

BACK COVER
Lot 706 Alexis Preller, *Red Angel* (detail)

INSIDE BACK COVER
Lot 711 Alexis Preller, *African Profile* (detail)

Strauss&co
Fine Art Auctioneers | Consultants

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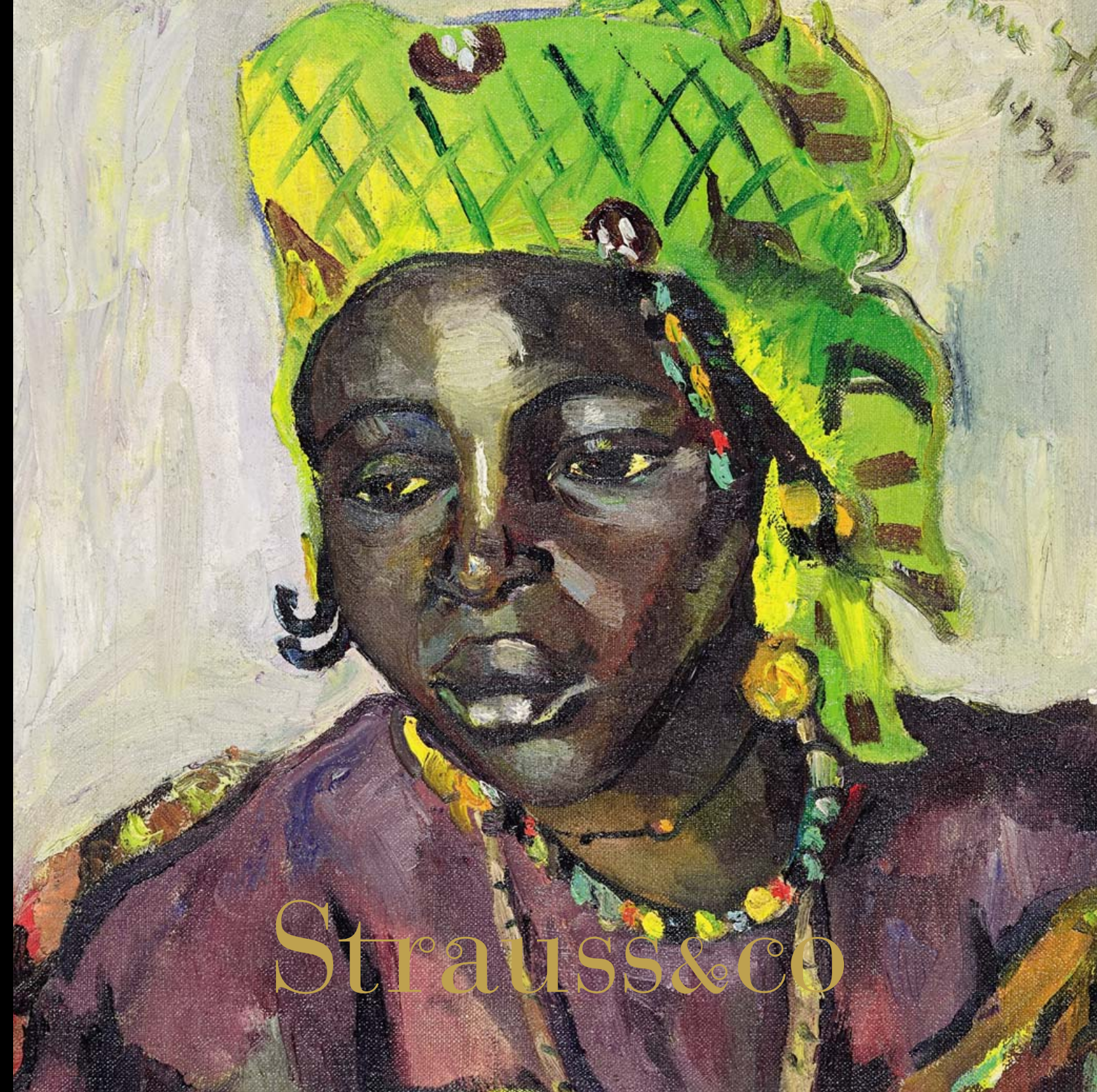
PRELLER
71

Strauss&co

Important South African & International Art , Furniture, Decorative Arts & Jewellery

17 March 2014

CT 2014/1



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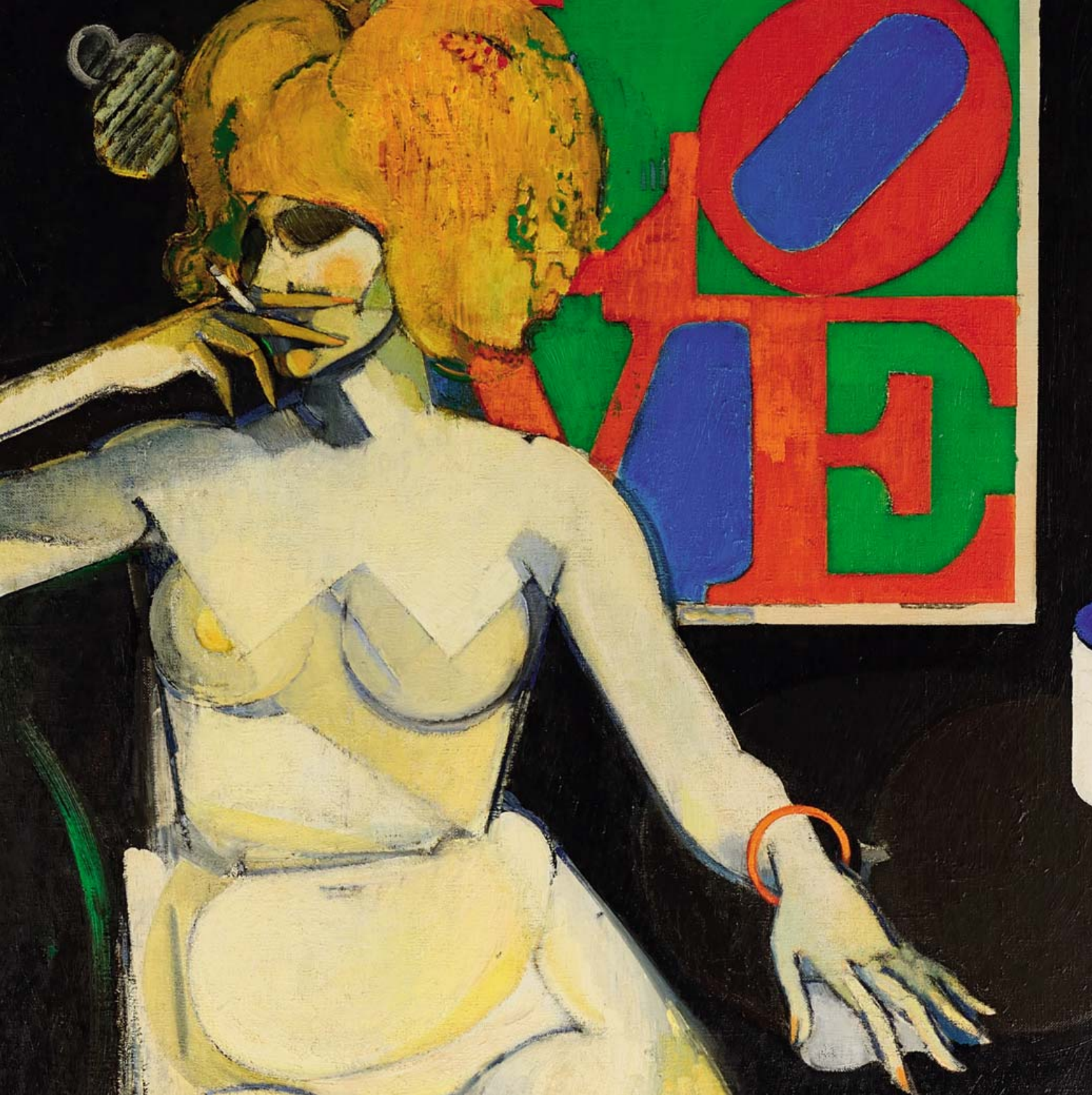
FRONT COVER
Lot 696 Irma Stern, *Dakar Woman* (detail)

INSIDE FRONT COVER
Lot 692 Maggie Laubser, *A Harvest Scene at Oortmanspost Farm, Malmesbury District* (detail)



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PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Important South African & International Art, Furniture, Decorative Arts & Jewellery

Monday 17 March 2014

10.00am: Session One (Lots 1-210)

1.30pm: Session Two (Lots 211-380)

3.30pm: Session Three (Lots 381-540)

5.30pm: Session Four (Lots 541-660)

8.00pm: Session Five (Lots 661-762)

VENUE

The Vineyard Hotel, Newlands, Cape Town

Colinton Road (off Protea Road)

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

PREVIEW

Friday 14 to Sunday 16 March 10am to 5pm

WALKABOUTS

Conducted by Stephan Welz & Emma Bedford

Saturday 15 and Sunday 16 March at 11am

ENQUIRIES

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ILLUSTRATED CATALOGUE R150.00

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

OPPOSITE: LOT 745 STANLEY PINKER, *LOVE* (DETAIL)

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



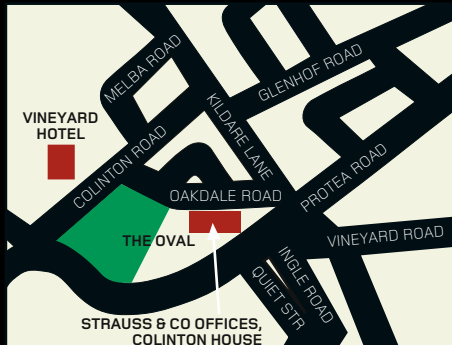
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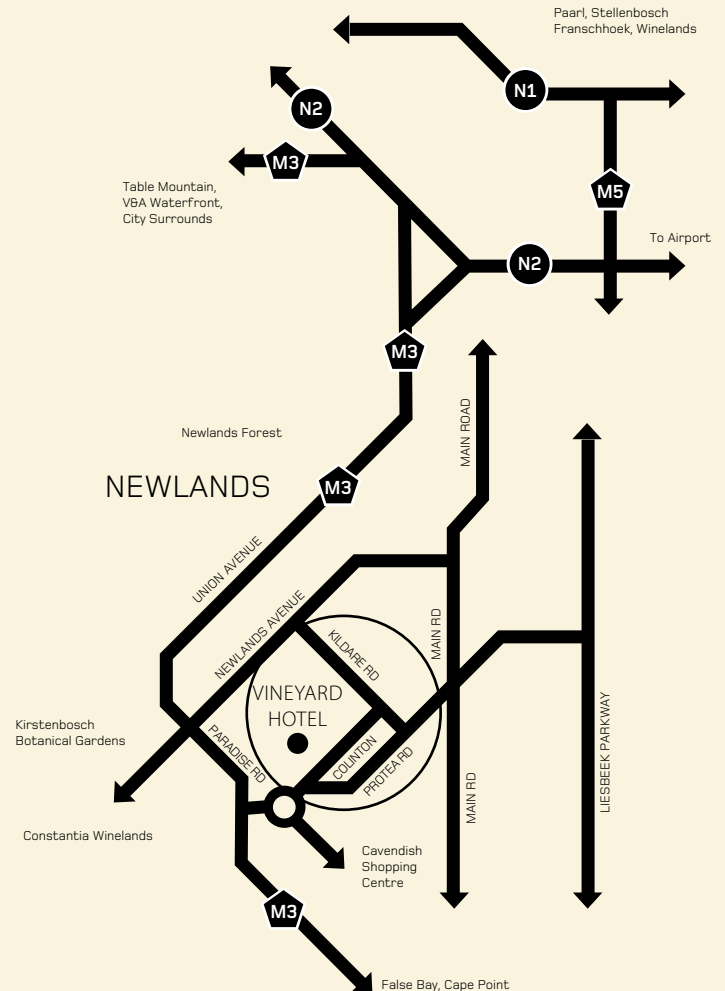
OPPOSITE

Lot 354 A pair of monumental Venetian parcel-gilt ebonised and carved
blackamoors (*detail*)

Directions to the Vineyard Hotel



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



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Information for this Sale

Auction

Monday 17 March 2014

10.00am Session 1 (Lots 1-210)

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Conference Centre

Colinton Road, Newlands, Cape Town

Preview

Friday 14 to Sunday 16 March

10am to 5pm

Walkabouts

Stephan Welz & Emma Bedford

Saturday 15 and Sunday 16 March

at 11am

Enquiries & Catalogues

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Buying at Strauss & Co

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

What is coming up for sale?

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

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

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

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

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

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

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

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

How do I Bid?

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

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

These services are free of charge.

1. In the saleroom:

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

2. Telephone Bidding

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

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

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

3. Written or Absentee Bids

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

The auctioneer may bid on behalf of the seller up to the amount of the reserve by placing consecutive or responsive bids for a lot.

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

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

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

Registration

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

Important Notice for all Bidders

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

How do I Pay and Collect?

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

How much will I pay?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows: 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:-

- Electronic Transfer (EFT)
- Cheque (by prior arrangement)
- Credit cards acceptable to Strauss & Co:
Mastercard and Visa
- Direct Cash deposit into our Current Account
Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
SBZA ZA JJ

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

Insurance

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

Collection of Purchases

1) From The Vineyard Hotel

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

The premises must be cleared by 2pm.

2) From Strauss & Co, Cape Town

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

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

3) From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co Johannesburg may make use of the 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

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

Relttem Removers: Tel +27 84 504 6096

Contact: Brenim Mettler

Stuttafords Fine Art

Tel +27 21 514 8700

Contact john.spangenberg@stuttafordvanlines.com





Explanation of Cataloguing Terms

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

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

'Name of the artist ...'

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

'Attributed to ...'

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

'Studio of ...'

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

'Circle of ...'

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

'Follower of ...'

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

'Manner of ...'

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

'After ...'

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

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

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

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

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

INVITATION TO CONSIGN

Fine South African & International Art,
Furniture & Decorative Arts

Online auction 7-23 April 2014

Consignments close Monday 24 March

011 728 8246 / 021 683 6560



Walter Oltman

Cricket

R3 000 – 5 000



Penny Siopis

Le Cap de Bonne Esperanza

R8 000 – 12 000



Diane Victor

Nelson-Ash, Long Walk

R25 000 – 35 000

www.straussartonline.co.za

Strauss Online





The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 17 March - 10.00am

**English Silver, Furniture
& Porcelain,
including The Property of the
RB Stuttaford Will Trust &
The Estate Late
Mrs DE Stuttaford-Burton,
A Collection of Stamp Boxes and
Furniture from a Private Collector**

Lots 1–210

OPPOSITE

Lot 184 A George II style mahogany four-chair back settee (detail)

DIANA EMORY STUTTAFORD, 1917-2013



Diana Emory Chubb was born in England in 1917 and moved to the Cape when she married Den Stuttaford in 1939. They lived in Milford House, Newlands, which is now part of SACS Junior School and where they brought up their four children.

Diana wholeheartedly embraced the Cape lifestyle and enjoyed entertaining visiting dignitaries and those involved with the Cape Town Symphony Orchestra. As her father-in-law, Richard Stuttaford, was in General Smuts' war cabinet and her husband was posted to Egypt during World War II, she spent those years travelling between Pretoria and Cape Town and acquiring an appreciation of South African furniture and art.

The family developed a close friendship with the Newton Thompson family and, through them, they met Gwelo Goodman and began acquiring his paintings. Lot 666, Helderberg, has been held by the family for well over 50 years. It depicts the mountains behind the family wine farm in Stellenbosch.

Den and Diana also befriended Terence McCaw and bought works directly from his studio in Hout Bay. It was here that they purchased lots 671 and 672, which particularly appealed to them, having visited both Torcello in Italy and Ronda in southern Spain.

Much of the furniture was inherited from Den's parents, Richard and Ada Stuttaford, who lived at Lidcote, their elegant Sir Herbert Baker home in Harfield Road, Kenilworth, now the Wynberg Lawn Tennis Club, as well as from their farm, Stellenrust, in Stellenbosch, now owned by Dornier.

Den died in 1978 leaving the legacy of having been largely responsible for the development of Cape Town suburb Pinelands, followed by those of Meadowridge and Edgemoor. He was always concerned about housing for the less fortunate, which in the case of Pinelands were the ex-servicemen returning after the war. He was also a Director of the Cape Times for many years.

The name Stuttaford is synonymous with the famous department store, Stuttafords & Co Ltd, and Den's lifelong passion was the guiding of the business after his father handed over the reins to him during the war. He remained Chairman and Managing Director until the firm was sold in 1978.

Diana remained a widow for nearly thirty years until she reconnected with her first English admirer, Raymond Burton, son of Sir Montague Burton, founder of the high street clothing chain, Top Shop, in the United Kingdom. They were married, both aged 85, and spent seven very happy years living between London and the Cape.



1

**A George I walnut
secretaire cabinet-on-
chest, 18th century**

the outset cornice above a fall-front
with baize-lined writing surface, fitted
with pigeon holes, small drawers and
a cupboard enclosing further small
drawers, the lower half with a pair of
short drawers and two long drawers,
on *later* bracket feet, *restorations*, some
vener loss, 156cm high, 112cm wide,
50cm deep

R30 000–40 000



2

A walnut veneered secretaire chest-of-drawers, 18th century

the rectangular crossbanded top above a secretaire drawer *later* fitted with pigeon holes and five small drawers, with three graduated drawers below, the bottom drawer inlaid with a half-compass, on bracket feet, *alterations, restorations, 95cm high, 108cm wide, 58cm deep*

R15 000–20 000

3

A George III oak deuddarn, North Wales

the outset moulded cornice with turned pendants above three fielded panelled doors enclosing a shelf, the outset lower half with three frieze drawers above a pair of panelled doors enclosing a shelf, on square-section feet, *restorations, additions, 183cm high, 150cm wide, 58,5cm deep*

R15 000–20 000



2



3

4

**A George III oak bureau
bookcase**

with moulded outset cornice above
a pair of fielded panelled doors
enclosing an adjustable shelf, open
compartments, a cupboard and a pair
of drawers, with a pair of candle-slides
below, the fall-front with fitted interior
and secret well above a pair of short
drawers and two graduated drawers,
on bracket feet, *restorations*, 212cm high,
105cm wide, 58cm deep

R10 000–15 000

5

**A George I style fruitwood
and pine armchair**

with vase-shaped splat, outcurved
arms, solid seat, on cabriole legs with
pointed pad feet joined by an H-shaped
turned stretcher

R4 000–6 000

6

**A George II style walnut
and leather-upholstered
armchair**

with shaped back and dished curved
arm supports, the serpentine seat with
close-nail detail, on carved cabriole legs
and pad feet

R3 000–4 000



4

7

**An oak corner cupboard,
18th century**

with moulded cornice above a pair of
panelled doors, the painted interior
enclosing three shelves, with canted sides,
on a plinth base, *restorations, 206cm high,
89cm wide, 62cm deep*

R8 000–10 000

8

**A George III mahogany and
brass-mounted table clock,
Cade & Gearing, London**

18cm circular enamel dial with Roman
numerals, pierced steel hands, signed
Cade & Gearing, London, two-train bell-
striking fusee movement, back-plate
engraved with an urn within a foliate
cartouche and conforming borders, the
broken arch moulded case with brass-
bound pad top, the front and sides with
shaped panels set with silk-lined brass
fretwork, the sides with brass carrying
handles, on brass bracket feet, *the top
lacking carrying handle, 35cm high*

R12 000–15 000

9

**A George III oak longcase
clock, Edward Sefton, Uskell**

the 31cm brass face with brass chapter
ring and arabic numerals, with subsidiary
seconds and date dials, mask spandrels,
pierced hands, the centre engraved with
birds, the central boss engraved 'Edward
Sefton, Uskell', the broken arched hood
with brass finial, brass-headed columnar
supports, with arched trunk door above
a panelled plinth base, *one hand with
damage, 222cm high*

R15 000–20 000

8



10

**A George III mahogany and
inlaid corner washstand**

with curved splash-back, the bow-front
top with three void apertures above a
conforming frieze drawer flanked by two
faux drawers, on square-section splayed legs
joined by a shaped platform, *124cm high,
61cm wide*

R4 000–6 000

9



11

**A pair of William IV
mahogany and caned
bergères**

each with caned back and side above
a caned seat, the frame with acanthus-
leaf carving, scroll arm supports, on
ring-turned legs, brass cappings and
castors (2)

R40 000–50 000

11



12

**A Regency rosewood sofa
table**

the rectangular twin-flap top with
gadrooned border, above a recessed
frieze drawer flanked by shells, the ring-
turned column carved with lotus leaves,
with gadrooned socle, the quadripartite
base with hipped legs, foliate brass
cappings and brass castors, 72cm high,
142cm wide open, 64cm deep

R25 000–30 000

12



13

A Regency rosewood and inlaid card table

the rectangular top with rounded corners enclosing a baize-lined playing surface, on lobed tapering and ring-turned legs with acorn-shaped feet, *restorations*, 76cm high, 92cm wide, 45,5cm deep

R9 000–12 000

14

A George III mahogany and inlaid card table

the D-shaped crossbanded top enclosing a baize-lined playing surface, on square-section legs with brass cappings and castors, inlaid with stringing, *restorations and veneer loss*, 75,5cm high, 91cm wide, 45cm deep

R8 000–10 000

15

A George III mahogany two-tiered drop-leaf table

the circular reeded hinged tiers united by a ring-turned column, on three splayed legs, with brass paw feet and castors, 95cm high, 61cm diameter

R5 000–7 000

13



15



16



17



16

A George III mahogany cellaret

with octagonal hinged top, the sides with carrying handles, on square-section legs, *restorations*, 70cm high, 61cm diameter

R20 000–25 000

17

A Regency giltwood and ebonised convex mirror

headed by an eagle with outstretched wings, his right claw holding a ball, above a foliate waisted pedestal, the mirror enclosed by a reeded black slip, the bottom with leaf cresting, *restorations, some loss*, 104cm high

R6 000–8 000

18

An early Victorian satinwood and mahogany drop-leaf table

the rectangular top with rounded corners above a pair of frieze drawers, on ring-turned legs, brass cappings and castors, 71cm high, 72,5cm wide open, 51cm deep

R5 000–7 000

19

A Victorian satinwood and rosewood library work table

the rectangular crossbanded top above a pair of silk-covered drawers, on lotus-carved stile supports with leaf-carved scroll feet joined by a turned stretcher, with castors, 74cm high, 92cm wide, 50cm deep

R7 000–9 000

20

An early Victorian rosewood card and work table

the hinged rectangular top with baize-lined interior, above a frieze drawer with fitted interior, a pleated silk compartment below, on a leaf-carved waisted column with a circular base, scroll feet and brass castors, 73,5cm high, 54cm wide, 38,5cm deep

R5 000–7 000

21

A Victorian papier-mâché and mother-of-pearl inlaid work box on later stand

the hinged shaped domed top enclosing a pink silk lined compartment, on four scroll legs joined by a platform, with scroll feet, 79cm high, 46cm wide, 35cm deep

R5 000–7 000



19



20



21

22

**A Victorian satinwood,
mahogany and inlaid sewing,
writing and work table**

the hinged rectangular crossbanded
top above a stationery drawer fitted
with a writing-slide and compartments
above a silk-covered fitted sewing
compartment, on a ring-turned and
lobed column, with four hipped legs
and brass cappings, 74cm high, 80cm
wide open, 41,5cm deep

R6 000–8 000

23

**An assembled set of eight
mahogany dining chairs,
including four armchairs,
19th century and later**

each with pierced and waisted splat,
stuff-over seat, on square-section
tapering legs joined by an H-shaped
stretcher, *restorations* (8)

R12 000–15 000

24

**A George II style mahogany
oval drop-side dining table**

with moulded top above a frieze
drawer, on cabriole legs with hoof feet,
restorations and replacements, 73,5cm
high, 168cm long, 152cm wide

R12 000–15 000



23



24

25

A George III mahogany sideboard

the rectangular top with bowed front, the back with *later* brass gallery and splash-back rail, with a frieze drawer below flanked by a pair of fitted cellaret drawers, on ring-turned legs, inlaid throughout with stringing, 140cm high, 155cm wide, 68,5cm deep

R9 000–12 000

26

A Victorian teak and brass-mounted military chest-on-chest

with rectangular top above two short drawers and a deep drawer, the lower section with a pair of long drawers, on turned feet, 104cm high, 98cm wide, 45cm deep

R20 000–25 000

27

A Cape stinkwood ladder-back side chair, late 18th/early 19th century

with wavy horizontal bars, caned seat, on square-section legs with side stretchers, *lacking central stretcher*

R4 000–6 000

28

An Edwardian satinwood display cabinet-on-stand

the rounded front with a glazed door enclosing two shaped shelves, with semi-circular crossbanded stand above square-section tapering legs with stop feet, inlaid with ebonised stringing and oval paterae, 186cm high, 90cm wide, 46cm deep

R10 000–12 000



25



26

29

A French bouille mantle clock, late 19th/early 20th century

9,5cm brass dial with enamel cartouche Roman numerals, blued steel hands, the associated A D Mougin bell-striking movement with sun-mask pendulum, the waisted case veneered with red 'shell inlaid with brass, outlined with gilt-brass rococo leaf and shell mounts and surmounted by an urn, with glazed door, on scroll feet, *retailer's initials A & N, not in working order, 34cm high*

R3 000–4 000

30

A Dutch mahogany and inlaid corner cupboard, 19th century

with *faux* frieze drawer above a tambour door, on tapering fluted legs and square feet, *82cm high, 72cm wide, 46cm deep*

R6 000–8 000

31

A mahogany and inlaid knife box, 19th century

urn-shaped, with domed top and acorn finial, the twelve-sided box enclosing five tiers, on a turned column with spreading socle, the octagonal shaped base with four brass feet, *63cm high*

R9 000–12 000

32

A pair of brass andirons, 19th century

each baluster columnar support with a ribbed ball, on paw and ball feet, *82cm high*; and a brass three-fold fire-screen, with leaf-and-berry carrying handle, the sides with pine-cone finials, *71cm high (3)*

R6 000–8 000

30



31



33

An ebonised porcelain- and brass-mounted cabinet-on-stand, late 19th century

the rectangular top above a pair of cupboard doors enclosing four drawers, the sides with carrying handles, the stand with frieze drawer, on twist-turned legs joined by an X-shaped stretcher, with bun feet, *113cm high, 53cm wide, 36,5cm deep*

R12 000–15 000

33





*34

A Dutch walnut, oak, rosewood, ebony, oyster-veneered and fruitwood marquetry cabinet, late 17th/early 18th century

the outset pediment above a pair of doors inlaid with compass and star-shaped motifs, flowerheads, arabesques, rosettes and chequer bands, enclosing two shelves, the sides inlaid with star-shaped motifs, the base with a pair of frieze drawers, on bun feet, restorations, 175cm high, 193cm wide, 62cm deep

R80 000–100 000

Various properties



35

**A set of three Queen Anne silver
lighthouse casters, John Smith I,
London, 1702**

each with gadrooned borders, foliate pierced cover
with bayonet fitting and bell-shaped finial, reeded
girdle on a spreading foot, with engraved armorial,
565g all in, the tallest 19,5cm high (3)

R80 000–100 000

36

A George II silver coffee pot, London, 1734

the tapering body *later* engraved with a vacant cartouche enclosed by rocaille ornament, the domed cover with bell-shaped finial, with leaf-capped wooden handle, *dents*, 690g all in, 22cm high

R5 000–7 000

*37

A George II silver coffee pot, Benjamin Gignac, London, 1758

the bulbous body with shell- and leaf-moulded spout, ivory handle, raised on a moulded spreading footrim, the domed cover with bud finial, *ivory handle repaired*, 1015g all in, 27cm high

R15 000–20 000

36



37



38

A George III silver hot water jug, William Holmes & Nicholas Dumée, London, 1774

the urn-shaped body moulded in relief with swags above a ribboned oval cartouche engraved with a crest above a fluted and gadrooned border, raised on a spreading circular foot embossed with a leaf-and-berry band, the fluted neck with beaded borders, the hinged cover with spire-shaped finial, with scroll-shaped bamboo-bound handle, *some damage, 915g all in, 31,5cm high*

R6 000–8 000

39

A pair of George III silver candlesticks, John Schofield, London, 1781

each with spreading circular base moulded in relief with beaded and leaf-and-berry borders, the tapering column moulded with foliate swags, urn-shaped sconce and detachable nozzle with beaded borders, engraved with initials 'PMH', *loaded, 27,5cm high (2)*

R25 000–30 000



38



39

40

An assembled set of Old English pattern silver flatware, various makers and dates, London and Sheffield, 1797–1936

comprising: nineteen table spoons, fifteen table forks, eight dessert spoons, nineteen dessert forks, twelve bright-cut engraved teaspoons, 3890 all in (73)

R18 000–24 000

41

A George III silver tea caddy, Andrew Fogelberg & Stephen Gilbert, London, 1782

oval, *later* chased with a profusion of flowers enclosing a cartouche engraved with a crest, the reverse with flower-filled vase, with beaded rims, the hinged cover similarly chased and applied with a beaded ring handle, dents, lacking key, 360g, 13,5cm high

R5 000–7 000

42

A George III silver-gilt part set of Hanoverian pattern flatware, William Eley, William Fearn & William Chawner, London, 1808

each engraved with a crest, comprising: seven dessert spoons, and six dessert forks, 505g all in; seven Victorian silver-gilt Hanoverian pattern fruit knives, George Adams, London, 1878, with pistol-shaped handles; and three George III silver-gilt Fiddle pattern dessert spoons, William Eley, William Fearn & William Chawner, London, 1811, 135g all in (23)

R4 000–6 000



40



41



42

43



43

Four George III silver entrée dishes and covers, John Edwards III, London, 1808

rectangular, each with gadrooned borders, raised on a stepped rectangular foot, the sides applied with leaf-and-reeded handles, the front and cover engraved with initials and a coronet, with conforming detachable handle, *3080g all in, 21,5cm wide over handles (4)*

R25 000–30 000

44

A pair of George III silver entrée dishes and covers, maker's mark worn, London, 1817

each rectangular, with gadrooned borders, the base engraved with a crest, the cover engraved with an armorial and the detachable handle moulded with a branch and acanthus leaves, *dents, 3475g, 30cm long (2)*

R15 000–20 000

44



45

An assembled set of King's Husk and Hourglass pattern silver flatware, various makers and dates, London, 1812–1916

comprising: nineteen table forks, fifteen table spoons, eighteen dessert forks, fifteen dessert spoons, six salt spoons, and twenty teaspoons, *6835g all in (93)*

R30 000–40 000

46

A pair of Sheffield plated entrée dishes and covers, circa 1820

each rectangular, with gadrooned borders, the cover engraved with the initials 'DMJ', the detachable handle in the form of a pair of dolphins, *29cm wide (2)*

R4 000–6 000

45



47



*47

A George IV silver hot water jug, Rebecca Emes & Edward Barnard, London, 1822

the body and spout chased with a broad band of oak leaves and acorns, with foliate rims, the hinged cover with flowerhead finial, with scroll-capped ivory handle, 870g all in, 24cm high

R5 000–7 000

48

A William IV three-piece silver tea service, Joseph Angell & John Angell, London, 1832

comprising: a teapot, two-handled sugar bowl and milk jug, each with octagonal, panelled body, raised on four acanthus-leaf and scroll feet, with scroll-shaped handle, the teapot cover with flower, leaf and pomegranate finial, 1220g all in, the teapot 14,5cm high (3)

R7 000–9 000

48



49

A William IV silver cake basket, Messrs Barnard, London, 1835

of octagonal floriform, the centre engraved with an armorial, the reeded and pierced rim moulded with shells and flowerheads, the pierced swing handle centred with a vacant cartouche, on a conforming spreading foot, *scratch weights* '243=39 13=Ldt', 1220g, 34cm diameter

R10 000–12 000

49



50

An assembled set of King's pattern silver flatware, various makers, Edinburgh, 1835–1866

later engraved with the initial P, comprising: twelve table spoons, twelve table forks, five dessert spoons, twelve dessert forks, and six teaspoons, 2460g all in (47)

R12 000–15 000

51

An assembled set of King's and Queen's pattern silver flatware, various makers and dates, London and Sheffield, 1835–1968

comprising: twelve table spoons, twelve table knives, twelve table forks, twelve bread knives, twelve fish knives, twelve fish forks, twelve dessert forks, ten dessert spoons, nine teaspoons, two sauce ladles, and a basting spoon, 4275 all in (106)

R20 000–30 000

52

A William IV silver-gilt vinaigrette, Nathaniel Mills, Birmingham, date mark rubbed, possibly 1836

rectangular, the whole with engine-turned decoration, the hinged cover with raised foliate borders and engraved with the initials 'MAB' in a central reserve, with reeded sides, the gilt interior with hinged, foliate grille, 10.8g, 2.9cm wide

R5 000–7 000



50



51



52

53



53

A pair of Victorian silver wine coasters, maker's mark CF, London, 1854

each with reeded rim, the body engraved with two crests, with turned wooden base, 14,5cm diameter (2)

R12 000–15 000

54

A silver wine coaster, apparently unmarked, 19th century

cast with an openwork band of a fruiting vine enclosed by gadrooned rims, the turned wooden base centred by a plain boss, 15cm diameter

R3 000–4 000

54



56



55

A Victorian silver chalice, Robert Hennell II, London, 1857

moulded in relief with foliage enclosing a vacant cartouche, raised on three leaf-scroll feet set to a circular base, 220g, 14cm high

R1 500–2 000

56

A Victorian silver cake basket, Samuel Hayne & Dudley Cater, London, 1860

oval, the body engraved with acanthus leaves and c-scrolls above moulded arch-shaped panels, the rim with pierced foliate border, the pierced handle with dolphin terminal, on a conforming footrim, 820g, 30cm long

R5 000–7 000

57



57

A Victorian silver-mounted glass inkwell, Colen Hewer Cheshire, Birmingham, 1893

the square moulded fluted glass well with conforming hinged, dome-shaped silver cover, with star-cut base, 13,1cm high, 8,7cm square; and another, William Richard Corke, London, 1894, the circular five-lobed glass well with conforming hinged silver cover, the top engraved with the initials 'HM', with star-cut base, 12,3cm high, 9,8cm diameter (2)

R4 000–6 000

58

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

59

An Edward VII silver easelback mirror, George Nathan & Ridley Hayes, Birmingham, 1902

with bevelled mirror plate, the frame with embossed fruit and a flowerhead cresting, raised on leaf-scroll feet, 34cm high

R4 000–6 000

*60

An Edward VII silver-mounted ivory page turner, Goldsmiths and Silversmiths Co Ltd, London, 1906

the ivory blade mounted with a foliate and rocaille embossed silver handle, the front and reverse with c-scroll enclosed vacant reserves, 33,5cm long

R2 000–3 000

61

Three Edward VII silver comports, Mappin & Webb, Sheffield, 1909

in sizes, each with pierced basket frame, on an octagonal baluster stem, to a conforming spreading foot, 1220g all in, the tallest 24,5cm high (3)

R6 000–8 000

62

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)

R6 000–8 000

63

A George V silver rose bowl, Williams (Birmingham) Ltd, Birmingham, 1923

the rim with pierced border, with conforming spreading footrim, 960g, 29cm diameter

R4 000–6 000



59



60



61



63



64

64

A Victorian silver and enamel vesta case, Birmingham, 1890

the front enamelled with the Malta 1885-90 2½d blue, with ring attachment, 28,3g all in, 3,2cm wide

R8 000–10 000

PROVENANCE

Sold: Sotheby's, London, 1988, lot 310



65

65

A Victorian silver card and stamp case, maker's initials HC, Birmingham, 1881

rectangular, engraved with foliage enclosing a vacant circular reserve, with leather interior, 48,9g all in, 8,5cm wide; and an Edward VII silver card and single stamp case, Smith & Bartlam, Birmingham, 1906, Rd 434238, overall engraved with foliage, the front with hinged stamp compartment engraved with initials, with gilt interior and with hinged cover, 60,1g, 8cm wide (2)

R3 500–4 000



66

66

A Victorian silver double stamp box, Deakin & Francis Ltd, Birmingham, 1892

the body moulded with foliage enclosing a reserve engraved with initials, on a spreading foot, the interior with sloped compartments, 48,3g, 3cm high, 6,3cm wide; an Edward VII silver-mounted leather stamp box, Green & Cadbury Ltd, Birmingham, 1904, 17,3g all in, 2,7cm high, 4cm square; and an Edward VII silver-mounted leather stamp folder, William Vale & Sons, Birmingham, 1906, 7,4g all in, 3,8cm wide (3)

R2 500–3 000



66

*68

A silver nécessaire, Albert Barker Ltd, London, 1893-1913

the front engraved with initials, the side with fitted propelling pencil attached to a chain, the reverse with hammered surface, the interior fitted with stamp compartments, an ivory aide-mémoire and a hinged note holder, 135,8g all in, 5,8cm wide

R4 500–5 000



69

69

A Victorian silver double stamp box with moistener, Lawrence Emanuel, Birmingham, 1896, retailed by Alex Jones & Co, 154 Regent St. W.

rectangular hinged cover enclosing a glass roller, on a spreading foot, 64,8g, 3,8cm high, 6cm wide; and a Victorian double compartment silver box, Charles Boyton, London, 1893, the rectangular hinged cover embossed with flowerheads and c-scrolls enclosing a cartouche engraved with a crest, with sloped gilt interior, 42,8g, 2cm high, 4,8cm wide (2)

R5 500–6 000

70

A Victorian silver double stamp box, Grey & Co, Birmingham, 1897

rectangular hinged cover enclosing gilt divisions, on a spreading gadrooned base, *55,5g all in, 3,4cm high, 6,5cm wide*

R2 500–3 000

71

A Victorian silver triple stamp box, Levi & Salaman, Birmingham, 1897

trough-shaped, raised on wirework scroll feet, *70,4g all in, 2,7cm high, 8,4cm wide*

R2 500–3 000

*72

A Victorian silver card, note and stamp case, Minshull & Latimer, Birmingham, 1898

engraved with scrolling foliage with a vacant shield-shaped cartouche to the front, the leather fitted interior with an ivory aide-mémoire, *110g all in, 7,6cm wide*; and a George V example, Charles S Green & Co Ltd, Birmingham, 1910, moulded with a foliate border, *later fabric interior, 85g all in, 7,7cm wide* (2)

R1 500–2 000

73

A Victorian silver triple stamp box, George Unite, Birmingham, 1900

rectangular, the cover with slide, gilt interior, the concave base raised on ball feet, *the base with repairs, 84,3g all in, 3,1cm high 8,7cm wide*

R3 500–4 000

74

A Victorian silver double compartment stamp box, Lawrence Emanuel, Birmingham, 1900

trough-shaped, raised on pierced bracket feet, *repairs, 53,1 all in, 3,6cm high, 6,1cm wide*; and a George V example, Adie & Lovekin, Chester, 1913, similar, with *associated* cover, Birmingham, 1913, on ball feet, *22,2g, 1,9cm high, 5,4cm wide* (2)

R2 500–3 000

75

A Victorian silver double hinged double stamp box, Cohen & Charles, Chester, 1900

rectangular, with sloped compartments and gilt interior, *54,6g all in, 1,5cm high, 5,4cm wide*

R4 500–5 000

76

Two chinoiserie papier-mâché stamp boxes, 19th century

each cover painted with figures at various pursuits, one with quadruple compartments, the other with triple, *the larger 3,3cm high, 14,5cm wide*; a Victorian papier-mâché and mother-of-pearl stamp and aide-mémoire case, the cover inlaid with a spray of flowers, *5cm wide*; and a black and gilt lacquer double stamp box, 19th century, the hinged cover decorated with gilt arabesque motifs, *2,4cm high, 6cm wide* (4)

R2 000–2 500

77

Four Tunbridge ware stamp boxes

in sizes, one applied with a facsimile of the George V ½d stamp, another with a facsimile of the Victoria 1d stamp, two further examples with geometric borders inlaid with 'Stamps' and 'Postage Stamps', *the largest 8,9cm wide*; and a commemorative circular fruitwood box, inscribed 'Grown in Abbotsford Garden, Planted by Sir Walter Scott', *4,2cm diameter* (5)

R2 000–2 500

78

A pair of Victorian brass double stamp boxes

each with hinged rectangular cover pierced with sunflowers, raised on bracket feet, *3cm high, 9cm wide*; a brass triple stamp box, moulded with urns, flowers and swags, *lacking a division, 14,5cm wide*; another, with hammered rectangular cover, *8cm wide*; and a glazed brass quadruple stamp box, the front side stamped with the initials 'AEG', *10,5cm wide* (5)

R800–1 200

*79

Two Edward VII tortoiseshell and piqué inlaid stamp boxes, early 20th century

one with double sloping compartments, the other with triple, both inlaid with ivory stringing, *the taller 4,3cm high, 7,5cm wide* (2)

R3 500–4 000



80

An Edward VII silver triple stamp box, John Edward Wilmot, Birmingham, 1901

the sloping hinged cover engraved with the word 'Stamps' enclosed by flowerheads and a gadrooned border, the interior with wooden compartments, on a conforming rectangular base, *61,5g all in, 2,2cm high, 9cm wide*

R4 500–5 000

81

An Edward VII silver pocket single stamp case, Saunders & Shephard, Birmingham, 1901

rectangular, engraved with a cell diaper pattern enclosing a circular vacant reserve to the front, the interior with spring-loaded compartment, with ring attachment, *13,6g all in, 2,5cm wide*; and a George V double stamp case, J & W, Birmingham, 1920, rectangular, with linear design and pivot-hinged interior sleeve, ring attachment, *23,1g, 2,5cm wide (2)*

R2 500–3 000

82

An Edward VII silver pocket stamp case, Samuel M Levi, Birmingham, 1901

rectangular, the hinged case with gilt interior, *66,5g, 8,1cm wide*; and another, Birmingham, 1904, the front engraved with initials, with leather interior, *39,4g all in, 4,5cm wide (2)*

R2 500–3 000

83

An Edward VII silver vesta, sovereign, stamp and locket case, EJ Trevitt & Sons, Chester, 1901

with three hinged compartments, gilt interior, with ring attachment, *39,3g, 3cm wide*; and a Victorian silver-plated combination vesta case, Patent No 4709, the front with hinged stamp and sovereign holder, the hinged cover enclosing propelling pencil and tooth, with ring attachment, *7cm long (2)*

R4 500–5 000

***84**

An Edward VII silver-mounted glass triple stamp box, John Grinsell & Sons, London, 1901

the shaped rectangular hinged cover enamelled in black with the word 'Stamps', *3cm high, 10,5cm wide*; and a tortoiseshell and silver-plate-mounted triple stamp box, Birmingham, 1910, the hinged cover set with a panel of tortoiseshell and embossed in silver with the word 'Stamps', with blue enamel thumbpiece, *3,2cm high, 8cm wide (2)*

R4 500–5 000

85

An Edward VII silver double compartment stamp box, A & J Zimmerman Ltd, Birmingham, 1902

trough-shaped, with gilt interior, on ball feet, *48,8g all in, 2,5cm high, 6cm wide*; and another, Birmingham, 1907, similar, *damaged, 22,1g all in, 2cm high, 5,4cm wide*

R2 500–3 000

86

An Edward VII silver double stamp box, Henry Matthews, Birmingham, 1902

rectangular, the hinged cover engraved with the word 'Stamps', with sloped wooden compartments, *88,6g all in, 3,1cm high, 6,8cm wide*; and an Edward VII silver-mounted glass moistener, Arthur Willmore Pennington, Birmingham, 1903, the silver mount pierced with leaf and shell motifs, with star-cut base and detachable frosted roller, *4,5cm high, 8,5cm wide (2)*

R5 500–7 000

87

An Edward VII silver stamp and sovereign case, EJ Houlston, Birmingham, 1902

oblong, with ring attachment and *fixed* stamp compartment, *32,3g, 6,3cm wide*; and another, Robert Chandler, Birmingham, 1904, the body engraved with acanthus leaves enclosing a vacant shield-shaped reserve, the stamp compartment similarly engraved, with ring attachment, *mechanism faulty, 43,4g, 7cm wide (2)*

R1 500–2 000



80



81



82



83



84



85



86



87

88

An Edward VII silver double stamp box, William Devenport, Birmingham, 1903

trough-shaped, with single compartment, on ball feet, *39g all in, 2,3cm high, 6cm wide*; and a single stamp example, Sydney & Co, Birmingham, 1907, the hinged frame engraved with foliate motifs, on ball feet, *repairs, 15,5g all in, 2cm high, 2,8cm wide*

R3 500–4 000

89

Two silver envelope stamp cases, Adie & Lovekin Ltd, Birmingham, 1904 and 1914

in sizes, one with double compartment, the other with a single compartment, with ring attachments *13,3g all in, the larger 4,2cm wide (2)*

R900–1 200

90

An Edward VII silver envelope double stamp case, Adie & Lovekin, Birmingham, 1904

the whole engraved with scrolling foliage, the reverse with a vacant reserve, with ring attachment, *8,3g, 4cm wide*; and a George V silver single envelope stamp case, Albert Ernest Jenkins, 1910, engraved with vine leaves, with a vacant shield-shaped cartouche to the reverse, with ring attachment, *3,8g, 2,8cm wide (2)*

R2 500–3 000

91

An Edward VII silver flat double stamp case, Ahronsberg Brothers, Birmingham, circa 1904

the cover with engine-turned bands and a vacant cartouche, with 'jewelled' thumbpiece, *18,3g, 5cm wide*; and a silver single stamp case, 925, the hinged cover with c-scroll decoration to the border, with ring attachment, *10g, 2,7cm wide (2)*

R2 000–2 500

92

A silver flat double compartment case, foreign

the cover engraved with flowers and a vacant reserve, with thumbpiece, *18,25g, 5,2cm wide*; and an Edward VII silver single stamp case, William Vale & Sons, Birmingham, 1906, the whole moulded with vine leaves against a basket-weave ground, the front with a vacant reserve, *2,1g, 2,2cm wide (2)*

R2 500–3 000

93

A silver single envelope stamp case, stamped 925, with import marks for Birmingham, 1906

bright-cut engraved with foliage, with ring attachment, *6,1g, approximately 2,8cm wide*; and a double envelope example, stamped 925, similarly engraved with a vacant circular reserve to the reverse, with ring attachment, *15,1g, approximately 4,8cm wide (2)*

R1 500–2 000

94

A silver envelope double stamp case, stamped 925

the reverse with circular detail, with ring attachment, *13,5g, 4,2cm wide*; and a single stamp example, Birmingham, 1907, with ring attachment, *4,5g, 3cm wide (2)*

R900–1 200

95

An Edward VII silver double stamp box, Goldsmiths & Silversmiths Co Ltd, 112 Regent St. W., London, 1905

the hinged rectangular glazed cover enclosing two silver-gilt sloped divisions, on a spreading foot, *56,5g all in, 3,1cm high, 6,5cm wide*; and a silver double compartment stamp box, Henry Matthews, Birmingham, 1912, with sloped glazed hinged cover, *59,2g all in, 2,8cm high, 5,2cm wide (2)*

R6 500–8 000

96

An Edward VII silver inkwell with stamp compartment, Birmingham, 1905, Rd 472287

the hinged cover with hinged stamp compartment, with *later* glass liner, on a spreading circular foot, *loaded, 5,5cm high, 12,7cm diameter*

R3 500–4 000

97

An Edward VII silver-mounted glass inkwell, double stamp and pen holder, John Grinsell & Sons, Birmingham, 1905

rectangular, with two hinged silver-mounted compartments and pen depression, with star-cut base, *5,5cm high, 7cm wide*; and an Edward VII silver-mounted glass double stamp holder in the form of a book, Grey & Co, Birmingham, 1908, the hinged cover engraved with the word 'Stamps', *2,5cm high, 5cm wide (2)*

R6 500–8 000

98

An Edward VII silver envelope double stamp holder paperweight, London, 1906

the envelope with gilt interior, on a hinged support set to a circular stand moulded in relief with a reeded and floral motif, *loaded, 4,5cm high*; and an Edward VII silver-mounted walnut stamp case in the form of a writing box, Robert Pringle & Sons, Chester, 1905, the cover moulded with flowers and branches, the interior with sloped leather-lined compartments, set to a stepped moulded base, *4,8cm high (2)*

R3 500–4 000



99

An Edward VII silver striker and stamp case, probably William Light, Birmingham, 1906

engraved with ivy, the front stamp compartment with a vacant reserve, with ring attachment, *20,3g, 3,5cm wide*; and another, similar, probably Henry Matthews, Birmingham, 1906, overall engraved with scrolling foliage, *15,5g, 5,3cm wide* (2)

R2 500–3 000

100

Two Edward VII silver inkwells with stamp compartments, Saunders & Shepherd, Birmingham, 1907 and 1910

one fitted with a small drawer to the base, the other with a swivel hinged compartment to the cover and engraved 'G.E-S 25-6-17', Rd 578671, both fitted with *later* glass inkwells, *loaded, the taller 4,5cm high* (2)

R2 500–3 000

101

An Edward VII silver nécessaire, Colen Hewer Cheshire, Chester, 1907

rectangular with rounded corners, the cover engraved with the initials 'AJS', the gilt interior enclosing cigarette, sovereign and half-sovereign, stamp and hinged engraved billet-doux compartments, *145,8g, 8,8cm wide*

R3 500–4 000

102

An Edward VII silver stamp, sovereign, striker and cigarette case, S Blackensee & Sons, Chester, 1907

with gilt interior and hinged stamp compartment, *105g, 9,5cm wide*; and a silver nécessaire with stamp, card and aide-mémoire compartments, *marks worn*, with fitted leather interior and chain and ring attachment, *90g all in, 9,5cm wide* (2)

R3 500–4 000

103

An Edward VII silver novelty stamp box modelled as a wheelbarrow, Cohen & Charles, Birmingham, 1907, Rd 520190

with hinged, glazed compartment, *restorations, 18,8g all in, 2,6cm high, 2,5cm wide*

R6 000–7 000

104

An Edward VII silver stamp box with pen wipe modelled as a pig, Levi and Salaman, Birmingham, 1908

the rectangular box with wooden drawer fitted with stamp and nib compartments, on ball feet, *58,7g all in, 7cm high, 4,5cm wide*

R10 000–12 000

105

An Edward VII silver double stamp box and blotter, Stokes & Ireland Ltd, Chester, 1908

the silver-mounted leather-covered wooden blotter surmounted by a hinged stamp box, with interior gilt sloped compartments, the cover engraved with the initials 'C.A.A.', *6cm high, 11cm wide*

R6 000–7 000

106

An Edward VII silver novelty double compartment stamp box in the form of a table, Saunders & Shepherd, Chester, 1909

the hinged top with canted corners above a plain frieze, on square-section tapering legs and spade feet, *30,2g, 4cm high, 5,5cm wide*

R7 000–8 000

107

An Edward VII silver envelope double stamp and card case, Albert Ernest Jenkins, Birmingham, 1909, Rd 540976

the hinged cover engraved with the initials 'SM', with ring attachment, *16,3g, 6cm wide*; and a foreign silver single envelope case, stamped 925, the front moulded in relief with the word 'STAMPS' below a foliate border, with ring attachment, *8,2g, 2,8cm wide* (2)

R2 500–3 000

108

Two Edward VII silver pocket double stamp cases, Albert Ernest Jenkins, Birmingham, 1909 and 1910, Rd 540975

one cover engraved with the initial 'D', with ring attachments, each *6,5g, 2,3cm wide*; an Edward VII single stamp example, Saunders & Shephard, Birmingham, 1901, with spring-loaded interior and ring attachment, *17g, 2,5cm wide*; a silver envelope double stamp case, Albert Ernest Jenkins, Chester, with ring attachment, *marks worn and some damage, 7,6g, 4,5cm wide*; and a silver envelope single stamp case, possible Sydney & Co, Chester, 1906, with ring attachment, *some damage, 3,8g, 3cm wide* (5)

R2 500–3 000

109

A George V silver double compartment stamp case, Ahronsberg Brothers, Birmingham, 1911

the flat rectangular case with engraved sliding cover and green cabochon thumbpiece, with gilt interior 18,7g all in, 5,3cm wide; and an American silver envelope single stamp case, foliate-engraved with a vacant reserve to the reverse, with ring attachment, 4,7g, 3cm wide (2)

R2 000–2 500

110

Two George V glass and silver-mounted double stamp box and moisteners, Cohen & Charles, London, 1911 and 1912

rectangular, each side set with a silver hinged mount, the opposing side with open sponge compartment, one with the cover engraved with the word 'Stamps', 2,5cm high, 6,5cm wide (2)

R6 500–7 000

101



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111

A George V silver novelty quadruple compartment stamp box in the form of a chest of drawers, possibly A & J Zimmerman, Birmingham, 1912, Rd 549313

the rectangular serpentine hinged cover enclosing two sloped compartments, the lower hinged drawer revealing two further compartments, on bun feet, *81,1g, 3cm high, 6cm wide*

R7 500–8 000

112

A George V silver double stamp case, EJ Trevitt & Sons, Chester, 1913

the double moulded hinged cover with an applied anthemion, with ring attachment and gilt interior, *21,3g, 5cm wide*; and an Edward VII silver envelope single stamp case, Albert Ernest Jenkins, Chester, 1908, with ring attachment and chatelaine chain with heart and tassel terminal, *6,2g, 2,6cm wide (2)*

R2 500–3 000

113

A George V silver single stamp book-form case, Crisford & Norris Ltd, Birmingham, 1914

the cover blue enamelled and engraved with the word 'Stamps' between sprays of flowers, with a pivoted gilt inner sleeve and ring attachment, *9,2g, 2,3cm wide*; another, Crisford & Norris Ltd, Birmingham, 1915, plain with ring attachment, *9,9g, 2,5cm wide*; and an American example, the cover moulded with the word 'Stamps', *14g, 3cm wide (3)*

R4 500–5 000

114

A George V silver nécessaire, Charles S Green & Co Ltd, Birmingham, 1914

of flat design with linear engraving enclosing a circular cartouche engraved with the initials 'MEM' to the front, with chain and thumbpiece, with taupe leather interior with card and stamp compartments, *140g all in, 12cm wide*

R2 500–3 000

115

A George V leather and silver-mounted triple stamp case, maker's initials SE, Birmingham, 1920

the linear engine-turned mounts engraved with initials within a circular reserve, *9,2cm long*; four further stamp holders, one with silver mounts, Maple & Co, London, 1907; and a leather double compartment stamp box, mounted with an enamel medallion of an athlete, *8cm wide (6)*

R1 500–2 000

116

A Sterling silver nécessaire, probably American, late 19th/early 20th century

rectangular, the cover engraved with the initials 'MBM', with chain, fitted interior with aide-mémoire, stamp and coin compartments *125g, 6,6cm wide*; and an Art Deco silver cigarette case, Charles S Green & Co Ltd, Birmingham, 1932, the front engraved with the initials 'AM' within a geometric reserve, the interior with *later inscription, 105g, 9,6cm wide, with associated case (2)*

R2 000–2 500

117

An American silver Art Nouveau triple compartment stamp box, William B Kerr & Co, Newark, late 19th century, with import marks for George Edwards & Sons, Glasgow, 1902

the hinged cover moulded with stylised water-lilies, gilt interior with sloped compartments, on a spreading base, *86g, 12,5cm wide*

R3 500–4 000

118

An American silver stamp dispenser, Black, Starr & Gorham, early 20th century

trapezium-shaped, with shield-shaped aperture, *50,7g, 4,5cm high*

R3 500–4 000

119

A silver-plated nécessaire, Lines, Bunn & Mason, Birmingham, late 19th century

of flat design with swirling flutes, double-hinged with one compartment opening to two sleeves for stamps and an additional fold-down flap for vestas, the other side opening to an aide-mémoire, propelling pencil, cigarette and card compartments, Rd 124608, *7,8cm wide*; a silver-plate book-form stamp case and striker, double-hinged compartments, ring attachment, *3,5cm wide*; an American example, J. H. Breese, Chicago, Made by Midland Supply Co, Pat. May 15. 88., with pivot hinged spring-loaded interior compartment, *2,8cm wide*; a silver-plate stamp case, spring-loaded interior, with ring attachment, *2,4cm wide*; and a chrome 'Oysette' stamp case, 20th century, the front engraved with the word 'Stamps' and applied with an enamel armorial of Durban, the interior with paper instructions, *7cm wide (5)*

R3 500–4 000

120

An American silver and niello stamp coil dispenser, stamped Sterling, R Blackinton & Co

the circular cover engraved with a West Highland Terrier, *minor dents, 46,5g, 3cm high, 4,7cm diameter*; and a Danish silver stamp coil dispenser, the cover moulded with a drinking scene, the side engraved with an initial, *18g, 3,1cm high, 3cm diameter* (2)

R3 500–4 000

121

A Dutch silver quadruple stamp box, 1906–1953

the hinged rectangular cover moulded in relief with scenes of commerce within rocaille borders, four sloped interior compartments, the sides with scrolling foliage, *87,4g, 1,8cm high, 10,2cm wide*

R2 500–3 000

122

A WMF silver-plated quadruple stamp box, early 20th century

of rocaille outline, *3,5cm high, 15cm wide*; another, rectangular, the hinged cover moulded with swags of flowers, foliage and ribbons, above a pierced base on outset bracket feet, *2,5cm high, 12cm wide*; and a triple stamp example, rectangular, the hinged cover with a band of stylised foliate decoration, on reeded and ribbon base, raised on leaf feet, *3cm high, 10cm wide* (3)

R4 500–5 000

111



112



113



116



117



118



120



121



123

A WMF silver-plated blotter with triple stamp and nib compartment, early 20th century

the hinged cover with handle enclosing a fitted interior, *7,5cm high, 13cm wide*; and a WMF silver-plated quadruple stamp box, early 20th century, the hinged domed cushion-shaped cover enclosing four sloping compartments, raised on bracket feet, *replated, 3cm high, 6,5cm wide* (2)

R3 500–4 000

124

A German Coberg steel triple stamp box, late 19th/early 20th century

rectangular, the whole applied with a row of bosses enclosing heart-shaped motifs, stamped Coberg, Ges.Gesch, *3,8cm high, 11,5cm wide*; a German brass and painted enamel triple stamp and nib example, the hinged cover painted with water-lilies and applied with the armorial of Luxembourg, impressed Ges.Gesch, *2,5cm high, 8,5cm wide*; and a chrome example, the cover engraved with berries, stamped Ges.Gesch, *2,5cm high, 8,5cm wide* (3)

R1 500–2 000

125

Three souvenir stamp boxes, 19th/20th century

comprising: one from Karlsbad, the rectangular cover with pietra dura panel, *6,2cm wide*; a brass example from Bretagne, *5,5cm wide*; and a Dutch brass triple stamp example, the cover moulded in relief with St Nicholas and the dragon, *7cm wide* (3)

R900–1 200

126

A German stamp, ink, roller and pen case, 20th century

the oblong case with paper covers enclosing a fitted interior, stamped 'D.R.P., made in Germany', *10,5cm wide*; an electroplated double stamp box, the hinged serpentine cover engraved with the word 'Stamps', *5,5cm wide*; an American 'ACME' silverplated double stamp box, Boston, the rectangular cover engraved with the word 'Stamps', *5cm wide*; two further miscellaneous metal examples, *the larger damaged, 10cm wide*; and a double 'Swan Metal Pocket Pen Holder', *12cm long* (6)

R1 500–2 000

127

A French commemorative painted fruitwood single stamp box, Exposition de Lyon Universelle Internationale et Coloniale 1894

the square hinged cover painted with a swallow, *3,5cm high, 6cm square*; and two further examples, one painted with a bird, the other with flowers, *the taller 3,5cm high, 4,5cm wide* (3)

R900–1 200

128

Four Continental carved fruitwood stamp boxes, 20th century

in sizes, each hinged cover carved with floral sprays, one with triple stamp compartment, three with double compartments, *the largest 2,7cm high, 10,5cm wide* (4)

R1 200–1 500

129

An electroplate-mounted moss agate triple stamp box

the hinged cover and base inset with an agate panel, with mirrored sloped interior, raised on ring-turned ball feet, *2,5cm high, 9cm wide*; and a double-hinged electroplate mounted agate single stamp box, *agate chipped, 2,7cm high, 3cm wide* (2)

R1 200–1 500

130

Four Italian wooden stamp boxes, 20th century

comprising: a painted double stamp example, *5cm wide*; a square double stamp example, inlaid with a child tending a lamb, the front painted with 'Bellagio', *6cm square*; another, with triple stamp compartments, the rectangular cover inlaid with a paper frieze, *9,5cm wide*; and a square leather-mounted quadruple stamp example, Bertini, Venezia, *7,7cm square* (4)

R900–1 200

131

An olivewood 'Jerusalem' triple stamp box

4cm high, 11cm wide; a Swiss fruitwood double stamp example, the top carved with flowers, the base carved with 'Rigi', *2cm high, 6,5cm wide*; an ebonised double stamp and nib box, *3,8cm high, 13cm wide*; and a fruitwood double stamp example, the hinged cover applied with the word 'Stamps', *4cm high, 8,5cm wide* (4)

R900–1 200

132

Two Chinese enamel and brass double stamp and nib boxes, early 20th century

one enamelled with a pair of dragons contesting a flaming pearl against a green ground, the other with flowers against a blue ground, raised on bracket feet, *the taller 4,3cm high, 10,7cm wide*; and a single stamp example, similar, *3cm high, 3,2cm wide* (3)

R2 500–3 000

133

A Japanese brass double stamp and nib box, mid 20th century

the hinged cover cast with a dragon and a flaming pearl, the sides with stylised clouds, *3,4cm high, 13,5cm wide*; a Chinese silver single stamp box, apparently unmarked, the cover similarly decorated, *4cm square*; a Chinese carved wooden triple stamp box, 20th century, *11,5cm wide*; and a Chinese carved wooden box in the form of a shoe, 20th century, *4,5cm high* (4)

R900–1 200

Various properties

134

A Doulton Lambeth stoneware and silver-mounted tyg, Lee & Wigfull, Sheffield, 1899, of cricketing interest

modelled by John Broad, the cylindrical body applied with three handles, modelled in relief with the figures of Bobby Abel, Gregor MacGregor and Sammy Woods, between tube-lined floral borders, the rim with silver mount, *impressed Doulton Lambeth England, 8235, 16,5cm high*

R10 000–15 000

135

A Copeland Spode Staffordshire part tea service, 1875–1890

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

R7 000–9 000

136

Twelve Minton fruit plates, 1869

the centre of each variously painted with a spray of flowers, with turquoise and gilt rope-twist rim, *hairline cracks, chips and restorations, painted 44647, impressed MINTON and date cypher, 22,5cm diameter (12)*

R2 000–4 000



134
side views



135

137

An Irish mahogany longcase clock, Charles Craig, Dublin, circa 1775

33,4cm dial with Roman numerals, subsidiary seconds dial, calendar aperture, ring-turned winding holes, cherub-mask and leaf spandrels, signed on the silvered chapter ring *Chas. Craig, Dublin*, five-pillar rack and bell striking movement, the hood with swan neck cresting and carved flower terminals flanking a *later* urn finial above a carved foliate frieze centred by a shell, leaf-capped stop-fluted hood pillars, broken-arch trunk door, with *later* panelled plinth base, 234cm high

R40 000–50 000

138

A George III mahogany longcase clock, James Christie, Perth

the 33,5cm silvered dial with Roman numerals, the engraved centre with subsidiary seconds and calendar dials, pierced hands, brass scroll and dolphin spandrels, a boss in the arch signed *Jas Christie, Perth*, four-pillar rack and bell striking movement, the swan neck pediment with brass flowerhead terminals centred by a brass eagle and ball finial, the hood with brass-capped octagonal pillars, with shaped trunk door flanked by half-turned columns, the plinth on *later* bracket feet, inlaid with stringing throughout, *restorations*, 226cm high

R12 000–15 000



137



138

139

A George II mahogany wing-back armchair

with shaped back, close-nailed arm supports, on moulded leaf-carved cabriole legs and leaf-carved feet

R15 000–20 000

140

A George II mahogany tilt-top tripod table, 18th century

the circular top above a ring-turned baluster column, on cabriole legs and pad feet, 64,5cm high, 50cm diameter

R8 000–10 000



139

141

A George II walnut gate-leg tea table, 18th century

the shaped hinged top above a confirming apron with frieze drawer, on tapering lappet-headed legs with pad feet, 70,5cm high, 80cm wide, 80cm deep

R12 000–15 000



140



141

142

**An elm and oak chest, late
17th century**

the rectangular moulded top above a
pair of moulded drawers, with panelled
sides, on stile supports, 78cm high, 91cm
wide, 58,5cm deep

R10 000–15 000

143

**An oak chest-of-drawers,
late 18th century**

the rectangular moulded top above
four graduated drawers, on bracket feet,
77,5cm high, 82,5cm wide, 49,5cm deep

R8 000–10 000

142



143



144

**A George III mahogany
secrétaire bookcase**

the moulded pediment centred by an urn finial above a pair of Gothic glazed doors enclosing three adjustable shelves, the lower half with a secrétaire drawer inset with a gilt-tooled green leather writing surface and fitted with an arrangement of pigeon holes and small drawers, above three graduated drawers, on bracket feet, 225cm high, 97,5cm wide, 51cm deep

R30 000–40 000



144

145

A George III mahogany open armchair

with padded cartouche-shaped back, the frame carved with an urn flanked by foliage, padded scroll-ended arms on serpentine supports, serpentine seat and foliate-carved front rail, on leaf-carved cabriole legs and scroll feet, *restorations*, the underside bearing the trade label 'ANTIQUE FURNITURE from NORMAN ADAMS LTD. 8-10 HANS ROAD, LONDON S.W.3'

R15 000–20 000



145



detail

146

A George III mahogany tilt-top birdcage tripod table

the circular top with moulded rim, above a ring-turned column, on cabriole legs with pad feet, *72cm high, 68cm diameter*

R7 000–9 000



146

147

A George III mahogany three-tiered dumb waiter

the graduated moulded circular tiers joined by a tapering ring-turned column, on cabriole legs with pad feet, *105cm high, 61cm diameter*

R9 000–12 000



147

148

George III mahogany and upholstered stool

serpentine, raised on moulded cabriole legs

R6 000–8 000

149

A George III mahogany and upholstered open armchair

the arched shield-shaped back with padded arm supports, serpentine seat, on carved cabriole legs and scroll feet, *restorations*

R15 000–2 000

148



149



150



150

A George III mahogany open armchair

with arched padded back and part-padded arms, scroll-moulded terminals on moulded downswept supports, serpentine padded seat, on cabriole legs carved at the knees with palmettes, on scroll feet

R9 000–12 000

151

A George III mahogany tilt-top breakfast table

the oval top with reeded edge above a ring-turned tapering column, on three reeded outswept legs with brass cappings and castors, 70,5cm high, 139cm long, 93,5cm wide

R30 000–40 000



151

152



152

A late George III mahogany stool

the rectangular padded seat on ring-turned tapering legs

R5 000–7 000

153

A pair of George III mahogany side chairs

each open shield-shaped back carved with sheaves of wheat and foliage radiating from a half-shell paterae, stuff-over upholstered seat, on square-section legs joined by stretchers, on spade feet (2)

R4 000–6 000

154

A George III mahogany circular tilt-top centre table

the moulded top above a ring-turned baluster fluted column, on four cabriole legs with pad feet, 72,5cm high, 105cm diameter

R10 000–15 000

153



154



155



155

A George III mahogany tea caddy

the rectangular hinged top with acanthus carrying handle, enclosing a pair of lidded compartments and an associated mixing bowl, *veneer loss and some damage, 20,5cm high, 41cm wide, 20,5cm deep*

R3 000–4 000

156

A George III mahogany armchair

with reeded arched top rail above a pierced waisted splat and outcurved arm supports, upholstered stuff-over seat, on square-section legs joined by an H-shaped stretcher, *restorations*

R3 000–4 000

157

A George III mahogany tilt-top birdcage tripod table

the circular top above a baluster and fluted column, on cabriole legs with pad feet, *69cm high, 78cm diameter*

R5 000–7 000

156



157





158

158

A George III mahogany drop-side table

the oval twin-flap top above a frieze drawer, on square-section tapering legs, 71cm high, 109cm wide open, 92,5cm deep

R12 000–15 000

159

A George III mahogany and inlaid tea table

the reeded rectangular top with rounded corners, the front frieze inlaid with stringing and diamond motifs, on ring-turned legs, 71cm high, 91cm wide, 45cm deep

R6 000–8 000



159

160

A George III mahogany armchair

the curved top rail with acanthus-leaf carving centring a foliate rondel, rope-twist mid rail, reeded down-curved arms, drop-in tapestry seat, on reeded sabre legs

R3 000–4 000



160

161

A George III mahogany tilt-top tripod table

the circular top above a baluster and ring-turned column, on cabriole legs and pad feet, 74cm high, 82cm diameter

R5 000–7 000

162

A George III mahogany two-handled butler's tray

with three-quarter gallery and open front, on a later X-shaped folding stand, 79,5cm high, including stand, 72,5cm wide, 52cm deep (2)

R4 000–6 000

163

A Regency mahogany armchair

with rope-twist top rail above a curved moulded solid cross-bar flanked by reeded upright supports, reeded armrests on baluster-turned supports, padded seat, on ring-turned legs

R3 000–5 000

164

A Regency mahogany armchair

the reeded top rail with panel-moulded rectangular-shaped cresting above five reeded cross-bars, with conforming open arms on baluster supports, stuff-over bow-shaped seat, on ring-turned tapering legs

R4 000–6 000

165

A George III mahogany tilt-top wine table

the circular top above an associated ring-turned baluster column, on out-turned tripod legs and block feet, restorations, 72cm high, 51cm diameter

R5 000–7 000



161



162



163



164

166

A George III mahogany tilt-top breakfast table

the rectangular top with satinwood crossbanding, above a baluster column on four reeded downswept legs, brass cappings and castors, 72cm high, 152,5cm long, 116cm wide

R10 000–15 000

167

A George III mahogany sideboard, St H Jewell, 131 & 132 High Holborn, London, WC

the rectangular top with rounded corners above a long drawer flanked by a cellaret drawer and a cupboard, on square-section tapering legs with spade feet, *restorations, the drawer applied with maker's label*, 94cm high, 182cm wide, 65cm deep

R20 000–30 000



166



167

168

**A George III mahogany and
caned settee**

with caned back, side supports and
three-chair seat, on ring-turned baluster
legs with castors, *180cm long*

R15 000–20 000

168



169

A Regency mahogany settee

the moulded reeded back centring a
shell motif, with padded back and scroll
arms, upholstered seat cushion and
a pair of bolsters, lyre-shaped reeded
arm facings and reeded seat rail, on
sabre legs headed by foliate paterae,
216cm long

R20 000–25 000

169





170
detail

170

A Regency black and gilt japanned tray, Clay, King St, Covt Garden

rectangular, painted with butterflies and leaves, 78cm wide, 58cm deep; on a later stand, rectangular with bamboo legs joined by a X-shaped stretcher centred by a rectangular platform, 51cm high, with stand (2)

R6 000–8 000

171

A pair of Regency black ebonised and painted armchairs

each top rail painted with an oval panel of flowers above an X-shaped splat, caned seat, on ring-turned tapering legs, paint worn (2)

R12 000–15 000



170



171



172



172

detail

172

A set of four Regency mahogany hall chairs

each with arched waisted back, the centre painted with an oval panel painted with a crest, saddle-shaped seat, on ring-turned tapering legs (4)

R25 000–30 000



173



173

detail

173

A Regency rosewood tilt-top dining table

the circular top above a frieze moulded with a gadrooned border, on a tapering hexagonal column with gadrooned socle, on a triform base raised on paw feet headed by shell and acanthus cresting, on castors, 73cm high, 122cm diameter

R25 000–30 000

174

A mahogany stool

the rectangular padded seat on ring-turned tapering legs

R2 000–2 500

175

A Regency mahogany side chair

with rope-twist top rail above pierced and reeded mid rails united by foliate roundels, flanked by reeded upright supports, drop-in seat, on ring-turned fluted legs

R2 000–3 000

176

A William IV mahogany card table

the hinged rectangular top with rounded corners above a concave column with gadrooned border, on a quadriform base with leaf, scroll and claw feet and porcelain castors, 76cm high, 90cm wide, 44cm deep

R5 000–7 000

177

A set of six Regency mahogany and brass-inlaid side chairs

each with shaped and moulded top rail above a mid rail centred by a tablet inlaid with foliate motifs, drop-in seat, on sabre legs (6)

R8 000–10 000

174



175



176





177

178

A William IV mahogany davenport

the rectangular sliding top with three-quarter brass gallery and hinged gilt-tooled green leather writing surface enclosing a shelf, the sides fitted with real and opposing dummy drawers and a stationery drawer, on a shaped base with castors, *85,5cm high, 47cm wide, 59cm deep*

R15 000–20 000

179

A William IV mahogany metamorphic commode armchair

the curved crest rail carved with acanthus leaves, overscroll arms, detachable seat with hinged cover enclosing a porcelain chamber pot transfer-printed with flowers, the side with recessed brass hand pull plunger and covered water closet, the front with a pair of arched panelled doors enclosing a metal pail, with panelled sides, *the chamber pot by R Weiss, 38 Charing Crofs [sic], London, with hairline crack*

R10 000–15 000



179



178



179
detail

180

A near pair of George II style mahogany and upholstered armchairs

each with squab cushion, on square-section tapering legs (2)

R20 000–25 000

180



181

A Victorian mahogany butler's tray

the four hinged sides incorporating pierced handles, on a *later* X-shaped folding stand, 67cm high, including stand, 90cm wide open, 69cm deep (2)

R4 000–6 000



181

182

A George II style walnut stool

the rectangular padded seat on leaf-carved cabriole legs and pad feet

R800–1 000

182



183

A George II style mahogany armchair

with serpentine scroll-moulded top rail and scroll-carved corners, above a pierced vase-shaped splat carved with foliate roundels, outset arms with scroll terminals, drop-in seat, on cabriole legs with foliate and flower-carved knees, on claw and ball feet

R10 000–15 000



183

184

A George II style mahogany four-chair back settee

each chair back with dished and scroll-end top rail above a pierced splat headed by birds' heads and applied with foliate roundels, with outcurved scroll arm supports, drop-in seat, on leaf-carved cabriole legs, claw and ball feet, 165cm wide

R25 000–30 000



184

185

A George III style camel back settee

with shaped back and arm supports, squab seat, on fluted square-section legs joined by stretchers, 184cm wide

R15 000–20 000



185

186

A pair of mahogany torchères, late 19th century

each with circular moulded dished top above a carved and spiral-fluted column, leaf-carved tripod supports on pad and block feet, 124cm high (2)

R12 000–15 000



186

187

A Victorian walnut revolving book stand

the circular top inset with green leather above a turned column, with a pair of tiers below each with pierced *chinoiserie* sides, on three hipped legs with claw and ball feet engraved with Chinese scrolls, 76,5cm high, 51cm diameter

R7 000–9 000



187

188

A Victorian walnut-veneered centre table

the oval top above four ring-turned columns centred by an urn finial, on four hipped legs with scroll feet and brass castors, 71cm high, 117cm long, 86cm wide

R9 000–12 000

189

A Victorian walnut and inlaid games and work table

the rectangular top inlaid with a chequerboard above an ogee drawer with a work-box below, on an octagonal column with foliate socle, with outscrolled feet, lacking castors, 74cm high, 58cm wide

R10 000–12 000

190

A George III style mahogany armchair

with arched foliate-carved top rail above a pierced splat carved with *fleur de lis* flanked by reeded upright supports, outcurved arms with reeded scroll terminals on serpentine-shaped supports, drop-in seat, on cabriole legs headed by acanthus-leaf-carved knees, on claw and ball feet, *restorations*

R4 000–6 000

191

A Victorian style upholstered and mahogany sofa, modern

on baluster ring-turned legs with brass cappings and castors, 164cm wide; and four loose tapestry cushions (5)

R7 000–9 000



189



190



191



192

192

A pair of William IV mahogany armchairs

each top rail carved with acanthus foliage above a foliate-carved mid rail, downscroll arms, on ring-turned lobed legs, *restorations* (2)

R6 000–8 000



193

193

A William IV rosewood card table

the rectangular top with rounded corners, on a fluted column with inverted lotus capping, quadripartite base on paw feet with brass castors, *70cm high, 91,5cm wide, 45cm deep*

R12 000–15 000

194

A Victorian mahogany military desk

the moulded rectangular top above a pair of frieze drawers, on ring-turned tapering legs, *78,5cm high, 124cm wide, 60,5cm deep*

R10 000–15 000



194

195

**An oak hall bench,
19th century**

rectangular with scroll end supports, on
ring-turned tapering legs, *50cm high,
102cm long*

R6 000–8 000



195

196

**A George II walnut lowboy,
18th century and later**

the rectangular crossbanded top
with re-entrant corners, three drawers
above a shaped apron, on square-
section cabriole legs with pointed feet,
*restorations, 67,5cm high, 80cm wide,
54cm deep*

R6 000–8 000



196

197

**A George III mahogany
tilt-top tripod table**

the circular top above a ring-turned
vase-shaped column, on cabriole
legs and pointed pad feet, *70cm high,
80,5cm diameter*

R5 000–7 000

198

An Edwardian mahogany and upholstered settee

with padded back and sides, on tapering square-section legs, *formerly with cappings and castors, 152cm long; and four cushions, en suite*

R9 000–12 000



198

199

A George III mahogany cheveret

the rectangular top above a hinged fall-front above two short and two long drawers, the sides with brass carrying handles, on square-section legs joined by a platform stretcher, with brass cappings and castors, *112cm high, 48cm wide, 37cm deep*

R25 000–30 000



199

200

A George III mahogany bonheur-du-jour

the superstructure with an open section flanked by cupboards each fitted with four small drawers, with three frieze drawers below with ebony and satinwood stringing, on tapering square-section legs, *95,5cm high, 72,5cm wide, 52cm deep*

R12 000–15 000



200

PROVENANCE

Sotheby Parke Bernet, Johannesburg, *The Contents of Hay Hill*, 29 May 1979, lot 5

201

A George III mahogany side chair

the shaped and pierced top rail with leaf-carved cresting above a pierced foliate-carved splat, stuff-over upholstered seat, on square-section legs joined by H-shaped stretchers

R3 000–4 000



201



202

202

A George III mahogany tilt-top tripod table

with circular top above a reeded, turned and urn-shaped column, on cabriole legs with pointed pad feet, 71cm high, 81cm diameter

R6 000–8 000

203

A pair of George III style mahogany open armchairs, modern

each with arched rectangular padded back, upholstered armrests on down-curved arm supports, on moulded square-section legs joined by stretchers (2)

R8 000–10 000



203





204

**A pair of Irish mahogany demi-lune tables
in the manner of James Hicks, Dublin,
late 19th/early 20th century**

each top with carved wavy border, the frieze carved with
urns and rams' heads flanked by swags of ribbons and
leaf-and-berry garlands, on square-section legs headed
by foliate paterae, block feet, 73cm high, 122cm wide,
62cm deep (2)

R30 000–40 000



detail

205

**A set of four late Regency/
early Victorian mahogany
side chairs**

each with carved top rail above a foliate-
carved mid rail centred by a circular boss,
stuff-over seat, on ring-turned legs (4)

R4 000–6 000

206

**A Victorian mahogany
extending dining table**

with three leaves, the rectangular
moulded top with rounded corners
above a moulded frieze, on ring-turned
lobed legs, brass cappings and castors,
*restorations, 76cm high, 122cm wide,
286,5cm long, fully extended*

R30 000–40 000

207-210

No Lots







The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 17 March - 1.30pm

**Cape, Colonial, Oriental
& Continental Silver, Furniture
& Decorative Arts,
including A Cape, Colonial &
Indian Collection of Silver and
The Gavin Watkins Collection
of Cape Furniture Part II**

Lots 211–380

OPPOSITE

Lot 278 An 18th century set of six walnut, fruitwood and ivory-inlaid side chairs,
probably Indo-Portuguese (details)

211

A pair of Indian Colonial silver spurs, John Hunt, Calcutta, late 18th/early 19th century

each heel band with a buckle, the neck with pointed rowel, 125g all in, 13cm long (2)

R12 000–15 000

211



212

An Indian Colonial silver brandy warmer and cover, John Hunt, Calcutta, late 18th/early 19th century

with circular body, later turned part wood side handle, the conforming cover with turned wood finial, 465g all in, 9,5cm high

R12 000–15 000

212



213

A Colonial silver tea caddy, maker's mark possibly JR, 19th century

cylindrical with fluted sides, the cover engraved with the initials 'W.v.H.', 130g, 10cm high

R6 000–8 000

213





*214

**A Cape silver two-handled sugar bowl
and cover, Gerhardus Lotter, late
18th/early 19th century**

the sides applied with a pair of rope-twist handles with
leaf terminals, with beaded borders, waisted domed
circular foot, the conical cover with carved ivory
pineapple and silver leaf finial, 310g, 15,2cm high

R60 000–80 000

NOTES

Welz, Stephan. (1976) *Cape Silver
and Silversmiths*, Cape Town:
Balkema. Page 101, where a
similar example is discussed



215

**A Cape silver two-handled sugar basket,
Daniel Heinrich Schmidt, late 18th century**

oval, the rim moulded in relief with flowerheads and foliage, the compressed ovoid fluted body with rocaille decoration, the sides applied with hinged drop foliate handles, raised on four pierced legs headed by openwork flowerheads on shell-shaped feet, 200g, 8,1cm high

R80 000–100 000



216

detail

216

**A Cape silver salver,
Johannes Combrink, late
18th/early 19th century**

circular, the centre engraved with a ribbon-bordered vacant reserve, the rim with alternating bead and foliate border, raised on three claw and ball feet, *small area to beaded border restored, 330g, 19cm diameter*

R45 000–50 000



217

detail

217

**A Cape silver salver,
Lawrence Twentyman,
early 19th century**

circular, the centre engraved with a crest, the rim with reeded border, raised on three claw and ball feet, *some oxidation, 380g, 19,3cm diameter*

R30 000–40 000



216



217

218

**A Cape silver beaker,
Willem Godfried Lotter,
19th century**

tapering, the body engraved with a ribbon-headed oval cartouche with initials, with reeded rim and footrim, gilt interior, *split to rim*, 105g, 7,5cm high

R5 000–8 000

219

**A Cape silver Bible clasp,
Willem Godfried Lotter,
19th century**

engraved with wriggle-work, 5,7g; and a Colonial silver vinaigrette, maker's initials ML, 19th century, octagonal, with engraved hinged cover, detached pierced grille, the side with loop handle, gilt interior, 9g, 2cm wide (2)

R5 000–7 000

220

**A silver toilet requisite,
possibly Colonial,
19th century**

the frame with hinged earpick, nail cleaner, toothpick, tongue scraper and seal engraved with the initials 'ML', the sides moulded in relief with a figural mask, 36,2g, 7,5cm long

R6 000–8 000



218



219



220



221



222



223



224



225



226

221

A Cape silver-mounted cowrie shell snuff box, Johannes Combrink, 19th century

the shell set in a scalloped border, with gilt interior, 5,8cm long; and another, Daniel Beets, the mount engraved with the initials 'GH' within wriggle-work borders, shell damaged, 8,4cm long (2)

R7 000–9 000

222

A Scottish Provincial silver-mounted cowrie shell snuff box, apparently unmarked, 19th century

the shell set in a scalloped border, the hinged base engraved with the initials 'JH' flanked by a thistle wreath, enclosed by an engraved leaf border, 7,5cm long

R4 000–6 000

223

A Cape silver snuff box, Johannes Marthinus Lotter, 19th century

rectangular, the hinged cover engraved with the initials 'MHK', with an engraved thumbpiece and gilt interior, 68,2g, 6,8cm wide

R4 000–6 000

224

A Cape silver snuff box, apparently unmarked, 19th century

lozenge-shaped, with engraved hinged cover, 33,5g, 6cm long

R3 000–4 000

225

A Cape silver snuff box, Johannes Marthinus Lotter, 19th century

rectangular, the hinged cover engraved with 'IAJL 3/7/65' against a wriggle-work and diaper ground, with shell-shaped thumbpiece, the base with wriggle-work borders centring a foliate motif, 68,5g, 6,5cm wide

R3 000–4 000

226

A Colonial silver box, apparently unmarked, 19th century

heart-shaped, with ring attachment, 42,4g, 4,5cm long

R4 000–6 000

227

A Cape silver Old English pattern soup ladle, unknown maker's mark 'HNS', 19th century

250g

R4 000–6 000

228

A Cape silver Fiddle pattern soup ladle, Johannes Marthinus Lotter, 19th century

the terminal engraved with the initials 'ML', 225g

R6 000–8 000

229

A Cape silver Fiddle pattern soup ladle, William Moore, mid 19th century

the terminal engraved with the initials, 'W.T.', 235g

R5 000–7 000

230

Seven Cape silver Fiddle pattern teaspoons, Peter Clarke Daniel, Lawrence Holme Twentyman and Daniel Beets, 19th century

the terminals engraved with various initials, 135g all in (7)

R1 500–2 000

227



228



229



230



231

A Cape silver marrow scoop, Christiaan Kruger, late 18th century

engraved with a vase of flowers, 45g; and another, Lawrence Holme Twentyman, 40g (2)

R4 000–6 000

232

Four Cape silver Fiddle pattern salt spoons, William Moore, Lawrence Holme Twentyman and Lodewyk Willem Christiaan Beck, 19th century

one engraved with initials, 60g all in; a Cape silver Fiddle pattern mustard spoon, Lodewyk Willem Christiaan Beck, mid 19th century, 15g; and a Cape silver Hanoverian pattern sauce ladle, Daniel Beets, early 19th century, 10g (6)

R1 500–2 000

231



232



233

Four Cape silver konfynt or atjar forks, Johannes Combrink, 19th century

two Fiddle pattern examples, two Hanoverian pattern examples, *70g all in*; and an Old English pattern example, Gerhardus Lotter, early 19th century, engraved with the initials 'PM', *10g (5)*

R1 500–2 000

234

A Cape silver Fiddle pattern butter knife, William Moore, mid 19th century

45g

R1 500–2 000

235

A Cape silver Fiddle pattern soup ladle, Lawrence Holme Twentyman, 19th century

the terminal engraved with the initials 'JEB', *240g*

R5 000–7 000

236

A Cape silver Fiddle pattern sauce ladle, Lawrence Holme Twentyman, 19th century

the terminal engraved with the initials 'EE', *55g*; and another, possibly Hendrik Slosser, 19th century, the terminal engraved with the letter 'H', *20g (2)*

R4 000–6 000

237

Three Cape silver Fiddle pattern basting spoons, Georg Egbertus Wolhuter, early 19th century

310g (3)

R7 000–9 000



233



234



235



236

238

Ten Cape silver Fiddle and Old English pattern table forks, Daniel Beets, Lawrence Holme Twentyman, Johannes Marthinus Lotter, Willem Godfried Lotter, Jan Lotter and Fredrik David Waldek, 19th century

two with engraved terminals, *595g all in*; and three Cape silver Fiddle and Old English pattern dessert forks, Oltman Ahlers and Johannes Combrink, *120g all in (13)*

R9 000–12 000



237



238



239



240



241



242



243



244

239

Sixteen Cape silver Fiddle pattern and Old English pattern table spoons, Johannes Combrink, Willem Godfriend Lotter, Gerhardus Lotter, Carel David Lotter, Daniel Beets and unknown maker's mark 'HNS', 19th century

940g all in (16)

R7 000–9 000

240

Nine Cape silver Old English pattern teaspoons, Gehardus Lotter, Carel David Lotter, Willem Godfried Lotter, J de Jongh and possibly William Cole, 19th century
two with engraved terminals, *160g all in (9)*

R1 500–2 000

241

A Cape silver King's pattern dessert spoon, Fredrik David Waldek, 19th century

the terminal engraved with initials, *65g*; and another Fiddle pattern example, Abraham Abrahams, the terminal engraved with initial 'F', mid 19th century, *25g (2)*

R2 000–3 000

242

A set of four Cape silver Old English Feather Edge pattern teaspoons, unknown maker's mark 'HNS', 19th century

each engraved with the initials 'LA', *65g all in (4)*

R1 000–1 500

Various properties

243

A Cape silver Fiddle pattern ladle, William Moore, 19th century

the terminal engraved with 'JH du P', *275g*

R4 000–6 000

PROVENANCE

Jan Hendrik du Plessis (1826-1891) married Harriet Barker. Johannes du Plessis (1868-1935) married Aletta Helena Albertyn in 1917. Jean Henri du Plessis (1917-1981) married Elise van Heerden in 1947. Thence by descent to the current owners.

244

A Cape silver Fiddle pattern sauce ladle, William Moore, 19th century

the terminal engraved with 'JH du P', *70g*

R2 000–3 000

PROVENANCE

The Du Plessis family collection

245

An important Cape silver presentation cup and cover, John Townsend, circa 1833

the sides applied with ram's-head handles, to a knopped stem and spreading circular foot, the domed cover moulded in relief with vine and leaf border, with detachable grape and leaf finial, the body engraved 'The Cape of Good Hope Agricultural Society, instituted in 1831', the reverse engraved 'Presented to Mr IJ Marais, of Groot Drakenstein on the 22 June 1833 for the best sample of Wine', 620g, 23,5cm high

R100 000–140 000

NOTES

"Established in 1831, the Cape of Good Hope Agricultural Society was the first agricultural association to encourage wine farmers to make better wine, many cups and prizes being awarded. This tradition was followed by agricultural societies from 1833. During 1832 branches of the Association were founded in Stellenbosch, Worcester, Tulbagh and Swellendam. On 22 June 1833, at the annual general meeting, the first prize was awarded to IJ Marais, a wine farmer from the Waterval Farm, Groot-Drakenstein. Mr Marais won 100 Rixdollars for the best sample of Cape Madeira wine. The Chairman, Sir John Wylde, also presented him with a silver cup.

This competition was not held again until 1843 when the first prize was awarded to Willem Herold, a young wine farmer from Cloetesdal, Stellenbosch. Isaac Marais (who won first prize in 1833) won the second prize. The Association held a competition once again on 6 September 1845.



Competing for a £25 cup, a £20 cup and a £15 cup, Isaac Marais won the £20 cup. The Cape of Good Hope Agricultural Society was at the forefront in offering prizes, such as cups, to encourage better brandy production. Apparently (for various reasons) there was not great enthusiasm for this competition among wine farmers. Consequently the competition was terminated in 1848, after which the cup

became the property of IJ Marais from the Waterval farm, Groot-Drakenstein, as he had won the competition three times before'" Van Zyl, DJ. (1975) *Kaapse Wyn en Brandewyn 1795-1860*, HAUM.

Excerpt from a letter dated 6 January, 1983, from the Director, South African Cultural History Museum, Cape Town, to Mr CJ Retief (translated from the Afrikaans).



detail



detail



246

**A Cape silver beaker,
Lodewyk Willem Christiaan
Beck, mid 19th century**

the tapering cylindrical body engraved
with the initials 'PRJ', with reeded rims,
the base inset with a Victoria half crown,
1844, gilt interior, 115g, 7cm high

R20 000–25 000

247-248

No Lots

249

**A Cape Transitional
stinkwood and yellowwood
cabinet-on-stand, late
18th century**

the moulded architectural cornice above a star-inlaid panel, a pair of double panelled doors below, each panel with a star-inlay, enclosing two shelves and two short drawers, the moulded stand with a pair of frieze drawers, raised on square-section tapering legs joined by a wavy cross-stretcher, on block feet, 221cm high, 138cm wide, 69cm deep

R300 000–350 000

LITERATURE

Baraitser, Michael, and Obholzer, Anton. (1987) *Town Furniture of the Cape*, Cape Town: Struik. A similar example is illustrated on page 58, numbers 175, 176 and 177.

NOTES

cf. A similar example sold by Stephan Welz & Co. in Association with Sotheby's, Cape Town, The Collection of Dr Gavin Watkins, 29th January 1998, lot 364



250

**A Cape Neo-classical
stinkwood triangular-
pediment cupboard, early
19th century**

the split triangular pediment centred by a turned finial, above a pair of panelled doors, with a frieze drawer below, raised on square-section tapering legs, with silver escutcheon plates, unmarked, 254cm high, 150,5cm wide, 50cm deep

R200 000–300 000

251

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

the four-part arched top rail above conforming pierced splats, curved arms with scroll terminals, riempie seat on square-section legs joined by H-shaped stretchers, 220cm long

R25 000–30 000

252

**A Cape Neo-classical
stinkwood and yellowwood
peg-top gateleg table, early
19th century**

the hinged rectangular twin-flap top above a shaped frieze, on square-section fluted legs with stop feet, 72cm high, 189,5cm long, fully open, 130cm wide

R250 000–300 000

PROVENANCE

Formerly in the Cape furniture collection of the late Mr Graham Boonzaaier, Blaauwklippen Wine Estate, Somerset West



250



251



252



253

253

**A harlequin set of seven
Cape Neo-classical
stinkwood side chairs,
early 19th century**

each curved top rail with pierced
cresting, above a pierced harp-shaped
splat, riempie seat, on square-section
tapering legs joined by an H-shaped
stretcher (7)

R50 000–70 000

254

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

with hinged rectangular top, the front
and sides with chequerboard borders
centring turned and iron carrying-
handles, on ring-turned feet, 57,5cm
high, 92cm wide, 55cm deep

R40 000–50 000



254

255

A Cape fruitwood tolletjie chair, early 19th century

with plain top and mid rails joined by plain spindles, riempie seat, on turned legs joined by three rows of box-stretchers

R4 000–6 000



255

256

A Cape stinkwood tolletjie chair, late 18th/early 19th century

with turned top and bottom rails united by five vertical turned spindles, turned and ring-turned side supports headed by finials, riempie seat, on turned legs joined by double box-stretchers

R10 000–15 000



256

257

A Cape yellowwood and painted kist, 19th century

with hinged rectangular top, the front painted with red and yellow flowers against a green ground, the tapering sides applied with iron carrying-handles, 43cm high, 88cm wide, 51cm deep

R20 000–25 000



257

Various properties

258

A pair of Cape stinkwood Tulbagh side chairs, 18th century

each with wave-shaped back centring
an oval caned panel, baluster-turned
side supports headed by turned finials,
caned seat, on baluster-turned legs
joined by stretchers, with bun feet (2)

R40 000–50 000

PROVENANCE

Dr William Frederick Purcell (1866-1919)
and thence by descent. William Purcell
was an arachnologist and biologist
and was involved with the restoration
of Koopmans De Wet House Museum,
Cape Town. He was a well known
collector of Cape furniture

LITERATURE

Baraitser, Michael and Obholzer Anton.
(1987) *Town Furniture of the Cape*, Cape
Town: Struik. Illustrated on page 164,
number 670.

Baraitser, Michael and Obholzer Anton.
(1978) *Cape Country Furniture*, Cape
Town: Struik. Illustrated on page 30,
number 42.

259

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

with arched shaped top above a vase-
shaped splat and conforming mid rail,
caned seat, on square-section legs
joined by stretchers, *restorations*

R20 000–25 000



258



259



260

**A pair of Cape teak and caned
corner chairs, 18th century**

each with panelled back, caned seat, on
baluster and ring-turned legs joined by box-
stretchers, on bun feet (2)

R120 000–150 000

LITERATURE

Baraitser, Michael and Obholzer, Anton.
(1987) *Town Furniture of the Cape*, Cape
Town: Struik. Illustrated on page 644,
number 645.

261

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

the curved top rail with cresting
above a pierced splat, outswept arms,
serpentine caned seat on cabriole legs
and pointed front feet

R8 000–10 000

262

**A Cape Neo-classical
mulberrywood armchair,
early 19th century**

the arched top rail above a pierced
splat, downcurved arms, caned seat, on
tapering square-section legs joined by
an H-shaped stretcher

R20 000–25 000

NOTES

cf. Pearce G.E. (1960) *Eighteenth Century
Furniture in South Africa*, Pretoria: J.L.
van Schaik. A similar chair is illustrated
on page 64, number 77. The measured
drawing for this chair is illustrated on
page 66, plate 13.

cf. Important Cape Furniture from
the Collection of Dr Gavin Watkins,
Cape Town, sold Stephan Welz & Co
in Association with Sotheby's, 29th
January 1998, lot 386

263

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

the moulded rectangular top above a pair
of fielded panelled doors and sides, the
interior *later* fitted with a pair of drawers
and two short shelves, on cabriole legs
and claw and ball feet, *restorations*, 112cm
high, 130cm wide, 60cm deep

R80 000–100 000



261



262



263

264

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

with notched top rail above a pierced
splat, outcurved arms, drop-in caned
seat, on tapering fluted legs joined by
an H-shaped stretcher

R15 000–20 000

265

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

with moulded and curved top rail
above a pierced splat, fluted posts
and arm supports, out-curved arms,
upholstered drop-in seat, on tapering
fluted legs with block feet

R20 000–25 000

NOTES

cf. Fransen, Hans. (1970) *The Cape Chair*,
Cape Town. A similar chair is illustrated
on page 64, illustration number 52.

266

**A Cape teak gate-leg table,
18th century**

the rectangular two-plank twin-flap
top above a plain frieze, on ring-turned
baluster legs joined by stretchers,
restorations, 71cm high, 193cm long, open,
137cm wide

R100 000–150 000



264



265



266

267

A pair of Cape Regency stinkwood armchairs, first quarter 19th century

each with curved reeded top rail above a pierced mid rail centred by a rondel, reeded downcurved arms on baluster supports, caned seat, on ring-turned tapering legs, *restorations* (2)

R20 000–25 000

NOTES

cf. Baraitser, Michael and Obholzer, Anton. (1987) *Town Furniture of the Cape*, Cape Town: Struik. A similar pair are illustrated on page 192, number 810



267

268

A set of six Cape Regency stinkwood and yellowwood inlaid dining chairs, first quarter 19th century

including a pair of armchairs, each with plain top above a carved bow-tie mid rail, caned seat, on ring-turned legs (6)

R35 000–40 000

269

An assembled set of ten Cape stinkwood 'Kerkstoel' chairs, early 19th century

each with notched top rail above a pair of curved mid rails, caned seat, on ring-turned legs, each back seat-rail carved KERKSTOEL (10)

R40 000–50 000

NOTES

cf. Fransen, Hans. (1970) *The Cape Chair*, Stellenbosch University. A similar chair is illustrated on page 69, illustration 67

270

A Cape yellowwood and stinkwood peg-top gate-leg table, late 18th/early 19th century

with rectangular top, square-section tapering legs joined by stretchers, on block feet, *restorations*, 71cm high, 126cm deep, 198cm wide open

R80 000–100 000



268



269



269
detail



270

271

A Cape stinkwood and yellowwood side cupboard, 19th century

the outset rectangular top above a pair of panelled doors enclosing three shelves and two drawers, with panelled sides, on square-section tapering legs, 142,5cm high, 132cm wide, 54cm deep

R80 000–100 000

272

A South East Cape stinkwood and inlaid rusbank, 19th century

the moulded inlaid top rail above a row of pierced splats inlaid with leaf and heart motifs, down curved arms, riempie seat, on tapering square-section legs joined by side stretchers, 186cm long

R20 000–30 000

LITERATURE

Baraitser, Michael and Obholzer, Anton. (1978) *Cape Country Furniture*, Cape Town: Struik. Illustrated on page 136, number 467

273

A Transvaal kiaat rusbank, James Smith, circa 1900

with wave-shaped top rail above a row of reeded splats, outcurved solid panelled arm supports with punchwork decorations, riempie seat, on square-section chamfered and notched legs joined by reeded stretchers, on tapering feet, 216,5cm long

R15 000–20 000

James Smith was born in Bradford, Yorkshire. Having moved to South Africa, he worked as a woodcutter and furniture maker in the Tzaneen area where he met Sir Lionel and Lady Phillips, who had a farm at nearby Woodbush. Florence Phillips, who was doing a great deal to promote arts and crafts projects in South Africa, introduced Smith to Sir Herbert Baker, with the idea that he make furniture after designs by Baker. Baker later employed James Smith for the woodwork and carvings of the Union Buildings.



271



272



273



274

274

A Victorian brass two-handled Standard Gallon measure

inscribed "Potter, Poultry, London",
19cm high

R20 000–25 000



275

275

A Victorian brass Imperial half gallon measure,
Cape of Good Hope, 1876

stamped "POTTER, LONDON", 16cm high

R20 000–25 000



276

276

A brass Imperial quart measure, Govt. of the Transvaal, 1889

13cm high

R15 000–20 000



*277

**A rosewood and ivory-inlaid work box,
18th century, Vizagapatam**

the hinged rectangular top inlaid with a floral spray enclosed by a border of scrolling foliage and flowerheads, the sides carved with scroll and leaf handles and flanked by floral sprays, the interior fitted with six divisions, on a *later* Victorian hardwood and ivory-mounted stand, with a double row of turned spindles joined by a stretcher, on out-swept legs with brass cappings and castors, applied with turned ivory bosses, 76cm high, 51cm wide, 37cm deep (2)

R50 000–70 000



detail



*278

A set of six walnut, fruitwood and ivory-
inlaid side chairs, probably
Indo-Portuguese, 18th century

each with shaped top rail above a shaped back splat
inlaid with classical figures standing before an arch,
masks and urns filled with fruit and foliage, drop-in seat,
on cabriole legs and pad feet joined by turned and block
stretchers, *restorations* (6)

R60 000–80 000



279

279

A Colonial rosewood and ebony deeds box, 18th century

the moulded rectangular two-plank hinged top applied with brass bosses, the sides with carrying handles, on a moulded base, 16,5cm high, 56,5cm wide, 32,65cm deep

R15 000–20 000

280

A Batavian ebony settee, 18th century

the shaped top rail carved with a flowerhead flanked by leafy tendrils, flowers and fruit above a row of spindles, caned seat, on twist-turned and carved block legs, twist-turned side supports, on bun feet, 117cm wide

R25 000–30 000

281

A Batavian teak and ebony brass-mounted chest, 18th century

the rectangular hinged top with brass bosses, the front with a pierced heart-shaped escutcheon plate, with two panelled drawers below, the sides with brass handles, on bun feet, 80cm high, 146cm wide, 60cm deep (2)

R40 000–50 000



280



281



282 interior detail

*282

**A Chinese Export hardwood
fall-front bureau,
18th century**

the moulded rectangular top with
fall-front enclosing a shaped fitted
interior, with a pair of arched reverse
glass painted panelled doors enclosing
four small horizontal drawers and six
vertical drawers flanked by curved open
compartments, above four conforming
drawers inlaid with ivory stringing, with
secret well, three graduated drawers
below, on a plinth base with bracket
feet, 110cm high, 105,5cm wide, 55cm deep

R60 000–70 000

283

**A Chinese hardwood side
table, Qing Dynasty,
19th century**

with panelled top, pieced scroll and
carved ends above a conforming apron,
on double panelled legs and carved
block feet, 82cm high, 111cm wide,
40cm deep

R12 000–15 000



282



283

284

A pair of Chinese hardwood and burr-elm armchairs, 19th century

each with pierced rectangular back centred by a roundel, curved arm supports, rectangular panelled seat, on six tapering legs headed by scrolls and joined by pierced stretchers (2)

R16 000–20 000



284

285

A Chinese carved and ebonised open stand, Canton, early 20th century

with three graduated open shelves above a pair of shelves and a drawer, on claw and ball feet, the whole carved with a pierced frieze of flowerheads, *restorations, 142cm high, 104cm wide, 30cm deep*

R15 000–20 000



285

286

A pair of Chinese hardwood and inlaid table stands, early 20th century

each of floriform outline, inset with a mottled pink marble top above a pierced and carved frieze, on mask-headed legs with claw and paw feet joined by stretchers, *62cm high* (2)

R10 000–12 000



287

A Japanese Nagasaki export lacquer and mother-of-pearl inlaid five-piece suite, Zohiko, late Meiji Period (1868-1912)

inlaid with variously-coloured mother-of-pearl of figures at various pursuits against a black ground, comprising: a scholar's table, 22cm high; a rectangular table, 41cm high, 82cm long, 46cm wide; a pair of chairs; and a three-fold screen, 96cm high, 135cm wide open (5)

R12 000–15 000

288

**A Japanese bronze lantern,
Meiji period (1868–1912)**

the pierced spherical body cast with
panels of flowers, on three pierced feet,
the top with carrying handle, 44cm high

R6 000–8 000



288

*289

A miniature Japanese gilt-metal mounted shibayama-inlaid ivory shodana, Meiji Period (1868–1912)

decorated in gold *hiramaki-e* and *takamaki-e* and inlaid mother-of pearl, coral and ivory with various birds and insects amongst flowers and fruit, with two sliding doors, one inlaid with a maiden, the other with a *samurai*, the lower section with a pair of cupboard doors and an arrangement of drawers, on a plinth base, signed, losses to inlay and metalwork, some cracks and repairs, 22,5cm high, 19,5cm wide, 8,5cm deep

R20 000–25 000



289



290

290

A Chinese pottery and red-painted amphora, Neolithic Period, 10th-early 1st millennium BC

Painted with double circles centred by alternating panels of lattice and cross-hatching, the sides applied with lug handles, with everted lip, 31cm high

R20 000–25 000



291

291

A Chinese brown-glazed pottery jar, cover and a basket, Song Dynasty (96-1279)

Ovoid, the shoulders moulded in relief with a scaley dragon, with associated cover, the part-glazed basket with pierced sides raised on a shallow circular foot, the jar and cover 19cm high, the basket 16cm diameter (2)

R6 000–8 000



292

Two painted pottery figures of equestrians, Tang Dynasty (618-907)

each horse standing foursquare on an unglazed rectangular base, each hooded rider seated atop a black-painted saddle and a blanket highlighted with green, white and red foliate decoration, their moustached faces modelled with high cheek bones, their robes red-glazed with white and green dot decoration, with raised hands, 45,5cm high (2)

R180 000-200 000

NOTES

Each figure accompanied by an Oxford Authentication Thermoluminescence Analysis Report, Nos C109q70 and C108y18





293

293
A Chinese blue and white dish, Qing Dynasty, Kangxi, 17th century

the centre painted with lotus blooms and foliage, the cavetto with panels of flowerheads, the reverse similarly decorated, *underglaze-blue double-ring mark, fritting chips, 21,5cm diameter*

R4 000–5 000



294

294
A Chinese blue and white jar, Qing Dynasty, late 18th century

ovoid, painted with a boatman transporting three figures playing a game in a sampan, before pavilions and mountainous landscapes, *underglaze-blue double-ring mark, with associated wooden cover, 17,5cm high*

R5 000–7 000



295

295
A Chinese Dehua Blanc de Chine libation cup, Qing Dynasty, late 18th/early 19th century

modelled with a deer below a prunus tree with a *feng-hu* bird above, the reverse with a dragon in combat with a tiger, *firing crack and minor restoration, 8,5cm high*

R10 000–15 000



296

296
A Chinese blue and white charger, Qing Dynasty, Qianlong (1736–1795)

painted with a riverscape and boat-houses before mountains, enclosed by cell, foliate and diaper borders, *restored, 55cm diameter*

R8 000–10 000

297

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

octagonal, painted with pavilions and a sampan before rocky outcrops, enclosed by a wave and spearhead border, 41cm wide

R5 000–7 000

298

A large Chinese export blue and white tea canister, Qing Dynasty, late 18th/early 19th century

of square-section outline, painted with pavilions and sampans before mountains in a riverscape setting, with metal collar, the interior with four moulded divisions, chip, 37cm high, with associated wooden cover

R9 000–12 000

299

A Chinese export blue and white tea caddy, Qing Dynasty, Qianlong [1736–1795]

painted with figures before pavilions, riverscapes and mountains, brown and gilt highlights, lacking cover, 11,5cm high; and a soft paste example, probably 19th century, painted with a figure seated in a pavilion, the reverse with two maidens before a building, gilt highlights, 11,5cm high (2)

R6 000–8 000



297



298



299



300

300

A Japanese Arita export 'Imari' plate, early 19th century

the centre painted with the 'Three Friends' before a pagoda and rocky outcrop, the rim with three panels similarly decorated against a blue ground highlighted with flower-heads and scrolling foliage, the reverse with three floral sprays, pseudo Chinese underglaze-blue six-character Kangxi mark, 20,5cm diameter

R4 000–6 000

301

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

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

R5 000–7 000

302

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

circular, painted in underglaze-blue with a sampan transporting a buffalo before a mountainous riverscape, *restorations, 26cm diameter*

R4 000–6 000

303

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

ovoid, painted with peonies before a balustrade and rocky outcrop, *11cm high*

R3 000–4 000

304

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

ovoid, decorated with sprays of flowers, *13,5cm high*

R3 000–4 000



301



302



303



304



305

305

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

baluster, painted with medallions of dragons,
feng-hu and clouds, the neck painted with
Buddhist emblems between blue line borders,
chips to foot rim, *underglaze-blue double-ring mark*
with *artemisia* leaf, 31cm high

R7 000–9 000



306

306

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

ovoid with elongated neck, painted with figures at
various pursuits, including a figure and his
buffalo crossing a bridge, within land- and
waterscapes, the neck painted with mountains,
40cm high

R10 000–15 000



307

307

**A pair of Chinese blue and white
jars, Qing Dynasty, 19th century**

baluster, each decorated with scrolling foliage
and sweet peas and painted with *Shuangxi*
characters, the shoulder with a greek-key border,
the rim with stylised flowerheads, *underglaze-blue*
four-character mark, now fitted for electricity, with
shades, 36,5cm high (2)

R15 000–20 000

308

**A pair of Chinese blue and white
vases, Qing Dynasty, 19th century**

similar to the previous lot (2)

R15 000–20 000



309

309

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

painted with a dragon contesting a flaming pearl
between double line borders, *underglaze-blue*
double-ring mark, hairline crack, 33cm high

R6 000–8 000

310

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

baluster, painted with four maidens playing with small children before a balustrade and rocky outcrop, *hairline crack, underglaze-blue double-ring mark, 34,5cm high*

R7 000–9 000

311

A Chinese blue and white jar and cover, Qing Dynasty, late 19th/early 20th century

painted with maidens at various pursuits before a balustraded garden and attended by four small boys, the cover similar, *apocryphal underglaze-blue Kangxi four-character mark, 30,5cm high*

R4 000–6 000

312

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

painted with three shaped panels of Buddhist emblems enclosed by prunus blossom, *underglaze-blue double-ring mark, with later pierced wooden cover, 22cm high*

R4 000–6 000

313

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

ovoid, painted with buildings before a riverscape, *with later wooden cover, cover damaged, 20,5cm high*

R1 200–1 500



310



311



312



313

314

A Chinese blue and white jar and cover, Qing Dynasty, late 19th/early 20th century

baluster, painted with a pair of dragons amongst flowering peonies, the shoulders and rim with bamboo, foliate and geometric border, the cover similarly decorated, *apocryphal underglaze-blue Kangxi four-character mark*, 33cm high

R5 000–7 000



314

315

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

decorated with a pair of scaley dragons amongst large peonies, *apocryphal underglaze-blue Kangxi four-character mark*, 37cm diameter; and another, painted with a *dog of fo* and two pups contesting a ball amongst stylised clouds, *apocryphal underglaze-blue Kangxi four-character mark*, 36,5cm diameter (2)

R4 000–6 000

316

A pair of Chinese craquelure and bronzed-glazed vases and covers, Qing Dynasty, 19th century

each baluster body enamelled with hunting parties before mountainous landscapes against a craquelure ground, the shoulders and base with carved bronzed bands, the shoulders applied with dragons contesting a flaming pearl, each cover with a *dog of fo* finial, *some chipping*, 67cm high (2)

R15 000–20 000



316



317

317

A Chinese Dehua blanc-de-chine figure of an Immortal, Qing Dynasty, possibly Kuan-ti

the bearded figure modelled with clasped arms, his right shoulder adorned with a ferocious mask of a beast, standing on a stylised rocky outcrop with waves below, *minor restoration to his cap*, 32cm high

R30 000–40 000



318

318

Two Chinese copper red-glazed vases, Qing Dynasty, late 19th/early 20th century

each of baluster outline with elongated neck, one with spreading foot, *the foot rims with chips*, one with *apocryphal underglaze-blue four-character mark*, the taller 39cm high (2)

R7 000–9 000

319

A large Chinese copper red-glazed vase, Qing Dynasty, late 19th/early 20th century

baluster with flared rim, the copper red glaze streaked with purple tones thinning to a pale mushroom colour to the lip, *the footrim with chips*, 81,5cm high

R18 000–24 000

320

A Samson armorial tankard, Paris, 19th century

cylindrical, painted in the Chinese palette with an armorial enclosed by enamel flowerheads within foliate and spearhead borders, gilt highlights, 12cm high

R1 500–2 000

*321

A Mughal ivory-hilted gold-damascened dagger, 18th century

the curved double-edged blade with gold-damascened palmette, the pommel in the shape of a ram's head, *ivory losses*, 30cm long, and a green velvet-covered scabbard

R18 000–24 000



319



320



321



322

322

**A gilt-bronze figure of Jambhala, Tibet,
18th/19th century**

seated in *lalitasana* on his recumbent lion with a lotus base below, his left hand holding a mongoose and his right holding a lemon, the pot-bellied figure wearing a *dhoti*, jewels and a five-leaf crown, with gilded face and elongated ear-lobes, his right foot resting on a conch shell, the base sealed and engraved with a double-*vajra*, 18,5cm high

R25 000–35 000



323

323

**A Chinese export lacquer tea caddy, Qing
Dynasty late 18th/early 19th century**

rectangular with canted corners, the hinged cover enclosing a pair of Pak Tong tea canisters with covers engraved with birds and foliage, the sides with carrying handles, raised on gilt lion's-paw feet, decorated throughout with figures at various pursuits, *minor chipping to lacquer*, 18cm high, 27cm wide, 19,5cm deep

R8 000–10 000



324

**A pair of Chinese spinach jade bowls,
Qing Dynasty, 19th century**

each carved with rounded sides rising from a short spreading foot rim, the stone of mottled green tone with characteristic small black and white speckles, the base incised with Qianlong seal mark, 7,3cm high, 19,5cm diameter, with carved wooden stands (4)

R50 000–60 000



325

325

A pair of Chinese brass fan-shaped ceremonial standards, late 19th century

each chased and decorated with a pair of dragons contesting a flaming pearl, above a stylised pavilion with a fish emerging from waves below, the border with small birds perched on flowering peony branches, the standard supported in a dragon's mouth, on a twist-turned wooden pole and later stepped base, *double character mark of Good Fortune above a mark of commendation for Yu the Great Emperor, 120cm high, including base (2)*

R6 000–8 000



326

326

A Chinese bronze bell, circa 1900

the bell with wavy rim, cast with bands of contesting dragons flanking a tablet inscribed '*da ming xuan de nian zao*', mountainous landscapes with *feng-hu* birds above, further inscribed '*wan gu liu fang*', surmounted by a double dragon handle, suspended within an arched wooden stand carved with contesting dragons set to an oval base with a band of greek-key decoration, pierced scroll and cloud forms, 63cm high (2)

R12 000–15 000

***327**

A pair of Chinese bamboo, rosewood, and ivory-inlaid table fans and stands, Republic of China (1912–1948)

shield-shaped, each side silhouetted with maidens and children in relief with various pursuits, highlighted with ivory panels variously stained and engraved, against a pierced ground enclosed by a foliate border highlighted with cabochon-cut sodalite to a stylised bamboo frame, the handles with a tassel, to a carved and pierced rosewood stand on a rectangular base, *signed, 37cm high excluding stand, 48cm high including stand (4)*

R8 000–10 000

328

A Chinese ancestor portrait, late 19th/early 20th century

painted with twelve figures wearing ceremonial robes with badges for seventh and ninth rank civil officials represented by the Mandarin Duck and the Paradise Flycatcher respectively, *paper laid down on board, 144,2cm by 91,3cm*

R20 000–30 000

329

A pair of Chinese lacquered wood figures of Guanyin
each standing barefooted figure adorned with beaded jewellery and holding a scroll, their flowing robes with foliate borders, *some lacquer loss, age-related cracks, some distress, 52,5cm high (2)*

R5 000–7 000

330

A Chinese bronze censer and cover, early 20th century

after the archaic, the body incised with *taotie* masks and dragons, the sides with stylised dragon handles, raised on three lion-mask headed paw feet, the pierced cover with a *qilin* finial, *23cm high*; and a carved wooden stand (2)

R3 000–4 000

331

A Chinese bronze censer and cover, 19th/early 20th century

ovoid pierced body moulded with a *feng-hu* bird to the front, the reverse with a *qilin*, the sides with archaistic phoenix handles, the cover with a *dog of fo* finial, raised on mask-headed outset feet, *24cm high*

R2 000–3 000



327



328



332

A rare Japanese Arita blue and white VOC dish, Edo Period, late 17th century
decorated in underglaze blue with sprays of finger citron, peaches and foliage, the centre and the base bearing the V.O.C. monogram (*Vereenigde Oostindische Compagnie*), the reverse loosely painted with sprays of leaves, 32,3cm diameter

R150 000–160 000



detail

333

A Japanese Imari dish, late Meiji Period (1868–1912)

of wavy oval outline, painted with a fan-shaped panel of one thousand storks, with two further panels against an iron-red ground painted with groups of small boys and flowerheads, 30cm diameter

R3 000–4 000

334

A Japanese Imari dish, late Meiji Period (1868–1912)

of floriform outline, painted with a kite- and a fan-shaped panel, enclosed by a pair of phoenix and stylised clouds, restored rim, 31cm diameter

R1 500–2 000

335

A Japanese Imari dish, late Meiji Period (1868–1912)

of shaped outline, painted with panels, one with a *shi-shi* contesting a ball, two further panels painted with flowers and a pavilion reserved against a ground of flowerheads, 27cm diameter

R2 000–2 500

336

A Japanese Imari charger, Meiji Period, (1868–1912)

painted in typical palette with concentric radiating panels, the centre painted with butterflies, foliate and diaper panels, the reverse with floral sprays, 62cm diameter

R7 000–9 000

337

A Japanese Imari charger, Meiji Period (1868–1912)

of floriform outline, painted in typical palette, the centre painted with a vase of flowers enclosed by four panels of flowering, trees, *ho-o* birds and turtles, the reverse with floral sprays, 55,5cm diameter

R8 000–10 000

338

A Japanese Imari dish, Meiji Period (1868–1912)

the centre painted with a rondel with three *mon*, enclosed by three panels of a scholar contemplating on a mat before a screen, with three further rondels of an *Ebisu* astride his fish, with gilt highlights, 46,5cm diameter

R5 000–7 000

339

A Japanese Imari dish, late Meiji Period (1868–1912)

of floriform outline, painted with two shaped panels, one with dancing geishas, the other with three cranes, reserved against an iron-red ground painted with five small birds in flight, 37cm diameter

R5 000–7 000

340

A Japanese Imari charger, late Meiji Period (1868–1912)

the centre painted with two panels, one fan-shaped with a figure in a sampan before a pavilion with Mount Fuji in the distance, the other persimmon-shaped panel painted with three small boys, against an iron-red ground with a bird perched on a prunus branch, the reverse painted with three dragons, gilt rim, 45,5cm diameter

R6 000–8 000



336



337



341
part lot

341

An Erhard and Söhne brass and lacquered rosewood table lamp and shade, circa 1910

the detachable circular domed brass frame centred by a brass-inlaid lacquered rosewood medallion, the rim pierced with flowers and foliage, pleated silk shade, supported on a tapering column with stepped reeded collars, the circular base inlaid with a large stylised flowerhead, raised on three scroll feet, 51cm high; and a Erhard and Söhne bowl (2)

R15 000–20 000



342

342

A Goldscheider polychrome pottery figure, The Captured Bird, (Butterfly Girl) circa 1925

designed by Josef Lorenzl, inspired by the dancer Niddy Impekoven, the standing figure supported by a flower-filled urn on a black oval-shaped base, minute chip to the left middle finger, painted factory mark, impressed numerals 5230, 2387, paper retail label, Carl Schaffer, 46cm high

R50 000–70 000

*343

A French Art Deco five-piece electroplate, macassar and ivory tea service, circa 1925

of spherical form, with angular macassar handles, raised on a spreading footrim, comprising: a teapot with hinged cover, hot water jug with hinged cover, sugar bowl and cover, milk jug, and circular tray on ball feet, tray 48cm diameter (5)

R35 000–40 000

344

A Georg Jensen silver Acorn pattern flatware service, designed by Johan Rohde, mid 20th century

introduced in 1915, comprising: twelve soup spoons, twelve fish knives, twelve fish forks, twelve table knives, twelve table forks, eleven dessert knives, twelve dessert spoons, and twelve dessert forks, 3625g all in (95)

R45 000–50 000

343



344





345

345

An Austro-Hungarian silver tazza, Alexander Sturm, Vienna, 1886–1922, .800 standard

the circular top with palmette border enclosing a glass dish with star-cut base, raised on a column headed by a conforming border, on a spreading circular foot, *610g, 17,8cm high*

R4 000–6 000

***346**

An Austro-Hungarian silver tea service, Vienna, 1872–1922, .800 standard

oval, with ribbed borders, harp-shaped handles and ivory and silver-capped acorn-shaped finials, comprising: a teapot with hinged cover, covered two-handled sugar bowl, milk jug, six cups with glass liners, six saucers, and a two-handled tray, *5775g all in, the tray 76,5cm wide over handles (16)*

R20 000–25 000



346

347

A pair of Russo-Polish silver candlesticks, mark for FC and Izrael Szekman, Moscow, 1908–1926

the domed square base raised on four acanthus and scroll feet and moulded in relief with swags of ribbons, berries and foliage below a band of anthemions, the tapering square-section column similarly decorated, surmounted by an urn-shaped sconce, *780g all in, 32,5cm high (2)*

R20 000–30 000



347



348

A pair of Empire mahogany, gilt-brass mounted and marble-topped commodes, mid 19th century

each with rectangular marble top above a projecting frieze drawer, with three long drawers below flanked by turned columns, on rounded feet, 88cm high, 127cm wide, 62cm deep (2)

R150 000–200 000

349

A pair of Biedermeier mahogany mirrors, 19th century

each with outset cornice above an oval panel, the rectangular plate flanked by half-turned pilasters, moulded base, *114cm high, 56,5cm wide (2)*

R15 000–20 000

350

A Dutch marquetry fall-front bureau, 19th century

in two parts, the rectangular top above a serpentine-shaped fall-front enclosing a fitted interior, with pigeon holes, small drawers, hidden compartments and a well, the lower bombé section with three graduated drawers, on claw and ball feet, *restorations, 107cm high, 113cm wide, 60cm deep*

R20 000–30 000



349



350



351

351

A Louis XIV style walnut and upholstered armchair, early 20th century

upholstered in ostrich skin, acanthus-leaf-carved arm-rests, on braganza-style feet joined by stretchers

R7 000–9 000



352

*352

A rosewood and bone-inlaid prie-dieu, possibly Austro-Hungarian, 19th century

the moulded rectangular top inlaid with an oval cartouche decorated with a pair of dancing figures enclosed by geometric line borders, the front supported by turned columns, the backboard inlaid with a compass motif, the rectangular base raised on low block feet, inlaid throughout with bone stringing and foliate cartouches, *restorations, replacements, some loss*, 92cm high, 71,5cm wide, 35,5cm deep

R20 000–25 000

353

A pair of Venetian wrought-iron standing lanterns, 20th century

each hexagonal lantern with hinged glass door enclosing a candle-holder, with leaf cresting above a tubular column, on four cabriole legs and scroll feet, heightened and applied with acanthus leaves, *184cm high (2)*

R20 000–25 000





detail

354

A pair of monumental Venetian parcel-gilt ebonised and carved wood blackamoors, in the manner of Valentino Besarel, second half 19th century

each supporting an urn on his head carved with winged dragons and lion-masks, wearing a turban, tunic top and pantaloons, standing barefooted on a hexagonal base carved with swags of flowers and lion-masks, with gilt highlights, 234cm high (2)

R250 000–300 000

NOTES

Valentino Panciera Besarel (1829 1902) was born in Zoldo, in the province of Bellune, Veneto, Italy, the son of the wood carver Giovanni Batista Besarel. He established himself in the 1860's with an atelier located in Venice. His trade card listed private patrons and royalty including Edward, Prince of Wales. He exhibited at the 1878 *Paris Universelle Exposition*, where he was awarded the *Grande Medaille d'Or*. He was awarded the *Chevalier de la Légion d'Honneur*. The churches of Este and Conselve, near Padua possess many groups of saints executed by him.



355

A Medusa vase, Barovier & Toso, designed by Ercole Barovier, circa 1940

the undulating opalescent body with rows of diagonal drops, *with bruise*, 14,5cm high, 30cm wide

R8 000–10 000

356

A Strombergshyttan engraved glass vase, 1960s

triangular, the thick-walled pale blue body engraved with a young girl observing herself in a mirror, *engraved 'Strombergshyttan, B1127/C1519'*, 27,5cm high

R4 000–6 000

357

A Nuutajärvi Nottsjo glass vase, designed by Gunnel Nyman (1909–1948)

the tapering ovoid thick-walled clear glass body internally blown with a spiralling white ribbon, *engraved 'Gunnel Nyman Nuutajärvi Nottsjo 55'*, 44cm high

R7 000–9 000

355



357



356



358



358

A Leerdam Unica glass vase, Floris Meydam, 1957

the flattened tapering clear glass body with a pale yellow core enclosed by white, blue and brown agate-coloured bands, *engraved 'Leerdam Unica, F Meydam, MA 602'*, 25,4cm high

R9 000–12 000

NOTES

Accompanied by a certificate from De N.V. Koninklyke Nederlandsche Glasfabriek Leerdam stating that this vase, numbered M.A. 602 is unique and made in collaboration with the designer and master glassblower.

359

An Art Deco large smokey topaz acid-etched glass vase, probably French

trumpet-shaped, raised on a thick circular foot, the rough textured body etched in relief with stylised foliage, with metallic highlights, *chips to the base, internal bruise*, 38,5cm high

R6 000–8 000

360

A Škrdlovićé Glassworks vase, designed by Maria Stáhlíková and Milena Velišková, 1960

wave-shaped, the pale blue body with a cobalt blue core, model 6011, 19,5cm high

R5 000–7 000

361

An Exbor Glassworks vase, designed by Pavel Hlava, 1964

the cobalt blue and amber faceted rectangular body with abstract inclusions, encased by clear glass, 21cm high

R8 000–10 000

EXHIBITED

Pavel Hlava, Muzeum a Pojizerska Galerie Semily 9 May to 23 June 2013

362

An Exbor Glassworks vase, designed by Pavel Hlava, 1964

the faceted triangular white core enclosed by carmine red and dark yellow with abstract inclusions, encased by clear glass, 22cm high

EXHIBITED

Pavel Hlava, Muzeum a Pojizerska Galerie Semily 9 May to 23 June 2013



359



360



361



362

363

**A Škrdlovicé Glassworks
vase, designed by František
Vízner, 1968**

cylindrical, the clear body centred by a
yellow orb, model 6832, 15cm high

R6 000–8 000

364

**A Chřibská Glassworks
vase, possibly designed by
Professor Josef Hospodka,
1960s**

ovoid, with an elongated neck and
open mouth, the clear glass body fused
with pink, green and blue, *minor chip to
the lip*, 42cm high

R4 000–6 000

365

**A Škrdlovicé Glassworks
vase, designed by František
Vízner, 1974**

harlequin green, with a band of
transparent bubbles to the top,
28,5cm high

R8 000–10 000

366

**A Škrdlovicé Glassworks
vase, designed by Ladislav
Paleček, 1976**

the amber and green body with
moulded sides, model 7608,
29,5cm high

R6 000–8 000



363



364



365



366

367

**A Škrdlovićé Glassworks
vase, designed by Jaroslav
Svoboda, circa 1978**

spherical, with lavender stylised
flowerhead base, 12cm high

R2 500–3 500

368

**A Škrdlovićé Glassworks
vase, designed by Jaroslav
Svoboda, 1978**

spherical, the clear glass body with
orange base, 11cm high

R2 500–3 500

369

**A glass vase, designed by
Jaroslav Svoboda, circa
1990**

cylindrical with a faceted side and olive-
brown core, 21cm high

R5 000–7 000

370

**A Beránek Glassworks vase,
designed by Jeronim Tišljár**

the clear body with an ovoid dark
amethyst centre above a suspended
bubble, 15,7cm high

R4 000–6 000

371

**A Škrdlovićé Glassworks
vase, designed by Jaroslav
Svoboda**

the clear glass body with a cylindrical
orange core partially encircled by
horizontal green bands, 25,5cm high

R6 000–8 000



367



368



369



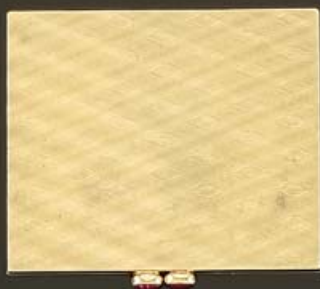
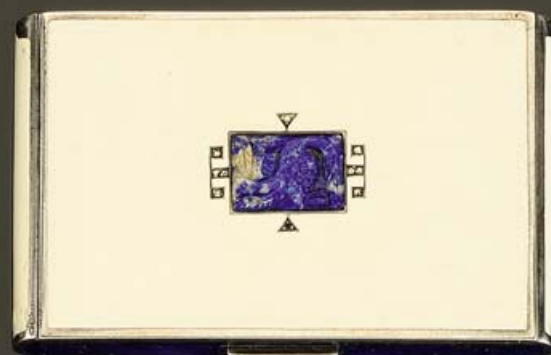
370



371

372-380

No Lots



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 17 March - 3.30pm

**Jewellery,
including 29 Lots to be Sold to
Benefit Animal Charities and
A Collection of Compacts,
Boxes and Minaudières**

Lots 381 - 540

OPPOSITE
A collection of compacts, boxes and minaudières



381

LOTS 381-410 ARE TO BE SOLD TO BENEFIT THE FOLLOWING CHARITIES:

- Cape of Good Hope Society for the Prevention of Cruelty to Animals
- Johannesburg Society for the Prevention of Cruelty to Animals
- Animal Rescue Organisation of the Western Cape

381

Gold and agate-mounted pendant/locket, circa 1860

the shell-shaped agate with a centrally set pearl, set to a beaded and rope-twist border suspending a graduated fringe, the reverse with glazed locket compartment, to a double horn surmount with bale, similarly decorated, *length approximately 73mm*; with an associated pink and yellow gold cable-link chain, *length approximately 680mm*

R4 000–6 000

382

Victorian seed pearl and gold hinged bangle

the front set with a graduated line of seed pearls, to a knife-edge bar bangle, *inner width approximately 55mm*; and a Classical Revival gold bracelet, the hinged front with granulation and filigree work, *inner width approximately 56mm (2)*

R4 000–5 000



382

383

Victorian garnet, enamel and gold pendant/locket

the heart-shaped carbuncle garnet enclosed by an arched blue enamel border within a leaf scroll gold ground, the reverse with heart-shaped compartment, *glass lacking*, *length approximately 24mm*, with 18ct gold chain, *length approximately 550mm*; a Victorian turquoise and gold mourning pendant/locket, heart-shaped, the whole engraved with scrolling foliage, the front with a turquoise flowerhead, the interior with hair compartment, engraved 'Mary Julia Frye, Obt. March 16, 1847', *central stone lacking*, *length approximately 15mm*, with associated chain, *length approximately 360mm*; a topaz and seed pearl heart-shaped pendant, of pierced outline, set to the centre with a circular-cut topaz enclosed by half seed pearls, the bale claw set with three half seed pearls, *length approximately 30mm*, with associated chain, *length approximately 450mm*; an enamel, diamond and seed pearl pendant/locket, circular, set to the centre with rose-cut diamonds and half seed pearls against a green enamel ground, enclosed by a white enamel border, the reverse with glazed compartment, *length approximately 20mm*, with associated chain, *length approximately 450mm*; a late Victorian sapphire and diamond ring, Birmingham, 1897, set to the centre with three round-cut sapphires interspersed with four old-cut diamonds, with heart-shaped shoulders, the shank inscribed 'J.Mc.L to M.D.', *size R*; and a ruby and diamond ring, claw-set with three alternating rubies and two old-cut cushion-shaped diamonds, *size N (6)*

R5 000–6 000



383

384

Seed pearl and gold hinged bangle, circa 1890

the front set with a flowerhead and scrolls highlighted with seed pearls, to a knife-edge bar bangle, *inner width approximately 55mm*; and a Victorian seed pearl and gold hinged bangle, the front set with granulation and wirework, highlighted with seed pearls, *inner width approximately 550mm*; and two Victorian stick pins, one set with a ruby, the other with a rose-cut diamond (4)

R3 000–4 000

385

Cultured pearl necklace

composed of a single strand of graduated cultured pearls, measuring approximately 6.00 to 9.20mm, the clasp set with rose-, old- and eight-cut diamonds, *length approximately 535mm*; a cultured pearl necklace, composed of a single strand of cultured pearls, set to an oval tourmaline and brilliant-cut diamond clasp, *length approximately 420mm*; and a pearl and blue lace agate necklace, *length approximately 410mm* (3)

R6 000–8 000



384

385
detail

386

Norwegian enamel and silver necklace, Marius Hammer (1847-1927)

composed of five pierced shaped filigree frames, centred with oval blue enamel plaques, highlighted with foliate motifs, linked by a fine silver chain, the central plaque with a blue pearl drop, *length approximately 405mm*; a Danish enamel, mother-of-pearl and silver pendant, Volmer Bahner & Co, Copenhagen, 1962-1987, oval, set to the centre with a collet-set circular mother-of-pearl, enclosed by green and blue enamel, with tear-shaped drop, *length approximately 50mm*, with *associated chain, length approximately 420mm*; an enamel and silver pendant, J Aitkin & Son, Birmingham, 1915, decorated with a spray of roses against a white basketweave ground, with mauve enamel drop, *length approximately 43mm*, with *associated chain, length approximately 400mm*; an Edwardian enamel necklace, set to the centre with a double-sided purple enamel ribbon and flower pendant, the chain interspersed with enamel flowerheads; *length approximately 520mm*; and a pair of enamel earrings, screw fittings (6)

R6 000-8 000



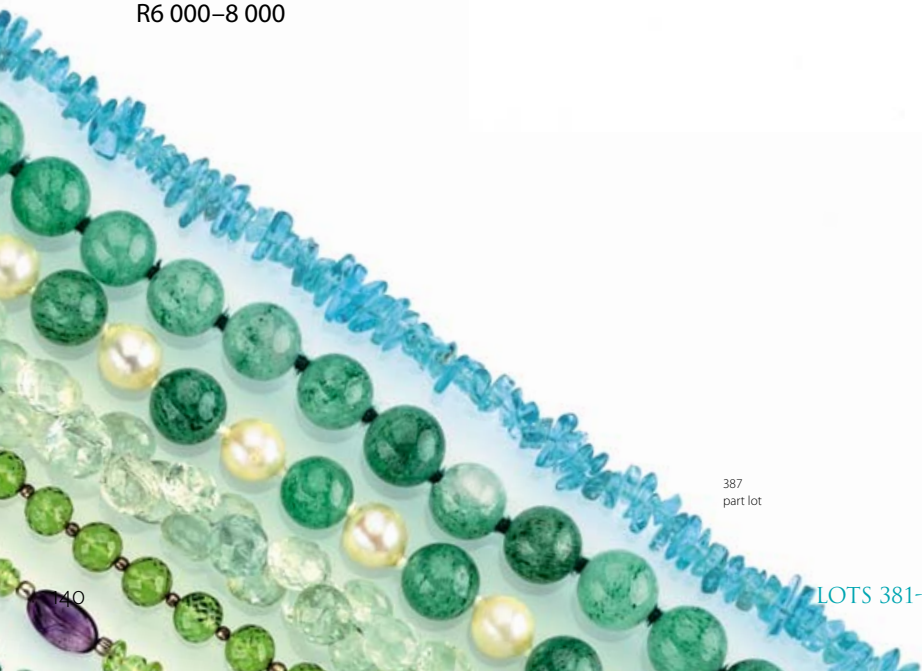
386
part lot

387

Chrysoprase and pearl necklace

set to a three half pearl and diamond clasp, *length approximately 450mm*; a chrysoprase bead necklace, *length approximately 620mm*; a chrysoprase bead necklace with a teardrop-shaped pendant, *length approximately 450mm*; a peridot and amethyst bead necklace, *length approximately 430mm*; a faceted peridot and silver bead necklace, *length approximately 420mm*; a faceted aquamarine bead necklace, *length approximately 410mm*; an apatite bead necklace, *length approximately 430mm*; a pair of collet-set opal earrings, screw fittings; and a pair of chrysoprase earrings, screw fittings (11)

R2 000-3 000



387
part lot

LOTS 381-410 ARE TO BE SOLD TO BENEFIT ANIMAL CHARITIES



388
part lot

388

Edwardian plique-à-jour enamel, seed pearl and mother-of-pearl necklace

composed of three pendant drops of stylised foliate form, to a fine link chain interspersed with four seed pearls, *length approximately 380mm*; a green agate and silver bracelet, early 20th century, with heart-shaped clasp, the bracelet composed of three-leaf clovers, *some loss, length approximately 185mm*; a marcasite, seed pearl and silver necklace, modern, with floral and foliate sections, *length approximately 400mm*; a pair of marcasite, seed pearl and silver earrings, modern, *clip and screw fittings*; and an Italian silver box-link plaited chain, *length approximately 395mm* (6)

R3 000–4 000

389

Victorian diamond and enamel mourning ring, London, 1861

enamelled with the words 'In Memory of interspersed between bands of rose- and old-cut diamonds, the shank inscribed 'M.A.T. died Feb 4th 1865 aged 8 years', *size N*; a three stone diamond ring, claw-set with three old-cut diamonds to bifurcated shoulders, *size N½*; and a miscellaneous group of six pairs of earrings, *all with screw fittings*, including: an opal triform pair; an amethyst and seed pearl pair; a simulated spinel pair; a moonstone pair; and two further pairs (14)

R1 500–2 000



389

390

Edwardian peridot, pink sapphire and seed pearl pendant necklace, Murle Bennet & Co

the open frame collet-set with a flowerhead with peridot petals and a simulated ruby centre, suspended from three collet-set pink sapphires, to a fine gold chain, *length approximately 400mm*; a diamond and peridot ring, claw-set with three circular-cut peridots and four round brilliant-cut diamonds, *size N½*; and a pair of demantoid garnet and pink tourmaline earrings, *screw fittings* (4)

R3 000–4 000

391

Edwardian amethyst and seed pearl pendant necklace

claw-set to the centre with an oval-shaped amethyst, suspending a knife-edge bar set with a square-cut amethyst, terminating in a pear-shaped amethyst, highlighted with seed pearls, to a fine gold chain, *length approximately 410mm*

R2 000–3 000

392

Edwardian amethyst and seed pearl necklace

designed as a series of oval-cut amethysts suspended from a seed pearl necklace, *length approximately 385mm*; a turquoise and seed pearl necklace, *length approximately 385mm*; and a pearl, seed pearl and pierced gilt bead necklace, *two strands with damage, length approximately 430mm* (3)

R3 000–4 000



393

Pair of amethyst and diamond earrings

of floriform, the claw-set amethyst enclosed by old-cut diamonds, *screw fittings*; an amethyst and seed pearl heart-shaped pendant, set to a gold bale, *length approximately 18mm*, with associated gold chain, *length approximately 445mm*; an amethyst and diamond ring, the oval-shaped collet-set amethyst enclosed by eight-cut diamonds, *size N½*; a pair of amethyst and diamond earrings, suspending a heart-shaped drop, *screw fittings*; an Edwardian amethyst and seed pearl pendant/brooch, the oval-shaped claw-set amethyst enclosed by an openwork foliate frame, highlighted with seed pearls, *length approximately 47mm*, with associated gold chain, *length approximately 550mm*; and an amethyst brooch, *damaged* (8)

R4 000–6 000

394

Moonstone and sapphire ring, S Blackensee & Sons Ltd, early 20th century

centrally set with a cabochon moonstone enclosed by claw-set sapphires, *size O*; a pair of rose quartz, sapphire and diamond earrings, the claw-set cabochon stone with three marquise-cut claw-set sapphires and tube-lined and channel-set diamonds, *clip fittings*; a pair of garnet and seed pearl earrings, set to the centre with a cabochon stone, *clip fittings*; a pair of garnet earrings, *screw fittings*; and a diamond and pink topaz ring, the central foiled step-cut topaz enclosed by four old-cut diamonds, within a scrolling surround, closed back setting, *size M½* (8)

R1 500–2 000

395

Amethyst double strand necklace

strung with faceted beads, to a claw-set oval clasp, *length approximately 410mm*; a bracelet *en suite*, *length approximately 220mm*; an amethyst bead necklace, *length approximately 630mm*; a lapis lazuli and sodalite bead necklace, *length approximately 720mm*; a lapis lazuli and freshwater pearl bead necklace, *length approximately 460mm*; and a faceted iolite and gold bead necklace, *length approximately 520mm* (6)

R2 000–3 000



393
part lot



394



395
detail



396

396

Edwardian seed pearl necklace

set to the front with an openwork floral design accented with seed pearls, to a fine curb-link chain, *length approximately 380mm*

R2 000–3 000



397

397

Victorian emerald and seed pearl ring, Birmingham, 1899

designed as a flowerhead, set to the centre with an emerald enclosed by half seed pearls, the shoulders claw set with baguette-cut emeralds and seed pearls, inscribed 'A.H. from M.S.', *size N*; an emerald and diamond ring, set with alternating emeralds and old-cut diamonds, *size N½*; a seed pearl, diamond and turquoise ring, *size M*; and a pair of seed pearl and turquoise earrings, *screw fittings (5)*

R3 000–3 500



398
part lot

398

Two Victorian pendants/lockets

oval, one enameled with a bird perched on a branch, the other with a rope and medallion border, *the larger length approximately 40mm*, each with associated chain, *length approximately 380mm*; a Victorian diamond bangle, set to the front with a row of graduated rose-cut diamonds, *one stone lacking*, *inner width approximately 55mm*; and two pairs of Victorian gold earrings, one pair set with an old-cut diamond, the other of floriform, *screw fittings (7)*

R4 500–5 000



399
part lot



400

399

19th century gold chain

designed as a continuous row of textured links, interspersed by pierced beads and flowerhead highlighted lozenge-shaped links, set to a *later* waisted rectangular clasp with engraved scrollwork, *length approximately 397mm*; a snake-link gold chain, *length approximately 425mm*; and a 15ct gold gate-link bracelet, *length approximately 153mm* (3)

R7 000–8 000



401

400

Diamond and seed pearl ring

the three central seed pearls enclosed by old-cut diamonds, *size N½*; an aquamarine and seed pearl ring, set to the centre with an oval-cut aquamarine, enclosed by a foliate border of seed pearls, *size O*; a late Victorian diamond and seed pearl brooch, the centre set with an old-cut diamond enclosed by half seed pearls, in the form of a flower within a rope border, with sprays of ivy to an s-shaped bar, *width approximately 35mm*; a Victorian seed pearl and garnet ring, *size N½*; and a Victorian seed pearl and ruby ring, *size N* (5)

R1 200–1 500

401

Victorian enamel and seed pearl necklace

set to the front with two openwork panels inlaid with a semi-translucent pink and green matte enamel and seed pearl leaf and berry design, joined by a *later* seed pearl flowerhead, to a gold cable-link chain, *length approximately 415mm*

R3 000–4 000



402

402

Porcelain and enamel pendant/brooch, 19th century

the oval plaque painted with a portrait of a woman in 18th century attire, the gold frame inlaid with blue, green and white enamel flowers and foliage, *later pin, some damage to the porcelain, length approximately 20mm, with associated chain, length approximately 380mm; and a seed pearl pendant, centred by an oval miniature of a young man, enclosed by half seed pearls, surmounted by a bow, damage, length approximately 29mm, to a fine link chain interspersed with pearls, length approximately 390mm (2)*

R1 200–1 500



403

403

Peridot and seed pearl pendant/locket, late 19th century

the circular glazed compartment enclosed by an alternating flower and leaf band collet-set with seed pearls and peridots, the bale claw-set with seed pearls, *length approximately 49mm, with associated chain, length approximately 720mm; a Victorian heart-shaped seed pearl and gold pendant, length approximately 23mm, with associated chain, length approximately 420mm; a pair of seed pearl earrings in the form of flowerheads, later screw fittings; and a pair of quartz and seed pearl drop earrings, pear-shaped, later screw fittings (6)*

R4 000–6 000



404
part lot

404

**Georg Jensen silver ring,
designed by Henry Pilstrup,
1989**

with two grooved bands inset with trios of beads, *stamped Georg Jensen 60D, size O*; a Danish silver bangle, Niels Erik, circa 1970, *width approximately 60mm*; a pearl and diamond ring, the shoulders with six eight-cut diamonds, *size O*; a pearl ring, claw-set with bifurcated shoulders, *size N*; and a pearl and gold enhancer pendant, *length approximately 27mm* (5)

R4 000–5 000

405

Topaz and seed pearl pendant

the oval-cut collet-set topaz enclosed by an open frame highlighted with half seed pearl flowerheads, the *associated* bale set with half seed pearls, *length approximately 41mm*, with *associated* chain, *length approximately 460mm*; a peridot and diamond ring, the central claw-set peridot flanked by six rose-cut diamonds, *size N*; a beryl and diamond ring, the three cabochon beryls interspersed by four old-cut diamonds, *size L½*; a pair of mother-of-pearl and diamond earrings, set with a mother-of-pearl to the centre within a border of old-cut diamonds, *screw fittings*; and a pair of pearl and gold earrings, designed as a three-leaf clover, *screw fittings* (7)

R1 500–2 000

406

**American 14ct gold necklace,
Forstner**

of rope-twist form, *length approximately 40mm*

R16 000–18 000

407

**Tourmaline, citrine and gold
necklace**

claw-set to the centre with a pear-shaped deep orange citrine, flanked by an oval claw-set pink tourmaline and a claw-set emerald-cut blue-green tourmaline, to a rope-twist chain, *length approximately 430mm*; and an 18ct gold wire collar, *width approximately 128mm* (2)

R6 000–8 000



405

406

407 part lot





408

Pair of diamond and pearl earrings

the 9.00mm pearl heading a claw-set round brilliant-cut diamond; two pairs of pearl earrings, in sizes; a pair of grey pearl earrings; a pair of enamel and gold earrings, blue enamelled with a star claw-set to the centre with a seed pearl, against an engraved circular ground, *all with screw fittings*; a seed pearl and pink bead necklace, set to a floriform seed pearl clasp, *length approximately 385mm*; and two trace-link gold and pearl chains, *each length approximately 390mm* (13)

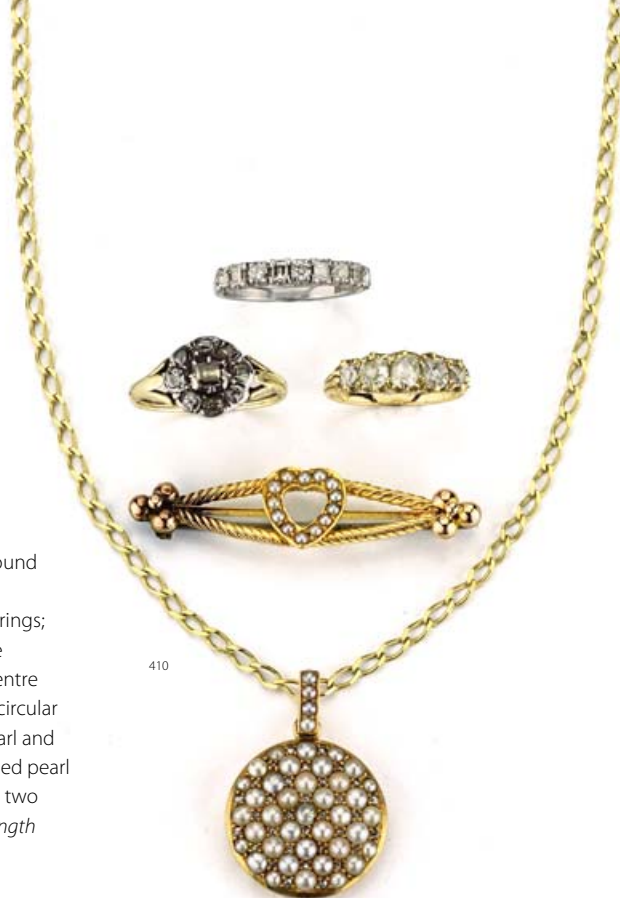
R1 500–2 000

409

Amethyst, cultured pearl and gold bead necklace

length approximately 535mm; a pink, grey and cream freshwater pearl necklace, strung with cultured and button-shaped pearls, *length approximately 445mm*; a freshwater pearl and crystal quartz bead necklace, *length approximately 390mm*; a strand of graduated South Sea, cultured and freshwater pearls and crystal quartz beads, *length approximately 680mm*; a pink tourmaline, gold bead and button-shaped pearl necklace, *length approximately 510mm*; a faceted citrine bead necklace, *length approximately 410mm*; and a freshwater pearl, quartz and glass bead necklace, *length approximately 500mm* (7)

R2 000–3 000



410

Diamond ring

half hoop, claw-set with five graduated old-cuts, *size M½*; a diamond and platinum half eternity ring, set with round brilliant- and baguette-cut diamonds, *size N*; a diamond ring, designed as a flowerhead, set with old-cut diamonds, *size N*; a Victorian seed pearl and diamond pendant/locket, circular, set with rows of seed pearls interspersed with rose-cut diamonds, to a bale set with seed pearls, *length approximately 30mm*, with associated chain, *length approximately 410mm*; and an Edwardian seed pearl and gold brooch, centrally set with a heart-shaped motif, with rope borders and ball finials, *later pin, width approximately 45mm* (5)

R7 000–8 000

Various properties



411

Pair of diamond and pearl pendant earrings

each pearl suspended from a claw-set round brilliant-cut diamond line weighing approximately 1.30 carats, *post and butterfly fittings, length approximately 55mm (2)*

R14 000–16 000

412

Pearl necklace

composed of two rows of freshwater pearls measuring approximately 12.00mm, to a clasp designed as a flowerhead set with eight-cut diamonds and a pearl, *length of shortest row approximately 555mm*

R20 000–25 000





413

413

**Diamond spray brooch,
London, 1970**

designed as a stylised floral spray with ribbons, set with round brilliant-, baguette- and eight-cut diamonds, weighing approximately 5.50 carats, *length approximately 69mm*

R30 000–35 000



415

414

414

Sapphire and diamond bracelet

composed of round brilliant- and eight-cut diamond ribbon and flowerhead articulated links, weighing approximately 4.95 carats, the centre of each flowerhead claw-set with a sapphire, *length approximately 171mm*

R25 000–30 000



416

415

Tanzanite and diamond brooch

designed as a stylised flower centring a cushion-cut tanzanite, weighing approximately 1.09 carats, within foliate ribbons embellished with round brilliant-, baguette- and eight-cut diamonds, *length approximately 45mm*

R25 000–30 000

416

Unset round brilliant-cut diamond

weighing 2.3350 carats

Accompanied by report number 140106049 from E.G. Laboratory, South Africa, stating that the diamond weighing 2.3350 carats is J in colour and VVS2 clarity

R115 000–125 000

417

Pair of diamond earrings

each claw-set with rows of round brilliant-cut diamonds, weighing approximately 2.60 carats, to a fine arched wire frame, *clip fittings* (2)

R15 000–20 000

418

Diamond necklace

composed of a line of claw-set round brilliant-cut diamonds highlighted with a fringe, the front set with an oval drop tube-lined with round brilliant- and marquise-cut diamonds, weighing approximately 7.00 carats, *length approximately 440mm*

R40 000–45 000

419

Art Deco white lacquer, lapis lazuli and silver card case, with import marks for London, Stockwell & Co, 1930

the rectangular hinged cover centred by a lapis lazuli plaque carved with a stylised phoenix and bordered by marcasite detail, with lapis lazuli panels to the front and back, silver-gilt interior, *restorations*, *width approximately 85mm*

R5 000–7 000





420

420

Ruby and diamond demi-parure

the necklace composed of a graduated series of carved pear-shaped claw-set rubies with a conforming pendant, to x-shaped links set with red and white diamonds, connected to a strand of faceted ruby beads by two round brilliant-cut diamonds, *repairs*, length approximately 490mm; and a pair of pendant earrings en suite, each with two marquise-cut diamonds, *repairs*, post fittings, length approximately 45mm (3)

R40 000–45 000

421

American rhinestone monkey brooch, Hattie Carnegie (1880–1956)

cast as a monkey hanging from a branch, with a rhinestone head and two cabochon red glass eyes, *the reverse with applied maker's label*, length approximately 75mm

R3 000–5 000



421



422

422

American pair of silver and paste dress clips, Saks 5th Avenue, New York

each of stepped geometric outline, millegrain-set with a rhinestone bow against a brickwork red stone ground, *three stones reglued, stamped maker's mark, width approximately 32mm (2)*

R2 000–3 000

423

Diamond and platinum brooch, Chaumet, early 20th century

the circular vacant frame flanked by collet- and line-set old- and baguette-cut diamonds, *apparently unmarked, width approximately 48mm; cased*

R8 000–10 000



423

424

Austrian silver and black enamel minaudière, maker's initials LA, Vienna, post 1922

shaped rectangular, engraved with foliate motifs and diaper panels, the hinged cover with thumbpiece, the gilt interior fitted with mirror, powder and cigarette compartments, with perfume flask, one side with a double ring attachment, cord and lipstick case, the other side with a tassel, *.935 standard, impressed maker's marks, width approximately 60mm (2)*

R8 000–10 000



424



425

425

Ruby and diamond ring

line-set with three vertical bands of emerald- and square-cut rubies, between horizontal bands of claw-set round brilliant-cut diamonds, *size J½*

R6 000–8 000

426

Ruby, sapphire and diamond giardinetto brooch, 1960s

the basketweave vase set with two bands of eight-cut diamonds, issuing sprays of flowers set with *en tremblant* ruby, sapphire and diamond flowerheads, *length approximately 50mm*

R15 000–20 000

427

Ruby necklace

the articulated necklace claw-set with oval-cut rubies, centred by a flowerhead, *length approximately 435mm*

R30 000–35 000



426

427



428

428

Gold belcher-link chain, early 19th century
each textured link highlighted with foliate detail, *length approximately 500mm*

R5 000–7 000



429

429

Diamond and enamel brooch, 1960s
designed as a flowerhead, with articulated pique-à-jour blue enamel petals, encircling *en tremblant* stamens set with round brilliant-cut diamonds, weighing approximately 1.50 carats, set to a leafy gold stem, *length approximately 65mm*

R15 000–20 000

430

Gold, diamond and enamel chain, possibly Russian, 19th century

the shield-shaped blue-enamelled connector claw-set with rose-cut diamonds and embellished with filigree work, to a foliate-link chain, terminating in two *later* tassels with blue-enamelled heads and gold beads, *the connector now fixed*, *length approximately 910mm*

R35 000–40 000

431

15ct gold figaro-link chain
to an 8ct gold brick-link clasp, *length approximately 525mm*

R1 000–1 500



430



432

432

Italian 18ct gold seven strand necklace

length of shortest strand approximately 470mm

R48 000–50 000

433

Diamond pendant

tube-set to the centre with a round brilliant-cut diamond weighing approximately 0.80 carat, to a conforming pierced gold frame with bale

R24 000–26 000



433



434

434

Pair of diamond earrings

each tube-set with a round brilliant-cut diamond weighing approximately 0.40 carat, to a pierced gold frame (2)

R9 500–10 000

435

Diamond and 18ct gold double-hinged bangle

line-set to the front with baguette-cut diamonds, weighing approximately 1.10 to 1.20 carats, width approximately 60mm

R18 000–20 000

436

Emerald and 18ct gold double-hinged bangle

line-set to the front with square-cut emeralds, width approximately 60mm

R9 000–12 000

437

Ruby and 18ct gold double-hinged bangle

line-set to the front with square-cut rubies, width approximately 58mm

R9 000–12 000



438

Sapphire and 18ct gold double-hinged bangle

line-set to the front with square-cut sapphires, *width approximately 60mm*

R9 000–12 000

439

Italian diamond and 18ct yellow and white gold necklace, Nicolis Cola

composed of alternating figure of eight links in yellow and white gold, highlighted with pavé-set round brilliant cut-diamonds weighing approximately 1.10 carats, *length approximately 420mm*

R28 000–30 000

440

Pair of emerald, diamond and gold earrings

each hinged and tube-set to the front with three cabochon emeralds, flanked by round brilliant-cut diamond line borders, *post fittings (2)*

R6 000–8 000

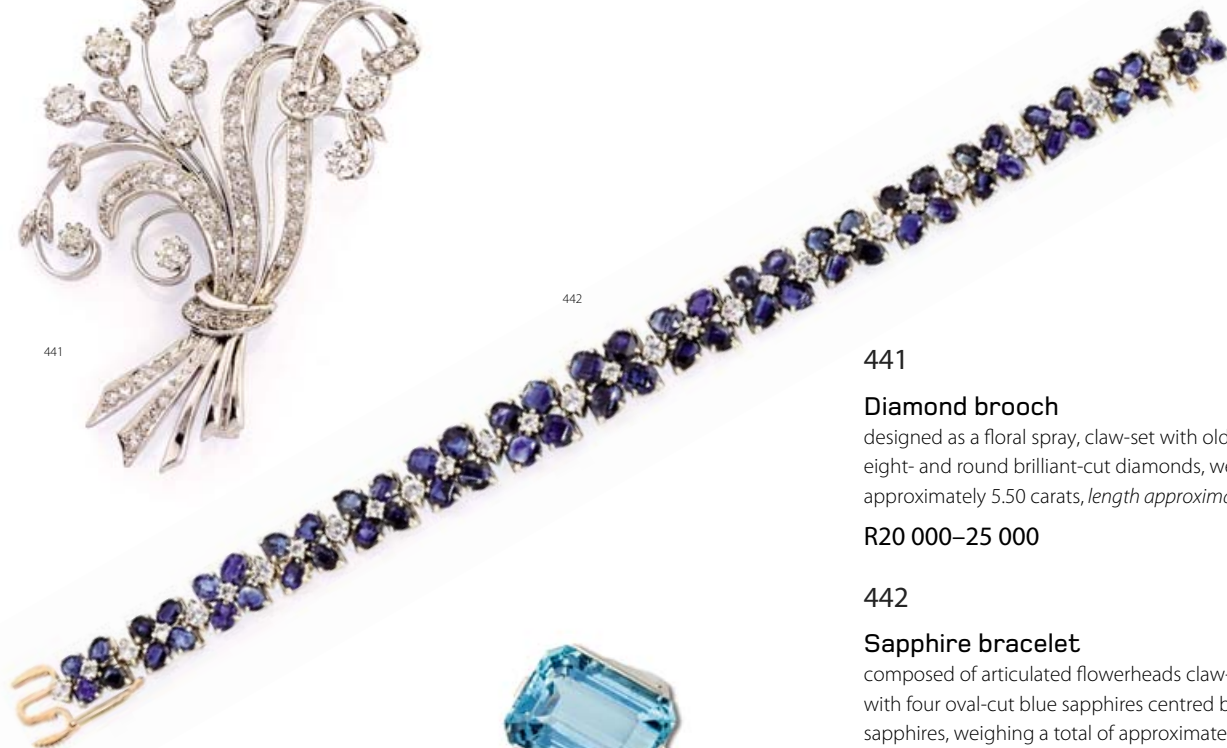


439

440



441



442



443



444

441

Diamond brooch

designed as a floral spray, claw-set with old-, eight- and round brilliant-cut diamonds, weighing approximately 5.50 carats, *length approximately 72mm*

R20 000–25 000

442

Sapphire bracelet

composed of articulated flowerheads claw-set with four oval-cut blue sapphires centred by white sapphires, weighing a total of approximately 20 carats, *length approximately 175mm*

R6 000–8 000

443

Aquamarine and platinum ring

centring an emerald-cut aquamarine weighing approximately 13.12 carats, with stepped shoulders, *size N½*

R35 000–40 000

444

Engraved silver case

rectangular, overall engraved with a foliate motif, with onyx thumbpiece and gilt interior, *stamped '935', 85g all in, 85mm wide*

R4 000–6 000

445

Diamond single stone ring

claw-set with a round brilliant-cut diamond, weighing approximately 1.30 carats, size L

R65 000–70 000

445

446

Sapphire and diamond bracelet

designed as an articulated line claw-set with twenty-six oval-cut sapphires, interspersed with claw-set diamonds, length approximately 175mm

R15 000–20 000

446

447

Diamond and platinum spray brooch

of stylised foliate design, set with round brilliant- and baguette-cut diamonds, weighing approximately 9.44 carats, length approximately 71mm

R110 000–115 000

447

448

Austro-Hungarian Jugendstil silver card case, probably Karl Knillinger, Vienna, early 20th century

rectangular, the hinged cover composed of four shaped panels decorated with roses in relief, highlighted with cabochon turquoise, sapphire, ruby and garnet stones, gilt interior, .950 standard, 90g all in, width approximately 70mm

R8 000–10 000

448

449

Art Deco black lacquer, gold and silver-gilt box, Cartier

rectangular, the black enamel body inlaid in gold with stylised leaves, the hinged cover applied with a claw-set carved sapphire in the form of a flowerhead, gilt interior, *engraved with 'Cartier, Made in France' and the numerals '1982', with maker's mark for Auguste Peyroula, length approximately 73mm*

R60 000–80 00

450

Cultured black pearl necklace

composed of two rows of black pearls of peacock tint, measuring approximately 10.00 to 12.00mm, to a clasp set with an oval brown topaz enclosed by a border of half pearls, *one half pearl repaired, length of shortest row approximately 550mm*

R30 000–40 000

451

Diamond single stone ring

claw-set with a princess-cut diamond, weighing approximately 1.10 carats, to a platinum band, *size J½*

R50 000–55 000



449



451

450

452

Lady's aquamarine and diamond bracelet watch, Roy King, London, 1964

set with a Bueche-Girod movement, the rectangular silvered dial with baton markers, manual winding nickel lever movement, case and dial signed, the hinged oval cover claw-set with aquamarines and round brilliant-cut diamonds, the shoulders set with eight-cut diamonds, weighing approximately 1.50 carats, to an articulated bracelet claw-set with aquamarines, weighing approximately 11.00 carats, case stamped WG 4731 68335, *inner circumference approximately 157mm*

R20 000–25 000



452

453

Aquamarine and diamond ring

the emerald-cut aquamarine flanked by claw-set round brilliant- and eight-cut diamonds, *size M*

R30 000–35 000



453

454

Diamond single stone ring

claw-set with a step-cut diamond, weighing 1.790 carats, *size M*



454

Accompanied by report number 154535 from The Jewellery Council of South Africa stating that the diamond weighing 1.790 carats is G in colour and VS1 in clarity

R100 000–110 000

455

French Art Deco silver, coquille d'oeuf and blue lacquer ruby-mounted cigarette case

rectangular, the arced corners and straps in coquille d'oeuf enamel highlighted with rubies, with gilt interior, .950 standard, *width approximately 68mm; associated Tiffany box*

R25 000–30 000



455



456



457

458



459

456

Blue and yellow sapphire and diamond bee brooch, Schwartz, Johannesburg

the body tube-set with two oval-cut yellow and blue sapphires, the wings claw-set with round brilliant-cut diamonds, to a yellow and white gold body, *stamped maker's mark, width approximately 40mm*

R12 000–15 000

457

Diamond ring

designed as a flowerhead, tube-set to the centre with an oval-cut fancy light brown diamond weighing approximately 1.45 carats, enclosed by round brilliant- and eight-cut diamonds, *size M½*

R25 000–30 000

458

18ct yellow and white gold and diamond necklace

the flat curb-link chain highlighted with four white gold bar spacers, two pavé-set with twelve round brilliant-cut diamonds, weighing approximately 0.24 carat, *length approximately 425mm*

R20 000–25 000

459

Lady's 18ct gold Panthère wristwatch, Cartier, Ref W25022B9

square cream dial, black Roman numerals, secret signature at X, blued steel hands, cabochon sapphire-set crown, jewelled nickel-lever movement, mono-metallic balance, case, dial and movement signed, 8057917 06131, with 18ct gold integral Cartier brick-link bracelet and double deployant clasp, *spare links provided, inner circumference approximately 148mm*, with presentation case and outer card case

R50 000–55 000

460

Sapphire and diamond necklace

claw-set with two pear-shaped sapphires surmounted by three round brilliant cut-diamonds, to a knife-edge bar and fine chain, *length approximately 400mm*

R3 000–4 000

461

Sapphire and diamond necklace

tube-set to the centre with four cabochon sapphires, weighing approximately 2.00 carats, flanked by trios of round brilliant-cut diamonds, weighing approximately 1.00 carat, to a curb-link chain, *length approximately 395mm*

R20 000–25 000

462

Victorian gold locket

the oval hinged cover applied with the initials 'APD', *length approximately 68mm*

R5 000–6 000

463

18ct gold double cable-link chain

interspersed with gold balls, *some repairs, length approximately 1150mm*

R6 000–7 000



460



461



462



463



464

464

Imperial topaz cross, 19th century, retailed by Wartski

with shaped rectangular-cut imperial topaz single-stone arms, centring a *later* square-cut topaz, *length approximately 50mm*, set to a ring and chain; with Wartski maroon leather fitted case

R50 000–60 000



465

465

Red enamel, sapphire, diamond and gold egg pendant, Victor Mayer for Fabergé, 1989–2009

the front claw-set with a pear-shaped sapphire enclosed by c-scrolls highlighted by four diamonds, set to a fixed ring, edition 174/1000, *enamel chipped, length approximately 20mm*, with presentation box and case

R8 000–10 000



466

466

Italian gold fancy-link chain, UnoAerre, Arezzo

length approximately 470mm

R7 000–9 000

467

9ct gold miniature double photograph frame, Jacques Cartier, Cartier

rectangular, with hinged engine-turned covers and two cabochon ruby-mounted thumbpieces, *engraved with 'Cartier' and the numerals '2744', with maker's mark 'JC' for Jacques Cartier, London import mark, length approximately 48mm*

R30 000–35 000



467

468

Victorian 15ct gold chain

composed of rings and flattened links applied with foliate and line decoration, *length approximately 385mm*

R5 000–7 000



468

469

Gilt-metal and smokey quartz seal

the rectangular matrix set to a foliate mount, *height approximately 40mm*

R2 000–3 000



469

470

Art Deco silver, carnelian, marcasite and suede evening bag

the ruched brown suede headed by a pierced rectangular marcasite and carnelian plaque centred by the initials 'MKR', to a dome-shaped carnelian clasp, the cream-coloured silk interior fitted with a purse, with loop handle, *age related wear, apparently unmarked, length approximately 190mm*

R6 000–8 000



470

471

Sapphire necklace

the articulated necklace claw-set with oval-cut sapphires, centred by a flowerhead, *one stone lacking, length approximately 435mm*

R25 000–30 000

472

Art Deco jade, black lacquer and silver pill box, Cartier

circular, the cover with jade ring pull, *minute chips to the rims, engraved with 'Cartier Paris', the numerals '1803' and '42'*

R18 000–24 000

473

French Art Deco black lacquer and marcasite compact

the rectangular black enamel cover applied with a circular medallion set with the initials 'CBN' in marcasite within a green enamel border, the gilt interior with a powder compartment and mirror, *some marcasite loss, minor damage, stamped 'Orahic, Made in France, 32,' French mark, width approximately 48mm*

R1 500–2 000

474

Diamond nine-stone ring

claw-set with three stepped raised rows of round brilliant-cut diamonds, weighing approximately 2.15 carats, with pierced canted shoulders, *size U*

R15 000–16 000



471



472



473



474

475

475

Tsavorite and diamond line bracelet

box-set with an articulated line of round brilliant-cut diamonds, weighing approximately 1.80 carats, and round-cut tsavorites, weighing approximately 1.70 carats, *length approximately 175mm*

R20 000–22 000

476

Pair of quartz and diamond pendant earrings

each claw-set with a pear-shaped quartz, weighing approximately 10 carats, suspended from a smaller quartz to a pavé-set diamond and gold hoop, *length approximately 40mm (2)*

476



R4 000–6 000

477

477

Art Deco silver, chalcedony, marcasite and suede evening bag

the tucked dark brown suede headed by a pierced marcasite and chalcedony fitting, to a conforming clasp, the front tongue with applied marcasite initials 'CL', the green silk interior fitted with a purse and a mirror, the reverse with loop handle, *age related wear, length approximately 145mm*

R5 000–7 000





478

478

**Pair of emerald, diamond
and ruby earrings, Schwartz,
Johannesburg**

the octagonal frame tube-set with three emeralds and a ruby, enclosed by pavé-set round brilliant-cut diamonds, weighing approximately 2.00 carats, *maker's mark*, emeralds showing wear, post and clip fittings (2)

R12 000–15 000



479

479

Emerald and gold bracelet

composed of geometric links tube-set with square- and emerald-cut emeralds, joined by arched textured links, *length approximately 182mm*

R20 000–25 000



480

480

Emerald and gold brooch, 1970s
designed as a stylised flower, highlighted with
claw-set emeralds, *width approximately 49mm*

R8 000–10 000

481

15ct gold cable-link chain
length approximately 1600mm

R7 000–8 000



483



482

Tri-colour gold chain

set to a lobster claw clasp, *length approximately 835mm*

R7 000–8 000

483

Green tourmaline and gold pendant

the gold ball tube-set with twenty round-cut green tourmalines weighing approximately 7.00 carats, *diameter approximately 25mm*

R3 000–4 000

484

Pair of emerald, diamond and gold earrings

each curved rectangular, line-set with alternating oval-cut emeralds, weighing approximately 1.15 carats, and square-cut diamonds, weighing approximately 0.80 carat, *post and clip fittings (2)*

R15 000–20 000

485

Emerald, diamond and gold necklace

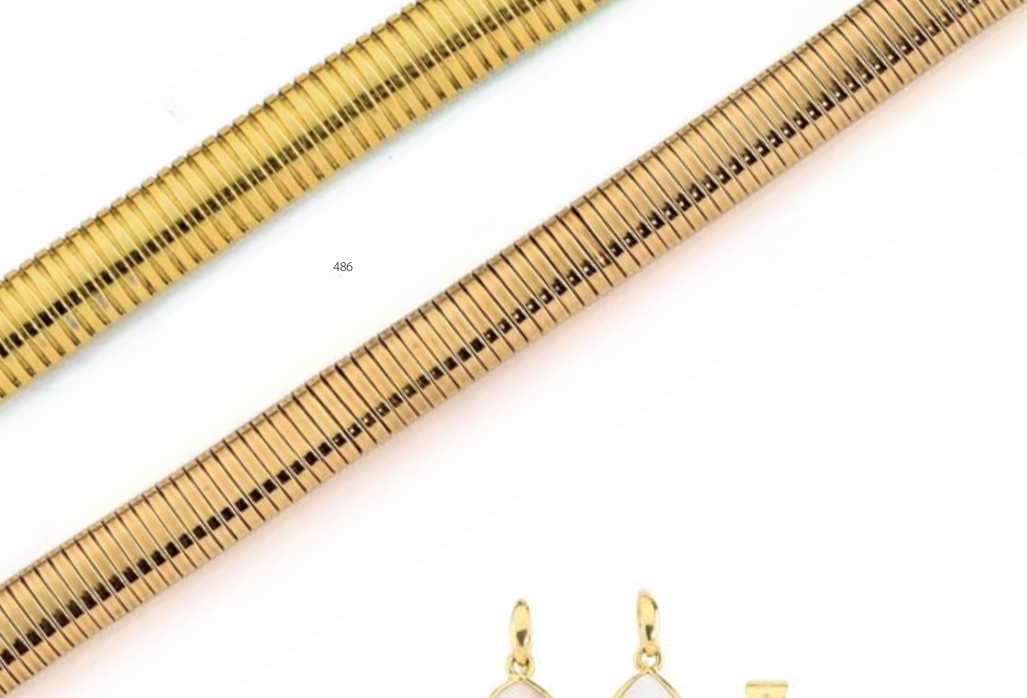
set to the front with an open hexagonal plaque pavé-set with round brilliant-cut diamonds flanking a claw-set heart-shaped emerald, weighing approximately 3.50 carats, to a box-link chain, *length approximately 400mm*

R45 000–50 000



484

485



486

486

9ct gold collar necklace and bracelet

each of gas-pipe design, *necklace length approximately 335mm; bracelet length approximately 185mm* (2)

R15 000–20 000



487

487

Mabé pearl and diamond pendant and earrings

the pear-shaped mabé pearl pendant drop surmounted by three claw-set marquise-cut diamonds, set to a bale embellished with a further marquise-cut diamond, *length approximately 35mm*; and a pair of earrings *en suite*, hoop fittings (3)

R9 000–12 000



488

488

Pair of multi-gem and mabé pearl pendant earrings

each collet-set with a cabochon simulated sapphire, to a pavé-set diamond loop, to an oval-cut amethyst weighing approximately 2.50 carats, to a mabé pearl, terminating in a pear-shaped tourmaline weighing approximately 2.00 carats, *post and clip fittings, length approximately 75mm* (2)

R40 000–45 000



489

489

Simulated sapphire pendant

the claw-set emerald-cut simulated sapphire set to a pierced foliate frame, *associated* bale, *length approximately 35mm*

R2 000–3 000

490

Simulated sapphire and gold bracelet

the four oval-cut simulated sapphires set to pierced foliate mounts and an articulated brick-link bracelet, *length approximately 185mm*

R3 000–4 000



491

491

Diamond single-stone ring, Niessing

the tension-set round brilliant-cut diamond weighing approximately 0.96 carat to an 18ct rose-gold polished band, *engraved maker's mark, NIESSING, SUPLA, numerals C.0346A, size Q½*

R46 000–48 000



492

492

Pink tourmaline ring, David Batchelor, Durban

claw-set with an emerald-cut pink tourmaline, weighing approximately 20.00 carats, to a plain pink gold band, *size M½*

R15 000–18 000



493

Paste and glass bead gilt-metal flapper's sash pin, 1930s

composed of three oval links united by articulated lines of paste and coloured glass beads to a conforming fringe, two stones lacking, length approximately 200mm

R1 500–2 000

494

Silver and metal charm bracelet

the silver curb-link chain suspending forty-three silver and metal charms, with a heart-shaped padlock clasp, length approximately 190mm

R3 000–4 000



495

Burr walnut travelling timepiece, van Cleef and Arpels, 1970s

white enamel circular dial, Roman numerals and baton markers, with flip cover, dial diameter approximately 30mm, with leather case

R8 000–10 000

*496

Coral bead necklace

composed of two rows of graduated coral beads, to a marcasite and silver clasp, length of shortest row approximately 470mm

R4 000–5 000



495

*497

Pair of coral and diamond pendant earrings, Nigel Milne Ltd

each surmount millegrain-set with a diamond bow, to a pear-shaped coral drop, hoop fittings, length approximately 30mm; cased (2)

R12 000–15 000



497



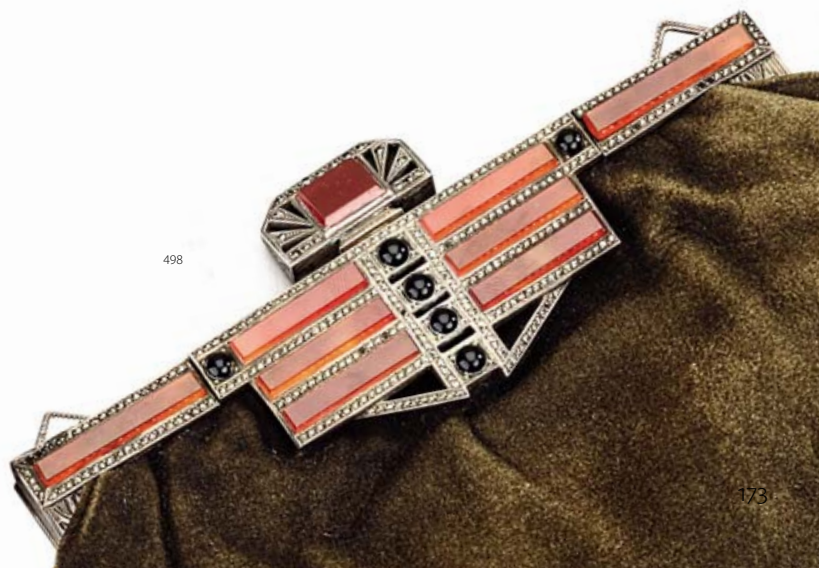
496

498

German Art Deco silver, carnelian, marcasite and suede evening bag

the brown suede fitted to an engraved silver frame, headed by a geometric design of marcasite, carnelian and onyx, with a conforming clasp, silk interior, suede handle, *age related wear, apparently unmarked, length approximately 170mm*

R7 000–9 000



498



499



500

499

Lady's 18ct white gold, diamond and onyx Polo wristwatch, Piaget, 1988, Ref GOA 10511

the circular dial with vertical bands of onyx and pavé-set diamonds, faceted dauphine hands, diamond-set bezel, quartz movement, mono-metallic balance, case and dial signed, to a leather strap and 18ct white gold Piaget buckle, *length approximately 200mm*

R30 000–35 000

500

Pearl and diamond necklace

set to the front with a wheel-shaped pendant, tube-set to the centre with a black diamond, the rim tube-set with fancy coloured diamonds, the spokes with round brilliant-cut diamonds, to a single row of pearls, measuring approximately 9.00 to 9.50mm, *length approximately 455mm*

R15 000–20 000

501

Art Deco silver, green, black and red lacquer case, with import marks for London, probably PH Vogel & Co, 1926

the rectangular body with stylised foliage against a green ground, with engraved silver borders and conforming thumbpiece, gilt interior inscribed 'E.M. Brook', *width approximately 85mm*

R12 000–15 000



501



502

502

Art Deco diamond and black lacquer compact

square, the front with foliate diamond-set corners and thumbpiece, the centre millegrain-set with old-cut diamonds with the initials 'FEM', the gilt interior with circular depression and mirror, *some diamond loss, approximately 68mm square, with leather sleeve*

R35 000–40 000

503

Diamond single stone ring

claw-set with a round brilliant-cut diamond, weighing approximately 2.50 carats, to a basket setting and plain band, *size M½*

R75 000–80 000



503

504

Lady's diamond and platinum cocktail watch, 1930s

shaped rectangular silvered dial with Arabic numerals, manual winding anchor-lever movement, millegrain-set old-cut diamond articulated shoulders, to a double cord strap with folding clasp, *length approximately 165mm, width approximately 11mm*

R10 000–12 000

505

Jade bead necklace

composed of a single strand of graduated jade beads, *length approximately 390mm*

R3 000–4 000



504



505



506

***506**

Coral branch necklace, probably Italian

length approximately 525mm

R1 500–2 000

507

Art Deco black, red and coquille d'oeuf lacquer cigarette box

the hinged cover with geometric motifs, enclosing a red lacquer and cedarwood-lined interior, *minor chips to the rim, length approximately 105mm*

R30 000–40 000

508

Art Deco chrome, black enamel and bakelite card case

rectangular, inlaid with geometric borders, coral-coloured thumbpiece, the interior lined with pigskin, *width approximately 85mm*

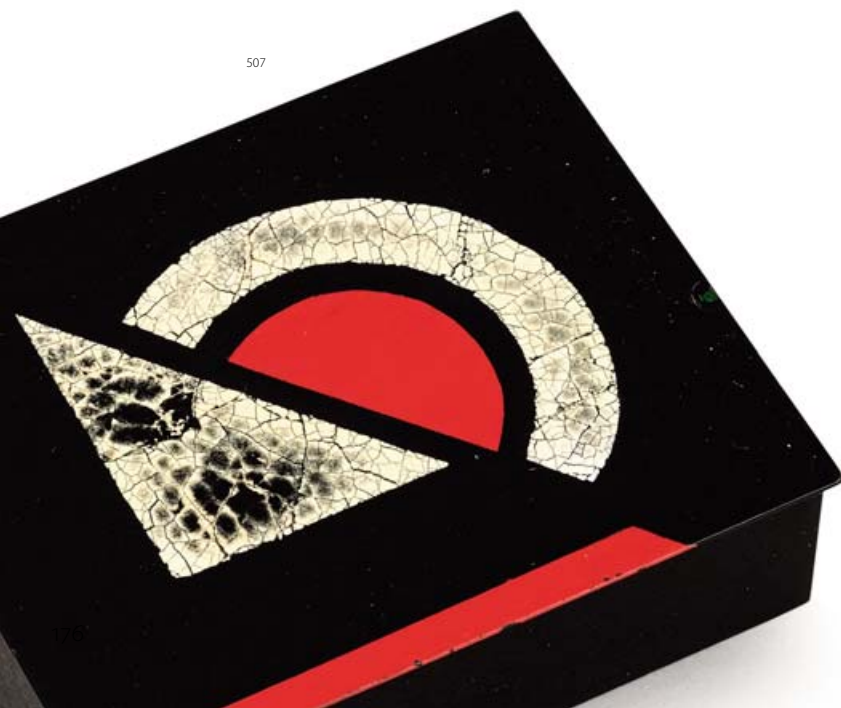
R2 000–3 000

509

Pair of diamond and platinum dress clips, Collingwood Ltd, circa 1925

each pierced plaque set with baguette-, square-, eight- and old-cut diamonds, weighing approximately 2.50 carats in total, *width approximately 46mm; cased (2)*

R18 000–20 000



507



508



509



510

510

Edwardian diamond and platinum brooch

the rectangular openwork plaque collet-set with a central diamond weighing approximately 0.25 carat, enclosed by eight- and rose-cut diamonds weighing approximately 0.80 carat, millegrain-set throughout, width approximately 40mm

R9 000–12 000

511

French Art Deco white metal, black, red and coquille d'oeuf lacquer cigarette case

the front with geometric design, gilt interior, stamped 'Made in France, 11914', with French mark, width approximately 78mm

R40 000–50 000

512

French Art Deco black and coquille d'oeuf lacquer cigarette case

rectangular with canted corners, the black body with a coquille d'oeuf border to the hinged cover, gilt interior, minor wear to the reverse corners, stamped 'Made in France, 6779, 82', French mark, width approximately 85mm

R20 000–25 000



511



512

513

Cultured pearl, diamond and yellow sapphire demi-parure, Charles Greig, Cape Town

the necklace composed of three rows of cultured pearls, measuring approximately 4.50mm, collet-set with oval-cut yellow sapphires, enclosed by a border of eight- and round brilliant-cut millegrain-set diamonds, the largest central plaque with a pearl and diamond drop, to a conforming clasp, the diamonds weighing approximately 8.00 carats, *length approximately 448mm*; a pair of earrings en suite, tube-set with a cushion-shaped yellow sapphire, with a detachable pearl and diamond drop, total diamond weight approximately 2.50 to 2.80 carats, *post and clip fittings, length approximately 37mm*; and a ring of similar design, *size M½ (4)*

R100 000–110 000



513



514

514

Pearl and diamond ring

centrally set with a pearl, measuring approximately 12.50mm, enclosed by alternating arcs of round brilliant- and tapered baguette-cut diamonds, weighing approximately 2.00 carats, to pierced shoulders, *size M*

R18 000–20 000

515

18ct gold bracelet

composed of five hinged pierced rectangular panels cast with branches and leaves, *length approximately 185mm*

R30 000–35 000



515

516

14ct gold bracelet

composed of textured links, *length approximately 205mm*

R8 000–10 000

517

Lady's diamond and 18ct gold wristwatch, Piaget, Ref 9197N21, 184227, circa 1970

circular champagne-coloured dial, black baton markers, bezel set with two rows of round brilliant-cut diamonds weighing approximately 1.96 carats, 18 jewel nickel-lever movement, mono-metallic balance, dial signed, with integral Piaget fancy-link bracelet and clasp, *inner circumference approximately 160mm*

R40 000–50 000



517



518

518

Cultured pearl and diamond necklace

composed of two rows of cultured pearls, measuring approximately 7.50 to 8.00mm, to a white gold centrepiece claw-set with round brilliant-cut diamonds weighing approximately 0.55 carat, suspending a pearl and diamond drop weighing approximately 0.20 carat, to a white gold clasp, *length approximately 380mm*

R15 000–20 000



519

519

Pair of mabé pearl and diamond earrings

each collet-set mabé pearl enclosed by a border of round brilliant-cut diamonds weighing approximately 1.20 carats, *clip fittings (2)*

R9 000–12 000

520

Diamond butterfly brooch

the pierced gold framework claw-set with round brilliant-cut diamonds, weighing approximately 2.75 carats, *width approximately 25mm*

R18 000–20 000

520



521

Ruby, diamond and 14ct gold necklace

the curb-link chain set with three oval-cut diamond and ruby links, *length approximately 375mm*

R28 000–30 000

521

522

Cultured pearl and gold necklace

composed of abstract gold links divided by pearls measuring approximately 7.00 to 7.50mm, *length approximately 830mm*

R8 000–10 000

522



523

523

9ct gold snake-link necklace

the centre set with a bead, *length approximately 1110mm*

R8 000–9 000

524

Gold vinaigrette, apparently unmarked

with tapering hexagonal sides, the whole engraved with flowerheads and foliage, with a detachable circular grille, *later ring attachment, length approximately 18mm*

R5 000–7 000

525

Lady's 18ct gold De Ville wristwatch, Omega, 1970s

oval, the champagne-coloured dial with baton markers, to an integral bracelet and Omega clasp, *repairs to strap, length approximately 155mm*

R10 000–15 000



524

526

Pair of Russian enamel and sapphire cufflinks, St Petersburg, 1908–1917

the square white enamel with crossing foliate arcs and tube-set with a cabochon sapphire, to a 14ct gold frame, *maker's mark indistinct, possibly AA, the terminals 14mm square (2)*

R12 000–15 000



526

18ct gold hunting cased keyless lever watch, W Bennett & Co, London, circa 1871, of South African interest

case stamped with maker's initials 'L.W.', most probably for Louis Weill, London, 1871, with matte gilded movement No 62644, the case engraved with the initials 'JM' and the gold cuvette engraved 'Presented to Mr James Harrison, by EM Litkie on the occasion of his marriage with his Daughter. Kimberley. 11th July 1888', bio-metallic compensation balance, blued steel spiral spring, signed and numbered, white enamel dial, Roman numerals, subsidiary seconds, blued steel hands, *enamel dial with minor chip at III, diameter approximately 40mm*

R8 000–10 000

NOTES

Edward Litkie is recorded as a working jeweller at 12 Bree Street, Cape Town from 1866-1867 in Welz, Stephan. (1976) *Cape Silver and Silversmiths*, Cape Town: A A Balkema. Page 135.

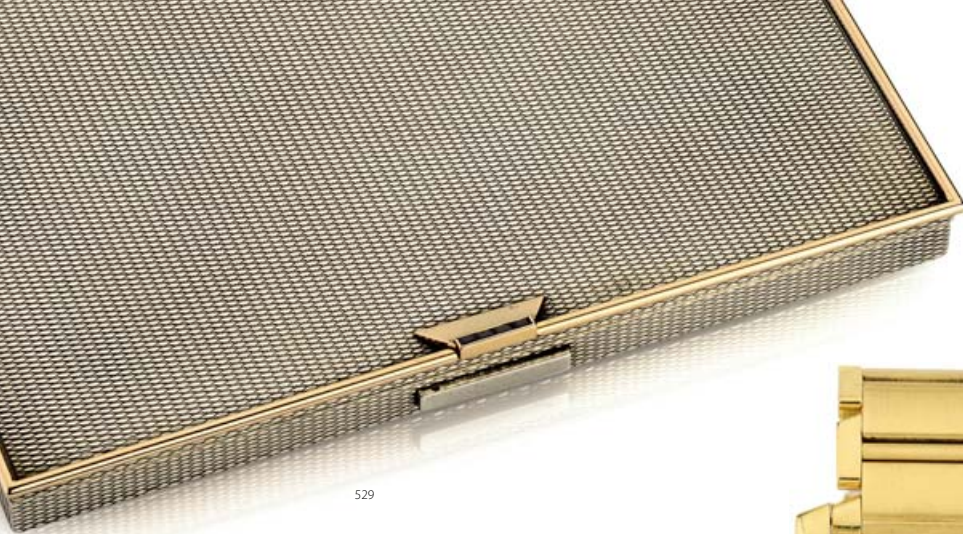
528

Silver and sapphire-mounted cigarette case, Dunhill, London

with engine-turned rectangular case, the cover mounted with line-set step-cut sapphires, gilt interior, *stamped 'Sterling, Dunhill, London' 150g all in, width approximately 84mm*

R10 000–12 000





529

529

Silver, gold and sapphire-mounted cigarette case, Mauboussin, Paris, 1920s

rectangular, with engine-turned body, the hinged cover mounted with a moulded gold border and line-set step-cut sapphire thumbpiece, the interior with *later* inscription, stamped 'Mauboussin, Paris, 12449', boxed (2)

R14 000–16 000



530

530

Gentleman's 18ct gold Tank Francaise wristwatch, Cartier, Ref 1840 CC485575

square silvered guilloché enamel dial, black Roman numerals, secret signature at VII, blued steel hands, date aperture at VI, cabochon sapphire-set crown, jewelled nickel-lever movement, mono-metallic balance, case, dial and movement signed, with 18ct gold integral Cartier link bracelet and double deployant clasp, *inner circumference approximately 170mm*, with presentation case and outer card case

R70 000–80 000

531

Gentleman's 18ct gold Constellation wristwatch, Omega, 1970s

24 jewels, nickel lever manual winding movement, gyromax balance, adjusted to heat, cold, isochronism and five positions, circular champagne dial with gold and black enamel baton markers, applied gold logo, black hands, date aperture at three o'clock, dial and case signed, to an integrated 18ct gold textured bracelet and Omega folding clasp, *crown replaced, length approximately 197mm*

R15 000–30 000



531

532

Gentleman's stainless steel Gran Turismo XL, Mille Miglia, Chopard, Ref 16/8997

24 jewels, nickel lever mechanical self-winding movement, adjusted to five positions, with 46 hour power reserve, certified chronometer, circular black matte dial, oversized luminescent white numerals at 12 and 6, luminescent hands, the seconds dial with red enamel arrow tip, date aperture at three o'clock, outer calibrated 60 second ring, Chopard screw-down crown, sapphire crystal display back secured by eight screws, case, dial and movement signed, stainless steel Chopard double deployant clasp, Chopard rubber strap, *movement No. 56073, case stamped 1120953, diameter approximately 44mm, with presentation case*

R35 000–40 000



532

533

Pair of enamel and gold cufflinks, Victor Mayer for Fabergé, 1989–2009

the oval terminals with striped blue enamel highlighted with *fleur-de-lis*, edition 53/300, cased; and a pair of onyx and gold-plated cufflinks, Mont Blanc, oval (4)

R9 000–12 000



533
part lot

534

9ct gold curb-link chain

with bolt-ring clasp, *length approximately 500mm*

R6 000–7 000

535

9ct gold curb-link chain

length approximately 690mm

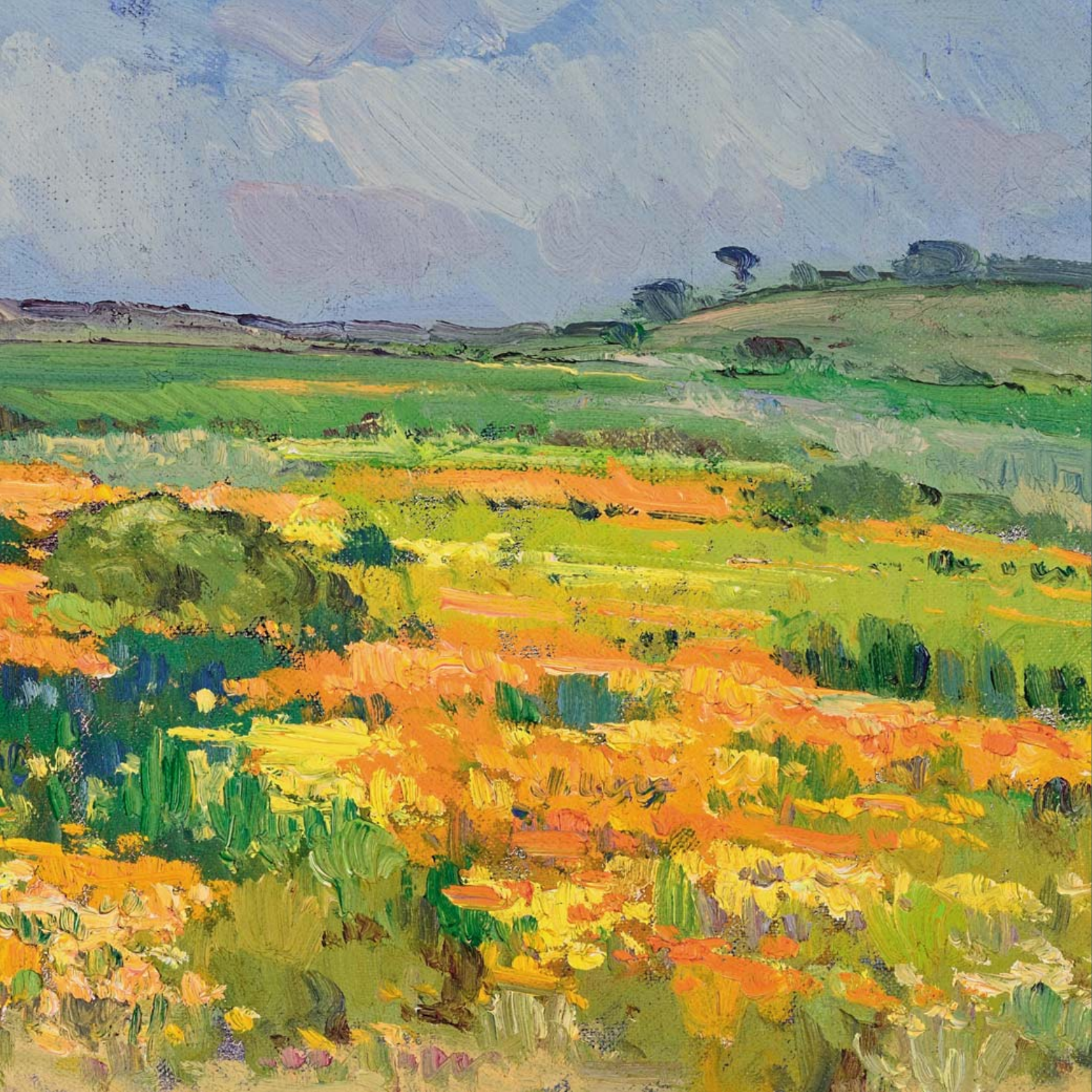
R7 000–8 000

536-540

No Lots

534

535



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 17 March - 5.30pm

Important South African and International Art

Day Session Paintings
Lots 541–660

OPPOSITE
Lot 606 Piet van Heerden, *Namaqualand in Bloom* (detail)

South African & International Art



542



543

541

Georg Freidrich **WINKLER**

GERMAN 1772–1829

The Penitent Magdalena, after Battoni

oil on canvas

61,5 by 91,5 cm

R6 000–8 000

542

Ben **NICHOLSON**

BRITISH 1894–1982

Complex of Goblets

signed and dated 68 in pencil

in the margin

etching with gouache

sheet size: 36 by 29 cm

R15 000–20 000

543

Serge **POLIAKOFF**

RUSSIAN 1900–1969

Composition

signed and numbered 26/75 in pencil

in the margin

lithograph in colours

63,5 by 48,5 cm

R30 000–50 000

NOTES

Bears Waddington Galleries,
London, label on reverse.

544

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853–1936

Evening Near George, C.P.

signed and dated 1914; signed, dated
and inscribed with the title and
'Riversdale, C.P.' on the reverse
oil on canvas
21 by 37,5 cm

R30 000–40 000

545

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853–1936

Farm in the Hex River Valley, C.P.

signed and dated 1924; signed, dated
and inscribed with the title on the
reverse
oil on canvas
19,5 by 34,5 cm

R30 000–40 000

PROVENANCE

Acquired from the artist by the current
owner's great aunt, and thence by
descent.

546

Robert Gwelo **GOODMAN**

SOUTH AFRICAN 1871–1939

Constantia

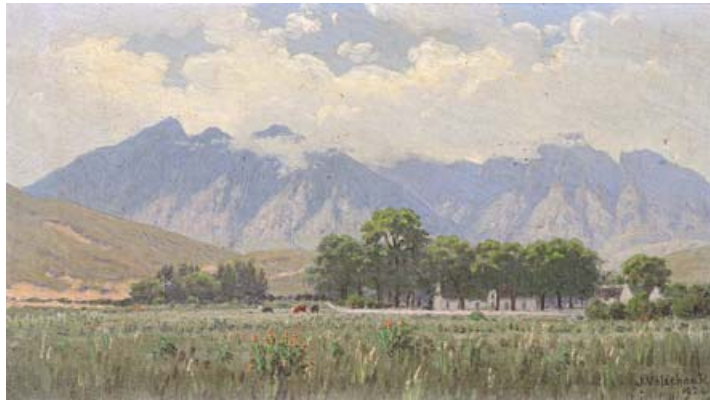
signed
watercolour
36,5 by 56 cm

R15 000–20 000

544



545



546



547

Frans David **OERDER**

SOUTH AFRICAN 1867–1944

Landscape

signed and dated 96

oil on canvas

44 by 59,5 cm

R40 000–60 000

548

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Farmhouse Between the Mountains, Cape Province

signed

oil on board

47,5 by 63 cm

R40 000–60 000

547



548



549

Jan Ernst Abraham

VOLSCHEK

SOUTH AFRICAN 1853–1936

The Langebergen and Riversdale Veld

signed and dated 1928; signed,
dated and inscribed with the title
on the reverse
oil on canvas
24,5 by 39,5 cm

R20 000–30 000

549



550

Jan Ernst Abraham

VOLSCHEK

SOUTH AFRICAN 1853–1936

The Vette River in the Park, Riversdale

signed and dated 1928; signed,
dated and inscribed with the title
on the reverse
oil on canvas
25 by 35 cm

R20 000–30 000

550



551

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Mountain Stream

signed
oil on canvas
31 by 46 cm

R25 000–35 000

551



552

Allerley **GLOSSOP**

SOUTH AFRICAN 1870–1955

Lesotho Ponies

signed twice and dated 1902

oil on canvas

54,5 by 90 cm

R15 000–20 000

553

John Neil **RODGER**

SOUTH AFRICAN 1941–

Knabstrup Filly

signed and indistinctly dated 92;

inscribed with the title by another
hand on the reverse

oil on canvas laid down on board

38,5 by 49 cm

R40 000–60 000

552



553



554

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

Cattle in a Landscape

signed and dated 1956
oil on canvas laid down on board
24 by 29 cm

R12 000–18 000

555

Alfred **PALMER**

SOUTH AFRICAN 1877–1951

Racehorses on Durban Beach

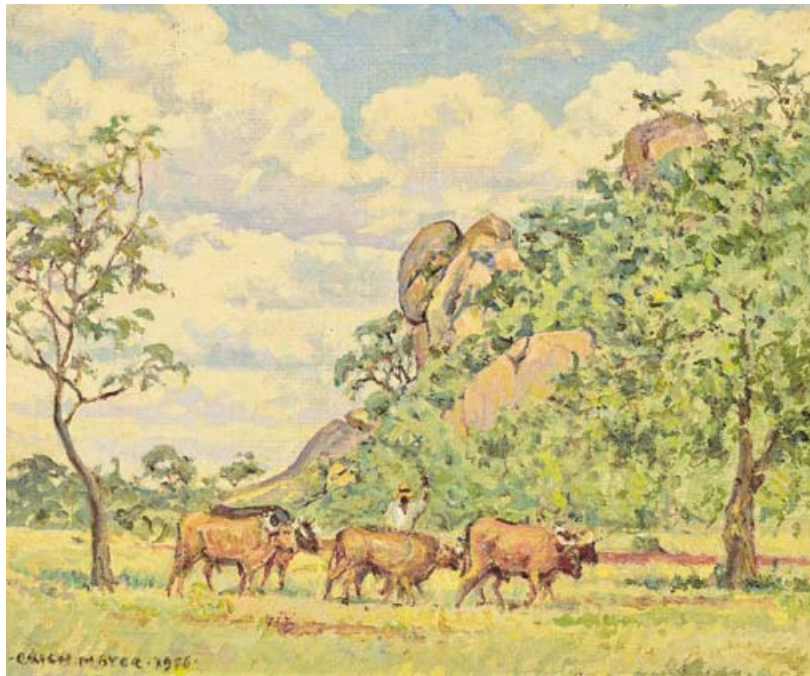
signed; inscribed with title on
the reverse
oil on board
36,5 by 45,5 cm

R18 000–24 000

EXHIBITED

The Royal Institute of Oil Painters,
195 Piccadilly, London, W.1.

554



555



556

Sydney CARTER

SOUTH AFRICAN 1874–1945

Large Blue Gums

signed; inscribed with the artist's name
and the title on a Pretoria Art Museum
label adhered to the reverse
oil on canvas
73 by 91cm

R20 000–30 000

557

Nita (Pauline Augusta
Wilhelmina) SPILHAUS

SOUTH AFRICAN 1878–1967

Gum Trees

signed with the artist's initials
oil on cardboard
12,5 by 23 cm

R15 000–20 000



556



557

558

Nita (Pauline Augusta
Wilhelmina)

SPILHAUS

SOUTH AFRICAN 1878–1967

Windswept Trees

signed with the artist's monogram;
signed and inscribed with the title on
brown paper adhered to the reverse
oil on canvas
72,5 by 94,5 cm

R90 000–120 000

559

Ethel Ruth **PROWSE**

SOUTH AFRICAN 1883–1967

Ploughing on the Karroo

signed with the artist's monogram; the
backing paper inscribed with the title,
the artist's name, and 'The Old Town
House, Cape Town' by another hand
oil on board
27 by 37,5 cm

R15 000–20 000



558



559



560

560

Edith Luise Mary **KING**

SOUTH AFRICAN 1869–1962

The Wheel

signed
watercolour
35 by 38 cm

R20 000–30 000

LITERATURE

Harmesen, Frieda. (1980) *The Women of Bonnefoi: The story of the Everard Group*, Pretoria: Van Schaik. Illustrated in colour opposite page 72.



561

561

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880–1965

Still Life of Flowers in a Vase

signed
oil on board
60,5 by 60,5 cm

R20 000–30 000

562



562

Alice **TENNANT**

SOUTH AFRICAN 1890–1976

Proteas in a Vase

signed

oil on canvas

50,5 by 60,5 cm

R8 000–10 000

563



563

Florence Louise Josephine **ZERFFI**

SOUTH AFRICAN 1882–1962

Pussy Willow

signed and dated 45; inscribed with the artist's
name and title on the reverse

oil on board

85 by 63 cm

R15 000–20 000

564

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Uniegebou vanaf Prinshof,
Pretoria*

signed with the artist's initials and
signed in the mount in pencil
sepia ink and pencil on paper
17,5 by 22,5 cm

R15 000–20 000

LITERATURE

cf. Nilant, FEG. (1974) *Die Hout- en
Linosneë van J.H. Pierneef*, Cape Town/
Rotterdam: AA Balkema. Page 66,
plate 36, where the linocut is illustrated.

565

Johannes Antonie **SMITH**

SOUTH AFRICAN 1886–1954

Olifantsrivier, Betjoeanaland

signed; inscribed with the title in pencil
on the reverse
oil on canvas laid down on board
34,5 by 45 cm

R20 000–30 000

566

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

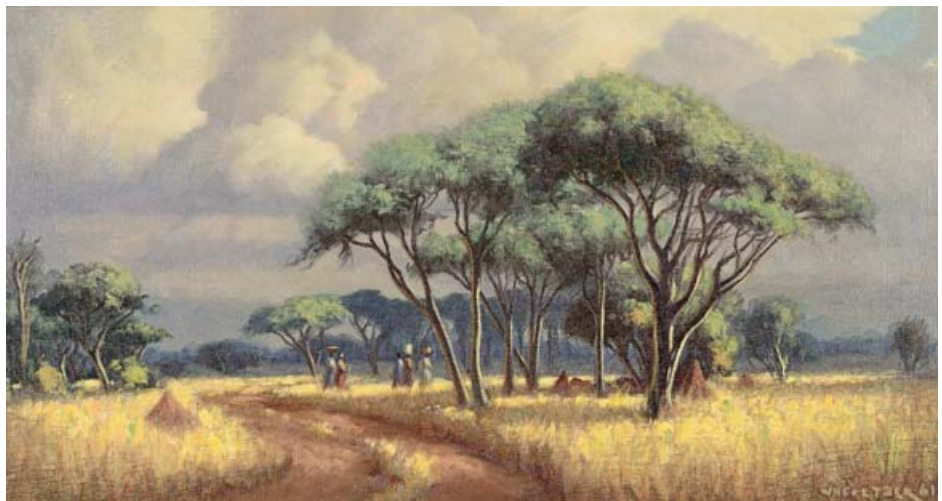
*North-Eastern Transvaal, Naby
Punda Maria*

signed and dated 61; signed and
inscribed with the title on the reverse
oil on canvas laid down on board
29,5 by 55 cm

R25 000–35 000



565



566

567

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

A Sunday Stroll

signed

oil on board

75 by 100 cm

R30 000–40 000

PROVENANCE

United Building Society, Johannesburg

568

Gerard **BHENGU**

SOUTH AFRICAN 1910–1990

Natal Landscape

signed

watercolour

21,5 by 33,5 cm

R18 000–24 000

567



568



569

Cecil HIGGS

SOUTH AFRICAN 1898–1986

Stellenbosch Berge

signed and dated 36
watercolour on paper laid down
on card
28,5 by 38,5 cm

R10 000–15 000

570

Georgina ORMISTON

SOUTH AFRICAN 1903–1967

Demolition

inscribed with the artist's name,
title and 1965 on the reverse by
another hand
oil on board
60 by 75 cm

R20 000–30 000



569



570

571

Cecil **HIGGS**

SOUTH AFRICAN 1898–1986

Shell

oil on canvas

50 by 37,5 cm

R15 000–20 000

572

Cecil **HIGGS**

SOUTH AFRICAN 1898–1986

Abstract Still Life

signed twice and dated 72

gouache on paper

19,5 by 24,5 cm

R12 000–16 000

571



572



573

Enslin Hercules **DU PLESSIS**

SOUTH AFRICAN 1894–1978

Black Cat on a Window Sill

signed

watercolour over pencil

37,5 by 56 cm

R10 000–15 000

574

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Scottish Loch (Rhidorroch)

signed; inscribed with the title
on the reverse

pen and ink and watercolour

47 by 59,5 cm

R18 000–24 000

573



574



575

Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902–1985

Paris Rooftops

signed
mixed media on paper
45,5 by 60,5 cm

R20 000–30 000

576

Maud Frances Eyston
SUMNER

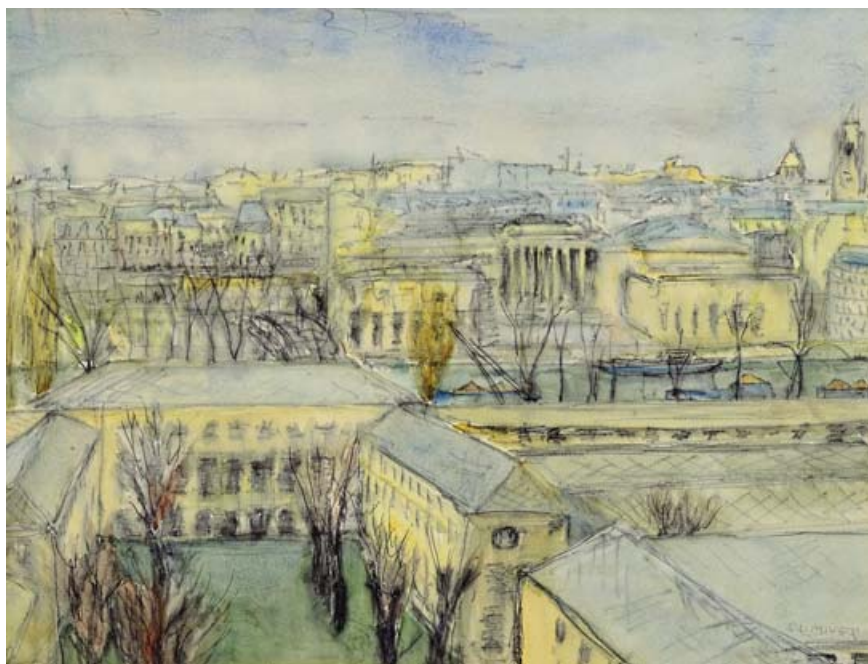
SOUTH AFRICAN 1902–1985

Gansbaai

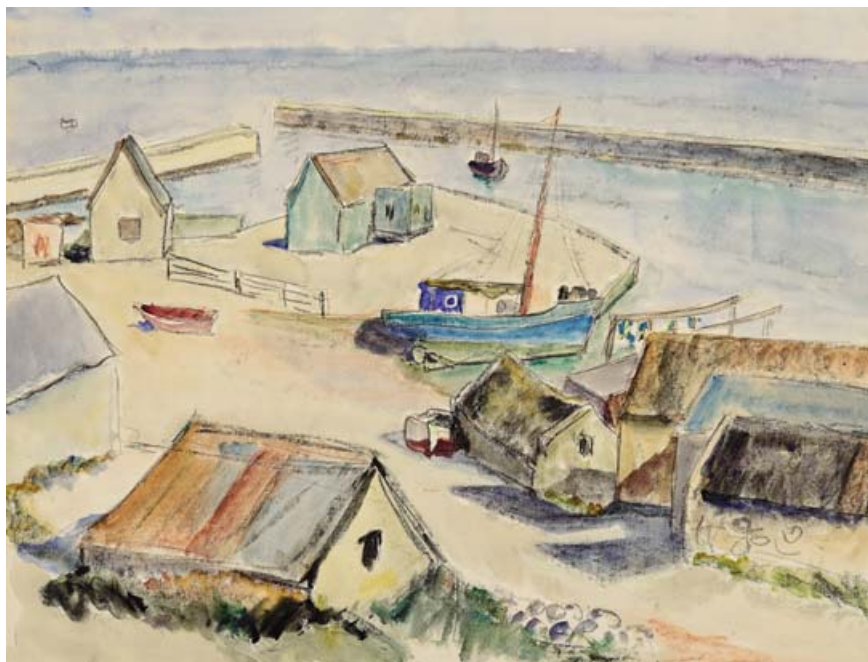
signed twice
mixed media on paper
46 by 60,5 cm

R25 000–35 000

575



576



577

Ethel Ruth **PROWSE**

SOUTH AFRICAN 1883–1967

Hout Bay

signed with the artist's monogram
oil on canvas laid down on board
25 by 31,5 cm

R25 000–35 000

578

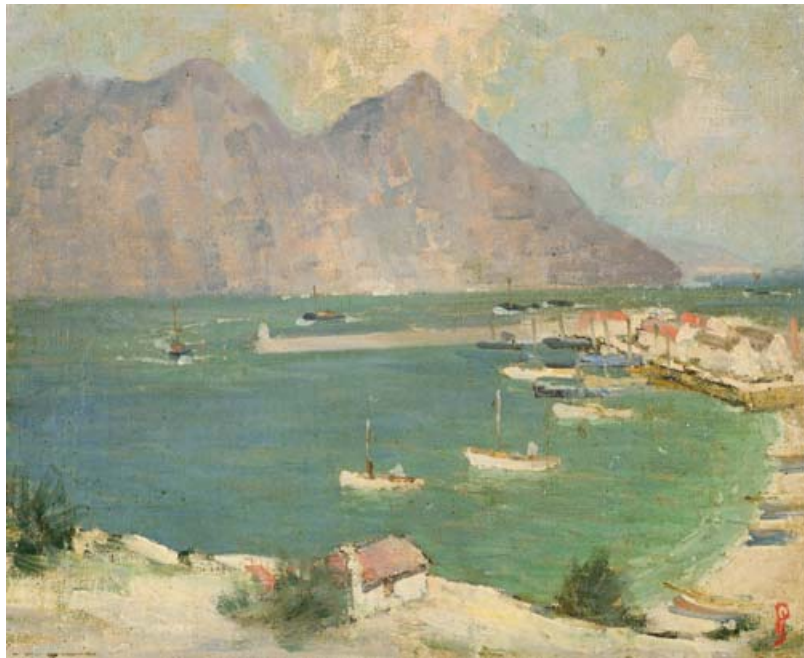
George **ENSLIN**

SOUTH AFRICAN 1919–1972

Hermanus Harbour

signed and dated '56
oil on board
48,5 by 59 cm

R20 000–30 000



577



578

579

Clement Edmond Theodore
Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

Lac Kivu

signed and dated 60

oil on canvas

70 by 90 cm

R20 000–30 000



579

580

Clement Edmond Theodore
Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

Fishing Boats in the Harbour

signed and indistinctly dated 60

oil on canvas

49,5 by 59 cm

R20 000–30 000



580

581

Otto **KLAR**

SOUTH AFRICAN 1908–1994

Seascape

signed and dated 1963

oil on board

57 by 96,5 cm

R20 000–30 000



581



582

582

Otto **KLAR**

SOUTH AFRICAN 1908–1994

Still Life of Proteas

signed; inscribed with the artist's name and
dated 1969 by another hand on the reverse

oil on board

45 by 70,5 cm

R12 000–16 000



583

583

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

*Still Life of Summer Flowers
in a Vase*

signed and dated 1934

oil on canvas

29,5 by 22 cm

R12 000–16 000



584

584

Clement Edmond Theodore Marie
SERNEELS

SOUTH AFRICAN 1912–1991

Still Life of Roses

signed and dated 68

oil on board

44,5 by 37,5 cm

R8 000–10 000



585

585

Clement Edmond Theodore Marie
SERNEELS

SOUTH AFRICAN 1912–1991

Still Life of Flowers in a Vase

signed and dated 62

oil on canvas laid down on board

60,5 by 50 cm

R18 000–24 000



586

586

Louis **VAN HEERDEN**

SOUTH AFRICAN 1941–

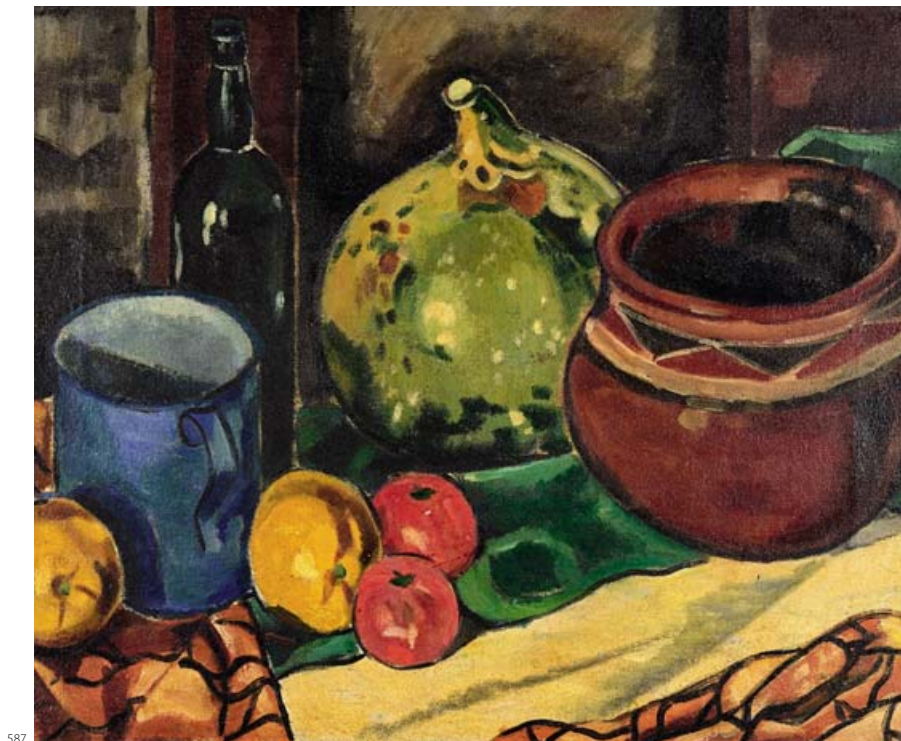
Still Life of Proteas and Pears

signed

oil on canvas

78,5 by 63,5 cm

R15 000–20 000



587

587

François **KRIGE**

SOUTH AFRICAN 1913–1994

Still Life with an African Pot, Blue Mug and Fruit

signed and dated 1932; inscribed with 'Still Life' and partially obscured address 'The Residency, Cathcart' on the stretcher

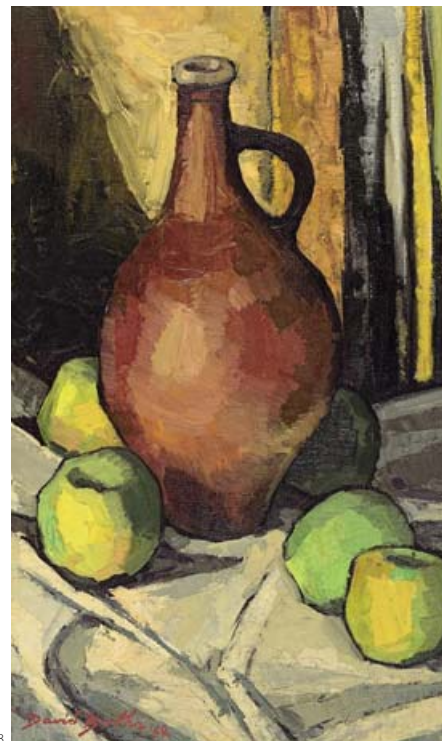
oil on canvas

49 by 59 cm

R30 000–40 000

PROVENANCE

Professor P J van der Merwe



588

588

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

Still Life with Jug and Apples

signed and dated '68

oil on canvas laid down on board

49 by 29 cm

R20 000–30 000



589

589

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

Sonneblomme

signed and dated '63; inscribed with the title on

a label adhered to the stretcher

oil on canvas

75,5 by 60,5 cm

R30 000–50 000



590

590

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935–2007

Still Life of Yellow Daisies in a Vase

signed

oil on canvas laid down on board

49 by 39 cm

R40 000–60 000



591

591

François **KRIGE**

SOUTH AFRICAN 1913–1994

Krisjan in a Green Hat

signed

oil on canvas

48 by 38,5 cm

R40 000–60 000



592

592

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

Woman with a Pink Head Scarf

signed

oil on canvas

65,5 by 40 cm

R25 000–30 000



593

593

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

Portrait of a Girl in a Straw Hat

signed

oil on board

34,5 by 29,5 cm

R30 000–50 000



594

594

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

Pierrot

signed

oil on board

42 by 29,5 cm

R15 000–20 000



595

595

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Harlequin

signed

oil on board

22 by 14 cm

R20 000–30 000



596

596

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

Albert with a Spade

signed and dated 1983

chalk pastel on paper

39 by 54 cm

R12 000–16 000



597

597

Fred (Frederick Hutchison) **PAGE**

SOUTH AFRICAN 1908–1984

Reading the Newspaper

signed

watercolour, pen and ink

25 by 14,5 cm

R15 000–20 000



598

598

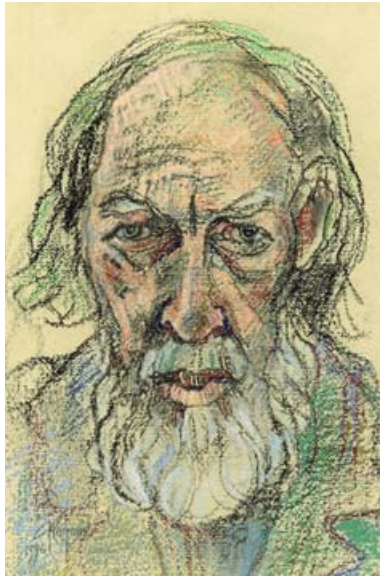
Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Self Portrait, in a Beret

signed and dated 1975
chalk pastel on paper
55 by 37,5 cm

R25 000–35 000



599

part lot

599

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

Selfportret

signed and dated 1996; signed, dated and
inscribed with the title on brown paper
adhered to the reverse
chalk pastel on paper
40,5 by 27 cm (2)

R12 000–16 000



599

part lot

NOTES

Accompanied by a photograph of the artist
with this work, signed and numbered 1/50
by MC Botha and signed and dated 1997 by
Gregoire Boonzaier on the mount
30 by 20 cm



600

600

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

Mother and Child

signed and dated 55; inscribed
with the title on the reverse
watercolour and gouache
46 by 37 cm

R30 000–50 000

EXHIBITED

South African National Gallery, Cape
Town, *George Pemba Retrospective*, 1996

LITERATURE

Proud, Hayden. (1996) *George Milwa
Mnyaluza Pemba*, Cape Town: South
African National Gallery. Page 83,
catalogue number 67.



601

601

Titta **FASCIOTTI**

SOUTH AFRICAN 1927–1993

Two Xhosa Women

signed and dated 78
oil on canvas laid down on board
60 by 44,5 cm

R40 000–60 000

602

Rupert Norman
SHEPHARD

SOUTH AFRICAN 1909–1992

Basket Sellers Visiting Houses

signed and dated 1956; inscribed
with the title and date on the reverse
oil on board
50 by 60 cm

R25 000–35 000

603

Stefan **AMPENBERGER**

SOUTH AFRICAN 1908–1983

Figures in a Landscape

executed circa 1970
signed
oil on board
39 by 57 cm

R12 000–16 000

PROVENANCE

Purchased from the artist by the
current owner's mother.

602



603



604

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Houses Along a Street

signed and dated 1955

pastel on paper

39,5 by 53,5 cm

R20 000–30 000

605

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Cape Town Street Scene

signed and dated 1965

chalk pastel on paper

27 by 30 cm

R18 000–24 000



604



605

606

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Namaqualand in Bloom

signed and dated 57

oil on canvas laid down on board

22 by 29 cm

R40 000–60 000

607

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Extensive Cape Landscape

signed and dated '90

oil on board

40 by 59,5 cm

R30 000–40 000

608

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Cape Winelands

signed

oil on canvas laid down on board

34,5 by 60 cm

R30 000–40 000

606



607



608



609

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Street Scene

signed and dated 1973

watercolour

32,5 by 48,5 cm

R20 000–30 000

610

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Cottages and Trees

signed and dated 1972

watercolour on paper

27 by 37 cm

R9 000–12 000

611

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Venice

signed and dated 1972

mixed media on paper

33 by 41 cm

R10 000–15 000



609



610



611

612

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

Free State Landscape

signed

oil on canvas

40 by 60 cm

R30 000–40 000

613

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Spring Landscape

signed

oil on board

30 by 60 cm

R30 000–40 000

612



613





614

614

Christo **COETZEE**

SOUTH AFRICAN 1929–2000

Still Life with Apples in an Urn

signed; inscribed 'To Mr and Mrs Steenkamp with best wishes from Christo Coetzee' on a label adhered to the reverse

oil on board

55 by 70 cm

R30 000–40 000

NOTES

Schweickerdt Gallery label affixed to the reverse



615

615

Christo **COETZEE**

SOUTH AFRICAN 1929–2000

Spanish Bride

signed and dated 86

enamel on paper

84 by 60 cm

R15 000–20 000

616

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Bosveld Peule op Pers Kleed

signed and dated 1976; signed and
inscribed with the title in English
and Afrikaans on the reverse

oil on canvas

35 by 40 cm

R40 000–60 000

617

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

Still Life with Red Coffee Pot

signed

oil on board

49,5 by 59,5 cm

R25 000–35 000



616



617

618

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Boland Farm

signed

oil on canvas laid down on board

45 by 60 cm

R30 000–40 000

619

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

The Storm

signed

oil on board

48 by 62 cm

R15 000–20 000



618



619

620

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

The Annunciation

signed
oil on board
75 by 89 cm

R50 000–70 000



620

621

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Boy with Chickens in a Cart

signed
oil on board
50 by 60 cm

R25 000–35 000



621

622

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Figures in a Rural Setting

signed
oil on board
49,5 by 59,5 cm

R30 000–50 000



623

623

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

After the Opera

signed and dated 1960

oil on board

56 by 43,5 cm

R18 000–24 000



624

624

Douglas Owen **PORTWAY**

SOUTH AFRICAN 1922–1993

Seated Nude

signed and dated 84

mixed media on paper

75 by 50 cm

R20 000–30 000



625

625

Iris **AMPENBERGER**

SOUTH AFRICAN 1916–1981

Seated Girl

signed

oil on board

60 by 50 cm

R30 000–40 000

626

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Young Bride

signed
oil on board
62 by 45,5 cm

R20 000–30 000

627

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Two Donkeys

signed
oil on card
49,5 by 59 cm

R20 000–30 000

628

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Three Chickens

signed
oil on paper
45,5 by 59 cm

R20 000–30 000



626



627



628

629

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

Huise, Wellington

signed

oil on board

29 by 39,5 cm

R20 000–30 000

630

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

Arniston Cottages

signed and dated '62

oil on canvas laid down on board

39,5 by 60 cm

R25 000–35 000

631

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

Washing Day

signed and dated 44

oil on board

29 by 39,5cm

R25 000–35 000



629



630



631

632

Carl Walter MEYER

SOUTH AFRICAN 1965–

Huisie, Klein Karas, Namibië

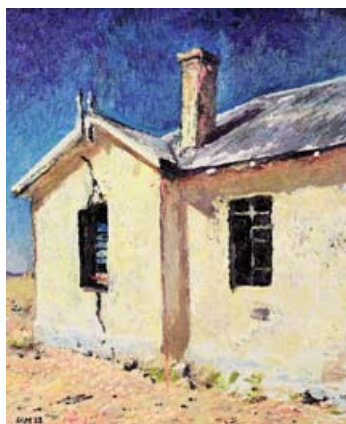
signed with the artist's initials

and dated 12

oil on canvas

59 by 49 cm

R35 000–45 000



632

633

Carl Walter MEYER

SOUTH AFRICAN 1965–

Evening Sunlight

signed with the artist's initials and

dated 99; inscribed with the title

on the stretcher

oil on canvas

49 by 59 cm

R30 000–40 000



633

634

Carl Walter MEYER

SOUTH AFRICAN 1965–

Redelinghuys

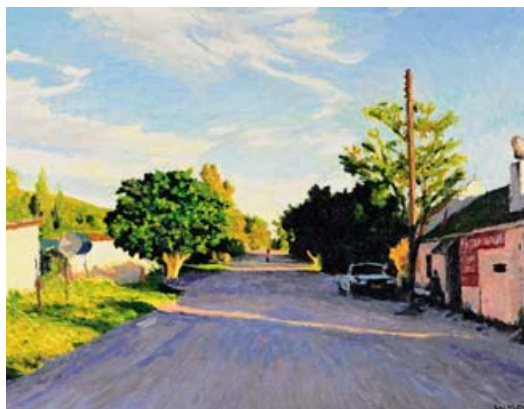
signed with the artist's initials

and dated 08

oil on canvas

49 by 63,5 cm

R35 000–45 000



634



635

635

Kenneth **BAKKER**

SOUTH AFRICAN 1926–1988

Geostructure No 5

signed and dated 66; inscribed with the title and the artist's name and address on the reverse

mixed media on board

152 by 122 cm

R20 000–30 000



636

636

Aileen **LIPKIN**

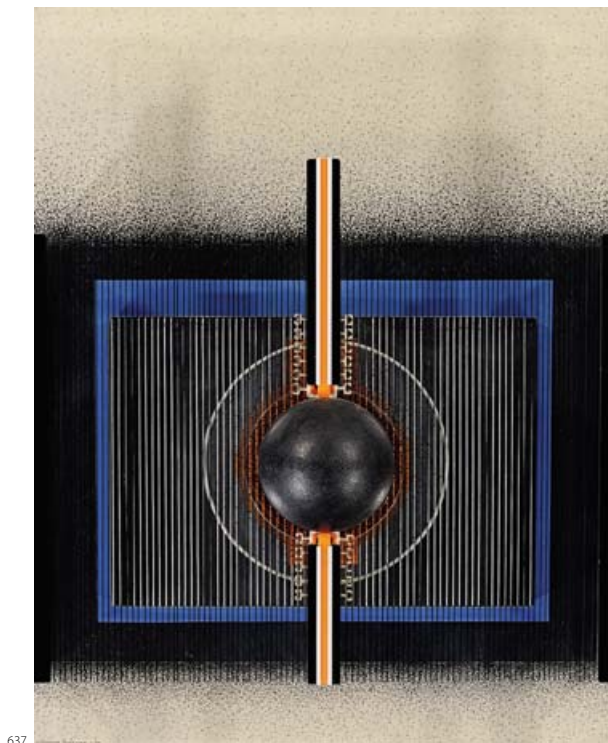
SOUTH AFRICAN 1933–1994

Abstract with Aloe Pod

pigment, sand, paper, aloe pod, and rose thorns on canvas, unframed

102 by 76,5 cm

R30 000–50 000



637

637

Kenneth **BAKKER**

SOUTH AFRICAN 1926–1988

Construction

signed and dated 73

mixed media relief construction

75 by 60 cm

R15 000–20 000



638

638

Larry (Laurence Vincent) **SCULLY**

SOUTH AFRICAN 1922–2002

Abstract

signed and dated 73

oil on canvas

60 by 60 cm

R18 000–24 000

639

Nichola Alice **LEIGH**

SOUTH AFRICAN 1966–

Umgeni Koppie in Summer

signed; inscribed with the artist's name,
2008 and the title on the stretcher

oil on canvas

55,5 by 77 cm

R10 000–15 000

640

Eben **VAN DER MERWE**

SOUTH AFRICAN 1932–

Abstract Landscape

signed and dated 99

oil on board

42 by 60 cm

R12 000–18 000

639



640



641

Cecily **SASH**

SOUTH AFRICAN 1924–

Whimsical Spirals

signed and dated 68; inscribed with the artist's name, address, the title and 'No. 701' on the stretcher
acrylic on canvas
91,5 by 92 cm

R15 000–20 000

EXHIBITED

Pretoria Art Museum and Durban Art Gallery, *Cecily Sash 54-74, Prestige Retrospective Exhibition*, 1974, catalogue number 76, illustrated on catalogue cover

642

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

Modernist Musings

signed and dated 1957
oil on canvas
45 by 53,5 cm

R20 000–30 000



641



642

643

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

Two Figures

signed and dated 66
pastel and pencil on paper
48 by 66 cm

R12 000–16 000

644

Peter **CLARKE**

SOUTH AFRICAN 1929–

Bird Rock

signed and dated 19.1.1968 and
inscribed with the title and '(monoprint)
version I' in pencil in the margin
printing ink on paper
image size: 27,5 by 23 cm

R14 000–18 000

645

Deborah Margaret **BELL**

SOUTH AFRICAN 1957–

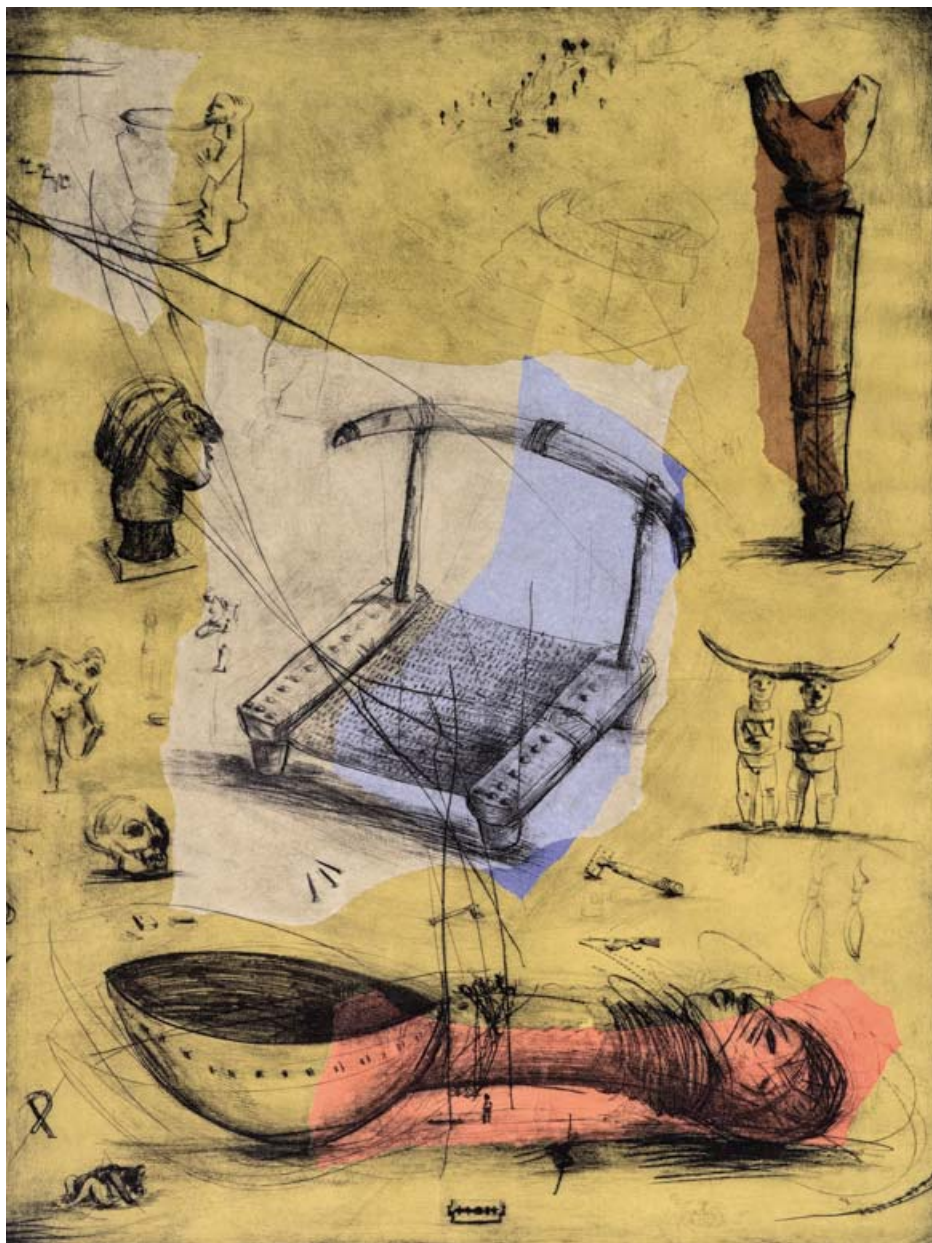
Diary IV

executed in 2000
signed, numbered 17/20 and inscribed
with the title in pencil in the margin
drypoint with colour roll and chine collé
sheet size: 120,5 by 88 cm

R25 000–35 000

LITERATURE

White, Juliet. (2010) *Deborah Bell's
Alchemy*, Johannesburg: David Krut
Publishing. Illustrated in colour on
page 35.



645

646

Edoardo Daniele **VILLA**

SOUTH AFRICAN 1915–2011

Bird

signed and dated 1993
bronze, on a wooden base
height: 17 cm, excluding base;
base 3 cm

R20 000–30 000

PROVENANCE

A wedding gift from the artist to the
current owner

647

Dylan **LEWIS**

SOUTH AFRICAN 1964–

Giant Eagle Owl, maquette

executed 2002
signed, numbered 27/36, and stamped
with the 'Sculpture Casting Services SA'
foundry mark, base with studio label
bronze
height: 13,5 cm

R25 000–35 000

648

Dylan **LEWIS**

SOUTH AFRICAN 1964–

Bowl I

signed, stamped F010, and numbered
17/75
16 cm high, 51,5 cm diameter

R12 000–16 000



646



647



648

649

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

Skiathos

signed, dated 29.7.67, inscribed with the title and 'Mother Calling "Nicoletta! Nicoletta!"

pen and ink

32,5 by 40 cm

R12 000–16 000

650

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

Skiathos, Greece

signed, dated 27 July 1967, and inscribed with the title

pen and ink

32,5 by 40 cm

R12 000–16 000

651

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

Untitled

signed and numbered 20/25 in pencil in the margin

screenprint in colours

sheet size: 45 by 64 cm

R10 000–15 000

LITERATURE

Skawran, Karin. (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: Standard Bank Gallery. Page 155, illustrated in colour.

652

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

Night Patrol, New York

signed, dated '02, numbered 16/30 and inscribed with the title in pencil in the margin

lithograph printed in colours

sheet size: 56 by 75 cm

R10 000–15 000

LITERATURE

cf. Buys, Anthea. (ed.) (2012) *A Lasting Impression: The Robert Hodgins Print Archive*, Johannesburg: WITS Art Museum. Another example from the edition illustrated in colour on page 275.

653

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

Old Lady

signed, dated 2008, numbered 1/1 in pencil and embossed with the studio chop mark 'TPS' in the margin

hand-coloured etching

image size: 28,5 by 24 cm

sheet size: 48,5 by 38 cm

R25 000–30 000

654

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

Recruit 187145

signed, dated 92 and inscribed with the title watercolour

29 by 40,5 cm

R20 000–30 000

655

Paul **EMSLEY**

SOUTH AFRICAN 1947–

Pool Party

signed and dated 81 chalk pastel on paper

44,5 by 58 cm

R14 000–16 000

NOTES

The Fatalist II, a related painting from the same series, is in the permanent collection of Iziko South African National Gallery. See Botha, Amanda. (2012) *Paul Emsley Retrospective*, Stellenbosch: Sasol Art Gallery. Illustrated in colour on page 16

656

Ransome **STANLEY**

BRITISH 1953–

Jump

signed, dated 2008 and inscribed 'München' oil on canvas

105 by 160 cm

R20 000–30 000

NOTES

Accompanied by a monograph, Nida-Rümelin, Julian et al. (2007) *Ransome Stanley Abb 2002 - 2007*.

657-660

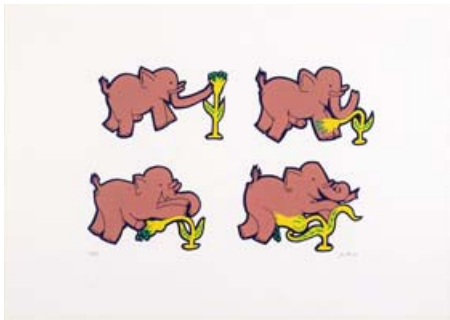
No Lots



650



654



651



655



653



656



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 17 March - 8.00pm

**Important South African &
International Art,
including The Property of
the RB Stuttaford Will Trust
& The Estate Late
Mrs DE Stuttaford-Burton**

Evening Session Paintings
Lots 661–762

OPPOSITE
Lot 685 Pieter Wenning, *An Eating House* (detail)

International Art



661

661

after Giovanni Paolo

PANNINI

ITALIAN 1691–1765

A View of the Roman Forum

oil on canvas

89,5 by 94 cm

R70 000–90 000

662

EUROPEAN SCHOOL

19TH CENTURY

Still Life of Flowers

oil on canvas

74,5 by 61,5 cm

R7 000–9 000

663

after Carl
REICHERT

AUSTRIAN 1836–1918

Hunting Dogs, a pair

signed

oil on panel

both 15 by 12,5 cm (2)

R4 000–6 000

NOTES

Both with labels adhered to the reverse which state: 'The original of this picture hung for many years in Tullyallan Castle, Scotland... This replica ... was painted by Mr SJ Young, of Salisbury, Southern Rhodesia in Oct 1954.'

664

Alexander Mark
ROSSI

BRITISH 1840–1916

Portrait of a Young Girl

signed and dated 1886

oil on panel

22 by 13,5 cm

R15 000–20 000

665

André-Eugène-Louis
CHOCHON

FRENCH 1910–2005

Portrait of a Girl in a Hat

signed

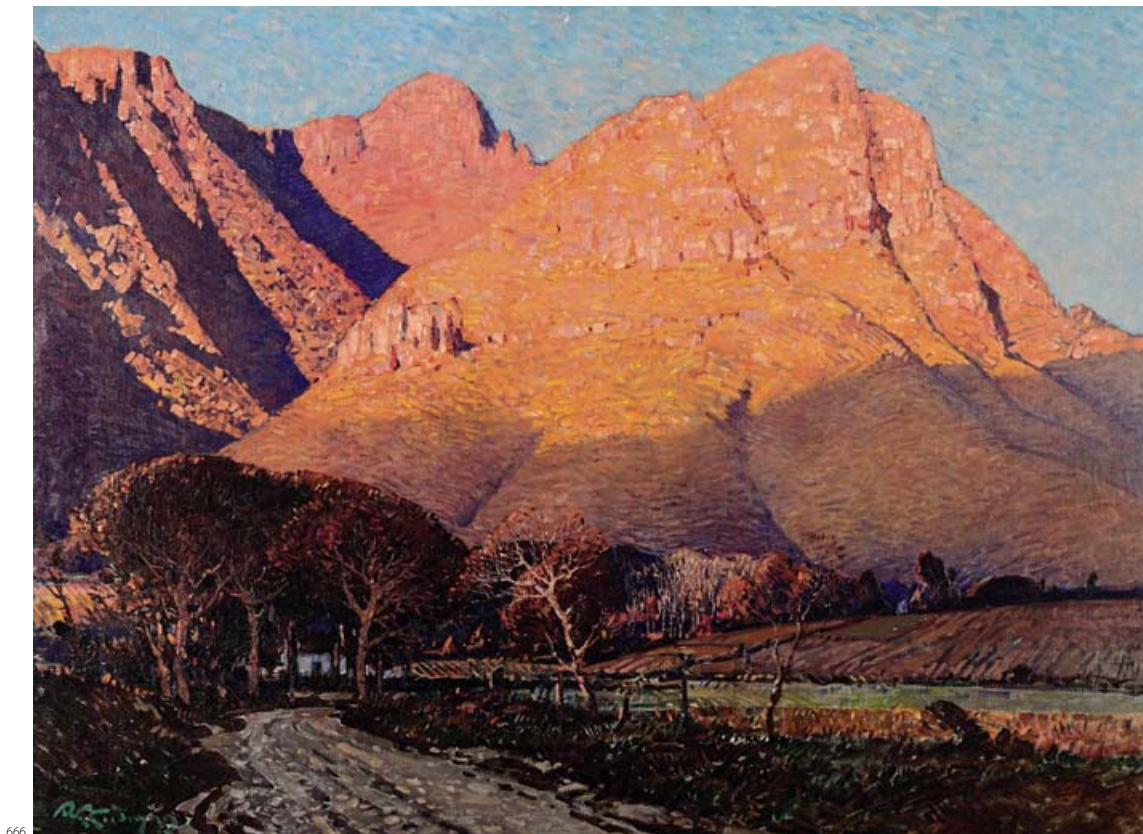
oil on board

63,5 by 48 cm

R6 000–8 000



South African Art



666

666

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Helderberg

signed

oil on canvas

75,5 by 100,5 cm

R300 000–400 000

PROVENANCE

Mrs Ada Stuttaford

LITERATURE

Newton Thompson, Joyce. (circa 1951) *Gwelo Goodman: South African Artist*, London: George Allen and Unwin Ltd. Page 138, illustrated between pages 36 and 37.

Newton Thompson, Joyce. 'Gwelo Goodman', *Our Art I*, Pretoria: The Journal Lantern in Collaboration with the SA Broadcasting Corporation. Illustrated on page 63, figure I.

667

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Landscape with a Mine

signed with the artist's initials

watercolour on paper laid down on cardboard

32,5 by 34,5 cm

R7 000–9 000

668

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Cape Town Docks and Table Bay

signed with the artist's initials

oil on canvas

61,5 by 74,5 cm

R200 000–300 000

PROVENANCE

RB Stuttaford

EXHIBITED

Technical Institute (Fine Arts Gallery),
Queen Victoria Street, Cape Town,
1901

LITERATURE

Newton Thompson, Joyce. (circa
1951) *Gwelo Goodman: South African
Artist*, London: George Allen and
Unwin Ltd. Pages 9, 127 and 138

NOTES

'An exhibition [...] was held in the Technical Institute, Queen Victoria Street, Cape Town, in 1901. It was opened by Sir Alfred Milner (Governor of the Cape Colony). In three days 1,675 people passed through the gallery, and arrangements were made to keep the pictures on show two days longer than had been intended. A very fine picture of "Cape Town Docks and Table Bay", which shows Gwelo's great expertness in reproducing the sparkle and movement of water, was bought by Mr R Stuttaford, and his son, Mr R B Stuttaford, has it now. [...]



Over a lunch at the Theatre Restaurant this sale was concluded for £60. When, later, Gwelo had a better offer for the picture, he considered repudiating the sale, but Morland, hearing of this through Mr Cavill, wrote to him: "I am astonished to think even of the contemplation of your selling the picture again even though you had an offer of £1 000 for it! If you are wise you will see that that picture comes to Mr Stuttaford. If you would be honestly successful abjure fencing in every case". For the rest of his life Gwelo never departed from this advice.

It is interesting to note that, up till this time, Gwelo's pictures had all been signed "Rob" or "Robert Goodman"

– actually the only name he received at his christening. During this visit to South Africa, Gwelo discussed with Morland his chronic shortage of funds and the difficulty he was experiencing in getting known in the artistic world in London. Morland's son remembers his father who suggested that one way of distinguishing himself from other artists in England would be to adopt a decidedly Southern African name. Since the Rhodesian town of Gwelo was founded in 1895, at the time that the young artist was launching out on his career, that was the name Robert Goodman incorporated in to his own, and, from 1901 onwards, the signatures "R Gwelo Goodman" and "RGG" replaced his earlier ones.' Page 9.

669

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

Gansbaai

signed and dated 1937

oil on canvas

50,5 by 60,5 cm

R40 000–60 000

NOTES

'Daddy bought this at Terence McCaw's first sale in 1937. He paid 12 guineas. He was asked by Mrs McClachlan, Terence's Aunt, to please just go to swell the numbers as she thought no-one would come.' From Diana Stuttaford's notes.



669

670

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

Simon's Town

signed and dated 69; inscribed with the

title by another hand on the reverse

oil on canvas laid down on board

75 by 59,5 cm

R60 000–80 000



670

671

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

The Bullring (Ronda, Spain)

signed and dated 69; label bearing the artist's name, title and provenance adhered to the reverse
oil on canvas laid down on board
79 by 79 cm

R50 000–70 000

PROVENANCE

Purchased from the artist by
RB Stuttaford in 1969.



671

672

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

Torcello, Campanile de Santa Maria Assunta

signed; label bearing the artist's name and title adhered to the reverse, and inscribed 'Torcello, Venice' by another hand on the reverse
oil on canvas laid down on board
58,5 by 68,5 cm

R40 000–60 000

PROVENANCE

Purchased from the artist by
RB Stuttaford in 1969.



672

International Art

Various properties

673

John

PIPER

BRITISH 1903–1992

Garn Fawr, Pembrokeshire III

executed in 1968

signed

gouache

34 by 51 cm

R50 000–70 000

NOTES

Bears Marlborough Gallery, London,
1968, label on reverse



673

674

Antoni

CLAVÉ

SPANISH 1913–2005

Composición

signed; signed and inscribed with the
title on the reverse

oil on canvas

98,5 by 79,5 cm

R120 000–160 000



674

675

Marc
CHAGALL

RUSSIAN/FRENCH 1887–1985

Rahab and the Spies of Jericho

signed and numbered 29/50 in pencil
in the margin

lithograph in colours

image size: 35,5 by 26,5 cm

R35 000–45 000



675

676

Pablo
PICASSO

SPANISH 1881–1973

*Rêve de Marin: Des femmes dans
chaque port*

dated 3 mai 1968 II; signed and
numbered 34/50 in pencil in the margin
etching

framed behind museum grade glass

image size: 22 by 29 cm

R130 000–160 000

PROVENANCE

The Edith Dodo Collection

LITERATURE

cf. Bloch, Georges. (1971) *Pablo Picasso, Volume II: Catalogue of the printed graphic work 1966–1969*, Berne: Editions Kornfeld et Klipstein. Another example is illustrated on page 157, number 1542.



676

South African Art

677

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Brandvlei Dam with Slanghoek Mountains in the Distance

signed

oil on board

24,5 by 34 cm

R80 000–120 000

NOTES

A gift to the current owner's grandfather, first Principal of the Worcester School for the Deaf, on his retirement in 1927.

678

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

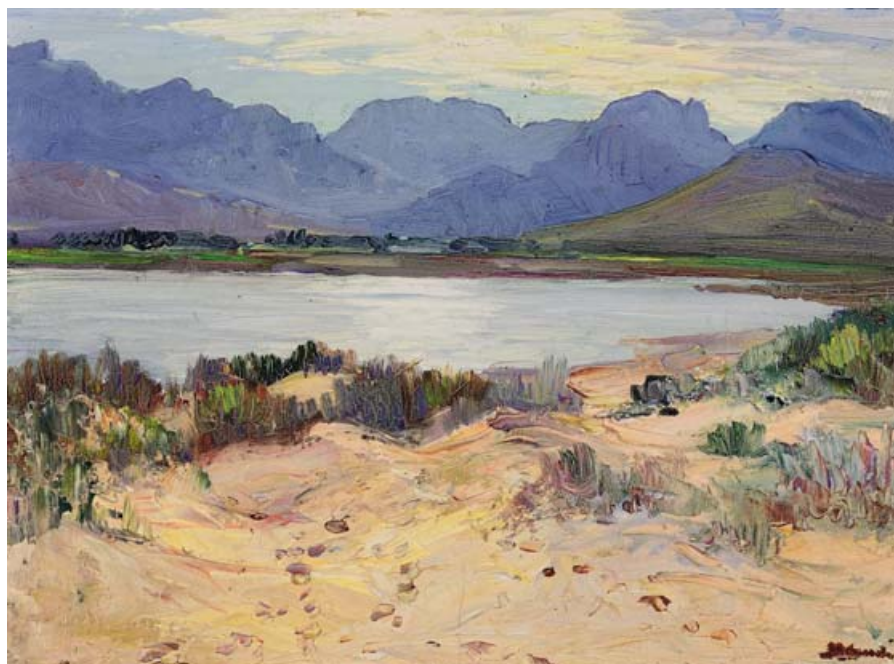
Cliffs at Hermanus

signed and dated 1912

oil on panel

29 by 40 cm

R60 000–80 000



677



678

679

Robert Gwelo
GOODMAN

SOUTH AFRICAN 1871–1939

Hout Bay

signed with the artist's initials
oil on canvas
45 by 50 cm

R80 000–120 000

680

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868–1941

A Winding Road

signed
oil on board
18,5 by 28 cm

R30 000–50 000



679



680



681

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Namaqualand in Spring

signed

oil on panel

27 by 39 cm

R100 000–150 000

682

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Jonkershoek, Cape

signed with the artist's initials;
inscribed with the title on the
reverse by another hand
oil on canvas
36 by 44 cm

R60 000–80 000

683

Pieter Hugo

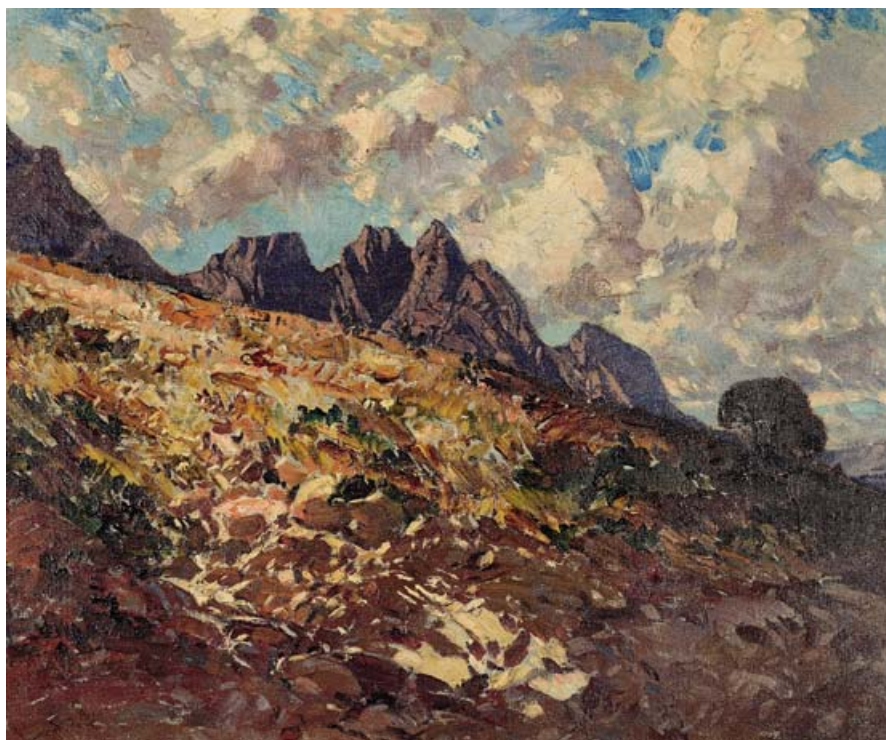
NAUDÉ

SOUTH AFRICAN 1868–1941

Spring in Namaqualand

signed
oil on board
24 by 34 cm

R40 000–60 000



682



683



684

Reginald Ernest George
TURVEY

SOUTH AFRICAN 1882–1968

The Village Fair

signed

oil on canvas laid down on board

61 by 70 cm

R60 000–80 000

EXHIBITED

Pretoria Art Museum, *Reginald Turvey*

Retrospective Exhibition, September - October

1975, catalogue number 145



685

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

An Eating House

oil on canvas

29 by 37 cm

R300 000–500 000

EXHIBITED

South African Art Gallery (now Iziko South African National Gallery),
Memorial Exhibition, Cape Town, 1931

NOTES

Wolpe Gallery label and a newspaper article from *Die Burger*, dated 23
October, 1975, relating to this painting adhered to the reverse



686

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687

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686

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Still Life with Zinnias

signed and dated '57

watercolour and pencil on paper laid down on card

56,5 by 39,5 cm

R100 000–150 000

687

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Still Life of Flowers in a Green Vase

signed

gouache and pencil on paper laid down on card

54,5 by 36,5 cm

R70 000–90 000



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688

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Sheep and Two Wood Carriers

signed

oil on board

39 by 49,5 cm

R280 000–340 000

PROVENANCE

Prof P van der Merwe, Stellenbosch

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 288, catalogue number 1156.

689

Rosamund King

EVERARD-STEENKAMP

SOUTH AFRICAN 1907-1946

Wheatfields near Kimpton

executed in 1924

signed

oil on panel

26,5 by 34,5 cm

R80 000-120 000

LITERATURE

Harmsen, Frieda. (1980) *The Women of Bonnefoi: The story of the Everard Group*, Pretoria: Van Schaik. Illustrated on page 93, number 96.

'In the following year, that is 1924, when Rosamund joined her mother and sister in painting wheatlands near Kimpton, she used pattern to convey emotion. Rosamund's little panel - so much like her mother's version of the same subject that only the discrete signature convinces the viewer of it authorship - links with the almost contemporary expressionist work of the young Maggie Laubser who was also painting in Europe at that time. The advance made by the young Rosamund, particularly in the projection of mood, is remarkable, and demonstrates pointedly how the inadvertently exerted influence of the two trained artists, Bertha and Ruth, had been absorbed.'

690

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

Namaqualand

signed

oil on canvas laid down on cardboard

24 by 34 cm

R40 000-60 000





691

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Near Karibib

signed and dated 23; inscribed with the title and
the artist's name and address on the reverse

oil on canvas laid down on cardboard

23 by 33 cm

R120 000–160 000

PROVENANCE

Acquired from the artist by the current
owner's great aunt, and thence by descent.



692

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

A Harvest Scene at Oortmanspost Farm, Malmesbury District

executed in 1935

signed

oil on board

45 by 55 cm

R1 200 000–1 600 000

PROVENANCE

Acquired directly from the artist by

Mrs S van Niekerk

Sotheby Parke Bernet South Africa (Pty)

Ltd, Johannesburg, 22 October 1974, lot 157,
illustrated

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser:*

her paintings, drawings and graphics,
Johannesburg and Cape Town: Perskor.

Illustrated on page 272, catalogue number
1051, with title *Landscape with Harvester, Trees
and Farm Homestead*.

Maggie Laubser's paintings of harvesters are, not surprisingly, amongst her most sought-after works. From the earliest examples such as *Harvesters in Belgium*, in the collection of Iziko South African National Gallery, through to *Oestyd* in the Pretoria Art Museum, these paintings found in most major public and private collections are seen as seminal in the artist's oeuvre because they provide insights into Laubser's world view as well as into the radical departure she effected from the academic landscape tradition of her day.

According to Esmé Berman:

Undoubtedly, every subject that Maggie Laubser chose had been a peg on which to hang a colour-composition. Yet all her themes are unified by a single leitmotif: the harmony and mutual dependency of natural creation. Her devout love of nature ... sings through her entire oeuvre. ... She sees them all as facets of one harmonious creation, and this holistic outlook gives purpose to her art.¹

This painting of the family farm, Oortmanspost (sometimes referred to as Oortmanspoort), near Klipheuwel in the Malmesbury District, captures the idyllic rural life that was integral to Laubser's life and art. In 1969, reflecting on her career, the artist told Dr Jan Schutte: "Everything I know the farm has taught me – not study abroad"².

A perfectly balanced composition emphasises the horizontal planes, lending a prevailing atmosphere of peace, stability and continuity. The diagonals of wheat sheaves, houses and road sweeping away into the distant hills, all executed with lively painterly textures, highlight the dynamism and vitality of farm life. Brilliant colour harmonies embody the joyousness of the harvest, reinforcing the benefits to be reaped from hard work, soil fertility and crop continuity on which the entire rural community is so dependent.

¹ Berman, Esmé. (1975) *The Story of South African Painting*, Cape Town and Rotterdam: A A Balkema. Pages 63–64.

² Van Rooyen, Johann. (1974) *Maggie Laubser*, Cape Town and Johannesburg: Struik Publishers. Page 16.



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693

Irma

STERN

SOUTH AFRICAN 1894–1966

Fishing Village in Spain

signed and dated 1962; inscribed
with the artist's name, date and title
by another hand on brown paper
adhered to the reverse
mixed media on paper
30,5 by 47 cm

R60 000–80 000

PROVENANCE

A gift from the artist to the current
owner.

694

Irma

STERN

SOUTH AFRICAN 1894–1966

Three Women

signed and dated 1951
mixed media on paper laid down
on card
33 by 44 cm

R20 000–30 000

PROVENANCE

Irma Stern Museum



693

© Irma Stern Trust | DALRO



694

© Irma Stern Trust | DALRO



© Irma Stern Trust | DALRO

695

Irma
STERN

SOUTH AFRICAN 1894-1966

Spring Land in the Cape

signed and dated 1948; inscribed with the artist's name, date and title by another hand on brown paper adhered to the reverse

gouache on paper

56,5 by 76,5 cm

R120 000–160 000

PROVENANCE

A gift from the artist to the current owner.



© Irma Stern Trust | DALRO

696

Irma

STERN

SOUTH AFRICAN 1894–1966

Dakar Woman

signed and dated 1938

oil on canvas

59 by 50 cm

R6 000 000–9 000 000

LITERATURE

Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press. Illustrated in colour on page 62.

Stern's skill as a colourist and a portrait artist unite in her robust and sensual interpretation of a Dakar woman. The colour scheme is controlled by the sharp yellow/green headdress. To give resonance to this pure colour, a range of purple-browns and mauves dominates the blouse and the flesh tones.

One can imagine the impact that Dakar, with its heady mix of African and French cultures, would have had on Irma Stern during her first sojourn there in 1938. With its charming waterfront and corniche offering views of the harbour, the beach and the islands, its lively markets and vibrant populace dressed in their colourful robes, Dakar must have appeared as the very epitome of that exotic destination the artist had yearned for as inspiration for her paintings. On the eve of the 1940s, widely recognised as her best period, and approaching her mid-forties, Stern was reaching the peak of her confidence, both as an artist and as a woman.

In this powerful Dakar woman, one senses that, Stern may have met her match. Artist and sitter

were of similar age, each a woman of substance, confident in the sense of their own self-worth. It is as if this portrait exudes an air of mutual recognition between these two women. We feel the impressive physical presence of a real woman who is portrayed with a strong character rather than as a type. Her presence is made all the more palpable through the materiality of the paint which is so generously applied. The patterned headdress and clothing rendered in vivid complementary colours of chartreuse and mulberry, create a dynamic visual frame around the still central focus of the composition – her warm, glowing skin, thoughtful eyes and sensuous mouth.





697

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Portrait of a Girl

signed and dated 1971, signed and dated 1-2-71

gouache on paper

34 by 42 cm

R30 000–50 000



698

698

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Still Life with Spring Flowers

signed and dated 43; inscribed 'School Bazaar Worcester

1943, Contribution: given by the artist' on the reverse

oil on card

38 by 28 cm

R70 000–100 000

699

Wolf
KIBEL

SOUTH AFRICAN 1903–1938

Motherhood

signed
oil on board
36,5 by 18 cm

R500 000–700 000

PROVENANCE

Purchased by the current owner from
Die Kunsamer in May 1998



700

Irma

STERN

SOUTH AFRICAN 1894–1966

Swazi Girls

signed and dated 1927

charcoal on paper

36 by 27,5 cm

R80 000 120 000

NOTE

Preparatory drawing for oil painting

Swazi Girls with Fruit, 1928.

cf. Catalogue. (2003) *Irma Stern:*

Expressions of a Journey, Johannesburg:

Standard Bank Gallery. Illustrated in

colour on page 121.



© Irma Stern Trust | DALRO

701

Irma
STERN

SOUTH AFRICAN 1894–1966

Arab Man, Dakar

signed and dated 1938

charcoal

62 by 46,5 cm

R300 000–400 000

PROVENANCE

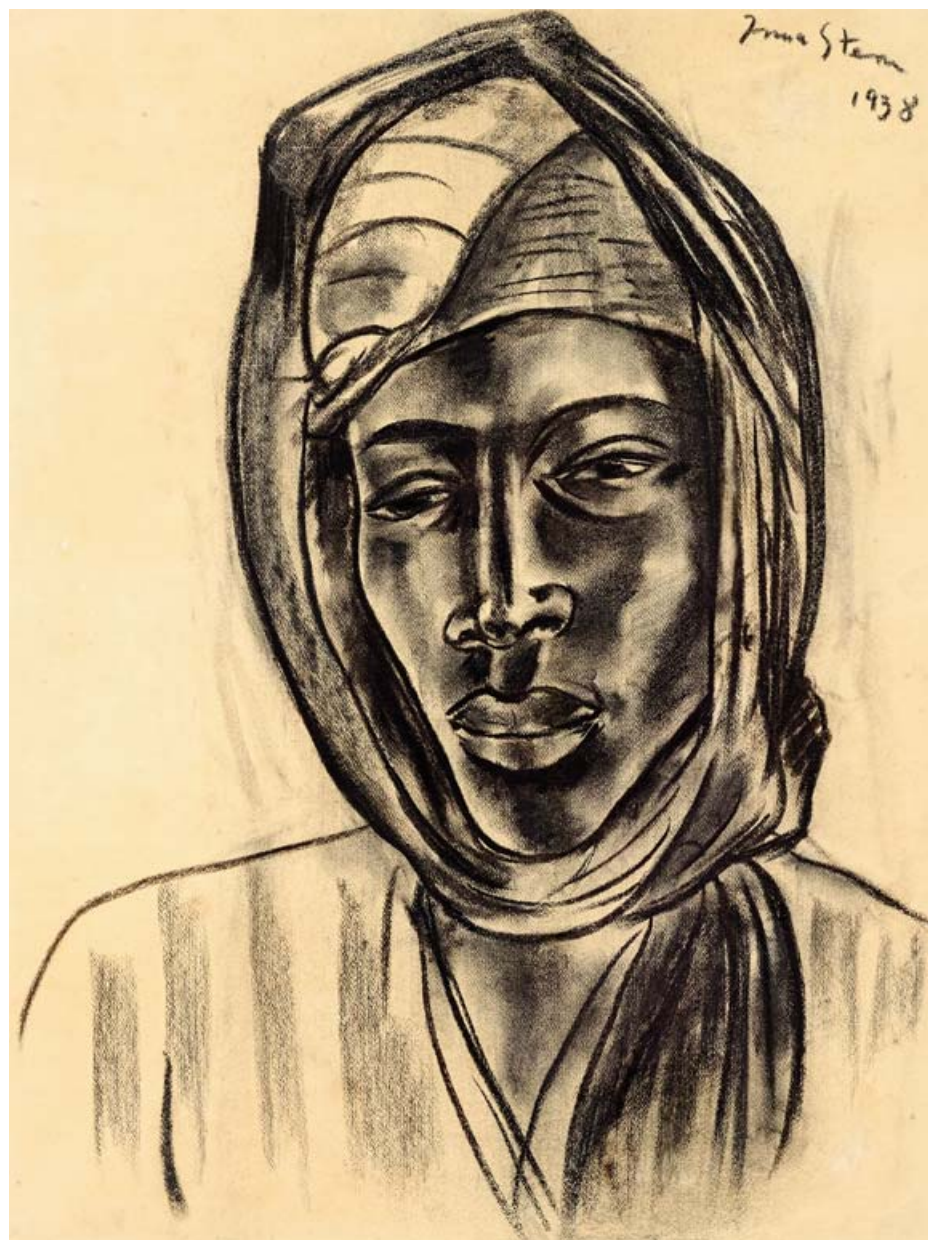
Purchased by the current owner from
Die Kunsamer in January 1992

LITERATURE

Arnold, Marion. (1995) *Irma Stern: A Feast
for the Eye*. Vlaeberg: Fernwood Press.

Page 102, illustrated on page 101.

Catalogue. (2003) *Irma Stern: Expressions
of a Journey*, Johannesburg: Standard
Bank Gallery. Illustrated on page 92.



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702

Freida
LOCK

SOUTH AFRICAN 1902–1962

The Red Barn

signed
oil on canvas
29,5 by 34,5 cm

R40 000–60 000

703

Walter Whall
BATISS

SOUTH AFRICAN 1906–1982

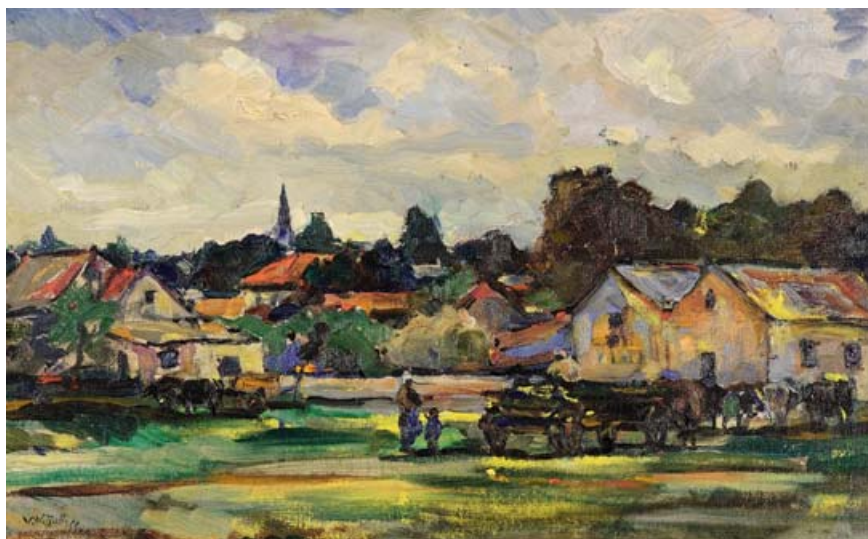
Standerton

signed
oil on canvas
27,5 by 45,5 cm

R40 000–60 000



702



703

704

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

*Bare Tree and Lion's Head,
Malay Quarter*

signed and dated 1970; signed and
inscribed with the title in English and
Afrikaans on the reverse
oil on board
19 by 26 cm

R40 000–60 000

705

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Twee Kaal Bome, Windermere

signed and dated 1961; inscribed with
the title by another hand on the reverse
oil on canvas
30,5 by 35 cm

R40 000–60 000

704



705





706

Alexis
PRELLER

SOUTH AFRICAN 1911–1975

Red Angel

signed and dated '71
oil on canvas
107,5 by 119,5 cm

R2 500 000–3 500 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg
Purchased by the current owner from Die
Kunskamer in 1992

EXHIBITED

Pretoria Art Museum, *Alexis Preller
Retrospective*, 24 October to 26 November
1972, catalogue number 178, illustrated
Irma Stern Museum, Rosebank, *Works
from a private collection of contemporary
South African art on loan to the Chancellor
Oppenheimer Library, University of Cape
Town*, 29 May to 28 June 2001
University of Cape Town, on loan from a
private collection since 2001

LITERATURE

[http://www.vgallery.co.za/2001article17/
vzine.htm](http://www.vgallery.co.za/2001article17/vzine.htm), illustrated

Red Angel is one of the most powerful examples of Alexis Preller's large heads. Like *Two Angels* (1970) in the Pretoria Art Museum collection, it is distinguished by its fusion of African and European elements into a new symbolic language of transcendence.

In this example, broader and more intense areas of flat colour accentuated by dramatic shadows are reminiscent of fresco paintings that he viewed on his travels in Italy. Wide almond-shaped eyes, cicatrised markings on the cheek, full lips and the suggestion of a beard are typical of Yoruba sculpture while the ritual beard, an Egyptian symbol of divine authority, is evident in the artist's previous evocations of royal heads.

The angel is propelled forward by winged projections emanating from the head – forms evolving from earlier works representing the winds. The large heads proved to be the ideal vehicle for developing his iconography. Discussing Preller's concept of the isolated head, Karel Nel explains that it offered the artist a way of liberating the seat of consciousness from the physical burden of the body, permitting him to concentrate the symbolic content of his painting in the cranial container.¹

Red Angel was included in the *Alexis Preller Retrospective* held at the Pretoria Art Museum in 1972, the climax of his career and the most comprehensive exhibition of his work to date. Describing the impact on entering the exhibition, Esmé Berman recounts: 'Inside, the immediate impression gained was of a treasury encrusted all around with lustrous gems. In every direction glowing colour beckoned from the walls; large imposing panels and small precious *ikons* competed to allure the viewer into closer contemplation.'²

1. Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Saxonwold: Shelf. Page 245.

2. Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Saxonwold: Shelf. Page 303.



707

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Still Life with Amaryllis

signed and dated 1971

oil on board

50 by 42 cm

R80 000–100 000

708

Irmin
HENKEL

SOUTH AFRICAN 1921–1977

*Still Life with Magnolias, Bottles
and Wine Glasses*

signed and dated 77

oil on canvas

54 by 64 cm

R80 000–120 000

NOTES

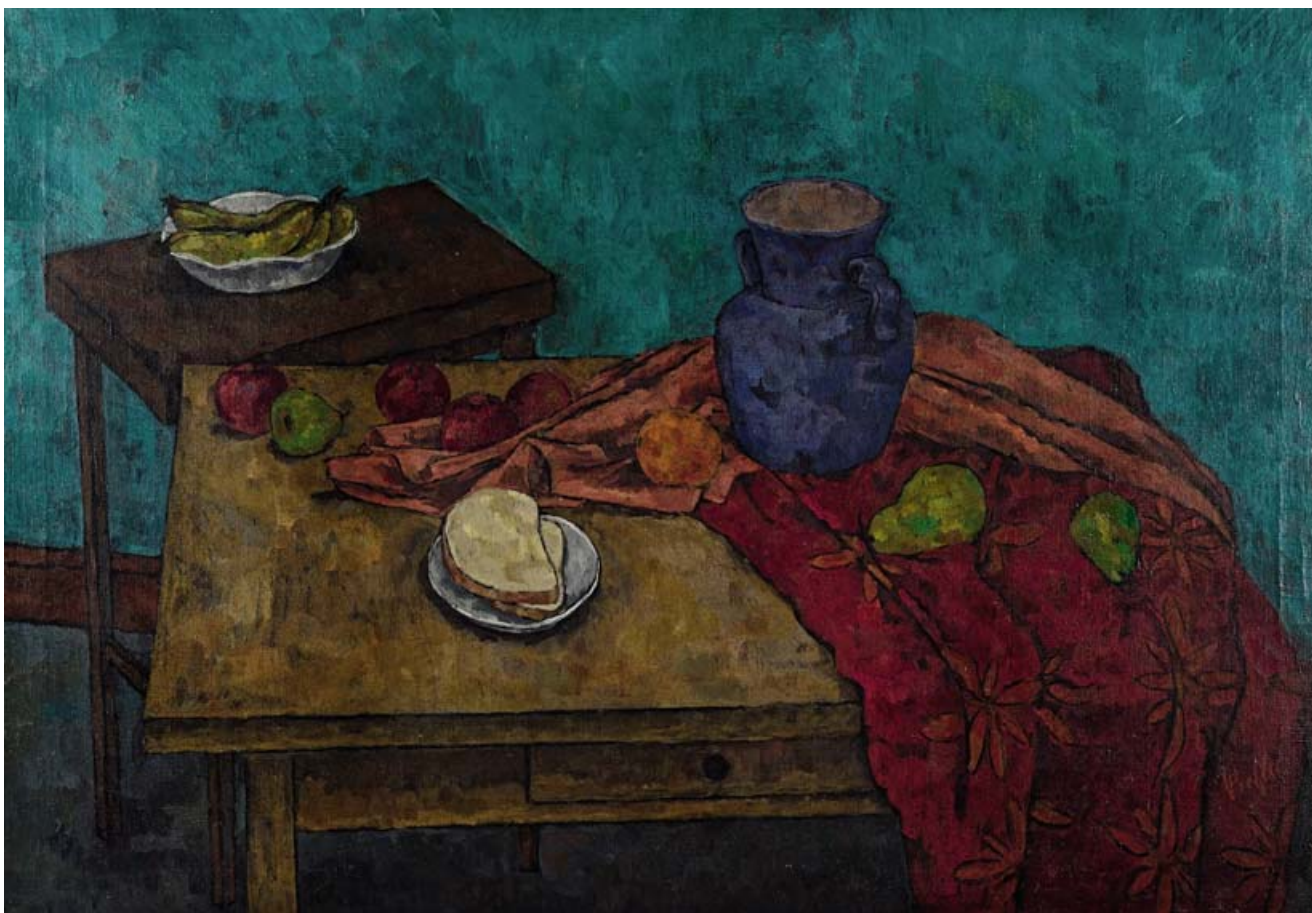
Commissioned by the current owner.



707



708



709

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

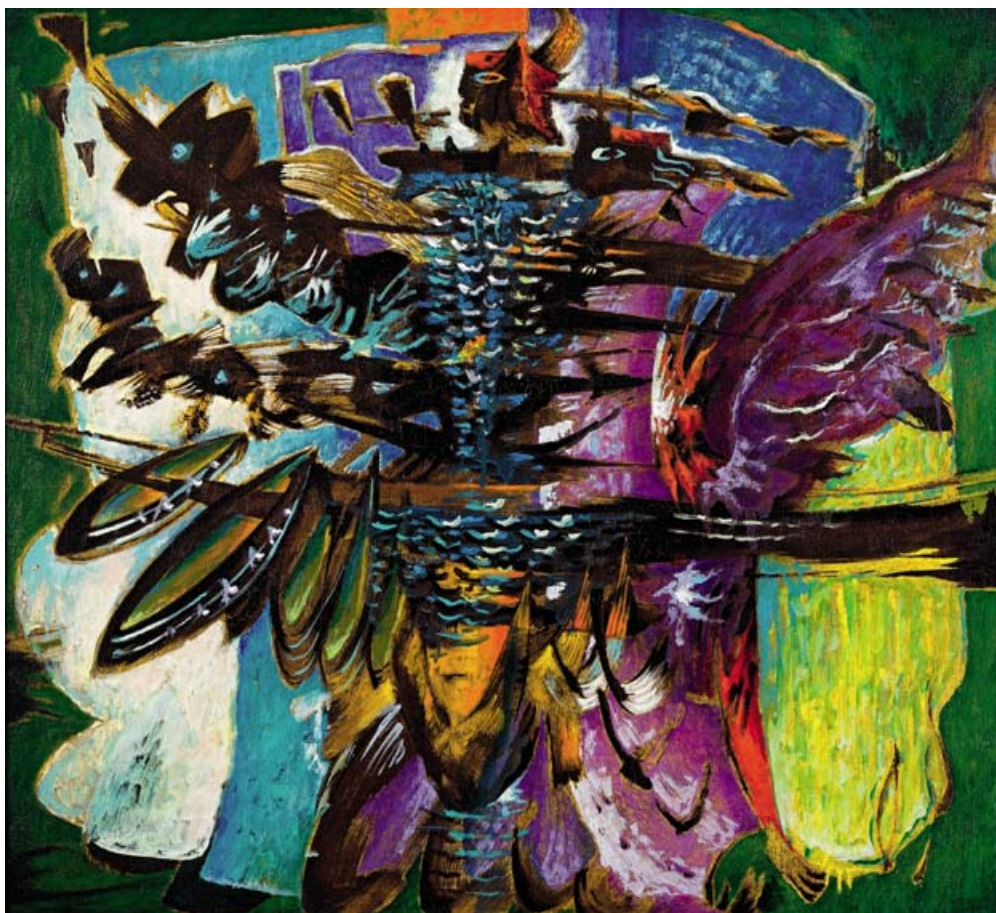
Bread, Fruit and a Blue Jug on a Table

signed

oil on canvas

62 by 90 cm

R80 000–120 000



710

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Abstract Janus

oil on canvas

67,5 by 74,5 cm

R400 000–600 000

PROVENANCE

The Alexis Preller and Guna Massyn Collections,
thence by descent to Guna's brother



711

Alexis
PRELLER

SOUTH AFRICAN 1911–1975

African Profile

signed and dated '65
oil on canvas
86 by 102 cm

R500 000–800 000

PROVENANCE

The Alexis Preller and Guna
Massyn Collections, Volks
Auctioneers, Pretoria, 18
November, 1977, lot 85

1965 marks the beginning of what Esmé Berman has referred to as Alexis Preller's Gold Period,¹ which gave rise to a series of god-kings with their jewel-like colours and to an increasing abstraction of forms. His travels to Italy, where he studied frescoes in Florence and Arezzo, and to Egypt, stimulated him to explore a new symbolic language which he synthesised with African-inspired forms and colours. The cross and star patterns on the gold neckpiece derive from sources like Dogon sculpture while the circles such as those found in East

African kikoi cloths are described by Karel Nel as 'a kind of power symbol'.² The face, with its bejewelled temples, is marked with scarification that is associated with beauty and elevated social status. Rendered in contrasting black and intense orange, it suggests multiple ways of being in the world.

1. Berman, Esmé. (1983) *Art and Artists of South Africa*, Cape Town and Rotterdam: A A Balkema. Page 350.
2. Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Saxonwold: Shelf. Page 213.

712

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

The Arrest of Steve Biko

signed and dated 87

oil on board

46,5 by 63,5 cm

R100 000–150 000

LITERATURE

Hudleston, Sarah. (1996) *Against All Odds*, Johannesburg: Jonathan Ball Publishers. Illustrated in colour on the half title page and on page 141.

‘Painted in 1987, Pemba painted this scene from memory of an incident outside his house in New Brighton in the 1930’s. Interestingly enough, the police uniforms of the old British South African Police are fairly accurate.’



This allegorical painting by George Pemba was painted a decade after the death in detention of Black Consciousness leader, Stephen Bantu Biko, on 12 September 1977. According to Pemba, he had thought about painting this work for many years as he had been deeply affected by the death of Biko.¹ While he felt that Biko had died in more gruesome and sinister circumstances, he was reminded of a scene he had witnessed outside his home in the 1930s when he saw a mounted BSAP policeman orchestrating the arrest of a ‘criminal’. The sense of injustice he felt then manifested itself in this depiction

of oppression. When the biography of his life, *Against All Odds*, was being compiled by Sarah Hudleston, Pemba, who was in his late 70s, told the author that he called the painting *Arrest, Police and Slaves*. Hudleston later discovered that the painting had been exhibited with the title, *The Arrest of Steve Biko*. Providing a good likeness of Biko’s face, the painting conveys Pemba’s sense of outrage at the brutal death of a great leader.

1. Disclosed in conversation with Sarah Hudleston, 1993.

713

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

The Orator

signed and dated 91

oil on board

48 by 68 cm

R180 000–240 000

714

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

In the Bus

signed and dated 91; inscribed

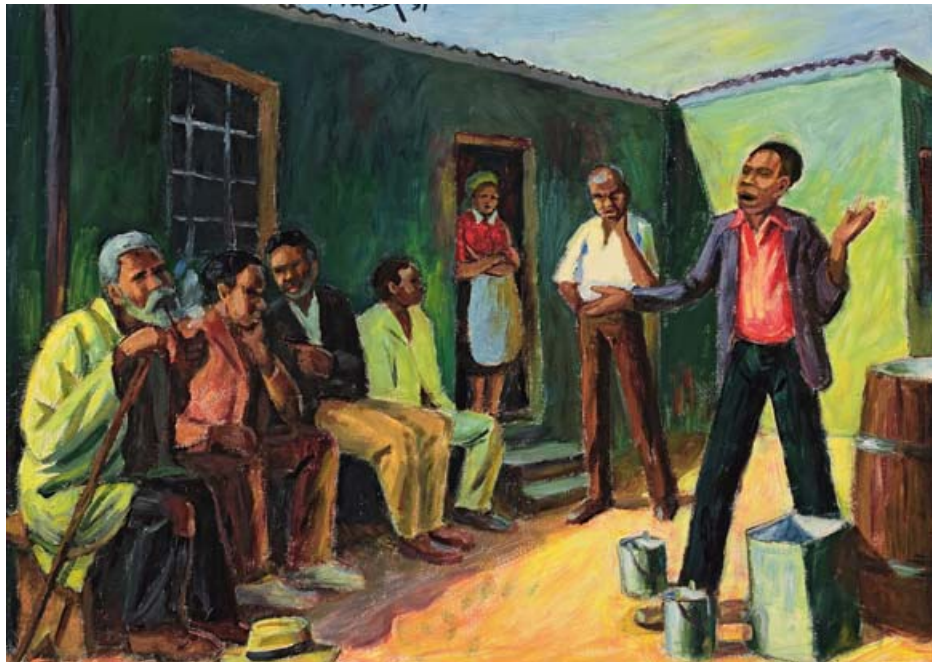
with the title on the reverse

oil on board

49 by 69,5 cm

R180 000–240 000

713



714



715

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Red Hot Pokers

signed

oil on board

120 by 59 cm

R250 000–350 000





716

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Springtime

signed

oil on canvas

78,5 by 114 cm

R200 000–300 000

EXHIBITED

Iziko South African National Gallery, Cape Town, *Tretchikoff: The People's Painter*, 26 May - 25 September, 2011

LITERATURE

Lamprecht, Andrew. (2011) *Tretchikoff: The People's Painter*, Johannesburg and Cape Town: Jonathan Ball Publishers. Illustrated in colour on page 41.



717

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

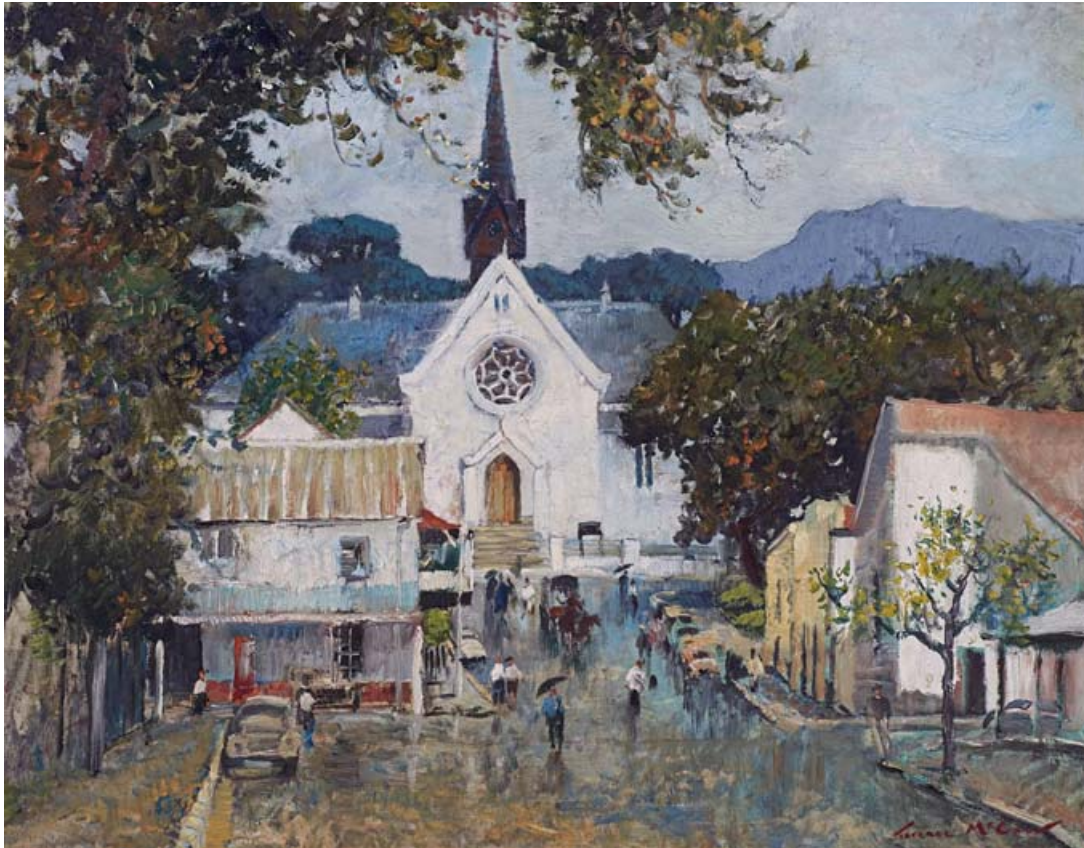
Summer Breeze

signed

oil on canvas laid down on board

64 by 121 cm

R200 000–300 000



718

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

The Old Dutch Reformed Church, Wynberg

signed

oil on canvas laid down on board

64 by 82 cm

R120 000–160 000

Settlement in the Wynberg area began in 1657 by the free burghers and, for more than a century, most of them travelled into Cape Town to attend religious services. As a result of the distances involved, as well as the poor state of local roads, on 7 June 1829 it was resolved to establish a separate congregation in the village of Wynberg. The foundation stone was laid on 24 March 1831 by Sir John Truter. The original building was a hall 24m long and 8m wide. The little bell towers and side rooms were added in 1837 and in 1842 two additional wings were built. The church was further enlarged and completed in 1899. The Dutch Reformed Church, Wynberg, was declared a National Monument on 22 October 1965.

<http://www.sahistory.org.za/places/dutch-reformed-church-wynberg>

<http://www.oldwynberg.co.za/church.htm>



719

François

KRIGE

SOUTH AFRICAN 1913–1994

The Old Harbour, Hermanus, recto;
Grazing Horse, verso

signed and dated 41

oil on canvas

42 by 49,5 cm

R120 000–160 000



720

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Lente in Namakwaland

signed and dated '57

oil on board

50 by 75 cm

R100 000–150 000

721

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Table Bay From Bo-Kaap

signed and dated 1940

oil on canvas

27 by 32cm

R80 000–100 000

722

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

View of Table Bay from High Level Road

signed and dated 1940; inscribed 'From

the High Level Road, CT' by another

hand in pencil on the stretcher

oil on canvas

29 by 39 cm

R80 000–100 000

721



722



723

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Kokerboom

signed and indistinctly dated 82

oil on canvasboard

55 by 75 cm

R50 000–70 000

724

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

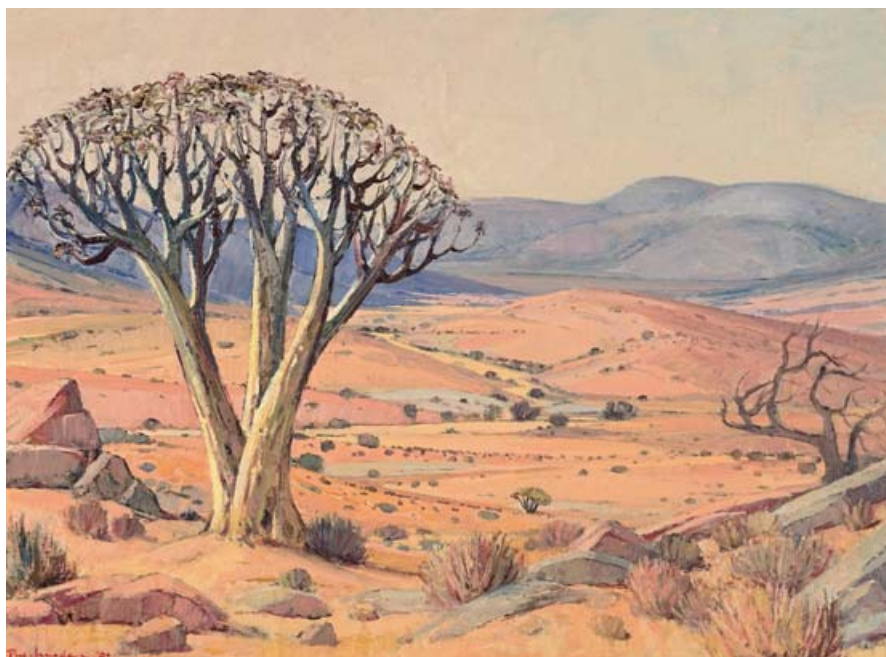
Namaqualand in Spring

signed and dated '57

oil on canvas laid down on board

29 by 39,5 cm

R60 000–80 000



723



724



725

725

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Rural Lovers

signed

oil on board

56,5 by 43 cm

R70 000–90 000

PROVENANCE

Purchased from the artist by the current owner's brother

LITERATURE

Johannes Meintjes. (1975) *Dagboek van Johannes Meintjes, Deel III, April 1951 - 1955*, Molteno: Bamboesberg-Uitgewers. Illustrated opposite page 84 where it is titled *Landelike Minnaars* and dated 1952.

NOTES

Accompanied by a letter from the artist to the current owner's brother, referring to this painting.



726

726

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Selina

signed and dated 56

oil on board

38,5 by 28,5 cm

R40 000–60 000

727

Fred (Frederick Hutchison)

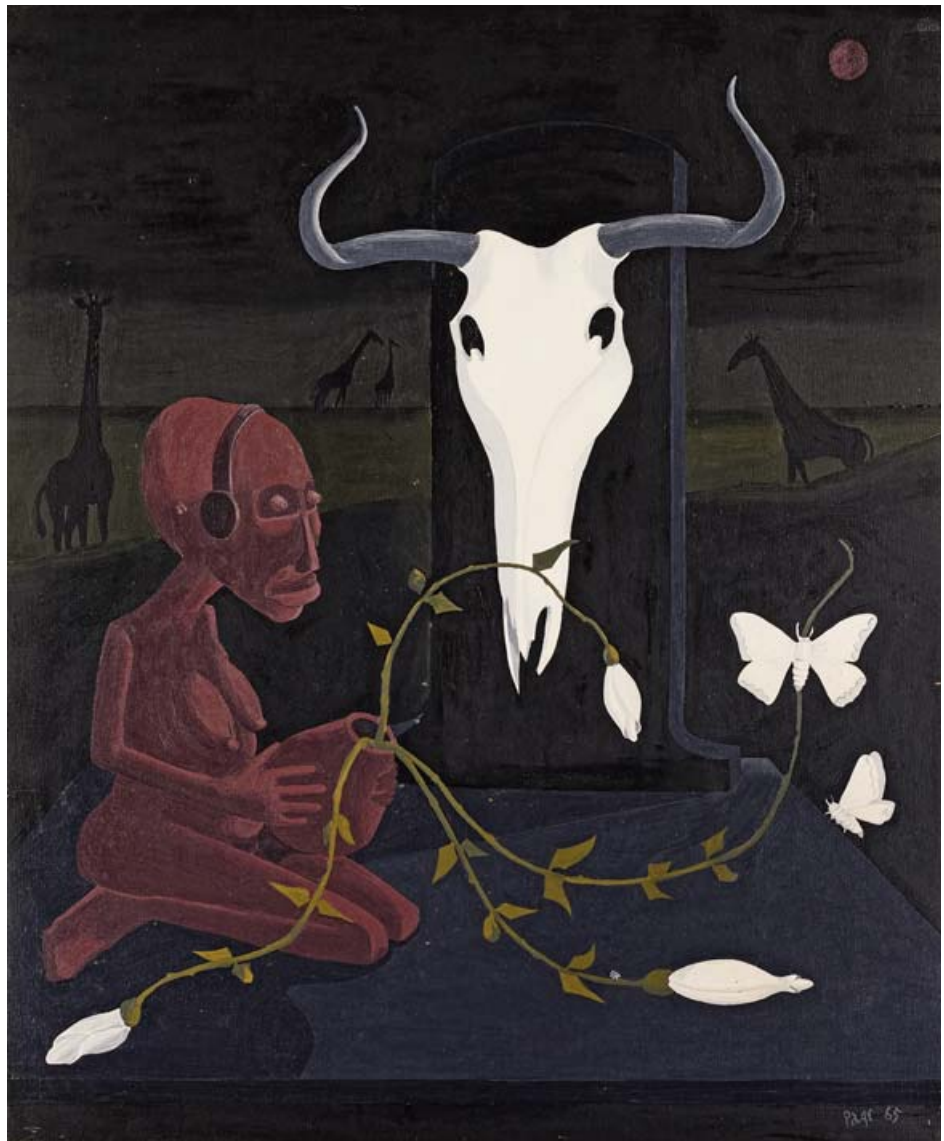
PAGE

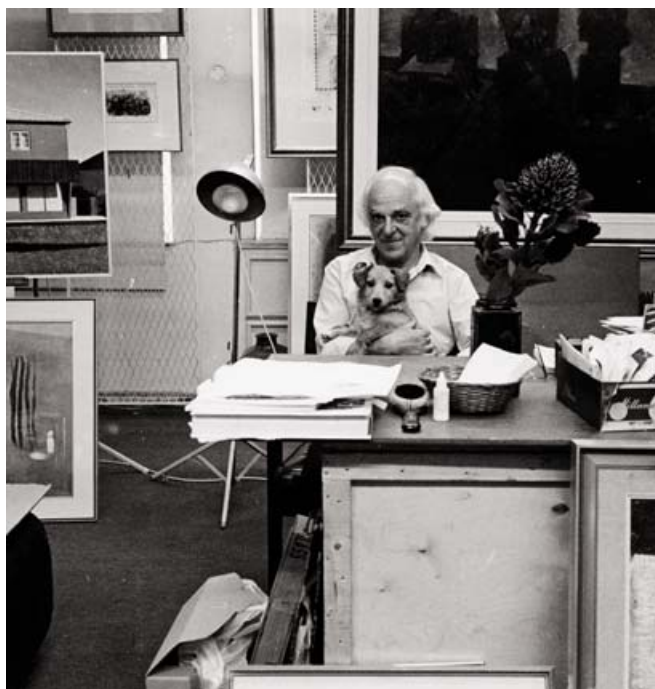
SOUTH AFRICAN 1908–1984

Najaar

signed and dated 65; inscribed with
the artist's name, title and medium on
a Republican Arts Festival, 1966, label
adhered to the reverse
oil on canvasboard
74,5 by 62 cm

R180 000–240 000





Joe Wolpe's unparalleled role in the arts is acknowledged in this selection of works from his collection, including Fred Page's *The Wolpe Gallery CT*, paintings by Wolf Kibel in oil and watercolour and several works by Wolpe himself, proving his prescient eye as art connoisseur, dealer and as artist.

According to Andrea Lewis, Curator of Prints and Drawings at Iziko South African National Gallery and curator of *When Cape Art was Coffee with Joe* at the South African Jewish Museum in 2008:

Joe Wolpe, already an established and respected art connoisseur and dealer, opened his Strand Street gallery, opposite the Grand Hotel, in 1966, with the massive landmark exhibition *Fifty Years of Irma Stern*. It was Stern's last commercial exhibition (the top price was 500 guineas), drawing a wider audience and bringing in many customers who became life-long clients and friends. Open to artists who presented a spectrum of diverse ideas, subject matter and techniques, Joe introduced works to the curious and ever-growing audience by recognised artists of the older vanguard like John Dronsfield, Douglas Portway, Cecil Higgs, Paul du Toit, May Hillhouse, Eleanor Esmonde-White and Lippy Lipshitz, and unearthed artists such as Fred Page and Charles Gassner, whose careers Joe unleashed.

He had discovered Page in Port Elizabeth, and helped him enormously, even driving to Port Elizabeth to bring Page to Cape Town. They shared a vivid passion for the visual aesthetics of District Six, taking photographs incessantly to capture the spirit of this place and get inspiration for their own art work.

Joe also held a momentous exhibition of Wolf Kibel's monotypes in 1968. After Kibel died in 1938, his widow, Freda, was left with nothing to support herself except his art. But she refused to let anyone exhibit or sell the collection until she made Joe the custodian of Kibel's legacy. She wanted Joe to be part of the story. For Joe, the monotypes combined the power of Kibel's oils and the delicacy of his watercolours.

Strand Street is where Joe developed many long-term client relationships with those who came to view the works of the local and international artists whom Joe promoted, to discuss modern art and steep themselves in the literature he made available including the latest monographs, journals and auction catalogues. They appreciated Joe as a man of principle, who was open to new influences and experiences, and was generous in sharing his latest discoveries. Joe, in turn, saw the purpose of his gallery as being to raise the level of taste and acceptance of modern trends. He believed that exhibitions should build up young artists as well as a generation of emerging prospective buyers. Understanding what artists were trying to achieve, Joe could, with sensitivity and intuition, translate that into real terms for the public. All of this brought a breath of fresh air to the stuffy atmosphere of the local art market.

Joe's adventure with art was not confined to his own gallery. His relationship with the South African National Gallery (SANG) was a platform for him to express his idealism and share his encyclopedic knowledge with a broader audience. February 1968 saw the birth of an organization, Friends of the National Gallery (FONG), to support the South African National Gallery in its endeavours and help purchase works to enrich its collection. FONG rapidly became a tower of strength for the Gallery. Joe Wolpe was one of its founder members.

The Wolpe Gallery continued its operations in Strand Street until 1973 when he moved his premises. In 1976 Joe was responsible for curating the National Gallery's *Wolf Kibel Retrospective* which many art lovers still remember. Other exhibitions followed. As a tribute to his vision and achievements, Joe was awarded the Cape Arts Medal by the South African Association of Arts in 1984 for his service to visual art, the only art dealer ever to have been honoured in this manner. His visionary view of the world and his pioneering enterprise resulted in a legacy that has profoundly impacted the long-term dynamics of the art world and market in South Africa.

1. Extracts from wall texts for the exhibition, *When Cape Art was Coffee with Joe*, 2008.

728

Fred (Frederick Hutchison)
PAGE

SOUTH AFRICAN 1908–1984

The Wolpe Gallery C.T.

signed, dated '71 and inscribed 'To:
Joe, From: Fred, with Love...'; signed,
inscribed with the title and the medium
on a label and a Wolpe Gallery label
adhered to the reverse
polymer on paper laid down on board
101 by 59,5 cm

R60 000–80 000

LITERATURE

Wright, Jeanne and Kerbel, Cecil. (2011)
Fred Page: Ringmaster of the Imagination,
Port Elizabeth: Cecil Kerbel and Jeanne
Wright. Illustrated in colour on page 51,
plate 108.





729

729

Nils

BURWITZ

SOUTH AFRICAN 1940–

Fanatic (Portrait of Joe Wolpe)

signed, dated 26-3-65 and inscribed with the title; inscribed with the artist's name and 'Fanatic' on a Wolpe Gallery label adhered to the reverse
oil on canvas

81 by 61 cm

R15 000–20 000



730
recto



730
verso

730

Wolf

KIBEL

SOUTH AFRICAN 1903–1938

Houses recto; Houses verso

signed
watercolour

18 by 19 cm

R15 000–20 000



731

Wolf

KIBEL

SOUTH AFRICAN 1903–1938

Nude Study

inscribed 'W.Kibel, Signed by Mrs F Kibel' on the reverse

oil on board

22 by 19 cm (2)

R60 000–80 000

NOTES

Accompanied by a black and white
photograph of the artist

732

Joseph

WOLPE

SOUTH AFRICAN 1922–

B's Bunch

signed twice and dated '67; signed
on the reverse
oil on cardboard
37 by 25,5 cm

R18 000–24 000

LITERATURE

Jacobs, Estelle. (2001) *Joe Wolpe:
Retrospective*, Cape Town: Bell-Roberts.
Unpaginated, illustrated in colour.

733

Joseph

WOLPE

SOUTH AFRICAN 1922–

Landscape

signed and dated 1967
oil on board
32,5 by 40 cm

R10 000–15 000

734

Joseph

WOLPE

SOUTH AFRICAN 1922–

Dick Turpin

signed with the artist's initials and
numbered 7/9
bronze with green patina, on a
wooden base
height: 20 cm, excluding base;
base 7,5 cm

R10 000–15 000



732



733



734



735

735

Herman Antoine Julien Henri

VAN NAZARETH

SOUTH AFRICAN 1936–

Standing Figure

bronze with a black patina, on
a wooden base
height: 18,5 cm, excluding base;
base 7 cm

R15 000–20 000

736

Joseph

WOLPE

SOUTH AFRICAN 1922–

Divided Planes

signed and dated '97; label bearing
artist's name, date and title adhered
to the reverse
mixed media on board
48,5 by 68,5 cm

R10 000–15 000

737

Joseph

WOLPE

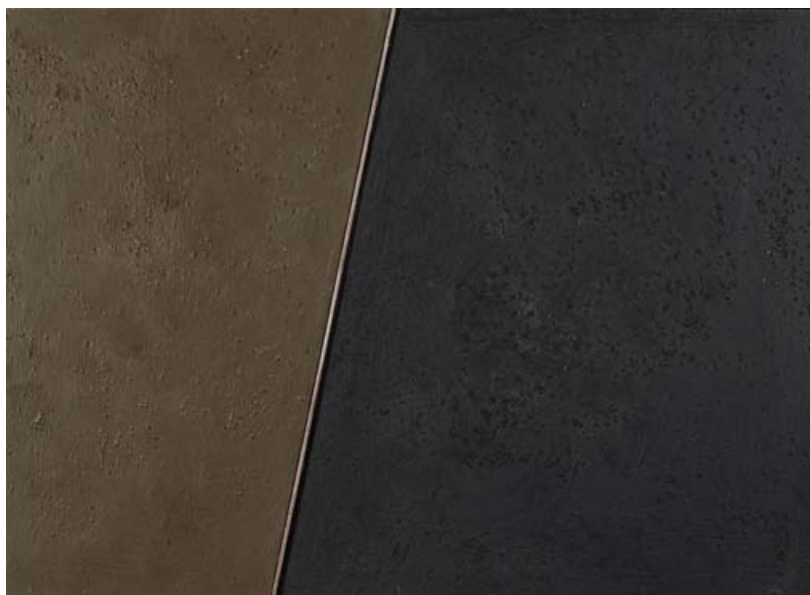
SOUTH AFRICAN 1922–

Highway Dream

signed and dated 2002; label bearing
the artist's name, title and medium
adhered to the reverse
mixed media on canvas laid down
on board
45 by 51 cm

R20 000–30 000

736



737



Various properties

738

Fanie (Stephanus
Johannes Paulus)

ELOFF

SOUTH AFRICAN 1885–1947

Bust of a Lady

signed

marble

height: 55 cm

R80 000–120 000



739

Gerard

DE LEEUW

SOUTH AFRICAN 1912–1985

Die Reënlopers

executed in 1975

signed

bronze with dark brown patina,
mounted on a painted wooden base
height: 47 cm, excluding base;
base 4 cm

R150 000–200 000

EXHIBITED

cf. University of Johannesburg Art
Gallery and Sanlam Art Gallery, *Gerard
de Leeuw: A Centenary Exhibition*, 2012.
Another cast from the edition illustrated
on page 31 of the exhibition catalogue.

LITERATURE

cf. Strydom, Mattys. (1979) *Gerard de
Leeuw*, George: Suid Kaap-uitgewery.
Another cast from the edition
illustration on page 17.
Minnaar, Melvyn. (2012) 'De Leeuw
se krag was in eie visie', *Die Burger*,
Monday 3 September, page 6: 'Die
Reënlopers ... uit die jare sewentig, het
'n onpretenieuse liriese kwaliteit.'





740

740

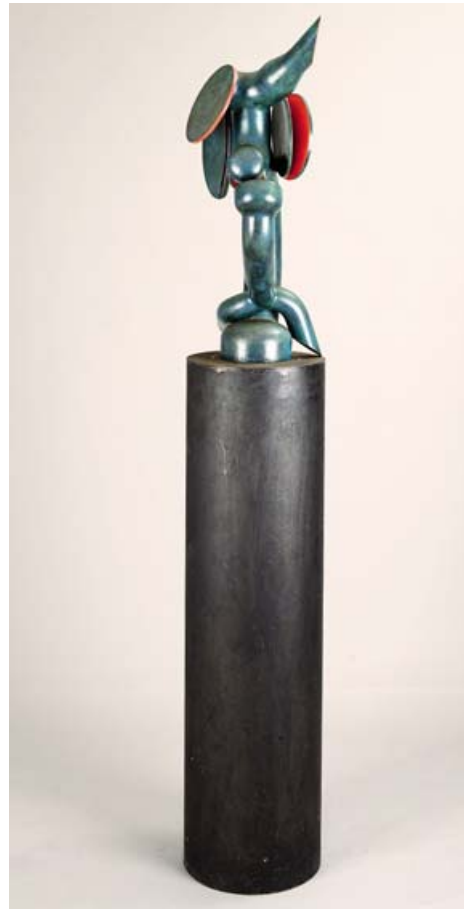
Dylan
LEWIS

SOUTH AFRICAN 1964–

Trans-Figure XV, maquette

signed, numbered 7/12, stamped with the catalogue number S262 and the 'Sculpture Casting Services SA' foundry mark
bronze with a brown patina, mounted on a perspex base
height: 86 cm, excluding base; base 3,5 cm

R120 000–160 000



741

741

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Abstract Composition

signed and dated 1988
painted steel
height: 66 cm excluding base; base 100 cm

R80 000–100 000

PROVENANCE

Purchased from the artist in 1988
by the current owner.



© The Estate of Cecil Skotnes | DALRO

742

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Figures

signed

carved, incised and painted wood panel

60 by 76 cm

R200 000–300 000



743

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Twilight

signed, dated 1968 and inscribed with the title on the reverse

oil on canvas

107,5 by 116,5 cm, unframed

R180 000–240 000



744

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Landscape

signed and dated 68

oil on board

44,5 by 69,5 cm

R120 000–160 000

PROVENANCE

A gift from the artist to the present owner's
late husband

745

Stanley Faraday

PINKER

SOUTH AFRICAN 1924–2012

Love

signed; inscribed with the artist's name,

address and title on the stretcher

oil on canvas

152 by 76 cm

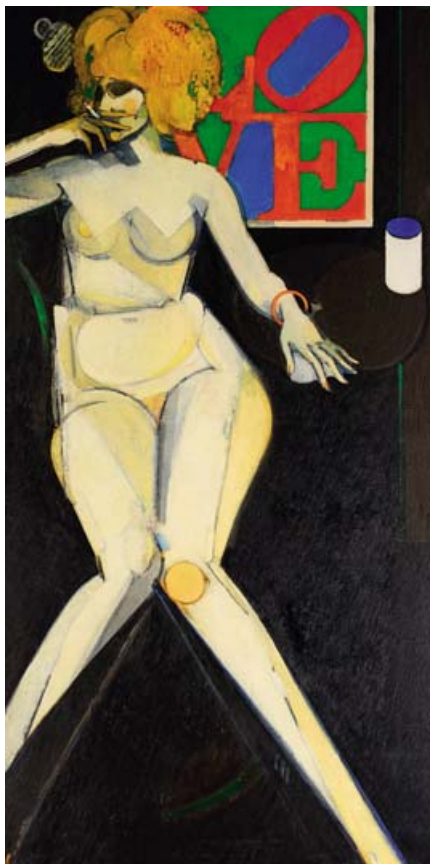
R500 000–700 000

PROVENANCE

Acquired from the artist by the current owner in 1968.

This rare, previously undocumented painting by Stanley Pinker is a sassy interpretation of swinging sixties style, strongly influenced by the artist's training and experiences in the United Kingdom and France from 1951–1964. Britain's post-war prosperity fuelled a youth-oriented, mod-culture with London at its epicentre. It was epitomised by music from The Beatles, The Rolling Stones and the The Kinks, amongst others, while fashion guru Mary Quant popularised the miniskirt. Jean Shrimpton, called 'The Face of the 60s', became the world's first supermodel and Twiggy followed, ushering in a new look. Who does not remember that self-conscious theatricality that models emulated – the gawky girlish posture of knees together, feet apart and hand over pouted lips?

While drawing on that trendy look, Pinker imbues his model with elegance if not a rather world-weary ennui. This is no child-like supermodel but a woman whose awareness of her own power lends her a sexy, Bohemian appeal. Her bouffant hair *a la* Brigitte Bardot, is tousled as if she were recently aroused from sleep, but still remains stylish. And her attitude, poised with cigarette in hand, reminds us that smoking was not only *de rigueur*, it was positively sophisticated and consciously defiant of bourgeois attitudes.



It was a time when old guard conventions were being challenged across the board. Artists such as Robert Indiana were able to bridge the gap between Hard-edge Abstraction and Pop Art with his iconic, *LOVE*. According to Judith Hecker, Assistant Curator of Prints and Illustrated Books at MoMA:

Originally designed as a Christmas card commissioned by The Museum of Modern Art in 1965, *LOVE* has appeared in prints, paintings, sculptures, banners, rings, tapestries, and stamps. Full of erotic, religious, autobiographical, and political underpinnings – especially when it was co-opted as an emblem of 1960s idealism – *LOVE* is both accessible and complex in meaning.

Within a year or two, Pinker had created this unforgettable painting. Not only is the nude's fleshy sensuousness structured by a thorough understanding of Cubist principles but his up-to-date knowledge of the very latest cultural developments on the international scene assure the artist of his rightful place at the helm of South African art.

¹ http://www.moma.org/collection/object.php?object_id=68726



746

Stanley Faraday
PINKER

SOUTH AFRICAN 1924–2012

Overberg after the Rain

signed
mixed media on paper
46 by 73 cm

R30 000–50 000

747

Stanley Faraday
PINKER

SOUTH AFRICAN 1924–2012

Overberg with Rainbow

signed
mixed media on paper
55,5 by 87,5 cm

R30 000–50 000

746



747





748

Stanley Faraday

PINKER

SOUTH AFRICAN 1924–2012

Cigarette Hand

oil on board

27 by 54,5 cm

R200 000–300 000

PROVENANCE

Acquired from the artist by the current
owner in 1968



749

749

May (Mary Ellen)
HILLHOUSE

SOUTH AFRICAN 1908–1989

Abstract Figures

signed
oil on canvas
50,5 by 45,5 cm

R40 000–60 000



750

750

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Man with Folded Arms

signed; inscribed with the date '11 June
1945' on the reverse
oil on canvas laid down on cardboard
39 by 29 cm

R60 000–80 000

751

Stanley Faraday

PINKER

SOUTH AFRICAN 1924–2012

Composition

signed

oil on canvas

54 by 45,5 cm

R150 000–200 000



752

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Head to Head

signed

oil on canvas

61 by 45,5 cm

R70 000–90 000





753

Andrew Clement

VERSTER

SOUTH AFRICAN 1937–

Fragile Paradise No. 7

signed and dated 91; inscribed 'For Maria's
catalogue for Basel' on the reverse

oil on canvas

100,5 by 120,5 cm, six panels framed as one

R40 000–60 000

EXHIBITED

Basel 22, Switzerland, 1991



754

Jane

Alexander

SOUTH AFRICAN 1959–

Frontier with ghost

2007

signed, dated, numbered 9/15 and
inscribed on the reverse: FENCE JOSÉ
PALAZÓN/ PRODEIN
photomontage
image size: 45 by 60cm; paper size: 61
by 74 cm

R40 000–50 000

PROVENANCE

A gift from the artist in 2007

EXHIBITED

cf. Other examples from the edition exhibited at:
Centre de Cultura Contemporània de Barcelona,
Apartheid: The South African Mirror, 26 September 26
2007–3 February 2008
Tennis Palace Art Museum, Helsinki, *Peekaboo: New
South Africa*, 20 August 2010– 16 January 16 2011
La Centrale Électrique, Brussels, *Jane Alexander.
Security: Surveys from the Cape of Good Hope*, 25 March
25–21 August 2011
Jane Alexander. Surveys (From the Cape of Good Hope)
organised by the Museum for African Art, New York at:
Savannah College of Art and Design Museum of Art,
February–May 2012

Contemporary Art Museum, Houston, 11 August–4
November 2012

Cathedral Church of St John the Divine, New York,
April– June, 2013

LITERATURE

Other examples from the edition illustrated in colour
in:

Subirós, Pep. (2011) (ed.) *Jane Alexander: Surveys (From
the Cape of Good Hope)*, New York and Barcelona:
Museum for African Art and ACTAR. Page 160 and
back cover.

Subirós, Pep. (2009) (ed.) *Jane Alexander: On Being
Human*, Durham: Institute of Advanced Study,
University of Durham. Page 47.



755

Andrew

PUTTER

SOUTH AFRICAN 1965–

Lydia Logie; Guillaume Chenude Chalezac, African Hospitality series, two

executed in 2009

edition 1/8 and 2/8, with Certificates of Authenticity signed by the artist

archival pigment ink on cotton rag paper, archivally framed with non-reflective museum glass

both 74 by 52,6 cm (2)

R35 000–45 000

NOTES

Photography and compositing: Tony Meintjes

Many Europeans were shipwrecked along the 'Wild Coast' of South Africa in the 1600s and 1700s. Most fled or perished, but a handful were taken in by local Xhosa-speaking communities. Some of these European castaways formed deep ties with their African hosts, learning the language, marrying into the tribe, and dying as Africans. Andrew Putter's portrayal of these real characters is clearly fictional yet he is careful to work within the space of the historically possible. Many of the adornments (both African and European) that appear on the models were sourced from important

collections, and the choices of hairstyles, fabrics, flowers and plants were the result of research, collaboration and consultation with experts.

Although the adornments and landscape are largely south-east African, the poses, compositions and lighting are heavily indebted to 18th-century English painting. Through the interplay of dissimilar cultures, Putter proposes that it is possible for new forms to emerge.

http://www.stevenson.info/exhibitions/putter/african_hospitality.htm

756

Nandipha **MNTAMBO**

SWAZI 1982–

Europa

executed in 2008

signed, inscribed with the title and
numbered 4/5 in pencil in
the margin

archival ink on cotton rag paper
image size: 80 by 80 cm

R40 000–60 000

EXHIBITED

cf. Michael Stevenson, Cape Town, *The
Encounter*, 16 April to 30 May 2009.

Catalogue no 41: Page 34, another
example from the edition illustrated in
colour on page 35.

LITERATURE

cf. Williamson, Sue. (2009) *South African
Art Now*, New York: Collins Design.

Another example from the edition
illustrated in colour on page 188.

cf. Perryer, Sophie (ed.) (2011)
*Nandipha Mntambo: Standard Bank
Young Artist Award 2011*, Cape Town
and Johannesburg: Stevenson in
Association with Standard Bank and the
National Arts Festival. Page 62, another
example from the edition illustrated in
colour on page 63.



757

Nandipha **MNTAMBO**

SWAZI 1982–

Narcissus

executed in 2009

signed and numbered 1/5 on Certificate
of Authenticity

pigment ink printed on cotton rag

paper 308gm

image size: 100 by 100 cm

R35 000–45 000

NOTES

Photographic Composite: Tony Meintjes

EXHIBITED

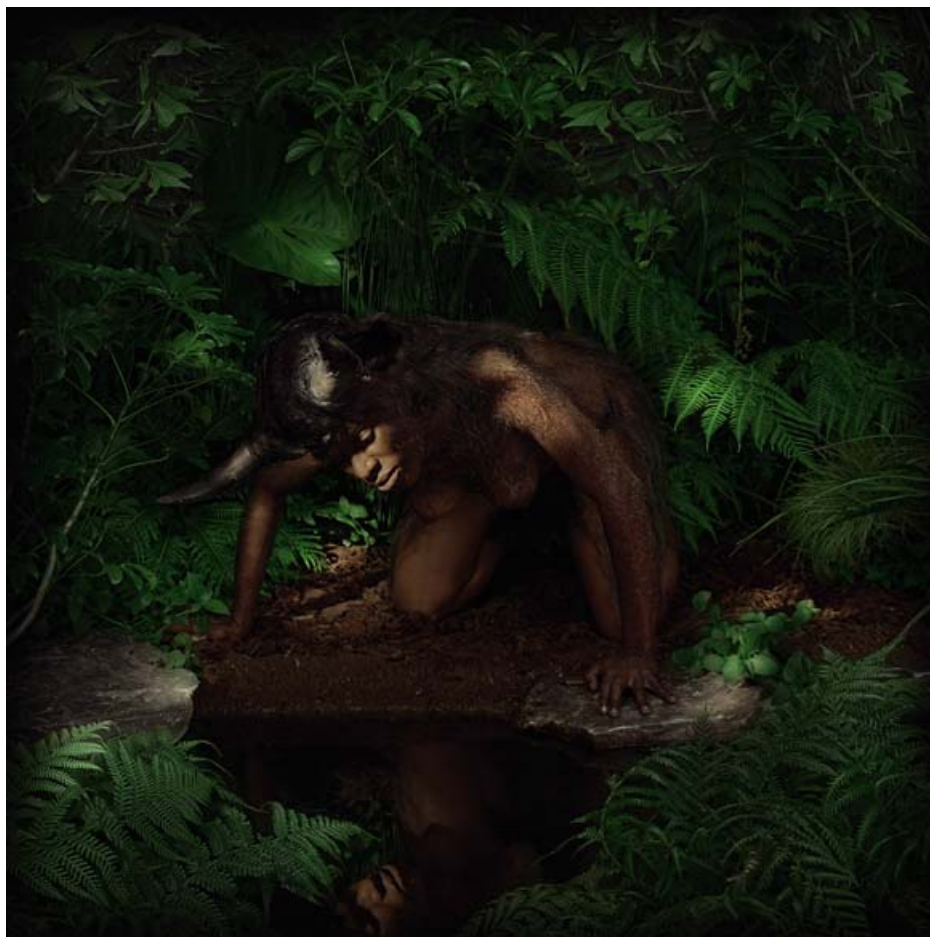
cf. Michael Stevenson, Cape Town, *The
Encounter*, 16 April to 30 May 2009.

Catalogue no 41: Page 34, another
example from the edition illustrated in
colour on page 35.

LITERATURE

cf. Perryer, Sophie (ed.) (2011)

*Nandipha Mntambo: Standard Bank
Young Artist Award 2011*, Cape Town
and Johannesburg: Stevenson in
Association with Standard Bank and the
National Arts Festival. Page 62, another
example from the edition illustrated in
colour on page 63.





758

Lionel

SMIT

SOUTH AFRICAN 1982–

Nuance II

signed and dated 09

oil on canvas

90 by 90 cm

R80 000–120 000



759

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Elongated Figures

signed and dated 1987/88

oil on canvas

120 by 120 cm

R40 000–60 000



760

Jabulane Sam

NHLENGETHWA

SOUTH AFRICAN 1955–

Ndebele Village, quadriptych

signed and dated 88

oil on canvas

four panels, 123,5 by 74 cm each; 123,5 by 298 cm assembled

R80 000–120 000

761

Zwelethu
MTHETHWA

SOUTH AFRICAN 1960–

The Argument

signed and dated '95
chalk pastel on paper
68,5 by 98 cm

R50 000–70 000

762

Zwelethu
MTHETHWA

SOUTH AFRICAN 1960–

Dogged Angels I

signed and dated 04
chalk pastel on paper
70,5 by 49 cm

R40 000–60 000

End of Sale



761



762

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- 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;
- 1.7 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;
- 1.8 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- 1.9 **'hammer price'** means the bid or offer made by the buyer 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, together with VAT thereon (if any);
- 1.10 **'lot'** means any item or items to be offered for sale by Strauss & Co at an auction;
- 1.11 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;

- 1.12 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.13 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 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.
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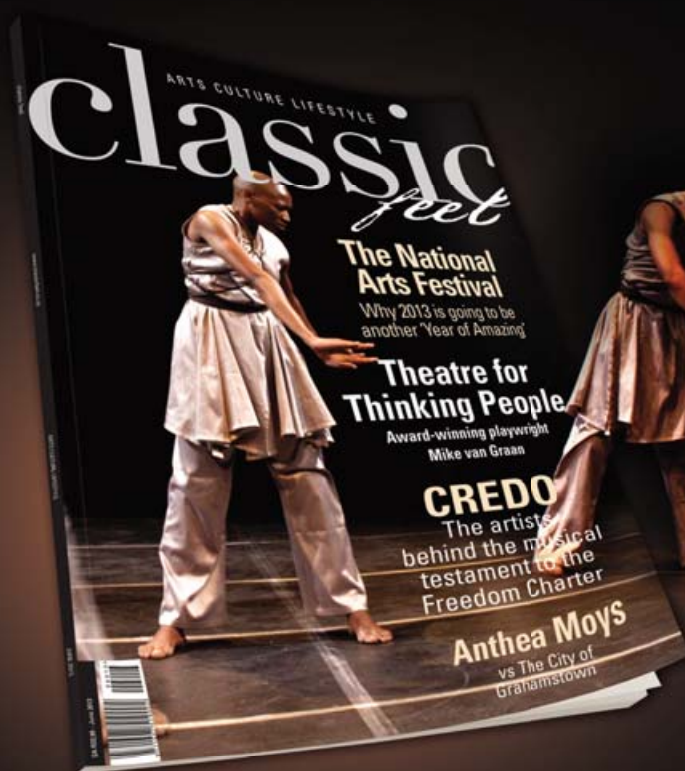


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White Vase
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11. 17c Chinese
Swatow Blue and
White Dish
R20 000



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12. 18c Provincial
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AUCTION RESULTS 11 NOVEMBER 2013

Important 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 15 915	62	R 22 736	110	R 85 260	165	R 31 830	229	R 215 992
2	R 10 539	63	R 34 104	112	R 79 576	166	R 51 156	230	R 90 944
4	R 36 378	65	R 34 104	113	R 29 557	167	R 10 539	231	R 909 440
5	R 11 125	66	R 62 524	114	R 45 472	168	R 96 628	232	R 90 944
11	R 39 788	68	R 39 788	116	R 31 830	169	R 34 104	234	R 477 456
13	R 39 788	69	R 14 778	118	R 34 104	170	R 73 892	236	R 68 208
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16	R 34 104	74	R 39 788	124	R 29 557	183	R 181 888	242	R 90 944
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18	R 68 208	76	R 29 557	126	R 73 892	185	R 227 360	244	R 909 440
19	R 96 628	77	R 68 208	129	R 29 557	186	R 318 304	245	R 409 248
20	R 39 788	79	R 102 312	130	R 68 208	188	R 34 104	246	R 522 928
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23	R 29 557	83	R 96 628	133	R 27 283	190	R 102 312	248	R 5 456 640
24	R 39 788	84	R 11 710	134	R 43 198	191	R 159 152	249	R 625 240
25	R 29 557	85	R 36 378	136	R 39 788	192	R 85 260	250	R 363 776
28	R 38 651	86	R 31 830	137	R 11 710	194	R 454 720	252	R 682 080
31	R 34 104	87	R 29 557	138	R 25 010	197	R 90 944	253	R 170 520
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35	R 204 624	90	R 18 757	140	R 13 642	199	R 125 048	259	R 125 048
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51	R 27 283	102	R 13 642	157	R 10 539	215	R 102 312	276	R 170 520
52	R 43 198	104	R 68 208	158	R 51 156	216	R 181 888	279	R 193 256
53	R 15 915	105	R 11 710	159	R 85 260	219	R 295 568	280	R 318 304
54	R 34 104	106	R 136 416	160	R 13 642	222	R 102 312		
56	R 68 208	107	R 204 624	162	R 31 830	223	R 113 680		
59	R 34 104	108	R 40 925	163	R 22 736	224	R 500 192		
60	R 22 736	109	R 47 746	164	R 23 873	226	R 159 152		

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- the highest price for a painting sold in SA
Two Arabs, Irma Stern, sold R21 million
- the highest price for a sculpture sold in SA
Untitled, Jane Alexander, sold R5,5 million
- the highest price for a piece of furniture sold in SA
Vizagapatam cabinet, sold R2 million
- the record for Cape silver
Presentation cup by John Townsend, sold R534 000
- the record for Cape Furniture
18th century Cape Coromandel and silver-mounted buffet, sold R1 million
- the SA auction record for English silver
Pair of George III silver wine coolers, Paul Storr, sold R1,6 million
- the highest turnover for SA art globally
- the highest market share for SA art globally
- the highest sell-through rate % for SA art globally
- Strauss & Co is the only SA auction house to host online time-limited auctions and specialises in handling important private collections
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- Artists' records achieved include:
Jane Alexander, Walter Battiss, Gerard Bhengu, Gwelo Goodman, Robert Hodgins, Adolph Jentsch, Dorothy Kay, Ezrom Legae, Wolf Kibel, Sydney Kumalo, Johannes Meintjes, Hugo Naudé, Frans Oerder, JH Pierneef, Stanley Pinker, Alexis Preller, Penny Siopis, Lucas Sithole, Cecil Skotnes, Irma Stern, Maud Sumner, Alfred Thoba, Anton van Wouw, Jean Welz, Pieter Wenning



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Wolf Kibel, *Houses with Red Roofs* Sold R3 564 800, 4 February 2013 RECORD FOR THE ARTIST

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Pieter Wenning, *Woonhuis op Bloemendal, Mowbray* R150 000 – 200 000

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