

BACK COVER
Lot 691 Maggie Laubser, *Lake Scene with Trees and Mountains*,
recto; (detail)

INSIDE BACK COVER
Lot 691 Maggie Laubser, *Portrait of a Shepherd*,
verso (detail)

Strauss&co

Fine Art Auctioneers | Consultants

CAPE TOWN

Tel: +27 (0) 21 683 6560 Mobile : +27 (0) 78 044 8185
Fax: +27 (0) 21 683 6085 ct@straussart.co.za
The Oval, 1st Floor Colinton House, 1 Oakdale Road, Newlands, 7700
Postnet Suite 200, Private Bag X26, Tokai, 7966

JOHANNESBURG

Tel: +27 (0) 11 728 8246 Mobile : +27 (0) 79 367 0637
Fax: +27 (0) 11 728 8247 jhb@straussart.co.za
89 Central Street, Houghton, 2198
P O Box 851, Houghton, 2041

www.straussart.co.za

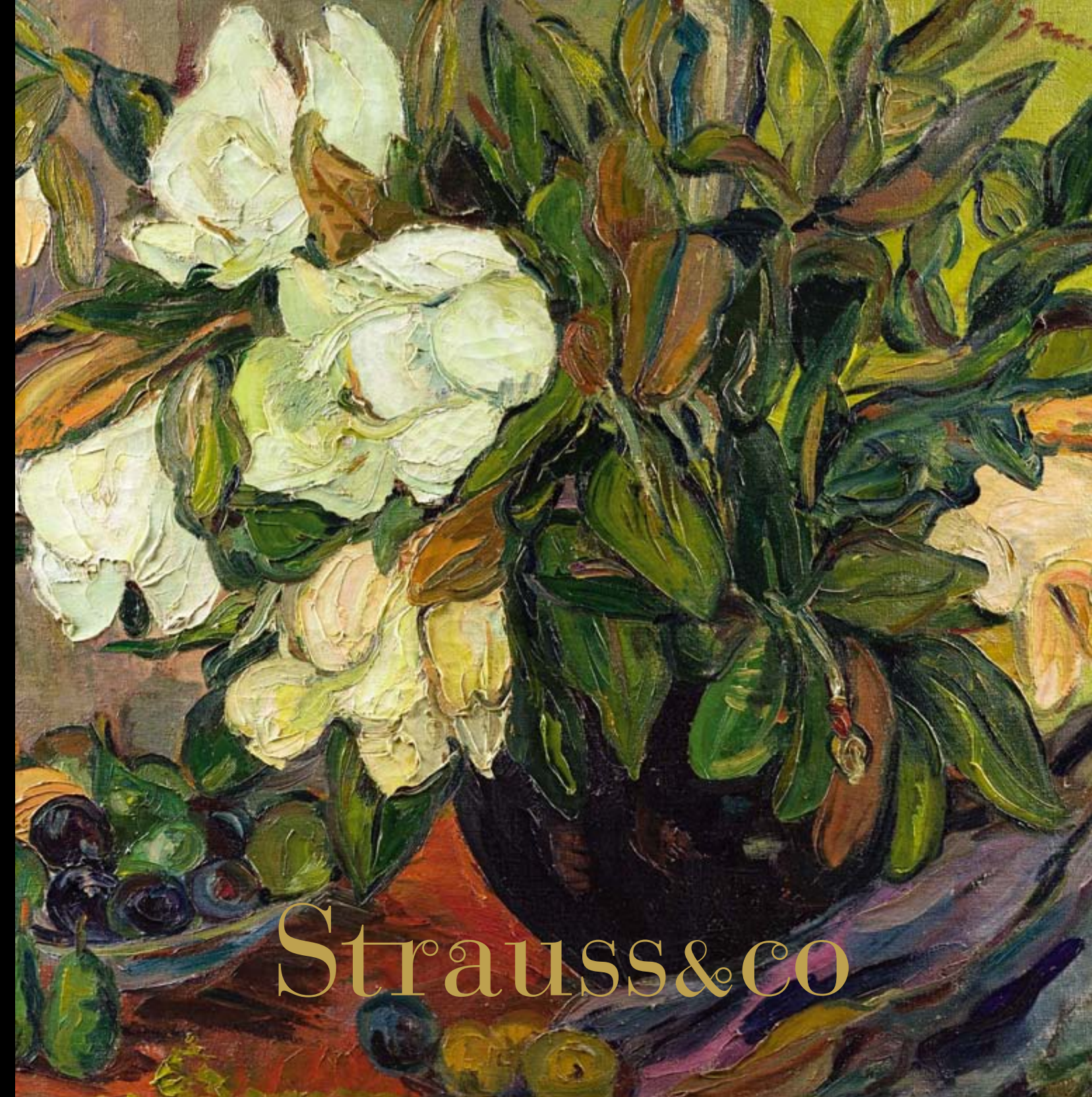


Strauss&co

Important South African Art & Furniture, Decorative Arts & Jewellery

21 October 2013

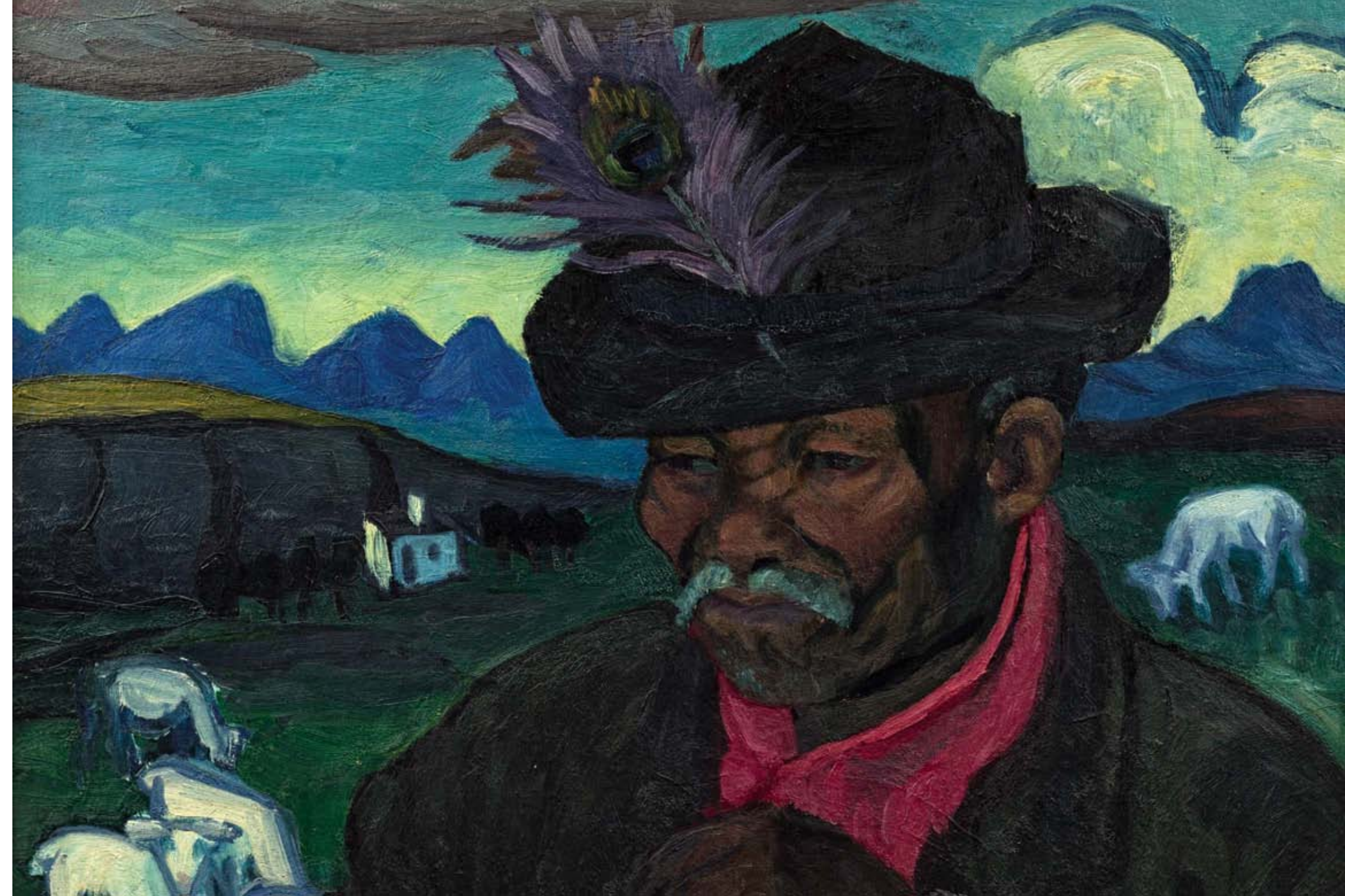
CT 2013/3



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FRONT COVER
Lot 701 Irma Stern, *Magnolias and Fruit* (detail)

INSIDE FRONT COVER
Lot 686 Robert Gwelo Goodman, *Dawn on Table Mountain* (detail)



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PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Important South African Art & Furniture, Decorative Arts & Jewellery

including The Dr Johan Bolt Cape Collection

Monday 21 October 2013

10am: Session One (Lots 1-250)

1.30pm: Session Two (Lots 251-380)

3.30pm: Session Three (Lots 381-530)

5.30pm: Session Four (Lots 531-670)

8pm: Session Five (Lots 671-779)

VENUE

The Vineyard Hotel, Newlands

Colinton Road (off Protea Road)

GPS Co-ordinates: S 33° 58' 44.6" E 18° 27' 31.1"

PREVIEW

Friday 18 to Sunday 20 October 10am to 5pm

WALKABOUT

Conducted by Stephan Welz and Emma Bedford

Saturday 19 and Sunday 20 October at 11am

ENQUIRIES

+27 (0) 21 683 6560

Mobile +27 (0) 78 044 8185

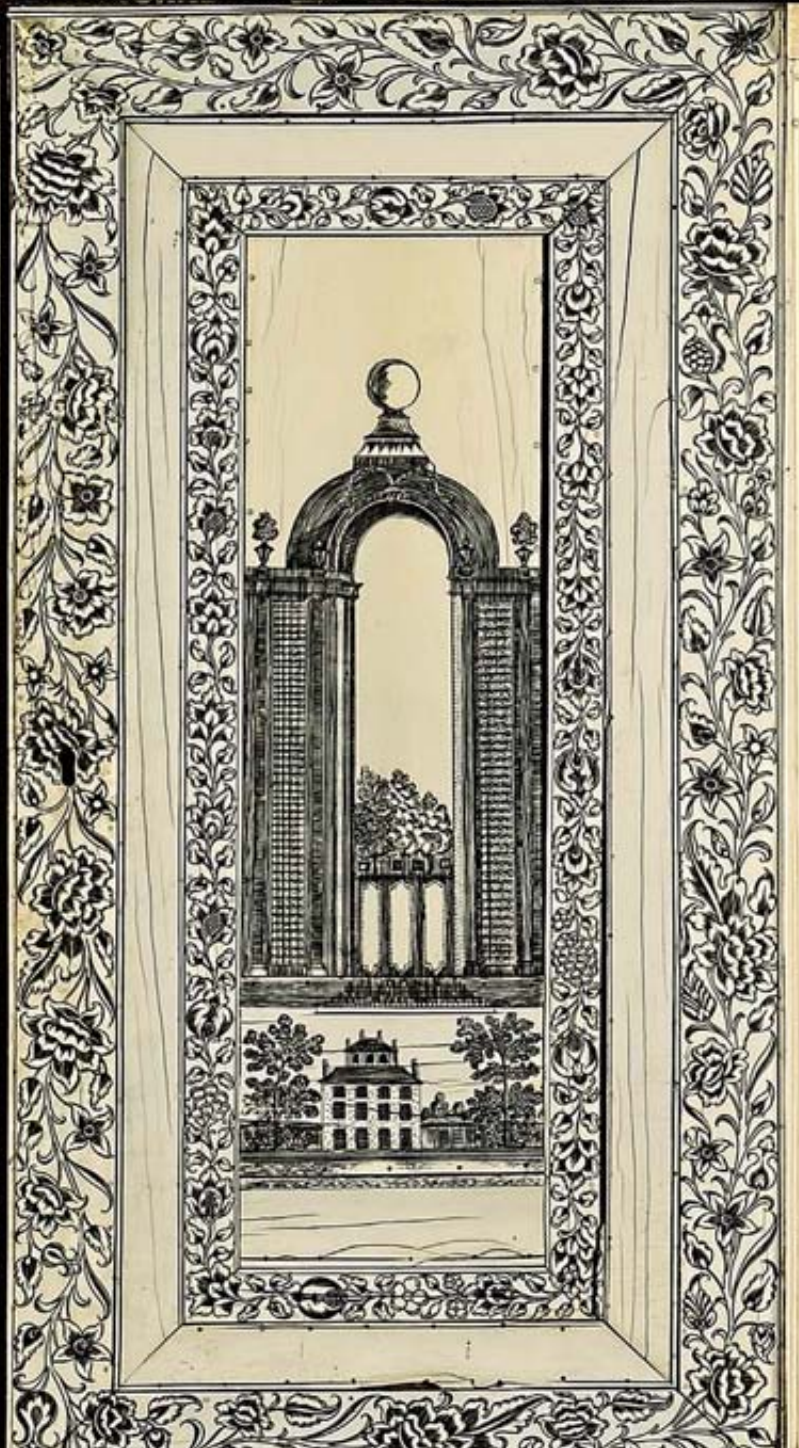
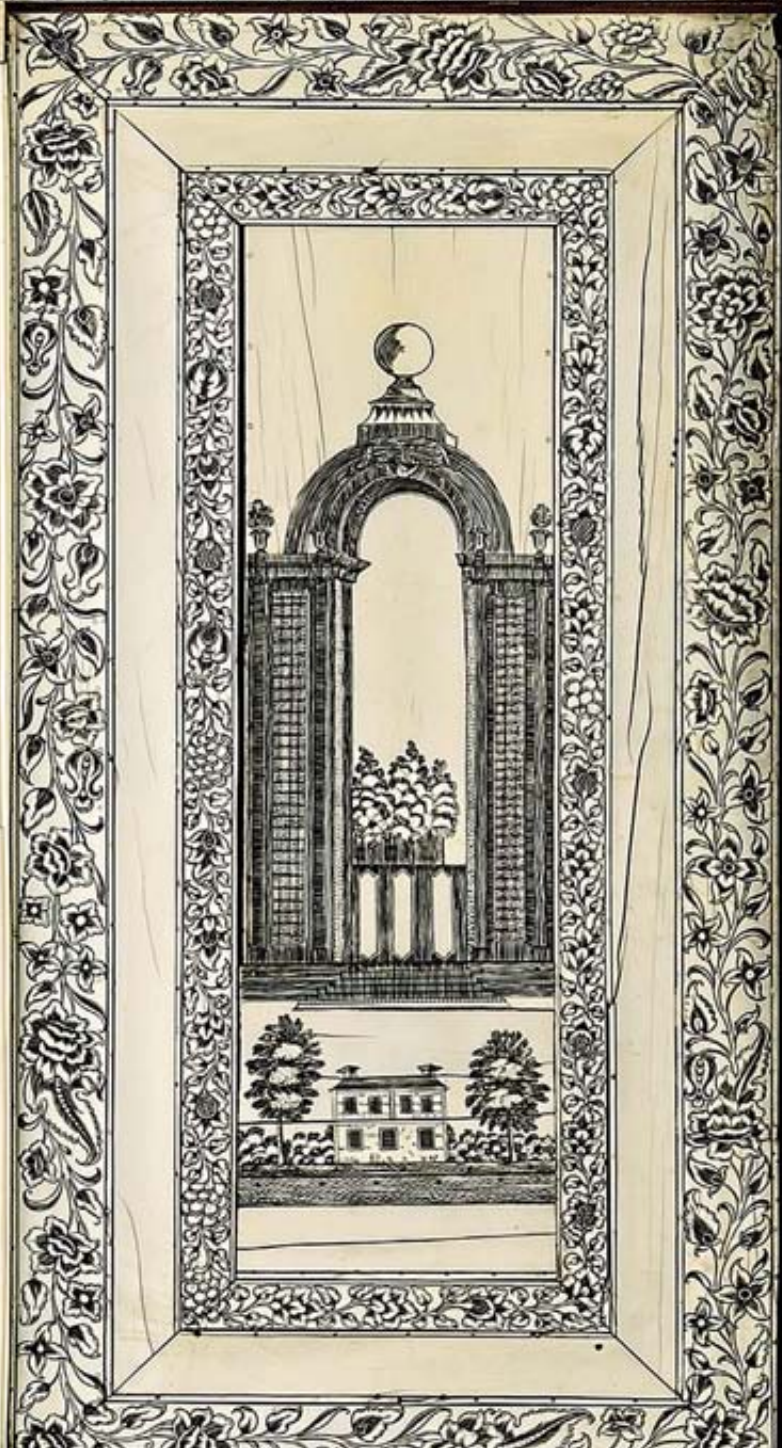
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OPPOSITE: LOT 710 IRMA STERN, *COMPOSITION* (DETAIL)

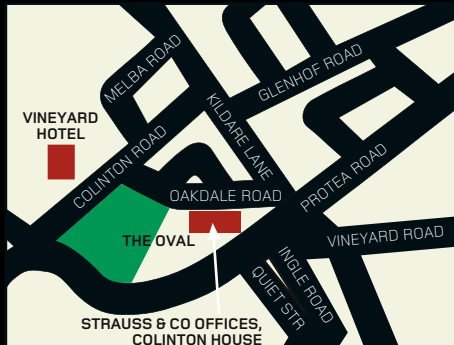
DIRECTORS: E BRADLEY (CHAIRMAN),
V PHILLIPS, B GENOVESE, A PALMER,
CB STRAUSS AND SA WELZ (MD)



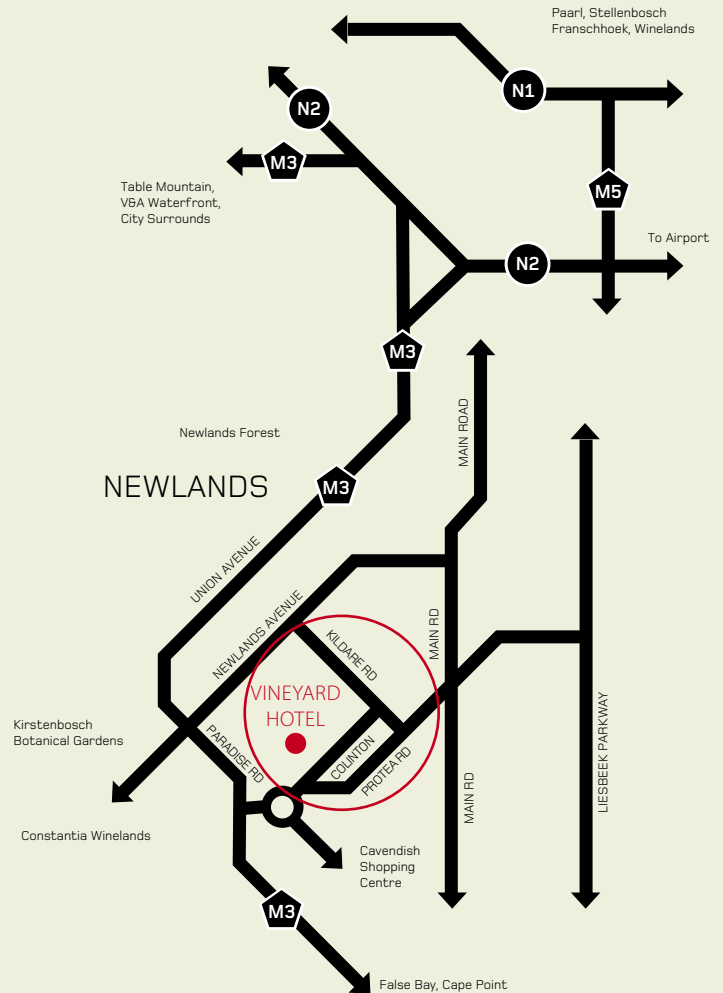
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Cape, Oriental & European Decorative Arts
and Furniture
Lots 1 - 250
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English Silver & Furniture, including
a Collection of Vinaigrettes & Novelties
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Directions to the Vineyard Hotel



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



Specialists and Services

CAPE TOWN

Ann Palmer

Director

Paintings

+27 (0) 82 468 1098

ann@straussart.co.za

Vanessa Phillips

Director

Furniture, Silver, Ceramics & Jewellery

+27 (0) 72 445 4717

vanessa@straussart.co.za

Bina Genovese

Director

Client Advisory, Marketing & Media

+27 (0) 83 680 9944

bina@straussart.co.za

Emma Bedford

Senior Specialist, *Paintings*

+27 (0) 83 391 7235

emma@straussart.co.za

Kirsty Rich

Cataloguer, *Paintings*

+27 (0) 78 044 8185

kirsty@straussart.co.za

Gail Duncan

Administrator

*Absentee, Telephone Bids
& Payments*

+27 (0) 78 044 8185

gail@straussart.co.za

Mica Curitz

Client Advisory, Silver Specialist

+27 (0) 82 777 7194

mica@straussart.co.za

Emma Whitehead

Intern, Junior Cataloguer

+27 (0) 83 609 7029

emmaw@straussart.co.za

Shirley Daniels

General Office Assistant

+27 (0) 78 044 8185

shirley@straussart.co.za

JOHANNESBURG

Stephan Welz

Managing Director

Paintings & Decorative Arts

+27 (0) 82 330 0798

stephan@straussart.co.za

Phillippa Duncan

Senior Specialist, *Paintings*

+27 (0) 83 480 9189

phillippa@straussart.co.za

Ruarc Peffers

Senior Specialist, *Paintings*

+27 (0) 84 444 8004

ruarc@straussart.co.za

Susie Goodman

Client Advisory

+27 (0) 72 896 7706

susie@straussart.co.za

Debbie Watson

Office Manager

Absentee, Telephone Bids & Payments

+27 (0) 82 336 8761

debbie@straussart.co.za

Jacqui Carney

Cataloguer, *Paintings*

+27 (0) 79 407 5140

jacqui@straussart.co.za

Jean le Clus-Theron

Cataloguer, *Paintings*

+27 (0) 79 407 5140

jean@straussart.co.za

Eddie Ubisi

Store Manager

+27 (0) 79 407 5140

eddie@straussart.co.za

John Withers

Accounts

+27 (0) 79 407 5140

john@straussart.co.za

Janine Roux

Administrator

+27 (0) 79 407 5140

janine@straussart.co.za

Information for this Sale

Auction

Monday 21 October 2013

10am Session 1 (Lots 1-250)

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Venue**The Vineyard Hotel**

Conference Centre

Colinton Road, Newlands

Preview

Friday 18 to Sunday 20 October

10am to 5pm

Walkabouts

Stephan Welz and Emma Bedford

Saturday 19 and Sunday 20 October

at 11am

Enquiries & Catalogues

Tel: +27 (0) 21 683 6560

+27 (0) 78 044 8185

Fax: +27 (0) 21 683 6085

ct@straussart.co.za

Contact Numbers during**Viewing & Auction**

Tel: +27 (0) 78 044 8185

Fax: +27 (0) 21 683 6085

Absentee & Telephone Bids

Tel: +27 (0) 21 683 6560

+27 (0) 78 044 8185

Fax: +27 (0) 21 683 6085

Gail Duncan

gail@straussart.co.za

Payment

Tel: +27 (0) 11 728 8246

Debbie Watson

debbie@straussart.co.za

Tel: +27 (0) 21 683 6560

Gail Duncan

gail@straussart.co.za



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

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.

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

These services are free of charge.

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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: 12% for lots selling over R10 000, 15% for lots selling at and below R10 000 plus VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

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- b) Cheque (by prior arrangement)
- c) Credit cards acceptable to Strauss & Co:
Mastercard and Visa
- d) Direct Cash deposit into our Current Account
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Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
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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.

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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 Stuttafords consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Stuttafords 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

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Relttem Removers: Tel +27 84 504 6096

Contact: Brenim Mettler

Stuttafords Fine Art

Tel +27 21 514 8700

Contact john.spangenberg@stuttfordvanlines.com





Explanation of Cataloguing Terms

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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.

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Fine Art Auctioneers | Consultants

IMPORTANT SOUTH AFRICAN AND INTERNATIONAL ART

Monday 11 November 2013
Johannesburg

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www.straussart.co.za



Jane Alexander
Untitled
R2 000 000 – 3 000 000





The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 21 October - 10am

**The Dr Johan Bolt
Cape Collection,
Cape, Oriental & European
Decorative Arts and
Furniture**

Lots 1-250

Lot 7 An 18th century Cape stinkwood and
yellowwood Chippendale style corner chair (detail)

The Eye of a Cape Collector

The Dr Johan Bolt Cape Collection

Born and raised in the then Transvaal, Dr Johan Bolt started his collection in 1980 with the purchase of a yellowwood wakis. Having grown up in a home surrounded by his mother's collection of Cape and English furniture, it was not surprising that he developed an interest in starting a collection of his own. Like all true collectors, once the passion took hold of him, it was the beginning of a life-long quest for rarity and perfection.

His interest in collecting extended beyond the confines of furniture to encompass Chinese blue and white porcelain, Cape brass and copperware and was further inspired by the vast collection of Africana belonging to the late Dr Hannes van Heerden, a family friend, of Klein Withoek near Brits. Strauss & Co was privileged to sell Dr van Heerden's Cape silver collection in March 2011.

Whilst the whole collection stands as a testament to Dr Bolt's passion and commitment, particular attention must be paid to what he regards as one of his greatest acquisitions, the yellowwood and stinkwood inlaid cupboard (lot 37). The sophisticated decorative inlay reflects the skill of the Cape craftsmen working at the end of the 18th century. His fine collection of 18th century chairs represents some of the earliest documented examples and is complemented by the sober and restrained elements found in the two Cape rooiels, stinkwood and yellowwood cupboards, (lots 14 and 16).

His collection of Cape copper and brass by recorded makers represents the largest group to be offered at auction in the past decade. His interest in copper developed from being sent as a young boy to polish the large brandy still which stood outside the house as punishment for

childish misdeeds. The hours spent shining this piece would eventually lead to a passion for Cape copper that culminated in him paying the record price at auction for a Cape copper and brass kettle, by Frederik Johannes Staal (lot 48).

'Comparisons are often made between the urge to collect and the urge to love. .. At one end of the spectrum are those whose approach is entirely detached and intellectual, at the other, those whose approach is purely sensual. Some collectors are most strongly moved by the

spirit of inquiry and the desire to know, and like a work of art because it presents a problem to be solved; others want only the inexplicable quickening of the pulse that is caused by the contemplation of something appealing to them. Most collectors probably share something of both emotions. The true connection between collecting and loving is almost certainly the desire to possess. The desire is not always fulfilled but the excitement and the hope drive the collector on.¹

Like most collectors, Dr Bolt's motivation for amassing such an array of fine pieces is complex. The excitement of the hunt for a particular piece has been enhanced by what he describes as 'the absolute joy of living with beautiful pieces of functional

art and, through them, becoming part of the cultural history of South Africa.²

It is indeed a great honour for Strauss & Co to be offering the result of over three decades of diligent and passionate collecting.

1. Cumming, Robert (ed.) (1984) *Christie's Guide to Collecting*, Oxford: Phaidon, Christie's, page 11.
2. email from Riaan Bolt to Vanessa Phillips, 29 August 2013.





1

A Cape stinkwood Tulbagh side chair, first half 18th century

with wave-shaped top rail above a pair of curved splats and conforming bottom rail, riempie seat, on square-section legs joined by a moulded box-stretcher

R20 000 – 25 000

NOTES

cf. Fehr, William. (1973) *Treasures at the Castle of Good Hope*, Cape Town, Board of Trustees William Fehr Collection. The companion chair is illustrated on the left on page 113, plate number 178.

2

A Cape Baroque ebonised hardwood sidechair, first quarter 18th century

with wave-shaped top-rail above a pair of moulded splats and conforming bottom-rail, ring-turned side supports headed by turned finials, caned seat, on turned baluster legs joined by box-stretchers, on turned feet

R40 000 – 60 000

NOTES

cf. Baraitser, Michael and Obholzer, Anton. (1987) *Town Furniture of the Cape*, Cape Town: C. Struik Publishers. A similar example is illustrated on page 168.
cf. Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. A similar example is illustrated on page 34.
cf. Viljoen, Deon and others. (2002) *Domestic Interiors at the Cape and Batavia 1602-1795*, Zwolle: Waanders Publishing and Den Haag: Gemeentemuseum. A similar armchair is illustrated on page 185.



1



2



3

A pair of Cape keurboom tolletjie chairs, first quarter 18th century

each with turned top and bottom rails united by five vertical ring-turned spindles, turned and ring-turned side supports headed by finials, riempie seat, on turned legs with bell-shaped feet joined by double-box-stretchers (2)

R30 000 – 40 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2002) *Cape Furniture 1680-1900*, Cape Town, exhibition catalogue, illustration number 2.

NOTES

"Tolletjie chairs are amongst the earliest seat furniture made at the Cape and would therefore have been made of suitable timber found on and around Table Mountain, such as white pear, wild peach, wild olive, and smaller shrub-like trees such as keurboom. The timber from any of these trees would have been ideal for chairs because it is strong and durable, it seasons easily and can be turned with relative ease. The *tolletjie* chair is a hybrid of several chair forms, incorporating influences from both Europe

and the East adapted to local conditions. These are particularly fine examples, not only in their original state, but also bearing witness to the skill of the turner in the coherence and articulation of the various turned components. Another example of this maker's work is in the Worcester Museum, Cape, illustrated in M. Baraitser, and A. Obholzer, *Cape Country Furniture*, second edition, Cape Town, 1978, p. 28" Viljoen, Deon and Rabe, Piér. (2002) *Cape Furniture 1680-1900*, Cape Town, exhibition catalogue.

4

**A Cape yellowwood plate rack,
first half 18th century**

with shaped side supports united
by three graduated, grooved and
moulded shelves, with securing bars,
103cm high, 124cm wide, 19cm deep

R30 000 – 40 000

LITERATURE

Rabe, Jo-Marie and Piér. (2004) *Cape
Furniture and South African Ceramics*,
Stellenbosch: Piér & Jo-Marie Rabe.
Illustrated in colour on page 4.

5

**A Cape stinkwood rococo
centre table, 18th century**

the moulded two-plank serpentine
top with re-entrant corners above a
wave-shaped apron, on cabriole legs
with hoof feet, *70cm high, 95cm wide,
59cm deep*

R30 000 – 40 000

4



5





6

6

A Cape stinkwood Queen Anne style armchair, first half 18th century

the dished and gabled top rail above a pierced, stylised vase-shaped splat, serpentine-shaped arm supports, riempie seat, on chamfered baluster legs with conforming square-section tapering feet joined by an H-shaped stretcher

R30 000 – 40 000



6 detail

7

A Cape stinkwood and yellowwood Chippendale style corner chair, late 18th century

with double-pierced back support and down-curved scroll arms, solid seat on square-section chamfered legs joined by a moulded X-shaped stretcher

R40 000 – 50 000

LITERATURE

Rabe, Jo-Marie and Piér. (2003) *Cape Furniture Styles, 1652-1900*, Stellenbosch: Jo-Marie and Piér Rabe. Illustrated in colour on page 28, number 18.

Miller, Judith. (2005) *Furniture World Styles from Classical to Contemporary*, London: Dorling Kindersley Limited. Illustrated in colour on page 184.

NOTES

cf. Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. A four-chair-back settee carved in the Chippendale manner similar to this corner chair is illustrated and discussed on pages 32 - 35. The similarity is found in the down-curved scroll arms, solid seat and chamfered legs.



7

8

**A large Dutch brass-mounted
States General Bible,
Dordrecht, 1729**

bij Pieter en Jacob Keur, inserted front page with hand-written prayer signed with family initials, back end-paper inscribed 'Johanna Magdalena Strýdom is Ge Boren den 1 Januwarry in het iaar 1781'; leather-bound with pierced brass mounts and clasps, *restored, some distress, water marks*, 43 by 26,5 by 12,5cm

R8 000 – 10 000

9

**A Dutch Delft Drie Klokken
tin-glazed blue and white snuff
jar, 18th/19th century**

the ovoid body decorated in underglaze-blue with a plumed Calumet-smoking Indian seated on a pedestal, before an urn inscribed 'POMPADOER' (sic), next to a barrel covered in tobacco leaves, the VOC monogram painted on a small box to the left and a shipping scene to the right, *chips to the rim, fritting chips, underglaze-blue factory mark*, 27,5cm high, with associated conical brass cover

R6 000 – 8 000

10

**A Dutch Delft De Claeuw
tin-glazed blue and white snuff
jar, 18th/19th century**

the ovoid body painted with a cartouche enclosed by c-scrolls, foliage and a vase of flowers, the centre inscribed 'POMPADOUR', *fritting chips to the rim, hairline crack, underglaze-blue factory mark*, 24cm high, with associated brass cover

R4 000 – 6 000



9



10



11

11

**A pair of Batavian Paktong cuspidors,
18th century**

of baluster outline, raised on a stepped circular foot, *minor dent*, 34cm high

R12 000 – 15 000

NOTES

cf. Fehr, William. (1963) *Treasures at the Castle of Good Hope*, Cape Town: Council of Trustees, William Fehr Collection. A similar example is illustrated on page 96.

12

**A Cape teak corner armchair,
18th century**

with panelled back, caned seat, on square-section legs joined by box-stretchers

R50 000 – 70 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town and Stellenbosch: Deon Viljoen and Piér Rabe. Illustrated in colour on pages 10-11.

NOTES

"Cape corner chairs are rare, and the few known examples are almost all illustrated in the literature. A chair very similar to the present example is depicted in the Cape group portrait of Joachim Wernich, his wife Anna van Reenen and their two-year-old daughter Elizabeth, painted in 1754 by Pieter Willem Regnault (d. 1765), and now in the South African Cultural History Museum [now in Koopmans de Wet House, Cape Town] . . . Atmore states that these chairs 'must have been prize possessions at the Cape from the earliest times and were probably made in the last quarter of the seventeenth and early eighteenth centuries.' [Atmore, M.G. (1965) *Cape Furniture*, Cape Town. p.60]"

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town and Stellenbosch: Deon Viljoen and Piér Rabe. Page 11.



12

13

A Cape West Coast teak side table, late 18th century

the rectangular three-plank moulded top with rounded corners above a frieze drawer, the ring-turned baluster legs joined by box-stretchers on double ring-turned bun-shaped feet, *60cm high, 93cm wide, 64,5cm deep*

R50 000 – 70 000

PROVENANCE

Sold: Stephan Welz & Co in association with Sotheby's, Decorative and Fine Arts including Important Cape Furniture from the Collection of Dr Gavin Watkins, Cape Town, 29 January 1998, lot 368

14

A Cape rooieis and stinkwood side cupboard, late 18th century

the two-plank rectangular top with moulded and reeded edge above a pair of reeded and panelled doors, the interior fitted with two shelves, panelled sides on tapering legs, *127cm high, 118cm wide, 61cm deep*

R100 000 – 120 000

PROVENANCE

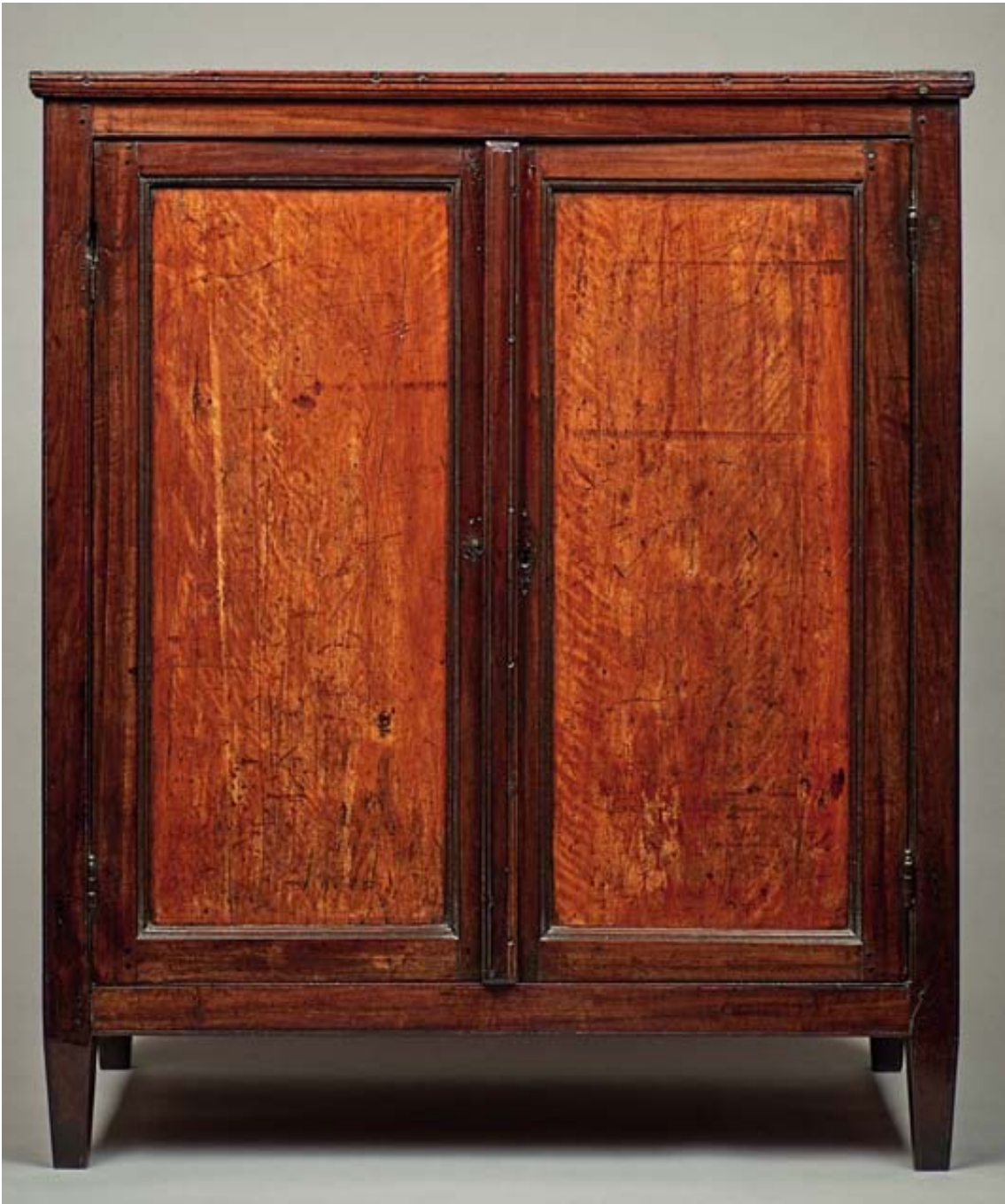
Sold: Stephan Welz & Co. in association with Sotheby's, Decorative and Fine Arts, including Important Cape Furniture from the collection of Dr Gavin Watkins, Cape Town, 29 January 1998, lot 366

LITERATURE

Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 294, number 1226.



13





15

A Cape yellowwood and stinkwood inlaid corner cupboard, late 18th century

the triangular panelled moulded top above a pair of panelled doors enclosing two shelves, each canted moulded side inlaid with a stinkwood serpent, on ring-turned bun feet, 117cm high, 117cm wide, 63,5cm deep

R60 000 – 80 000

16

A Cape Riversdale yellowwood, rooiels, stinkwood and inlaid cupboard, late 18th/early 19th century

the outset cornice above a pair of double panelled doors with inlaid closing strip, enclosing two shelves and three drawers, panelled sides, on tapering inlaid block feet, 198,5cm high, 140cm wide, 58,5cm deep

R200 000 – 250 000

LITERATURE

Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town, Struik. Illustrated on page 291, number 1214.



16



17

17

A Cape stinkwood, amboyna, ebony and yellowwood document box, 18th century

the rectangular hinged top inlaid with a compass motif enclosed by a rectangular border, with canted corners, the outer corners with shell motifs, the front and sides with conforming decoration and brass carrying-handles, the interior fitted with a compartment, *16cm high, 58cm wide, 43,5cm deep*

R20 000 – 30 000



18

18

A Cape stinkwood tea caddy, early 19th century

the hinged, moulded two-plank top enclosing a pair of covered compartments and central well, raised on a plinth base with bracket feet, *20cm high, 39cm wide, 18,5cm deep*

R6 000 – 8 000

PROVENANCE

Sold: Stephan Welz & Co. in association with Sotheby's, Important Cape Furniture from the collection of Dr. Gavin Watkins, Cape Town, 29 January 1998, lot 396

19

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

the centre with a shaped medallion painted with pavilions and sampans before a riverscape, *26,5cm diameter*

R2 000 – 3 000

20

Two Chinese blue and white Nanking plate warmers, Qing Dynasty, early 19th century

octagonal, each painted with sampans, pavilions and a bridge within a riverscape setting, *one with hairline crack and chip to handle, 26cm wide (2)*

R2 500 – 3 000

21

A Chinese blue and white Nanking dish, Qing Dynasty, early 19th century

octagonal, painted with pavilions, a bridge and sampans in a riverscape, *40cm wide*

R5 000 – 7 000

22

A Chinese blue and white Nanking dish, Qing Dynasty, early 19th century

octagonal, painted with pavilions, a tree and a rocky outcrop, a sampan and a bridge in the foreground, *39,5cm wide*

R5 000 – 7 000

23

Two Chinese blue and white Nanking dishes, Qing Dynasty, early 19th century

octagonal, each painted with pavilions and outbuildings before a riverscape, with sampans and a bridge, within diaper borders, *the larger 32cm wide (2)*

R6 000 – 8 000

24

A Chinese blue and white Nanking dish, Qing Dynasty, early 19th century

painted with pavilions before rocky outcrops, sampans and a bridge, *46,5cm wide*

R6 000 – 8 000



19



21



22



23



24

25

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

rectangular with canted corners, painted with pavilions and sampans before a riverscape, the cover with cone finial, *27cm wide*

R4 000 – 6 000

26

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

rectangular with canted corners, painted with sampans and pavilions before a riverscape, the cover with cone finial, *23,5cm wide*

R3 000 – 4 000

27

A Chinese blue and white Nanking dish, Qing Dynasty, early 19th century

octagonal, the centre painted with island pavilions, sampans and a bridge, *two minor firing faults, 46,5cm wide*

R6 000 – 8 000

28

A Chinese blue and white Nanking bottle vase, Qing Dynasty, early 19th century

painted with pavilions and sampans before mountains in a riverscape setting, *23cm high*

R1 500 – 2 000

29

A Chinese blue and white Nanking bowl, Qing Dynasty, early 19th century

square with indented corners, painted with pagodas, sampans and bridges within a continuous riverscape, the centre painted with an island, raised on a circular foot, *restorations, 24cm diameter*

R3 000 – 4 000

30

A Chinese blue and white jar, Qing Dynasty, early 19th century

ovoid, painted with a continuous river landscape with pavilions, trees and a fisherman in the foreground, *18cm high*

R900 – 1 200



25



26



27



31

**A Cape Neo-classical stinkwood
double gate-leg dining table,
late 18th/early 19th century**

the moulded rectangular twin-flap peg-
top above a frieze incorporating two
frieze drawers, on tapering fluted legs,
74cm high, 188,5cm long, 136cm wide

R150 000 – 180 000

LITERATURE

Rabe, Jo-Marie and Piér. (2003) *Cape
Furniture Styles 1652-1900*, Stellenbosch:
Jo-Marie and Piér Rabe. Illustrated in colour
on page 36, number 24.

Miller, Judith. (2005) *Furniture: World Styles
from Classical to Contemporary*, London:
Dorling Kindersley Limited. Illustrated in
colour on page 169.

32

**A Cape Neo-classical
stinkwood side chair, early
19th century**

the top rail with pierced cresting above
a pierced harp-shaped splat, riempie
seat, on grooved square-section
tapering legs joined by an H-shaped
stretcher

R8 000 – 10 000

33

**A Cape Neo-classical
stinkwood and inlaid side chair,
early 19th century**

with pierced cresting above a pierced
harp-shaped splat, riempie seat, on
tapering square-section inlaid legs
joined by an H-shaped stretcher

R10 000 – 15 000

PROVENANCE

Sold: Stephan Welz & Co. in association
with Sotheby's, Decorative and
Fine Arts including Important Cape
Furniture from the collection of Dr
Gavin Watkins, Cape Town, 29 January
1998, lot 354 part lot



32



33

34

A Cape stinkwood and yellowwood peg-top table, early 19th century

the rectangular two-plank top above a frieze drawer and shaped apron, on notched square-section tapering legs, *71,5cm high, 60,5cm deep, 92cm wide*

R20 000 – 25 000



34

35

A Cape Neo-classical stinkwood rusbank, first quarter 19th century

the four-chair back with pierced lattice splats, the deep caned seat on square-section tapering legs joined by stretchers, *188,5cm long*

R50 000 – 70 000



35



36

**A Cape Neo-classical stinkwood
and yellowwood centre table, early
19th century**

the moulded rectangular top above a
shaped frieze with a drawer, on square
tapering fluted legs, *71,5cm high, 118cm
wide, 77cm deep*

R40 000 – 60 000

PROVENANCE

Sold: Stephan Welz & Co in association
with Sotheby's, Decorative and Fine Arts
including Important Cape Furniture from
the Collection of Dr Gavin Watkins, Cape
Town, 29 January 1998, lot 377



37

**A Cape yellowwood and stinkwood inlaid
cupboard, late 18th century**

the outset moulded top above a pair of cock-beaded
drawers inlaid with border of geometric motifs
above a pair of reeded, panelled doors inlaid with a
double turret motif, enclosing a pair of yellowwood
shelves, on tapering inlaid block feet, 161cm high,
135cm wide, 58cm deep

R180 000 – 200 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001)
Cape Furniture and Metalware, Cape
Town and Stellenbosch: Deon Viljoen
and Piér Rabe. Illustrated in colour on
page 71.



38



39



40



41

38

A Cape copper tart pan and cover, first half 19th century
the pan with forged iron handle,
33cm diameter

R10 000 – 12 000

39

A Cape copper tart pan and cover, first half 19th century
39cm diameter

R8 000 – 10 000

40

A Cape brass kolwyntjie pan, early 19th century
with rolled rim and forged iron handle,
26,5cm diameter excluding handle

R2 000 – 3 000

NOTES

cf. Cook, Mary Alexander. (1973) *The Cape Kitchen*, Stellenbosch: Stellenbosch Museum. A similar example is illustrated on page 61, number 70.

41

A large Cape brass coffee urn, John William McLachlan, Worcester, second half 19th century

the cylindrical body with two taps, the cover with porcelain finial, *both handles stamped with the maker's mark*, *44cm high*

R15 000 – 20 000

42

A Cape teak and brass bound waterbalie, 19th century

the semi-circular hinged cover with conforming gallery, tapering sides with brass tap, on shaped stiles, 108cm high, 60,5cm wide

R15 000 – 20 000



42

43

A Cape copper and brass iron, Joseph Lawton, second quarter 19th century

with stinkwood turned grip, 22cm high

R5 000 – 7 000



43



44

44

A Cape copper and brass lace iron, late 19th century

with turned wooden grip, the cover stamped with the initials A.N.R., 13,5cm high

R2 000 – 3 000

45

A Cape yellowwood and stinkwood bakkis, early 19th century

the hinged rectangular two-plank top bordered by moulded stinkwood siderails inlaid with rectangular lozenges, on chamfered square-section legs, 88cm high, 115,5cm wide, 62,5cm deep

R15 000 – 20 000



45



46

46

A Cape yellowwood, stinkwood and sycamore koskas, 19th century

the superstructure with two open shelves with scalloped edge, the rectangular moulded top above four cock-beaded short drawers and four panelled doors enclosing a shelf, panelled sides, on tapering feet, 187cm high, 185cm wide, 56cm deep

R30 000 – 40 000



47

47

A Cape copper tart pan and cover, Josiah Duffett, Cape Town, late 19th century

the cover and base stamped with the maker's sphinx and arrow symbol, 31cm diameter

R15 000 – 20 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. Illustrated in colour on pages 108 and 109.



48

48

A large copper and brass kettle, Frederik Johannes Staal, 1892

with strap handle, stamped with the maker's name and date, 32cm high

R20 000 – 25 000



49



50



51

49

A Cape copper and brass two-handled jam boiler, W M Rae, 19th century

circular with rolled rim, stamped 'W M RAE, Coppersmith, CAPE TOWN,' 45cm wide over handles

R5 000 – 7 000

50

A Cape copper tart pan and cover, Josiah Duffett, Cape Town, late 19th century

the cover and base stamped with the previously unrecorded maker's mark, 34,5cm diameter

R15 000 – 20 000

NOTES

cf. Le Roux, Marius. (1982) *Cape Coppersmiths*, Stellenbosch Museum. A similar example is illustrated on page 89.

51

A Cape yellowwood potterak, mid 19th century

with shaped side supports and five reeded graduated open shelves, on double ring-turned feet, the reverse painted with 'F & M, Paarl Str', 144cm high, 107cm wide, 32cm deep

R15 000 – 20 000

52

A Cape copper pan, 19th century
the side applied with a forged iron handle,
23,5cm diameter excluding handle

R1 000 – 1 200

53

A Cape brass mug, S Walters, Malmesbury, mid 19th century
with rolled rim and strap handle, *stamped*
'S. WALTERS, MALMESBURY', 11cm high

R2 000 – 3 000

54

A Cape teak brass-bound pickle balie and cover, late 19th century
the tapering sides with pierced lug handles, the cover with handle, *33cm high, 35,5cm wide over handles*

R2 000 – 3 000

55

A Cape brass double-handled jam boiler, Josiah Duffett, late 19th century
with rolled rim and forged iron handles, *20cm high including handles, 38,5cm diameter*

R6 000 – 8 000

56

A Cape brass coffee urn, J Ferguson, Worcester, late 19th century
fitted with a Fidian tap, *stamped with the maker's mark, 27,5cm high*

R3 000 – 4 000

57

A Cape teak brass-bound balie, C S Barends, Cape Town, last quarter 19th century
with tapering sides and triple brass banding, *the rim stamped with 'C.S. Barends, maker, Cape Town', 49cm high, 53,5cm diameter*

R6 000 – 8 000

58

A Cape oak and teak brass-bound balie, 19th century
the tapering sides with the initials 'THW' etched between double brass bandings, *14,5cm high, 24,5cm diameter*

R1 000 – 1 500

59

A Cape teak brass-bound balie, 19th century
with tapering sides and pierced lug handles, one handle stamped with indistinct initials, *22,5cm high, 27,5cm wide over handles*

R1 000 – 1 500

60

A Cape teak brass-bound botterkarring, late 19th century
the tapering dash churn with fitted balie and stellate form plunger, *43,5cm high*; and another, smaller, *42cm high (2)*

R5 000 – 7 000

NOTES

cf. Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town: Struik. A comparable example is illustrated in colour on page 96.
cf. Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. Comparable examples are discussed on pages 419 - 420.

61

A Cape copper and brass teegoedbalie, possibly J W McLachlan, late 19th century
oval, the sides applied with pierced lug handles, *33cm wide over handles*

R3 000 – 5 000

NOTES

cf. Le Roux, Marius. (1982) *The Cape Coppersmith*, Stellenbosch Museum. A similar example is illustrated on page 113, number 134

62

A Cape copper two-handled jam boiler, Josiah Duffett, late 19th century
with rolled rim, *stamped with the maker's sphinx and arrow symbol, 19cm high including handles, 32cm diameter*

R5 000 – 7 000

63

A Cape brass mug, Josiah Duffett, late 19th century
with rolled lip, *stamped 'Duffett Manufacturer, Cape Town', and with the maker's sphinx and arrow symbol, 8,5cm high*

R1 000 – 1 500

64

A Cape copper mug, C M Joubert, late 19th century
with rolled rim and strap handle, *stamped with the maker's name, 11cm high*

R2 000 – 3 000

65

A copper jelly mould, possibly Charles Mathews, 19th century
stamped with the initials 'C.M', 451 and 'model 2', dents and splits, 11cm high

R500 – 700



55



56



57 detail



57



60

66

A Cape stinkwood and yellowwood inlaid box, 19th century

the hinged moulded rectangular top inlaid with a star motif within a diamond-shaped border, the front similarly decorated, on ovoid-shaped feet, *17cm high, 34,5cm wide, 23cm deep*

R3 000 – 4 000



66

67

A Cape witels, stinkwood, pine and painted wakis, 19th century

with moulded rectangular notched top, the front painted with six panels of proteas in shades of yellow and red against a dark green ground, the front and reverse fitted with steel handles, *45cm high, 89,5cm wide, 44cm deep*

R10 000 – 15 000



67

68

A Cape pine and painted kist, late 19th century

the rectangular hinged top above tapering sides, the front painted with festoons of feathers in yellow and red against a dark green ground, *48cm high, 108cm wide, 45cm deep*

R10 000 – 15 000



68

69

A small South-Eastern Cape 'De Rust' oregon pine and teak inlaid kist, late 19th/early 20th century

the hinged rectangular top inlaid with a star motif enclosed by a chequerboard border, panelled sides inlaid with lozenge and diamond motifs, on notched tapering feet, 23cm high, 35,5cm wide, 24,5cm deep

R3 000 – 4 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town, exhibition catalogue pages 72 and 73, illustrated in colour number 48.

70

A Cape yellowwood and stinkwood inlaid speelgoed kist, 19th century

the rectangular hinged top inlaid with a foliate motif, the corners inlaid with three leaf-form motifs, the front inlaid with three upright stems with leaves, the tapering sides inlaid with six-point flowerheads, 31cm high, 61cm wide, 33cm deep

R12 000 – 15 000

NOTES

cf. Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. A kist with similar inlay is illustrated on page 383, number 1620.

71

A South-Eastern Cape 'De Rust' yellowwood, stinkwood, oregon pine and witels kist, late 19th century

the rectangular top, front and side panels inlaid with compass motifs within square chequerboard borders, raised on compressed ogee-shaped feet, the interior with wallpaper, the base made of crates and stamped 'CAPE TOWN', 55,5cm high, 90cm wide, 56cm deep

R20 000 – 30 000

LITERATURE

Baraitser, Michael and Obholzer, Anton. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustration on page 383, number 1623.



69



70



71

72

**An Eastern Cape copper
1 gallon measure, William
Alcock, Port Elizabeth, late
19th century**

the tapering body applied with a
strap handle with under-grip, *stamped*
'1 gallon, Alcock maker, Port Elizabeth;
overall minor dents, 30,5cm high

R6 000 – 8 000

73

**A Cape brass jam boiler, Josiah
Duffett, late 19th century**

with iron carrying-handle and rolled
rim, *stamped with the maker's sphinx
and arrow symbol, 31cm high including
handle, 32cm diameter*

R5 000 – 7 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001)
Cape Furniture and Metalware, Cape
Town. Illustrated in colour on pages
106 and 107, number 78.

74

**A near pair of brass cuspidors,
19th century**

each with flared rim and compressed
bulbous body, on a circular foot,
12,5cm high (2)

R3 000 – 4 000



72



73



78

75

**A Cape brass tonteldoos and
striker, 19th century**

cylindrical, with chain and iron striker,
cylinder 8,5cm long

R1 000 – 1 500

76

**A Cape brass skimmer,
19th century**

circular pierced bowl, applied with forged
iron handle, *66cm long including handle;*
and a Cape brass ladle, 19th century, the
bowl with rolled rim, applied with forged
iron handle, *dents, minor repairs (2)*

R2 000 – 3 000

77

**A Cape copper and brass ladle,
late 19th century**

the bowl with pouring spout, the side
inscribed 'L. Botha Kaapstad', with applied
hooked copper handle, *38cm long*

R1 000 – 1 500

78

**A Cape copper measure,
Johannes Marthinus Woudberg,
Wellington, late 19th century**

the base applied with oval strap-work,
stamped with the maker's initials and
'Wellington', overall oxidisation, 29cm high

R6 000 – 8 000



79

A Cape copper and brass iron, Joseph Lawton, second quarter 19th century with turned teak grip, the cover stamped with the maker's mark, 21cm high

R5 000 – 7 000

80

A Cape brass and copper coffee urn, Hendrickus Pit, Worcester, early 20th century stamped with the maker's mark, 29cm high

R3 000 – 4 000

81

A Cape brass coffee urn and konfoor, Frederik Johannes Staal, Robertson, 20 October 1911

the square pierced konfoor raised on bracket feet, urn and konfoor stamped with maker's mark and date, 38,5cm high

R10 000 – 12 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. Illustrated in colour on page 95.



79



80



81

82

A Cape brass mug, Hendrik Gerhardus Karel Penderis, Worcester, early 20th century with strap handle, stamped with the maker's mark, 12,5cm high

R2 000 – 3 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. Illustrated in colour on page 104, number 76.

83

A miniature Cape brass coffee urn and konfoor, early 20th century the urn cover with turned wooden finial, the interior with coffee filter, with coal tessie, 22cm high

R1 500 – 2 000

84

A Cape brass coffee pot and konfoor, Hendrik Gerhardus Karel Penderis, Worcester, early 20th century

the konfoor raised on paw feet, the coffee pot stamped with the maker's mark, 36cm high

R6 000 – 8 000

85

A Cape brass coffee urn and konfoor, Hendrickus Pit, Worcester, early 20th century

the konfoor raised on shaped bracket feet, the urn and konfoor stamped with the maker's mark, 46cm high

R8 000 – 10 000

86

A Cape copper 5 gallon wine measure, Daniel Benjamin Woudberg, Wellington, 1944

commissioned by the KVV, stamped 'D. B. WOUDBERG & SON 1944 WELLINGTON 5 GALLON', the inner lip punched with unknown cypher, 38,5cm high

R8 000 – 10 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. Illustrated in colour on pages 114 and 115, number 88.

Le Roux, Marius. (1982) *The Cape Coppersmith*, Stellenbosch Museum. Illustrated on pages 144 and 145, numbers 199(a) and 199(b).



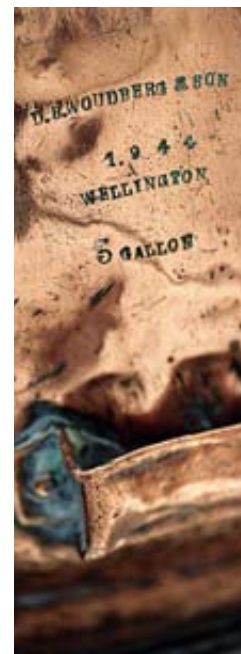
84



85



86



86 detail

87

A Cape brass covered milk jug, Frederik Johannes Staal, Robertson, early 20th century
the tapering sides applied with a strap handle, the spout with hinged cover, *stamped with the maker's mark, 17,5cm high*

R6 000 – 8 000

88

A near pair of Cape copper mugs, Hendrik Gerhardus Karel Penderis, Worcester, early 20th century
each with strap handle, *stamped with the maker's mark, the taller 8cm high*; and another example, similar (3)

R6 000 – 8 000

LITERATURE

Viljoen, Deon and Rabe, Piér. (2001) *Cape Furniture and Metalware*, Cape Town. The first two examples are illustrated in colour on pages 104 and 105, number 77.

89

A Cape copper mug, Frederik Johannes Staal, Robertson, early 20th century
with rolled rim and strap handle, hammered surface, *stamped with the maker's mark, 11,5cm high*

R2 000 – 3 000

90

A Cape brass coffee pot, Frederik Johannes Staal, Robertson, 1906
stamped with the maker's mark and date, 16cm high

R4 000 – 6 000

91

A Cape brass coffee pot, Frederik Johannes Staal, Robertson, 25 August 1910
stamped with the maker's mark and date, 18,5cm high

R4 000 – 6 000

92

A Cape brass mug, Frederik Johannes Staal, Robertson, 22 February 1923
with rolled rim and strap handle, *stamped with maker's mark and date, 10,5cm high*

R2 000 – 3 000

93

A Cape brass two-handled saucepan and cover, Thomas Christopher Falck, Robertson, 1977
the cylindrical sides applied with strap handles, *stamped with the maker's mark, 15cm high*

R2 000 – 3 000

94

Two stoneware vetpotte, late 19th/early 20th century
each of ovoid form with shortened neck, *the taller 23,5cm high* (2)

R1 200 – 1 800

95

A collection of 'Woodstock' glass, late 19th/early 20th century
engraved with fern leaves, comprising: two decanters, a carafe, a jug, five port glasses in sizes, and a wine glass engraved 'Henry', *the taller decanter 30cm high* (10)

R1 500 – 2 000

96

A glass and enamel 'mos konfynt' jar and stopper, early 20th century
22cm high; and two Austrian examples, early 20th century, each enamelled with 'Moss Komfynt' (sic) in white with gilt highlights, *the taller 21cm high* (3)

R3 000 – 4 000



87



88



90



93



91



95

Various properties



detail



detail



detail



*97

An important Anglo-Indian engraved ivory cabinet-on-stand, late 18th century, Vizagapatam

the outset cornice above a frieze drawer with a pair of doors below enclosing an arrangement of four open compartments and small drawers flanking a central arched cupboard with further drawers below, the stand with a frieze drawer, on cabriole legs and hoof feet joined by an X-shaped stretcher, engraved throughout with architectural panels and buildings outlined with borders of flowers and foliage, *restorations, some ivory losses, cracking*, 140,5cm high, 81cm wide, 41cm deep

R150 000 – 200 000

*Subject to CITES permit when exporting (see page 318).

Vizagapatam is situated on the South-East coast of India midway between the large cities of Calcutta and Madras. Blessed with a fine natural harbour, it was an ideal spot for the British East India Company to open a trading station in 1668. Its importance as a trading hub between Europe and the Far East was enhanced by the easy access to the rich resources of the hinterland provided by the Godava river.

As European settlement grew in the 18th century, so did the demand for locally made furniture, and Vizagapatam developed into an important centre of furniture-making. This growth was helped by the presence of indigenous timbers like teak, ebony and rosewood and the ready availability of ivory, padouk and sandalwood. The style that developed is highly distinctive and remarkable for the harmonious way in which Western and Eastern forms come together. Whilst the design of the pieces clearly owes much to European models, which were often based on Dutch or English examples illustrated in contemporary pattern books, the decoration, especially in the earlier examples, is heavily influenced by Indian forms.

Typically the rich local woods were inlaid or veneered with ivory engraved with black lac to create incredibly ornate decorative work. This effect was one that had great appeal, with the visiting Major John Corneille (in the first recorded reference to Vizagapatam furniture) writing in 1756 'that the place is likewise remarkable for its inlay work, and justly, for they do it to the greatest perfection!'

The engraving detail found on this example depicts architecture copied from European prints surrounded by bands of exotic foliage and flowers.

1. Jaffer, A. (2001) *Furniture from British India and Ceylon*, London: V&A Publications. Page 172



98

**A Cape stinkwood display cabinet-on-stand,
18th century**

with moulded cornice centred by a conforming key-block, glazed doors and side panels enclosing two velvet-lined shelves with a frieze drawer below, the stand with ring-turned tapering octagonal legs joined by a stretcher, on ring-turned bun feet, 238,5cm high, 174cm wide, 64cm deep

R150 000 – 200 000





detail

99

**A Cape stinkwood and ebony
armoire, second half 18th
century**

the moulded arched cornice centred
by a carved cherub cresting above
a pair of panelled doors enclosing
shelves and drawers, with three
long graduated drawers below, on
turned bun feet, fitted with Cape
silver handles and escutcheon plates,
*maker's initials AHA, 247cm high, 215cm,
105cm deep*

R250 000 – 300 000

LITERATURE

Welz, Stephan. (1989) *Art at Auction in
South Africa, 1969-1989*, A.D. Donker
(Pty) Ltd, illustrated on page 204.
Baraitser, Michael and Oberholzer,
Anton. (2004) *Cape Antique Furniture*,
Cape Town: Struik. Illustrated on page
272, numbers 1155 and 1155a.

PROVENANCE

Sold: Stephan Welz & Co in association
with Sotheby's, Cape Town 24 October
1988, lot 13



100

**A Cape West Coast
cedarwood cupboard, late
18th/early 19th century**

the outset rectangular top above a
pair of panelled doors enclosing two
shelves, on bracket feet, *150,5cm high,
130cm wide, 49,5cm deep*

R120 000 – 150 000



101

**A Cape West Coast cedarwood chest,
circa 1857**

the hinged rectangular top with double moulded borders, the front similarly moulded and centred by an incised star-shaped motif above a pair of drawers, the sides with brass carrying handles and escutcheon plates, on detachable bracket feet, *the inner backboard signed and dated 'Den 1 December 1857, C. Krige/Voigt', 83cm high, 127,5cm wide, 63,5cm deep*

R100 000 – 120 000

LITERATURE

Baraitser, Michael and Oberholzer, Anton.
(1986) *Cape Country Furniture*, Cape Town:
Struik, page 234 and illustration number 819
on page 235



102

A Cape stinkwood armchair, 1795

the stepped arched top rail above a pierced splat with conforming bottom rail, shaped grooved outcurved arms, caned seat, the shaped seatrail reverse carved with the initials 'DMB' and the date '1795', on tapering square-section fluted legs joined by an H-stretcher, on block feet, *restorations*

R40 000 – 50 000

NOTES

cf. Baraitser, Michael and Obholzer, Anton. (1978) *Cape Country Furniture*, 2nd edition, Cape Town. A similar example is illustrated on page 98, number 318.

103

A Cape stinkwood rusbank, late 18th century

with three-chair back, each centred with an oval panel carved with a flower-filled urn above a pierced splat, shaped arms, riempie seat, the shaped apron with dentil frieze, on tapering square-section fluted legs headed by foliate paterae and joined by stretchers, on square and block feet, two pairs of legs joined at the top, *196cm long*

R100 000 – 120 000

NOTES

cf. Baraitser, Michael and Obholzer, Anton. (1978) *Cape Country Furniture*, 2nd edition, Cape Town. A comparable example is illustrated on page 126, numbers 423 and 424.



102



103

104

A Cape Neo-classical stinkwood and upholstered armchair, early 19th century

the stepped top rail carved with a pair of rosettes above a pierced splat, outcurved padded arm supports, upholstered seat, on square-section tapering fluted legs headed by foliate paterae; and another example, the stepped top rail above a pierced splat, upholstered seat, on tapering square-section fluted legs headed by foliate paterae and joined by an H-shaped stretcher, *restorations* (2)

R30 000 – 40 000



104



105

105

A Cape teak and Robben Island slate-top table, late 18th century

the almost square moulded top above a frieze drawer, on cabriole legs and hoof feet, 69,5cm high, 79cm wide, 78cm deep

R80 000 – 100 000

106

**A Cape Transitional Tulbagh
stinkwood and fruitwood side
chair, late 18th century**

the toprail with double wave motif
above a pair of splats, riempie seat,
on square-section legs joined by
box-stretchers, *restorations and
replacements*

R4 000 – 6 000

107

**A Cape Transitional Tulbagh
stinkwood and fruitwood side
chair, early 19th century**

with arched top rail above a pair of
splats, riempie seat, on square-section
legs joined by an H-shaped stretcher,
restorations

R4 000 – 6 000



106



107

108

**A Cape Neo-classical
yellowwood and stinkwood
side table, early 19th century**

the rectangular top with moulded
rounded corners above a frieze
drawer, on tapering square-section
fluted legs with notched feet, *73cm
high, 93cm wide, 64cm deep*

R30 000 – 40 000



108

109

**A Cape teak and brass-bound
waterbalie, 19th century**

with hinged circular top, tapering
sides applied with brass bands, on
three tapering bracket-shaped feet,
73,5cm high, 41cm diameter

R12 000 – 15 000



109



110

110

A Cape Neo-classical stinkwood side chair, early 19th century

the stepped top rail carved with an oval flowerhead above a pierced splat, serpentine-shaped riempie seat carved with conforming flowerhead paterae, on square-section fluted legs joined by an H-shaped stretcher, *restorations*; and another, the stepped top rail above a pierced splat, caned seat, on notched square-section tapering legs joined by side stretchers, *restorations* (2)

R5 000 – 7 000

111

A Cape stinkwood peg-top side table, early 19th century

the rectangular three-plank moulded top with rounded corners above a shaped frieze drawer, shaped apron, on tapering square-section fluted legs, *restorations*, 65,5cm high, 83cm wide, 57cm deep

R20 000 – 30 000



111



112



113

112

A Cape yellowwood and stinkwood side cupboard, 19th century

the outset rectangular moulded panelled top above a pair of panelled doors enclosing three shelves, on fluted bracket feet, *146,5cm high, 125cm wide, 42,5cm deep*

R30 000 – 35 000

113

A Cape yellowwood and stinkwood kist, 19th century

the moulded rectangular top enclosing a pair of hinged compartments, on shaped bracket feet, the sides with iron carrying-handles, *57,5cm high, 105cm wide, 55cm deep*

R20 000 – 25 000

114

A Cape stinkwood side chair, 19th century

with gabled toprail above four reeded splats, riempie seat, on square-section tapering legs with H-shaped stretchers

R3 000 – 4 000

115

**A Cape stinkwood side chair,
19th century**

the rectangular top rail above a pair
of splats, riempie seat, on square-
section legs joined by side stretchers,
replacements

R4 000 – 6 000

PROVENANCE

Purchased by the current owner from
Anton Obholzer in 1971



115

116

**A Cape silver snuff box,
Lawrence Holme Twentyman,
early 19th century**

rectangular, the front and reverse
engraved with wriggle-work, foliate
borders and a vacant cartouche, *gilt
interior, 50g, 5,5cm wide*

R3 000 – 4 000



116

*117

**A Cape silver-mounted cowrie
shell snuff box, early 19th
century**

the shell set in a scalloped border, the
hinged base engraved with a hunter and
his dog before a wagon and a barn, within
foliate wriggle-work borders, *7cm wide*

R9 000 – 12 000

**Subject to CITES permit when exporting
(see page 318).*



117



117

detail

118

**Two Linnware white-glazed
bowls, 1942-1955**

each circular with inverted lip, *the larger
with hairline crack, impressed LW within a
circle, 41cm diameter (2)*

R5 000 – 7 000



118

119

**A Chinese Export silver frame,
Qing Dynasty, late
19th century**

rectangular, with easel-back and
arched top, pierced with a pair of
dragons enclosed by stylised clouds
and flanking a flaming *bodhi* leaf,
the inner frame with beaded border,
*stamped with the initials 'YC', chopmark
for Sheng, 215g, 20,5cm high*

R8 000 – 10 000

120

**A Chinese Export silver dish,
Shanghai, Qing Dynasty, late
19th/early 20th century**

of floriform, pierced with
six alternating petal-shaped
panels moulded with dragons,
chrysanthemums and prunus
blossom, the whole enclosed with
similar pierced decoration, the centre
with a circular boss engraved with
initials, raised on three ball feet,
*maker's mark, Shanghai, 165g, 18cm
diameter*

R6 000 – 8 000



119



120



121

A Chinese Export silver three-piece tea service, Tu Mao Xing, Jiǔjiāng, 1880-1930

comprising: a teapot, covered sugar bowl, and a milk jug, each hexagonal body moulded in relief with battle scenes enclosed by greek-key borders, the scene on the teapot with figures bearing the standards of General Yu Fei of the Song Dynasty, his son, Yue Yun, and the General's right hand man, General Yang Zei Xing, the handles moulded with dragons, the covers with dragon head finials, 1140g all in, the teapot 17,6cm high (3)

R25 000 – 30 000

LITERATURE

Von Ferscht, Adrien. (2013) *Chinese Export Silver: An Almighty Battle Royal over a Tea Set!*

<http://chinese-export-silver.com/?p=2084>

Three of the panels on the teapot feature scenes from the Battle of Yancheng, one of the great victories of the legendary Southern Song dynasty General Yue Fei. Born in 1103, at a time of great turmoil, he quickly developed a fearsome reputation and was eventually appointed general commissioner, the highest rank in the army. He is remembered to this day in

China as a patriot and national hero. Yu Fei, his adopted son Yue Yun and General Yang Zai Xing can all be identified from the pennants featured on the teapot. The remaining panels on the teapot, sugar bowl and milk jug all feature battles from the Three Kingdoms.

Tu Mao Xing is recognised as 'the master of dragon-making' and is believed to have supplied his dragons to many other silversmiths across China. It is likely that this tea service was a bespoke order with elements chosen from a catalogue of component parts and design motifs.

*122

A Chinese Canton ivory card case, Qing Dynasty, 19th century

rectangular, carved with figures at various pursuits before pavilions within walled gardens, 11,5cm high, with original silk case, marked Yancheong, with inscription

R8 000 – 10 000



122

*123

A Chinese Canton carved and pierced ivory brisé fan, Qing Dynasty, late 18th/early 19th century

the upper register enclosing a monogram with the initials 'EJ', carved with figures at various pursuits before pavilions, the reverse similarly carved, the guard sticks carved with two figures before a balustrade observing a maiden below, with flowering sprays, 18,5cm long

R6 000 – 8 000



123

*124

A Chinese Canton painted and ivory brisé fan, Qing Dynasty, 19th century

the upper register painted with cartouches of figures in a garden setting, the pierced ivory sticks with panels carved with birds, figures and pavilions, the reverse painted with a spray of magnolia blossom, the guard sticks carved with a seated figure and flowering sprays, 28,5cm long

R6 000 – 8 000



124

*Subject to CITES permit when exporting (see page 318).



125



*125

A Chinese Canton carved and pierced ivory brisé fan, Qing Dynasty, 19th century

the front upper register carved with pavilions and figures at various pursuits, the guard sticks carved with two figures conversing beneath a pine tree with a scaly dragon below, 18,5cm long

R4 000 – 6 000

126

A Chinese Qingbai dish, Southern Song/Yuan Dynasty

the interior lightly traced with six foliate panels, raised on a small unglazed footrim, 20,8cm diameter

R15 000 – 20 000

PROVENANCE

Sold: Stephan Welz & Co in association with Sotheby's, The Norman Bloom Collection, Johannesburg, 25-26 November 2002, lot 99

127

A Tz'u Chou type Meiping vase, Song Dynasty

ovoid, finely decorated with four-petal blooms against a cellular ground, the lower half with a band of stiff-leaf decoration, 25cm high

R4 000 – 6 000

126



127



128



128

A Chinese Cizhou stoneware storage jar, Song/Yuan Dynasty

ovoid, painted in brown slip on a cream ground with stylised foliage and a bird in a rondel, between wavy bands, minor restoration, overall chipping, 56,5cm high

R6 000 – 8 000

129

**Two Chinese blue and white
'Kraak-porcelain' dishes, Wanli,
17th century**

one painted with a rocky outcrop, chrysanthemums and peonies enclosed by radiating panels of stylised foliage and geometric motifs, the other with blossom enclosed by a cell diaper border, the rim with alternating panels of flowers and precious objects, *the larger 21,5cm diameter* (2)

R9 000 – 12 000



129

130

**A Chinese Wucai bowl, Kangxi,
late 17th/early 18th century**

the centre painted with a rondel of a rocky outcrop and a willow tree, the rim with panels of blossom divided by rocks, the exterior painted with a pair of birds in flight above a rocky outcrop and with the Three Friends, *apocryphal Chenghu six-character mark, 9cm high*

R30 000 – 35 000



130

131

**A Chinese blue and white
compartmented dish, Kangxi,
late 17th/early 18th century**

circular, divided into seven petal-shaped sections, painted with chrysanthemums and peonies, beetles, butterflies and insects, *three firing cracks, rim chip, minor glaze fritting, the reverse with four-character mark in black enamel, 35cm diameter*

R5 000 – 7 000

NOTES

cf. Fehr, William. (1973) *Treasures at the Castle of Good Hope*, Cape Town, Board of Trustees William Fehr Collection. A smaller example is illustrated on page 107, illustration 168.



131

132

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

circular, each centre painted with a rondel of pavilions and fishermen in boats before a rocky riverscape enclosed by a band of stiff leaves, with translucent rice grain border, the rim with cell-diaper decoration, 16cm diameter (2)

R3 000 – 4 000



132

133

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

octagonal, the centre painted with a bird before a balustrade beneath a pine tree with a rocky outcrop and flowers, the rim with butterfly, floral and diaper decoration, 28,5cm wide

R4 000 – 5 000



133

134

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

octagonal, painted with a riverscape, pavilions, and a fisherman in a boat within a diaper and panelled border, the rim with spearhead, cellular and wave bands, rim with fritting chips, 32cm wide

R3 000 – 4 000



134

135

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

kidney-shaped, painted with two figures standing on a shore line before a riverscape, with pavilions, a temple and buildings, the cavetto with foliate and dentil border, the rim with flowerhead and diaper borders, chip and fritting chips to rim, 26,5cm wide

R3 000 – 4 000



135



136

136
Six Chinese Export blue and white tea bowls and saucers, Qing Dynasty, circa 1750

the centre of each piece painted with a pine tree enclosed by diaper borders, the rims with minor fritting chips, two examples lacking Christie's Nanking Cargo labels, the saucers 11,5cm diameter (12)

R6 000 – 8 000

PROVENANCE

Sold: Christies, Amsterdam, The Nanking Cargo, 28 April - 2 May 1986, lot 5567

137

A Chinese blue and white vase

ovoid, decorated with chrysanthemum heads and scrolling foliage, the shoulders with a lappet border, underglaze-blue artemisian leaf, 10,5cm high

R2 500 – 3 000



138

138
A Chinese Export iron-red and green jar and cover, 18th century

possibly made for the Tibetan market, ovoid, painted with three flaming panels of a figure in meditation seated on a lotus, divided by panels of mythological figures dressed in chain-mail standing on webbed feet, with diaper borders, the cover similarly decorated, minor firing cracks, 25cm high

R5 000 – 7 000

139

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

the baluster body painted with peonies and scrolling foliage, the neck with a band of stylised flames, the shoulder with diaper and line border, the cover similarly decorated, 40cm high

R15 000 – 20 000



139



140

140

A Chinese blue and white vase and cover, Qing Dynasty, 19th century
 baluster, decorated with scrolling foliage and sweet peas and painted with *Shuangxi* characters, the shoulder with a greek-key border, the rim with stylised flowerheads, the cover similarly decorated and with compressed circular finial painted with a flowerhead, *painted four-character mark*, 44cm high

R30 000 – 35 000



141

141

Two Chinese blue and white vases, Qing Dynasty, 19th century
 of baluster outline, each tapering neck applied with a pair of *dogs of fo*, the shoulders with bats and stylised clouds above flowerheads and scrolling foliage, the neck and body with *Shuangxi* characters, *the taller 60cm high (2)*

R20 000 – 30 000

142

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

ovoid, each decorated with sprays of flowers between formal diaper, lotus and line borders, *minor chips to neck-rings, one with hairline crack, the tallest 11,5cm high (3)*

R6 000 – 8 000



142

143

A Chinese blue and white jar, Qing Dynasty, 19th century

ovoid, painted with a figure of a corpulent robed gentleman holding an inscribed scroll, surrounded by five bats, with incised bronze shoulder and footrim, *lacking cover, 11,5cm high*; and another, similar, the lobed sides with *dog of fo* head handles, the front and reverse painted with sprays of flowers, *small chips to neck rim, lacking cover, 9,5cm high (2)*

R4 000 – 6 000



143

144

A Chinese Famille Verte biscuit puzzle teapot and cover, Qing Dynasty, 19th century

modelled in the form of a *Shou* character, the central panel painted with a scholar, surrounded by prunus flowerheads on a stippled ground, the handle and spout with aubergine and line decoration, *repair, 18,5cm high*

R5 000 – 7 000



144

145

A Chinese blue and white dish

the centre painted with lotus blooms and meandering lotus scrolls foliage within a double line border, the rim painted with butterflies and scrolling foliage, the reverse similarly painted, *apocryphal Qianlong underglaze-blue six-character seal mark, 19,5cm diameter*

R3 000 – 5 000



145

146

A Chinese blue and white bottle vase

bulbous with elongated neck, painted with a band of wave decoration above a stiff-leaf and greek-key border, the shoulders with flowerhead and lappet bands, the body painted with scrolling flowers and foliage, *apocryphal Qianlong six-character seal mark, 32cm high*

R10 000 – 15 000



146

147

A Chinese Doucai jar

ovoid, enamelled with flowerheads and scrolling foliage, linked by underglaze-blue stems, the shortened neck with greek-key border and a band of *ruyi* head, *the base with underglaze-blue Daoguang six-character seal mark, 17cm high*

R7 000 – 9 000



147



148

148

A Chinese blue and white jar

globular, the sides applied with elephant-head handles, the body painted with lotus heads and flowering foliage, with lappet and wave-shaped borders, *apocryphal Qianlong six-character seal mark in underglaze-blue*, 12cm high

R3 000 – 4 000



149

149

A Chinese blue and white plate, 19th century

painted with a warrior astride his horse, followed by his attendant bearing his standard and being beckoned through the entrance to a castle by the gate-keeper, with a servant preparing tea on the rampart, the reverse with three sprays of blossoms, *underglaze-blue four-character and double-ring mark*, 18,5cm diameter

R3 000 – 4 000



150

150

A Chinese robin's-egg and blue and white glazed vase

the baluster body with garlic neck and painted with three rondels of birds amongst foliage, *apocryphal six-character mark in underglaze-blue*, 20,5cm high

R3 000 – 4 000



151

151

A Chinese robin's-egg and blue and white glazed vase

oval with shortened neck, the four sides with conforming indented panels, the front and reverse painted with a river and mountainscape, one side with inscription, the other with flowers and butterflies, *apocryphal underglaze-blue Kangxi eight-character mark*, 13,5cm high

R3 500 – 4 500

152

A Chinese blue and white vase
with garlic mouth, the shoulder with
greek-key band and stiff-leaf decoration,
the body painted with The Eight Buddhist
Emblems (*baxijiang*), apocryphal Qianlong
six-character seal mark, 12,5cm high

R2 000 – 3 000

153

A Chinese spittoon-shaped vase
painted with bats in iron-red and
heightened with green enamel, with
a gilt rim and greek-key footrim,
*underglaze-blue Guangxu six-character
mark*, 10cm high

R6 000 – 8 000

154

A Chinese Famille Rose dish,
Guangxu (1875–1908)
circular, painted with a vase of flowers
within a *ruyi* head border, the cavetto
painted in underglaze-blue with lilies
and peonies heightened with an
enamelled lime yellow band, the rim with
flowerheads and scrolling ribbon, *six-
character mark in iron-red*, 33cm diameter

R10 000 – 15 000

155

A Chinese Dehua blanc-de-chine
figure of Guanyin, late Qing
Dynasty
the *bodhisattva* dressed in long flowing
robes, with downcast eyes, seated on
sculptured rockwork, with her right foot
tucked beneath her left ankle, her right
hand resting on her right knee and a
small bowl and necklace by her side,
the top of her back with impressed seal,
36,5cm high

R30 000 – 40 000



153



154



155

156

**A Chinese eelskin-glazed
garlic neck vase, probably
19th century**

decorated all over with a speckled
greenish-brown glaze, 14,5cm high

R5 000 – 7 000

157

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

the body decorated with a pair of
dragons contesting a flaming pearl
amongst stylised clouds and flames,
underglaze-blue four-character mark,
25cm high

R4 000 – 6 000

158

**A Chinese blue and white
double gourd vase, late Qing
Dynasty, early 20th century**

the whole decorated with scrolling
foliage and flowerheads, *pseudo
Kangxi underglaze-blue four-character
mark*, the rim restored, 22cm high; and a
Chinese blue and white vase, late Qing
Dynasty, baluster, similarly decorated,
*pseudo Kangxi underglaze-blue four-
character mark*, 24cm high (2)

R4 000 – 6 000



156



157



158



159

159

**A Chinese blue and white teapot
and cover, early 20th century**

the ovoid body with shortened spout, the
shoulders with four lug handles, painted
with a figure astride a *kylin* with two
attendants, 18cm high

R3 000 – 4 000



160

160

**A pair of Chinese blue and white
jars and covers**

ovoid, each painted with a pair of dragons
contesting a flaming pearl above stylised
waves, the covers with wave decoration,
underglaze-blue double-ring mark, 12cm high
(2)

R3 000 – 4 000

161

A Chinese painted wood temple figure of a deity, possibly 18th century

seated, wearing a cap and holding an attribute in his right hand, his back with rectangular aperture, some damage, losses and repairs, 52,5cm high, on a wooden stand

R9 000 – 12 000



161



162

162

A Chinese painted wood figure of a dignitary, possibly 18th century

seated, with his feet resting on a pair of dogs of fo on a footstool, on an oval base, highlighted with red and black pigment, some loss, 50cm high, on a wooden stand

R12 000 – 15 000

163

A pair of Chinese Famille Rose jars and covers

each baluster jar enamelled and painted with four alternating panels of figures at various pursuits before pavilions, birds before a rocky outcrop and a vase of flowers, with greek-key border, the corners highlighted with butterflies, enclosed by an apricot ground profusely painted with flowers, fruit, butterflies and The Eight Buddhist Emblems (*baxijiang*), the covers similarly decorated and surmounted by an orange dog of fo finial, 86cm high, with carved wooden stands (2)

R60 000 – 80 000

PROVENANCE

Purchased by the current owner from Julian Adler Antiques, Cape Town



163





164

164
A Chinese ancestor double portrait, late 19th/early 20th century
 painted with an official and his consort, each dressed in sumptuous robes, bearing the 8th rank badge of a quail and seated on a throne before panelled screens, the foreground with a floral carpet, *laid down on board, 161cm by 96cm*

R12 000 – 15 000



165

165
A Chinese ancestor double portrait, late 19th/early 20th century
 painted with an official and his consort, each dressed in ornate robes, bearing the 9th rank badge of a paradise flycatcher and seated on a throne, before panelled screens painted with figures in a landscape, *laid down on board, 144.5cm by 94cm*

R12 000 – 15 000



166 detail

166

A Chinese lacquered altar table, Qing Dynasty, 18th century

the rectangular top with everted scroll-form ends, the legs of moulded rectangular section headed by pierced cloud-shaped spandrels, the sides with open work *ruyi*-head panels, set to conforming side supports, *98cm high, 211cm long, 43cm deep*

R40 000 – 50 000

167

A Chinese huanghuali low table, Qing Dynasty, 19th century

the rectangular panelled top above an apron carved with square and foliate scrolls, on moulded square-section legs, on part incurved feet, *40cm high, 94cm wide, 53,5cm deep*

R30 000 – 40 000



166



167

168

**A Southern Chinese Baimu
(cypress) bench, Qing Dynasty,
19th century**

the rectangular panelled top raised on
moulded square section legs, headed
by cloud-shaped spandrels, joined by
side stretchers, *190cm long, 41cm deep*

R20 000 – 30 000

169

**A Chinese hongmu bench, Qing
Dynasty, 19th century**

the open back and sides centred by a
carved and pierced rectangular panel,
panelled seat, the circular section legs
joined by wrap-around stretchers, on
conforming feet, *98,5cm long*

R20 000 – 30 000



168



169

170

**A Chinese hardwood low table,
first half 20th century**

with panelled top, pierced scroll and carved ends, the apron carved with discs joined by a double stretcher, on square-section carved legs, on curved feet, *restorations*, 36,5cm high, 90cm wide, 43cm deep

R12 000 – 15 000



170

171

**A Chinese hongmu corner
chair, first half 20th century**

with shaped arm supports and central back rest above a pair of pierced splats carved with birds and flowerheads, panelled seat, on slightly chamfered legs joined by an X-shaped stretcher

R9 000 – 12 000



171

172

**A nest of three Chinese
hardwood and burr-elm
tables, mid 20th century**

each rectangular top inset with a burr-elm panel, above a carved frieze, on moulded square-section legs joined by shaped stretchers, on outcurved feet, *the tallest 59cm high, 42cm wide, 30cm deep* (3)

R6 000 – 8 000



172

173

A large Japanese Imari petal-rimmed charger, Meiji period (1868–1912)

Painted in typical palette, the centre decorated with peonies enclosed by eight radiating panels with sprays of flowers before bamboo fences with *hō-ō*, and rondels of mythical beasts, 64cm diameter

R8 000 – 10 000

174

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

baluster, enamelled with pink roses against a pale green ground, with chrome mounts, *Ando Jubei seal mark*, 31,5cm high; and another, Meiji Period (1868–1912), decorated with sprays of wisteria against a green ground, 25,5cm high (2)

R5 000 – 7 000

175

A Japanese stoneware vase, probably by Kawai Raiso, late Meiji Period

with bulbous neck and mallet-shaped body, the treacle, black and mustard glaze with gold flecks, impressed seal mark, 25cm high, with a *tomobako*, with inscription

R5 000 – 7 000

176

A Japanese bronze figure of the Amitābha Buddha, Meiji Period (1868–1912)

modelled after the Great Buddha of Kamakura, the base with inscription, 7cm high

R3 000 – 4 000



173



174



175



177

177

**A Japanese bronze eagle,
Meiji period (1868-1912)**

cast in two separate sections, the bird perched on a gnarled tree stump embellished with issues of *reishi* fungus, intently observing a snake below, *restored*, 70cm high

R15 000 – 20 000

178

**A Japanese scroll painting of a
tiger and bamboo, Yamada Kaido
(1869-1924)**

ink and colour on silk, with brocade borders, *signed*, laid down on board, 118cm by 41,5cm

R6 000 – 8 000

179

**A Japanese scroll painting of a
tiger, Meiji period (1868-1912)**

ink and colour on silk, with brocade borders, *signed and seal mark*, laid down on board, 107cm by 36cm

R6 000 – 8 000



178



179

180

A pair of European carved oak figural pilasters, possibly 17th century

each robed and winged figure surmounted by a Corinthian capital, *lacking hands, 147cm high (2)*

R30 000 – 40 000

181

A European giltwood Gothic Revival mirror, 19th century

the top with triforium gallery above a glazed panel flanked by a pair of columns, enclosed by a rope-twist border, *restorations, 103cm high, 76cm wide*

R15 000 – 20 000





181



182

182

An oak iron-mounted and painted kist, 18th century, probably German

the domed top applied with pierced strapwork to the top and corners, the front painted with initials and the date 1762 against a green ground, the sides with iron carrying-handles, *82cm high, 151cm long, 73cm wide*

R15 000 – 20 000

183

A Spanish walnut side table, 18th century

the rectangular top above two frieze drawers, the front with wave-shaped apron, on shaped supports, *80cm high, 157cm long, 75,5cm deep*

R30 000 – 40 000

183



184

**A Louis XV style giltwood
armchair, 19th century**

with arched shield-shaped back, padded
arm supports, upholstered seat, on
cabriole legs, with squab cushion

R12 000 – 15 000



184

185

**A pair of French painted and
parcel-gilt side chairs**

each with upholstered panelled back,
headed by leaf cresting, upholstered
seat, on leaf-carved cabriole legs and
scroll feet (2)

R8 000 – 10 000



185

part lot



186

186

**A giltwood and painted
overmantel mirror,
19th century**

in Rococo style, with shaped plate,
carved rocaille, shell and painted
flowerheads, on scroll feet, 134cm
high, 98cm wide

R30 000 – 40 000

187

**A lady's walnut and rosewood
writing desk, late 19th/early
20th century**

the rectangular *Rouge Royal* marble
top with three-quarter pierced gallery
above three drawers, the tambour
front enclosing three short drawers
and a velvet-lined writing surface with
a drawer below, on square-section
legs with brass feet, 105,5cm high,
75cm wide, 47,5cm deep

R5 000 – 7 000



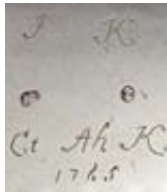
187



188



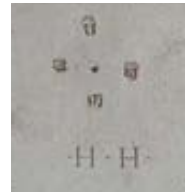
189



189 detail



190



190 detail

188

A German silver two-handled sweetmeat dish, Augsburg, maker's mark possibly HB conjoined, second half 17th century

oval, the gilt interior moulded in relief with the battle scene depicting the defeat of the Turks at Vienna in 1683, enclosed by shaped and beaded sides, 90g, 14cm wide over handles

R6 000 – 7 000

189

A German silver sugar dish, maker's mark probably a variation of that of Jochim Heisling, Snr, Stade, 1765

the oval body with moulded and ribbed petal-form sides, raised on three scroll feet, the base engraved with the initials 'J K Ct Ah K' and the date '1765', 130g, 15,5cm wide

R5 000 – 6 000

190

A German silver kettle, maker's mark indistinct, Wesel, 1743-1744

the bulbous body with hammered honeycomb-shaped panels, faceted neck and shoulder, the hinged cover and finial similarly decorated, the neck with reeded border and applied with a part-wood swing-handle, base engraved with the initials 'H.H.', 1020g, 25,8cm high

R30 000 – 35 000

191

**A German silver beaker,
John Jacob Biller, Augsburg,
mid 18th century**

the tapering cylindrical body with engraved bands to the neck, *dent*, 125g, 8,5cm high; and another example, possibly French, 18th century, the rim with reeded bands, gilt interior, 70g, 7,5cm high (2)

R5 000 – 7 000



191



192

192

**A German silver beaker,
Gabriel Lindenberg, Berlin,
circa 1770**

the tapering conical body engraved with foliate and c-scroll motifs, to a spreading circular pedestal foot, engraved with dates '1764', '1901 29.4' and initials 'ORK', 125g, 10,1cm high

R5 000 – 7 000



193



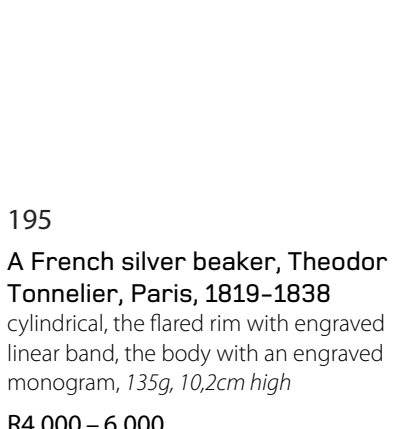
194

193

**A German silver beaker,
Johann Friedrich Ehe,
Nuremberg, 1793-1797**

of tapering cylindrical form, the body with stipple punch-work between linear bands to the foot and rim, with gilt interior, 120g, 9,4cm high

R4 000 – 6 000



195

194

**A Portuguese silver beaker,
António Firmo da Costa,
Lisbon, late 18th/early
19th century**

cylindrical, *dents*, 110g, 7cm high

R3 000 – 4 000

195

**A French silver beaker, Theodor
Tonnelier, Paris, 1819-1838**

cylindrical, the flared rim with engraved linear band, the body with an engraved monogram, 135g, 10,2cm high

R4 000 – 6 000

196

A pair of Dutch silver novelty umbilical tongs, Gebr. Roelfsema, Winsum, late 19th century

in the form of a stork, the handles opening to reveal a fish, 25g, 10,5cm long

R2 000 – 3 000

197

An Austro-Hungarian silver snuff box, possibly Marosvásárhely, mid 19th century

rectangular, the hinged cover engraved with a leaf within an oval cartouche, the body with engine-turned decoration, with gilt interior, 64,5g, 8cm wide; and an American sterling silver box, circa 1930, rectangular, the hinged cover with a plain diagonal band enclosed by engine-turned decoration, the base inscribed with the date '4/6/1930', 39g, 5,8cm wide (2)

R1 500 – 2 000

198

A German silver tray, late 19th/early 20th century

oval, with fluted cavetto and reeded rim, 1270g, 46cm wide

R6 000 – 8 000



196



197



198

199

**A Russian silver tankard,
Assay Master Ivan Yefimovich
Konstantinov, Ovchinnikov,
Moscow, 1876**

tapering cylindrical, the body
engraved with vacant panels
enclosed by strapwork borders,
within ribbed bands, the neck with
Cyrillic inscription, the engraved
hinged cover with crenulated rim,
the handle with pierced thumbpiece
and pierced foliate scroll terminal,
gilt interior, 430g,
15,9cm high

R25 000 – 30 000

The inscription to the neck reads:

Beer is no marvel
Mead is not laudable
But they govern everything
And that is as valuable as love

200

**A Russian silver tankard,
Vasily Sikachev, Moscow,
1908-1917**

tapering cylindrical, the body
engraved with a vacant panel
surrounded by flowerheads and
foliage between ribbed borders,
the hinged cover similarly engraved
with a palmette border, with
thumbpiece and gilt interior, 310g,
12,5cm high

R15 000 – 20 000





201

201

A silver cow creamer in the manner of John Schuppe, early 20th century
the floral engraved hinged cover applied with a fly, pseudo Dutch marks, 220g, 10,5cm high

R3 000 – 4 000

202

A pair of electroplate Shabbat candlesticks, Norblin & Co, Warsaw, 1896-1906

each moulded in relief with c-scroll and foliate decoration, the lobed baluster column supporting an urn-shaped sconce with detachable nozzle, *one stamped 'NORBLINISKA GALW. WARSZAWA', the other stamped 'NORBLIN & Co GALW. WARSZAWA', both with impressed numerals '106', 38,5cm high (2)*

R8 000 – 10 000

203

A pair of Polish silver candlesticks, maker's mark HF, Warsaw, post 1920, .800 standard

the sconce moulded with a band of fruit and acanthus leaves, above a tapering column, on a stepped square base with vacant oval ribboned cartouches, on four leaf-headed scroll feet, *loaded, 32cm high (2)*

R12 000 – 15 000



202



203



detail

204

A pair of gilt-metal Chinoiserie figures, probably French, 19th century

the young man holding an alligator under his right arm and with his hat slung over his left arm, his companion holding a fan in her right hand, a *pipa* in her left hand, and a small dog under her left arm, each figure standing on a stepped rectangular base raised on elephant-head feet with diaper borders, re-gilded, 33cm high (2)

R30 000 – 40 000



205

An early Victorian engraved gilt-metal and hardstone-mounted inkstand and pen-rest, circa 1839

the octagonal ink-well with inscribed hinged lapis lazuli cover, enclosing a glazed hair compartment and *later* glass ink-well, the whole engraved with floral and foliate motifs, the square base with four cabochon-cut lapis lazuli stones, on winged caryatid feet, *central stone cracked*, 7cm high; the rectangular pen-rest fitted with a frieze drawer, embellished with hardstones and raised on scroll feet, 11cm wide (2)

R8 000 – 10 000



205

206

A French bronze figure 'Le Botteleur' cast by Susse Frères from the model by Aimé Jules Dalou (1838–1902)

the base with foundry stamp, and inscribed 'DALOU, Susse Frs Edts Paris, cire perdue', 10,5cm high

R6 000 – 8 000



206

207

A French bronze figure 'Paysan Relevant sa Manche' cast by Susse Frères from the model by Aimé Jules Dalou (1838–1902)

the base with foundry stamp, and inscribed 'DALOU, Susse Frs Edts Paris, cire perdue', 15cm high

R6 000 – 8 000



207

208

An Art Deco wrought iron
hallstand, in the manner of
Edgar Brandt, 1930s

the open back with six double coat
hooks, the centre with rectangular
mirrored panel above a *later* marble-
topped drawer, with lattice front,
the shaped base fitted with a pair of metal
trays, 200cm high, 164cm wide, 28cm
deep

R60 000 – 80 000



209

A Continental electroplate lamp stand, late 19th century

headed by a seated winged sphinx above a column of stylised bullrushes within lozenge-shaped panels terminating to an oval acanthus ball, on a shell platform raised on feline-headed paw feet, fitted for electricity, with shade, 82cm high

R12 000 – 15 000

210

An Austro-Hungarian silver centrepiece, possibly Vincenz Carl Dub, Vienna, 1901-1921

with detachable trumpet-shaped glass vase above a circular glass dish etched with four sprays of flowers and bullrushes, on a bell-shaped knob above a foliate stem flanked by a pair of scantily clad maidens, the pierced foliate base raised on four bracket-shaped feet, the sides fitted with a pair of circular foliate dishes on reeded pierced brackets, the glass replaced, the dishes replated, 64cm high

R15 000 – 20 000

211

A WMF electroplate five-piece tea and coffee service, circa 1903

comprising: a teapot, a coffee pot, a milk jug, a sugar basin and a two-handed tray, each piece embossed with leaf-and-berry decoration, with pierced finials, on bracket feet, the tray 64cm wide over handles (5)

R30 000 – 35 000

NOTES

Antique Collector's Club. (2008) *Art Nouveau Domestic Metalwork, From Württembergische Metalwarenfabrik 1906*, English Catalogue. A similar example is illustrated on page xliii, plate number 37.



212

A WMF racing car inkstand, post 1910

the hinged bonnet with detachable stamp compartments, the hinged boot with inkwell aperture, the front with cartouche-shaped pen depression, on bracket feet, *inkwell lacking, bonnet loose, oxidisation, some dents to the stand, general wear appropriate with age, impressed marks, 37cm wide*

R8 000 – 10 000

PROVENANCE

Presented to the current owner's father, proprietor of the first Dodge agency in Loop Street, Cape Town

detail



213

A WMF glass and electroplate mounted wine jug, post 1910

the lobed glass body with line-cut decoration, the hinged cover with foliate thumbpiece, the neck and base with leaf and ribbon bands between beaded borders, on a circular beaded footrim, *32cm high*

R6 000 – 8 000

214

A 'Tudric' pattern pewter tray, Archibald Knox, circa 1905

the sides incorporating carrying-handles with tendrils and leaves, *stamped 'MADE IN ENGLAND 'TUDRIC' 0231 Rd 420290', 50cm wide over handles*

R4 000 – 6 000



212

215

A Georg Jensen silver cigarette box, designed by Oscar Gundelach-Pedersen, Copenhagen, 1928, with import marks for George Stockwell for Stockwell & Co Ltd, London, 1929 cylindrical, the detachable cover engraved with shells and applied with a foliate finial, stamped 540, 150g, 9,5cm high
R3 000 – 4 000

216

A pair of Carlton Ware 'Persian' vases and covers, Wiltshaw & Robinson, circa 1925 ovoid, each painted with a dignitary seated in a minaret, with figures bearing fruit against a blue ground, gilt highlights, each cover with gilt dog of fo finial, black printed factory mark and numerals, gilt 'Persian' factory mark, 27cm high

R8 000 – 10 000

217

A Carlton Ware 'Mandarins Chatting' vase, Wiltshaw & Robinson, circa 1930 bulbous, painted with oriental figures against a black ground between green borders enamelled with flowerheads, gilt highlights throughout, black printed factory mark, painted numerals, 17cm high; and a Carlton Ware 'Secretary Bird' two-handed vase, Wiltshaw & Robinson, circa 1936, the enamelled bird against an orange ground, the reverse enamelled with a large flowerhead, gilt highlights, black printed factory mark, painted numerals, 12cm high (2)

R8 000 – 10 000



214



215



216

218

**A Portuguese silver teapot,
Carlos Lopes de Sousa,
Oporto, 1957-1977, .916
standard**

of Persian style, the bulbous body with
elongated spout, the hoop-shaped
handle with ivory fitting, the conical
detachable cover with ivory finial,
1090g all in, 22,5cm high

R5 000 – 7 000



218

219

**A Portuguese silver tureen
and cover, Oporto, post 1938,
.833 standard**

the body profusely chased and
moulded with shells, flowerheads,
c-scrolls and leaves, the detachable
domed cover with bulb and leaf
finial, the sides applied with a pair of
gadroned handles, on four leaf and
paw feet, *1675g, 30,5cm wide over
handles*

R7 000 – 9 000



219

220

**A pair of Dutch silver table
ornaments in the form of
fighting cocks, Zaanlandse
Zilversmederij, Amsterdam,
1949, .833 standard**

each with a detachable head, *365g all
in, the taller 11cm high (2)*

R1 500 – 2 000



220

221

An Italian silver model of a Yorkshire Terrier, Gianmaria Buccellati, .800 standard realistically modelled with wirework fur, its top-knot secured with a bow, script mark of Gianmaria Buccellati, stamped 800, Italy, in a rectangular plaque, 17,5cm high

R45 000 – 55 000

222

A Lenci earthenware figure of a mother and child, designed by Elena König Scavini, Torino, Italy, circa 1930

the child standing on her mother's lap and sipping from a bowl, black painted Lenci mark and Made in Italy, etched initials RF, impressed 580, 32cm high

R7 000 – 9 000

223

A Lenci figural group of a kissing couple, designed by Sandro Vacchetti, Torino, Italy, circa 1930

modelled standing on an oval base before a stylised tree, the girl with a basket of flowers on her right arm, small chip to the girl's underskirt, black printed factory mark, Lenci, Italia, incised initials RR, impressed 188, 28cm high

R7 000 – 9 000



221



222



223

224

A Kralik Pallme-König metal-mounted iridescent glass vase, circa 1910

the tapering mottled amber body with flared wavy lip, branch-form mounts, raised on three conforming feet, 35cm high all in

R6 000 – 8 000



224

225

A Sommerso vase, possibly designed by Flavio Poli for Seguso Vetri D'Arte, circa 1950

of flattened tear-drop form, internally free-blown with green and cognac encased in clear glass, 22cm high; and another, tapering ovoid, internally free-blown with chartreuse and amethyst encased in clear glass, 26cm high (2)

R3 000 – 4 000



225

226

A Leerdam Unica vase, designed Floris Meydam, circa 1956

funnel-shaped, the clear glass body free-blown with orange, engraved *Leerdam, Unica, F. Meydam, AM2220*, 15cm high

R4 000 – 5 000



226

227

A Leerdam glass vase, designed by Andries D Copier, 1950s

tapering ovoid smokey-grey glass body, acid-etched designer's monogram mark, 23cm high

R3 000 – 4 000



227

228

A champagne glass vase,
possibly Holmegaard, 1960s
of bubble form, 26,5cm high

R3 000 – 4 000



228

229

A Barovier & Toso 'A Spina'
opaline and turquoise glass
bowl

designed in 1957, circular, the
herringbone pattern panels radiating
from a central flowerhead, 19,5cm
diameter

R20 000 – 25 000



229

230

A Sommerso glass vase,
possibly Czechoslovakian,
1970s

tapering indented body, internally
free-blown with pink and dark blue,
encased in thick-walled clear glass,
12,5cm high

R1 500 – 2 000



230

231

A glass sculpture,
David Reade, 1992

in three parts, composed of two clear
thick-walled free-forms with internal
bubbles, supporting a detachable
blue pebble form, set to a granite
base, signed and dated '92, 31cm high

R10 000 – 15 000



231

232

A Beránek Glassworks vase, designed by Jeronim Tisljar
transparent body with an ovoid lime green centre above a suspended bubble, with paper label, 17,4cm high

R4 000 – 6 000

233

A Beránek Glassworks vase, circa 1980s
with mustard yellow bubble with pale yellow opaque interior surrounded by transparent *bullicante*, 27,2cm high; and another blue example, 17cm high (2)

R5 000 – 7 000

234

A Beránek Glassworks vase, designed by Pavel Juda for Škrdlovicé Glassworks, 1985
flattened ovoid with horned terminals, blown with internal translucent bubble enclosed by ultramarine blue and *bullicante*, with paper label, 21cm high; and a clear glass example designed by Pavel Juda for Škrdlovicé Glassworks, 1985, with internal bubbles highlighted with pink and yellow, surrounded by *bullicante*, 21cm high (2)

R4 000 – 6 000

235

A Škrdlovicé Glassworks vase, designed by Jan Beránek
transparent body, the lower half with abstract free forms, 34,5cm high

R6 000 – 8 500

236

A Škrdlovicé Glassworks 'Propeller' vase, designed by Jan Kotík, 1955
pale green and blue, model 5503, 20cm high

R3 000 – 4 000

237

A Škrdlovicé Glassworks vase designed by František Vízner, 1968
yellow and orange with a cobalt blue core, model 6859, 25cm high

R8 000 – 10 000

238

A Škrdlovicé Glassworks vase, designed by František Vízner, 1968
harlequin green core, surrounded by transparent glass bubbles, model 6823, 26,5cm high

R6 000 – 8 000

239

A Škrdlovicé Glassworks vase, designed by František Vízner, 1974
caramel, with a band of transparent bubbles to the top, model 7411, 28,7cm high

R8 000 – 10 000

240

A Škrdlovicé Glassworks vase, designed by František Vízner, 1969
composed of a crimson orb suspended in clear glass, model 6832, 13,4cm high

R6 000 – 8 000

241

A Škrdlovicé Glassworks vase, designed by František Vízner, 1980
transparent, the core blown with two suspended bubbles, model 8016, 15,5cm high

R6 000 – 8 000

242

A Beránek Glassworks vase, designed by Ladislav Oliva for Škrdlovicé Glassworks, 1979
flattened ovoid with partially ribbed sides, in shades of royal blue and green, model 7919, with paper label, 18,5cm high

R6 000 – 8 000

243

A Walter Moorcroft 'Pomegranate' vase, 1928–1949
the baluster shaped body tube-lined with a band of fruit and berries reserved against a mottled blue ground, *blue painted signature, impressed MOORCROFT, MADE IN ENGLAND*, 32,5cm high

R 15 000 – 20 000

244

A William Moorcroft 'Freesia' vase, 1928–1949
ovoid, tube-lined with burnt orange freesias against a mottled blue and green ground, *blue painted signature, impressed W. Moorcroft, POTTER TO HM THE QUEEN, MADE IN ENGLAND*, 21cm high

R 12 000 – 15 000

245-250

No lots



232



233



234



237



235



238



236



239



240



241



242



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 21 October - 1.30pm

**English Silver & Furniture,
including a Collection of
Vinaigrettes & Novelties**

Lots 251-380

Various properties including the Property of a Gentleman

***251**

A shagreen travelling canteen, London, circa 1690

with silver-gilt fork and spoon, each engraved with scrolling foliage, the reverse of the trefid terminals engraved with the initials 'EW' within an oval cartouche, *95g all in*; with an *associated* knife, Pierre Labrosse, London, circa 1695, similarly engraved, *blade reduced*; in a fitted shagreen case, with *later* velvet lining, *21,5cm long* (4)

R10 000 – 15 000

**Subject to CITES permit when exporting (see page 318).*

252

Five William III silver-gilt trefid teaspoons, maker's mark ID over P, circa 1695

engraved with foliage, the terminals with a mask to the front and a vacant oval cartouche to the reverse, *30g all in* (5)

R4 000 – 5 000

253

A George II silver coffee pot, John White I, London, 1738

the tapering cylindrical body part engraved with a cartouche centring a vacant diamond-shaped panel, raised on a reeded circular foot, with *later* leaf-capped wooden handle, with *scratch weights* *24=6, 720g, 21,5cm high*

R9 000 – 12 000



251



252



253

254

**A George II silver waiter,
John Robinson II, London, 1746**

the rim with foliate and scroll border,
the centre engraved with an armorial,
on three paw feet, 290g, 18cm diameter

R2 500 – 3 000

255

**A George III silver tea caddy,
Magdalen Feline, London, 1763**

pear-shaped, the oblique fluted
bulbous body with flowerheads and
leaves, with engraved initials, the
detachable cover with conforming
decoration and flame-shaped finial,
on a circular pierced fluted foot, 265g,
17,5cm high

R7 000 – 9 000

256

**A George III silver tankard,
John Payne, London, 1763**

the tapering cylindrical body with
ribbed girdle, the scroll handle
engraved 'M I * A', with acanthus leaf
and scroll thumbpiece, the handle
with strap work and heart-shaped
terminal, with hinged domed cover
and spreading footrim, 815g, 19cm
high

R12 000 – 15 000





257



258



259

257

A pair of George III cast silver candlesticks, Ebenezer Coker, London, 1764

each stepped square base moulded with acanthus leaves and palmettes, engraved with an armorial, with foliate knopped column, spool-shaped sconce, detachable nozzles apparently unmarked, underbase engraved with the initials 'BL', *one with the scratch weight 37.8, 1020g, 25,5cm high (2)*

R30 000 – 40 000

258

A George III silver coffee pot, Robert Jones & John Scofield, London, 1776

vase-shaped, engraved with the motto 'GALEA SPES SALUTIS', with beaded borders, on a circular foot, the cover with conforming finial, *later wooden scroll handle, 655g, 28cm high*; and a George III silver two-handled sugar bowl and creamer, Daniel Smith & Robert Sharp, London, 1780 and 1782, similar, with reeded handles, *535g all in, the sugar bowl 17,5cm high (3)*

R9 000 – 12 000

259

A pair of George III silver sauce boats, Andrew Fogelberg & Stephen Gilbert, London, 1782

each with gadrooned rim, double c-scroll handle decorated with scales, on three conforming feet, *995g, 13cm high (2)*

R10 000 – 12 000

260

**A George III silver cream jug,
Hester Bateman, London, 1787**

helmet-shaped, with beaded rim,
the body engraved with initials 'EDC',
applied with a reeded handle, raised
on a square base, *dent*, 130g, 17cm
high

R2 000 – 3 000



260

261

**An Irish silver cream jug,
Dennis Fray, Dublin, 1787**

helmet-shaped, engraved with swags
and initials below a crown, on a
reeded oval foot, with a reeded scroll
handle, 185g, 18cm *high*

R4 000 – 6 000



261

262

**A George III silver two-handled
loving cup, Hester Bateman,
London, 1789**

the body with reeded girdle, the
sides applied with a pair of s-shaped
handles with heart-shaped terminals,
on a stepped circular footrim,
560g, 20cm *high*

R4 000 – 6 000



262

263

A George III silver patch box, Samuel Pemberton, Birmingham, 1795

the cover engraved with a shield-shaped cartouche and the initials 'E.D'; 8,7g, 2,8cm diameter; another, Roger Biggs, London, 1792, 10,2g, 3cm diameter; a Continental silver pill box, maker's initials WK, circular, with chequerboard design, 6,4g, 2,5cm diameter; and an Edwardian silver box, Cornelius Saunders & James Shepherd, Chester, 1907, circular, 3g, 2cm diameter (4)

R500 – 700

264

A George III silver gaming vinaigrette, maker's mark IC, London, 1802

the hinged cover set with a rotating disc centred by an arrow indicator enclosed by numerals, the sides with bright-cut engraved and prick-work bands, the base with a bright-cut floral spray, with gilt interior and later pierced grille, arrow tip missing, 12,1g, 2,7cm diameter

R1 200 – 1 500

265

A George III silver Nelson vinaigrette, Matthew Linwood, Birmingham, 1805

rectangular, the hinged cover engraved with a portrait of Lord Horatio Nelson within an oval frame surrounded by the inscription 'England Expects Every Man Will Do His Duty', on a stippled ground, within a prick-work border, the front with thumbpiece, the base with a bright-cut engraved flower and the inscription 'Eliza Nottingham LEEDS', with gilt interior and pierced grille cast with a depiction of HMS Victory above the legend 'TRAFR OCTR 21. 1805', 29,1g, 4,3cm wide

R12 000 – 15 000

266

A George III silver-gilt mounted moss agate and mother-of-pearl vinaigrette, Thomas Phipps & Edward Robinson, London, 1809

oval, the hinged cover set with a moss agate stone, the base with a mother-of-pearl panel, the pierced and engraved floral grille with a rope-twist border, 4,9cm wide; and a George IV silver and agate vinaigrette, Thomas Fairbairn, Birmingham, 1824, rectangular, the hinged cover set with a conforming collet-set agate, with a floral border extending to the sides and ring attachment, the base engraved with a flowerhead surrounded by engraved, prick-work and engine-turned borders, with gilt interior and pierced and engraved foliate grille, 19,5g, 3,1cm wide (2)

R6 000 – 8 000

267

A George III silver vinaigrette, Matthew Linwood, Birmingham, 1812

rectangular, the hinged cover later engraved with 'Lamitié' on a central reserve between prick-work bands, the base with a rectangular prick-work border surrounding an elliptical vacant reserve with bright-cut engraved border, with gilt interior grille pierced with a heart against filigree scrollwork, 16,4g, 3cm wide; and a George IV silver vinaigrette, Joseph Willmore, Birmingham, 1828, rectangular, the hinged cover with a cast fruiting vine border surrounding a central panel with the initials 'MAG' amongst foliage, the concave sides with prick-work borders, the base with a bright-cut flower, the gilt interior with a pierced and engraved foliate grille, 13,8g, 3,2cm wide (2)

R2 000 – 3 000

268

A George III silver vinaigrette, Joseph Willmore, Birmingham, 1813

lozenge-shaped, the hinged cover engraved with the initials 'FHJC' surrounded by a linear and floral prick-work design, the concave base with a bright-cut engraving of a flower, the gilt interior with pierced grille, 5,9g, 2,5cm wide; a George IV silver vinaigrette, Joseph Willmore, Birmingham, 1821, rectangular with canted corners, the hinged cover engraved with a vacant rectangular reserve against a wave-pattern ground, with a bright-cut engraved flower to the base, the gilt interior with pierced grille, oxidation, 5,1g, 2,3cm wide; a Victorian silver vinaigrette, Francis Clark, Birmingham, 1842, rectangular, the hinged cover engraved with a vacant cartouche against a diaper ground, the base similar, the gilt interior with foliate pierced grille, 6,7g, 2,1cm wide; and a Victorian silver vinaigrette, Frederick Marson, Birmingham, 1866, rectangular, the hinged cover engraved with a vacant cartouche against an engine-turned ground, the base similar, with ring attachment, the gilt interior with foliate pierced grille, 5g, 2,1cm wide (4)

R2 000 – 3 000



265 detail



263



264



265



266



267



268

269

A George III silver vinaigrette, Joseph Wilmore, Birmingham, 1815

rectangular, the hinged cover with a central reserve engraved with the initials 'MC' against a scale-pattern ground, overall pricking decoration, the base with a central panel with a bright-cut foliate engraving, with gilt interior, the grille pierced and engraved with foliate decoration, 18,1g, 3,9cm wide; and a George IV silver vinaigrette, John Bettridge, Birmingham, 1827, rectangular, the hinged cover with a central reserve engraved with the inscription 'JL TO JRD' against a ground of alternating bands of bright-cut patterns, overall pricking-decoration, the base with a bright-cut flower, the gilt interior with a grille pierced and engraved with a flower amongst scrolling leaves, 13,3g, 3,5cm wide (2)

R2 500 – 3 000

270

A George III silver valise-shaped vinaigrette, Joseph Wilmore, Birmingham, 1817

with hinged cover, the whole engraved with flowerheads against a pricking-work ground, the base with a rectangular reserve later engraved with 'Janet', with gilt interior and grille pierced and engraved with a foliate design, 15,8g, 3,1cm wide; and a George IV silver vinaigrette, Thomas Edwards, London, 1821, rectangular, with hinged cover, the body engraved with a diaper pattern with a central vacant reserve, the gilt interior with a grille pierced and engraved with flowers, 15,7g, 3,2cm wide (2)

R2 500 – 3 000

271

A George III silver watch-shaped vinaigrette, Joseph Taylor, Birmingham, 1820

with a vacant reserve enclosed by an engraved border of foliate prick-work, the base similar, with gilt interior and pierced grille with foliate engraving, 5,6g, 2,2cm diameter; and a Victorian 14ct gold watch-shaped vinaigrette, apparently unmarked, the hinged cover with a circular panel engraved with the initials 'EGB', with overall engine-turned engraving and foliate sides, the associated 18ct gold grille pierced and engraved with a bird and thistle, 8,1g, 2,3cm diameter (2)

R4 000 – 6 000

272

A George IV silver castle-top vinaigrette of Kenilworth Castle, Nathaniel Mills, Birmingham, 1827

rectangular, the hinged, cast cover with raised foliate borders, with reeded sides and an engine-turned base with a small vacant reserve, the gilt interior with a pierced and engraved foliate grille, minor oxidation, 29,9g, 4,2cm wide

R8 000 – 10 000

NOTES

Kenilworth Castle was the eponymous subject of a popular novel by Sir Walter Scott.



271 part lot

273

A George IV silver vinaigrette, Nathaniel Mills, Birmingham, 1829

rectangular, the hinged cover with a vacant reserve against an engraved diaper ground, the concave sides with pricking-work bands, the base with a bright-cut engraved flower, the gilt interior with a pierced and engraved foliate grille, 16,9g, 3,9cm wide; and a Victorian silver vinaigrette, Joseph Willmore, Birmingham, date mark worn, rectangular, the hinged cover engraved with a foliate decoration around the initials 'CBW' and surrounded by a pricking-work border, the concave sides with pricking-work bands, the base with a bright-cut floral motif, with gilt interior and grille pierced and engraved with foliage, 19,8g, 4,2cm wide (2)

R3 000 – 4 000

274

A William IV silver Masonic vinaigrette, Nathaniel Mills, Birmingham, 1831

rectangular, the hinged cover with a central circular reserve engraved with the all-seeing eye bordered by the inscription 'May it watch over you' surrounded by bright-cut engraved foliate decoration with pricking-work detail, with a foliate border, the concave sides with pricking-work bands, the base with a vacant rectangular reserve enclosed by a bright-cut floral decoration, gilt interior and grille pierced and engraved with foliage, 15,6g, 3,7cm wide

R2 000 – 3 000



269



270



271



272



273



274



275



276

275

**A William IV silver vinaigrette,
William Simpson, Birmingham, 1833**

rectangular, the hinged cover with a prick-work seaweed motif surrounding an oval reserve engraved with the initials 'EW'; with a cast floral border and reeded sides, the base with a bright-cut engraved flower, with gilt interior and *later* grille pierced and engraved with foliage, *9,7g, 2,7cm wide*; a George IV silver vinaigrette, Thomas and William Simpson, Birmingham, 1824, rectangular, the hinged cover with a central reserve engraved with the initials 'JA' against an engine-turned ground within a cast floral border, with reeded sides and engine-turned base, gilt interior and grille pierced and engraved with foliage, *13,7g, 3cm wide*; and a Victorian silver vinaigrette, Thomas Shaw, Birmingham, 1838, rectangular, the hinged cover engraved with a vacant central reserve against an engine-turned ground, with cast borders, reeded sides and engine-turned base, with gilt interior and pierced and engraved foliate grille, *17,3g, 3,4cm wide* (3)

R3 000 – 4 000

276

**A William IV silver vinaigrette,
Joseph Wilmore, Birmingham, 1834**

rectangular, with hinged cover, reeded body and cast floral thumbpiece, the gilt interior with a grille pierced and engraved with an urn and foliage, *14,1g, 3,6cm wide*; a George IV silver vinaigrette, maker's mark TS, Birmingham, 1823, rectangular, the hinged cover with a reserve engraved with the initials 'CSAM', reeded body and gilt interior with a grille pierced and engraved with a flower against a scrolling foliate ground, *19,4g, 3,3cm wide*; and a George III silver vinaigrette, John Bettridge, Birmingham, 1818, rectangular, the hinged cover with a gilt reserve with flowers engraved against a prick-work ground and framed with a foliate border, the base with a vacant square panel against a diaper ground, the gilt interior with a *later* grille pierced and engraved with foliage, *10,7g, 3,1cm wide* (3)

R3 000 – 4 000

277

A William IV silver castle-top vinaigrette of Newstead Abbey, Joseph Taylor & John Perry, Birmingham, 1836

rectangular, the hinged, cast cover with raised foliate borders, the sides and base with engine-turned decoration, the base with a reserve engraved with 'C Stott Crewe', the gilt interior with pierced and engraved foliate grille, 33g, 4,6cm wide

R8 000 – 10 000

NOTES

Newstead Abbey was the ancestral home of the poet, Lord Byron

278

A Victorian silver castle-top vinaigrette of Exeter Cathedral, Nathaniel Mills, Birmingham, 1843

shaped rectangular, with hinged, engraved cover and moulded thumbpiece, the sides and base with engine-turned detail, the base with a cartouche engraved with the initials 'MHR', with gilt interior and grille pierced and engraved with foliage, *oxidisation to interior base and grille, grille possibly replaced*, 19,3g, 4cm wide; and another, David Pettifer, Birmingham, 1856, shaped rectangular, the hinged cover engraved with a view of Windsor Castle across the River Thames with rowboats in the foreground, the sides and base with engine-turned detail, the base with a vacant cartouche, with gilt interior and grille pierced and engraved with foliage, *oxidisation to interior, scratches to interior base*, 17,4g, 3,6cm wide (2)

R7 000 – 9 000

279

A William IV silver vinaigrette, Cronin & Wheeler, Birmingham, 1846

shaped oval, the hinged cover with a vacant cartouche, the whole engraved with alternating plain and engine-turned bands, with concave sides, the gilt interior with pierced and engraved foliate grille 18g, 4,1cm wide; and a Victorian silver vinaigrette, Edward Smith, Birmingham, 1845, floriform, the hinged cover engraved with a vacant cartouche enclosed by scrolling foliate and engine-turned decoration, with conforming base, concave sides and snake-shaped thumbpiece, with gilt interior and grille pierced and engraved with foliage, 19,1g, 3,8cm wide (2)

R3 000 – 4 000



277



278



279

280

A Victorian silver book-shaped vinaigrette, Edward Smith, Birmingham, 1846

the hinged cover with a cartouche engraved with initials against alternating bands of plain and engine-turned decoration, the base similar, with gilt interior and grille pierced and engraved with foliage *12,9g, 3,3cm wide*; and a George IV silver valise-shaped vinaigrette, Thomas Edwards, London, 1822, the hinged cover with prickle-work floral designs, with thumbpiece, gilt interior with grille pierced and engraved with grapes, *9,7g, 2,1cm wide* (2)

R4 000 – 6 000



280

281

A Victorian silver castle-top vinaigrette of New Court, St John's College, Cambridge, Nathaniel Mills, Birmingham, 1848

rectangular, the hinged, engraved cover with shaped foliate sides, the base with engine-turned decoration and a cartouche engraved with the initials 'MAC', with gilt interior and grille pierced and engraved with a basket filled with flowers, *some oxidisation to interior base and grille, 32g, 4,6cm wide*; cased

R7 000 – 9 000



281

282

A Victorian 18ct gold vinaigrette, Yapp & Woodward, Birmingham, 1849

shaped rectangular, the hinged cover with a vacant cartouche, the whole engraved with a floral and scrolling foliate decoration, with cast thumbpiece, the grille pierced and engraved with a flower-filled urn, *15,9g, 3,5cm wide*

R5 000 – 7 000



282

283

**A Victorian silver nutmeg grater,
Nathaniel Mills, Birmingham, 1850**

rectangular, the hinged cover engraved with scrolling foliage enclosing a vacant cartouche, with reeded sides and scrolling foliage on the hinged base, the interior fitted with a grater, 26,5g, 3,6cm wide

R3 000 – 4 000



283

284

**A Victorian silver vinaigrette,
Edward Smith, Birmingham, 1852,
of Cape interest**

shaped rectangular, the body with alternating bands of plain and engine-turned decoration, the hinged cover with a cartouche engraved with 'die overleden is on haar jeugtige Ouderdom van 20 jaaren en 10 maanden op den avond van den 6 July Kaapstad 1854 Den 25-7-54', and with 'Ik schent UE deze terdachtenes van my ED minnaarris UE Zuster A.G.W. A.W.K. aan R.M.J.W.' engraved in the plain bands, the concave sides with foliate design and thumbpiece, the gilt interior with foliate pierced and engraved grille, 21,6g, 4cm wide

R6 000 – 8 000



284

285

**A Victorian silver and glass double-
ended scent and vinaigrette bottle,
apparently unmarked**

the scent bottle with zig-zag foliate collar and hinged dome-shaped cover, the vinaigrette engraved with a foliate motif, the hinged cover enclosing a fixed gilt grille pierced and engraved with a quatrefoil motif, with chain and ring attachment, 7,8cm high; and a Victorian cut glass scent bottle, apparently unmarked, circular, the silver hinged cover with floral border, gilt interior and grille pierced with the image of a rose, 3,3cm high (2)

R1 500 – 2 000



285

286

A Victorian silver-gilt bosun's whistle and vinaigrette, Asprey & Co Ltd, 21 June 1870

in the form of a cornucopia, the hinged cover engraved with the initials 'ETL', with foliate, pierced grille, ring attachment and chain, *engraved registration mark*, 13,8g, 5cm long

R3 000 – 4 000



286

287

A Victorian silver combination scent bottle and vinaigrette, Thomas Johnson I, London, 1873

in the form of a cornucopia, the hinged cover moulded with the name 'Ada', with gilt interior, the grille pierced with a quatrefoil and foliate motif, the opposing end with screw-top cover and chain attachment, 60g, 10,2cm long; and a silver-mounted horn snuff mull vinaigrette, apparently unmarked, 19th century, the curved horn body with a silver hinged dome-shaped cover chased and embossed with thistles and set with a citrine, with chain and loop attachment, gilt interior, pull-off circular grille with ring handle and pierced acanthus quatrefoil decoration and a silver band engraved with the initials 'H.V', 5,2cm long (2)

R5 000 – 6 000



287

288

A 14ct gold and citrine vinaigrette, probably Scottish, early 19th century

rectangular with canted corners, the cover and base set with a citrine, with reeded rims, the interior with a pierced grille applied with a thistle, *some splits to the gold rims*, 37,2g, 3,7cm wide

R6 000 – 8 000



288



289

289

A novelty silver and enamel vesta case, J Aikin and Son, Birmingham, 1893

bell-shaped, with an enamel panel featuring a buoy at sea with the logo 'ASBESTOS'; ring attachment, *minor scratches to the enamel*, 24,2g all in, 5,2cm long

R400 – 600



290

290

Four Victorian and Edward VII silver vesta cases, various makers, 1897-1902

each engraved with foliate decoration enclosing a cartouche, the sides with ring attachment, including: a heart-shaped example, Rolason Brothers, Birmingham, 1897, 18,8g, 4,1cm long; another, Minshull and Latimer, Birmingham 1900, rectangular, 23,2g, 4,1cm long; another, Robert Pringle and Sons, Chester, 1901, 21,3g, 4,3cm long; and another, William J Holmes, Birmingham, 1902, 15,5g, 3,4cm long (4)

R600 – 800



291

291

A Victorian novelty silver vesta case in the form of a bear, maker's mark worn, Birmingham, 1897

the bear clasping a tree trunk, seated on a platform cast with the motto 'In Mind', with ring attachment, 17,5g all in, 4,9cm high

R900 – 1200



292

292

A Victorian novelty double swan silver pin cushion, Hilliard and Thomason, Chester, 1898

38,7g all in, 5,7cm high; and another Edward VII example, Adie and Lovekin, Birmingham, 1907, in the shape of an Indian elephant, 14,9g, 3cm high (2)

R1 000 – 1 200

293

Three Victorian and Edward VII silver vesta cases, various makers, 1898–1907

comprising: Joseph Gloster, Birmingham, 1907, circular, with a vacant cartouche against a bright-cut engraved foliate ground, with ring attachment, *20g, 4,5cm diameter*; another, William Neale and Son, Sheffield, 1898, rectangular, with a central cartouche engraved with the initials 'CHS', the whole engraved with scrolling foliage, with ring attachment, *29,3g, 5cm long*; and another, William M Hayes, Birmingham, 1905, with a vacant rectangular reserve enclosed by an engine-turned ground with a foliate border, with ring attachment, *28,7g, 5,5cm wide* (3)

R300 – 500

294

A silver salt cellar in the form of a pig, possibly Hanau, with import mark for London, Samuel Boyce Landeck, Sheffield, 1901

with hinged cover to the pig's back and salt holes to the pig's rear, *26,5g, 5,4cm long*; a silver salt cellar in the shape of a parasol raised on a pair of *geta*, with removable base, stamped *Sterling*, *21,4g, 9cm long*; a propelling pencil, Samuel Mordan, stamped with the date 'July 6 1840', in the form of a pistol; and two further examples, one in the form of a champagne bottle (5)

R1 500 – 2 000

295

A collection of Edward VII silver calling card cases, 1902–1909

comprising: William Hutton & Sons Ltd, Birmingham, 1902, bright-cut engraved with scrolling foliage with a fan-shaped vacant cartouche to the bottom left corner, *35,9g, 8,4cm wide*; another, Joseph Gloster Ltd, Birmingham, 1905, *43,7g, 8,3cm wide*; another, George Unite and Sons, Birmingham, 1909, engine-turned, with a circular reserve engraved with the initials 'DY', *54,6g, 8,3cm wide*; and another, William Neale, Chester, 1902, bright-cut engraved with scrolling foliage, with a circular reserve engraved with initials 'MC', *43,7g, 8,2cm wide* (4)

R900 – 1 200

296

An Edwardian silver novelty pen wipe and two Edwardian silver pin cushions in the shape of chicks, Sampson Mordan and Co Ltd, 1905–1909

the pen wipe, Chester, 1909, mounted on four felt discs, *6,6g all in, 2,7cm high*; a silver pin cushion, Chester, 1907, *55,2g all in, 5cm high*; and another, Sheffield, 1905, *26,4g all in, 4cm high* (3)

R2 000 – 2 500

297

A George V silver double sovereign case, E J Houlston, Birmingham, 1910

oval, with a vacant cartouche, the whole engraved with scrolling foliage, with ring attachment, *24,3g, 5,5cm wide*; an Edward VII silver sovereign case, Aaron Lufkin Dennison, Birmingham, 1903, circular, with a vacant reserve against a hammered ground, with ring attachment, *22g, 3,2cm diameter*; and another, William Adams Ltd, Birmingham, 1906, engraved with a vacant reserve against a foliate ground, *15,7g, 3,2cm diameter* (3)

R1 200 – 1 500

298

Six silver book marks, various shapes, makers and dates 1912–1998

two trowel-shaped, one with owl-shaped handle, *31,5g all in* (6)

R1 500 – 2 000



293



294

part lot



295



296



297



298

Various properties including the Property of a Gentleman

299

A George III silver vinaigrette, Joseph Willmore, Birmingham, 1811

rectangular, the hinged cover engraved with the initials 'DG' enclosed by seaweed decoration, within wriggle-work borders, with gilt interior, the grille pierced and engraved with a spray of flowers, 17g, 3,5cm wide

R1 500 – 2 000

300

A George III silver snuff box, possibly Thomas Hobbs, London, 1814

rectangular, engraved with basket-weave decoration, gilt interior, hinges worn, 55,7g, 6,5cm wide

R1 500 – 2 000

301

A George IV silver snuff box, Edward Smith, Birmingham, 1827

rectangular, the engine-turned hinged cover with a monogrammed reserve, with reeded sides and foliate thumbpiece, gilt interior, *decoration worn*, 59,3g, 6,5cm wide; and a Victorian example, Edward Smith, Birmingham, 1861, shaped rectangular, the hinged cover engraved with strapwork decoration enclosing a vacant cartouche, the sides with diaper borders, 90g, 7,2cm wide (2)

R2 000 – 3 000



299



300



301

302

**A George III silver
chamberstick, S Kirkby & Co,
Sheffield, 1803**

rectangular, with gadrooned border,
engraved with initials, with conical
extinguisher, detachable sconce,
snuff aperture and scroll handle with
rectangular thumbpiece, 295g, 10cm
high

R4 000 – 6 000



302



303

303

**A collection of five silverplate
candlesticks, 19th century**

of various designs, each with conical
extinguisher, leaf-capped angular
handle and detachable sconce, two
with snuff aperture, *the tallest 10cm
high (5)*

R2 000 – 3 000

304

**A George III silver coffee pot,
George Smith II & Thomas
Hayter, London, 1804**

the part-lobed body bright-cut
engraved with looped-line bands to
the shoulder above a foliate cartouche
engraved with an 'S', the reverse with
a vacant cartouche, the hinged cover
with urn-shaped finial, the spout
engraved with foliage, applied with
a leaf-capped wooden handle, on a
shaped oval footrim with wriggle-
work decoration, 900g, 27,5cm high

R10 000 – 15 000



304

305

A George III silver four-piece tea service, Duncan Urquhart & Naphtali Hart, London, 1804

comprising: a teapot and stand, milk jug and two-handled sugar basin, each engraved with panels of flowerheads above a cartouche engraved with the initial 'F' within a greek key border, with harp-shaped handles, the oval stand on four outswept shell-shaped feet, the milk jug and sugar basin with gilt interior, *1170g all in, the teapot 16,5cm high (4)*

R6 000 – 8 000



305

306

A George III assembled three-piece silver tea service, John Emes, Rebecca Emes and Edward Barnard, London, 1804-1814

comprising: a teapot, milk jug and two-handled sugar basin, each engraved with greek key bands, the teapot with a cartouche engraved with initials, wooden harp-shaped handle and finial, the milk jug and sugar basin with a cartouche engraved with a stork, harp-shaped handles, *900g all in, the teapot 15cm high (3)*

R5 000 – 6 000



306

307

A George III silver sugar basket, maker's mark indistinct, London, 1805

oval, with moulded faceted sides, the rim engraved with bright-cut foliate panels, the body with an engraved crest, conforming oval reeded footrim, the sides applied with a reeded handle, with *later* blue glass liner, *410g, 13cm high*; and a pair of George III silver sugar tongs, Peter & Ann Bateman, London, 1797, *25g*; and another example, George III, Birmingham, 1790, *30g (3)*

R3 000 – 4 000

308

A George III silver biggin, Emes & Barnard, London, 1810

the body engraved with a crest, with gadrooned rim, the hinged cover with urn-shaped finial, the side applied with a *later* harp-shaped composition handle, *lacking stand, 630g, 21cm high*

R2 000 – 3 000



307



309

part lot



310



311

309

An assembled set of silver Fiddle, Thread and Shell pattern flatware, various makers and dates, London, 1811-1911

comprising: thirteen table-spoons; twenty-one dessert spoons; twenty-one table forks, fifteen dessert forks; six egg spoons; and five salt spoons, *5605g all in (81)*

R25 000 – 30 000

310

A George III silver hot water pot, John Watson, Sheffield, 1814

the fluted body with gadrooned rim, the hinged cover with flowerhead finial and engraved with a crest, the fluted spout with an acanthus leaf and terminating in a gryphon's head, the side applied with a composition harp-shaped handle, *755g, 23,5cm high*

R4 000 – 6 000

311

A pair of George III silver Old English pattern basting spoons, possibly Robert Gray, Edinburgh, 1816

the terminals engraved with the initial 'G', *165g (2)*

R2 000 – 3 000

312

A set of four George III silver salt cellars, William Elliott, London, 1819

of cauldron form, each with a lion-mask, shell and foliate border, engraved with a crest, raised on four foliate-headed scroll feet, gilt interior, 690g all in, 4,5cm high (4)

R5 000 – 7 000



312

313

A pair of George IV silver wine coasters, Thomas & John Settle, Sheffield, 1820

each body profusely moulded with scrolling foliage, with gadrooned, shell and leaf rim, the turned wooden bases centred by plain bosses, restorations and wear, 19cm diameter (2)

R10 000 – 12 000



313

314

A George IV silver tea caddy, Digby Scott & Benjamin Smith, London, 1821

the oval shaped body engraved with an armorial, with beaded rims, the hinged cover engraved 'GREEN', with a flowerhead finial, 425g, 14cm wide

R15 000 – 20 000



314

315

A George IV silver seven-bar toast-rack, Emes & Barnard, London, 1822

the rectangular frame with gadrooned border, with arched open divisions and an oval carrying handle, on four bracket and paw feet, 280g, 16,5cm wide

R2 000 – 3 000



315

316

**Three William IV silver dishes,
William Bateman, London, 1834-
1835, retailed by Rundell, Bridge &
Rundell**

circular, the rim cast with a gadrooned, shell and foliate border, the reverse engraved with two monograms and cyphers, one within the Garter motto, the other within a ribbon-tied oak and laurel leaf cartouche, all below a crown, the base stamped with 'RUNDELL BRIDGE ET CO AURIFICES REGIS LONDINI'; 2505g all in, 31cm wide; and another example, Garrard's, London, 1846, the reverse engraved with two monograms and cyphers, the base stamped 'GARRARDS, Paton Street, LONDON,' 1010g, 31cm wide (4)

The monograms and cyphers on these dishes are those of King William IV (1765-1837) and Queen Adelaide (1792-1849)

R60 000 – 80 000

NOTES

These dishes were originally part of an extensive service supplied by Rundells to the Royal family, circa 1835. A large portion of the service was sold at Christie's by William, 1st Earl of Londesborough in 1898. Pieces from the service have since reappeared at Christie's auctions in London and New York.

317

**An assembled three-piece silver
tea service, London, 1835 and 1886**

comprising: a George IV helmet-shaped teapot, with gadrooned body and borders, the spout and handle chased with acanthus leaves, the handle engraved with 'Rhodes', on a circular foot, the cover with conforming finial, 845g, 12,5cm high; and a Victorian sugar bowl and creamer, Goldsmiths & Silversmiths, London, 1886, each with gadrooned borders, on a circular foot with harp-shaped handles, 365g all in, sugar bowl 7,5cm high (3)

R6 000 – 8 000



316
part lot



317

318

Three William IV silver salt cellars, Thomas A Finlayson, Edinburgh, 1836; and another, George II, with marks for Robert Lowe and Hugh Gordon, Edinburgh, 1733

each cauldron-shaped body chased with a stylised border, on three tail-wrapped paw feet, with silver-gilt interior, 515g all in, the tallest 4,5cm high (4)

R5 000 – 7 000



318

319

A Victorian silver Fiddle, Thread and Shell pattern soup ladle, Samuel Hayne & Dudley Cater, London, 1844

320g

R2 000 – 3 000

320

A Victorian silver covered dish and stand, Robert Garrard II, London, 1855

of royal interest, engraved with Queen Victoria's cypher and further cyphers, the domed cover and circular dish engraved with sprays of flowers, with leaf and berry finial, reeded borders, stamped GARRARDS, Panton Street, LONDON, 735g, the dish 21cm diameter

R12 000 – 15 000



320

321

A set of twelve Victorian Sheffield electroplate underplates, Walker, Knowles & Co, mid 19th century
each with gadrooned border, *some wear, 27,5cm diameter (12)*

R4 000 – 6 000



321

322

A Victorian silver caddy spoon, George Unite, Birmingham, 1860

the bowl in the form of a leaf, the handle with vine leaves and grapes, *15g*

R300 – 400

323

A pair of Victorian silver salt cellars, Samuel Whitford, London, 1861

cauldron-shaped, with beaded rims, raised on three anthemion-headed hoof feet on quatrefoil pads, gilt interior, *260g all in, 4,6cm high (2)*

R3 000 – 4 000



323

324

A Victorian silver knife and fork, John Gilbert, Birmingham, 1870-1872

each handle moulded in relief with scrolling foliage and berries, the blade engraved with foliage, *220g, with presentation case, Goldsmith's Alliance Limited, Cornhill, London (2)*

R2 500 – 3 000



324

325

A Victorian silver chalice, Henry Holland, London, 1877

chased with ivy within two lappet-shaped panels united by swags, on a conforming circular foot with beaded border, 215g, 19cm high; and another, Frederick Elkington, Birmingham, 1884, engraved with a band of ivy divided by quatrefoil panels engraved with birds in flight, on a stepped circular foot, 170g, 18,8cm high (2)

R3 000 – 4 000

*326

A Victorian silver knife, Atkin Brothers, Sheffield, 1887, fitted with a Japanese carved ivory handle, Meiji period (1868-1912)

the ivory handle carved with a monkey and bat-eared rat contesting a persimmon, *signed*

R6 000 – 8 000

*Subject to CITES permit when exporting (see page 318).

327

A Victorian silver cigarette box, William Summers, London, 1884

rectangular with engine-turned decoration, the hinged cover with a crest and the motto 'PRO ARIS ET FOCIS', the inner rim *later* engraved, *gilt interior*, 575g, 18cm wide

R2 400 – 2 600

328

A Victorian silver hot water jug, Goldsmiths & Silversmiths Co Ltd, London, 1896

the body with shell, feather, leaf and gadrooned rim, on a circular foot, *later* leaf-capped wooden handle, 485g, 18,5cm high; and a George III silver creamer, Thomas & Joseph Guest & Joseph Craddock, London, 1807, with gadrooned border and rim, on a circular foot, with harp-shaped handle and gilt interior, 230g, 9cm high (2)



326



327



328

329

A Victorian silver swing-handled basket, Albert Henry Thompson, Sheffield, 1898, retailed by Manoah Rhodes & Sons

the circular body engraved with c-scrolls, acanthus leaves and flowers, enclosed by a chased gadrooned border interspersed with shell and leaf motifs, on a stepped circular foot, 745g, 27cm diameter

R5 000 – 7 000



329

330

A Victorian silver rosebowl, John & William Deakin, Sheffield, 1898

the front and reverse with vacant cartouches enclosed by c-scrolls and large flowerheads, on a circular stepped foot with wave-shaped border, 1405g, 18cm high

R12 000 – 15 000



330

331

A Victorian silver coffee pot, William Hutton & Sons Ltd, London, 1898

the baluster body engraved with a crest and embossed and chased with floral garlands and rocaille ornament, engraved scale-work panels, with leaf-capped spout, raised on a spreading circular foot, the domed cover applied with an acanthus leaf and foliate finial, leaf-capped wooden handle, engraved on the base 'ERNEST HAROLD WAINWRIGHT, Tea and coffee service with Kettle, The gift of his Father & Mother, on the occasion of his Marriage.' 785g, 27,5cm high

R8 000 – 12 000



331

334



335



336



332

A Victorian silver beaker, Rowlands & Frazer, London, 1899
tapering cylindrical, the body engraved with a crest and with the motto 'VINCIT QUI PATITUR', 75g, 9,7cm high

R400 – 600

333

A Victorian silver butter dish, George Unite, Birmingham, 1899
shell-shaped on three ball feet, 65g, 13,5cm long; an Edward VII silver butter dish, James Deakin & Sons, Sheffield, 1901, similar, 60g, 14,5cm long; and a George V silver butter dish, Walker & Hall, Sheffield, 1916, similar, 75g, 12,5cm long (3)

R1 200 – 1 500

*334

An Edward VII silver box, maker's initials W.G*, London, 1901
oval, the hinged cover applied with a coral mask, gilt interior, 55g all in, 4,6cm wide

R2 000 – 3 000

*Subject to CITES permit when exporting (see page 318).

335

A glass and silver-mounted match globe, maker's mark worn, Birmingham, 1906

with pink ribbed body, *minor chips, some dents*, 5cm high; a blue glass example, Sanders & Aquilar, London, 1902, ribbed body, 3,8cm high; two further clear glass examples, one by Adolph Frankau & Co, London, 1902, *dents to both*, the taller 4,8cm high; and a plain glass example, possibly Schindler & Co, London, 1900, *dents*, 4,5cm high (5)

R1 000 – 1 500

336

A boot-shaped silver and glass striker, possibly William Vale & Sons, Birmingham, 1906

the glass body with a silver collar, 6,6cm high; another, similar, with brass collar, 6,3cm high; a glass match globe, circular, with the etching of a clover leaf and 'ROSS'S ROYAL BELFAST GINGER ALE' to the upper body, traces of red pigment 6,2cm high; and three further examples, circular, with ribbed bodies, the tallest 6,7cm high (6)

R700 – 900

337

A glass and silver-mounted match globe, A Bromet & Co, Chester, 1899

spherical, with a segmented and ribbed glass body, *damage to silver collar, minor chips to glass body*, 6cm high; another, spherical, John Grinsell & Sons, Birmingham, possibly 1888, with an *associated* cut-glass body, *chips to glass body*, 5,9cm high; and two further examples, with ribbed bodies and beaded metal collars, the taller 8,7cm high (4)

R1 000 – 1 500

338

A glass and silver-mounted match globe, S Blanckensee & Sons Ltd, Birmingham, 1901

spherical, with ribbed body, *repairs and minor chips*, 4,9cm high; and three further examples, A & J Zimmerman Ltd, Birmingham, 1905, each with loose collars, *minor chips, dents to the collars*, the tallest 5,7cm high (4)

R1 000 – 1 500

339

An Edward VII four-piece silver tea service, Williams (Birmingham) Ltd, Birmingham, 1902

comprising: a teapot, hot-water jug, covered milk jug and covered two-handed sugar bowl, each with gadrooned rim, moulded with c-scrolls, foliage and latticework, enclosing a vacant cartouche on either side, the teapot and hot-water jug with wooden harp-shaped handles, 2155g all in, hot water jug 23cm high (4)

R12 000 – 15 000



339

340

An Edward VII silver box in the form of a table, William Comyns & Sons Ltd, London, 1903

of serpentine outline, the hinged pierced cover cast with a cartouche of a couple riding in a carriage with waving attendants, the frieze with leaf and foliate motifs, on cabriole legs headed by acanthus leaves, 230g, 15cm wide

R1 500 – 2 000



340



340 detail

341

An Edward VII silver salver, Thomas Bradbury & Sons, London, 1903

circular, with reeded rim, the centre engraved with a heron above the motto 'PARCE QUIIL ME PLAIT' (sic), on three reeded bracket feet, 530g, 25,5cm diameter

R4 000 – 6 000



341

342

A pair of Edward VII silver Corinthian column candlesticks, CS Harris & Sons Ltd, London, 1904

each on a square base with gadrooned and foliate borders, fluted column, the pierced scone with leaves and scrolls, the detachable nozzle with gadrooned border, *loaded*, 30cm high (2)

R10 000 – 12 000



342

343

A set of four Edward VII silver salt cellars, RH Halford & Sons, London, 1907

each oval body with pierced borders flanking a central band engraved with a crest and bright-cut floral garlands, on four claw and ball feet, *later clear glass liner*, 215g all in, 8,5cm wide (4)

R4 000 – 6 000



343

344

A five-piece silver tea service, Williams (Birmingham) Ltd, Birmingham, 1907-1912

comprising: a teapot, hot water jug, milk jug and two-handed sugar basin, each rim pierced with scrolling foliage, the teapot and water jug with leaf-capped wooden handles, the milk jug and sugar basin with scroll and flowerhead handles, on four paw feet, 5485g all in, the hot water jug 24cm high (5)

R25 000 – 35 000



344

345

**A George V silver salver,
Fordham & Faulkner,
Sheffield, 1913**

circular, with shell and scroll border, on three claw and ball feet, 1015g, 33,5cm diameter; and a Victorian silver waiter, Goldsmiths & Silversmiths, London, 1898, similar, minor dent, 215g, 18cm diameter (2)

R7 000 – 9 000

346

**A George V silver salver,
D & J Welby Ltd, London,
1913**

circular, with reeded border, the centre engraved with an armorial, on three reeded bracket feet, 665g, 25,5cm diameter

R4 000 – 6 000

347

**A George V silver salver,
maker's mark F & F,
Sheffield, 1918**

circular, the centre engraved with a crest and the inscription 'VINCIT AMORE PATRIÆ', with shell and scroll border, on three claw and ball feet, 690g, 27cm diameter; and a George VI silver salver, Elkington & Co, Birmingham, 1946, circular, the centre with presentation inscription, with shell and scroll border, on three claw and ball feet, 555g, 27cm diameter (2)

R6 000 – 8 000

348

**A George V silver salver,
Stevenson & Law, Sheffield,
1932**

circular, with engraved inscription 'From the Officers, Cambridge Hospital. 30th December 1932' below the crest of the Royal Army Medical Corps, with a moulded scalloped border, on three scroll feet, 400g, 21cm diameter; and a George V silver waiter, Barker Brothers Silver Ltd, Birmingham, 1930, circular, the centre engraved with a crest, with gadrooned border on four pad feet, 155g, 15,5cm diameter (2)

R3 500 – 4 000

349

**A set of six George VI
silver-gilt anointing spoons,
Wakely & Wheeler, London,
1938**

90g, cased (6)

R600 – 800



345



346



347



348

350

A pair of George VI silver candlesticks, Thomas Bradbury & Sons Ltd, Sheffield, 1947

each with a stepped square base with canted corners, faceted baluster stem, spool-shaped sconce and detachable nozzle, *loaded, 23cm high* (2)

R8 000 – 10 000

351

A pair of Elizabeth II silver candlesticks, Carrs of Sheffield Ltd, Sheffield, 2000

similar to the preceding lot, *21cm high* (2)

R7 000 – 9 000



350



351

352

A George VI silver two-handled tray, James Dixon & Son, Sheffield, 1951

oval, with reeded rim, the sides applied with leaf and reeded handles, *2750g, 65,5cm wide over handles*

R12 000 – 15 000

353

A pair of silver wine coasters, MC Hersey & Son Ltd, London, 1983

each with reeded rim and turned wooden base, *12,5cm diameter* (2)

R1 500 – 2 000



352

English Furniture

354

A George III mahogany bookcase, late 18th century

the *later* pediment above a pair of astragal glazed doors enclosing three adjustable shelves, the lower section with a pair of oval panelled doors enclosing two adjustable shelves, wavy apron, on splayed feet, *restorations*, 227cm high, 226cm wide, 31cm deep

R30 000 – 40 000

355

A pair of mahogany demi-lune tables, 19th century

with wavy aprons, on fluted legs, *restorations*, 71,5cm high, 128cm diameter, 129,5cm long (2)

R20 000 – 25 000



355



354

356

A set of ten mahogany dining chairs, first half 19th century

including a pair of armchairs, each with curved top rail inlaid with ebonised stringing above a rectangular panel, drop-in seat, on ring-turned lobed legs, *restorations* (10)

R25 000 – 30 000



356

357

A mahogany extending dining table, first half 19th century

the moulded square top with rounded corners above a moulded apron, on four columnar supports joined by outswept legs, brass cappings and castors, including two leaves, *74cm high, 130cm wide, 247cm fully extended*

R30 000 – 40 000



357

358

A rosewood work table, 19th century

the rectangular top above a frieze drawer, with a sliding work compartment below, on stile supports with gadrooned border, turned bun feet, *restorations and some fading, 74,5cm high, 62,5cm long, 45,5cm deep*

R4 000 – 6 000

359

**A walnut lowboy, late
18th century**

the rectangular moulded top above
three short drawers and an arched
frieze, on cabriole legs with pad feet,
*restorations, 73cm high, 100cm wide,
52cm deep*

R7 000 – 9 000

360

**A George III 'plum-pudding'
mahogany demi-lune double
gate-leg card table**

the top inlaid with satinwood
stringing above a conforming frieze,
on square-section tapering legs and
spade feet, *73,5cm high, 99cm wide,
46cm deep*

R15 000 – 20 000

361

**A rosewood card table,
19th century**

the rectangular swivel top enclosing
a baize-lined playing surface, the
sides fitted with pull-out slides, on
double columns, bracket legs with
brass feet and castors, *alterations,
74cm high, 66cm wide, 32,5cm deep*

R8 000 – 10 000

362

**A Regency revival mahogany
cellaret**

of sarcophagus form, the hinged
top with raised rectangular cushion-
shaped panel, the four corners with
lion-masks united by gadrooned
borders, the panelled front and
sides with sun masks, on paw feet
united by ribbon borders and with
brass castors, *restorations, 60cm high,
80cm wide, 57cm deep*

R20 000 – 30 000



359



360



362

363

A Regency rosewood and brass-inlaid card table

the rectangular top with canted corners enclosing a baize-lined playing surface, on a tapering square-section column with gadrooned borders, raised on a quadripartite base with hipped legs, brass paw feet and porcelain castors, inlaid throughout with stringing and foliate spandrels, *75cm high, 91cm wide open, 45cm deep*

R12 000 – 15 000

364

A mahogany drop-side sofa table, 19th century

the rectangular top with rounded corners above one real and one dummy drawer, on double turned supports, outswept legs joined by a turned pole stretcher, brass leaf-capped feet with brass castors, *71cm high, 61cm deep, 137cm wide open*

R15 000 – 20 000

365

A pair of William IV mahogany and upholstered library armchairs

each with curved top rail above a conforming reeded midrail, scroll arms with padded armrests and lotus cresting, upholstered leather seats, on tapering legs headed by a band of lotus-heads, with brass and porcelain castors (2)

R12 000 – 15 000

366

An early Victorian painted tilt-top table, circa 1840

circular, the centre *later* decorated with radiating flower motifs, the border with a band of flowerheads, on a tapering column, tripartite base with lobed feet, *some distress, 72cm high, 117cm diameter*

R10 000 – 15 000



363



365



367

367

A Victorian steel and brass rocking chair, attributed to RW Winfield, circa 1851

with flat patinated steel banding applied with japanned foliate decoration, brass stops and nuts with gilt leaf decoration, the back, seat and arm rests upholstered in dark brown leather, the back with tassel, *upholstery distressed*

R30 000 – 40 000

NOTES

It is believed that Peter Cooper of New York, 1793-1883, founder of the Canton Iron Works, was the designer of this chair. The chair was produced by RW Winfield & Co of Birmingham, England. Winfield & Co exhibited a model of this chair at the Great Exhibition of 1851 and the International Exhibition of 1862. A similar chair forms part of the permanent collection of the Victoria & Albert Museum, London.

368

Three Victorian papier-mâché and mother-of-pearl inlaid trays, 19th century

painted with flowers and gilt highlights, on *later* black and gilt stands with X-shaped stretchers, *some restorations, lacquer loss, the tallest 44cm high* (3)

R5 000 – 7 000



368 part lot



369 detail

369

A Victorian walnut, satinwood, mahogany and ebonised gilt-metal-mounted pedestal desk, Edwards & Roberts, Wardour St, London, mid 19th century

the rectangular top with outset rounded corners above three drawers, each pedestal with three drawers flanked by fluted columns, on a conforming plinth base with castors, the sides applied with figures, *stamped with maker's mark*, 77,5cm high, 127,5cm wide, 65cm deep

R40 000 – 45 000

NOTES

Edwards & Roberts was founded in 1845 and had premises at 21 Wardour Street, London. They became one of the leading London cabinet makers and retailers working in a variety of styles including modern and revivalist. They specialised in marquetry, inlay and ormolu. Edwards & Roberts ceased trading in 1899.

370

A Victorian mahogany brass-bound military chest-on-chest, circa 1860

the rectangular top above two short and one long drawer, the lower section with two long drawers, on ring-turned feet, the sides with carrying-handles, 107cm high, 91cm wide, 45cm deep

R20 000 – 25 000



369



370

371

A Victorian Jerusalem olivewood and inlaid davenport, 19th century

the superstructure with two small hinged compartments above a frieze carved with grapes and foliage, the hinged writing slope stamped 'Jerusalem', the side with pen and ink compartment, each side with a pair of doors enclosing three drawers, the front with columns, on a plinth base with turned feet, 92cm high, 70cm wide, 59,5cm deep

R10 000 – 15 000

PROVENANCE

The desk was purchased by the current owner in New York in the 1960s. It contains papers, including an account book, belonging to Mrs Eliza Kelly, the daughter of Lieutenant General John 'Kotiya' Fraser (1790-1862), recognised for his conduct in the siege of Burgos (September 1812) by Wellington and awarded the Peninsular War Medal for his efforts. Fraser spent the rest of his life in Ceylon, but had a brief sojourn in the Cape in 1821. He is remembered in the former for his fierce conduct in the Kandian War (*kotiya* is Sinhalese for tiger), as the owner of an extensive coffee plantation and for constructing a satinwood bridge without a bolt or nail over the Peradeniya gorge on the road to Kandy.



371

372

A late Victorian mahogany campaign pedestal desk, circa 1899

the rectangular gilt-tooled red leather-inset top with three-quarter gallery above a long drawer, each pedestal with three graduated drawers, on ring-turned feet, *gallery and leather replaced, locks stamped S. ILLIDGE & SON, and the date 1899, 78cm high, 102cm wide, 55cm deep*

R15 000 – 20 000



372



373

373

An Arts and Crafts mahogany, rosewood, walnut and mother-of-pearl inlaid side cabinet, late 19th century

the rectangular top with an oval mirrored backboard flanked by a pair of columns above a frieze drawer, a pair of bevelled part-glazed doors inlaid with geometric and swag motifs below enclosing a shelf, on bracket square-section shaped feet, 178cm high, 84,4cm wide, 39cm deep

R14 000 – 18 000

374

A mahogany collector's cabinet, modern

with rectangular hinged glazed top enclosing a green dralon-lined interior above an arrangement of five short and one deep drawer, on bracket feet, 81cm high, 74cm wide, 49,5cm deep

R7 000 – 9 000



374



375

375

A pair of George III style mahogany and upholstered camel-back settees, modern
each upholstered in Pierre Frey fabric, with outcurved arms, three squab cushions, on moulded square-section legs joined by side stretchers, eight loose cushions, with retailer's label Peter Dudgeon, London, 214cm wide (2)

R30 000 – 40 000

376

A George III style leather-upholstered close-nailed wing-back armchair, 20th century
on square-section moulded legs joined by H-stretchers, squab cushion, leather with some distress

R9 000 – 12 000



376

377

An oak settle, late 18th/early 19th century

the four-fielded panelled back with shaped arm supports, leather-upholstered seat, on cabriole legs with pad feet, *restorations*, 182cm long; and another example, modern, similar, 181cm long (2)

R20 000 – 30 000



377

378

An elm lambing rocker, early 19th century

with panelled winged back, box seat, the side fitted with a drawer, square-section legs on rockers

R4 000 – 6 000



377

379

An elm lambing chair, early 19th century

with panelled winged back, solid arm supports, box seat, the side fitted with a drawer, on square-section legs

R4 000 – 6 000

380

An oak side table, 19th century
the rectangular four-plank top above
a frieze set with four drawers, on ring-
turned baluster legs, 80cm high, 275cm
long, 91cm deep

R20 000 – 25 000



378



379



380



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 21 October - 3.30pm

Jewellery

Lots 381-530

Collection of Micromosaics

381

**Micromosaic brooch,
19th century**

oval, the onyx plaque inlaid with St Peter's Square in Rome, within a 14ct gold frame with rope-twist border, later pin, hairline cracks, minute chip, width approximately 44mm

R4 000 – 6 000



381

382

**Micromosaic brooch,
19th century**

rectangular, the black plaque inlaid with the Doves of Pliny, within a later rope-twist silver-gilt mount, width approximately 54mm; and a micromosaic brooch, 19th century, oval, the black plaque inlaid with a Roman temple, within a gilt-metal foliate frame, chips, damage to hinge, width approximately 28mm (2)

R4 000 – 6 000



382



383

**Micromosaic brooch,
19th century**

rectangular, the onyx plaque inlaid with The Forum in Rome, within an 18ct gold frame, with later pin, minor damage to the frame, width approximately 58mm

R7 000 – 9 000



383



384

Micromosaic necklace, pendant and earring, in the Etruscan style, 19th century

the hinged collar incorporating the letters ROMA, inlaid with flowers against a green ground, *minor damage to micromosaics, some tesserae loose and protruding, damage to clasp, inner circumference approximately 140mm*, the detachable pendant set to the centre with a plaque inlaid with a stylised mask with winged helmet against a black ground, suspending five small drops, *length approximately 60mm*, the earring *en suite*, *fitting lacking, length approximately 26mm* (3)

R12 000 – 15 000



385



386



387

385

**Five micromosaic pendants,
19th century**

oval, in sizes, the jasper plaques depicting various Roman ruins, set within *later* 9ct gold frames, *minor chips, two with repairs, lengths from approximately 18mm to 32mm*; and a micromosaic brooch, oval, the jasper plaque inlaid with a woman feeding a lamb, within a *later* 9ct gold and gilt-metal frame, *width approximately 21mm* (6)

R7 000 – 9 000

386

**Micromosaic pendant,
19th century**

rectangular, the black plaque inlaid with a waterfall beneath the Temple of Sibyl in Tivoli, within a *later* silver-gilt mount, *crack, repairs, length approximately 26mm*; a micromosaic brooch, 19th century, oval, the aventurine plaque inlaid with St Peter's Square in Rome, within a 9ct gold frame, *crack to the reverse, chips, width approximately 25mm*; and a micromosaic brooch, 19th century, oval, the black plaque inlaid with a depiction of a Roman temple, within a gilt-metal frame, *with later metal clasp, chips to the plaque, width approximately 35mm* (3)

R4 000 – 6 000

387

**Micromosaic brooch,
19th century**

oval, the jasper plaque inlaid with St Peter's Square in Rome, within a 15ct gold pierced scalloped frame, *cracks to the plaque, repairs to the reverse, width approximately 48mm*

R4 000 – 6 000



388



389



390

388

Micromosaic bracelet, 19th century

composed of eight oval black plaques, within hinged 18ct gold frames, each depicting a Roman ruin, with *scratch weight 5=15 on the reverse of the clasp, some damage, cracks, repairs and chips, length approximately 183mm*

R5 000 – 7 000

389

Micromosaic brooch, 19th century

oval, the black plaque inlaid with St Peter's Square in Rome, within a 14ct gold frame with rope-twist border, *cracks and repairs, width approximately 47mm*; a micromosaic brooch, 19th century, rectangular, the black plaque inlaid with the Trevi Fountain in Rome, within a silver frame, *chips to the corner and base, width approximately 46mm*; and a micromosaic oval black plaque, 19th century, inlaid with St Peter's Square, *minor chips, width approximately 41mm* (3)

R7 000 – 9 000

390

Micromosaic brooch, 19th century

oval, the aventurine plaque inlaid with St Peter's Square in Rome, within a 9ct gold mount, *repairs, width approximately 33mm*; a micromosaic brooch, 19th century, circular, the plaque inlaid with the Doge's Palace in Venice, within an aventurine border, backed by a metal frame, *diameter approximately 33mm*; and a micromosaic plaque, 19th century, oval, the aventurine plaque inlaid with the Pantheon in Rome, *width approximately 28mm* (3)

R7 000 – 9 000



391 part lot



392



393
part lot

391

Micromosaic and silver-gilt necklace, late 19th/early 20th century

heart-shaped pendant with floral design, with smaller micromosaic drops of a similar design, *oxidisation, slight damage to one drop*, length approximately 422mm; a micromosaic bracelet, composed of five circular plaques inlaid with flowers on a black ground, set in silver filigree mounts, *stamped ALP*, length approximately 188mm; and a micromosaic and gilt-metal brooch, circular, the central red plaque inlaid with a white bird surrounded by flowers, diameter approximately 28mm (3)

R2 500 – 3 000

392

Micromosaic pendant, 19th century

circular, the malachite plaque inlaid with a floral spray, within a *later* 9ct gold frame, *cracks, repairs*, diameter approximately 22mm; a micromosaic plaque, 19th century, oval, the jasper plaque inlaid with flowers against a white ground, in a 14ct gold frame, *hairline cracks*, width approximately 34mm; and a micromosaic pendant, circular, the black plaque inlaid with a figure, within a 14ct gold frame, diameter approximately 14mm (3)

R4 500 – 5 000

393

Micromosaic brooch, 19th century

oval, the black plaque inlaid with flowers, within a gilt-metal frame, *chips, repairs*, width approximately 72mm; a micromosaic brooch, 19th century, oval, the black plaque inlaid with a bouquet of flowers, *formerly a pendant*, length approximately 41mm; a *pietra dura* brooch, square, with canted corners, set with a cross against a malachite ground, within a rope-twist gilt-metal frame, *with later pin*, width approximately 48mm square; and a mosaic plaque, 20th century, rectangular, with daisies against a blue ground, set to a black slate plaque, *repairs*, width approximately 68mm (4)

R7 000 – 9 000

394

Pietra dura and silver-gilt pendant, early 20th century

oval, the black plaque inlaid with lily of the valley, *minor hairline cracks*, length approximately 44mm; and a pietra dura and silver-gilt brooch, oval, the black plaque inlaid with a spray of flowers, *repairs, replacements and loss*, width approximately 45mm (2)

R4 000 – 4 500

395

Pair of pietra dura, silver and brass cufflinks, early 20th century

circular, each black plaque inlaid with a jasmine flower, *diameter approximately 21mm*; and a pietra dura and silver-gilt pendant, oval, the black plaque inlaid with white flowers, *minor chip*, length approximately 43mm (3)

R4 500 – 5 000

396

Pietra dura and silver-gilt pendant, early 20th century

oval, the black plaque inlaid with pink roses, *repairs*, length approximately 47mm; and a pietra dura and silver-gilt brooch, oval, the black plaque inlaid with a spray of flowers, width approximately 50mm (2)

R4 000 – 4 500





397 part lot



397 part lot



397 part lot



398 part lot



398 part lot

397

Pair of micromosaic and gilt-metal bracelets, 19th century

each set to the centre with oval blue plaques inlaid with a flower surrounded by foliate and beaded borders, *chips, cracks, repairs, some loss and damage to one clasp, plaque length approximately 21mm*; a micromosaic ring, 19th century, rectangular, the turquoise plaque inlaid with the Forum in Rome, *with a later metal shank, damage to plaque and setting, plaque length approximately 17mm, size T*, and a micromosaic and silver-gilt brooch, 19th century, rectangular, the turquoise plaque inlaid with the Ponte Lucano in Tivoli, within a rope-twist border, *damaged and repaired, width approximately 38mm* (4)

R3 000 – 4 000

398

Micromosaic ring, 19th century

oval, the blue plaque inlaid with a seated maiden holding flowers, *with a later 9ct gold shank, hairline cracks, plaque width approximately 20mm, size P*; a micromosaic brooch, rectangular, the blue plaque inlaid with the Doves of Pliny, within a floral filigree 18ct gold frame, *repairs, micromosaic loss, width approximately 46mm*; and a micromosaic pendant, late 19th/early 20th century, oval, the blue plaque inlaid with a bird and flowers, within a *later 9ct gold mount, width approximately 21mm* (3)

R5 000 – 6 000

399

Pietra dura bracelet, 19th century

set to the front with an oval plaque, inlaid with flowers against a black ground, within an 18ct gold frame, with adjustable chain-and-link bracelet, *one flower replaced, repairs to the strap, plaque length approximately 28mm*; and a pietra dura oval black plaque, inlaid with a multicoloured butterfly, *crack, length approximately 21mm* (2)

R4 500 – 5 000



399 part lot

400

Micromosaic brooch, 19th century

oval, the black plaque inlaid with a recumbent spaniel, within a metal frame with a later pin, *cracks, repairs, width approximately 44mm*; a micromosaic brooch, 19th century, rectangular, the black plaque inlaid with a poodle, within a silver-gilt mount with rope-twist border, *repairs, length approximately 45mm*; and a micromosaic brooch, 19th century, rectangular, the black plaque inlaid with a recumbent spaniel, within a silver-gilt mount with rope-twist border, *repairs, width approximately 44mm* (3)

R5 000 – 7 000

401

Mosaic panel of St Mark's Square, Venice, 20th century

rectangular, set with a mosaic of the Doge's Palace, within a gilded frame, *minor staining, 21,2cm long, 17cm wide*

R4 000 – 6 000

402

Florentine pietra dura panel, late 19th/early 20th century

rectangular, the black plaque inlaid with the dancing figure of a maiden in traditional dress, wooden frame, *minor chips to the edge, 16,5cm high, 9cm wide*

R4 000 – 6 000

Various properties including the Property of a Collector

403

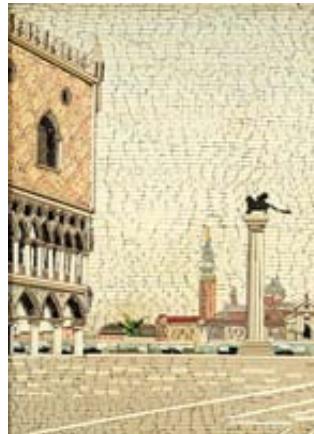
Florentine pietra dura panel, late 19th/early 20th century

inlaid with small bird on a flowering branch observing a butterfly, against a black ground, ebonised gilt frame, *approximately 10cm high, 15cm wide*

R8 000 – 10 000



400 part lot



401



402



403

404

Porcelain, gilt-metal mounted, turquoise and seed pearl pendant/locket

oval, painted with a country maiden feeding chickens, the reverse with a hinged, glazed compartment, *with associated bail*, length approximately 57mm

R5 000 – 6 000

405

Georgian enamel and seed pearl mourning locket

oval, set to the centre with a carved forget-me-not enclosed by seed pearls and an onyx border, the reverse with hair compartment and *later* inscribed 'In memory of Robert Lees, Obt. 16th Aug. Bt 1860, Aet 72; repairs, length approximately 25mm

R4 000 – 5 000

406

Victorian gold and turquoise chain

length approximately 138mm; and a Victorian gold and turquoise bar brooch, length approximately 48mm (2)

R2 000 – 3 000



407

407

9ct gold cigarette case, D & F Ltd, London, 1903

rectangular, the plain case engraved with initials, length approximately 84mm

R8 000 – 10 000



406

408

Victorian 18ct gold bracelet

designed as a series of eight curved, rectangular, articulated plaques centred with filigree panels, highlighted with circular bosses, *length approximately 190mm*

R22 000 – 24 000

409

Miscellaneous group of Victorian jewellery

comprising: a ruby and white stone ring, claw-set to the centre with a cushion-shaped ruby enclosed by a border of white stones, with pierced scroll shoulders, *size L½*; a gold and rose-cut diamond ring, set to the centre with a flowerhead, to engraved and pierced shoulders, *size O*; a gold and mother-of-pearl example, *size J½*; a 9ct gold locket, with double-glazed circular compartment enclosed by a foliate rim, to a hoop bail; and an Art Nouveau gold and garnet brooch (5)

R4 000 – 5 000

410

Victorian gold and seed pearl crossover bangle

set to the front with a horse-shoe set with seed pearls, the crossover terminals with textured burr finials, to a hinged hollow gold band, *circumference approximately 160mm*, cased

R3 000 – 4 000

411

Arts and Crafts silver, gold and enamel bracelet

composed of triangular plaques heightened with blue and green enamels, connected by trace-link chains, *with additional plaque*, *length approximately 165mm*

R1 500 – 2 000



408



409



410



411 detail



412



413



414



415

412

Diamond crescent-shaped brooch, circa 1880

set with a row of graduated claw-set old- and rose-cut diamonds, weighing approximately 2.00 carats, detachable brooch fitting, *width approximately 45mm*

R8 000 – 10 000

413

Edwardian diamond and platinum bar brooch

of elongated lozenge design, with filigree open work, highlighted with seven old-cut diamonds, *width approximately 70mm*

R3 500 – 4 000

414

Diamond bar brooch, late 19th century

claw-set to the centre with an old European-cut diamond weighing approximately 1.05 carats enclosed by a diamond-shaped border and flanked by two old European-cut diamonds each weighing approximately 0.57 carat, *width approximately 40mm*

R22 000 – 24 000

415

Lady's diamond cocktail watch, Lido, 1930s

19 jewels, manual winding, anchor lever movement, the circular white dial with Arabic numerals, bezel-set with brilliant-cut diamonds, the shoulders set with two rows of square and baguette-cut diamonds, mesh strap with locking clasp, *diameter approximately 16mm, length approximately 170mm*

R10 000–15 000



416

417

416

Diamond and pearl brooch, late 19th century
set to the centre with a pearl enclosed by old- and eight-cut diamonds, flanked by foliate motifs set with pearls and eight-, old- and rose-cut diamonds, on a knife-edge bar, *width approximately 47mm*

R4 000 – 5 000

417

Edwardian style pearl and diamond collier de chien
composed of eight rows of cultured pearls, connected by two round brilliant-cut diamond baton spacers and centred with an open work rectangular plaque set with round brilliant-cut diamonds, embellished with floral motifs, to a similar clasp, *length approximately 380mm*

R15 000 – 20 000



418



419



420



421

unmounted

418

Diamond and enamel bracelet

designed as three flowerheads set with round brilliant- and eight-cut diamonds weighing approximately 2.00 carats, highlighted with blue enamel, each shoulder set with three round brilliant-cut diamonds to a herringbone and ball strap, double box-link clasp, *length approximately 185mm*

R25 000 – 30 000

419

Pair of diamond earclips

claw-set to the centre with a flowerhead of round brilliant-cut diamonds surrounded by marquise and round brilliant-cut diamonds weighing approximately 3.20 carats, *detachable clip fittings (2)*

R25 000 – 30 000

420

Diamond and platinum cluster ring

centrally-set with a raised claw-set single old-cut diamond weighing approximately 1.61 carats, within a surround set with sixteen old-cut diamonds, enclosed by oblique bands set with 36 old-cut diamonds, bifurcated shoulders, *size N½*

R25 000 – 30 000

421

Amethyst ring

claw-set with a cushion-cut amethyst weighing approximately 49.38 carats, to a silver mount, *size O*

R18 000 – 20 000

422

**Amethyst and diamond
demi-parure, attributed to
Fred Joailler, Paris, 1960s**

composed of a pendant/brooch, set with a pear-shaped amethyst weighing approximately 150.00 carats, surrounded by a diamond border and headed by a foliate cresting suspended from a ribbon set with a marquise-cut diamond, highlighted throughout with round brilliant- and eight-cut diamonds, together with a pair of earrings *en suite*, each set with an emerald-cut amethyst, weighing approximately 14.00 carats, and a dress ring, claw-set with an emerald-cut amethyst weighing approximately 19.00 carats, size K½, pendant with one stone missing (4)

R100 000 – 110 000



detail



423

423

Lady's diamond and platinum cocktail watch, circa 1936

15 jewels, manual winding anchor lever movement, rectangular white dial with Arabic numerals, diamond-set articulated shoulders, to a double cord strap, with 9ct gold folding clasp, the reverse inscribed 'A.F. Cullinan, 19.III. 36', width approximately 10mm, length approximately 156mm

R9 000–12 000

PROVENANCE

Lady A F Cullinan
Thence by descent to the present owner

424



424

Diamond and platinum single-stone ring

claw-set with a round brilliant-cut diamond weighing approximately 1.05 carats, between pierced ribbon shoulders, to a platinum band, size N½

R35 000 – 40 000

PROVENANCE

Lady A F Cullinan
Thence by descent to the present owner



425

425

Ruby, diamond and platinum dress ring, 1940s

of Odeonesque design, set to the centre with a semi-circular row of five graduated tubular-set diamonds, flanked by a border of calibré-cut rubies, the sides embellished with borders of old-cut diamonds, the pierced exterior gallery with two cabochon-cut rubies, size S½

R20 000 – 30 000

426

Diamond and platinum double-clip brooch, 1930s

each clip of Odeonesque open work design set with old-, square-, eight- and baguette-cut diamonds weighing approximately 8.00 carats, width approximately 68mm

R18 000 – 24 000



426



427



428



429



430

427

Diamond brooch

circular, of pierced open work design set with eight-cut and round brilliant-cut diamonds, *width approximately 45mm*

R12 000 – 14 000

428

Diamond line bracelet

the articulated bracelet designed as a row of claw-set round brilliant-cut diamonds weighing approximately 7.90 carats, *width approximately 117mm*

R30 000 – 32 000

429

Diamond ring

of crossover design, composed of two overlapping bands, claw-set with old- and round brilliant-cut diamonds weighing approximately 1.95 carats, *size K½*

R9 000 – 12 000

430

Lady's diamond and white gold cocktail watch, Jaeger-Le Coultre, 1960s

manual back-wind lever movement, the circular silver dial applied with dot and baton numerals, bezel-set with eight round brilliant-cut diamonds to a pierced bracelet with rope borders, with locking clasp, *stamped with the numerals 184044*, *diameter approximately 9mm*, *length approximately 160mm*, cased

R10 000–12 000



431



432



433



434



431

Lady's diamond and white gold wristwatch, International Watch Co, 1970s

19 jewels, manual winding, lever movement and compensation balance, rounded rectangular silvered dial applied with baton markers, bezel-set with round brilliant-cut diamonds, integrated textured woven bracelet and IWC locking clasp, *the movement stamped 1790413, the case stamped 1785706, width approximately 14mm, length approximately 165mm, cased*

R15 000–20 000

432

Diamond line bracelet

set with round brilliant-cut diamonds, weighing approximately 4.10 carats, *length approximately 180mm*

R12 000 – 14 000

433

Tanzanite, diamond and platinum dress ring

claw-set to the centre with a pear-shaped tanzanite weighing approximately 5.20 carats, between pavé-set round brilliant-cut diamond shoulders, weighing approximately 1.40 carats, *size N½, one stone lacking*

R15 000 – 17 000

434

Diamond and platinum single-stone ring

claw-set with a round brilliant-cut diamond weighing approximately 1.04 carats, *size I½; and a platinum wedding band, size J½ (2)*

R80 000 – 85 000

435

Cultured pearl necklace

composed of three rows of cultured pearls measuring approximately 6.00 to 6.50 mm, to a clasp of stylised floral design set with round brilliant- and rose-cut diamonds and mixed-cut sapphires, *length of shortest row approximately 390mm*

R15 000 – 20 000



435



436



437



438

part lot

436

Pair of diamond and platinum earclips

each designed as a floral cluster, claw-set with old European-cut diamonds weighing approximately 4.01 carats, *clip fittings* (2)

R25 000 – 30 000

437

Diamond brooch

designed as a floral spray, claw-set with round brilliant-, old-, rose- and baguette-cut diamonds, weighing approximately 9.61 carats, *length approximately 70mm*

R70 000 – 80 000

438

Diamond single-stone ring

the claw-set round brilliant-cut diamond weighing approximately 0.85 carat, *size O*; and an 18ct white gold engraved wedding band, *size O* (2)

R15 000 – 18 000



439

439

9ct gold and sapphire lady's cigarette case, London, 1958

the cylindrical ribbed case with calibr -cut sapphire thumbpiece, *maker's initials indistinct, minor dents to base and sides, width approximately 92mm*

R12 000 – 15 000



440

440

Aquamarine ring

claw-set with a rectangular step-cut aquamarine weighing approximately 29.31 carats, to a 9ct gold band, *size M*

R15 000 – 20 000



441

441

Pair of topaz and diamond pendant earrings

each pear-shaped claw-set topaz suspended from a chain highlighted with a collet-set round brilliant-cut diamond, to a circular hammered surmount, *post and butterfly fittings (2)*

R4 000 – 6 000



442

442

Aquamarine and diamond ring

set to the centre with a square-cut aquamarine weighing approximately 0.65 carat, between round brilliant-cut diamond shoulders, to an 18ct yellow and white gold band, *size N*

R3 000 – 4 000

443

Cultured pearl necklace

opera length, composed of a single strand of cultured pearls measuring approximately 7.00 to 7.25 mm, to a clasp set with a cabochon garnet within a rope border, *length approximately 920mm*

R4 000 – 6 000



443



444



445



446

444

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

carved with classical figures, collet-set
to a frame with pierced scroll and ball
decoration, *the shell signed Louis*, width
approximately 72mm

R6 000 – 8 000

445

**Pair of mabé pearl and diamond
earclips, Peter Gilder, modern**

collet-set and enclosed by a rope and
diamond border, *maker's initials*, *clip fittings*
(2)

R3 000 – 4 000

446

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

carved with the sinister profile of Flora, her
hair dressed with flowers, collet-set to a
frame with ropework decoration, the reverse
engraved '7th Aug. 1916', *maker's initials WN*,
length approximately 45mm

R3 000 – 4 000

PROVENANCE

Lady A F Cullinan

Thence by descent to the present owner



447

448

449

447

Pair of amethyst, diamond, white and yellow gold pendant earrings
the oval-cut amethyst embellished with six pierced leaf-shaped motifs centred by diamonds, to a foliate diamond surmount, *post and butterfly fittings* (2)

R4 500 – 6 000

448

Cultured pearl necklace
composed of two rows of cultured pearls measuring approximately 8.00 mm in diameter, to a pierced lozenge-shaped diamond clasp set with round brilliant-cut diamonds weighing approximately 1.00 carat, *length of shortest row approximately 415mm*

R6 000 – 8 000

449

Amethyst, emerald, pearl and enamel demi-parure, 1970s
the pendant/brooch of stylised pierced flowerhead design set to the centre with an oval-cut amethyst within radiating emerald, pearl and enamel borders, and a pair of earrings *en suite*, later hoop fittings, maker's initials *EF* (4)

R5 000 – 6 000

450

Diamond single-stone ring
collet-set to the centre with a round brilliant-cut diamond weighing approximately 5.03 carats, to a wide 18ct gold band, *size P½*

R100 000 – 110 000

451

Diamond single-stone ring
collet-set to the centre with a round brilliant-cut diamond weighing approximately 0.72 carat, to a white 18ct gold band, *size L*

R18 000 – 20 000

452

Dunhill stainless steel 'Centenary' collection gentleman's wristwatch, 1995-1998

damascened manual winding, nickel lever movement, brushed silver/grey dial with baton markers and blue-steel hands, faceted rectangular case and crystal, *case and dial signed, length approximately 40mm*, with leather strap and Dunhill buckle

R6 000–8 000

453

A silver and enamel cigarette case, possibly Austrian, early 20th century
enamelled with the heads of three horses, gilt interior, *150g, width approximately 85mm*

R6 000 – 8 000

454

18ct gold Vacheron & Constantin 'Meister' Lady's wristwatch, circa 1969

20 jewels, nickel-lever movement, mono-metallic balance, square-cased with champagne dial applied with black enamel baton markers, integrated textured bracelet strap with locking clasp, *case, dial and movement signed, the movement stamped K.1050/B, the case stamped 441177 and 7150, width approximately 23mm*

R15 000–20 000



450



451



454



452



453



455

9ct gold fancy-link chain

set to a bolt clasp, *length approximately 470mm*; and a 9ct gold chain, designed as a series of links with beaded fringe, *length approximately 420mm* (2)

R6 500 – 8 000

456

18ct gold coin and enamel bracelet, 1970s

composed of a series of articulated textured open work plaques, three set with South African R1 coins dating from 1968-1969, highlighted with blue enamel, *length approximately 195mm*

R16 000 – 18 000

457

Diamond dress ring

of abstract textured design, centrally-set with a claw-set old-cut diamond weighing approximately 1.06 carats, flanked by two triangular-cut diamonds and four single-cut diamonds, textured shoulders, to an 18ct gold band, *size P½*

R9 000 – 12 000



459

460

461

458

Diamond pendant

claw-set with a round brilliant-cut diamond weighing approximately 1.13 carats, to a pierced 18ct gold baton mount

R50 000 – 55 000

459

Diamond single-stone ring

half collet-set to the centre with an oval diamond weighing approximately 2.964 carats, to an 18ct gold ribbed band, *size P*

R30 000 – 35 000

460

Cultured pearl necklace

composed of three rows of cultured pearls, measuring approximately 8.00 to 8.50 mm, set to an open work double clasp highlighted with round brilliant-cut diamonds and rubies, *length of shortest row approximately 420mm*

R15 000 – 20 000

461

Gold, ruby, emerald and diamond brooch, Boucheron, 1959

designed as a flower, with four petals centring a round brilliant-cut cognac diamond surrounded by ten claw-set rubies, the stem with calibré-cut emeralds and a round brilliant-cut cognac diamond, *with import marks for London, 1959, stamped BMCo, engraved Boucheron, London, to the back pin, length approximately 55mm*

R15 000 – 20 000



462



464



465



466

462

462

Gem-set necklace

designed as a line of collet-set square-cut amethysts, citrines and tourmalines, *length approximately 360mm*, and a bar brooch *en suite*, *width approximately 57mm (2)*

R14 000 – 18 000

463

A leather and gilt-metal-mounted jewel casket, early 20th century

rectangular, applied with foliate panels and borders, the hinged cover enclosing a velvet-lined interior, *4cm high, 10,5cm wide, 5,5cm deep*

R2 000 – 3 000

464

Lady's diamond and yellow gold bracelet watch, Tiffany & Co, 1950s

17 jewels, manual winding lever movement, the square white dial applied with Arabic numerals and baton markers, the hinged cover embellished with two rows of diamonds weighing approximately 0.72 carat, to an integrated mesh band with milled borders, *the case stamped Tiffany & Co, France and numerals 48174*, *the movement stamped 8384*, *width approximately 10mm*, *inner circumference approximately 150mm*

R20 000–25 000

465

18ct gold cigarette case, Asprey & Co Ltd, London, 1928

rectangular, engraved with a crest, *length approximately 124mm*

R70 000 – 75 000

466

Diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing approximately 3.30 carats, to an 18ct gold band, *size I*

R60 000 – 62 000



467

467
Diamond, garnet and gold finger ring bracelet, Erich Frey, 1970s

of Indian inspiration, the plain bangle suspending four chains linked to an open, stylised floral medallion tube-set with four old-cut diamonds and twelve garnets centring a cabochon garnet, with four further chains linked to wish-bone shaped finger rings, *maker's mark, inner circumference approximately 145mm*

R10 000 – 15 000



468

468
Tourmaline and garnet bracelet

the centre set with a stepped square-cut tourmaline weighing approximately 32.90 carats, enclosed by three graduated rows of rectangular-cut claw-set garnets, to a hinged, pierced bracelet, *inner circumference approximately 170mm*

R60 000 – 70 000



469

469
Peridot ring, Charles Greig, modern

half collet-set to the centre with a cushion-cut peridot, to a tapering 18ct gold band, *maker's mark, size O½*

R5 000 – 7 000



470

**Indian gold pendant necklace,
mid 20th century**

open work pendant of foliate design, set
with red stones and tear-shaped drops,
on a conforming necklace connected by
pierced swags and leaf-shaped pendants,
highlighted with collet-set red stones,
length approximately 580mm

R65 000 – 70 000

471



473



474



472

471

Diamond dress ring

of abstract textured design, set to the centre with a round brilliant-cut diamond weighing approximately 2.35 carats, set to an 18ct gold band, *size M½*

R60 000 – 70 000

472

18ct Italian gold fancy-link bracelet, 1970s

composed of textured links, *length approximately 175mm*

R10 000 – 12 000

473

Diamond dress ring

of open work design, the central pavé-set crossover bands collet-set with a round brilliant-cut, a princess-cut and a pear-shaped diamond weighing a total of approximately 1.95 carats, enclosed by half-eternity bands set with round brilliant-cut diamonds weighing approximately 1.02 carats, to an 18ct yellow, white and rose gold band, *size O*

R38 000 – 40 000

474

Gem-set and diamond brooch, 1960s

designed as a flowerhead, the open work petals outlined with round brilliant- and old-cut diamonds encircling stamens claw-set with rubies, sapphires and round brilliant-cut diamonds, *length approximately 80mm*

R7 000 – 9 000



475

476

477

478

475

**9ct gold cigarette case,
Goldsmiths & Silversmiths Co Ltd,
Birmingham, 1928**

rectangular, engine-turned hinged case,
the interior engraved with the initials 'D.T.B',
length approximately 103mm

R12 000 – 14 000

476

Gold sovereign bracelet

composed of five George V sovereigns joined
by open links, *length approximately 185mm*

R17 000 – 19 000

477

14ct gold bracelet

composed of a series of flattened articulated
links, *length approximately 175mm*

R22 000 – 24 000

478

Diamond two-stone ring

collet-set to the centre with two radiant-cut
diamonds weighing approximately 1.25
carats, to a tapering 18ct gold band, *size N*

R18 000 – 20 000



479



480

479

18ct gold necklace

designed as a line of open circular and oval links,
length approximately 430mm

R12 000 – 15 000

480

Porcelain and gold-mounted brooch

depicting a mother and child, collet-set in
a rectangular frame with rounded corners
applied with c-scrolls, *minor restorations, width
approximately 55mm*

R2 500 – 3 000

481

**18ct gold Patek Philippe gentleman's
wristwatch, 1971, Ref 3588/2**

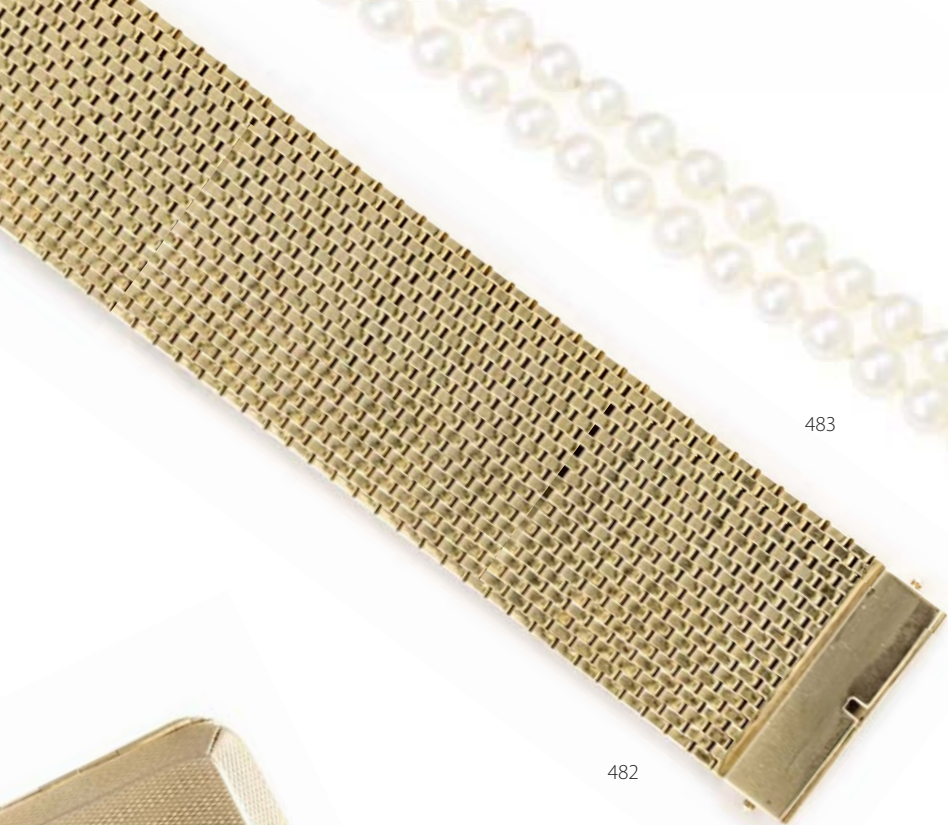
cal.28-255, self-winding, circular nickel lever movement
stamped with the Geneva seal, free-sprung Gyromax
balance, adjusted to heat, cold, isochronism and 5
positions, engine-turned gilt dial with black Arabic
numerals, engraved bezel, *case, dial and movement
signed, movement stamped 1.280.790, case stamped
2.703.320, diameter approximately 35mm*, to an
integrated 18ct gold bracelet with Patek Philippe buckle,
cased

*Accompanied by an Extract from the Archives confirming
production in 1971, and sale February 21st, 1972. Reference
3588/2 was launched in 1971.*

R70 000–80 000



481



482

482

9ct gold bracelet

flattened articulated brick-link band, to a rectangular closing clasp, *maker's initials*, length approximately 185mm

R12 000 – 15 000

483

Cultured pearl necklace

composed of two rows of cultured pearls approximately 7.00 mm in size, to a clasp set with garnets and pearls, *inner circumference approximately 420mm*

R3 000 – 4 000



483



484

484

Tourmaline and diamond pendant

set to the centre with a triangle-cut pink tourmaline enclosed by a row of round brilliant-cut diamonds weighing approximately 1.10 carats, to a hinged diamond-set bail

R6 000 – 8 000

485

9ct gold cigarette case, London, 1948

rectangular, the engine-turned case engraved with the initials 'V.K.', length approximately 107mm

R12 000 – 14 000



485



486



486



487



488

486

**Diamond, carnelian and gold
demi-parure, 1970s**

comprising: a pair of earclips and a brooch,
each designed as an arrangement of discs
centring carnelians and pavé-set diamonds
(3)

R15 000 – 20 000

487

Diamond line bracelet

claw-set with round brilliant-cut diamonds
weighing approximately 2.20 carats, *length
approximately 180mm*

R7 000 – 9 000

488

**Spessartite garnet and
diamond ring**

half collet-set to the centre with a
cushion-cut spessartite garnet weighing
approximately 3.32 carats between pavé-set
diamond shoulders weighing approximately
0.93 carat, to an 18ct white gold band, *size O*

R10 000 – 12 000



489



490

490

489

18ct gold padlock gate-link bracelet
inner circumference approximately 155mm

R4 000 – 5 000

*490

9ct gold charm bracelet

suspending nine 9ct gold charms, with heart padlock clasp, *length approximately 180mm*; another with ten 9ct gold charms, and seven miscellaneous charms, *length approximately 185mm*; and another with seven charms, including a coral pig and an elephant, *length approximately 175mm* (3)

R10 000 – 12 000

*Subject to CITES permit when exporting (see page 318).



490



491

491

Madeira citrine ring

collet-set set to the centre with a cushion-cut Madeira citrine weighing approximately 1.70 carats, to an 18ct gold band, *size O*

R5 000 – 7 000

492



492

Yellow sapphire and diamond half-eternity ring

channel-set with four square faceted yellow sapphires weighing approximately 1.23 carats, alternating with five baguette-cut diamonds weighing approximately 0.42 carat, to an 18ct gold band, *size O½*

R7 000 – 9 000

493

18ct gold Omega 'Constellation' chronometer Electronic f300Hz gentleman's wristwatch, 1970s

12 jewels, with tuning fork quartz movement, two-tone champagne dial with gold and black enamel baton markers, applied gold logo on red enamel on the 12 index, black and gold luminous hands, date aperture, the tonneau case with milled bezel, screw-down case, *the movement stamped 1987264, movement licenced Bulova Pat., case, dial and movement signed, diameter approximately 37mm*, with 18ct gold articulated bracelet and twin folding clasp

R15 000–20 000

493



494



494

18ct gold Bulova Accutron gentleman's wristwatch, circa 1968

circular, with tuning fork movement, winding crown set at four o'clock, champagne dial with applied baton markers, gold hands, date aperture at three o'clock, the case with down-turned lugs, *case, dial and movement signed, case stamped 686, the movement stamped 218D, diameter approximately 35mm*, with 18ct brick-link bracelet and Bulova folding clasp, *stamped M1684*

R12 000–15 000

495

18ct gold Piaget gentleman's wristwatch

18 jewels, nickel lever manual winding movement, gyromax balance, adjusted to heat, cold, isochronism and 5 positions, gilt dial with black Roman numerals, rectangular case with textured bezel, to an integrated 18ct textured bracelet and Piaget folding clasp, *case, dial and movement signed, movement stamped 69000055 and case stamped 9352AG and 173047, width approximately 24mm*, cased

R30 000–35 000

495





497



498



499

496

496

Pearl and gold bracelet

composed of four rows of cultured pearls connected by baton spacers, to a clasp centring a cabochon-cut amber within a rope-twist border, *length approximately 200mm*

R3 000 – 4 000

497

**9ct gold cigarette case,
William Neale & Son Ltd, 1922**

square, with rounded corners, engine-turned case, *approximately 84mm square*

R12 000 – 14 000

498

**Pair of pearl, ruby, seed pearl and
diamond earclips, Jenna Clifford,
modern**

each pearl surmounted by a Maltese cross set with seed pearls and a cabochon ruby, *maker's mark, post and clip fittings (2)*

R4 000 – 5 000

499

**Diamond single-stone ring,
Niessing**

the tension-set round brilliant-cut diamond weighing approximately 0.96 carat to an 18ct rose-gold band, *engraved maker's mark, NIESSING, SUPLA, numerals C.0346A, size Q½*

R46 000 – 48 000

500

**14ct gold and diamond Hawaiian
sandal pendant**

the thongs with claw-set diamonds, *maker's stamp NA HOKU, length approximately 25mm*

R2 500 – 3 000



501



500



502



503

501

Cultured pearl necklace

composed of a single strand of cultured pearls graduated in size from approximately 3.00 to 6.00 mm to a lozenge-shaped clasp set with a pearl, *length approximately 500mm*

R2 000 – 3 000

502

Diamond and sapphire brooch, Uwe Koetter, modern

of abstract geometric design, collet-set with an oval sapphire weighing approximately 1.50 carats, round brilliant-cut diamond line borders, *length approximately 35mm*

R5 000 – 7 000

503

9ct gold cigarette case, Mappin & Webb, Birmingham, 1936

rectangular, with canted corners and engine-turned hinged cover, the interior engraved with initials and the date '19.12.36', *length approximately 115mm*

R17 000 – 19 000

504

Pair of 9ct gold earrings with two interchangeable pendants, 1970

one collet-set with two cabochon garnets, the other with seed pearl and turquoise drops, interchangeable leaf surmount, *maker's initial EF, post and butterfly fittings (4)*

R3 000 – 4 000



504

505

Jade, onyx, diamond and enamel brooch, after a design by Boucheron

of oblong form, set with black onyx and rose-cut diamond bands, further embellished with carved jade discs, *stone untested, width approximately 70mm*

R10 000 – 12 000



505

506

Tourmaline and diamond ring

set to the centre with a square-cut green tourmaline weighing approximately 0.55 carat, flanked by a pair of baguette diamonds weighing approximately 0.10 carat, to an 18ct gold band, *size N*

R8 000 – 10 000



506

507

Pair of black diamond ear pendants

each claw-set pear-shaped black diamond drop enclosed by a border of white stones, the surmount set with a circular black diamond surrounded by white stones, the four diamonds weighing approximately 8.35 carats, *post and butterfly fittings, length approximately 34mm (2)*

R10 000 – 12 000



507

508

Pair of jade, onyx and diamond pendant earrings

each carved pear-shaped drop suspended from an onyx ring and diamond surmount, *post and butterfly fittings, stone untested, length approximately 65mm (2)*

R18 000 – 20 000



508



509

509

Art Deco gentleman's dress set, retailed by Mappin and Webb Ltd
composed of a pair of cufflinks, four buttons and two collar studs, the square mother-of-pearl panels with canted corners, set to the centre with a diamond, *stamped 9ct gold, cased (8)*

R2 000 – 2 500



510

510

French lapis lazuli, enamel, gold and diamond compact, early 20th century
square, with canted corners, the double hinged cover accented with a millegrain-set diamond cartouche, enclosing a mirrored compartment, with green enamel thumbpiece, *approximately 53mm square*

R35 000 – 40 000



511

511

Emerald ring
collet-set to the centre with a step-cut rectangular emerald weighing approximately 4.91 carats, to a wide tapering 18ct gold band, *size O½*
R30 000 – 35 000



512

512

Gold and enamel brooch
modelled as a jockey cap with alternating bands of blue and green enamel set to a riding crop, *width approximately 50mm*

R1 500 – 2 000



513



513

513

Danish silver necklace, 1970s
composed of leaf and berry motifs,
*stamped Denmark sterling, maker's
initials, length approximately 450mm;*
and a pair of Danish silver earclips,
similar, *each stamped Denmark sterling,
maker's initials* (3)

R4 000 – 6 000

514

Silver pendant
of geometric abstract design, the
flattened tapering central stem with
juxtaposed branches supporting
rectangular, dished plaques
heightened with bosses, *impressed
maker's initials, length approximately
93mm*

R2 000 – 3 000

515

**George Jensen silver ring, designed
by Nanna Ditzel, Denmark, 1959**

of flattened oval disc form, *impressed with the
numerals 92, Georg Jensen, Denmark, size P½;*
and a silver and gem-set pendant, centred
by a pear-shaped citrine flanked by a pair of
flange-shaped motifs divided by emerald-cut
yellow stones, the bail of foliate outline centred
by an emerald-cut amethyst, *the bail impressed
with numerals and ALSBRA, length approximately
85mm* (2)

R2 000 – 3 000



514

516

**Hans Hansen silver bracelet,
designed by Bent Gabrielsen,
Denmark, 1966**

designed as a series of eleven articulated
flattened arrowheads, *impressed*
maker's marks and model no. 239, length
approximately 181mm

R4 000 – 6 000

517

**Austrian silver and inlaid
ebony bangle**

of flattened form, inlaid with two bands
of ebony, *impressed SR Wien, possible*
maker's initials ES, inner circumference
approximately 160mm

R2 000 – 3 000

518

**Georg Jensen silver ring,
designed by Bent Gabrielsen,
Denmark, 1973**

composed of two oval discs to a tapering
band, *impressed Georg Jensen, Denmark*
174, size K½

R3 000 – 4 000

519

**Georg Jensen silver and rutilated
quartz bangle, designed by
Vivianna Torun Bülow-Hübe,
Denmark, circa 1960**

centring a collet-set square-cut rutilated
quartz, one side incorporating a snap-
hinge opening mechanism, to a concave
band, *impressed TORUN, 207, Georg*
Jensen, Denmark, inner circumference
approximately 175mm

R5 000 – 7 000



520

**18ct gold Omega 'Prestige'
chronometer gentleman's
wristwatch**

21 jewels, nickel lever automatic movement, mono-metallic balance, brushed circular gold dial with gold baton markers, date aperture, stepped bezel and with down-turned lugs, *case, dial and movement signed, the movement stamped 49683541, the case stamped 1681050-3681050*, with associated leather strap, 36mm diameter, presentation case, wallet and outer card box/slip case

R15 000–20 000

521

**18ct gold Piaget 12P gentleman's
wristwatch, No 178, circa 1969**

30 jewels, damascened nickel lever movement, with mono-metallic compensation balance, circular champagne dial with black enamel Roman numerals and inner minute track, sapphire cabochon-set winding crown, the case with down-turned lugs, *case, dial and movement signed, the back case stamped 13603-173623, the movement stamped 6900352-6ADT*, associated strap, diameter approximately 35mm

R15 000–20 000

522

**18ct gold Omega gentleman's
wristwatch**

24 jewels, nickel lever movement, adjusted to 2 positions, square-shaped brushed silver dial with baton markers, down-turned lugs, *case, dial and movement signed, the case stamped 161031 and the movement stamped 22954729*, approximately 26mm square, associated black leather strap

R8 000–10 000



520



521



522



523

523

9ct gold Albert watch chain
composed of a series of interlocking open links, with two dog-clip fasteners and T-bar, *length approximately 510mm*

R10 000 – 12 000



524

524

Pair of jade, onyx and diamond pendant earrings
each designed as a pierced circular disc suspended from a diamond-set bow, to an onyx surmount highlighted with a diamond, *post and butterfly fittings, stone untested, length approximately 55mm (2)*

R12 000 – 15 000



525

525

9ct gold double sovereign case, Birmingham, 1900, probably Joseph Hawkins
oval, the hinged cover engraved with initials, *width approximately 55mm*

R5 000 – 6 000

526-530

No lots



J. Volsche

The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 21 October - 5.30pm

Day Session Paintings

Lots 531-670

International and South African Art



531

531

Charles JONES

BRITISH 1936-1892

Sheep Grazing on a Headland

signed with the artist's monogram;
signed and dated 1879 on the reverse

oil on canvas

34,5 by 49,5cm

R15 000 – 20 000

532

English School

LATE 19TH CENTURY

The Ratter

oil on canvas

44 by 59,5cm

R5 000 – 8 000

533

Follower of George ARMFIELD

BRITISH 19TH CENTURY

Terriers Rabbitting; Waiting for Master,
a pair

oil on canvas

each 23,5 by 28,5cm (2)

R6 000 – 8 000



532



533

part lot

534

Marino MARINI

ITALIAN 1901-1980

Bunter Reiter II, 1976 (L123)

signed and numbered 14/75 in the margin

colour lithograph

93 by 67,5cm

R20 000 – 30 000

LITERATURE

Guastalla, Giorgio and Guido. (1993)
Marino Marini Catalogue Raisonné (Engravings and Lithographs) 1919-1980, Los Angeles and Livorno: Leslie J Sacks and Graphis Arte Editions. Illustrated on page 245, figure L123.



534



535

535

John Henry AMSHEWITZ

SOUTH AFRICAN 1882-1942

Isobel McLaren as Donna Clara in The Duenna

signed, dated 1924, inscribed with the title and 'RBA London'

oil on canvas

139 by 98,5cm

R30 000 – 50 000

536

William Mitcheson TIMLIN

SOUTH AFRICAN 1892-1943

Still Life with Delphiniums and a Dog of Fo

signed and dated 1927

oil on arched wood panel

80 by 99cm

R20 000 – 30 000



536

537

Robert Gwelo GOODMAN

SOUTH AFRICAN 1871-1939

Himalayas, India

signed
chalk pastel on paper
57 by 70cm

R50 000 – 60 000



537

538

**Maud Frances Eyston
SUMNER**

SOUTH AFRICAN 1902-1985

Winter Landscape

signed
watercolour
45 by 58cm

R20 000 – 30 000



538

539

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

A Venetian Canal

signed and dated 1973
watercolour
37 by 27,5cm

R15 000 – 20 000



539

540

William Mitcheson TIMLIN

SOUTH AFRICAN 1892-1943

Chalk Cliffs Near Brighton

signed, dated 1910 and inscribed
with the title
watercolour
25,5 by 34cm

R6 000 – 8 000

541

**Nita (Pauline Augusta
Wilhelmina) SPILHAUS**

SOUTH AFRICAN 1878-1967

Anacapri

signed with the artist's monogram
oil on cardboard
23 by 30cm

R15 000 – 20 000

542

**Maud Frances Eyston
SUMNER**

SOUTH AFRICAN 1902-1985

*View Through a Window,
Montparnasse, Paris*

signed; inscribed 'France Paris
Montparnasse' in pencil on the reverse
charcoal and watercolour
45 by 60cm

R10 000 – 15 000

543

Otto KLAR

SOUTH AFRICAN 1908-1994

Tower Bridge, London

signed and dated 1952
oil on board
53 by 57cm

R30 000 – 40 000



541



543

544

Alexander Cecil PODLASHUC

SOUTH AFRICAN 1930-2009

Die Priester se Bokkraal, Samos, Griekeland

signed

oil on board

62 by 90cm

R15 000 – 20 000



544

545

Marjorie WALLACE

SOUTH AFRICAN 1925-2005

Tending Sheep, Crete

signed

oil on canvas

53,5 by 81cm

R30 000 – 40 000



545

546

Sydney CARTER

SOUTH AFRICAN 1874-1945

Free State Dam

signed; inscribed with title in pencil on the reverse

oil on canvas laid down on board

21 by 28,5cm

R7 000 – 9 000

547

**Tinus (Marthinus Johannes)
DE JONGH**

SOUTH AFRICAN 1885-1942

Figure by a Foot Bridge

signed

oil on canvas

48 by 59,5cm

R25 000 – 35 000



547



548

548

Robert Gwelo GOODMAN

SOUTH AFRICAN 1871-1939

Hermanus

signed with the artist's initials

pastel on paper laid down on board

33 by 25,5cm

R20 000 – 30 000



549

549

Robert Gwelo GOODMAN

SOUTH AFRICAN 1871-1939

Distant Mountains, Wemmershoek

signed

pastel on paper laid down on card

42,5 by 53,5cm

R40 000 – 60 000



550

550

Dorothy Moss KAY

SOUTH AFRICAN 1886-1964

The Ochre Blanket

signed and inscribed with the title in pencil
charcoal and watercolour over pencil
30 by 39cm

R15 000 – 20 000

NOTES

cf. Reynolds, Marjorie. (1989) *Dorothy Kay: Everything You Do Is A Portrait Of Yourself, A Biography*, Rosebank: Alec Marjorie Reynolds. A similar example is mentioned on page 161.



552

© The Estate of Maggie Laubser | DALRO

551

Wolf KIBEL

SOUTH AFRICAN 1903-1938

Figures in a Rural Setting, three

each inscribed 'W. Kibel, signed by Mrs F Kibel'
charcoal on paper
21 by 13cm; 21 by 11,5cm; 21 by 13,5cm (3)

R18 000 – 24 000

552

Maggie (Maria Magdalena) LAUBSER

SOUTH AFRICAN 1886-1973

Portrait of a Boy

signed with the artist's initials
conté on paper
33 by 26cm

R15 000 – 20 000

553

Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853-1936

The Langebergen from a Rocky Perch, Riversdale C.P.

signed and dated 1926; signed, dated and
inscribed with the title on the reverse
oil on canvas
39 by 45cm

R40 000 – 60 000



553



554



555



556

554

Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853-1936

Mozambiquerskop Evening, Riversdale

signed and dated 1934; signed, dated and inscribed with the title on the reverse

oil on canvas

24,5 by 39,5cm

R30 000 – 40 000

555

Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853-1936

Landscape

signed and dated 1925

oil on canvas laid down on board

20 by 32cm

R20 000 – 30 000

556

Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853-1936

Glimpse of the River

signed and dated 07; signed, dated and inscribed with the title on the reverse

oil on canvas

20,5 by 14cm

R20 000 – 30 000



557



558

557

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Hardekoolboom

signed and inscribed with the title
in pencil

pencil on paper

31 by 43cm

R25 000 – 35 000

558

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Thabina

signed, dated 1928 and inscribed with
the title and 'N.T.' in pencil

conté on paper

32 by 39,5cm

R25 000 – 35 000

559

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Wilgerboom in die Somer (Nilant 79)

signed with the artist's monogram
in the plate, signed, dated 1925 and
inscribed 'impr' in pencil in the margin

linocut
37,5 by 30cm

R25 000 – 35 000



559

560

Ernst Karl Erich MAYER

SOUTH AFRICAN 1876-1960

Landscape with Trees

signed and dated '35

oil on board

22 by 40cm

R12 000 – 16 000

561

William Mitcheson TIMLIN

SOUTH AFRICAN 1892-1943

Cottages in an Autumn Landscape

signed, signed with the artist's

monogram and dated 1928

oil on board

58 by 72cm

R25 000 – 35 000

562

William Mitcheson TIMLIN

SOUTH AFRICAN 1892-1943

Road to the Farm

signed

oil on canvas

60 by 106cm

R10 000 – 15 000

563

Otto KLAR

SOUTH AFRICAN 1908-1994

Mountainous Landscape

signed

oil on canvas laid down on board

45,5 by 60,5cm

R20 000 – 30 000



561



563

564

**Tinus (Marthinus Johannes)
DE JONGH**

SOUTH AFRICAN 1885-1942

Mountains Through the Trees

signed

oil on canvas

32,5 by 48cm

R30 000 – 40 000



564

565

Willem Hermanus COETZER

SOUTH AFRICAN 1900-1983

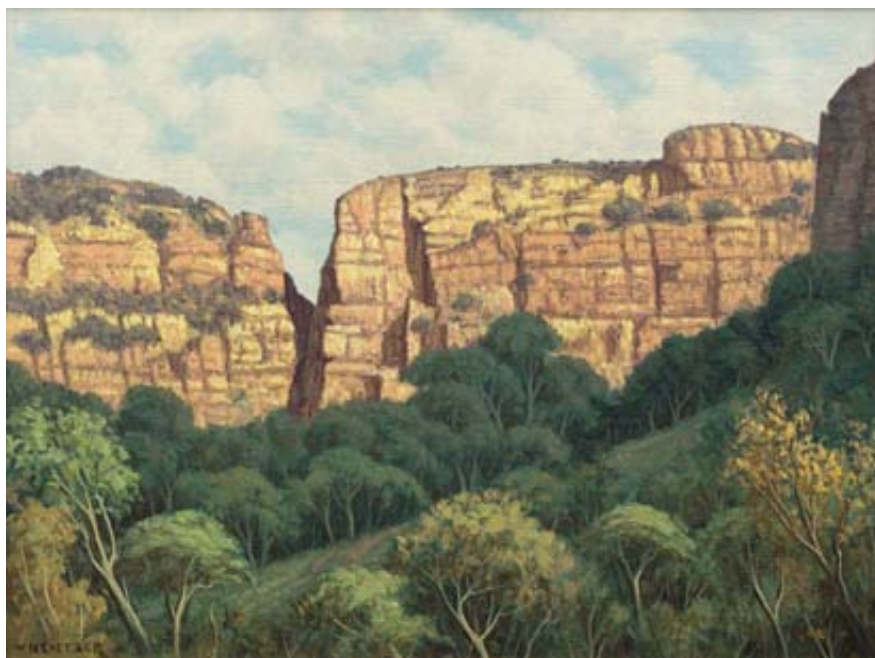
*Table Mountain from Blaauwberg
Strand, Milnerton*

signed and dated 64; inscribed with
the title and 'St James on the extreme
left in the distance' on the reverse

oil on artist's board

19 by 26,5cm

R20 000 – 30 000



566

566

Willem Hermanus COETZER

SOUTH AFRICAN 1900-1983

Rustenburg Kloof

signed; signed and inscribed with the
title on the reverse

oil on canvas laid down on board

44,5 by 60cm

R25 000 – 35 000

567

Edward ROWORTH

SOUTH AFRICAN 1880-1964

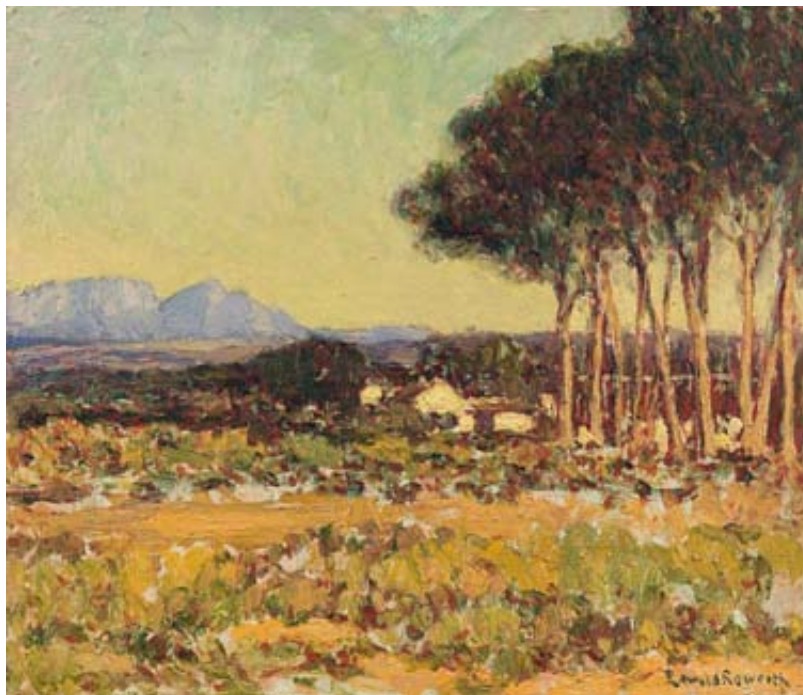
Cape Landscape

signed

oil on board

43,5 by 50,5cm

R12 000 – 16 000



567

568

Walter Whall BATISS

SOUTH AFRICAN 1906-1982

Somerset East

signed

oil on canvas laid down on board

21,5 by 35,5cm

R20 000 – 30 000



568

569

Walter Whall BATISS

SOUTH AFRICAN 1906-1982

Landscape

signed; signed, dated Aug 1938 and
inscribed 'To the Sculptor I Kleyn' on
the mount

pastel and watercolour

16 by 29cm

R8 000 – 10 000



570

570

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Two Figures

signed with the artist's monogram

oil on board

60,5 by 38,5cm

R20 000 – 30 000

571

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Woman and Children

signed; inscribed with the artist's

name and 'No 17' on the reverse

oil on board

41 by 42,5cm

R30 000 – 40 000



571



572



573

572

Gerard BHENGU

SOUTH AFRICAN 1910-1990

Veld Fire II

signed

watercolour

22,5 by 33cm

R30 000 – 40 000

EXHIBITED

Durban Art Gallery, Durban,
28 January to 26 February 1996

Tatham Art Gallery,
Pietermaritzburg, 30 November
1995 to 7 January 1996, *Gerard
Bhengu: A Retrospective Exhibition*,
catalogue number 82

573

Gerard BHENGU

SOUTH AFRICAN 1910-1990

Veld Fire I

signed

watercolour

25 by 35,5cm

R30 000 – 40 000

574

Otto KLAR

SOUTH AFRICAN 1908-1994

*Huts and Figures in The
Drakensberg*

signed and dated 1941

oil on canvas laid down on board
50,5 by 50,5cm

R45 000 – 55 000



574

575

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Klein Strand Landskap

signed and dated 66

oil on canvas

12,5 by 40cm

R25 000 – 35 000



576

Willem Hermanus COETZER

SOUTH AFRICAN 1900-1983

Seascape

signed and dated 51

oil on canvas laid down on board

49,5 by 59cm

R15 000 – 20 000



577

Piet KANNEMEYER

SOUTH AFRICAN 1927-1995

Bo-Kaap

signed and dated 60

oil on canvas laid down on board

40 by 50cm

R18 000 – 24 000



578

578

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

Bo-Kaap

signed and dated 1943

oil on cardboard

24,5 by 40cm

R40 000 – 60 000

579

Terence John MCCAWE

SOUTH AFRICAN 1913-1978

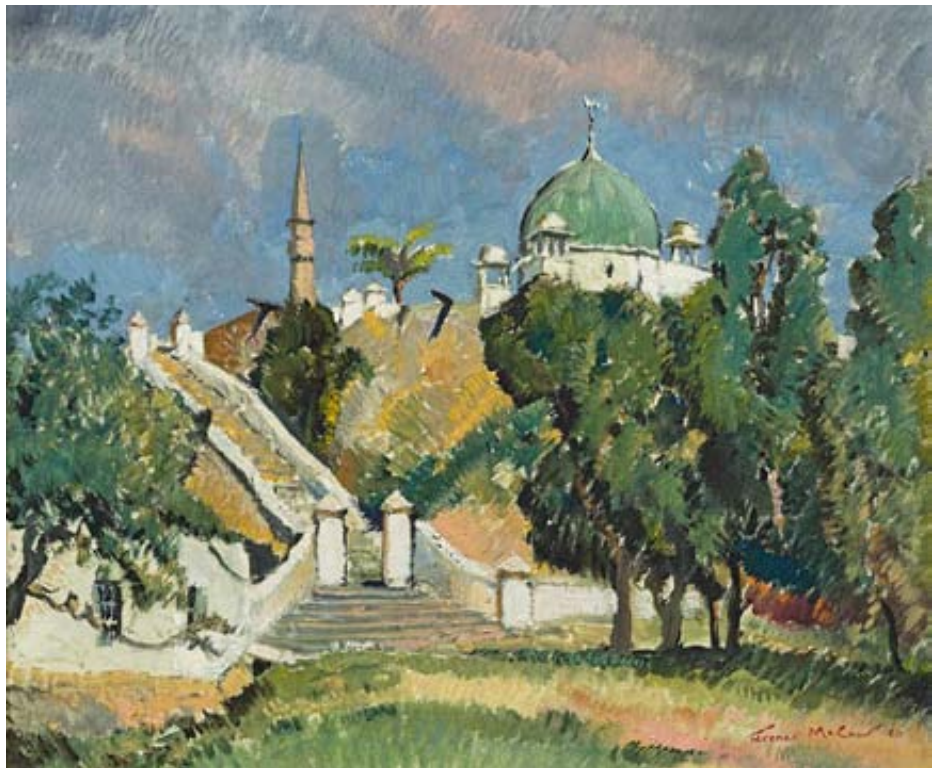
Mosque on a Hill

signed and dated 60

oil on canvasboard

49 by 59cm

R20 000 – 30 000



579

580

**Piet (Pieter Gerhardus)
VAN HEERDEN**

SOUTH AFRICAN 1917-1991

Boland Landscape

signed

oil on canvas

39 by 49cm

R35 000 – 45 000



580

581

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

A Cape Village

signed and indistinctly dated 81

oil on board

34,5 by 49,5cm

R20 000 – 30 000



581

582

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

Houses Along the Roadside

signed

oil on canvasboard

24 by 34cm

R8 000 – 12 000



582

583

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

Kaapse Dorp

signed

oil on canvas laid down on board

17 by 25cm

R15 000 – 20 000



583



584



585



586

584

Conrad Nagel Doman THEYS

SOUTH AFRICAN 1940-

Township Scene - Western Cape

signed and dated 2009; signed, dated
and inscribed with the title in English and
Afrikaans on the reverse

pastel on paper

25,5 by 30,5cm

R20 000 – 30 000

585

Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Table Bay from District Six, Cape Town

signed and dated 1973; signed and
inscribed with the title on the reverse

pen and ink and wash

37,5 by 28cm

R15 000 – 20 000

586

Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Die Spookhuis, Wynberg, Kaap

signed, dated 1988 and inscribed with the
title; inscribed 'Niemand wil Spookhuise
koop nie!' on a piece of paper adhered to
the reverse

watercolour and pastel

37 by 54cm

R15 000 – 20 000

587

François KRIGE

SOUTH AFRICAN 1913-1994

Fishing Boats on Hout Bay Beach

signed

oil on canvas laid down on board

20 by 27cm

R25 000 – 35 000

588

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

Seascape

signed and dated 71

oil on canvas laid down on board

34 by 49,5cm

R25 000 – 35 000

587



588



589

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

Garden Landscape

signed and dated 73

oil on board

49,5 by 74,5cm

R15 000 – 20 000

590

Marjorie WALLACE

SOUTH AFRICAN 1925-2005

Marjorie and Jan's Sitting Room

signed

oil on canvas

65 by 81cm

R40 000 – 60 000

591

**Claude Marie Madeleine
BOUSCHARAIN**

SOUTH AFRICAN 1922-

Departure

signed and dated 70

acrylic on canvas

51 by 68,5cm

R20 000 – 30 000

NOTES

Proceeds from the sale of this lot to
benefit the AVA Artreach Fund.



590



591



592

592

**Nel (Petronella Margaretha)
ERASMUS**

SOUTH AFRICAN 1928-

Convergence

signed and dated 05
acrylic on board
69 by 99cm

R10 000 – 15 000

593

Marianne PODLASHUC

SOUTH AFRICAN 1932-2006

In the Workshop

signed
oil on board
121 by 121cm

R20 000 – 30 000



593

594

**Hennie (Hendrik Christiaan)
NIEMANN SNR**

SOUTH AFRICAN 1941-

Still Life

signed and dated 2000

oil on board

58 by 39,5cm

R18 000 – 24 000



594

595

François KRIGE

SOUTH AFRICAN 1913-1994

*Still Life of Bow, Arrows and
Decorated Gourds*

signed

oil on canvas

33 by 59,5cm

R30 000 – 40 000



595

596

Eugene LABUSCHAGNE

SOUTH AFRICAN 1921-1990

Autumn Composition

signed and dated 1957

oil on canvas

52 by 62cm

R30 000 – 40 000



596

597

Louis Khehla MAQHUBELA

SOUTH AFRICAN 1939-

Symbolic Figures, Animals and Forms

signed and dated '69

mixed media on paper

51,5 by 61,5cm

R25 000 – 35 000



597

598

Josef OSSER

SOUTH AFRICAN 1908-1988

Still Life with a Green Bottle, Fruit and a Plant

signed and dated '65

oil on board

60,5 by 80cm

R10 000 – 15 000



598

599

Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931-2008

Still Life with Roses in a Blue and White Vase

signed and dated 81

mixed media

58,5 by 47,5cm

R15 000 – 20 000

600

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Namaqualand

signed

oil on canvas laid down on board
29,5 by 50cm

R40 000 – 60 000



600

601

**Piet (Pieter Gerhardus)
VAN HEERDEN**

SOUTH AFRICAN 1917-1991

Western Province Landscape

signed; signed and inscribed with the
title on the stretcher

oil on canvas
54,5 by 69,5cm

R35 000 – 50 000

NOTES

Inscribed on the reverse 'bought from
the art collectors club, Pretoria, 1971'



601

602

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

Karoo Landscape

signed and dated 89

oil on canvas laid down on board
17 by 24,5cm

R15 000 – 20 000

603

Conrad Nagel Doman THEYS

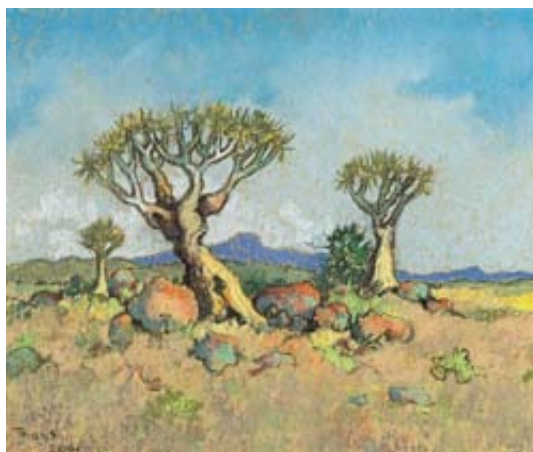
SOUTH AFRICAN 1940-

Quiver Trees - Niagramoeb-plains

signed and dated 2001; signed and
inscribed with the title on the reverse
pastel on paper

25,5 by 30cm

R20 000 – 30 000



603

604

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

Winter Study

signed; inscribed with the title on the
reverse

oil on board

16,5 by 18,5cm

R15 000 – 20 000



604

605

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Landscape with Quiver Trees

signed and dated 66

oil on canvas laid down on board

28,5 by 42cm

R20 000 – 30 000



605

606

**Erik (Frederik Bester Howard)
LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Sketch for Painting - June Morning
Wesberg*

signed, dated 1999 and inscribed with
the title in pencil
chalk pastel on paper
22,5 by 36,5cm

R12 000 – 18 000

NOTES

Proceeds from the sale of this lot to
benefit the AVA Artreach Fund.

607

Paul DU TOIT

SOUTH AFRICAN 1922-1986

Abstract Landscape

signed
oil on canvas laid down on board
28,5 by 39,5cm

R40 000 – 60 000



606



607

608

Cecil Thornley STEWART

SOUTH AFRICAN 1881-1967

Port St Johns

signed

oil on board

60 by 90,5cm

R12 000 – 16 000



609

609

Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Seascape

signed

oil on board

59,5 by 75cm

R20 000 – 30 000



610

610

Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Knysna Lagoon

signed; inscribed with the title on the reverse

oil on canvas laid down on board

49,5 by 75cm

R20 000 – 30 000



611

611

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

The Dark Pool

signed

oil on canvas laid down on board

21 by 30,5cm

R20 000 – 30 000

612

Marjorie WALLACE

SOUTH AFRICAN 1925-2005

Fishwives

signed; inscribed with the title on the reverse

oil on canvas

71,5 by 58,5cm

R30 000 – 40 000

613

Peter CLARKE

SOUTH AFRICAN 1929-

Father is coming home soon

signed, dated 1971, numbered 5/24 and
inscribed with the title in pencil in the margin
linocut

image size: 38 by 30,5cm

R14 000 – 18 000

EXHIBITED

Standard Bank Gallery, Johannesburg and
Iziko South African National Gallery, Cape
Town, *Listening to Distant Thunder: The Art of
Peter Clarke*, 2011/2012

614

Peter CLARKE

SOUTH AFRICAN 1929-

Wind op die Duine

signed, dated Oct. 1961, numbered 4/12 and
inscribed with the title in pencil in the margin
etching

image size: 20 by 12cm

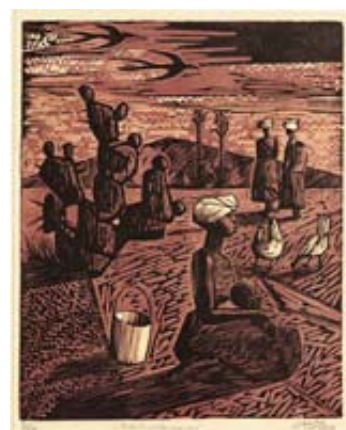
R20 000 – 30 000

NOTES

cf. Hobbs, Philippa, and Rankin, Elizabeth.
(2011) *Listening to Distant Thunder: The Art of
Peter Clarke*, Johannesburg: Standard Bank
of South Africa. Another example from the
edition is illustrated on page 82.



612



613

© Peter Clarke | DALRO



614

© Peter Clarke | DALRO



615

© Peter Clarke | DALRO

615

Peter CLARKE

SOUTH AFRICAN 1929-

Figures in the Rain

signed and dated 3.4.1960

watercolour

25,5 by 18,5cm

R30 000 – 40 000

616

Peter CLARKE

SOUTH AFRICAN 1929-

Thistledown

signed, dated 1999, inscribed with the title and numbered 27/30 in pencil in the margin

linocut

image size: 28 by 38cm

R14 000 – 18 000

617

Kenneth BAKER

SOUTH AFRICAN 1931-1995

View of Table Mountain from District Six

signed

oil on board

54 by 44,5cm

R8 000 – 12 000

618

Helmut STARCKE

SOUTH AFRICAN 1935-

Alles Sal Reg Kom

signed and dated '61; signed and inscribed with the title on the reverse

acrylic on board

88,5 by 63cm

R20 000 – 30 000

619

Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931-2008

The Dove of Peace

signed and dated '07

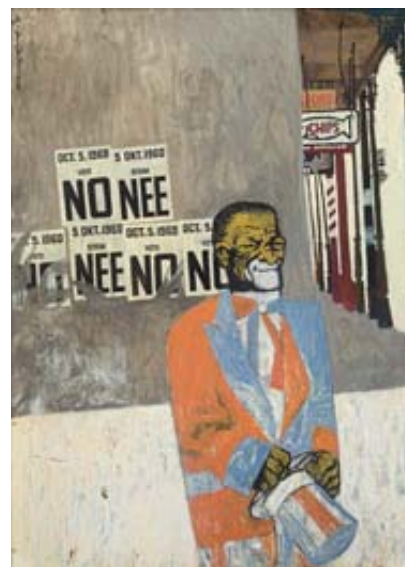
pastel on paper

49 by 59cm

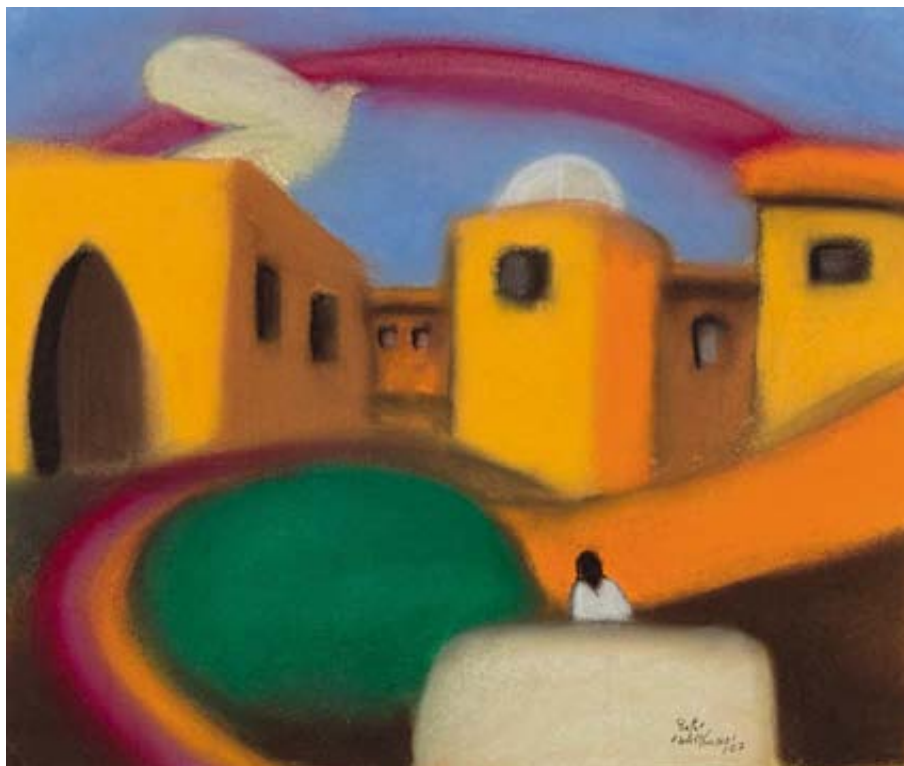
R50 000 – 70 000



617



618



619

620

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919-2006

Bridal Couple in a Donkey-drawn Cart

signed

oil on board

50 by 60,5cm

R25 000 – 35 000



620

621

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919-2006

The Fisherman

signed

oil on board

49,5 by 59,5cm

R30 000 – 50 000



621

622

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919-2006

Mother and Child

signed

oil on board

45 by 59cm

R20 000 – 30 000

623

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919-2006

Time for Tea

signed

oil on board

50,5 by 60cm

R25 000 – 35 000

624

**Maurice Charles Louis
VAN ESSCHE**

SOUTH AFRICAN 1906-1977

Portrait of a Boy

signed
oil on board
30 by 19,5cm

R30 000 – 40 000



624

625

**Hennie (Hendrik Christiaan)
NIEMANN SNR**

SOUTH AFRICAN 1941-

Boy

signed and dated 98
oil on paper laid down on board
30 by 25cm

R12 000 – 16 000



625

626

Amos LANGDOWN

SOUTH AFRICAN 1930-

Children Playing

signed
oil on canvas laid down on board
42,5 by 57cm

R20 000 – 30 000



626

627

Julian MOTAU

SOUTH AFRICAN 1948-1987

Two Men Relaxing

signed and dated '66
oil on canvas laid down on board
49 by 59,5cm

R10 000 – 15 000

628

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Reading in Bed

signed and dated 67

oil on canvas

50 by 29,5cm

R60 000 – 80 000



628



629

629

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Thoughtful

signed

charcoal and pastel on paper

63 by 48,5cm

R25 000 – 35 000



630

630

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Gesinnetjie

signed

oil on board

39,5 by 49,5cm

R30 000 – 40 000



631

verso



633

634



635



631

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919-2006

Mother and Child, recto; Mother Nursing, verso

signed on both sides
oil on panel
230,5 by 81,5cm

R35 000 – 50 000

632

Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Pendant

bronze
8,5 by 5cm

R3 000 – 4 000

633

Kenneth BAKKER

SOUTH AFRICAN 1926-1988

Spherical Forms No. 18

signed and dated 71; signed, inscribed with the
title and the artist's address on the reverse
mixed media relief construction
61 by 45cm

R12 000 – 16 000

634

Frieda OLLEMANS

SOUTH AFRICAN 1915-

Woman

signed with the artist's monogram and dated 1980
carved wood, on a square base
height: 112cm, including base

R15 000 – 20 000

635

Lippy (Israel-Isaac) LIPSHITZ

SOUTH AFRICAN 1903-1980

Head

signed and dated '37
walnut, mounted on a circular base
height: 33cm, including base

R25 000 – 35 000

PROVENANCE

The Jack and Helene Kahn Collection

LITERATURE

Arnott, Bruce. (1969) *Lippy Lipschitz: Biography and Catalogue Raisonné*, Cape Town: AA Balkema. Page 106, number 164.

636

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Independence

signed and dated '74

watercolour

55 by 73,5cm

R18 000 – 24 000



636

© The Estate of Cecil Skotnes | DALRO

637

Sydney Alex KUMALO

SOUTH AFRICAN 1935-1988

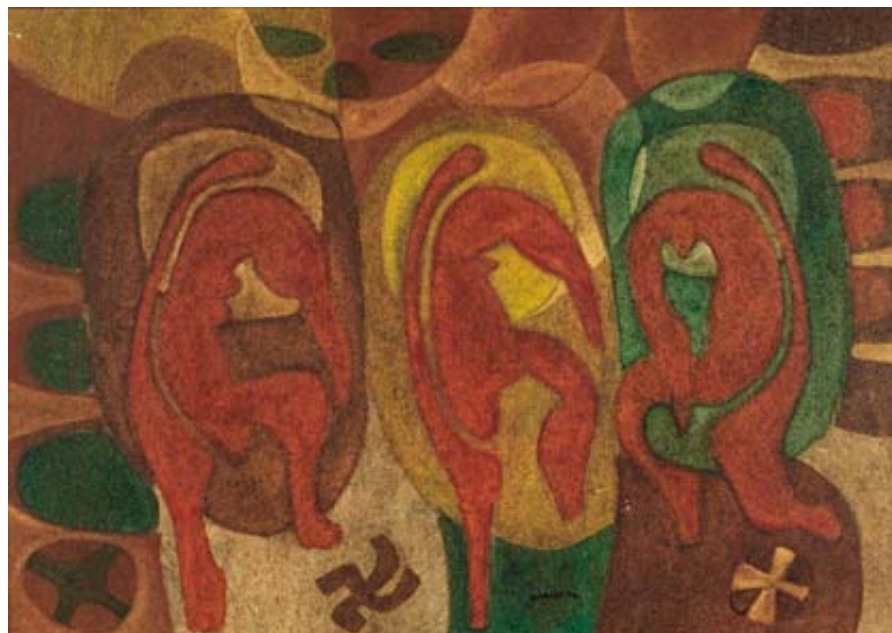
Three Figures

signed and dated 74

mixed media on board

51 by 72cm

R20 000 – 30 000



637

638

**Herman Antoine Julien Henri
VAN NAZARETH**

SOUTH AFRICAN 1936-

Abstract Landscape

signed

oil on board

49 by 59,5cm

R8 000 – 12 000



639

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640

© The Estate of Cecil Skotnes | DALRO

639

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

The Nameless One

signed

carved, painted and incised wood panel

44 by 27,5cm

R20 000 – 30 000

LITERATURE

Skotnes, Cecil and Gray, Stephen. (1974) *The Assassination of Shaka*, Johannesburg: McGraw-Hill Book Company. Illustrated as plate 12.

NOTES

This is the original block for plate 12 of *The Assassination of Shaka*

640

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

The Assassination of Shaka

A portfolio of forty-three woodcuts by Cecil Skotnes with captions by Steven Gray, 1973, with title and preface, edition limited to 225 copies, this set numbered 75/225, each woodcut signed, dated 73 and numbered 75/223 in pencil in the margin, the title page signed and dated by the artist and signed by the poet, in original linen portfolio

woodcuts in colour

sheet size: 50 by 33cm

R30 000 – 50 000



641

641

Speelman MAHLANGU

SOUTH AFRICAN 1958-2004

Circle of Friends

signed and numbered 15/15
bronze with brown patina
height: 40,5cm

R18 000 – 24 000



642

642

Colbert MASHILE

SOUTH AFRICAN 1972-

Mogoloane

signed and dated '07; inscribed with the title
on the reverse
oil on canvas
60 by 50cm

R18 000 – 24 000



643

643

**Hennie (Hendrik Christiaan)
NIEMANN SNR**

SOUTH AFRICAN 1941-

Harvesting

signed and dated 96
oil on paper
33 by 29,5cm

R15 000 – 20 000



644

644

**Hennie (Hendrik Christiaan)
NIEMANN JNR**

SOUTH AFRICAN 1972-

Fragments of Africa

signed with the artist's initials and dated '06;
signed, dated 2006 and inscribed with the
title on the reverse
oil on canvas
108,5 by 99cm

R60 000 – 80 000

645

Gail Deborah CATLIN

SOUTH AFRICAN 1948-

The Flower Picker

signed and dated 92; inscribed with
the artist's name, address and the title
on the reverse

mixed media on glass

180 by 100,5cm

R40 000 – 60 000

646

Gail Deborah CATLIN

SOUTH AFRICAN 1948-

Mosaic Panel

signed and dated 2004

liquid crystal and resin

88,5 by 79cm

R30 000 – 40 000

LITERATURE

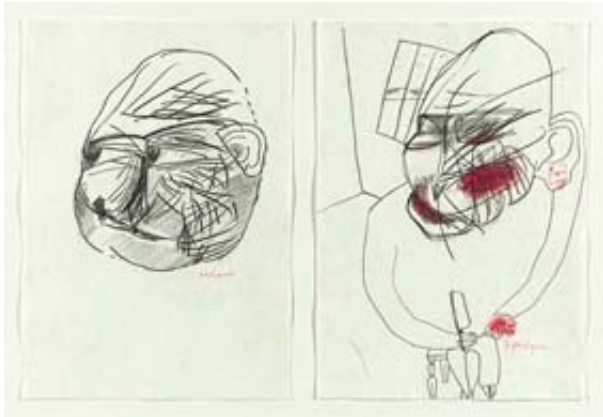
Catlin, Gail; Von Grebner, Fabbriizio
and Sampson, Lin. (1999) *Liquid Crystal
Painting*, Cape Town: Stonehaven
Publications. Illustration plate 22.



645



646



647



648



649

647

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

A Close Shave, two
each signed; framed as one
pencil and pencil crayon wash
each 29 by 21cm

R20 000 – 30 000

PROVENANCE

Professor Alan Crump

648

Christo COETZEE

SOUTH AFRICAN 1929-2000

Romantic Head
signed, dated 83, numbered 37,
inscribed with the title and 'Tulbagh,
Cape, SA'
mixed media on paper
62,5 by 50cm

R10 000 – 15 000

649

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

Stand-up Comic
signed, dated 2002 and inscribed
with the title in pencil
watercolour and pastel
40 by 29cm

R20 000 – 30 000

650

Simon Patrick STONE

SOUTH AFRICAN 1952-

Flower in Hair
signed and dated 07
oil on cardboard
30,5 by 28cm

R18 000 – 24 000



650



651

© Jane Alexander | DALRO



652

651

Jane ALEXANDER

SOUTH AFRICAN 1959-

Ghost

signed, dated 2008, numbered 20/100 and inscribed with the title in pencil on the reverse

pigment print on cotton paper
image size: 31,5 by 38cm
sheet size: 45,5 by 50cm

R6 000 – 8 000**EXHIBITED**

The image *Ghost* has been exhibited as 1 of 54 images projected in black and white as part of the work *Survey: Cape of Good Hope* The Cape Institute for Architecture, Cape Town, *Counter-Currents: Experiments in Sustainability in the Cape Region*, 7 April to 6 May 2010
La Centrale Électrique, Brussels, *Security: Surveys From the Cape of Good Hope*, 25 March to 21 August 2011
The Contemporary Art Museum of Houston,

Surveys: From the Cape of Good Hope, (a Project of the Museum for African Art), 2012 Cathedral Church of St John the Divine, New York, *Surveys: From the Cape of Good Hope*, 2013

LITERATURE

Subirós, Pep (ed.) (2011) *Jane Alexander: Surveys (from the Cape of Good Hope)*, New York: Museum for African Art and Actar. Illustrated on page 65.

Jamal, Ashraf. (2010) "Jane Alexander: Hunger Artist", In *Counter-Currents: Experiments in Sustainability in the Cape Region*, Johannesburg: Jacana Media, in association with the African Centre for Cities, University of Cape Town.

Subirós, Pep (ed.) (2009) *Jane Alexander: On Being Human*, Great Britain: Institute of Advanced Study Durham University. Illustrated on page 23.

NOTES

Proceeds from the sale of this lot to benefit the AVA Artreach Fund.

652

Fred (Frederick Hutchison) PAGE

SOUTH AFRICAN 1908-1984

The In-Between Days

signed, dated 68 and inscribed with the title in pencil in the margin below the mount
pen and ink and wash on paper laid down on cardboard
60,5 by 38cm

R20 000 – 30 000

653

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Orgy

signed and dated 19.9.81
pen and ink
34,5 by 50cm

R30 000 – 50 000

654

Walter OLTSMANN

SOUTH AFRICAN 1960-

Moth

signed
charcoal
54 by 75cm

R15 000 – 20 000



653

655

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

*Untitled, 2007, from prints for
William Kentridge Flute*

signed, numbered AP XII/XX, inscribed
'For Sandile' in pencil in the margin
and embossed with the Jillian Ross
chop mark

sugarlift aquatint, drypoint and
engraving on Somerset Velvet Soft
White 300 gsm paper
image size: 15,4 by 15,7cm
sheet size: 35 by 26cm

R20 000 – 30 000

LITERATURE

Law-Viljoen, Bronwyn (ed.) (2007)

William Kentridge: Flute, Johannesburg:
David Krut Publishing. Illustrated on
page 148.



654

656

Deborah Margaret BELL

SOUTH AFRICAN 1957-

*Camera on a Tripod with Drawing
Board*

signed
white chalk and charcoal on black
paper
48 by 68cm

R15 000 – 20 000



655



656



657

657

Matthew HINDLEY

SOUTH AFRICAN 1974-

Scentless Apprentice

oil on canvas

130 by 130cm

R20 000 – 30 000



658

658

Matthew HINDLEY

SOUTH AFRICAN 1974-

Madonna of the Sweet Pea

signed, dated 2006 and inscribed
with the title on the reverse

oil on canvas

60 by 50cm

R18 000 – 24 000



659

659

Conrad BOTES

SOUTH AFRICAN 1969-

Untitled

signed and dated 05 in pencil in the margin, embossed with the Artists' Press chop mark
monoprint and lithograph
sheet size: 105 by 75cm

R25 000 – 35 000



660

660

Conrad BOTES

SOUTH AFRICAN 1969-

Sunday

signed and dated 05 in pencil in the margin, embossed with the Artists' Press chop mark
monoprint
sheet size: 105 by 75cm

R25 000 – 35 000

661

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

The White Monday Disaster

A portfolio of thirteen woodcuts by Cecil Skotnes with text by Steven Gray, 1975, with title and preface, edition limited to 125 copies and 25 artist's proofs, this set numbered 17/125, each woodcut signed and dated 75 in pencil in the margin, the title page signed by the artist and poet, in original linen portfolio. woodcuts in colour
sheet size: 56 by 73,5cm

R20 000 – 30 000

662-670

No lots



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 21 October - 8pm

Evening Session Paintings

Lots 671-779

Important International and South African Art

671

Francis HOLMAN

BRITISH 1729-1790

*A Convoy of East Indiamen
in a Gale*

signed and dated 1777

oil on canvas

91 by 127cm

R80 000 – 120 000

NOTES

Bears Rutland Gallery, 266 Brompton
Road, London, SW3 label

672

Max SUPPANTSCHITSCH

AUSTRIAN 1865-1953

Landscape, Dürnstein

signed and inscribed indistinctly
'28.iv 24'

oil on cardboard

20 by 28,5cm

R40 000 – 50 000

NOTES

Preparatory painting for *Dürnstein bei
Nacht*, 1904, on the reverse

673

Thomas BAINES

SOUTH AFRICAN 1820-1875

*The Victoria Falls, Zambesi River,
Sketched on the Spot*

(10)

R50 000 – 70 000



671



672



673

part lot



673

part lot

NOTES

Ten hand-coloured lithographs published by Day & Son, London, 1865, including four pages of text; title page Birds Eye View of the Victoria Falls from the West; The Falls by Sunrise, with the 'Spray Cloud' Rising 1200 feet; The Leaping Water or Westernmost Cataract; The Falls from the Western End of the Chasm; Great Western (or Main) Fall; Herd of Buffaloes Driven to the Edge of the Chasm; Centre Rock Fall and the Eastern Cataracts; Zanjueelah, The Boatman of the Rapids; The Falls from the East End of the Chasm to Garden Island; The Falls from the Narrow Neck near the Eastern Headland of The Outlet; The Profile Cliff, Narrow Gorge and Torrent of the Zambesi, below the Falls, all inscribed 'T Baines del', contained in a portfolio, one framed, each approximately 27 by 40cm

674

**Jan Ernst Abraham
VOLSCHEK**

SOUTH AFRICAN 1853-1936

Sunset in the Karoo

signed and dated 1904
oil on canvas laid down on board
44 by 78,cm (2)

R150 000 – 200 000

PROVENANCE

Purchased from the artist's family by
the current owner

EXHIBITED

SA Art, Empire Exhibition, Wembley,
1924

LITERATURE

Steyn, Helene and Roux, Marie-Lou.
(1992) *Die Volschenks: Drie Geslagte
Kunsskilders, Stilbaai: Stilbaai-
bewingstrust*. Illustrated in colour on
page 18, plate 4.

NOTES

Accompanied by a preliminary sketch
for the painting, pencil on paper,
11,5 by 25cm

675

**Jan Ernst Abraham
VOLSCHEK**

SOUTH AFRICAN 1853-1936

Mozambiquerskop, Riversdale

signed and dated 1926; signed, dated
1926 and inscribed with the title on
the reverse
oil on canvas
19,5 by 29,5cm

R60 000 – 80 000



674



675



676

676

Jan Ernst Abraham VOLSCHEK

SOUTH AFRICAN 1853-1936

Spandaukop, Graaff-Reinet

signed and dated 1935
oil on canvas
24 by 29,5cm

R50 000 – 70 000

PROVENANCE

Purchased from the artist's family by the
current owner

LITERATURE

Steyn, Helene and Roux, Marie-Lou. (1992)
*Die Volschenks: Drie Geslagte Kunsskilders,
Stilbaai: Stilbaai-bewingstrust*. Illustrated
in colour on page 32, plate 31.

PROVENANCE

Purchased from the artist's family by the
current owner

LITERATURE

Steyn, Helene and Roux, Marie-Lou. (1992)
*Die Volschenks: Drie Geslagte Kunsskilders,
Stilbaai: Stilbaai-bewingstrust*. Illustrated
in colour on page 28, plate 23.

677

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Seascape

signed

oil on canvas

43 by 58cm

R200 000 – 300 000

678

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Seascape

oil on board

40 by 50cm

R30 000 – 50 000

NOTES

Accompanied by a certificate of authenticity signed by Joe Wolpe



677



678



679

679

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Namaqualand Landscape

signed; inscribed with the date 1921
and artist's name on the reverse
oil on artist's board
27 by 37cm

R180 000 – 220 000

680

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Amalfi, Italy

signed; inscribed with the title and
circa 1912 on a label adhered to the
reverse

oil on artist's board
27 by 21,5cm

R70 000 – 90 000



680

681

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Die Wynkelder

oil on canvas
174 by 158cm

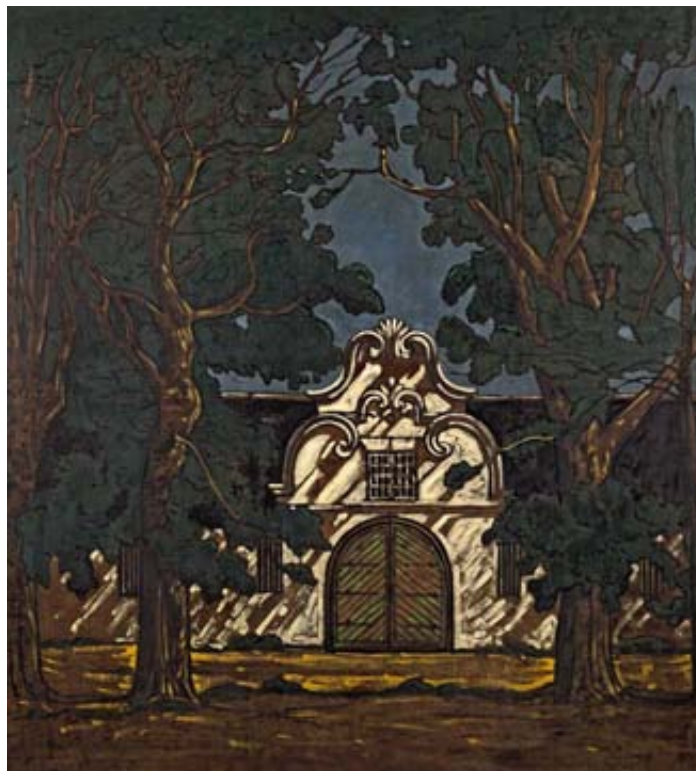
R2 000 000 – 4 000 000

PROVENANCE

A gift from the artist to Louis van Bergen, who was a close friend, and the proprietor of the Constantia Bottle Store in Pretoria. The painting hung in the store for a number of years before becoming part of the inheritance of the then owner. He consigned it to Volks Art Auctions, Pretoria on 14 September 1994 (lot 63). It is illustrated in colour as frontispiece to the catalogue and listed as having been painted in the late 1920s. Die Kunsamer

NOTES

This painting was on loan to The Alphen Hotel from 2001 until 2013.



The 1920s represented a period of experimentation and innovation for Jacob Hendrik Pierneef. In 1925 he travelled to Europe, met Anton Hendriks (who became Director of the Johannesburg Art Gallery from 1937 – 1966) and invited him to South Africa. During this trip he also met the Dutch theorist, Willem van Konijnenburg, whose ideas on achieving harmony, balance and unity through the application of mathematical proportion, linear rhythm and simplified form, became the foundation for the artist's mature style.

Consequently, Pierneef began shifting away from his earlier more spontaneous impressionist-influenced paintings towards a style that sought to emphasise the underlying structure of nature and the built

environment rather than the effects of light on varying surfaces. *Die Wynkelder* occupies a unique position in this development in that it employs aspects of these two very diverse approaches, allowing us to witness how the artist crafted his new style.

In 1929 it was announced that Pierneef had received the commission for the mural-panels to be installed at the new Johannesburg railway station. These brought him to wider public attention and set the standard by which he would be measured. *Die Wynkelder*, with its impressive scale, may also be viewed as a study for these panels which came to define the characteristic style for which he became renowned.



682

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Mountain Landscape

signed

oil on board

21,5 by 29,5cm

R150 000 – 200 000



682

683

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Victoriastraat, Kaapstad

signed, inscribed with the title and dated 1930

pencil and watercolour

36 by 53cm

R100 000 – 120 000



683

684

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

By Nelspruit, Oos Transvaal

signed and dated 43, signed and
inscribed with the title on a label
adhered to the reverse
oil on board
19,5 by 25cm

R140 000 – 160 000

685

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

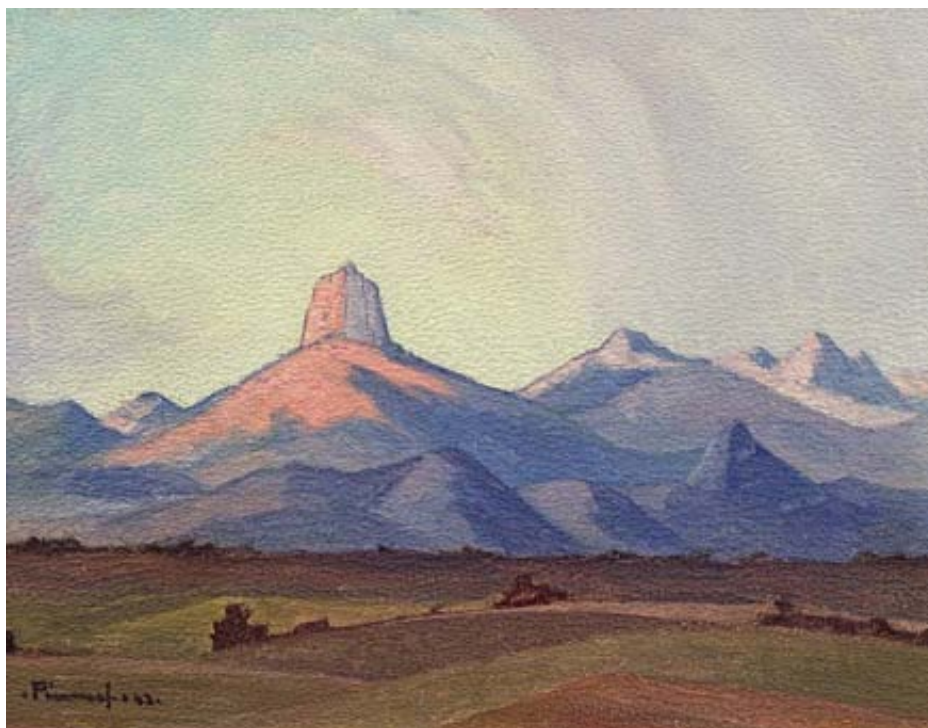
Landscape

signed
oil on cardboard
28,5 by 21 cm

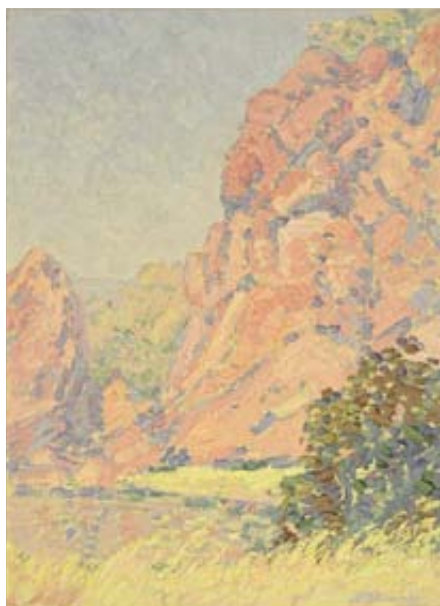
R60 000 – 80 000

PROVENANCE

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



684



685



686

Robert Gwelo GOODMAN

SOUTH AFRICAN 1871-1939

Dawn on Table Mountain

executed in 1916

signed

oil on canvas

69,5 by 95,5cm

R300 000 – 400 000

EXHIBITED

Royal Institute Galleries, 195

Piccadilly, London, 6 to 28 June, 1924

LITERATURE

Newton Thompson, Joyce. (circa 1951) *Gwelo Goodman: South African Artist*, London: George Allen and Unwin Ltd. Page 135, illustrated between pages 68 and 69.

Newton Thompson, Joyce. 'Gwelo Goodman (1871-1939)', *Our Art*, Pretoria: The Journal Lantern in Collaboration with SA Broadcasting Corporation. Illustrated on page 63, figure III.

The presence of these two impressive paintings by Robert Gwelo Goodman on one sale provides the rare opportunity of seeing some of the artist's finest works and assessing how his French training and exposure to the international art world impacted on the development of his style. In 1895 he studied at Paris's famed Académie Julian where Henri Matisse was a fellow pupil. Following success in London when three landscape paintings were accepted at The Royal Academy in 1898 and a painting tour of India in 1903/4, he re-settled in South Africa in 1911.

The influence of the French Realists encouraged his interest in familiar topographical environments and what art historian, Evelyn Cohen, called an "honest portrayal of the major features of a specific scene".¹ The paintings provide uncommon insights into the historical development of Tulbagh and Cape Town,



before urban expansion. In addition to revealing how these places appeared in a bygone era, Goodman's painterly treatment evokes the unique qualities of each location.

His canvases primed with Van Dyck brown, in the academic tradition, provide strength and stability, while their surface vitality derives from the broken brushstrokes inspired by Impressionist and Divisionist painters. Successfully employed in the vivid Tulbagh landscape, these multiple brush marks capture and refract light with shimmering effect and contribute to the atmosphere of intense heat. By contrast, the verdant forest and cool tones of Table Mountain are rendered with a subtlety that underscores the tranquillity of the scene at daybreak.

1. Cohen, Evelyn. 1988. 'Early Training and French Vision in South African Art Prior to 1920'. In Alexander, Lucy; Bedford, Emma and Cohen, Evelyn. *Paris and South African Artists 1850-1965*, Cape Town: South African National Gallery. Page 15.

687

Robert Gwelo GOODMAN

SOUTH AFRICAN 1871-1939

Full of Flushed Heat - Tulbagh

executed in 1912

signed

oil on canvas

62 by 75,5cm

R250 000 – 350 000

EXHIBITED

Autumn Exhibition, Huddersfield,
12 September 1914

LITERATURE

Newton Thompson, Joyce. (circa 1951) *Gwelo Goodman: South African Artist*, London: George Allen and Unwin Ltd., London. Pages 33 and 130, illustrated between pages 4 and 5.

688

**Tinus (Marthinus Johannes)
DE JONGH**

SOUTH AFRICAN 1885-1942

Mountainous Landscape

signed

oil on canvas

106 by 77cm

R80 000 – 100 000

689

Willem Hermanus COETZER

SOUTH AFRICAN 1900-1983

*Mountainous Landscape with
Rondawels*

signed

oil on canvas

60 by 90,5cm

R80 000 – 120 000



688



689

690

Anton VAN WOUW

SOUTH AFRICAN 1862-1945

Kruger on the Station

inscribed 'S.J.P. KRUGER', and bears the foundry mark G. MASSA, ROMA

bronze with a dark brown patina, mounted on a wooden base

height: 32,5cm, excluding wooden base, base 3cm high

R220 000 – 300 000

PROVENANCE

Purchased directly from the artist and thence by descent

NOTES

cf. Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Pretoria Book House. Another cast from the edition is illustrated on page 104.

According to tradition this is a representation of the old President as he witnessed the departure of the first Boer commandos from Pretoria station to the front in Natal. ...

In the best Massa castings of this small sculpture it is again the fine detail which impresses the beholder: the texture and neat row of buttons on the waistcoat, the pocket watch and chain, the coat buttons on the back of his frock coat and the finish of the face, especially the bags beneath the eyes of the President, the sparse beard, the crooked pipe in the mouth and his well-shaped ears. The light brown patina of the Massa castings heightens Van Wouw's use of light effects to emphasise certain forms.

There are relatively few castings of this small sculpture and Van Wouw seems to have made them with the approaching Voortrekker centennial in 1938 in view.

Duffey gives the date of sculpture as 1937, citing Dr MJ Cohen's book on the sculptor published in 1938 in which he describes Van Wouw at work on this sculpture.



691

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

Lake Scene with Trees and Mountains,
recto; *Portrait of a Shepherd,* verso

signed and dated '22

oil on board

49 by 58cm

R500 000 – 700 000



recto

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PROVENANCE

Francois Petrus (Toon) van den Heever;
gift to the current owner, Leonora van den
Heever

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 146, catalogue number
315; illustrated on page 211, catalogue
number 690, with the title *Portrait of an Old
Man with Hat*.

Van Rooyen, Johan. (1974) *Maggie Laubser*,
Cape Town and Johannesburg: C Struik
Publishers. Page 17: 'Oortmanspoort (the

family farm) provided Maggie with models.
Old Booi, a centenarian Bushman shepherd
and family retainer, became a regular subject
of whom portraits were repeated from
memory even in later years.'

NOTES

cf. Welz, Stephan. (1989) *Art at Auction in South
Africa: Twenty Years of Sotheby's/Stephan Welz &
Co, 1969-1989*, Johannesburg: AD Donker (Pty)
Ltd. A similar example is illustrated in colour
on page 121.

cf. Alexander, FL. (1962) *Art in South Africa:
Painting, Sculpture and Graphic Work Since 1900*,
Cape Town: AA Balkema. A similar example is
illustrated on page 94, fig. 66.

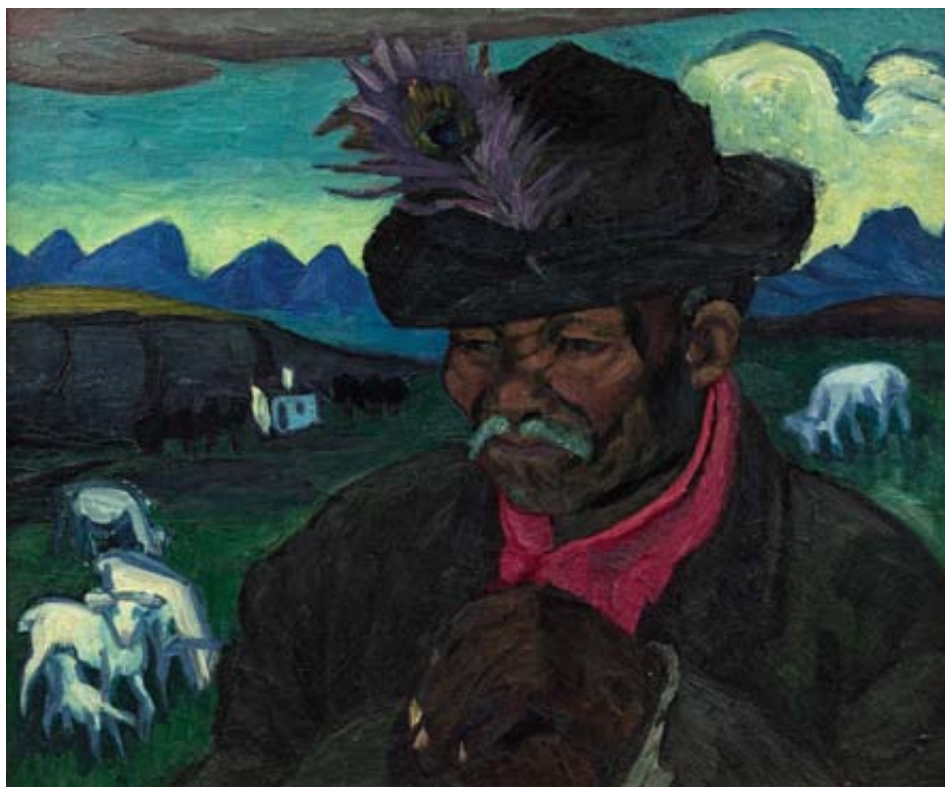
These two paintings, the landscape inspired
by her studies and travels in Europe and
the shepherd evoking her local agricultural
roots, encapsulate the multifaceted nature
of Maggie Laubser who, despite her humble
origins, made one of the most important
contributions towards redefining South
African art.

In describing the shift that occurred in
the artist's style during her sojourn in Italy
between October 1920 and August 1921,
art historian, Liz Delmont, says that while
Maggie Laubser continued to paint directly
from nature:

there is a definite shift from the descriptive picturesque interpretation practised up until this time, to a more abstracted decorative style, in which there is a simplification of form, reduction of detail and intensification of hues ...

Laubser's development while in Belgium, but more particularly in Italy, towards a stronger and more high-keyed palette should be understood within the context of her ideas and beliefs. For her, very clear and recognizable forms were to be found in nature ... This mode of perceiving finds its parallel in her painting for, by using stronger, purer colours and greater contrasts of hues in large defined areas, there is an intensification and clarity of shape. By her use of colour, therefore, she expressed her consciousness of structure rather than superficial appearance in nature thus creating a work of clarity and order, paralleling the "perfection of creation".

The landscape painting is undoubtedly a key painting in the development of South African modernism. Beneath a shimmering lilac sky, the dazzling ultramarine sea is bracketed by an olive green cypress and



verso

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the gnarled orange and mauve trunk and teal leaves of what is probably an olive tree. These motifs are typical of her Italian paintings produced while living and painting near Lake Garda in 1920 and on her return to Italy in 1921. While her brilliant treatment of the subject evinces the vividness of observed reality, Laubser may well have worked from her sketches to paint this on her return to South Africa.

The shepherd, who worked on the family farm, Oortmanspoort, was a favourite subject. With his hands folded together under his chin, as if leaning on a stick, he is shown surrounded by sheep in the cool fields of an early morning. The brightening sky on either side of his hat, with jaunty feather proudly

inserted into the band, and his crimson scarf reflected in the warm tones of his skin, highlight the artist's empathetic portrayal of the local farm workers.

Echoing Toon van der Heever's poetic explorations of the ties binding farmers to the soil, the portrait epitomises the pastoral idylls that have made Laubser such a sought-after artist in South Africa. By contrast, the landscape retains all the vigour of her German Expressionism mentors while hinting at the life of languor evoked in Henri Matisse's Riviera vacation paintings.

1. Delmont, Liz. (1987) 'Introduction'. In Bedford, Emma and McClelland, Lynne. *Maggie Laubser: Early Works from the Silberberg Collection*, Cape Town: South African National Gallery. Page 6.



692

© The Estate of Maggie Laubser | DALRO



693

692

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

Composition of Leaves

gouache over pencil
36,5 by 26,5cm

R30 000 – 50 000

693

May (Mary Ellen) HILLHOUSE

SOUTH AFRICAN 1908-1989

Three Parrots

signed and dated 71
oil on board
45,5 by 52cm

R40 000 – 60 000



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694

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

Blue Pigeons Amongst Arum Lilies

signed

oil on board

39,5 by 52,5cm

R400 000 – 600 000

PROVENANCE

Solly Disner, Cape Town

Mr D Levin, Cape Town

EXHIBITED

Gallery 101, Johannesburg, 1962, catalogue number 35

South African Association of Arts, Cape Town, 1963, catalogue number 29

South African National Gallery, Cape Town, 1969, catalogue number 123

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 365, catalogue number 1625.

695

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

Lion's Head from Bo-Kaap

signed and dated 1944

oil on canvas

65 by 85,5cm

R600 000 – 800 000

Gregoire Boonzaier was, according to Dr Albert Werth, esteemed former director of the Pretoria Art Museum, the painter of Cape Town who was able, with his characteristic 'signature', to capture the city in all its changing beauty!¹ That signature changed over time, making this early vision remarkable not only for what it reveals historically of the city in the 1940s but for its evidence of the artist's early style.

The street, placed just off centre, leads the viewer's eye into this scene as if inviting us to take a stroll down memory lane. On the right is the facade of the Mosque Shafee which stands on the corner of Chiappini Street and Helliger Lane. The mosque was built by Imam Hadjie after acquiring the land in 1859.

The earliest members of this community arrived from the Malayan Archipelago in the late seventeenth century and the area was increasingly settled between 1790 and 1840. During this period the character of the Bo-Kaap emerged as its inhabitants utilised their building and artisanal skills to develop a vernacular architecture influenced by elements of Cape Dutch and Georgian styles. Despite many changes, its architecture and culture have remained relatively coherent over the years.

Painting in 1944, Boonzaier captured the effects of sunlight on the houses clustered at the foot of Lion's Head by applying his



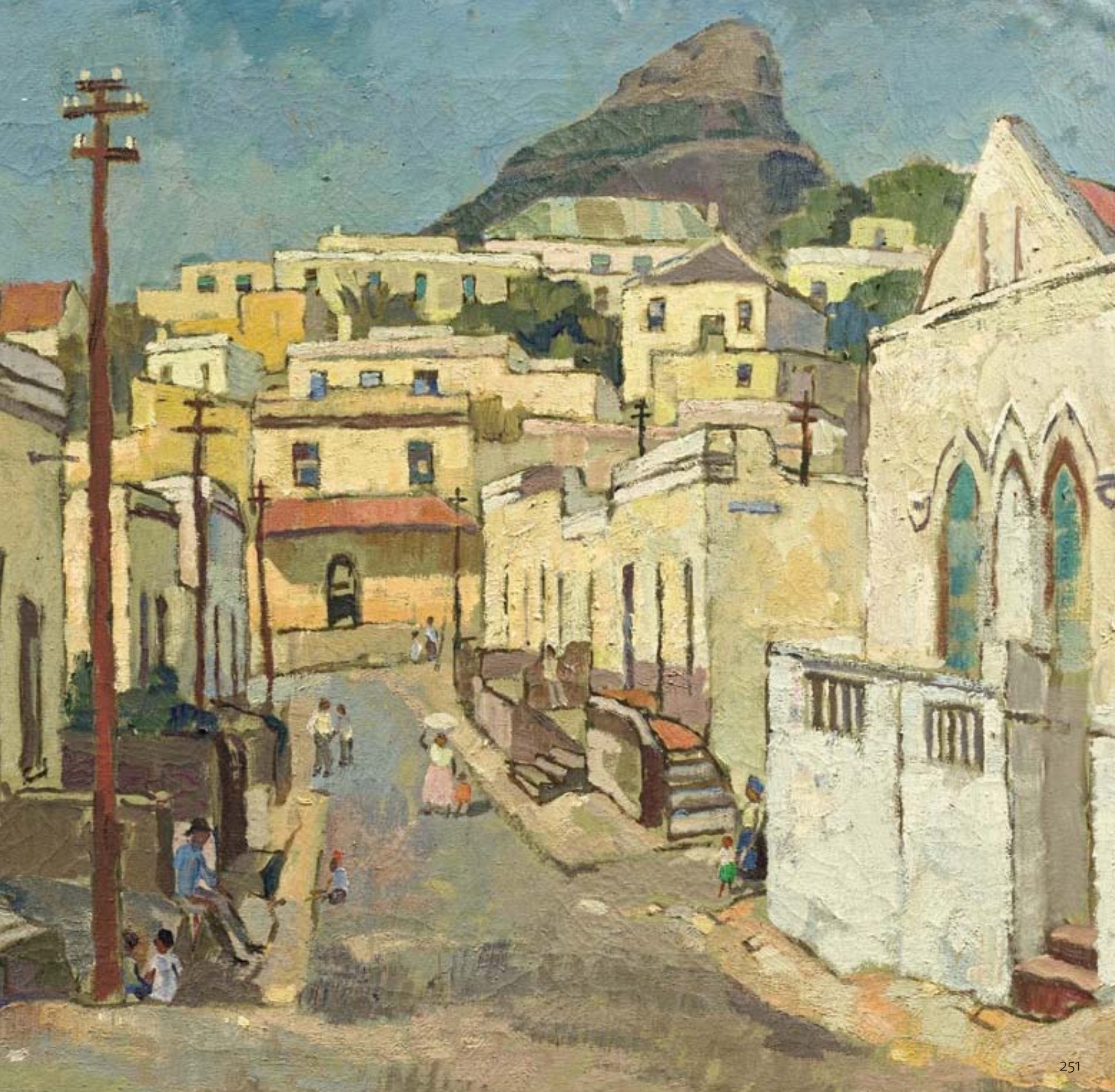
Chiappini Street today

preferred colours including flake white, yellow ochre and Naples yellow in thick impasto over darker under painting. Details are briskly defined in raw umber lines. A stable composition, achieved by balancing architectural forms on either side of the street, evokes permanence and owes much to Paul Cézanne. It is during the time Boonzaier spent studying and painting in Britain and Europe between 1935 and 1937 that he saw an important Cézanne retrospective exhibition and was amazed by the strength, originality and bold colour harmonies of his paintings.²

The telegraph pole painted in a lively alizarin crimson captures attention and leads diagonally to the rocky outcrop in the distance. On the way we encounter the life on the streets which so fascinated the artist. His sympathetic representation of the local inhabitants is rendered here with a lyricism that acknowledges the extraordinary history and culture of the area. It is hardly surprising then that art historian and cultural commentator, Neville Dubow predicted, "whatever form Gregoire's future development takes, a deep-seated humanism will always be at its core".³

1. Werth, AJ. (1981) 'Introduction'. In *Gregoire Boonzaier*, exhibition catalogue, University of Stellenbosch Art Museum.
2. Bekker, Martin. (1990) *Gregoire Boonzaier*. Cape Town and Pretoria: Human & Rousseau. Page 79.
3. Dubow, Neville. (1959) In Bekker, Martin. Ibid.





696

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Rooi Sering

signed; inscribed with the title on the reverse in another hand
oil on canvas
44,5 by 60cm

R800 000 – 1 000 000

NOTES

Acquired from the artist by the current owner's grandfather who lived next to Pierneef in Pretoria, and thence by descent. Inscribed on paper adhered to the reverse with the title and 'Geskenk aan my dogter Annelize op haar 10de verjaarsdag 27 Mei 1962, JL Le Grange'.



The Rooi Sering or *Burkea Africana* is known by many common names including Wild Seringa and is found across Gauteng, Limpopo, Mpumalanga and the North West provinces of South Africa. In Pierneef's painting the Rooi Sering becomes a bold statement of intent. The composition is anchored by the massive tree whose grandeur and huge canopy of leaves capture attention and lead the eye through a vast landscape beneath a soaring sky studded with white-rimmed clouds. Savannah grasses and distant trees are all crisply defined in the bright sunlight.

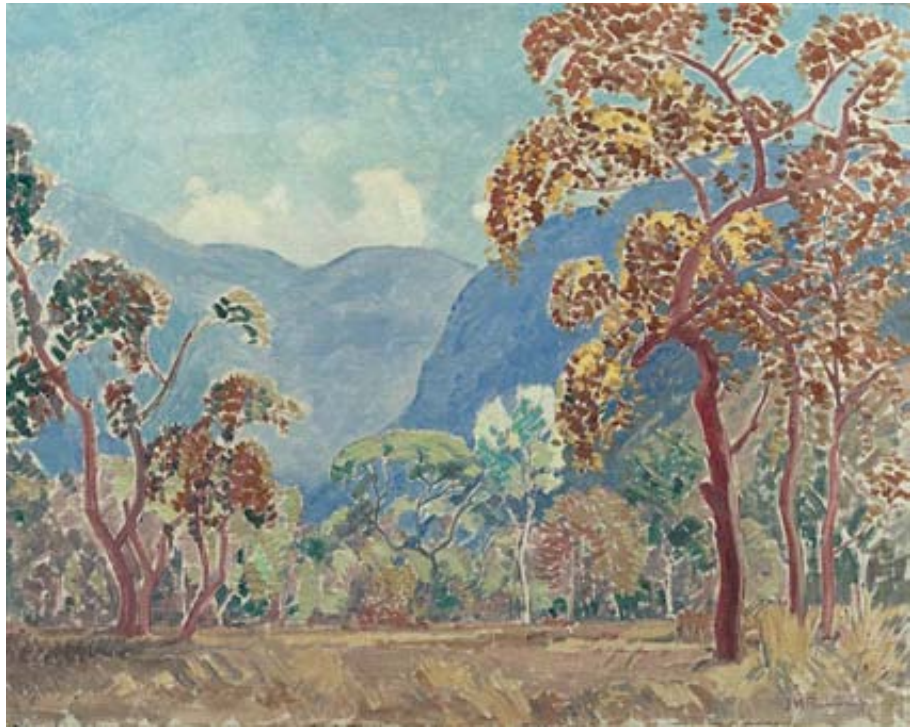
In Pierneef's oeuvre trees are significant. They are emblematic of his art where trees are both an active defining principle used to structure the composition and

the key elements in conveying symbolic information. In his influential book on the Johannesburg Station Panels, Nic Coetzee points out that trees have a special place in the work of Pierneef, expanding on the thesis that the tree is a potent and complex symbol:

'The tree can be seen as an encapsulation of Nature, symbolically spanning many generations. Like an art that remains representational but ostensibly signifying intangible, universal ideas, trees are rooted in the past but reach into the future: anchored in the earth, they extend to heaven.'¹

1. Coetzee, N. J. (1992) *Pierneef, Land and Landscape: The Johannesburg Station Panels in Context*, Johannesburg: C B M Publishing, Page 21.





697

697

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Mountainous Landscape with Trees

signed

oil on canvas

40,5 by 50,5cm

R250 000 – 350 000

698

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Extensive Mountainous Landscape

signed

oil on cardboard

30,5 by 45,5cm

R300 000 – 400 000



698

699

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Extensive Landscape

signed

oil on panel

29,5 by 39,5cm

R180 000 – 240 000

700

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

*Voortrekkerhuis, Bosveld, Noord
Transvaal*

signed and dated 49; signed and
inscribed with the title on the reverse;
signed and inscribed 'Voortrekkerhuis,
Lydenburg, N Transvaal' on the
backing board in pencil

oil on canvasboard

28 by 38cm

R150 000 – 200 000

699



700



701

Irma STERN

SOUTH AFRICAN 1894-1966

Magnolias and Fruit

signed and dated 1947; Pretoria Art Museum and Rembrandt Art Centre labels adhered to the reverse oil on canvas

85 by 97,5cm

R8 000 000 – 10 000 000

PROVENANCE

Mrs E Brahms

EXHIBITED

Rembrandt Art Centre, Johannesburg; Pretoria Art Museum, Pretoria, catalogue number 31; South African National Gallery, Cape Town, catalogue number 52, *Homage to Irma Stern* (1894-1966), 1968



© Irma Stern Trust | DALRO

Irma Stern had a Magnolia tree in her garden at the Firs, according to Christopher Peter of the UCT Irma Stern Museum. It stood right outside her studio where it can still be seen today. There was also a Magnolia tree in the garden of her neighbours so it was a tree that she witnessed in bloom and whenever she desired to arrange them in a vase or paint them, there was no shortage of these magnificent flowers.

Magnolia, named after French botanist Pierre Magnol, is an ancient genus that pre-dates bees. To attract pollination by beetles, but avoid damage, the carpels of Magnolia flowers are extremely tough. The large, glossy leaves and huge, fragrant white blossoms make it ideal for sumptuous displays. It was clearly a favourite with Stern.

Painted in the late 1940s when Stern, by critical consensus, was at the height of her powers, this glorious painting is a superb example of Stern at her best. The substantial size of the painting gains even more impact from the scale of the flowers that appear to burst beyond the confines of the frame. Their creamy, fleshy petals are accentuated by Stern's superb impasto applied expertly with a palette knife. The deep green leaves with their contrasting sculptural forms and the bowl of fruit with ripening figs heighten the sensuality of this painting, embodying Stern's visceral response to flowers and fruit.

The current owners' grandparents were close friends with the artist who visited them on many occasions, painted portraits of family members and filled their visitors' book with comments and sketches.



702

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Still Life of Flowers in a Vase, recto;
Still Life of Flowers in a Jug, verso
signed

oil on board

53 by 57,5cm

R60 000 – 80 000

703

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Dried Proteas, Shells, Things (III)
signed and dated '69; inscribed with
the title on the stretcher

oil on canvas

59,5 by 75cm

R40 000 – 60 000



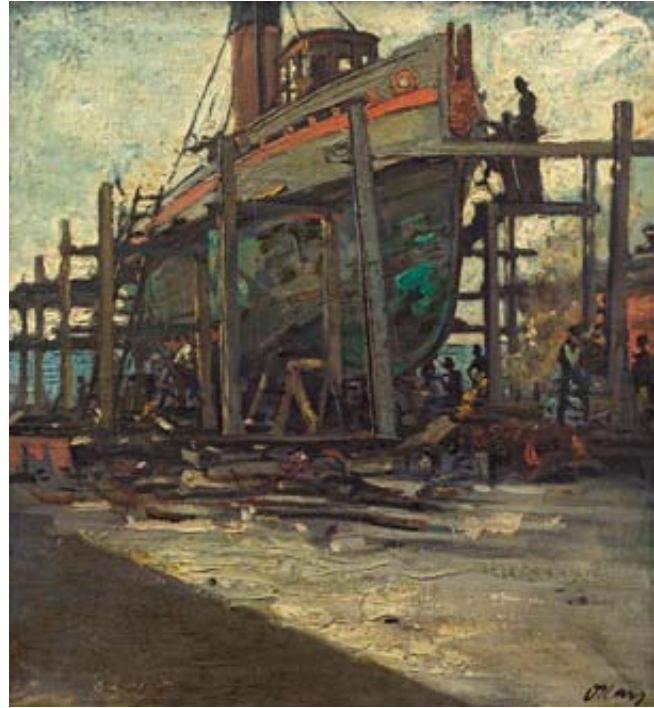
702



703



704



705

704

Wolf KIBEL

SOUTH AFRICAN 1903-1938

Old Man (After Rembrandt)

signed and dated 1935

watercolour on paper laid down on board
40,5 by 31cm

R40 000 – 60 000

PROVENANCE

Die Kunsamer

EXHIBITED

Leslie Sacks Fine Art, Los Angeles, California

705

Dorothy Moss KAY

SOUTH AFRICAN 1886-1964

Overhauling the tug 'Talana'

signed

oil on canvas
63,5 by 59cm

R80 000 – 120 000

EXHIBITED

South African National Gallery, Cape Town,
Prestige Retrospective Exhibition, 26 June to 8
August 1982, catalogue number 12 with the
title *Tug 'talana' on the slipway*

LITERATURE

Reynolds, Marjorie. (1989) *Dorothy Kay: Everything You Do Is A Portrait Of Yourself, A Biography*, Rosebank: Alec Marjorie Reynolds. Pages 35 and 36.

NOTES

South African National Gallery label adhered to the reverse

Overhauling the tug 'Talana' is one of three paintings leaning against the fireplace in an early photograph taken in Dorothy Kay's living room, illustrated in Marjorie Reynolds' biography on Dorothy Kay, which the author refers to as "a number of very good paintings."

706

Irma STERN

SOUTH AFRICAN 1894-1966

Buli Stool with Fruit

signed and dated 1952
oil on board
90 by 59cm

R4 000 000 – 5 000 000

PROVENANCE

Die Kunsamer

EXHIBITED

Irma Stern Museum

LITERATURE

Smuts, Helene. (2007) *At Home with Irma Stern*, Cape Town: Committee of the UCT Irma Stern Museum and the Trustees of the Irma Stern Trust. Illustrated in colour on page 16.

Catalogue. (2003) *Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Gallery. Illustrated in colour on page 178.

Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*. Vlaeberg: Fernwood Press. Page 130 and illustrated in colour on page 146:

One of the most valuable items in Stern's African collection is a Zairian carving that she painted several times (p. 126). Known as the Buli stool, it is a Luba caryatid stool originating from the village of Buli where a group of exceptional carvings was produced by a master craftsman or his school, c. 1890-1910. As serene as the Greek caryatid figures that support temple lintels, the African woman probably represents a female ancestor. Literally and symbolically

supporting the seated chief, she draws attention to the Luba system of matriarchal descent and affirms the importance of women in Luba society. Scarification marks and the hairstyle indicate elevated social status and impart authority to the stool; the large head, the seat of intelligence, suggests power ...

In the 1952 painting, Stern emphasizes the functional nature of the stool. She depicts it not as a symbol of power or a form imbued with ritual and social significance, but as an object holding a pawpaw. So strong is the carving that it fails to be trivialized by the activity of supporting fruit and exerts its presence over the collection of gourds or pots and fruit at its feet. The decorative bias is sustained by the introduction of background patterns that are taken from block-printed cotton.

NOTES

Irma Stern's purchase of the stool confirms her unflinching eye for quality and her instinctive response to objects of rare beauty. As renowned African art historian, Sandra Klopper, points out, Stern probably acquired her stool in Europe through her contact in the 1920s with a number of German Expressionist artists, several

The Buli Caryatid Stool
Courtesy of the Collection of the
Trustees of the Irma Stern Estate
Photographer: Michael Wyeth



of whom had begun to collect carvings from Africa soon after the turn of the 20th century. It's also possible it may have been acquired during her trip to Zanzibar in 1939.¹

Stern's Buli stool is comparable to the Prestige stool of the Buli master in the Metropolitan Museum of Art, New York – each sculpted wooden throne incorporates a standing female figure with arms raised, palms forward and fingers supporting a seat on the figure's head. Both have a dark, lustrous patina. Serving as the receptacle for the chief's spirit rather than merely as a seat, both are objects of great symbolic significance. The cicatrisation markings on the stomach and abdomen are, furthermore, associated with beauty and civilization. While the figure appears in the background of a still life Stern painted in 1940,² in this 1952 painting, the powerful female towers above an array of gourds and papayas – forms expressive of fertility and continuity.

1. Klopper, Sandra (2007) *The Buli Caryatid Stool in the Irma Stern Museum*, Cape Town: Irma Stern Museum. Page 1.

2. See Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press. Page 130 and illustrated in colour on page 146.



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707

Terence John MCCA

SOUTH AFRICAN 1913-1978

Interior of My Studio, Hout Bay
signed; inscribed with the title on
the reverse

oil on canvasboard
49,5 by 39,5cm

R40 000 – 60 000



707

708

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Freida Lock's Studio, Loop Street
oil on canvas
61 by 91,5cm

R40 000 – 60 000

PROVENANCE

David Botha's private collection

LITERATURE

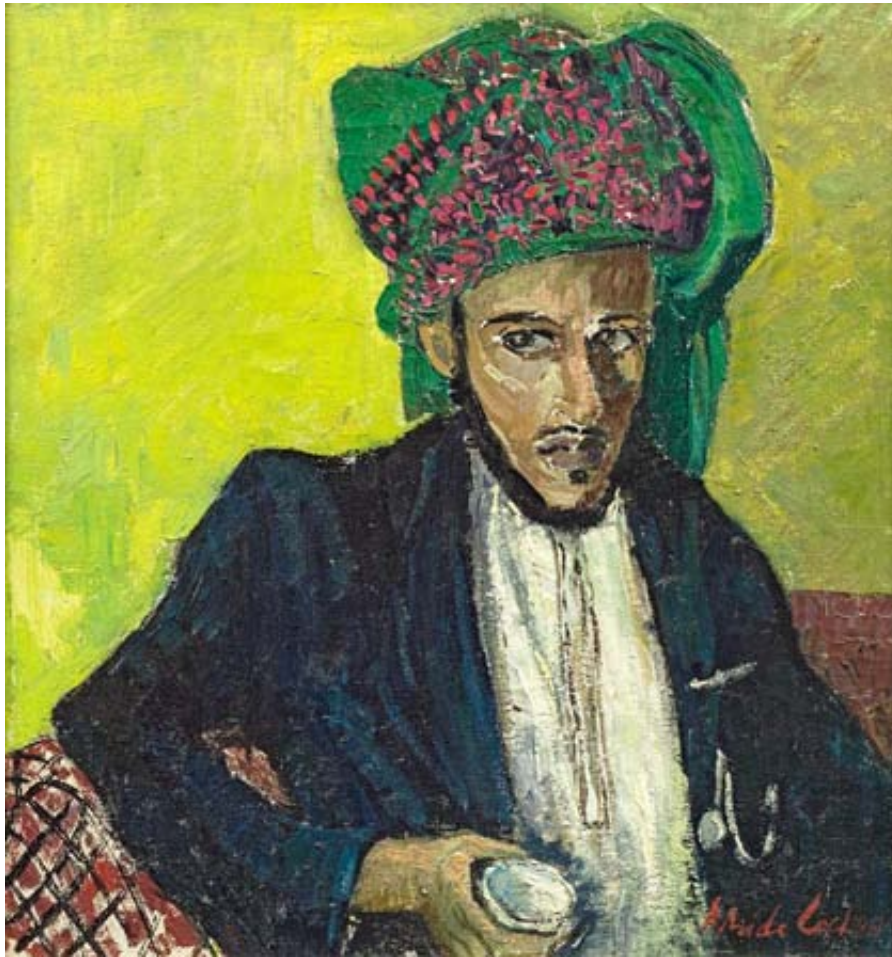
Scheuer, Warren. *In Conversation: The David Botha Collection*, with the title, *The Easel, Loop Street Studio*. Illustrated in plate number 6.

NOTES

Accompanied by a copy of Warren Scheuer, *In Conversation: The David Botha Collection*



708



709

Freida LOCK

SOUTH AFRICAN 1902-1962

Man with Green Turban, Zanzibar

signed and dated 48

oil on canvas laid down on board
62,5 by 58,5cm

R300 000 – 400 000

NOTES

This painting appears in Freida Lock's *Interior with Green Hat*:
See Alexander, Lucy & Cohen, Evelyn. (1990) *150 South African
Paintings Past and Present*, Cape Town: Struikhof. Illustrated on
page 83.

Bedford, Emma. (1993) 'Freida Lock', *Our Art 4*, Pretoria: Foundation
for Education, Science and Technology. Illustrated on page 38.

Berman, Esmé. (1996) *Art & Artists of South Africa*, Halfway House:
Southern Book Publishers. Illustrated on page 268.

Wolpe Gallery label with the title '*Magician*' adhered to the reverse

710

Irma STERN

SOUTH AFRICAN 1894-1966

Composition

signed and dated 1923

oil on canvas

139 by 95,5cm

R9 000 000 – 12 000 000

PROVENANCE

Die Kunsamer

EXHIBITED

Irma Stern Museum, 1994

LITERATURE

Catalogue. (2003) *Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Gallery. Illustrated in colour on page 100.

Dubow, Neville. (ed) (1991) *Paradise: The Journal and Letters (1917-1933) of Irma Stern*. Diep River: Chameleon Press. Illustrated on page 88, captioned: 'the nubile girls, flowers and fruit in this work were to become key elements in Irma Stern's emerging style.'

Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*. Vlaeberg: Fernwood Press. Page 49, illustrated in colour on page 56: 'Throughout the twenties Stern's work was experimental. She began to locate African subjects ... but also sought ways of expressing her responses to the world through a visual language which satisfied her own complex temperament. Two main approaches to painting can be identified: she worked from the subject – models, landscape, still life – translating sense perceptions and emotion into colour and mark, and she worked from her imagination, responding to the image emerging under her brush. The difference in approach is clearly demonstrated in

two works from 1923, *Still Life with Books ...* and *Composition ...*. In contrast to the still life, *Composition* is not based on observation. It is literally a composition, an exercise in organizing forms and colours in a decorative manner. A contrived arrangement of shapes, the painting shows the young artist trying to transfer local subject matter – brown bodies and proteas – to the bathers theme. The frank eroticism of the female bodies is diffused by the bright, jarring colour. In its self-consciousness the painting is typically Modernist. It has elements of German Expressionism in the shape stylization and overtones of Cubism in the faceted organization of planes. Moreover, it shows the influence that Pechstein continued to exert over Stern. Indeed his influence was significant in this period – despite the fact that Stern was in South Africa – for she acquired Osborn's monograph on Pechstein, published in 1922. Reproductions of works and Osborn's interpretation of Pechstein's pursuit of primitivism stimulated her own quest for exotic subject matter and modern style, enabling her to forge her identity as South Africa's most significant pioneer Modernist painter.'

This exceptional painting was produced three years prior to *The Hunt* (1926) which now hangs in pride of place at the Irma Stern Museum. They were clearly both inspired by Stern's visit to Umgababa near Durban in 1922. In 1923, she wrote her 'Umgababa Buch' and, en route to Europe on the Usaramo, met the enigmatic Hippolyto Raposo, an author and professor from Beira, whose impact on her romantic imagination was nothing short of tumultuous.

This visualisation of an African paradise is not only infused with Stern's passion for the exotic but with her own evolving sexuality



© Irma Stern Trust | DALRO

and her yearning for love. The central figure, a young woman with beaded hair cocooned in a flame-coloured orange cloak, draws on Stern's Umgababa experiences. The girl at left reclines with her eyes closed as if dreaming while the child holds a yellow butterfly in one hand and a bunch of grapes in the other. These symbols of transformation, fertility and good fortune are reinforced by baskets of fruit and flowers.

Surrounded by Proteas bursting through green foliage that frames glimpses of the mountains and ocean beyond, all are contained in a shallow space which, pressed against the picture plane, owes much to the vision of the German Expressionist painters whom she met in Berlin in 1917 and with whom she associated and exhibited.



711

Irma STERN

SOUTH AFRICAN 1894-1966

Vase with Nude Figures

signed and dated 1949 on the reverse
hand-painted ceramic
height: 19cm

R40 000 – 60 000

712

Irma STERN

SOUTH AFRICAN 1894-1966

Figure of a Woman with Raised Arms

signed
hand-painted ceramic
height: 23cm

R10 000 – 15 000



711

© Irma Stern Trust | DALRO



711

detail



712

© Irma Stern Trust | DALRO



713

713

Jean Max Friedrich WELZ

SOUTH AFRICAN 1900-1975

Three Nudes

signed and dated 66

oil on board

37 by 41cm

R80 000 – 120 000



714

714

Jean Max Friedrich WELZ

SOUTH AFRICAN 1900-1975

MER (Tant Miem)

signed, dated 60 and inscribed 'MER, 7 Oktober 1960,

VEELS GELUK'

charcoal on paper

58 by 44,5cm

R50 000 – 70 000

LITERATURE

Miles, Elza. (1997) *The World of Jean Welz*,

Johannesburg: Fernwood Press. Illustrated on page 101.

NOTES

MER is the pseudonym of the celebrated social worker and Afrikaans writer Maria Elizabeth Rothmann (1875-1975)

715

Irma STERN

SOUTH AFRICAN 1894-1966

Madeira

signed and dated 1955

oil on canvas

55 by 68cm

R2 500 000 – 3 500 000

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. In 1955 Stern visited Europe to exhibit in Germany once more and also travelled to Turkey. It's likely that she would have called in at Madeira en route.

It was clearly a favoured destination and subject for Stern as she returned to it repeatedly throughout her career, inspired by its beauty and character. Stern's mature style, using fluid calligraphic marks rendered with brushes loaded with lush impasto, was ideal for capturing the impression that this captivating place made on her. Energetic lines, fluid brushstrokes and bright contrasting colours placed alongside each other in surprising combinations add visual excitement to create the atmosphere of this exotic island.

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716

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

Rooftops, District Six

signed and dated 1960
oil on canvas laid down on board
39 by 49,5cm

R80 000 – 120 000

717

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Cape Winter

signed and dated '64; inscribed with
the title in English and Afrikaans on
the stretcher

oil on canvas
59,5 by 74,5cm

R60 000 – 80 000



716



717

718

John Koenakeefe MOHL

SOUTH AFRICAN 1903-1985

Caught in the Rain

signed and dated 'in the 20th century';
inscribed 'They are Caught in the Rain
in the Country, Western Tvl. (S.A.) by J
Koenakeefe Mohl in the 20th Century'
on the reverse

oil on board
40,5 by 59cm

R80 000 – 120 000

719

Ephraim Mojalefa NGATANE

SOUTH AFRICAN 1938-1971

Fetching Water

signed
watercolour
50 by 67cm

R60 000 – 80 000



718



719

© The Estate of Ephraim Ngatane | DALRO

720

**Fred (Frederick Hutchison)
PAGE**

SOUTH AFRICAN 1908-1984

Man with Chicken

signed and dated '67

oil on board

67 by 44cm

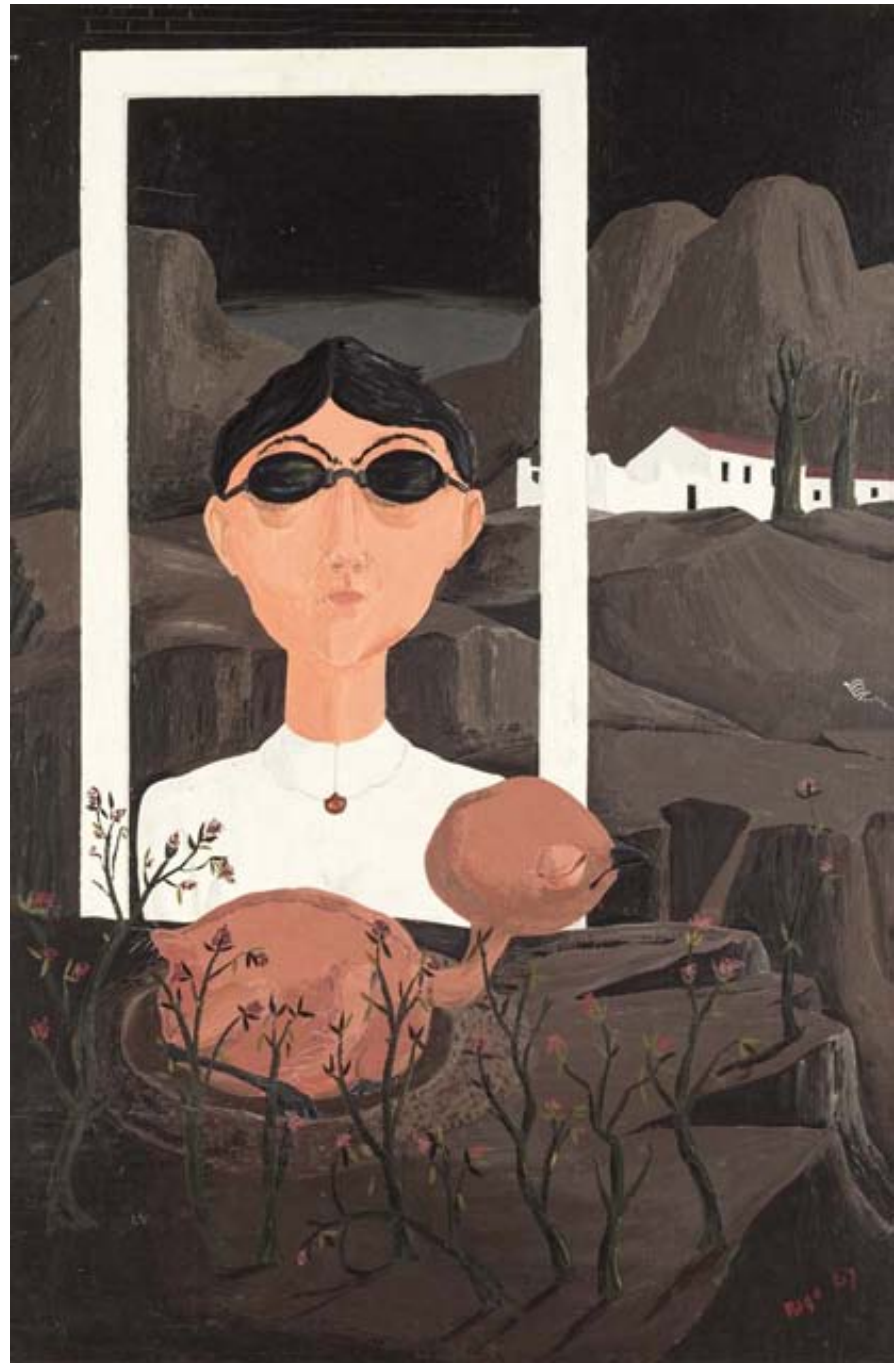
R80 000 – 120 000

EXHIBITED

Unisa Art Gallery, Pretoria, *Fred Page 1908-1984*, 1992, illustrated on page 18 of the catalogue

LITERATURE

Wright, Jean and Kerbel, Cecil.
(2011) *Fred Page: The Ring Master of Imagination*, Port Elizabeth: Cecil Kerbel and Jean Wright. Illustrated in colour on page 4, plate 17.



721

**Fred (Frederick Hutchison)
PAGE**

SOUTH AFRICAN 1908-1984

Page Walking

signed and indistinctly dated 8*
acrylic on canvasboard
43 by 58cm

R80 000 – 120 000

PROVENANCE

Selwyn Leibowitz

722

**Fred (Frederick Hutchison)
PAGE**

SOUTH AFRICAN 1908-1984

The Trot-In and Stagger Out

signed and dated 80; inscribed with
the artist's name, title and medium on
a label adhered to the reverse
acrylic on canvasboard
42,5 by 57,5cm

R60 000 – 80 000

PROVENANCE

Selwyn Leibowitz



721



722

723

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Still Life with Fruit, Olives, Wine Bottle and Coffee Pot

signed

incised and painted panel with metal frame handmade by the artist
90 by 105,5cm

R400 000 – 600 000

PROVENANCE

Purchased directly from the artist by the current owner

Still life paintings are far more than just conglomerations of objects. On the contrary, the choice of objects reveals much about the artists' lifestyles, the cultural milieu in which they operate and the values of their time. In addition, with less pressure to produce a likeness, the artist is free to explore new material and new approaches to picture-making.

Still life with Fruit, Olives, Wine Bottle and Coffee Pot offers us the opportunity to consider how Cecil Skotnes shifted his artistic concerns in response to his relocation to Cape Town in 1978. In contrast to the linear, graphic quality of African-inspired iconography that he developed through his association with artists and cognoscenti in Johannesburg, the atmosphere of Cape Town produced a radical change in his style.

In an interview with Skotnes, art critic, Neville Dubow maintained "You have rediscovered yourself as a painter in your Cape Town years" and went on to assert "there is an optimism in the work, a rediscovered certainty of touch. The simple joy – not a term one has call to use all that often – in the act of painting seems to have resurfaced. And that is reflected in the way the surfaces glow in



© The Estate of Cecil Skotnes | DALRO

their colour and tonal range."¹

To the critic's question of whether the quality of the Cape light had something to do with this shift, the artist offered a resounding "yes". Not only are his Cape still lifes infused with light and colour but they are imbued with an almost Klee-like whimsy and good humour. It is interesting to note that Skotnes trained originally as a painter at the University of the Witwatersrand under Douglas Portway, amongst others. Comparisons can be made between their poetic restructuring of observed reality to achieve a painterly lyricism.

In this gorgeous still life we sense the artist's rediscovered delight in paint as well as his palpable pleasures in the joys of life. The current owner is a chef at whose seaside home the Skotnes family often enjoyed a meal that always included a visit to the wine cellar. On one such occasion in the mid-1980s the artist remarked that the wall needed a painting. The offer was accepted, the painting produced and delivered and the deal cemented with many more bottles of wine. The painting's subject, therefore, comes as no surprise.

1. Dubow, Neville. (1996) In Harmsen, Frieda. *Cecil Skotnes*. Pretoria: self-published. Pages 115-116.



724

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Nyasaland Lake Scene

signed

oil on board

40 by 63cm

R300 000 – 400 000

Battiss produced many oils in the late '50s and '60s in which African figures constitute the subject matter, while the style and method show the assimilation and adaptation of Rock art. ... All illusionistic and perspectival Western references have been discarded and the entire format has been used to convey a sense of continuous, communal activity. The figures are of uniform size, no one unit assumes focal dominance, and movement across the picture plane is generated by colour and linear rhythm.

Arnold, Marion. (1985) 'Confronting Paintings'. In Skawran, Karin and Macnamara, Michael. (eds.) *Walter Battiss*, Craighall: AD Donker. Page 61.





Balthus



725

Alexis PRELLER

SOUTH AFRICAN 1911-1975

The Red Pineapples

signed and dated '49; inscribed with the title in pencil on the reverse oil on canvas laid down on board 49,5 by 59,5cm

R400 000 – 600 000

Between 1948 and 1949 Alexis Preller enjoyed a sojourn in the Seychelles and whether this sensual still life was painted there or shortly afterwards, it was no doubt inspired by his experiences of the place and its people. It was a much-anticipated journey which he was convinced would offer the opportunity for which he had waited all his life. In letters to his sister, Minnie, he extols

the attractions of the islands – the turquoise sea, the exotic vegetation, tropical fruits and the locals draped in 'exciting tangas'.¹ These sights, colours and patterns are incorporated into this composition to produce a painting as rich in its cultural references as it is in its festive atmosphere.

1. Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Saxonwold: Shelf Publishing. Page 124.





726

726

Terence John MCCAWE

SOUTH AFRICAN 1913-1978

Still Life with Christmas Roses

signed and dated 74

oil on canvas laid down on board

76 by 76cm

R60 000 – 80 000



727

727

Alexis PRELLER

SOUTH AFRICAN 1911-1975

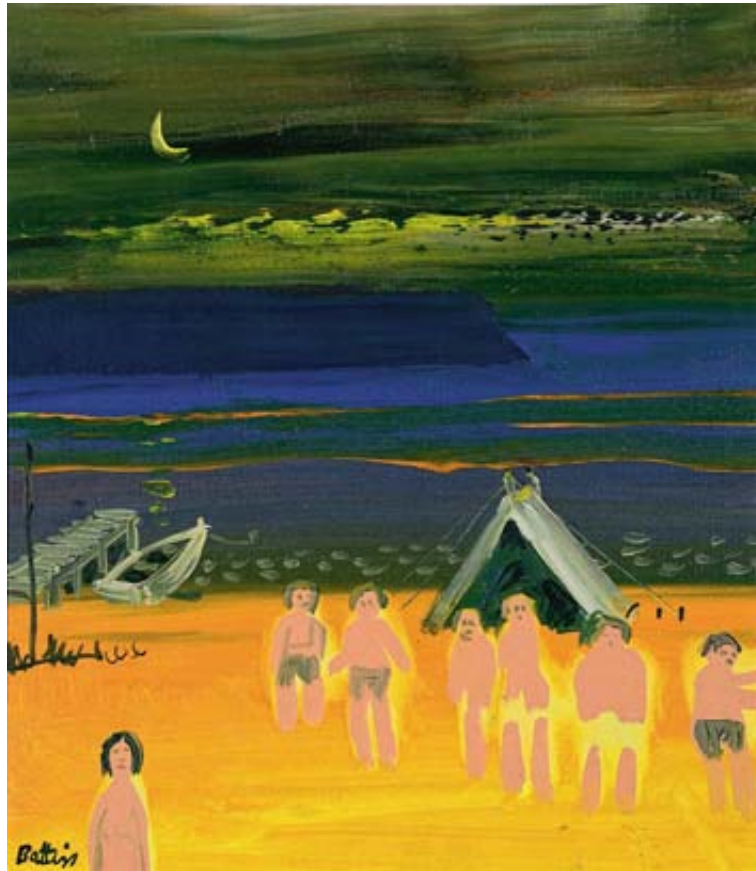
Blue Portrait

signed and dated 44

painted plaster

37 by 23cm

R60 000 – 80 000



728

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Karoo Night

signed; inscribed with the title in
pencil on the stretcher

oil on canvas

39 by 34,5cm

R200 000 – 250 000

729

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Brothers

signed and dated 1955
oil on board
59,5 by 46,5cm

R250 000 – 350 000

PROVENANCE

Private collection of the late Professor PA Duminy and subsequently the Meintjes archivist's private collection. This image was also used for Professor Duminy's *Ex Libris* (1972)

EXHIBITED

SA Association of Arts Gallery, Cape Town, *Johannes Meintjes: Paintings*, 5 to 17 March, 1956, catalogue number 33

City Galleries, Johannesburg, *Prestige Memorial Exhibition*, 1956, catalogue number 22

Rand Afrikaans University, Johannesburg, *Homage to Johannes Meintjes*, 7 June to 6 July 1990, page 21 & 41, catalogue number 32, illustrated on the front cover and invitation

SA Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 to 23 August 1990, catalogue number 15

National Museum, Bloemfontein (Oliewenhuis Art Gallery), *Prestige Memorial Exhibition*, 16 October to 25 November 1990, catalogue number 24, illustrated on page 23

LITERATURE

Sunday Star, 13 May 1990.
'Johannes Meintjes', *South African Panorama*, July 1974. Illustrated on page 23.

Johannes Meintjes, *Dagboek IV*, (unpublished), catalogue number 490.

NOTES

Accompanied by a copy of the following: Rand Afrikaans University, Johannesburg, *Homage to Johannes Meintjes*, 7 June to 6 July 1990, catalogue and invitation
SA Association of Arts Gallery, Cape Town, *Johannes Meintjes: Paintings*, 5 to 17 March, 1956, catalogue
City Gallery, Johannesburg, *Exhibition of Paintings by Johannes Meintjes*, 1956, catalogue
South African Panorama, July 1974

730

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Sleeping Youth

signed and dated 57
oil on board
32,5 by 28,5cm

R60 000 – 80 000

PROVENANCE

Purchased directly from the artist and thence by descent

EXHIBITED

Lidchi Art Gallery, Johannesburg, *Johannes Meintjes: Paintings and Drawings*, 16 to 27 July 1957, catalogue number 25

NOTES

See Johannes Meintjes' personal catalogue number 562



729



730

731

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

Young Girl with Yellow Bowl

signed and dated 79

oil on canvasboard

39,5 by 34,5cm

R150 000 – 200 000



731

732

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

The Waiting Room

signed and dated '82

oil on board

42,5 by 55,5cm

R180 000 – 240 000



732



733

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733

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Metaphysical Landscape

signed

oil on panel, with artist's incised, painted and brass-mounted frame

107 by 129cm, including frame

R300 000 – 400 000

NOTES

Acquired from the artist by the current owner in 1998

734

Sydney Alex KUMALO

SOUTH AFRICAN 1935-1988

The Little Dancer

signed with the artist's initials and numbered 5/10;

inscribed with the artist's name, dated 1964, numbered 5/10 and inscribed with the title on the base
bronze with green patina, on a wooden base
height: 31cm excluding base, base 5cm high

R80 000 – 120 000



734

735

Sydney Alex KUMALO

SOUTH AFRICAN 1935-1988

Horse and Rider

signed, dated 73 and numbered 3/5

bronze with green patina

height: 41cm

R150 000 – 200 000

LITERATURE

Watter, Lola. 'Sydney Kumalo', *Our Art III*,
The Foundation for Education, Science and
Technology. Illustrated on page 73, figure X.



735



© The Estate of Cecil Skotnes | DALRO

736

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Three Figures

signed

carved, painted and incised wood panel

122 by 121cm

R200 000 – 300 000



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737

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Night Figure II

signed and dated 1987; signed and inscribed with the
title on a label on the reverse
carved, painted and incised wood panel
102 by 80cm

R200 000 – 300 000

PROVENANCE

The Goodman Gallery, Johannesburg

738

Lucky Madlo SIBIYA

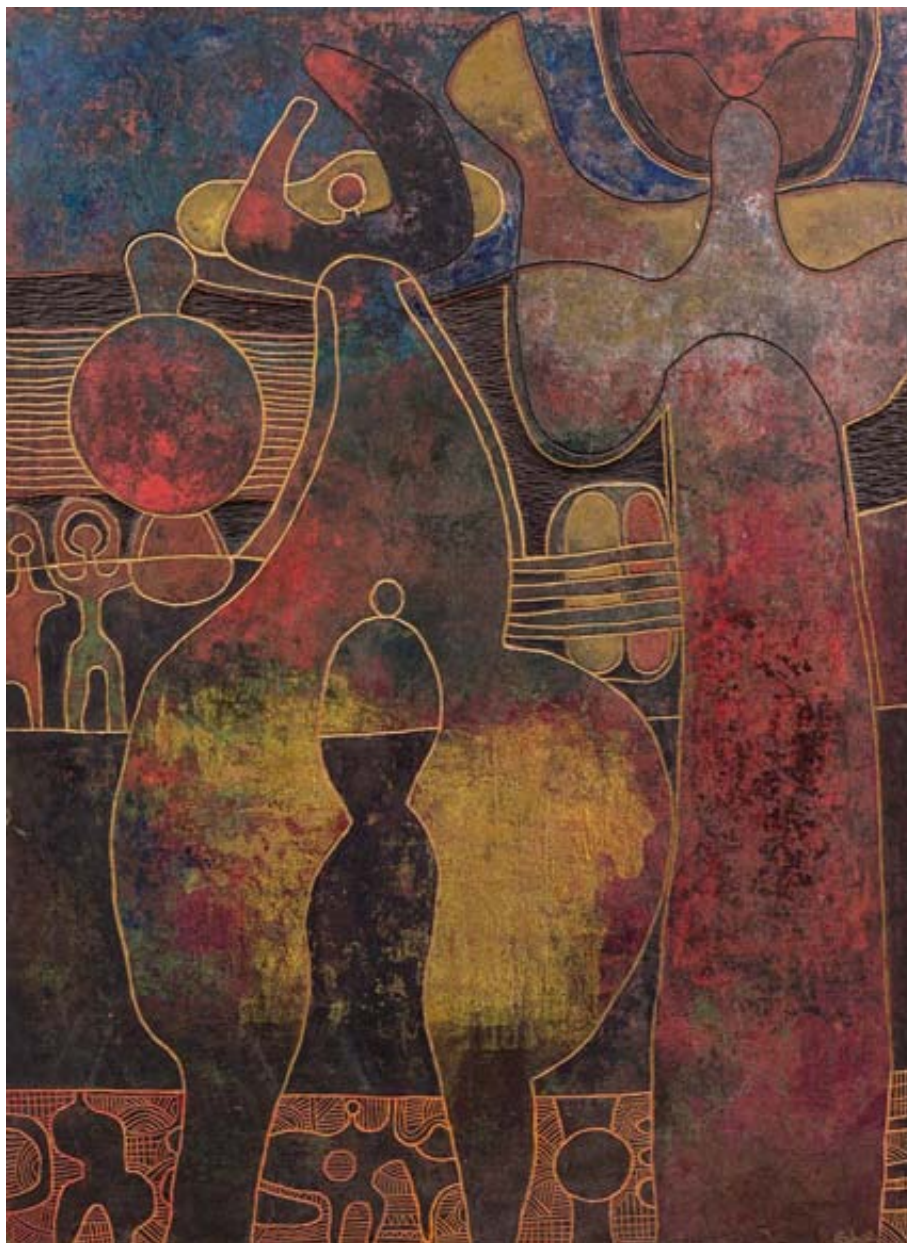
SOUTH AFRICAN 1942-1999

Figures Dancing

signed
carved, painted and incised wood
panel

102,5 by 75cm

R80 000 – 100 000





739

739

Diederick George DURING

SOUTH AFRICAN 1917-1991

Conversations

signed

oil on board

65 by 70cm

R30 000 – 50 000



740

740

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Head

signed

carved, painted and incised wood

panel

91,5 by 60,5cm

R80 000 – 120 000

© The Estate of Cecil Skotnes | DALRO



741

741

Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Reclining Figure

signed and numbered 4/6 2 ED

bronze with green patina

height: 29cm

R80 000 – 100 000

742

Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Reclining Figure

signed, dated 1969 and numbered 5/6

bronze, on a wooden base

height: 18,5cm excluding base,

base 4,5cm high

R30 000 – 50 000



742



743

743

Gerard DE LEEUW

SOUTH AFRICAN 1912-1985

Guinea-fowl

signed and dated 62
bronze, on a wooden base
height: 46cm, including base

R80 000 – 100 000

EXHIBITED

Lidchi Gallery, Johannesburg, *Group Exhibition*,
1962

LITERATURE

Strydom, Matthys J. (1979) *Gerard de Leeuw*,
George: Suidkaap-Uitgewery. Illustrated twice
on page 93.

744

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Figures

signed
carved, painted and incised wood panel
45 by 45,5cm

R60 000 – 80 000



744

© The Estate of Cecil Skotnes | DALRO



745

Erik (Frederik Bester Howard) LAUBSCHER

SOUTH AFRICAN 1927-2013

Swartberg Peak

signed, inscribed with the title 'Swartberg Piek/Peak',
dated 1998/2003, the dimensions, the artist's address
and the dedication 'To Nick and Zollie from Oupa 2012'

oil on canvas

81 by 125cm

R250 000 – 350 000

PROVENANCE

Gift from the artist to the current owners



746

746

**Erik (Frederik Bester Howard)
LAUBSCHER**

SOUTH AFRICAN 1927-2013

Clouds over Lion's Head

signed and dated 78; inscribed 'aan Viktor
en Gretchen, groete Erik Laubscher,
22/9/78' on the reverse

oil on canvas

24,5 by 90,5cm

R60 000 – 80 000

747

Carl Walter MEYER

SOUTH AFRICAN 1965-

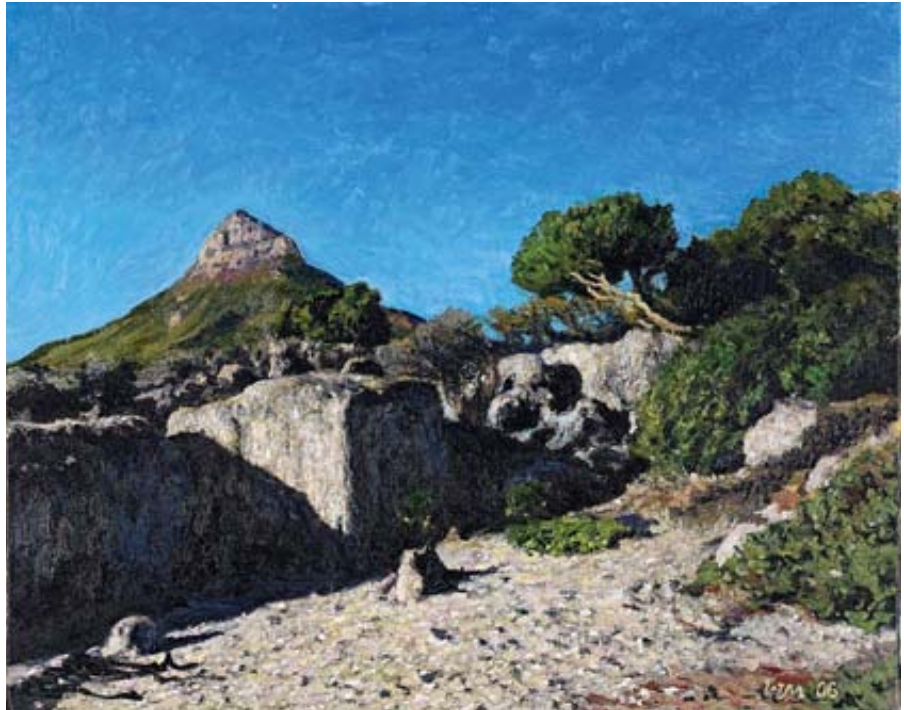
Lion's Head from Camps Bay

signed with the artist's initials
and dated '06; inscribed with the title
on the stretcher

oil on canvas

40 by 50cm

R40 000 – 60 000



747

748

Christo COETZEE

SOUTH AFRICAN 1929-2000

Roses

signed and dated 88; signed, dated 88
and inscribed with the title on
the reverse

oil and enamel on board
120 by 121,5cm

R80 000 – 120 000

749

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

A Vase of Daisies

signed

oil on canvas laid down on board
59 by 90cm

R60 000 – 80 000

748



749



750

Henry SYMONDS

SOUTH AFRICAN 1949-

Still Life of Arums

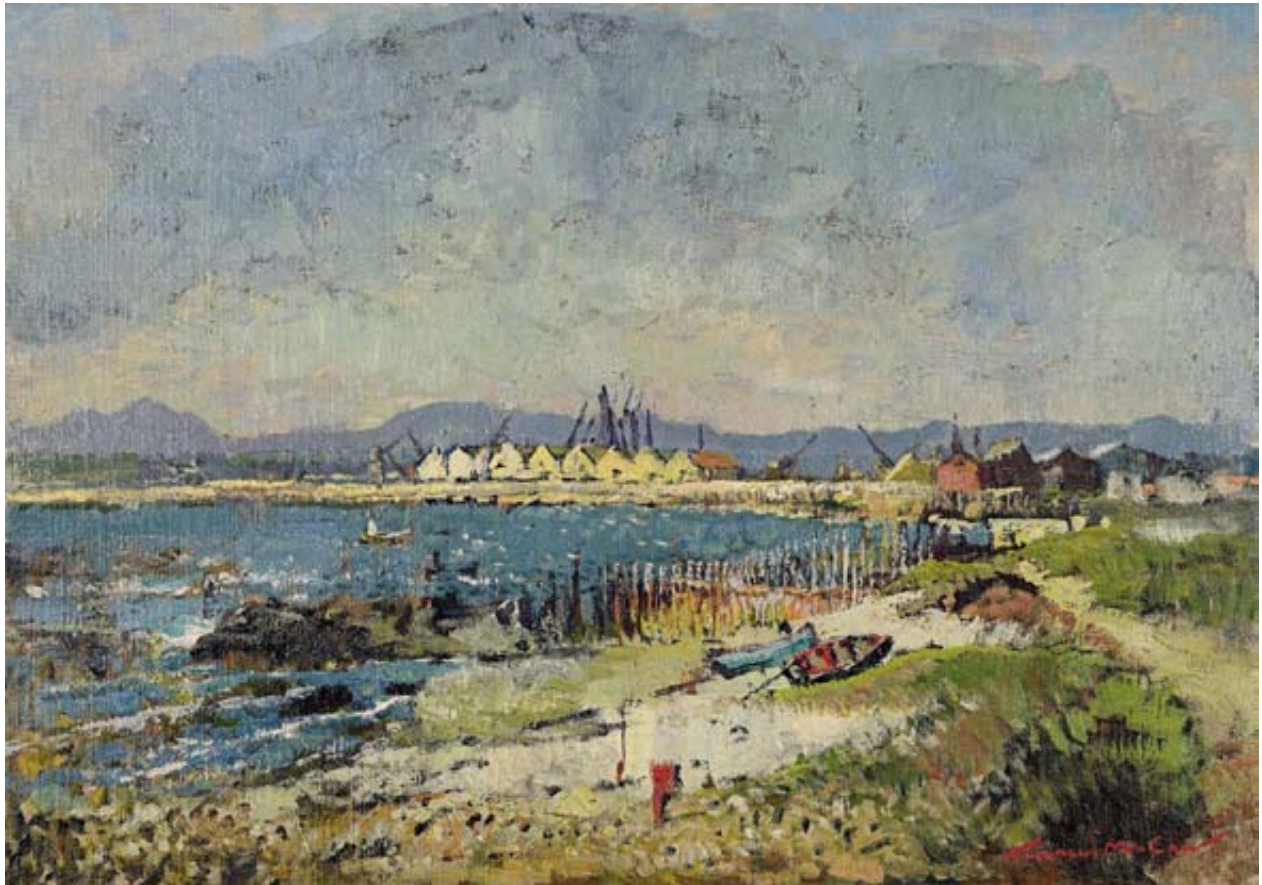
signed and dated 90

oil on canvas

154 by 97cm

R40 000 – 60 000





751

Terence John MCCAWE

SOUTH AFRICAN 1913-1978

St Helena Bay

signed

oil on canvas laid down on board

49 by 69cm

R50 000 – 70 000



752

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

The Boatyard, Lamberts Bay

signed

oil on canvas laid down on board

84 by 121cm

R300 000 – 500 000



© Peter Clarke | DALRO

753

Peter CLARKE

SOUTH AFRICAN 1929-

Flowering Hotnotsvy, Teslaarsdal

signed and dated 15.9.1958; dated and
inscribed with the title on the reverse in pencil

gouache on paper

36 by 44cm

R40 000 – 60 000

754

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

The Park

signed; signed and inscribed with the

title on a label on the reverse

oil on board

28,5 by 22,5cm

R80 000 – 100 000



© The Estate of Stanley Pinker | DALRO



755

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

Circus: Strongman

signed, dated 2006, inscribed with the artist's name, medium and title on the reverse

oil over duco on canvas
90 by 90cm

R400 000 – 600 000

EXHIBITED

Goodman Gallery, Johannesburg, *Robert Hodgins: Looking Back*, 13 April to 11 May 2013

An artist of uncompromising vision and brilliance ... His work is not for the faint-hearted for he is certainly an acquired taste, reserved for the few who try to penetrate the surface, who have an innate urge to scratch beneath convention and open their imaginations to the demons of viscerality.

Geers, Kendell. (2002) 'Undiscovered at 82'. In Atkinson, Brenda et al. *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 68.

756

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

Will the Fat Lady Please Stop Singing

signed, dated 2006, inscribed with the title, medium, artist's name and 'For Madeleine to cheer her up' on the reverse

oil on canvas

30 by 30cm

R50 000 – 70 000



756

757

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

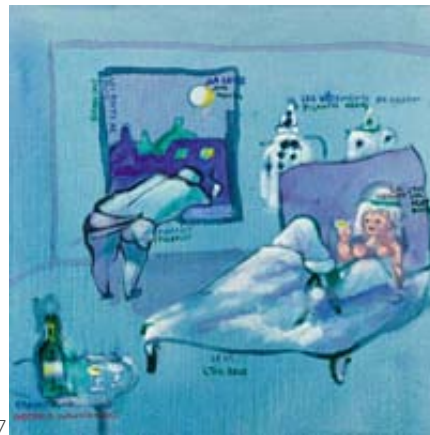
Au Clair de la Lune

signed, dated 2002, inscribed with the artist's name, the medium and the title on the reverse

oil on canvas

50 by 50cm

R40 000 – 60 000



757

758

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

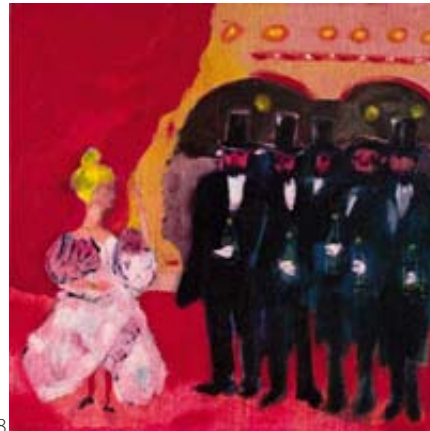
Mais, Messiers (sic) - I Have Only Two Slippers

signed, dated 2002, inscribed with the artist's name, the medium and the title on the reverse

oil on canvas

50 by 50cm

R40 000 – 60 000



758

759

**Hennie (Hendrik Christiaan)
NIEMANN JNR**

SOUTH AFRICAN 1972-

*Beach Market, Vilanculos,
Mozambique*

signed with the artist's initials and
dated '05; inscribed with the artist's
name, date and title on the reverse
oil on canvas

108,5 by 109cm

R120 000 – 160 000

760

Zwelethu MTHETHWA

SOUTH AFRICAN 1960-

On the Beach

signed and dated '92
chalk pastel on paper
69 by 98cm

R50 000 – 70 000



759



760



© The Estate of Ephraim Ngatane | DALRO

761

Ephraim Mojalefa NGATANE

SOUTH AFRICAN 1938-1971

Jiving

signed and dated 66

oil on board

80 by 100cm

R200 000 – 300 000

Ephraim Ngatane was an accomplished alto-saxophone player with a love of jazz which is clearly reflected in this painting of people responding enthusiastically to the rhythm of the music. Ngatane's vibrant scene, lively colour and syncopated brushstrokes provide a visual interpretation of the musical culture and social life of Soweto where he lived.

762

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

*Drawing from 'Preparing the Flute,'
(Queen of the Night)*

executed in 2004/5

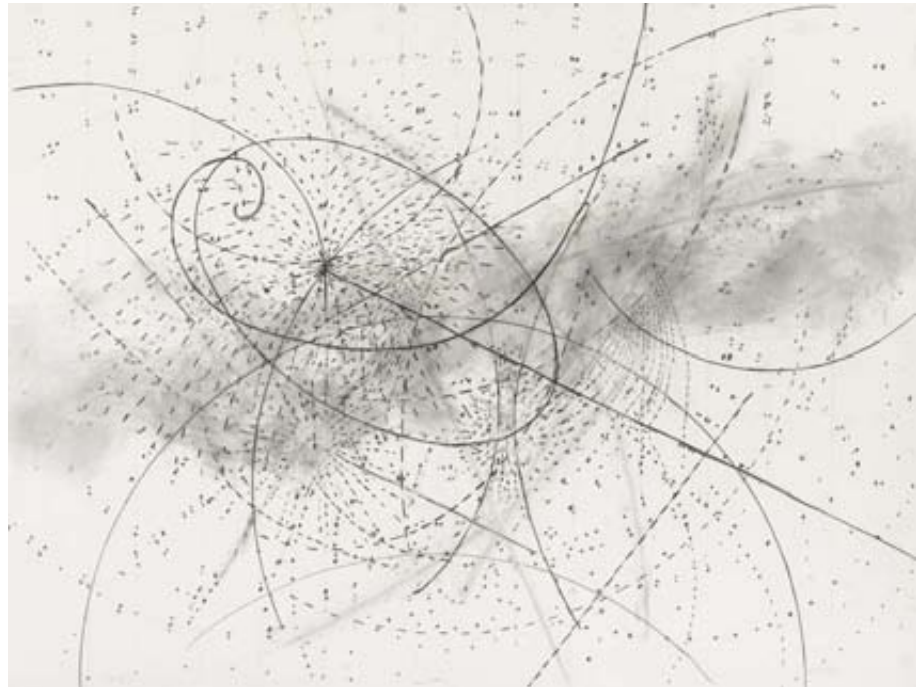
signed

charcoal and coloured pencil on paper
120 by 160cm

R800 000 – 1 200 000

NOTES

cf. Law-Viljoen, Bronwyn (ed.) (2007) *William Kentridge: Preparing the Flute*, Johannesburg: David Krut Publishing. A similar example is illustrated on page 114



William Kentridge was commissioned to create *The Magic Flute* by La Monnaie in Brussels where it opened in April 2005. Used in creating the animation sequences for his production, this drawing evokes the famous scene from the 1816 production with Karl Schinkel's set designs in which the Queen of the Night appears beneath a star-studded vault.

According to Kentridge, the animated drawings based on Mozart's mystical opera, projected through a model of an Italian-style proscenium, become 'a metaphor for the transformation from dark into light', both through the experience of Mozart's protagonists and the way in which film captures light and brings imaginary scenes

to life. During the Queen of the Night's famous aria, the miniature theatre becomes a camera obscura, as fireworks and stars erupt across the sky.¹

When preparing images for projection, Kentridge explains, "There are two ways of drawing white lines. One is to draw with chalk on black paper, the other is to use black lines on white paper and then reverse the image on the film by using the negative, so that the lines become white and the background dark".² For the artist the latter was preferable as it allowed for a wider range of drawing material and variety of mark making. Transposing positive and negative imagery also allowed him to explore the opposition of light and

dark, themes that are in constant dialogue throughout the opera.

These 'drawings with light' were projected onto the starry backdrop. Dynamic rays of light pierce space in which spheres revolve around one another, suggesting the movement of constellations and planets. They illuminate *The Magic Flute's* theme of the education of humankind as progressing from chaos through to rationalistic enlightenment.

1. <http://www.architectural-review.com/folio/folio-review/preparing-the-flute-by-william-kentridge-rome-italy/8603140.article>
2. Kentridge, William. (2006) *Die Zauberflöte* (opera programme), Brussels: La Monnaie. Page 14.





763

Deborah Margaret BELL

SOUTH AFRICAN 1957-

Ararat

signed and dated 2004

mixed media

63 by 120cm

R80 000 – 120 000



764

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Three Shadows in a Landscape

executed in 2003

signed and numbered 23/40 in pencil in the margin

etching with sugarlift

sheet size: 75 by 90cm

R80 000 – 120 000

765

Nandipha MNTAMBO

SWAZI 1982-

Inkunzi Emnyama, diptych
signed, dated 2009 and numbered 4/5
on the accompanying certificate of
authenticity
archival ink on cotton rag paper
112 by 85cm each (2)

R35 000 – 45 000

EXHIBITED

Nandipha Mntambo's Standard
Bank Young Artist exhibition, *Faena*:
National Arts Festival, Grahamstown,
30 June to 10 July 2011

Nelson Mandela Metropolitan Art
Museum, Port Elizabeth, 27 July to
4 September 2011

Iziko South African National Gallery,
Cape Town, 28 September to
7 November 2011

Oliewenhuis Art Museum,
Bloemfontein, 16 February to 9 April
2012

Standard Bank Gallery, Johannesburg,
2 May to 9 June 2012

University of Potchefstroom Art
Gallery, Potchefstroom, 16 August to
14 September 2012

LITERATURE

Perryer, Sophie (ed.) (2011) *Nandipha
Mntambo: Standard Bank Young Artist
Award 2011*, Cape Town: Stevenson in
association with Standard Bank and
the National Arts Festival. Illustrated in
colour on pages 82 and 83.

NOTES

Edition of 5 + 2AP

Photography: Tony Meintjes



766

Pieter HUGO

SOUTH AFRICAN 1976-

Animal Handler with Ajusco, Lagos, Nigeria, 2007

C-print mounted on plexiglass
image size: 100 by 100cm

R80 000 – 120 000

LITERATURE

Hugo, Pieter. (2007) *The Hyena and Other Men*, Munich: Prestel. Illustrated on page 2.



766

767

David GOLDBLATT

SOUTH AFRICAN 1930-

Zoar Little Karoo, Cape Province, South Africa (1968)

signed and dated 1968 in pencil on the mount; signed, dated and inscribed 'House, Zoar' on the reverse hand printed vintage silver print laid down on card
image size: 25 by 25cm

R30 000 – 40 000

LITERATURE

Goldblatt, David. (2007) *Some Afrikaners Revisited*, with essays by Antjie Krog and Ivor Powell, Roggebaai: Umuzi. Illustrated on page 191.

Goldblatt, David. (1975) *Some Afrikaners Photographed*, Sandhurst: Murray Crawford. Illustrated on page 133.



767

Vladimir Mayakovsky is an ongoing source of inspiration for William Kentridge who has admitted to rereading the Russian poet and playwright's *The Tragedy* prior to embarking on new pieces. Heads that appear to be asleep or dreaming evoke ruminations on the political and social transformations of their time.

768

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Mayakovsky Head (Blue)

signed and numbered A 6/8 in pencil in the margin and embossed with the Caversham Press chop mark

etching and aquatint in colour on Fabriano paper
image size: 22,5 by 29cm

R100 000 – 150 000

769

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Mayakovsky Head (Green)

signed and numbered B 4/5 in pencil in the margin and embossed with the Caversham Press chop mark

etching and aquatint in colour on Fabriano paper
image size: 22,5 by 29cm

R100 000 – 150 000

770

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Mayakovsky Head (Orange)

signed and numbered C 5/5 in pencil in the margin and embossed with the Caversham Press chop mark

etching and aquatint in colour on Fabriano paper
image size: 22,5 by 29cm

R100 000 – 150 000



768



769



770

771

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

A Nicely Built City Never Resists Destruction

executed in 1995

signed and numbered A/P I/III in

pencil in the margin

etching, aquatint and drypoint, from

1 copper plate, on Zerkall 220 gsm

paper

image size: 29,5 by 37,5cm

R25 000 – 35 000

LITERATURE

Law-Viljoen, Bronwyn. (2006) *William Kentrige Prints*, Johannesburg: David Krut. Another example from the edition illustrated on page 53.

Geers, Kendell. (ed.) (1997)

Contemporary South African Art: The Gencor Collection, Johannesburg: Jonathan Ball Publishers. Another example from the edition illustrated on page 41.

NOTES

Edition 50

772

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Woman with a Megaphone

signed and numbered 21/30 in pencil

in the margin, embossed with the

Caversham Press chop mark

screenprint

image size: 35 by 43,5cm

R25 000 – 35 000



771



772



773

773

Deborah POYNTON

SOUTH AFRICAN 1970-

Strelitzia

signed, dated 1999, inscribed with the title, the artist's name, address and telephone number on the reverse

oil on canvas

50 by 50cm

R35 000 – 45 000



774

774

Deborah POYNTON

SOUTH AFRICAN 1970-

Diorama

executed in 2005

oil on canvas

200 by 75cm

R70 000 – 90 000



775

Lionel SMIT

SOUTH AFRICAN 1982-

Portrait of a Woman

signed and dated 2008

oil on canvas

120 by 100cm

R100 000 – 120 000



776

776

Andrew PUTTER

SOUTH AFRICAN 1965-

Hottentots Holland: Flora Capensis 1

signed, dated 2008, numbered 1/8 and inscribed with the title in pencil on the reverse

archival pigment ink on cotton rag paper, framed behind museum grade glass

78,5 by 64,5cm

R25 000 – 35 000

EXHIBITED

Michael Stevenson, Cape Town, *Summer 2008/9: Projects*, 27 November 2008 to 10 January 2009

NOTES

Photography and compositing: Tony Meintjes
Flower arranging: Christopher Peter



777

777

Andrew PUTTER

SOUTH AFRICAN 1965-

Hottentots Holland: Flora Capensis 2

signed, dated 2008, numbered 1/8 and inscribed with the title in pencil on the reverse

archival pigment ink on cotton rag paper, framed behind museum grade glass

78,5 by 64,5cm

R25 000 – 35 000

EXHIBITED

Michael Stevenson, Cape Town, *Summer 2008/9: Projects*, 27 November 2008 to 10 January 2009

NOTES

Photography and compositing: Tony Meintjes
Flower arranging: Christopher Peter

778

Jane ALEXANDER

SOUTH AFRICAN 1959-

Dig it All Yummy

signed, dated 2004, numbered 5/15 and inscribed with the title in pencil on the reverse pigment print on cotton paper
45 by 40cm

R50 000 – 70 000

LITERATURE

Subirós, Pep. (ed.) (2011) *Jane Alexander: Surveys (from the Cape of Good Hope)*, New York: Museum for African Art and Actar. Illustrated in colour on page 153.

779

ARTTHROB

Portfolio Three

Willem Boshoff, *Political Candyfloss (Left and Right)*, signed, dated 2009, numbered 6/60 and inscribed with the title in pencil in the margin
a pair of etchings
sheet size: 108 by 78,5cm, in a cardboard cylinder
Robert Hodgins, *Miss Priss*, signed, dated '09, numbered 6/60 and inscribed with the title in pencil in the margin, colour lithograph
Clive van den Berg, *Cyber Erotics*, signed, dated 2009, numbered 6/60 and inscribed with the title in pencil in the margin, colour lithograph
Lisa Brice, *Untitled*, signed, dated 2008 and numbered 6/60 in pencil in the margin, colour lithograph
William Kentridge, *Untitled*, signed and numbered 6/60 in pencil in the margin, a hand-printed lithograph printed on collaged Chambers Encyclopedia book pages
Candice Breitz, *Ex Libris South Africa, 2009*, accompanied by a Certificate of Authenticity, signed, dated 25 February, 2010, and numbered 6/60, Cibachrome photograph
in an archival linen box, 87 by 67cm (6)

R50 000 – 70 000

End of Sale



778

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779

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- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.6 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
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- 1.14 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.15 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.16 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.17 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall have corresponding meanings;
- 1.18 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.19 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.20 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he

is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.

- 2.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot.
- 2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.
- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

2.3 Exclusions and limitations of liability to buyers

- 2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer

shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:

- 2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;
 - 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
 - 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
 - 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:
- 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
 - 2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
 - 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
 - 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's hammer, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.
 - 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
 - 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or recession of the sale contract or delay in payment.

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol *. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing certain materials, and that other countries require a permit (e.g. a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. Strauss & Co cannot ensure that a licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits required for export or import licence.

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.

Strauss & Co

Fine Art Auctioneers | Consultants

SALE NO.: CT 2013/3 SALE DATE: 21 OCTOBER 2013
 SALE VENUE: THE VINEYARD HOTEL, NEWLANDS, CAPE TOWN
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- See information regarding Absentee/Telephone bidding as set out in this catalogue (Buying at Strauss & Co).
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- Telephone bids are offered for lots with a minimum low estimate of R10 000.

Lot No	Lot Description	Max BID SA Rands

If successful, please debit my card immediately

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Please forward me the purchaser shipping instruction form

Absentee **Bidding Form**

(*)Telephone Bidder Number

(Please tick applicable box) (for office use only)

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Please arrange packaging and shipping of the following lots:

Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____

Is Insurance required?

Insurance Value: _____

Please indicate if you would like the shipping company to provide unpacking, crate removal, and/or installation of your purchases at your expense.

Please indicate if you would like your purchases to be sent to our Johannesburg office for collection.

Client Signature:

Client Printed Name:

Date:

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10. Chinese Hangxi
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White Vase
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11. 17c Chinese
Swatow Blue and
White Dish
R20 000



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COLLECTION VALUATION 2012



12. 18c Provincial
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Gourd Shaped Vase
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13. Fine Bulbous
Ming Dynasty Blue
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Conversion Chart

Ring Size

American	French/Japanese	English	Metric	Lot
4¼	7	I	47,4012	466
4½	8	II½	47,9997	434
5	9	J½	49,1967	409, 434
5½	–	K½	50,3937	422, 429, 518
5¾	11	L	50,9922	451
6	–	L½	51,5907	409
6¼	12	M	52,1892	440
6½	13	M½	52,7877	471
7	14	N½	54,1044	420, 424, 433
7	15	O	54,7428	409, 438, 438, 473, 488, 491
7¼	–	O½	55,3812	469, 492, 511
7½	16	P	56,0196	398, 459
7¾	–	P½	56,6580	450, 457, 515
8¼	18	Q½	57,9348	499
9¼	–	S½	60,4884	425

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AUCTION RESULTS 20 MAY 2013

South African and International 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 181 888	33	R 62 524	69	R 54 566	102	R 18 189	136	R 47 746
2	R 54 566	34	R 18 189	70	R 45 472	103	R 31 830	137	R 193 256
3	R 45 472	35	R 36 378	71	R 9 368	104	R 36 378	139	R 68 208
4	R 45 472	36	R 21 599	73	R 51 156	105	R 136 416	140	R 8 783
6	R 17 052	37	R 8 197	74	R 29 557	106	R 39 788	141	R 47 746
7	R 85 260	38	R 39 788	75	R 36 378	107	R 29 557	143	R 85 260
8	R 27 283	39	R 27 283	76	R 29 557	108	R 29 557	144	R 62 524
9	R 36 378	40	R 20 462	77	R 17 052	109	R 15 915	145	R 43 198
11	R 31 830	41	R 39 788	78	R 34 104	110	R 39 788	146	R 14 778
13	R 36 378	42	R 31 830	80	R 8 783	111	R 68 208	148	R 29 557
14	R 43 198	43	R 47 746	81	R 47 746	112	R 68 208	149	R 10 539
15	R 39 788	45	R 31 830	84	R 79 576	113	R 29 557	150	R 51 156
16	R 39 788	46	R 43 198	85	R 25 010	114	R 17 052	151	R 19 326
17	R 102 312	47	R 51 156	86	R 12 505	115	R 147 784	153	R 5 855
18	R 39 788	48	R 73 892	87	R 102 312	116	R 45 472	154	R 29 557
19	R 29 557	49	R 45 472	89	R 318 304	118	R 29 557	155	R 22 736
20	R 79 576	50	R 68 208	90	R 12 505	120	R 13 642	156	R 10 539
22	R 40 925	51	R 17 052	91	R 36 378	122	R 27 283	158	R 40 925
23	R 15 915	52	R 47 746	92	R 25 010	123	R 34 104	159	R 20 462
24	R 8 197	54	R 27 283	93	R 204 624	125	R 62 524	160	R 18 189
25	R 8 197	57	R 22 736	94	R 181 888	126	R 43 198	161	R 19 326
26	R 62 524	58	R 45 472	95	R 73 892	127	R 43 198	162	R 39 788
27	R 62 524	59	R 159 152	96	R 68 208	128	R 5 855	164	R 73 892
29	R 21 599	60	R 79 576	97	R 31 830	130	R 73 892	165	R 34 104
30	R 96 628	62	R 30 694	98	R 27 283	131	R 19 326	166	R 17 052
31	R 56 840	64	R 29 557	99	R 54 566	132	R 25 010	167	R 62 524
32	R 73 892	68	R 79 576	101	R 47 746	134	R 27 283	168	R 107 996

LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS
169	R 51 156	212	R 34 104	243	R 1 136 800	275	R 102 312	307	R 204 624
170	R 20 462	213	R 45 472	244	R 90 944	276	R 102 312	308	R 397 880
174	R 20 462	214	R 51 156	245	R 454 720	277	R 852 600	309	R 363 776
179	R 81 850	215	R 341 040	246	R 341 040	279	R 170 520	310	R 159 152
180	R 56 840	216	R 295 568	247	R 295 568	280	R 204 624	311	R 73 892
181	R 14 778	219	R 170 520	248	R 147 784	282	R 102 312	312	R 96 628
183	R 21 599	221	R 170 520	249	R 181 888	283	R 90 944	313	R 250 096
185	R 17 052	222	R 454 720	250	R 295 568	284	R 1 818 880	314	R 159 152
186	R 4 684	223	R 591 136	251	R 147 784	285	R 682 080	315	R 159 152
188	R 17 052	224	R 431 984	252	R 102 312	286	R 295 568	316	R 181 888
189	R 9 954	225	R 227 360	253	R 159 152	288	R 125 048	317	R 454 720
190	R 62 524	226	R 773 024	255	R 568 400	289	R 204 624	318	R 159 152
191	R 13 642	227	R 341 040	256	R 795 760	290	R 852 600	319	R 454 720
192	R 42 062	228	R 284 200	257	R 795 760	291	R 1 079 960	320	R 363 776
193	R 11 710	229	R 147 784	258	R 295 568	293	R 227 360	321	R 125 048
194	R 56 840	230	R 431 984	259	R 409 248	294	R 966 280	322	R 170 520
195	R 31 830	231	R 113 680	260	R 227 360	295	R 295 568	323	R 159 152
196	R 29 557	232	R 170 520	261	R 125 048	296	R 272 832	327	R 204 624
198	R 31 830	233	R 113 680	262	R 181 888	297	R 295 568		
199	R 17 052	234	R 5 911 360	263	R 136 416	298	R 1 250 480		
200	R 14 778	235	R 591 136	265	R 795 760	299	R 45 472		
201	R 13 642	236	R 125 048	269	R 966 280	300	R 477 456		
203	R 761	237	R 625 240	270	R 511 560	301	R 227 360		
204	R 25 010	239	R 147 784	271	R 147 784	302	R 1 591 520		
205	R 36 378	240	R 90 944	272	R 818 496	304	R 204 624		
206	R 43 198	241	R 170 520	273	R 250 096	305	R 136 416		
211	R 159 152	242	R 795 760	274	R 341 040	306	R 477 456		



Robert Gwelo Goodman

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