





Monday, 9 November 2020
Session 3 at 2pm

Interiors: Art, Furniture and Decorative Arts

Lots 191–350

Lot 292 A Dutch walnut corner cupboard, 19th century (detail)



191

**A George II silver punch bowl,
William Cripps, London, 1751**

the wavy rim moulded with mask and grape-and-vine leaves interspersed with c-scrolls, the body applied with further moulded branches of vines and leaves, raised on a conforming stepped domed pedestal foot, the underside engraved with '*In friendship, crown the Bowl!*' and '*WM Cripps the Maker*', scratch weight 11 5, 21,8cm high, 2205g

R150 000 - 200 000



detail



detail





192

192
A George III silver coffee pot,
Fuller White, London, 1760

baluster, the hinged domed cover with gadrooned rim surmounted by a gadrooned flowerhead finial, the side applied with a wooden scroll handle headed by an acanthus leaf, the spout moulded with a shell, raised on a domed gadrooned base, 25,4cm high, 905g all in

R20 000 - 25 000



193

193
A George III silver salver,
Robert Jones, London, 1775

circular, with beaded rim and indented corners moulded with flowerheads, the centre engraved with an armorial, raised on three ball-and-claw feet, minor dents, 20,5cm diameter, 360g

R7 000 - 9 000

194
A walnut chest-on-stand,
18th century

in two parts, the outset moulded quarter-veneered crossbanded top inlaid with feather banding, above three short drawers and three long graduated drawers, the lower section with a long drawer, on cabriole legs with pad feet, restorations, 158cm high, 111cm wide, 66cm deep

R20 000 - 30 000



194

195

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Landscape with Spring Flowers

signed with the artist's initials

pastel

57,5 by 70cm

R80 000 - 120 000



196

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

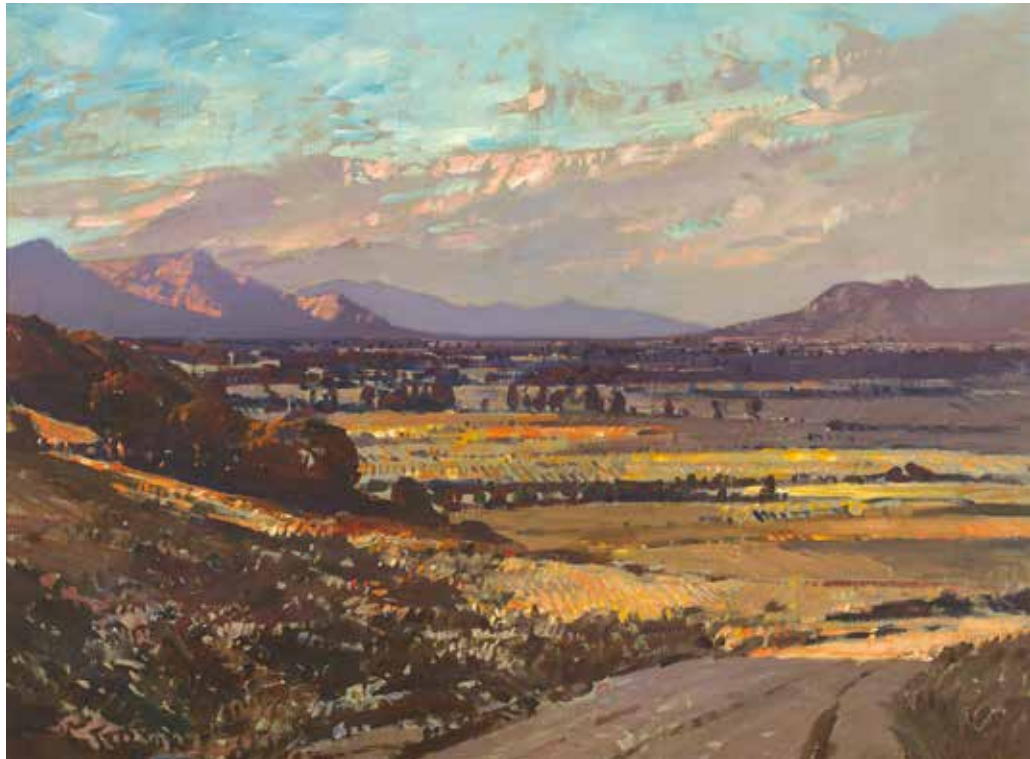
Landscape with Vineyards

signed

oil on canvas

44 by 59,5cm

R200 000 - 300 000





197

197
A set of four George III silver dishes, William Ker Reid, London, 1810

shaped rectangular, each side engraved with a crest, with gadrooned rim, *numbered 1 to 4, scratches, 3170g all in (4)*

R25 000 - 30 000

198
Six silver 'Fiddle' pattern dessert spoons, Paul Storr, London, 1816-1835

each terminal engraved with initials, *285g all in (6)*

R6 000 - 8 000



198



199

199
A pair of George IV silver entrée dishes and covers, maker's initials RG, Sheffield, 1820

each rectangular with moulded flowerhead and foliate borders, the cover similarly moulded and engraved, with detachable handle, *minor dents, surface scratches, 3245g all in (2)*

R30 000 - 40 000

200
A George III walnut chest-on-chest

in two parts, the associated top with outset moulded cornice above a pair of short drawers and three graduated long drawers, the lower section with three graduated long drawers, on bracket feet, restorations, 163,5cm high, 95,5cm wide, 53cm deep

R20 000 - 25 000



200

201

Pieter Wenning

SOUTH AFRICAN 1873-1921

Malay Quarter with Sheep

signed; inscribed with the title
on the reverse
oil on canvas
30 by 42,5cm

R180 000 - 240 000

PROVENANCE

Professor Johannes Jacobus
Smith, distinguished and widely-
published Afrikaans philologist and
lexicographer, editor-in-chief of *Die
Afrikaanse Woordeboek*, and member
of the board of trustees of the
National Art Gallery in Cape Town.

EXHIBITED

Pieter Wenning Gallery,
Johannesburg, *Pieter Wenning Gallery
Memorial Exhibition*, 29 January to 12
February 1946, catalogue number 47.



202

**A George III silver soup tureen
and cover, Robert Garrard,
London, 1817**

oval, the sides applied with a pair
of shell, leaf and scroll handles, with
gadrooned, shell and leaf border,
the domed cover with shell, leaf
and scroll handle centred by a
flowerhead, raised on four ball-and-
paw feet headed by lion masks,
scratch weights 151-7, 49,3cm wide
over handles, 4700g all in

R120 000 - 140 000



203

A George III mahogany and birds-eye-maple inlaid card table

the demi-lune crossbanded top inset with a gilt-tooled maroon leather playing surface, above a frieze inlaid with faux fluting in satinwood centred by a key escutcheon, on square-section tapering legs with brass cappings and castors, restorations, 75cm high, 94,5cm wide, 40,5cm deep

R10 000 - 15 000



204

An English japanned longcase clock

the movement by Claudius du Chesne, London, second quarter 18th century, the case later, the 28cm silvered dial with Roman numerals, matt gilt centre engraved with a pair of small birds, date aperture at 6 o'clock, subsidiary seconds and hour dials, the corners with pierced mask and foliate spandrels, the arch with silent and strike dial, signed 'Claudius du Chesne, Londini', associated bell-striking movement, the sliding hood surmounted by three later brass ball-shaped obelisk finials, glazed sides, the trunk with arched door, raised on a rectangular stepped base, the whole painted with chinoiserie scenes against a red ground with gilt highlights and foliate panels, restorations throughout, 241cm high

R20 000 - 30 000



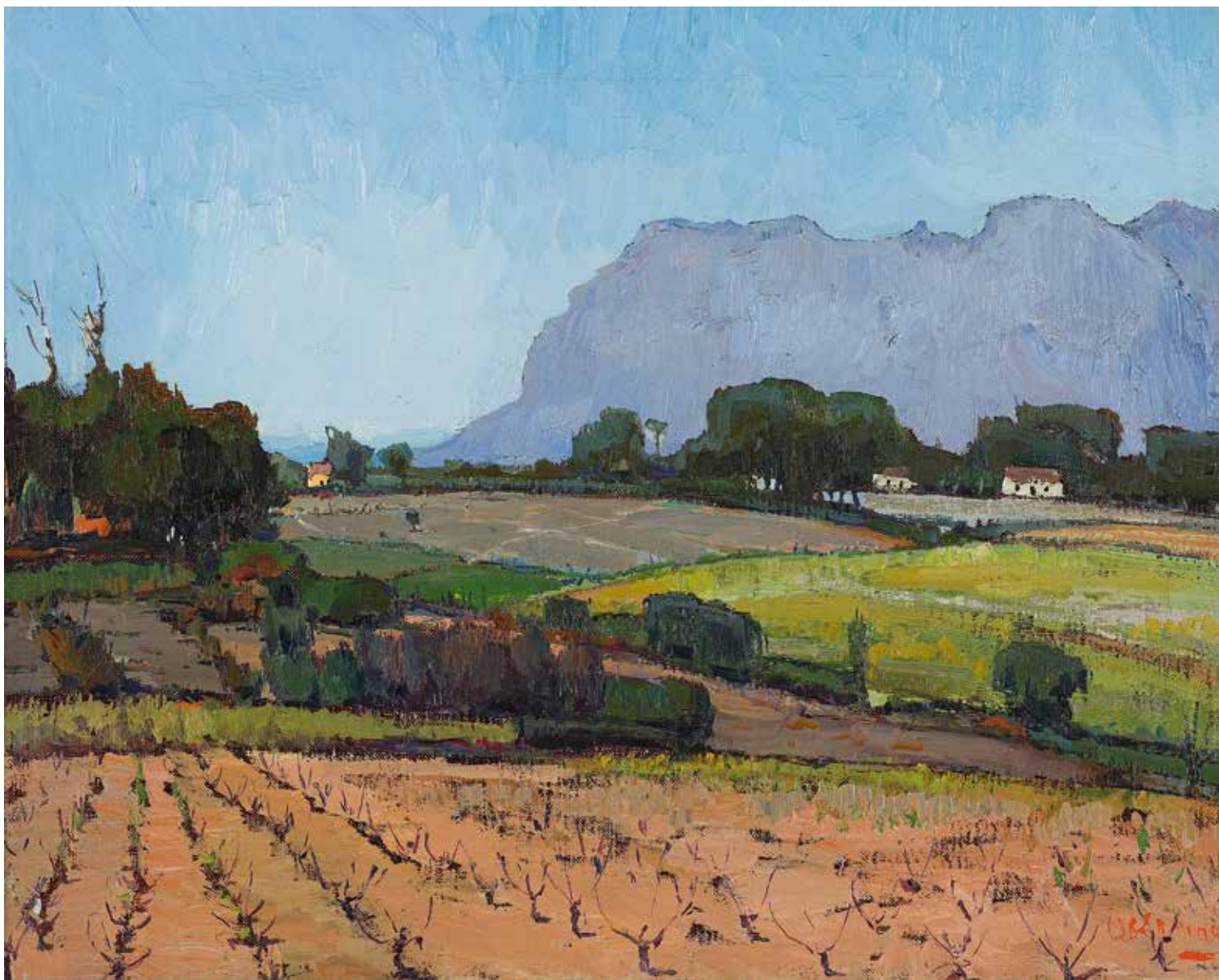
205

A Regency japanned chinoiserie tray-on-stand

rectangular with rounded corners, painted with three musicians before a pagoda and a riverscape with a bridge, further buildings, trees and foliage, on later black-painted and gilt stylised bamboo legs with spandrels to the corners, joined by an X-stretcher, now fixed with restorations, 50cm high, 76cm wide, 57,5cm deep

R9 000 - 12 000





206

Pieter Wenning

SOUTH AFRICAN 1873-1921

Vineyards, Constantia

signed

oil on canvas

37 by 47cm

R350 000 - 450 000

PROVENANCE

Professor Johannes Jacobus Smith, distinguished and widely-published Afrikaans philologist and lexicographer, editor-in-chief of *Die Afrikaanse Woordeboek*, and member of the board of trustees of the National Art Gallery in Cape Town.

EXHIBITED

Pretoria Art Museum, Pretoria, *Pieter Wenning Commemorative Exhibition*, March 1967, catalogue number 84.

LITERATURE

Gregoire Boonzaier and Lippy Lipschitz (1949) *Wenning*, Cape Town: Unie-Volkspers, illustrated in black and white as plate 69.

Anonymous (1967) *Pieter Wenning Commemorative Exhibition*, exhibition catalogue, Pretoria: Pretoria Art Museum, catalogue number 84, unpaginated.

Johannes du Plessis Scholtz (1973) *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Cape Town: Tafelberg, illustrated in black and white on page 115 as plate 66.

207

An Edwardian mahogany and satinwood inlaid card table

the demi-lune top inlaid with a shell with radiating ribbon-tied pen-and-ink garlands of flowers heightened with colour, the crossbanding inlaid with ribbons and foliage, enclosing a green baize-lined playing surface above a conforming frieze, on tapering square-section legs similarly inlaid and headed by foliate paterae, on spade feet, *restorations*, 76cm high, 92cm wide, 46cm deep

R15 000 - 20 000



207

208

A needlework and mahogany stool

rectangular, on ring-turned tapering legs with brass capping and castors, 40cm high, 110cm wide, 70cm deep

R7 000 - 9 000



208

209

An Edwardian mahogany armchair retailed by Gillows, Lancaster

the shield-shaped back with three leaf-shaped splats carved with foliage, the central splat with an oval shell patera, downcurved arms, stuff-over seat, on square-section tapering legs with spade feet, inlaid throughout with stringing, the front legs with coloured inlays of bellflowers, ribbons and paterae, *numbered L26740, stamped 'Gillows Lancaster'*

R6 000 - 8 000

LITERATURE

cf. Stuart, S. E. (2008) GILLOWS of Lancaster and London 1730 - 1840, Antique Collectors' Club, Woodbridge, Suffolk, page 164, plate 121.



209

210

An Edwardian mahogany and inlaid chest-on-chest

the moulded outset cornice above a pair of short drawers and three long drawers, the lower half with three graduated drawers, each drawer inlaid in satinwood with a pair of putti holding floral swags within inlaid borders, on bracket feet, *restorations, veneer loss*, 194cm high, 121cm wide, 60,5cm deep

R20 000 - 30 000



210

211

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Flowers in a Red Jug

signed and dated 1939; inscribed
with the title on the reverse

oil on canvas

62 by 49cm

R80 000 - 120 000



211

212

Peter Clarke

SOUTH AFRICAN 1929-2014

Chrysanthemums in a Blue Vase

signed and dated 1952

watercolour on paper

34 by 26,5cm

R80 000 - 120 000



212

213

Jan Dingemans

SOUTH AFRICAN 1921-2001

Vase of Flowers

signed

oil on board

74 by 47cm

R20 000 - 30 000



213

214

Frans Oerder

SOUTH AFRICAN 1867-1944

Anemones in a Vase

signed

oil on canvas

39 by 63cm

R40 000 - 60 000

PROVENANCE

Venduhuis, Utrecht, 2012.

Private Collection.



214

215

A William IV silver four-piece tea service, Edward, Edward junior, John & William Barnard, London, 1830

comprising: a teapot, a hot water pot, a two-handled sugar bowl and a milk jug, each lobed body moulded with leaves and trailing flowerheads centred by a crest, the domed conforming covers surmounted by a cantaloupe finial, the sides applied with acanthus-leaf-capped leaf-and-berry s-shaped handles, raised on four scrolled anthemion feet, gilt interior, *minor dents, the hot water pot 23,5cm high, 2410g all in (4)*

R20 000 - 25 000

*This lot is not suitable for export



215

216

An early Victorian silver two-handled tray, The Barnards, London, 1840

rectangular, moulded with scrolling acanthus-leaf border, the centre with a vacant cartouche enclosed by engraved acanthus and lotus leaves with foliate borders, the sides applied with moulded scroll leaf handles, raised on moulded shell and foliate scroll bracket feet, *repair, 76,8cm wide over handles, 5800g*

R40 000 - 50 000



216

217

A Regency rosewood sofa table

the rectangular top with rounded corners above a pair of moulded frieze deep drawers flanked by scroll spandrels, raised on tapering lobed supports terminating in a lotus-leaf collar, on moulded bracket-shaped platforms, on turned feet, with brass castors, *some losses, 74,5cm high, 150,5cm wide, 68cm deep*

R15 000 - 20 000

*This lot is not suitable for export



217



218

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Farmhouse in a Vast Landscape

signed and dated 26

casein on paper

19,5 by 29,5cm

R300 000 - 500 000

PROVENANCE

Graham's Fine Art Gallery,

March 2015.

Private Collection.



219

**A pair of George III style
satinwood and painted
armchairs**

each with oval caned back centred by a painted rondel of a maiden, downcurved arms, caned seat, on baluster ring-turned tapering legs, the whole painted with summer flowers, swags and ribbons, inlaid with ebonised stringing (2)

R15 000 - 20 000

219



220

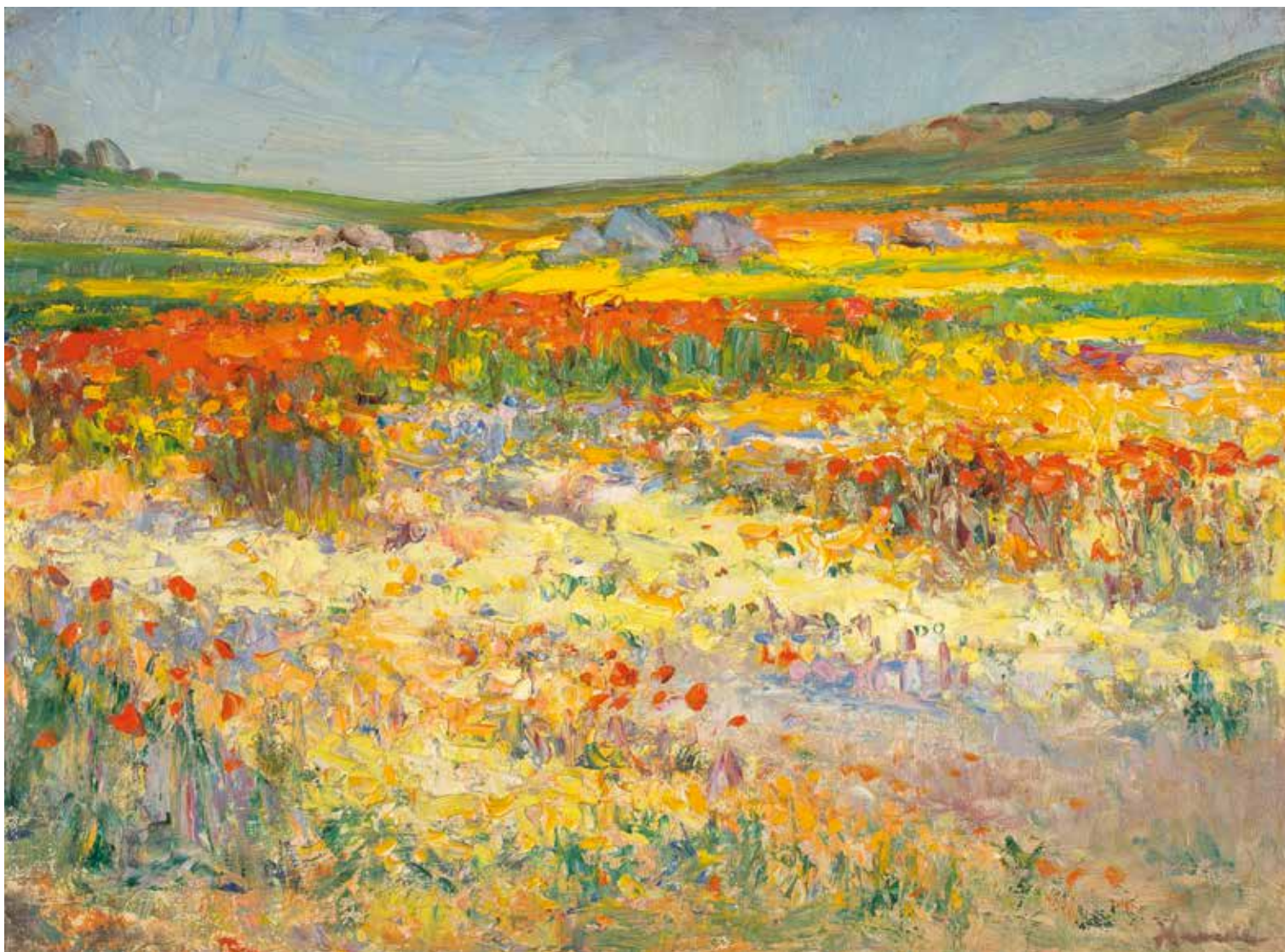
220

**A William IV rosewood
library table**

the rectangular top with three-quarter brass gallery and moulded gadrooned edge, above a pair of drawers with opposing faux drawers, raised on ring-turned tapering baluster legs terminating in a lotus-carved collar, joined by a ring-turned stretcher carved with lotus leaves and cabochon bosses, the bracket supports with scroll feet headed by acanthus-leaf carving, on brass castors, 75,5cm high, 118,5cm wide, 67cm deep

R20 000 - 30 000

*This lot is not suitable for export



221

Hugo Naudé

SOUTH AFRICAN 1868-1941

Namaqualand

signed

oil on panel

29,5 by 40cm

R200 000 - 300 000



222

222
A Victorian silver castle-top vinaigrette of The Houses of Parliament, Westminster, Nathaniel Mills, Birmingham, 1843

rectangular, the hinged cover with foliate borders, the base with engine-turned decoration enclosing an oval leaf-shaped vacant cartouche, the gilt interior with pieced and engraved foliate grille, 4,1cm wide, 30g

R5 000 - 7 000

223
A Victorian silver claret jug, AB Savory & Sons, London, 1859

the baluster body moulded with roses and c-scrolls enclosing a vacant cartouche, the hinged cover with grape-and-vine finial, with moulded shaped rim, the side applied with a bifurcated branch-form handle heightened with a vine leaf, raised on a circular wavy-shaped domed spreading foot engraved with foliage, minor dents, minor repair, 32,5cm high, 885g

R15 000 - 20 000



223

224
A Victorian silver water pitcher, Robert Hennell III, London, 1863

the baluster body with strapwork against a finely reeded ground, enclosing a central vacant cartouche flanked by a pair engraved with fruit, with flared moulded lip, the side applied with a bifurcated scroll leaf-capped handle, raised on a stepped domed circular foot, gilt interior, 27,7cm high, 800g

R20 000 - 25 000

*This lot is not suitable for export

225
A Victorian silver-plated tray

circular, the wavy rim moulded with scrolling leaves and flowerheads, the centre engraved with an armorial and *SEMPER EFFULGENS* enclosed by scrolling foliage, flowerheads and c-scrolls, raised on four leaf-headed scroll feet, dents, 65cm diameter

R8 000 - 10 000



224



225

226

A pair of Sheffield silver-plated wine coolers, 19th century

each of campagna form, the part-gadrooned body centred by an armorial, raised on a circular stepped foot, the sides applied with reeded and lion-mask handles, with gadrooned rim, the detachable liners and collars engraved with a crest, *dents*, 23,6cm high (2)

R10 000 - 15 000



227

A Victorian silver claret jug, S Smith & Son, London, 1867

the tapering ovoid body engraved with a waterscape, a water bird and flowering water lilies to the front and a kingfisher with a fish in its beak to the reverse amongst bullrushes, enclosed by beaded and moulded girdles, the shoulders engraved with a pair of dragonflies, the hinged cover applied with a beaded spire-shaped finial, with reeded leaf-and-berry s-scroll handle, raised on a domed circular foot engraved with foliage and flowerheads, gilt interior, *minor dents and splits*, 29,7cm high, 590g

R15 000 - 20 000



228

A pair of Victorian silver comports, Fenton Brothers, Sheffield, 1875

each lobed bowl with beaded rim, the centre embossed with fruit and foliage, raised on a tapering footrim moulded with flowerheads, leaves and scrolls, *scratch weight XXX/H and HC-6, one with repair*, 13,5cm high, 1155g all in (2)

R30 000 - 35 000





229

**A Victorian silver tray, John Round
& Son Ltd, Sheffield, 1892**

shaped rectangular with indented corners,
the centre engraved with a conforming vacant
cartouche enclosed by a stipplework border,
enclosed by eight radiating panels engraved with
flower-filled jardinières amongst scrolling foliage,
alternating with scrolling foliage and trailing
bellflowers, surmounted by a pierced palework
and acanthus-and-c-scroll gallery enclosing a
vacant cartouche to each side, c-scroll handles,
beaded border, raised on four flat bun feet,
62,8cm wide over handles, 4900g

R70 000 - 80 000

230

Cecil Higgs

SOUTH AFRICAN 1898-1986

Abstract Forest

signed and dated 65-68

oil on canvas

75 by 60cm

R35 000 - 50 000



231

Cecil Higgs

SOUTH AFRICAN 1898-1986

Rocks and Water (to the Sea)

signed and dated 68 and 69 ;

inscribed with the title on the reverse

oil on canvas

48,5 by 64cm

R25 000 - 35 000



232

A set of four Copeland Spode cabinet plates retailed by T Goode & Co, London, circa 1891

each transfer-printed with a vase filled with summer flowers against a white ground, enclosed by a gilt dot border, the moulded wave-shaped cavetto painted with gilt sprays of foliage interspersed with butterflies against a green ground, the rim painted with a continuous band of gilt foliage, with wavy gilt rim, raised on a low foot, *green-and-gilt printed retailer's mark, green-printed factory mark Copeland China, one damaged, 22,7cm diameter (4)*

R3 000 - 5 000

PROVENANCE

By descent to the current owner whose grandfather, FW Evans, was the manager of Thomas Goode & Co, London, from 1919-1950.



232

233

Two Victorian gilt-metal-mounted marquetry, rosewood, satinwood, birds-eye-maple and mahogany drop-side tables

each rectangular top with incurved corners above a frieze drawer, on tapering fluted legs joined by a shaped-stretcher, with toupie feet, gilt-metal mounts throughout, each inlaid with musical trophies and foliage, *the smaller 72,5cm high, 103cm wide open, 51cm deep (2)*

R20 000 - 25 000

*This lot is not suitable for export



233

234

A Victorian rosewood and upholstered ottoman

rectangular, with serpentine apron, the acanthus-leaf-headed cabriole legs raised on brass castors, *41,5cm high, 118cm wide, 80,5cm deep*

R9 000 - 12 000

*This lot is not suitable for export



234



235



236

235

Maud Sumner

SOUTH AFRICAN 1902-1985

Landscape at Dusk

signed

oil on canvas laid down on board

31 by 37,5cm

R80 000 - 120 000

PROVENANCE

Aspire, Johannesburg, 12 November

2017, lot 45.

Private Collection.

236

Paul du Toit

SOUTH AFRICAN 1922-1986

Trees and Stream

signed and dated 1953; Wolpe Gallery

label adhered to the reverse

oil on canvas laid down on board

40 by 45cm

R40 000 - 60 000

237

A George III style mahogany chest of drawers

the rectangular top above a reeded border, four graduated cockbeaded long drawers below, on outswept legs, *minor loss*, 106cm high, 108,7cm wide, 51cm deep

R5 000 - 7 000



237



238

**A George III style mahogany
breakfront bookcase,
late 19th century**

*in two parts, the moulded
breakfront above a pair of
astragal-glazed doors enclosing
four adjustable shelves, flanked
by a pair of cupboard doors with
nine adjustable shelves, the lower
section with a pair of panelled
doors enclosing four adjustable
shelves, flanked by a pair of
panelled cupboard doors enclosing
five shelves, on a conforming plinth
base, restorations, 238cm high,
233cm wide, 43cm deep*

R20 000 - 30 000

239

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Still Life with Pelargoniums

signed and dated 32

oil on canvas laid down on board
46 by 35,5cm

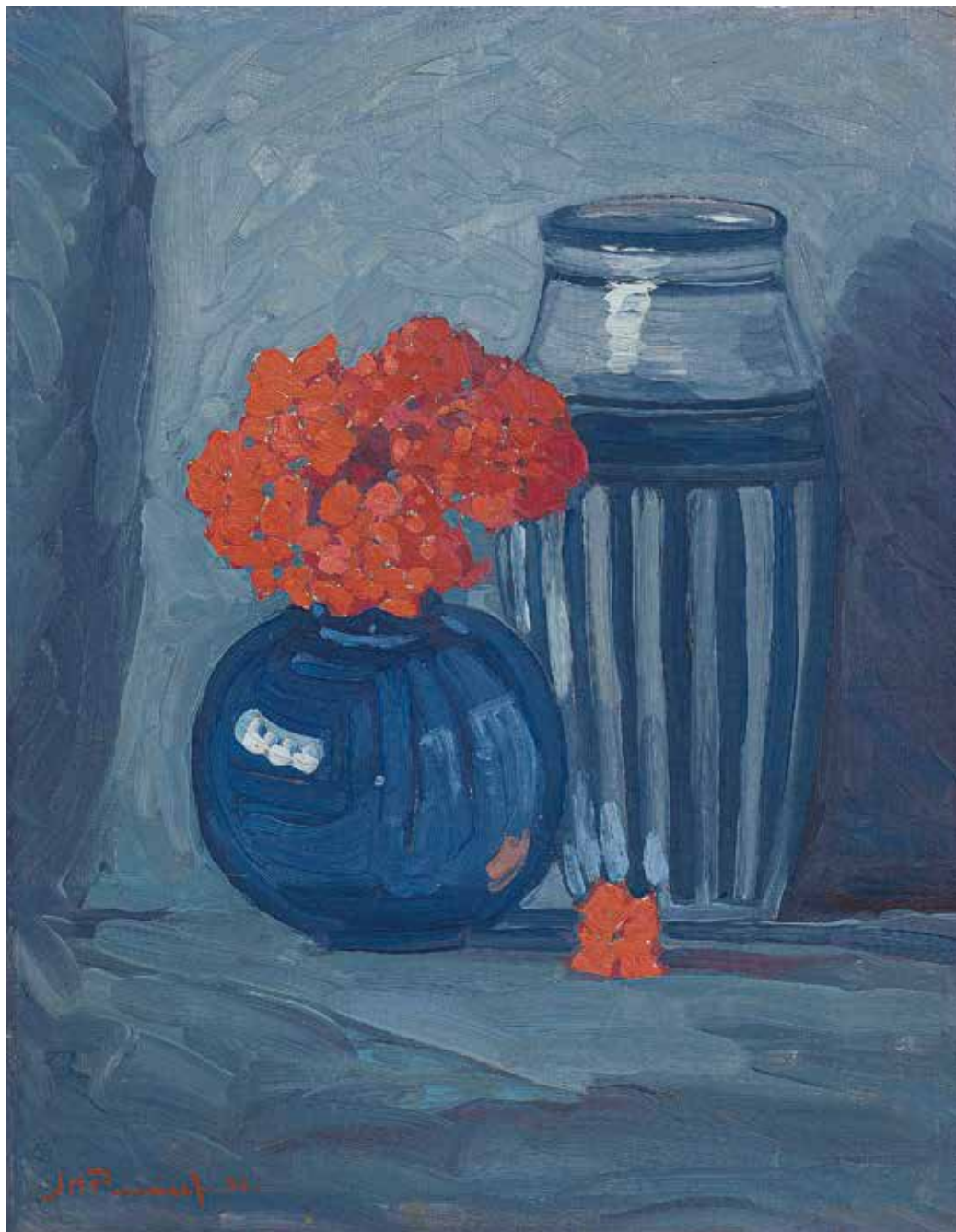
R300 000 - 400 000

Pierneef painted still lifes throughout his life, but most often arrangements of African pots, pumpkins, gourds and bottles. This is his only known still life with flowers. The vase in the background of this painting was used by the artist to hold his brushes and is visible in photographs of his Villieria, Pretoria, studio around 1927.

Thanks to Jan Middeljans for his assistance in cataloguing this lot.



JH Pierneef's studio





240

240
A tortoiseshell and silver-mounted box, 19th century

rectangular, the hinged cover carved with rope-twist design against a stippled ground, silver rim and thumbpiece, conforming sides and base, *minor chips, 8cm wide*; another, smaller, 19th century, the hinged cover carved with sprays of trailing foliage against a simulated quarter-veneered ground, foliate silver thumbpiece and beaded rim, with conforming sides and base, *chip, cracks, 6,1cm wide*; and a tortoiseshell and silver-mounted box, 19th century, oval, the hinged cover centred by an oval silver cartouche set against a carved radiating design embellished by piqué work, reeded silver rim, conforming base, *loss, 9,3cm wide* (3)

R6 000 - 8 000

*This lot is not suitable for export

241
A tortoiseshell and silver-mounted magnifying glass, 19th century

oval, the sides applied with three foliate clasps, one hinged side enclosing a magnifying glass, *repair, chips, 9,4cm long*; and another, similar but smaller, the case carved with oval comb work, the sides applied with three foliate clasps, *loss, 7,4cm long* (2)

R4 000 - 6 000

*This lot is not suitable for export

242
A Georgian tortoiseshell and silver-mounted box, marks indistinct

oval, the cover inset with a plaque engraved *John Pearfon 1793*, with reeded rim and conforming base, *minor losses, 10,3cm wide*; and another, apparently unmarked, the hinged cover mounted with a silver reeded rim, *chips and minor losses, 8,2cm wide* (2)

R6 000 - 8 000

*This lot is not suitable for export



241

243
A Victorian tortoiseshell mother-of-pearl and gilt inlaid calling card case

rectangular, the hinged cover centred by a shield-shaped cartouche engraved with initials and *1870*, enclosed by gilt scrollwork and flowerheads interspersed with mother-of-pearl inlay, the whole enclosed by a spearhead border alternating with foliage and flowerheads, enclosing a blue concertina folder with gilt highlights, *losses to stringing, 10,9cm long*; and a Victorian tortoiseshell and tricolour metal-inlaid box, oval, the hinged cover inlaid with a bird, a quiver of arrows and a flaming torch enclosed by a flowerhead border, *later Dutch silver thumbpiece, dents, 7cm wide* (2)

R5 000 - 7 000

*This lot is not suitable for export

244
A Victorian tortoiseshell and inlaid gilt-metal aide-mémoire

rectangular, the hinged cover set with an oval cartouche enclosing a vacant shield enclosed by piqué work, the reverse similarly inlaid, enclosing compartments and an ivory pencil, *chips, 10,5cm long*; a Victorian tortoiseshell and silver-mounted etui, rectangular with reeded bands, the outer borders with piqué work, *chips, losses, 7,7cm high*; a tortoiseshell and gilt-metal inlaid snuff box, 19th century, oval, the hinged cover inlaid with a cartouche engraved with the initials *JHR*, the whole enclosed by engraved gilt-metal bands, *chips, losses, 9,5cm wide*; and a tortoiseshell and gilt-metal-mounted box, 19th century, circular, the cover inset with a convex glazed compartment enclosing a printed fabric portraiture, *losses, 8cm diameter* (4)

R4 000 - 6 000

*This lot is not suitable for export



242



243



244





245

245
A tortoiseshell and silver-mounted piqué snuff box, 19th century

rectangular with rounded corners, the cover inlaid with scrolling foliage enclosed by rectangular borders, *repair*, 7,8cm wide; and a Victorian tortoiseshell and silver-mounted box, circular, the cover applied with Apollo and four winged horses enclosed by a pair of bands moulded with shell, foliage and scrollwork, reeded rim, raised on a circular base, *losses*, 6,8cm diameter (2)

R5 000 - 7 000

*This lot is not suitable for export

246
A Victorian tortoiseshell and silver-mounted box, William Comyns & Sons, London, 1898

cylindrical, the cover set with piqué work depicting garlands, trumpets, bows and flowerheads, enclosed by a pierced rim and moulded leaf border, raised on a conforming base, *minor losses*, 10cm high; an Edward VII silver and tortoiseshell-mounted box, William Comyns & Sons, London, 1907, circular, the cover set with a tortoiseshell panel with silver piqué work depicting garlands, lyres, bows and flowerheads, enclosed by a moulded leaf-and-berry border, *dents*, 9,5cm diameter; an Edwardian tortoiseshell pin tray, oval, with indented sides, the centre with piqué work depicting garlands, a lyre, and ribbon-tied bows, *cracks to the tortoiseshell*, 11cm wide; and a George V silver and tortoiseshell-mounted jewellery casket, Ledsam & Vale, Birmingham, 1917, demi-lune with canted sides, the hinged cover set with a tortoiseshell panel decorated with silver piqué work depicting ribbon-tied garlands suspending a medallion with bows and flowerheads, the rim moulded with an egg-and-dart border, raised on four cabriole legs, fitted with a beige velvet interior, *the two back feet with dents*, 5cm high, 12,5cm wide (4)

R8 000 - 10 000

*This lot is not suitable for export

247
A George V tortoiseshell and silver-mounted box, Grey & Co, Chester, 1910

rectangular, the hinged cover and sides with silver mounts, shaped thumbpiece, raised on ball feet, *dents to feet*, 8,6cm high; and another, similar but smaller, Grey & Co, Chester, 1913, *damage*, 7,3cm high (2)

R6 000 - 8 000

*This lot is not suitable for export

248
A George V miniature silver and tortoiseshell box, Levy & Salaman, Birmingham, 1913

circular, the cover set with a tortoiseshell panel decorated with silver piqué work depicting garlands of flowers and linework, *dents*, 3,2cm diameter; a tortoiseshell box, 19th century, rectangular, the hinged cover with piqué work depicting scrolling foliage enclosed by a rectangular border, *cracks*, 5,5cm wide; and a tortoiseshell inlaid scent bottle case, 19th century, rectangular with cut corners, the hinged cover with foliate piqué work and silver rim, the sides with silver piqué work depicting an oval cartouche engraved CMZ enclosed by scrolls and star and rope-twist border, *lacking closing button*, 4,2cm high (3)

R5 000 - 7 000

*This lot is not suitable for export

249
A George V silver and tortoiseshell-mounted jewellery box, marks indistinct, possibly Birmingham, 1925

circular, the hinged cover inset with tortoiseshell, with in-curved border enclosing a velvet-lined interior, *dents*, 5,7cm diameter; a George V tortoiseshell box, London, 1913, rectangular, the hinged cover with rounded corners, *chip*, 8,6cm wide; and a tortoiseshell box, early 20th century, oval, *repair*, 11cm wide (3)

R5 000 - 7 000

*This lot is not suitable for export



246



247



248



249

250

An Edward VII silver box, Louis Dessoutter, London, 1905, with import marks for London, 1904, .925 sterling

circular, the cover engine-turned with a wave border centred by a sun motif, with conforming sides, with gilt engine-turned base, gilt interior, *minor dents*, 8,5cm diameter, 115g

R3 000 - 5 000

250



251

A George V silver-gilt rose bowl, Fenton Brothers Ltd, Sheffield, 1905

circular, with gadrooned rim, the body moulded with swags joined by ribbon-tied medallions enclosing a flowerhead, the lower body with alternating fluted and stiff-leaf panels, raised on a conforming domed spreading pedestal foot, gilt interior, 19cm diameter, 445g

R12 000 - 15 000

251



252

A large George V silver picture frame, Sanders & Mackenzie, Birmingham, 1928

rectangular with easel back, *minor dent*, 40,9 by 29,2cm

R2 000 - 3 000

252



253

A mahogany, satinwood, marquetry and painted longcase clock

the movement by Thos. Clare, Hatton, 18th century, the 33cm silvered chapter ring with Roman hour and Arabic minute numerals, the engraved matt dial with date and seconds aperture, pierced steel hands, pierced foliate and mask spandrels, moon phase and calendar in the arch, signed *T. Clare Hatton*, bell-striking movement, the *later case* with moulded arched cornice above a conforming glazed door flanked by tapering columns headed by gilt-metal capitals, the sides with glazed apertures, the trunk inlaid with an urn with foliate handles flanked by winged busts and half pilasters, the front of the plinth similarly decorated, the whole inlaid with shell and foliate motifs, on *later* bracket feet, 227cm high

R40 000 - 50 000

253



254

**A mahogany gilt-metal-mounted table clock,
Dent & Co, London,
19th century**

the 11 cm silvered chapter ring with Roman hour numerals and Arabic minutes numerals, inscribed 'Dent, 61 Strand, London, 44047'; subsidiary 'Strike/Silent' dial, the whole against a gilt engine-turned ground, the movement striking the full, half and quarter hours on four spiral gongs, the minaret-shaped top surmounted by an urn-shaped finial, the sides with fretwork panels moulded with scrolls and musical instruments, the arched glazed door surmounted by a foliate cresting, the canted corners with foliate scrolls headed by flaming finials, raised on a conforming stepped base applied with a plaque inscribed *PRESENTED TO H.H.*

WAINWRIGHT ESQ. By a number of Political Friends in recognition of the valuable services rendered by him to the CONSERVATIVE CAUSE during Five Years Presidentship of the BLACKPOOL CONSERVATIVE ASSOCIATION, MAY 15th 1888, pierced foliate apron, raised on scrolled acanthus-leaf bracket feet, 45cm high

R20 000 - 25 000

255

David Botha

SOUTH AFRICAN 1921-1995

***Rainy Days (82 Main Street,
Paarl)***

signed and dated '91
oil on canvas laid down on board
30,5 by 35cm

R60 000 - 80 000

PROVENANCE

Strauss & Co, Cape Town, 10 October
2016, lot 486.
Private Collection.

256

David Botha

SOUTH AFRICAN 1921-1995

A Rainy Day in Paarl

signed and dated 82
oil on canvas laid down on board
40 by 50cm

R60 000 - 80 000



254



255



256



detail



detail

257

**A walnut pipe cabinet,
Alfred Dunhill, 1974-1976**

the outset moulded top above a pair of cupboard doors enclosing twelve numbered suede-lined pipe trays, fitted overall with 366 pipes, raised on cabriole legs and pad feet, numbered shelves, 150cm high, 103cm wide, 72cm deep (367)

R200 000 - 300 000



258

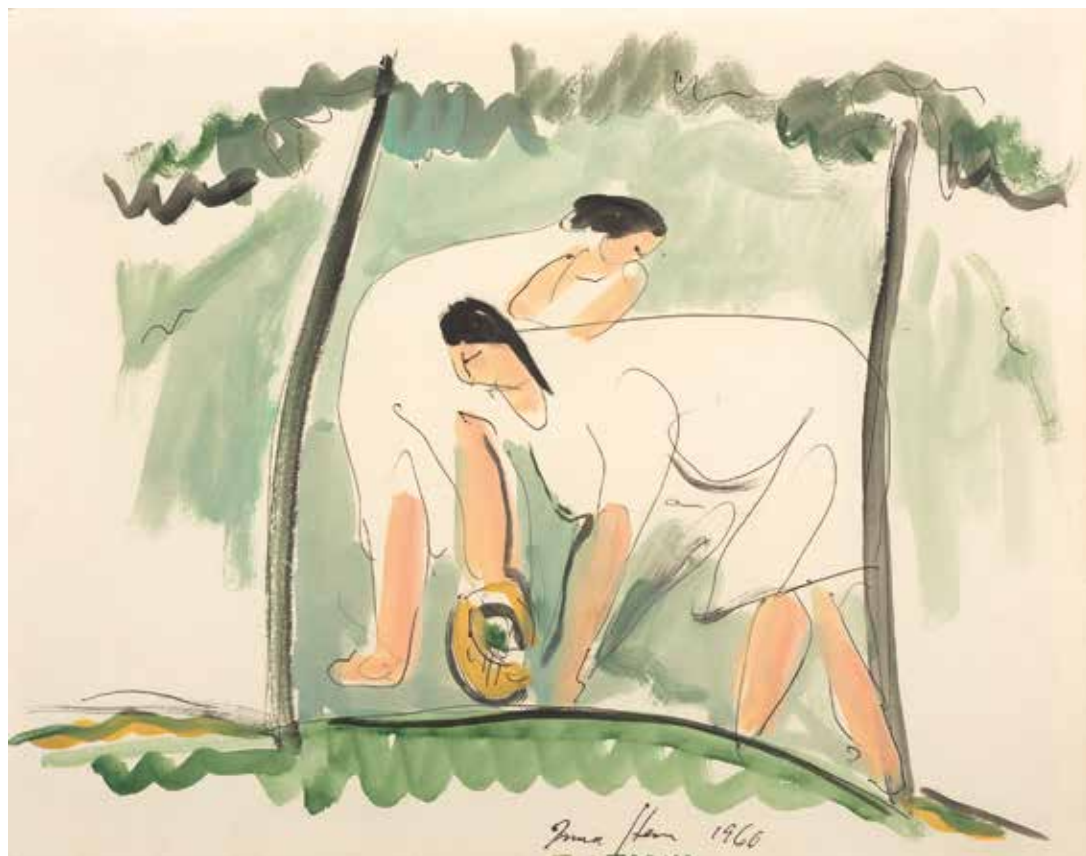
Irma Stern

SOUTH AFRICAN 1894-1966

Harvesters

signed and dated 1960
gouache and ballpoint pen on
sketchbook paper

24 by 30,5cm



259

Irma Stern

SOUTH AFRICAN 1894-1966

Four Women

signed and dated 1953
gouache on paper

22 by 29,5cm





260

A French cherrywood and oak armoire, late 18th/early 19th century

the *later* moulded pediment above a frieze inlaid with a star motif, above a pair of carved panelled doors, each panel headed by a double foliate motif with an inlaid star motif below, enclosing a shelf, panelled sides, carved apron, on shaped stile feet, the whole highlighted with brass bosses, 206cm high, 137cm wide, 60cm deep

R30 000 - 40 000

261

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life with Basket of Flowers

signed and dated 1937

oil on canvas

77,5 by 83,5cm

R3 500 000 - 5 000 000



The still life genre provided Irma Stern with a fitting outlet for her passionate interest in colour. In the 1930s she became dissatisfied with her limiting palette. At her 1930 exhibition in Paris, while hanging her artworks, 'she found that she had difficulty in giving a total impression of her work without repeating her colour schemes. . . orange, red and green were domineering colours in her canvases, and this made her think that her palette was limited, except for a few still lifes in which she saw a wealth of colour scheme, and on those still lifes she determined to build her career.'¹

The present lot attests to Stern's embracing of a much more exciting

colour palette. It is especially evident in the splashes of red, pink, purple and orange of the zinnias. The thick paint application echoes the texture and shape of the colourful stiff petals. The vase of flowers is placed on a red table, which seems to have been a favourite studio prop. The artist depicted the same table in other still lifes auctioned by Strauss & Co – *Still Life with Red Flowering Gums* (1936), which sold for R3.8 million in 2009, and *Gladioli* (1939), which sold for R12 million in 2010.

The still life genre gave the artist an ideal opportunity to experiment with the formal qualities of painting such as colour and texture. It seems to have been

a counterpoint to her portraits of family and friends, and the exotic 'others' she encountered on her travels in East Africa. And flowers were the natural fulcrum for her still life compositions – her house, The Firs, in Rosebank, Cape Town, has an extensive garden, and its bounty was a constant source of inspiration in the studio. Esmé Berman maintains that 'Stern's ebullient brush was frequently occupied by the flamboyant brilliance of sub-tropical blooms.'²

Marion Arnold considers Stern's still lifes to be 'more than a decorative statement of vigorously applied, strong colour: they speak of the hybridisation process that makes these flowers unlike

the delicate blooms of indigenous species. But despite the fact that flowers within still life painting possess meanings related to environmental concerns, flower painting has come to epitomise a very popular subject, the antithesis of arcane and serious avant garde imagery.'³

1. Karel Schoeman (1994) *Irma Stern: The Early Years, 1894-1933*, Cape Town: South African Library, page 99.
2. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 168.
3. Marion Arnold (2001) *South African Botanical Art: Peeling Back the Petals*. Cape Town: Fernwood Press, page 148.



262

Neil Rodger

SOUTH AFRICAN 1941-2013

Still Life with Moonflowers

signed and dated '94; inscribed with artist's name, title, and medium on a label adhered to the reverse
oil on canvas
59 by 59cm

R60 000 - 80 000

Commissioned from the artist by the current owner.



263

An Iberian fruitwood and wrought-iron table, 18th century and later

the rectangular top above three frieze drawers, each carved with diamond-shaped panels, raised on open scroll supports with *later* side-stretchers united by an arched iron stretcher, *restorations*, 80cm high, 150cm wide, 63,5cm deep

R15 000 - 20 000





264

Benjamín Palencia

SPANISH 1894-1980

View of Granada

signed, and with indistinct inscription
oil on canvas laid down on board
73 by 54cm

R40 000 - 60 000

PROVENANCE

Antonio Garrigues y Díaz-Caabate,
Marqués de Garrigues, Madrid.

265

**A French rosewood *secrétaire*
à abattant, late 19th century**

the rectangular top with outset
corners and inset with a marble
surface, with a pair of panelled frieze
drawers below, a hinged fall-front
inset with a tooled brown leather
writing surface enclosing open
shelves and an arrangement of four
drawers, three panelled long drawers
below, flanked by tapering fluted
columns, on ring-turned compressed
bun feet, *restoration to the marble*,
152cm high, 88cm wide, 48cm deep

R8 000 - 10 000





266

**A French oak and cherrywood
armoire, late 18th/early 19th century**

the moulded serpentine pediment above
a carved frieze centred by a foliate motif, a
pair of panelled doors below, the left hand
door incorporating a fluted panel headed
by a foliate rondel, the lower section with
a diamond-shaped panel carved with a
flowerhead and enclosing two shelves
and a drawer, panelled sides, wavy apron,
on bracket feet, *minor loss, 218cm high,
147cm wide, 64cm deep*

R20 000 - 25 000

267

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

the 10cm embossed gilt dial with enamel numeral cartouches, bell-striking movement, the case surmounted by a cherub with his bow, with pierced latticework sides, on acanthus-leaf scroll feet, the shaped base with toupie feet, 47cm high, and a pair of five-light candelabra, each candelarm supported by a putto holding grapes, the central column with flame-shaped candle snuffer, raised on a shaped base with toupie feet, *dent to one snuffer finial*, 55cm high (3)

R20 000 - 25 000



268

**A Haviland Limoges 'France
Toulon' pattern part dinner and
coffee service, 20th century**

each centre painted with a spray of flowers enclosed by a leaf-and-berry wreath, enclosed by flowerheads and gilt foliage within a puce-line and gilt foliate ribbon, within green-line and stippled borders, gilt dentil rim, comprising: ten dinner plates, ten side plates, ten consommé bowls and ten saucers, ten dessert plates, a double-lipped sauceboat-on-stand, four tureens and covers, *in sizes*, an oval serving platter, a two-handled pierced bread basket, a coffee pot, a two-handled covered sugar bowl, a milk jug, ten coffee cups and ten saucers, *blue-printed factory mark, chip and hairline crack to sauceboat, the platter 60cm wide, the largest tureen 23cm high, 32cm wide over handles* (80)

R20 000 - 25 000



269

**A Louis XV style gilt-painted
and upholstered salon chair**

with arched padded back and armrests, loose seat cushion, raised on tapering fluted legs headed by foliate paterae with carved foliate bands, on toupie feet; and a Louis XV style giltwood and upholstered stool, with serpentine seat, raised on cabriole legs with shell carving, *loss to gilding, overall chipping* (2)

R10 000 - 15 000



270

A Louis XV style giltwood and upholstered settee

the moulded curved back with foliate cresting, upholstered back and armrests, padded seat, raised on tapering gadrooned legs with toupie feet headed by foliate paterae, *gilt loss throughout*, 155cm long

R10 000 - 15 000

271

A pair of Louis XV style painted and caned side chairs

each rectangular arched caned back centred by a pierced and carved foliate medallion, caned serpentine seat, beaded apron, on acanthus-leaf-carved tapering fluted legs, *paint loss (2)*

R4 000 - 6 000

272

A Louis XVI style demi-lune parquetry and gilt-metal-mounted cabinet

the *later* mottled grey marble top with re-entrant corners above a *trompe l'oeil* frieze drawer, with a pair of long graduated drawers below, flanked by *trompe l'oeil* pilasters, each side with a cupboard door enclosing a pair of shelves, raised on tapering legs with brass cappings, *marble repaired*, 89cm high, 128cm wide, 60cm deep

R20 000 - 30 000



270



271



272

273

A Louis XVI style gilt-metal-mounted bracket clock, late 19th/early 20th century

the 24cm enamelled dial with Roman hour and Arabic minute numerals, the associated movement striking the hour on a later bell, the pendulum window decorated with a peacock amongst foliage and flowering branches, the case painted with polychrome flowerheads against a black ground, the ribbon-tied hood surmounted by scrolling acanthus leaves, with arched door, glazed sides, foliate and flowerhead apron, raised on hipped legs mounted with scrolling foliate caps, with conforming bracket, *en suite*, restoration, distress to the enamel dial, 81,1cm high excluding bracket

R20 000 - 30 000

PROVENANCE

Purchased from Schloss Herbelingen Arts et Antiquités.



273

274

A French gilt-metal and clear glass perfume casket, 19th century

octagonal, the hinged glass cover with beaded gilt-metal rim enclosing a pair of scent bottles, each set with a painted plaque of an historical building, set within a rope-twist surround moulded with leaf and boss design, the sides applied with rope-twist shaped carrying-handles, raised on stylised gilt-metal bracket feet in the form of bats, *minor chips to the scent bottles*, 11cm high, 13,3cm wide, 9,2cm deep (3)

R10 000 - 15 000

275

A Louis XV style gilt-metal-mounted marble-topped occasional table

circular, with brass gallery, the frieze inset with gilt-tooled leather brushing slides alternating with drawers, on tapering fluted legs with brass toupie feet, with *partial manufacturer's Paris label*, repair to marble, 73,5cm high, 60,5cm diameter

R10 000 - 12 000



274

276

A Louis XV style gilt-metal-mounted marble-topped occasional table

circular, with brass gallery, the frieze inset with gilt-tooled leather brushing slides alternating with drawers, on tapering fluted legs with brass toupie feet, 74cm high, 65cm diameter

R7 000 - 9 000

277

A Louis XV style caned and walnut two-seater settee

the curved double caned back and sides with a central carved flower-filled jardinière headed by further foliage and flowerheads, downcurved scroll and acanthus-headed arms, moulded caned kidney-shaped seat, on turned tapering fluted legs headed by floral medallions, on toupie feet, loose seat cushion, 117,5cm long

R7 000 - 9 000



275



276



277

278

Robert Hodgins

SOUTH AFRICAN 1920-2010

Four Figures

signed with the artist's initials and dated 57

oil on board
60,5 by 81cm

R80 000 - 120 000



279

Robert Hodgins

SOUTH AFRICAN 1920-2010

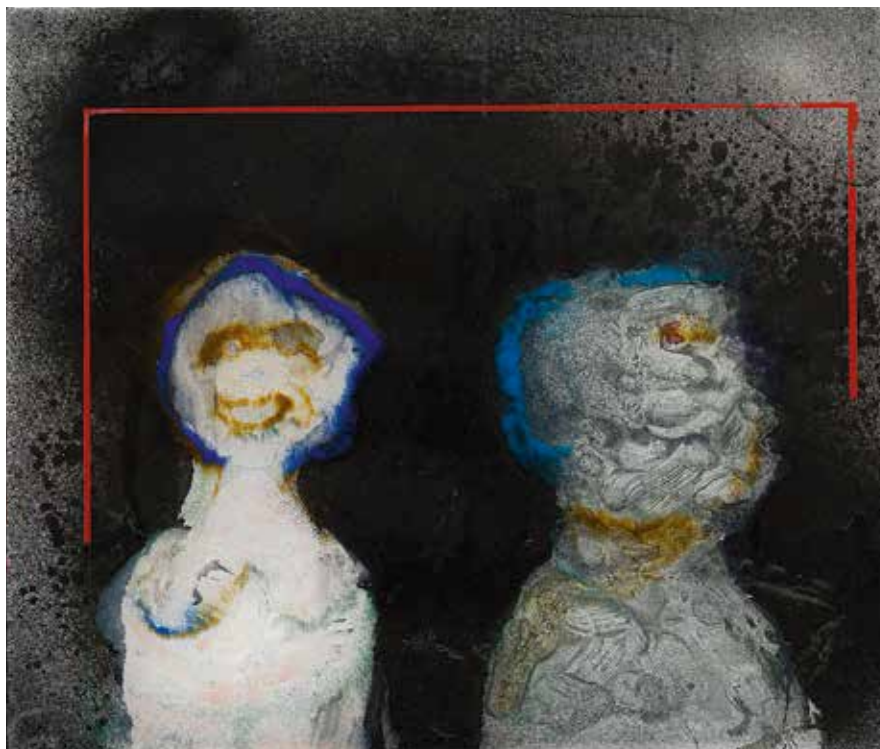
Woman and Man

signed, dated 2006 and inscribed with the artist's name and the title on the reverse
baked enamel on and behind glass
23 by 26cm

R25 000 - 35 000

PROVENANCE

Acquired from the artist by the current owner.



280

Christo Coetzee

SOUTH AFRICAN 1929-2000

Simon's Icon

signed and dated 99; signed, dated
and inscribed with the title on the
reverse

mixed media on board
118 by 120cm

R80 000 - 120 000



281

Georges Braque

FRENCH 1882-1963

Gélinotte

1960

signed and numbered 73/75;
inscribed with the title on the reverse
of the paper; a copy of a Whippman's
Gallery letter of authentication
adhered to the reverse

colour lithograph
43 by 53cm

R25 000 - 35 000

Created in 1960, this colour
lithograph on Arches paper was
printed by Mourlot, Paris and
published by Maeght, Paris.





282

282
A Gallé 'Fern' glass cameo table lamp,
circa 1920

in shades of red, green and cream, the mushroom-shaped shade resting on three outswept supports, the baluster stem rising from a spreading circular foot, the shade and stem signed in cameo Gallé, fitted for electricity, 37cm high

R60 000 - 80 000

*We do not guarantee electrical fittings



283

283
A French kingwood, mahogany and
gilt-metal-mounted bureau plat,
late 19th century

the shaped top with rounded corners inset with a red leather writing surface above a frieze drawer flanked by a pair of short drawers, on cabriole legs with paw feet, 77,5cm high, 136,5cm wide, 62,5cm deep

R15 000 - 20 000



284

284
A Louis XV style walnut writing desk

the rectangular top inlaid with a gilt-tooled brown leather writing surface enclosed by a three-quarter pierced brass gallery, above a pair of panelled frieze drawers each carved with leaf-and-berry motifs, raised on tapering fluted legs and toupie feet, applied retailer's label 'Mercier Frères, A meublements de style, 100 Faubourg St Antoine, 100, Paris', 78cm high, 115cm wide, 67cm deep

R15 000 - 20 000

285

A French silver 'Fiddle and Bead' pattern flatware service, H&C^{ie}, .800 standard

comprising: twelve bread knives, twelve dinner spoons, twelve fish forks, twelve fish knives, two fish servers, twelve dinner forks, twelve dinner knives, twelve dessert spoons, twelve dessert forks, twelve teaspoons, *4910g all in*; contained in an oak canteen, the rectangular hinged top enclosing a velvet-lined interior, the sides applied with carrying-handles, *12,9cm high, 44,5cm wide, 38cm deep* (111)

R30 000 - 40 000



part lot

286

A German Art Nouveau silver flatware service, Posen, .800 sterling, post 1888

comprising: eight hors d'oeuvres forks and ten knives, an hors d'oeuvres serving knife, eleven fish knives and forks, two fish servers, eight bread knives, ten dinner spoons, eleven dinner knives, ten dinner forks, two serving forks, three serving spoons, one sauce ladle, two pickle forks, ten dessert forks, ten ice cream spoons, two pastry lifters, eleven teaspoons, two cake slices, *4717g all in*; contained in a mahogany canteen, rectangular, the hinged cover enclosing a velvet-lined interior, a long drawer below enclosing a further velvet-lined interior, raised on bracket feet, *20cm high, 46cm wide, 33cm deep* (126)

R50 000 - 60 000



part lot



287

Erik Laubscher

SOUTH AFRICAN 1927-2013

Spring Near Durbanville

signed and dated '01; inscribed with
the title and the artist's details on the
reverse

oil on canvas

45 by 60cm

R80 000 - 120 000



288

288
A collection of eight German clear and engraved glass flasks, 19th century

in sizes, each bulbous body variously engraved, including: a Christogram; an armorial; *Andenken*; with initials *ABM* above a rampant lion; with the date 1812 above a rampant lion; with the date 1812 above a bear in a landscape; with initials *BAB* above a laurel wreath; and with the date 1810 above a bird amongst foliage; each with elongated neck, raised on a domed spreading foot, *the tallest measuring 32cm high* (8)

R15 000 - 20 000

PROVENANCE

Purchased from Schloss Herbelingen Arts et Antiquités.



289

289
A German engraved clear glass ewer, 18th century

the ovoid body engraved with a bear and the date 1792 within a cartouche, the reverse with flowers, the cylindrical neck applied with a moulded scroll handle, raised on a moulded domed spreading foot, *26,9cm high*; another, smaller, engraved with scrolling foliage, raised on a domed spreading foot, *19,7cm high*; and a German transparent and enamelled bottle, 1804, the body painted with an inscription amongst various blooms and scrolling foliage highlighted in yellow, blue and green, the reverse with a blue bird perched above a heart, with kick base, *minor wear to the enamels, 24cm high* (3)

R10 000 - 15 000

PROVENANCE

Purchased from Schloss Herbelingen Arts et Antiquités.



290

290
A miscellaneous collection of twenty-two German engraved clear glass drinking vessels, 18th/19th century

in sizes, variously shaped, each body variously engraved including: six engraved with a bear and the dates 1806, 1814, 1816, 1832, 1835, 1861, two with initials; five engraved with a deer and the dates 1817, 1827, 1841 and 1853; four with birds and the dates 1810, 1832, 1841 and 1856; one with a hare and the date 1835; one engraved *Zum Andenken* and the date 1861; another with initials; three examples with sprays of flowers; and a rhythm moulded example, with elongated neck and neck rings, *the tallest measuring 31,5cm high* (22)

R15 000 - 20 000

PROVENANCE

Purchased from Schloss Herbelingen Arts et Antiquités.



291

Dutch School

17TH CENTURY

Double Portrait of a Gentleman with his Wife

dated 1665, signed with the initials DB, possibly the monogramist DB (active 1656-57) who is documented as a portrait painter oil on panel
124 by 174cm

R100 000 - 150 000

PROVENANCE

Eurasia Antiques, Amsterdam, 15 November 1994.
Strauss & Co, Cape Town, *Contents of Keerweder*, 22 October 2012, lot 198.
Private Collection.

292

A Dutch walnut corner cupboard, 19th century

in two parts, the upper half with broken swan neck pediment and dentil frieze, an arched glazed door below enclosing a green- and gilt-painted interior and a pair of shelves, with fluted canted corners, the lower half with a pair of faux drawers above three graduated faux drawers, each with hinged fall-front enclosing gilt-tooled leather-lined interiors, the sides with foliate inlay, on a moulded plinth base, *lacking central attribute to pediment*, 247cm high, 96cm wide, 56cm deep

R25 000 - 30 000





293

**A Cape stinkwood,
satinwood and silver-
mounted armoire,
18th century**

the moulded gable with double-leaf cresting centred by a carved flowerhead, above a pair of panelled doors enclosing four shelves and two drawers, the canted front sides inlaid with diamond motifs, panelled sides, the lower half with three long graduated drawers, on acanthus-leaf and scroll feet, the silver mounts apparently unmarked, in the style of Daniel Heinrich Schmidt, 270cm high, 181cm wide, 83cm deep

R600 000 - 800 000

PROVENANCE

Formerly the property of Punch and Cynthia Barlow, Vergelegen, Somerset West.

LITERATURE

Michael Baraitser and Anton Obholzer. (1987) *Town Furniture of the Cape*, Cape Town: Struik. Illustrated on pages 71 and 73, numbers 246, 247 and 257. Michael Baraitser and Anton Obholzer. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 258, number 1100.



294

Anton van Wouw

SOUTH AFRICAN 1862-1945

Mealiepap Eater

stamped SA

bronze with a brown patina on
a Rustenburg granite base
height: 15cm excluding base;
length: 25,5cm; width: 21cm

R300 000 - 400 000

LITERATURE

ML du Toit (1933) *Suid Afrikaanse Kunstenaars*, Deel 1, Anton van Wouw, Cape Town: Nasionale, another cast from the edition illustrated as number 14.

AE Duffey (1981) *Anton van Wouw 1862-1945 en die van Wouwhuis*, Pretoria: University of Pretoria, another cast from the edition illustrated on page 45.

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, a cast from another edition illustrated on pages 71 to 72.

The present lot was created between 1906 and 1907 as part of the sculptures specifically created for the Anton Van Wouw Syndicate. In 1908 the plasters belonging to the Syndicate were sent to the Giovanni Nisini foundry in Rome to be cast. Between 1934 and 1936 the Nisini foundry became the Galileo Massa foundry and the cast work carried on at that foundry until at least 1955. The original plasters that were at the Massa foundry were never retrieved by the family.

In my opinion the work is an Italian cast, cast from the original plaster before 1955. The base of Rustenburg granite is consistent with those used by Van Wouw after 1935 when he first began using the GW Harmsen Marble and Granite works in Johannesburg to supply bases for his sculptures.

Gerard de Kamper



Dr JE Holloway and his wife Tienie in the entrance hall of 'Highveld', the residence of the South African High Commissioner in London, with the *Dagga Smoker* on the table. Dr Holloway served as High Commissioner from 1956 to 1958.

295

Anton van Wouw

SOUTH AFRICAN 1862-1945

Dagga Smoker

signed and inscribed 'SA Johburg' and bears the foundry mark bronze with a dark brown patina on a wooden base; cast by the Massa foundry, Rome
height: 18cm excluding base, 24cm including base; width: 22cm; length: 52cm

R900 000 - 1 200 000

PROVENANCE

The Holloway Family Collection.
The Bodewig Family Collection.

LITERATURE

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition illustrated on pages 61 to 62.
AE Duffey (1981) *Anton van Wouw 1862-1945 en die Van Wouwhuis*, Pretoria: University of Pretoria, another cast from the edition illustrated on page 32.

Mr JE Holloway, son of the original owner of this work, records in a typed note signed and dated 18 May 1999 how the family acquired the sculpture: 'I was a boy of 13 or 14 when one day I went shopping with my mother, Tienie Holloway (wife of Dr JE Holloway, then Secretary for Finance and later South African High Commissioner in London) in central Pretoria. It was during the war years and many bodies were collecting money for various causes. I well remember the little shop in the old African Arcade (in Pretoria) which the Dutch Relief Fund had rented for their fundraising. In pride of place in the window stood the *Daggaroker* with a notice: Donated by Anton van Wouw, Tickets 1/-, Value Sixty Pounds. My mother spent three shillings on raffles that morning, because, in her own words: 'For St John's Ambulance because my brother Baden was up North as a medic through his St John's work; for the Belgian Relief Fund because I learnt

to love the Flemish people when Jack was studying in Ghent before and at the outbreak of the First World War; and for the Dutch Relief Fund because I wanted the *Daggaroker*.'

Time passed and one evening as the family was starting dinner I answered a knock at the front door. There was Mijnheer Johannes Postmus, Governor of the S.A. Reserve Bank, whom I knew well as his son and I were good friends. Postmus, who it transpired was also Chairman of the Dutch Relief Fund, asked to see my father. Presently my father called me back to the front door and together we took delivery of the *Daggaroker*. We returned to the dinner table and, much to my mother's consternation, said not a word. Dinner finished, we went to the lounge as usual, and there on the small stinkwood cabinet next to the front door reposed the *Daggaroker*, a place of honour which it retained for all our years in 'Ellensgate'.





296

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Die Eerste Reën, Liedenburg (sic),
Tvl.*

signed and dated 20; inscribed with
the title on the stretcher

oil on canvas
34,5 by 44,5cm

R350 000 - 500 000

297

A Cape of Good Hope Imperial Gill brass measure, Potter, London, 1875

inscribed 'IMPERIAL GILL ORANJE VRY STAAT, 1875, POTTER, LONDON, 1596'; 7,5cm high

R8 000 - 10 000

298

A Cape of Good Hope Imperial brass bushel, de Grave & Co, London, 1895

engraved 'Govt. of Cape of Good Hope, De Grave & Co, London, 1895'; with turned ebonised handles, 22,5cm high, 65cm wide over handles

R200 000 - 300 000

299

A Cape Riversdale stinkwood and yellowwood cupboard, 19th century

the outset moulded cornice above a pair of panelled doors with reeded moulding enclosing three shelves and a pair of drawers, panelled sides, on inlaid Riversdale feet, 190cm high, 120cm wide, 52cm deep (2)

R120 000 - 150 000

PROVENANCE

From Dr Danie Craven by the current owner. Accompanied by a photograph showing Dr Craven with the cupboard.



297



298



299



300

A pair of large Chinese famille-rose vases, Republic period

each enamelled with nine partridges amongst auspicious blooms, *linghzi* and scholar's rocks, apocryphal iron-red Qianlong six-character mark, one with Holzapfel Collector's paper labels, 55,1cm high (2)

R60 000 - 80 000

PROVENANCE

Holzapfel Collection.



301



301

A large Chinese famille-rose charger, Qing Dynasty, Qianlong period, 1736-1795

circular, the centre enamelled with peonies and chrysanthemums amongst bamboo and a rocky outcrop enclosed by a gilt spearhead border, the rim with three sprays of peonies and fruit, raised on a low foot, *minor wear to the enamels*, 38,5cm diameter; and another, the centre enamelled with a peony enclosed by three sprays of various blooms within a turquoise diaper band, sienna-glazed rim, raised on a low foot, 38,5cm diameter (2)

R10 000 - 15 000

PROVENANCE

Property of a European Collector.

302

A Chinese turquoise-glazed crackleware vase, Qing Dynasty, 18th/19th century

baluster, with flared neck, *restorations*, 42,3cm high

R9 000 - 12 000

302



303

**A Cape stinkwood and mahogany
brass-bound kist, attributed to
Sir Herbert Baker, early 20th century**

the hinged moulded top applied with six
later brass studs, the whole applied with brass
strapwork, with camphor lining, the sides
applied with carrying-handles, raised on bun
feet, 79cm high, 152,5cm wide, 71,5cm deep

R40 000 - 60 000

PROVENANCE

De Goede Hoop, Noordhoek.

304

**An Anglo Indian carved rosewood
and teak settee**

the wave-and-scroll back carved with scrolling
tendrils and foliage, upholstered back and arm
rests, the arm supports and apron similarly
carved, on lotus-carved feet with recessed
brass castors, with loose seat cushion and
bolsters, 214,5cm long

R30 000 - 35 000

*This lot is not suitable for export



305

Strat Caldecott

SOUTH AFRICAN 1886-1929

Sand Dunes, False Bay

inscribed with the title on the reverse

oil on panel

38,5 by 45,5cm

R200 000 - 300 000

PROVENANCE

Mr William Spilhaus.

Mr Basil Trakman.

Private Collection.

EXHIBITED

South African National Gallery, *Strat Caldecott Retrospective*, 7 May to 15 June 1986, catalogue number 38.

The Durban Art Museum, *Strat Caldecott*, 21 August 1986, catalogue number 8.

William Humphreys Art Gallery, *Caldecott Exhibition*, March 1987.

LITERATURE

J du P Scholtz, *Strat Caldecott*, AA Balkema, Cape Town, 1970, page 73.

In the opinion of brilliant art historian, Evelyn Cohen, 'Strat Caldecott was possibly the only South African artist who absorbed both the vision and style of French art at source in Paris and brought it to bear, unmodified, undimmed on his rendering of the local landscape.'¹

Caldecott forsook a legal career to study in Paris from 1912, initially at the Académie Julian and then at the École des Beaux Arts under Gabriel Ferrier. With the outbreak of World War I he joined the British Army but returned to Paris from 1919 until 1923, where he relished the atmosphere of artistic independence and enjoyed encounters with artists such as Picasso.

As a devoted Francophile, he preferred to paint in an Impressionist style. The present lot depicts the sweep of the bay towards Simon's Town. The dappled light falling on the beach and the foreground sand dunes is captured with broken brushstrokes of pastel colours while darker, but no less dazzling tones, flicker in the shadows. The cool colours of the bright sky, the distant mountain range and the sea ensure a greater sense of depth while the warm tones and lively painterliness of the dunes gives them a palpable physicality inviting us to step into this unspoilt, spectacular beach.

1. Lucy Alexander, Emma Bedford, Evelyn Cohen (1988) *Paris and South African Artists 1850-1965*, South African National Gallery, page 17.



305



306

306

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Blue Mountains

oil on board

22,5 by 30cm

R150 000 - 200 000

PROVENANCE

A gift from the artist to the current owner's grandfather.



307

**A pair of terracotta
composition two-handed
garden urns-on-stands and
covers, mid 20th century**

in the Swedish style, each with bifurcated handles carved with acanthus leaves, the body with fruiting vines between stiff-leaf and gadrooned borders, the neck with palmettes and further grapes, raised on a lotus-leaf socle, the spreading foot moulded with lotus leaves raised on a square plinth, the cover with an acorn finial, each plinth with a moulded outset base, *the taller*
157cm high (2)

R30 000 - 40 000

308

Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

The Tropical Flower

signed, dated '1945, Java', and dedicated 'To Lenka';
inscribed with 'To Lenka, who was, to me, as this
canna, the tropical flower' on the reverse
oil on canvas
96 by 70cm

R1 400 000 - 1 600 000

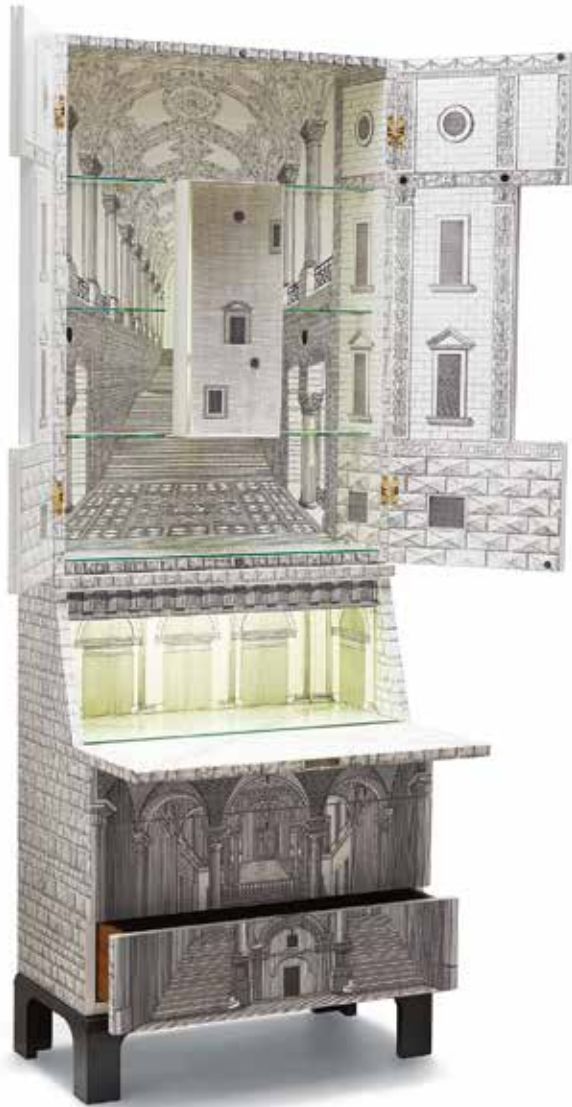
PROVENANCE

Estate Leonora (Lenka) Moltema-Schmidt.

During World War II, Tretchikoff and his family were living in Singapore. They were evacuated, separately, as the Japanese forces advanced. His wife Natalie and daughter Mimi reached Cape Town safely, but the ship Tretchikoff was on was bombed by the Japanese and he and the other survivors became prisoners of war on the island of Java. After being released on parole, Tretchikoff lived out the rest of the war in the capital city, Jakarta, where he met his most famous muse, Leonora Moltema, whom he called 'Lenka', the Russian diminutive of 'Lena'. The daughter of a Balinese woman and a Dutch man, Leonora became Tretchikoff's lover and sat for some of his best-known works of the 1940s, including the iconic portrait *The Red Jacket* which was sold in London in 2012 for a record sum. Leonora encouraged him to continue painting throughout the war so that he could hold an exhibition when the conflict was over. As a result, he was able to hold a successful exhibition not long after he was reunited with his family in Cape Town in 1946. Leonora also had something to remember him by. For the rest of her life, his painting of Javanese red cannas (*Canna indica*) adorned her living-room wall, as can be seen in the Yvonne du Toit documentary *Tretchikoff Unlimited* (2012). Working with British war crimes investigators after the war, Leonora was involved in identifying and tracking down Japanese war criminals among the 700 000 surrendered military personnel in Southeast Asia. According to Leonora's obituary in *The Times* of London, by the autumn of 1946 she was the head of the central war crimes registry in Singapore. Leonora married Theo Schmidt and they moved to Hilversum in the Netherlands in 1954 where they worked together in the pharmaceutical company they founded. Tretchikoff became all that Leonora hoped he would, and more: one of the most commercially successful painters of the twentieth century. He and Leonora met up a few times over the years in Switzerland or in London and the last time they saw each other was in Cape Town in the 1990s, when Yvonne du Toit arranged a visit. Leonora, Tretchikoff's Indonesian muse survived him by seven years. She passed away in 2013, at the age of ninety-nine.

Boris Gorelik





open view

309

Piero Fornasetti (1913-1988)
A 'Trumeau Architettura',
originally designed 1951,
later edition

lithographically-decorated surfaces,
 the interior fitted with glass shelves
 and internal lighting, *manufacturer's*
stamp to the reverse and to the drawer
'Fornasetti Milano', with cleaning
instructions and pamphlet, 219cm high,
81cm wide, 39cm deep

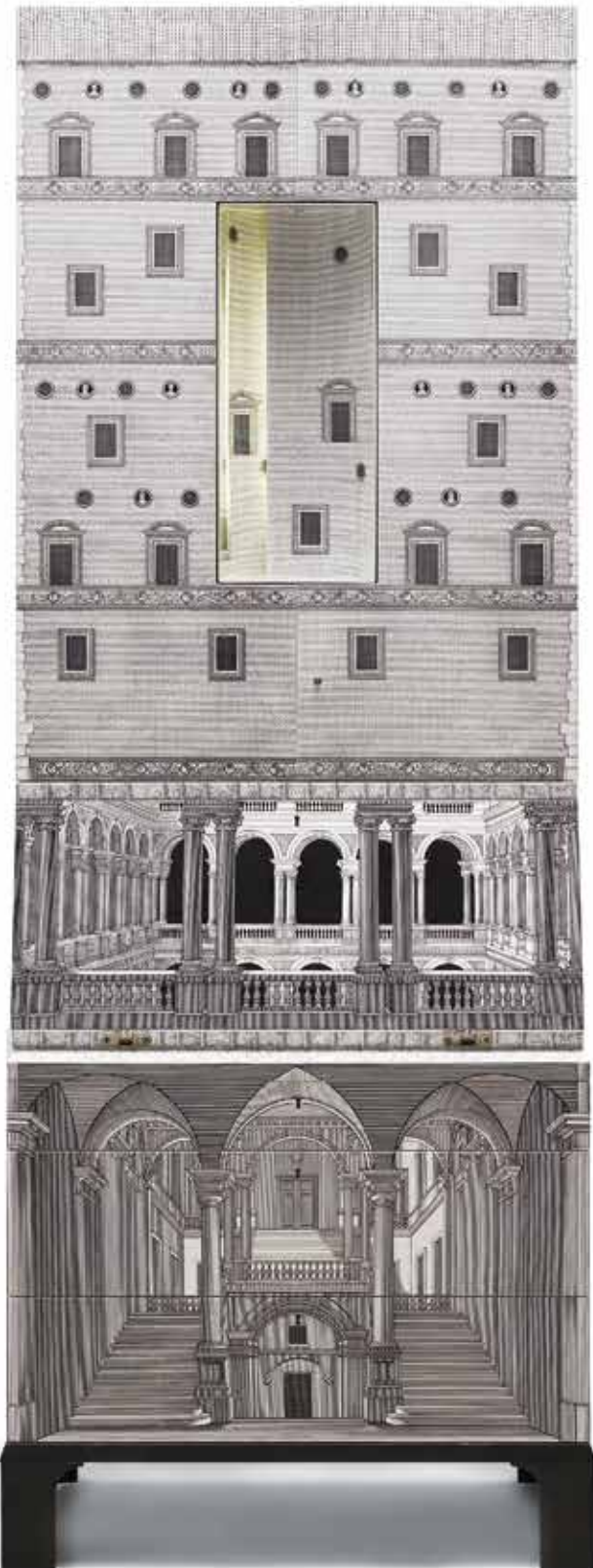
R750 000 - 850 000

*We do not guarantee electrical fittings

LITERATURE

Patrick Mauriès (1998) *Fornasetti: Designer of Dreams*, London: Thames and Hudson, another example from the edition illustrated.

Barnaba Fornasetti (2010) *Fornasetti: The Complete Universe*, New York: Rizzoli, another example from the edition illustrated.





310

310
Piero Fornasetti (1913-1988)
A 'Trompe l'oeil Umbrelli'
umbrella stand, originally
designed 1950s, later edition

curved lithographically-decorated metal, with later loose plastic tray, manufacturer's stamp 'FORNASETTI MILANO, Made in Italy, No. 6/94, - N.2,' 85,5cm high, 48cm wide, 18,6cm deep

R20 000 - 30 000



311

311
Piero Fornasetti (1913-1988)
A 'Mani' waste paper basket,
originally designed in the 1950s

cylindrical lithographically-decorated metal, raised on flat bun feet, distress to metal rim, minor chips to the body, manufacturer's label 'FORNASETTI MILANO, Made in Italy'; minor loss to the lithographically-decorated metal, 28,4cm high, 26,1cm diameter

R12 000 - 15 000



312

312
Piero Fornasetti (1913-1988)
An 'Architettura' waste paper
basket, originally designed in
the 1950s, later edition

cylindrical lithographically-decorated metal, raised on flat bun feet, distress to metal rim, minor chips to the lithographically-decorated metal, manufacturer's label 'FORNASETTI MILANO, Made in Italy', 28,3cm high, 25,6cm diameter

R12 000 - 15 000



313

A Danish rosewood crossbanded draw-leaf dining table designed by Hans Wegner

the rectangular top with curved sides, above a plain frieze, on X-shaped legs with steel supports, 74cm high, 96,5cm wide, 287cm fully extended; and a set of ten rosewood and leather chairs including a pair of *associated* model 43 carvers designed in the 1950s by Erik Kierkegaard for Høng Stolefabrik, each with curved back between angular supports, dished seat, shaped apron, on square-section tapering legs (11)

R180 000 - 200 000

*This lot is not suitable for export

PROVENANCE

Purchased from Mrs Val Barbour by the current owner.

Valerie Barbour and her husband travelled regularly from Zimbabwe to Denmark during the 1950s and 1960s to buy furniture for their department store, Barbours, located in Salisbury, Rhodesia. They had met Hans Wegner, the Danish furniture designer, and purchased several of his pieces. This table was a special commission which Wegner made for Valerie Barbour. The design is a stylistic fusion of Wegner's tables model nos AT-314 and AT-312, both designed for Andreas Tuck, and the JH-570 table, which Wegner designed for Johannes Hansen, this combination making the table unique.



314

An Art Deco Daum Majorelle blown-out glass and wrought-iron metal-mounted vase, circa 1930

ovoid, the *pâte de verre* body with orange and white marbled glass bulges alternating with geometric wrought-iron metal mounts, the neck and foot enclosed by wrought-iron metal collars, with flared lip, *unsigned, fritting chips, 30,3cm high*

R30 000 - 40 000



315

A René Lalique 'Ormeaux' opalescent, frosted and blue-stained glass vase, designed 30 December 1926

moulded with parrots amidst fruiting branches, heightened with blue staining, engraved *R. Lalique, France, 16,8cm high*

R15 000 - 20 000

LITERATURE

Marilhac, F (1989) *René Lalique 1860-1945 maître-verrier analyse de l'oeuvre et catalogue raisonné*, les edition l'amateur, page 435, plate 984.



316

An Italian gold flecked corroso a bugne vase designed by Carlo Scarpa for Venini, circa 1936

cylindrical, moulded with hobnail design, acid etched *Venini Murano, Made in Italy, 32,3cm high*

R60 000 - 80 000

LITERATURE

cf. Pina, L. (2003) *ITALIAN GLASS CENTURY 20*, Schiffer Publishing Ltd, USA, page 102.



317

A René Lalique 'Source de la Fontaine, Calypso' moulded and frosted glass figure, designed 9 September 1924

raised on a *later* rectangular rosewood base, wheel-cut engraved R. LALIQUE, FRANCE, 71,5cm high

R300 000 - 400 000

LITERATURE

Marilhac, F (1989) *René Lalique 1860-1945 maître-verrier analyse de l'oeuvre et catalogue raisonné*, les edition l'amateur, page 400, plate 837.



318

A René Lalique 'Source de la Fontaine, Mélite' moulded and frosted glass figure, designed 29 April 1924

raised on a *later* rosewood base, *later* engraved *melite*, 1803, 56cm high

R250 000 - 300 000

LITERATURE

Marilhac, F (1989) *René Lalique 1860-1945 maître-verrier analyse de l'oeuvre et catalogue raisonné*, les edition l'amateur, page 402, plate 845.





319

319
An Art Deco Julien chrome and opalescent glass bowl, France, 1930s

the octagonal bowl centred by a chromed boss enclosed by a gadrooned border with further scrolls and stipplework, surrounded by four moulded swags alternating with flowerheads further enclosed by gadrooned petal-shaped motifs, the sides applied with geometric supports each flanking a circular wooden handle, raised on a domed spreading circular foot, the bowl acid-etched *Julien, France*, minor fritting chips, 45,5cm wide over handles

R8 000 - 10 000



320

320
A pair of Tiffany & Co silver candlesticks, 1907-1947, .925 sterling

each with domed spreading circular foot rising to a faceted stem, conforming sconce, detachable nozzle, engraved *TIFFANY & CO 20423 MAKERS 1921 STERLING SILVER, 925-1000 M*; scratch weight 22541 and 22542, 23,4cm high, surface scratches, 520g all in (2)

R15 000 - 20 000



322

321
A pair of Tiffany & Co silver water pitchers, 1947-1956, .925 sterling

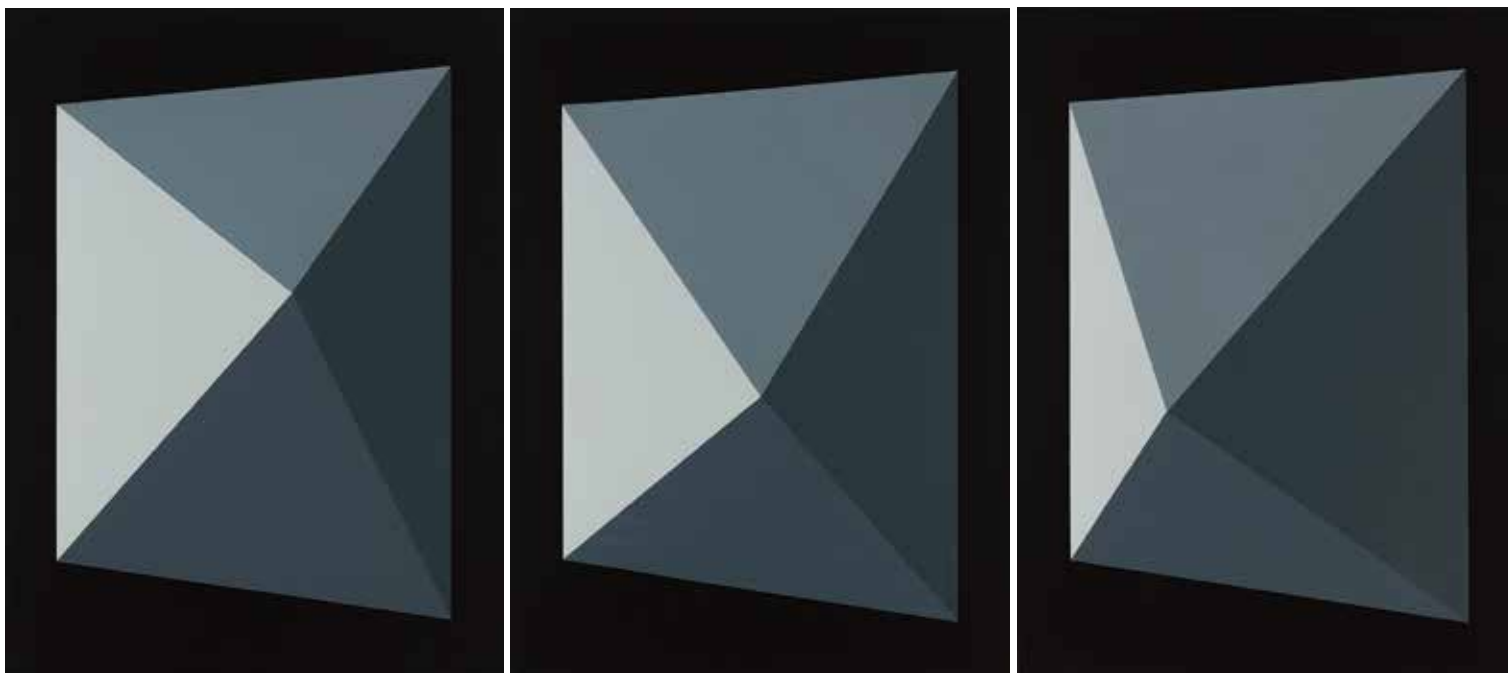
each urn-shaped body with waisted neck and flared reeded lip, the side applied with a c-scroll ribbed handle, raised on a stepped domed circular foot, the base engraved *TIFFANY & CO, MAKERS STERLING SILVER, 22625 L, 4½ PINTS*; the other engraved *TIFFANY & CO, MAKERS STERLING SILVER, 22625 M, 4½ PINTS*; gilt interior, surface scratches, 26cm high, 2060g all in (2)

R50 000 - 60 000

322
A silver cast Guinea Fowl table sculpture, Patrick Mavros, Harare, 1980s

realistically modelled, two perched on a blackwood base, one pecking at silver crumbs, with a further pair below, the base with maker's label, 11,4cm high, 8cm wide, 22,7cm long (3)

R9 000 - 12 000



323

Andrzej Urbanski

POLISH/SOUTH AFRICAN 1983-

A031 12/05/15; A032 12/05/15; A032 12/05/15,
three

each signed, dated 2015 and inscribed 'Cape Town'
 on the reverse

spray paint, acrylic and mixed media on board
 each 80 by 60cm

R50 000 - 70 000

324

Gregor Jenkin

SOUTH AFRICAN 1976-

**Kaapentry blued-steel and laser-cut side
 table, 2005**

the rectangular top with rounded corners, with an
 inset RSA branding block, etched kaapentry, on
 cross-section tapering baluster legs, *signed Gregor
 Jenkin, 74,5cm high, 130cm wide, 70cm deep*

R12 000 - 15 000

PROVENANCE

Deon Viljoen Fine Art.
 Private Collection.

EXHIBITED

Goodman Gallery, Johannesburg, *Kaapentry*,
 2 to 10 December 2005.



325

A pair of 'La Maison Charles' 'Epis de Mais' silvered and gilt-bronze, brushed chrome and brass three-light lamps

designed by Jean Charles, each column designed as an ear of corn with pulled back husk, raised on a pedestal, on a square base, with a circular shade surmounted by a pineapple-shaped finial, stamped 'MADE IN FRANCE CHARLES'; each shade with minor distortion, fitted for electricity, 83cm high (2)

R30 000 - 40 000

*We do not guarantee electrical fittings



326

A Georg Jensen silver 'Acanthus' pattern flatware service, designed by Johan Rohde, 1915-1919, .925 sterling

comprising: six soup spoons, six fish forks, six fish knives, six dinner forks, six dinner knives, six bread knives, six dessert spoons, six dessert forks, six cake forks, six coffee spoons, three serving spoons, a salad fork and spoon, 2265g all in (65)

R60 000 - 80 000



327

Lucie Rie (1902-1995) A pair of cream glazed stoneware coffee cups and saucers

tapering conical with stippled brown-glazed rims, artist monogram, each saucer 12,5cm diameter (4)

R8 000 - 10 000



328

Jack Heath

BRITISH/SOUTH AFRICAN 1915-1969

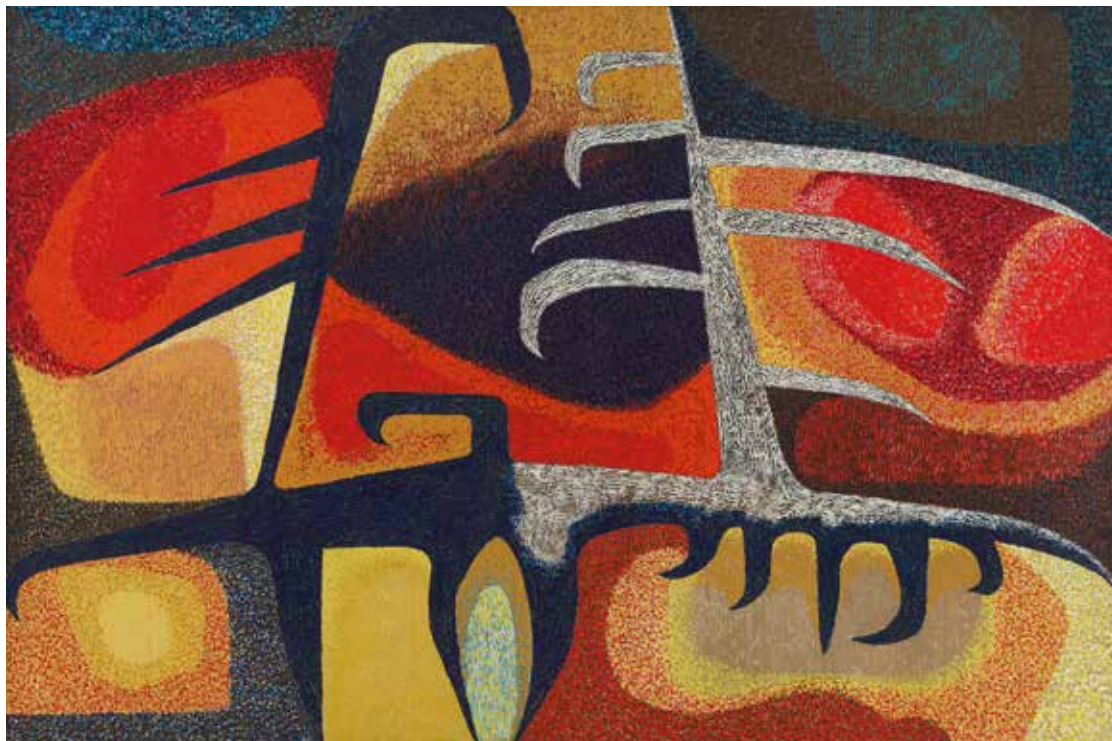
Thornveld Equinox

inscribed with the title on the reverse
encaustic and oil on board
120,5 by 181cm

R100 000 - 150 000

EXHIBITED

Tatham Art Gallery, Pietermaritzburg,
*The Heath Family Retrospective
Exhibition*, 2009.



329

**A Danish teak model FD 164
armchair designed by Arne
Vodder manufactured for
France & Søn, 1970s**

the hinged open back with
undulating supports headed by a
curved top rail, adjustable seat, with
ratchet mechanism, boomerang
arms with turned supports, on turned
tapering legs, loose head, back and
seat cushions, *applied France & Søn
manufacturer's plaque serial number
6424501, impressed with initials, Made
in Denmark*

R10 000 - 15 000





330

331

An Italian walnut poker table and four walnut and leather folding chairs designed by Gio Ponti for Fratelli Reguitti, 1960s

the detachable reversible top with rounded sides and baize-lined playing surface, the frieze fitted with brass swivel poker trays, on turned tapering legs, *manufacturer's stamp, made in Italy, 75cm high, 90cm square*; and four walnut and leather folding chairs, *en suite*, each with padded curved back support and seat, on chamfered legs joined by stretchers, *one leg repaired* (5)

R35 000 - 40 000

332

A laminated beech Ellipse dining table designed in 1968 by Piet Hein for Fritz Hansen

the oval top raised on four fitted triangular section legs, *each leg with manufacturer's stamp, 70cm high, 180cm wide, 120cm deep*

R15 000 - 20 000

PROVENANCE

Auktionshaus HERR Lauritz.com, Köln, 5 November 2018, lot 5148795.

LITERATURE

Per H. Hansen & Klaus Petersen (2005) *300 danske design møbler*, Lindhart og Ringhof, Latvia, page 45.

330

Olaf Bisschoff

SOUTH AFRICAN 1976-

Café Terrace at Night

signed and dated 2020

oil on board

99 by 99cm

R25 000 - 35 000



331



332



333

Christo Coetzee

SOUTH AFRICAN 1929-2000

Homage to Morphology Autre of Michel Tapié de Céleyran, Paris, 1958

signed and inscribed '80-69, Tulbagh, Cape, SA and Structure 1' in pencil in the margin

mixed media on paper

51 by 64cm

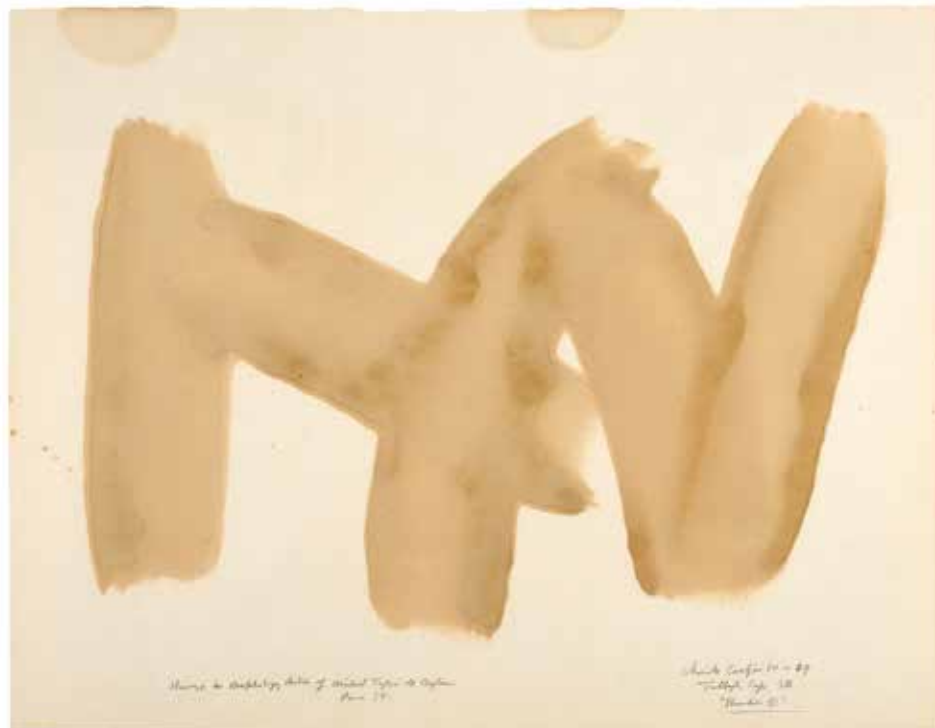
R18 000 - 24 000

PROVENANCE

Acquired from the artist by the current owner, circa 1983.

'Christo Coetzee was a South African assemblage and Neo-Baroque artist closely associated with the avant-garde art movements of Europe and Japan during the 1950s and 1960s. Under the influence of art theorist Michel Tapié, art dealer Rodolphe Stadler and art collector and photographer Anthony Denney, as well as the Gutai group of Japan, he developed his oeuvre alongside those of artists strongly influenced by Tapié's *Un Art Autre* (1952), such as Georges Mathieu, Alfred Wols, Jean Dubuffet, Jean Fautrier, Hans Hartung, Pierre Soulages, Antoni Tàpies and Lucio Fontana.¹

1. University of Pretoria, Christo Coetzee Collection, <https://repository.up.ac.za/handle/2263/53627>.



334

Paul du Toit

SOUTH AFRICAN 1922-1986

Landscape

signed

oil on canvas laid down on board
32,5 by 81cm

R60 000 - 80 000

PROVENANCE

Stephan Welz & Co, Cape Town,
Jack and Helen Kahn Collection,
13 February 2007, lot 42.
Private Collection.



335

A laminated beech Ellipse occasional table designed in 1968 by Piet Hein for Fritz Hansen, 1983

the oval top raised on four fitted triangular section legs, *manufacturer's stamp and label, each leg with manufacturer's stamp, 53cm high, 135cm wide, 90cm deep*

R10 000 - 15 000

LITERATURE

Per H. Hansen & Klaus Petersen (2005) *300 danske design møbler*, Lindhart og Rinhof, Latvia, page 45.



336

A pair of Scandinavian laminated beech and leather upholstered siesta armchairs 015 and 043 designed by Ingmar Relling for Westnofa, late 1960s

each with upholstered headrest, back and seat, impressed 015 and 043 respectively (2)

R16 000 - 18 000



337

Cecily Sash

SOUTH AFRICAN 1924-2019

Crocuses

signed and dated 77

oil on canvas

55 by 45cm

R30 000 - 50 000

PROVENANCE

Acquired from the artist by the current owner.



338

**A Poltrona Frau Ginger
saddle leather and stained
ash armchair designed
by Roberto Lazzeroni,
21st century**

the leather shell and saddle back,
sides and seat raised on a swivel
base, on four triangular tapering legs,
*manufacturer's label and impressed
stamp*

R15 000 - 20 000





339

A large Italian red and orange glass vase

the flattened baluster body with orange tear- and egg-shaped drops highlighted against a ruby red ground, with flared neck, with black-line overall crackle, *apparently unsigned, 55cm high*

R10 000 - 15 000

PROVENANCE

Strauss & Co, Cape Town, 7 October 2019, lot 457.



339

340

A Swedish 'Cloud' chair designed by Lisa Widén for Design House Stockholm, 2011

undulating, with moulded adjustable steel supports, raised on pierced cone-shaped legs, *manufacturer's stamp*

R8 000 - 10 000



340

341

A Gregor Jenkin

SOUTH AFRICAN 1976-

'Ming Kaapet', 2005

New Zealand pure wool carpet, 488 by 240cm

R30 000 - 40 000

PROVENANCE

Deon Viljoen Fine Art.
Private Collection.

EXHIBITED

Goodman Gallery, Johannesburg, *Kaapentry*,
2 to 10 December 2005.



341



342

William Kentridge

SOUTH AFRICAN 1955-

Dutch Iris

signed, dated 93, and inscribed

'Trial Proof C'

hand coloured etching

image size: 108 by 59,5cm

R400 000 - 600 000



343

Maurice van Essche

SOUTH AFRICAN 1906-1977

Five Women in a Wooded Landscape

signed
oil on board
49 by 59cm

R180 000 - 240 000



344

A pair of Italian pigskin and mahogany chairs, 21st century

each with undulating upholstered back, the reverse with back pocket, upholstered seat, loose seat cushion, raised on ring-turned lobed feet with brass cappings, *faded upholstery* (2)

R30 000 - 35 000

PROVENANCE

Purchased from Albrissi, 1 Sloane Street, London.

345

Robert Hodgins

SOUTH AFRICAN 1920-2010

Character from a DH Lawrence Novel

signed, dated 1990, inscribed with the artist's name
and the title on a label adhered to the reverse

oil on board
45 by 30,5cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co, Johannesburg, 11 November
2013, lot 321.
Private Collection.



346

**A Rosenthal Versace red, gilt and black
'Medusa' pattern dinner service designed
by Paul Wunderlich, 20th century**

each centre transfer-printed with a mask of Medusa
against a black ground enclosed by gilt scrolling
foliage and medallions, the border transfer-printed
with cherubs and scrolling foliage, comprising:

twelve soup coupes and twelve saucers, twelve hors
d'oeuvre plates, twelve side plates, twelve dinner
plates, twelve underplates, twelve dessert bowls,
*printed black and gilt factory mark, each underplate
31,2cm diameter (84)*

R30 000 - 35 000



part lot



347

Dylan Lewis

SOUTH AFRICAN 1964-

Cheetah Head (S122)

signed and numbered 4/15

bronze

height: 41,5cm

R120 000 - 160 000

LITERATURE

Laura Twiggs (ed) (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 101.



348

Dylan Lewis

SOUTH AFRICAN 1964-

Leopard Head (S143)

2000

signed, numbered 2/15, with foundry

mark

bronze

height: 53cm

R160 000 - 200 000

LITERATURE

Laura Twiggs (ed) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Pardus, another cast from the edition illustrated on page 115.



349

Dylan Lewis

SOUTH AFRICAN 1964-

Bronzed steel and lacquered display cabinet

the outset rectangular top above a pair of arched glazed doors enclosing three glass shelves, the corners set with foliate bronze panels, panelled sides, raised on square-section legs joined by an X-stretcher, on moulded square-section feet, *fitted for electricity, 222cm high, 111,5cm wide, 35,5cm deep*

R90 000 - 120 000

*We do not guarantee electrical fittings

PROVENANCE

Strauss & Co, Johannesburg,
9 November 2015, lot 298.

LOT 350
NO LOT