



The Vineyard Hotel, Newlands, Cape Town
10 October - 11am

**Jewellery,
Property of the Hardebeck Estate,
20th Century Glass, Silver & Furniture**

Lots 1–190

Lot 146 A twelve-light Tiffany Studios 'Lily' floor lamp



2



3



1



1

**Two Victorian gold bangles,
David & Lionel Spiers, Birmingham,
1888**

hinged, each with granulated delicate foliate
decoration to the front, the reverse engraved
with the initials 'AC', *approximate inner width
72mm, cased (2)*

R52 000–55 000

2

Pair of micro-mosaic earrings

each oval black plaque inlaid with a dove, set
to a gold frame suspended from an oval drop,
hook fittings (2)

R2 000–3 000

3

**Garnet necklace, first quarter
20th century**

composed of five collet-set garnet flowerheads
united by a fine link chain and graduated round
garnets, each flowerhead set to a knife-edge
bar with pear-shaped garnet drop, *length
approximately 385mm, cased*

R5 000–6 000



4

Victorian ruby and diamond necklace

designed as twenty-one hinged knife-edge pierced links accented with alternating claw-set rubies and old-cut diamonds, the front set with open diamond-shaped swags highlighted with seven foliate and diamond claw-set drops, the rubies weighing approximately 4.00-5.00 carats, the old-cut diamonds weighing approximately 9.00-9.50 carats, *with detachable link, length approximately 410mm, fitted case, The Goldsmiths & Silversmiths Company Ltd, 112 Regent St, London, W.*

R80 000–100 000

4

5

Ruby and diamond ring

claw-set to the centre with an oval-cut ruby, the shoulders and band claw-set with brilliant-cut diamonds weighing approximately 0.35 carat, *size P½*

R10 000–15 000



5



6

6
**Edwardian opal and diamond
 pendant/brooch**

claw-set to the centre with a heart-shaped opal to an open-work frame, set throughout with old-cut and single-cut diamonds in millegain and collet settings, with a tear-shaped drop and ribbon cresting, detachable diamond-set bale, length approximately 45mm

R15 000–20 000

7



7
Diamond and platinum ring

claw-set with a brilliant-cut diamond weighing approximately 0.50 carat, the shoulders set with two baguette-cut diamonds weighing approximately 0.18 carat, size L

R14 000–16 000



9

8
**Edwardian diamond, pearl and
 platinum pendant necklace**
 composed of a diamond and seed pearl wreath centred by a collet-set old-cut diamond weighing approximately 0.35 carat to a pennanular openwork frame enclosed by millegain- and pavé-set diamond borders, the frame enclosing an arc of pearls suspending collet-set diamond and pearl drops, to a later fine link chain with bolt-ring, formerly brooch fitting, replacements, length approximately 415mm

R20 000–25 000

9
**Pair of diamond pendant earrings,
 early 20th century**

of foliate design claw-set with old-cut, old miners and rose-cut diamonds to a hoop and hinge fitting, mounted in silver and gold (2)

R5 000–6 000



8

10



10
Diamond ring
 claw-set to the centre with a round brilliant-cut diamond weighing 2.2040 carats surrounded by straight and tapered baguette-cut diamonds weighing approximately 1.60-1.70 carats, the shoulders millegain-set with round brilliant-cut diamonds weighing approximately 1.05-1.10 carats, size P½

Accompanied by report number 160711065/110809 from EGL South Africa, stating the diamond weighing 2.2040 carats is I in colour and Sh in clarity

R160 000–170 000

11

A late Victorian opal ring

claw-set to the centre with an oval cabochon opal, the shoulders modelled with the figures of Neptune and Venus, *size M½*

R10 000–12 000

11



12



12

Late Victorian opal bangle

the textured front claw-set with nine oval cabochon opals, hinged, *inner circumference approximately 163mm*

R9 000–12 000

13



13

Opal and diamond dress ring

collet-set to the centre with an opal surrounded by brilliant-cut diamonds weighing approximately 0.65 carat to textured shoulders and *later shank, size O*

R6 000–8 000

14

Gold and green stone bracelet

composed of a row of thirty-one cabochon-cut multi-green coloured stones, including turquoise and jade, to a rope-twist surround and articulated brick-link chain, *length approximately 175mm*

R7 000–9 000

14



15

Amethyst bracelet, Smith & Pepper Ltd, Birmingham, 1952

claw-set with eight emerald-cut amethysts united by textured bow-shaped spacers, *length approximately 185mm*

R6 000–8 000

15





16

**Amethyst and gold fringe necklace,
designed by Vladimir Tretchikoff**

designed as a graduated fringe of articulated arrow-shaped amethysts of various cuts, suspended from a herring-bone chain embellished with claw-set round-cut amethysts, the central drop composed of three pear-shaped and a round-cut amethyst, length approximately 400mm

R60 000–70 000

PROVENANCE

The Tretchikoff Family Private Collection
According to Boris Gorelik, acknowledged Tretchikoff expert and author of *Incredible Tretchikoff: Life of an Artist and Adventurer*.
"Also exhibited at Birmingham was this necklace of amethyst crystals, which Tretchikoff had designed for his wife, Nathalie. It was

crafted by a professional jeweller in Cape Town based on Tretchikoff's original sketches. The crystals were part of the rock that had been used to produce the *Fish of Amethyst* (see lot 595).
According to Nathalie, her husband was so immersed in the process of designing this item that he used to stay in his studio until early in the morning. Sometimes, he brought the gems along to the bedroom so that he could get new ideas in the middle of the night".

17

Diamond dress ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.80 carat enclosed by opposing arcs of channel-set straight and tapering baguette-cut diamonds weighing a total of approximately 1.80 to 2.00 carats, size N½

R45 000–48 000

17



18

Diamond pendant

claw-set to the centre with a diamond weighing 3.04 carats surrounded by fourteen round brilliant-cut diamonds weighing approximately 0.70carat, set to a bale

18



Accompanied by report no. 2165457929 from GIA Laboratory, stating that the diamond weighing 3.04 carats is Natural, Fancy Intense Yellow in colour and VVS2 clarity

R250 000–300 000

19

A Belle Époque diamond brooch/pendant, circa 1915

the openwork navette-shaped plaque issuing an articulated cascade of graduated diamonds, millegrain-set throughout with old brilliant-, rose- and eight-cut diamonds weighing approximately 7.00-8.00 carats, length approximately 60mm

R60 000–65 000

20

Italian diamond necklace

claw-set with graduated round brilliant-cut diamonds weighing approximately 8.30 carats, length approximately 410,5mm

R40 000–45 000

19



20

21



23



22



24



21

Sapphire and diamond cluster ring

claw-set to the centre with a round sapphire weighing approximately 2.20 carats, enclosed by ten round brilliant-cut diamonds weighing approximately 1.50 carats, *size P*

R22 000–25 000

22

Sapphire and diamond bracelet

composed of five articulated clusters centred by oval and round-cut sapphires weighing approximately 4.0 carats, surrounded by brilliant-cut diamonds weighing approximately 3.6-3.8 carats to a bifurcated herringbone bracelet, *length approximately 175mm*

R45 000–48 000

23

Diamond ring

collet-set with a round brilliant-cut diamond weighing 2.7430 carats to a stepped platform, the shoulders pavé-set with round brilliant-cut diamonds weighing approximately 0.70 carat, *size N½-O*

Accompanied by certificate number 160620074 from EGL South Africa, stating that the diamond weighing 2.7430 carats is Light Fancy Greenish Yellow in colour and I2 in clarity

R60 000–62 000

24

Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 1.77 carats, *size M½*

Accompanied by report no.1185267255 from GIA Laboratory stating that the diamond weighing 1.77 carats is J in colour and VVS1 in clarity

R80 000–100 000

25



25

Three-stone sapphire and diamond ring

claw-set to the centre with an oval sapphire weighing approximately 0.40 carat, flanked by two round brilliant-cut diamonds weighing a total of approximately 0.72 carat, size O½

R12 000–15 000

26

Pair of diamond and sapphire earrings

each collet-set to the centre with an oval-cut sapphire enclosed by round brilliant-cut diamonds weighing approximately 1.40 carats, *post and butterfly fittings (2)*

R10 000–12 000

26



27

Diamond ring

centring a claw-set round brilliant-cut diamond weighing 0.9780 carat, size Q

Accompanied by report no. 160620076 from E.G. Laboratory, South Africa, stating that the diamond weighing 0.9780 carat is E in colour and VVS2 clarity

R60 000–65 000

28

Sapphire and diamond necklace

claw-set with a pear-shaped sapphire weighing approximately 1.30 carats surrounded by brilliant-cut diamonds to a part brilliant-cut diamond set textured chain, weighing approximately 2.50 carats, *length approximately 410mm*

R30 000–32 000

28





29

29

Multi-gem giardinetto brooch

the vase issuing sprays of flowerheads with textured gold petals and ruby, sapphire and peridot stamen highlighted by round brilliant-cut diamonds weighing a total of approximately 0.15 carat, length approximately 44mm

R6 000–8 000



30

30

18ct gold bee brooch

realistically modelled as a bee with collet- and claw-set ruby eyes, width approximately 22mm

R4 000–5 000

31

Italian ruby and gold bracelet

the textured woven bracelet heightened to the centre with a foliate spray claw-set with nine rubies, length approximately 185mm

R12 000–14 000

31



32

32

Sapphire and diamond ring

collet-set to the centre with an oval-cut sapphire flanked by a half row of channel-set baguette-cut diamonds weighing approximately 0.80 carat, enclosed by claw-set round brilliant-cut diamonds weighing approximately 0.45 carat, size N

R18 000–20 000

33

Diamond and gold half-eternity ring

claw-set with a double half-band of brilliant-cut diamonds, size P

R4 000–6 000

33



34

34

Multi-gem necklace

composed of a single articulated line of collet-set round amethysts, aquamarines, citrines and garnets, *length approximately 400mm*

R9 000–12 000

35

Citrine, diamond and gold dress ring

claw-set to the centre with a round-cut citrine weighing approximately 7.20 carats, the shoulders tube-set with four brilliant-cut diamonds weighing approximately 0.72 carat and pavé-set with round brilliant-cut diamonds, to a reeded mount, *size N½*

R15 000–20 000

35



36

36

18ct gold bracelet

designed as a series of ring and reel links, *length approximately 200mm*

R20 000–22 000





38



39



37



40

37

**Single-stone diamond ring,
Uwe Koetter**

collet-set with a round brilliant-cut diamond weighing approximately 1.85 to 1.89 carats within a pierced penannular border, *size T½*

R34 000–36 000

38

**Diamond, sapphire and
gold bracelet**

composed of a curb-link chain, the clasp with an oval link pavé-set with brilliant-cut diamonds to bolt-and-ring connector, the terminals set with cabochon-cut sapphires, *length approximately 195mm*

R24 000–26 000

39

Pair of 18ct gold earrings

of textured button form highlighted by a plain gold zig-zag, *post and butterfly fittings (2)*

R5 000–7 000

40

**Pair of 18ct gold pendant earrings,
Lalaounis**

the stepped diamond-shaped textured studs suspending two similar drops, *applied maker's marks, post and butterfly fittings (2)*

R2 500–3 000



42



41



43



43

41

Emerald and diamond ring

collet-set to the centre with a square rectangular-cut emerald to bifurcated shoulders claw-set with round brilliant-cut diamonds weighing approximately 0.40 carat, *size N*

R15 000–18 000

42

Pair of emerald and diamond half-hoop earrings

set to the centre with a square emerald-cut emerald surrounded by a border of round brilliant-cut diamonds within an octagonal frame, the half-hoop with a diamond double-line weighing approximately 1.30 carats, *post and later butterfly fittings (2)*

R15 000–20 000

43

Diamond and gold necklace

composed of a flattened curb-link chain set to the centre with a white and yellow gold clasp pavé-set with round brilliant-cut diamonds, *length approximately 465mm*; and a bracelet, *en suite, length approximately 185mm (2)*

R44 000–48 000



45



45



44

44

Tanzanite and diamond dress ring

set to the centre with an oval-cut tanzanite weighing approximately 6.40 carats flanked by a pair of heart-shaped diamonds weighing approximately 0.20 carat, to an openwork frame, size N

Accompanied by report number JC 120202762 from EGL South Africa stating that the tanzanite weighing approximately 6.40 carats is Blue Violet with Vivid Saturation and I1 in clarity

R30 000–32 000

45

Silver and blue-enamel box, Steinhart & Co, with import marks for Birmingham, 1926, .925 standard

rectangular, with hinged cover and gilt interior, engine-turned base, 97.7g, width approximately 79mm; an Austrian sterling silver and mauve guilloché enamel compact/perfume flask, maker's initials KF, Vienna post 1922, .935 standard, circular, with screw cap and ring attachment, the hinged cover set to the center with a pierced cartouche engraved with a pair of birds, enclosing a gilt interior and fitted with a mirror, chips to the enamel, 47.9g, diameter approximately 50mm; and a pair of Norwegian silver and blue guilloché enamel cuff-links, Marius Hammer, Bergen, 1920s, each circular disc with white-enamel line decoration, minor chips to the enamel, 8.1g all in (4)

R8 000–10 000



46

46

Diamond and sapphire platinum ring

claw-set to the centre with a square princess-cut diamond weighing approximately 0.60 carat, the shoulders channel-set with alternating round-cut sapphires and brilliant-cut diamonds, size M; and a diamond half-eternity platinum ring, channel-set with eleven round brilliant-cut diamonds weighing approximately 0.35 carat, size M (2)

R22 000–24 000



47

47

Unset pear-shaped diamond

weighing 0.9600 carat

Accompanied by report number 120808999/515134 from EGL South Africa stating that the diamond weighing 0.9600 carat is D in colour and VS1 in clarity

R50 000–60 000

48

Italian diamond bracelet

designed as a series of knife-edge domed links joined by eight square-shaped links, each claw-set with a round brilliant-cut diamond weighing approximately 1.09 carats, length approximately 180mm

R12 000–15 000

49

48

49

Lady's diamond, sapphire and white gold cocktail watch, Piaget, 1960s

the circular silver dial applied with baton markers, the bezel set with twelve round brilliant-cut diamonds and four arrow-cut sapphires, manual back-wind lever movement, to an integral textured bracelet and adjustable Piaget clasp, dial and clasp signed Piaget, case stamped '3411 118049', length approximately 167mm, dial width approximately 10mm

R22 000–25 000

50

50

Diamond and onyx dress ring

of trapezoidal form, claw-set to the centre with a brilliant-cut diamond weighing 1.0100 carats, the shoulders set with step-cut onyx and pavé-set with round brilliant-cut diamonds weighing approximately 0.50-0.60 carat, size N

Accompanied by report number 160620077 from EGL South Africa stating the diamond weighing 1.0100 carats is K in colour and S2 in clarity

R44 000–46 000



51

51

Turquoise, ruby and enamel dress ring

the hexagonal c-scroll pierced frame surmounted by a claw-set ruby-centred turquoise flowerhead enclosed by further rubies and a blue enamel border with pairs of claw-set turquoise stones to the corners, *five stones replaced, size 1½*

R5 000–7 000



52

52

Italian 18ct gold necklace

designed as an articulated pierced fringe with fixed bead terminals, *length approximately 420mm*

R22 000–25 000

53

Single-stone diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.90 carat, to pierced foliate shoulders, *size N*

R12 000–15 000



53

54

Ruby and diamond ring

channel-set with five square-cut rubies between textured white gold and diamond borders above a pierced frame, *one ruby damaged, size M*; and another, claw-set to the centre with two square-cut rubies enclosed by pavé-set diamonds, to a pierced band, *size J (2)*

R8 000–10 000

55

Diamond and platinum ring

the openwork millegrain frame collet-set with three old-cut diamonds weighing approximately 1.25 carats, size R½

R8 000–10 000



54

56

Lady's gold and ruby dress watch, Bucherer, 1940s

the square champagne-coloured dial with applied dot and baton markers, part-bezel and shoulders set with eight-cut diamonds and calibre-cut rubies, the unadjusted 17 jewel nickle-lever escapement stamped "Tevo", with gas-pipe link strap and adjustable locking clasp, *not in working order, the inside of the case stamped 0.750, the back stamped 16471, length approximately 180mm*

R12 000–15 000



56

57

Diamond ring

of cross-over design terminating into two tube-set round brilliant-cut diamonds united by a rectangular panel pavé-set with round brilliant-cut diamonds weighing approximately 0.96 carat, size L

R10 000–12 000



55

57

58

Multi-gem butterfly pendant/brooch

the openwork frame pavé-set with round brilliant-cut diamonds enclosing collet-set round and oval sapphires, rubies and emeralds, *width approximately 39mm*

R16 000–18 000



58



59



60



61



61

Diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing 1.552 carats, size M

Accompanied by report number 14010798 from DIA South Africa stating that the diamond weighing 1.552 carats is VS1 in clarity and J in colour

R82 000–84 000

62

Diamond single-stone ring

tube-set with a round brilliant-cut diamond weighing 2.5210 carats, size O

Accompanied by report number 160620073 from EGL South Africa stating that the diamond weighing 2.5210 carats is M in colour and S1 clarity

R115 000–120 000

62



60

Diamond and gold bracelet

composed of brick-links heightened with twenty-five collet-set brilliant-cut diamonds weighing approximately 3.75 carats, length approximately 195mm

R55 000–60 000

59

Pair of opal and diamond earrings

each collet-set to the centre with an oval cabochon-cut opal enclosed by a double border of channel-set round brilliant-cut diamonds weighing approximately 1.40 carats, buckle clip fittings (2)

R12 000–15 000

63 part lot



63

9ct gold necklace

composed of oval interlocking links, *length approximately 440,5mm*; and a gold bracelet, *en suite, length approximately 200mm (2)*

R4 500–6 000

64

Topaz pendant

the faceted oval stone weighing 93.18 carats claw-set to a frame suspended from a bale, *length including bale approximately 42mm*

Accompanied by certificate number 2608110203 from the Gemmology Institute of Southern Africa stating that the natural topaz weighing 93.18 carats is strong slightly reddish orange brown in colour and VVS in clarity

R18 000–20 000

65



65

Multi-gem bracelet

composed of a single articulated line of channel-set square amethysts, aquamarines, citrines and garnets, *length approximately 155mm*

R6 000–8 000

66

Diamond and gold dress ring, 1960s

claw-set to the centre with a round brilliant-cut diamond weighing 1.4270 carats to a trapezoid textured frame with square-shaped shank, *size N½*

Accompanied by report number 160720080 from EGL South Africa stating that the diamond weighing 1.4270 carats is M in colour and VVS2 in clarity

R42 000–45 000

66



67



67

Lady's 18ct gold Omega de Ville wristwatch, 1970s

rectangular with canted corners, the champagne dial with baton markers, the 17 jewel nickle lever movement adjusted to two positions, to an integral woven bracelet with adjustable Omega folding clasp, *length approximately 175mm, dial width approximately 25mm*

R15 000–20 000

68



68

Diamond and emerald dress ring

collet-set to the centre with a square-cut emerald flanked by two tube-set brilliant-cut diamonds weighing approximately 1.35 carats, to a textured square-shaped shank, *size Q½*

R28 000–30 000

69



69

Emerald and diamond necklace

the detachable connector collet-set with a pear-shaped emerald enclosed by a border of pavé-set brilliant-cut diamonds, the shoulders pavé-set with round brilliant-cut diamonds weighing approximately 0.80 carat, the gold necklace composed of flattened curb-links, *length approximately 420mm (2)*

R36 000–40 000

70



70

Pair of diamond and gold earrings

each reeded half-hoop claw-set with a row of brilliant-cut diamonds weighing approximately 0.35 carat, *post and buckle fittings (2)*

R7 000–9 000



71

71

Pair of 18ct gold pendant earrings, 1974

each graduated with textured oval-shaped drop, screw fittings, approximately 50mm long (2)

R4 000–6 000



72

72

Ruby, emerald, sapphire and diamond brooch

of shell form bordered by collet-set rubies, emeralds and sapphires and pavé-set diamonds, width approximately 44mm

R12 000–15 000



73

73

18ct gold necklace

composed of flat curb-links with bolt-ring and bar clasp collet-set with two opposing cabochon sapphires, stamped with the designer's signature, length approximately 440,5mm; and a bracelet, en suite, length approximately 200mm (2)

R30 000–32 000



76

77



75

75

**Single-stone diamond ring,
Uwe Koetter**

the penannular band collet-set with a marquise-cut diamond weighing approximately 1.00 carat, size V

R18 000–20 000

76

**Gentleman's gold wristwatch,
Jaeger-Le-Coultre**

winding nickel lever movement, silvered dial with applied baton indexes, gold baton hands, polished case, *not in working order, dial signed and case numbered 945082 A*; with associated gold strap and adjustable clasp, 34mm diameter

R28 000–30 000

77

**Movado silver and shagreen
travelling watch, with import
marks for Glasgow, 1929**

rectangular, the square silvered dial with gilt-painted arabic numerals, the shagreen case with suspension loop, *the shagreen case with cracks and some minor loss, silver case stamped with import marks, 0.925 standard, and the numerals 1218509, width approximately 47mm*

R4 000–6 000

74



74

**A chrome Goliath eight-day
travelling open-faced pocket
watch, retailed by The Goldsmiths
& Silversmiths Co, 118 Adderley St,
Cape Town**

of South African interest, the white enamel dial with roman numerals and blued steel hands, matte gilt lever movement, cylinder escapement, plain case, *case stamped 131922, 70mm diameter*

R4 000–6 000

78

Five-stone diamond ring

claw-set with graduated old-cut diamonds weighing approximately 4.00 carats, with diamond accents and ornate shoulders, *size N½*

R20 000–22 000

79

An Art Nouveau silver and enamel pendant, stamped .925 standard

set with a nymph amongst water lilies, the frame suspending three claw-set peridots, with silver bale, *9cm long*

R12 000–15 000

80

Gold hunting cased chronometer keyless lever watch, International Watch Co, for Eberhard Milan

18ct, gilt lever movement, bi-metallic compensation balance, signed, inscribed and numbered gold cuvette, gilt guilloché dial, white enamel chapter ring with arabic numerals, subsidiary seconds, outer minute track, gilt moon hands, fine engine-turned case, with leaf-and-berry band, *enamel chapter ring with damage, dial, case and movement signed, case number 889084, movement number 859042, diameter 48mm*

R20 000–25 000



78



79



80



81

81

Silver bracelet

composed of rectangular brick-shaped and arched links, length approximately 220mm

R1 200–1 500



82

82

**Silver and carnelian bracelet,
Erich Frey, 1970s**

designed as a series of six cross-shaped links, each centred by a collet-set cabochon-cut carnelian headed by square-shaped beaded panels joined by oval hollow links, maker's mark, length approximately 195mm; and a pair of silver and carnelian earrings, Erich Frey, 1970s, each circular dish-shaped clip suspending two line and ball drops flanked by an articulated drop terminating in a collet-set oval cabochon-cut stone, later post and butterfly fittings, maker's mark, length approximately 60mm (3)



82

R10 000–12 000



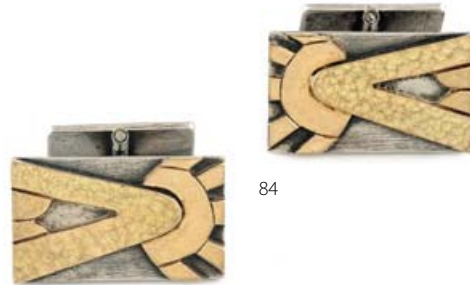
83

83

Silver cuff, Erich Frey

the front applied with a textured abstract motif, *engraved with maker's mark, width approximately 62mm*

R4 000–6 000



84

84

Pair of gold and silver cufflinks, designed by Cecil Edwin Frans Skotnes, 1972, manufactured by Kurt Donau

rectangular and applied in relief with a geometric design, *inscribed C Skotnes, and the date '72, stamped maker's initials KD, 33,8g (2)*

R7 000–9 000

85

Opal and 18ct white gold bangle

of irregular outline, with pear-shaped opal terminal, *approximate inner circumference 68mm*

R22 000–25 000



85

Mrs Liselotte Hardebeck

1920 - 2014

Liselotte Hardebeck was a well-known philanthropist and socialite in Johannesburg.

The proceeds from the sale of lots 86 – 142 will benefit the Umamawothando Trust which was set up in 2009 by the late Mrs Hardebeck for the advancement of post-graduate study for previously disadvantaged learners. Umamawothando, which means 'Mother of Love', was the name given to her by the people she helped during her lifetime.





86

86

Pearl necklace

graduated, measuring approximately 6,50 to 9,70mm with seed-pearl spacers and an emerald and diamond clasp set with eight-cuts, brilliant- and old-cut diamonds weighing approximately 0.65 carat and five oval and pear-shaped cabochon-cut emeralds, *length approximately 890mm*; and a pair of pearl studs, measuring approximately 11mm (3)

R5 000–7 000



86

87

Pair of diamond earrings

each open-work leaf-shaped plaque claw-set to the centre with an old-cut diamond weighing approximately 1.15 carats and 1.25 carats, headed by baguette-cut diamonds weighing approximately 0.32 carat enclosed by pavé-set brilliant-cut and old-cut diamonds weighing approximately 3.00 carats, *post and clip fittings* (2)

R80 000–90 000



87

88

An enamel and silver-mounted snuff box, late 19th/early 20th century, .935 standard

circular, the hinged cover set to the centre with a pierced silhouette of a young woman and a monkey against a mother-of-pearl plaque, within a pale-green guilloché enamel border, engine-turned base, *the mother-of-pearl plaque re-glued, 6,2cm diameter*

R3 000–4 000



88



89

89

14ct gold lorgnette

gold framed glasses, set to a tapering reeded handle applied with three foliate bands to a loop terminal, marked on bridge, cased *Gebr. Friedländer Hof-Juweliere, Sr.Maj.d.Kaisers,Jhrer Maj.d.Kaiserin, Berlin W*; and a 14ct gold pocket watch, Swiss, the circular enamel dial with arabic numerals, pierced hands and subsidiary seconds dial, the outer case engraved with initials and crown, the inner cover and cuvette stamped with 74281, not in working order, approximate width 30mm (2)

R6 000–8 000



90

90

9ct gold bracelet

of brick-link design, the clasp engraved *DOUBLEU*, length approximately 200mm

R12 000–14 000

91

Emerald and gold necklace

composed of white and gold figaro links interspersed with collet-set round and oval cabochon-cut emeralds, length approximately 1000mm

R48 000–50 000



91

92

93

94
part lot

92

18ct gold necklace

composed of figaro links, *length approximately 820mm*; and a gold 'Aztec' style pendant in the form of a mythical creature, *length approximately 50mm* (2)

R34 000–36 000

93

Emerald and diamond bracelet

composed of a series of tube-set alternating round and oval cabochon-cut emeralds and old-cut diamonds weighing approximately 1.00 carat, *length approximately 200mm*

R15 000–17 000

94

12ct gold brooch

pre-Columbian style of avian form, *later pin fitting, length approximately 45mm*; and five pre-Colombian style gold artifacts (6)

R12 000–14 000

95

**A George I silver bowl, possibly
Jas. Seabrook, London, 1716**

circular, with moulded rim on a conforming
pedestal foot, engraved O I * G, 125g, 10,3cm
diameter

R4 000–6 000



95

96

**A set of four George II silver
trencher salts, possibly
John Farnell, London, 1720**

of waisted octagonal form, 245g all in,
7,3cm wide (4)

R2 000–2 500



96

97

**A pair of George III silver tea
caddies, Augustin Le Sage, London,
1764, with fitted shagreen case**

in sizes, square baluster shape, the conforming
cover with pineapple finial, wavy base raised on
four pierced scroll and shell pad feet, 625g all in,
the taller 13,5cm high; the fitted shagreen case
with hinged domed cover applied with carrying
handle, the velvet-lined interior with a pair of
compartments, canted corners, raised on four
paw feet, 16,5cm high, 19cm wide, 12cm deep (3)

R50 000–70 000



97



98



99



100

98

A George III oak longcase clock, D Seddon, Frodsham, mid 18th century

the 31cm silvered dial engraved with flowerheads and roman numerals, the outer dial with arabic numerals, the matted centre with subsidiary seconds and date dial, signed 'D Seddon, Frodsham', with pierced steel hands and figural spandrels, four pillar rack and bell striking movement, the glazed hood with swan-neck pediment applied gilt flowerhead terminals, brass-capped hood pillars, with cross-banded arched trunk door, the base with canted and part-fluted corners, inlaid with heart-shaped motifs, on bracket feet, 196cm high

R20 000–30 000

D (Daniel) Seddon of Frodsham is recorded 1754-85

99

A George III brass-bound mahogany peat bucket

the tapering coopered body applied with four brass bands and carrying handle, the side with later handle, 36cm high, 37cm wide

R3 000–4 000

100

A George III mahogany cheese coaster

of dished form with two divisions and scroll handles, raised on later gilt-metal ball feet, 23cm high, 47,5cm wide, 22cm deep

R4 000–6 000

101

Four Victorian brass measures, Potter, Poultry, London

including two Standard Gallon two-handled measures, *19cm high, 28cm wide over the handles*; and two Standard Half-pint measures, *9cm high* (4)

R6 000–8 000

102

A pair of Victorian 50lb Avoir brass weights

bell-shaped with rectangular handle, *33,5cm high*, and an 8lb brass weight, similar, *20cm high* (3)

R7 000–10 000



101

103

A German silver caster, maker's initials 'AIB', Hanover, mid 18th century

spirally fluted baluster body with pierced cover and urn-shaped finial, engraved with a crest, raised on a domed foot, *260g, 19cm high*; and another, 19th century, similar, marks indistinct, *265g, 20,5cm high* (2)

R6 000–8 000

104

A silver two-handled wine taster, Augsburg, with Prussian tax marks for King Friedrich Wilhelm, early 19th century

circular, the sides with loop handles, engraved MEBVE and the date 1670, gilt interior, *65g, 11,4cm wide over handles*

R1 200–1 500



102

105

A pair of German silver tumbler cups, maker's initials GWM, Stuttgart, with Prussian tax mark for King Friedrich Wilhelm, early 19th century

with gilt interior and reeded rim, *130g all in, 4,2cm high*; another, apparently unmarked, engraved with an inscription, with silver-gilt bowl, *55g, 5cm high*; another, Gebruder Gutgesell, Hanau, 19th century, *55g, 4,5cm high*; five further examples, various makers and dates, *150g all in, the tallest 3,5cm high* (9)

R3 000–4 000

106

A silver tankard, unmarked, probably Spanish Colonial, 18th/19th century

the lip and base moulded with a foliate border, the side applied with a foliate and dragon-mask handle, part faceted body, *390g, 10,5cm high*; and a silver box, L Neresheimer & Söhne, Hanau, late 19th/early 20th century, the hinged cover moulded in relief with sailing ships and enclosed by an inscription, gilt interior, the base moulded in relief with putti playing musical instruments and flanking vacant oval cartouches, *restorations, 105g, 7,5cm diameter* (2)

R8 000–10 000



103



104



105



106



107



108



109



110

107

A German silver platter,
Gebr. Friedlander, post
1886, .800 standard
oval, the rim applied with a leaf-and-
berry border and engraved with a
crest, 2030g, 61,5cm wide

R12 000–15 000

108

A German silver platter,
post 1886, .800 standard
oval, with reeded border, the rim
engraved with a crest, stamped
'RANGE CASSEL', 2170g, 60cm wide

R12 000–15 000

109

A German silver platter,
M H Wilkens & Söhne,
Bremen-Hemelingen, post
1886, .830 standard
oval, with scalloped reeded border,
with retailer's paper label, 1315g,
48cm wide

R7 000–8 000

110

A German silver dish,
Aachen, post 1886,
.800 standard
oval, the centre engraved with
a stylised flowerhead, the rim with
a border of anthemions, 510g,
30,5cm wide

R3 000–4 000



111

111

A pair of French silver beakers, Emile Puiforcat (1878 -1945), .950 standard the rims engraved 'toujours en vin jamais en vain', and 'jamais deux sans toi', each base with lappet border, 655g all in, 10,7cm high (2)

R4 000–6 000

112

A Russian icon of The Holy Mother of Kazan, with unidentified assay master's mark, possibly Perm, 1886 in silver oklad to a wooden back, the back applied with red velvet, 27 by 22,5cm

R20 000–25 000



112

113

An Italian Renaissance stone relief of the Madonna and Child, 16/17th century

41 by 32cm; within an Italian gilt-gesso and carved wood altar frame, 16th/17th century, with pastiglia decoration, the sides with carved columns, the base with dentil frieze, some repairs, damage and gilding loss, 64cm high, 61cm wide

R40 000–60 000



113

114

An Italian stone carving of the Virgin Mary and Holy Child, 18th century

standing on a shaped square base, 57cm high

R15 000–20 000

115

A bronze mortar and pestle, 18th century

with flared rim and cast with the date 'Ad 1778', 19cm high, 23cm wide (2)

R10 000–12 000



115



114



116

116

An Italian walnut and burr-walnut Bambocci cabinet, 18th century and later
 the upper section with two frieze drawers flanking a secret compartment carved with a pair of cherubs supporting a vacant shield, above an architectural arrangement of three panelled doors and five drawers enclosing secret compartments, profusely carved with figural decoration, *80cm high, 88cm wide, 43,5cm deep*; the *later* stand with stepped moulded base, on ring-turned baluster legs and feet joined by a moulded H-shaped stretcher, *83cm high, 99cm wide, 47,5cm deep*

R30 000–40 000



117

117

An Italian carved walnut Bambocci cabinet, 18th century and later
 the rectangular top inset with a *later* velvet pad above two frieze drawers flanking a boss carved with a crown and cherubs, the panelled fall-front enclosing a fitted interior with short drawers and a cupboard flanked by further figures and cherubs standing on corbels, panelled sides, *64cm high, 64cm wide, 33,5cm deep*; the *later* stand raised on baluster legs joined by stretchers, on bun feet, *58cm high, 61cm wide, 34cm deep (2)*

R20 000–25 000



118

118

**A German enamelled humpen,
dated 1662**

of green tint, the cylindrical body
enamelled with six bands of flowers and
foliage, the rim enamelled 'BASTIANVS:
VON: KEITEL: ANNO 1662', with slight
kick-in base and white enamel dot band,
24,5cm high

R12 000–15 000

119

**An Italian painted and gilt
limewood relief of Saint John,
17th/18th century**

the carved robed figure holding a book
in his left hand with a black-painted eagle
below and a bowl in the foreground, of
shield-shape form carved with c-scrolls
and pierced foliate scrolls heightened with
gilt, some restorations and loss, 78cm high,
60cm wide

R40 000–50 000



119



120

120

**A brass casket, possibly
French, 17th/18th century**

the four sides and hinged cover cast in relief with scenes of the Annunciation and Saint Anne, the front with hasp and staple, raised on toupie feet, *9cm high, 24cm wide, 12,5cm deep*

R8 000–10 000

121

**A limewood figure of Saint
Barbara, possibly South
German, 16th/17th century**

the standing robed figure holding a lantern in her left hand, on a *later* shaped and stepped base, *162cm high, 30cm base (2)*

R40 000–60 000



121



122

122

A pair of Baroque-style walnut and leather upholstered open armchairs, possibly Spanish, 19th century

each rectangular back and seat applied with brass bosses, on square-section legs with carved front, back and side stretchers (2)

R8 000–10 000

123

An Italian Renaissance-style walnut and oak credenza, part 18th century and later

the later top above a pair of frieze drawers carved with a border of leaves, above a pair of panelled doors flanked by three figural terms enclosing a shelf, the panelled sides flanked by a pair of half-fluted pilasters, on a moulded stepped plinth base, restorations and alterations, 130cm high, 200cm long, 80cm deep

R30 000–40 000



123



124



124

**A pair of Italian carved
fruitwood cherubs,
18th century**

each carved in relief with fruit, with paper
label, 35cm high, 20cm wide (2)

R6 000–8 000

125

**An Italian oak and walnut
refectory table, 18th century**

the *later* moulded rectangular top above
a pair of turned baluster supports united
by a wave-shaped stretcher, on moulded
stepped trestle supports joined by a central
stretcher, restorations, with inventory label,
80cm high, 65cm deep, 144cm long

R12 000–15 000



125

126

An altarpiece with four panels, German, painted in the manner of Bernhard Strigel

oil on panel, painted with Isaiah, David, Jeremiah and Solomon, inscribed *ISAIE S3, DD. PSAI.72, JEREMIE-PRI G. SALOMON SP2*, and with their individual lamentations, in a later gothic-style giltwood frame, late 19th/early 20th century, raised on a stepped base, restorations 79cm high, 88cm wide, 11cm deep

R15 000–20 000

126



127

Two Italian gilt-wood pricket candlesticks, 19th century

each with serrated metal drip-pan above a baluster stem and concave-shaped triform base on scroll feet, some gilding loss, the taller 68cm high, excluding the metal drip pan (2)

R7 000–9 000

128

An Italian polychrome painted wood and parcel-gilt figure of the Madonna, 19th century and later

raised on a later gilt base and wooden plinth, some damage and loss, 28,5cm high; the later stand 10cm high

R4 000–6 000

127



128



129

**A Southern European
walnut and fruitwood
trestle table, 17th/18th
century**

the rectangular top on shaped trestle
supports joined by cross-over wrought-
iron stretchers, *55,5cm high, 74,5cm wide,
42cm deep*

R8 000–10 000

129



130

**An Italian walnut and
fruitwood credenza,
18th century**

the moulded rectangular top above an
egg-and-dart frieze border and a pair
of frieze drawers, with a pair of carved
cupboard doors below enclosing a
shelf, the corners with turned columns,
panelled sides above a gadrooned
border, on paw feet, *102cm high, 152cm
wide, 44,5cm deep, the reverse with label
'Rome Piazza di Spagna 33, Enrico Donati'*

R10 000–15 000

130





131

A pair of Italian late Renaissance style carved walnut armchairs, 18th/19th century

with square-section uprights headed by figural terms flanking a horizontal splat carved with a pair of terms flanking a crest above a rectangular plaque, with a similarly carved mid-rail below, plain arm supports, plank seats above a conforming frieze, the square-section legs joined by side stretchers, *all with restorations* (2)

R10 000–12 000

132

An Italian Renaissance style walnut and oak armchair, 18th/19th century

the carved uprights headed by figural terms united by a conforming mid-rail, downcurved leaf-scroll arm supports, upholstered leather seat, square-section legs joined by conforming stretchers, on square-section legs with side stretchers; and another example, similar, *restorations* (2)

R10 000–12 000



133



134

133

A walnut and leather armchair, possibly Italian, 19th century

the rectangular padded-back headed by a carved mask, with down-curved arm supports and zoomorphic terminals raised on scroll and leaf-carved supports, upholstered leather seat, on square-section legs joined by a conforming mask-carved front stretcher, and side stretchers

R5 000–7 000

134

An Italian walnut panel-back armchair, 18th century

with carved cresting-rail above an open back centred by a panel carved in relief with Saint Mark reading his scripture attended by a lion, raised on three turned spindles, down-curved arm supports, the side uprights headed by pomegranate finials, solid seat with panelled front and sides, *restorations*

R10 000–15 000

135

A fruitwood table/bench, possibly French, 17th/18th century

the rectangular double-hinged top supported on tapering columnar legs united by a *later* H-shaped stretcher, on bun feet, *restorations*, 66cm high, 99,5cm long, 52cm wide open

R8 000–10 000

136

A fruitwood side table, possibly Italian, 18th century

the rectangular top above a short and a faux long frieze drawer, on square-section legs joined by wavy-shaped side stretchers, *later* handles, 76cm high, 168,5cm wide, 67cm deep

R12 000–15 000



135



136

137

**A carved oak marriage kist,
possibly South German
18th/19th century**

the domed cover with carrying handle and knob, carved with artichokes, grapes and scrolls, the front carved with a pair of figures supporting a foliate shield, the sides similarly carved, the interior with *later* detachable tray, the inner domed cover fitted with engraved steel clasps, on *later* block feet, 40cm high, 60cm wide, 38cm deep

R6 000–9 000



137

138

**A Colonial satinwood and
coromandel brass-mounted
deeds box, late 18th/early
19th century**

the hinged moulded top applied with brass bosses and pierced escutcheons and key-plate, the front with fitted drawer, the sides with brass carrying handles, 15,5cm high, 58cm wide, 37cm deep

R8 000–12 000



138

139

**A Colonial teak and brass-
mounted deeds box,
19th century**

the moulded rectangular top applied with stylised brass leaves and bosses, the sides with brass carrying handles, brass corners and bosses, *lock-plate missing, hinges later*, 16cm high, 36cm wide, 26cm deep

R6 000–8 000



139



140

140

**A Qajar steel shield, Iran,
19th century**

the circular domed body applied with
four bosses and engraved with five figural
medallions and calligraphic cartouches,
47cm diameter

R5 000–7 000

141

**A Chinese powder-blue vase,
Qing Dynasty, Qianlong
(1736–1795)**

with tapering neck and bulbous body,
highlighted with gilt rondels between
lappet and *ruyi-head* borders, *underglaze-
blue* double-ring mark, and iron-red six-
character mark, gilding worn, 37,5cm high

R5 000–7 000

142

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

each with flared rim, the shoulders
moulded with bamboo-shaped handles,
painted with flowerheads, scrolling foliage
and lappet borders, 37cm high (2)

R15 000–20 000



141



142



143



144



145



Various properties

143

A silver-mounted Gallé acid-etched glass vase, circa 1900

four-sided with silver collar, carved with grapes and leaves in shades of green with gilt highlights, *engraved Gallé, Nancy, 19,3cm high*; with detachable pierced German silver stand, Breidenstein & Renaud, Frankfurt, .800 standard, *20,8cm high, 165g*

R25 000–30 000

144

A Loetz Creta Papillon silver-mounted glass vase, circa 1900

the iridescent baluster body with inverted wavy rim and spreading circular foot, overlaid in silver with sprays of flowers and berries, *stamped Sterling Silver, 30cm high*

R40 000–60 000

145

An Orrefors 'Gaal' glass vase, Edvard Hald, 1937

tapering cylindrical thick-walled body internally blown with bubbles, *engraved Orrefors - Hald, Gaal 1937 No. 13, 25cm high*

R10 000–15 000



146

**A twelve-light Tiffany
Studios 'Lily' floor lamp,
Louis C Tiffany, circa 1910**

with favrile glass shades, to a gilt-bronze
stand, shades etched 'L.C.T. favrile', 135cm high

R120 000–150 000



detail



147

147

A René Lalique frosted glass decanter and stopper, 'Douze Figurines avec Bouchon avec Figurine', Model No 914

designed in 1920, the body modelled with embracing figures, the stopper with a kneeling female figure, *engraved R. Lalique France No- 914, 28cm high*

R25 000–30 000



148

148

A Royal Brierley glass decanter and stopper, designed by Keith Murray, 1930s

of flattened rectangular form, the front engraved with a stepped and floral design, the stopper similarly cut, *engraved Keith Murray BRIERLEY, 24,2cm high*

R3 000–5 000



149

149

A René Lalique 'St Tropez' frosted and clear glass vase

designed in 1937, the tapering body moulded with vertical bands of floral decoration, *engraved Lalique, France, 18,2cm high*

R5 000–7 000



150

150

**A Georg Jensen silver
pedestal bowl, designed by
Johan Rohde, 1930s**

with hammered bowl, raised on a leaf-and-berry stem to a spreading circular foot, the bowl engraved *Anna Signe Elisabet 25 Mars 1933 and Barbro Yvonne 16 Juni 1935*, stamped *Denmark, Georg Jensen, sterling, 252, 1375g, 23cm high*

R80 000–120 000

151

**An Art Deco electroplate
tea and coffee set,
Joseph Rodgers & Sons,
Sheffield, 1930s**

comprising: a teapot, a coffee pot, and a milk jug, of geometric outline, applied with ebonised handles, engraved *Rd 805653*, the coffee pot 19,2cm (3)

R30 000–40 000



151

152

**A Georg Jensen silver
Leaf-and-Berry pattern
two-handled porringer,
designed by Harald Nielsen,
post 1945**

the hammered body with flared lip, the sides applied with reeded handles, headed by leaf-and-berry motifs, *stamped Denmark, Georg Jensen, sterling, 456, with import marks for Sweden, 215g, 8cm high*; and a Georg Jensen anthemion pattern tea strainer and stand, 1931, with pierced circular bowl, the side applied with an ebonised handle, the circular stand raised on three ball feet, *stamped Denmark, Georg Jensen, sterling, 77, import marks for Sweden, 1931 and the initials 'CFC', 115g all in, 17cm long (2)*



R14 000–16 000

153

**A Danish sterling silver tray
and bowl, Hans Hansen, 1954**

the tray of navette form with a central well, numbered 476; the circular faceted bowl raised on an oval stepped foot, numbered 479, *engraved Hans Hansen, DENMARK, STERLING, ANNO 1954, 705g all in, the tray 26,7cm long (2)*



R6 000–8 000

154

**A Christofle silver-plated
Mercury pattern four-piece
tea and coffee set, designed
by Lino Sabbatini, 1970s**

designed for the French President, Georges Pompidou's aeroplane, cylindrical with oval-shaped handles, comprising: a coffee pot, a tea pot, a milk jug and covered sugar bowl, *the coffee pot 21,2cm high*; and a Christofle silver-plated tray, oval with rounded corners, *47,2cm wide (5)*



R12 000–15 000



155

155

A silvered-metal overlaid porcelain vase, Krautheim and Adelberg, Bavaria, first quarter 20th century

ovoid, decorated with birds in flight between looped borders against a turquoise-green ground, *green-printed factory mark, 25cm high*

R4 000–6 000

156

A set of eight Fornasetti Le Arpie Gentili coasters, 1960s

transfer-printed in black and heightened with colour, each depicting a famous Italian opera singer as a caged bird, numbered 1 to 8, *black-printed factory mark, 10,5cm diameter*; cased, interleaved with Fornasetti paper coasters; and an additional example of number 6 (9)

R8 000–10 000



156

157

A 'Spade' form stoneware
vase, 1970s, Hans Coper
(1920–1981)

impressed with HC seal, 20,5cm high

R180 000–200 000

LITERATURE

cf. Margot Coatts. (ed.) (1997) *Lucie
Rie & Hans Coper - Potters in Parallel*,
Great Britain: Herbert Press. A similar
example illustrated in colour on
page 96.



158

An 'hourglass' form
stoneware vase, circa 1968,
Hans Coper (1920-1981)

*impressed HC seal, minor restoration to
the lip, 32,3cm high*

R140 000-160 000

LITERATURE

cf. Michael Casson. (1967) *Pottery
in Britain today*, United Kingdom:
Alec Tiranti Ltd. A similar example is
illustrated in colour on the front cover
and catalogue number 110.

cf. Margot Coatts. (ed.) (1997) *Lucie
Rie & Hans Coper - Potters in Parallel*,
Great Britain: Herbert Press. A similar
example is illustrated in colour on
page 81.





159

A stoneware vase with flared
lip, 1970s, Dame Lucie Rie
(1902-1995)

impressed LR monogram seal, 33,2cm high

R160 000-180 000

160



160

A bottle vase with flared lip,
1970s, Dame Lucie Rie
(1902–1995)

manganese glazed, the inner lip with
sgraffito decoration, *impressed monogram*
seal LR to the base, restored, 25,7cm high

R50 000–70 000

161

A stoneware bowl, 1970s,
Sheila Fournier (1930–2000)
impressed SF, 8,5cm high; a Derek David
flambé porcelain bottle vase, *painted*
signature, 9cm high; and a stoneware
pedestal dish, *painted initials*, 7cm high (3)

R4 000–6 000

161



162



162

A Leerdam Unica glass vase, designed by AD Copier, 1940s

free blown clear glass internally coloured in smokey grey, engraved *Leerdam-Unica, A.D Copier, W245A*, 29,8cm high

R8 000–10 000

163

A Leerdam Unica blue and green glass vase, Floris Meydam, 1940s

flattened ovoid, engraved *Unica, Floris Meydam*, indistinctly engraved numerals, possibly 3729, 11,8cm high

R4 000–6 000

164

An Italian Murano Sommerso vase, Flavio Poli, circa 1960s

of flattened oval form, internally free-blown with purple and cerise, 31,9cm high

R9 000–12 000

163



165



165

A Schneider blue and clear glass vase, 1950s

the ovoid body blown with six thick-walled flanges, infused with *bollicine*, 25,3cm high

R6 000–8 000

166

A Leerdam clear glass and 'bollicine' vase, designed by AD Copier, 1930s

tapering cylindrical, the thick-walled body blown with swirls of *bollicine*, 27cm high

R3 000–4 000

164



167



166



167

A Leerdam clear glass and 'bollicine' bowl, designed by AD Copier, 1930s

tapering oval, the thick-walled body blown with spirals of *bollicine*, 13,5cm high

R4 000–6 000

168

A Barovier and Toso green and pink-striped glass lamp, Murano, 1960s

the tapering body raised on a clear glass and gilt-foil collar, on a domed foot with moulded aperture, fitted for electricity, 32cm high excluding electrical fitting

R8 000–10 000

169

A Murano glass lamp, designed by Barbini, 1960s

the tapering ovoid body acid-etched in blue, cream and brown, loose glass cover with flowerhead finial and three spherical securing bosses, the reverse of the cover frosted, raised on a cream-painted metal base, fitted for electricity, enamel loss to the base, engraved *Barbini Murano*, designer's labels, 34,5cm high

R15 000–20 000

170

A near pair of green glass vases, probably Murano, 1960s

cylindrical, each blown with two pale-green irregular bands, the taller 25,5cm high (2)

R5 000–7 000

171

An Italian clear and ochre-striped glass vase, Venini, 1980

ovoid lightly ribbed body, designer's label, engraved *Venini Italia 80*, 35cm high

R7 000–9 000



168



169



170



171



172



173



174



175

172

A Murano 'Profilo', Badioli, 1990s

blown in the profile of a man, in shades of orange, red and blue, engraved Badioli M, Murano 9/50, 36cm high

R25 000–30 000

173

A Murano glass figure, 'Figura', Badioli, signed and dated 1996

blown in the form of a female figure in shades of orange, red and blue, to a black cylindrical base, engraved on the front and the reverse Badioli. ANGELA 96, 74,2cm high including the base

R15 000–20 000

174

A Kosta Boda blue and orange glass vase, Kjell Engman, 1980s

compressed circular, raised on a spreading circular foot, engraved Kosta Boda Art Coll K. Engman H965, 35cm high

R3 000–4 000

175

An amber and multicoloured glass bowl, Willem Heesen, executed at de Oude Horn, 1985

internally blown with yellow and blue pebble-shaped forms, engraved 850246, W/B oude Horn, W Heesen, 31,5cm diameter

R6 000–8 000

176

A glass vase, Willem Heesen, executed at de Oude Horn, 1993

of flattened ovoid form, internally blown with flowers and trailing lines in shades of yellow, within a dark blue thick-walled body, engraved W Heesen, 930104 A, oude Horn, 29,5cm high

R15 000–20 000

177

**A glass vase by Misha Ignis,
1993**

of ovoid form, blown with a double-
walled rim, in shades of green and brown,
engraved IGNIS S 11/93, 31,1cm high

R10 000–15 000



176



177

178

**A glass dish, Willem Heesen,
1998**

of irregular form, blown in shades of blue
and yellow, *engraved 980225, W Heesen,
39cm wide*

R6 000–8 000

LITERATURE

cf. Willem Heesem. (1993) *Werken uit Willem
Heesem, De Oude Horn*, Holland. A similar
example illustrated in colour on page 19.



178

179

**A glass vase by Pauline Solven,
1992**

triangular, internally blown in shades of
pale green, dark blue and orange, *engraved
Pauline Solven 1992, 18cm high*

R5 000–7 000



179

180

**A David Reade blue and green
glass bowl, 1999**

raised on a circular clear glass foot,
engraved D Reade '99, 62cm diameter

R8 000–10 000



180



181

181

An Italian 'Diamond' chair, 1980s,
designed by Harry Bertoia in 1952
with shaped leather cushion

R2 000–3 000



182

182

An Italian 'Red and Blue' chair,
1980s, designed by Gerrit Thomas
Rietveld in 1917/1923
enamelled lacquer in primary colours, *some
chipping*

R8 000–10 000

183

An Italian chaise longue, 1980s,
designed by Le Corbusier in 1928
chrome plated steel, *later upholstered in Nguni
hide, black leather bolster cushion, 163cm long*

R7 000–9 000



183

184

An Italian 'Willow chair', 1980s,
designed by Charles Rennie
Mackintosh in 1904

wraparound black lacquered ash, loose
upholstered seat

R25 000–30 000



184

185

An Italian 'Hill House
Ladderback' chair, 1980s,
designed by Charles Rennie
Mackintosh in 1903

black lacquered ash with upholstered seat

R4 000–6 000



185

186

An Italian black leather and chrome two-seater sofa, 1980s, designed by Le Corbusier

128cm wide, 70cm deep

R8 000–10 000



187

An Italian plastic and chrome 'Sit & Move' chair, designed by Enrico Cioncada in 1998

manufactured by SitLand, articulated seat and back, on plastic castors, *moulded signature*

R2 000–3 000



188



188

An Italian Bonaldo 'New York' sofa, Soluzioni, 2007, adjustable upholstered back, seat and arm supports, with metal legs, retail label, 211cm long

R7 000–9 000

189

Ten Italian 'Stacking' chairs, 1980s, designed by Robert Mallett-Stevens in 1928 steel tube and sheet metal, black epoxy finish, one bearing retail label (10)

R10 000–12 000

190

An Italian Bonaldo 'Loft' *modem dormeuse* convertible sofa, Soluzioni, 2007, designed by Stefan Heiliger upholstered, with adjustable back and arm rest, steel frame and legs, mechanism with label, 200cm long

R7 000–9 000



190

95

**A George I silver bowl, possibly
Jas. Seabrook, London, 1716**

circular, with moulded rim on a conforming
pedestal foot, engraved O I * G, 125g, 10,3cm
diameter

R4 000–6 000



95

96

**A set of four George II silver
trencher salts, possibly
John Farnell, London, 1720**

of waisted octagonal form, 245g all in,
7,3cm wide (4)

R2 000–2 500



96

97

**A pair of George III silver tea
caddies, Augustin Le Sage, London,
1764, with fitted shagreen case**

in sizes, square baluster shape, the conforming
cover with pineapple finial, wavy base raised on
four pierced scroll and shell pad feet, 625g all in,
the taller 13,5cm high; the fitted shagreen case
with hinged domed cover applied with carrying
handle, the velvet-lined interior with a pair of
compartments, canted corners, raised on four
paw feet, 16,5cm high, 19cm wide, 12cm deep (3)

R50 000–70 000



97



98



99



100

98

A George III oak longcase clock, D Seddon, Frodsham, mid 18th century

the 31cm silvered dial engraved with flowerheads and roman numerals, the outer dial with arabic numerals, the matted centre with subsidiary seconds and date dial, signed 'D Seddon, Frodsham', with pierced steel hands and figural spandrels, four pillar rack and bell striking movement, the glazed hood with swan-neck pediment applied gilt flowerhead terminals, brass-capped hood pillars, with cross-banded arched trunk door, the base with canted and part-fluted corners, inlaid with heart-shaped motifs, on bracket feet, 196cm high

R20 000–30 000

D (Daniel) Seddon of Frodsham is recorded 1754-85

99

A George III brass-bound mahogany peat bucket

the tapering coopered body applied with four brass bands and carrying handle, the side with later handle, 36cm high, 37cm wide

R3 000–4 000

100

A George III mahogany cheese coaster

of dished form with two divisions and scroll handles, raised on later gilt-metal ball feet, 23cm high, 47,5cm wide, 22cm deep

R4 000–6 000

101

Four Victorian brass measures, Potter, Poultry, London

including two Standard Gallon two-handled measures, *19cm high, 28cm wide over the handles*; and two Standard Half-pint measures, *9cm high* (4)

R6 000–8 000

102

A pair of Victorian 50lb Avoir brass weights

bell-shaped with rectangular handle, *33,5cm high*, and an 8lb brass weight, similar, *20cm high* (3)

R7 000–10 000



103

A German silver caster, maker's initials 'AIB', Hanover, mid 18th century

spirally fluted baluster body with pierced cover and urn-shaped finial, engraved with a crest, raised on a domed foot, *260g, 19cm high*; and another, 19th century, similar, marks indistinct, *265g, 20,5cm high* (2)

R6 000–8 000

104

A silver two-handled wine taster, Augsburg, with Prussian tax marks for King Friedrich Wilhelm, early 19th century

circular, the sides with loop handles, engraved MEBVE and the date 1670, gilt interior, *65g, 11,4cm wide over handles*

R1 200–1 500



105

A pair of German silver tumbler cups, maker's initials GWM, Stuttgart, with Prussian tax mark for King Friedrich Wilhelm, early 19th century

with gilt interior and reeded rim, 130g all in, 4,2cm high; another, apparently unmarked, engraved with an inscription, with silver-gilt bowl, 55g, 5cm high; another, Gebruder Gutgesell, Hanau, 19th century, 55g, 4,5cm high; five further examples, various makers and dates, 150g all in, the tallest 3,5cm high (9)

R3 000–4 000

106

A silver tankard, unmarked, probably Spanish Colonial, 18th/19th century

the lip and base moulded with a foliate border, the side applied with a foliate and dragon-mask handle, part faceted body, 390g, 10,5cm high; and a silver box, L Neresheimer & Söhne, Hanau, late 19th/early 20th century, the hinged cover moulded in relief with sailing ships and enclosed by an inscription, gilt interior, the base moulded in relief with putti playing musical instruments and flanking vacant oval cartouches, restorations, 105g, 7,5cm diameter (2)

R8 000–10 000



103



104



105



106



107



108



109



110

107

A German silver platter,
Gebr. Friedlander, post
1886, .800 standard
oval, the rim applied with a leaf-and-
berry border and engraved with a
crest, 2030g, 61,5cm wide

R12 000–15 000

108

A German silver platter,
post 1886, .800 standard
oval, with reeded border, the rim
engraved with a crest, stamped
'RANGE CASSEL', 2170g, 60cm wide

R12 000–15 000

109

A German silver platter,
M H Wilkens & Söhne,
Bremen-Hemelingen, post
1886, .830 standard
oval, with scalloped reeded border,
with retailer's paper label, 1315g,
48cm wide

R7 000–8 000

110

A German silver dish,
Aachen, post 1886,
.800 standard
oval, the centre engraved with
a stylised flowerhead, the rim with
a border of anthemions, 510g,
30,5cm wide

R3 000–4 000



111

111

A pair of French silver beakers, Emile Puiforcat (1878 -1945), .950 standard the rims engraved 'toujours en vin jamais en vain', and 'jamais deux sans toi', each base with lappet border, 655g all in, 10,7cm high (2)

R4 000–6 000

112

A Russian icon of The Holy Mother of Kazan, with unidentified assay master's mark, possibly Perm, 1886 in silver oklad to a wooden back, the back applied with red velvet, 27 by 22,5cm

R20 000–25 000



112

113

An Italian Renaissance stone relief of the Madonna and Child, 16/17th century

41 by 32cm; within an Italian gilt-gesso and carved wood altar frame, 16th/17th century, with pastiglia decoration, the sides with carved columns, the base with dentil frieze, some repairs, damage and gilding loss, 64cm high, 61cm wide

R40 000–60 000



113

114

An Italian stone carving of the Virgin Mary and Holy Child, 18th century

standing on a shaped square base, 57cm high

R15 000–20 000

115

A bronze mortar and pestle, 18th century

with flared rim and cast with the date 'Ad 1778', 19cm high, 23cm wide (2)

R10 000–12 000



115



114



116

116

An Italian walnut and burr-walnut Bambocci cabinet, 18th century and later
the upper section with two frieze drawers flanking a secret compartment carved with a pair of cherubs supporting a vacant shield, above an architectural arrangement of three panelled doors and five drawers enclosing secret compartments, profusely carved with figural decoration, 80cm high, 88cm wide, 43,5cm deep; the later stand with stepped moulded base, on ring-turned baluster legs and feet joined by a moulded H-shaped stretcher, 83cm high, 99cm wide, 47,5cm deep

R30 000–40 000



117

117

An Italian carved walnut Bambocci cabinet, 18th century and later
the rectangular top inset with a later velvet pad above two frieze drawers flanking a boss carved with a crown and cherubs, the panelled fall-front enclosing a fitted interior with short drawers and a cupboard flanked by further figures and cherubs standing on corbels, panelled sides, 64cm high, 64cm wide, 33,5cm deep; the later stand raised on baluster legs joined by stretchers, on bun feet, 58cm high, 61cm wide, 34cm deep (2)

R20 000–25 000



118

118
A German enamelled humpen, dated 1662

of green tint, the cylindrical body enamelled with six bands of flowers and foliage, the rim enamelled 'BASTIANVS: VON: KEITEL: ANNO 1662', with slight kick-in base and white enamel dot band, 24,5cm high

R12 000–15 000

119

An Italian painted and gilt limewood relief of Saint John, 17th/18th century

the carved robed figure holding a book in his left hand with a black-painted eagle below and a bowl in the foreground, of shield-shape form carved with c-scrolls and pierced foliate scrolls heightened with gilt, some restorations and loss, 78cm high, 60cm wide

R40 000–50 000



119



120

120

**A brass casket, possibly
French, 17th/18th century**

the four sides and hinged cover cast in relief with scenes of the Annunciation and Saint Anne, the front with hasp and staple, raised on toupie feet, *9cm high, 24cm wide, 12,5cm deep*

R8 000–10 000

121

**A limewood figure of Saint
Barbara, possibly South
German, 16th/17th century**

the standing robed figure holding a lantern in her left hand, on a *later* shaped and stepped base, *162cm high, 30cm base (2)*

R40 000–60 000



121



122

122

A pair of Baroque-style walnut and leather upholstered open armchairs, possibly Spanish, 19th century

each rectangular back and seat applied with brass bosses, on square-section legs with carved front, back and side stretchers (2)

R8 000–10 000

123

An Italian Renaissance-style walnut and oak credenza, part 18th century and later

the later top above a pair of frieze drawers carved with a border of leaves, above a pair of panelled doors flanked by three figural terms enclosing a shelf, the panelled sides flanked by a pair of half-fluted pilasters, on a moulded stepped plinth base, restorations and alterations, 130cm high, 200cm long, 80cm deep

R30 000–40 000



123



124



124

**A pair of Italian carved
fruitwood cherubs,
18th century**

each carved in relief with fruit, with *paper
label*, 35cm high, 20cm wide (2)

R6 000–8 000

125

**An Italian oak and walnut
refectory table, 18th century**

the *later* moulded rectangular top above
a pair of turned baluster supports united
by a wave-shaped stretcher, on moulded
stepped trestle supports joined by a central
stretcher, *restorations, with inventory label*,
80cm high, 65cm deep, 144cm long

R12 000–15 000



125

126

An altarpiece with four panels, German, painted in the manner of Bernhard Strigel

oil on panel, painted with Isaiah, David, Jeremiah and Solomon, inscribed *ISAIE S3*, *DD. PSAI.72*, *JEREMIE-PRI G. SALOMON SP2*, and with their individual lamentations, in a later gothic-style giltwood frame, late 19th/early 20th century, raised on a stepped base, restorations 79cm high, 88cm wide, 11cm deep

R15 000–20 000

126



127

Two Italian gilt-wood pricket candlesticks, 19th century

each with serrated metal drip-pan above a baluster stem and concave-shaped triform base on scroll feet, some gilding loss, the taller 68cm high, excluding the metal drip pan (2)

R7 000–9 000

128

An Italian polychrome painted wood and parcel-gilt figure of the Madonna, 19th century and later

raised on a later gilt base and wooden plinth, some damage and loss, 28,5cm high; the later stand 10cm high

R4 000–6 000

127



128



129

**A Southern European
walnut and fruitwood
trestle table, 17th/18th
century**

the rectangular top on shaped trestle
supports joined by cross-over wrought-
iron stretchers, *55,5cm high, 74,5cm wide,
42cm deep*

R8 000–10 000

129



130

**An Italian walnut and
fruitwood credenza,
18th century**

the moulded rectangular top above an
egg-and-dart frieze border and a pair
of frieze drawers, with a pair of carved
cupboard doors below enclosing a
shelf, the corners with turned columns,
panelled sides above a gadrooned
border, on paw feet, *102cm high, 152cm
wide, 44,5cm deep, the reverse with label
'Rome Piazza di Spagna 33, Enrico Donati'*

R10 000–15 000

130





131

A pair of Italian late Renaissance style carved walnut armchairs, 18th/19th century

with square-section uprights headed by figural terms flanking a horizontal splat carved with a pair of terms flanking a crest above a rectangular plaque, with a similarly carved mid-rail below, plain arm supports, plank seats above a conforming frieze, the square-section legs joined by side stretchers, *all with restorations* (2)

R10 000–12 000

132

An Italian Renaissance style walnut and oak armchair, 18th/19th century

the carved uprights headed by figural terms united by a conforming mid-rail, downcurved leaf-scroll arm supports, upholstered leather seat, square-section legs joined by conforming stretchers, on square-section legs with side stretchers; and another example, similar, *restorations* (2)

R10 000–12 000



133

134

133

A walnut and leather armchair, possibly Italian, 19th century

the rectangular padded-back headed by a carved mask, with down-curved arm supports and zoomorphic terminals raised on scroll and leaf-carved supports, upholstered leather seat, on square-section legs joined by a conforming mask-carved front stretcher, and side stretchers

R5 000–7 000

134

An Italian walnut panel-back armchair, 18th century

with carved cresting-rail above an open back centred by a panel carved in relief with Saint Mark reading his scripture attended by a lion, raised on three turned spindles, down-curved arm supports, the side uprights headed by pomegranate finials, solid seat with panelled front and sides, *restorations*

R10 000–15 000

135

A fruitwood table/bench, possibly French, 17th/18th century

the rectangular double-hinged top supported on tapering columnar legs united by a *later* H-shaped stretcher, on bun feet, *restorations*, 66cm high, 99,5cm long, 52cm wide open

R8 000–10 000

136

A fruitwood side table, possibly Italian, 18th century

the rectangular top above a short and a faux long frieze drawer, on square-section legs joined by wavy-shaped side stretchers, *later* handles, 76cm high, 168,5cm wide, 67cm deep

R12 000–15 000



135



136

137

**A carved oak marriage kist,
possibly South German
18th/19th century**

the domed cover with carrying handle and knob, carved with artichokes, grapes and scrolls, the front carved with a pair of figures supporting a foliate shield, the sides similarly carved, the interior with *later* detachable tray, the inner domed cover fitted with engraved steel clasps, on *later* block feet, 40cm high, 60cm wide, 38cm deep

R6 000–9 000

138

**A Colonial satinwood and
coromandel brass-mounted
deeds box, late 18th/early
19th century**

the hinged moulded top applied with brass bosses and pierced escutcheons and key-plate, the front with fitted drawer, the sides with brass carrying handles, 15,5cm high, 58cm wide, 37cm deep

R8 000–12 000

139

**A Colonial teak and brass-
mounted deeds box,
19th century**

the moulded rectangular top applied with stylised brass leaves and bosses, the sides with brass carrying handles, brass corners and bosses, *lock-plate missing, hinges later*, 16cm high, 36cm wide, 26cm deep

R6 000–8 000





140

140

**A Qajar steel shield, Iran,
19th century**

the circular domed body applied with
four bosses and engraved with five figural
medallions and calligraphic cartouches,
47cm diameter

R5 000–7 000

141

**A Chinese powder-blue vase,
Qing Dynasty, Qianlong
(1736–1795)**

with tapering neck and bulbous body,
highlighted with gilt rondels between
lappet and *ruyi-head* borders, *underglaze-
blue* double-ring mark, and *iron-red* six-
character mark, *gilding worn*, 37,5cm high

R5 000–7 000

142

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

each with flared rim, the shoulders
moulded with bamboo-shaped handles,
painted with flowerheads, scrolling foliage
and lappet borders, 37cm high (2)

R15 000–20 000



141



142



143



144



145



Various properties

143

A silver-mounted Gallé acid-etched glass vase, circa 1900

four-sided with silver collar, carved with grapes and leaves in shades of green with gilt highlights, *engraved Gallé, Nancy, 19,3cm high*; with detachable pierced German silver stand, Breidenstein & Renaud, Frankfurt, .800 standard, *20,8cm high, 165g*

R25 000–30 000

144

A Loetz Creta Papillon silver-mounted glass vase, circa 1900

the iridescent baluster body with inverted wavy rim and spreading circular foot, overlaid in silver with sprays of flowers and berries, *stamped Sterling Silver, 30cm high*

R40 000–60 000

145

An Orrefors 'Gaal' glass vase, Edvard Hald, 1937

tapering cylindrical thick-walled body internally blown with bubbles, *engraved Orrefors - Hald, Gaal 1937 No. 13, 25cm high*

R10 000–15 000



146

**A twelve-light Tiffany
Studios 'Lily' floor lamp,
Louis C Tiffany, circa 1910**

with favrile glass shades, to a gilt-bronze
stand, shades etched 'L.C.T. favrile', 135cm high

R120 000–150 000



detail



147

147

A René Lalique frosted glass decanter and stopper, 'Douze Figurines avec Bouchon avec Figurine', Model No 914

designed in 1920, the body modelled with embracing figures, the stopper with a kneeling female figure, *engraved R. Lalique France No- 914, 28cm high*

R25 000–30 000



148

148

A Royal Brierley glass decanter and stopper, designed by Keith Murray, 1930s

of flattened rectangular form, the front engraved with a stepped and floral design, the stopper similarly cut, *engraved Keith Murray BRIERLEY, 24,2cm high*

R3 000–5 000



149

149

A René Lalique 'St Tropez' frosted and clear glass vase

designed in 1937, the tapering body moulded with vertical bands of floral decoration, *engraved Lalique, France, 18,2cm high*

R5 000–7 000



150

150

**A Georg Jensen silver
pedestal bowl, designed by
Johan Rohde, 1930s**

with hammered bowl, raised on a leaf-and-berry stem to a spreading circular foot, the bowl engraved *Anna Signe Elisabet 25 Mars 1933 and Barbro Yvonne 16 Juni 1935*, stamped *Denmark, Georg Jensen, sterling, 252, 1375g, 23cm high*

R80 000–120 000

151

**An Art Deco electroplate
tea and coffee set,
Joseph Rodgers & Sons,
Sheffield, 1930s**

comprising: a teapot, a coffee pot, and a milk jug, of geometric outline, applied with ebonised handles, engraved *Rd 805653*, the coffee pot 19,2cm (3)

R30 000–40 000



151

152

**A Georg Jensen silver
Leaf-and-Berry pattern
two-handled porringer,
designed by Harald Nielsen,
post 1945**

the hammered body with flared lip, the sides applied with reeded handles, headed by leaf-and-berry motifs, stamped Denmark, Georg Jensen, sterling, 456, with import marks for Sweden, 215g, 8cm high; and a Georg Jensen anthemion pattern tea strainer and stand, 1931, with pierced circular bowl, the side applied with an ebonised handle, the circular stand raised on three ball feet, stamped Denmark, Georg Jensen, sterling, 77, import marks for Sweden, 1931 and the initials 'CFC', 115g all in, 17cm long (2)



R14 000–16 000

153

**A Danish sterling silver tray
and bowl, Hans Hansen, 1954**

the tray of navette form with a central well, numbered 476; the circular faceted bowl raised on an oval stepped foot, numbered 479, engraved Hans Hansen, DENMARK, STERLING, ANNO 1954, 705g all in, the tray 26,7cm long (2)



R6 000–8 000

154

**A Christofle silver-plated
Mercury pattern four-piece
tea and coffee set, designed
by Lino Sabbatini, 1970s**

designed for the French President, Georges Pompidou's aeroplane, cylindrical with oval-shaped handles, comprising: a coffee pot, a tea pot, a milk jug and covered sugar bowl, the coffee pot 21,2cm high; and a Christofle silver-plated tray, oval with rounded corners, 47,2cm wide (5)



R12 000–15 000



155

155

A silvered-metal overlaid porcelain vase, Krautheim and Adelberg, Bavaria, first quarter 20th century

ovoid, decorated with birds in flight between looped borders against a turquoise-green ground, *green-printed factory mark*, 25cm high

R4 000–6 000

156

A set of eight Fornasetti Le Arpie Gentili coasters, 1960s

transfer-printed in black and heightened with colour, each depicting a famous Italian opera singer as a caged bird, numbered 1 to 8, *black-printed factory mark*, 10,5cm diameter; cased, interleaved with Fornasetti paper coasters; and an additional example of number 6 (9)

R8 000–10 000



156

157

A 'Spade' form stoneware
vase, 1970s, Hans Coper
(1920–1981)

impressed with HC seal, 20,5cm high

R180 000–200 000

LITERATURE

cf. Margot Coatts. (ed.) (1997) *Lucie
Rie & Hans Coper - Potters in Parallel*,
Great Britain: Herbert Press. A similar
example illustrated in colour on
page 96.



158

An 'hourglass' form
stoneware vase, circa 1968,
Hans Coper (1920-1981)

*impressed HC seal, minor restoration to
the lip, 32,3cm high*

R140 000-160 000

LITERATURE

cf. Michael Casson. (1967) *Pottery
in Britain today*, United Kingdom:
Alec Tiranti Ltd. A similar example is
illustrated in colour on the front cover
and catalogue number 110.

cf. Margot Coatts. (ed.) (1997) *Lucie
Rie & Hans Coper - Potters in Parallel*,
Great Britain: Herbert Press. A similar
example is illustrated in colour on
page 81.





159

A stoneware vase with flared
lip, 1970s, Dame Lucie Rie
(1902-1995)

impressed LR monogram seal, 33,2cm high

R160 000-180 000

160



160

A bottle vase with flared lip,
1970s, Dame Lucie Rie
(1902-1995)

manganese glazed, the inner lip with
sgraffito decoration, *impressed monogram*
seal LR to the base, restored, 25,7cm high

R50 000-70 000

161

A stoneware bowl, 1970s,
Sheila Fournier (1930-2000)
impressed SF, 8,5cm high; a Derek David
flambé porcelain bottle vase, *painted*
signature, 9cm high; and a stoneware
pedestal dish, *painted initials, 7cm high* (3)

R4 000-6 000

161



162



162

A Leerdam Unica glass vase, designed by AD Copier, 1940s

free blown clear glass internally coloured in smoky grey, engraved *Leerdam-Unica, A.D Copier, W245A*, 29,8cm high

R8 000–10 000

163

A Leerdam Unica blue and green glass vase, Floris Meydam, 1940s

flattened ovoid, engraved *Unica, Floris Meydam*, indistinctly engraved numerals, possibly 3729, 11,8cm high

R4 000–6 000

164

An Italian Murano Sommerso vase, Flavio Poli, circa 1960s

of flattened oval form, internally free-blown with purple and cerise, 31,9cm high

R9 000–12 000

163



165



165

A Schneider blue and clear glass vase, 1950s

the ovoid body blown with six thick-walled flanges, infused with *bollicine*, 25,3cm high

R6 000–8 000

166

A Leerdam clear glass and 'bollicine' vase, designed by AD Copier, 1930s

tapering cylindrical, the thick-walled body blown with swirls of *bollicine*, 27cm high

R3 000–4 000

164



167



166



167

A Leerdam clear glass and 'bollicine' bowl, designed by AD Copier, 1930s

tapering oval, the thick-walled body blown with spirals of *bollicine*, 13,5cm high

R4 000–6 000

168

A Barovier and Toso green and pink-striped glass lamp, Murano, 1960s

the tapering body raised on a clear glass and gilt-foil collar, on a domed foot with moulded aperture, fitted for electricity, 32cm high excluding electrical fitting

R8 000–10 000

169

A Murano glass lamp, designed by Barbini, 1960s

the tapering ovoid body acid-etched in blue, cream and brown, loose glass cover with flowerhead finial and three spherical securing bosses, the reverse of the cover frosted, raised on a cream-painted metal base, fitted for electricity, enamel loss to the base, engraved *Barbini Murano*, designer's labels, 34,5cm high

R15 000–20 000

170

A near pair of green glass vases, probably Murano, 1960s

cylindrical, each blown with two pale-green irregular bands, the taller 25,5cm high (2)

R5 000–7 000

171

An Italian clear and ochre-striped glass vase, Venini, 1980

ovoid lightly ribbed body, designer's label, engraved *Venini Italia 80*, 35cm high

R7 000–9 000



168



169



170



171



172



173



174



175

172

A Murano 'Profilo', Badioli, 1990s

blown in the profile of a man, in shades of orange, red and blue, engraved Badioli M, Murano 9/50, 36cm high

R25 000–30 000

173

A Murano glass figure, 'Figura', Badioli, signed and dated 1996

blown in the form of a female figure in shades of orange, red and blue, to a black cylindrical base, engraved on the front and the reverse Badioli. ANGELA 96, 74,2cm high including the base

R15 000–20 000

174

A Kosta Boda blue and orange glass vase, Kjell Engman, 1980s

compressed circular, raised on a spreading circular foot, engraved Kosta Boda Art Coll K. Engman H965, 35cm high

R3 000–4 000

175

An amber and multicoloured glass bowl, Willem Heesen, executed at de Oude Horn, 1985

internally blown with yellow and blue pebble-shaped forms, engraved 850246, W/B oude Horn, W Heesen, 31,5cm diameter

R6 000–8 000

176

A glass vase, Willem Heesen, executed at de Oude Horn, 1993

of flattened ovoid form, internally blown with flowers and trailing lines in shades of yellow, within a dark blue thick-walled body, engraved W Heesen, 930104 A, oude Horn, 29,5cm high

R15 000–20 000

177

**A glass vase by Misha Ignis,
1993**

of ovoid form, blown with a double-
walled rim, in shades of green and brown,
engraved IGNIS S 11/93, 31,1cm high

R10 000–15 000



176



177

178

**A glass dish, Willem Heesen,
1998**

of irregular form, blown in shades of blue
and yellow, *engraved 980225, W Heesen,
39cm wide*

R6 000–8 000

LITERATURE

cf. Willem Heesem. (1993) *Werken uit Willem
Heesem, De Oude Horn*, Holland. A similar
example illustrated in colour on page 19.



178

179

**A glass vase by Pauline Solven,
1992**

triangular, internally blown in shades of
pale green, dark blue and orange, *engraved
Pauline Solven 1992, 18cm high*

R5 000–7 000



179

180

**A David Reade blue and green
glass bowl, 1999**

raised on a circular clear glass foot,
engraved D Reade '99, 62cm diameter

R8 000–10 000



180



181

181

An Italian 'Diamond' chair, 1980s,
designed by Harry Bertoia in 1952
with shaped leather cushion

R2 000–3 000



182

182

An Italian 'Red and Blue' chair,
1980s, designed by Gerrit Thomas
Rietveld in 1917/1923
enamelled lacquer in primary colours, *some
chipping*

R8 000–10 000

183

An Italian chaise longue, 1980s,
designed by Le Corbusier in 1928
chrome plated steel, *later upholstered in Nguni
hide, black leather bolster cushion, 163cm long*

R7 000–9 000



183

184

An Italian 'Willow chair', 1980s,
designed by Charles Rennie
Mackintosh in 1904

wraparound black lacquered ash, loose
upholstered seat

R25 000–30 000



184

185

An Italian 'Hill House
Ladderback' chair, 1980s,
designed by Charles Rennie
Mackintosh in 1903

black lacquered ash with upholstered seat

R4 000–6 000



185

186

An Italian black leather and chrome two-seater sofa, 1980s, designed by Le Corbusier

128cm wide, 70cm deep

R8 000–10 000



187

An Italian plastic and chrome 'Sit & Move' chair, designed by Enrico Cioncada in 1998

manufactured by SitLand, articulated seat and back, on plastic castors, *moulded signature*

R2 000–3 000



188



188

An Italian Bonaldo 'New York' sofa, Soluzioni, 2007, adjustable upholstered back, seat and arm supports, with metal legs, retail label, 211cm long

R7 000–9 000

189

Ten Italian 'Stacking' chairs, 1980s, designed by Robert Mallett-Stevens in 1928 steel tube and sheet metal, black epoxy finish, one bearing retail label (10)

R10 000–12 000

190

An Italian Bonaldo 'Loft' *modem dormeuse* convertible sofa, Soluzioni, 2007, designed by Stefan Heiliger upholstered, with adjustable back and arm rest, steel frame and legs, mechanism with label, 200cm long

R7 000–9 000



190