover, 665g, 25cm wide

R6 000 – 8 000

250

**A William IV silver-gilt three-piece tea  
service, Benjamin Smith, London, 1830**

comprising: a teapot, milk jug and sugar basin, each  
piece moulded in relief with panels of flowerheads  
heightened with a rose, a daffodil and a lily, on a wavy  
spreading foliate foot, acanthus-leaf-capped C-scroll  
handles, the teapot with hinged cover and flowerhead  
finial, 2285g, the teapot 16,5cm high (3)

R20 000 – 30 000 (illustrated on the following page)



249



250



251

251

**A Victorian silver four-piece tea and coffee service, Charles Reily & George Storer, London, 1842-1843**

comprising: a teapot, coffee pot, milk jug and two-handled sugar basin, each piece chased and engraved with panels of scrolls, foliage and diaper work, enclosing a crest on the front and the initial 'R' on the reverse, with leaf-capped double c-scroll handle, the teapot and coffee pot with a flowerhead and leaf finial, the milk jug and sugar basin with gilt interior, on four scroll feet, 2370g, the coffee pot 24cm high (4)

**R10 000 – 15 000**

**PROVENANCE**

The Garlick family, Graceland, St James

252

**A Victorian silver mustard pot, George Frederick Pinnell, London, 1846**

the pierced panels with c-scrolls, the domed cover with a crest, with foliate thumbpiece and double c-scroll handle, later blue glass liner, 125g, 9cm high; another, James Edwards, London, 1848, the pierced body enclosing a cartouche with the initials 'JJS'; the domed cover engraved with scrolling foliage and with flowerhead finial, with pierced thumbpiece and scroll handle, later blue glass liner, 105g, 7cm high; a George III silver mustard spoon, George Smith II & Thomas Hayter, London, 1802, with gilt bowl, 7g; and an electroplate example (4)

**R4 000 – 6 000**

253

**A Victorian silver salver, Daniel & Charles Houle, London, 1859**

circular, the body with radiating panels of architectural motifs enclosing the inscription, "PRESENTED TO COLONEL GODFREY THOMAS GREENE, BENGAL ENGINEERS, Director OF Engineering AND Architectural Works TO THE ADMIRALTY by the Members of his Department. IN VERY GRATEFUL RECOGNITION OF HIS ABLE ADVOCACY OF THEIR CLAIMS, and of his continued exertions on their behalf. Resulting in the ORDER IN COUNCIL of 3rd MARCH 1859 WHICH ADMITTED THEM TO THE ADVANTAGES ENJOYED BY Established Officers of HM Civil Service", with a rope border, on three shell and scroll feet, 2500g, 46,5cm diameter

**R15 000 – 20 000**

254

**A Victorian silver-gilt-mounted travelling dressing-table set, J Vander, London, 1866**

rectangular, the leather-lined interior fitted with seven glass bottles, three covered boxes, nail and medicine accoutrements, each moulded with the initials ACD, the side with a secret drawer enclosing two ivory-backed hairbrushes, a clothes-brush, an ivory glove-stretcher and a covered box, the front with a velvet-lined jewellery drawer, contained in a brass-bound simulated coromandel case, *380g of weighable silver, 21cm high, 34cm wide*

**R8 000 – 10 000**

255

**A Victorian silver-mounted frame, Edward Beresford, London, 1884**

pierced with scrolling foliage and putti holding swags, *some distress, 36cm high*; a silver-mounted frame, Boots Pure Drug Company, Birmingham, date mark rubbed, moulded with scrolling foliage, headed by a vacant cartouche, *some distress, 19,5cm high*; a George V silver-mounted frame, maker's mark indistinct, Chester, possibly 1919, *some distress, 16,5cm high*; and another, A Brown & Co, Birmingham, 1902, *with damage, 10cm high* (4)

**R2 500 – 3 500**

256

**An Edward VII silver-mounted Art Nouveau frame, A & J Zimmerman, Birmingham, 1902**

circular, with scrolling foliage headed by a vacant cartouche, *21,5cm high*; and an Edward VII silver-mounted frame, Boots Pure Drug Company, Birmingham, 1903, square with circular aperture, *8cm high*; and another, marks rubbed, rectangular, *10cm high* (3)

**R3 000 – 3 500**

257

**An Edward VII silver-mounted frame, maker's mark indistinct, Birmingham, 1904**

heart-shaped, *distressed, 20cm high*; a smaller example, H Matthews, Birmingham, 1900, similar, *some distress, 9,5cm high*; and another, E J Houlston, Birmingham, 1906, square, *9cm high* (3)

**R1 400 – 1 600**

258

**An Edward VII silver-mounted Art Nouveau frame, W I Broadway & Co Ltd, Birmingham, 1906**

rectangular, with scrolling foliage headed by a vacant cartouche, *some distress, 30cm high*; and another, John Bull Ltd, London, 1987, *some distress, 17cm high* (2)

**R2 000 – 3 000**

259

**A George V silver-mounted frame, possibly H Matthews, Birmingham, 1911**

rectangular, with guilloche border, *22cm high*; and another, maker's mark rubbed, Birmingham, 1914, *with dents, 31cm high* (2)

**R3 000 – 4 000**



254



260

**A George V silver-mounted frame, maker's mark rubbed, Birmingham, 1912**

rectangular, with foliate borders headed by a vacant cartouche, *distressed*, 30cm high; an Edward VII silver-mounted frame, Green & Cadbury Ltd, Birmingham, 1907, moulded with ribbons, swags and a pair of vacant cartouches, 22,5cm high; and another, 1913, similar, 24cm high (3)

R4 500 – 6 000

261

**A silver-mounted frame, DR & S, Birmingham, 1993**

rectangular with canted corners, moulded with floral sprays headed by a vacant cartouche, 30cm high, and a pair of George V examples, H Matthews, Birmingham, 1911, each with scrolling foliage headed by a vacant cartouche, *with distress*, 21cm high (3)

R3 000 – 4 000

262

**A Victorian silver novelty inkwell, maker's marks rubbed, London, 1894**

modelled as a French bulldog, the hinged cover set with glass eyes, the base of the square-shaped inkwell cut with printies, 13,5 high

R2 000 – 3 000

263

**A Victorian silver and glass oil lamp, Mappin & Webb, Sheffield, 1894**

with Corinthian column, cut-glass reservoir, funnel and globe, *now fitted for electricity*, 75cm high

R8 000 – 10 000



264

264

**A Victorian silver-gilt Arts and Crafts bowl, Charles Robert Ashbee, London, 1896**

the hammered lobed interior forming a flowerhead, the sides pierced with branches and fruit, with domed base, 415g, 20cm diameter

R60 000 – 80 000

**LITERATURE**

*cf.* Peter Waldron, *The Price Guide to Antique Silver*, Antique Collectors' Club Ltd, Woodbridge, Suffolk, 2001, page 120 where a similar example is illustrated

265

**A Victorian silver-mounted cut-glass lemonade jug, Mappin & Webb, Sheffield, 1898**

the hinged cover with ball finial, the shoulder engraved with initials, the interior with a silver-mounted glass cylinder, the tapering body cut with panels of printies and lozenges, with star-cut base, 30cm high

R6 000 – 8 000

266

**A late Victorian silver inkstand, Joseph Rogers & Sons, Sheffield, 1900**

rectangular, with pierced three-quarter gallery, fitted with a pair of silver-mounted glass ink bottles flanking a covered wafer box, with pen depression, on pierced acanthus-leaf and scroll feet, 1280g, 30,5cm wide

R9 000 – 12 000

267

**An Edward VII silver-mounted claret jug, Goldsmiths & Silversmiths Co Ltd, London, 1902**

with three-leaf clover thumbpiece, bulbous body, on a circular foot with star-cut base, 20cm high

R4 000 – 6 000

268

**A pair of Edward VII silver candlesticks, D & M Davis, Sheffield, 1905**

each stem moulded with rams' heads above a swag, the sconce with ribbons and swags, with detachable beaded nozzle, on a square base with alternating urns and acanthus leaves, loaded, 31cm high (2)

R10 000 – 15 000

269

**An Edwardian silver hedgehog pin cushion, Levi & Salamon, Birmingham, 1905**

4,5cm high

R900 – 1200



266

270

**A pair of Edward VII silver candlesticks, H Matthews, Birmingham, 1908**

each tapering cylindrical fluted stem above an oval base with conforming sconce and detachable nozzle, loaded, 29cm high (2)

R6 000 – 8 000

271

**A George V silver box, possibly A & J Zimmerman Ltd, Birmingham, 1912**

rectangular, with velvet-lined interior, 28cm wide

R4 000 – 6 000

272

**A George V silver salver, Atkin Brothers, Sheffield, 1915**

the rim with c-scrolls and shells, on three acanthus-leaf and ball feet, 2035g, 44cm diameter

R12 000 – 15 000

273

**A George V silver Art Deco pedestal bowl, H Clifford Davis Ltd, Birmingham, 1934**

engraved with geometric scrolls, 465g, 24cm diameter

R4 000 – 6 000



274



278

part lot

274

**A George VI silver cigar box,  
Fortnum & Mason, London, 1937**

rectangular with all-over engine-turned decoration, the inside cover inscribed "PRESENTED TO SIR JULIEN CAHN BART., JP. ON HIS RETIREMENT AS THEIR CHAIRMAN & MANAGING DIRECTOR BY HIS SUPERVISORS, MANAGERS AND STAFF AS A TOKEN OF THEIR HIGH APPRECIATION AND AFFECTIONATE ESTEEM OCTOBER 2ND 1943", cedar-lined interior *lacking partitions, 38cm wide*

**R30 000 – 40 000**

Sir Julien Cahn (1882-1884) was an entrepreneur, philanthropist and supporter of cricket. He expanded the Nottingham Furnishing Company, founded by his father, to the extent that his Jays and Campbells stores were to be found in most major towns across Britain. This cigar box was presented to him on his retirement in 1943, having sold out to Great Universal Stores.

275

**A George VI silver two-handed tray,  
makers' mark K & L,  
Birmingham, 1938**

octagonal, the centre engraved with a 'C', the sides with two detachable ebonised composition handles, *1680g, 52cm wide over handles*

**R10 000 – 15 000**

276

**A George VI silver four-piece  
tea and coffee service, E Viners,  
Sheffield, 1947-1948**

comprising: a teapot, coffee pot, milk jug and a two-handed sugar basin, each piece engraved with the initial 'J', the teapot and coffee pot with ivory harp-shaped handle and finial, *1770g all in, the coffee pot 15,5cm high; and an electroplate two-handed tray, with reeded rim, 58,5cm wide (5)*

**R12 000 – 15 000**

277

**A silver cigarette box, Deakin &  
Francis Ltd, Birmingham, 1954**

rectangular, the hinged cover with engine-turned decoration and 14ct inserts, cedar-lined interior, on four stepped feet, *17,5cm wide*

**R2 000 – 3 000**

278

**An assembled part-set of silver  
'King's' pattern flatware,  
E Viners, Sheffield, 1954-1966**

comprising: 13 table forks, 15 table knives, 13 soup spoons, 13 fish forks, 13 fish knives, 13 dessert forks, 13 dessert knives, 14 dessert spoons, 13 ice-cream spoons, 12 cake forks, 12 fruit forks, 12 fruit knives, 12 teaspoons, 12 coffee spoons, a bread knife, a pair of carvers, a pair of fish servers, a ladle, 4 serving spoons, 2 butter knives and a condiment spoon, *7650g (193)*

**R50 000 – 70 000**





281 part lot



284



285

279

**A silver salver, E Viners, Sheffield, 1958**

with shaped rim, on three scroll feet, 815g, 31,5cm diameter

R5 000 – 6 000

280

**A silver pedestal dish, Mappin & Webb, Sheffield, 1965**

circular, engraved with bands of petals, on a conforming spreading foot, 455g, 23cm diameter

R3 000 – 4 000

281

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

the centre painted with a pair of peacocks in a landscape, enclosed by cell-diaper and butterfly borders, chips to rim, 33,5cm wide; and another, octagonal, painted with Buddhist attributes within a formal garden, chips, 35cm wide (2)

R4 000 – 6 000

282

**Nine Chinese blue and white soup plates, Qing Dynasty, Qianlong (1736-1795)**

octagonal, each painted with peonies and floral sprays within a spearhead and diaper border, rim chips and hairline cracks, 22,5cm diameter (9)

R2 000 – 3 000

283

**A set of six Chinese blue and white teabowls and six saucers, Qing Dynasty, Kangxi, 17th century**

each painted with the figure of a small boy within a foliate rondel, with wavy border, fritting chips to rims, underglaze-blue double-ring mark; and two saucer dishes, each painted with a maiden and a small child, with cell diaper borders, hairline crack and fritting chips, underglaze-blue double-ring and six-character mark (14)

R2 000 – 3 000

284

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

the centre painted with two birds above a balustraded garden with peonies and lilies enclosed by cell-diaper borders, 37,5cm diameter

R3 000 – 4 000

285

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

the centre painted with a maiden standing before a willow tree, her attendant before a balustrade, within butterfly and cell diaper borders, 41,5cm diameter

R5 000 – 7 000

286

**A Chinese blue and white vase,  
Qing Dynasty, 19th century**

of baluster outline, decorated with  
prunus blossom, 26cm high, with  
associated wooden cover and stand;  
and a jardinière, similar, 23,5cm high,  
with associated wooden stand (2)

R9 000 – 12 000

287

**A Chinese cinnabar lacquer  
table screen and stand, late  
19th century**

the circular screen carved with  
small boys at various pursuits, *minor  
chipping and loss*, 12,5cm diameter, the  
hardwood stand with silver wire inlay  
and carved with a pair of dragons, on  
toupie feet, 11cm high

R5 000 – 7 000

288

**A Chinese carved ivory tusk,  
late 19th century**

carved with the figure of an Immortal  
and Liu Hai sporting with his three-  
legged toad, on a flowering pine tree,  
*small area with loss*, 21cm long

R12 000 – 15 000

289

**A Chinese carved ivory  
Medicine Doll, circa 1900**

the reclining nude figure resting in  
a clam shell carved with a terrapin, a  
frog, a snake, a crab and waterlilies,  
21cm long, on a carved wooden stand

R5 000 – 7 000



288



287



289



291

290

**A Chinese bronze two-handled vase, 19th century** of baluster outline, the shoulder with a band of taotie masks, with mask headed handles, on a circular base, *25cm high*

**R4 000 – 6 000**

291

**A Japanese bronze figure of an elephant, Meiji period (1868–1912), in the style of Genryusai Seiya and signed Tsunemitsu**

the enraged elephant being attacked by two tigers, one clawing his back, the other being trampled underfoot, with ivory tusks, the tigers with glass eyes, signed with seal, *46cm high*, with wooden stand, *5cm high*

**R30 000 – 35 000**

292

**A Satsuma earthenware dish, signed Kozan, Meiji Period** finely painted in enamels and gilt with figures enclosed by formal borders, the reverse with midnight-blue ground and gilt highlights, *signed*, *22,5cm diameter*

**R9 000 – 12 000**

293

**A Chinese hardwood altar table, 19th century**

the rectangular top above a pierced frieze, on square-section legs with incurved feet, *86cm high*, *35,5cm deep*, *224,5cm long*

**R40 000 – 50 000**



292 detail



293



294

**A walnut secretaire-cabinet,  
early 18th century**

with moulded cornice above a pair  
of panelled doors enclosing an  
arrangement of short drawers and  
one long drawer, the lower part with a  
fitted secretaire drawer and three long  
graduated drawers, on bracket feet,  
*restorations, 203cm high, 104cm wide,  
48,5cm deep*

R60 000 – 80 000



295

**A Regency mahogany and ebonized folio cabinet, circa 1820**

in the manner of George Oakley, the shaped rectangular top set to the front with four reeded columns flanking a double lancet panelled door, enclosing a shelf, one side fitted with a pair of long drawers, each side carved with lion-headed masks, the conforming plinth base fitted with a deep frieze drawer, on castors, partially inlaid with stylized leaf decoration, ebonized mouldings and boxwood stringing, 105cm high, 112cm wide, 80cm deep

**R60 000 – 80 000**

George Oakley (1773-1840) was one of the leading cabinetmakers of the Regency period and specialised in ebony and brass-inlay work, producing furniture in the fashionable Grecian taste. His 1802 trade card advertises 'A magazine of general and superb upholstery and cabinet furniture'. With extensive premises in Bond Street and the City, he undertook commissions for a distinguished circle of patrons, the foremost of whom was the Prince Regent at Carlton House. During a career which lasted half a century, one of his most celebrated commissions was for Charles Madryll Cheere of Papworth H Cambridgeshire, where he supplied furniture with many of the characteristics and combinations including foliate motifs, 'ebony' stringing and reeded supports, as to be found on this offered lot. His reputation spread abroad where an 1804 newspaper article, published in Weimar, Germany, stated: 'all people with taste buy their furniture at Oakley's'. He worked in partnership with various cabinet-makers, including Henry Kettle, George Shackleton and John Evans.

**PROVENANCE**

Esmond Stirling, son of John and Susan Stirling, Keir House, Stirling, Perthshire, Scotland. This piece was probably from Keir House, the ancestral seat of The Stirlings of Keir. The family sold Keir House in 1975.



open



296

**An Irish Regency mahogany  
serving table, circa 1820**

in the manner of Morgans of Dublin,  
with three-quarter shaped gallery carved  
with rondels, the inverted breakfront top  
with outset corners and spiral-reeded  
border enclosing a pair of frieze drawers,  
four turned and spiral-reeded front legs  
headed by acanthus foliage, on paw  
feet, the rear supports with turned feet,  
*113cm high, 214cm wide, 69cm deep*

**R80 000 – 100 000**

*cf.* Lewis and Anthony Morgan, of 21 Henry  
Street, Dublin, were a respected early  
19th century firm of cabinetmakers and  
upholsterers. They supplied furniture for the  
Provost's House, Trinity College, Dublin, in  
1821, including a dining table, chairs, a wine  
cooler and a teapoy all with spiral-reeded  
legs.

D Guinness and W Ryan, *Irish Houses and  
Castles*, London, 1971, page 122, illustrated







detail



detail

297

**An Irish Killarney arbutus  
marquetry games table, early  
19th century**

the rectangular top inlaid with an oval cartouche of Muckross Abbey flanked by ferns within a fern, foliate and berry border, enclosing games boards for backgammon, chess and cribbage within shamrock borders and with roundels depicting The Abbey ruins, the frieze inlaid with a pair of dolphins, acorns and foliage, the tapering octagonal column inlaid with shamrocks, on a shaped plinth base similarly inlaid, raised on paw feet, *76,5cm high, 80cm wide, 42,5cm deep*

**R80 000 – 100 000**

Muckross Abbey is one of the major ecclesiastical sites found in the Killarney National Park, County Kerry, Ireland. Founded in 1448 as a Franciscan friary for the Observantine Franciscans, it has had a violent history and has been damaged and reconstructed many times. Today The Abbey is largely roofless and in the middle of the courtyard grows an ancient yew tree, said traditionally to be as old as The Abbey. It was the burial place of local chieftans and is still in use today.





298

298

**A mahogany console table, possibly Irish, early 19th century**  
the serpentine-shaped top with  
gadrooned border above a foliate- and  
scroll-carved frieze, on massive cabriole  
legs headed by acanthus-leaf carving,  
with paw feet, 86cm high, 210cm long,  
59,5cm wide

**R50 000 – 60 000**

299

**A William IV mahogany armchair**  
in the manner of Gillows, the curved  
button-back with reeded side supports,  
downcurved arms with fan and foliate  
paterae, on S-shaped legs with castors

**R8 000 – 10 000**



299



300

300

**A Regency mahogany side table, circa 1820**

in the manner of Gillows, the rectangular top above a pair of drawers each bordered by moulding, on ring-turned fluted legs, 79cm high, 106,5cm wide, 45,5cm deep

R15 000 – 20 000

301

**A late Regency rosewood sofa table**

the rectangular top with rounded corners above a pair of frieze drawers, shaped end supports carved with foliate paterae joined by a carved stretcher, on paw feet headed by lotus leaves, later castors, 73cm high, 140cm long, 74cm deep

R20 000 – 30 000



301





302

302

**A pair of Regency painted armchairs**

the top rails painted with leaves and berries above four splats, caned seats, on ring-turned legs (2)

R7 000 – 9 000



303

303

**A George III style mahogany and close-nailed leather-upholstered library bergère, 19th century**

with buttoned squab cushion, on ring-turned legs

R8 000 – 10 000

304

**A late Regency rosewood sofa table, circa 1830**

the rectangular top above a pair of frieze drawers, with carved side supports on foliate-headed paw feet and castors, one drawer with retailer's label, David Heller, Cape Town, 74,5cm high, 146cm wide, 68cm deep

R18 000 – 24 000



304

305

**A Regency rosewood book carrier, 19th century**

with pierced foliate and scroll three-quarter fretwork gallery incorporating carrying-handles, raised on bun feet, *restorations*, 19cm high, 42cm wide, 28cm deep

R5 000 – 7 000

306

**A Regency rosewood brass-mounted book carrier**

with three-quarter gallery, the sides incorporating carrying-handles, on a moulded base, 15cm high, 61cm wide, 25cm deep

R5 000 – 7 000

307

**A George IV rosewood book carrier**

the three-quarter solid gallery with a pair of turned grip handles, raised on *later* triangular supports, *restorations*, 14,5cm high, 46cm wide, 25cm deep

R3 000 – 4 000

308

**A George III mahogany corner chair**

the top rail with shaped cresting above a pair of pierced splats, drop-in seat, shaped apron, on square-section ribbed and chamfered legs

R5 000 – 7 000

309

**A mahogany partners' desk, 19th century**

the rectangular gilt-tooled green leather-lined top above three frieze drawers to each side, each pedestal with three graduated drawers to the front and a single door to the reverse, on a plinth base, *the lock-plates by Hobbs*, 80cm high, 180cm wide, 117cm deep

R40 000 – 60 000



309

310

**A Victorian mahogany armchair**

with curved top rail and downswept scroll arm supports, red leather seat, on ring-turned legs with brass castors

R2 000 – 3 000

311

**A Victorian Aesthetic Movement ebonized and parcel-gilt card table by James Shoolbred & Co, late 19th century**

the rectangular top enclosing a baize-lined playing surface, on fluted and ring-turned legs joined by a conforming stretcher, outswept feet with porcelain castors, *enamel plaque James Shoolbred & Co, Tottenham House, Tottenham Court Road, London, 75cm high, 86,5cm wide, 43cm deep*

R6 000 – 8 000

312

**A George III style mahogany and close-nailed leather-upholstered wingback armchair**

with squab cushion, on square-section legs with brass cappings and castors

R10 000 – 12 000

313

**A Victorian mahogany breakfront bookcase**

the *later* cornice carved with a band of foliage above four glazed cupboards enclosing three damask-lined shelves, the lower half with four panelled doors enclosing shelves, on a plinth base, *restorations, 236cm high, 214cm wide, 55cm deep*

R20 000 – 30 000

314

**A Victorian mahogany sofa table**

the rectangular crossbanded twin-flap top above a pair of frieze drawers, stile supports on paw feet joined by a turned stretcher, *formerly with castors, 71cm high, 72cm deep, 160cm wide open*

R15 000 – 20 000



311



312



315

**A George III style mahogany and close-nailed leather-upholstered wingback armchair**

with shaped buttoned back, wings and arm supports, squab cushion, fluted front legs joined by H-shaped stretchers

R10 000 – 12 000



315



316

316

**A Victorian walnut canterbury, circa 1860**

the demi-lune shaped top on twist-turned columnar supports, the lower shelf with a conforming pierced gallery, three divisions, and a frieze drawer, on toupie feet with brass cappings and porcelain castors, 97cm high, 107cm wide, 42,5cm deep

R8 000 – 10 000



317



317

**A pair of George III style mahogany and close-nailed leather-upholstered wingback armchairs**

each with buttoned squab cushion, on fluted square-section front legs joined by H-shaped stretchers (2)

R15 000 – 20 000

318

**A George III style satinwood and painted circular occasional table, circa 1910**

the centre painted with a rondel of flowerheads and palmettes bordered by urns, the outer rim painted with green ribbons and swags centred by red flowerheads, on four turned and fluted supports with splayed legs, brass cappings and castors, 73cm high, 89cm diameter

R15 000 – 20 000



318

319

**A Victorian mahogany marble-topped console table**

the *later* rectangular white and grey-veined marble top with rounded corners, on leaf- and scroll-carved cabriole legs raised on paw and octagonal block feet, *95cm high, 127,5cm wide, 64cm deep*

R10 000 – 15 000



319

320

**An early Victorian mahogany extending dining table**

the rounded rectangular top above a plain frieze, with five leaves, on six ring-turned baluster and fluted legs, brass cappings and castors, *the mechanism signed Cope & Colinson, 2nd Jan 1840, 73cm high, 153cm wide, 454cm long fully extended, 153cm diameter closed*

R30 000 – 40 000



320





321

321

**A Victorian mahogany partners' writing table**

the rectangular top inset with a leather writing surface, the front and reverse set with three pull-out leather-lined writing slides above three drawers, on ring-turned baluster legs with brass cappings and castors, *80cm high, 95cm deep, 168cm wide*

R20 000 – 30 000

322

**A near pair of George III style mahogany and close-nailed brown leather-upholstered library armchairs**

on square-section legs joined by H-shaped stretchers (2)

R12 000 – 15 000



322

323

**A Cape teak side table, late 18th century**

the rectangular two-plank top with re-entrant corners above a frieze drawer, with wavy apron, on cabriole legs with pointed pad feet, 71cm high, 105cm wide, 64cm deep

R60 000 – 80 000



323

324

**A fruitwood tolletjies chair, 19th century**

the spindled back with baluster-turned side supports, riempie seat, on tapering legs joined by double side stretchers, on pad feet, *restorations and replacements*; and a stinkwood example, 19th century, with three horizontal top rails, riempie seat, on ring-turned legs joined by side stretchers (2)

R9 000 – 12 000

325

**A South African stinkwood dining table, designed by Sir Herbert Baker, early 20th century**

the rectangular cleated top flanked by a pair of oval D-ends above a wavy apron, on square-section legs and vase-shaped supports, with bun feet joined by wavy stretchers, 77cm high, 242cm long fully extended, 130cm wide

R20 000 – 30 000



325

326

**A beech and pine dining table,  
formerly the work table of Kurt  
Jobst, South African Goldsmith,  
Silversmith and Art Metal Worker  
(1905-1971)**

the rectangular five-plank peg top above  
a plain frieze set with two drawers, on  
square-section legs joined by stretchers,  
76cm high, 180cm long, 97cm wide

R15 000 – 20 000

327

**A Dutch Colonial teak rusbank,  
19th century**

the top rail carved with flowers, scrolls,  
foliage and a shell above a spindled  
backrest, with leaf-carved and scroll arm  
supports, riempie seat, on baluster-turned  
legs joined by stretchers, with bun feet,  
223cm long

R60 000 – 80 000

328

**A Dutch Delft blue and white wall  
cistern, early 18th century**

with double dolphin and shell backplate,  
the bulbous ribbed body painted with  
figures taking tea in an interior, the front  
with mask and metal spigot, raised on a  
semi-circular foot, *painted initials I and K in  
underglaze-blue, restored, lacking cover and  
basin, 44cm high*

R5 000 – 7 000



327



329

**A pair of Dutch Delft blue and white and polychrome enamel dishes, 19th century**

one painted with an allegorical scene of Europa and the Bull, the other with a couple dancing attended by a musician, enclosed by enamelled foliate borders and vignettes, *rim chip*, one with underglaze-blue initials *WVB*, the other with painted numerals, 42cm diameter (2)

R6 000 – 8 000

330

**A pair of Dutch Delft iron-red, blue and white vases, 19th century**

of double-gourd octagonal outline, painted with panels of riverscapes and cartouches of flowers, *painted initials AR in iron-red*, 27cm high; and a Delft blue and white jar and cover, 19th century, baluster hexagonal, painted with birds and landscapes, the cover with a *dog of fo* finial, *fritting chips*, 25cm high (3)

R8 000 – 10 000

331

**A Dutch walnut armoire, early 19th century**

the arched cornice centred by shell-carved key-block, above a pair of panelled doors enclosing an arrangement of five drawers and shelves, the lower half with a pair of short drawers and a pair of long bombé drawers, on hairy paw feet, 251cm high, 190cm wide, 62cm deep

R50 000 – 70 000



331

332

**An oak kist, 18th century**

the domed hinged top enclosing a hinged glove compartment, the front carved 'F. MARGREA. HELMANS ANNO 1756' above two cushion-shaped panels inlaid with a compass star motif flanked by half-turned spindles, the sides with iron carrying-handles, on bun feet, 54,5cm high, 111,5cm wide, 52cm deep

R6 000 – 8 000

333

**A French mahogany and giltwood mirror, 19th century**

rectangular, with bevelled plate, the sides carved with angels, the top with *later* outset moulding, 82cm high, 52cm wide

R4 000 – 6 000

334

**A French amboyna and ebony brass-mounted travelling liqueur cabinet, 1860s**

with hinged serpentine cover and hinged sides, the interior with a removable brass tray fitted with fifteen engraved and gilt glasses and four decanters and stoppers, on brass bun feet, *one glass lacking*, 26,5cm high, 36,5cm wide

R8 000 – 12 000

335

**A Viennese rosewood and gilt-metal-mounted casket, Hollenbach (fl 1880-1895)**

the hinged cushion-shaped cover enclosing a silk-lined interior, the shaped sides applied with a pair of carrying-handles, the corners cast with seated putti, on leaf-scroll feet, *the mounts stamped Hollenbach, Wien*, 31cm high, 43,5cm wide, 36cm deep

R15 000 – 20 000







336

336

**Adolph, a cold-painted bronze and ivory figure of a dancing girl, circa 1925**

modelled lifting the hem of her dress, painted with pink and cream flowerheads against a green ground, on a green onyx pedestal base, signed, 32cm high

R15 000 – 20 000

337

**A Royal Copenhagen 'Blue Fluted' pattern part dinner service**

comprising: 12 soup plates, 24 dinner plates, 12 dessert plates, 3 oval platters, in sizes, a fruit bowl, 2 oval dishes, a vegetable tureen and cover, a soup tureen and cover, a sauceboat on fixed stand, a large circular dish, *underglaze-blue factory mark and numerals*, the largest platter 37cm wide; and a Royal Copenhagen 'Blue Fluted Lace' pattern triangular dish, 21cm wide (59)

R25 000 – 35 000



337 detail





338

**338**  
**An Italian gilt-metal and painted  
 twenty-four-light chandelier,  
 19th century**

with urn-shaped basket supporting eight  
 candle-arms, each arm with three sconces  
 and a flowerhead, surmounted by a vase  
 centred by a column entwined with three  
 flower-encrusted tendrils, *one flowerhead  
 missing, some oxidisation, 120cm high*

**R20 000 – 25 000**



339

**339**  
**A Muller Frères Lunéville five-  
 light ceiling lamp, circa 1900**

the mottled orange and mauve glass  
 shades suspended to a wrought-iron  
 frame decorated with stylized rose-  
 heads, with four pierced linkages and  
 circular rose, each shade acid-stencilled  
 MULLER FRÈRES LUNÉVILLE, minor chips,  
*approximately 175cm high, 73cm diameter;  
 with four additional extension links*

**R25 000 – 35 000**



340

340

A pair of rosewood and satinwood fan-shaped side tables, Alan Peters, OBE, (1933–2009), designed in 1989

each semi-circular fluted top raised on pierced supports, inlaid with satinwood stringing, 76cm high, 40cm deep (2)

R8 000 – 10 000

341

A Ron Arad adjustable black-enamelled chrome-steel and plastic-coated sprung 'Rocking Chair', designed in 1981, for One-Off

with One-Off label

R15 000 – 18 000

342

An Eileen Gray 'Rivoli' chromium-plated steel and coral lacquer tea table, introduced 1928

with foldable top and two swivelling trays, the frame stamped *ClassiCon*, 03.93, 101cm high, 138cm wide open, 37cm deep

R8 000 – 10 000



341



342

343

A chrome-metal mounted lacquered-wood and leather-upholstered 'Transat' armchair, originally designed by Eileen Gray (1926-1930)

this model of later production

R20 000 – 25 000

344

An Angelo Brotto (1914-2002) chromium-plated steel and aluminum 'Giraffe' anglepoise floor lamp, 1970

with central column on a square-section base, 300cm high

R25 000 – 30 000

345

A rosewood extending dining table, Gordon Russell Ltd, October 1973

the rectangular top with shaped ends, on double supports with outset feet, stamped Gordon Russell Ltd, Oct. 1973. AC. 73cm high, 198cm long, 114cm wide, with two leaves, 310cm long fully extended

R25 000 – 35 000

346

A pair of Lalique 'Chasse Chiens' plates, introduced in 1914, discontinued in 1947, Marcilhac, page 699, number 3001

heightened with brown staining, signed Lalique, France, 21,5cm diameter (2)

R5 000 – 7 000









347



348



349



350

347

**A Stevens & Williams Ltd blue and green glass vase, circa 1920**  
of tapering ovoid form, *28cm high*

**R2 000 – 3 000**

348

**A Leerdam 'Tortuga' vase, designed by Floris Meydam, 1963**  
tapering cylindrical, clear-cased, the thick-walled body internally blown in relief with lozenges encased by an olive-green ground, with amethyst rim, *24,5cm high*

**R4 000 – 5 000**

349

**An Orrefors glass vase, attributed to Edvard Hald [1883-1980]**  
ovoid, clear glass with diagonal wavy blue lines, *16,5cm high*

**R2 000 – 3 000**

350

**A Nuutajärvi-Notsjö vase, Heikki Orvola, circa 1970**  
cylindrical with slightly flared lip, opaque orange with black organic inclusions, *etched signature, 25,5cm high*

**R4 000 – 6 000**

351

**A Nuutajärvi-Notsjö 'Riippu' plaque, designed by Oiva Toikka**  
of irregular outline, clear glass moulded in relief with a branch of stylised fruit in turquoise, green, blue and mottled brown, *etched signature, 28cm diameter*

**R2 000 – 3 000**



353



354



356

352

**A Murano glass bowl, 1960s**  
circular, mottled with white swirls,  
*23,5cm diameter*

**R3 000 – 4 000**

354

**A Murano 'Fasce Verticali' red  
and green glass vase, attributed  
to Salviati & Co, 1960s**  
of waisted outline, *35,5cm high*

**R10 000 – 12 000**

356

**A Gino Vistosi white and  
amethyst glass vase, 1960s**  
cylindrical, with bands of *murrina* and  
line decoration, *26cm high*

**R8 000 – 12 000**

353

**A Murano glass vase, 1960s**  
the flared ovoid body with gaping mouth,  
brick-red bands and blue vertical streaks  
on an opaque white ground, with bands  
of bubble inclusions, *34,5cm high*

**R6 000 – 8 000**

355

**An AVeM flower-shaped glass  
vase, 1960s**  
with coiled base, in shades of green and  
amber, *27cm high*

**R1 000 – 1 200**





357

**357**  
**A Barovier & Toso 'Tessere Ambra' vase, Ercole Barovier, circa 1957**

cylindrical, composed of amber tesserae outlined in amethyst, *Barovier & Toso paper label no 16056, 31cm high*

**R35 000 – 40 000**



358

**358**

**A Barovier & Toso 'Parabolici' glass vase, Ercole Barovier, circa 1957**

ovoid body with waisted neck and flared rim composed of opaline and smoky-grey tesserae outlined in amethyst, *34cm high*

**R50 000 – 60 000**

**359**

**A Barovier & Toso 'Athena Cattedrale' glass vase, Ercole Barovier, 1964**

bucket-shaped, with diamond-shaped panels of blue, grey and opaline white murrhines, *18cm high*

**R40 000 – 50 000**



359

360

A Barovier & Toso 'Dorico' vase,  
Ercole Barovier, circa 1960  
with elongated neck and ovoid body,  
composed of red, opaline and amethyst  
*murrina* patches, etched signature,  
44cm high

R50 000 – 60 000



360

361

A 'Merletto' glass vase,  
Archimede Seguso, 1954  
of tapering ovoid outline, with bands of  
white *merletto* web interspersed with  
amethyst dots, 32,5cm high

R60 000 – 80 000



361

362

An Aureliano Toso, 'Oriente' glass  
vase, Dino Martens, 1950s  
blown by Aldo Polo Bon, waisted  
cylindrical, with *zanfirico* canes and  
coloured glass panels, signed Aldo Bon,  
34cm high

R50 000 – 60 000



362



Collection of Czechoslovakian Glass



363



364

363

**A Mstisov Glassworks  
'Rhapsody' bowl, designed by  
František Zemek**

in clear, green, blue, pink and amber,  
36cm wide

R3 000 – 4 000

**LITERATURE**

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech  
Glass from Masterpiece to Mass-produced*,  
2008, pages 66-67

Czechoslovak Glass Review, 1960-1963

364

**A Mstisov Glassworks  
'Pizzicato' bowl, designed by  
Hana Machovska, 1960s**

yellow, blue, pink and green, with lines  
of bullcanted, pattern number 53532,  
11cm high

R3 000 – 4 000

**LITERATURE**

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech  
Glass Design from Masterpiece to Mass-  
produced*, 2008, page 53

Czechoslovak Glass Review, 1964-8





365



366



367



368

365

**A Mstisov Glassworks 'Romana' series vase, designed by Hana Machovska, 1960–1961**

blue, amber and orange, 22cm high

**R3 000 – 4 000**

**LITERATURE**

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 53, illustrated on back cover

Czechoslovak Glass Review, 1964-8

366

**A Škrdlovicé Glassworks vase, designed by Jan Beránek**  
pink and clear glass, 18cm high

**R3 200 – 3 800**

**LITERATURE**

Mark Hill: *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 27-28

367

**A Škrdlovicé Glassworks vase, designed by Rudolf Beránek**  
clear double-cased with blue flash, the body with central hole, 20,8cm high

**R3 000 – 4 000**

368

**A Škrdlovicé Glassworks 'Atlas' vase, designed by Jan Kotík, 1955–1965**

pale amber and green, pattern number 5503//20, two minor chips to footrim, 19cm high

**R3 500 – 4 000**

**LITERATURE**

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 50

Czechoslovak Glass Review, 1964-8



369

**A Škrdlovičé Glassworks 'Luxus Red Core' vase, Jan Beránek**

amethyst and turquoise, 30cm high; and a pink and clear glass bowl, designed in 1964, pattern number 5954, 32cm wide (2)

**R5 000 – 7 000**

**LITERATURE**

Mark Hill, *Hi Sklo, Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 27 -28

370

**A Škrdlovičé Glassworks 'Propeller' vase, designed by Jan Beránek**

dark amethyst, 21,5cm high

**R3 000 – 4 000**

**LITERATURE**

Mark Hill, *Hi Sklo, Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 27-28

371

**A Škrdlovičé Glassworks vase, designed by František Vízner, circa 1970**

cognac coloured and clear glass with bubble inclusions, 15,8cm high

**R3 000 – 3 500**

**LITERATURE**

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 84  
Czechoslovak Glass Review, 1969-1

372

**A Železný Brod Glassworks vase, designed by Miloslav Klinger**

pale blue and pink, 31cm wide

**R2 000 – 2 500**

**LITERATURE**

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 49  
Czechoslovak Glass Review, 1988



372

373



374



375



373

A Železný Brod glassworks pink glass vase, Josef Cvrček (in association with Miloslav Klinger) pattern number 70214, 27cm high

R3 500 – 4 000

LITERATURE

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, page 47, illustrated on frontis

374

A Železný Brod Glassworks vase, designed by Miloslav Klinger pale blue and grey, paper label, 27cm high

R3 000 – 3 500

LITERATURE

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008, pages 47-49

375

Two Borske Sklo vases and a centrepiece, designed by Josef Hospodka, 1960s

each opaline, pink and green, the taller vase with paper label, 36cm high (3)

R3 500 – 4 000

LITERATURE

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech Glass Design from Masterpiece to Mass-produced*, 2008





376

A Czechoslovakian glass vase,  
designed by Jaroslav Svoboda  
blue with white *murrina*, 22cm high

R2 000 – 2 500

377

A Czechoslovakian glass vase,  
designed by Jaroslav Svoboda  
clear with red organic stipples, 12,5cm high

R3 000 – 3 500

378

A Czechoslovakian glass vase,  
designed by Jaroslav Svoboda  
pink and clear glass with *bullicante*, paper  
label, 15cm diameter

R2 500 – 3 000

379

A Czechoslovakian glass vase,  
designed by Petr Hora  
amber and pale green, the side with white  
and mauve *murrina*, 21,5cm high

R2 500 – 3 000

LITERATURE

Mark Hill, *Hi Sklo Lo Sklo: Post War Czech  
Glass Design from Masterpiece to Mass-  
produced*, 2008

380

A Czechoslovakian glass bowl,  
designed by Ladislav Paleček  
blue and green, 9,5cm high; and an  
ashtray, designed by Popelník (1941-  
1980), similar, 6,5cm high (2)

R2 000 – 3 000

381

A Bohemia Studio Art Glass  
vase, 1960s

clear glass internally blown with  
*bullicante*, 20cm high

R3 500 – 4 500

382

A German Glasfachschule  
Zwiesel bowl pink

with opaline rim, engraved with the  
School's monogram and numerals  
940-1029, 32,5cm diameter

R3 000 – 4 000

383-390

No lots



380



381



382







The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 8 October - 7pm

## Important South African Art

**Lots 391-623**

OPPOSITE

Lot 462 Irma Stern, *Tomato Pickers*

## Property of a Collector

391

**Baron Jean Antoine Theodore  
GUDIN**

FRENCH 1802-1880

*Sunrise off the Coast of Africa*

signed

oil on canvas

61,5 by 89,5cm

**R15 000 – 20 000**

EXHIBITED

Royal Academy, 1848, No 457

392

**European School**

18TH CENTURY

*Portrait of a Gentleman in a Suit of  
Armour*

oil on canvas

90 by 70cm

**R15 000 – 20 000**

393

**Alex DE ANDREIS**

BRITISH 1880-1929

*A Cavalier*

signed

oil on canvas

80 by 63,5cm

**R8 000 – 10 000**

394

**English School**

19TH CENTURY

*Portrait of an English Officer*

oil on canvas

75 by 55cm, oval

**R8 000 – 10 000**



397 part lot

395

**F\*\*\*H\*\*\*BARNES**

BRITISH 19TH CENTURY

*Reading the Tealeaves*

signed and dated 1877

oil on canvas

70 by 90cm

**R12 000 – 15 000**

396

**Otto EICHINGER**

AUSTRIAN 1922-2004

*A Fine Wine*

signed, inscribed with the artist's name  
and the title on a label on the reverse

oil on board

25,5 by 19cm

**R18 000 – 24 000**

E Stacey-Marks Ltd, Eastbourne, label  
adhered to the reverse, dated 30.7.76

397

**William MEADOWS**

BRITISH 1825-1901

*Off the Rialto, Venice; and Lord Byron's  
Palazzo, Venice, a pair*

both signed

oil on canvas

both 49 by 74,5cm (2)

**R40 000 – 60 000**

398

**James WEBB**

BRITISH 1825-1895

*Ehrenbreitstein on the Rhine*

signed, inscribed with the artist's name  
and title on the reverse

oil on canvas

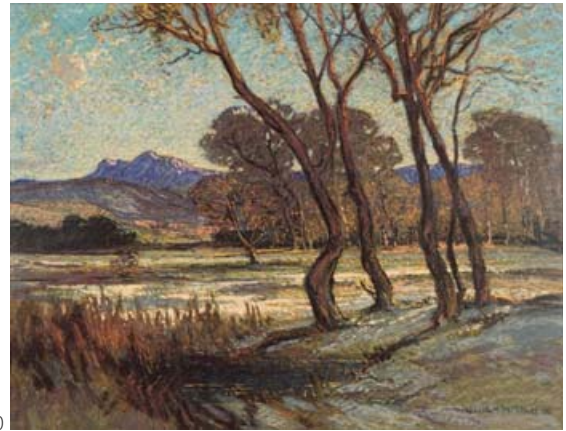
42 by 73cm

**R70 000 – 90 000**

P Polak, St James, label adhered to the  
reverse



398



400

399

**William Mitcheson TIMLIN**

SOUTH AFRICAN 1892-1943

*A Mountain Pool*

signed

pastel

50 by 35cm

**R10 000 – 12 000**

400

**William Mitcheson TIMLIN**

SOUTH AFRICAN 1892-1943

*A Wooded Landscape*

signed, and with the artist's owl device

mark

pastel

49 by 64cm

**R10 000 – 15 000**

401

**William Mitcheson TIMLIN**

SOUTH AFRICAN 1892-1943

*Old Drostdy, Swellendam; and The Old Fort, Grahamstown*, two

each signed, inscribed with the title in

pencil in the margin and bearing the

artist's owl device mark in the plate;

*The Old Fort* inscribed with 'no 4' in pencil

in the margin

etching

21 by 26cm; 20 by 14,5cm (2)

**R3 500 – 5 000**

402

**Jean DOYLE**

SOUTH AFRICAN 1930

*The Garden Party*

signed, numbered 1/9 and inscribed

'Cast by Doyle'

bronze, on a circular granite base

height: 165cm, excluding base, base

13cm high

**R40 000 – 60 000**



402





403



404



405

403

**Dylan LEWIS**

SOUTH AFRICAN 1964

*Trans-Figure V*

signed, numbered 8/8, and impressed with the foundry numbers S253  
bronze, on a square plinth  
height: 211cm excluding base, base  
6cm high

**R300 000 – 500 000**

404

**Dylan LEWIS**

SOUTH AFRICAN 1964

*Sitting Cheetahs*

signed, numbered 3/12 and impressed with the foundry numbers S237  
bronze  
height: 122cm

**R500 000 – 600 000**

405

**Dylan LEWIS**

SOUTH AFRICAN 1964

*Cheetah Chasing Buck*

signed, numbered 3/8 and impressed with the foundry numbers S239  
bronze  
height: 246cm

**R600 000 – 800 000**

406

**Marie VERMEULEN-BREEDT**

SOUTH AFRICAN 1954

*Gallops*

signed

oil on canvas

56 by 140cm

**R15 000 – 20 000**

407

**Marie VERMEULEN-BREEDT**

SOUTH AFRICAN 1954

*Still Life with Cosmos*

signed

oil on canvas

75 by 100cm

**R25 000 – 35 000**

408

**Marie VERMEULEN-BREEDT**

SOUTH AFRICAN 1954

*The Hall Chair*

signed and dated 2002

acrylic and oil on canvas

61 by 51cm

**R15 000 – 20 000**

**PROVENANCE**

Carmel Gallery

409

**Marie VERMEULEN-BREEDT**

SOUTH AFRICAN 1954

*Collecting Eggs*

signed

oil on canvas

73,5 by 59cm

**R30 000 – 40 000**

406



410

**Marie VERMEULEN-BREEDT**

SOUTH AFRICAN 1954

*Preserving Oranges*

signed and dated 2002

oil on canvas

51 by 41cm

**R12 000 – 15 000**

411

**Marie VERMEULEN-BREEDT**

SOUTH AFRICAN 1954

*Cherries and Strawberries in a Bowl*

signed and dated 2002

oil on canvas

30 by 40cm

**R10 000 – 12 000**

412

**Marie VERMEULEN-BREEDT**

SOUTH AFRICAN 1954

*Still Life with Carnations*

signed and dated 79

oil on canvas laid down on board

38,5 by 19cm

**R8 000 – 10 000**





413

## Various properties

413

**Arthur DEVIS**

ENGLISH 1712-1787

*Three Figures Around a Table*

signed and dated fe. 1765

oil on canvas

73,5 by 61cm

**R80 000 – 120 000**

414

**British School**

19TH CENTURY

*Portrait of a Gentleman*

oil on canvas

60 by 50cm

**R6 000 – 8 000**

415

**after Henry Clifford DE MEILLON**

SOUTH AFRICAN, ACTIVE 1823-1856

*The Theatre, Riebeeck Square,  
Cape Town*

bears signature

watercolour

15,5 by 21,5cm

**R6 000 – 8 000**

416

**Thomas William BOWLER**

SOUTH AFRICAN 1812-1869

*Shipping in Table Bay*

signed and dated 1866

watercolour over pencil

26 by 43,5cm

R100 000 – 150 000



416

417

**G\*\*\* R\*\*\* PETEREIT**

SOUTH AFRICAN LATE 19TH/EARLY

20TH CENTURY

*The Twelve Apostles*

signed, dated 1903 and inscribed

'Cape Town'

oil on canvas

39 by 59,5cm

R30 000 – 50 000

LITERATURE

*Treasures at the Castle of Good Hope*,  
William Fehr Collection, Cape Town,  
1973, page 82, number 122, where a  
similar painting entitled *Victoria Road  
to Camps Bay* is illustrated



417

418

**Frederick Timpson I'ONS**

SOUTH AFRICAN 1802-1887

*Howieson's Poort*

signed

oil and gouache on cardboard  
20 by 37,5cm

**R25 000 – 40 000**

**PROVENANCE**

Purchased in 1876 from the artist by the Reverend Joseph Whiteside. Lorna Slater (1882) notes that the Rev. Whiteside met the artist possibly in Kimberley in 1876. It was apparent that he was in financial difficulty and the Methodist priest bought a number of paintings from him.

**EXHIBITED**

King George VI Art Gallery,  
Port Elizabeth, *Frederick I'Ons  
Retrospective Exhibition*, 1990

**LITERATURE**

Lucy Alexander, *Frederick I'Ons  
Retrospective Exhibition*, King  
George VI Art Gallery, Port  
Elizabeth, 1990, page 27

419

**Frederick Timpson I'ONS**

SOUTH AFRICAN 1802-1887

*Kloof near Fort Peddie, South  
Africa, 1876*

signed

oil and gouache on cardboard  
20,5 by 38cm

**R25 000 – 40 000**

420

**Frederick Timpson I'ONS**

SOUTH AFRICAN 1802-1887

*On the Kariega*

signed

oil and gouache on cardboard  
20 by 37,5cm

**R25 000 – 40 000**

421

**Frederick Timpson I'ONS**

SOUTH AFRICAN 1802-1887

*Cattle, Sheep, Ox-Wagon at  
Kariega River*

oil on canvas  
27,5 by 37,5cm

**R25 000 – 40 000**

**PROVENANCE**

RR Currie and thence by descent.  
Pieter Wenning Gallery,  
Johannesburg

**LITERATURE**

JJ Redgrave and Edna Bradlow,  
*Frederick I'Ons: Artist*, Maskew Miller  
Ltd, Cape Town, 1958, page 57



418



419

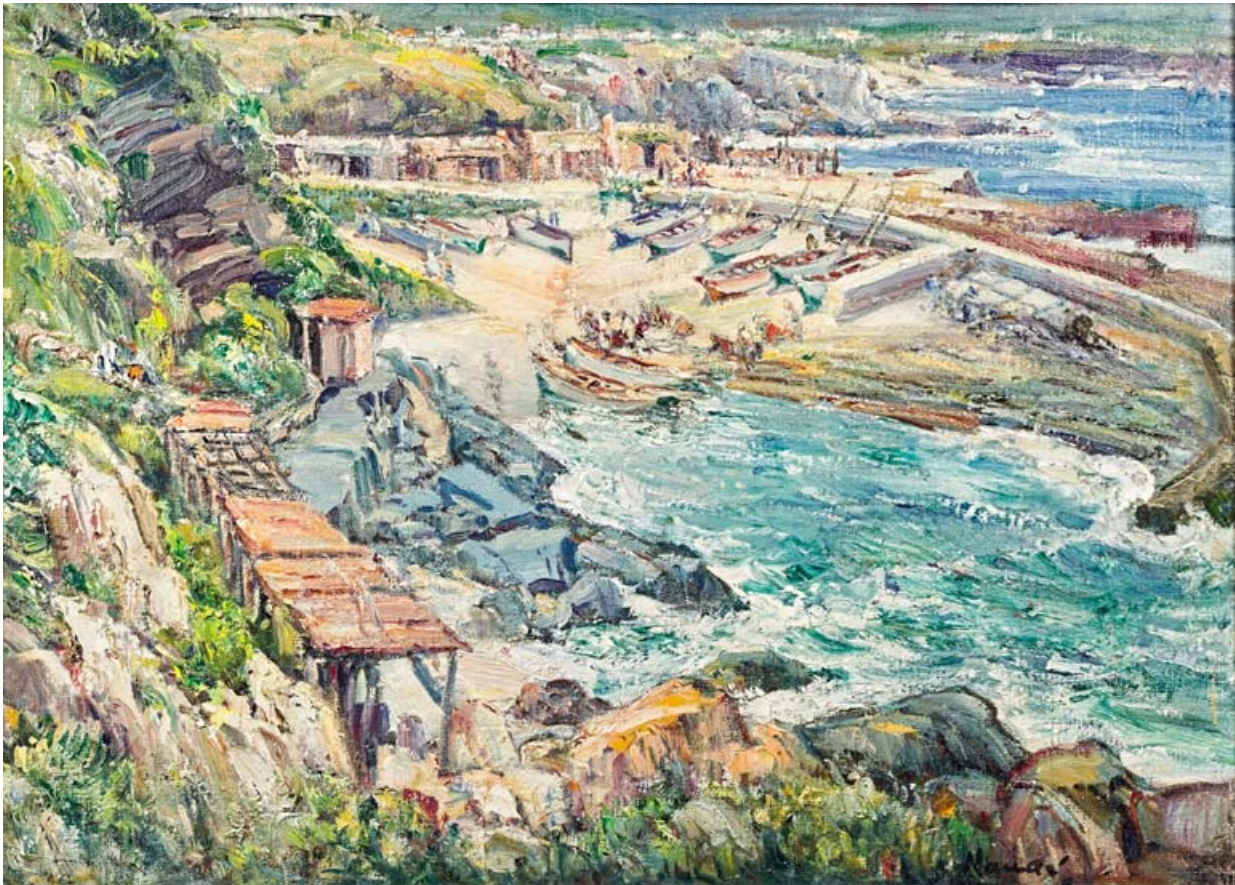


420



421





424

422

**Jan Ernst Abraham VOLSCHENK**

SOUTH AFRICAN 1853-1936

*The Touw River Lagoon, Wilderness*

signed and dated 1914

watercolour on paper laid down on  
cardboard

10,5 by 18,5cm

**R10 000 – 15 000**

423

**Jan Ernst Abraham VOLSCHENK**

SOUTH AFRICAN 1853-1936

*Early Morning on the Kaffirkuils Stillbay*

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

oil on canvas

20 by 34,5cm

**R30 000 – 50 000**

424

**Pieter Hugo NAUDÉ**

SOUTH AFRICAN 1868-1941

*The Old Harbour, Hermanus*

signed

oil on canvas

39 by 54,5cm

**R350 000 – 500 000**

425

**Pieter Hugo NAUDÉ**

SOUTH AFRICAN 1868-1941

*Seascape, Hermanus*

signed

oil on board

21,5 by 27cm

R70 000 – 90 000



425

426

**Tinus (Marthinus Johannes) DE JONGH**

**DE JONGH**

SOUTH AFRICAN 1885-1942

*Karoo Sunset*

signed

oil on canvas

31,5 by 46cm

R20 000 – 30 000



426

427

**Tinus (Marthinus Johannes) DE JONGH**

**DE JONGH**

SOUTH AFRICAN 1885-1942

*A Cape Dutch Homestead*

signed

oil on canvas

30 by 49cm

R20 000 – 30 000

428

**Tinus (Marthinus Johannes) DE JONGH**

**DE JONGH**

SOUTH AFRICAN 1885-1942

*A Cape Cottage in the Mountains*

signed

oil on canvas

25 by 30cm

R15 000 – 20 000

429

**Nerine Constantia DESMOND**

SOUTH AFRICAN 1908-1993

*Landscape with Cottages*

signed

oil on board

34,5 by 49,5cm

R12 000 – 16 000





430

430

**Pieter Hugo NAUDÉ**

SOUTH AFRICAN 1868-1941

*Spring Landscape*

signed

oil on cardboard

19,5 by 24,5cm

**R60 000 – 80 000**

431

**Pieter Hugo NAUDÉ**

SOUTH AFRICAN 1868-1941

*Umgeni River, Natal*

signed

oil on cardboard

29,5 by 39,5cm

**R80 000 – 120 000**



431

432

**Florence Louise Josephine  
ZERFFI**

SOUTH AFRICAN 1882-1962

*Landscape with Mountain and Vlei*

signed

oil on board

44,5 by 54,5cm

**R16 000 – 20 000**

433

**Pieter Hugo NAUDÉ**

SOUTH AFRICAN 1868-1941

*An Extensive Landscape with a Wetland*

signed, signed with the artist's initials and dated 04

watercolour

22 by 32cm

**R10 000 – 15 000**

434

**Adolph Stephan Friedrich  
JENTSCH**

SOUTH AFRICAN 1888-1977

*S.W. Afrika*

signed with the artist's initials and dated 1944; signed and inscribed with the title on the window mount

watercolour

17 by 26,5cm

**R15 000 – 20 000**

435

**Adolph Stephan Friedrich  
JENTSCH**

SOUTH AFRICAN 1888-1977

*Landscape*

signed with the artist's initials and dated 1956

watercolour

37 by 20cm

**R10 000 – 15 000**





437

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436

**Adolph Stephan  
Friedrich JENTSCH**

SOUTH AFRICAN 1888-1977

*Landscape at Sunrise*

signed with the artist's initials  
and dated 1958

watercolour  
40 by 23cm

**R10 000 – 15 000**

437

**IRMA STERN**

SOUTH AFRICAN 1894-1966

*A Farmhouse with Cypress Trees*

signed and dated 1933  
gouache

37 by 49,5cm

**R400 000 – 600 000**

438

**Jacob Hendrik PIERNEEF**

SOUTH AFRICAN 1886-1957

*Hardekoolboom, N. T.V.L.  
(Nilant 74)*

signed and inscribed with the  
title in pencil in the margin

linocut

image size: 35,5 by 28,5cm

**R8 000 – 12 000**

439

**Jacob Hendrik PIERNEEF**

SOUTH AFRICAN 1886-1957

*Ausberg, Windhoek, S.W.A.  
(Nilant 116)*

signed and dated 1925 in pencil  
in the margin

linocut

image size: 11,5 by 19,5cm

**R6 000 – 8 000**

440

**Irma STERN**

SOUTH AFRICAN 1894-1966

*Harbour, Câmara de Lobos, Madeira*

signed and dated 1950

oil on canvas

67,5 by 85,5cm

**R2 000 000 – 3 000 000**

**LITERATURE**

cf. Helene Smuts, *At Home with Irma Stern*, Committee of the UCT Irma Stern Museum and the Trustees of the Irma Stern Trust, Cape Town, 2007, page 32, where a similar example is illustrated. "Merle Freund remembers that on her death bed in hospital, Irma asked for two paintings to be brought to her - a harbour scene showing Madeira's Câmara de Lobos and a still life with flowers."



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Irma Stern is known to have visited Madeira on several occasions, sometimes on extended stays of a few months and at other times probably for a day or two, as the Portuguese archipelago that lies about 500 kilometres west of Morocco was a frequent port of call for ships sailing between Africa and Europe.

Stern's chosen subject of Câmara de Lobos, the traditional fishing village, depicts the view across the bay with the large hulls of fishing boats that were so central to the island's prosperity looming large and dwarfing the adjacent buildings. The panoramic view includes sun-drenched houses with their characteristically tiled roofs jostling together across this natural amphitheatre that was once a caldera but whose volcanic activity ceased long ago. The lush vegetation and fertile soil in the foreground and middle distance evoke the ancient subtropical rainforest from which the island took its name, 'madeira' being the word for 'wood' in Portuguese.

The island's vistas have attracted artists throughout the ages and Sir Winston Churchill was famously inspired to paint its lovely surroundings. It was clearly a favoured destination and subject for Stern as she returned to it on many occasions, inspired by its beauty and character. Stern's mature style, using fluid calligraphic marks rendered with brushes loaded with lush thick impasto was ideal for capturing the impression that this captivating place made on her.









441

441

**Freida LOCK**

SOUTH AFRICAN 1902-1962

*Fishing Boats*

signed twice and dated 47

oil on board

55 by 70cm

R120 000 – 160 000

442

**Terence John MCCAWE**

SOUTH AFRICAN 1913-1978

*Island of Mykonos, Greece*

signed and dated 58

oil on board

35 by 45cm

R30 000 – 50 000



442

443

**Andrew Clement VERSTER**

SOUTH AFRICAN 1937

*Homage to Seferis, portfolio*

Ten serigraphs in colours, signed, dated 87, numbered 85/100 and inscribed with the title in pencil in the margin, each serigraph accompanied by a poem by George Seferis, published by Caversham Press, November 1987, enclosed in a portfolio case  
sheet size: 58,5 by 42,5cm

**R10 000 – 15 000**

444

**Marjorie WALLACE**

SOUTH AFRICAN 1925-2005

*A Greek Island*

signed

oil on canvas

65 by 81cm

**R25 000 – 35 000**

445

**Marjorie WALLACE**

SOUTH AFRICAN 1925-2005

*In the Dunes, West Coast*

signed

oil on canvas laid down on board  
53,5 by 80,5cm

**R50 000 – 80 000**

444



445







446

446

**Maria Magdalena LAUBSER**

SOUTH AFRICAN 1886-1973

*Landscape with Huts and  
Water Carrier*

signed

oil on canvas board

39,5 by 50cm

**R500 000 – 700 000**

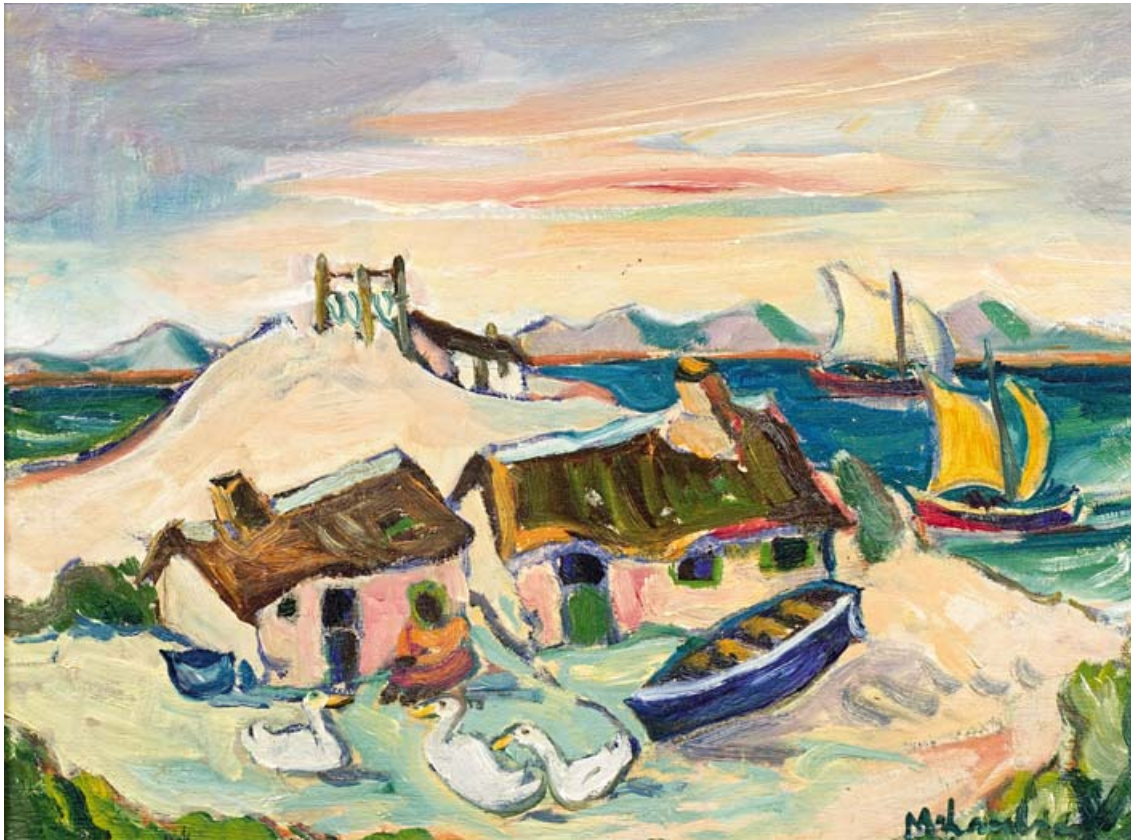
**LITERATURE**

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor Publishers, Johannesburg and Cape Town, 1994, page 284, catalogue number 1130, illustrated

We know from Dalene Marais's catalogue raisonné that this painting was acquired in Johannesburg in the forties so we may assume it was painted in the thirties or even the early forties. It was painted at a time when Laubser was

using stronger colour contrasts in larger more clearly defined areas to express her understanding of structure and clarity. Colours are so crisp that one easily imagines a fresh morning. The lime green grass in the foreground and the puffy clouds in Cerulean blue skies above create a vivid atmosphere alive with a sense of profound joy and great optimism in country life. As Johannes Meintjes pointed out in 1947, Laubser did not paint to represent subjects but to express her own feelings.<sup>1</sup> Laubser herself declared: "We are





447

living in a wonderful world. My philosophy is that everything is beautiful".<sup>2</sup> According to Elizabeth Delmont, this positive attitude found expression through a style of painting in which bright colours reflected her optimism.<sup>3</sup> Cottages nestle on the hillside and a sheep nibbles the grass in the foreground. A younger woman strides home with her baby on her back and a water vessel on her head while an older woman snoozes against the wall of her home. All is contentment and nothing disturbs the promise of a perfect day.

1. Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, page 52.
2. 'Everything is Beautiful', *Star*, City Late ed, 26 April 1962, page 12, column 3.
3. E Bedford and L McClelland, *Maggie Laubser – Early Works from the Silberberg Collection*, South African National Gallery, 1987, page 6.

447

**Maria Magdalena LAUBSER**

SOUTH AFRICAN 1886-1973

*Fishermen's Cottages with a Woman, Ducks and Boats*

signed

oil on canvas

29,5 by 39cm

R400 000 – 600 000

448

**Pranas DOMSAITIS**

SOUTH AFRICAN 1880-1965

*Landscape with Houses, recto;  
Houses and Figures in an Extensive  
Landscape, verso*

signed

oil on board

42 by 59,5cm

R40 000 – 60 000



448

449

**Pranas DOMSAITIS**

SOUTH AFRICAN 1880-1965

*Three Sisters, Karoo*

signed; signed and inscribed with the  
title on the reverse

oil on board

34,5 by 53cm

R40 000 – 60 000



449

450

**Pranas DOMSAITIS**

SOUTH AFRICAN 1880-1965

*Karoo Landscape with Houses*

signed

oil on board

48,5 by 63,5cm

R40 000 – 60 000

451

**Willem Hermanus COETZER**

SOUTH AFRICAN 1900-1983

*Seascape*

signed and dated 74

oil on board

29,5 by 39,5cm

R15 000 – 20 000



452

**Willem Hermanus COETZER**

SOUTH AFRICAN 1900-1983

*Landscape*

signed and dated 63

oil on cardboard

17,5 by 25cm

R15 000 – 20 000

453

**François KRIGE**

SOUTH AFRICAN 1913-1994

*Pomegranates*

signed

oil on canvas laid down on board

28 by 35cm

R60 000 – 80 000

454

**Alfred Neville LEWIS**

SOUTH AFRICAN 1895-1972

*Still Life with Lilies*

signed

oil on canvas

67,5 by 60cm

R30 000 – 40 000



453



454



455

**Irma STERN**

SOUTH AFRICAN 1894-1966

*Still Life with Pomegranates*

signed and dated 1947; signed on the reverse  
oil on canvas  
58 by 58cm

**R5 000 000 – 7 000 000**



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Irma Stern's paintings produced during the 1940s are considered by experts to be amongst her best works. According to leading academic, art critic and former Director of the Irma Stern Museum, Neville Dubow, "judged purely by the yardstick of dynamic painting – perceptual and sensual, rather than conceptual and intellectual, sheer picture-making, in fact – one could claim international stature for her work of the 1940s. Nationally ... there was no one to touch her in terms of her impact on the local scene."<sup>1</sup> Painted following her return from Zanzibar in 1945, *Still Life with Pomegranates* has the hallmarks of a mature and confident artist.

For Stern, still life painting was a favourite genre as it constituted an arena in which she could indulge her love of food, ceramics and fabrics and her passion for colour and paint. As Marion Arnold has declared, "her still life paintings comprise some of her most

sumptuous and sensual images"<sup>2</sup>. This is a prime example. Here pomegranates arranged in a blue jar are silhouetted against a brilliant lime green that accentuates the rich reds, oranges and cyclamen pink of the fruit and the graphic elegance of their fluidly-drawn stalks. With a juicy application of magenta, indigo, cobalt and sap greens, bunches of red, black and green grapes are depicted piled high and cascading across the canvas in an abundance that defies any post-war austerity.

Through her skilled use of impasto, Stern achieves a luscious paint quality, ascribing to the fruit and other objects a strong physicality that makes them convincingly real. Stern's mature grasp of composition is revealed in the way the white fabric leads the eye to the vase of pomegranates, the stalks arch over to the fruit and the grapes flow to the foreground, setting up a circular motion that invites us into the painting and holds our

interest through jewel-like colours and textural contrasts.

The jar is probably a Chinese martaban which Stern acquired for her own collection and which is currently in her old house, now the UCT Irma Stern Museum (catalogue number 534). With its brownish slip and heavy copper-green glaze, it stands 21 centimetres high. Not only were these favoured objects prized for their artistic attributes and the formal qualities they bring to her paintings but they are evidence of a cultured life, spent in the pursuit of art and artefacts of historical, cultural and aesthetic significance. This jar was clearly a favourite of the artist as it was used in several still lifes including *Lilies*, sold by Strauss & Co in November 2010 for R8 3554 000.

1. Neville Dubow, *Irma Stern*, C. Struik Publishers, Cape Town, 1974, page 20.
2. Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, Cape Town, 1995, page 125.







456

**Freida LOCK**

SOUTH AFRICAN 1902-1962

*Amaryllis*

oil on canvas

53 by 43cm

**R40 000 – 60 000**



456

457

**Mary Ellen HILLHOUSE**

SOUTH AFRICAN 1908-1989

*Still Life with Vegetables on a Tray and a Jug*

signed and dated 72

oil on board

51,5 by 45cm

**R30 000 – 40 000**



457

458

**Iris AMPENBERGER**

SOUTH AFRICAN 1916-1981

*Off to Market*

signed

oil on board

49,5 by 59,5cm

**R12 000 – 16 000**

**PROVENANCE**

Purchased from the artist's studio



459

459

**Alfred Friedrich Franz KRENZ**

SOUTH AFRICAN 1899-1980

*Fruits de Mer*

signed and dated 1961

oil on board

56,5 by 76cm

**R60 000 – 80 000**

**PROVENANCE**

Purchased from the artist by the current owner





461

460

**Alfred Friedrich Franz KRENZ**

SOUTH AFRICAN 1899-1980

*Three Women with a Sorghum Pot*

signed and indistinctly dated  
oil on canvas laid down on board  
38,5 by 48,5cm

**R20 000 – 30 000**

461

**Maria Magdalena LAUBSER**

SOUTH AFRICAN 1886-1973

*Landscape with Huts, Trees and  
a Water Carrier Going Home*

signed  
oil on board  
39,5 by 50cm

**R300 000 – 400 000**

**EXHIBITED**

South African National Gallery, Cape Town,  
*Maggie Laubser Retrospective Exhibition*,  
1969

**LITERATURE**

Dalene Marais, *Maggie Laubser, her  
paintings, drawings and graphics*, Perskor,  
Johannesburg and Cape Town, 1994, page  
335, catalogue number 1432, illustrated

462

**Irma STERN**

SOUTH AFRICAN 1894-1966

*Tomato Pickers*

signed and dated 1961

oil on canvas

53,5 by 72cm

**R3 000 000 – 5 000 000**

Irma Stern produced a number of paintings of harvest scenes in the 1960s which Neville Dubow has described as “lyrical figures-in-landscape compositions, loosely knit yet held together by sweeping rhythms that bind earth, workers and sky”.<sup>1</sup> We know that she visited Europe in 1961 and painted in Spain. It’s quite possible that *Tomato Pickers* was painted there as the harvesters wear the same loose-robbed dresses and yellow sun hats as seen in *Siesta*, also painted in 1961.<sup>2</sup>

Mona Berman records that by February 1961 Stern and Dudley Welch were in Alicante, Spain, from where she wrote to Berman’s mother, Freda Feldman, in the now celebrated correspondence made public through Berman’s book. After



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complaining of illness, Stern writes:

I am apart from that hard at work. Am doing work that astonishes even me – the local press has lately discovered me and simply put articles out ‘La Picasso’ ... all through the Spanish press ...

She continues:

This place is very African in character. Palms grow – dates even get ripe – the sea is blue and the sun shines hard. We are having almond and peach trees in full flower and it is only 12th Feb ... We drive out all the days and I come back and paint in the studio.<sup>3</sup>

With quick strokes and vigorous brushwork Stern captures the energetic atmosphere of women at work.

Animated by lively rhythms and bright primary colours, the painting becomes a celebration of the harvest, of the cycles of nature and fecundity and of the people who make this possible. *Tomato Pickers* can be compared both in terms of subject and treatment to *Pimento Harvest* painted in 1962 and now in the Permanent Collection of Iziko South African National Gallery.

1. Neville Dubow, *Irma Stern*, C. Struik Publishers, Cape Town, 1974, page 21.
2. Illustrated in Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, Cape Town, 1995, page 93.
3. Mona Berman, *Remembering Irma, Irma Stern: a memoir with letters*, Double Storey, Cape Town, 2003, pages 142 -143.







463

**Irma STERN**

SOUTH AFRICAN 1894-1966

*Zanzibar Market*

signed and dated 1945

gouache

62,5 by 50cm

**R300 000 – 400 000**

Since her first visit to Zanzibar in 1939, Irma Stern was captivated by its peoples and cultures. On a second visit in 1945 she captured this bustling market in gouache, the perfect medium with which to convey the immediacy of her experience. Dramatic diagonals of the roofs lead the eye into the busy alley-way. The draped heads and colourful clothes create visual stimulation, drawing attention and inviting us to follow the throng into the market. Overhead the green palms and blue skies signal the exotic location.

In her book on Zanzibar, Stern provided graphic descriptions of the markets there:

The streets in the Bazaar are built so narrow as a protection against the severe sun; but also in the old times, they used the neighbouring houses to save scaffolding in constructing the new houses. When a rickshaw passes through the narrow streets people have to press their bodies onto the walls of the houses. ...

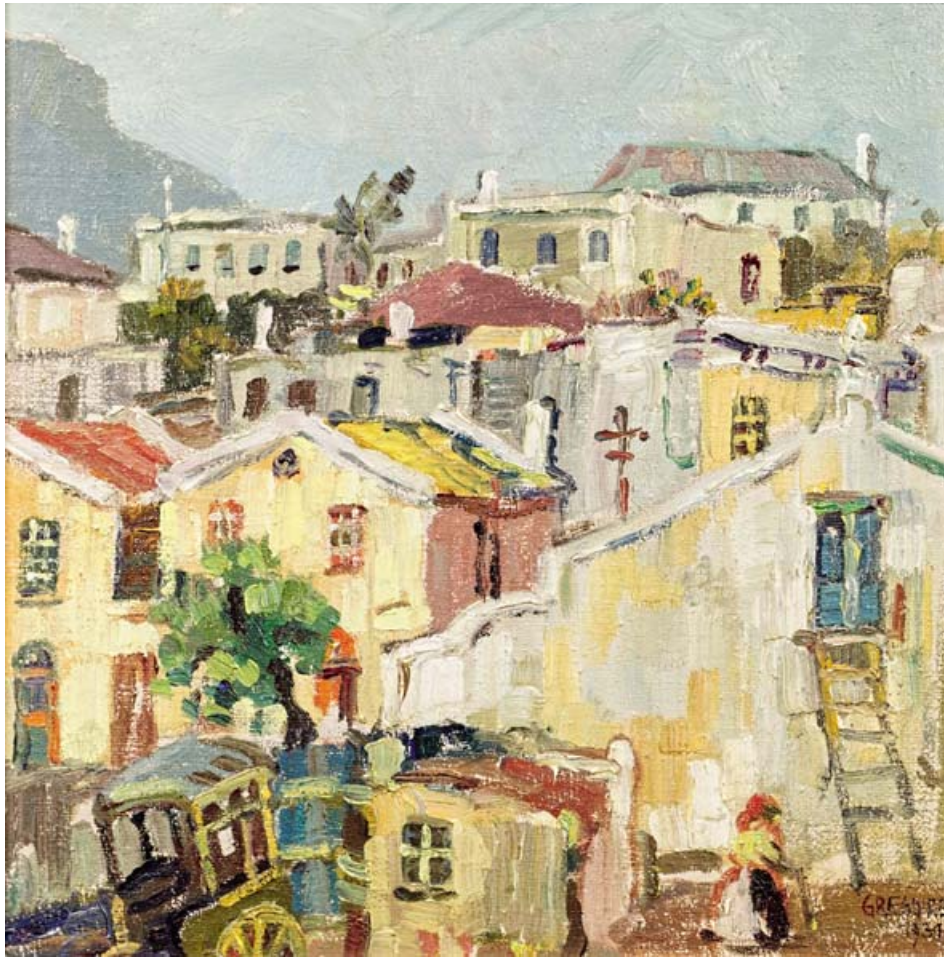
The market was a large noisy place of open booths with all the vegetables and fruits piled up into small heaps laid out on wooden planks, forming a terrace crowned by the owner of the stall, squatting amongst his goods.<sup>1</sup>



© Irma Stern Trust | DALRO

Stern goes on to describe the fruits in great detail, giving their local names, describing their colours and size and even speculating on their weight, making it evident how much she enjoyed observing the place and its people, shopping for food and even providing tips on bargaining with the vendors. *Zanzibar Market* evokes the thrill of market shopping for fresh goods and bargains, a source of great sensual pleasure for as many today as it was then for the artist.

1. Irma Stern, *Zanzibar*, J L Van Schaik Ltd, Pretoria, 1948, page 21.



465

464

**Pranas DOMSAITIS**

SOUTH AFRICAN 1880-1965

*Going Home*

signed

oil on board

36,5 by 46,5cm

**R30 000 – 40 000**

465

**Gregoire Johannes  
BOONZAIER**

SOUTH AFRICAN 1909-2005

*Malay Quarter, Cape Town*

signed and dated 1934

oil on canvas

52,5 by 52,5cm

**R250 000 – 300 000**



466

**Freida LOCK**

SOUTH AFRICAN 1902-1962

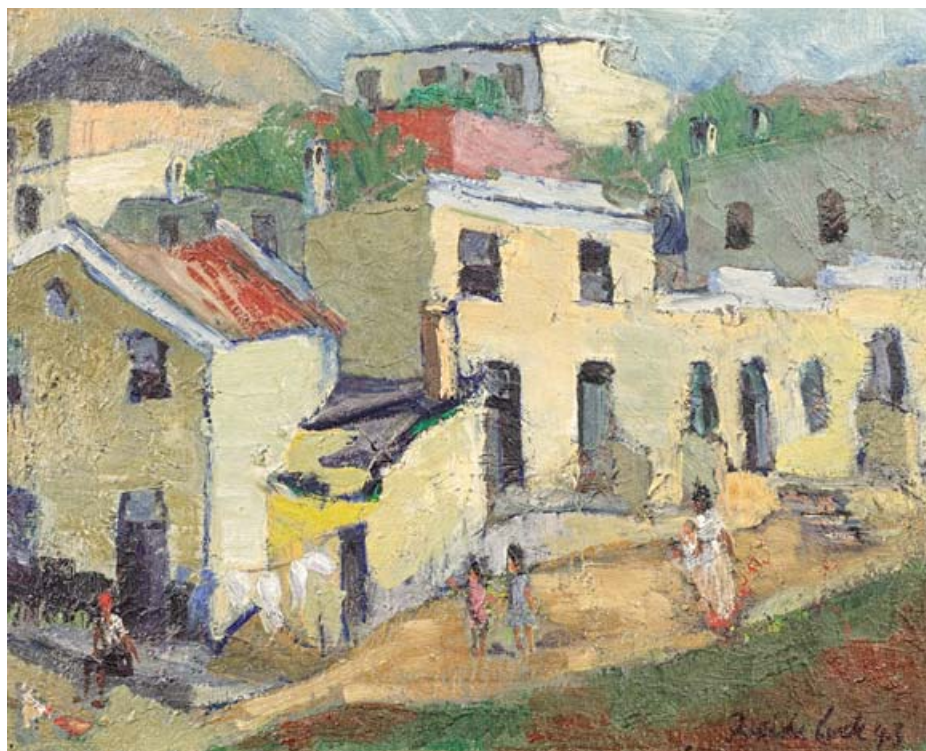
*Bo-Kaap*

signed and dated 43

oil on board

30 by 37,5cm

R120 000 – 160 000



466

467

**Gregoire Johannes  
BOONZAIER**

SOUTH AFRICAN 1909-2005

*After the Rain, Cape Town*

signed and dated 1934

oil on canvas

24 by 39cm

R40 000 – 60 000



467

468

**Gregoire Johannes  
BOONZAIER**

SOUTH AFRICAN 1909-2005

*Horse and Cart*

signed and dated 1982

ink and watercolour over charcoal

25,5 by 36,5cm

R15 000 – 20 000

469

**Gregoire Johannes  
BOONZAIER**

SOUTH AFRICAN 1909-2005

*District Six Street Scene*

signed and dated 1971

pen, ink and watercolour

27 by 37,5cm

R20 000 – 30 000



470

**George ENSLIN**

SOUTH AFRICAN 1919-1972

*Bo-Kaap*

signed and dated '70

oil on canvas

69,5 by 116cm

**R30 000 – 40 000**

471

**Gregoire Johannes  
BOONZAIER**

SOUTH AFRICAN 1909-2005

*House with Towers, Caledon St,  
District Six*

signed and dated 1967; signed and  
inscribed with the title on the reverse

ink and wash on paper

36 by 55cm

**R20 000 – 30 000**

472

**Gregoire Johannes  
BOONZAIER**

SOUTH AFRICAN 1909-2005

*Street with Tree; Church in Lane; and  
Tenements and Cupola below Table  
Mountain, District Six*, three

each accompanied by a Certificate  
of Authentication signed by A L  
Boonzaier, for Galerie Gregoire, Onrus  
River

two watercolour and wash; one pastel  
15 by 23cm; 17 by 24cm; and 21 by  
28,5cm (3)

**R15 000 – 20 000**



473



474

473

**Maud Frances Eyston SUMNER**

SOUTH AFRICAN 1902-1985

*Houses by the Lake*

signed

pen, ink and watercolour

45,5 by 60cm

**R40 000 – 60 000**

474

**Cecil HIGGS**

SOUTH AFRICAN 1898-1986

*Flood Tide*

signed and dated 68

oil on canvas

44,5 by 70cm

**R40 000 – 60 000**

475

**Irma STERN**

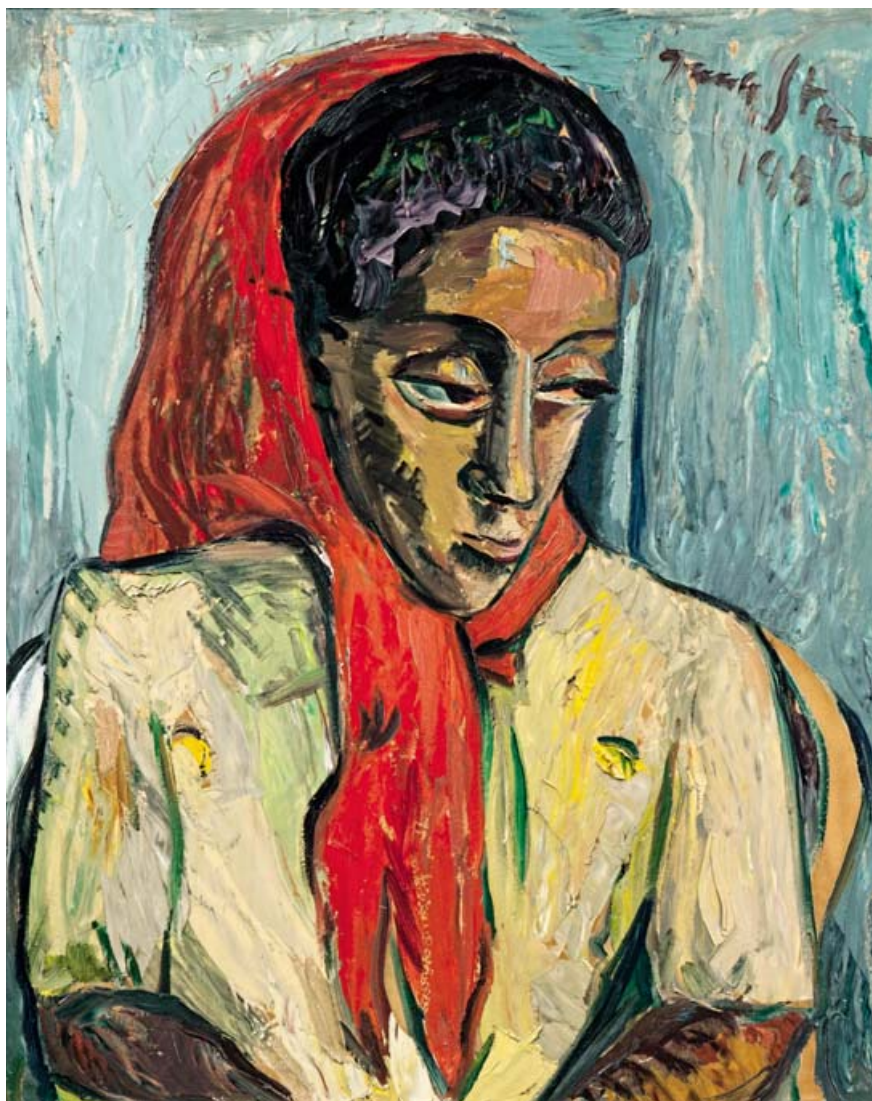
SOUTH AFRICAN 1894-1966

*Portrait of a Malay Woman in a  
Red Headscarf*

signed and dated 1950

oil on paper laid down on board  
62,5 by 50cm

**R1 500 000 – 2 000 000**



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476

© Irma Stern Trust | DALRO

476

**Irma STERN**

SOUTH AFRICAN 1894-1966

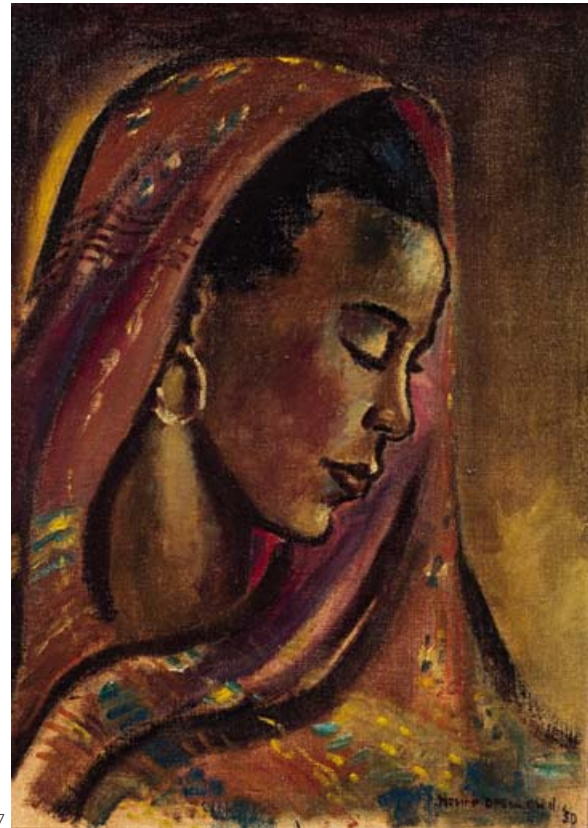
*Swazi Woman*

signed and dated 1935

charcoal

59 by 45,5cm

R150 000 – 200 000



477

477

**Nerine Constantia DESMOND**

SOUTH AFRICAN 1908-1993

*Portrait of a Zanzibar Woman*

signed and dated '50

oil on canvas laid down on board

50 by 39cm

R20 000 – 30 000



478

**Maurice Charles Louis  
VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Harlequin*

signed  
oil on board  
34 by 27cm

**R40 000 – 60 000**



478



479

479

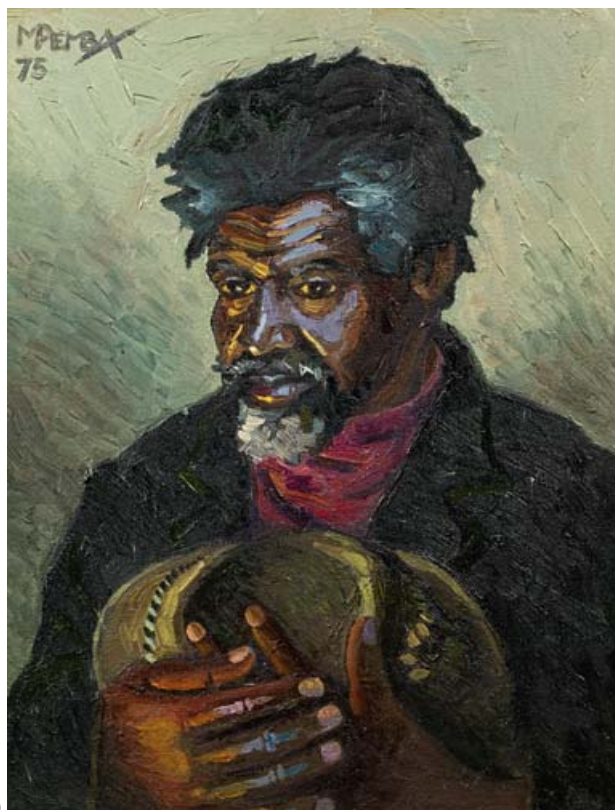
**George Mnyaluza Milwa  
PEMBA**

SOUTH AFRICAN 1912-2001

*Portrait of a Bearded Man*

signed and dated '47  
watercolour over pencil  
37 by 28,5cm

**R20 000 – 30 000**



480

480

**George Mnyaluza Milwa  
PEMBA**

SOUTH AFRICAN 1912-2001

*Portrait of an Elderly Gentleman  
Holding a Hat*

signed and dated 75  
oil on canvas  
44,5 by 34,5cm

**R120 000 – 150 000**

481

**Maurice Charles Louis  
VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Two Women*

signed  
oil on canvas  
63 by 53cm

R100 000 – 150 000



481

482

**George Mnyaluza Milwa  
PEMBA**

SOUTH AFRICAN 1912-2001

*A Celebration*

signed and dated 75  
oil on canvas board  
34 by 44cm

R180 000 – 220 000



482

483

**Gerard BHENGU**

SOUTH AFRICAN 1910-1990

*Figures in a Kraal*

signed  
watercolour  
32 by 49cm

**R20 000 – 30 000**



483

484

**Gregoire Johannes BOONZAIER**

SOUTH AFRICAN 1909-2005

*Cape Pines*

signed and dated 1980  
ink and watercolour over charcoal  
38,5 by 27,5cm

**R15 000 – 20 000**



485

485

**Wolf KIBEL**

SOUTH AFRICAN 1903-1938

*Trees in a Landscape*

signed  
watercolour over pencil  
17,5 by 21,5cm

**R10 000 – 15 000**



486

486

**Wolf KIBEL**

SOUTH AFRICAN 1903-1938

*Figures in a Landscape*

signed  
monotype  
15,5 by 21cm

**R10 000 – 15 000**





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487

**Maurice Charles Louis VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Hout Bay*

signed and dated 43

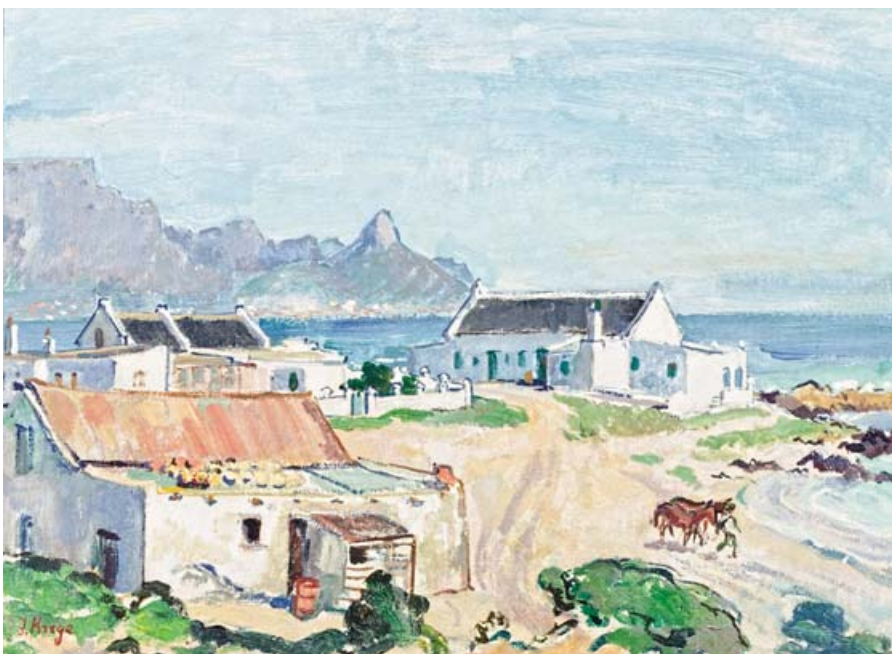
oil on board

39 by 49cm

**R250 000 – 350 000**

**PROVENANCE**

Sold: Christie's, Amsterdam, 24 May 2000, lot 9



488

488

**François KRIGE**

SOUTH AFRICAN 1913-1994

*Table Bay from Blouberg*

signed

oil on board

37 by 51cm

**R140 000 – 180 000**

489

**Gregoire Johannes  
BOONZAIER**

SOUTH AFRICAN 1909-2005

*Arniston*

signed and dated 1959, inscribed  
'Arniston, naby Kaap Aghulas' (*sic*) on  
the reverse

oil on canvas

40 by 55cm

**R140 000 – 180 000**

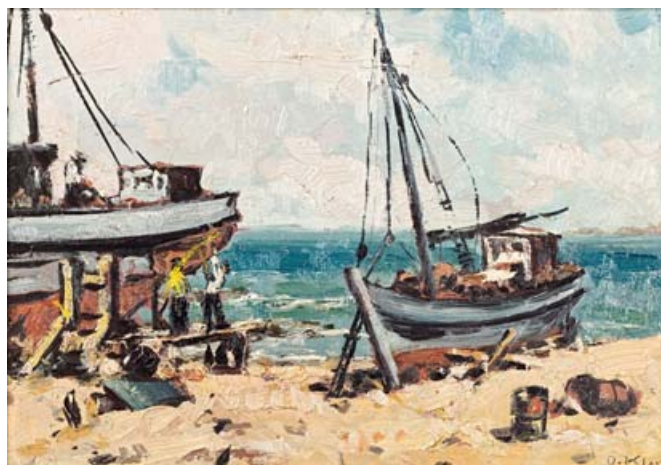


489





490



491



492



493

490

**Otto KLAR**

SOUTH AFRICAN 1908-1994

*A Boat on a Beach*

signed

oil on board

58 by 71cm

**R30 000 – 40 000**

491

**Otto KLAR**

SOUTH AFRICAN 1908-1994

*Fishing Boats*

signed

oil on board

22 by 31,5cm

**R10 000 – 15 000**

492

**George ENSLIN**

SOUTH AFRICAN 1919-1972

*The Old Harbour, Hermanus*

signed

oil on canvas

59,5 by 74,5cm

**R20 000 – 30 000**

493

**George ENSLIN**

SOUTH AFRICAN 1919-1972

*Saldanhabai*

signed and dated 66; inscribed  
with the title on the reverse

oil on canvas

60 by 90cm

**R15 000 – 20 000**



494

## Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

### *Five People in a Cave*

signed

oil on canvas

60,5 by 76cm

R500 000 – 700 000

#### PROVENANCE

Acquired directly from the artist's son

#### EXHIBITED

Standard Bank Gallery, Johannesburg,  
*Walter Battiss Gentle Anarchist,*  
*Retrospective*, 20 October - 3 December  
2005, catalogue page 103, illustrated in  
colour

An important part of the art of Walter Battiss is a confluence of specific African and Western pictorial traditions. The Western bequest was passed on to him by local art institutions modelled on European establishments. His African heritage is the bounty of his own research.<sup>1</sup>

So writes literary, arts and cultural theorist, Professor Andries Oliphant, of an artist whose global vision is perfectly demonstrated in this painting. Battiss acknowledged that his first exposure to rock art in Koffiefontein in the Free State was to shape the content of his 'creative subconscious' for the rest of his life.<sup>2</sup> He progressed to in-depth studies of local and international rock art, acknowledged it as a sophisticated art form and published extensively on the subject.

After one of his field trips Battiss wrote:

When I came down from the mountains of initiation I was articulate and free. For I had conversed with the white rocks and lilac trees, the coucal and the rhebuck. I had conversed too with the

ancient men of Africa who spoke to me through their picture writings on the walls of their crumbling rock shelters.

The twisted rivers and endless veld spoke of animate and inanimate space.

All this was my peculiar discovery but I had no desire to paint an anecdote about them but rather to make pictures of them in such a way that I exposed the happy change they had worked in me.

Yes, I had made and want to make pictures which are a colour language of the haphazard experiences of my African existence. These pictures I call fragments of Africa but they are really fragments of myself.<sup>3</sup>

The effects of rock art on the artist were clearly profound and are amply demonstrated in *Five People in a Cave*. It was his increasing appreciation of rock art and his exposure to European modernists that enabled him to break with illusionism in pictorial art in favour of an increasing abstraction. Rather than creating a window through which to observe an illusionary world, the painting becomes an arena in which to act.

Painted caves undoubtedly had magical resonances. Figures in motion and wavy lines around a human form may indicate hallucinatory or trance states. Many

researchers refer to a powerful being with supernatural powers and a trickster who are central to San cultures. Battiss demarcates areas of the painting for different activities allowing the artist as shaman to engage with worlds beyond the canvas and to guide viewers through diverse experiences. Elevated and aerial viewpoints alternate randomly to disrupt expectations. Figures cavort in a circular motion as if dancing.

Battiss's earlier, more painterly approach gives way here to a greater abstraction that employs simplified figures on clearly defined areas of bold, flat colour. Signifiers like the infinity symbol may have less to do with the geometric forms, abstract designs and patterns that are common in rock engraving sites but may refer to unlimited realms beyond the frame. Rather than fixed meanings, *Five People in a Cave* draws on multiple traditions. Undoubtedly a key work in Battiss's trajectory from his earlier naturalism towards abstraction, it is a seminal painting in South African art history in that it bridges the shift from modernism to the contemporary.

1. Andries Oliphant, 'Modernity and aspects of Africa in the art of Walter Battiss' in *Walter Battiss: Gentle Anarchist, A retrospective exhibition of the works of Walter Whall Battiss (1902 - 1982)*, Standard Bank, 2005, page 19.
2. *Ibid*, page 20.
3. Walter Battiss, *Fragments of Africa*, Red Fawn Press, 1951, unpaginated portfolio.



495

**Walter Whall BATTISS**

SOUTH AFRICAN 1906-1982

*Landscape with Houses*

signed and indistinctly dated 1941 (?)

oil on canvas

29 by 40cm

**R15 000 – 20 000**

**Property of the Estate  
Late Phil du Plessis**

Phil du Plessis, a medical doctor and practising psychoanalyst, had wide interests in art, literature, philosophy and music. He was a gifted poet with thirteen volumes of poetry published and an accomplished violinist who performed regularly with fellow musicians in chamber music recitals at Liscard, his historic home in Kalk Bay. A close friend of art cognoscenti such as Dr Raymund van Niekerk, former Director of the South African National Gallery, and of artists, including Johannes Meintjes, Walter Battiss, Christo Coetzee, Judith Mason, Andrew Verster and Hylton Nel, he acquired a substantial collection of fine art.



496

496

**Walter Whall BATTISS**

SOUTH AFRICAN 1906-1982

*The Apple*

signed

oil on canvas

60,5 by 60,5cm

**R60 000 – 80 000**

497

**Walter Whall BATTISS**

SOUTH AFRICAN 1906-1982

*One Way Street*

signed and inscribed 'One Way Str' and 'proof' in pencil in the margin

silkscreen in colours

image size: 34,5 by 41,5cm

**R10 000 – 15 000**

498

**Walter Whall BATTISS**

SOUTH AFRICAN 1906-1982

*Girl Skipping*

signed and inscribed 'proof' in pencil

screenprint in colours

image size: 52 by 63,5cm

**R6 000 – 8 000**



## Various Properties

499

**Walter Whall BATTISS**

SOUTH AFRICAN 1906-1982

*Cape Winter*

signed

oil on canvas

29 by 40cm

R200 000 – 240 000



499

500

**Walter Whall BATTISS**

SOUTH AFRICAN 1906-1982

*Abstract Composition*

signed

oil on canvas

41 by 51cm

R40 000 – 60 000



500

501

**Walter Whall BATTISS**

SOUTH AFRICAN 1906-1982

*Colorado*

signed, dated 12.8.77 and

inscribed with the title

coloured pencil on paper

26,5 by 33,5cm

R12 000 – 18 000

502

**Frederik Bester Howard  
LAUBSCHER**

SOUTH AFRICAN 1927

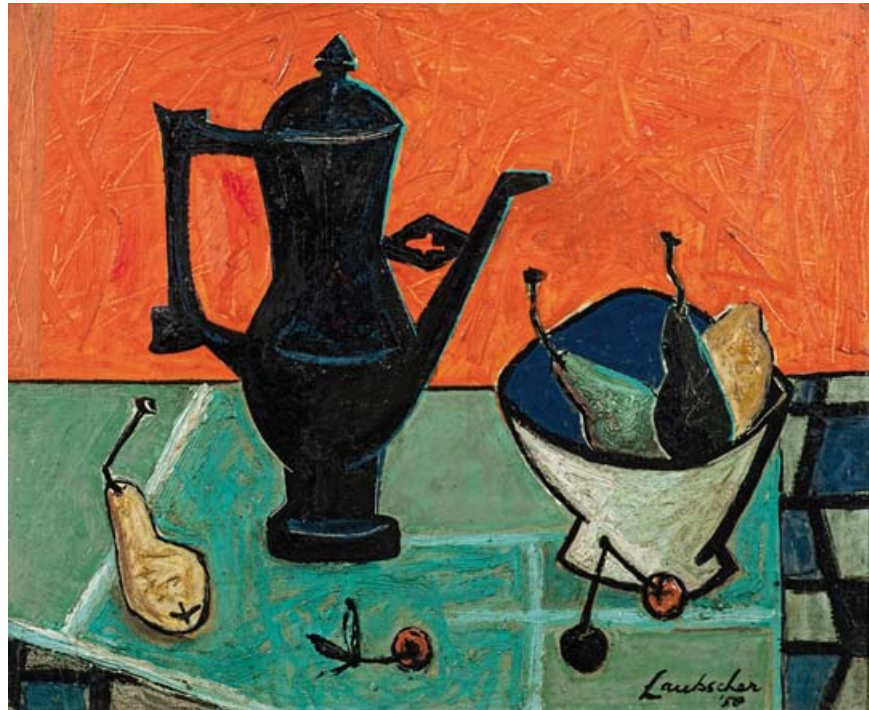
*Still Life with Coffee Pot, recto; Abstract, verso*

signed and dated '50

oil on canvas

49 by 60cm

R400 000 – 600 000



Erik Laubscher studied under Maurice van Essche at the Continental School of Art in Cape Town in 1946 and 1947. His studies at the Anglo-French Art Centre in London in the following two years exposed him to respected artists who were pushing the boundaries of modernist art, but it was the period he spent in Paris at the Académie Montmartre, from 1950 to 1951 under Fernand Léger, which had the greatest impact on the development of his painting style. Both favoured bright primary colours and strong lines that defined forms or even operated quite independently of form.

In *Still Life with Coffee Pot*, painted shortly after his arrival in Paris, the dramatic elements of his mature style are already visible. Laubscher has utilised strong

black outlines or their converse – a black object outlined in a delicate turquoise. A hot tamale colour boldly extends across the upper half of the painting enlivening the surface with vigorous brush textures. Against this searing heat, cool blues cover the foreground in patterns that evoke the abstract painters such as Alfred Manessier who came to prominence in Paris in the late forties and fifties.

Laubscher's highly developed sense of composition, derived from his understanding and appreciation of Léger and of Georges Braque, provides structure and visual excitement. The fruit bowl and coffee pot are perfectly balanced with the juicy pear on the left and the scattered cherries in the foreground. Léger's theories of light, inspired by studies of stained glass

windows, were clearly a strong influence on the younger artist.

These skills and experiences were generously shared with his peers and his many students after his return to South Africa. In acknowledging the role he played as an artist, educator and impassioned arts activist for over half a century, particularly in the Western Cape, Hans Fransen maintains that "few people have played a more decisive role than Erik Laubscher in changing a largely parochial, conservative climate into an environment much more receptive to art in all its manifestations".<sup>1</sup>

1. Hans Fransen, *Erik Laubscher: A Life in Art*, SMAC Art Gallery, Stellenbosch, 2009, page 2.







503

**Frederik Bester Howard  
LAUBSCHER**

SOUTH AFRICAN 1927

*Still Life with Orange, Plate and Vase*

signed

oil on canvas

45 by 55,5cm

R80 000 – 120 000

503



504

**Willem Adriaan BLOM**

SOUTH AFRICAN 1927

*Still Life with Fruit and Wine on a  
Table*

signed and dated '52

oil on board

60 by 75,5cm

R30 000 – 40 000

504



505

**Cecil Edwin Frans SKOTNES**

SOUTH AFRICAN 1926-2009

*Still Life with Coffee Pot*

signed and dated 03  
painted and incised wood panel, in  
artist's handmade frame  
48,5 by 58,5cm

**R80 000 – 120 000**



505

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506

**Cecil Edwin Frans SKOTNES**

SOUTH AFRICAN 1926-2009

*Still Life with Lemons and a Wine Bottle*

signed, dated 21st of October 1981  
and inscribed 'For Joe'  
oil and pencil on paper  
36 by 51cm

**R30 000 – 50 000**

**PROVENANCE**

The Joe Wolpe Collection

**EXHIBITED**

South African National Gallery,  
Cape Town, *Master Works on Paper*,  
18 October - 2 December, 1984,  
catalogue unnumbered  
South African National Gallery, Cape  
Town, *Cecil Skotnes Retrospective*, 1996



506

© Cecil Skotnes Estate | DALRO



507

**Florence Louise Josephine  
ZERFFI**

SOUTH AFRICAN 1882-1962

*Pot Plants*

signed, dated 1948 and inscribed with  
the title on a label adhered to the  
reverse

oil on board  
44 by 59,5cm

**R25 000 – 35 000**

**PROVENANCE**

The Collection of Oliver Caldecott,  
Florence Zerffi's son, inscription of  
ownership and physical address in  
London on the reverse  
Joe Wolpe Gallery, Cape Town, label  
adhered to the reverse

508

**Maud Frances Eyston  
SUMNER**

SOUTH AFRICAN 1902-1985

*Lilies in an African Pot*

signed

oil on canvas  
59,5 by 48,5cm

**R180 000 – 240 000**



508



509

**Cecil Edwin Frans SKOTNES**

SOUTH AFRICAN 1926-2009

*Still Life with Apples*

signed and dated 49

oil on board

34 by 44cm

**R60 000 – 80 000**

PROVENANCE

Purchased directly from the artist, and  
thence by descent

510

**Alfred Neville LEWIS**

SOUTH AFRICAN 1895-1972

*Still Life with Summer Flowers in a  
Jug*

signed

oil on canvas

39,5 by 49,5cm

**R10 000 – 15 000**

511

**Terence John MCCAWE**

SOUTH AFRICAN 1913-1978

*Still Life with Gladioli*

signed and dated 1941

oil on board

59 by 49cm

**R70 000 – 90 000**



509

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511



512

512

**Cecily SASH**

SOUTH AFRICAN 1924

*Deckchairs, recto; Still Life with a Jug and Fruit, verso*

signed and dated '83

oil on canvas

54 by 42cm

**R18 000 – 24 000**



513

513

**Cecily SASH**

SOUTH AFRICAN 1924

*Boy with a Violin*

signed and dated '55

oil on board

121 by 60cm

**R30 000 – 40 000**



Property of the Estate  
Late Phil du Plessis

514

**Cecily SASH**

SOUTH AFRICAN 1924

*Abstract*

signed, dated 69 and  
numbered 6/25  
silkscreen in colours  
50,5 by 50,5cm

R2 000 – 4 000



515

**Christo COETZEE**

SOUTH AFRICAN 1929-2001

*Crystal Rain Sun*

signed, dated 71 and inscribed  
with the title on the reverse  
oil on canvas  
150,5 by 150,5cm

R50 000 – 70 000

515



516

**Christo COETZEE**

SOUTH AFRICAN 1929-2001

*Abstract Landscape*

signed and dated 73; signed and dated March 75 on the reverse  
mixed media and collage on canvas  
117 by 117cm

**R40 000 – 60 000**

517

**Christo COETZEE**

SOUTH AFRICAN 1929-2001

*Topology of the Cross*

signed twice, dated 76 and numbered 55  
mixed media and collage on paper  
64,5 by 50,5cm

**R18 000 – 24 000**

### Various Properties

518

**Christo COETZEE**

SOUTH AFRICAN 1929-2001

*Woven Face*

signed and dated 83  
mixed media and woven paper  
39,5 by 28,5cm

**R6 000 – 8 000**



516

519

**Christo COETZEE**

SOUTH AFRICAN 1929-2001

*Head*

signed, dated 89, inscribed with the title and 'Tulbagh - No 16'  
oil and collage on paper  
63 by 50cm

**R8 000 – 10 000**



517

520

**Christo COETZEE**

SOUTH AFRICAN 1929-2001

*Head with Roses, Tantra Discontinuity over Self Portrait, "Man 20" Curtain Face, two works conjoined*

signed, dated 87, inscribed with the title and 'Tulbagh, Cape, SA', and numbered 102; signed, dated 85, inscribed with the title and 'Tulbagh, Cape, SA', and numbered 107

mixed media and collage on paper  
85 by 66cm

**R10 000 – 15 000**



520

521

**Christo COETZEE**

SOUTH AFRICAN 1929-2001

*Gutai Painting*

signed, dated 78, numbered 63,  
inscribed with the title and 'Tulbagh,  
Cape, SA'

mixed media on paper  
51 by 64cm

**R15 000 – 20 000**

Christo Coetzee was based in Paris from 1956 to 1961. It was there that he met members of the Gutai group, the most influential artistic movement in post-war Japan and among the most important international avant-garde movements of the 1950s and '60s.

'Gutai', meaning 'embodiment', derives from the Japanese words for 'tool' and 'body'. During a year spent in Japan in 1959 he explored shared interests in the performative aspects of art. The influence of Japanese calligraphy is also evident in the increasing elegance of his lines and brushwork.



521

522

**William Joseph KENTRIDGE**

SOUTH AFRICAN 1955

*Untitled (Head)*

signed and dated '92

gouache, charcoal and collage on paper  
90 by 110cm

**R400 000 – 600 000**

William Kentridge is one of South Africa's most globally renowned artists but unique works such as this seldom come up at auction. Its bold colour, its powerful form and its substantial size give this early mixed media work its great impact. Within the drawn contours of a supine head, a map of Africa in a coral colour appears to be riven with golden seams where the paper has been carefully torn.

Produced in 1992, against the build up to democratic transition in South Africa, this horizontally inclined head suggests a dreaming figure infused with hope. Nevertheless the artist has allowed sufficient ambiguity for the simultaneous signaling of its converse, invoking one of his most often-quoted statements which develops concerns articulated in 1986<sup>1</sup>:

I am interested in a political art, that is to say an art of ambiguity, contradiction, uncompleted gestures and uncertain

endings – an art (and a politics) in which optimism is kept in check, and nihilism at bay.

The supine head echoes those in *Casspirs Full of Love* (1989) and prefigures the imaging of Nandi in the film *Felix in Exile* (1994) and of Eckstein in films such as *History of the Main Complaint* (1996) and *WEIGHING ... and WANTING* (1998). These heads express an astonishing range of associations and emotions from violence and suffering through dreaming and aspiration to disorder and duress. However, what makes this distinctive is Kentridge's use of colour, the delicate coral appearing to float above a vivid ground, ablaze with a saturated blue gouache.

1. See William Kentridge, 'Art in a State of Grace, Art in a State of Hope, Art in a State of Siege' in Carolyn Christov-Bakargiev, *William Kentridge*, Société des Expositions du Palais des Beaux-Arts de Bruxelles, 1998, page 56.





523

## Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

*Clem*

signed, dated 1983 and inscribed with the title on the reverse

oil on board

60 by 79cm

R90 000 – 120 000

### PROVENANCE

A gift from the artist to the current owner

Robert Hodgins's portrait of leading New York art critic, Clement Greenberg, provides extraordinary insight into the man, prevailing art criticism from the 1950s onwards and its continued impact on South African art as well as Hodgins's own attitude to these developments.

Clement Greenberg's influential role in defining mid-twentieth century High Modernism is legendary. Believing that the best avant-garde art was emerging in America rather than Europe after World War II, he is credited with redefining contemporary art, promoting the Abstract Expressionists including Jackson Pollock, the Post-Painterly Abstractionists such as Frank Stella and Colour Field painters like Helen Frankenthaler.

In insisting that the work of art be entirely self-referential and requiring paintings to be true to their media and acknowledge their two-dimensionality without recourse to the artifices of perspective, he was ruthlessly lampooned by popular commentators like Tom Wolfe who had the critic on his knees measuring the flatness of the canvas.

But how many artists, collectors and connoisseurs remember Greenberg's engagement with South Africa? Sue Williamson, in her seminal publication,



*South African Art Now*, outlines events:

In 1975 prominent New York art critic Clement Greenberg was invited by the organizing committee under Dr Sylvia Kaplan to visit and judge the biannual Art South Africa Today exhibition held at the Durban Art Gallery, the city art gallery. Work for this national survey exhibition was selected from an open submission, and local artists were astonished when Greenberg awarded the major prizes to a naturalistic study by Sunday painter Christopher Haw and a crude roadside-style painting of an elephant charging toward the view through a thicket of small mopane bushes. His choices were read largely as a slap in the face, a way of ignoring the more serious work on show, and a mark of Greenberg's contempt for the level of the work he was asked to judge, which he said "lacked authenticity".<sup>1</sup>

In *Clem*, Hodgins reveals his attitude to the all-powerful critic. With his large head filling the format, he has all the authority of a Roman Emperor. The acclaimed connoisseur is defined by his considerable nose and imperiously down-turned lips, but his dictatorial judgements are revealed as pompous and questionable through the artist's humorous treatment of the subject.

This painting, more than any other, represents an important moment in both Hodgins's career and South African art history. It underlines the artist's refusal to be defined by prevailing trends, his insistence on artistic freedom to pursue both abstraction and figuration and the right to make choices according to the artist's judgement and not the prescriptive demands of controversial critics.

1. Sue Williamson, *South African Art Now*, Collins Design, New York, 2009, page 25.

524

**Robert Griffiths HODGINS**

SOUTH AFRICAN 1920-2010

*A Massacre and Three Witnesses,*  
two works conjoined

each signed and dated '85 on the  
reverse

oil and acrylic on shaped canvas  
and board

51,5 by 40,5cm

**R30 000 – 50 000**

Accompanied by a copy of the  
publication in which this painting is  
illustrated

**PROVENANCE**

A gift from the artist to the current  
owner

**LITERATURE**

Sue Williamson, *Resistance Art in South  
Africa*, Double Storey Books, Cape  
Town, 1989, page 52, illustrated in  
colour

525

**Robert Griffiths HODGINS**

SOUTH AFRICAN 1920-2010

*The Hangman with the Hare Lip*

signed and dated '85/'86; inscribed with  
the title and dated 1985 - 1986 on a label  
adhered to the reverse

oil on board

50,5 by 35cm

**R50 000 – 70 000**

**PROVENANCE**

The Collection of Professor Alan Crump

**EXHIBITED**

Observatory Museum, Standard Bank  
National Arts Festival, Grahamstown  
Gertrude Posel Gallery, Senate House,  
University of the Witwatersrand,  
Johannesburg, *UBU: +/- 101*, 1997,  
catalogue number 58

**LITERATURE**

Rory Doepel, *UBU: +/- 101*, French  
Institute of South Africa and the Art  
Galleries, University of the Witwatersrand,  
Johannesburg, 1997, page 64, figure 70,  
illustrated



524



525



526

**William Joseph KENTRIDGE**

SOUTH AFRICAN 1955

*Head I (Self Portrait)*

executed in 2007, signed, numbered 2/4 and inscribed PP  
lithography, letterpress, scanned book pages, hand colouring and chine collé  
height: 36cm, housed in a perspex casing

**R40 000 – 60 000**

**EXHIBITED**

Warren Siebrits, Johannesburg, *Aspects of South African Art II: 1910-2010*, September 2011, catalogue number 34, unpaginated, illustrated in colour



526

527

**Frederick Hutchison PAGE**

SOUTH AFRICAN 1908-1984

*Dreamworkers*

signed and dated 75  
pen and ink over pencil  
32,5 by 36cm

**R15 000 – 20 000**



527

528

**Jane ALEXANDER**

SOUTH AFRICAN 1959

*Harbinger in Correctional Uniform, Lost Marsh*

executed in 2007, edition 43/60 digital print with pigment dyes on cotton paper  
image size: 30 by 40cm

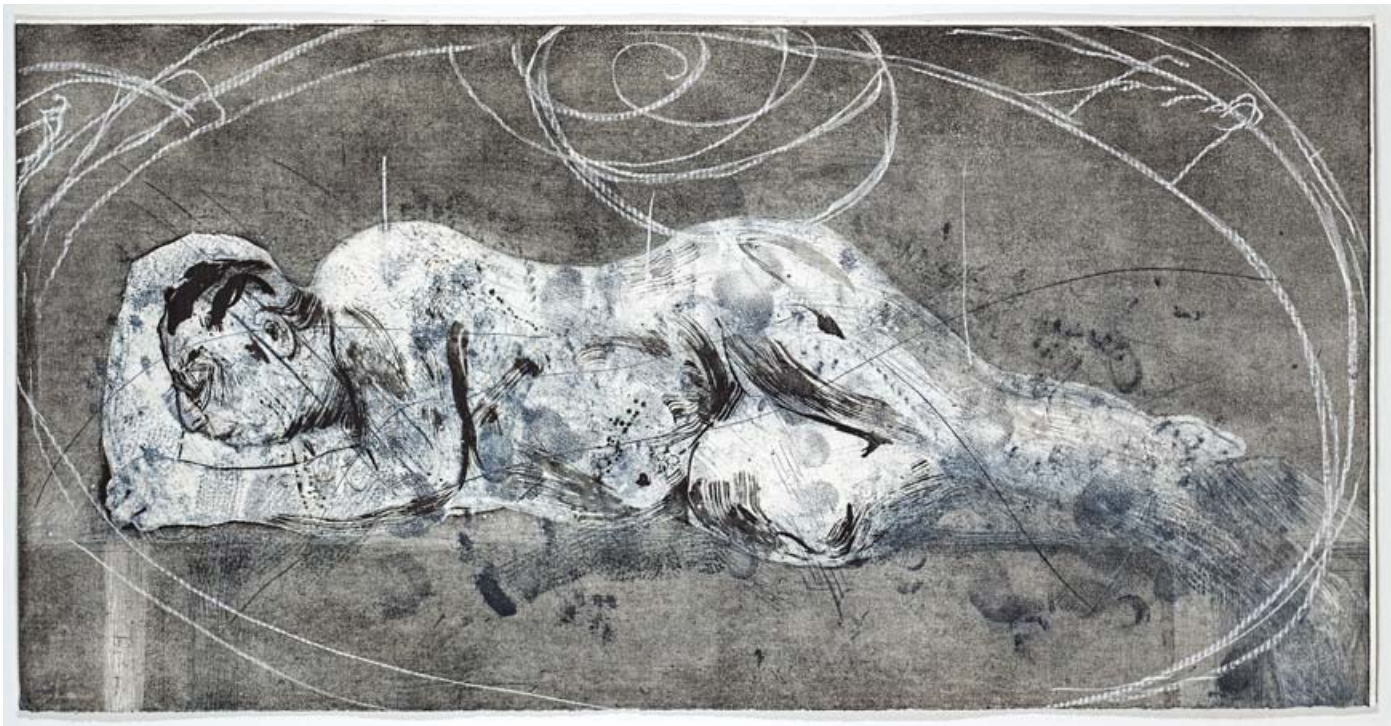
**R8 000 – 10 000**

**LITERATURE**

Pep Subirós (ed.), *Jane Alexander Surveys (from the Cape of Good Hope)*, Museum for African Art, New York, and Actar, Barcelona, 2011, page 158, illustrated in colour



528



529

### William Joseph KENTRIDGE

SOUTH AFRICAN 1955

#### *Sleeper and Ubu*

executed in 1997, signed and inscribed 'working proof' in pencil etching, aquatint and drypoint from two copper plates, with hand-drawn white chalk, on Velin d'Arches Blanc 300 gsm paper  
sheet size: 99 by 194cm

**R300 000 – 400 000**

This large reclining male figure has its origin in *Ubu Tells the Truth*, a portfolio of 8 etchings produced in 1996-7 and the theatre production *Ubu & the Truth Commission*, which premiered in Weimar, Germany, launching an international

tour that culminated in 1998 at Spier in Stellenbosch. Kentridge drew on French dramatist Alfred Jarry's play *Ubu Roi*, which premiered in 1896, to reflect on the revelations of the Truth and Reconciliation Commission. Into the bloated form of the mad despot Ubu the body of a man has been inserted – asleep, naked and vulnerable.

While entirely different in form, the *Sleepers* are reminiscent of Goya's *The Sleep of Reason produces Monsters*, his socio-political commentary on the vices of eighteenth-century Spain, where the artist is surrounded by demonic creatures. Produced in 1997 as the new constitution was coming into effect and the TRC hearings were exposing evidence of unlawful activity and gross human rights

violations, Kentridge's *Sleepers* consider the implications of those revelations and their impact on the bodies and psyches of South Africans.

The artist has described how he obtained texture in his large drawings by wheeling bicycles across the paper, hitting it with charcoal-impregnated silk rope and inviting children and cats to walk across it.<sup>1</sup> In the *Sleeper* prints a range of materials and objects were placed into the soft ground on the copper plate to create the extraordinary range of textures that add visual interest, evoke the passage of time and suggest the flaws and mutilations inscribed onto the human body.

1. William Kentridge in *William Kentridge Prints*, David Krut Publishing, Johannesburg and Grinnell College, Iowa, 2006, page 66.



530

**William Joseph KENTRIDGE**

SOUTH AFRICAN 1955

*Scribble Cat*

executed in 2010, signed and numbered 2/30

in pencil in the margin

sugarlift aquatint, spitbite aquatint, drypoint

and hand-painting on six copper plates

six sheets assembled

measure 102 by 180cm

**R280 000 – 320 000**



531

**William Joseph KENTRIDGE**

SOUTH AFRICAN 1955

*Music Box Tondo*

executed in 2006, signed and numbered 49/60 in pencil in the margin  
archival pigment print in colours, on Hahnemühle paper  
sheet size: 111 by 111cm

R90 000 – 120 000



531

532

**William Joseph KENTRIDGE**

SOUTH AFRICAN 1955

*Summer Graffiti*

each signed and numbered 20/45  
suite of 8 lithographs printed in 5 colours on 8 sheets of Vélín d'Arches Crème 250 gsm paper, the paper die-cut with round corners before printing  
18 by 23cm (8)

R140 000 – 180 000

LITERATURE

Bronwyn Law-Viljoen (ed.), *William Kentrige Prints*, David Krut, Johannesburg, 2006, page 108-111, illustrated in colour



533

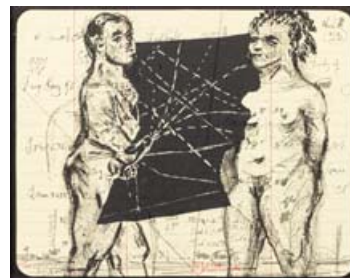
**William Joseph KENTRIDGE**

SOUTH AFRICAN 1955

*Kabeljou*

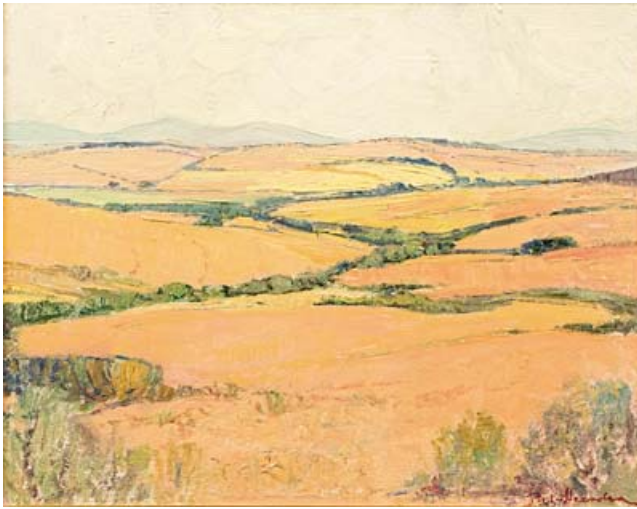
signed, dated 5-05-90 and inscribed with the title  
charcoal and pastel  
51,5 by 76,5cm

R150 000 – 200 000



532

part lot



534

534

**Pieter Gerhardus VAN  
HEERDEN**

SOUTH AFRICAN 1917-1991

*Extensive Landscape*

signed

oil on board

34,5 by 44,5cm

**R20 000 – 30 000**

535

**Paul DU TOIT**

SOUTH AFRICAN 1922-1986

*Autumn Trees*

signed

oil on canvas

42,5 by 50cm

**R50 000 – 70 000**



535

536

**David Johannes BOTHA**

SOUTH AFRICAN 1921-1995

*Stahl Plein, Kaapstad*

signed and dated '46; signed, dated  
'46 and inscribed with the title on  
the reverse

oil on canvas

39,5 by 50cm

**R20 000 – 30 000**

**PROVENANCE**

Purchased directly from the artist  
and thence by descent



536



537

**David Johannes BOTHA**

SOUTH AFRICAN 1921-1995

*Slamsebuurt*

signed and dated '46; signed, dated '46 and inscribed with the title on the reverse

oil on board  
39,5 by 49,5cm

**R25 000 – 35 000**

**PROVENANCE**

Purchased directly from the artist and thence by descent

538

**David Johannes BOTHA**

SOUTH AFRICAN 1921-1995

*A Rainy Day in Stellenbosch*

signed and dated 77  
oil on board  
40 by 50cm

**R50 000 – 70 000**

539

**David Johannes BOTHA**

SOUTH AFRICAN 1921-1995

*Namaqualand*

signed  
oil on canvas laid down on board  
29 by 49,5cm

**R60 000 – 80 000**



537



538



539

540

**Pieter VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931-2008

*Craft Corner, Wynberg*

signed and dated '70  
oil on canvas laid down on board  
29 by 39cm

**R30 000 – 40 000**

541

**Pieter VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931-2008

*City Street*

signed and dated 61  
oil on board  
51 by 24,5cm

**R20 000 – 30 000**





542

542

**Gordon Frank VORSTER**

SOUTH AFRICAN 1924-1988

*Beeste en Voëls*

signed

oil on board

57 by 73cm

**R20 000 – 25 000**

**EXHIBITED**

Pretoria Art Museum, *Kuns van die Dertigs*, June - November, 1988, label adhered to the reverse

543

**Titta FASCIOTTI**

SOUTH AFRICAN 1927-1993

*Outeniqua Mountain*

signed

oil on board

35 by 50cm

**R20 000 – 30 000**

**PROVENANCE**

Purchased directly from the artist by the current owner



543

544

**Errol Stephen BOYLEY**

SOUTH AFRICAN 1918-2007

*The Alphen Terrace*

signed

oil on board

60 by 44,5cm

**R35 000 – 45 000**

545

**Adriaan Hendrik BOSHOFF**

SOUTH AFRICAN 1935-2007

*Three Ducks*

signed

oil on canvas laid down on board

15 by 29cm

**R10 000 – 15 000**



544

546

**Errol Stephen BOYLEY**

SOUTH AFRICAN 1918-2007

*A Cape House*

signed

oil on board

29,5 by 39,5cm

**R30 000 – 40 000**

547

**Errol Stephen BOYLEY**

SOUTH AFRICAN 1918-2007

*Malagasy Dwellings*

signed

oil on board

11,5 by 16,5cm

**R6 000 – 8 000**

548

**Errol Stephen BOYLEY**

SOUTH AFRICAN 1918-2007

*Saldanha*

signed

oil on board

50 by 75cm

**R50 000 – 70 000**

549

**Christiaan St. Patrick NICE**

SOUTH AFRICAN 1939

*Hout Bay Harbour*

signed and dated 87

oil on canvas laid down on board

49,5 by 75cm

**R25 000 – 35 000**

**PROVENANCE**

Purchased directly from the artist by  
the current owner



546



548



550

## Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

### *Swazi Landscape*

signed and dated '51

oil on board

63,5 by 43,5cm

**R300 000 – 450 000**

#### PROVENANCE

The artist's private collection.

Purchased by the current owner from the artist's widow 10 years after the artist's death. Mrs Ronell Meintjes referred to the *Swazi Landscape* as Johannes's 'museum piece' as Meintjes gave instruction that the artwork should be sold to a museum.

#### EXHIBITED

South African Arts Association Gallery, Cape Town, 4 - 15 March 1952, catalogue number 16

Port Elizabeth Art Hall, 21 - 26 July 1952, catalogue number 14

Schweickerdt Art Gallery, Pretoria, 19 - 20 August 1952, catalogue number 12  
Gainsborough Gallery, Johannesburg, 11 - 24 August 1952, catalogue number 17

Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition*, 7 June - 6 July 1990, catalogue number 20  
South African Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 - 23 August 1990, catalogue number 10  
Oliewenhuis Art Museum, Bloemfontein, *Prestige Memorial Exhibition*, 16 October - 25 November 1990, catalogue number 17

#### LITERATURE

Johannes Meintjes, *Die Dagboek van Johannes Meintjes III, April 1951 - Junie 1955*, Bamboesberg-Uitgewers, Cape

Town, 1975, page 25  
Oliewenhuis Art Museum, Bloemfontein, *Prestige Memorial Exhibition*, 16 October to 25 November 1990, catalogue number 17, page 14, illustrated  
Johannes Meintjes, *Dagboek III*, 18 August 1951, page 25:

Die rit vanaf die grens tot by Pigg's Peak is een van die verruklikste wat ek nog ooit ondervind het. Ek het die arme Reg byna uit die kar geslaan in my opgewondenheid - eerstens die Swazis in hul dekoratiewe lendedoeke en kleurvolle skouerklade met pragtige ontwerpe, die groen op groen van struik, die bome vol bloeisels, kafferbome belaaie met hul trosse rooi blomme, die golwende berge met 'n kwaliteit van groen fluweel, die waterstrome en aalwyne - oral kleur en ontwerp om van te beswym. Wit bosluisvoëls op rooi koeie, groenwit bloeiselbome, pers grond. En boonop daardie gevoel van gelukkigheid, van warmte en vriendelikheid. Elke Swazi het ons begroet met gehefte hand en 'n pragtige glimlag.

The drive from the border to Pigg's Peak is one of the the most magnificent I have ever experienced. I almost knocked Reg out of the car with excitement - in the first place the Swazis in their decorative loin cloths and colourful shawls with beautiful designs, the green on green of the shrubbery, the trees covered in blossoms, coral trees heavily laden with their clusters of red blooms, the rolling mountains with the quality of green velvet, the streams and the aloes - everywhere you encounter colour and design



to die for. White cattle egrets on red cows, green-white blossoms, purple earth. And on top of it all, a permeating atmosphere of happiness, warmth and friendliness. Every Swazi greeted us with a raised hand and a beautiful smile.

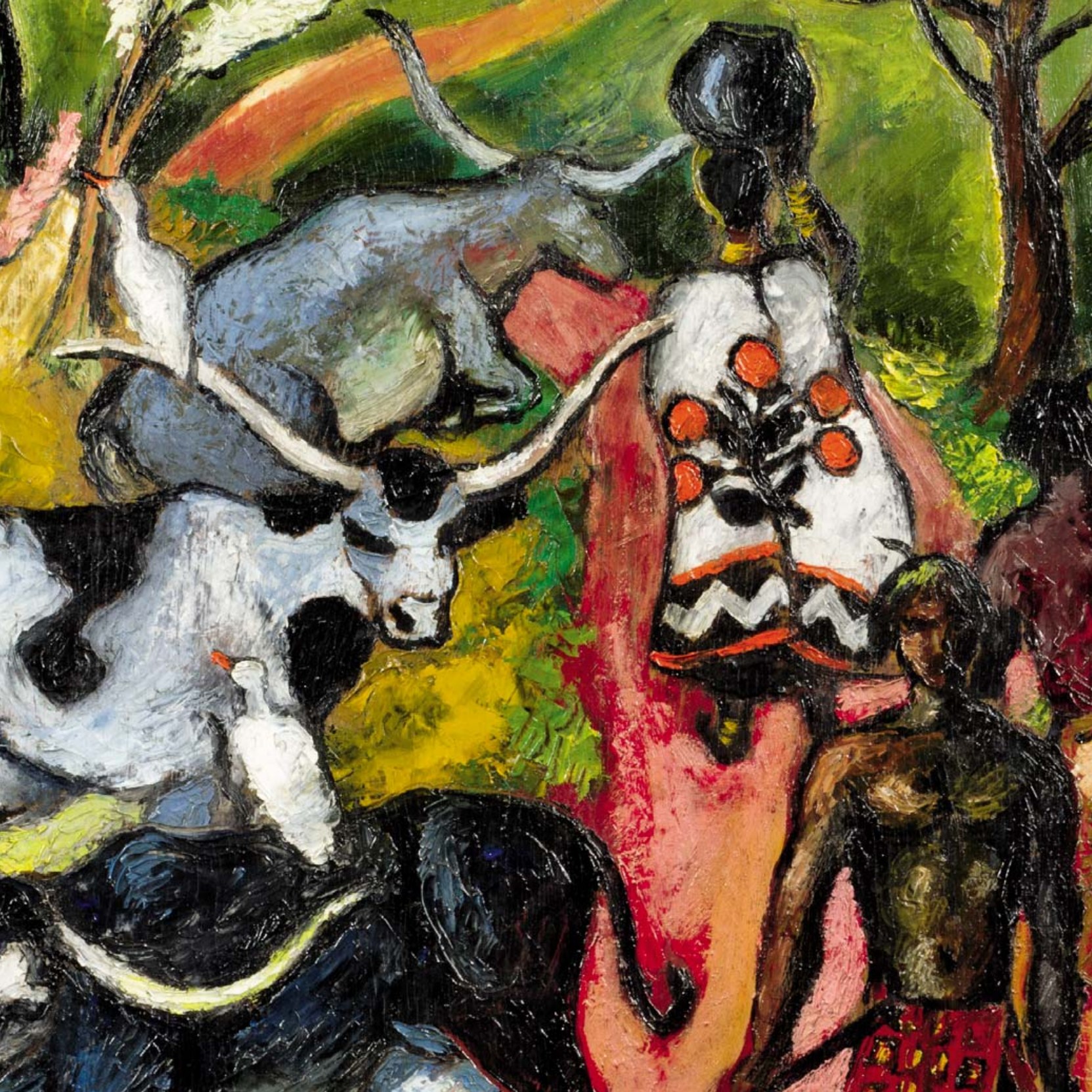
Johannes Meintjes, *Dagboek III*, 17 September 1951, page 30:

...ek is reg vir baie nuwe werk, miskien 'n reeks Swazi-skilderye. ...I am ready for lots of new works, maybe a series of Swazi paintings.

Inspired by the brief visit to Swaziland, Meintjes executed five paintings with Swazi themes, three in 1951 and two 1952.

Accompanied by a copy of Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition*, 7 June to 6 July 1990, and a copy of Johannes Meintjes, *Die Dagboek van Johannes Meintjes III, April 1951 - Junie 1955*, Bamboesberg-Uitgewers, Cape Town, 1975







551

**Johannes Petrus MEINTJES**

SOUTH AFRICAN 1923-1980

*Young Swazi*

signed and dated 1951

oil on board

38 by 31cm

**R200 000 – 250 000**

Accompanied by a copy of Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition, 7 June - 6 July 1990*, and a copy of Johannes Meintjes, *Die Dagboek van Johannes Meintjes III, April 1951 - Junie 1955*, Bamboesberg-Uitgewers, Cape Town, 1975

**PROVENANCE**

The Collection of Evan Robertson, to whom the artist dedicated his book *Stormberg - Lost Opportunity: The Anglo Boer War in the North Eastern Cape Colony, 1899 - 1902*

**EXHIBITED**

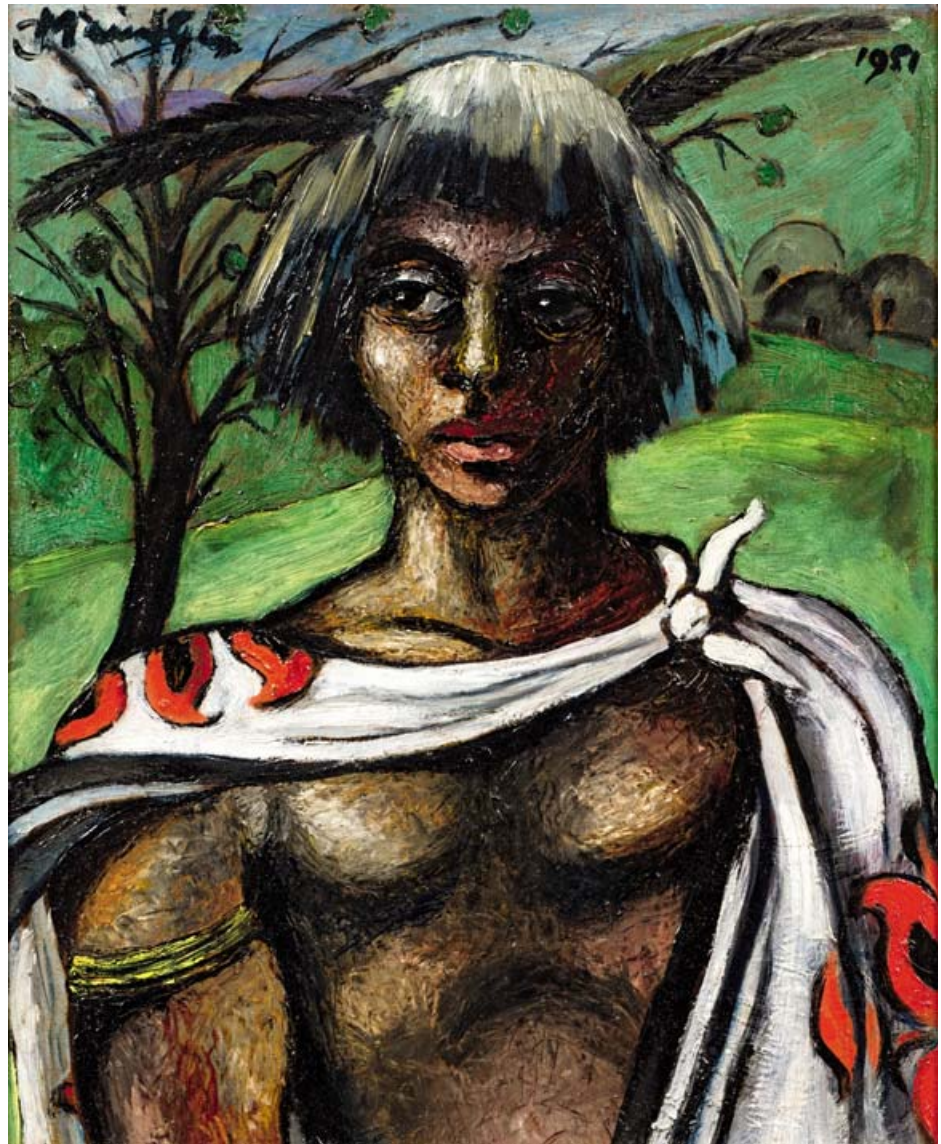
South African Art Association Gallery, Cape Town, 4 - 15 March 1962, catalogue number 21

Schweickerdt Art Gallery, Pretoria, 19 - 20 August 1952, catalogue number 7

DS Vorster Art Gallery, Pretoria, 18 February - 1 March 1958, catalogue number 12

Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition, 7 June - 6 July 1990*, catalogue number 21

South African Arts Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 - 23 August 1990



552

## Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

*Sebastiaan (Jónatan)*

executed in 1948

carved yellowwood, in two parts

top height: 80cm, bottom height: 101,5cm

**R300 000 – 450 000**

### PROVENANCE

Purchased by the current owner from the artist's estate in the late 1980s

### EXHIBITED

Stellenbosch University Museum, *Prestige Memorial Exhibition*, 15 July to 28 August 2010

### LITERATURE

Johannes Meintjes, *Dagboek van Johannes Meintjes II*, 1948, page 64

Carved from a yellowwood roof beam taken from the historic homestead at Grootzeekoegat. The work referred to as *Jónatan* in the artist's diary was referred to as *Sebastiaan* upon completion.

Johannes Meintjes, *Dagboek II*, 1948, page 64:  
26 November: My hande is vol eelte, snye and rowe; dit kom van dag na dag se arbeid aan die geelhoutfiguur wat ons eers speels 'Karools' genoem het, maar uiteindelik *Jónatan* sal heet. Hy vorder fluks. Ek werk baie aande ook daaraan en is soms baie seer en moeg in die middelrug. Veral vermoeiend is om lank met 'n 2,5 pond hamer bo jou kop te werk. Ek wonder hoeveel keer ek my linkerduim al oopgeslaan het, maar dis só vervelig om met handskoene aan te werk - veral in dié hitte.

28 November: Ek is bly dat ek my liggaamlik en geestelik op iets soos *Jónatan* kan uitput - maar tog kry ek dit nie heeltemal reg nie. Dit word beweer dat kunstenaars hulle grotendeels deur middel van hul werk kan uitleef en gedeeltelik kan bevry raak van iets soos die geslagsbehoefte, maar ek vind dit nie so nie. 'n Daglange geslaaf aan 'n werk, veral een wat liggaamlike energie en krag verg, laat my



Johannes Meintjes' studio, Buitengracht Street, 1949  
(photo: Jansje Wissena for Anne Fischer)

gewoonlik met 'n intense geslagdrif - soos iets wat móét bevry word.

26 November: My hands are filled with calluses, cuts and wounds; this is a result of daily toil at the yellowwood figure that we initially named 'Karools' in jest, but will eventually be called *Jónatan*. The sculpture progresses well. I have also been working at it for many evenings now and my body and middle sometimes ache. It is particularly exhausting to work with a 2,5 pound hammer above your head for extended periods. I wonder how many times I hit my left thumb, but it is so boring to work with gloves - particularly in this heat.

28 November: I am pleased that I can exhaust myself physically and mentally on something like *Jónatan* - although [the exhaustion has] not [been] entirely successful. It has been stated that artists can express themselves to a large extent through their art and be partially freed from their sex drive; but I find this not to be the case. Daily slaving at my work, especially at an art work that requires physical energy and power, normally leaves me with an intense sex drive - like something that simply must be set free.

Enraged by insensitive viewers who were offended by its nudity, Meintjes cut the sculpture in half.





553

**Dylan LEWIS**

SOUTH AFRICAN 1964

*Male Trans-Figure IV Maquette*

signed, numbered 4/12 and impressed with the foundry numbers S275  
bronze, on an optical crystal base  
height: 87cm excluding base, base  
3cm high

**R150 000 – 170 000**

**EXHIBITED**

cf. Rupert Museum, Stellenbosch,  
*Dylan Lewis: Shape Shifting*, 2008-2009  
Christie's, London, *Dylan Lewis: Shape  
Shifting, from Animal to Human*, July-  
August 2009  
Everard Read, Johannesburg, *Dylan  
Lewis: Shape Shifting*, September 2009  
where another cast of this figure was  
exhibited

**Property of the Estate  
Late Phil du Plessis**

554

**Andrew Clement VERSTER**

SOUTH AFRICAN 1937

*Golden Boy*

mixed media, in a perspex box  
63,5 by 52cm

**R5 000 – 8 000**

**Various Properties**

555

**Andrew Clement VERSTER**

SOUTH AFRICAN 1937

*Fragile Paradise I*

signed and dated 92  
oil on canvas  
49,5 by 156,5cm

**R30 000 – 40 000**



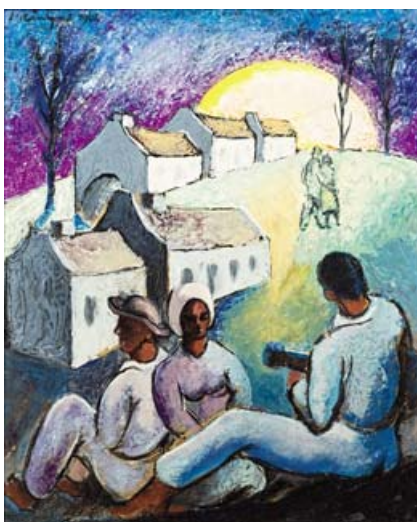
553



556



557



558



559

556

**Andrew Clement  
VERSTER**

SOUTH AFRICAN 1937

*Fragile Paradise II*

signed and dated 92

oil on canvas

49,5 by 156,5cm

**R30 000 – 40 000**

557

**Leonard MARCHANT**

SOUTH AFRICAN 1929-2000

*Portrait of the Artist's Wife, Theresa*

signed and dated 57

oil on board

59 by 46,5cm

**R10 000 – 15 000**

558

**Johannes Petrus  
MEINTJES**

SOUTH AFRICAN 1923-1980

*Sunset Serenade*

signed and dated 1960

oil on board

43,5 by 35,5cm

**R40 000 – 60 000**

559

**Andrew Clement  
VERSTER**

SOUTH AFRICAN 1937

*Surf's Up*

signed and dated 71

oil on canvas

121,5 by 98,5cm

**R20 000 – 30 000**

560

**Stanley Faraday PINKER**

SOUTH AFRICAN 1924-2012

*The Dam at Eenzaamheid,  
Langkloof*

signed

oil on canvas

68,5 by 93,5cm

**R400 000 – 500 000**

**PROVENANCE**

Purchased directly from the artist in the 1960s and thence by descent

**LITERATURE**

Michael Stevenson, *Stanley Pinker*, Cape Town, 2004, page 14, where a photograph shows this painting hanging in the artist's studio in Tamboerskloof, Cape Town, circa 1965



Stanley Pinker lived between London and Nice from 1952 until 1964 when he returned to Cape Town. This painting would have been produced relatively soon after his return. Interestingly it bears a strong resemblance to the Romantic landscapes favoured by early twentieth-century British landscape painters such as Graham Sutherland, John Piper and Paul Nash with their predilection for autumnal tones, organic forms, scarred earth and occasional architectural ruins, employing Surrealist overtones or Gothic drama to evoke post-war experiences.

Pinker clearly liked the painting enough to hang it on his studio wall where he would see it daily. Perhaps it reminded him of drawing and painting excursions he had made, sometimes in the company of fellow artists like Erik Laubscher and Claude Bouscharain. Eenzaamheid in the Langkloof is near what is now known as the Baviaanskloof Conservation Area, which is part of the Baviaanskloof Mega Reserve and a World Heritage Site. Its rugged wilderness, its dramatic geological formations, extraordinary flora and fauna, and the poignant

reminders of its Khoisan past would have appealed very strongly both to Pinker's love of the outdoors and his interest in indigenous cultures.

The painting is a remarkable study in textural contrasts that vary from thin washes with controlled drip effects to thickly textured paint combed with a sharp-toothed implement to create ridged textures in the landscapes. Exceptional control is balanced with imaginative brushwork that animates the painting's surface in places while exposing bare canvas in others – a testament to the artist's sense of adventure.

Like his British forebears, Pinker was able to tease from the bare bones of his subject a landscape of rare symbolic significance. Bright sunlight bursts through portentous dark clouds and the dramatic mountains of the Swartberg range and is reflected in the rippled surface of the dam. Subtle colour combinations create an atmosphere of repose. In some ways the lone boat on the shore stands as a powerful evocation of the artist who recently passed away.





561

**Stanley Faraday PINKER**

SOUTH AFRICAN 1924-2012

*Mural Composition: "The Dance"*  
signed; inscribed 'Mural Composition  
"The Dance", Rome & Abbey Major  
Scholarships in Mural Painting:-  
Stanley F. Pinker, 99 Highway, Fish  
Hoek, Cape, South Africa' on a label  
adhered to the reverse  
oil on board with sgraffiti  
36 by 40cm

**R50 000 – 70 000**

562

**Stanley Faraday PINKER**

SOUTH AFRICAN 1924-2012

*The Studio*  
signed  
charcoal  
31 by 40cm

**R6 000 – 8 000**



561



562



563

**Edoardo Daniele VILLA**

SOUTH AFRICAN 1915-2011

*The Family*

steel relief, and other metals, mounted  
on a wooden base  
48,5 by 51cm

**R80 000 – 100 000**

**EXHIBITED**

The Goodman Gallery, Johannesburg

**LITERATURE**

Lola Watter, 'Edoardo Villa' in Heine Toerien and Georges Duby (eds.), *Our Art 3*, issued by The Foundation for Education, Science and Technology, Lantern, page 62, page 64, illustrated, where this work is dated 1962

According to Lola Watter:

*The Family* is an example of the metal reliefs created by Edoardo Villa in 1962. Here the geometric shapes of the decorative clay reliefs are modified into juxtapositions of different metals, providing contrasts of colour and texture. Pigment is introduced into the incised surfaces, enhancing the attributes of the medium and emphasising the play of light. For



the first time the sculptor incorporates sections of scrap iron into the work, giving new meanings to the 'found forms' by shifting their connotations. They are built into the sculptural concept so that they invoke expressive elements from Edoardo Villa's rich, animistic vocabulary.

*The Family* is linked conceptually with the earlier Africa. The figurative theme that Villa was to explore with sustained vigour over the following years is cogently expressed in this relief. The use of a geometric idiom to express elements of the human body - the broad and narrow

intervals between modified forms; the rhythmic repetition of simple, decorative motifs - this is a transcription of classical, North African methods. The conscious wit and refined technique are completely modern. Planes intersect to shift visually within the volume of space in which their movement is contained. Form is reduced to essentials, indicating positive and negative volumes. Delicacy and attention to detail, combined with animistic association, provide the work with the plasticity of Analytic-Cubist paintings. A counterpoint of evocative, symbolic shapes is created.



564

**Lucky Madlo SIBIYA**

SOUTH AFRICAN 1942-1999

*Abstract*

signed

carved and painted wood panel

60,5 by 91,5cm

R70 000 – 90 000



564

565

**Cecil Edwin Frans SKOTNES**

SOUTH AFRICAN 1926-2009

*Head*

signed

carved, painted and incised wood panel

panel

57,5 by 45cm

R50 000 – 70 000

Property of the Estate  
Late Phil du Plessis



565

566

**Cecil Edwin Frans SKOTNES**

SOUTH AFRICAN 1926-2009

*Head and Figure*

signed

carved, painted and incised wood panel

panel

58 by 45cm

R30 000 – 50 000



566

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567

**Christo COETZEE**

SOUTH AFRICAN 1929-2001

*Self Portrait*

signed and dated 82; signed, dated 82, inscribed with the title and '*Ou cela que furibond faute. De quelque perdition haute. Tout l'abime vain éployé*' on the reverse

mixed media on canvas and shaped perspex

185 by 185cm

**R60 000 – 80 000**

The inscription is from the poem *À La Nue Accablante Tu* by Stéphane Mallarmé (1842 -1898) translated from French: 'Or will that which in fury defaulted. From some perdition exalted. The vain abyss outspread.'

568

**Christo COETZEE**

SOUTH AFRICAN 1929-2001

*Franco*

signed, dated 77, numbered 6 and inscribed twice with the title

mixed media on paper

63 by 50cm

**R10 000 – 15 000**

569

**Christo COETZEE**

SOUTH AFRICAN 1929-2001

*Still Life*

signed, dated 70 and numbered 81

watercolour and coloured pencil

on paper

52,5 by 37cm

**R10 000 – 15 000**

567







570



571

## Various Properties

570

**Breyten BREYTENBACH**

SOUTH AFRICAN 1939

*Night Tree*

signed, dated 93 and  
inscribed with the title  
watercolour

98,5 by 68,5cm

**R15 000 – 20 000**

571

**Sidney GOLDBLATT**

SOUTH AFRICAN 1919-1979

*Abstract Composition*

signed twice  
mixed media and collage  
on board

87 by 62cm

**R20 000 – 30 000**

572

**Michael FLEISCHER**

SOUTH AFRICAN 1915

*Great Egret*

signed with the artist's  
monogram and numbered 6/6  
bronze, on a wooden base  
height: 63,5cm excluding base,  
base 4cm high

**R6 000 – 8 000**

573

**Hannes HARRS**

SOUTH AFRICAN 1927-2006

*Tokoloshe*

signed and numbered 4/5  
bronze, on a black slate base  
height: 60cm, including base

**R8 000 – 10 000**



574

**Louis Khehla MAQHUBELA**

SOUTH AFRICAN 1939

*Abstract Composition with a Figure*

signed and dated 72

mixed media on paper

54,5 by 57,5cm

**R10 000 – 15 000**

575

**Johannes Petrus MEINTJES**

SOUTH AFRICAN 1923-1980

*Aandreën in Kaapstad*

signed and dated '43

oil on board

37 by 41,5cm

**R30 000 – 40 000**

**PROVENANCE**

The Collection of Gerrit Bakker in whose bookshop Meintjes assisted in Johannesburg, after completion of his studies. *Aandreën in Kaapstad* is the only Meintjes painting ever owned by Gerrit Bakker

**LITERATURE**

Johannes Meintjes, *Dagboek 1*, 26 May 1943, page 51

Executed a week after he turned twenty, this painting is one of Meintjes' very first oils

Johannes Meintjes, *Dagboek 1*, 26 May 1943, page 51:

"Ek voel nuwe kragte in my opstoot. Die lus vir werk neem daaglik toe. Vanmiddag het ek aan drie skilderye gewerk. Een is 'n reëntoneel (*Aandreën in Kaapstad*) waaraan ek al weke lank werk. Daar is geen groter vreugde as om te kan skilder nie."

"I feel new powers rising in me. The desire for work increases daily. This afternoon I worked on three paintings. One is a rain scene (*Evening Rain in Cape Town*) on which I have been working on for weeks. There is no greater joy than to paint."



574



575

576

**Johannes Petrus MEINTJES**

SOUTH AFRICAN 1923-1980

*Cat*

signed and dated 2-12-72

ballpoint pen

22 by 29cm

**R8 000 – 12 000**

**PROVENANCE**

The Collection of Evan Robertson, to whom Meintjes dedicated his book *Stormberg, A Lost Opportunity: The Anglo Boer War in the North-Eastern Cape Colony, 1899 - 1902*

**EXHIBITED**

*Picturedrome*, Johannesburg, November 1975, catalogue number 1

Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition 7 June - 6 July 1990*, catalogue number 141



577

577

**Deborah Margaret BELL**

SOUTH AFRICAN 1957

*Diary I*

signed, executed in 2000, numbered 15/15 and inscribed with the title in pencil in the margin  
drypoint with colour roll and chine-collé, on two sheets  
120 by 178cm

**R60 000 – 80 000**

578

**Deborah Margaret BELL**

SOUTH AFRICAN 1957

*Fuse*

signed, dated 2008 and inscribed with the title  
mixed media on paper  
56 by 75,5cm

**R40 000 – 60 000**

**EXHIBITED**

Goodman Gallery, Cape Town, *Deborah Bell: Flux*, January 2009



578



579

**Deborah Margaret BELL**

SOUTH AFRICAN 1957

*Eternity*

signed, dated 2008 and inscribed with the title

mixed media on paper

56 by 75,5cm

**R40 000 – 60 000**

**EXHIBITED**

Goodman Gallery, Cape Town,  
*Deborah Bell: Flux*, January 2009

580

**Deborah Margaret BELL**

SOUTH AFRICAN 1957

*The Oracle*

signed, dated '08, inscribed with the title and numbered 8/40 in pencil in the margin

sugarlift aquatint and spitbite aquatint  
image size: 19,5 by 24,5cm

**R4 000 – 6 000**

**EXHIBITED**

Goodman Gallery, Cape Town,  
*Deborah Bell: Flux*, January 2009

**LITERATURE**

Juliet White, *Deborah Bell's Alchemy*,  
David Krut Publishing, Johannesburg,  
2010, page 55, illustrated in colour

581

**Simon Patrick STONE**

SOUTH AFRICAN 1952

*Vase*

signed

oil on board

99 by 77cm

**R100 000 – 150 000**

**PROVENANCE**

Knysna Fine Art



581





582



583

582

**Welcome Mandla KOBOKA**

SOUTH AFRICAN 1941-1999

*Penny Whistlers*

signed and dated '81

oil on board

60 by 29,5cm

**R20 000 – 30 000**

583

**Jabulane Sam NHLENGETHWA**

SOUTH AFRICAN 1955

*Homage to Mankunku Ngozi*

signed and dated '01; signed, dated 2001

and inscribed with the title on the reverse

mixed media and collage on canvas

74 by 84cm

**R40 000 – 60 000**

584

**Jabulane Sam NHLENGETHWA**

SOUTH AFRICAN 1955

*Cows in a Rural Landscape*

signed and dated 90

oil on canvas

75 by 99cm

**R10 000 – 15 000**



585

**585**

**Jabulane Sam NHLENGETHWA**

SOUTH AFRICAN 1955

*Cows and Sheep in a Rural Landscape*

signed and dated 90  
oil on canvas  
74,5 by 97,5cm

**R10 000 – 15 000**

**586**

**Paul EMSLEY**

SOUTH AFRICAN 1947

*A Vase of Roses*

signed with the artist's initials  
acrylic on canvas  
28 by 26,5cm

**R30 000 – 50 000**



587

**587**

**Paul EMSLEY**

SOUTH AFRICAN 1947

*Seated Figure with Table Mountain*

signed  
coloured pencil on paper  
34,5 by 29cm

**R20 000 – 30 000**

**PROVENANCE**

The Collection of Melvyn Minnaar

**EXHIBITED**

South African National Gallery, Cape Town, *Cape Town Biennial 1979*, 6 September - 21 October 1979, catalogue number 17

**588**

**Paul EMSLEY**

SOUTH AFRICAN 1947

*Back Seat Driver*

signed  
pencil on paper  
39,5 by 31,5cm

**R20 000 – 30 000**

**PROVENANCE**

The Collection of Melvyn Minnaar

589

**Hendrik Christiaan  
NIEMANN Jnr**

SOUTH AFRICAN 1972

*Bathers*

signed with the artist's initials and dated '09; signed, dated 2009 and inscribed with the title on the reverse  
oil on canvas  
69,5 by 79,5cm

**R160 000 – 200 000**

**EXHIBITED**

Johans Borman Fine Art Gallery,  
*Art that Inspires: Our 10-20 Anniversary  
Exhibition*, 15 August - 12 September  
2009, catalogue page 140-141,  
illustrated in colour



589

590

**Pieter VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931-2008

*Figures and a Dove*

signed and dated '96  
pastel on paper  
51 by 77cm

**R40 000 – 60 000**

591

**Hendrik Christiaan  
NIEMANN**

SOUTH AFRICAN 1941

*Clown*

signed and dated 08  
oil on board  
37,5 by 16,5cm

**R15 000 – 20 000**

592

**Douglas Owen PORTWAY**

SOUTH AFRICAN 1922-1993

*In the Boudoir*

signed and dated '81  
oil on canvas  
127 by 101cm

**R30 000 – 40 000**

593

**Amos LANGDOWN**

SOUTH AFRICAN 1930

*The Entertainers*

signed and dated 79  
oil on board  
49 by 32,5cm

**R12 000 – 16 000**

594

**Pieter VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931-2008

*Mother and Child*

signed and dated 63  
oil on board  
72,5 by 40,5cm

**R18 000 – 24 000**

595

**Trevor COLEMAN**

SOUTH AFRICAN 1936

*Man with Sculpture*

signed and dated '89  
oil on canvas  
121 by 90,5cm

**R10 000 – 15 000**



596

**Kevin ATKINSON**

SOUTH AFRICAN 1939-2007

*Abstract*

signed, dated 1967 and inscribed  
'No. 8' on the reverse  
acrylic on canvas  
198 by 183cm

**R25 000 – 35 000**



596

**Property of the Estate  
Late Phil du Plessis**

597

**Nicolaas MARITZ**

SOUTH AFRICAN 1959

*Cape Views*

signed and dated 88; signed and  
inscribed with the title on the reverse  
enamel on board  
118 by 157cm

**R20 000 – 30 000**

A comparable example is in the  
Permanent Collection of the South  
African National Gallery, Cape Town.  
*cf. catalogue Contemporary South  
African Art 1985 - 1995, page 68*



597

598

**Judith MASON**

SOUTH AFRICAN 1938

*Hive*

signed

acrylic on board

147,5 by 120cm

R20 000 – 30 000

599

**Judith MASON**

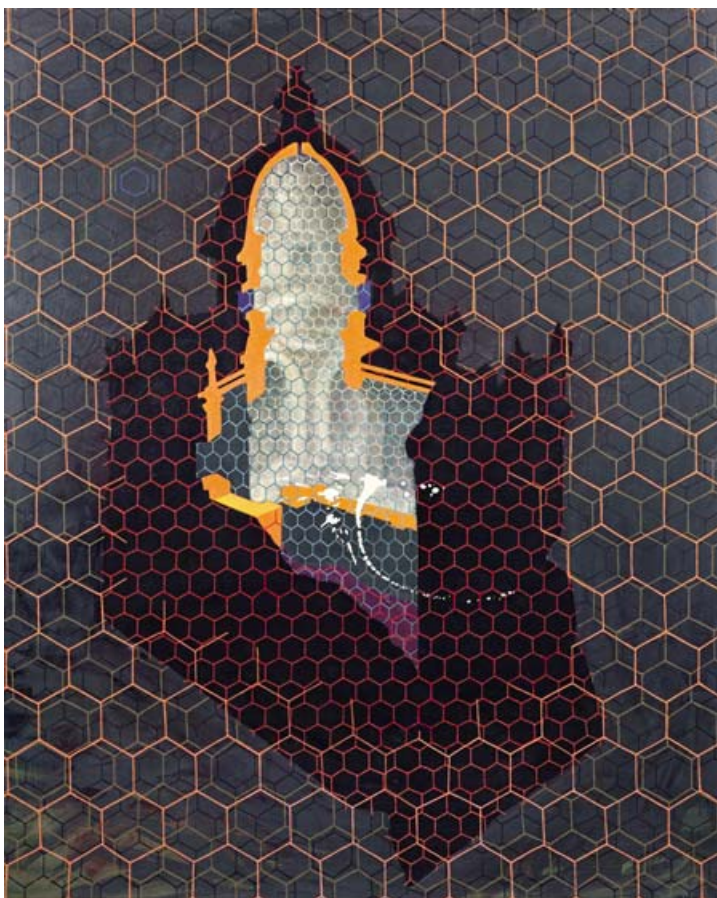
SOUTH AFRICAN 1938

*A Dante Bestiary, portfolio*

A guide in offset lithographs and an essay by Judith Mason, to diverse beasts, creatures, monsters, figures, and spiritual beings from *La Divina Commedia of Dante Alighieri*, the Florentine, with selected texts in translation, published in New York in 1989 by Ombondi Editions, printed on Rives BFK paper 250 gsm, on a lithographic offset press by Bruce Attwood at the Broederstroom Press, South Africa, signed in pencil by the artist. Unbound portfolio enclosed in a hard casing.

48 by 35,5cm

R10 000 – 15 000



598

## Various Properties

600

**Norman Clive CATHERINE**

SOUTH AFRICAN 1949

*Self Portrait*

signed, dated 2005 and inscribed with the title

carved and painted wood

50 by 44,5cm

R15 000 – 20 000



601

601

**Keith Savel ALEXANDER**

SOUTH AFRICAN 1946-1998

*The Fall of Pomona*

signed and dated 90

acrylic on canvas

75 by 105cm

**R350 000 – 500 000**

**LITERATURE**

David Robbins, *Keith Alexander: The Artist in Retrospect*, Jonathan Ball, Johannesburg, 2000, page 225, illustrated in colour

602

**Fred SCHIMMEL**

SOUTH AFRICAN 1928-2009

*Abstract Landscape*

signed and dated '92

acrylic on board

71,5 by 99cm

**R12 000 – 16 000**

603

**Gail Deborah CATLIN**

SOUTH AFRICAN 1948

*Fynbos*

signed

liquid crystal and oil on glass

21 by 23cm

**R8 000 – 10 000**



604

**Willem Hendrik Adriaan BOSHOFF**

SOUTH AFRICAN 1951

*Neves I*

signed, dated '03, inscribed with the title and 'B.A.T.' in pencil in the margin  
etching  
image size: 39,5 by 49,5cm

**R7 000 – 10 000**

**EXHIBITED**

Michael Stevenson Contemporary, Cape Town,  
*Willem Boshoff: Licked*, 2003

**LITERATURE**

Ivan Vladislavić, *Willem Boshoff*, David Krut  
Publishing, Johannesburg, 2005, page 68,  
illustrated

B.A.T (*bon à tirer*) refers to the final approved version in the print making process. The word 'neves' (seven spelled backwards) refers to a prison stretch of seven years or longer. *Neves I* and *II* were made to celebrate Nelson Mandela's 85th birthday. The text reflects excerpts from his famous 'I am Prepared to Die' speech, given from the dock when he was sentenced to life imprisonment at the Rivonia trial in 1964. Mandela actually completed nearly four neves sentences before his release in 1990.

[http://www.willemboshoff.com/documents/artworks/neves1\\_and2.htm](http://www.willemboshoff.com/documents/artworks/neves1_and2.htm)

605

**Willem Hendrik Adriaan BOSHOFF**

SOUTH AFRICAN 1951

*Neves II*

signed, dated '03, inscribed with the title and 'B.A.T.' in pencil in the margin  
etching  
image size: 39,5 by 49,5cm

**R7 000 – 10 000**

**EXHIBITED**

Michael Stevenson Contemporary, Cape Town,  
*Willem Boshoff: Licked*, 2003

**LITERATURE**

Ivan Vladislavić, *Willem Boshoff*, David Krut  
Publishing, Johannesburg, 2005, page 69,  
illustrated



607

606

**Steven COHEN**

SOUTH AFRICAN 1962

*Two Chairs*

a pair of armchairs upholstered in hand-coloured photographic silkscreen fabric (2)

**R40 000 – 60 000**

607

**Brett MURRAY and Conrad BOTES**

SOUTH AFRICAN 1961 AND 1969

*Boogie Light*

metal and plastic, fitted for electricity  
48 by 73cm

**R18 000 – 24 000**



606





608

608

**Andrew PUTTER**

SOUTH AFRICAN 1965

*Lydie Logie*

executed in 2009, edition 2/8, with a Certificate of Authenticity signed by the artist  
archival pigment ink on cotton rag paper  
74 by 52,5cm

**R30 000 – 40 000**

Archivally framed with non-reflective museum glass

**EXHIBITED**

Michael Stevenson, Cape Town, *Summer 2009/10 Projects: Andrew Putter, African Hospitality Series*, 26 November 2009 - 16 January 2010



609

609

**Andrew PUTTER**

SOUTH AFRICAN 1965

*Guillaume Chenude Chalezac*

executed in 2009, edition 2/8, with a Certificate of Authenticity signed by the artist  
archival pigment ink on cotton rag paper  
74 by 52,5cm

**R30 000 – 40 000**

Archivally framed with non-reflective museum glass

**EXHIBITED**

Michael Stevenson, Cape Town, *Summer 2009/10 Projects: Andrew Putter, African Hospitality Series*, 26 November 2009 - 16 January 2010

610

**Robin Kenneth LEWIS**

SOUTH AFRICAN 1942-1988

*Heron*

bronze, on a white marble base  
height: 73cm, including base

**R25 000 – 35 000**



610

611

**Dylan LEWIS**

SOUTH AFRICAN 1964

*Singing Wagtail*

signed, dated 99 and numbered 9/15  
bronze, on an optical crystal base  
height: 34cm excluding base, base  
10cm high

**R30 000 – 40 000**



611

612

**Robin Kenneth LEWIS**

SOUTH AFRICAN 1942-1988

*Cat*

bronze, with green patination, on a  
white marble base  
height: 59,5cm, including base

**R30 000 – 40 000**



612



613

**Walter Whall BATTISS**

SOUTH AFRICAN 1906-1982

*Untitled; Untitled (Men and Alphabet), two*

signed and numbered 76/250; signed and inscribed A/P

both executed in 1979  
screenprint in colours  
both 29,5 by 42cm (2)

**R12 000 – 16 000**

**PROVENANCE**

E. Schweickerdt, Pretoria, No. 31692

**EXHIBITED**

cf. Standard Bank Gallery, Johannesburg, *Walter Battiss Gentle Anarchist, Retrospective*, 20 October - 3 December 2005, catalogue page 187, where another example from the edition is illustrated in colour

614

**Walter Whall BATTISS**

SOUTH AFRICAN 1906-1982

*Rock Artist; and Untitled, two*

both executed in 1979, signed and numbered 76/250 in pencil in the margin

screenprint in colours  
both 29,5 by 42cm (2)

**R12 000 – 16 000**

**PROVENANCE**

E. Schweickerdt, Pretoria, No. 31692

**EXHIBITED**

cf. Standard Bank Gallery, Johannesburg, *Walter Battiss Gentle Anarchist, Retrospective*, 20 October - 3 December 2005, catalogue pages 187 and 191, where other examples of both are illustrated in colour

615

**Hylton NEL**

SOUTH AFRICAN 1941

*Two Cats*

both signed with the artist's initials and dated 5-3-93

glazed earthenware  
both 25cm high (2)

**R12 000 – 16 000**

**Property of the Estate  
Late Phil du Plessis**

616

**Hylton NEL**

SOUTH AFRICAN 1941

*Ecco l'uomo*

inscribed with the title, and 'Hylton me fecit to 1987' on the reverse

glazed earthenware  
height: 43cm

**R10 000 – 15 000**

**LITERATURE**

Michael Stevenson, *Hylton Nel*, Michael Stevenson Contemporary, Cape Town, and The Fine Art Society, London, 2003, page 91, illustrated

617

**Hylton NEL**

SOUTH AFRICAN 1941

*Orator*

impressed with the artist's initials  
yellow glazed earthenware  
height: 34,5cm

**R8 000 – 10 000**

cf. Melanie Hillebrand, *Hylton Nel, Retrospective Exhibition*, King George VI Art Gallery, Port Elizabeth, 2001, page 39, where a green-glazed example is illustrated



615



616



617



618



619



620

618

**Hylton NEL**

SOUTH AFRICAN 1941

*Ek sê hoezit my China*

impressed with the artist's initials and  
inscribed with the title  
hand-painted and glazed earthenware  
25cm diameter

**R5 000 – 7 000**

619

**Hylton NEL**

SOUTH AFRICAN 1941

*Icarus*

signed with the artist's initials  
hand-painted and glazed earthenware  
26cm diameter

**R6 000 – 8 000**

620

**Hylton NEL**

SOUTH AFRICAN 1941

*House and Garden*

signed with the artist's initials and  
dated .3.3.94  
hand-painted and glazed earthenware  
21,5cm diameter

**R6 000 – 8 000**



621

621

**Johannes Petrus MEINTJES**

SOUTH AFRICAN 1923-1980

*Portrait of Raymund van Niekerk*

hand-painted earthenware plaque  
28 by 21,5cm, oval

**R20 000 – 30 000**

Paper label affixed to the reverse inscribed  
'Portrait of Raymund van Niekerk by  
Johannes Meintjes, personal gift of sitter'

**Various Properties**

622

**Laurence Vincent SCULLY**

SOUTH AFRICAN 1922-2002

*Hanover Street*

signed and numbered 7/75 in pencil in  
the margin

silkscreen in colours  
image size: 61 by 42cm

**R5 000 – 7 000**



part lot

623

## ARTTHROB

*Portfolio One*

2002-2003

R50 000 – 70 000

**Zwelethu Mthethwa**, *Untitled (Woman on her Bed)*, 2002, Lamda Print, edition 7/60, 61 by 45cm, accompanied by a certificate of authenticity

**William Kentridge**, *Village Deep*, 2003, chine-collé silhouette image on de-acidified book page from *Mines of the Transvaal* (R.R. Mabson, 5th edition, published by 'The Statist', London 1908-9), collaged on white BFK Rives paper, 250 gsm, with 25 hand-torn black paper

collage elements, signed and numbered 7/60 in pencil in the margin, 19 by 26cm

**Robert Hodgins**, *La Contessa Venemosa*, lithograph in three colours on BFK Rives paper, signed, dated '02 and numbered 7/60 in pencil in the margin, 57 by 76cm

**Tracey Rose**, *Half A*, digital print on white Hanemühle German etching paper, 310gsm and lasercut, signed, dated '03 and numbered 7/60, 55 by 37,5cm

**Hentie van der Merwe**, *Bijlmer Groups* series (left to right) (4), accompanied by a certificate of authenticity *Asthma Fund's Chronic Non-Specific Lung Disease Sports Swimming Team; Percussion Band Eternity; Surinamese Theatre Performance & Music Group, Sranan-Bromki Dyari; Gaasperzoom Cricket Academy*, 2003, Lamda Prints,

edition 7/60, image size: 30 by 30cm, print size: 36 by 36cm

**David Goldblatt**, (2) *The Sports Field at Hondeklipbaai*, 14 September 2003, pigment print on cotton rag archival paper, signed, dated 14/09/03 and numbered 7/60 in pen in the margin, 42 by 51,5cm

*Three Men at the Side of the Track Between Bute Asbestos Mine and Heuningvlei in Northern Cape*, 15 December 2002, pigment print on cotton rag archival paper, signed, dated 18/12/02 and numbered 7/60 in pencil in the margin, 42 by 51,5cm

Enclosed in an archival linen box (10)

**End of Sale**





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Stanley Pinker, *The Wheel of Life*, Sold R2 450 800, October 2010  
RECORD FOR THE ARTIST



JH Pierneef, *Extensive Landscape*, Sold R10 583 000, March 2011  
RECORD FOR THE ARTIST



Irma Stern, *Two Arabs*, Sold R21 166 000, September 2011 RECORD  
MOST EXPENSIVE PAINTING EVER SOLD AT AUCTION IN SOUTH AFRICA



Hugo Naudé, *Namaqualand in Spring*, Sold R1 559 600, November 2011  
RECORD FOR THE ARTIST

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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;
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- 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.





Bidder Number  
(for office use only)

**Please return to Strauss & Co**  
**by fax on 021 683 6085 or e-mail gail@straussart.co.za**

**Enquiries**

**Tel: +27 (0) 21 683 6560 Mobile +27 (0) 78 044 8185**

- A quotation will be sent to the e-mail address below for approval before shipping.
- Payment to be made directly to the shipping company.

|   |
|---|
| Client Name:                              |
| Client Tel:                               |
| Fax:                                      |
| E-mail:                                   |
| Recipient Name (if different from above): |
|   |
| Recipient Tel:                            |
| Recipient Address:                        |
|   |
|   |
|   |

Please arrange packaging and shipping of the following lots:

|           |           |
|-----------|-----------|
| Lot _____ | Lot _____ |
| Lot _____ | Lot _____ |
| Lot _____ | Lot _____ |
| Lot _____ | Lot _____ |
| Lot _____ | Lot _____ |
| Lot _____ | Lot _____ |

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Client Signature:

Client Printed Name:

Date:

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10. Chinese Hangxi  
Period Blue and  
White Vase  
**R35 000**

11. 17c Chinese  
Swatow Blue and  
White Dish  
**R20 000**



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## COLLECTION VALUATION 2012



12. 18c Provincial  
Chinese Blue Painted  
Gourd Shaped Vase  
**R50 000**

13. Fine Bulbous  
Ming Dynasty Blue  
and White Vase  
**R100 000**



page 103

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Stanley Pinker  
R2 450 800  
RECORD



Cape Silver  
Coffee Pot  
R512 440  
RECORD



Ivon Hitchens  
R690 680



Anton van Wouw  
R2 228 000 RECORD



JH Pierneef  
R10 583 000 RECORD



VOC Plate  
R155 960



Brooch  
R133 680



Gerard Sekoto  
R3 119 200



Irma Stern  
R17 267 000



Hugo Naudé  
R1 559 600 RECORD



Cape buffet  
R1 058 300  
RECORD



Frans David Oerder  
R1 782 400  
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#### Valuation Day, by appointment

Thursday 1 November

#### Full-day Jewellery Master Class

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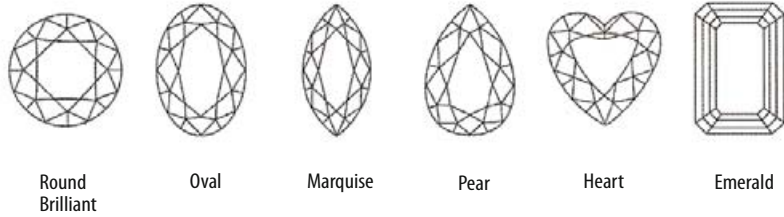
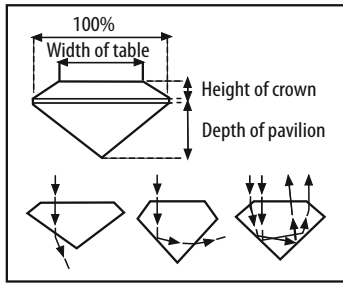
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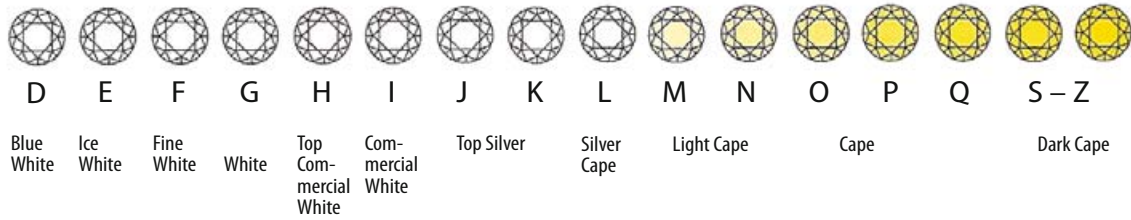




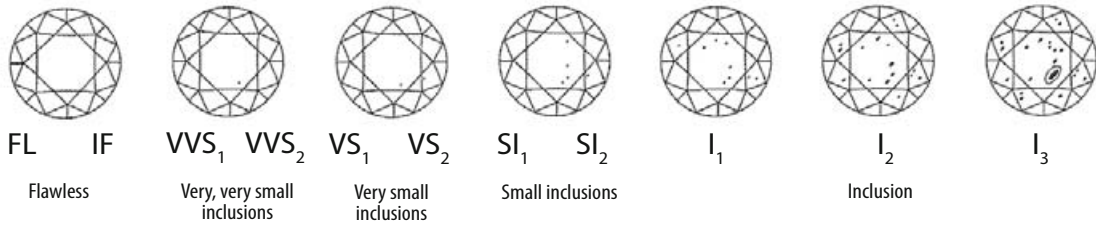
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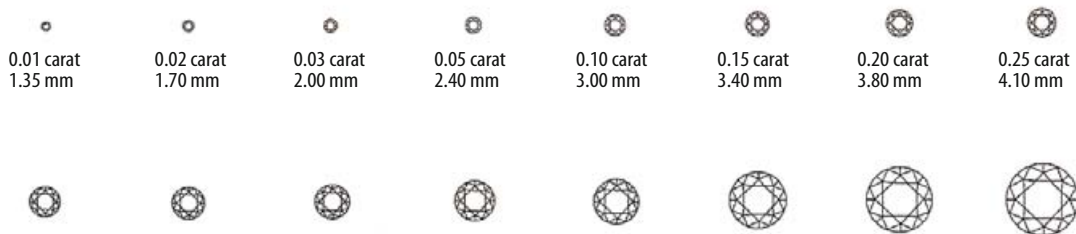
# Colour (G.I.A.)



# Clarity (G.I.A.)



# Carat



Courtesy of Jewellers Network, the Southern African Jewellery Trade Directors, from information supplied by De Beers.  
[www.jewellersnetwork.co.za](http://www.jewellersnetwork.co.za)

## Colourless Diamond Index

| Colour | Clarity | Weight  | Cut       | Lot |
|--------|---------|---------|-----------|-----|
| M      | VS1     | 5.3650  | Baguette  | 3   |
| N      | SI1     | 10.6110 | Brilliant | 18  |
| G      | VS2     | 1.2840  | Brilliant | 70  |
| G      | VS2     | 2.2240  | Pear      | 78  |
| H      | SI1     | 0.8220  | Marquise  | 78  |
| P      | VS2     | 3.0263  | Brilliant | 79  |
| G      | VS2     | 2.485   | Brilliant | 80  |
| I      | VS2     | 1.8910  | Brilliant | 81  |
| H      | VS2     | 4.0760  | Brilliant | 84  |
| H      | VS2     | 4.0240  | Brilliant | 84  |
| G      | SI2     | 0.638   | Brilliant | 92  |
| G      | VS1     | 1.790   | Step      | 102 |

## Coloured Diamond Index

| Colour                  | Clarity | Weight | Cut       | Lot |
|-------------------------|---------|--------|-----------|-----|
| Fancy pinkish brown     | I1      | 0.3032 | Pear      | 68  |
| Vivid Fancy Yellow      | VVS-VS  | 0.59   | Oval      | 69  |
| Fancy Yellow (N.C.N.A.) | SI1     | 2.4203 | Brilliant | 82  |
| Intense Brownish Orange | SI1     | 0.6216 | Heart     | 90  |
| Fancy Yellow            | SI2     | 0.7380 | Cushion   | 103 |

## Conversion Chart

| Ring Size | French/Japanese | English | Metric  | Lot             |
|-----------|-----------------|---------|---------|-----------------|
| American  |                 |         |         |                 |
| 3¼        | 5               | G       | 45.0072 | 2               |
| 5¼        | 10              | K       | 49.7952 | 3, 128          |
| 5½        | –               | K½      | 50.3937 | 102             |
| 5¾        | 11              | L       | 50.9922 | 22              |
| 6¼        | 12              | M       | 52.1892 | 68, 69, 76, 103 |
| 6½        | 13              | M½      | 52.7877 | 90              |
| 6¾        | –               | N       | 53.4660 | 23, 67, 77      |
| 7¼        | –               | O½      | 55.3812 | 99              |
| 8¼        | 18              | Q½      | 57.9348 | 60              |
| 8½        | –               | R       | 58.5732 | 109             |

## AUCTION RESULTS 11 JUNE 2012

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    |
|---------|-----------|---------|----------|---------|----------|---------|----------|---------|----------|
| 1       | R 200 520 | 53      | R 1 757  | 109     | R 468    | 166     | R 13 368 | 210     | R 15 596 |
| 2       | R 3 513   | 56      | R 468    | 110     | R 1 991  | 167     | R 3 747  | 211     | R 4 450  |
| 4       | R 1 522   | 59      | R 878    | 111     | R 1 757  | 168     | R 17 824 | 213     | R 13 368 |
| 5       | R 445     | 60      | R 820    | 113     | R 703    | 169     | R 13 368 | 215     | R 24 508 |
| 6       | R 3 747   | 61      | R 995    | 114     | R 586    | 170     | R 53 472 | 216     | R 50 130 |
| 8       | R 1 874   | 64      | R 2 342  | 115     | R 2 810  | 171     | R 33 420 | 217     | R 44 560 |
| 9       | R 1 112   | 66      | R 1 171  | 116     | R 1 171  | 174     | R 44 560 | 218     | R 31 192 |
| 10      | R 1 991   | 67      | R 1 171  | 117     | R 3 279  | 175     | R 11 710 | 219     | R 33 420 |
| 11      | R 586     | 70      | R 1 171  | 119     | R 22 280 | 176     | R 20 052 | 220     | R 16 710 |
| 15      | R 586     | 71      | R 1 171  | 120     | R 878    | 177     | R 55 700 | 221     | R 24 508 |
| 16      | R 937     | 74      | R 351    | 123     | R 11 710 | 178     | R 14 482 | 222     | R 17 824 |
| 17      | R 1 171   | 75      | R 1 054  | 124     | R 761    | 179     | R 12 254 | 224     | R 53 472 |
| 18      | R 1 991   | 77      | R 1 522  | 125     | R 7 026  | 181     | R 61 270 | 225     | R 22 280 |
| 19      | R 1 171   | 78      | R 1 874  | 126     | R 3 513  | 182     | R 15 596 | 226     | R 33 420 |
| 21      | R 2 459   | 80      | R 586    | 128     | R 586    | 183     | R 28 964 | 227     | R 13 368 |
| 22      | R 2 108   | 81      | R 410    | 129     | R 937    | 185     | R 10 539 | 228     | R 38 990 |
| 23      | R 351     | 82      | R 468    | 131     | R 1 171  | 186     | R 20 052 | 229     | R 53 472 |
| 24      | R 2 810   | 83      | R 1 054  | 133     | R 761    | 187     | R 31 192 | 230     | R 31 192 |
| 25      | R 468     | 86      | R 7 026  | 141     | R 3 513  | 190     | R 9 368  | 231     | R 22 280 |
| 26      | R 937     | 87      | R 2 108  | 142     | R 7 026  | 191     | R 94 690 | 232     | R 28 964 |
| 28      | R 7 026   | 88      | R 4 099  | 143     | R 3 513  | 192     | R 38 990 | 233     | R 28 964 |
| 32      | R 995     | 89      | R 1 288  | 146     | R 4 450  | 194     | R 55 700 | 234     | R 8 197  |
| 33      | R 422     | 90      | R 1 112  | 149     | R 31 192 | 196     | R 61 270 | 235     | R 24 508 |
| 34      | R 949     | 91      | R 1 757  | 151     | R 13 368 | 197     | R 31 192 | 237     | R 55 700 |
| 36      | R 4 099   | 93      | R 1 288  | 152     | R 11 125 | 198     | R 20 052 | 240     | R 38 990 |
| 37      | R 2 342   | 96      | R 11 710 | 153     | R 24 508 | 199     | R 5 855  | 241     | R 21 166 |
| 38      | R 2 576   | 97      | R 1 757  | 154     | R 72 410 | 200     | R 11 710 | 242     | R 13 368 |
| 39      | R 1 171   | 98      | R 2 810  | 155     | R 33 420 | 201     | R 12 254 | 243     | R 55 700 |
| 41      | R 820     | 99      | R 1 171  | 156     | R 11 710 | 202     | R 11 710 | 244     | R 9 368  |
| 44      | R 1 639   | 100     | R 1 171  | 157     | R 11 125 | 203     | R 50 130 | 245     | R 8 197  |
| 45      | R 2 576   | 101     | R 2 810  | 158     | R 26 736 | 204     | R 46 788 | 246     | R 55 700 |
| 46      | R 937     | 103     | R 1 171  | 160     | R 11 710 | 205     | R 11 710 | 247     | R 12 254 |
| 47      | R 2 108   | 104     | R 2 342  | 162     | R 47 902 | 206     | R 8 783  | 248     | R 14 482 |
| 48      | R 761     | 105     | R 586    | 163     | R 44 560 | 207     | R 12 254 | 249     | R 18 938 |
| 50      | R 703     | 107     | R 468    | 164     | R 13 368 | 208     | R 18 938 | 250     | R 28 964 |
| 51      | R 1 522   | 108     | R 1 757  | 165     | R 38 990 | 209     | R 28 964 | 251     | R 18 938 |



| LOT NO. | RANDS     | LOT NO. | RANDS     | LOT NO. | RANDS        | LOT NO. | RANDS       | LOT NO. | RANDS     |
|---------|-----------|---------|-----------|---------|--------------|---------|-------------|---------|-----------|
| 252     | R 8 783   | 297     | R 6 441   | 339     | R 24 508     | 379     | R 22 280    | 423     | R 72 410  |
| 253     | R 14 482  | 298     | R 50 130  | 340     | R 33 420     | 381     | R 55 700    | 424     | R 83 550  |
| 254     | R 17 824  | 299     | R 9 368   | 341     | R 38 990     | 382     | R 55 700    | 425     | R 222 800 |
| 255     | R 55 700  | 300     | R 10 539  | 342     | R 54 586     | 383     | R 100 260   | 428     | R 401 040 |
| 256     | R 72 410  | 301     | R 13 368  | 343     | R 94 690     | 384     | R 133 680   | 430     | R 38 990  |
| 257     | R 31 192  | 302     | R 14 482  | 344     | R 50 130     | 385     | R 423 320   | 431     | R 61 270  |
| 258     | R 14 482  | 303     | R 7 026   | 345     | R 111 400    | 386     | R 278 500   | 432     | R 61 270  |
| 261     | R 22 280  | 304     | R 10 539  | 346     | R 334 200    | 388     | R 111 400   | 434     | R 72 410  |
| 262     | R 50 130  | 305     | R 14 482  | 347     | R 89 120     | 389     | R 501 300   | 437     | R 55 700  |
| 263     | R 111 400 | 306     | R 35 648  | 348     | R 89 120     | 390     | R 685 110   | 439     | R 211 660 |
| 264     | R 31 192  | 307     | R 44 560  | 349     | R 345 340    | 391     | R 50 130    | 440     | R 178 240 |
| 265     | R 13 368  | 308     | R 11 710  | 350     | R 46 788     | 392     | R 1 002 600 | 441     | R 334 200 |
| 267     | R 7 612   | 309     | R 11 710  | 351     | R 105 830    | 394     | R 389 900   | 442     | R 178 240 |
| 268     | R 9 368   | 311     | R 2 342   | 352     | R 83 550     | 395     | R 50 130    | 443     | R 55 700  |
| 269     | R 26 736  | 313     | R 4 684   | 353     | R 66 840     | 398     | R 72 410    | 444     | R 55 700  |
| 272     | R 28 964  | 314     | R 3 513   | 354     | R 116 970    | 399     | R 42 332    | 445     | R 245 080 |
| 273     | R 11 710  | 315     | R 17 824  | 355     | R 100 260    | 401     | R 779 800   |         |           |
| 275     | R 30 078  | 316     | R 13 368  | 356     | R 83 550     | 402     | R 50 130    |         |           |
| 276     | R 53 472  | 317     | R 24 508  | 357     | R 50 130     | 404     | R 612 700   |         |           |
| 277     | R 11 710  | 318     | R 50 130  | 358     | R 334 200    | 405     | R 89 120    |         |           |
| 278     | R 22 280  | 319     | R 31 192  | 359     | R 389 900    | 406     | R 289 640   |         |           |
| 279     | R 50 130  | 320     | R 24 508  | 360     | R 211 660    | 407     | R 445 600   |         |           |
| 280     | R 44 560  | 321     | R 33 420  | 361     | R 200 520    | 408     | R 77 980    |         |           |
| 281     | R 24 508  | 325     | R 44 560  | 362     | R 55 700     | 409     | R 913 480   |         |           |
| 282     | R 15 596  | 326     | R 21 166  | 363     | R 779 800    | 411     | R 378 760   |         |           |
| 284     | R 27 850  | 327     | R 50 130  | 364     | R 111 400    | 412     | R 83 550    |         |           |
| 285     | R 18 938  | 328     | R 38 990  | 365     | R 144 820    | 413     | R 245 080   |         |           |
| 287     | R 10 539  | 329     | R 18 938  | 367     | R 278 500    | 414     | R 523 580   |         |           |
| 288     | R 4 918   | 330     | R 9 368   | 370     | R 17 267 000 | 415     | R 534 720   |         |           |
| 289     | R 21 166  | 332     | R 50 130  | 371     | R 89 120     | 416     | R 72 410    |         |           |
| 290     | R 13 368  | 333     | R 105 830 | 372     | R 245 080    | 417     | R 57 928    |         |           |
| 291     | R 17 824  | 334     | R 7 612   | 373     | R 189 380    | 418     | R 233 940   |         |           |
| 292     | R 2 928   | 335     | R 72 410  | 374     | R 267 360    | 420     | R 378 760   |         |           |
| 293     | R 72 410  | 336     | R 12 254  | 375     | R 89 120     | 421     | R 278 500   |         |           |
| 294     | R 77 980  | 337     | R 26 736  | 376     | R 111 400    | 422     | R 245 080   |         |           |
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