

BACK COVER
Lot 111 A 17th century Spanish iron-mounted parcel-gilt
bone and walnut vargueño

INSIDE BACK COVER
Lot 606 Gregoire Johannes Boonzaier, *Onweersdag*,
Caledonstraat (detail)

Strauss & co
Fine Art Auctioneers | Consultants

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

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

www.straussart.co.za

Strauss & CO



Strauss & CO

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

13 October 2014

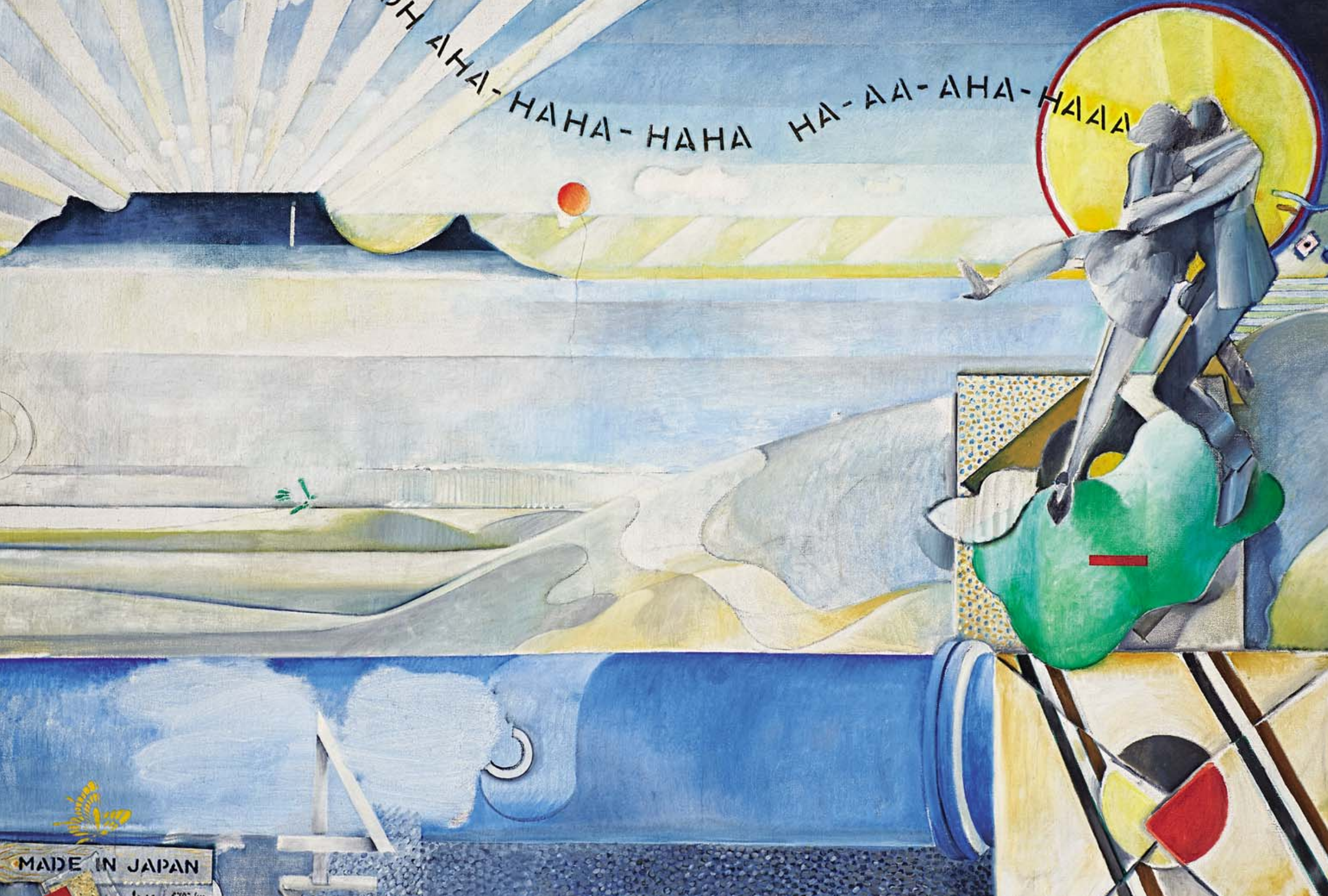
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FRONT COVER
Lot 611 Irma Stern, *Tiger Lilies* (detail)

INSIDE FRONT COVER
Lot 648 Stanley Faraday Pinker, *OH AHA ...* (detail)



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PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

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

Monday 13 October 2014

9.30am: Session One (Lots 1-110)

11.30am: Session Two (Lots 111-260)

2.00pm: Session Three (Lots 261-400)

4.30pm: Session Four (Lots 401-590)

8.00pm: Session Five (Lots 591-685)

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 10 to Sunday 12 October 10am to 5pm

WALKABOUTS

Conducted by Stephan Welz & Emma Bedford

Saturday 11 and Sunday 12 October at 11am

ENQUIRIES

+27 (0) 21 683 6560

Mobile +27 (0) 78 044 8185

Fax: +27 (0) 21 683 6085

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

ILLUSTRATED CATALOGUE R150.00

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



Contents

- 3 Auction Information
- 6 Map
- 7 Specialists, Services and Sale Information
- 8 Buying at Strauss & Co
- 10 Explanation of Cataloguing Terms

- 16 **Session 1 at 9.30am**
English Silver and Furniture, including a
Collection of Portrait Miniatures
Lots 1 - 110

- 46 **Session 2 at 11.30 am**
Continental and Oriental Furniture,
Ceramics, Silver and Glass including three
Collections of Chinese Jade
Lots 111 - 260

- 86 **Session 3 at 2.00pm**
Jewellery
Lots 261 - 400

- 114 **Session 4 at 4.30pm**
Cape and Colonial Silver, A Collection
of Martavans, Cape Furniture, including
three Collections of Cape Furniture
and Paintings from The Jardine Collection
of Africana, International and South African
Art Day Sale
Lots 401 - 590

- 191 **Session 5 at 8.00pm**
Important International and South African
Art Evening Sale
Lots 591 - 685

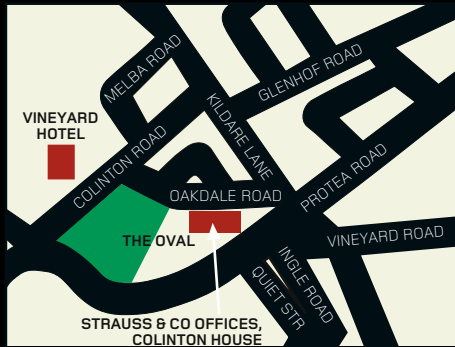
- 274 **Conditions of Business**
- 279 **Bidding Form**
- 280 **Shipping Instruction Form**
- 282 **Catalogue Subscription Form**
- 287 **Artist Index**

PAGE 2

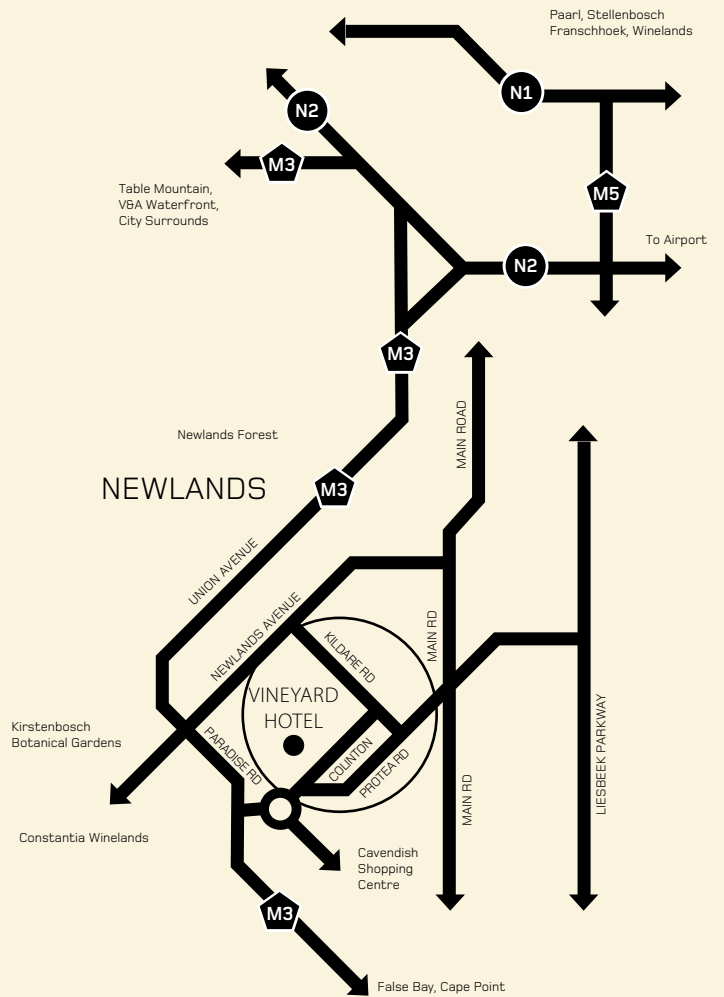
Lot 616 Irma Stern, *Still Life with a Vase of Pomegranates* (detail)

OPPOSITE

Lot 608 Jacob Hendrik Pierneef, *Watermill* (detail)



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



Specialists and Services

CAPE TOWN

Ann Palmer

Director

Art

+27 (0) 82 468 1098

ann@straussart.co.za

Emma Bedford

Senior Specialist, Art

+27 (0) 83 391 7235

emma@straussart.co.za

Kirsty Rich

Junior Specialist, Art

+27 (0) 78 044 8185

kirsty@straussart.co.za

Vanessa Phillips

Director

Furniture, Decorative Arts & Jewellery

+27 (0) 72 445 4717

vanessa@straussart.co.za

Emma Whitehead

Junior Cataloguer

Decorative Arts & Jewellery

+27 (0) 83 609 7029

emmaw@straussart.co.za

Bina Genovese

Director

Client Advisory, Marketing & Media

+27 (0) 83 680 9944

bina@straussart.co.za

Mica Curitz

Consultant

+27 (0) 82 777 7194

mica@straussart.co.za

Gail Duncan

Administrator

Absentee, Telephone Bids & Payments

+27 (0) 78 044 8185

gail@straussart.co.za

Shirley Daniels

General Office Assistant

+27 (0) 78 044 8185

shirley@straussart.co.za

JOHANNESBURG

Stephan Welz

Managing Director

Art & Decorative Arts

+27 (0) 82 330 0798

stephan@straussart.co.za

Ruarc Peffers

Senior Specialist, Art

+27 (0) 84 444 8004

ruarc@straussart.co.za

Jacqui Carney

Junior Specialist, Art

+27 (0) 79 407 5140

jacqui@straussart.co.za

Jean le Clus-Theron

Cataloguer, Art

+27 (0) 79 407 5140

jean@straussart.co.za

Susie Goodman

Client Advisory

+27 (0) 72 896 7706

susie@straussart.co.za

Debbie Watson

Office Manager & Accounts

Absentee, Telephone Bids & Payments

+27 (0) 82 336 8761

debbie@straussart.co.za

Janine Roux

Administrator

+27 (0) 79 407 5140

janine@straussart.co.za

Eddie Ubisi

Store Manager

+27 (0) 79 407 5140

eddie@straussart.co.za

Sale Information

Auction

Monday 13 October 2014

9.30am Session 1 (Lots 1-110)

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Venue

The Vineyard Hotel

Colintown Road, Newlands, Cape Town

Preview

Friday 10 to Sunday 12 October

10am to 5pm

Walkabouts

Stephan Welz & Emma Bedford

Saturday 11 and Sunday 12 October

at 11am

Enquiries & Catalogues

Tel: +27 (0) 21 683 6560

+27 (0) 78 044 8185

Fax: +27 (0) 21 683 6085

ct@straussart.co.za

Contact Numbers during Viewing & Auction

Tel: +27 (0) 78 044 8185

Fax: +27 (0) 21 683 6085

Absentee & Telephone Bids

Tel: +27 (0) 21 683 6560

+27 (0) 78 044 8185

Fax: +27 (0) 21 683 6085

bids@straussart.co.za

Payment

Tel: +27 (0) 11 728 8246

Debbie Watson

debbie@straussart.co.za

Tel: +27 (0) 21 683 6560

Gail Duncan

gail@straussart.co.za

Condition reports

conditionreports@straussart.co.za



Buying at Strauss & Co

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

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 + VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque (by prior arrangement)

- c) Credit cards acceptable to Strauss & Co: Mastercard and Visa
- d) Direct Cash deposit into our Current Account Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
SBZA ZA JJ

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

Insurance

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

Collection of Purchases

1) From The Vineyard Hotel

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

The premises must be cleared by 2pm.

2) From Strauss & Co, Cape Town

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

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

3) From Strauss & Co, Johannesburg

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

Stuttafords Fine Art

Tel +27 21 514 8700
john.spangenberg@stuttatfordvanlines.com

International Freight: Airwings

Tel +27 0 83 454 1115
tinus@airwings.co.za



Explanation of Cataloguing Terms

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

'Name of the artist ...'

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

'Attributed to ...'

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

'Studio of ...'

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

'Circle of ...'

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

'Follower of ...'

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

'Manner of ...'

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

'After ...'

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

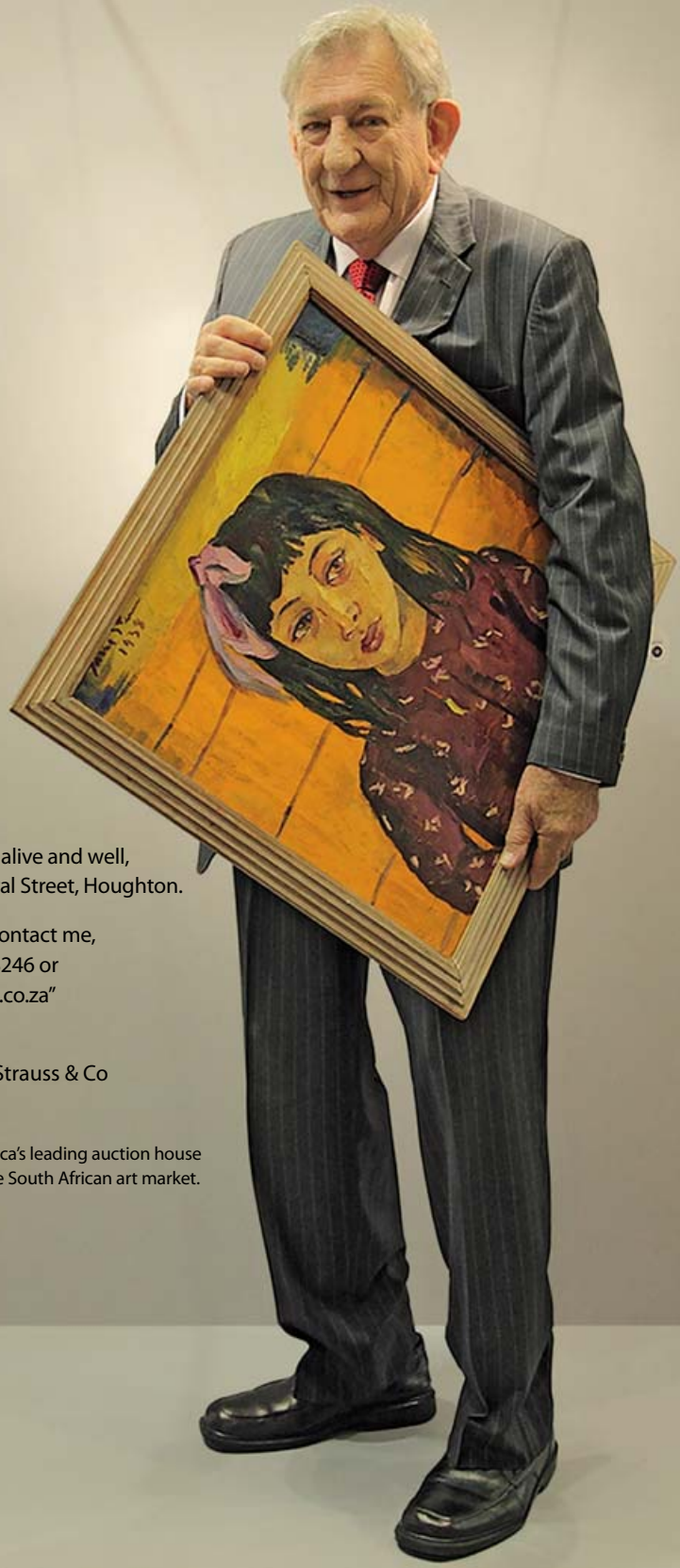
'signed ..., dated ..., inscribed ...'

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

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

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

Strauss & Co



"As you can see, I am alive and well,
but living at 89 Central Street, Houghton.

Should you wish to contact me,
please call 011 728 8246 or
email jhb@straussart.co.za"

Stephan Welz
Managing Director, Strauss & Co

Strauss & Co is South Africa's leading auction house
and a global leader in the South African art market.

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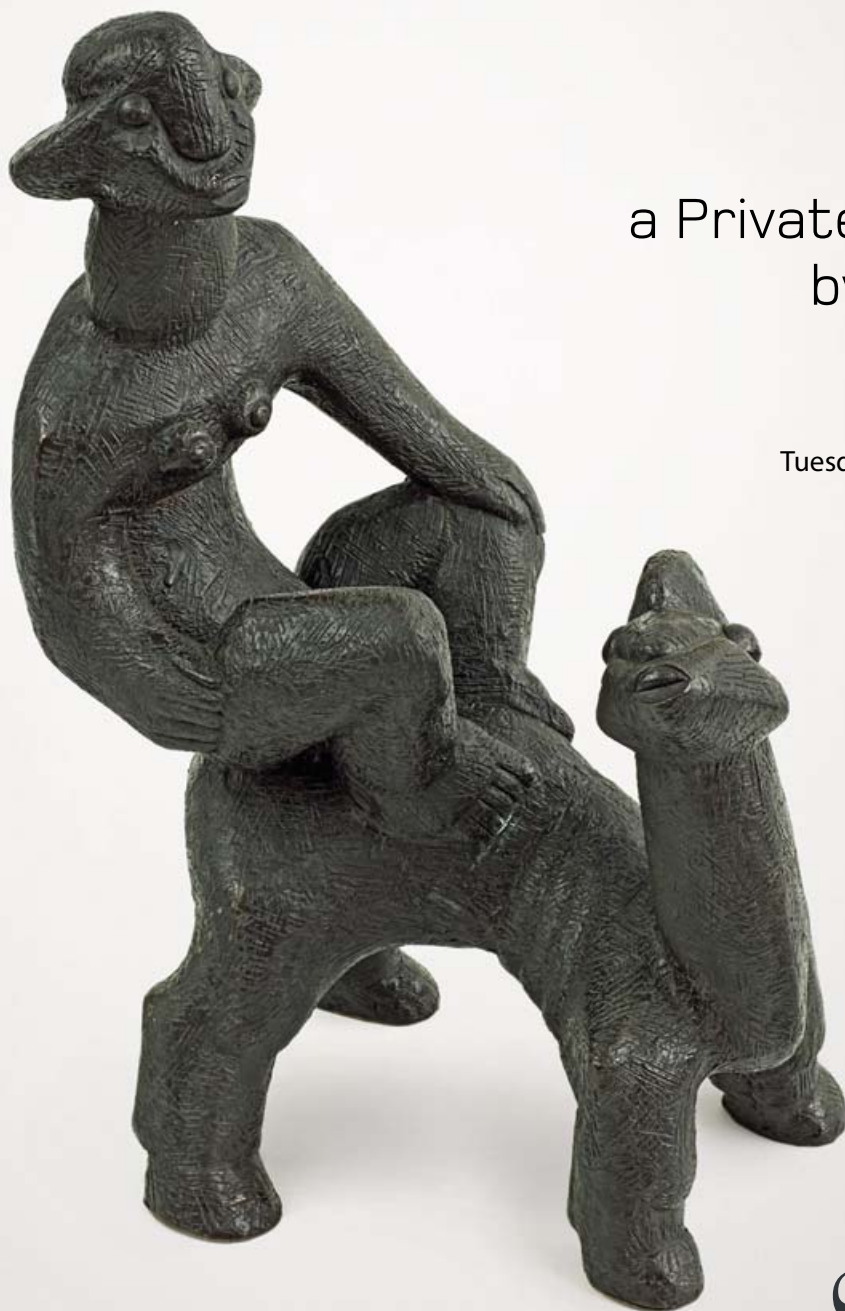
Important South African
and International Art
including
A Private Collection of Works
by the Amadlozi Group

10 November 2014
The Wanderers Club, Johannesburg

011 728 8246
079 367 0637
jhb@straussart.co.za
www.straussart.co.za

Strauss & co

William Kentridge, *Iris*
mixed media and
collage on paper
145 by 120cm
R1 400 000 – 1 600 000



Sydney Kumalo, *Man on Beast*
R200 000 – 300 000

An Exhibition of a Private Collection of Works by the Amadlozi Group

Tuesday 21 to Friday 31 October 2014, 9am to 4pm

Opening

Please join us for cocktails
on Monday 20 October at 5pm

Strauss & Co
89 Central Street, Houghton

Enquiries

011 728 8246 / jhb@straussart.co.za

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This Collection will be sold in Johannesburg
at The Wanderers Club on 10 November 2014

Strauss & Co



Robert Gwelo Goodman, *Cape Town Docks and Table Bay* (detail) Sold R 409 248

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

NOW INVITING CONSIGNMENTS FOR THE 16 MARCH 2015 AUCTION IN CAPE TOWN

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Contemporary Art

NOW INVITING CONSIGNMENTS FOR OUR
FIRST CONTEMPORARY ART AUCTION

Entries close mid-November 2014

The auction takes place in conjunction
with The Cape Town Art Fair 2015.

Thursday 26 February 2015
Regatta Centre, Royal Cape Yacht Club

Enquiries

Emma Bedford

emma@straussart.co.za / 021 683 6560

www.straussart.co.za

Berlinde De Bruyckere
Schmerzemann III, 2006
epoxy, wax and iron
height: 440cm
R2 500 000 – 3 500 000

Solo artist in the Belgian Pavilion at the 55th Venice
Biennale, 2013, curated by J M Coetzee, commissioned by
the Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent,
where her retrospective exhibition opens in October 2014

Strauss&co



Photo: Mirjam Devriendt, courtesy Hauser & Wirth



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 13 October - 9.30am

**English Silver and Furniture,
including a Collection
of Portrait Miniatures**

Lots 1–110

OPPOSITE

Lot 41 A pair of George IV silver entrée dishes and covers, Paul Storr, London,
1826 (detail)

*1

A Lady, circle of Richard Cosway, 18th century

possibly Mary (née Panton), Duchess of Ancaster (died 1793), Mistress of the Robes to Queen Charlotte and second wife of the 3rd Duke of Ancaster of Drummond Castle, with curled upswept hair, wearing a white dress with lace collar, oval, 7cm high

R12 000–15 000

*2

A young Gentleman, late 18th century

wearing a black coat, peach waistcoat, white chemise, stock and cravat, the reverse with glazed compartment inset with hair and seed pearls, with gilt-metal engraved frame and bale, oval, approximately 7cm high

R7 000–9 000

*3

A Gentleman, attributed to Nathaniel Plimer, British (1751-1822)

purported to be The Reverend Joseph B***, wearing a black coat, white chemise, lace jabot and stockpin, with powdered hair *en queue*, oval, 7,5cm

R7 000–9 000

*4

A young Lady, attributed to Andrew Plimer, British (1763-1837)

purported to be Harriet, second daughter of The Honourable Harry Fane, granddaughter of the John, Earl of Westmorland, wearing a white dress with a pink sash, her curly light brown hair bound with a white ribbon, signed *A.P.*, 1785, oval, 9cm

R9 000–12 000

*5

A young Gentleman, attributed to Frederick Buck, Irish (1771-1840)

wearing a brown coat with white chemise and lace jabot, his hair powdered *en queue*, the reverse inset with hair and an oval ivory plaque inscribed 'AMOR FRATERNIS' within a seed pearl border, oval, 7cm

R10 000–15 000

*6

A Gentleman, attributed to Thomas Hargreaves, British (1775-1846)

wearing a brown coat, white waistcoat and white chemise with knotted cravat, rectangular, 9,8cm high, 7,8cm wide

R8 000–10 000

*7

A Gentleman, attributed to William Grimaldi, British (1751-1830)

wearing a brown coat with a white chemise, stock and jabot, indistinctly signed 'WG 1805', oval, 7,4cm long

R7 000–9 000

*8

A young Lady, late 18th century

wearing a pink gown adorned with a lace collar, pearls and a brooch, her brown hair upswept, oval, 4,8cm

R6 000–8 000



*9

**The Right Honourable
Lord Louth, attributed
to Andrew Robertson,
British (1777-1845)**

wearing a dark green coat, cream waistcoat, blue, brown and floral cravat with jewelled stockpin and watch-chain, *rectangular with canted corners, 4,6cm high, 3,9cm wide*

R9 000-12 000

*10

**A young Gentleman,
attributed to Noel N Carter,
British (fl. 1823-1833)**

wearing a brown coat, cream waistcoat, white chemise and brown cravat, *oval, 8,8cm*

R6 000-8 000

*11

A young Lady, 19th century

wearing a blue dress and a pink shawl with floral trim, a gold chain and fob watch, with upswept brown curled hair, *rectangular, 7,2cm long, 5,5cm wide*

R9 000-12 000

*12

A Bishop, 18th century

wearing a white cassock and a black tippet, with powdered hair, *oval, 8,6cm long*

R6 000-8 000

*13

A Lady, circa 1821

purported to be Mrs West, wearing a green dress with white chemise, her upswept curled brown hair beneath a white lace cap, *oval, 7,5cm*

R4 000-6 000



9



10



11

*14

A Gentleman, 19th century

seated in a red velvet chair, wearing a black jacket, a cravat and the red sash of the Légion d'Honneur, *oval, 7,8cm high*

R6 000-8 000

*15

A Lady, 19th century

monochromatic, sinister, her upswept hair covered by a cap, her dress trimmed with lace, on card, *oval, 7,5cm*

R2 000-3 000

*16

A Gentleman, late Victorian

bearded, wearing a black coat, a white cravat and pin, his dark hair swept to the side, enclosed by a border of half-seed pearls to the frame, *circular, 3,5cm diameter*

R6 000-8 000

*17

**Rodolf Wolseley Haig,
circa 1876**

with tousled blond hair, blue enamel frame, the reverse inscribed 'Rodolf Wolseley Haig, Died March 1876, Aged 16', later bow attachment, *oval, 1,8cm diameter*

R5 000-7 000



12



13



14



15



16



17

*18

Two young boys, Edwardian
double-sided, each with blond curls, one wearing a smock with a blue bow, the other a sailor suit, *signed M.W., circular, 3cm diameter*

R6 000–8 000

*19

A Young Girl, Edwardian
wearing a white dress, a brooch to her throat and a portrait miniature on a chain, her fair hair secured by a blue ribbon, *circular, 2,8cm diameter, the 9ct gold frame, Deakin & Francis Ltd, Birmingham, 1902*

R6 000–8 000

*20

A young Lady, Edwardian
wearing a blue and white lace dress, a string of pearls and a locket around her neck, upswept blonde hair, *circular, 3,2cm diameter, the frame and bale with blue and white enamel*

R5 000–7 000

*21

A Lady, Edwardian
wearing a blue floral dress, *oval, 7cm*

R4 000–6 000

*22

The Red Fort, Agra, 19th century
oval, 6,5cm wide

R4 000–6 000



18



19



20

Various Properties

*23

A Lady, Edwardian
wearing a pale pink dress, her upswept brown hair secured in a bun, *signed G & S oval, 6,3cm*; and another portrait miniature, painted with a young girl wearing a white dress with a blue ribbon, with long blond hair, *signed G & S, oval, 6,3cm*, each in a leather easel-back case (2)

R6 000–8 000

*24

A Victorian gold and blue enamel double portrait miniature frame
oval, the front and reverse with blue enamel floral border, the reverse with an oval blue guilloche enamel panel enclosing a photographic portrait of a gentleman heightened with colour, *lacking glass and securing pins, the enamel with some scratches, 6,5cm high*

R6 000–8 000

*25

An Edwardian tortoiseshell and inlaid mantel clock
the circular 8,5cm dial with Roman and Arabic numerals, the drum movement with lever escapement, the arched front inlaid with line stringing, on bun feet, *some stringing loss, 21cm high*

R6 000–9 000



21



22



23

part lot



24



25

26

A pair of Sheffield plate wine coasters, 19th century

each with pierced fruiting vine border, turned wooden base centred by a boss engraved with a crest, 19cm diameter (2)

R5 000–7 000



26

27

A pair of Sheffield plate entrée dishes, covers and burners, retailed by Garrards, Panton Street, London, first quarter 19th century

rectangular, with re-entrant corners and gadrooned borders, the cover applied with a detachable leaf and reeded handle and engraved with a crest, with two warming dishes, the pierced base cast with acanthus-leaf and fruit handle, on foliate scroll feet, fitted with a burner, stamped GARRARDS Panton Street LONDON, numbered 1 and 4, 37cm wide over handles (2)

R15 000–20 000



27

28

A pair of Sheffield plate candlesticks, 19th century

each tapering column headed by a band of anthemions with a reeded, beaded swag border below, on a conforming square base, detachable drip-pans, loaded, 26cm high (2)

R4 000–6 000



28

29

A pair of Sheffield plate wine coasters, 19th century

each with a shell and c-scroll rim, turned wooden base and central boss, 18,5cm diameter (2)

R5 000–7 000

30

**A pair of Sheffield plate
entrée dishes and covers,
early 19th century**

circular, the rim with foliate gadrooning, the domed cover engraved with an armorial, with acanthus-leaf and berry finial, *repairs and splits, 25,5cm diameter (2)*

R5 000–7 000

31

**A Victorian silver-plated
plaque, 'Much Ado About
Nothing', designed by Léonard
Morel-Ladeuil in 1884,
Elkington & Co, Sheffield, 1885**

rectangular, modelled in relief with a scene from 'Much Ado About Nothing', headed by a portrait of William Shakespeare flanked by a pair of putti, the corners with masks, *inscribed 'Morel-Ladeuil fecit 1884', numbered '1311', 44cm high, 58cm wide*

R5 000–7 000

NOTES

Léonard Morel-Ladeuil was born in 1820 at Clermont-Ferrand, Auvergne. At the age of fifteen he began his training in metal sculpture in Paris under Antoine Vechte (1799-1868), who claimed to have been the reviver of artistic repoussé work, and for whom he eventually acted as assistant. In 1859 Morel-Ladeuil signed his first contract with Elkingtons, where he worked until his death in 1888. His most celebrated work, The Milton Shield, widely known from the large number of electrotype copies manufactured by Elkingtons, was shown by the firm at the Paris Exhibition of 1867. The Shield was purchased from the exhibition for the South Kensington Museum (now the Victoria and Albert Museum).



30



31

32

**A pair of Victorian silver-
plate candlesticks with
glass shades**

each cylindrical column with foliate
knop on a conforming spreading
circular foot, with pierced sconce,
the mounted rim fitted with a cognac-
coloured glass shade, *37,5cm high (2)*

R9 000–12 000



32

33

**A pair of Edwardian
silver-plate three-light
candelabra and a pair of
candlesticks en suite,
William Hutton & Sons,
Sheffield, early 20th
century**

each with tapering ribbed column,
on a stepped square base moulded
with ovolo and swag borders, each
candleholder moulded with a double
band of acanthus leaves, detachable
sconces, the candelabra central light
capped by a detachable flame finial, *the
candlesticks 27,5cm high, the candelabra
48cm high (4)*

R12 000–15 000



33

*34

A George III silver coffee pot, unidentified maker CB, London, 1770

the baluster body engraved with rocaille work, the spout moulded in relief with foliage and a line of graduated bosses, with leaf-capped scroll handle, the hinged cover with conforming decoration and bell-shaped finial, raised on a reeded and gadrooned circular foot, 1025g all in, 30,5cm high

R12 000–15 000

35

A Scottish Old English pattern silver ladle, James Hewitt, Edinburgh, 1775

the terminal engraved with an initial, 215g

R4 000–6 000

36

An Irish Old English pattern silver ladle, Richard Williams, Dublin, 1776

the terminal engraved with a crest and the initials 'BB', 190g

R4 000–6 000

37

An assembled set of Georgian Old English pattern silver flatware, various makers, London, 1783–1840

comprising: eighteen dinner forks, eighteen tablespoons, eighteen dessert forks, eighteen dessert spoons, eighteen teaspoons and a ladle, all with various crests and initials to the terminals, 4000g all in (g1)

R20 000–25 000



34



35



36



37

part lot

38

An assembled set of George III silver Fiddle and Thread pattern cutlery, William Ealy & William Fearn, London, 1799–1815

comprising: twelve dinner forks, twelve dessert forks, twelve table spoons, twelve dessert spoons, twelve teaspoons, two basting spoons, 3215g *all in*; twelve dinner knives and twelve bread knives, CJ Vander Ltd, London 1960 and 1961; and four butter knives, various makers and dates, 215g *all in*, in an *associated* mahogany canteen (90)

R25 000–30 000

39

An assembled set of Georgian Fiddle, Thread and Shell pattern silver cutlery, various makers, London, 1813–1839

comprising: twelve dinner forks, twelve table spoons, twelve dessert forks, twelve dessert spoons, twelve teaspoons, a soup ladle, a pair of basting spoons, a pair of salad servers, a pair of sauce ladles, a pair of salt spoons, a mustard spoon, a sugar sifter and a pair of sugar tongs, 5810g *all in*; twelve dinner knives, London, maker's and date marks indistinct, *blades replaced*; six dessert forks, probably James le Bas, Dublin, 1822; and six Victorian dessert knives, Francis Higgins II, London, 1843 (96)

R30 000–35 000

PROVENANCE

Purchased by Mrs Beryl L Jardine from Friedlands Art Galleries, 26th February 1952.



38
part lot



39
part lot



40

40

A pair of George III silver wine coasters, Robert Gray & Sons, Glasgow, 1819

each with a shell and anthemion band between ovolo and gadrooned borders, the turned wooden base with a boss engraved with a crest and the motto 'TOUCH NOT THE CAT BUT A GLOVE', 13,8cm diameter (2)

R25 000–30 000

The crest and the motto are of the McPherson clan.



41

A pair of George IV silver entrée dishes and covers, Paul Storr, London, 1826 with Sheffield plate bases

rectangular, each cover surmounted by a demi-lion erect enclosed by a rope border, the body profusely moulded with flowerheads, foliage, c-scrolls and a bird, engraved with an armorial to one side, each dish with conforming rim and engraved with two crests, each base with reeded border, the sides applied with a pair of leaf-capped reeded handles, on four reeded scroll feet, numbered 1 and 3, 3905g of weighable silver, 34cm wide over handles (2)

R200 000–250 000

The crests and motto 'NOBILIS IRA' are of William Stuart (1798-1874), grandson of John, 3rd Earl of Bute.



detail



detail

42

A George IV silver-gilt goblet, John Bridge, London, 1828

the cup with everted rim, moulded in relief with a rondel of putti at various pursuits, the stem and base cast with a band of flowerheads, fruiting vine tendrils and bunches of grapes, 315g, 15,8cm high

R15 000–18 000

43

A George IV silver snuff box, unidentified maker IWG, London, 1828

rectangular engine-turned body, the hinged cover applied with a cartouche enclosing three grouse, applied shell-and-leaf thumbpiece, 155g, 8cm wide

R10 000–12 000

44

A William IV silver snuff box, Nathaniel Mills, Birmingham, 1834

rectangular, the engine-turned body with applied foliate thumbpiece, the hinged cover with a conforming cartouche engraved with the initials 'PL', gilt interior, 70g, 7cm wide

R6 000–8 000

45

A William IV silver snuff box, Nathaniel Mills, Birmingham, 1833

rectangular, with engine-turned body and reeded sides, the hinged cover with conforming vacant cartouche enclosed by foliate borders, gilt interior, 85g, 7,5cm wide

R6 000–8 000



42

46

A William IV silver-gilt vinaigrette, Nathaniel Mills, Birmingham, probably 1836

rectangular, the hinged cover moulded with a view of Kenilworth Castle, the engine-turned base with vacant reserve, the sides moulded with flowerheads and foliage, with hinged pierced grille, 28g, 3,7cm wide

R6 000–8 000

47

A Victorian silver vinaigrette, Nathaniel Mills, Birmingham, 1841

rectangular, the engine-turned body with reeded sides, the hinged cover engraved with the initials 'FC' within a cartouche, with moulded thumbpiece, the gilt interior with hinged foliate grille, 17,2g, 3,5cm wide; and a George IV silver vinaigrette, William Simpson, Birmingham, maker's mark used 1829-1840, rectangular, the engine-turned body with hinged cover centring a vacant cartouche enclosed by a floral border, gilt interior with hinged grille, 11,4g, 2,8cm wide (2)

R5 000–7 000



43



44



45



46



47

part lot

*48

A William IV three-piece silver tea service, Robert Garrard II, London, 1836

comprising: a teapot, hot water jug and two-handled sugar bowl, each engraved with bands of c-scrolls and shells, raised on a spreading foot and engraved with a crest, the teapot and hot water jug with ivory scroll handles and hinged covers with ivory turned finials, the two-handled sugar bowl with gilt interior, 1965g all in, the hot water jug 24cm high (3)

R15 000–18 000

49

A Victorian silver cream jug, James Charles Edington, London, 1838

urn-shaped, the body composed of lobed triangular sections, on a conforming circular spreading foot, leaf-capped and reeded double c-scroll handle, gilt interior, 275g, 15cm high

R3 000–4 000

50

A pair of Victorian silver sauceboats, John Samuel Hunt, London, 1845, retailed by Hunt & Roskell, late Storr, Mortimer & Hunt

each with acanthus, reed and ribbon borders, acanthus-leaf-capped c-scroll handle, raised on three conforming scroll feet, engraved with a *later* crest to both sides, with *later* Russian import marks, 1882-1898, stamped 2095, HUNT & ROSKELL LATE STORR MORTIMER AND HUNT, 1245g all in, 15,9cm high (2)

R50 000–60 000



48



49



50

51

**A Victorian silver claret jug,
John Angel II & George Angel,
London, 1845**

the tapering ovoid body with six foliate engraved facets, one engraved with the initial 'K', on a spreading hexagonal base on scroll feet, leaf-capped double c-scroll handle, the hinged cover with *associated* finial, *the cover with minor dents and a split*, 770g, 33cm high

R12 000–15 000

52

**A Victorian silver claret
jug, Charles Thomas Fox &
George Fox, London, 1851**

the bulbous body moulded on two sides with flame-shaped panel embellished with a pair of contesting dragons against a fretwork ground, the front with a further panel moulded with a scaly dragon and standard engraved with a crest, the handle modelled as a dragon, the cover with lizard finial, scroll thumbpiece and diaper borders, on a raised quatrefoil foot, 845g all in, 27cm high

R25 000–30 000

*53

**A Victorian silver teapot,
Robert Garrard II, London,
1856, retailed by Garrards,
Panton Street, London**

compressed pear-shaped, with alternating fluted bands engraved with lattice, flowerhead rondels and strapwork, leaf-capped c-scroll ivory handle, the domed cover with ivory finial, *stamped 'GARRARDS Panton Street LONDON' and '32'*, with age-related cracks to the ivory, later silver collars to the handle, 750g, 16cm high

R7 000–9 000



51



52



53



54

54

**A Victorian silver salver,
Henry Holland, London, 1874**

circular, with scalloped pierced and beaded rim, the centre engraved with the initials 'HAL', with engraved registration mark for 26 November 1867, 1640g, 40.5cm diameter

R7 000–9 000

55

**A Victorian silver claret jug,
Walter & John Barnard, London,
1878**

ovoid, the body profusely engraved with ferns and foliage part enclosing a reserve engraved with a crest, raised on a circular spreading foot, the scroll handle with conforming decoration, gilt interior and cover, 670g, 35cm high

R12 000–15 000

56

**A Victorian silver-mounted
and velvet-backed mirror,
Rosenthal, Jacob & Co, London,
1887**

the frame pierced with masks, grotesques, swans, baskets of fruit and scrolling foliage, bevelled mirror plate, formerly with easel-back support, relined, 60,5cm high

R10 000–12 000

57

**A Victorian silver card case,
Colen Hewer Cheshire,
Birmingham, 1880**

shaped rectangular, the front and reverse engraved with water birds, butterflies, bamboo, bullrushes and water lilies, 65g, 10cm long

R3 000–4 000

58

**A late Victorian silver two-
handled rose bowl, Elkington &
Co Ltd, Birmingham, 1892**

of lobed outline, profusely moulded in relief with c-scrolls and flowerheads enclosing a cartouche engraved with a crest and the motto 'BE THANKFUL' above a gadrooned and fluted border, raised on a circular foot, the sides applied with a pair of handles headed by griffons, 1255g, 23cm high

R15 000–20 000



55



56



57



58

59

A late Victorian silver rose bowl, Goldsmiths & Silversmiths Co (William Gibson & John Lawrence Langman), London, 1896

with scalloped rim, the body moulded with two cartouches, one engraved with 'XXV' enclosed by flowerheads, c-scrolls and foliage, on a conforming circular foot, *1260g, 20cm high*

R10 000–12 000

60

A pair of Victorian silver cream pails, Carrington & Co, London, 1898

cylindrical, each with pierced foliate sides and waisted heart-shaped thumbpiece engraved with a crest, with blue glass liner, *one liner replaced, 220g all in, 10cm high (2)*

R7 000–9 000

61

An Edwardian VII silver-mounted claret jug, Marples & Co, Birmingham, 1902

the ovoid glass body cut with flowers and arched printie panels above a stiff-leaf border, with double faceted neck, moulded handle and leaf-shaped spout, the hinged cover with scroll thumbpiece, *22cm high*

R5 000–7 000



59



60



61



62

62

An Edward VII silver-mounted claret jug, William Devenport, Birmingham, 1905

the spreading cylindrical body cut with diamond bands above a fluted border, with harp-shaped handle and mount engraved with flowers between wrigglework borders, the hinged cover with leaf-shaped thumbpiece, *24cm high*

R4 500–6 000

63

**A George V silver-gilt box,
Asprey & Co Ltd, Birmingham,
1913**

oval, the hinged engine-turned cover with
foliate border, *gilding worn*, 53,7g, 7,5cm wide

R4 000–6 000



63



64

64

**A silver two-handled rose
bowl, Harrods Stores Ltd
(Richard Burbridge), Dublin,
1914**

with reeded girdle and rim, stylised c-scroll
handles, on a spreading circular foot,
1285g, 38,5cm wide over handles

R12 000–15 000



65

65

**A George V six-piece silver
tea and coffee service, Adie
Brothers Ltd, London, 1927**

each engraved to the rim with a band of
foliate and stippled strapwork, with
leaf-scroll handles and swan-neck spout,
comprising: a teapot, coffee pot, a kettle-
on-stand with electroplate burner, a
covered sugar bowl, milk jug and a slop
bowl, *4265g all in*, the coffee pot 22,5cm high
(6)

R20 000–25 000

66

**A pair of George V silver
candlesticks, unidentified
maker N.S, Birmingham, 1929**

each tapering fluted column raised on a
stepped beaded and gadrooned square
base, detachable drip-pans, *900g all in*,
34,5cm high (2)

R12 000–15 000



66

67

A George VI silver wager cup, Birch & Gaydon, London, 1936

modelled as a female figure supporting a pivoting cup chased with foliage, gilt interior, 110g, 13,1cm high

R6 000–8 000



67



68

68

A George V silver hip flask, Walker & Hall, Sheffield, 1917

engraved with a crest and the motto 'CAVE ADSUM' and the initials 'WJ', the reverse with inscription, the detachable measure with gilt interior, 260g, 16cm high

R1 000–1 500

The crest and motto are of the Jardine family.

PROVENANCE

Major William Jardine (1867-1945)



69

69

A George VI pierced silver dish, Viner's Ltd, Sheffield, 1937

of floriform outline, the centre engraved with initials, raised on an oval foot, 505g, 29cm wide

R4 000–6 000



70

70

A George V silver platter, Elkington & Co Ltd, Birmingham, 1924

oval, with gadrooned and acanthus-leaf border, some wear, 2800g, 53,5cm wide

R15 000–18 000

71

Four George V silver underplates, Atkin Brothers, Sheffield, 1934

circular, engraved with a crest and the motto 'IN VERITATE TRIUMPHO'; 3080g all in, 25,8cm diameter (4)

R16 000–20 000



71

72

A George VI four-piece silver tea and coffee service, Viner's Ltd, Sheffield, 1940

compressed oval with canted corners, raised on four paw feet, with ebonised handles and finials, comprising: a teapot, coffee pot, covered milk jug and two-handed sugar bowl with *later* cover, 2305g all in, the coffee pot 24,5cm high; and a two-handed tray, Viner's Ltd, Sheffield, 1931, rectangular with rounded corners and moulded rim, 1780g, 53cm wide over handles (5)

R12 000–15 000



72

73

An Elizabeth II assembled set of 'Chippendale' pattern silver flatware, Elkington & Co, Sheffield, 1964, 1967 and 1968

comprising: eight soup spoons, eight fish knives, seven fish forks, eight dinner knives, eight dinner forks, eight bread knives, eight dessert spoons, eight dessert forks, eight coffee spoons and eight teaspoons, 3140g all in; and an associated fish fork (80)

R15 000–20 000



73

part lot

74

**A pair of William and Mary
walnut and caned chairs,
late 17th/early 18th century**

each arched moulded caned splat
flanked by ring-turned pillars headed
by a carved foliate and bird top rail,
later elm wood plank seat, conforming
carved front stretcher on scroll feet
joined by turned and block stretchers,
restorations, with two red fabric seat
cushions (2)

R12 000–15 000

75

**A set of six Queen Anne
walnut and marquetry
dining chairs, circa 1720**

each curvilinear back carved with foliate
cresting above a concaved vase-shaped
splat inlaid with urns and foliage, drop-
in seat, on square-section cabriole legs,
square-shaped feet joined by stretchers,
restorations (6)

R60 000–80 000

PROVENANCE

Purchased from Spink & Son, London,
1st June 1974.

This set was exhibited as item number 4
in the 'Spink 74 Exhibition'.

The set originally consisted of eight
chairs, one is in the Victoria & Albert
Museum. Museum number W.40-1-1953.
Gift of Mr Ronald A Lee through The
Art Fund.



74



75



76

**A Queen Anne walnut
featherbanded and
crossbanded chest-on-
stand, early 18th century**

the moulded top with two short
and three graduated long drawers,
crossbanded sides, the stand with
three drawers above a wavy apron, on
ring-turned baluster legs joined by a
wavy stretcher, on bun feet, *restorations,*
some veneer loss, 165cm high, 110cm wide,
56cm deep

R40 000–50 000

77

**An oak inlaid coffer,
probably Yorkshire, late
17th/early 18th century**

the rectangular triple panelled top enclosing a hinged glove compartment, the conforming front inlaid with lozenge-shaped motifs between carved stiles, the sides incised and carved with diamond-shaped panels, on *later* bracket feet, *restorations*, 78cm high, 110cm wide, 54cm deep

R8 000–10 000

78

**A carved oak dresser,
17th/18th century**

the moulded cornice above two shelves, with carved wave-shaped sides, the base with three drawers with mitred mouldings above a pair of cupboard doors, on stile feet, 185cm high, 147,5cm wide, 44,5cm deep

R15 000–20 000

79

**A George III oak settle, late
18th/early 19th century**

with five-fielded panelled back and downcurved arms, *later* riempie seat, on tapering legs and pad feet joined by a turned stretcher, 187cm long

R10 000–15 000



77



78

80

A George II carved parcel-gilt and gesso looking-glass, 18th century

the rectangular plate within a gadrooned, greek-key and foliate frame, the sides with tassle and rope border, the architectural cornice with shell and swag cresting, *the plate with losses and oxidisation, 112cm high, 75,5cm wide*

R40 000–50 000



80

81

A George II style mahogany wing-back armchair

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

R12 000–15 000

82

A George III mahogany and inlaid pembroke table, late 18th century

the inlaid cross-banded serpentine-shaped twin-flap top above a frieze drawer, on square-section tapering legs headed by shell paterae, with brass cappings and castors, *74cm high, 101,5cm wide open, 76,5cm deep*

R20 000–25 000



82

83

A George III mahogany night table

the rectangular galleried top with pierced carrying handles above a pair of cupboard doors and a drawer with *later* lined interior, on square-section tapering legs on castors, 78cm high, 53cm wide, 48,5cm deep

R10 000–12 000



83

84

A George III mahogany night table

the rounded rectangular galleried top with pierced carrying handles above a tambour cupboard and a drawer with *later* lined interior, on square-section tapering legs, 78cm high, 49cm wide, 43cm deep

R7 000–9 000



84

85

A George III mahogany 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

R25 000–30 000



85

86

A George III mahogany, crossbanded and inlaid bow-fronted sideboard

the shaped top above a drawer with a napery drawer below flanked by a cellaret drawer and a pair of drawers, on square-section tapering legs and spade feet, *restorations*, 96,5cm high, 134cm wide, 67cm deep

R20 000–25 000

87

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*

R12 000–15 000

88

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

89

A George III mahogany and inlaid longcase clock, early 19th century

the 33cm dial with silvered chapter ring, Roman numerals, subsidiary seconds and date dials, engraved centre with pierced hands, spandrels to the corners, the arch with a foliate face and flanked by dolphin spandrels, the arched hood with brass eagle finials above pierced lattice cresting with columns below, with arched trunk door, on outset feet, 235cm high

R20 000–25 000



89

90

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

R6 000–8 000

91

A George III style mahogany sideboard by S & H Jewell

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 plaque, inscribed 131 & 132 High Holborn, London, WC, 94cm high, 182cm wide, 65cm deep

R15 000–20 000

92

A George III mahogany circular tilt-top dining table

the top with four panels, reeded edge, on a leaf-carved pedestal, on four fluted legs, brass paw cappings with brass castors, 71,5cm high, 146cm diameter

R20 000–25 000

93

A pair of Regency mahogany and brass-inlaid side chairs

each rope-carved top rail above a panelled mid-rail carved with foliate motifs, caned seat on sabre legs (2)

R4 000–6 000

91



92



93



94

**A Regency mahogany
secretaire bookcase**

the broken swan pediment above a pair of lancet astragal glazed doors enclosing two adjustable shelves, the lower half with secretaire drawer fitted with small drawers and pigeon holes above a pair of panelled cupboard doors enclosing two shelves, on tapering feet, 236,5cm high, 103cm wide, 54cm deep

R50 000–70 000

95

**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

R2 500–3 000

96

**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

R3 000–4 000



94



97



97

**A pair of Regency style
giltwood two-light wall
sconces, 19th century**

each fluted and gadrooned torch-shaped column surmounted by an eagle with chain and tassel suspended from his beak, the S-shaped arms with acanthus-leaf terminals and later gilt-metal drip-pans, some wear to gilding, 55,5cm high (2)

R12 000–15 000

98

**A George IV rosewood
library table**

with rectangular top above a frieze set to the front and reverse with a real and dummy drawer, on octagonal end-supports carved with a border of flowerheads, with lotus leaf-carved socle, on a pair of trestle supports with leaf-carved feet and castors, 73,5cm high, 130cm wide, 65,5cm deep

R15 000–20 000



98



99

99

A George IV rosewood sofa table

the moulded rectangular top above a frieze drawer, the end supports joined by a turned stretcher, on trestle supports and carved paw feet, on castors, 73cm high, 142cm wide open, 66cm deep

R20 000–25 000

100

A late Regency mahogany library bergère

with caned back, sides and seat, on ring-turned baluster legs with brass cappings on porcelain castors, restorations

R25 000–30 000



100

101

A Victorian military oak and brass-bound chest-on-chest

the rectangular top above two short and one long drawer, the lower section with two long drawers, on turned feet, 108cm high, 99cm wide, 44,5cm deep

R30 000–40 000



101

102

A Victorian rosewood drum-top library table

the circular top with green gilt-tooled leather inset and gadrooned border above an arrangement of four real and four dummy frieze drawers, on an associated baluster-turned pillar with carved socle, on three leaf-carved cabriole legs, with brass castors, restorations, 80,5cm high, 128cm diameter

R30 000–40 000



102



103



104



105

103

A Victorian mahogany pedestal desk

the rectangular moulded top with gilt-tooled green leather writing surface above three frieze drawers, with three graduated drawers to each pedestal, on a moulded plinth base with castors, *74cm high, 152cm wide, 78,5cm deep*

R20 000–25 000

104

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*

R20 000–25 000

105

A set of mahogany metamorphic library steps, early 20th century

the rectangular twin panelled gilt-tooled green leather surface metamorphosing into four steps with leather-lined treads, *71cm high open, 70cm wide, 44cm deep*

R12 000–15 000

106

A mahogany stool

the rectangular padded seat on ring-turned tapering legs

R1 500–2 000

107

A mahogany twin-pedestal table, 19th century

the moulded rectangular top with rounded corners, on ring-turned baluster hipped legs with foliate brass cappings and castors, *one leaf later*, 74,5cm high, 258,5cm long fully extended, 122cm wide

R30 000–40 000

108

A set of ten George III style mahogany dining chairs, including a pair of armchairs, 19th/20th century

each with pierced and foliate-carved splat, drop-in seat, the seat rails and square-section legs carved with blind fret borders and joined by stretchers, *restorations and repairs* (10)

R15 000–20 000

109

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*

R6 000–8 000

110 No lot



107



108



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 13 October - 11.30am

**Continental and Oriental
Furniture, Ceramics, Silver
and Glass including
three Collections of Chinese Jade**

Lots 111–260

OPPOSITE

Lot 185 A 19th century Chinese carved cinnabar lacquer box and cover,
Qing Dynasty

111

**A Spanish iron-mounted
parcel-gilt bone and walnut
vargueño, 17th century, on
later stand**

the front and sides with cream velvet-lined iron mounts, the sides applied with iron carrying-handles, the fall-front with hasp lock and four bolts to the sides and enclosing an architectural interior fitted with thirteen drawers and a pair of cupboards, the *later* stand with a pair of Santiago shell lopers above turned baluster columns joined by a galleried stretcher on a trestle base, *minor restorations*, 148cm high, 113,5cm wide, 41cm deep

R100 000–120 000





112

A Dutch mahogany and ebonised longcase clock, late 18th/early 19th century

the 30,5cm gilt face signed *William Bramer Faecit Campen 1711*, with Roman numerals, silvered chapter ring, date aperture and phases of the moon, *later* foliate spandrels, pierced hands, striking on a double bell, the door with oval lenticle, on a plinth base, the bell top hood surmounted by a giltwood figure of Atlas flanked by a pair of trumpeting angels, on *later* block feet, *restorations*, 278cm high

R20 000–30 000

113

A Dutch oak draw-leaf table, late 18th/early 19th century

the rectangular crossbanded plank top above a moulded frieze with carved scalloped border, on block and ring-turned bulbous legs, block feet joined by stretchers, *with restorations*, 78cm high, 213,5cm long fully extended, 75cm wide

R20 000–30 000



114

An assembled part set of Dutch-decorated Leeds creamware, circa 1775–1780

each painted in iron-red, green and yellow with a commemorative double portrait of Prince William V and Princess Frederica Sophia Wilhelmina of Orange flanking an orange tree, comprising: a teapot with branch-form handle, a two-handled covered sugar bowl, a milk jug, six plates with wavy borders numbered 1-6 with inscription, six tea bowls, six saucers and four smaller tea bowls, *chips, cracks, repairs, some loss, the teapot 9,5cm high (25)*

R50 000–70 000

115

A pair of Helena Wolfsohn vases and covers, Dresden, late 19th century

after the Meissen model by Michel Victor Acier, of urn form with angular upright handles, painted with two figural harbourside scenes within a gilt-line foliate cartouche against a dark blue ground, raised on a circular socle and square base, the pierced covers with wreath-and-ribbon finial, *one finial restored, underglaze-blue mark, 30cm high (2)*

R8 000–10 000

116

A Samson famille rose bowl, Paris, 19th century

painted in the Chinese palette with sprays of flowerheads, the rims with spearhead borders in iron-red and gilt, the exterior similarly decorated with cell-diaper borders and gilt rims, *pseudo Chinese mark, 12,3cm high, 28,5cm diameter*

R6 000–8 000



114



115



116



117

117

**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 200–1 500

118

**A singing nightingale
automaton, 19th century**

the nightingale on a brass perch inside
a birdcage with *later* carpeted base,
the circular base moulded in relief with
acanthus-leaf and c-scroll motifs, the
mechanism with three settings, on
three *later* feet, with carrying-handle,
the bird with some distress, 51,5cm high

R10 000–12 000

119

**A pair of Italian walnut and
marquetry comodini, in
the manner of Maggiolini,
18th/19th century**

each with rectangular top above a
cupboard enclosing a shelf, on square-
section tapering legs, *restorations*, 78cm
high, 55,5cm wide, 39cm deep (2)

R60 000–70 000



118



119



120

120
A Louis XVI/Transitional style marble-topped kingwood, parquetry and marquetrie gilt-metal mounted commode, early 20th century

the rectangular serpentine mottled grey and cream marble top above three frieze drawers with a pair of conforming drawers below, inlaid with a marquetrie panel with an urn, a basket of fruit and ribbons, canted corners on cabriole legs with brass paw sabot feet, *the marble top restored, 86cm high, 117,5cm wide, 58,5cm deep*

R12 000–15 000

PROVENANCE

Miss Hilda Holt
 The Contents of Nederberg, Cape Town, 19th and 20th April 1982, lot 27.



121

121
A Louis XV style walnut and marquetrie desk, late 19th/early 20th century

the gilt-metal-mounted serpentine top inset with a gilt-tooled brown leather writing surface enclosed by masks and satyrs above a frieze drawer, on cabriole legs, the feet with sabot mounts, *72,5cm high, 136,5cm wide, 70cm deep*

R15 000–18 000

122
An Italian ebonised and bone-inlaid Savonarola armchair, 19th century

the shaped arched back inlaid with a profile bust of a monk flanked by masks, wings and leafy scrolls, square-section arms, curved side supports, solid seat, on conforming X-frame base, *some bone loss*

R4 000–6 000



122



123

123

A pair of Austro-Hungarian silver Sabbath candlesticks, Hermann Südfeld, Vienna, 1872-1922, .800 standard

each of baluster outline, engraved with foliate motifs and initials, *loaded, 32,5cm high (2)*

R30 000-40 000

124

A pair of silver-plate Sabbath candlesticks

each of baluster outline, applied with foliage, the base with lattice and shell borders on four scroll feet, *30cm high (2)*

R10 000-12 000



124

125

A pair of Russo-Polish Sabbath candlesticks, Izrael Szekman, St Petersburg, 1882-1899

each triple knopped stem moulded in relief with flowerheads, berries and foliage, to a stepped domed foot raised on four pierced vine feet, *the sconces with dents, wear and oxidisation, 1085g all in, 39cm high*

R20 000-25 000



125

126

A Russian silver and niello beaker, assay master AK, Moscow, 1842

engraved with a rondel of the statue of Peter the Great in St Petersburg, the reverse with an architectural view enclosed by a foliate ground, *dents and gilding worn*, 130g, 8,8cm high

R10 000–12 000

127

A Russian silver Fiddle Pattern soup ladle, Gustav Alexander Sohlman, assay master Ivan Yefimovich Yevstigneyev, St Petersburg, 1883

bowl with minor dents, 140g

R4 000–6 000

128 No lot

129

A Russian silver tankard, 1908–1926

modelled in relief with a troika, the harp-shaped handle moulded with stylised foliage, silver-gilt interior, 210g, 13,2cm high

R5 000–7 000



126



127



129



130



131

130

An Austrian silver-gilt cigarette case, Vienna, post 1922, .900 standard

rectangular, with engine-turned decoration, hinged cover with foliate borders, with gilt oval cartouche engraved with 'W', gilt interior, stamped 145, 150g all in, 10,3cm wide

R3 000–4 000

131

A Danish silver teapot, Frederik Vilhelm Albertus Gundorph, (1825 - 1894), Assens

ovoid, with dragon-headed spout, leaf-capped handle, on a circular foot, the hinged cover with rose-head and leaf finial, 440g all in, 13cm high

R8 000–10 000

132

A Dutch silver cruet in the form of a pheasant, Gebr Niekerk, Groningen, 1923, .833 standard

realistically modelled with inset glass eyes, detachable head, pierced detachable inner cover, 330g, 17cm high, 42,5cm wide

R7 000–9 000

*133

A pair of French novelty silver-plate and ivory newspaper clips, early 20th century

one engraved 'MADAME', the other 'MONSIEUR' (2)

R1 500–2 000



132



133



134

134

A pair of Danish silver candlesticks, Gran & Laglye, 1928

the body lightly hammered with beaded borders, the circular dish on three conforming feet, the centre applied with a shaped cylindrical stem moulded in relief with a band of stylised leaves, with detachable flowerhead sconce, 445g all in, 15cm high (2)

R6 000–8 000



135

A Georg Jensen silver tea and coffee service, designed in 1933 by Johan Rohde, post 1945, number 787

comprising: a two-handled tray, teapot, coffee pot, hot water jug, covered sugar bowl and milk jug, each with hammered surface, the teapot, coffee pot and hot water jug with shortened spouts and ebony handles, *stamped Georg Jensen, maker's design mark for Johan Rohde, number 787, 4040g all in, the tray 52,5cm wide over handles, the hot water jug 17cm high (6)*

R150 000–200 000

LITERATURE

cf. Janet Drucker. (1997) Georg Jensen: A Tradition of Splendid Silver, Atglen, PA: Schiffer. Page 194

136

A Georg Jensen Continental (Antik) pattern assembled set of silver cutlery, designed by Georg Jensen in 1906, various dates

comprising: twelve hors d'oeuvres knives, twelve hors d'oeuvres forks, twelve soup spoons, twelve fish knives, twelve fish forks, twelve dinner knives, twelve dinner forks, twelve butter knives, twelve cheese knives, fifteen dessert spoons, fourteen dessert forks, twelve cake forks, twelve teaspoons, twelve coffee spoons, a bottle opener, two cream spoons, four serving spoons in sizes, a cake fork and lifter, a meat fork, a pair of serving forks, two ladles in sizes, six salt spoons, four salts, one serving spoon engraved 'A.P. 10.4.27', 6180g all in (197)

R80 000–100 000

137

A French silver-plate tea and coffee service, designed by Jean Puiforcat in 1937, Puiforcat, 1940s

cylindrical with moulded double footrim, the sides applied with angular Brazilian rosewood ebonised handles, comprising: a teapot, coffee pot, covered sugar bowl and two-handled milk jug, the coffee pot 11cm high (4)

R30 000–40 000

LITERATURE

cf. Françoise de Bonneville. (1986) *Jean Puiforcat*, Paris: Éditions du Regard. Page 132, where a silver example is illustrated.



136
part lot



137

138

A German jasper, shagreen and silver-mounted cigarette box, M. Möckel, .830 standard, 1930s

rectangular, the hinged cover centred by a conforming collet-set jasper plaque enclosed by geometric panels of brown and cream shagreen, the bombé-shaped silver body raised on four square feet, *stamped maker's mark, 3,5cm high, 13,2cm wide*

R4 000–6 000

139

An Art Deco shagreen and silver triple-frame box

rectangular, the hinged cover in three sections each centred by a glazed compartment enclosing marbled paper, on four square-section feet, *stamped 'Bronze & Sterling, 240', 4,8cm high, 24,2cm wide*

R12 000–15 000

140

An Art Deco silver-mounted shagreen and gilt-metal cigarette case

hinged rectangular, inlaid with a cream-coloured shagreen band, with pink and blue triangular shagreen borders, *stamped '969', 10cm wide*

R3 000–4 000



138



139



140



141



142

*141

An Art Deco alligator, shagreen and ivory silver-mounted cigarette box

sarcophagus-shaped, the hinged cover inset with a rectangular ivory plaque enclosed by alternating triangular panels of shagreen and alligator, the sides applied with black alligator panels, on shallow bracket feet, *hallmarks worn, 7cm high, 17cm wide*

R7 000–9 000

*142

An Art Deco shagreen and ivory cigarette box

rectangular, the shagreen body with ivory borders, *7,2cm high, 19,7cm wide*

R6 000–8 000

143

**A Christofle silver-plate
sauce boat and ladle
designed by Christian
Fjerdingsstad (1891-1962)**

modelled as a stylised swan when
combined, raised on an oval foot, 5,5cm
high

R6 000-8 000

144

**A set of twelve Christofle
Malmaison pattern silver-
plated underplates**

each with stiff-leaf and beaded border,
30,5cm diameter; and a Christofle
silver-plated stand, with engine-turned
decoration, wooden base, on four
ebonised feet, 24cm diameter (13)

R12 000-15 000

145

**A silver and macassar-
mounted sauceboat, ladle
and stand, maker's mark 'K'**

the bulbous-shaped sauceboat with
macassar thumbpiece and hammered
interior, with double-lipped ladle and
shaped oval stand, stamped 'K S925 X',
690g all in, the sauceboat 11,5cm high, the
stand 21cm wide (3)

R6 000-8 000



143



144



145

146



147



148



part lot

146

**A pair of Danish silver dishes,
CC Hermann, mid 20th century**
each circular with beaded border, 415g all in,
17cm diameter (2)

R6 000–8 000

147

**A Danish sterling silver bowl,
designed by Sigvard Bernadotte
for Georg Jensen**

the centre with a stylised dahlia, engraved
'Sigvard', stamped Georg Jensen, Sterling, 990A,
280g, 17,5cm diameter

R4 000–6 000

148

**A Georg Jensen silver Acorn
pattern flatware service, mid
20th century, designed by
Johan Rohde in 1915**

comprising: eight soup spoons, eight fish knives,
eight fish forks, eight dinner forks, eight dinner
knives, eight dessert knives, eight dessert forks,
eight dessert spoons, seven coupe spoons and a
pair of butter knives, 2600g all in (73)

R55 000–60 000

149

**An assembled Royal Copenhagen
'Blue Fluted Plain' pattern dinner
service, 20th century**

comprising: eighteen coupes, eighteen coupe
plates, eighteen hors d'oeuvres plates, eighteen
dinner plates, eighteen side plates, four platters
in sizes, a sauceboat-on-stand, a circular bowl, a
pair of tureens and covers, eight butter dishes,
seventeen small saucers, nineteen coffee cups,
ten tea cups, thirty saucers, a coffee can, two
further tea cups and four saucers; a miscellaneous
group of Royal Copenhagen 'Blue Fluted Half
Lace' pattern wares, comprising: a tureen and
cover, an oval platter, a small dish, a sauceboat-
on-stand, two side plates, five tea cups, fourteen
saucers, underglaze-blue wave mark, green printed
factory mark and numerals, the largest platter 41cm
long; and four Villeroy & Boch blue and white
silver-plate mounted wine coasters (218)

R40 000–50 000



149
part lot

Lots 150-152 were part of a larger collection of Martin Brothers stonewares assembled at the end of 19th/early 20th century. See illustration from original log book.

150

A miniature Martin Brothers stoneware aquatic ewer, 1887

square with indented sides painted with grotesque fish amongst weeds, with shortened spout and loop handle, *inscribed 'Martin Bros, London & Southall, 3-1887', 9,5cm high*

R15 000–20 000

151

A miniature Martin Brothers stoneware aquatic ewer, 1887

the flattened ovoid body with elongated neck painted with grotesque fish, the side with loop handle, *inscribed 'Martin Bros, London & Southall, 3-1887', 11cm high*

R15 000–20 000

152

A miniature Martin Brothers stoneware aquatic bottle vase, 1907

painted with four grotesque fish, *inscribed 'Martin Bros, London & Southall, 4-1907', 10cm high*

R10 000–15 000



150



151



152

153

A Moorcroft Claremont pattern two-handled vase, designed in 1903

decorated with a border of toadstools in shades of pink and yellow against a mottled green and blue ground, raised on a circular foot, *restored, impressed mark and numerals and painted signature*, 26,2cm high

R10 000–15 000

154

A Louis Wain 'The Lucky Haw-Haw Cat' pottery spill vase, circa 1920

Painted in green, blue and red with black highlights, *signed 'Louis Wain, Made in England, Rd No 638314', maker's mark for 'Masonic Pottery Max Emanuel & Co', 13cm high*

R10 000–15 000

155

A Louis Wain 'The Lucky Futurist Cat' pottery spill vase, circa 1920

Painted in green, yellow, red and blue with black highlights, front right paw raised, *signed 'Louis Wain', printed and impressed 'Made in England', impressed 'Rd No 637134', painted maker's mark for 'Masonic Pottery Max Emanuel & Co', paper label, 13cm high*

R10 000–15 000

156

A pair of Clarice Cliff 'Original Bizarre' bottle vases

shape number 3, the ovoid bodies decorated with a band of triangles in blue, orange, green and yellow, *impressed '3', gilt painted factory mark, 29cm high (2)*

R10 000–15 000



153



156



154

155



158

157

A Clarice Cliff 'Fragrance' pattern plate

Painted with a stylised tree and orange and yellow flowers, *impressed numerals, black painted and printed factory mark, 25,5cm diameter*

R1 500–2 000

158

A Clarice Cliff 'Bizarre Garland' pattern vase

shape number 356, ovoid with ribbed neck, the shoulders painted with stylised flowers and foliage, *impressed '358', black-painted and printed factory mark, 20,2cm high*

R4 000–6 000

159

**A Luc Lanel for Christofle
dinanderie vase, circa 1925**

ovoid, gilt and bronze patinated metal,
with geometric motifs, 26,5cm high

R8 000–10 000

160

**A French *dinanderie* two-
handled vase and cover,
M Poincet, 1930s**

the front and reverse with a stylised
design of two ladies in 17th century
attire each holding a fan, the domed
base decorated with waves, the cover
with birds, the sides applied with
handles, headed by ball finials, *signed*
M. POINCET, 'MADE IN FRANCE'; dents,
oxidisation, 42,5cm high

R12 000–15 000

161

**An Art Deco palissandre
veneered and ebonised
table, 1930s**

the rectangular top with rounded
corners above a frieze drawer flanked
by open sides and raised on carved
ovoid shaped supports, on tapering
fluted legs and stop feet, 73cm high,
115,5cm wide, 58cm deep

R15 000–20 000



159



160



161



162

162

**Goldscheider 'Revue' figural group,
designed by Stefan Dakon (1904–1992)**

modelled as a pair of dancing girls, with yellow collars and anklets, each lifting her petal-shaped hem and posing barefoot on a lozenge-shaped base, restorations, impressed 'Dakon', the base with painted factory mark, signed with the initials 'SD', impressed '5612 133 4 03', 37,5cm high

R30 000–40 000



163

163

**An Art Deco silver-plate and shagreen
centrepiece**

the circular stepped dish raised on three angular supports enclosing a stepped cylinder with bands of shagreen, to a conforming part-beaded base centred by an ebonised ball, oxidisation, 35,5cm high

R15 000–20 000

164

**An Art Deco 'Ric and Rac'
painted chrome table light**

the circular frosted globe flanked by Ric,
the fox terrier, and Rac, the Scottish terrier,
wearing red collars, on a shaped plinth
raised on four tubular feet, *14,5cm high*

R4 000–6 000

165

**A Breitling chrome easel-
back mirror**

with rectangular mirror plate, the easel
support in the form of a Spitfire aircraft,
the outer frame stamped 'BREITLING';
28,5cm high

R3 000–5 000

166

**A Bakelite musical trinket
box, 1930s**

the cylindrical russet body of ribbed
outline, raised on three ebonised ovoid
feet with brass caps, the cover with
ovoid finial, *11cm high*; five bakelite
boxes, in shades of caramel, olive green,
fire engine red and agate, with ribbed
sides, black covers and bases, *the tallest
7,7cm high*; and two further examples,
one with smooth toffee-coloured body,
the other with ribbed dark olive green
body, with cream covers and bases, *the
taller 7,8cm high* (8)

R15 000–18 000



164



165



166

167

A Clément Massier lustre vase, late 19th/early 20th century

of double gourd form, the iridescent craquelure body decorated with stylised flowers and foliage, *signed 'M CLEMENT MASSIER GOLFE-JUAN (am), impressed maker's mark, 36,5cm high*

R25 000–35 000



167

168

Five Vetri Della Arte (Vedar) goblets, circa 1925

each enamelled with a frieze of winged putti playing with garlands of flowers, *engraved 'Vedar' and with Roman numerals, 19cm high (5)*

R6 000–8 000



168

169

A René Lalique 'Poissons' glass dish, designed 1931

the opalescent glass dish moulded with radiating fish centred by bubbles, *moulded signature 'R.LALIQUE', 29cm diameter*

R4 000–6 000



169

170

A René Lalique 'Dahlia' flacon, introduced 1931

flacon number 3, frosted and heightened with blue staining, *engraved 'R. LALIQUE FRANCE', 13cm high*

R4 000–5 000



170

171

An assembled set of twelve Czechoslovakian intaglio glass and gilt-metal mounted place-card holders, 1920s

each varicoloured engraved glass drop set to a gilt-metal mount, eight engraved with a putto blowing bubbles, four with a maiden picking a flower, *some oxidisation*, 7,4cm high (12)

R4 000–6 000

172

A Barovier & Co glass coupe and a pair of candlesticks, Ecole Barovier for Vetreria Artistica, 1930s

each clear and white opaque glass fluted body with applied gold foil, pincerd rims and moulded with bunches of grapes, *the coupe 15,4cm high, the candlesticks, 10,8cm high* (3)

R15 000–20 000

173

Three Venetian glass candlesticks, Salviati, 1950s

each with ruby-red base and sconce, the stem in the form of a clear glass dolphin, with gold foil inclusions, *in sizes, the tallest 19,5cm* (3)

R2 000–3 000

174

A Barovier & Toso glass figure of a woman, 1950s

the opalescent standing figure carrying a basket of three fish, on a square base, with gold foil inclusions to her hair, belt and the base, *the fish reglued, traces of paper label, 32cm high*

R3 000–4 000



172



173



175

175

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

tapering cylindrical, with alternating zigzag panels of grey, rust and transparent *bullcante* glass, 29,5cm high

R25 000–30 000

176

A Barovier & Toso Murano 'Cordonato d'Oro' gold leaf glass bowl, 1960s

shell-shaped, with blue and gold *graffito* interior, the exterior with white *diafano*, 8cm high

R4 000–6 000

177

A Japanese boxwood three-case inro, Meiji Period (1868–1912)

carved with a figure leading a buffalo before a pine tree, the reverse with the same figure seated before a waterfall, swirling clouds to the top and base, *lacking cord, 7,9cm high*

R5 000–7 000

178

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

ovoid, each finely incised in *shibuichi*, gilt and copper, with an *onagadori* (phoenix chicken) perched on a gnarled flowering peony, his long tail trailing down the length of the vase, *signed, 10,7cm high (2)*

R6 000–8 000

179

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

each of flattened ovoid form, decorated with irises and chrysanthemums beneath a blossoming tree, the reverse decorated with smaller irises against a midnight-blue ground, *small repairs, impressed Ki or Moku, unknown maker or retailer, 12cm high (2)*

R10 000–12 000

180

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

ovoid, decorated with dragonflies, rushes, lilies and other flowers against a turquoise and white ground, *minute spots of discolouration, impressed maker's mark possibly Takeuchi Seikurō, 12cm high*

R6 000–8 000



178



179



180



181

part lot



182



183



184

181

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

the bulbous body with elongated neck, decorated with a writhing three-clawed dragon against a black ground, *impressed maker's mark*, 15,2cm high; and another, Ota Toshiro, Meiji Period (1868–1912), ovoid, decorated in ginbari with a writhing three-clawed green dragon against a midnight-blue ground, *impressed maker's mark*, *minor cracks and chips*, 15cm high (2)

R5 000–7 000

182

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

pear-shaped, with elongated neck, intricately decorated with wisteria, irises, lilies, chrysanthemums and other flowers against a midnight-blue ground, with lappet border to the neck and geometric design to the foot, *cracks*, *area of loss to the foot*, 26cm high

R5 000–7 000



185

183

A Japanese cloisonné enamel vase, Inaba, 1983

ovoid, decorated with alternating green and russet panels of dragons and hō-ō against a black ground beneath bands of flowers, birds and scrollwork, black interior, chrome rims, *black base with Inaba mark*, *includes original bill of sale dated 13 May 1983*, 13cm high

R6 000–8 000

184

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

Kraak style, the centre painted with flowerheads before a bridge, the broad rim painted with radiating panels of bamboo and peonies, 39cm diameter

R15 000–20 000

185

A Chinese carved cinnabar lacquer box and cover, Qing Dynasty, 19th century

the circular body carved with alternating panels depicting cranes and deer before a landscape against a diaper ground enclosed by foliate scrolls, the rims with greek-key borders, the cover with a circular panel similarly carved, the black lacquer interior painted with gilt flowers, *some chipping and minor restoration to the rims*, 22,5cm high

R20 000–30 000

PROVENANCE

Purchased by the current owner from Gallerie de Chine, Cape Town, 1975.

186

A Chinese bronze scholar's scroll weight, Qing Dynasty, 19th century

rectangular with scroll corners, applied with a handle in the form of a pair of contesting dragons above a beaded border enclosing panels of *chilong*, 27cm long

R8 000–10 000

187

A Siamese silver presentation box, early 20th century

the hinged cover and body moulded in relief with figural landscapes within shaped cartouches, enclosed within foliate and stiff-leaf borders, 530g, 8cm high, 17,5cm wide, flanked by a pair of silver lions, 245g all in, 7cm high, to a rectangular hardwood base, 28cm wide

R8 000–10 000

188

A Chinese Export silver cigarette case, maker's mark CLK for Lee Kam, late 19th/early 20th century

rectangular, the front moulded in relief with a sage and his attendant beneath a tree overlooking a fisherman before a bridge, with pavilions and a mountainous landscape in the distance, centred by a shield-shaped cartouche engraved with the initials 'MDM', the reverse with a three-clawed dragon holding a flaming pearl, gilt interior, inscribed *Dongtian*, 67,3g, 8,3cm long

R1 500–2 000



186



187



189

189
**An Indo-Tibetan thangka of
 Shadakshari Lokeshvara,
 19th century**

the *bodhisattva* seated in *vajrasana* on a lotus throne with his principal hands in *anjali mudra*, dressed in a dhoti, backed by a nimbus and aureole, flanked by *Shakyamuni* Buddha, *Amitābha* Buddha and various attendants, all amidst a green floral landscape, *pigment on leather*, 64cm high, 45cm wide

R30 000–40 000



190



191

190
A Chinese jade bangle

the stone of mottled green tone with grey inclusions, *approximate diameter 7,5cm*

R5 000–7 000

191
A Chinese jade bangle

carved with a pair of contesting dragons, the reverse with four characters, gilt highlights, the stone of mottled olive-green tone, *approximate diameter 7,5cm*

R6 000–8 000



192

192
**A Chinese amethyst and turquoise
 mala**

assembled with eighteen amethyst beads with two jade spacers, a large turquoise bead to the top and bottom attached to a carved red glass lozenge-shaped disc with a tassel, *36cm inner circumference*

R20 000–30 000

193 No lot

194



195



196



197



198



199



The following lots 194-202 were acquired by the current owner's mother in the 1930s.

194

**A Chinese Ding ware dish,
Northern Song Dynasty
(960-1127)**

the centre carved with a crane in flight enclosed by flowerheads, the rim with lotus and peony blooms beneath a greek-key border, unglazed rim, *some staining to the front, firing crack and small chip to the rim, 15cm diameter, with hardwood stand*

R5 000-7 000

195

**A Chinese Tz'u-chou type incense-
holder in the form of a boy astride
a pony, Qing Dynasty, Kangxi, 17th
century**

the boy holding a banner with inscription, unglazed base, on four bracket feet, *chips, 16,5cm high*

R15 000-20 000

196

**A Chinese turquoise-glazed bowl,
Qing Dynasty, Kangxi (1662-1722)**

with overall mottled glaze, raised on a circular unglazed foot, *glaze chips, 18cm diameter, with pierced hardwood stand*

R6 000-8 000

197

**A Chinese famille verte tea caddy,
Qing Dynasty, Kangxi (1662-1722)**

the ovoid ribbed body painted with a maiden and a scholar before a writing table, with pierced wooden cover, *underglaze-blue double-ring mark, 12,5cm high, with carved stand on five peach-headed feet*

R8 000-10 000

198

**A Chinese yellow-glazed figure of
a bird, Qing Dynasty, 18th century**

realistically modelled perched on a green domed base, *chip to footrim, 11cm high, with hardwood stand raised on four outset feet*

R4 000-6 000

199

A pair of Chinese Sancai-glazed boats, Qing Dynasty, 18th century

each realistically modelled with tiled roofs, the sides moulded with stylised lotus blooms, 11cm long, with a pair of pierced hardwood stands (2)

R12 000–15 000

200

A Chinese Dehua figure of Guanyin, Qing Dynasty, late 17th/early 18th century

the robed figure seated on a rocky plinth holding a small child on her lap with a scroll to one side, the front with a pair of young acolytes flanking a coiled dragon, *lacking vase from her right hand side, hairline cracks, some repairs*, 23,8cm high, with carved hardwood stand

R8 000–10 000

201

A Chinese blanc de chine libation cup, Qing Dynasty, 17th/18th century

moulded in relief with prunus blossom and a flowering branch, on a pierced base, with *later* metal mounts, swing-handle, raised on four hoof feet, 7,6cm high

R6 000–8 000

PROVENANCE

Bears the retail label for 'David Heller, Cape Town'



200



203



201



202

202

A Chinese famille rose box and cover, Qing Dynasty, Qianlong (1736–1795)

circular, the domed cover painted with a screened interior scene of a scholar, a maiden and an attendant enclosed by a border of lilies, peonies and foliage, *chip to the inner rim of the base, six-character red-glazed mark*, 5,5cm high, with carved wooden stand

R5 000–7 000

Various Properties

203

A Chinese famille rose dish, Qing Dynasty, Qianlong (1736–1796)

the centre painted with a spray of gilt flowers outlined in iron-red, enclosed by a border of pink lotus petals, the lightly barbed rim with further flowerheads, the petal-moulded reverse with celadon glaze, *some wear, minor enamel loss*, 20,8cm diameter

R15 000–20 000

PROVENANCE

Bears a label for 'D.M. & P. Manheim, 46 East 57th Street, New York City'

204

A Chinese famille-rose ewer and cover, Qing Dynasty, Qianlong (1736–1795)

Painted in the Mandarin palette, of flattened lobed outline, the front and reverse painted with figures at various pursuits enclosed by a diaper ground, the handle modelled in the form of a winged gilt dragon, the cover with peach-shaped gilt finial, raised on a quatrefoil base, 32,5cm high

R9 000–12 000



204

205

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

Ovoid, painted with a pair of maidens before a pavilion bringing refreshments to a horseman and his two attendants, with balustraded garden and rocky outcrop, the cover painted with a seated small boy, the cover restored, underglaze-blue double-ring mark, 33,5cm high

R6 000–8 000



205

206

A Chinese green and bronzed-glazed vase, Qing Dynasty, 19th century

Of baluster outline, the shoulder moulded in relief with a ruyi-head and greek-key motifs, the sides applied with a pair of boar's head handles, glazed in a dark celadon green-glaze with a sienna-coloured border, 32,5cm high

R6 000–8 000



206

207

A Chinese famille-rose and turquoise-ground bowl, Qing Dynasty, late 19th century

The exterior painted with a figure attending his buffalo observed by the immortal He Xiangyu surrounded by clouds and birds, the reverse with a temple, turquoise-glazed interior, iron-red spurious six-character Jiaqing mark, 8cm high

R3 000–4 000



207



208

208

**A Chinese blue and white
porcelain plaque, 20th century**

rectangular, painted with a pair of cranes
before a rocky outcrop with a fruit-laden tree
above, the right hand side with inscription,
*the rim with minor chipping, 55,2cm high, 32cm
wide, with brass-handled hardwood frame*

R20 000–30 000

209

**A Chinese flambé bottle vase,
Qing Dynasty, late 19th/early
20th century**

covered in a rich red glaze streaked with
purple thinning to a mushroom-coloured
rim, *two firing chips to the rim, the footrim with
chips, 43,5cm high*

R50 000–60 000

210

**Two Chinese flambé and copper
red glazed jars and covers, Qing
Dynasty, late 19th/early 20th
century**

each ovoid, one with copper-red glaze, the
neck rim suffused with purple streaking, *later
cover with restorations*, the other with deep
purple flambé glaze, with mushroom-glazed
rim, *later cover, each 32,8cm high (2)*

R40 000–60 000

211

**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 shoulders 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)*

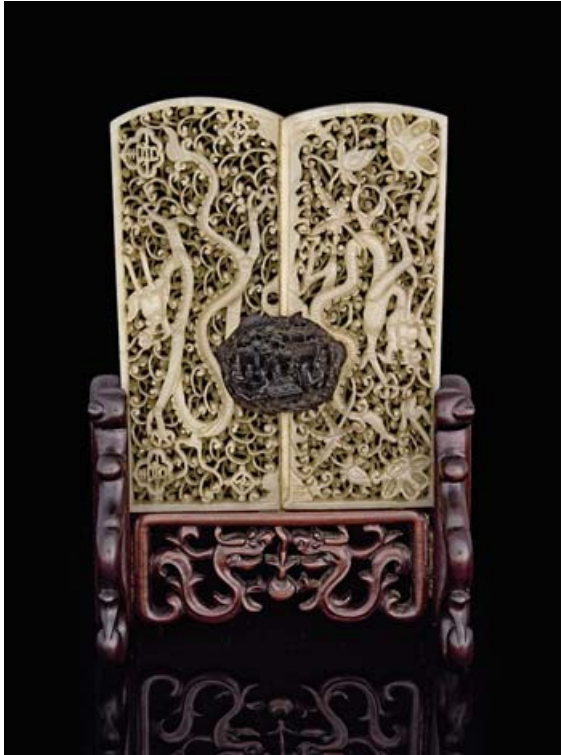
R12 000–15 000



209



210



212



213

The following lots 212-214 were acquired by the current owner's mother in the 1930s.

***212**

A Chinese tortoiseshell-mounted pierced jade table screen, Qing Dynasty, 18th/19th century

composed of a pair of arched panels carved with dragons, united by an oval-shaped tortoiseshell plaque carved with courtiers and their attendants before a pavilion, the stone of mottled grey and white tone, to a hardwood frame carved with a pair of dragons contesting a flaming pearl, *one panel reduced, 13,8cm high, 11cm wide*

R15 000–20 000

213

A Chinese celadon jade plaque, late 19th/early 20th century

rectangular, the front carved with a dragon, a *feng-hu* and flowers, the stone suffused with caramel tones, *5,4cm high, 8cm wide*, with carved wooden stand

R12 000–15 000



214

214

A Chinese pale lavender jade figure of a Buddha, 19th century

seated on a double lotus throne in *rajalilasana* before a flame, his wrists adorned with bangles, lightly draped in flowing robes with beaded necklace and elongated earlobes, the pale lavender stone with russet and pale green inclusions, with dark russet veining to the flame, *23cm high*

R15 000–20 000



215

215

A Chinese hardwood and pierced jade table screen, late 19th/early 20th century

the rectangular plaque carved with writhing dragons, set to a conforming stepped moulded frame with pierced side supports on arched trestle feet, the stone of mottled dark green tone, *28cm high, 19cm wide*

R6 000–8 000

Various Properties

216

A Chinese pale celadon jade carving of a cat playing with a bat, late 19th/early 20th century

the recumbent cat on a lotus leaf, the stone of even tone, *4,8cm wide*

R9 000–12 000

217

A Chinese carved pale celadon jade figure of a small boy, late 19th/early 20th century

the kneeling figure holding a lotus bloom, the stone of even tone, *drilled with four holes, 4,5cm high*

R4 000–6 000

218

A Chinese pale grey jade carving of a monkey, late 19th/early 20th century

the seated animal holding a fruiting branch, the stone of even pale grey tone, *some chipping, 4cm high*

R4 000–6 000

219

A Chinese pale celadon jade carving of a maiden, late 19th century

the standing figure holding a vase of *lingzhi*, the stone of an even white tone, *8cm high*

R4 000–6 000

220

A Chinese celadon jade carving of a boy and a swan, late 19th/early 20th century

the seated figure with his right hand resting on the swan's back, the mottled celadon stone with russet and apple-green inclusions, *7,5cm high*

R9 000–12 000

221

A Chinese pale celadon jade carving of Lu Dongbin, late 19th/early 20th century

the standing robed figure holding a fly-whisk, the stone of even tone with traces of white inclusions, *small chips, the base drilled with a hole, 9cm high*

R5 000–7 000

222

A Chinese carved celadon and grey jade figure of a small boy, early 20th century

the standing figure holding a lotus bloom, the stone of pale celadon tone with grey and russet inclusions, *7,5cm high*

R6 000–8 000

223

A Chinese carved celadon jade figure of a young boy, 20th century

the figure holding a lotus stem, the stone of pale celadon tone with russet inclusions to the base, *5,8cm high*

R4 000–6 000

224

A Chinese celadon jade carving of a monk, late 19th/early 20th century

the seated figure at prayer, the stone with russet veining and mottled grey inclusions, *9,5cm high*

R5 000–7 000

225

A Chinese pale celadon jade carving of a Lohan, late 19th/early 20th century

the seated figure holding a leaf in his right hand, the stone of mottled tone, *lacking two left-hand fingers, the base drilled, chipping, 12cm high*

R4 000–6 000

226

A Chinese carved pale celadon jade figure of a Lohan, late 19th/early 20th century

his robes incised with a greek-key border, his left hand holding a coin, the stone of even tone, *the base drilled, 9,5cm high*

R5 000–7 000

227

A Chinese mottled celadon jade carved brush pot, late 19th century

cylindrical, cut with the eight trigrams, raised on three scroll-carved feet, the celadon stone with russet veining, *the base probably later, 5,5cm high*

R6 000–8 000

216



217



218



219



220



221



222



223



224



225



226



227



*228

A Chinese carved celadon jade snuff bottle, late 19th/early 20th century

ovoid, with ivory stopper, the stone with pale russet inclusions to the side of the base, *6,7cm high*

R6 000–8 000

229

A Chinese carved celadon jade box, early 20th century

oblong, raised on a shallow foot rim, the stone with pale russet inclusions, *6cm wide*

R4 000–6 000

230

A Chinese carved celadon jade figure of a maiden and a bird, 20th century

the seated figure carved with a bird to her left shoulder and a string of prayer beads, the stone of mottled shades of green with russet inclusions, *10cm high*

R2 000–3 000

231

Four Chinese carved celadon jade cups and five metal-bound celadon jade saucers, early 20th century

each cup raised on a circular footrim, the rim of each saucer moulded with flowers and foliage, the stone of mottled celadon and russet tones, *three saucers with repairs, the saucers 7,8cm diameter (9)*

R4 000–6 000

232

A Chinese carved pale celadon jade miniature cup and saucer, early 20th century

the stone of mottled tone, with pale caramel and white inclusions, *the saucer 9cm diameter*

R3 000–4 000

233

A near pair of Chinese jade, rose quartz, agate and hardstone flowering trees, mid 20th century

each flower with glass bead stamens, each tree set to a rectangular jardinière raised on four block feet, *the taller 19,5cm high (2)*

R4 000–6 000

234

A Chinese carved soapstone figure of Budai, early 20th century

the seated figure reclining against a ribbon-tied sack, his right hand holding a *ruyi* sceptre, his robes carved with *ruyi* clouds, the pale brown stone with green overtone in parts, with russet highlights, *chips, 5,3cm high*

R3 000–4 000

Various Properties

235

A Chinese hardwood and celadon jade inlaid ruyi sceptre, late 19th century

the *ruyi* head inset with a celadon jade plaque carved with a pair of birds beneath a flowering prunus tree before a rocky outcrop, the arched stem with leaf-shaped terminal, *35cm long*

R5 000–7 000

236

A Chinese celadon jade archer's ring, 19th century

of plain cylindrical form, the stone with pale caramel inclusions, *2,4cm high*

R12 000–15 000

237

A Chinese lavender jade archer's ring, 19th century

carved with a fish against stylised waves, *staining, 2,3cm high*

R9 000–12 000

238

A celadon jade archer's ring, late 19th century

carved with panels of c-scrolls and bosses, the stone with pale grey and brown inclusions; a pale grey jade archer's ring, late 19th/early 20th century, carved with a pair of *chilongs*, *some staining*; and another, 20th century, mottled cream and brown hardstone, carved with scrolls, *the largest 2,5cm high (3)*

R12 000–15 000

Property of a Collector

The following lots 239-244 were acquired by the current owner's grandfather in the 1960s.

239

A Chinese mottled russet and celadon jade archer's ring, 19th century

minor chipping, 2cm high

R2 000–3 000

228



229



230



231
part lot



232



233



234



235



236



237



238



239



240

A Chinese carved celadon jade brush-rest, 19th century

shaped as a four-peaked mountain, the stone suffused with russet inclusions, *12,5cm wide*

R6 000–8 000

241

A miniature Chinese carved celadon jade archaistic vase, Zhi, 19th century

the shoulders carved in low relief with alternating *taotie* masks and rondels, raised on a spreading circular foot, the stone with pale grey inclusions, *minor chips, 6cm high*

R7 000–9 000

242

A miniature Chinese carved dark mottled green jade jar, 19th century

the ovoid body with tapering shoulders, raised on a low circular foot, the stone with grey and russet inclusions, *4,3cm high*

R4 000–6 000

243

A Chinese carved pale celadon jade bowl, 19th century

with flared sides resting on an indented foot, the stone with mottled grey and russet inclusions, *5,2cm high*

R12 000–15 000

244

A Chinese carved soapstone figure of Guan Yu, early 20th century

the standing figure holding his beard with his right hand, his sword visible in his left hand, his robe carved with clouds, his beard, sword and shoes heightened with black pigment, the stone of pale mottled green and brown tones, *17,2cm high*

R4 000–6 000

Property of a Collector

The following lots 245-250 were acquired by the current owner from 1980-1995.

245

A Chinese carved celadon jade handle, 19th/20th century

of pierced *ruyi*-head outline with scroll handles, carved with a rectangular panel of prunus blossom enclosed by flowerheads and foliage, the reverse with carved characters, the stone of pale mottled celadon tone, *12cm wide*

R10 000–15 000

246

A Chinese carved pale celadon jade brush washer, late 19th/early 20th century

leaf-shaped, raised on a carved flowerhead base, the pale celadon stone with russet inclusions, *9cm long*

R6 000–8 000

247

A Chinese carved pale celadon jade brush washer, late 19th/early 20th century

carved as a peach supported on a leafy branch, the stone of mottled grey and celadon tone with caramel inclusions, *9cm wide*, with hardwood stand raised on four feet

R6 000–8 000

248

A Chinese carved mottled brown hardstone brush washer, early 20th century

leaf-shaped, raised on a scrolling foliate branch, *10cm long*, with hardwood stand raised on four scroll feet

R4 000–6 000

249

A Chinese mottled brown and celadon jade carving of a fish, 20th century

of irregular outline, the reverse carved with stylised petals, *drilled with a hole to the top, 9,5cm long*

R5 000–7 000

250

A Chinese carved mottled green jade seal, 20th century

the square seal surmounted by a *chilong*, the stone with russet inclusions, *some staining, 4,5cm high*

R3 000–4 000



240



241



242



243



244



245



246



247



248



249



250

Various Properties

251

A Chinese hardwood altar table, Qing Dynasty, 19th century

the panelled top above a pierced frieze on moulded square-section legs with incurved feet, 86cm high, 224cm wide, 35,5cm deep

R25 000–35 000



252

A Chinese carved hardwood and hongmu altar table, Qing Dynasty, late 19th century

the rectangular three panelled top above a frieze carved with squirrels, berries and vines, on moulded legs and block feet, 84cm high, 117cm wide, 41cm deep

R20 000–25 000



253

A Chinese hardwood and marble-inlaid armchair, Qing Dynasty, late 19th century

the back set with a rectangular marble panel enclosed by carved bats and clouds, downcurved arms on scroll supports, serpentine solid panelled seat on cabriole legs and incurved feet joined by stretchers

R6 000–8 000



254

A Chinese hardwood four-drawer table, Qing Dynasty, late 19th century

the rectangular panelled top above a frieze set with four panelled drawers, conforming sides and reverse, on moulded square-section legs with scroll-carved block feet, restorations, 86cm high, 178cm wide, 74cm deep

R30 000–40 000



255

A Chinese hardwood display stand, early 20th century

the rectangular panelled top above a carved and pierced fruit and flowerhead frieze, with two stepped rectangular shelves below, on moulded legs with outset feet joined by stretchers, *73cm high, 41cm wide, 30,5cm deep*

R6 000–8 000

256

A nest of four Chinese hardwood tables, early 20th century

each with rectangular panelled top enclosed by a bamboo border above a carved and pierced frieze, on bamboo-shaped legs joined by three-quarter stretchers, *the tallest 73cm high, 51cm wide, 36cm deep (4)*

R9 000–12 000

257

A Chinese red lacquered and fruitwood desk, late 19th/early 20th century

the rectangular top above an arrangement of five drawers, on square-section tapering legs with incurved block feet, *handles later, 87,5cm high, 123,5cm wide, 52,5cm deep*

R15 000–20 000

258

A pair of Chinese red lacquered and fruitwood cupboards, late 19th/early 20th century

each with panelled doors enclosing a shelf and a secret compartment, on tapering square-section legs, *overall chipping to the lacquer, 186cm high, 115cm wide, 57cm deep (2)*

R25 000–30 000

259-260 No lots

257



258



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 13 October - 2.00pm

Jewellery

Lots 261 - 400

OPPOSITE
Lot 284 Diamond bow brooch

261

Russian commemorative enamel and diamond brooch, the workshop of August Frederik Hollming, late 19th/early 20th century

the ribbon with *later* green enamel, inscribed *АБРЕКЪ*, each ribbon-end with an anchor, suspending a collet-set pear-shaped diamond, *the back pin stamped 'A.H'*, *the collet frame bearing the Fabergé workshop mark*, 34mm wide; cased, *the case probably associated*

R12 000–15 000

NOTES

The *Abrek* was a Russian torpedo cruiser which operated in the Mediterranean Sea from 1899-1904.

262

Victorian 9ct gold locket

oval, the sides with engraved belt-shaped clasps opening to reveal eight oval-shaped glazed picture compartments, the reverse with engine-turned decoration, ring attachment, *length approximately 25mm*

R6 000–8 000

263

Victorian gold and diamond bangle

hinged and designed as a cuff with a ropetwist border, the button designed as a flowerhead claw-set to the centre with an old mine-cut diamond, the button-hole enclosed by rose-cut diamonds, *inner circumference approximately 180mm*, *fitted case by J. Hammon, London*

R20 000–25 000



264

Lady's diamond, sapphire and gold cocktail watch, A Barthelay, Paris

with quartz movement, square with canted corners, the champagne dial with Roman numerals, the bezel set with round brilliant-cut diamonds, with sapphire crown, each shoulder with two square-cut sapphires to an articulated diamond-set u-shaped link, to a double herringbone bracelet, terminating in sapphires with diamond-set foldover clasp, *diameter approximately 17mm*, *length approximately 150mm*

R15 000–20 000





265

265

Diamond, enamel and gem-set pendant/brooch, Carlo Giuliano, late 19th century

formerly a pendant, with *later* frame, set to the centre with a cushion-shaped old-cut diamond, to an openwork enamel frame with alternating stylised leaves and collet-set gems, within blue zigzag borders, blue enamel bale, *minor chips to enamel, maker's mark probably beneath the later frame, width approximately 40mm*

R15 000–20 000

266

Diamond single-stone ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 1.05 carats, the engraved shoulders with eight-cut diamonds, *size Q*

R45 000–48 000

268

267

Cameo bracelet

the seven oval plaques carved with Diana, Mars, Mercury, Jupiter, Venus, Saturn and Apollo, each representing a day of the week, *accompanied by a descriptive note from Giovanni Apa, Torre del Greco, Italy, length approximately 240mm*

R4 000–6 000

268

Victorian diamond brooch/pendant, 1890s

designed as a twelve-pointed star set throughout with circular old-cut diamonds weighing approximately 1.80 carats, *width approximately 30mm*

R6 000–8 000

269

269

Lady's diamond and gold wristwatch, Ebel, first quarter 20th century

the jewelled manual winding lever movement with compensation balance, the double-hinged case with circular silvered dial applied with Arabic numerals, the bezel set with eight-cut diamonds, the shoulders with lug handles, *lacking strap, the case stamped '14ct, 175079', diameter approximately 14mm*

R8 000–10 000



270
part lot



271

***270**

Angel skin coral necklace

composed of salmon-pink angel skin coral beads, measuring approximately 7.20mm, to a white gold ball clasp pavé-set with eight round brilliant-cut diamonds weighing approximately 0.40 carat in total, *length approximately 940mm*; and a pair of angel skin coral stud earrings, *post and butterfly fittings* (3)

R15 000–17 000

***271**

Angel skin coral and diamond dress ring

the collet-set salmon-pink angel skin coral cabochon enclosed by a border of gold c-scrolls highlighted by claw-set round brilliant-cut diamonds weighing approximately 0.40 carat, *size L½*

R15 000–17 000



272

272

9ct gold serpent bangle, Smith & Pepper, Birmingham, 1920s

the engraved serpent's head set with ruby eyes, its head resting on its tail, *maker's initials, inner circumference approximately 260mm*

R5 000–7 000

NOTES

Smith & Pepper was established by Charles Smith (1867-1933) and his uncle Edwin Pepper (1858-1935) in Birmingham in 1899. After going out of business in 1981 their premises at Vyse Street were left untouched, allowing the factory and buildings to be later acquired by the Birmingham City Council and converted into the Museum of the Jewellery Quarter.

***273**

Victorian carved coral bracelet, 19th century

the openwork central plaque carved with a cherub enclosed by leaves and berries, the sides with foliate links united by a tortoise and a dog, *some damage and repairs, length approximately 200mm*

R8 000–10 000



273

274

Unset round brilliant-cut diamond

weighing 1.067 carats

Accompanied by a report from DIA South Africa stating that stone number 14030929 weighing 1.067 carats is I in colour and VVS2 in clarity

R50 000–52 000

274



275

Diamond, pearl and garnet bangle

the hinged openwork frame pavé-set with opposing diamond and garnet borders with a central knife-edge bar claw-set with pearls and garnets, *inner circumference approximately 160mm*

R6 000–8 000

275



276

Ruby and diamond ring

claw-set to the centre with an oval ruby, flanked by two round brilliant-cut diamonds weighing approximately 0.70 carat, *size L*

R5 000–6 000

276



277

French gold-mounted glass box, Paris, late 18th century

circular, the rim mounts with bands of flowers and foliage, *diameter approximately 60mm*

R8 000–10 000

277



278

Cultured pearl necklace

composed of a single row of cultured pearls measuring approximately 7.50 to 8.00mm, to a gold and ruby ball pierced clasp, *length approximately 910mm*; and a pair of pearl stud earrings, *post and butterfly fittings (3)*

R6 000–8 000

278
part lot





279



280



281



282



279

Sapphire and diamond earrings

each collet-set oval-cut sapphire enclosed by a border of round brilliant-cut diamonds, *post and butterfly fittings*; the matching pendant with bale, with an *associated* white gold chain, *length approximately 420mm*; the sapphires weighing a total of approximately 4.52 carats, the diamonds weighing a total of approximately 1.16 carats (3)

R18 000–20 000

280

Diamond half eternity ring

channel-set with eight square-cut diamonds weighing approximately 1.00 carat, *size K½*

R8 000–10 000

281

Diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing approximately 1.53 carats, *size H½*

R95 000–100 000

282

Pair of diamond stud earrings

each tube-set with a round brilliant-cut diamond, weighing 0.68 and 0.76 carats respectively, *post and butterfly fittings* (2)

Accompanied by report number SA 2029515 from EGL Johannesburg stating that the round brilliant-cut diamond weighing 0.68 carats is F in colour and VVS1 in clarity

Accompanied by report number SA 20410191 from EGL Johannesburg stating that the round brilliant-cut diamond weighing 0.76 carats is G in colour and VVS2 in clarity

R50 000–52 000

283

Christian Dior paste brooch, 1960

designed as a stylised flower, the white metal frame claw-set with blue and white stones, *the reverse with applied maker's label and '1960'*, *length approximately 95mm*

R3 000–4 000



283

284

Diamond bow brooch

set with square-, baguette-, round brilliant- and eight-cut diamonds weighing approximately 7.90 carats, width approximately 55mm

R60 000–65 000



284

285

Edwardian black opal, diamond and ruby brooch

the open framework set to the centre with a black opal with green flash, the geometric frame millegrain-set with old-cut diamonds, highlighted with square-cut rubies, width approximately 42mm

R30 000–40 000



285

286

Diamond single-stone ring

claw-set to the centre with a marquise-cut diamond weighing 2.4903 carats, size M½

Accompanied by report number 1114250/4048 from EGL South Africa stating that the diamond weighing 2.4903 carats is G in colour and SI2 in clarity

R168 000–170 000



286

287

Sapphire, diamond and platinum dress ring

claw-set to the centre with an oval mixed-cut sapphire weighing approximately 6.23 carats, flanked by two pendeloque-shaped brilliant-cut diamonds weighing approximately 1.46 carats, size L

R55 000–60 000



287

288

Lady's diamond and white gold cocktail watch, Jaeger-LeCoultre, 1960s

manual back-wind lever movement, the circular silvered dial applied with baton markers and Arabic numerals, the bezel set with twenty round brilliant-cut diamonds, to a textured integrated bracelet with locking clasp, *the reverse stamped '646175A', diameter approximately 11mm, length approximately 150mm*

R10 000–12 000



288



289

289

Diamond, ruby and platinum double-clip brooch, 1950s

each opposing plaque designed as a bouquet of flowers and ribbons, set throughout with eight-, old- and baguette-cut diamonds weighing approximately 13 carats, two of the flowerheads embellished with cabochon rubies, *length approximately 70mm*

R50 000–55 000

290

Ruby and diamond ring, London, 1987

designed as a flowerhead, claw-set to the centre with an oval-cut ruby enclosed by ten claw-set round brilliant-cut diamonds weighing approximately 0.70 carat, *size J*

R10 000–12 000

291

Amber necklace

with graduated faceted beads, *length approximately 1140mm*

R3 000–5 000



290

292

Ruby and diamond pendant/brooch, 1960s

of stylised floral design, set with brilliant- and eight-cut diamonds weighing approximately 2.75 carats, the ribbons channel-set with square-cut natural and synthetic rubies, *width approximately 35mm*; and a white gold chain, *length approximately 600mm (2)*

R50 000–55 000

293

Cultured pearl necklace

composed of a double row of cultured pearls measuring approximately 6.90 to 7.20mm, to a stylised foliate clasp with textured gold leaves headed by claw-set cabochon garnet berries, *length of shortest row approximately 430mm*

R7 000–9 000



292 part lot



293



294

294

Diamond single-stone ring

claw-set with an old-cut diamond weighing approximately 2.09 carats, between ribbon shoulders, *size L½*

R50 000–55 000

295

Lady's diamond and platinum cocktail watch, 1930s

with manual nickel-lever movement, the square face with canted corners and silvered dial with Arabic numerals, flanked by fan-shaped shoulders millegrain-set with bands of eight-cut diamonds, the crown set with a diamond, to an adjustable fine woven chain and engraved closing clasp, *signed 'GF'*

R30 000–35 000

296

Sapphire and diamond ring

designed as a flowerhead, claw-set to the centre with an oval-cut sapphire, enclosed by twelve round brilliant-cut diamonds, *size 1*

R6 000–8 000

297

Unset round brilliant-cut diamond

weighing 1.5080 carats

Accompanied by report number 140600232/100617 from EGL South Africa stating that the diamond weighing 1.5080 carats is natural Light Fancy Yellow in colour and VVS2 in clarity

R30 000–35 000

298

Pair of diamond earrings

circular, pavé-set with round brilliant-cut diamonds weighing approximately 3.00 carats, *post and butterfly fittings (2)*

R18 000–20 000

299

Unset cushion-cut diamond

weighing 1.038 carats

Accompanied by a report from DIA South Africa stating that stone number 13090232 weighing 1.038 carats is O in colour and I1 in clarity

R7 000–9 000



295



296



297



300



298



300

Unset round brilliant-cut diamond

weighing 1.14 carats

Accompanied by GIA report number 5151224546 stating that the diamond weighing 1.14 carats is Natural Very Light Yellow-Green in colour and VS2 in clarity

R38 000–40 000

301

Yellow sapphire, diamond and bead necklace

the multiple strands united by a claw-set rectangular yellow sapphire, enclosed by pavé-set round brilliant-cut diamonds weighing approximately 1.10 carats, to a clasp set with white stones, *length approximately 460mm*

R12 000–15 000



301



302

Sapphire and diamond dress ring

the claw-set oval-cut sapphire weighing approximately 1.80 carats, enclosed by twelve eight-cut diamonds weighing approximately 0.25 carat, size O½

R6 000–8 000

303

Tanzanite and diamond pendant necklace

centring a cushion-cut tanzanite weighing 14.20 carats set to a frame of pavé brilliant-cut diamonds, to a bale collet-set with a princess-cut diamond weighing 0.405 carat, with a fine chain, length approximately 450mm

Accompanied by report number TC 61100146 from EGL South Africa stating that the natural Tanzanite weighing 14.20 carats is blue VIOLET in colour, intense in saturation, EC in clarity and B in finish.

Accompanied by report number 410498 from the Jewellery Council of South Africa stating that the diamond weighing 0.405 carat is SI1 in clarity and H in colour

R60 000–62 000

304

Tanzanite, diamond and platinum ring

claw-set to the centre with an emerald-cut tanzanite weighing 14.30 carats, the shoulders pavé-set with brilliant-cut diamonds weighing a total of approximately 0.33 carat, size M

Accompanied by report number TC 61200209 from EGL South Africa stating that the natural tanzanite weighing 14.30 carats is blue VIOLET in colour, vivid in saturation, EC in clarity and C in finish

R64 000–68 000

305

Lady's diamond and white gold cocktail watch, Omega, 1970s

the rectangular blue enamel dial with silver and enamel baton markers, enclosed by a border of claw-set round brilliant-cut diamonds, to a textured bracelet with adjustable Omega clasp, the dial chipped at 1 o'clock, length approximately 150mm

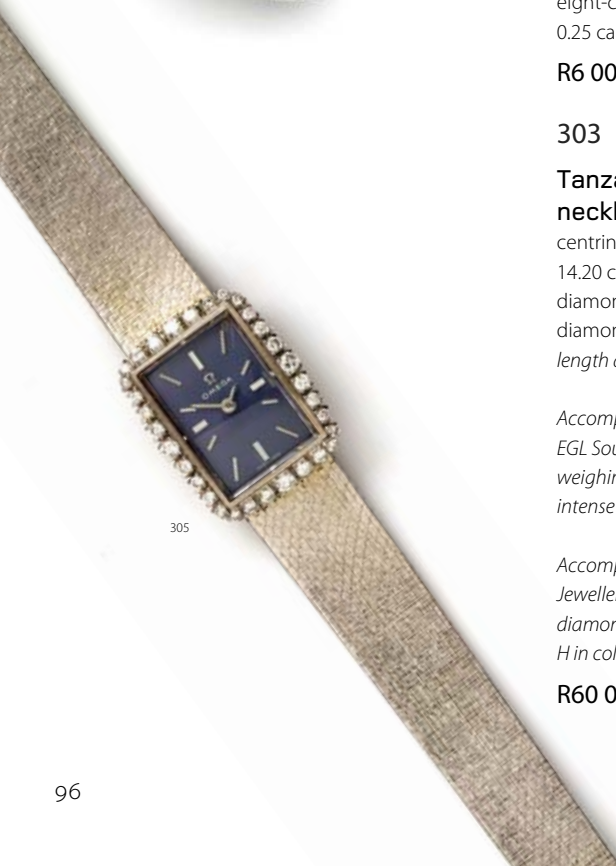
R20 000–25 000

306

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



307

Lapis lazuli and pearl necklace

composed of six strands, to a clasp collet-set with a cabochon lapis lazuli, the sides set with round brilliant-cut diamonds weighing approximately 0.40 carat, *length approximately 440mm*

R5 000–7 000



308

Diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing approximately 0.97 carat, to a textured band, *size K*

R35 000–40 000



309

Sapphire and diamond bangle

the hinged bangle pavé-set to the front with eight-cut diamonds and nine oval-cut sapphires weighing approximately 4.50 carats, *inner circumference approximately 160mm*

R15 000–20 000



310

Victorian lapis lazuli and pearl star-shaped brooch/pendant

the eight-rayed star set with half pearls, each alternating ray set to a knife-edge bar with collet-set cabochon lapis lazuli, the whole centred by a collet-set cabochon lapis lazuli, *detachable brooch fitting, width approximately 35mm*

R7 000–9 000



311

Pair of lapis lazuli and gold cufflinks

shaped rectangular to a T-bar connector, *length approximately 20mm (2)*

R5 000–7 000





312



313



314



315

312

9ct gold bracelet

composed of articulated crescent-shaped links, *length approximately 185mm*

R3 000–3 200

313

Pair of gold earrings, Cartier, 1994

each half-hoop earring composed of two rows of opposing hearts, *post and clip fittings, stamped 'C40864, Cartier, 1994'; and a ring, en suite, stamped '94861, Cartier, 1994', size N½ (3)*

R15 000–18 000

314

18ct rose gold bracelet

the articulated links of stylised floral and foliate form, *inner circumference approximately 180mm*

R35 000–40 000

315

18ct gold and ruby brooch, Rosas de Portugal, 1940s

composed of two opposing Cs joined by a band of calibre-cut rubies, with rectangular bombé sides, *stamped maker's mark, width approximately 55mm*

R6 000–8 000

316

A diamond and gold necklace, 1970s

composed of a double row of articulated box links heightened with a stylised flowerhead claw-set with five round brilliant-cut diamonds weighing approximately 0.75 carat, to a conforming chain, *length approximately 385mm*

R9 000–12 000

317

Freshwater pearl necklace

composed of two graduated rows of freshwater pearls measuring approximately 10.50 to 13.00mm, to a gold, ruby and pearl clasp in the form of a flowerhead, *length of shortest row approximately 450mm*

R20 000–25 000



318

318

Pearl, ruby and diamond dress ring, designed by W Meyer, Windhoek

designed as a flowerhead, claw-set with rubies and diamonds to a basket frame, *size J½*

R5 000–7 000

319

18ct gold bracelet

composed of six herringbone chains set to a circular clasp claw-set with red and blue stone flowerheads, the tassel terminal with blue stones, *length approximately 225mm*

R22 000–24 000

320

A ruby and diamond floral spray brooch, 1970s

each flowerhead claw-set with cabochon rubies and diamonds, the foliage and ribbons pavé-set with further round brilliant- and eight-cut diamonds, the diamonds weighing a total of approximately 1.50 to 1.70 carats, *length approximately 61mm*

R22 000–25 000



319



320



321

321

Emerald and diamond dress ring

claw-set to the centre with a brilliant-cut diamond weighing approximately 0.50 carat, enclosed by ten claw-set round emeralds, to a plain band, *size L½*

R6 500–7 000



322

322

Green diamond dress ring

claw-set to the centre with a cut-cornered rectangular modified brilliant-cut diamond weighing 4.65 carats, enclosed by claw-set diamonds, the shoulders and shank set with further diamonds, *size M½*

Accompanied by GIA report number 1142779834 stating that the diamond weighing 4.65 carats is fancy deep bluish green in colour, artificially irradiated and I2 in clarity

R40 000–45 000

323

Emerald and pearl necklace

the graduated carved emeralds interspersed with cultured pearls, to a white stone clasp, *length approximately 510mm*; and a bracelet, *en suite, length approximately 190mm (2)*

R15 000–20 000



323

324

Cultured pearl necklace with diopside and diamond pendant

claw-set to the centre with a diopside suspending a pearl, headed to the right by a tube-set round brilliant-cut diamond weighing approximately 0.45 carat, to a string of fifty cultured pearls measuring approximately 7.50mm, *length approximately 470mm*; and a pair of mabé pearl, diamond and diopside earclips, *en suite* (3)

R15 000–20 000

325

Sandawana emerald and diamond brooch, 1970s

the stylised bow claw-set with rectangular and square-cut emeralds, highlighted with claw-set round brilliant-cut diamonds in the form of flowerheads, *width approximately 66mm*

R20 000–22 000

326

Emerald and diamond dress ring, 1970s

in the form of a flowerhead, claw-set to the centre with an oval-cut emerald weighing approximately 0.80 carat, enclosed by claw-set round brilliant-cut diamonds weighing approximately 2.00 to 2.10 carats, to bifurcated shoulders, *size N*

R15 000–20 000

327

Emerald and diamond dress ring

designed as a flowerhead claw-set to the centre with an oval-cut emerald, enclosed by ten round brilliant-cut diamonds weighing approximately 1.05 carats, *size L½*

R10 000–12 000



324

325

326

327



328

328

Lady's diamond and gold cocktail watch, Rolex, 1950s

the seventeen jewel nickel-lever escapement stamped 'Rolex', the circular champagne-coloured dial with applied dot and baton markers, bezel-set with twelve round brilliant-cut diamonds, set to a double curb-link chain, with locking clasp, *the case stamped 'Genève Suisse Rolex 18K07500, diameter approximately 12mm, length approximately 150mm*

R12 000–15 000



329

329

Diamond single stone ring

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

R45 000–50 000



331

330

Diamond and gold bangle, Charles Greig

the hinged bangle with a two-tone front pierced with a zigzag design with tube-set round brilliant- and eight-cut diamonds weighing approximately 7.20 carats, *inner circumference approximately 175mm*

R50 000–60 000



330



332

331

Edwardian diamond, seed pearl and platinum brooch

octagonal, with a circular lattice-work frame set to the centre with an old-cut diamond, enclosed by seed pearls and old- and rose-cut diamonds, *one stone lacking, width approximately 28mm*

R7 000–9 000

332

Marquise-cut diamond pendant

weighing 2.8330 carats set to an 18ct gold mount, *length approximately 36mm*

Accompanied by report number 140702679/520976 from EGL South Africa stating that the diamond weighing 2.8330 carats is R in colour and VVS2 in clarity

R90 000–95 000

333



334



335



337



333

Diamond enhancer

designed as a flowerhead, claw-set with round brilliant-, marquise- and eight-cut diamonds weighing approximately 2.50 carats, *width approximately 30mm*

R12 000–15 000

334

Pair of pearl and diamond earrings

set to the centre with a pearl within a surround of claw-set old-cut diamonds weighing approximately 1.60 carats, *post and butterfly fittings (2)*

R4 000–5 000

335

Diamond brooch, 1950s

rosette-shaped, millegrain-set with eight- and brilliant-cut diamonds, *width approximately 35mm*

R8 000–10 000

336

18ct gold curb-link chain

composed of alternating yellow and white gold textured links, *length approximately 415g*

R14 000–16 000

337

Cultured pearl necklace

composed of four rows of cultured pearls measuring approximately 5.50 to 6.00mm, to a gold and diamond foliate clasp highlighted with ten brilliant-cut diamonds weighing approximately 0.40 carat, *length of shortest row approximately 265mm*

R6 000–8 000

336



338



338

Diamond ring

collet-set to the centre with a pear-shaped diamond weighing 1.1800 carats, enclosed by pavé-set round brilliant-cut diamonds weighing approximately 3.00 carats, *size L*

Accompanied by report number 130902191/95735 from EGL South Africa stating that the diamond weighing 1.1800 carats is I in colour and VS2 in clarity

R40 000–42 000

339

Diamond bangle

the hinged rectangular tapering bangle claw-set to the top with five diamonds weighing approximately 0.35 carat, *width approximately 60mm*

R5 000–7 000

340

Diamond line bracelet

the articulated bracelet box-set with round brilliant-cut diamonds weighing approximately 0.85 carat, *length approximately 187mm*

R5 000–7 000

342



340

341

341

Tourmaline line bracelet

the articulated bracelet box-collet-set with square-cut tourmalines, with textured sides, *length approximately 174mm*

R22 000–25 000

342

Diamond single-stone ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.85 carat, enclosed by a pierced oval frame, *size H*

R14 000–16 000

343

Lady's gold watch, Movado, 1970s

manual winding lever movement, the rounded rectangular gold dial applied with baton markers, with integrated textured woven strap and sliding clasp stamped '59085', *width approximately 14mm, length approximately 160mm*

R10 000–12 000

343



344



344

Cultured pearl bracelet, designed by W Meyer, Windhoek

with three rows of cultured pearls measuring approximately 3.80 to 4.20mm strung in a floral design, to a textured gold clasp collet-set with an emerald-cut tourmaline weighing approximately 2.50 carats, *length approximately 180mm*

R10 000–15 000

345



345

Tourmaline dress ring

collet-set with a rectangular step-cut tourmaline weighing approximately 7.45 carats, *size L½*

R15 000–20 000

346



346

Pair of gold coin cufflinks

each collet-set with an 1894 Kruger 1 pond gold coin to a T-bar connector, *diameter approximately 23mm (2)*

R9 000–12 000

347 part lot



347

Cultured pearl and tourmaline necklace

composed of a single strand of cultured pearls measuring approximately 7.00mm, set to a rectangular step-cut tourmaline weighing approximately 6.50 carats, *length approximately 760mm*; and a pair of pearl stud earrings, *post and butterfly fittings (3)*

R20 000–25 000

348

**Diamond and platinum
single-stone ring**

claw-set with a round brilliant-cut diamond weighing approximately 1.04 carats, *size 1½*; and a platinum wedding band, *size 1½* (2)

R80 000–85 000



348 part lot

349

Diamond and gold bracelet

composed of two claw-set round brilliant-cut diamonds weighing approximately 0.20 carat, set to a herringbone chain, *length approximately 195mm*

R7 000–9 000



349

351

350

Pair of mabé pearl earrings

each collet-set to a stepped tri-colour gold border, *post and clip fittings* (2)

R9 000–12 000



350

351

**Pair of diamond and
gold earclips, Vendorafa
Lombardi, Valenza, 1960s**

each of foliate design, the textured leaves highlighted with five round brilliant-cut diamonds weighing approximately 0.50 carat, *applied maker's mark, clip fittings* (2)

R7 000–9 000



352

**Diamond and gold brooch,
1960s**

designed as a flowerhead with textured leaves and highlighted with twelve claw-set brilliant-cut diamonds, weighing approximately 0.75 carat, *French assay marks, width approximately 40mm*

R10 000–12 000



352

353

**15ct gold figaro-link muff
chain**

length approximately 1640mm

R7 000–9 000

353

354

Diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing approximately 4.50 to 5.00 carats, size P

R100 000–110 000



355

Pair of diamond earclips

of oblong outline, collet-set to the centre with pear-shaped diamonds weighing approximately 0.75 carat, enclosed by pavé-set round brilliant-cut diamonds weighing approximately 2.00 carats, clip fittings (2)

R15 000–17 000



356

Lady's diamond, ruby and gold cocktail watch, Chopard, 1970s

jewelled nickel-lever movement, the cream enamel dial with Arabic numerals, the bezel pavé-set with eight-cut diamonds, the shoulders collet-set with two pear-shaped rubies enclosed by diamonds, to a woven strap and jewelled Chopard locking clasp, the case stamped 'G3836, 1664845150', width approximately 10mm, length approximately 160mm

R10 000–12 000



357

Cultured pearl necklace

composed of three rows of pearls measuring approximately 6.00mm, to a gold, diamond, ruby and sapphire clasp centred by a pear-shaped pearl, length of shortest row approximately 440mm; and another two-strand example, each pearl measuring approximately 7.00mm, length of shortest row approximately 510mm; the clasps can be joined to form a necklace of opera length (2)

R40 000–45 000





358

Victorian emerald, diamond and gold bracelet, 1880s

claw-set to the centre with an old-cut diamond and four cushion-cut emeralds, the open frame surmounted by a pair of tiger paws, to an engraved articulated brick-link bracelet, the reverse with locket, length approximately 170mm

R12 000–15 000

359

Jade, tourmaline and gold pendant

composed of two tourmaline-eyed lizards heading a carved jade plaque, the openwork frame collet-set with four cabochon-cut tourmalines, the bale fixed, width approximately 49mm

R6 000–8 000



360

Greek ruby, emerald and gold mask ring

designed as a mask, with claw-set emerald eyes, the mouth collet-set with a cabochon star ruby, size L

R12 000–15 000

361

9ct gold necklace, German

composed of a graduated articulated textured fringe, length approximately 450mm

R4 000–5 000

362

Chinese jade pendant

the mottled apple-green oval-shaped pendant carved to the front with a dragon amongst clouds, and to the reverse with a *feng-hu* bird, length approximately 51mm

R6 000–8 000



362

363

18ct gold bracelet

of textured design, some distortion, length approximately 185mm

R22 000–24 000



363

364

Jade and gold bracelet, 1970s

composed of four oval jade links with textured gold mounts united by lozenge-shaped connectors, length approximately 200mm

R2 500–3 000



364

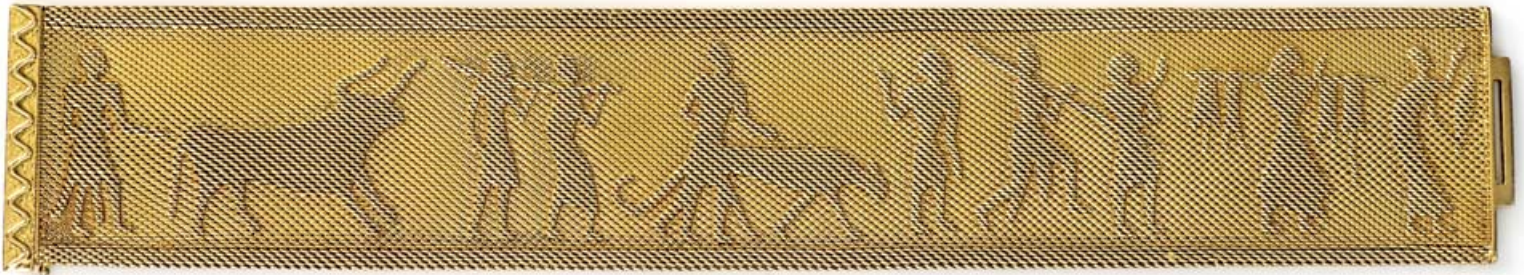
365

18ct gold bracelet

woven in relief with scenes of Classical inspiration, the clasp with zig-zag detail, length approximately 195mm

R35 000–40 000

365



366
part lot



367

366

Citrine and silver bracelet

the graduated articulated bracelet collet-set with faceted oval citrines, to a rectangular clasp, *length approximately 197mm*; and a ring, *en suite*, size M½ (2)

R4 000–6 000

367

Pair of smokey quartz and diamond earrings

claw-set with a marquis-cut smokey quartz with a claw-set diamond fringe, *hoop fittings* (2)

R4 000–5 000

368

Pair of feldspar cufflinks

double-sided, each collet-set cabochon feldspar connected by a chain link, *diameter approximately 130mm* (2)

R5 000–7 000

369

Dutch silver and agate brooch, maker's initials J.FdJ, (1906–1953)

the pierced frame with engraved flowerheads and foliage, collet-set with a cabochon agate, *length approximately 820mm*

R800–1 000



369

370

Lady's diamond and platinum cocktail watch, 1930s

jewelled manual winding anchor lever movement, the rectangular silvered dial with Arabic numerals and blue-steel hands, the bezel and articulated shoulders millegrain-set with diamonds, to a double cord strap, with 9ct gold folding clasp, *one diamond missing*, *width approximately 100mm*, *length approximately 160mm*

R8 000–10 000

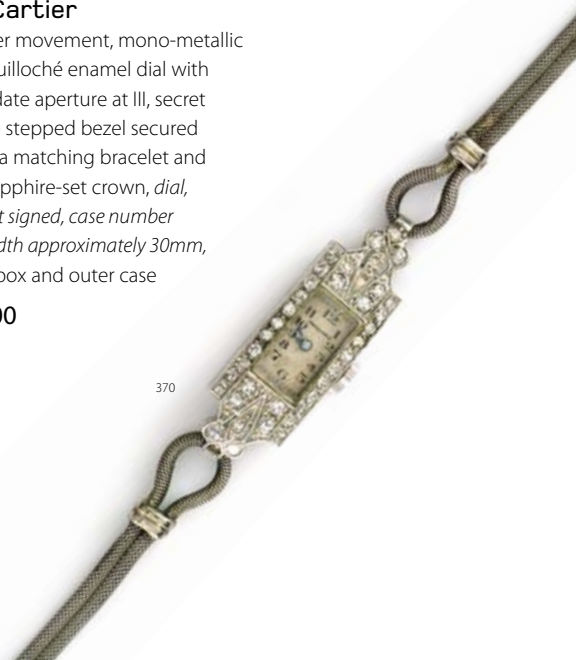
371

Gentleman's bi-metallic 'Santos' wristwatch, Cartier

jewelled nickel lever movement, mono-metallic balance, silvered guilloché enamel dial with Roman numerals, date aperture at III, secret signature at VII, the stepped bezel secured by eight screws to a matching bracelet and deployant clasp, sapphire-set crown, *dial, case and movement signed*, *case number '2319768650CD'*, *width approximately 30mm*, with presentation box and outer case

R12 000–15 000

370





371



372



373 part lot

372
Gentleman's 'Tank Solo' wristwatch, Cartier

jewelled nickel lever movement, mono-metallic balance, white dial with Roman numerals, secret signature at VII, satin-finished screwed down case, sapphire-set crown, Cartier black crocodile leather strap, stamped 'Cartier 7808613992' to the reverse, width approximately 18mm, with presentation box

R12 000–15 000

373
French silver medal, Jean Puiforcat, 1930s

the front cast with an athlete, diameter approximately 2,5cm; and a French silver-gilt medallion, designed by Jean Puiforcat, the front cast with a praying Madonna and the words 'GRATIA PLENA', diameter approximately 2,1cm (2)

R2 000–3 000



374



375

374
Diamond ring

claw-set to the centre with four round brilliant-cut diamonds, the triple shank set with marquise-cut diamonds weighing approximately 3.50 carats, size S½

R70 000–72 000

375
Cultured pearl necklace

composed of a double row of cultured pearls measuring 9.00 to 9.50mm, to an oval clasp pavé-set with single-cut diamonds weighing approximately 2.82 carats, the front centred by a tube-set round brilliant-cut diamond weighing approximately 0.40 carat, the reverse centred by three single-cut diamonds, each flanked by four baguette-cut diamonds, length of shortest row approximately 380mm

R30 000–40 000



376



377

*376

Coral branch necklace

some loss, length approximately 600mm

R1 500–2 000

377

Diamond ring

pavé-set with thirty-three round brilliant-cut diamonds weighing approximately 2.00 carats, size J½

R15 000–17 000

378

Victorian diamond, ruby, pearl and chalcedony bird brooch, 1890s

designed with three birds perched on branches viewing a nest, each embellished with old-cut diamonds, rubies and carved chalcedony wings, tip of one bird's tail missing, width approximately 50mm

R15 000–20 000



378

379

Lady's gold 'Meister' wristwatch, Vacheron & Constantin, circa 1969

the twenty jewel nickel-lever manual movement with mono-metallic balance, the square-cased champagne dial applied with black enamel baton markers, integrated textured bracelet strap with locking clasp, the strap with repairs, case, dial and movement signed, the movement stamped 'K.1050/B', the case stamped '441177' and '7150', width approximately 23mm

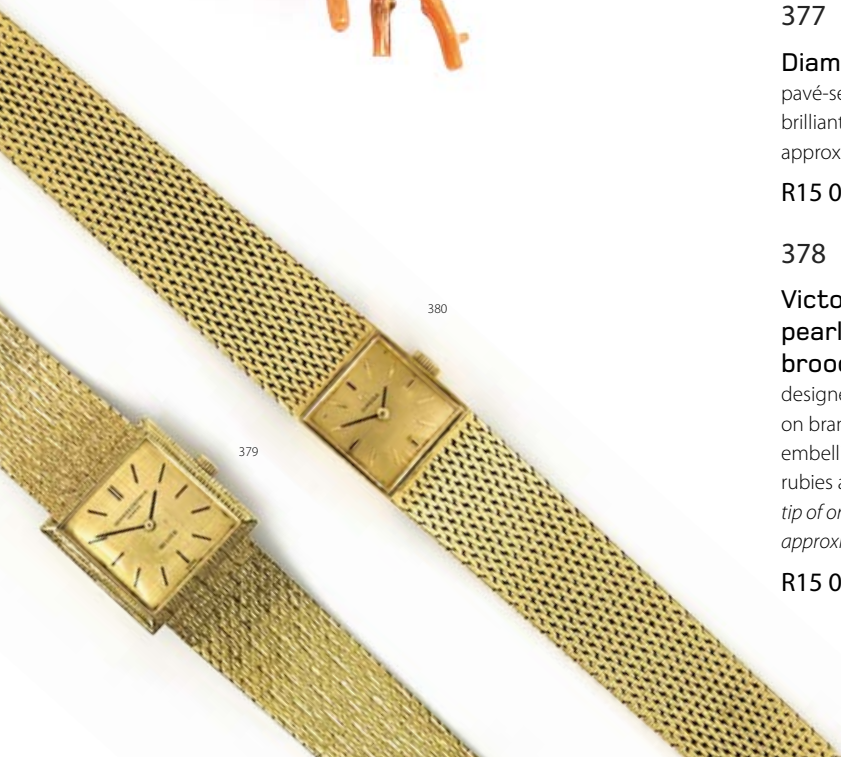
R15 000–20 000

380

Lady's gold wristwatch, Omega, 1970s

seventeen jewels, nickel-lever movement, square case, the champagne dial applied with gold and black enamel baton markers, the integrated textured bracelet with locking clasp, the movement stamped 'Omega 484, 17 jewels, 27300500', the case stamped '8161705891', approximately 14mm square, length approximately 160mm

R14 000–16 000



380

379



381

9ct gold charm bracelet
suspending fourteen charms, *length*
approximately 192mm

R6 000–7 000

382

9ct gold charm bracelet
suspending three 9ct gold charms with heart-
shaped padlock clasp, *length approximately*
200mm

R3 000–3 200

383

Bakelite necklace, 1930s

the cream cable-link chain suspending eleven
charms, including three apples, two skittles and
an acorn, in shades of orange, amber, red and
olive green, *length approximately 440mm*

R2 000–2 500

381

384

Pair of bakelite dress clips,
American, 1930s

carved as pine cones, *length approximately*
42mm; three lucite and bakelite dress clips,
length of the longest approximately 55mm; and
a bakelite and metal-mounted brooch, *width*
approximately 50mm (6)

R2 000–2 500

385

Diamond ring, 1960s

composed of ten round brilliant-cut diamonds
weighing approximately 1.50 carats, claw-set
to an irregular framework with bifurcated
shoulders, *size N½*

R8 000–8 500

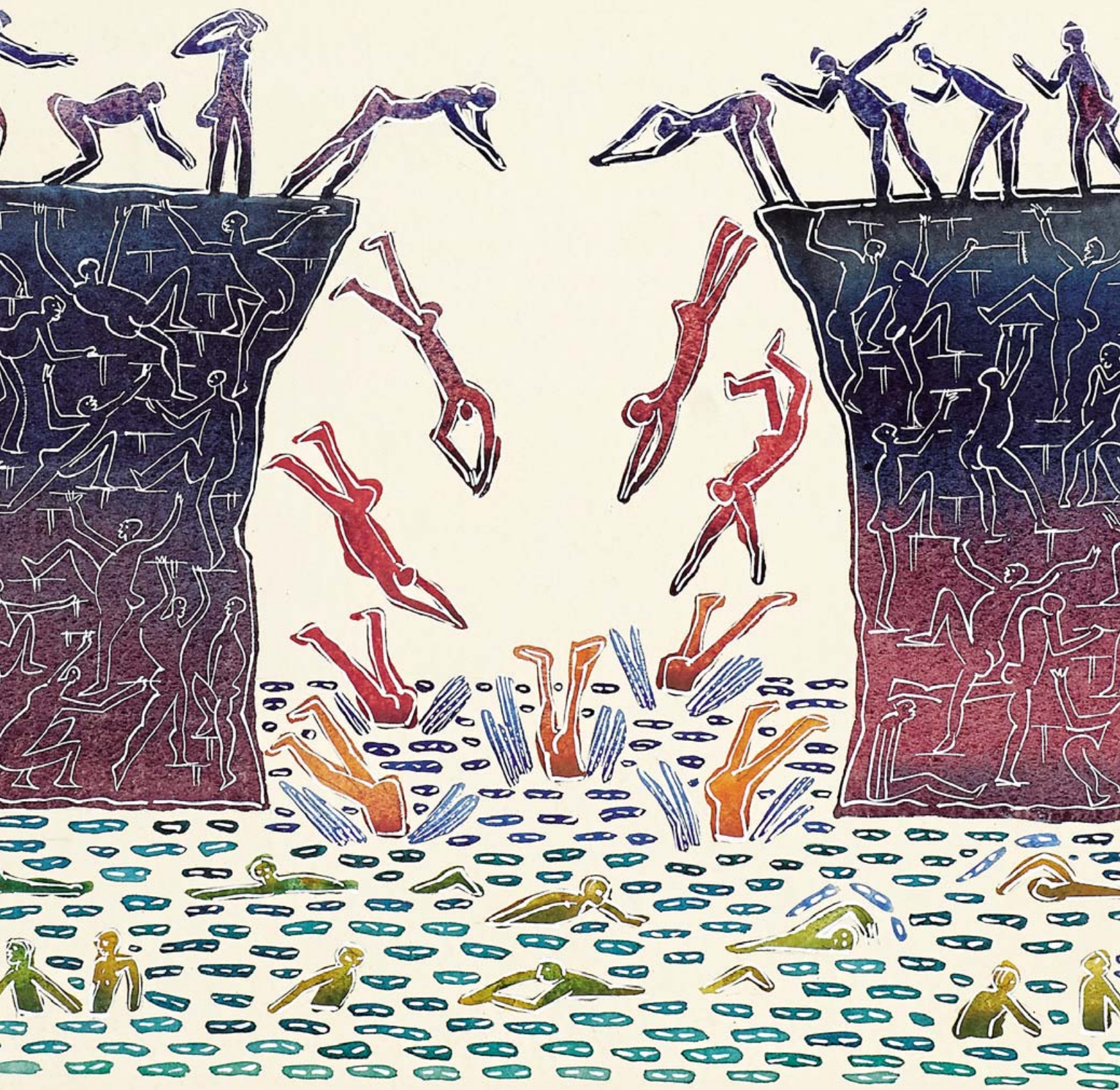
386-400 No Lots



385

383





The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 17 October - 4.30pm

**Cape and Colonial Silver,
A Collection of Martavans,
Cape Furniture, including three
Collections of Cape Furniture and
Paintings from
The Jardine Collection
of Africana, International
and South African Art
Day Sale**

Lots 401-590

OPPOSITE

Lot 549 Walter Whall Battiss, *Summer 1977* (detail)

401

A Cape silver comb, Johannes Combrink, first half 19th century

the spine applied with an oval plaque engraved with the initials 'SWWDM' within a foliate border, with eleven teeth, *some damage to the ends of the teeth*, 50g, 8,4cm long

R12 000–15 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: AA Balkema. Page 63 where a comparative example is discussed and illustrated.

402

Two Cape silver Old English pattern teaspoons, J de Jongh, 19th century

35g all in; a Cape silver Fiddle pattern teaspoon, Joseph Ince, first quarter 19th century, 15g; and a Cape silver King's pattern butter knife, Lawrence Twentyman, 19th century, 65g (4)

R2 000–2 500

PROVENANCE

Major William Jardine (1867-1945)

403

A Cape silver two-handled sugar bowl and cover, Johan Hendrik Vos, late 18th/early 19th century

urn-shaped, with beaded borders, the sides applied with a pair of rope-twist handles, on a spreading circular foot and square base, the domed cover with gilt bud finial, 330g, 18cm high

R80 000–100 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: AA Balkema. Pages 98-101, where comparative examples are discussed and illustrated.



401



402



403



404

A Cape silver inkstand, John Willcox, Grahamstown, 1877

the rectangular stand embellished with a border of ivy leaves on four bifurcated trunk feet, fitted with a pair of glass inkwells flanking a pollarded tree engraved 'Manufactured by JS WILLCOX, Grahamstown', the front applied with a presentation shield-shaped plaque engraved 'Presented To E. CHAPMAN. ESQ. AS A TOKEN OF ESTEEM BY G. FRANCIS. GRAHAMSTOWN MAY 28th. 1877', 375g of weighable silver, 21cm wide

R80 000–100 000

LITERATURE

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: AA Balkema. Page 74 where a comparative example is discussed and illustrated.

NOTES

Edward George Chapman was born and bred in Grahamstown. Like many men of the late 1800s, he was a trader and hunter by profession, and exploring Africa was an obsession. The Chapman brothers, Edward and James, were involved in an encounter with Kalahari bushmen who captured

their cattle. In 1858 he rescued two Boer women who were taken captive and the missionary, Rev Robert Moffat, recounted his bravery in his book, *The lives of Robert and Mary Moffat*.

George Francis was also a Grahamstown trader and a friend of Chapman. The gift of the inkwell may have been as a result of their business arrangement as well as friendship.

From an email dated 21 August 2014 from Fleur Way-Jones, 1820 Settlers Association Genealogist, Curator Emeritus, History Museum, Albany Museum Complex, Grahamstown.



405



406



407

405

An Indian Colonial silver two-handled tureen and cover, Lawrence Twentyman, first half 19th century

the waisted body raised on a circular base with reeded rim on four leaf-shaped feet, the sides applied with foliate and flowerhead handles, conforming moulded rim, the cover with flowerhead finial, 1110g all in, 20cm high

R12 000–15 000

406

An Indian Colonial silver teapot, Lowe & Co, Madras, mid 19th century

the compressed lobed body raised on four leaf-shaped feet, with leaf-capped c-scroll handle, the hinged cover with stylised bud and foliate finial, dent, 795g all in, 14,5cm high

R6 000–8 000

407

A pair of Indian Colonial silver casters, Lattey Brothers & Company, Calcutta, 1843–1855

the plain cylindrical bodies engraved 'salt' and 'pepper', the pierced flat-domed covers with gadrooned rims, each raised on a circular base, 145g all in, the taller 7,8cm high; and two pairs of silver casters, probably Colonial, maker's mark 'RBM & Co', 19th century, urn-shaped with reeded rims, domed covers, dents, splits, one pair with fixed covers, 450g all in, 9,6cm high (6)

R5 000–7 000



408

A miscellaneous group of thirteen South East Asian stoneware martavans and storage vessels, 17th/early 20th century

in sizes, ovoid, the shoulders with lug handles, variously glazed in shades of mottled brown and ochre, *the tallest 52cm high*; a stoneware Bellarmine storage vessel, 18th/19th century, *44cm high*; a stoneware vetpot, 19th century *24cm high*; and a stoneware vessel with spout, the shoulder with loop handle, *30cm high* (16)

R40 000–60 000

LITERATURE

CS Woodward. (1974) *Oriental Ceramics at the Cape of Good Hope 1652-1795*, Cape Town: Balkema. Page 152, illustration number 171, and page 158, illustration numbers 179 and 182.

In 1960 Hannes Zaaiman set sail for Italy having been awarded a cultural bursary from the Italian Government to study at the Università per Stranieri in Perugia. So began an unforgettable period in his life, from the moment he first cast eyes on the city of Venice floating above the mist as the *Europa* sailed into port. The only South African among students from 123 countries, he was ill-prepared for the mind shift awaiting him in Italy and the lasting visual and emotional effects that exposure to the culture of Florence, Rome, Siena and Assisi, and the music of Milan, would have on him.

On his return to Cape Town, having realised the importance of cultural conservation, in the fifty years that followed he devoted himself to this end and has never deviated from this unwritten commitment. It is for this reason that he regards himself primarily as a conservator and secondly a collector.

The first of many projects he tackled was the restoration of two slave cottages dating back to the time of Sir George Grey that were in a sad state of repair in Oranjezicht, Cape Town. It was here and in the adjoining property that he established his first antique shop and a workshop for the restoration of country pieces of Africana.

His passion for the restoration of early cottages and period buildings continued after his move to Franschhoek where he was instrumental in preserving the character of this historic village. In the first cottage he purchased he discovered a Lawton copper iron hidden in a coffin in the loft, which he later sold for more than he had paid for the cottage. He went on to purchase and restore the old forge and a number of defunct stables nearby, where he developed a complex of small shops including Cape and Country Antiques, a popular tourist attraction.

Thirty years ago, Hannes purchased the farm, Klipfontein, near Stilbaai, which was totally overgrown with alien vegetation. Today it is a private Nature Reserve, featuring all the ecosystems of the Southern Cape.

He was constantly amazed by the incredible craftsmanship and attention to detail so apparent in some of the Cape country furniture and, over the years, he kept some pieces to enjoy in his own home, for example, the demi-lune table originating from the Calitzdorp/Oudtshoorn area (lot 410) and his own particular favourite, the late 18th/early 19th century yellowwood and stinkwood cupboard (lot 411).



409



410

409

**A Northern Cape cedarwood
and inlaid Bible desk, early
19th century**

the rectangular top with moulded
gallery rail, the hinged slope inlaid with
a star and enclosing a small drawer, the
apron inlaid with fan motifs, on moulded
square-section legs, *75cm high, 51cm wide,
56cm deep*

R60 000–80 000

410

**A Southern Cape Neo-
classical yellowwood and
stinkwood inlaid demi-lune
table, early 19th century**

the frieze inlaid with leaf-shaped motifs,
on tapering square-section legs headed
by diamond motifs, *75cm high, 126cm
wide, 62,5cm deep*

R60 000–80 000

411

**A Cape yellowwood and
stinkwood cupboard, late
18th/early 19th century**

the rectangular top with reeded border
above a pair of frieze drawers, with a pair
of panelled doors below enclosing two
shelves, with panelled sides, on tapering
feet, *145cm high, 126cm wide, 61cm deep*

R150 000–200 000



411



412



415



414



416

412

A pair of Cape stinkwood Neo-classical side chairs, 19th century

each with yoke-shaped top rail above a pierced splat, caned seat, on square-section tapering legs joined by an H-shaped stretcher; and another pair, similar, with square-shaped tapering legs joined by H-shaped stretchers, restorations (4)

R15 000–20 000

413

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

the rectangular top above a frieze drawer, on tapering legs inlaid with geometric motifs, alterations, 70cm high, 110cm wide, 79cm deep

R10 000–15 000

414

Three Cape Regency stinkwood, yellowwood, mahogany and brass-inlaid chairs, 19th century

including an armchair, each with reeded top rail and brass-inlaid panel back above a bow-carved mid rail, caned seat, on ring-turned legs, one side chair with minor brass inlay missing (3)

R18 000–24 000

415

**A pair of Overberg
stinkwood side chairs,
19th century**

each with curved top rail above a pair of crossbars, caned seat, on square-section tapering legs joined by H-shaped stretchers (2)

R4 000–6 000

416

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

the plain top and mid rails united by spindles, riempie seat, on tapering square-section legs, *132cm long*

R12 000–15 000

417

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

the moulded rectangular top above two short and one long drawer, with a pair of fielded panelled doors below enclosing two shelves, on ring-turned feet, *146cm high, 111,5cm wide, 55,5cm deep*

R100 000–120 000



417

418

A Cape yellowwood and pine bakkis, 19th century

with rectangular hinged top, tapering sides, on tapering square-section legs, 82cm high, 126cm wide, 51,5cm deep

R15 000–20 000



418

419

A West Coast cedarwood and pine rusbank, 19th century

the top rail above seven splats, the seat with metal frame, on square-section legs, 204cm long

R9 000–12 000



419

420

A Colonial hardwood and brass-mounted writing slope, 19th century

the hinged front enclosing four small drawers, the whole applied with engraved petal-shaped brass plates and beaded bosses, 23cm high, 37cm wide, 45cm deep

R10 000–15 000



420

421

A Cape yellowwood and inlaid candle box, 19th century

rectangular with sliding top, inlaid with diamond-shaped motifs, 12cm high, 32cm wide, 22cm deep

R10 000–15 000



421



422

422

A Cape stinkwood and yellowwood kist, 19th century

with rectangular two-plank top, the tapering sides applied with iron carrying-handles, *40cm high, 86,5cm wide, 46,5cm deep*

R6 000–8 000

423

A Cape yellowwood and painted kist, 19th century

with rectangular hinged moulded top, the painted front and sides decorated with stylised foliage, *33cm high, 83cm wide, 44,5cm deep*

R6 000–8 000

424

A Cape stinkwood kist, 19th century

with rectangular hinged two-plank top, the tapering sides applied with iron carrying-handles, *45,5cm high, 86,5cm wide, 51,5cm deep*

R8 000–10 000

424



423





425



426

425

A pair of Cape stinkwood side chairs, 19th century

each with stepped top rail above four vertical splats, caned seat, on square-section tapering legs joined by an H-shaped stretcher, *one reduced*; and another, with curved top rail above five vertical splats, riempie seat, on square-section tapering legs joined by an H-shaped stretcher (3)

R4 000–6 000

426

A Cape stinkwood armchair, 19th century

with reeded top rail and double mid rails, reeded arms, caned seat, on square-section tapering legs with front and H-shaped stretchers

R5 000–7 000



427

427

**A West Coast fruitwood
rusbank, 19th century**

the grooved top and mid rails united
by spindles, riempie seat, on grooved
turned legs joined by stretchers, 188cm
long

R6 000–8 000

428

**A Boer War brown-painted
money-box, late 19th/early
20th century**

the rectangular hinged cover with
aperture and closing latch, the front
and sides with moulded arched
borders, 18cm high, 34,5cm wide,
18cm deep; and a Boer War fruitwood
hymn-book stand, the sides with
zigzag borders and a shelf, raised on
conforming feet, 24cm high, 19cm wide,
12cm deep (2)

R9 000–12 000

429

**A Cape yellowwood
cupboard, 19th century**

the recessed rectangular top above
a pair of moulded cupboard doors
enclosing two shelves, with conforming
side panels, on ring-turned tapering
legs, 137,5cm high, 123cm wide, 53,5cm
deep

R50 000–60 000



429



detail

Various properties

430

A Cape stinkwood, beefwood and teak display cabinet, late 18th century

the arched cornice carved with a foliate and triple-flowerhead cresting above a pair of glazed doors enclosing three shelves and a pair of *later* drawers, panelled sides, the lower half with a pair of panelled doors enclosing a long drawer, on *later* bun feet, with Cape silver escutcheons, WG Lotter, 248,5cm high, 160,5cm wide, 56cm deep

R300 000–400 000

PROVENANCE

Plaisir de Merle, Groot Drakenstein
Waterval, Groot Drakenstein

LITERATURE

Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: Balkema. Page 136, illustrated on page 150, number 85.



431

**A Cape stinkwood and
inlaid triangular pediment
cupboard, circa 1840**

the moulded cornice centred with a
triangular pediment above a pair of
panelled doors with canted corners,
enclosing two shelves and a pair of
frieze drawers, on *later* tapering feet,
restorations, 193,5cm high, 130cm wide,
57cm deep

R100 000–150 000

LITERATURE

Baraitser, Michael and Obholzer, Anton,
(1978) *Cape Country Furniture*, Cape
Town: Struik. Illustrated on page 294,
number 1024.

432

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

the wave-shaped top rail above a
pierced splat, caned seat, on square-
section tapering legs, joined by
stretchers, *restorations*

R4 000–6 000

433

**A Cape stinkwood and teak
tolletjie chair, early 19th
century**

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

R5 000–6 000

431





434

434
A rare Cape mahogany-veneered table clock, L Twentyman, 19th century

the 17cm painted dial with Roman numerals signed in the arch 'L: TWENTYMAN', with four-column fusee movement, the bell top with brass carrying-handle, the corners with finials, glazed sides and back, the glazed door with green glass spandrels, raised on bracket feet, *restorations, 55cm high*

R15 000–20 000

435
A pair of Cape Neo-classical yellowwood wall cupboards, early 19th century

each with outset cornice above a dentil frieze with a glazed door below enclosing three shelves, fluted sides and moulded base, *128cm high, 97,5cm wide, 40cm deep (2)*

R80 000–100 000



435

part lot

436

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

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

R70 000–80 000



436

437

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

R60 000–80 000



437

438

A Cape yellowwood and stinkwood table, 19th century

the rectangular three-plank top above a frieze drawer, on square-section tapering legs, 72cm high, 145cm long, 90,5cm deep

R6 000–8 000



439

439

A harlequin set of six Cape West Coast lemoenhout side chairs, 19th century

each with shaped top rails above three spindles, riempie seats, on square-section legs joined by stretchers (6)

R12 000–15 000

440

**A Cape stinkwood and
beefwood silver-mounted
cabinet-on-stand, late
18th/early 19th century**

the moulded arched cornice above a pair of panelled doors enclosing two shelves and three drawers, the lower half with a long drawer, on ring-turned tapering octagonal legs joined by an X-shaped stretcher centred by an oval ebonised boss inlaid with an ebony and bone compass, applied with Cape silver handles and escutcheon plates by Samuel Freemantle, *restorations*, the handles marked 'FS 150/200', 241cm high, 167cm wide, 64cm deep

R150 000–200 000

PROVENANCE

Vesperdene, Green Point.

LITERATURE

Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: Balkema. Page 132, illustrated on page 153, number 115.



441

**A Ceylonese teak
'Burgomaster' chair,
19th century**

the curved back with three oval caned panels, caned seat, on six ring-turned and block legs joined by stretchers

R40 000–60 000



441

442

**A Cape yellowwood and teak
gateleg table, 18th/19th
century**

the double gate rectangular top above a plain frieze, on baluster turned legs joined by stretchers, on turned feet, *restorations and replacements*, 70cm high, 117cm deep, 183,5cm wide open

R50 000–70 000



442

443

**A Cape Neo-classical
stinkwood and yellowwood
flat pediment cupboard,
early 19th century**

the rectangular moulded top with
dentil keyblock cresting above a pair of
panelled doors and sides enclosing a
long drawer and a pair of frieze drawers,
on a *later* base and bracket feet, with
bone escutcheons, 194cm high, 130cm
wide, 66cm deep

R60 000–80 000

444

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

with shaped top rail above a pair of
splats, riempie seat, on square-section
legs joined by *later* box-stretchers

R6 000–8 000



443



444



445



446

445

A Cape stinkwood tolletjie chair, early 19th century

the turned top rail above five turned spindles and conforming mid rail, ring-turned baluster side supports, caned seat, on turned legs joined by double boxwood stretchers, on tapering feet, *front feet with distress*

R7 000–9 000

446

A Cape fruitwood tolletjie chair, early 19th century

the back with five spindles, baluster ring-turned side supports, riempie seat, on turned legs joined by double box-stretchers

R6 000–8 000

447

A Cape yellowwood wall cupboard, 19th century

the moulded front cornice above a pair of panelled doors enclosing two shelves, with plain sides, *restorations and replacements, 111,5cm high, 118cm wide, 42cm deep*

R20 000–30 000



447

448

**A Cape yellowwood and
stinkwood cupboard,
19th century**

the reeded rectangular top with rounded corners above a pair of frieze drawers, with a pair of panelled doors below enclosing two shelves, with fluted corners, on ring-turned ovoid feet, 150cm high, 138cm wide, 55,5cm deep

R30 000–40 000

LITERATURE

Baraitser, Michael and Obholzer, Anton, (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 309, number 1300.

Baraitser, Michael and Obholzer, Anton, (1978) *Cape Country Furniture*, Cape Town: Struik. Illustrated on page 274, number 955.

449

**A boekenhout and bone-
inlaid rusbank, late
19th century**

the inlaid top and mid rails divided by a row of ten spindles, with downcurved arms, riempie seat, on ring-turned legs joined by stretchers, 192cm long

R30 000–35 000



448



449

450

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

the wave-shaped top rail above a pair
of moulded splats, riempie seat, on
square-section legs joined by box-
stretchers

R4 000–6 000

451

**A West Coast lemoenhout
chair, 19th century**

the triangular top rail engraved with
two sprays of foliage above three splats
and a plain crossbar, with riempie seat,
on tapering square-section legs joined
by stretchers

R3 000–4 000

452

**A large Cape yellowwood
kist, 19th century**

with moulded rectangular three-plank
top, the sides applied with *later* handles,
86cm high, 156cm wide, 64cm deep

R20 000–25 000



450



451



452

453

**A Cape yellowwood and
stinkwood table,
19th century**

the moulded rectangular three-plank
top above a plain frieze with *later* frieze
drawer, on ring-turned legs, 73cm high,
138cm long, 85cm wide

R6 000–8 000

454

**A Cape yellowwood and
pine cupboard, 19th century**

the outset cornice above a pair of
glazed doors enclosing three shelves,
the lower half with a pair of panelled
doors enclosing a shelf, on a plinth
base, 224,5cm high, 122cm wide, 77cm
deep

R20 000–25 000

455

**A Cape yellowwood and
pine bakkis, 19th century**

the rectangular three-plank top above
tapering sides, on tapering square-
section supports, 78cm high, 106cm
wide, 50cm deep

R10 000–15 000



454

456

**A Cape yellowwood and
stinkwood wash-stand,
19th century**

the rectangular two-plank top with circular aperture and three-quarter gallery with turned towel rail, on ring-turned tapering legs joined by side and plank stretchers, 108cm high, 92cm wide, 57cm deep

R4 000–6 000

457

**A Cape yellowwood and
stinkwood wash-stand,
19th century**

the rectangular top with rounded corners and three-quarter gallery with towel rail above, on ring-turned tapering legs, 133cm high, 104,5cm wide, 57cm deep

R4 000–6 000

458

**A fruitwood workman's
bench**

the rectangular top secured by four bolts, randomly stamped and impressed with decorative motifs within a rectangular steel frame, the side applied with a vice, on rectangular block legs joined by twist-turned iron stretchers, 69cm high, 210cm wide, 76,5cm deep

R20 000–25 000

455



456



457



458



THE JARDINE COLLECTION OF AFRICANA



Born in Cape Town in 1867, Major William Jardine was a well-known bibliophile and antiquarian. He had been a founder member of the Cape Town Highlanders, and served as an officer in the Cape Corps in World War I. He had also served on the Historical Monuments Commission for many years. His first Africana library, a collection not only of books but also thousands of manuscripts, pamphlets and maps, was sold to the Parliamentary Library in 1927, and was described in the Cape Times at the time as "the finest private collection in existence and very few public library collections rivalled its importance".

He went on to collect another equally large library, which was housed at his retirement home, "Applegarth", on the slopes of Sir Lowry's Pass. Added to that was his very fine collection of early Cape furniture and pictures and this, too, became recognised as the most important private collection of Africana in the country. His knowledge of things of cultural value was that of a man born before his time, collecting and preserving as he did largely in the years before The Union of South Africa. His son, Halliday, inherited the collection in 1949, and nine years later it was auctioned by JJ Hofmeyr & Son at Ashbey's Galleries, the library having been sold privately. A few choice pieces were, however, kept by the family and inherited by the current owner, the collector's grandson, Dr Ivor Jardine, who compiled these notes.

459

**A Cape stinkwood,
yellowwood and inlaid box,
19th century**

with moulded rectangular hinged top,
the front, sides and top inlaid with
chequerboard stringing, 18cm high,
41cm wide, 27,5cm deep

R8 000–10 000

460

**A Cape stinkwood and inlaid
side cupboard, 19th century**

the rectangular top above a pair of
doors inlaid with *associated* panels
decorated with bone and ebony
flowerheads and rondels enclosing a
shelf, on bun feet, 96cm high, 145,5cm
wide, 67,5cm deep

R20 000–30 000

NOTES

These panels were formerly in Major
William Jardine's home in Oranjezicht,
Cape Town. The panels probably by the
Cape furniture maker Barnard Frey of
Ritchtersveld, North Western Cape.

459



460



South African & International Art

461

Attributed to Thomas **BOWLER**

SOUTH AFRICAN 1812-1869

St George's Cathedral, from Wale Street

watercolour

22 by 31cm

R10 000–15 000

462

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Green Point Lighthouse

signed and dated 1855 in pencil on the reverse;
signed and inscribed 'Green Point' on the backing
paper

oil on panel

20,5 by 33cm

R40 000–60 000

463

Attributed to Thomas **BOWLER**

SOUTH AFRICAN 1812-1869

Bridge, Rondebosch

watercolour

21 by 31cm

R8 000–12 000

464

Thomas **BAINES**

SOUTH AFRICAN 1820-1875

Figures and an Ox Resting on a Hillside

signed twice

watercolour

22 by 31cm

R10 000–15 000

465

Circle of Charles **ROLANDO**

SOUTH AFRICAN 19TH CENTURY

Table Mountain and Saddle

signed with the initials NR; inscribed 'Rolando' and
with the title in another hand on the reverse

watercolour

27,5 by 41,5cm

R8 000–12 000

Various properties

466

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

*Panorama of Cape Town and
Surrounding Scenery*

printed with the signature

coloured lithograph, lithographic printers Day &
Son, London, published by Ackermann & Co, 1854
23 by 117cm

R15 000–20 000

LITERATURE

Frank Bradlow. (1967) *Thomas Bowler, His Life and
Work*, Cape Town and Amsterdam, Balkema.

Illustrated on pages 272 and 273, number LP22.

467

Thomas William **BOWLER**

SOUTH AFRICAN 1812-1869

Klein Constantia

signed and dated 1847

watercolour

23,5 by 33,5cm

R80 000–120 000

PROVENANCE

The Harwood family, and thence by descent.

LITERATURE

Frank Bradlow. (1967) *Thomas Bowler, His Life
and Work*, Cape Town: Balkema, number 416,
illustrated on page 195.

468

John Henry **AMSHWITZ**

SOUTH AFRICAN 1882-1942

The Wedding of the Adriatic

executed in 1918

oil on canvas

89 by 69cm

R30 000–40 000

LITERATURE

Sarah Briana Amschwitz, *The Paintings of JH
Amschwitz*, RBA, London, 1951, plate 23, illustrated
in colour.

469

Paulo **FERRETTI**

ITALIAN 1866-1937

Il Maestro di Canto Fermo

inscribed with the title and 'Paoletti Ferretti, 15 Via
dei Fossi, Firenze' on the reverse

oil on canvas

89,5 by 70cm

R6 000–8 000



462



464



466



467



468

470

Edward **SEAGO**

BRITISH 1910-1974

Mogador, Morocco

signed; inscribed with the title in
another hand on the reverse
watercolour

54 by 36cm

R30 000–40 000

EXHIBITED

Pieter Wenning Gallery, Johannesburg,
Edward Seago Memorial Exhibition July
1975, catalogue number 68

471

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899-1980

District Six

signed and dated 1973

watercolour

31,5 by 49,5cm

R18 000–24 000



470



471



472

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472

Irma **STERN**

SOUTH AFRICAN 1894-1966

Bullfight

signed and dated 1950
pen, ink and watercolour
16,5 by 23cm

R30 000–40 000

473

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

Spanish Coastal Village

signed and dated 52
oil on board
49 by 62cm

R25 000–35 000



473

474

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853-1936

The Zevenweeks Poort Stream

signed and dated 1920; signed, dated
and inscribed with the title on the
reverse

oil on canvas
40,5 by 30cm

R40 000–60 000

475

Jan Ernst Abraham
VOLSCHENK

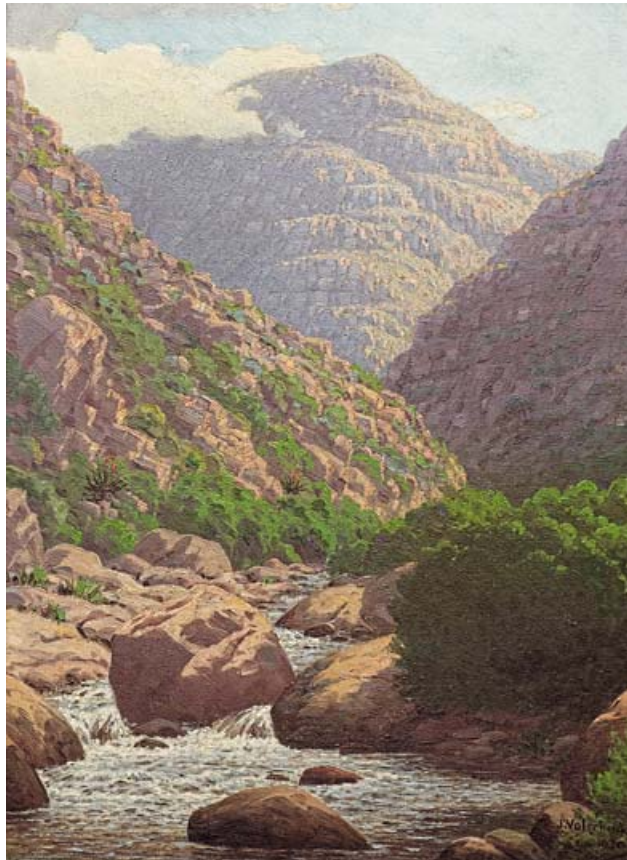
SOUTH AFRICAN 1853-1936

*A Group of Mountains near
Goudini, CP*

signed and dated 1918; signed, dated
and inscribed with the title on the
reverse

oil on canvas
42 by 57,5cm

R30 000–40 000



474



475

476

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

Autumn in Claremont

oil on board
22 by 26cm

R35 000–50 000

477

Jan Ernst Abraham

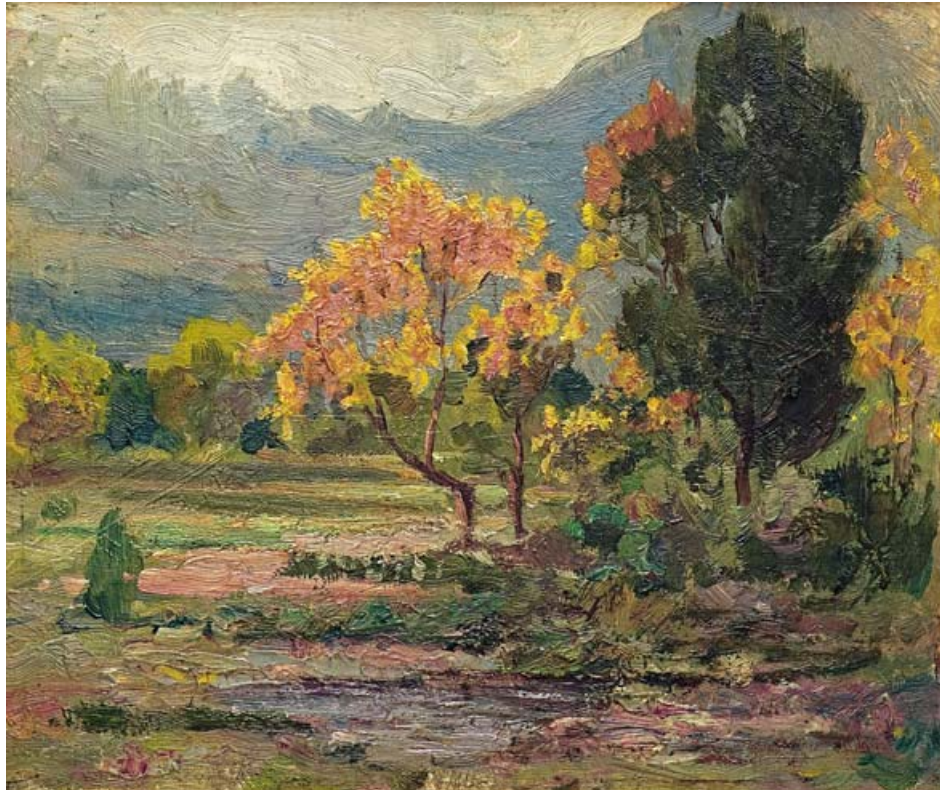
VOLSCHENK

SOUTH AFRICAN 1853-1936

De Veld-Aloes, Near Riversdale

signed; signed, dated 1905 and
inscribed with the title on the reverse
oil on canvas
19 by 34cm

R15 000–20 000



476



477

478

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

Storm Clouds over the Transvaal

signed and dated 72

oil on board

40 by 48,5cm

R40 000–60 000



478

479

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

A Pilanesberg Landscape with a Fire in the Distance

signed

oil on canvas laid down on board

40 by 50cm

R30 000–40 000



479

480

Nita (Pauline Augusta
Wilhelmina) **SPILHAUS**

SOUTH AFRICAN 1878-1967

Cape Landscape with Trees

signed with the artist's monogram

oil on board

29 by 39cm

R40 000–60 000

481

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886-1957

Transvaal Scene

signed and inscribed "vir Anna van Henk" in pencil; inscribed on the reverse "Liewe Markus, Dis vir Anna vir die vier visse wat sy op Hermanus gevang het. Die lekkers is vir jou! Baie groete, ou Pier."

casein on paper laid down on cardboard
10 by 24cm

R15 000–20 000

PROVENANCE

Mr and Mrs David Preller

NOTES

National Gallery of South Africa, Cape Town, label adhered to the reverse. The Markus referred to was Markus Viljoen, editor of *Die Huisgenoot* from 1931-1949. After his death, his wife, Anna, married David Preller.

482

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Landscape Near Worcester, recto;
Landscape, verso

signed and dated '59; partially inscribed with the title on the backing paper
oil on canvas laid down on board
17 by 30cm

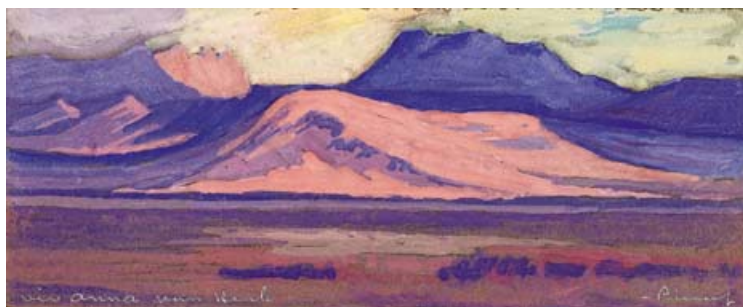
R12 000–16 000

PROVENANCE

From the artist's private collection and thence by descent.



480



481



482

483

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Kaaimans Gat Waterfall

signed; inscribed with the title on the reverse in another hand
oil on canvas laid down on board
29,5 by 48,5cm

R25 000–35 000

484

Edward **ROWORTH**

SOUTH AFRICAN 1880-1964

Verdant Landscape with Table Mountain and Lion's Head

signed and dated 1943
oil on canvas laid down on board
89,5 by 99,5cm

R20 000–30 000

485

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Reflections on a River at Sunset

signed
oil on canvas
51,5 by 76cm

R40 000–60 000



483



484



485

486

Edward **ROWORTH**

SOUTH AFRICAN 1880-1964

*Sunshine and Showers,
Muizenberg Mountain from
Wynberg*

signed and dated 1961; signed, dated
July 1961 and inscribed with the title on
the reverse
oil on board
50 by 75cm

R14 000–18 000

487

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

The Avenue

signed
oil on board
53,5 by 71,5cm

R40 000–60 000

488

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

*Withered Firs & Gravel Pits,
Kenilworth, Cape*

signed and dated 1973; signed and
inscribed with the title in English and
Afrikaans on the reverse
oil on canvas
30 by 40cm

R40 000–60 000



487



488

489

Robert **BROADLEY**

SOUTH AFRICAN 1908-1988

Hout Bay

signed and dated 46
oil on canvas laid down on board
38,5 by 49cm

R15 000–20 000

490

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Coastal Landscape

signed and dated '53
oil on board
28,5 by 39,5cm

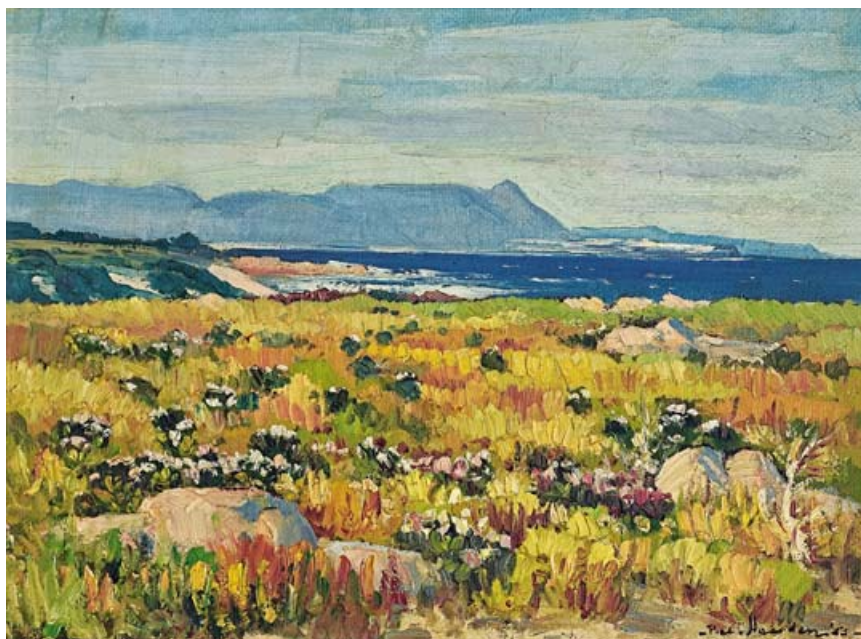
R18 000–24 000

PROVENANCE

From the artist's private collection and
thence by descent.



489



490



491

491

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

Boats

signed

oil pastel on paper

25 by 34,5cm

R18 000–24 000

492

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Abstract Landscape

signed and dated 1960-62

oil on canvas

50 by 60cm

R30 000–40 000



492

493

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Gabled House

signed and dated 1952
pen, ink and watercolour
27,5 by 40cm

R18 000–24 000

494

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Labourers Cottages, Suurbraak C.P.

signed and dated 1965; signed and
inscribed with the title in English and
Afrikaans on the reverse
watercolour
36 by 54,5cm

R8 000–12 000

495

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915-1996

District Six Mosque

signed and dated 64
oil on canvas laid down on board
47,5 by 32,5cm

R25 000–35 000

496

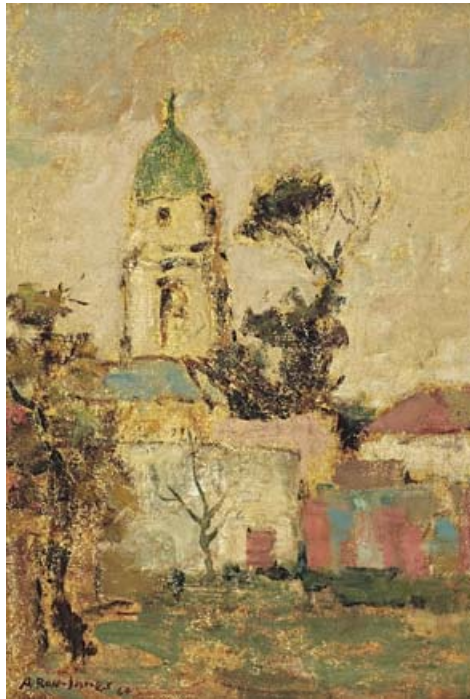
Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

District Six with Table Mountain

signed and dated 1967
mixed media on paper
36 by 54cm

R20 000–30 000



495



496

497

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

A Cape Cottage

signed and dated 1952
pastel
26 by 47cm

R15 000–20 000

498

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

A Cape Dutch Barn Beneath Trees

signed and dated 60
oil on canvas laid down on board
59 by 90cm

R40 000–60 000

499

Tinus (Marthinus Johannes)
DE JONGH

SOUTH AFRICAN 1885-1942

Old Homestead Constantia C.P.

signed; inscribed with the title in
another hand on a label adhered to the
reverse
oil on canvas
30 by 40cm

R25 000–35 000



500

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921-2003

White Roses

signed
oil on board
60 by 49,5cm

R18 000–24 000

501

Rupert Norman **SHEPHARD**

SOUTH AFRICAN 1909-1992

*Roses and Michaelmas Daisies in
a Grey Jug*

signed and dated 1971; inscribed with
the date and title on the reverse
oil on board
59,5 by 44,5cm

R18 000–24 000

502

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Still Life with Camellias in a Vase

signed with the artist's monogram
oil on board
45,5 by 48,5cm

R20 000–30 000

503

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Still Life

signed
oil on board
60 by 39cm

R15 000–20 000



500



501



502



503

504

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

*Still Life with Fruit and a
Chianti Bottle*

signed and dated 50
oil on canvas laid down on board
39 by 49cm

R15 000–20 000



504

505

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Stillewe met Grenate (sic)

signed and dated '69; signed and
inscribed with the title on the reverse
pen, ink and watercolour
37 by 54,5cm

R15 000–20 000



505

506

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

*Still Life with Pomegranates and
a Coffee Biggin*

signed and dated 72
oil on canvas laid down on board
39,5 by 49,5cm

R25 000–35 000



506



507

© The Estate of Maggie Laubser | DALRO



508



509



510



511

507

Maggie (Maria Magdalena) **LAUBSER**

SOUTH AFRICAN 1886-1973

Portrait of an Old Woman

signed with the artist's initials and dated '21
charcoal on paper laid down on card
44 by 34cm

R18 000–24 000**PROVENANCE**

Mr C van der Merwe, Harare, Zimbabwe
Wolpe Gallery, Cape Town
Mrs S Sifrin, Johannesburg

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 140, catalogue number 279.
AC Verloren van Themaat. (1930) *Huisgenoot*, 12 September.

508

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Portrait of a Lady

signed and dated 14/5/50
oil on canvas
59,5 by 49,5cm

R15 000–20 000

509

Alexander
ROSE-INNES

SOUTH AFRICAN 1915-1996

Shopping

signed
watercolour
53 by 36cm

R20 000–30 000

510

James Vicary **THACKWRAY**

SOUTH AFRICAN 1919-1994

Mother and Child, District Six

signed
oil on canvas
40 by 50cm

R20 000–30 000

PROVENANCE

Acquired directly from the artist circa
1979 by the current owner's family.

511

James Vicary **THACKWRAY**

SOUTH AFRICAN 1919-1994

Sunset Stroll

signed
oil on board
26 by 38cm

R15 000–20 000

512

Hennie (Hendrik Christiaan)
NIEMANN JNR

SOUTH AFRICAN 1972-

Long Day at the Market, Zambia

signed with the artist's initials and dated
'03; signed, dated and inscribed with
the title on the reverse
oil on canvas
49,5 by 39cm

R60 000–80 000

513

Hennie (Hendrik Christiaan)
NIEMANN JNR

SOUTH AFRICAN 1972-

*A Woman with a White
Headscarf*

signed with the artist's initials and
dated 01
oil on paper
28,5 by 22cm

R40 000–60 000



512



513

514

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915-1996

Cottage with Washing Line

signed

oil on canvasboard

49 by 59cm

R40 000–60 000

515

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Winteraand, Wellington

signed and dated 52; inscribed with the
title on the stretcher

oil on canvas

29 by 34cm

R30 000–40 000

516

Alfred Neville **LEWIS**

SOUTH AFRICAN 1895-1972

Landscape

signed

oil on canvas

39,5 by 49,5cm

R15 000–20 000

517

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Grey Day, Dal Josaphat

signed and dated 51; inscribed with the
title on the stretcher

oil on canvas

24,5 by 29,5cm

R15 000–20 000



514



515



517

518

Terence John **MCCA**W

SOUTH AFRICAN 1913-1978

Ploughing

signed and dated 55

oil on canvas

49,5 by 59,5cm

R40 000–60 000

519

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Tafelberg, Middelburg (Kaap)

signed and dated '53; inscribed with the
title on the stretcher

oil on canvas

31 by 41cm

R18 000–24 000

PROVENANCE

From the artist's private collection and
thence by descent.

520

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Handswyk, near Paarl

signed; inscribed with the title on the
reverse

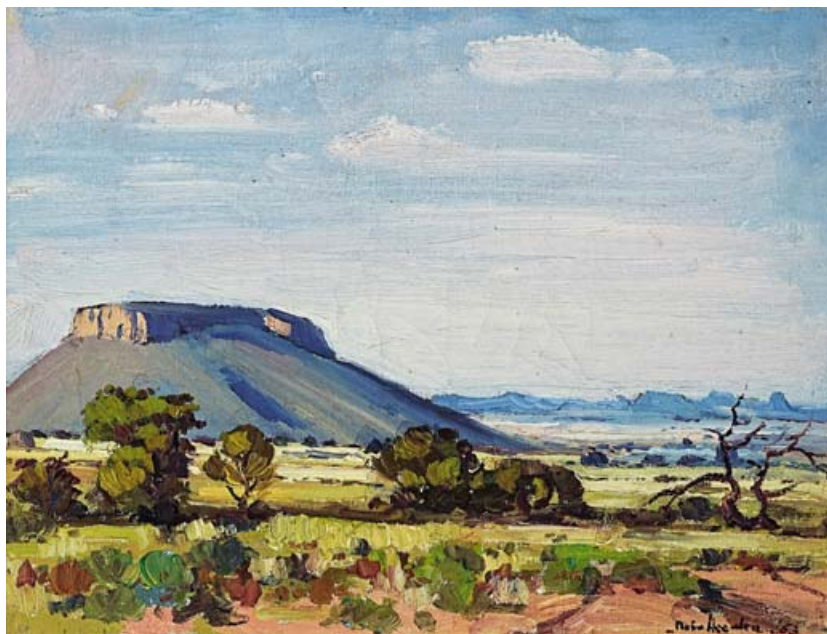
oil on canvas laid down on cardboard

21 by 25,5cm

R15 000–20 000



518



519

521

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

Farm Scene

signed
oil on board
60 by 90cm

R40 000–60 000



521

522

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

Farmhouse

signed
oil on board
45 by 60cm

R25 000–40 000



522

523

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

Hanging out the Washing

signed
oil on board
30 by 40cm

R18 000–24 000



523



524

524

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Babylonstoren Farm near Paarl

signed and dated 52

oil on canvas laid down on board

28,5 by 51,5cm

R35 000–45 000

525

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Homesteads in a Mountain Landscape

signed

oil on canvas laid down on board

24 by 29cm

R20 000–30 000



525

526

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

Sunlight on the Drakensberg

signed

oil on board

59,5 by 90cm

R40 000–60 000

527

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

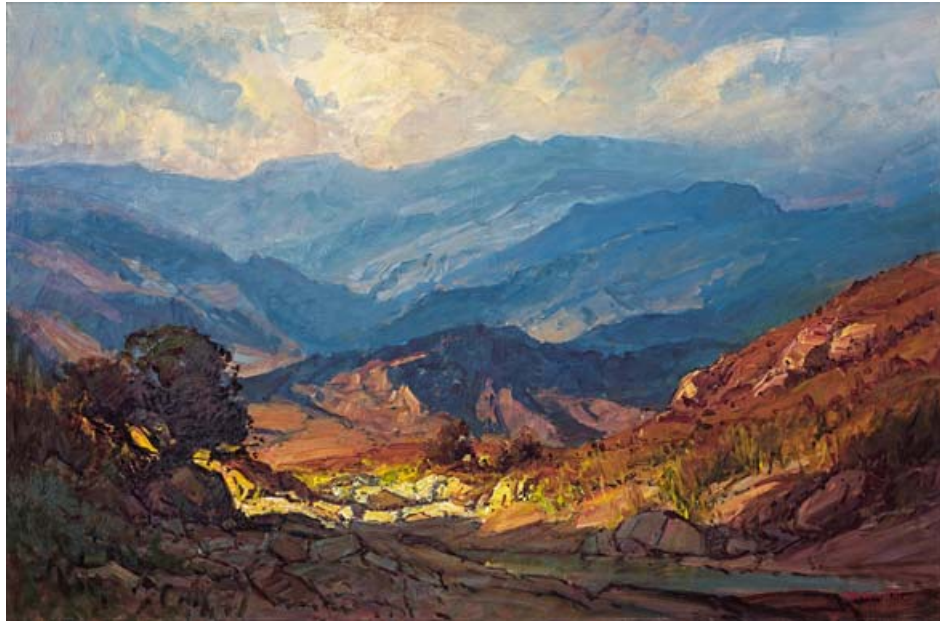
The Rock Pool

signed and dated 89

oil on canvas laid down on board

45 by 65cm

R40 000–60 000



526



527



528

528

Paul **DU TOIT**

SOUTH AFRICAN 1922-1986

Autumnal Landscape

signed and dated '59

oil on canvas laid down on board

22 by 75,5cm

R40 000–60 000

NOTES

Acquired from the artist by the current owner's family

529

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Karoo Landscape with Houses

signed

oil on board

48,5 by 63,5cm

R40 000–60 000



529



530

530

Alfred Friedrich Franz **KRENZ**

SOUTH AFRICAN 1899-1980

Abstract 4

signed and indistinctly dated 62; inscribed with the artist's name, title and 'Victoria House' on the reverse
oil on cardboard
34 by 28cm

R10 000–15 000



531

531

Alfred Friedrich Franz
KRENZ

SOUTH AFRICAN 1899-1980

Carnival Haïti

signed and dated 54
tempera on paper
95,5 by 82,5cm

R25 000–35 000

LITERATURE

Ellen Davis-Mesman. (1998)
The Colourful Palette of Alfred Krenz. Ellen Davis-Mesman: Onrus River.
Illustrated on page 17.



532

532

Rupert Norman
SHEPHARD

SOUTH AFRICAN 1909-1992

Evening Chatter

signed and dated 1956
oil on canvas
70 by 54,5cm

R20 000–30 000



533

533

Anton **KARSTEL**

SOUTH AFRICAN 1968-

Bikini Girl

signed and dated 09

oil on canvas

90 by 67cm

R35 000–50 000



534

534

Marjorie **WALLACE**

SOUTH AFRICAN 1925-2005

On the Beach

signed

gouache and pastel on paper

53 by 73cm

R18 000–24 000



535

535

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Harvesters

signed
oil on board
50 by 60cm

R25 000–35 000

536

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Wheat Carriers

signed
oil on cardboard
91,5 by 60cm

R30 000–50 000



536

537

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921-2003

Portrait of a Young Boy

signed
oil on board
27,5 by 19cm

R18 000–24 000

538

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921-2003

Portrait of Pierrot

oil on board
60,5 by 43cm

R30 000–40 000

539

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921-2003

Bolandse Interieur

signed; dated 12/6/81 and inscribed
with the title in another hand on the
stretcher
oil on canvas
90 by 90cm

R40 000–60 000

540

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Studio Interior

signed
chalk pastel on paper
63 by 48cm

R30 000–40 000



537



538



539



540

541

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

Cloudy Landscape with Farm

signed

oil on canvas

49,5 by 75cm

R35 000–50 000

542

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

Birds in Flight

signed

oil on hessian laid down on board

59,5 by 90,5cm

R35 000–50 000



541



542

543

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Drie Kokerbome, Namakwaland

signed and dated 1991; signed, dated
and inscribed with the title on the
reverse

oil on canvas

45 by 37cm

R50 000–70 000

544

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Spring Landscape

signed

oil on canvas laid down on board

21 by 38cm

R30 000–40 000



543



544



545

545

Peter Markham **SCOTT**

BRITISH 1909-1989

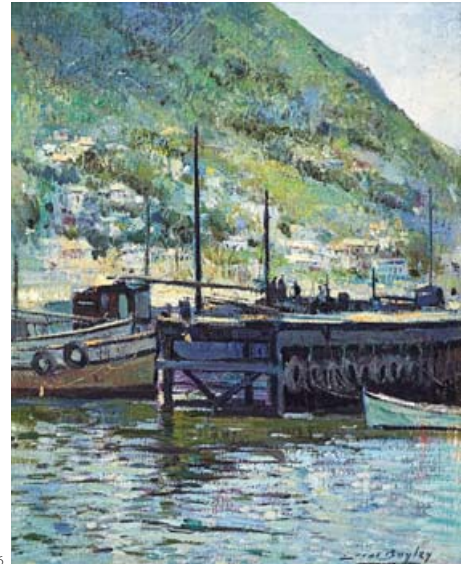
Wildfowl

signed and dated 1974

oil on canvas

62 by 90cm

R25 000–40 000



546

546

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

The Pier

signed

oil on board

49,5 by 39,5cm

R25 000–35 000



547

547

May (Mary Ellen) **HILLHOUSE**

SOUTH AFRICAN 1908-1989

Ebb Tide

signed and dated 83

oil on canvas

75 by 60cm

R15 000–20 000



548

548

Douglas Owen **PORTWAY**

SOUTH AFRICAN 1922-1993

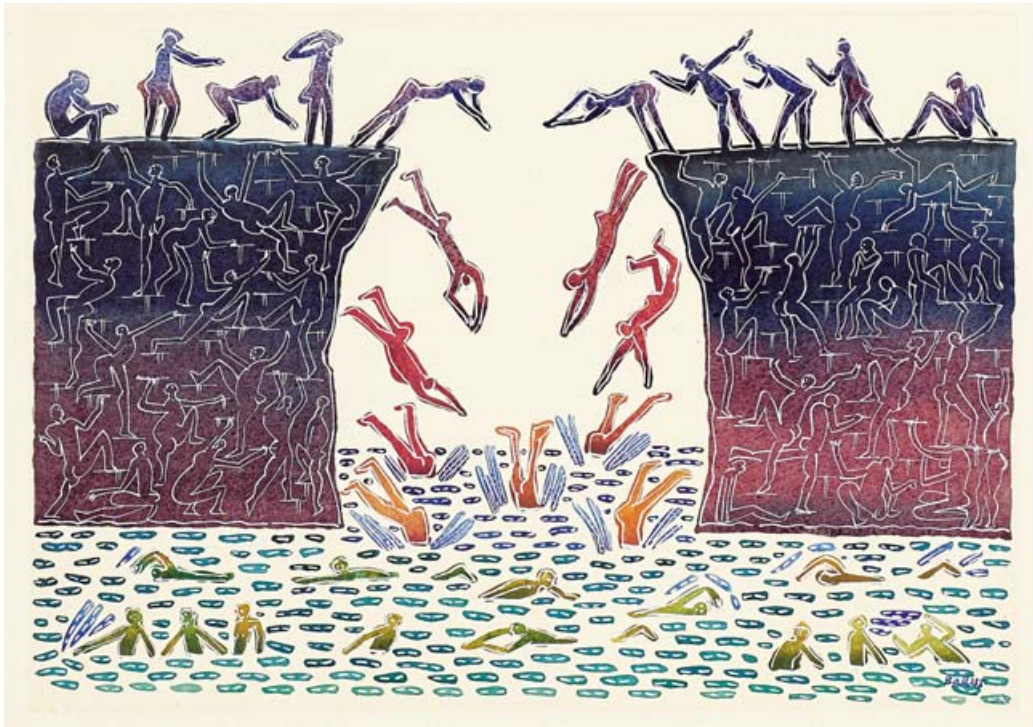
Still Life

signed

oil on paper

55 by 75cm

R20 000– 30 000



549

549

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Summer 1977

signed; inscribed with the title in pencil beneath the mount

watercolour with heightening on Schoellers

Parole paper

35 by 50cm

R30 000–50 000

550

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

The Assassination of Shaka

A portfolio of forty-three woodcuts by Cecil Skotnes with captions by Steven Gray, 1973, with title page, edition limited to 225 copies, each woodcut signed, dated 73 and numbered 7/225 in pencil in the margin, the title page signed and dated by the artist and signed by the poet, in original linen portfolio

woodcuts in colour
sheet size: 50 by 33cm

R30 000–50 000

551

Cecil Edwin Frans **SKOTNES**

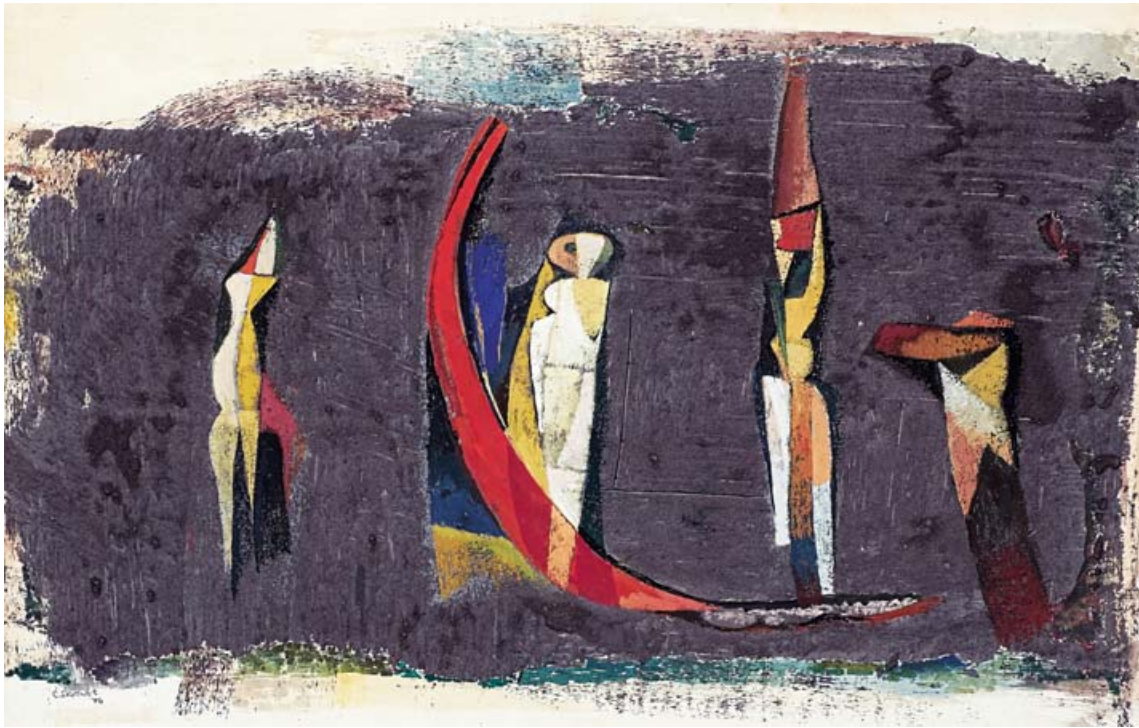
SOUTH AFRICAN 1926-2009

The White Monday Disaster

Thirteen original woodcuts by Cecil Skotnes with text by Stephen Gray, 1975, printed in colours, with title and preface, edition limited to 125 copies and 25 artist's proofs, this set numbered 62/125, each woodcut signed and dated by the artist, the title page signed by the artist and poet, in original full buckram binding

sheet size: 56 by 73cm

R20 000–30 000



552

© The Estate of Cecil Skotnes | DALRO

552

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Abstract Figures

signed and dated 76

oil and sand on cardboard

45 by 70cm

R30 000–40 000

553

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Ten Landscapes, 1976

A portfolio of ten original woodcuts by Cecil Skotnes with ten poems by Stephen Gray, 1976, printed in colours, edition limited to 75 copies and 15 artist's proofs, this set numbered 60/75, each woodcut signed, dated 75 or 76, and numbered by the artist, the title page signed by the artist and poet, in original linen portfolio

sheet size: 48 by 63cm

R12 000–18 000

554

Ephraim Mojalefa **NGATANE**

SOUTH AFRICAN 1938-1971

Township Scene

signed and dated 58; inscribed with the

title in another hand on the reverse

watercolour

49 by 71,5cm

R35 000–50 000

555

Phaswane David **MOGANO**

SOUTH AFRICAN 1932-2000

Prischool N.T.V.L. SA (sic)

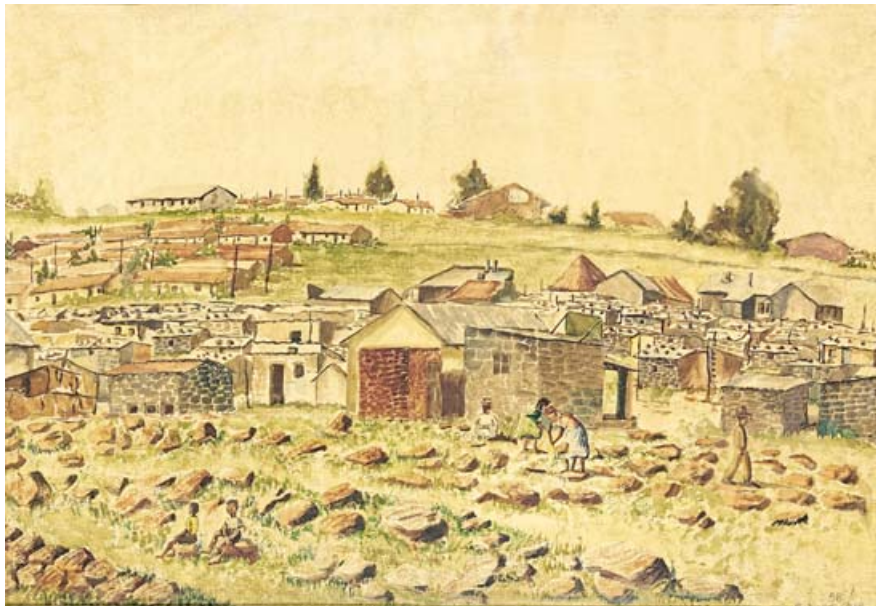
signed; inscribed with the title on the

reverse

watercolour

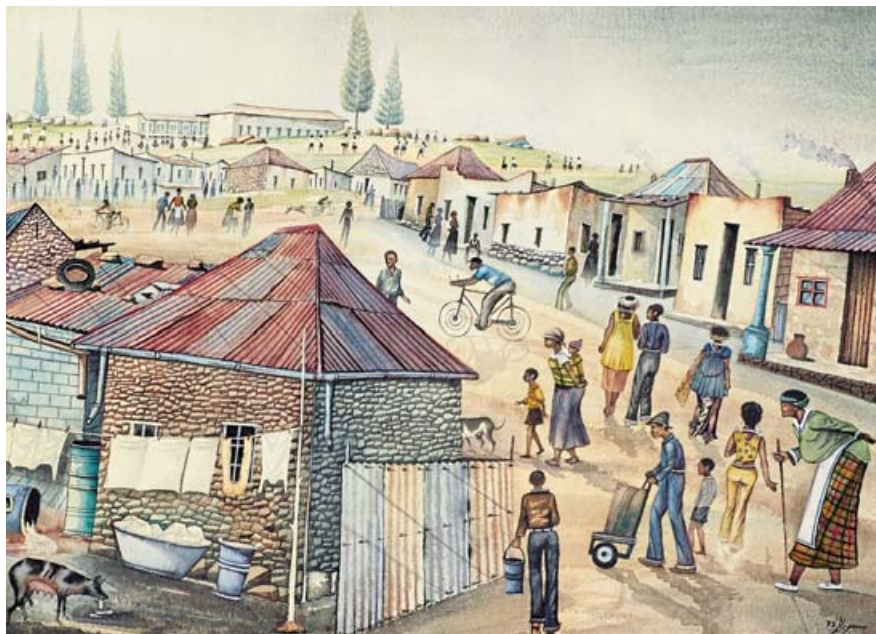
51 by 71cm

R20 000–30 000



554

© The Estate of Ephraim Ngatane | DALRO



555

© The Estate of PD Mogano | DALRO

556

Alexander Cecil **PODLASHUC**

SOUTH AFRICAN 1930-2009

The End of the Line

signed and dated '66

oil on board

59,5 by 74,5cm

R30 000–50 000

557

Cecily **SASH**

SOUTH AFRICAN 1924-

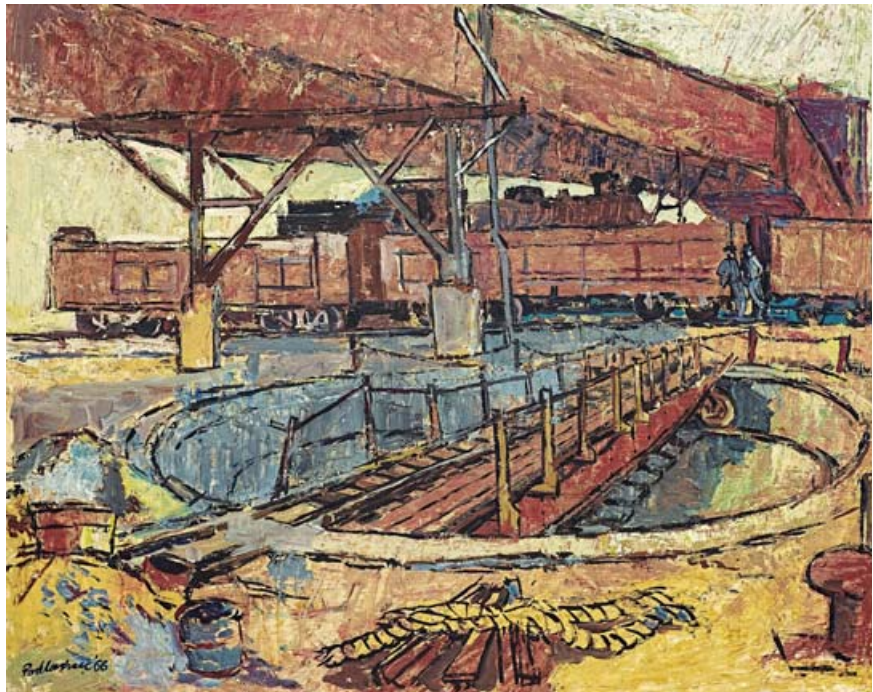
Abstract

signed and dated 61

oil on board

42,5 by 66,5cm

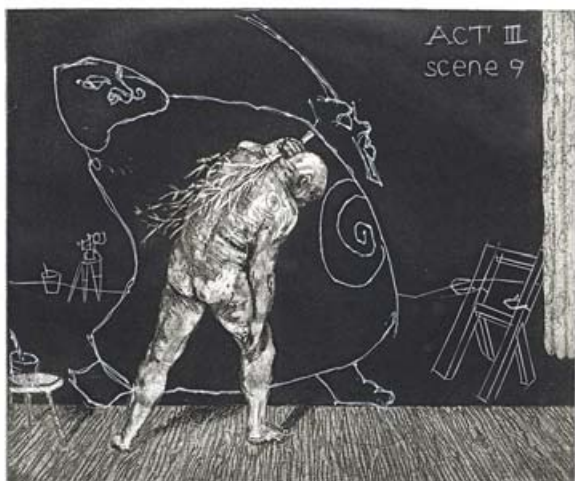
R15 000–20 000



556



557



558

558

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Act III, Scene 9, from Ubu Tells the Truth

inscribed with the title in the plate; signed and numbered 31/50 in pencil in the margin and impressed with the Caversham Press chop mark, executed in 1996-7
hardground, softground, aquatint and drypoint engraving
image size: 25 by 29,5cm

R30 000–50 000



559

559

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Rhino (Head Up)

executed in 2007
signed and numbered 11/35 in pencil in the margin and impressed with the Artist's Press chop mark
hand-printed lithograph and collage
sheet size: 45 by 50cm

R30 000–50 000

LITERATURE

Dan Cameron, Carloyn Christov-Bakargiev & JM Coetzee. (1999) *William Kentridge*. Phaidon Press Limited: London. Illustrated on page 32.

Rory Doepel. (1997) *Ubu: +-101, William Kentridge, Robert Hodgins, Deborah Bell*, Johannesburg: French Institute of South Africa and the Art Galleries, University of the Witwatersrand. Illustrated on page 17.

Rosalind Krauss, Roger Malbert & Kate McCrickard. (2002) *A Universal Archive: William Kentridge as Printmaker*. Hayward Publishing: London. Illustrated.

Bronwyn Law-Viljoen (ed). (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Illustrated on page 62.

Michael Sittenfeld (ed). (2001) *William Kentridge*. Chicago: Museum of Contemporary Art; New York: New Museum of Contemporary Art in association with Harry N. Abrams, Inc., Publishers. Illustrated on page 116.

560

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Forswearing Bad Company, from the Industry and Idleness series

dated 1986 and inscribed with the title in the plate; signed, dated '87, numbered 21/30 in pencil in the margin, and impressed with the Caversham Press chop mark
hard ground etching, aquatint and drypoint
image size: 33 by 28,5cm

R28 000–34 000

LITERATURE

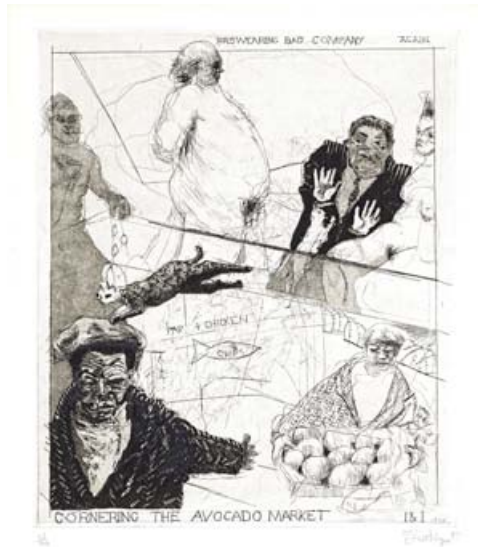
Bronwyn Law-Viljoen (ed). (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Illustrated on page 30.

Warren Siebrits, (2002) *States of Emergence: South Africa 1960-1990*, Johannesburg: Warren Siebrits Modern and Contemporary Art. Illustrated.

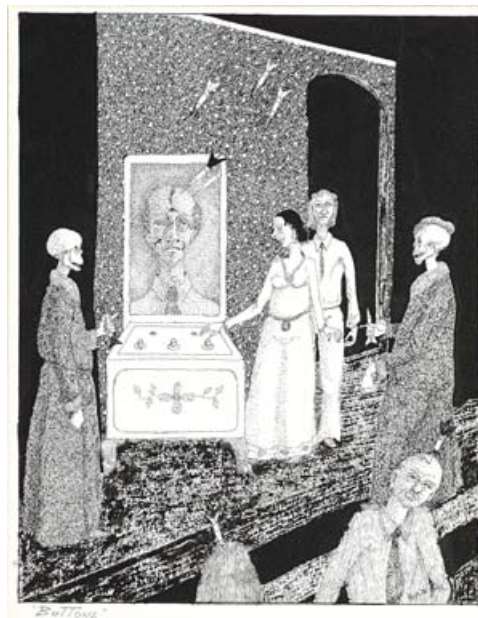
Michael Sittenfeld (ed). (2001) *William Kentridge*. Chicago: Museum of Contemporary Art; New York: New Museum of Contemporary Art in association with Harry N. Abrams, Inc., Publishers. Illustrated on page 77.

NOTES

"I worked on a series of prints based on William Hogarth's work [...] Industry and Idleness, this time set in Johannesburg. Hogarth's moral fable shows the industrious apprentice marrying his boss's daughter and ending up as Lord Mayor of London, whilst the idle apprentice falls prey to vice (he gambles in the churchyard) and ends up hanged at Tyburn. In the South Africa of the 1980s this moral equivalent did not seem to hold, and my series shows the industrious man still doomed by circumstances beyond him – in this case his class and his race – while someone in a different position, of different colour and privilege, ends up wealthy and successful despite his idleness [...]" *William Kentridge Prints*. 2006, page 30



560



561

561

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908-1984

Buttons

signed, dated 76 and inscribed with the title
pen and ink over pencil
30,5 by 23,5cm

R10 000–15 000



562

562

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Domestic Scenes - They also wait who only...

signed, dated 8/80, numbered 1/7 and inscribed with the title in pencil in the margin etchings with soft ground and aquatint sheet size: 49 by 37,5cm

R40 000–60 000

LITERATURE

cf. Bronwyn Law-Viljoen (ed). (2006) *William Kentridge Prints*, David Krut Publishing: Johannesburg. Similar examples are illustrated on pages 26 and 27.



563

563

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955-

Heating and Ventilation (After Manet)

signed and numbered 81/100 in pencil in the margin, executed in 2007 lithograph with chine collé sheet size: 26,5 by 19,5cm

R20 000–30 000



564

564

Cecily **SASH**

SOUTH AFRICAN 1924-

Still Life with Black Protea and Vase

signed and dated '59
oil on board with sgraffiti
75,5 by 45cm

R25 000–35 000



565

565

Cecily **SASH**

SOUTH AFRICAN 1924-

Abstract

signed and dated '60/74
oil on canvasboard
50 by 60cm

R30 000–50 000

566

Claudette **SCHREUDERS**

SOUTH AFRICAN 1973-

Bird in the Hand

executed in 2007

painted bronze and enamel paint

height: 38,5cm

R30 000–40 000



566

567

Caroline **VAN DER MERWE**

SOUTH AFRICAN 1932-2012

Male Torso

signed with the artist's monogram

marble

height: 35,5cm excluding base; base

8cm high

R20 000–30 000



567

568

Peter **SCHÜTZ**

SOUTH AFRICAN 1942-2008

Giving of Hearts

signed and dated 2001

oil on carved wood

height: 71cm

R20 000–30 000



568

PROVENANCE

A gift from the artist to the current owner.



569

569

Penny (Penelope) **SIOPIS**

SOUTH AFRICAN 1953-

Siestog

signed, dated 2004, inscribed with the title and 'Printer's Proof 1/3' in pencil and embossed with the David Krut Works chopmark
colour etching with aquatint, sugarlift and spitbite

sheet size: 69,5 by 99cm

R20 000–30 000

570

David **HOCKNEY**

BRITISH 1937-

Man Ray, from Homage to Man Ray

signed and numbered VIII/XX in pencil in the margin, executed in 1974

lithograph in colours
sheet size: 53 by 38cm

R30 000–50 000



570

571

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923-1980

Head with Leaves

signed and dated 53
mixed media on paper
37 by 26cm

R18 000–24 000



571

572

Pieter **VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931-2008

Millennial Lady in a Red Hat

signed and dated 2-1-2000
pastel
69 by 50cm

R40 000–60 000



572

573

Deborah Margaret **BELL**

SOUTH AFRICAN 1957-

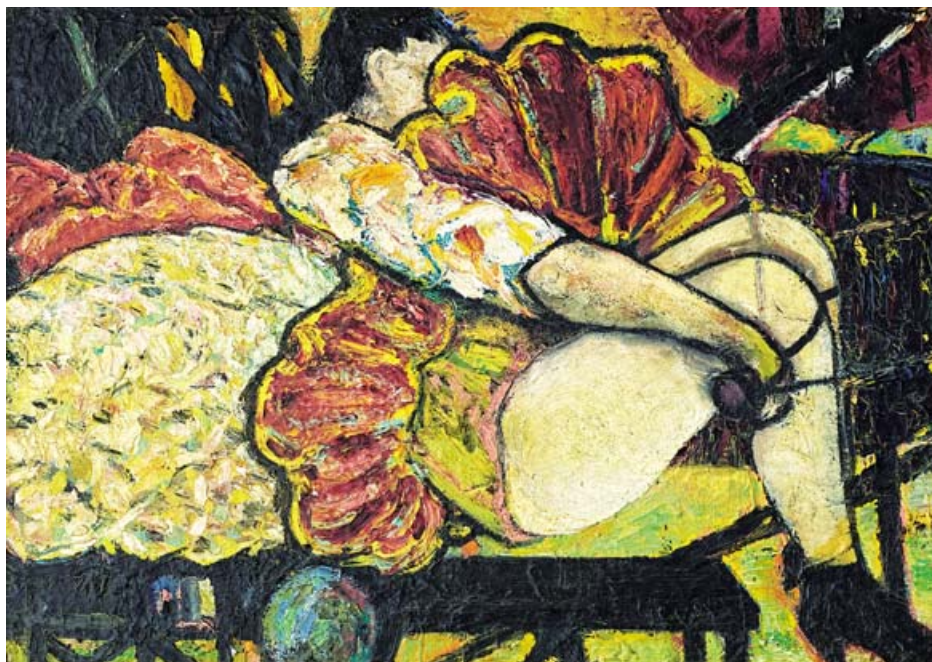
The Swing

inscribed with the title, 'Portrait of Susan Bristow' and the medium on the reverse, executed circa 1986
oil on cottonwool paper, handmade by the artist, laid down on board
54 by 77cm

R30 000– 50 000

NOTES

This painting was produced during a performance of Possession Arts, of which Deborah Bell was a member



573



574

574

Pieter **VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931-2008

Kite Flying

signed and dated '98

pastel

50 by 70cm

R40 000-60 000

575

Claude Marie Madeleine
BOUSCHARAIN

SOUTH AFRICAN 1922-

Kantor

signed

oil on canvas

43 by 58,5cm

R25 000-35 000



575



576



577

© Judith Mason | DALRO

576

Marco **CIANFANELLI**

SOUTH AFRICAN 1970-

Untitled Portrait

executed in 1998

burn drawing on kudu hide, in the artist's original frame

67 by 67cm

R10 000–15 000

EXHIBITED

Mark Coetzee Fine Art Cabinet, Cape Town,

Marco Cianfanelli: Atlantis, 7 to 31 October

1998

LITERATURE

In one series of small works, Cianfanelli has used a selection of indigenous skins ... They are exceptionally beautiful: sensuous, evocative, visceral; and slightly uncomfortable to engage with. There is the ambivalence of cruelty or mutilation which seeps into one's understanding of these works. They are simultaneously uneasy and pleasurable precisely because of their ambivalent visual contradictions. This is further complicated by the way in which sensory access to the works is obscured. Cianfanelli employs glass and metal frames which affect one's ability to read the materials as fur/ painting/ photograph.

Tracy Murinik in Mark Coetzee. (1998) *Marco Cianfanelli: Atlantis*, Mark Coetzee Fine Art Cabinet, unpaginated.

NOTES

This portrait references the marble portrait bust of an aristocratic woman of the Flavian era circa 120 CE.

577

Judith **MASON**

SOUTH AFRICAN 1938-

Image/After-image

signed

oil on board

129 by 121cm

R30 000–50 000



578

578

Gail Deborah **CATLIN**

SOUTH AFRICAN 1948-

Waterlilies

signed

liquid crystal and oil on glass

88,5 by 103,5cm

R25 000–30 000



579

579

Gail Deborah **CATLIN**

SOUTH AFRICAN 1948-

Untitled (Cylinder)

signed; inscribed with the title on the reverse

liquid crystal and oil on glass

198 by 109cm

R35 000–50 000

580

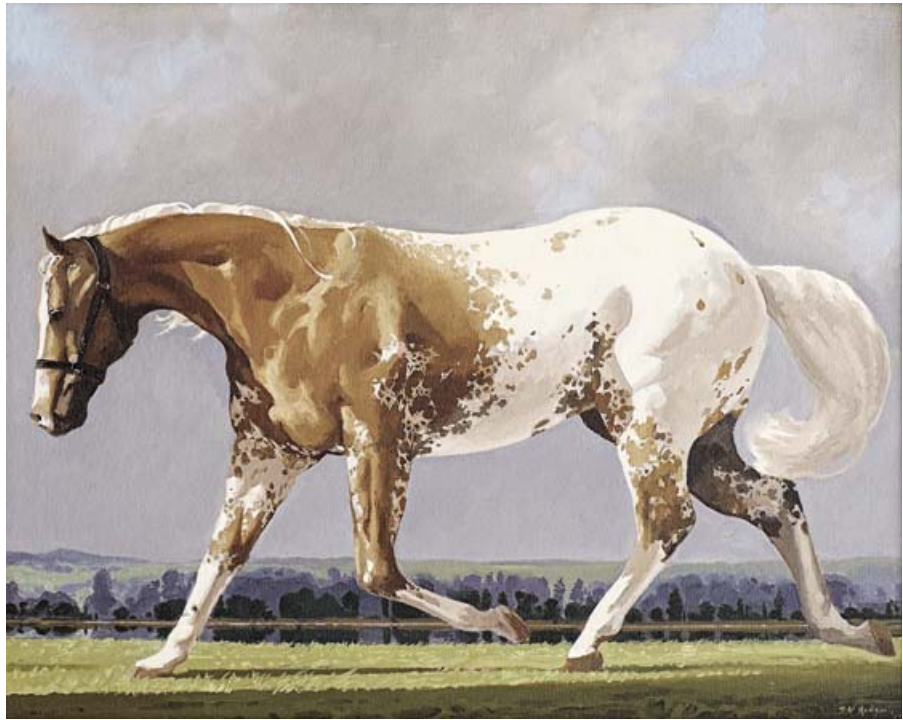
John Neil **RODGER**

SOUTH AFRICAN 1941-2013

Appaloosa Stallion

signed and dated '12; inscribed with the title on the reverse in another hand
oil on canvas laid down on board
39,5 by 49cm

R40 000–60 000



580

581

André Vincent **BECQUEREL**

FRENCH 1893-1981

A Panther Stretching Against a Tree Stump

signed and stamped 25
bronze with green patina
height: 49cm

R15 000–20 000



581

Maps

582

DE LA ROCLETTE, L S

The Dutch Colony of The Cape of Good Hope

London, 1795
first edition

The hand-coloured decorative and highly detailed map of Southern Africa and the Cape of Good Hope depicts the area from "Klipping Eyland" to "Caap Falso". A cartouche in the top right corner depicts a cliff bearing the title with palms, huts and an elephant in the foreground. One key identifies points on the mainland, and the other the islands and bays.

49 by 32cm

R2 500–3 500

LITERATURE

Oscar I Norwich. (1983) *Maps of Africa*, Johannesburg and Cape Town: AD Donker. Illustrated on page 295, Map 225.

583

Emanuel **BOWEN**

A New & Accurate Map of the Southern Parts of Africa, containing Lower Guinea, Monoemugi, Zanguebar, the Empire of Monomotapa, Country of the Cafres and the Island of Madagascar

London, 1747
first edition

Depicts Southern Africa with reliefs shown pictorially. Includes geographic and ethnographic notes and an ornamental cartouche depicting lions, fruit, a farmstead with labourers and a bay.

37 by 45cm

R2 000–3 000

LITERATURE

Oscar I Norwich. (1983) *Maps of Africa*, Johannesburg and Cape Town: AD Donker. Illustrated on page 235, Map 170.

584

Joan **BLAEU**

Aethiopia Inferior vel Exterior

The hand-coloured map bears a large title piece with a cartouche of native huntsmen, monkeys and tortoises. Depicts Southern Africa from the Cape of Good Hope to the Congo on the left, and Mozambique on the right.

36,5 by 48cm

R2 500–3 500

LITERATURE

Grooten Atlas Volume 8, first edition and Norwich-Stone, *Maps of Africa*, pages 174/175, Map no 154.

585

Nicolas Janz **VISSCHER II**

Carte de L'Afrique Meridionale ou Pays entre La Ligne & Le Cap de Bonne Esperance et L'Isle de Madagascar

Amsterdam, 1730
first edition

depicts Southern Africa with detailed information about the various settlements including the names of farmers. Bears three insets: "Elevation du port et Mont Table au Cap de Bonne Esperance," "Plan du Port et Mont Table au Cap de Bonne Esperance" and in the right hand lower corner is an enlarged map of the Cape, but without a caption.

51,5 by 58,5cm

R4 000–6 000

586

after Peter **KOLBEN**

A Map of the Country of the Hottentots, towards the Cape of Good Hope

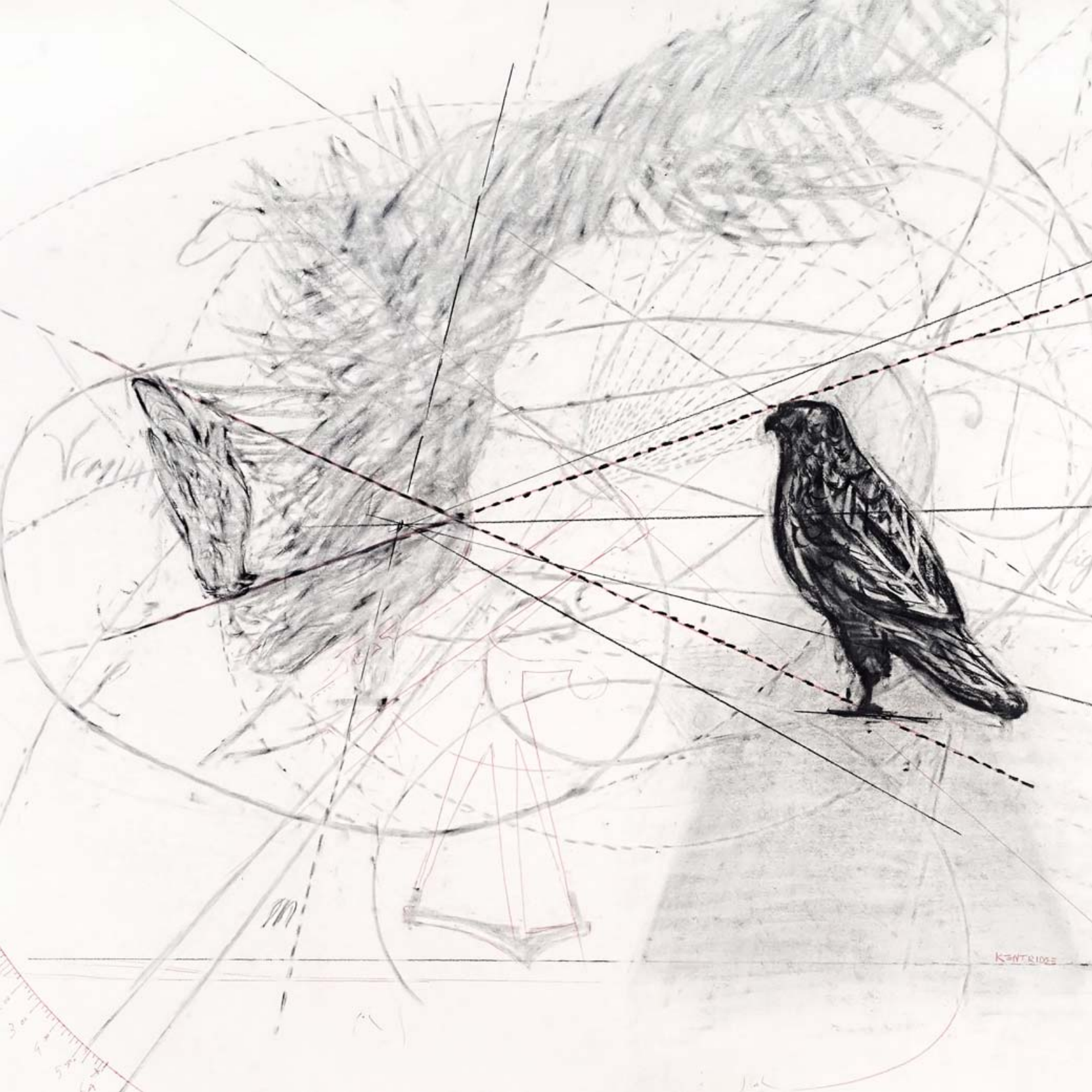
Netherlands, circa 1750
first edition

The hand-coloured map depicts Southern Africa from the Cape of Good Hope to The Namaquas and The Odiquas. "This map is taken partly from that in the English and partly from that in the French edition, in which latter Endless-River, the Hot Bath at Black Hill & other things are omitted".

24 by 36cm

R1 000–1 500

587-590 No lots



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 13 October - 8.00pm

**Important South African
and International Art
Evening Sale**

Lots 591–685

OPPOSITE

Lot 669 William Joseph Kentridge, *Drawing for 'The Magic Flute'* (detail)

Important South African and International Art



591

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853-1936

A Landscape with Trees

signed and dated 1905

oil on canvas

59,5 by 90cm

R150 000–200 000

592

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853-1936

*Like the last streak of intense
glory on the horizon's brim, while
night o'er all the rest hangs chill
and dim*

signed and dated 1894; signed, dated,
inscribed with the title, 'Class VIII' and
'Riversdale' on the reverse
oil on canvas
57,5 by 83cm

R60 000–80 000

593

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853-1936

*Morning Sunshine
(District Robertson C.P.)*

signed and dated 1922; signed, dated
and inscribed with the title and
'Riversdale' on the reverse
oil on canvas
44 by 52cm

R50 000–80 000

EXHIBITED

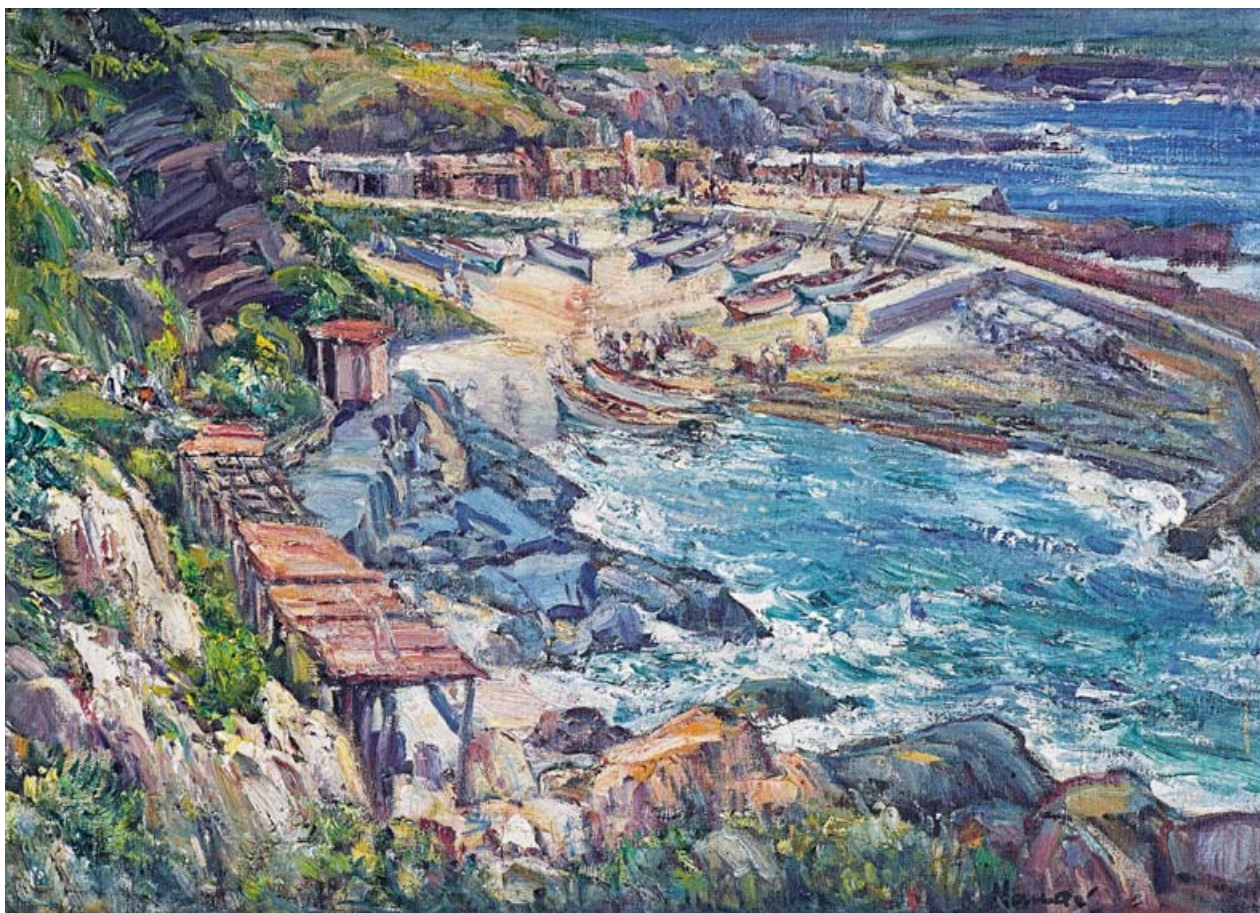
South African National Gallery,
Cape Town



592



593



594

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

The Old Harbour, Hermanus

signed

oil on canvas

39 by 54,5cm

R350 000–500 000



595

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904-1992

South Coast Roller

signed, executed circa 1949

oil on canvas

58 by 72,5cm

R300 000–500 000

PROVENANCE

Mr van Graan, Badplaas.

LITERATURE

Frieda Harmsen. (1980) *The Women of Bonnefoi: The story of the Everard Group*, Pretoria: JL van Schaik (Pty) Ltd. Illustrated on page 196, plate 235.



596

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

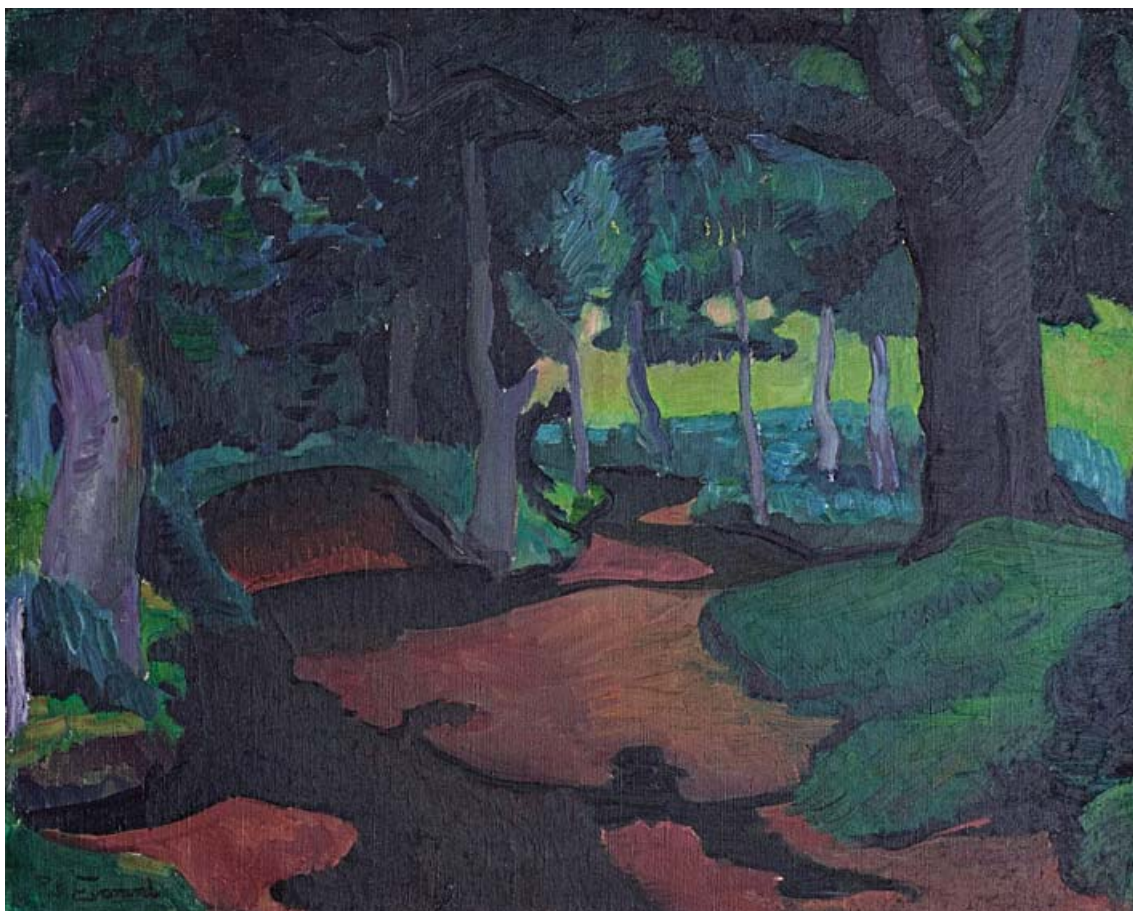
The Palmiet River

signed

oil on card

29,5 by 44,5cm

R120 000–180 000



597

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904-1992

English Landscape

signed; signed and inscribed with the title on the reverse

oil on canvas

64 by 80,5cm

R80 000–120 000

598

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Landscape

signed
oil on cardboard
24,5 by 35cm

R60 000–80 000

599

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

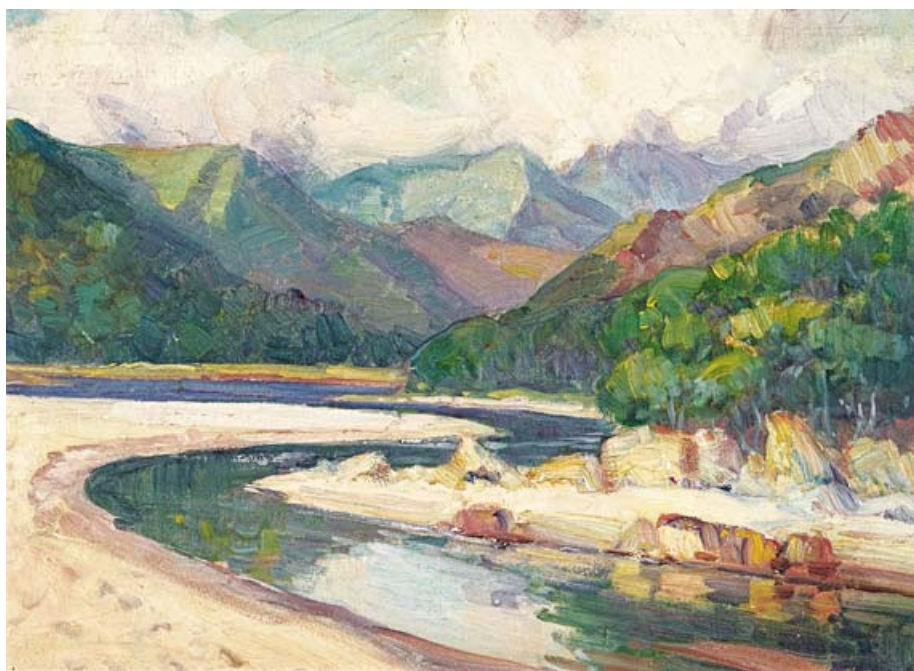
Brede River

signed
oil on artist's board
25,5 by 35cm

R60 000–80 000

PROVENANCE

Acquired from the artist's studio in 1945,
and thence by descent.





600

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

Bain's Kloof

signed and dated 21

oil on card

24,5 by 30cm

R70 000–90 000

601

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871-1939

*Interior of the Grootte Kerk,
Cape Town*

signed with the artist's initials, executed
in 1916

oil on canvas

74,5 by 62cm

R80 000–120 000

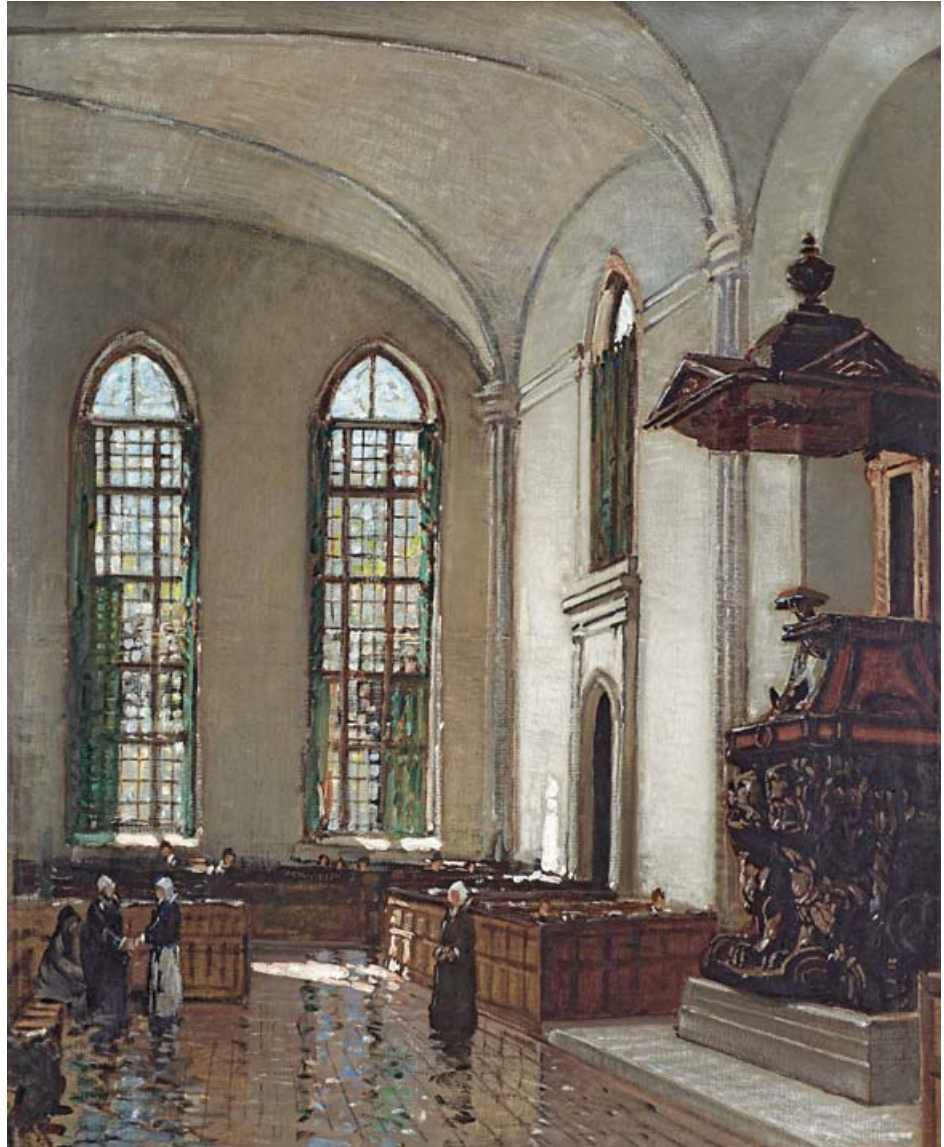
LITERATURE

Joyce Newton Thompson. (circa 1951)
Gwelo Goodman: South African Artist,
London: George Allen and Unwin Ltd.
Page 64, illustrated between pages 20
and 21.

NOTES

"The Interior of the Grootte Kerk [...] is a
technically triumphant painting." Joyce
Newton Thompson, page 64

"The Grootte Kerk was built essentially
as a 'preaching box': the idea was that
as many worshipers as possible, seated
in their box pews, would have a good
view of a centrally located, elevated
pulpit constructed with sounding
boards that will have helped in the
preacher's being heard. The design of
these pulpits often inspired the creation
of elaborate structures; the pulpit in the
Grootte Kerk is a really good example
of one. Here raised on a pedestal of
lions it's a triumph of the work of Anton
Anreith (1789), a sculptor who began
life in the Dutch East India Company's
employ as a labourer and who ended
up renowned for his accomplished
high-baroque style of work." Paul
Duncan and Alain Proust. (2013) *Hidden
Cape Town*, Cape Town: Struik Lifestyle.
Page 15.



602

Ethel Ruth
PROWSE

SOUTH AFRICAN 1883-1967

Buitengracht Street, Cape Town

signed with the artist's monogram and dated '16; artist's name and details on a Die Kunsamer label adhered to the reverse

oil on cardboard

28,5 by 22,5cm

R100 000–150 000

603

Nita (Pauline Augusta
Wilhelmina) **SPILHAUS**

SOUTH AFRICAN 1878-1967

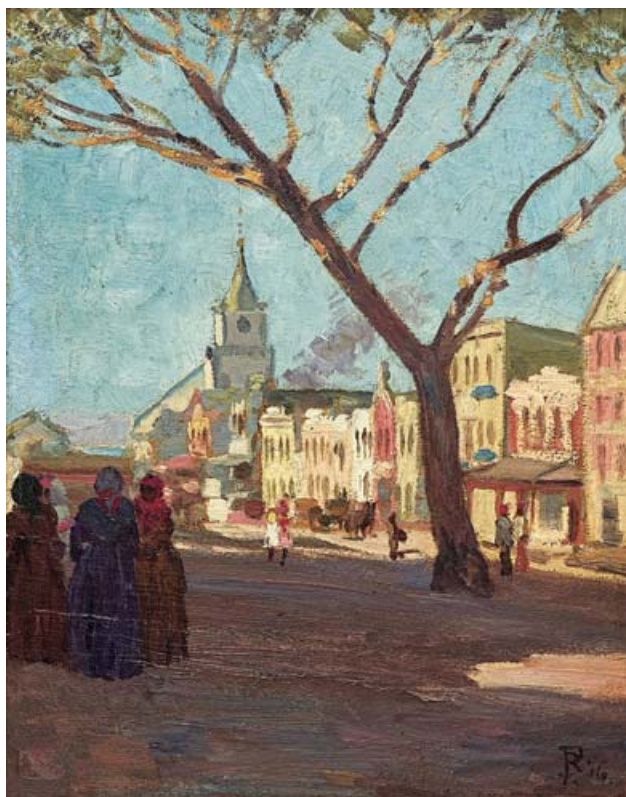
*Chiappini Street with Lion's Head
Beyond*

signed with the artist's monogram

oil on canvasboard

38,5 by 45,5cm

R80 000–120 000



602



603

604

Terence John

MCCAW

SOUTH AFRICAN 1913-1978

*Bree Street, Malay Quarter,
Cape Town*

signed and dated 75

oil on board

54,5 by 44,5cm

R60 000-80 000

605

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

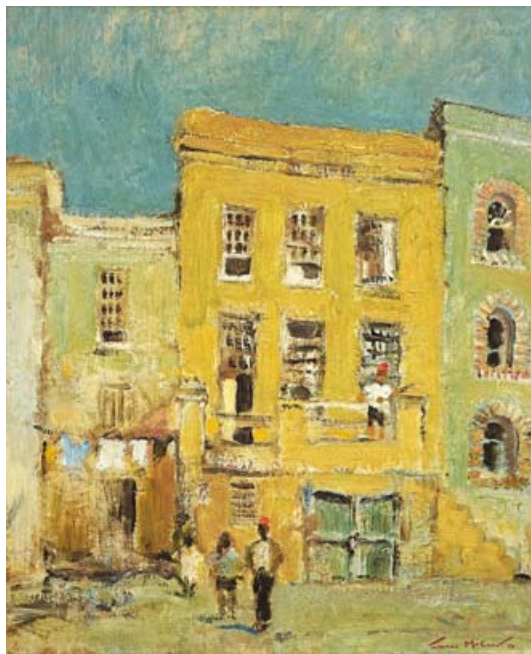
*Narrow Street Above the City,
Malay Quarter*

signed and dated 1961; inscribed with
the title on the stretcher in another hand

oil on canvas

49 by 39cm

R60 000-80 000



604



605



606

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

Onweersdag, Caledonstraat

signed and dated 1968; inscribed with the artist's name, title, medium, size and No 8 on a Pieter Wenning Gallery label adhered to the reverse oil on canvas
65,5 by 86cm

R600 000–800 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg

Gregoire Boonzaier's *Onweersdag, Caledonstraat*, painted in 1968, captures an epoch in South African history that is forever lost to us. Declared a 'whites-only' area in 1966, District Six was slated for demolition which commenced in 1970. The long process of forced removals broke up multicultural communities and dispersed tightly-knit families across the Cape Flats.

Fortunately, District Six lives on in the

imaginative spaces of memory and in paintings such as this, where the artist, who steeped himself in its milieu, was able to bring the place and its beloved characters to life. Standing in Tennant Street, the view down one of the area's busiest roads leading towards town includes Parker's barbershop and the British Bioscope on the left and on the right, the corner shop run by 'Langman', as he was known to all, the grocery shop of Mr Maisel and Dickman's Bakery, famous for their fresh rolls. The overcast day, prescient of things to come, lends an elegiac mood to the scene.



607

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Autumnal Landscape with Canal

signed

oil on canvas

80 by 105,5cm

R80 000–120 000



608

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

Watermill

signed and dated 44

oil on board

53 by 64,5cm

R800 000–1 200 000

Pierneef cleverly structured this composition to lead the viewer's eye along the broad swathe of water flowing under the eucalyptus trees towards the watermill and down into the valley beyond where a pair of *Acacia tortilis* (or haak-en-steek thorn trees) form the focal point. From the topography we may assume that this is part of the mountain massif of the Waterberg in Limpopo, the first region in the northern part of South Africa to be named as a Biosphere Reserve by UNESCO. An impressive bright blue sky studded with dazzling clouds heralds a beautiful day.



609

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

Landscape with Acacias and Clouds

signed and dated 38

oil on board

48 by 60cm

R500 000–700 000



610

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

Lowveld Vista

oil on board

44 by 59cm

R500 000–700 000



611

Irma

STERN

SOUTH AFRICAN 1894-1966

Tiger Lilies

signed and dated 1932

oil on canvas

89 by 60cm

R6 000 000–9 000 000

EXHIBITED

National Gallery, Cape Town, Second Annual Exhibition, 1932.

LITERATURE

Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press. Illustrated in colour on page 133.

Tiger Lilies was painted in 1932, shortly after Irma Stern's return to Cape Town following successful exhibitions in Berlin, Paris, The Hague and London. Marking a significant break with European influence, and Stern's determination to establish her own artistic identity and distinctive South African style, the painting is seminal in her oeuvre.

Anticipating the outbreak of the Second World War, the artist (who had been trapped in Germany during the First World War) decided to exit Germany. In this painting, Stern – aged thirty eight and already internationally recognised – celebrates her return to the safety of South African shores by turning in her choice of subject to the natural beauty of her surroundings, including Kirstenbosch Botanical Gardens, close to her Rondebosch home with its private garden which provided her with freshly-picked subjects for her work.

Together with other still lifes from this newly exuberant period, *Tiger Lilies* represents an early version of Stern's celebratory philosophy of Africa, the intellectual product of her recognition of the significance of her location on the African continent whose art had inspired European modernism. It is precisely this aspect of her portraits produced

in the '40s that is increasingly recognised in the critical literature on Stern' as well as by private and institutional collectors.

Stern's handling of the pomegranate and oranges in the foreground of *Tiger Lilies* acknowledges the significance for the artist of Paul Cézanne's style (strongly evident in early paintings like *Green Apples* in the permanent collection of the Johannesburg Art Gallery); and, by contrast, her vigorous paint application and use of strong complementary colours is influenced by her involvement with German Expressionists, including her mentor and close friend Max Pechstein.

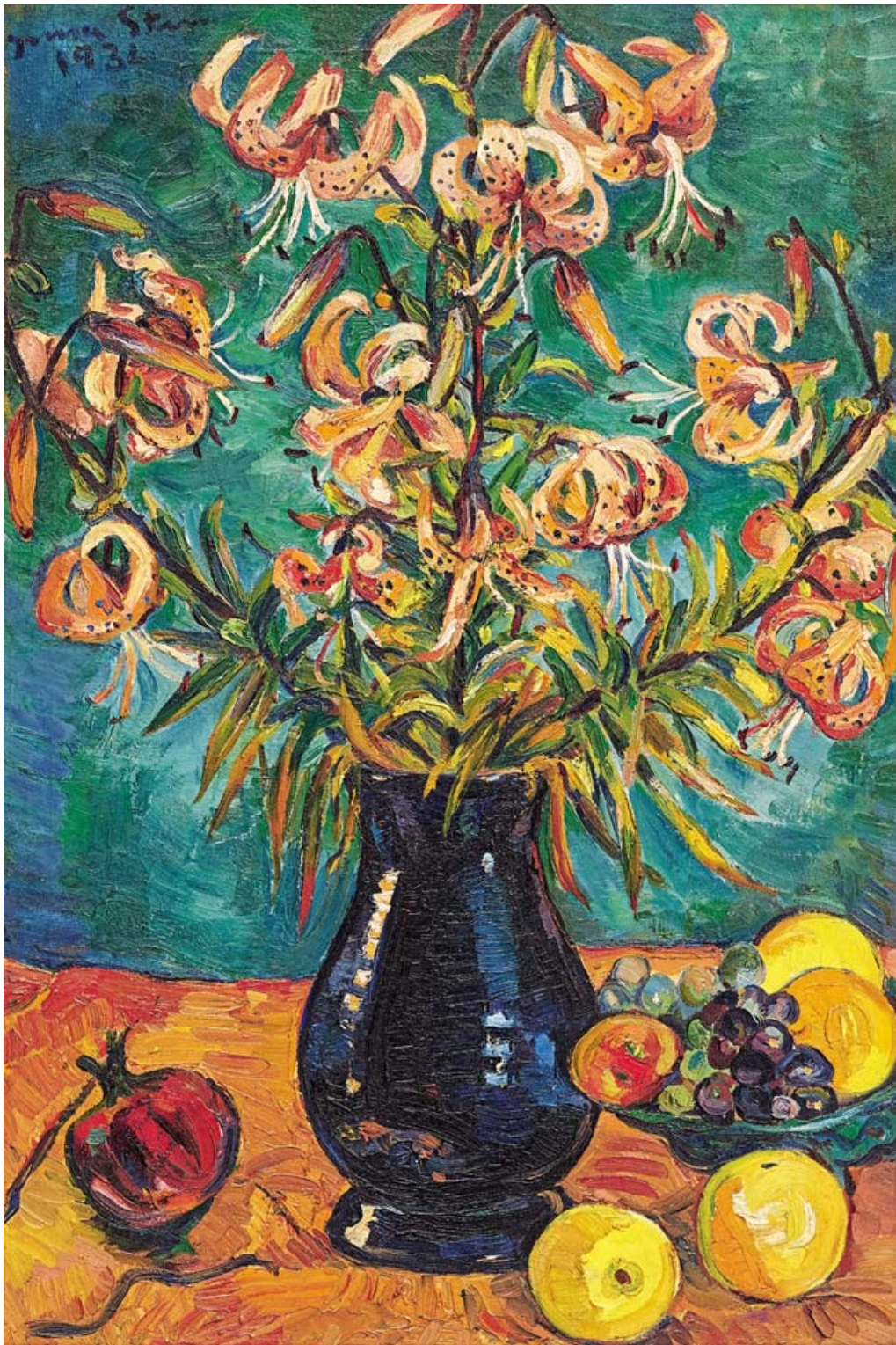
Stern was, however, even more ambitious. "At present I feel I can do the same as the best here and that is to say the best living and strangely enough Gauguin and mostly Van Gogh seem to me very much like a level I have also reached," she wrote in 1937 from London to her friends Richard and Frieda Feldman.²

Others affirmed her confidence. "I did tell you that I met [the great sculptor Joseph] Epstein in London – that he loved my work – spent a few hours in my exhibition and said, 'At last a painter who can paint comes to London. Do you know that nobody living can paint flowers better than you do – that the Renoir roses – I just saw look like paper against your flowers,'" Stern told the Feldmans.³

Indeed, the flowers in *Tiger Lilies* bristle with life and energy; the leaves, jutting out in various directions, provide drama and the vase, in shades of midnight blue, is centrally placed within the format, presenting a solid body that anchors the composition.

In the absence of any self-portraits by the artist, this image could justifiably be interpreted as representing Stern's creative intelligence and passion, grounded in her strong physical presence. *Tiger Lilies* offers extraordinary insights into Stern's sense of self and her zest for life. Bursting with vitality, the painting epitomises the flamboyant character that made Stern so memorable to all who encountered her.

1. Claudia B Braude, 'Beyond Black and White: Rethinking Irma Stern', *Focus*, Issue 61, June 2001. Pages 45-59.
2. Mona Berman, *Remembering Irma*, Double Storey Books, Cape Town, 2003. Pages 53-54.
3. *Ibid.* Page 52.





612

612

Pranas

DOMSAITIS

SOUTH AFRICAN 1880-1965

Spring Flowers in a Vase

signed with the artist's monogram

oil on board

73,5 by 58,5cm

R50 000–70 000



613

613

Maud Frances Eyton

SUMNER

SOUTH AFRICAN 1902-1985

Blue Vase

signed and dated 45; dated, inscribed with the artist's

name, title and 'bought 1945 from Sumner Exhibition,

Pretoria by Prof. N. Sabbagha' on the reverse

oil on canvas

53,5 by 66,5cm

R160 000–240 000

PROVENANCE

The Collection of Professor
N Sabbagha and thence by
descent.



614

614

Alexander
ROSE-INNES

SOUTH AFRICAN 1915-1996

A Vase of Nasturtiums

signed

oil on canvasboard

49,5 by 39,5cm

R80 000–120 000



615

615

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Still Life with Red Apples

signed and dated 1929

oil on board

29 by 34,5cm

R70 000–90 000



616

Irma
STERN

SOUTH AFRICAN 1894-1966

Still Life with a Vase of Pomegranates

signed and dated 1948

oil on canvas

49,5 by 36cm

R1 500 000–2 000 000

PROVENANCE

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

Painted in the late 1940s when Irma Stern was, by critical consensus, at the height of her career, this delightful painting is an example of Stern at her best. It bears the hallmarks of a mature artist sure of her medium. Paint is confidently applied in fluid brushstrokes that trace shapes and build three-dimensional forms.

Pomegranates, ranging in colours from green to ripe orange and rich red, vibrate against the vivid lemon background and turquoise neck of the jar. With its brownish slip and heavy copper-green glaze, the vase was one of her favourites and features in several of her still life paintings. It is, in all likelihood, the Chinese jar which Stern acquired for her own collection and which is currently in the UCT Irma Stern Museum (catalogue number 534).

The framed work to the right of the vase is quite possibly a German illuminated manuscript.

It formed part of the consignment from her collection which was sold at auction after her death and is described in the catalogue as one of 'two framed pages of early German printing with coloured illustrations!'

The painting's subject – fruits and beautiful *objets* arranged in a pleasing composition – bears testimony to her fine eye, appreciation of culture and enjoyment of both the aesthetic and sensuous pleasure of food. It is perhaps not surprising then that the artist selected it as a gift for a special friend – Professor Joachim Rosteutscher who was professor of German at the University of Cape Town.

I am indebted to Christopher Peter of the UCT Irma Stern Museum, Cape Town, for his assistance in identifying objects in this painting.

1. *Twenty-Eight Oil Paintings by Irma Stern, Gouaches & Drawings, Antique Furniture and Objet d'Art*, Ashbeys Galleries, 19 April 1968, item 82. Page 5.





© Irma Stern Trust | DALRO

617

Irma

STERN

SOUTH AFRICAN 1894-1966

A Gathering of Women

signed and dated 1942

pencil crayon and gouache

24,5 by 29cm

R200 000–250 000



© Irma Stern Trust | DALRO

618

Irma

STERN

SOUTH AFRICAN 1894-1966

Mother and Child Seated at an Open Door

signed and dated 1936

pencil crayon and gouache

20 by 27cm

R200 000–250 000

619

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900-1975

Man with Wine Glass

signed and dated 1965

oil on paper laid down on board

74 by 59cm

R100 000–150 000

EXHIBITED

South African National Gallery, Cape
Town, *Jean Welz Retrospective Exhibition*,
1977, catalogue number 88



620

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

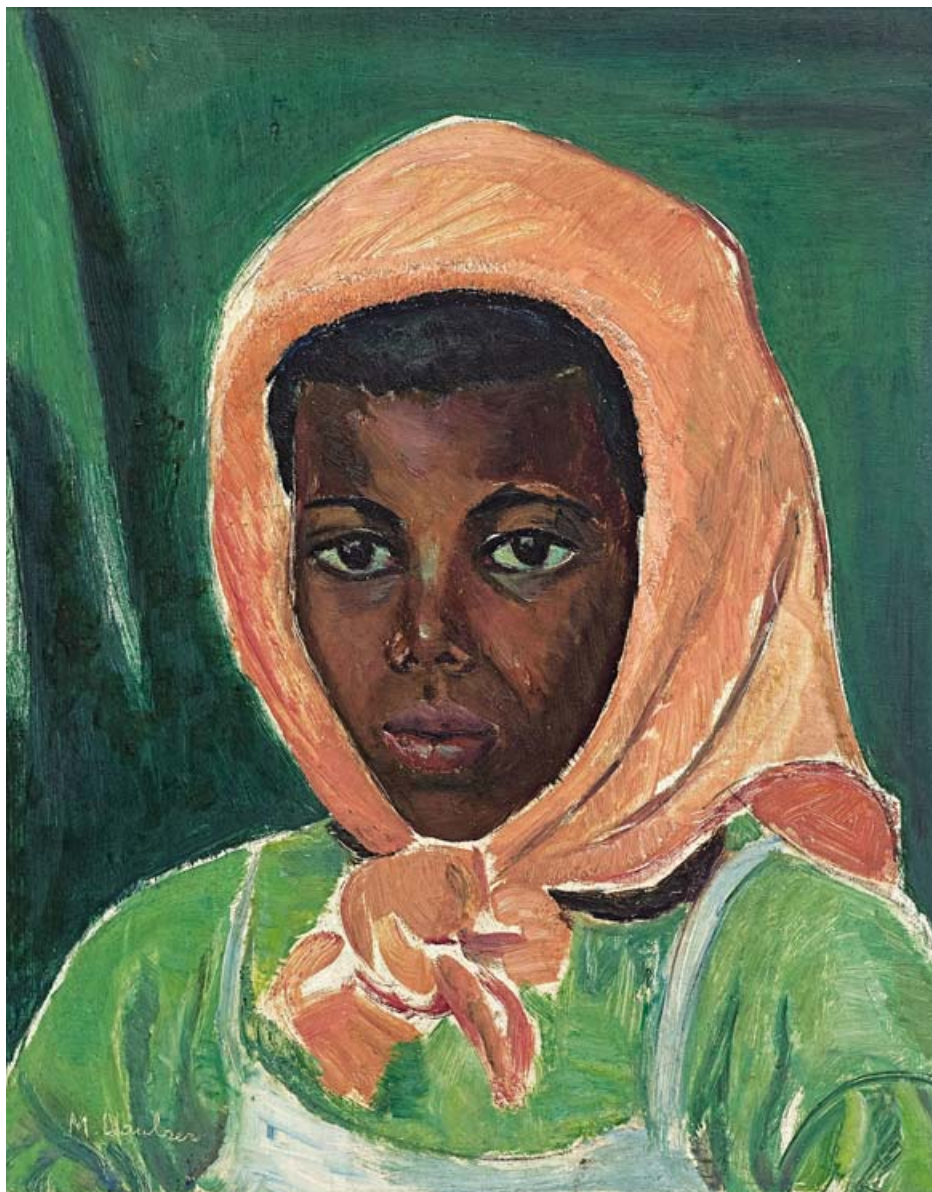
*Portrait of a Young Woman
with a Head Scarf*

signed
oil on board
39,5 by 31cm

R350 000–450 000

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 233, catalogue number 814.



© The Estate of Maggie Laubser | DALRO

621

John Koenakeefe

MOHL

SOUTH AFRICAN 1903-1985

Cyclists in the Windy Rain, W.T.vl.
(S.A.)

signed and inscribed 'In the 20th century'; signed, inscribed with the title and 'In the 20th century' on the reverse
oil on board
44,5 by 64cm

R60 000–80 000

622

May (Mary Ellen)

HILLHOUSE

SOUTH AFRICAN 1908-1989

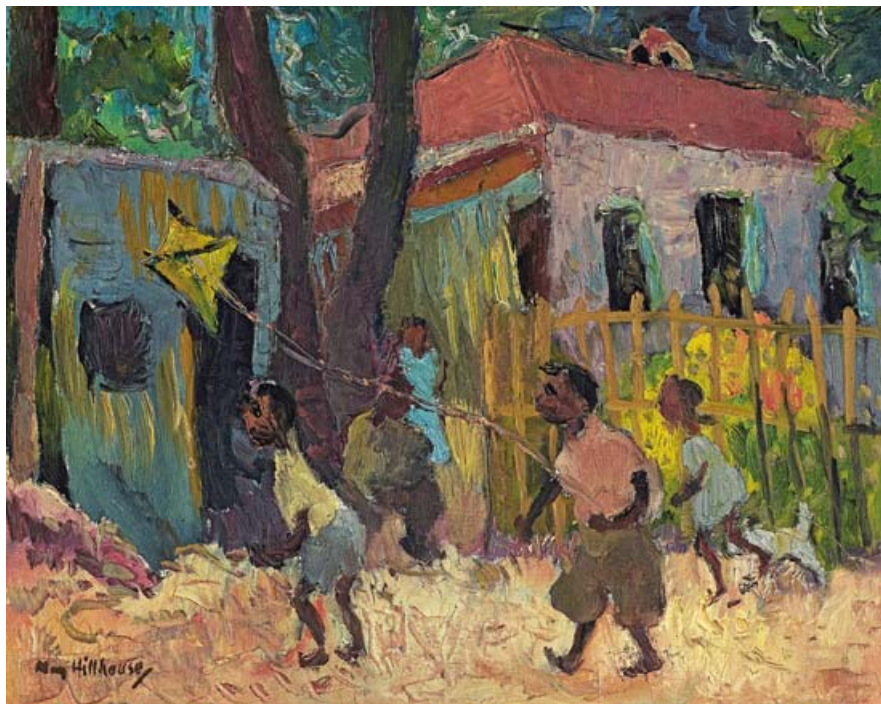
The Kite

signed; signed and inscribed with the title on the reverse
oil on canvas
39 by 49,5cm

R60 000–80 000



621



622



© The Estate of Maggie Laubser | DALRO

623

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886-1973

Huts and Trees with Figures in a Landscape

signed

oil on canvas board

39,5 by 50cm

R300 000–400 000

PROVENANCE

Prof Bun and Mrs JS Booyens, Stellenbosch, acquired from an exhibition in Bloemfontein circa 1948, S13460.

EXHIBITED

Oranje Koffiehuis, Bloemfontein, 1948, catalogue number 15.

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: Her Paintings, Drawing and Graphics*, Johannesburg and Cape Town: Perskor.

Illustrated on page 286, catalogue number 1142.

624

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

Arniston, Waenhuiskrans

signed, dated Sept 1948 and inscribed
with the title in pencil
watercolour over pencil
36 by 54cm

R70 000–90 000

PROVENANCE

Acquired directly from the artist by the
current owner's father.

625

Willem Hermanus

COETZER

SOUTH AFRICAN 1900-1983

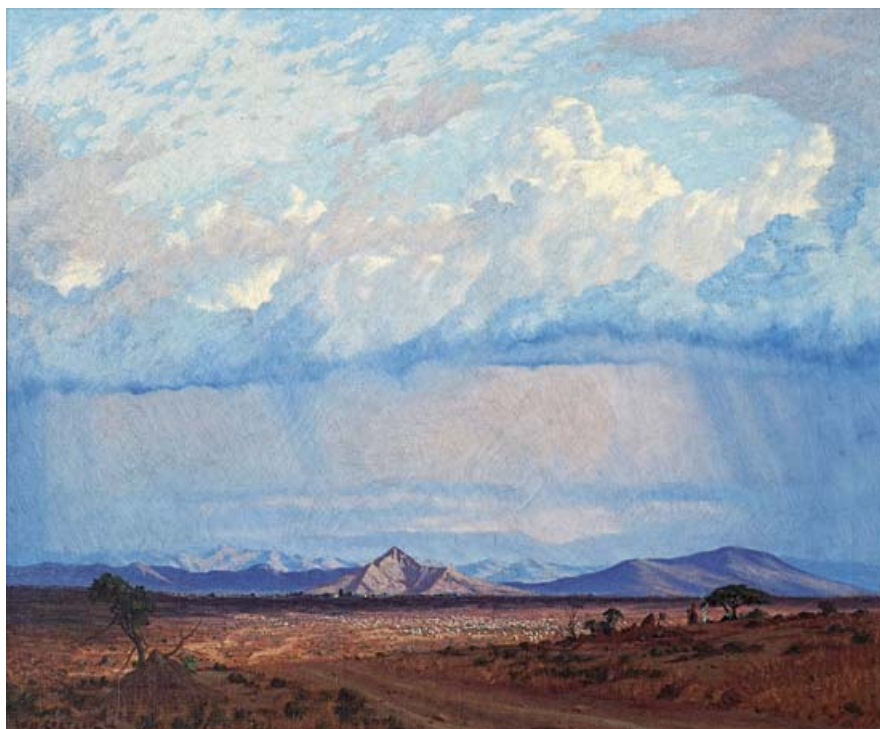
Approaching Storm, OFS

signed and dated 46
oil on canvas
70 by 85,5cm

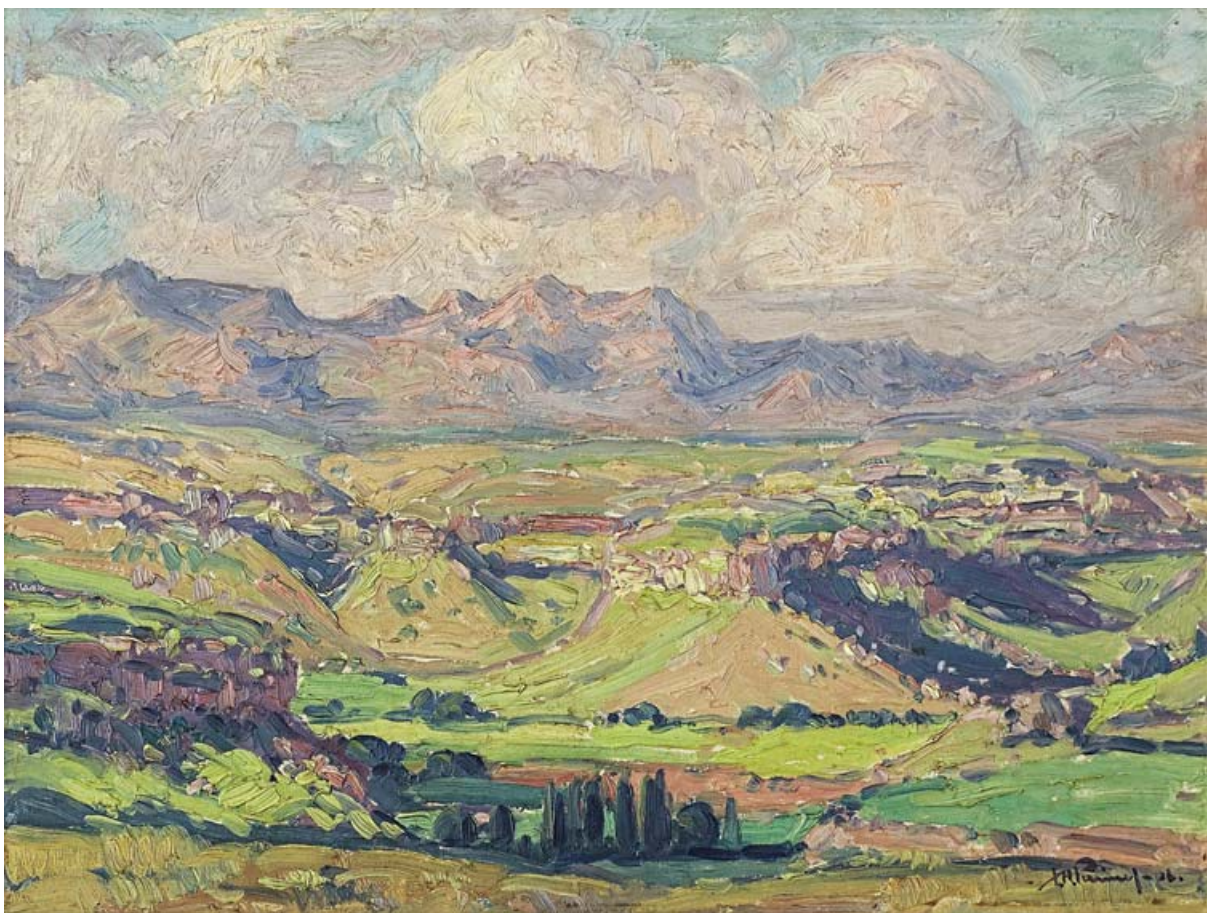
R60 000–80 000



624



625



626

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886-1957

Extensive Landscape

signed and dated 26

oil on board

29,5 by 39,5cm

R200 000–300 000



627

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

Highveld

signed; signed on the reverse, executed in 1966

oil on canvas

38,5 by 157cm

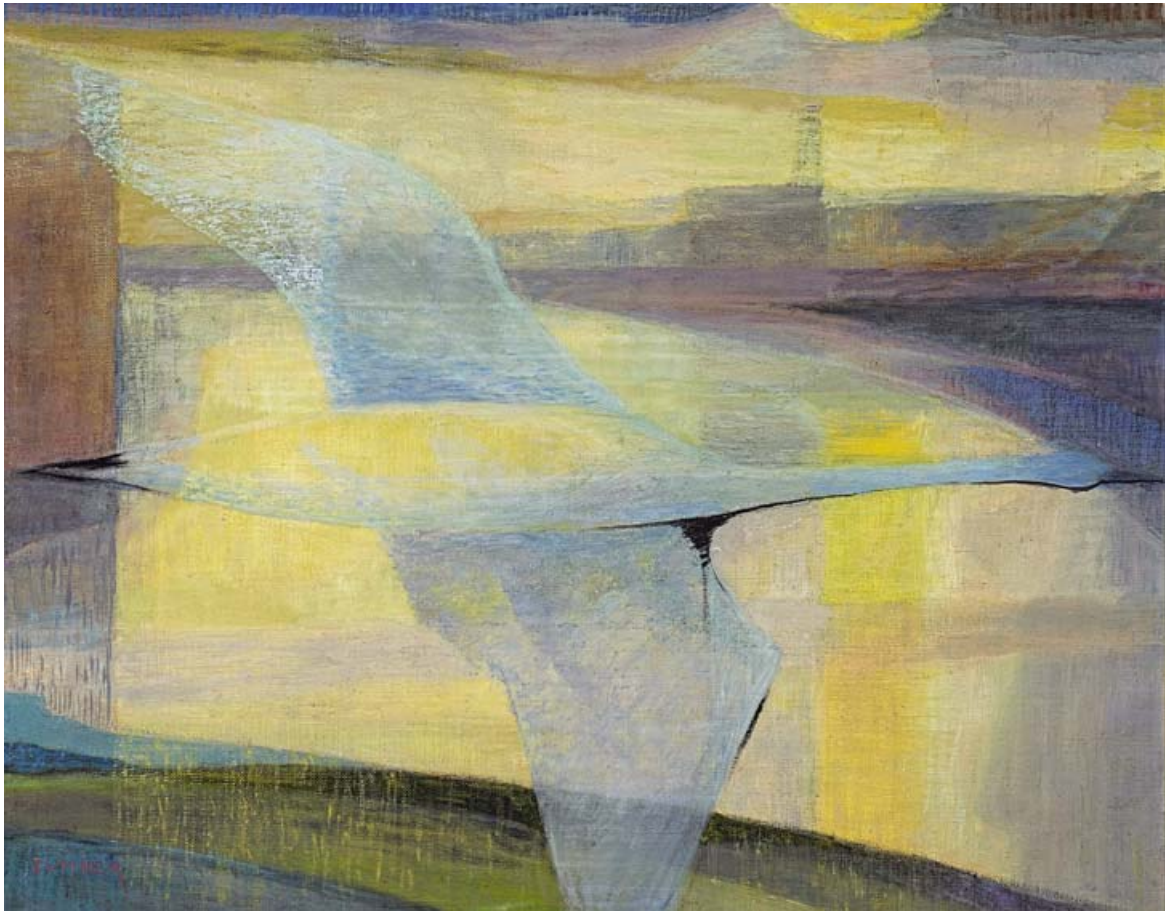
R100 000–150 000

LITERATURE

Charles Eglington. *Maud Sumner*, Cape Town and Johannesburg: Purnell & Sons SA (Pty) Ltd. Illustrated on page 47, plate 59.

NOTES

Schweickert Gallery label adhered to the stretcher.



628

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

Bird in Flight

signed

oil on canvas

71,5 by 91cm

R80 000–120 000



629

Freida
LOCK

SOUTH AFRICAN 1902-1962

Zanzibar

signed and dated 47

oil on canvas, in the original Zanzibar
frame

56,5 by 46cm excluding frame; 82,5 by
60,5cm including frame

R700 000–1 000 000

PROVENANCE

Gift from the artist to the current
owner's family.

Centuries of Indian Ocean travel and trade between Africa, the Arabian peninsula, the Indian subcontinent and South-East Asia have contributed to the distinctive Swahili culture of East Africa's port cities and islands. It's not surprising that they have captured the imaginations of travellers and dreamers alike and inspired many artists including South Africans Irma Stern, JH Pierneef, Alexis Preller, Terence McCaw and Trevor Coleman, to name just a few. Freida Lock was no exception.

Between 1947 and 1949 she enjoyed an extended stay of eighteen months travelling and painting in Zanzibar. "Descriptions of her stay in Zanzibar, reported in *The Star* in 1949 and recorded in Johannes Meintjes's diary, indicate that, unlike most foreigners:

Lock became known to the Arab community and was invited to Arab houses, where she became acquainted with their culture at first hand. The jostling markets, the dhow harbours, the music and singing at wedding feasts fascinated her, appealing to her passionate nature and love of the exotic. The winding streets, deep doorways and shuttered windows, and the locals, whom she thought were some of the

most beautiful people she had ever seen, are all captured in her paintings."

With all the knowledge gained from her time there and a deep appreciation of its peoples and cultures, Lock captured the character of Zanzibar – homes abutting one another, whitewashed walls rendered in a restrained palette of creamy surfaces and olive shadows that are echoed in the date palm with its textured trunk. Dramatic contrasts of light and dark that add gravitas to the subject are balanced by a brilliant blue sky that peeps through the buildings, its radiant colour enhanced by its proximity to the ochre ceramic-tiled roofs with their wide eaves.

The impressive frame is both a cultural construct and framing device through which to view the scene. The carved doors and windows of Zanzibari homes reflected the wealth, culture and social position of their owners. The designs are redolent with symbolic significance and invocations for benign protection. Geometric designs such as those on the vertical supports may indicate that the homeowner was proficient in mathematics and could offer his services as an accountant. Ropes that may be associated with the fishing trade are often found on the outermost strip of door frames where they are intended to keep evil forces at bay. While the more abstract designs are evidence of the early impact of Arabic culture, the lotus flowers, signifying regeneration, are often found on nineteenth-century doors reflecting later Indian influences. The frame, with its rich history and cultural references, thus becomes a window onto a world whose powerful imaginative stimulus has been the stuff of dreams.

1. Johannes Meintjes. *Die Dagboek van Johannes Meintjes*, Moltene: Bamboesberg-uitgewers, 1961, Vol 2, page 63, 20 November 1948; quoted in Emma Bedford. (1993) 'Freida Lock', *Our Art*, vol 4, Pretoria: Foundation for Education, Science and Technology, 1993. Page 38.



630

Freida
LOCK

SOUTH AFRICAN 1902-1962

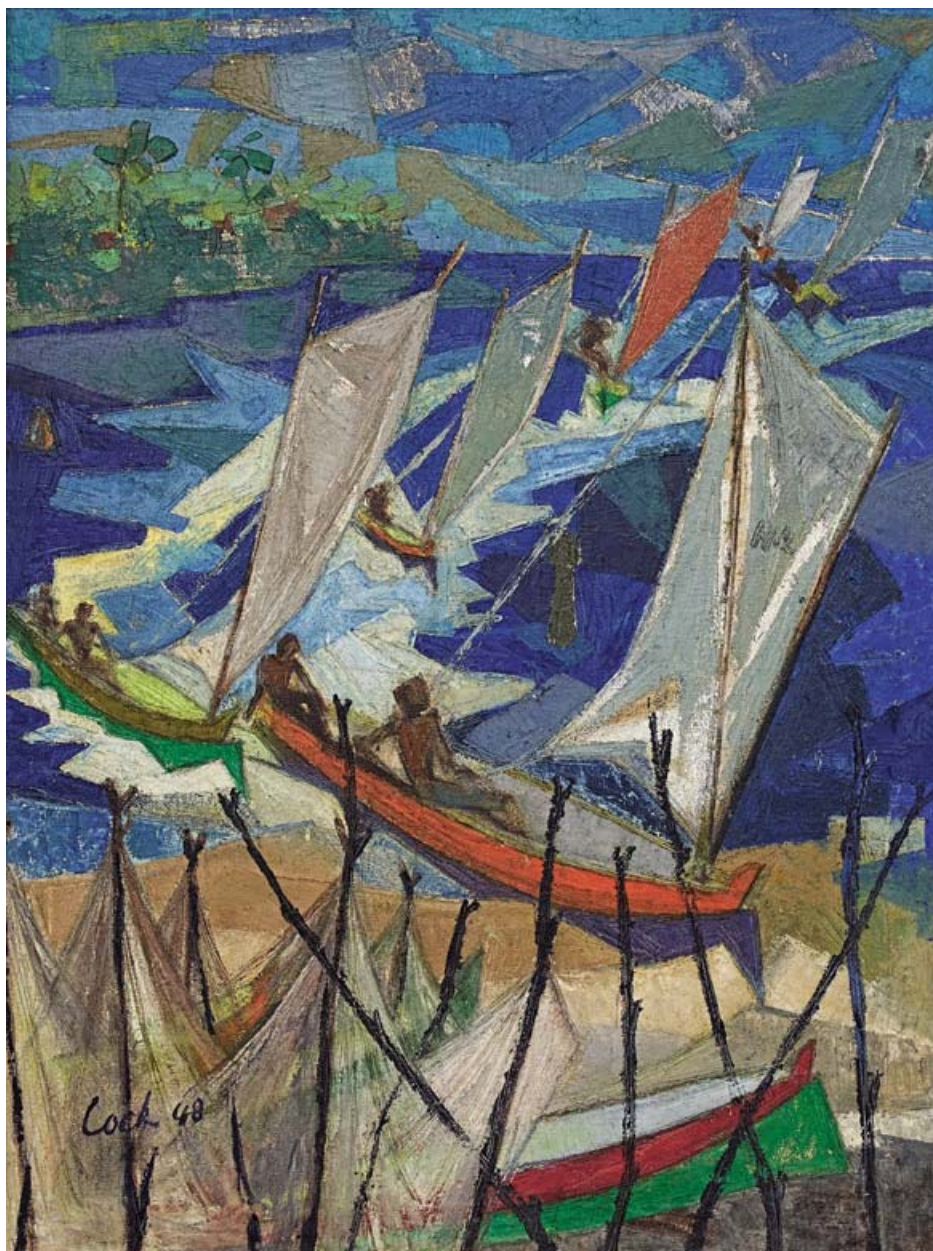
Dhows, Zanzibar

signed and dated 48

oil on canvas

78 by 59cm

R80 000-120 000



631

Terence John

MCCAW

SOUTH AFRICAN 1913-1978

Dhows at Zanzibar

signed

oil on canvas laid down on board

39,5 by 49cm

R40 000-60 000

632

Irma

STERN

SOUTH AFRICAN 1894-1966

Pirogues on the Congo River

signed and dated 1942

mixed media on paper

18,5 by 24,5cm

R70 000-90 000

EXHIBITED

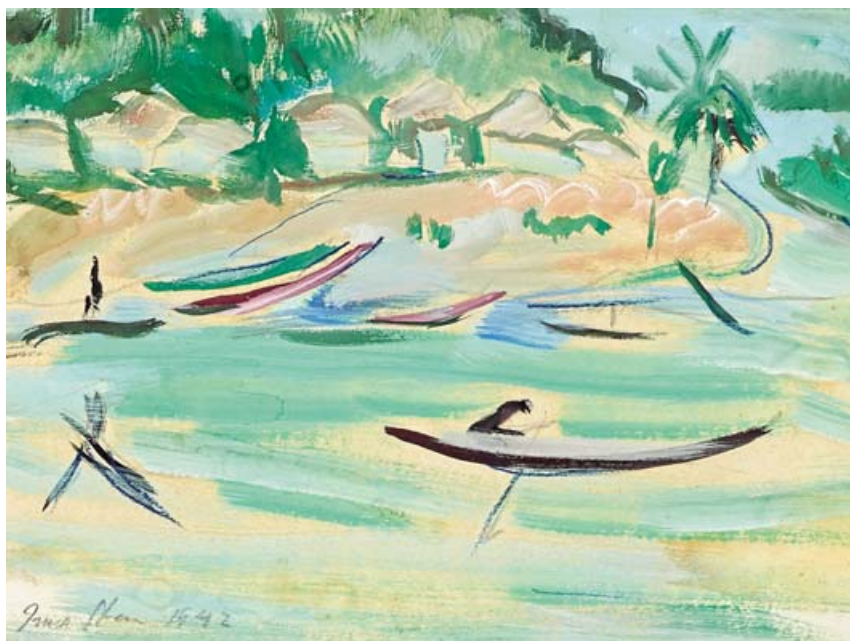
Irma Stern Museum, Cape Town, *Irma Stern in the Congo*, 1 June to 14 July 1985

NOTES

UCT Irma Stern Museum label adhered to the reverse



631



632

© Irma Stern Trust | DALRO



633

633

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906-1977

Three Women, Congo

signed

oil on panel

58,5 by 48,5cm

R120 000–160 000

PROVENANCE

The late Jean Bernadt Collection



634

634

May (Mary Ellen)

HILLHOUSE

SOUTH AFRICAN 1908-1989

Three Robed Figures

signed

oil on canvas

49,5 by 39cm

R50 000–70 000



635

Walter Whall

BATTISS

SOUTH AFRICAN 1906-1982

Township

signed

oil on board

39 by 49cm

R150 000–200 000

636

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906-1977

A Lady in a Patterned Headscarf

signed twice

oil on board

48 by 26cm

R50 000–80 000

637

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906-1977

Young Girl Leaning on a Chair

signed

oil on board

45,5 by 30cm

R60 000–80 000

638

Willem

DE SANDERES HENDRIKZ

SOUTH AFRICAN 1910-1959

Tama Morena

brass with a verdigris patina

height: 94cm

R60 000–80 000

LITERATURE

Erica Marie du Toit, November 1976,
Die Lewe en Werk van W de S Hendrikz,
University of Pretoria, dissertation:
"Tama Morena" is in 1950 in Bomand
Utzon-Frank se ateljee in Kopenhagen
gemaak. Dit is in 1952 op die
internasionale opelugtentoonstelling
van beeldhoukuns te Sonsbeeck,
Arnhem, Nederland, uitgestal.



636



637



638

639

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921-2003

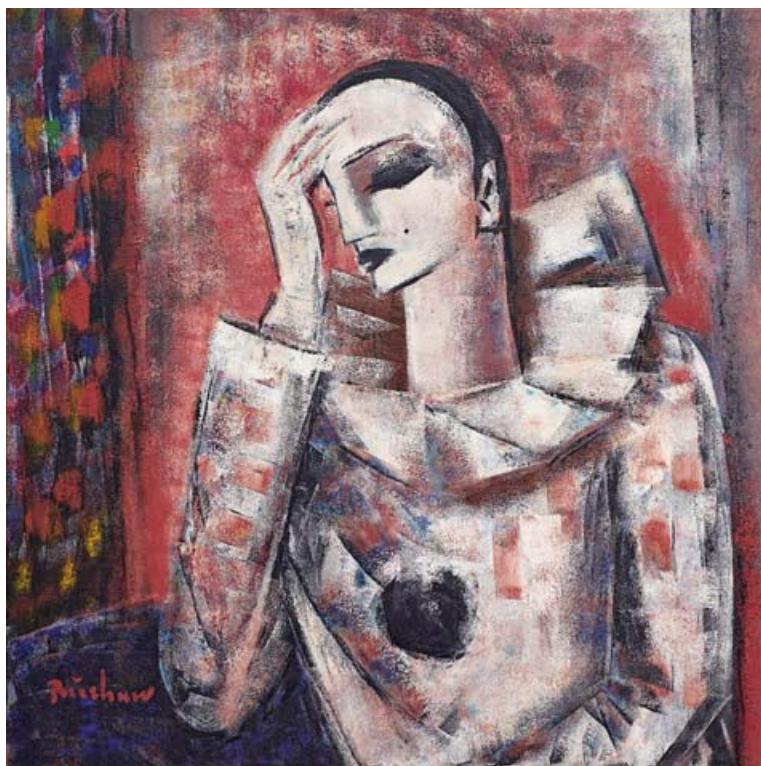
Pensive Harlequin

signed

oil on canvas

90,5 by 90,5cm

R80 000–120 000



639

640

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923-1980

Landscape with Waiting Women

signed and dated 1958

oil on board

43 by 60cm

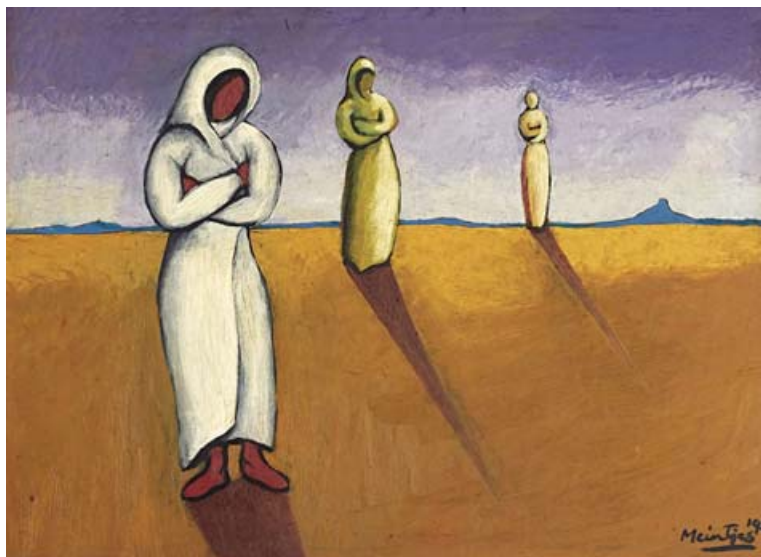
R50 000–70 000

EXHIBITED

Lidchi Art Gallery, Johannesburg,
Johannes Meintjes Exhibition, 6 to 18 July
1959, catalogue number 13. Illustrated
on the cover of the exhibition
catalogue.

NOTES

Johannes Meintjes Diary, number 605



640



641

Gerard
BHENGU

SOUTH AFRICAN 1910-1990

Veld Fire

signed
watercolour
27 by 46,5cm

R50 000–70 000



© Gerard Sekoto Foundation | DALRO

642

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

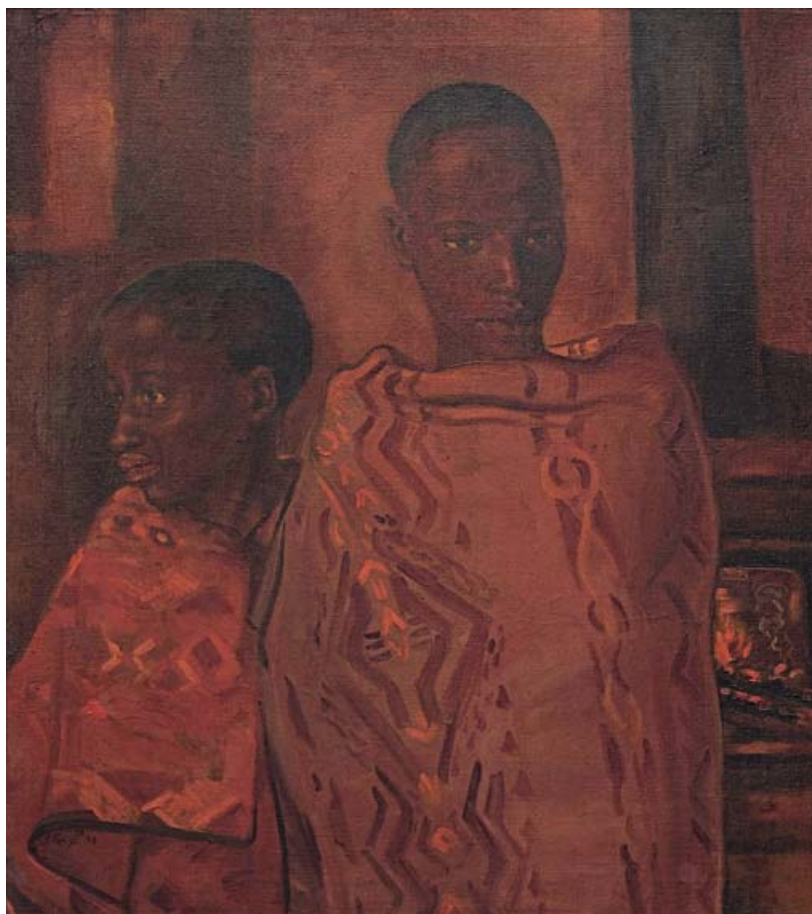
Boys' Night Out

signed and dated 45

watercolour

33 by 36,5cm

R200 000–300 000



643

François

KRIGE

SOUTH AFRICAN 1913-1994

Dawn in the Karoo

signed and dated 1938

oil on canvas

74 by 66,5cm

R180 000–200 000

PROVENANCE

Acquired directly from the artist.



644

George Mnyaluzo Milwa

PEMBA

SOUTH AFRICAN 1912-2001

Women Chatting

signed and dated 78

oil on canvas

37 by 50cm

R140 000–180 000

645

Freida
LOCK

SOUTH AFRICAN 1902-1962

Still Life with Hydrangeas

signed and dated 1938

oil on canvas

69,5 by 54,5cm

R140 000–180 000



646

Alexander
ROSE-INNES

SOUTH AFRICAN 1915-1996

Still Life with Flowers and Fruit

signed
oil on canvasboard
49,5 by 59,5cm

R50 000–70 000

647

David Johannes
BOTHA

SOUTH AFRICAN 1921-1995

*Still Life with a Jug, Copper Pot
and Pomegranates*

signed and dated '74
oil on canvas laid down on board
50,5 by 75,5cm

R50 000–70 000



646



647

648

Stanley Faraday

PINKER

SOUTH AFRICAN 1924-2012

OH AHA ...

signed and inscribed with the title
oil on canvas

102,5 by 154cm, in the artist's handmade
and painted frame

R1 000 000–1 500 000

Stanley Pinker's *OH AHA* is a multilayered work displaying all the wit, intelligence, humour and sensuality that has made his paintings so sought-after. The semantic word-play of the title conveys many meanings from 'oh' indicating surprise to 'aha' suggesting understanding, agreement or achievement. Following the discovery of 'aha' with the delight of 'haha' invokes both humour and the iconoclasm of the Dadaists.

The inclusion of lettering is reminiscent of the Cubist paintings of Picasso and Braque but these are not merely formal elements. 'Made in Japan' alludes to the concerns regarding foreign imports and the debates around mass-production versus authenticity. Rich in multiple art references, the envelope intersected with lines and circles pays homage to artists like Suprematist painter and theorist, Kazimir Malevich and Russian Constructivist, Alexander Rodchenko, who were instrumental in 'pushing the envelope'

of painting to question perception and illusion.

The repetition of 'oh', 'aha' and 'haha' creates a progression of sounds culminating in a frisky couple who dance by the light of the moon, their jiving embodying the syncopated rhythms of jazz. The Union Castle liner steaming into the distance alludes to a time when hopeful immigrants were arriving every week from post-war Europe with all the optimism of a better life in the sun.

Areas of painterly application contrast with stencilled butterflies bringing the world of design into play. *OH AHA* brilliantly demonstrates Stanley Pinker's sophisticated understanding of visual art, art history and of design as well as his consummate appreciation of the language of signs and of icons. Above an iconic Table Mountain a radiant sky heralds another memorable sunset over Cape Town.



© The Estate of Stanley Pinker | DALRO





649

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Quarry in Swartland

signed and dated '03; signed, dated 2003/2005, inscribed
with the title and artist's address on the reverse

oil on canvas

88,5 by 116cm

R200 000–250 000



650

Erik (Frederik Bester Howard)

LAUSCHER

SOUTH AFRICAN 1927-2013

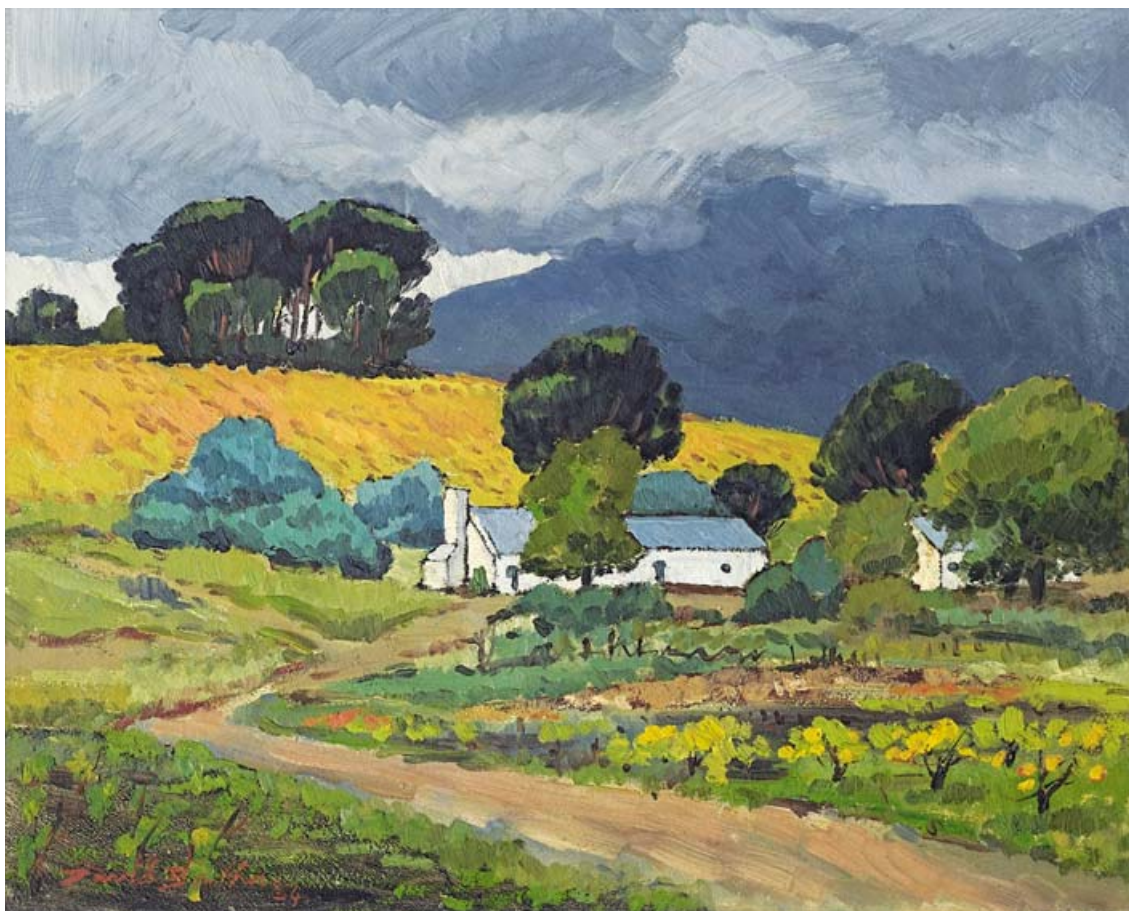
Clifton Rocks

signed and dated 55

oil on board

81 by 100,5cm

R150 000–200 000



651

David Johannes

BOTHA

SOUTH AFRICAN 1921-1995

A Boland Farm

signed and dated '54

oil on board

40 by 50cm

R70 000–90 000

652

Piet (Pieter Gerhardus)
VAN HEERDEN

SOUTH AFRICAN 1917-1991

An Extensive Landscape

signed

oil on canvas laid down on board
35 by 60cm

R50 000–70 000

653

David Johannes
BOTHA

SOUTH AFRICAN 1921-1995

Prepared Fields, Autumn

signed

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

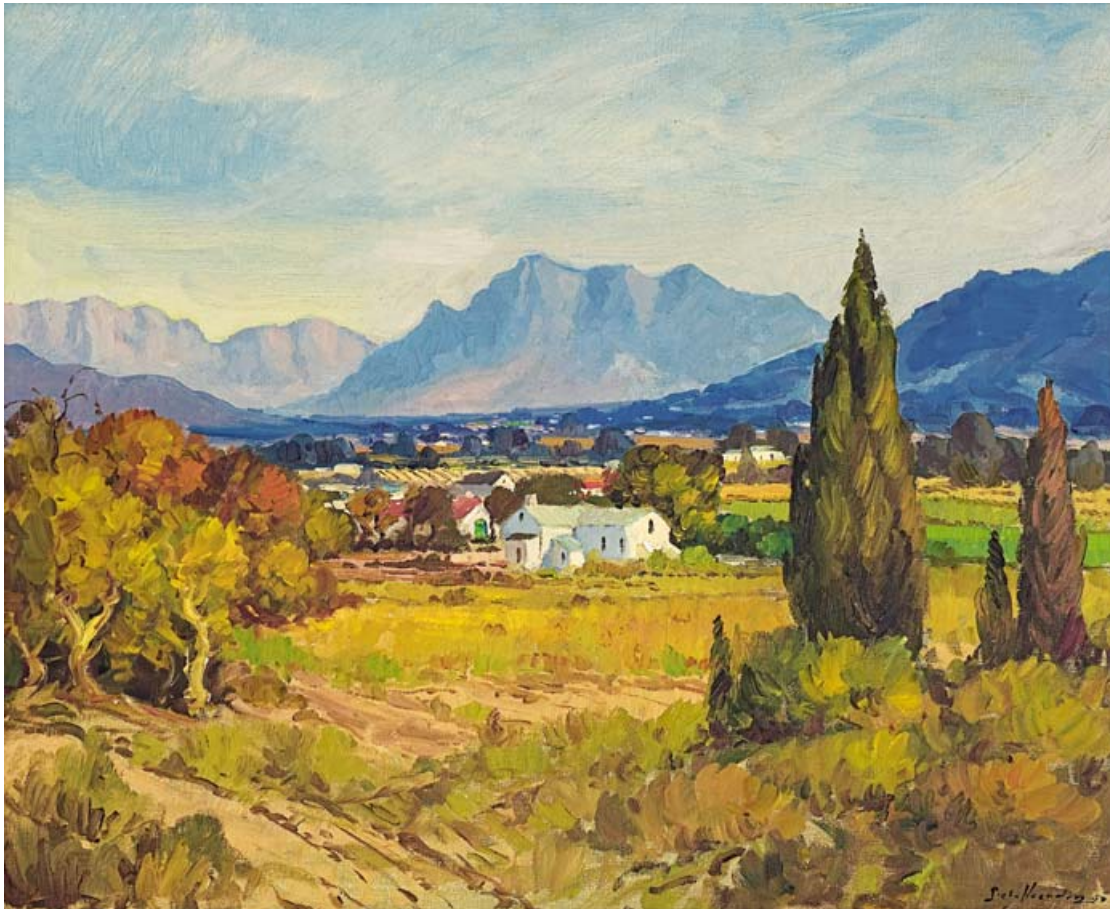
R50 000–70 000

652



653





654

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917-1991

Landskap naby Paarl

signed and dated 57; inscribed with the title on the reverse

oil on canvas

44,5 by 54,5cm

R70 000–90 000



655

David Johannes

BOTHA

SOUTH AFRICAN 1921-1995

Hoofstraat, Paarl

signed and dated '73

oil on canvas laid down on board

39,5 by 50cm

R60 000–80 000



656

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935-2007

Cattle in Abe Erasmus Pass

signed

oil on canvas laid down on board

60 by 75cm

R80 000–100 000

PROVENANCE

Purchased directly from the artist
by the current owner.



657

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935-2007

Still Life with Copper, Brass and Glass

signed and dated 69

oil on canvas laid down on board

75 by 90,5cm

R100 000–150 000



© The Estate of Cecil Skotnes | DALRO

658

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926-2009

Judean Wall VII

signed and dated 83; inscribed with the title on a Goodman

Gallery label adhered to the reverse

carved, incised and painted wood panel

76,5 by 79cm

R150 000–200 000



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659

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926-2009

Head

signed and dated 88; inscribed with the title and 1988 in
another hand on the reverse

carved, incised and painted wood panel

93,5 by 93,5cm, in the artist's handmade frame

R450 000–600 000

660

Erik (Frederik Bester
Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Abstract Composition

signed

oil on board

52,5 by 56,5cm

R60 000–90 000

PROVENANCE

Acquired directly from the artist.

661

Kenneth

BAKKER

SOUTH AFRICAN 1926-1988

Geoniche No. 40

signed and dated 69; signed, inscribed
with the title and the artist's address on
the reverse

mixed media relief construction

91,5 by 91,5cm

R50 000–70 000



660



661

662

Lynn Russell

CHADWICK

BRITISH 1914-2003

Standing Woman

signed with the artist's monogram,
dated 70, and numbered 616 2/6
bronze with brown patina and polished
bronze height: 38,5cm

R150 000–200 000

663

Irma

STERN

SOUTH AFRICAN 1894-1966

Ceramic Vase with Female Figures

signed and dated 1953 on the base
hand-painted ceramic
height: 24,5cm

R40 000–60 000

NOTES

Encased in a perspex box.

664

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931-1994

Not you! (LS 8310)

signed
carved yellowwood
height: 74cm, including base

R50 000–70 000

PROVENANCE

Acquired by current owner in 1983.

EXHIBITED

Gallery 21, Johannesburg, 1983, cat X13



662



663

© Irma Stern Trust | DALRO



664



665

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914-2010

Cycles of Maturation

signed and dated 1967; inscribed with the title on
a label adhered to the reverse

oil on board

119,5 by 119,5cm

R60 000–80 000

666

Christo
COETZEE

SOUTH AFRICAN 1929-2000

Of things that have passed

signed twice and dated 68; signed and
inscribed with the title and 'Finestrat,
Spain' on the reverse

oil on canvas
144,5 by 95,5cm

R80 000-120 000





667

Christo
COETZEE

SOUTH AFRICAN 1929-2000

Agamemnon

signed; signed, dated 70 and inscribed
with the title on the reverse

oil on canvas

210,5 by 210,5cm, diagonal

R50 000–70 000



668

Christo
COETZEE

SOUTH AFRICAN 1929-2000

Untitled

signed and dated 88
acrylic on perspex
162 by 162cm, diagonal

R50 000–70 000



669

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955-

Drawing for 'The Magic Flute'

signed, executed in 2004

charcoal and coloured pencil on paper

120 by 160cm

R1 400 000–1 800 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2007)

William Kentridge: Flute, Johannesburg:

David Krut Publishing. Illustrated on

page 132.

Drawing for 'The Magic Flute' was made for William Kentridge's production of Mozart's *Die Zauberflöte*, commissioned by La Monnaie / De Munt in Brussels, where it opened in April 2005 before touring to several international venues and being staged in South Africa in 2007.

Two birds face one another, the shadowy falcon pitted against the pale spectre of an inverted bird, as if viewed through the viewfinder of a pinhole camera or camera obscura, evoking the opposition between light and dark that lies at the heart of Mozart's Enlightenment-inspired vision of order and awakening.

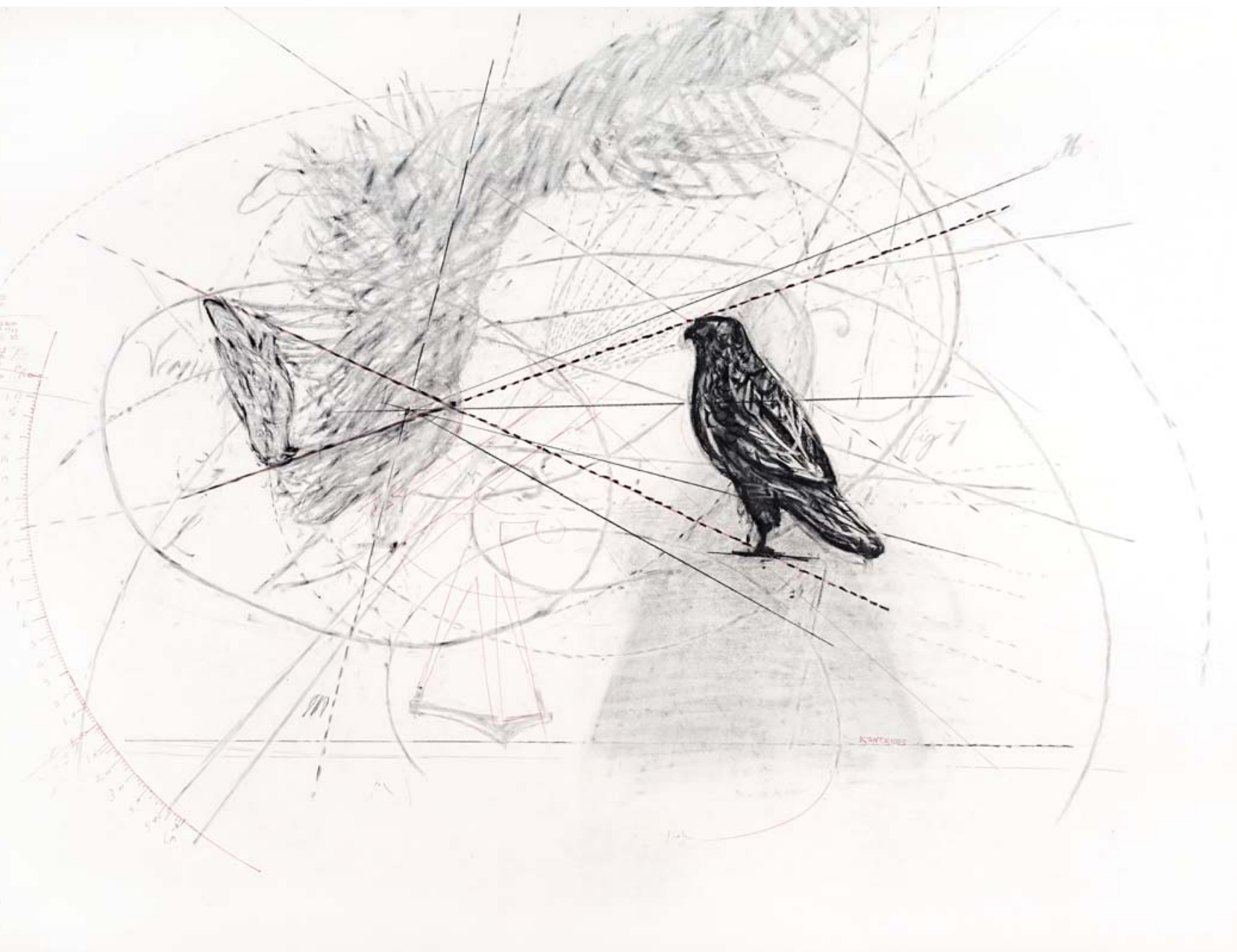
Lyrical coils, characterising the Queen of the Night's onstage appearances, also refer to the movement of heavenly spheres. They intersect with rectilinear lines referencing technological and scientific devices that have been used to measure, record, and carve up the world. Once projected, and reversed into negative, they literally become drawings made with light.

The black bird is reminiscent of the imposing falcon in *Learning the Flute*, of which there is one

in the collection of the Museum of Modern Art in New York. As Kate McCrickard points out, it recalls the commanding black granite statue of Horus, the bird of reason "presiding at the entrance of the two hypostyle halls at the Ptolemaic temple of Edfu in Egypt".¹ While amplifying the Egyptian themes introduced by Mozart and his librettist, its sombre mien contrasts starkly with the more playful bird imagery of Papageno, the opera's comical bird-catcher.

In this drawing the falcon is still, rooted and solid – a source of concentrated power in relation the outstretched, beating wing drawn back in flight, suggesting energy, motion and transcendence. The technique of drawing and erasure that Kentridge has made integral to his creative process records assertions and revisions and leaves traces of mental and physical expression. The page thus becomes the stage in which the artist conjures characters and gives form to ideas.

1. Kate McCrickard, (2007) 'I am the Bird-Catcher' in Bronwyn Law-Viljoen, *William Kentridge: Flute*, Johannesburg: David Krut Publishing. Page 133.





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670

Andrew Clement

VERSTER

SOUTH AFRICAN 1937-

Fragile Paradise

signed and dated 90

oil on canvas

100 by 120,5cm, six panels framed as one

R70 000–90 000



671

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920-2010

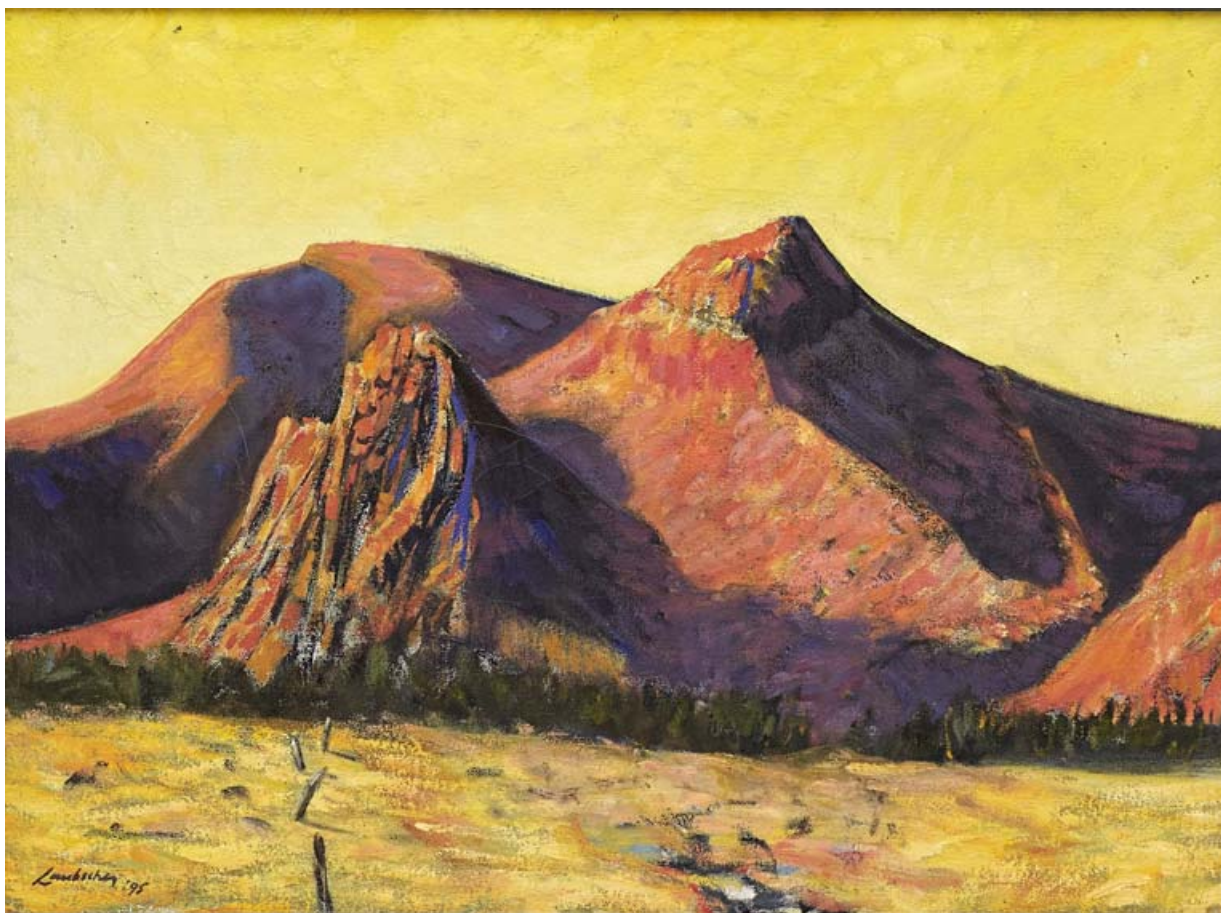
Suurbek

signed, dated 2003, inscribed with the title and the medium on the reverse

oil and graphite on canvas

45 by 60cm

R150 000–200 000



672

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Evening Sunlight, Karoo

signed and dated '95; signed, inscribed with the title and 'To Claire, We wish you a successful and happy life on this occasion of your 21st Birthday 14/07/97, Erik and Claude' on the reverse
oil on canvas

43 by 58,5cm

R80 000–120 000

PROVENANCE

Acquired directly from the artist by the current owner



673

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955-

Tree

signed

drawing, Indian ink on book pages

52 by 55cm

R300 000–400 000



674

Marlene

DUMAS

DUTCH/SOUTH AFRICAN 1953-

Portrait of a Young Nelson Mandela

signed, dated 2008, numbered 248/250, inscribed with the title and
'Would you trust this man with your daughter' in pencil
lithograph

sheet size: 45 by 35cm

R70 000–90 000



675

George
HALLETT

SOUTH AFRICAN 1942-

Mandela First Encounter;
Mandela 1994; Mandela 1994,
three

one signed, dated '94, numbered 2/25
and inscribed with the title and 'JHB' in
the margin; two signed, dated 2002,
numbered 2/25 and inscribed with the
title in the margin
photographic print image
size: 31 by 46cm each (3)

R60 000–80 000

676

Diane Veronique

VICTOR

SOUTH AFRICAN 1964-

Trinity Fetish (Straight Dress II, XXX, Mercy Seat), three

each signed, inscribed 'printer's proof' and numbered II/III in pencil, executed in 2002

etching, aquatint, mezzotint and embossing

sheet size: each 158 by 85cm (3)

R120 000–180 000

LITERATURE

Elizabeth Rankin and Karen von Veh. (2008) *Diane Victor*, Johannesburg: David Krut Publishing. Page 22, illustrated on page 20 and 21.







677

John
MEYER

SOUTH AFRICAN 1942-

Gazing out to Sea

signed

oil on canvas

98 by 148,5cm

R150 000–200 000



678

© Andrew Verster | DALRO

678

Andrew Clement
VERSTER

SOUTH AFRICAN 1937-

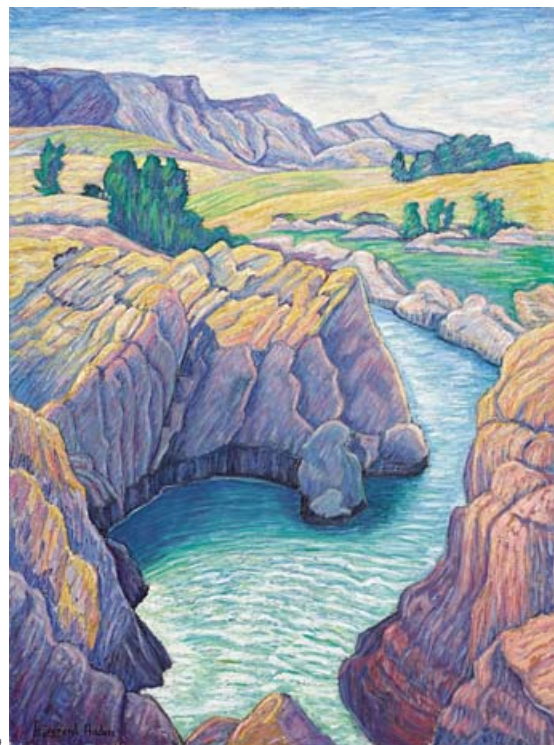
Picnic

signed and dated 76
acrylic on canvas
199,5 by 199,5cm

R60 000–80 000

LITERATURE

Hans Hallen. (1983) 'Durban, discovered and re-invented: Some thoughts on the work of Andrew Verster', *Lantern: Journal for Knowledge and Culture*, volume XXXII, no. 2, April. Illustrated in colour on the cover and on page 50



679

679

Leonora
EVERARD-HADEN

SOUTH AFRICAN 1937-

Buffelspruit

signed; signed, dated 2007 and inscribed with the title on the reverse
oil on canvas
101,5 by 76cm

R60 000–80 000



680

Matthew
HINDLEY

SOUTH AFRICAN 1974-

Kalypso

signed, dated 2008/9 and inscribed with the title on the reverse

oil on canvas

116 by 150cm

R70 000–90 000

681

Norman Clive

CATHERINE

SOUTH AFRICAN 1949-

Piscivorous

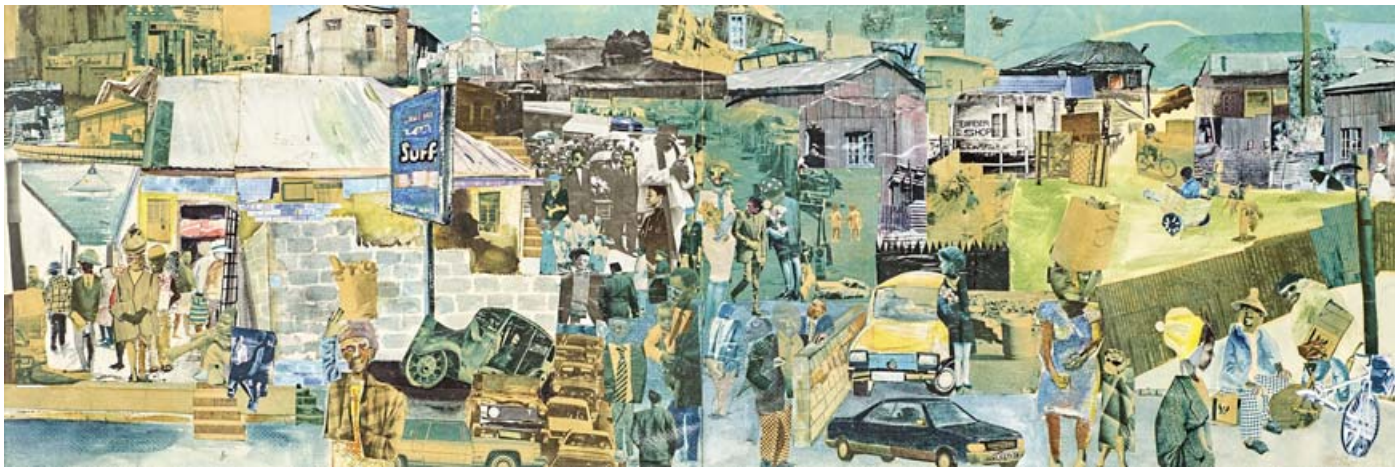
signed, executed in 2002

oil on fibreglass

height: 254cm, including base

R180 000–240 000





682

Jabulane Sam

NHLENGETHWA

SOUTH AFRICAN 1955-

Funeral at Alexandra

executed circa 1986

watercolour and collage

48,5 by 145,5cm

R150 000–200 000



683

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955-

The Ndebele Interior

signed and dated '98; signed, dated and inscribed with the title on the reverse

oil and collage on canvas

127 by 158cm

R80 000–120 000



684

Michael Francis

PETTIT

SOUTH AFRICAN 1950-

Chinese Tree

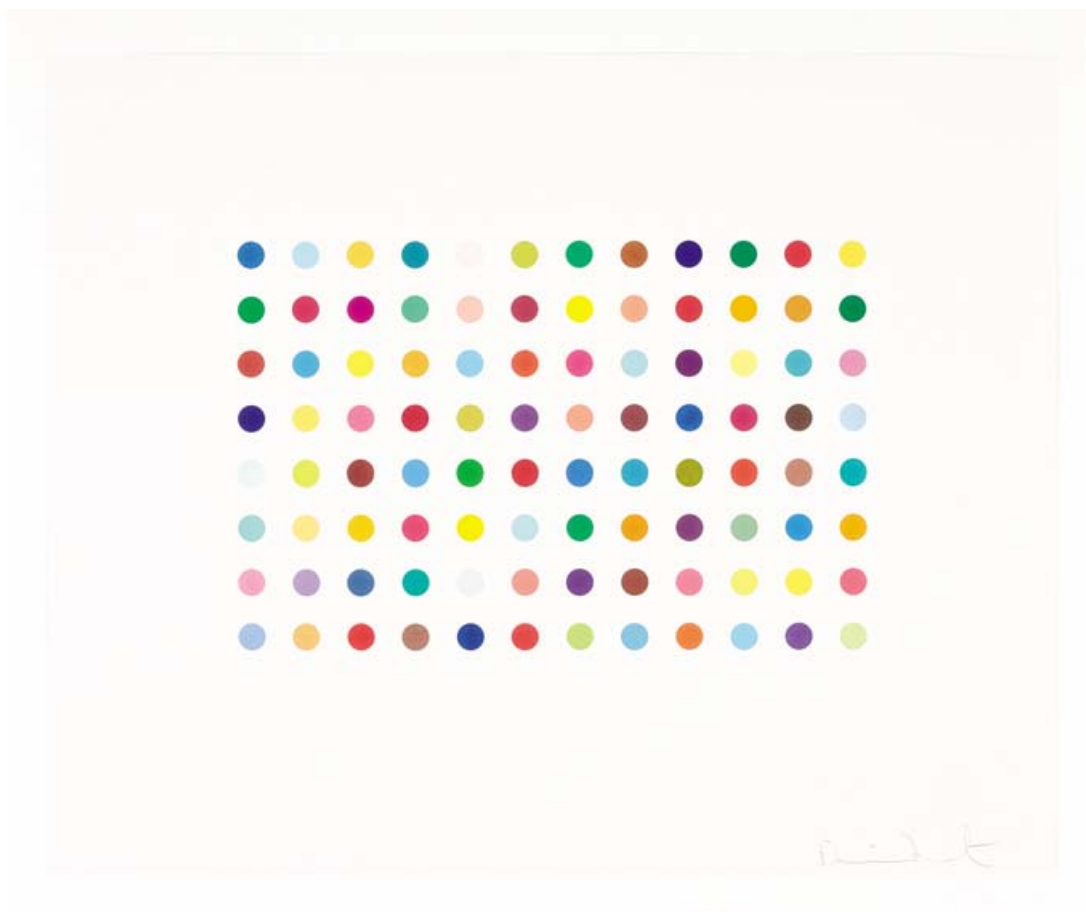
signed; inscribed with the artist's name, title and dated

August/September - 7 October 1998 on the reverse

oil on canvas

138 by 164cm

R60 000–80 000



685

Damien

HIRST

BRITISH 1965-

Bromphenol Blue

signed, executed in 2005, edition of 65
etching in colours on Hahnemuehle paper
sheet size: 76 by 94cm

R60 000–80 000

End of Sale

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- 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 (plus VAT) 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 (plus VAT) 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. Strauss & Co does not guarantee the working order of clocks and watches and cannot be held responsible for any losses which may be incurred.
- 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.

- 2.4.1 Property incorporating materials from endangered and other protected species: Property made of or incorporating (irrespective of percentage) materials from endangered and other protected species of wildlife are marked with the symbol * in the lot description. All are identified in the lot description with language indicating (as such). 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. The inability of a client to export or import property containing endangered and other protected wildlife material is not a bases for cancellation or recession of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or re-offer lots for sale, to accept and refuse bids and/or to re-open the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.
- 2.5.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's hammer at the hammer price finally accepted

by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.

2.6 Payment and collection

- 2.6.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.
- 2.6.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.6.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.
- 2.6.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the full purchase price of that lot in cleared funds. Strauss & Co shall not release a lot to the buyer prior to full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.6.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.6.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the lot, whilst the lot is in their possession or control.
- 2.6.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.
- 2.6.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

2.7 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of 2.6 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.7.1 to remove, store and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.7.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.7.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.7.4 to reject future bids and offers on any lot from the buyer;
- 2.7.5 to proceed against the buyer for damages;
- 2.7.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.7.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.7.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.7.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.7.10 to commence legal proceedings;
- 2.7.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.7.12 if the lot is paid for in full but remains uncollected after forty five days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.
- 3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.
- 3.1.3 The seller further irrevocably authorises Strauss & Co to offer for sale whether by private treaty or otherwise, and without any further instruction or notification to the seller, within seven days after the auction, all or any remaining

objects submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1, which objects were not sold on auction, provided that the bid or offer accepted from that buyer is equal to or higher than the amount that the seller would have received had that lot been sold on auction at the reserve on that lot taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable.

- 3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.
- 3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller.

3.2 Estimated selling range and descriptions

- 3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.
- 3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.
- 3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
 - 3.3.1.1 he is the true owner of all objects submitted for sale and/ or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
 - 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
 - 3.3.1.3 the lot and any written provenance given by the seller are authentic;
 - 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
 - 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.
- 3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.
- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on

demand to the buyer.

- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.

3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.
- 3.5.4 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6 Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The insurance referred to above shall be arranged at the expense of the seller, and will be for the amount estimated by Strauss & Co to be the mid-range of the estimated selling price as established by Strauss & Co (or such other value agreed with the seller) and shall subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property. The sum for which the property

is insured by Strauss & Co shall never be construed as a warranty of Strauss & Co as to the value of the property.

- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
 - 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
 - 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
 - 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

3.7 Payments for the proceeds of sale

- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.
- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within twenty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:
 - 3.7.2.1 to agree terms for payment of the total outstanding amount;
 - 3.7.2.2 to remove, store and insure the lot sold;
 - 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
 - 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
 - 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8 Withdrawal fees

- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property.
- 3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co

3.9 Photography and illustration

Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

3.10 Unsold lots

- 3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise, without any further instruction or notification to the seller in terms of 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction

related services, client's administration, marketing and otherwise as required by law.

- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.
- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these general conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
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3	7 026	47	96 628	96	90 944	141	9 954	192	1 818 880	236	1 250 480
4	7 026	48	45 472	97	19 326	142	43 199	193	68 208	237	113 680
5	204 624	51	22 736	98	136 416	143	29 557	194	107 996	238	125 048
6	193 256	52	22 736	99	34 104	144	20 463	195	159 152	239	113 680
8	15 916	54	43 199	101	79 576	145	34 104	197	318 304	241	90 944
9	62 524	55	21 600	102	25 010	146	56 840	199	136 416	242	329 672
10	56 840	58	31 831	103	31 831	147	85 260	200	153 468	243	170 520
11	85 260	59	22 736	104	11 125	148	36 378	201	2 955 680	245	738 920
12	10 539	60	21 600	105	22 736	150	17 052	202	181 888	246	181 888
13	11 710	61	34 104	106	17 052	151	11 710	204	1 591 520	247	125 048
14	28 420	62	56 840	107	96 628	154	136 416	205	181 888	248	431 984
15	73 892	63	54 567	110	34 104	155	18 189	206	85 260	249	409 248
16	45 472	64	20 463	111	22 736	156	34 104	207	136 416	251	272 832
18	39 788	65	21 600	112	31 831	157	9 368	208	272 832	252	159 152
20	47 746	66	85 260	113	45 472	158	31 831	212	625 240	253	341 040
22	11 710	67	29 557	114	22 736	159	14 779	213	295 568	255	261 464
24	45 472	68	54 567	115	30 694	161	90 944	214	2 387 280	257	215 992
25	20 463	69	31 831	117	39 788	164	22 736	215	79 576	260	90 944
26	34 104	70	47 746	118	47 746	171	22 736	216	159 152	262	90 944
27	23 873	71	22 736	119	11 710	172	90 944	218	306 936	263	113 680
28	28 420	72	22 736	120	42 062	173	1 079 960	219	170 520	264	272 832
29	34 104	73	68 208	121	73 892	175	136 416	221	170 520	265	386 512
30	62 524	74	28 420	122	22 736	177	738 920	223	113 680	266	159 152
32	22 736	75	28 420	123	79 576	178	90 944	224	170 520	267	113 680
33	29 557	78	45 472	124	39 788	179	102 312	225	591 136	268	1 023 120
34	27 284	81	20 463	129	34 104	180	181 888	226	431 984	269	522 928
36	20 463	82	25 010	130	51 156	181	261 464	227	79 576	270	102 312
37	45 472	85	39 788	131	102 312	182	125 048	228	113 680	271	125 048
38	43 199	86	102 312	133	22 736	184	68 208	229	738 920	273	204 624
40	39 788	87	47 746	135	96 628	185	96 628	230	147 784	275	79 576
41	73 892	89	45 472	136	40 925	186	153 468	231	363 776	276	90 000
42	34 104	90	73 892	137	31 831	188	68 208	232	159 152		
43	54 567	91	34 104	138	28 420	189	227 360	233	2 728 320		
45	73 892	92	20 463	139	11 710	190	125 048	234	204 624		
46	45 472	94	56 840	140	90 944	191	102 312	235	113 680		

Artist Index

- A**
Amshewitz, J H 468
- B**
Baines, T 464
Bakker, K 661
Battiss, W W 549, 635
Becquerel, A V 581
Bell, D M 573
Bhengu, G 641
Boonzaier, G J 488, 493, 494, 496,
497, 605, 606, 615
Boshoff, A H 656, 657
Botha, D J 505, 506, 647, 651, 653,
655
Bouscharain, C M M 575
Bowler, T attributed to 461, 463
Bowler, T W 462, 466, 467
Boyley, E S 521, 522, 523, 541, 542,
546
Broadley, R 489
Büchner, C A 500, 537, 538, 539, 639
- C**
Catherine, N C 681
Catlin, G D 578, 579
Chadwick, L R 662
Cianfanelli, M 576
Cilliers-Barnard, B 665
Claerhout, F M 535, 536
Coetzee, C 666, 667, 668
Coetzer, W H 478, 479, 625
- D**
de Jongh, M J 483, 485, 487, 499,
607
de Sanderes Hendrikz, W 638
- Domsaitis, P** 502, 503, 529, 612
du Toit, P 528
Dumas, M 674
- E**
Everard-Haden, L 679
Everard-Haden, R 595, 597
- F**
Fasciotti, T 526, 527
Ferretti, P 469
- G**
Goodman, R G 601
- H**
Hallett, G 675
Higgs, C 492
Hillhouse, M E 547, 622, 634
Hindley, M 680
Hirst, D 685
Hockney, D 570
Hodgins, R G 671
- K**
Karstel, A 533
Kentrige, W J 558, 559, 560, 562,
563, 669, 673
Krenz, A F F 471, 530, 531
Krige, F 643
- L**
Laubscher, F B H 649, 650, 660, 672
Laubser, M M 507, 620, 623
Lewis, A N 516
Lock, F 629, 630, 645
- M**
Mason, J 577
McCaw, T J 473, 498, 504, 518, 604,
631
Meintjes, J P 571, 640
Meyer, J 677
Mogano, P D 555
Mohl, J K 621
- N**
Naudé, P H 476, 594, 596, 598, 599,
600
Ngatane, E M 554
Nhlengethwa, J S 682, 683
Niemann Jnr, H C 512, 513
- P**
Page, F H 561
Pemba, G M M 644
Pettit, M F 684
Pierneef, J H 481, 608, 609, 610,
624, 626
Pinker, S F 648
Podlashuc, A C 556
Portway, D O 548
Prowse, E R 602
- R**
Rodger, J N 580
Rolando, C circle of 465
Rose-Innes, A 495, 509, 514, 540,
614, 646
Roworth, E 484, 486
- S**
Sash, C 557, 564, 565
Schreuders, C 566
Schütz, P 568
Scott, P M 545
Seago, E 470
Sekoto, G 642
Shephard, R N 501, 532
Siopis, P 569
Sithole, L T 664
Skotnes, C E F 550, 551, 552, 553,
658, 659
Spilhaus, P A W 480, 603
Stern, I 472, 611, 616, 617, 618, 632,
663
Sumner, M F E 491, 613, 627, 628
- T**
Thackwray, J V 510, 511
Theys, C N D 543
- V**
van der Merwe, C 567
van der Westhuizen, P 572, 574
van Essche, M C L 633, 636, 637
van Heerden, P G 482, 490, 508,
515, 517, 519, 520, 524, 525, 544,
652, 654
Verster, A C 670, 678
Victor, D V 676
Volschenk, J E A 474, 475, 477, 591,
592, 593
- W**
Wallace, M 534
Welz, J M F 619

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