



Stephan Welz & Co. EST. 1968
FINE ART & DESIGN AUCTIONEERS TM

Johannesburg | 31 July 2018



J O H A N N E S B U R G | 3 1 J U L Y 2 0 1 8
Killarney Country Club | 60 5th Str | Houghton Estate | 2198

V I E W I N G
2 7 , 2 8 & 2 9 J U L Y | 1 0 h 0 0 - 1 7 h 0 0

Walkabout with our department specialists, Saturday 28 July, 11am
Jewellery viewing will close at 16h30 each viewing day

w w w . s t e p h a n w e l z a n d c o . c o . z a

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FINE ART & DESIGN AUCTION
JOHANNESBURG | 31 JULY 2018
Killarney Country Club | 60 5th Str | Houghton Estate | 2198

COVER

A 1965 FORD MUSTANG
4.7 litre V8, 3 speed automatic
gearbox and airconditioner
Lot 276

INSIDE FRONT COVER

Pablo Picasso
(Spanish 1881 - 1973)
GROUP DE TROIS FEMMES
Lot 329

INSIDE BACK COVER

Jean-Francois Millet
(French 1814 - 1875)
THE WALK TO WORK
Lot 324

BACK COVER

RHODESIA
BSAC - 1910 5d LAKE-BROWN
and GREEN DOUBLE HEAD -
MINT - EXTREMELY RARE
Lot 208

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Buyer's premium is calculated at 14% plus VAT at the prevailing rate for items selling over R10 000 and 17% plus VAT for items selling under R10 000 at the prevailing rate. 10% plus VAT at the prevailing rate for collectable cars and 15% plus VAT at the prevailing rate for auto memorabilia.

SHIPPING COSTS BETWEEN OUR JOHANNESBURG AND CAPE TOWN OFFICES
The packing and transport costs will be calculated as follows (one bulk shipment between offices):
Invoice value over R100,000 - free
Invoice value below R100,000 - minimum of R500 + VAT
Insurance is not included

*All images can be viewed on our website

This catalogue may be referred to as (SA1805) - SCORPIO

WHO WE ARE

Founded in 1968, Stephan Welz & Co. has entrenched itself at the forefront of the South African auction industry for 50 years. With salerooms in Johannesburg and Cape Town, we offer the most convenient way to consign and auction your valuables. We are the most experienced auction house in Africa, making us the premium choice when looking to achieve the best prices on your valuables.

Specialising in a variety of departments including fine art, jewellery, furniture and classic cars, we have consigned nearly 325,000 items in over 700 auctions. Our wide range of categories also includes watches, silver, clocks, carpets, ceramics, books, maps and coins. We have specialists nationwide to consign your items to our auctions. We continue to uphold our integrity with our clients and assist them through the thrilling world of auctions.

Corporate Collection

Stephan Welz & Co. offers clients the opportunity for our specialists to value their corporate art collections. We have a team available to travel throughout South Africa to help our clients discover the true value of their collections.

House Sales

Our specialists will travel to your home to value your items. Stephan Welz & Co. strives to make every auction experience as enjoyable and hassle free as possible.

Trusts & Estates

Our specialists offer a probate valuation of items required for Trust and Estate Lates to assist families and attorneys.

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Dear Collector

Our winter Johannesburg sale brings a number of interesting categories to our saleroom. Cars and stamps make a welcome return to our catalogue and I hope the selection on offer will be of interest to collectors. It has been a while since we have had stamps on auction and there is a large and varied selection in the sale, the collection of Double Heads in particular should create a lot of interest. The cars are headlined by a concours condition 1965 V8 Mustang, however having grown up around MGs, I do have an affinity to the 1953 MGTF on the auction. Both cars have undergone extensive restoration and are in lovely condition.

The international prints and works on paper are another interesting addition to the auction and to be able to offer works as varied as James McNeill Whistler, Renoir and Picasso speaks volumes for the quality and diversity of art our paintings department have managed to consign for this sale. On a local front, Edoardo Villa, George Pemba, Pierneef and John Meyer are all well represented with good examples of their work. The Pierneef casein in particular shows all the elements one expects from Pierneef. Marvellous light and clouds framed by trees in a medium difficult to master shows the artist as someone really proficient in his craft.

A small selection of traditional African art has been included in the sale and there are a number of lots worth mentioning. The three Zulu knobkerries and the linguist's staff are good examples and are now almost impossible to find. With all of the above on the sale and with the usual quality in our other categories we have again brought together an auction that is as interesting as it is varied.

I think it is something we at Stephan Welz and Co pride ourselves on, and this sale is no exception.

See you in the saleroom.

ANTON WELZ

Division Head & Auctioneer

Sir Peter Paul Rubens

Portrait of a Gentleman

This exquisite portrait by the most influential Flemish Baroque artist Sir Peter Paul Rubens (1577 – 1640) depicts a gentleman in a crisp white ruff and black coat, with intricate black on black weaving on the shoulder and chest of the coat. The face of the sitter stands out against the muted greens on the background, the play of light and shade drawing one into the portrait. The technique is elegant and the face of the sitter seems to glow with life and a subtle humour.

The oldest auction record uncovered for this oil on oak panel work is currently that of the Auction house Jovenau in Doornik in 1740 when the work was sold as a *Portrait of a Man* by Sir Peter Paul Rubens. During the intervening centuries the work was moved to London briefly, before returning to Germany, and, finally, travelling to South Africa.

Between 1817 and 1917, as the work changed hands on auction, the identity of the artist was subject to debate as to whether it was a work by Rubens, or possibly by Frans Porbus the Younger. Following the sale at Munich Helbing Auction in 1896, where the portrait had been sold as a possible work by Porbus, it returned to the market in 1917 as a work by Rubens, being sold by the collector Oskar Skaller.

This portrait was purchased by a German-Jewish doctor in 1925 at Kunsthandel Komter, Amsterdam, and has remained within the family to date. Following the purchase the doctor sought the advice of the eminent

Dutch art historian Henk Peter Bremmer on this work and it was he who reasserted the attribution of the work to Sir Peter Paul Rubens in *Beeldende Kunst*, volume 12 of that year.

In 1927 art critics and historians Ludwig Burchard and Wilhelm von Bode confirmed this attribution in an article by Burchard and a co-signed letter to the owner, with Burchard believing the work to have been created, in his opinion, sometime between 1598 – the date of Rubens' appointment to the Guild of Painters of Antwerp – and 1609 – the artist's return to Antwerp from Italy following the death of his mother.

Often, during patient consultations, the doctor would discuss state of affairs in Germany. During one fateful discussion the true extent of the current political situation and resurgence of National Socialism was made clear to him. Resolving to leave Germany the doctor took up the offer from one of his patients to secure his personal effects, including his extensive art collection, in order to facilitate his flight. All of the entrusted possessions were returned to the doctor upon escape from Germany before his journey to the southern hemisphere.

The doctor finally arrived in South Africa in 1931 - 32, resuming his practice once he had settled in Johannesburg. He went on to have a long and successful career within South African medicine, both as an innovative practitioner and passionate teacher.





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www.stephanwelzandco.co.za

CATALOGUING TERMS

JOHANNESBURG | 31 JULY 2018

AUCTION: Any private treaty or auction sale at which a lot is offered for sale by the company.

AUCTIONEER: The representative of the company conducting an auction.

BIDDER: Any person making, attempting or considering to make a bid or offer to buy a lot at an auction, or private treaty sale.

BUYER: The bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally.

BUYER'S PREMIUM: The premium payable by the buyer of a lot to the company on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates.

CATALOGUE: Any advertisement, brochure, estimate, pricelist, condition report and other publication (in whatever medium, electronically or otherwise) published by the company in respect of any auction.

CIRCA: Is commonly used when the date of events is not known, such as publication dates or when the artist completed his/her work.

HAMMER PRICE: The bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any).

LOT: Any item or items to be offered for sale by the company at an auction or private treaty sale.

PURCHASE PRICE: The hammer price of any lot at a sale thereof, plus the applicable buyer's premium for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot.

RESERVE: The confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and the company in writing.

SALE: The sale of any lot at an auction, whether done by private treaty or auction sale, and "sell" and "sold" shall have corresponding meanings.

SELLER: The person named as the seller of any lot, being the person that offers the lot for sale.

TELEPHONE BIDDER: Any person making, attempting or considering to make a bid or offer to buy a lot at an auction, who is not physically in the auction location at the time of the auction.

VAT: Value added tax levied in terms of the Value Added Tax Act, 1991.

PURCHASING AT OUR AUCTIONS MADE EASY.

Taking part can be a thrilling and rewarding experience. With Stephan Welz & Co™ we make it as easy as possible to buy at one of our auctions. Here's how:



SUBSCRIBE TO OUR CATALOGUES

It is essential to subscribe to one of our catalogues. They provide you with in-depth information about the items on offer, helping you decide which item you would like to own.



ATTEND VIEWING DAYS

Leading up to the day of the sale, we invite you to view our lots on auction. Viewing is free and open to all.



REGISTER FOR OUR AUCTION

Please note that you are only able to bid at one of our auctions if you have registered. Registration forms are available from our offices. You can also register to bid online or via telephone for any of the auctions if you are unable to attend on the day.



BID VENUE | PHONE | WEB

All clients attending our auctions are required to complete a registration form and produce any form of identification, company name (If applicable), contact phone number, VAT registration number (If applicable), address, email, contact phone numbers. Clients will be given a bidding number which must be used to identify a bid during the auction.



COLLECT YOUR ITEMS

Items successfully purchased can be paid for and collected immediately after the auction or delivery can be arranged.

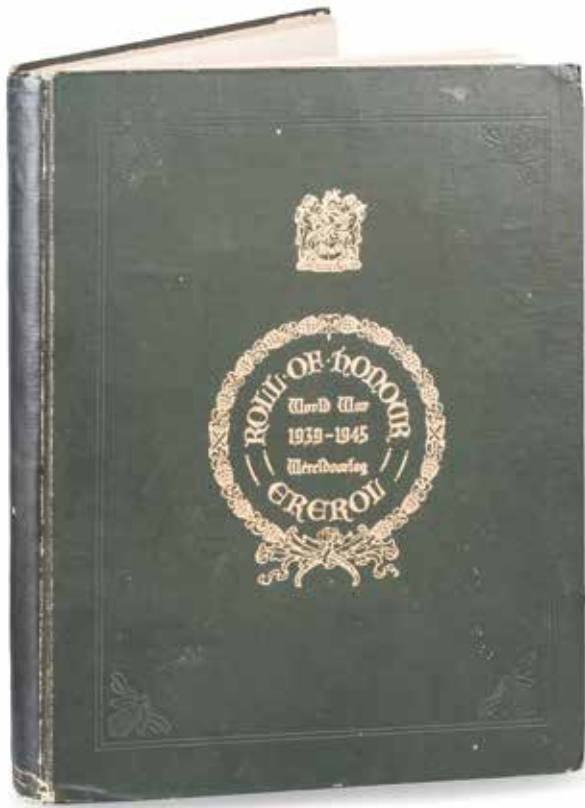




SESSION 1

CARPETS, RUGS & RUNNERS
FURNITURE | SILVERWARE
DECORATIVE ARTS | AFRICAN ART

TUESDAY | 31 JULY 2018 | 10H00 | LOTS 1-150



1
Anon

THE OFFICIAL ROLL OF HONOUR OF THE SOUTH AFRICAN FORCES IN WORLD WAR II 1939-1945

The Government of the Union of South Africa - 1952
Foreword by the Governor General of the Union of South Africa E.G. JANSEN
A full listing is given of all Europeans, Coloured and Native Servicemen who made the supreme sacrifice for their country: Killed in action, died of wounds, died on service or were missing and death presumed. full leather, blind stamped with wreath, title and coat of arms of the Union of South Africa on front cover board. Wear to corners and top and bottom of spine edges.
44 by 34 cms
Examples of the official Roll of Honour are seldom offered for sale.

R 3 000 - R 6 000

NO LOTS 2 - 10

11
A TABRIZ RUG, NORTH WEST PERSIA, MODERN

condition: good
101 by 140cm

PROVENANCE
The Craig Troeberg Collection

R 1 000 - R 1 500

12
A TABRIZ RUG, NORTH WEST PERSIA, MODERN

condition: good
207 by 130cm

PROVENANCE
The Craig Troeberg Collection

R 2 000 - R 3 000

13
A TABRIZ RUG, NORTH WEST PERSIA, MODERN

condition: good
161 by 119cm

PROVENANCE
The Craig Troeberg Collection

R 3 500 - R 4 500

14
A NAIN RUNNER, IRAN, MODERN

condition: good
367 by 78cm

PROVENANCE
The Craig Troeberg Collection

R 1 500 - R 2 500

15
A BEDJAR RUG

condition: good
177 by 110cm

PROVENANCE
The Craig Troeberg Collection

R 2 000 - R 3 000

16
A BEDJAR RUNNER, MODERN

condition: good
323 by 82cm

R 4 000 - R 6 000

17
AN INDO-PERSIAN RUG, MODERN

condition: fair
215 by 146cm

R 5 000 - R 7 000



18

A SILK HERIZ RUG

condition: fair
190 by 130cm

R 40 000 - R 50 000



19

A SILK HEREKE CARPET

condition: good
280 by 200cm

R 120 000 - R 140 000



DETAIL LOT 19



20

20
A SILK KAIZER RUG, TURKEY

condition: good
 240 by 150cm

R 25 000 - R 30 000

21
CARPETS, RUGS AND RUNNERS
A SHERVAN RUNNER, CAUCASUS

condition: fair, repair
 308 by 138cm

R 10 000 - R 15 000

22
A SHERVAN RUG, CAUCASUS

condition: fair
 175 by 98cm

R 10 000 - R 15 000
24

23
AN ISPAHAN RUG

condition: good
 175 by 108cm

R 8 000 - R 10 000



21



22



23

24

A KUBA PERPERDIL

condition: fair
170 by 120cm

R 20 000 - R 25 000

25

A KHELMIM, PERSIA, MODERN

condition: good
174 by 126cm

R 3 000 - R 5 000

26

**A GHOCHAN RUG, PERSIA,
MODERN**

condition: good
170 by 114cm

R 3 000 - R 5 000

27

**A GOCHAN RUG, PERSIA,
MODERN**

condition: good
188 by 111cm

R 4 000 - R 6 000



24



25



26



27



28

28

A GHOCHAN RUG, PERSIA, MODERN

condition: good
197 by 137cm

R 3 000 - R 4 000

29

A BAKTIARI RUNNER, MODERN

condition: good
294 by 105cm

R 5 000 - R 7 000

30

A FINE PART SILK NAIN CARPET, MODERN

condition: good
402 by 290cm

R 20 000 - R 30 000



29



30

31

A KESHAN CARPET, MODERN

condition: good
348 by 246cm

R 15 000 - R 20 000



31

32

A TABRIZ RUG, NORTH WEST PERSIAN, MODERN

condition: good
198 by 151cm

PROVENANCE
The Craig Troeberg Collection

R 4 000 - R 6 000

33

A KUBA RUG, CAUCASIAN, CIRCA 1920

condition: some wear, colour runs
195 by 127cm

R 4 000 - R 5 000

34

A MOROCCAN BERBER RUG, MODERN

condition: good
260 by 147cm

R 3 000 - R 4 000



32



33



34

NO LOTS 35 - 40



BUYERS ARE ADVISED THAT A SERVICE IS RECOMMENDED FOR ALL CLOCKS AND WATCHES PURCHASED

41

AN ENGLISH MAHOGANY LONGCASE CLOCK, CIRCA 1750

the 30cm dial with Roman hour and Arabic minute numerals, subsidiary seconds dial and date aperture, the arch and spandrels painted with floral motifs, bell striking movement, the arched hood with a broken swan neck pediment centred by a ball and spiral finial, glazed door flanked by columns, the trunk centred by a shaped door, on a plinth base, on bracket feet, *distress*
213cm high

R 15 000 - R 18 000

NO LOTS 42 - 50





51

A CAPE YELLOWWOOD AND STINKWOOD ARMOIRE, LATE 18TH CENTURY

the gabled pediment centred by a carved keyblock, a pair of conforming panelled doors below enclosing three shelves above three short drawers, three long drawers below, on bun feet
257cm high, 161cm wide, 75cm deep

R 120 000 - R 160 000



52

**52
A CAPE STINKWOOD CHILDS CORNER
CHAIR, LATE 19TH/EARLY
20TH CENTURY**

the curved top rail above three chamfered square-section supports, riempie seat, on square section legs

R 1 500 - R 2 000



53

**53
A CAPE STINKWOOD CHILD'S CORNER
CHAIR, LATE 19TH/EARLY
20TH CENTURY**

the curved top rail above three chamfered square-section supports, riempie seat, on square section legs

R 1 500 - R 2 000

**54
A KARELIAN BIRCH CIGAR CASE,
PROBABLY RUSSIAN, CIRCA 1910**

rounded rectangular, with dovetail seamless hinge, 12,5cm wide, and A Karelian Birch Snuff Box, similar, 8cm wide

PROVENANCE
The Craig Troeberg Collection
(2)

R 1 000 - R 1 500

**55
AN OAK ARMCHAIR, 18TH CENTURY**

the carved and panelled back between curved arms on turned tapering supports, plank seat, on turned tapering legs, on block feet, joined by a box stretcher

PROVENANCE
The Craig Troeberg Collection

R 800 - R 1 200

**56
AN OAK BENCH, 18TH CENTURY**

the moulded rectangular plank seat on turned supports, on block feet joined by a box stretcher
150cm long

R 2 000 - R 3 000

**57
A GEORGE III WALNUT CHEST OF
DRAWERS**

the rectangular quarter veneered and cross banded top above a pair of short drawers, three graduating long drawers below, on bracket feet
87,5cm high, 96cm wide, 56cm deep

PROVENANCE
The Craig Troeberg Collection

R 4 000 - R 6 000



56



57



58



58
A GEORGE III MAHOGANY TABLE

the rounded rectangular hinged top enclosing a compartment on ring-turned tapering legs
 73cm high, 56cm wide, 35cm deep

PROVENANCE
 The Craig Troeberg Collection

R 2 500 - R 3 500

59
A SET OF FOUR MAHOGANY SIDE CHAIRS, EARLY 19TH CENTURY

the shaped top rail above a pierced splat, drop in seat on square-section tapering legs, joined by a box stretcher (4)

R 3 500 - R 4 500

60
A PAIR OF MAHOGANY, MARBLE-TOPPED, PORCELAIN AND GILT-METAL MOUNTED ADAM-STYLE COMMODES

each moulded marble top above a porcelain-mounted box drawer flanked by rams head gilt-metal mounts, on cabriole legs terminating in sabots joined by an H-stretcher, centred by a foliate finial, one marble top with chip, one tile with crack with label "FRANK PARTRIDGE WORKS OF ART, 26 King's Street, St. James and New York"
 91cm high, 83cm wide, 37cm deep (2)

R 20 000 - R 30 000

61
AN OAK GATE LEG TABLE, EARLY 19TH CENTURY

the hinged oval top above a short frieze drawer, on upturned baluster supports, on bun feet joined by a box stretcher
 72cm high, 113cm wide, 98cm deep

R 2 500 - R 3 500

62
A WILLIAM IV ROSEWOOD TABLE

the circular top above a plain frieze on a tapering column, carved acanthus-leaf base, on a tripartite base, on lion paw feet, on castors
 74cm high, 126,5cm diameter

R 9 000 - R 12 000

63
AN ELM ARMCHAIR, 19TH CENTURY

the curved top rail above a pierced splat, curved arms on curved supports, drop in seat on square-section legs, joined by an H-stretcher

PROVENANCE
 The Craig Troeberg Collection

R 600 - R 800



61



62



64

64
A VICTORIAN MAHOGANY, CAST IRON AND BRASS MUSIC STAND, MANUFACTURED BY LEVESON & SONS, CIRCA 1880

the moulded circular top surmounted by an adjustable sheet music stand, on a tapering column support, on four outswept legs, on paw feet.
 111cm high

R 10 000 - R 15 000

65
A GEORGE III MAHOGANY CHEST OF DRAWERS

the rectangular top with a concealed mirror above a pair of short frieze drawers, three graduating drawers below, on square-section feet
 84cm high, 79,5cm wide, 53cm deep

R 6 000 - R 8 000

66
A MAHOGANY PARTNERS DESK, 19TH CENTURY

the rectangular top with a gilt-tooled leather inset writing surface above three frieze drawers and opposing drawers, each pedestal comprising two graduating box drawers and opposing cockbeaded doors, on a plinth base
 79cm high, 122cm wide, 91cm deep

R 9 000 - R 12 000



66

67
A WALNUT GEORGE III STYLE ARMCHAIR, 19TH CENTURY

the curved top rail above a carved and pierced urn-shaped splat, curved arms on curved supports, drop in seat on square-section legs, joined by an H-stretcher

PROVENANCE
 The Craig Troeberg Collection

R 700 - R 900

68
A MAHOGANY PEMBROKE TABLE, 19TH CENTURY

the hinged rectangular top on square-section legs
 71cm high, 141cm wide, 103cm deep

R 6 000 - R 8 000

69
A VICTORIAN MAHOGANY TOILET MIRROR

the rectangular plate within a conforming frame between scrolling supports on a breakfront rectangular base, centred by a convex drawer flanked by box drawers, on gadrooned and bun feet
 56cm wide, 71,5cm wide, 26cm deep

R 2 500 - R 3 500



70

**70
A MAHOGANY CHEST OF DRAWERS,
19TH CENTURY**

the rectangular top above five graduating drawers, on bracket feet
68cm high, 53cm wide, 35cm deep

R 3 000 - R 5 000



71

**71
A WALNUT 'CHIPPENDALE STYLE' SIDE
CHAIR, 19TH CENTURY**

the curved top rail above a carved and pierced splat, drop-in seat, on square-section legs joined by an H-stretcher, restoration

PROVENANCE
The Craig Troeberg Collection

R 700 - R 900



73

**73
A LEATHER UPHOLSTERED WINGBACK
ARMCHAIR, 20TH CENTURY**

the button back between close-nailed sides, stuff over close nailed arms, loose seat cushion on square-section legs joined by an H-stretcher

R 8 000 - R 12 000

**71
AN OAK DESK, LATE 19TH CENTURY**

the rectangular top surmounted by a shelf above a compartment flanked by two short drawers, two frieze drawers below, on barley twist legs, on upturned baluster feet
94cm high, 111cm wide, 59cm wide

R 4 000 - R 6 000

**73
A VICTORIAN MAHOGANY ADJUSTABLE
PIANO STOOL**

the circular height-adjustable seat on turned, tapering supports, on outswept feet, joined by an X-stretcher, 48cm high, 28cm diameter and A Mahogany Slipper Box, circa 1900, the hinged rectangular top enclosing a compartment, on turned supports, on block feet joined by a box stretcher, 45cm high, 44,5cm wide, 30,5cm deep (2)

R 2 500 - R 3 500

**75
A LEATHER UPHOLSTERED WINGBACK
ARMCHAIR, EARLY 20TH CENTURY**

the button back between close-nailed sides, stuff over close-nailed arms, loose seat cushion on square-section legs joined by an H-stretcher

R 8 000 - R 12 000



74



75

NO LOTS 76 - 80



82



83



84

81

A PAIR OF OLD SHEFFIELD PLATE SALVERS, EARLY 19TH CENTURY

circular shaped with pie-crust rim, the centre engraved with a broad band of flowerheads and scrolling foliage enclosing a crest of a dragon, raised on three scroll feet
17,5cm diameter

PROVENANCE
The Craig Troeberg Collection
(2)

R 1 000 - R 1 200

82

AN OLD SHEFFIELD PLATE MEAT DOME, A.B. SAVORY & SONS, LONDON, CIRCA 1830

the oval, partly fluted dome with a band of acanthus-leaf decoration, surmounted by a detachable scrolling foliate handle, the interior stamped: "BEST SHEFFIELD HEAVY SILVER PLATING, 80 dwts, 8lbs",
some wear to plating
36cm long, 23cm high

R 1 200 - R 1 500

83

AN OLD SHEFFIELD PLATE TWO-HANDLED TRAY, CIRCA 1830

rounded rectangular with gadrooned rim, the centre with a let-in silver armorial, sides applied with acanthus-leaf capped reeded handles, *areas of wear to plating, one handle with soldering repairs*
67cm wide over handles

R 2 000 - R 3 000

84

A VICTORIAN ELECTROPLATE FIGURAL EPERGNE WITH GREEN VASELINE GLASS BOWL, MARKED MAPPIN & COMPANY S&L, 19TH CENTURY

the circular base with a stag on a rocky outcrop, the central column of scrolling foliate form and applied with fruit, twig and vine decoration, surmounted by conforming vine and leaf bowl supporting a green Vaseline crenelated bowl, some loss to vine decoration
55cm high (Vaseline glass tested - glows neon green under UV light)

R 4 000 - R 6 000



85

**A PAIR OF GEORGE III IRISH SILVER
GOBLETS, WILLIAM BOND, DUBLIN, 1794**

with bright-cut engraved rim and foot, the body further engraved with two ribbon-suspended oval medallions, on a reeded pedestal foot, maker's marks partially rubbed, 640g, 18cm high
(2)

R 70 000 - R 90 000



86

86
A GEORGE III IRISH SILVER SWING-HANDLED SUGAR BASKET, WILLIAM DOYLE, DUBLIN, 1798

the fluted oval basket engraved with an eagle crest below a band of bright-cut and stylised flower decoration, applied swing handle, raised on a pedestal foot, the shaped oval base with wrigglework borders, *soldering repair between bowl and top of pedestal*
 274g, 18cm wide

R 4 000 - R 6 000



87

87
A GEORGE IV SILVER FISH SLICE, THOMAS DEATH, LONDON, 1821

the blade pierced and engraved with two fish between scrolling foliage and bands of wriggle-work
 122g, 30cm long

R 1 200 - R 1 500

88
A GEORGE IV SCOTTISH SILVER CHAMBERSTICK, J. MCKAY, EDINBURGH, 1821

shaped circular with acanthus-leaf rim, the centre divided into five panels, four with scrolling foliate decoration, the fifth engraved with an armorial, baluster foliate chased stem and conforming detachable sconce, the side applied with a leaf-capped handle and detachable conical snuffer, 579g, 20cm diameter, and An Old Sheffield Plate Candle Snuffer, J. Gilbert, circa 1812, of typical form
 12,5cm long
 (2)

R 3 500 - R 4 500



88

89
A PAIR OF GEORGE IV SILVER 'QUEEN'S' PATTERN GRAVY SPOONS, JONATHAN HAYNE, 1823, LONDON

terminal engraved with a crest
 417g
 (2)

R 3 500 - R 4 500



89

90

A GEORGE IV IRISH SILVER 'FIDDLE' PATTERN SAUCE LADLE, THOMAS FARNELL (FERNELL/FARNETT), DUBLIN, 1828

R 8 00 - R 1 200



91

A SCOTTISH SILVER 'FIDDLE' PATTERN SOUP LADLE, J. MCKAY, EDINBURGH, 1844

the terminal engraved with initial "P"
211g, 32,5cm long

R 2 000 - R 3 000

92

A VICTORIAN SILVER-GILT CASKET, JOHN WILMIN FIGG, LONDON, 1877

the rectangular openwork casket with a knopped pillar on each corner, each side applied with a plaque, two engraved with initials, the other two engraved with "A faithful Wife" and "A Devoted Mother" respectively, the hinged cover engraved with further presentation inscriptions: "Presented to HARRIET CHILD on the occasion of her Silver Wedding, Nov 24th 1875" and "A Tribute of Affection from her loving Husband and grateful Family"
435g, 11cm wide, 9,2cm high

R 2 500 - R 3 500



93

A LATE VICTORIAN SILVER TEA CADDY, MAKER'S MARKS PARTIALLY RUBBED, PROBABLY GEORGE NATHAN & RIDLEY HAYES, CHESTER, 1897

of bulbous fluted form, the hinged cover with flame finial, raised on four leaf-capped paw feet, *minor dents*
272g, 15cm high, 9,5cm wide

R 2 000 - R 3 000



91

92

93



94

**94
AN EDWARDIAN ARTS & CRAFTS SILVER
VASE, JAMES DIXON & SONS,
SHEFFIELD, 1907**

of partly fluted trumpet shape with
hammered finish and crenelated rim, the
sides applied with three leaf-capped scroll
handles extending to below the base to
form scroll feet
627g, 23,5cm high

R 8 000 - R 10 000



95

**95
AN IRISH SILVER METHEW CUP,
THOMAS WEIR, DUBLIN, 1911**

the cylindrical body with typical four sided
top, circular base and three angular handles
extending below the base to form feet
155g, 10cm high

R 6 000 - R 8 000



96

**96
A GEORGE VI SILVER SUGAR CASTOR, E.
W. HAYWOOD, BIRMINGHAM, 1945**

of square form with canted corners and
reeded rims, the pierced detachable cover
with urn finial, *dent to base*, 160g, 18cm high,
and Another, Broadway & Co., Birmingham,
1966, similar, but of octagonal baluster form
150g, 16,5cm high
(2)

R 2 000 - R 3 000



**97
A SILVER WINE COASTER,
BROADWAY & CO., BIRMINGHAM, 1980**

circular, with turned wooden base, 14cm
diameter, and An Italian Silver Wine Coaster,
C.D. Peacock, modern, circular, fluted with
rolled rim
12,5cm diameter
(2)

R 2 000 - R 3 000



98

98
A SET OF SIX AMERICAN SILVER BOWLS
AND SIX SIDE PLATES,
MARSHALL FIELD & CO, 1900 - 1940

circular with flowerhead and scrolling foliate rim, bowls with gilt interior, plates 20,3cm diameter, bowls 11cm diameter, underside stamped STERLING, *minor scratches* 2610g (24)

R 15 000 - R 20 000

99
A PAIR OF CAPSTAN SILVER SALT AND
PEPPER SHAKERS,
TIFFANY, USA, MODERN

the pepperette 6cm high

R 800 - R 1 200

100
A TURKISH SILVER WEDDING MIRROR,
.900 STD, CEMAL, 1900-1950

of oval scalloped form chased with stylised foliage, 21cm diameter; An American Silver Salver, Meriden Britannia Company, .925 Std, circular with pierced flowerhead rim, the centre engraved with initials, back engraved 'Madame D'Arblay', 85g, 15cm diameter, and A Silver Bowl, probably Continental, .900 Std, in the form of a "cloth" bag with drawstring, gilt interior, 169gm 11cm diameter (3)

R 2 200 - R 3 000

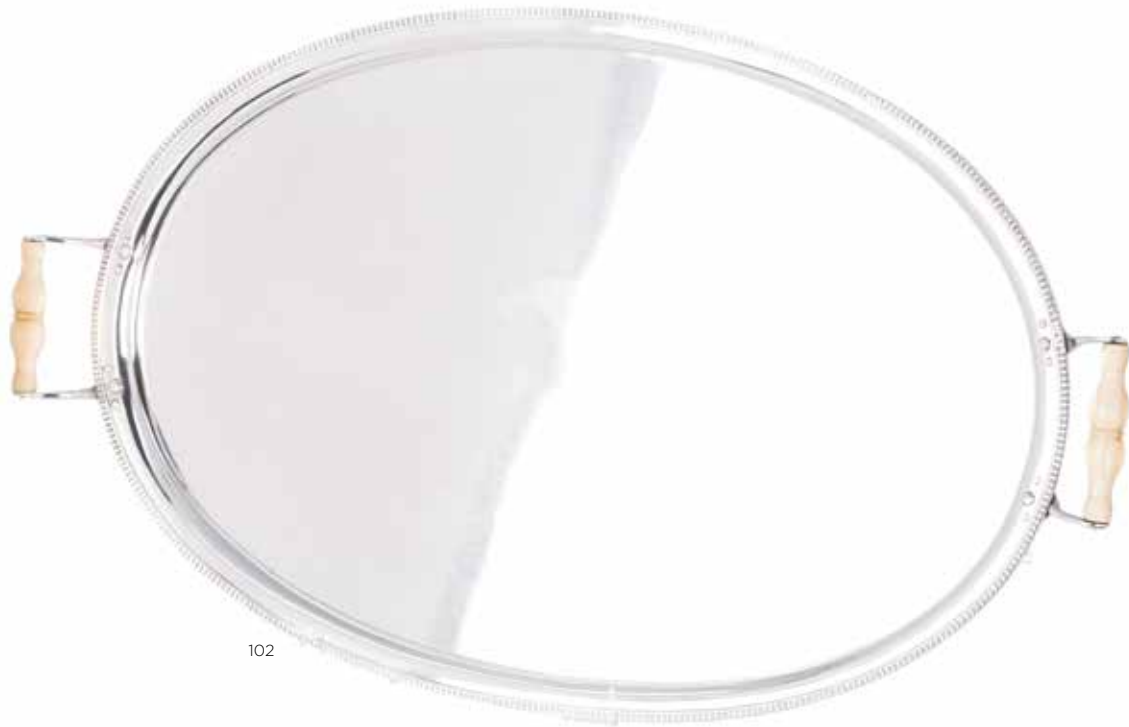


101
A FIVE-PIECE SILVER TEA SERVICE, .925 STD, POSSIBLY AMERICAN, CIRCA 1900

NOT SUITABLE FOR EXPORT

comprising: a teapot, coffee pot, two-handed sugar basin, milk jug and oval tray, of baluster form, the whole chased with flowerheads, swags, scrolling foliage and vacant cartouches surmounted by two birds, raised on four leaf-capped pad feet, ivory fillets, one ivory fillet lacking to teapot, coffee pot 22cm high 3182g all inclusive
(5)

R 20 000 - R 25 000



102

102
A FRENCH SILVER TWO-HANDLED TRAY,
MARKS INDISTINCT, 19TH CENTURY

NOT SUITABLE FOR EXPORT

oval with reeded rim, the sides applied with turned ivory handles 2294g all inclusive, 64,5cm wide over handles

R 8 000 - R 12 000

103
A DANISH LIDDED TANKARD,
19TH CENTURY

of cylindrical form chased with flowerheads and acanthus leaves, the hinged cover with conforming decoration and inset with a coin, the thumb-piece surmounted by two flower buds, raised on three bud feet, 352g, 11cm high

R 3 500 - R 4 500



103



104

104

A SILVER EIGHT-LIGHT CANDELABRA, ISRAEL, 925 STD, 20TH CENTURY

the four-sided tapering column surmounted by eight leaf-scroll arms with detachable beaded drip pans and acanthus-leaf decorated sconces, shaped square base with reeded rims, flowerheads and swags on four leaf-capped pad feet, *repairs, dent, split* 53cm high, 1924g

R 20 000 - R 30 000

105

A PAIR OF SILVER SHABBAT CANDESTICKS, ISRAEL, .925 STD, 20TH CENTURY

the four-sided tapering stem with gadroon borders, on a rounded square base with conforming gadroon decoration, flat brass base 25cm high (2)

R 1 500 - R 2 500

106

A LAPIS LAZULI JEWELLERY BOX, MORITA GIL, CHILE, CIRCA 1960

rectangular with silver plated mount and hinge (untested), base signed "Morita Gil, Chile" 6cm wide, 2,5cm

PROVENANCE
The Craig Troeberg Collection

R 800 - R 1200

107

A GROUP OF 18TH CENTURY DUTCH BRASS SPOONS, VARIOUS MAKERS

11 of the pieces with a maker's stamp, including "Roulé", distress, wear (condition report and additional images upon request)

PROVENANCE
The Craig Troeberg Collection (12)

R 1 000 - R 1 500

108

**A DUTCH BRASS PRICKET CANDLESTICK,
LATE 18TH/19TH CENTURY**

of typical form, 54cm high; a Miscellaneous Group of Seven Brass Chambersticks (various shapes and sizes), late 18th/early 19th century and a Candle Snuffer with tray, *dents, distress*

PROVENANCE

The Craig Troeberg Collection
(10)

R 1 000 - R 1 200



110

109

**A DUTCH BRASS WAX TAPER JACK,
LATE 18TH/EARLY 19TH CENTURY**

with scissors-form taper holder, on a circular base, 10cm high, and A Group of Six Brass Candlesticks, 19th Century, various shapes and sizes, *dents*
the largest 19,5cm high

PROVENANCE

The Craig Troeberg Collection
(7)

R 1 000 - R 1 500



111

110

**A SWISS BRONZE COW BELL AND
LEATHER STRAP, CIRCA 1900**

the bell moulded with Christ on the cross, a cow and further symbols, between a foliate border and scalloped beadwork decoration, *soldering repair*
the bell 16,5cm high

R 4 000 - R 6 000

111

**A SWISS BRONZE COW BELL AND
LEATHER STRAP, CIRCA 1900**

the bell moulded with an eagle between a pair of butterflies amongst two bands of foliate decoration, bell 16cm high

R 4 000 - R 6 000

112

**A SWISS CEREMONIAL BRONZE COW
BELL, MICH GOSS J GRASSMAYR,
INNSBRUCK, AUSTRIA**

the bell moulded with Christ on the cross, stamped "Mich Goss J Grassmayr Innsbruck", on a leather strap embellished with shells and colourful fringe, brass wall bracket
the bell 15cm high

R 4 000 - R 6 000



112

NO LOTS 113 - 120



122 - PART LOT

121

A JOHNSON BROTHERS 'OLD BRITAIN CASTLES BLUE' PATTERN PART DINNER AND TEA SERVICE, 1930 - 2003

transfer printed against a white background; comprising: 16 dinner plates, 11 soup plates, 10 dessert plates, 13 side plates, 4 fish plates, 8 consommé bowls, 12 saucers, 6 crescent plates, 8 dessert bowls, 5 platters in sizes, 5 tureens with covers, 2 salad bowls, 1 grill plate, 3 gravy boats, 4 underplates, 6 egg holders, 2 jugs in sizes, 8 coffee cups, 10 saucers, 5 teacups, 7 cake plates, 12 coffee cups, 11 saucers, a large teacup, 2 teapots in sizes, a coffee pot, a cake plate, a biscuit plate, 3 creamers in sizes, a slop bowl, and 5 assorted small bowls, some crazing, stamped makers mark the largest platter 40cm wide

PROVENANCE
The Craig Troeberg Collection
(184)

R 4 000 - R 6 000

122

A COPELAND SPODE 'CHINESE ROSE' PATTERN PART DINNER AND TEA SERVICE, 1952 - 2006

each with floral design against a crème ground with green edging, comprising: 12 dinner plates, 12 fish/entrée plates, 12 dessert bowls, 4 soup bowls, 6 coffee cups and saucers, 10 teacups and saucers, vegetable dish, 2 platters, a gravy boat and stand, 6 butter pats, 23 cake plates, a teapot, cream jug, milk jug, 2 sugar bowls and slop bowl
(112)

R 7 000 - R 9 000

123

A PART SUITE OF WATERFORD 'LISMORE' PATTERN CRYSTAL GLASSES

comprising: 6 white wine, 6 claret, 4 port and 11 sherry glasses
(27)

R 2 000 - R 3 000

124

A SET OF VINTAGE IRISH GALWAY 'BALDMORE' CRYSTAL CHAMPAGNE FLUTES, 1985 - 1987

over 24% lead crystal, in original boxes
(22)

R 3 500 - R 4 500

125

A SET OF VINTAGE IRISH GALWAY 'BALDMORE' CRYSTAL CHAMPAGNE FLUTES, 1985 - 1987

over 24% lead crystal, in original boxes
(22)

R 3 500 - R 4 500



123 - PART LOT



124 - PART LOT



125 - PART LOT



126 - PART LOT

126

'HONFLEUR': A SET OF TWELVE LALIQUE CLEAR AND FROSTED GLASS DESSERT PLATES, POST 1945

design number 10399, each circular with moulded floral rim, signed Lalique France, 21cm diameter

R 12 000 - R 18 000

127

A LIZ LACEY BLACK BEAN BOWL

Size 24 x 37cm

R 4 000 - R 6 000

128

DAVID READE (1960 -) A GLASS BOWL

of organic outline, of mottled and spiralled beige and brown glass, 55cm wide

R 8 000 - R 12 000



127

129

A CERAMIC 'AMPHORA' VASE, EDUARD STELLMACHER, DESIGNED CIRCA 1900

decorated with an octopus with applied tentacles challenging an applied crab, against a cream ground with shell-form top rim, impressed maker's mark to base, damage to rim and some wear to gilding, 50cm high

R 7 000 - R 9 000

130

A DUTCH DELFT CHARGER, ROYAL MAKKUM TICHELAAAR

the central rondel depicting a blossoming tree amongst a butterfly and bird, contained within a barbed rim, the outer band with alternating panels enclosing flowers, leaves and fruit, pitting, signed with makers signature; And A Dutch Delft Plate, signed with makers signature the larger plate 38cm diameter

PROVENANCE
The Craig Troeberg Collection
(2)

R 1 000 - R 1 200



128

131

A DUTCH DELFT MINIATURE CHEST OF DRAWERS

with 6 working drawers, painted in underglaze blue, the top depicting figures at various pursuits amongst a typical Dutch interior scene, the side panels depicting a male and female respectively, filled throughout with sprays of flora and fauna, areas of moulded relief, chips throughout, repair to foot, signed with makers signature 29cm wide, 23cm high, 14cm deep

PROVENANCE
The Craig Troeberg Collection

R 2 000 - R 3 000



129

NO LOTS 132 - 139



141

140
Rene Bokoko (Congolese 1927 -)
FISHERMAN AND FIGURES

signed
 watercolour on paper
 30 by 39,5cm

R 2 000 - R 3 000

141
A ZULU KNOBKERRIE

the shaft decorated in three areas
 with geometric wire binding
 66,5cm long

R 8 500 - R 10 500



142

142
A ZULU KNOBKERRIE

the shaft decorated in one area
 with geometric wire binding.
 75,5cm long

R 9 000 - R 10 000

143
A ZULU KNOBKERRIE

the shaft decorated in two areas
 with geometric wire binding
 74cm long

R 9 000 - R 10 000



143



144

144
A DOGON GRANARY DOOR, MALI

the door carved with stylised figures and
 animals.
 68cm high, 53cm wide

R 16 000 - R 20 000

145
A GHANAIAN LINGUISTS STAFF

the finial carved as a raptor with a snake in
 its beak
 height: 186cm

R 20 000 - R 30 000



144 - DETAIL



146

146
A SENUFO CARVED
WOODEN HEADRESS

the helmet carved with two large horns and protruding ears
 53cm high

R 32 000 - R 42 000



147

148
A MALIAN GENDARME ON HORSE

the articulated figure seated astride a horse
 122cm high

R 22 000 - R 32 000

150
A BU GLE MASK, DAN, IVORY COAST

wood and pigment
 22cm high

R 10 000 - R 20 000

147
A SENUFO BIRD SCULPTURE

carved as a hornbill with outstretched wings
 128cm high

R 24 000 - R 35 000



148

149
A MALIAN KURUMBA ANTELOPE HELMET

the polychrome painted mask with elongated snout
 173cm high

R 32 000 - R 42 000



149



The background features a collage of various items related to currency and philately. On the left, there is a detailed engraving of a man's face with a beard, likely from a historical banknote or stamp. To the right, there are green banknotes with the word 'AMERICA' and the number '5' visible. The overall aesthetic is that of a collection of historical and financial artifacts.

SESSION 2

POSTAGE STAMPS & BANKNOTES | JEWELLERY

TUESDAY | 31 JULY | 14H00 | LOTS 151 - 266



151 - PART LOT

151
BARBADOS
 1852 to 1969

Mint and used collection in two albums,
 includes 1882 QV set to 5s mint

R 20 000 - R 26 000

152
BERMUDA
 1924 - 10s GREEN & RED/PALE EMERALD
 UNMOUNTED MINT

Excellent unmounted mint condition
 with a slight mark lower right. Showing
 an atypical version of the Damaged Leaf
 Variety as only the outer contour of the
 leaf is broken

R 1 000 - R 1 500

153
BRITISH GUIANA
 1850 to 1966

Mint and used collection in one album
 of early issues

R 7 000 - R 10 000



152



153 - PART LOT

154

BRITISH GUIANA
1862 - 1c BLACK on ROSE

Signed by Robert Muller
Printed in Georgetown by Mr. G Melville
A fantastic used example with neatly cut margins.
Catalogue value £750

R 2 000 - R 3 000



154

155

CAPE OF GOOD HOPE
1861 - 1d VERMILION WOOD BLOCK

The rare Wood Block Triangle.
A very good genuine used example with strong colour

R 10 000 - R 15 000



155

156

CAPE OF GOOD HOPE
1861 - 4d MILKY BLUE WOOD BLOCK

The rare Wood Block Triangle.
A fantastic genuine used example with three clear margins

R 10 000 - R 15 000



156

157

CAPE OF GOOD HOPE
1864 - 4d STEEL-BLUE TRIANGLE - MINT

A very rare genuine mint example with three large margins.
Excellent condition, strong colour

R 15 000 - R 20 000



157



158 - PART LOT



159



160



161

158

CAPE OF GOOD HOPE
1853 to 1864

Collection of Triangles in album (first page) Wood Block is a forgery. Remaining pages consist of mainly used pre-Union

R 7 000 - R 10 000

159

CAPE OF GOOD HOPE
1855 - 1d PALE ROSE TRIANGLE - MINT

A fantastic genuine Cape Triangle with three full and perfectly cut margins on slightly thinned white paper
Catalogue value £800

R 3 000 - R 4 000

160

CAPE OF GOOD HOPE POST CARD -
BOER WAR FIELD PO-OFS & GB STAMPS
USED

Post card sent from Bloemfontein field PO by British soldier to his wife in England. Incredible story on back. GB 1d and 1/2d on 1/2d OFS on Cape post card, very rare, usage

R 500 - R 1 000

161

CYPRUS
1923 - 10s GREEN & RED/PALE YELLOW
- MINT

Excellent lightly mounted mint condition. Original gum.
Catalogue value £400

R 2 000 - R 2 500



162

FRANCE
1849 to 1958 - COLLECTION IN
THREE ALBUMS

Album one - 1849 to 1875 Marianne & Napoleon mint and used
includes 1860 rose-pink 80c mint
Album two - 1876 to 1900 sage & TAXE Colonies mint and used
Album three - 1900 to 1953 used
Catalogue value £35 000+

R 120 000 - R 150 000





163

FRANCE
1900 to 1970 - RARE COLLECTION IN
TWO LARGE ALBUMS

A superb mint and used collection housed in two large albums
 Used 1911 selection of cancelled training stamps overprinted 'ANNULÉ'
 Used 1925 selection with 'specimen' overprints
 1923 Congres Philatelique, mint
 Certified 1929 Exposition Philatelique, mint
 1937 International Philatelique Exposition Paris, sheet of 4
 Catalogue value £30 000+

R 110 000 - R 125 000





164 - PART LOT

164
FRANCE
AIRMAIL COLLECTION

A valuable airmail collection
Certified 1927 2f and 5f overprints, mint
1928 10Fr overprints, rare
Catalogue value £6 500+

R 22 000 - R 25 000

165
FRANCE
FRENCH OCCUPATIONS OF AFRICA

Collection in one album, mint and used
sets
Written up with historical information
Catalogue value £6 000+

R 15 000 - R 20 000



165 - PART LOT



166 - PART LOT

166
FRANCE
COLONIES COLLECTION

Large stock book full of French colonies
 A fantastic collection
 Catalogue value £2 500

R 5 000 - R 8 000



167 - PART LOT

167
FRANCE
1971 to 1993

A large collection in two albums
 Catalogued at £6 000+

R 10 000 - R 15 000



168 - PART LOT

168
FRANCE
1876 to 1970-PRE-CANCELS AND CFA

Large stock book full of mint and used stamps.
 Great selection of pre-cancels
 Catalogue value £3 500+

R 5 000 - R 8 000

169
FRANCE
1986 to 2012 - COLLECTION IN SIX ALBUMS

A beautiful collection of modern stamps.
 Face value € 4000

R 5 000 - R 8 000

170
FRANCE
FRENCH ART STAMPS COLLECTION

A collection of French art on stamps.
 Mint and used in two albums

R 4 000 - R 5 000

171
FRANCE
BULK LOT - SIX ALBUMS & THREE BOXES

Consists of 5th Republic mint
 Written up display pages
 Les Femmes Francaises.
 Covers, mini sheets and more

R 7 000 - R 10 000

172

**GERMANY
STATES IN SMALL ALBUM**

A mint and used collection of States,
includes: 1862 Baden 1k silver-grey mint,
rare shade
1853 Hanover 3pf pale rose mint

R 5 000 - R 8 000



172 - PART LOT

173

**GERMANY
BERLIN (WESTERN SECTOR) AND DDR**

Berlin 1948 to 1981, 'BERLIN' overprint set
in black and red, mint and used
DDR 1949 to 1958
Catalogue value £8 000+

R 12 000 - R 15 000



173 - PART LOT

174

**GERMANY
ALLIED OCCUPATION AND FEDERAL
REPUBLIC 1945 to 1984**

Collection in large stock book.
Value in early Bundespost mint and used

R 2 000 - R 3 000



175

**GERMANY
GERMAN OCCUPATION AND DEUTSCHE
REICH COLLECTION**

three albums consisting of: German
occupations with mint overprint sets
Deutsche Reich mint and used sets including
1k yellow-green (small shield) mint; and 1945
12th Anniversary of 3rd Reich single imperf
with margins

R 8 000 - R 12 000

175 - PART LOT



176

176

GERMANY
FEDERAL REPUBLIC 1949 - 30pf
ULTRAMARINE BLOCK OF 4

30pf Ultramarine 75th Anniversary of
Universal Postal Union
Mint, never hinged block of 4

R 1 000 - R 1 500



177

177

GERMANY
1921 DEUTSCHES REICH - COMPLETE
BOOKLET No. 15

Rare complete booklet in excellent
condition
Catalogue value £1 100+

R 5 000 - R 8 000

178

GERMANY
1933 USED AIR SET 'CHICAGO WORLD
EXHIBITION' 4M WITH COMET VARIETY

1m carmine (single); 2m bright blue
(single); 4m sepia (vertical pair) 'comet'
Variety under Zeppelin
All overprinted 'Chicagofahrt
Weltausstellung 1933'
Catalogue value £1 800+

R 3 000 - R 5 000



179

GERMANY
1920 UNISSUED IMPERFORATE PROOF
ESSAY'S

Rare selection of unissued imperforate
proof essay's on gummed paper

R 3 000 - R 4 000

178



179



180

GREAT BRITAIN
1814 to 2001 - COLLECTION IN FOUR
STANLEY GIBBONS ALBUMS

Album one - pre-stamp letters and Penny Red covers. Extensive used Penny Red collection.

Album two - a valuable collection including:

1882 £5 bright orange neatly used;

1884 £1 brown violet used;

1891 £1 green used in Belfast circular date stamp

1902 £1 blue-green used (Jersey);

1913 £1 green seahorse lightly used

Albums three & four - modern collection to 2001

R 60 000 - R 80 000





181

181

GREAT BRITAIN
1960 SINGLE COLOUR IMPERFORATE PROOFS

6d and 1s6d in single dark blue colour
Imperforate singles on gummed paper

R 1 000 - R 2 000



182

182

GREAT BRITAIN
1879 PENNY RED PLATE 225
USED ON PIECE

The rare Penny Red Plate 225
Used on piece in Dundee, December 17
1879

R 2 000 - R 3 000



183

183

GREAT BRITAIN
1912 1p SCARLET MARGINAL BLOCK
OF 4 - PERFORATION ERROR DUE TO
FOLDOVER

1p scarlet marginal block of 4, crown and
block GvR watermark.
Perforation error due to foldover, mounted
in top margin only.
Very rare item

R 3 000 - R 4 000



184

184

GREAT BRITAIN
COMPLETE BOOKLETS TYPE 8 -
2s and 3s

2 x complete booklets, type 8
2s blue and 3s scarlet, both complete and
in excellent condition

R 800 - R 1 500



185

185

GREAT BRITAIN
1880 2 1/2d BLUE - PLATE 17 - MINT

2 1/2d blue in excellent mint condition with
certificate
'Orb' watermark, Plate 17
Catalogue value £500

R 1 500 - R 2 500



186

GREAT BRITAIN
1840 to 1970 - USED COLLECTION IN ALBUM

An incredible used collection, majority carefully chosen for their neat postmarks and cancels.
Includes Penny Blacks and Blues: £1 QV brown-lilac 1884;
£1 QV green 1887; £1 KE VII 1902.
Catalogue value £20 000+

R 70 000 - R 100 000



187 - PART LOT

187
GREAT BRITAIN
 1870 to 1970 - MINT COLLECTION IN ALBUM

A fantastic collection including QV, KE VII, KG V and KG VI sets. Includes a mint KE VII 10s ultramarine plus watermark varieties

R 30 000 - R 40 000

188
GREAT BRITAIN
 1970 to 2000 - USED BOOKLET PANES IN TWO ALBUMS

A meticulous collection of purposely used booklets and panes

R 7 000 - R 10 000

189
GREAT BRITAIN
 1848 - 10d RED BROWN EMBOSSED - USED - UNCUT

A rare item in excellent neatly used condition. Vertical silk threads, uncut

R 3 500 - R 5 000



188 - PART LOT



189



190

190
GREAT BRITAIN
 1883 to 1884 - RARE QV SET - MINT

A very rare set. Unmounted mint except the 5d (lightly mounted) All are well centered with strong colours. Unpopular with the public and postal clerks due to their unattractiveness and difficulty distinguishing the denominations they were discontinued. Very difficult to find in such incredible condition, Catalogue value £7000+

R 35 000 - R 45 000

191
GREAT BRITAIN
 1887 - 5d LILAC & BLUE - TYPE 1 (SQUARE DOTS) - MINT

QV Jubilee Issue 5d lilac & blue, Type one - squarish dots besides 'd' Excellent mint condition

R 2 000 - R 3 000



191

192
GREAT BRITAIN
 10s BLUE 'SOMERSET HOUSE PRINTING' - MINT

A superb item printed at Somerset House. Excellent condition with only an extremely light hinge mark

R 3 000 - R 5 000

193
GREAT BRITAIN
 1913 - 1/2d and 1d COILS WITH JOINS

1/2d green and 1d scarlet Coils, unmounted mint. Both stamps showing joins, original gum, rare items

R 1 500 - R 3 000

194
GREAT BRITAIN
 1913 - £1 DULL BLUE-GREEN SEAHORSE - USED

A well centered, neatly used example High value item

R 6 000 - R 8 000



194



192



193



195

195

GREAT BRITAIN
1929 - £1 PUC BLACK - UNMOUNTED
MINT

An incredible stamp, mint never hinged.
Full original gum

R 4 000 - R 6 000



196

196

GREAT BRITAIN
1929 - £1 PUC BLACK - USED

Neat, light circular date stamp.
Excellent used condition

R 2 500 - R 4 000

197

GREAT BRITAIN
1954 - 4d BRIGHT BLUE POSTAGE DUE -
IMPERF PAIR

Superb unmounted mint imperforate pair.
Original gum

R 1 000 - R 2 000

198

BRITISH COMMONWEALTH
SILVER JUBILEE COLLECTION IN
SPECIAL ALBUM

An almost complete mint collection, only
missing Egypt.
Some unlisted varieties noted
Catalogue value £1000+

R 1 500 - R 2 000



197

199

INDIA
1866 - 1/2 ANNA STRIP OF 4
OVERPRINTED 'Service' - ONE WITH
'OPEN S' VARIETY - MINT

Extremely rare item. Full original gum on
all 4 stamps, far right stamp showing
'Open S' variety, some slight perf damage
noted.

Catalogue value £18 000

R 30 000 - R 40 000



199

200

RHODESIA
BSAC - 1896 - IMPERF PLATE PROOFS -
BLOCK OF 4 VIGNETTE

A superb item in excellent condition, rare
in block of 4.
Original gum. From the mauve 6d die 1,
plate 1

R 10 000 - R 15 000



200

201

RHODESIA
BSAC - 1896 1d on 4s PROVISIONAL
ISSUE WITH 'SINGLE BAR' VARIETY -
MINT

1d on 4s with variety 'Single Bar' over
original value, original gum, lightly hinged.
excellent mint condition
Catalogue value £1 200

R 5 000 - R 8 000



201

202

RHODESIA
BSAC - 1897 4d BLUE and MAUVE -
CONTROL BLOCK OF 6

A fantastic, rare item. Hinged in margin
only, full original gum.
All perfs intact, die II

R 12 000 - R 16 000



202

203

RHODESIA
BSAC - 1913 1d RED USED PAIR - RARE
PERF 13 1/2 - CERTIFIED

A very rare genuine item, neatly used pair
with certificate.
Catalogue value £1 200+

R 4 000 - R 6 000



203



204

204
RHODESIA
 BSAC - 3s CHOCOLATE and BLUE
 ADMIRAL - PERF 15, DIE II - MINT -
 CERTIFIED

A superb item in excellent mint condition,
 perf 15, die II. Certified
 Catalogue value £1 100+

R 4 000 - R 6 000



205

205
RHODESIA
 BSAC - 4d BLACK and DEEP ORANGE-
 VERMILION ADMIRAL - PERF 15, DIE II -
 MINT - CERTIFIED

A very rare item, original gum, excellent
 lightly mounted mint condition.
 Catalogue value £1 800+

R 8 000 - R 12 000



206

206
RHODESIA
 BSAC - £1 BLACK and PURPLE ADMIRAL
 - PERF 15, DIE II - MINT

Excellent mint condition with strong
 colours, a very rare item.
 Catalogue value £1 800+

R 8 000 - R 10 000

207
RHODESIA
 BSAC - 2s BLACK and YELLOW-BROWN
 ADMIRAL - PERF 14, DIE III - MINT

Incredibly rare stamp in excellent very
 lightly mounted mint condition.
 Perf 14, die III, original gum
 Catalogue value £4 600+

R 25 000 - R 35 000



207



208

RHODESIA

BSAC - 1910 5d LAKE-BROWN and GREEN DOUBLE HEAD

- MINT - EXTREMELY RARE

Only 12 - 15 mint examples known to exist. Previously sold at Spink in 2012

Large part original gum, bright colours, excellent condition

A rare opportunity to own this incredible stamp

Catalogue value £28 000+

R 200 000 - R 300 000



209

209

RHODESIA
BSAC - 1910 8d BLACK and
PURPLE - MINT - CERTIFIED

A very rare item in superb
condition, original gum, vivid
colours
Perf 14
Catalogue value £6 000+

R 30 000 - R 40 000



210

210

RHODESIA
BSAC - 1910 - 2s BLACK and
CHINA BLUE - MINT

A very rare colour, excellent mint
condition. Recognized and sold
previously by Stanley Gibbons
Catalogue value £1 000+

R 5 000 - R 8 000

211

RHODESIA
BSAC - 1910 2 1/2d ULTRAMARINE
IMPRINT BLOCK OF 20 MINT -
RARE ITEM

Perf 15, an amazing imprint block
of 20. All perfs intact, excellent
condition
Catalogue value £2 000+

R 10 000 - R 20 000



211



212

RHODESIA
BSAC - 1910 to 1916 DOUBLE HEAD
COLLECTION IN ALBUM - MINT and USED
- EXTREMELY VALAUBLE

A near complete collection of Double Heads mint and used
 Includes: 5d lake-brown and green used, certified; used singles up to £1 with most colours and perf types.
 2d black and grey-black unmounted mint;
 2d black and grey mint (certified)
 6d brown and mauve (certified); 2s black and dull-blue perf 15; plus mint singles up to £1 with most colours and perf types.
 Catalogue value £38 000+

R 240 000 - R 320 000





213

RHODESIA
BSAC - COLLECTION IN ALBUM FROM 1ST ARMS ISSUE TO
ADMIRALS (NO DOUBLE HEADS) - MINT AND USED

A superb collection including: 1892 definitive issue mint (only missing £2)
 3d on 5s marginal block of 4 mint; plus an extensive collection of
 mint and used Admirals.
 Catalogue value £45 000

R 280 000 - R 350 000



214

**UNION OF SOUTH AFRICA
1914 TO 1921 SET OF KINGS
HEAD COILS IN PAIRS - MINT**

1/2d green one stamp with a join,
1d rose-red, 1 1/2d chestnut
2d dull purple one stamp with a
join. All in excellent condition
Catalogue value £150+



R 500 - R 1 000

214

215

**UNION OF SOUTH AFRICA
1ST MAY 1935 - SILVER JUBILEE
BLOCKS OF 6 ON PLAIN FDC'S
- ALL SHOWING 'CLEFT SKULL'
ON ONE STAMP**

A unique selection of the Silver
Jubilee set in blocks of 6, each
denomination on its own cover
used in Johannesburg on 1st May
1935. Each one has one stamp
showing 'Cleft Skull' Variety

R 1 500 - R 2 500



216

**SOUTH AFRICA COLLECTION IN
2 ALBUMS
1910 to 2000 - UNMOUNTED
MINT**

An incredible collection from 1910
to 2000 all unmounted mint.
Includes: Kings Heads, Pictorials,
Postage Dues, Officials and
Definitives
Very nearly complete
Catalogue value £15 000++

R 75 000 - R 100 000



216 - PART LOT



217 - DETAIL



221



217

**REPUBLIC OF SOUTH AFRICA
1970 - 2½c WATER CAMPAIGN FULL
SHEET WITH PERFORATION ERROR**

An entire sheet with extra perfs cutting through all stamps on right side. A unique item in excellent condition, neatly folded vertically through middle perfs (normal)

R 2 000 - R 3 000

218

**RSA BOOKLETS x 86
1993 to 2010**

An extensive collection of normal and prestige booklets in excellent condition ranging between booklet 5 and 80

R 3 000 - R 4 000

219

**RSA BOOKLETS x 4
RARE and UNIQUE ITEMS**

Includes: 1983 privately produced 'Seasons Greetings' booklet - complete
1995 Sanlam Easter Fund booklet - with unscratched competition panel
1996 Standard Indaba booklet with inside printing Inverted
1996 Special Indaba booklet - only 600 produced

R 800 - R 1 500

220

**RSA BOOKLETS x 3
1993 LEISURE STAMP BOOKLETS WITH
ADDED STAMPS**

Tourism booklets x 3 with additional stamps added by Leisure stamps for tourists
10 X 10c and 10 x 5c stamps added

R 500 - R 1 000

221

**RSA BOOKLET PANE
2000 - ONE OF A KIND ERROR VARIETY**

These booklets contained self-adhesive stamps that formed part of the booklet cover and was printed at the same time as the cover. In this case the stamp paper was missing from the booklet cover and the images were printed directly onto the inside of the cover. An incredible story attached.

A very rare item

R 3 000 - R 5 000

222

**GERMAN SOUTH WEST AFRICA
1901 - RARE COVER WITH COMPLETE
1898 SET**

An incredibly rare cover sent from Hohewarte to Windhoek 23/08/1901. Includes complete set of stamps 'Sudwestafrika' one word. Includes the 25pf orange

R 2 500 - R 3 000



222

223

**SOUTH WEST AFRICA
1916 - RARE CENSORED COVER WITH
UNION OF SOUTH AFRICA KINGS HEADS**

Sent from Outjo (SWA) 16/08/1916, Otjiwarongo, Windhoek back stamps and includes rare Cape Town Censor back stamp. Addressed to Das Bureau, Switzerland. Includes 3d black & orange and 6d black & violet Union Kings Heads.

R 1 000 - R 3 000



223 - FRONT



223 - BACK

224

**SOUTH WEST AFRICA
1918 - RARE CENSORED COVER WITH
UNION OF SOUTH AFRICA KINGS HEADS**

Sent from Karibib to Windhuk. Rare Windhuk RLS back stamp. Includes 2 x 2 1/2d bright blue and 1 x 6d black & violet Union Kings Heads

R 1 500 - R 3 000



224

225

**SOUTH WEST AFRICA
1919 - REGISTERED COVER WITH UNION
OF SOUTH AFRICA KINGS HEADS**

Sent from Windhoek to East London (SA). Showing converted early German 'Windhoek' canceller. Includes 1/2d green, 2 1/2d bright blue and 3d black & orange Union Kings Heads.

R 1 000 - R 2 000



225

226

**SOUTH WEST AFRICA
1932 - FIRST IMPERIAL AIR FLIGHT
COVER - KOLMANSKOP TO LONDON**

A fantastic cover including 3d Airmail Pair, 4d (Union Triangles) South West Africa overprint pair, and 1d (Union Ship) South West Africa overprint pair. Sent from Kolmanskop to London. Large Kolmanskop registered hand stamp. A rare cover in excellent condition.

R 500 - R 1 000



226



227 - PART LOT

227

SPAIN
1853 to 1952 - COLLECTION IN TWO
ALBUMS - MINT

An incredible collection in two albums. Full of sets, imperfs, colour trials, blocks of four and much more
 Many Rare items noted.
 Catalogue value £25 000+

R 80 000 - R 100 000

228

WORLD COLLECTION IN TWO 'NEW
IDEAL' ALBUMS
1840 to 1936 - FOREIGN COUNTRIES

Two huge Stanley Gibbons Albums with foreign countries of the world.
 Very early items noted in Austria, Belgium, Nederlands, France, Germany, Italy & Turkey.
 Many mint sets noted from a range of countries. Mint German Occupation Yacht sets noted
 Very valuable collection.

R 80 000 - R 100 000

229

SOUTH AFRICA
1962 - 2 x 1 RAND REPLACEMENT NOTES - VF

Z/1 and Z/2 replacement notes. G Rissik, first issue in very fine condition.
Catalogue value £150

R 1 000 - R 1 500



230

SOUTH AFRICA
1962 - 2 x 2 RAND NOTES - ONE BEING A REPLACEMENT NOTE - VF

Y/2 replacement and B/217, G Rissik, first issue. Very fine condition.
Catalogue value £50

R 500 - R 1 000



229

231

SOUTH AFRICA
1974 - 2 RAND REPLACEMENT NOTE - UNC

Y/1 replacement note, TW de Jongh, second issue. Springbok head watermark
Y/1 is scarce. UNC Condition

R 1 000 - R 1 500



232

SOUTH AFRICA
1983 - 2 RAND REPLACEMENT NOTE - UNC

Very rare WW replacement note. GPC de Kock, second issue. UNC Condition
Catalogue value £350+

R 3 000 - R 4 000



230



231



232



233

233

SOUTH AFRICA
1989 - 5 RAND REPLACEMENT NOTE - UNC

Very rare XX replacement note in UNC condition, GPC de Kock, third issue. Low printing
 Catalogue value £600

R 5 000 - R 8 000



234

234

SOUTH AFRICA
1981 - 5 RAND REPLACEMENT NOTE - UNC

Very rare X5 replacement note in UNC condition. GPC de Kock, first issue. No security thread.
 Catalogue value £500+

R 4 000 - R 6 000



235

235

SOUTH AFRICA
1981 - 5 RAND GPC de KOCK 1ST ISSUE - UNC

Rare UNC condition note. B1/68 1981 GPC de Kock 1st issue
 Catalogue value £150

R 1 000 - R 1 500



236

236

SOUTH AFRICA
1990 - 50 RAND BUNDLE OF 30 NOTES - UNC

AA Series, large part is sequential. CL Stals, first issue.
 Catalogue value £1000

R 7 000 - R 10 000

237

**SOUTH AFRICA
1994 - 200 RAND NOTE WITH PRINTING
SHIFT VARIETY**

CL Stals, second issue. Printing on back has shifted down so that the lower design is showing at the top.
Very rare item. UNC Condition

R 2 000 - R 3 000



237

238

**SOUTHERN RHODESIA
1951 - £1 NOTE - UNC**

Rare £1 note in fantastic UNC Condition.
KGV1 notes from Rhodesia are highly sought after

R 5 000 - R 7 000



238

239

**SOUTHERN RHODESIA
1944 - 10 SHILLING 'SPECIMEN' NOTE -
PERFECT CONDITION**

An incredibly rare item. An early printing with 'SPECIMEN' perforated at base.
12345 printed at top and dated in pen prior to official release.

R 10 000 - R 15 000



239

NO LOT 240



241



242

241
A CORAL HEART PENDANT, KOHLER

NOT SUITABLE FOR EXPORT

the hand carved red coral heart enhanced with a signed 18k yellow gold bale

R 1 000 - R 1 500



243



244

242
A STRAND OF CREAM COLOURED PEARLS

irregular flat stick shaped freshwater pearls, on an 18k white gold barrel clasp

R 1 500 - R 2 500

243
18K GOLD, SAPPHIRE AND 18 STONE ROUND BRILLIANT DIAMOND RING

R 3 000 - R 5 000



245



246

244
GILT OVAL SHAPE GARNET BROOCH

R 1 800 - R 2 500

245
A DIAMOND RING

R 2 500 - R 3 500

246
14K GOLD PEARL AND BLUE SAPPHIRE RING
R 2 000 - R 4 000

247

AN 18K YELLOW GOLD AND PEARL RING

the 8mm pearl set in 18k yellow gold

R 4 000 - R 6 000



247

248

A PEARL NECKLACE

six twisted strands of peacock mini flakes, on a magnetic and sterling silver clasp

R 5 000 - R 7 000



248

249

A BOHEMIAN GARNET BANGLE, LATE 19TH CENTURY

the hinged bangle set with rose cut garnets in pinchbeck in a rose gold colour

R 4 000 - R 6 000



249

250

18KT GOLD 19 MULTI COLOUR STONE RING

R 5 000 - R 7 000



250

251

9KT WHITE GOLD PAVE SET 38 STONE SINGLE CUT DIAMOND RING

R 5 000 - R 7 000



251

252

18KT WHITE GOLD DIAMOND BROOCH

R 5 000 - R 7 000



252

253

9KT YELLOW GOLD BOAT SHAPE AQUAMARINE AND DIAMOND RING

R 3 000 - R 5 000



253



254

254

A PAIR OF EMERALD AND DIAMOND EARRINGS, PETER GILDER

(2)

R 12 000 - R 15 000



255

255

A PAIR OF CITRINE AND GOLD EARRINGS, KÖHLER

each approximately 9mm cushion-cut citrine swiss-set in 18k yellow and white gold, 'Made with Love', signed (2)

R 12 000 - R 15 000



256

256

A 9K YELLOW GOLD AND PERIDOT RING

the emeraldcut peridot tube-set in the centre of fine rows of balls of gold

R 12 000 - R 15 000



257

257

A SAPPHIRE AND DIAMOND RING

the three tube-set sapphires separated by two diamonds, colour G/H, clarity VS/SI, weighing approximately 0.10ct in total in 18k yellow gold

R 8 500 - R 10 500



258

258

AN EMERALD AND DIAMOND RING, KÖHLER

the oval cabochon emerald, weighing approximately 0.52ct flanked by two Swiss-set diamonds, weighing approximately 0.13ct in total, colour G/H, clarity VS/SI, signed

R 8 500 - R 10 500



259

259

AN AQUAMARINE AND TOPAZ NECKPIECE

the faceted aquamarine beads interspersed with aquamarine briolettes and blue topaz flat briolettes

R 8 500 - R 10 500



260

**AN 18K WHITE GOLD AND
DIAMOND RING**

the approximately 1.20ct light fancy yellow, clarity SI, oval diamond surrounded by 12 pavé-set round brilliant cut diamonds, approximately I/J in colour SI in clarity, set on a plain band

R 35 000 - R 45 000



261

261
18KT GOLD AND OLD CUT DIAMOND
ART DECO BROOCH

R 8 000 - R 12 000



262

262
18K 15 STONE BOW SHAPED
DIAMOND RING

R 8 000 - R 12 000



263

263
18KT GOLD OPAL AND DIAMOND RING

R 10 000 - R 12 000



264

264
9KT GOLD SAPPHIRE AND
DIAMOND RING

R 3 000 - R 5 000

265

**AN INTERCHANGEABLE PETER GILDER
NECK PIECE**

comprising: a central oval emerald weighing approximately 2.30ct supported by 8 channel set diamonds weighing approximately 0.70ct in total and 35 pavé-set round brilliant-cut diamonds weighing approximately 1.48ct in total, set in 18k yellow gold; A Marquise Shaped Ruby, supported by 8 small round rubies and finished with two pear shaped rubies all weighing approximately 1.20ct in total, finished with 14 pavé-set round brilliant diamonds weighing approximately 0.14ct in total, set in 18k yellow gold; and A Fancy Link Neck Chain of 14 fixed links and an extension section of four links in 18k yellow gold (3)

R 40 000 - R 60 000



265

266

**AN 18K YELLOW GOLD, DIAMOND AND
RUBY PETER GILDER BANGLE**

a hinged bangle comprising two pear shaped rubies, 15 old-cut rubies and 14 brilliant-cut diamonds channel and pavé-set in rows weighing approximately 0.30ct in total

R 7 500 - R 9 500



266

NO LOTS 267 - 270



The background is an abstract painting with a warm, textured palette of oranges, reds, and pinks. Dark, expressive brushstrokes in shades of brown and black are layered over the lighter background, creating a sense of depth and movement. The overall style is reminiscent of modern abstract art.

SESSION3

COLLECTABLE CARS | FINE ART

TUESDAY | 31 JULY 2018 | 19H00 | LOTS 271 - 356



271

A 1981 MGB ROADSTER

1800cc, 4 speed manual with overdrive, stainless steel exhaust, rubber bumpers. Original hood and interior and rust free. Previously owned for 11 years by a lady resident in Gauteng. Overhauled engine with all receipts available, an excellent buy for a classic car enthusiast

R 120 000 - R 160 000



272

A 1956 CHEVROLET MODEL 210 SALOON

5.7 litre V8, 350 turbo gearbox, aluminium radiator, disc brake conversion and suspension overhaul. In excellent condition throughout the car drives very well and is an excellent purchase

R 300 000 - R 400 000



273

A 1953 MGTF

1250cc XPAG engine, 4 speed manual, in excellent condition throughout. Bought by the current owner in 2013 as a restoration project this car has undergone a complete nut and bolt restoration after having been in storage for 30 years. Featured in a Sunday Times article in August 2013, a full history of the car is available

R 500 000 - R 600 000



274

A 1951 JAGUAR MK V

3,5 litre, 4 speed manual, four door sedan. Purchased for the American ambassador in Sri Lanka, the car followed when the ambassador was transferred to South Africa. It has undergone a full restoration and is mechanically sound. A beautiful version of a true British classic it comes with a full history.

R 750 000 - R 800 000



275

**A 1975 ROLLS ROYCE SERIES 1
SILVER SHADOW**

6.75 litre, 3 speed automatic gearbox. Fully roadworthy with RWC, this Grand Dame drives very smoothly. A true British legend for the discerning collector.

R 200 000 - R 300 000



276

A 1965 FORD MUSTANG

4.7 litre V8, 3 speed automatic gearbox and airconditioner. This car has undergone a full restoration in America and is in concours condition. Imported by the current owner the car has won numerous awards in the USA and has all import papers and permits. A true American muscle car.

R 1 200 000 - R 1 800 000



NO LOTS 277 - 280



282

281

After Caspar Netscher
(Dutch 1639 - 1684)

A GENTLEMAN

oil on copper
15 by 12,5cm

R 8 000 - R 12 000

282

Theodore Franciskus Goedvriend
(Dutch 1879 - 1969)

BARBERTON DAISIES

signed
oil on board
63 by 51,5cm

R 6 000 - R 10 000

283

Cecil Edwin Frans Skotnes
(South African 1926 - 2009)

THE WHITE MONDAY DISASTER

a portfolio of thirteen woodcuts by Cecil Skotnes with text by Stephen Gray, 1975, with title page and preface, edition limited to 125 copies and 25 artist proofs numbered I to XXV. This set numbered XVI/XXV, each woodcut signed and dated 75 in pencil in the margin, the title page signed by the artist and poet, this the bound version in book format
sheet size: 56 by 73,5cm

R 15 000 - R 20 000

284

Irma Stern

CONGO

J.L van Schaik, Ltd. Pretoria
First edition, 1943, numbered 289 of 300,
signed by the artist
26,5 by 20cm

R 20 000 - R 30 000

285

David Goldblatt

SOME AFRIKANERS PHOTOGRAPHED

Murray Crawford, Cape Town
First edition, 1975, numbered 238 of 1000,
signed by the artist
33 by 25cm

R 6 000 - R 9 000



283 - PART LOT



283 - PART LOT



286

286

Allen Hallett
(South African 1948 -)

CHEETAH

signed, numbered 1/9 and bears the TLA
Foundry stamp
bronze
height: 49,5cm (excluding base)

R 60 000 - R 90 000

287

Allen Hallett
(South African 1948 -)

RHINO

signed, numbered 2/25 and bears the TLA
Foundry stamp
bronze
height: 54cm (excluding base)

R 15 000 - R 25 000



287



288

288

Dylan Lewis

(South African 1964 -)

SAMANGO MONKEY

signed, dated 94 and numbered 9/12

bronze

height: 32cm

R 80 000 - R 120 000

289

Geoffrey Armstrong

(South African 1945 -)

ABSTRACT FORM

signed with the artist's initials

and dated '86

wood

height: 217cm

R 30 000 - R 50 000



289



291

290

Gerard de Leeuw
(South African 1912 - 1985)

ELIZABETH DE LEEUW

signed and dated 39
bronze
height: 28cm (excluding base)

R 10 000 - R 15 000

291

Anton Smit
(South African 1954 -)

HEAD

bronze and stone
height: 50cm (including base)

R 40 000 - R 50 000

292

Michael Gagashe Zondi
(South African 1926 - 2008)

HEAD OF A MAN

carved wood
height: 31cm

R 5 000 - R 8 000



290



292



293

293
Gerard Bhengu
(South African 1910 - 1990)

PORTRAIT OF A MAN

signed
watercolour on paper
30 by 24cm

R 8 000 - R 12 000



294

294
Gerard Bhengu
(South African 1910 - 1990)

PORTRAIT OF A YOUNG
WOMAN

signed
watercolour on paper
36 by 26cm

R 8 000 - R 12 000

295
Gerard Bhengu
(South African 1910 - 1990)

FIGURE CARRYING WOOD
TOWARDS RONDAWEL

signed
watercolour on paper
27 by 37,5cm

R 20 000 - R 30 000

296
Edward Roworth
(South African 1880 - 1964)

TREES AT THE EDGE
OF A FIELD

signed and dated 1948
oil on board
70 by 90cm

R 9 000 - R 12 000



295

297

Hendrik Christiaan Niemann
(South African 1941 -)

PORTRAIT OF A MAN

signed and numbered 17
oil on paper
32 by 24,5cm

R 3 000 - R 5 000

298

Carl Adolph Büchner
(South African 1921 - 2003)

PORTRAIT OF CHRIST

signed
oil on board
26 by 16cm

R 12 000 - R 18 000

299

Estelle Marais
(South African 1943 -)

AFRICAN GOTHIC

signed and dated '87
pastel on paper
64 by 88cm

R 8 000 - R 12 000

300

Christopher Tugwell
(South African 1938 -)

CATTLE GRAZING

signed
oil on board
45 by 60,5cm

R 6 000 - R 9 000



297



298



299



300



306

301

Pieter van der Westhuizen
(South African 1931 - 2008)

PATCHES

signed and dated '98
pastel on paper
58 by 70cm

R 30 000 - R 40 000

302

Ernest Ullmann
(South African 1900 - 1975)

TWO GRECIAN FIGURES

signed
watercolour on paper
42 by 38cm

R 2 000 - R 4 000

303

Titta Fasciotti
(South African 1927 - 1993)

XHOSA WOMAN

signed and dated 48; signed and inscribed
'To my good doctor' and signed in pencil
watercolour and pastel on paper
80 by 57,5cm

R 15 000 - R 20 000

304

Frans Martin Claerhout
(South African 1919 - 2006)

FIGURES AND COWS

signed
oil on board
76 by 90cm

R 40 000 - R 60 000

305

Marie Vermeulen Breedt
(South African 1954 -)

KITCHEN INTERIOR

signed and dated 1998
watercolour and ink on paper
53 by 77cm

R 6 000 - R 9 000

306

Marjorie Wallace
(South African 1925 - 2005)

FISHERMAN'S COTTAGES

signed
oil on canvas
50 by 73cm

R 30 000 - R 50 000

307

Leon Paul de Bliquy
(South African 1943 -)

DUNE, SARDINIA BAY

a label from Everard Read Gallery affixed to the reverse bears the artist's name and the artwork title
oil on canvas
90 by 136cm

Provenance
Everard Read Gallery

R 6 000 - R 9 000



309

308

Pieter van der Westhuizen
(South African 1931 - 2008)

OP DE STOEP

hand-coloured etching, signed,
dated '97, inscribed ETS and
numbered 48/120, stamped with the
artist's studio stamps
sheet size: 44,5 by 60cm

R 4 000 - R 6 000



310

309

Jabulane Sam Nhlengethwa
(South African 1955 -)

TEACHER (MABOPANE)

etching, signed, dated '06, titled and
numbered 14/50 in pencil in the margin
sheet size: 50 by 35cm

R 4 000 - R 6 000

310

Jabulane Sam Nhlengethwa
(South African 1955 -)

BHABHALAZI (DAVEYTON)

etching, signed, dated '06, titled and
numbered 14/50 in pencil in the margin
sheet size: 50 by 35cm

R 4 000 - R 6 000

311

Jabulane Sam Nhlengethwa
(South African 1955 -)

ODE TO GIDEON NXUMALO AND
CHRISS MCGREGOR

archival digital print, signed, dated '09,
titled and numbered A/P in pencil in
the margin; bears the eye2i/Ricardo
Fornoni Editions chopmark
sheet size: 68 by 91cm



311

R 12 000 - R 16 000

312

Wopko Jensma

(South African 1939 -)

FACE AND FORMS

woodcut, signed, dated 75 and numbered 37/75 in pencil
sheet size: 42 by 66,5cm, *unframed*

R 5 000 - R 8 000

313

Wopko Jensma

(South African 1939 -)

FIGURE

signed, dated '73 and inscribed 'Proof' in pencil in the margin
linocut
sheet size: 47 by 40cm

R 5 000 - R 8 000

314

Wopko Jensma

(South African 1939 -)

FACE

signed, dated 74 and inscribed 'Artists Proof I/II' in pencil in the margin
woodcut
sheet size: 70 by 50cm

R 10 000 - R 15 000

315

Wopko Jensma

(South African 1939 -)

UNTITLED

signed and dated 73 in pencil in the margin
linocut and watercolour
sheet size: 56 by 76cm

R 12 000 - R 16 000

316

Frederick Hutchison Page

(South African 1908 - 1984)

VICINITY CHAPEL ST. P.E.

linocut, signed, titled and numbered 23/25 in pencil in the margin
sheet size: 47 by 64cm, *unframed*

R 12 000 - R 18 000

317

Frederick Hutchison Page

(South African 1908 - 1984)

THE RED BUILDING P.E.

linocut, signed, titled and numbered 10/25 in pencil in the margin
sheet size: 47 by 64cm, *unframed*

R 12 000 - R 18 000

318

Frederick Hutchison Page

(South African 1908 - 1984)

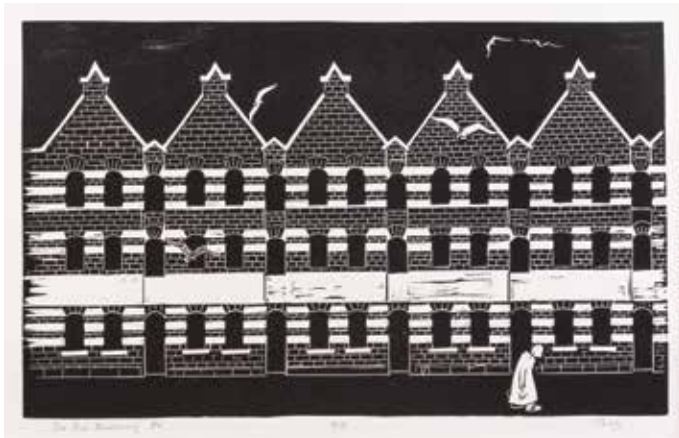
ALBANY HOTEL P.E.

linocut, signed, titled and numbered 19/20 in pencil in the margin
sheet size: 64 by 47cm, *unframed*

R 12 000 - R 18 000



312



313



316



317



318

319

Jacob Hendrik Pierneef
(South African 1886 - 1957)

OKHANDJA

etching, signed, inscribed 'impr' and
numbered 41/100 in pencil in the margin
sheet size: 29 by 36,5cm

LITERATURE

De Kamper, G. and De Klerk, C. *J.H. Pierneef
In Print*, Dream Africa Productions and
Publishing, Bella Bella, 2014, illustrated on
p. 93

R 10 000 - R 15 000

320

William Joseph Kentridge
(South African 1955 -)

NOSE 23

drypoint, sugarlift aquatint, signed, inscribed
'Printer's Proof II/II' in pencil in the margin,
impressed with the David Krut Print
Workshop and Jillian Ross chop marks
sheet size: 35 by 40cm

R 40 000 - R 60 000

321

Wim Botha
(South African 1974 -)

FIGURE STUDY

signed and dated 99
oil on canvas
120 by 60cm, *unframed*

R 30 000 - R 40 000



319



321

International Prints and Works on Paper

The following section comprises a delightful selection of international prints and works on paper. Executed by influential masters of the 19th & 20th Century such as Millet, Whistler, Renoir, Picasso, Moore and Feininger, these lots present the unique opportunity, not only to view a glimpse of their artistic careers but also, to potentially own a work by each of these artists in one collection.

In the first group of three lots we have the work of **Jean-François Millet**, who is possibly best known for the manner in which he depicted agricultural life with a heroic sense of distinction. As a result his work is often aligned within the current of nineteenth-century realism. Still, in its treatment of that reality it was neither strictly modern nor visually objective; guided by his childhood memories of communal farm life, Millet idealised the condition and appearance of French peasantry. However, the distinguishing mark of his work was not so much for his choice of subjects, but in the formal quality, and the supremacy of his drawings. During the early 1850s Millet turned to printmaking. He often designed woodcuts such as the *FEMME VIDANT UN SEAU* lot 322, and *BECHEUR AU REPOS* lot 323, on wood panels after which they were carved for him by his brother Pierre. Millet had created several prints and drawings of the subject of diggers before he executed his celebrated painting *THE DIGGERS* in 1855. Furthermore, the final etching in this group of lots *THE WALK TO WORK* lot 324, created in 1863 serves as a beautiful demonstration of the artist's extraordinary skill and attention to detail.

The next three lots showcase three etchings by **James McNeill Whistler**. In August 1858 during a tour of northern France, Whistler produced a series of twelve etchings from nature, which he printed with the help of Auguste Delâtre in Paris. The success of the *French Set* encouraged Whistler to move to London in 1859, where he began to work on another set of twelve etchings of the river Thames. *EAGLE WHARF* lot 325 and *THE LIMEHOUSE* lot 326 formed part of this series of etchings. Ultimately it was Whistler's depiction of contemporary city life in the *Thames Set* that found such critical acclaim by Charles Baudelaire in 1862 that it was successively published in 1871, and established Whistler at the forefront of the etching revival. The etching of *THE LIMEHOUSE* lot 326 is both signed and inscribed "À Madame Coronio hommage respectueux" (To Mrs Coronio respectful homage), presumably inscribed to Aglaia Coronio, née Ionides. She was the sister of Helen Ionides, who married Whistler's brother Dr William McNeill Whistler. Through the Ionides family, Whistler established friendships with the Greek community in London including the Coronios. Aglaia, like the rest of her family, collected works of art and she had been a regular patron of Whistler's paintings. She knew William Morris and also posed for Edward Burne-Jones and Dante Gabriel Rossetti – who was Whistler's neighbour during his stay in Chelsea. The *ADAM AND EVE TAVERN, OLD CHELSEA* etching lot 327 is signed with a faint butterfly monogram. It is believed that Whistler developed this butterfly signature in 1869.

On offer we also present a **Pierre-Auguste Renoir** etching He was the last of the Impressionists to take up printmaking as a means of creative expression; turning to the medium very late in his life, the artist became surprisingly skilled as an etcher and lithographer. Even though his signature style was embedded in the art of Impressionist painting he succeeded in bringing his subjects to life with a similar lyrical quality in his prints. *LA DANSE À LA CAMPAGNE* (Dance in the Country) lot 328, the

plate created around 1890, demonstrates Renoir's romantic and light-hearted style. Using swift and careful lines, Renoir creates areas of dark and light that add incredible depth to the image, the lines are expressive, and the artist captures this buoyant moment in time. Sweeping gestures of the woman's dress and the man's coat, as they spin around the dance floor, accentuate a moment of movement which brings the etching to life. Renoir was supported and encouraged in printmaking by two key figures; Ambroise Vollard, an established Parisian art dealer regarded as one of the most significant print publishers of his time, and Auguste Clot, the master lithographer who printed many of the Vollard editions.

In the final addition to the print section we have a **Pablo Picasso** etching. The artist, renowned for his diversity in style and his incredibly prolific output of work; having produced well over 2,400 etchings, lithographs, and linocuts over the course of his career, excelled in the art of printmaking. *GROUP DE TROIS FEMMES* lot 329 is an etching from the early 1920s, executed around 1922/23. During this time Picasso had spent some time in Fontainebleau, Northern France; where he simultaneously painted the large neoclassical compositions of two versions of *Trois Femmes à la Fontaine* and two Cubist versions of the *Trois Musiciens*. In 1922 Picasso was designing the sets for Jean Cocteau's adaptation of *Antigone* to be performed at the Théâtre de l'Atelier, he also completed another large neoclassical composition titled *La Flûte de Pan* during the summer of 1923 in Cap d'Antibes. Neoclassical style emphasizes the use of austere linear design in the depiction of classical events, characters and themes; these compositions were of a particular focus for the artist during the early 1920s. It is also relevant to note that Picasso's most celebrated body of etchings referred to as the *Vollard Suite* (1930-1937), was eventually published by Ambroise Vollard, who supported Renoir during his printmaking years.

For the works on paper we have a drawing by **Lyonel Feininger**, he was a prominent German Expressionist artist who went on to exhibit extensively with both Die Brücke and Wassily Kandinsky's Der Blaue Reiter groups at the Berlin Secession in 1919. Feininger had an extensive and varied career as an artist, active not only as a painter and printmaker, but also as an illustrator, cartoonist, miniature figure maker and photographer. Having been exposed to Cubism at the Paris Salon des Indépendants in 1911, Feininger engaged in his own approach to the technique. Landscapes represented the majority of his subject matter, but he occasionally incorporated architectural forms, as we see here in this drawing of *GABERNDORF* lot 330. The arrangement of a row of houses stands out against a more ambiguous surrounding landscape, composed of transecting geometric planes in a monochromatic arrangement; the artist employs shades and hues of light and dark to articulate the scene. The landscape is delicately expressed; with the light source left undefined, the dark arch towards the right serves as a subtle hint of nightfall, casting the terrain in a mysterious light.

- Christa Swart

The following web sources have been referenced and accessed between the 8th and 27th of June 2018. [O]:

- <https://www.nga.gov/collection/artist-info.1720.html>
- <http://www.getty.edu/art/collection/artists/581/jean-francois-millet-french-1814-1875/>
- <https://www.metmuseum.org/art/collection/search/371553>
- https://www.whistler.arts.gla.ac.uk/correspondence/people/biog/?bid=Coro_A&initial=c
- <https://www.whistler.arts.gla.ac.uk/jmw/>
- https://www.metmuseum.org/toah/nd/whet/nd_whet.htm
- <https://www.masterworksofart.com/artists/renoir/etching/la-danse-la-campagne-the-dance-in-the-country/id/w-5864>
- <http://www.windsorfineart.com/pierre-auguste-renoir/>
- <http://www.museepicassoparis.fr/en/biography/>
- <https://www.artsy.net/article/the-art-genome-project-what-picasso-s-prints-reveal-about-the-world-s-most-famous-artist>
- <http://artplushistory.com/post/68979304407/color-in-cubes-lyonel-feininger-gaberdorf-ii>
- <http://www.artnet.com/artists/lyonel-feininger/>

322

Jean-Francois Millet
(French 1814 - 1875)

FEMME VIDANT UN SEAU

woodcut, titled, inscribed 'Designed on the wood by JF Millet and cut by his brother Pierre', and dated 1854 in pencil in the margin
sheet size: 17,5 by 13cm

PROVENANCE

Purchased from Leicester Gallery, thence by descent.

EXHIBITED

Leicester Gallery, November 1965, *Exhibition of 19th and 20th Century Masters: Etchings and Lithographs*

R 4 000 - R 6 000



322



323

323

Jean-Francois Millet
(French 1814 - 1875)

BECHEUR AU REPOS

woodcut, signed in the plate JF Millet (lower left) and P Millet (upper right); titled, inscribed LD 34, inscribed 'Designed by JF Millet. Engraved on wood by his brother Pierre', and 'From the Alfred Elias collection' in pencil in the margin
sheet size: 26,5 by 18,5cm

PROVENANCE

Purchased from Leicester Gallery, thence by descent.

EXHIBITED

Leicester Gallery, November 1964, *Exhibition of 19th and 20th Century Masters: Etchings and Lithographs*

R 5 000 - R 8 000

324

Jean-Francois Millet
(French 1814 - 1875)

THE WALK TO WORK

etching, signed in the plate
sheet size: 44 by 36,5cm

PROVENANCE

Purchased from Leicester Gallery, thence by descent.

EXHIBITED

Leicester Gallery, November 1965, *Exhibition of 19th and 20th Century Masters: Etchings and Lithographs*

R 20 000 - R 30 000



324



325

325

James McNeill Whistler
(American 1834 - 1903)

EAGLE WHARF

etching, inscribed with the title in pencil in the margin, signed and dated 1859 in the plate
sheet size: 23 by 32cm

PROVENANCE

Purchased from Leicester Gallery, thence by descent.

EXHIBITED

Leicester Gallery, November 1965, *Exhibition of 19th and 20th Century Masters: Etchings and Lithographs*

R 12 000 - R 16 000



326

326

James McNeill Whistler
(American 1834 - 1903)

THE LIMEHOUSE

etching, signed and dated 1859 in the plate; signed and inscribed "A Madame Coronio hommage respectueux" in pencil in the margin
sheet size: 23,5 by 33,5cm

PROVENANCE

Purchased from Leicester Gallery, thence by descent.

EXHIBITED

Leicester Gallery, November 1965, *Exhibition of 19th and 20th Century Masters: Etchings and Lithographs*

R 12 000 - R 16 000



327

327

James McNeill Whistler
(American 1834 - 1903)

ADAM AND EVE TAVERN, OLD CHELSEA

etching, faint butterfly monogram
sheet size: 24 by 37,5cm

PROVENANCE

Purchased from Leicester Gallery, thence by descent.

EXHIBITED

Leicester Gallery, November 1965, *Exhibition of 19th and 20th Century Masters: Etchings and Lithographs*

R 20 000 - R 30 000



328

Pierre-Auguste Renoir

(French 1841 - 1919)

LA DANSE A LA CAMPAGNE

etching, stamped signature
sheet size: 32,5 by 25cm

PROVENANCE

Purchased from Leicester Gallery, thence by descent.

EXHIBITED

Leicester Gallery, November 1965, *Exhibition of 19th and 20th Century Masters: Etchings and Lithographs*

LITERATURE

Delteil, Loys with Alan Hyman, ed. *Pierre-Auguste Renoir, The Etchings & Lithographs: Catalogue Raisonné*, San Francisco, 1999. Listed and illustrated as cat. no. 2 on pgs. 4-5.

R 40 000 - R 60 000



329

Pablo Picasso

(Spanish 1881 - 1973)

GROUP DE TROIS FEMMES

drypoint and aquatint, signed and numbered 13/100 in pencil in the margin
sheet size: 34,5 by 28cm

PROVENANCE

Purchased from Leicester Gallery, thence by descent.

EXHIBITED

Leicester Gallery, November 1965, *Exhibition of 19th and 20th Century Masters: Etchings and Lithographs*

LITERATURE

Bloch 57; Geiser/Baer 102

R 80 000 - R 100 000



330

Lyonel Feininger

(German-American 1877 - 1956)

GABERNDORF

signed, titled and dated 17 6 32 in ink in the margin
charcoal on paper
30,5 by 38cm

PROVENANCE

Purchased from Joseph Wolpe Fine Art, thence by descent.

EXHIBITED

South African National Gallery via Johannesburg Art Gallery, *Master Works on Paper* exhibition, 1984

R 200 000 - R 250 000



332



331

331

Henry Moore
(British 1898 - 1986)

RECLINING FIGURE

etching and aquatint, signed in the plate,
signed and numbered 37/75 in pencil in the
margin
sheet size: 30 by 38cm

R 18 000 - R 24 000



333

332

Henry Moore
(British 1898 - 1986)

TWO RECLINING FIGURES ON A
STRIPED BACKGROUND

lithograph, signed, dated 73 and numbered
HC 9/20 in pencil in the margin
sheet size: 65 by 50,5cm

PROVENANCE
Purchased from Goodman Gallery

R 20 000 - R 30 000

333

Henry Moore
(British 1898 - 1986)

SEVEN SCULPTURE IDEAS II

etching and aquatint, signed in the plate,
signed and numbered 49/50 in pencil in the
margin
sheet size: 67,5 by 56cm

PROVENANCE
Purchased from Goodman Gallery

R 25 000 - R 35 000

334

Edoardo Villa

(South African 1915 - 2011)

SITTING GROUP

signed and dated 1988
metal and paint
height: 174cm (including the base)

R 150 000 - R 250 000

Edoardo Villa was born on the outskirts of Bergamo in 1915. He was released from the Zonderwater Prisoner of War Camp in 1947. His decision to remain in South Africa rather than returning to Italy was the commencement of a legacy for the South African sculpting tradition; a legacy that is still personified by various institutions today such as the Edoardo Villa Museum, the Claire and Edoardo Villa Will Trust and the Norval Foundation.

Villa's use of cubist and constructivist techniques, combined with his creative use of steel in exploring the possibilities of bent and welded metal, ultimately characterised his "break with descriptive conventions" (Berman, 2005:4).

Figurative forms inspired by the African landscape guided Villa's vision and expression in the sculptures he produced. This sculpture is a great example of how Villa played with the subtle placement of colours to attract the eye of the viewer towards multiple highlighted focal points within the sculptural composition. As with many of the artists within the Cubist tradition, Villa was drawn to the Avant Garde and Africa. He demonstrates this influence with a rusty finish applied to the sculpture to not only serve to accentuate the harshness of the African Continent, but also demonstrates the resilience of the figures depicted. Within this treatment of the subject, Villa's sculpture becomes a subtle play on endurance and inner strength.

- Chris de Klerk

- Berman, E. 2005. Foreword in Nel, K. Burroughs, E. and Von Maltitz, A. (Eds.), *Villa at 90, His Life, Work and Influence*. Jonathan Ball Publishing: Johannesburg and Cape Town, p1-13.
- Nel, K. Burroughs, E. and Von Maltitz, A. 2005. *Villa at 90, His Life, Work and Influence*. Jonathan Ball Publishing: Johannesburg and Cape Town.





335

335
Christo Coetzee
(South African 1929 - 2000)

YELLOW FLOWERS

signed
mixed media on board
60 by 29cm

R 30 000 - R 50 000



336

336
Christo Coetzee
(South African 1929 - 2000)

GREEN FLOWERS

signed; signed in ink on the reverse
mixed media on board
60 by 29cm

R 30 000 - R 50 000



337

337
Christo Coetzee
(South African 1929 - 2000)

ABSTRACT COMPOSITION

signed; signed in ink on the reverse
mixed media on board
60 by 29cm

R 30 000 - R 50 000



338

338

Alfred Neville Lewis
(South African 1895 - 1972)

PORTRAIT OF ELMA SAKS

signed
oil on canvas
75 by 63cm

R 50 000 - R 80 000

339

Alfred Neville Lewis
(South African 1895 - 1972)

PORTRAIT OF ELLIS ROSENBERG

signed
oil on canvas
80 by 65cm

R 50 000 - R 80 000

340

Nelson Makamo
(South African 1982 -)

HEAD IN PROFILE

signed
oil on canvas
40 by 40cm

R 30 000 - R 40 000



339



340

341

George Mnyaluza Milwa Pemba

(South African 1912 - 2001)

THE PRODIGAL SON

signed and dated 90

oil on board

52 by 72cm

R 280 000 - R 340 000

According to Jacqueline Nolte (1996:38-39), the theme of the Prodigal Son was one of Pemba's earliest forms of narrative construction. Pemba's interest in the various notions of authority was one that was informed by a pivotal experience in his early childhood and possibly one of the reasons he continued to return to the theme during the course of his career.

One of the artist's first depictions of the prodigal son, possibly from 1945, is described by Nolte as a narrative of patriarchal domination in a dramatic placement of figures asserting their power over the son pleading for mercy. However in the narrative of this painting of the *PRODIGAL SON* from 1990 **lot 341**, we see a shift in the roles of the same characters. The son is depicted at a much older age; he is standing upright with his one hand gesturing towards his parents and the other baring a suitcase. In the background there is a painting with three crosses; this is a subtle hint towards the subject of conversion, and his parents' Presbyterian beliefs, a subject that is believed to have further influenced Pemba's narratives surrounding authority. This time the son is depicted in a stronger demeanour, however he is not asserting himself in a dominating fashion, instead his facial expression is filled with contentment and joy, much to his parents' surprise. Their facial expressions are of shock and confusion, almost as if they did not expect to see their son in this manner. In this painting Pemba demonstrates once again, his artistic skill in employing gesture, and facial expression to articulate the scene with sincerity and appealing to the reader's sense of morality.

- Christa Swart

Nolte, J. 1996. *Sources and Style in the Oil Paintings of George Milwa Mnyaluza Pemba*. In the George Milwa Mnyaluza Pemba Retrospective Exhibition Catalogue, Second Edition. Published jointly by the South African National Gallery and the Mayibuye Centre, UWC, in conjunction with the George Milwa Mnyaluza Pemba retrospective Exhibition, p33 - 73.



342

Jacob Hendrik Pierneef

(South African 1886 - 1957)

TREES ON A PLAIN

signed

casein

30 by 38cm

R 600 000 - R 900 000

Pierneef has produced countless landscapes during his lifetime, however only a select few, using casein; a milk-based protein that dries immediately with its application. By definition handling the medium is not an easy feat, however Pierneef handled the medium with such sensitivity and skill in these works that they are often celebrated precisely for this reason. His casein works are easily identified by their impressionistic brushstrokes and bold use of colour. In this painting of *TREES ON A PLAIN* lot 342, the trees are almost entirely silhouetted by the sunset and the clouds in the background. Pierneef's application of the paint in the trees is reminiscent of the line work in his linocuts, while the clouds dominate the landscape in sunny tones of pink and lilac. Indigenous trees and striking cloud formations was a prevalent subject for Pierneef - a subject that he continued to refine and master throughout his career. This painting is not only a fine example of the technical skill that distinguished Pierneef in his career as a landscape painter, but also, demonstrates the sensitivity in his approach to ultimately capture the ephemeral effects of light, atmosphere and movement within each scene that he depicted.

- Christa Swart





343

John Meyer

(South African 1942 -)

ABOVE LAIRG

signed; signed and titled on reverse of both
canvas and frame
oil on canvas
56 by 91cm

R 120 000 - R 180 000



344

Robert Gwelo Goodman
(South African 1871 - 1939)

BOSHOF GATES, NEWLANDS

oil on canvas
46 by 61cm

R 100 000 - R 150 000



345

345

John Meyer

(South African 1942 -)

WILGEBOSCH STORM

signed; initialled and titled on the reverse
oil on board
15,5 by 27cm

PROVENANCE

Pieter Wenning Gallery and Everard Read labels attached to the reverse

R 40 000 - R 60 000

346

Clément Edmond Théodore Marie Serneels

(South African 1912 - 1991)

EXTENSIVE WINTER LANDSCAPE

signed
oil on canvas
70 by 80cm

R 30 000 - R 40 000

347

Willem Hermanus Coetzer

(South African 1900 - 1983)

VELD FIRE AT MEIRINGSPOORT

signed
oil on canvas laid down on board
29 by 39cm

R 30 000 - R 50 000



346

348

Ruth Prowse
(South African 1883 - 1967)

MEIRINGSPOORT PASS

signed with the artist's initials
oil on canvas
30 by 36cm

R 20 000 - R 30 000



348

349

David Botha
(South African 1921 - 1995)

HOUSES BENEATH MOUNTAINS

signed and dated '55
oil on canvas
49,5 by 39,5cm

R 35 000 - R 45 000

350

David Botha
(South African 1921 - 1995)

LATE AUTUMN WELLINGTON

signed, dated '63 on the reverse of the
frame
oil on canvas
75 by 50cm

R 80 000 - R 120 000



351

David Botha
(South African 1921 - 1995)

CAPE TOWN STREET SCENE

signed and dated '55
oil on canvas
50,5 by 69,5cm

R 100 000 - R 150 000

352

Carlo (Charles) Rolando
(South African 1844 - 1893)

FOREST SCENE

signed
oil on canvas
74,5 by 54cm

R 30 000 - R 40 000

352



353

Irmin Henkel

(South African 1921 - 1977)

STILL LIFE

signed
oil on canvas
40,5 by 35cm

R 60 000 - R 90 000



354

Adriaan Hendrik Boshoff
(South African 1935 - 2007)

STILL LIFE WITH COSMOS

signed
oil on canvas
100 by 90cm

R 80 000 - R 120 000



355

Willem Hermanus Coetzer
(South African 1900 - 1983)

STILL LIFE WITH FIGURINES AND FERN

signed and dated 50
oil on board
49,5 by 59cm

R 40 000 - R 60 000



356

Frans David Oerder
(South African 1867 - 1944)

STILL LIFE WITH FRUIT

signed
oil on canvas
66 by 84,5cm

R 80 000 - R 120 000

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CERAMICS

Fine Meissen Cup and Saucer; circa 1735

This title states three things: the cup and saucer are in excellent condition, both pieces were made at the Meissen factory, and they were made around the year 1735. The adjective 'fine' is the only adjective used in a title to describe condition of important lots.

Meissen Cup and a Saucer, circa 1735

This states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been 'born' together.

Meissen Cup and Saucer, 1730-50

This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, dated 1735

This states that the cup and saucer were made at the Meissen factory and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term 'dated' mean the actual year of manufacture.

Meissen Cup and Saucer, 19th Century

This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer

This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

WORKS OF ART

1 Thomas Baines

In our opinion, a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 Attributed to Thomas Baines

In our opinion, probably a work by the artist, but less certainty as to authorship is expressed than in the preceding category.

3 Studio of Thomas Baines

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 Circle of Thomas Baines

In our opinion, a work by an as yet unidentified but distinct hand, closely associated with the named artist, but not necessarily his pupil.

5 Style of ...: Follower of Thomas Baines

In our opinion, this is a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

6 Manner of Thomas Baines

In our opinion, a work in the style of the artist and of a later date.

7 After Thomas Baines

In our opinion, a copy of a known work of the artist.

8 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

9 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

10 Dimensions are given height before width.

11 Pictures are executed in oil on canvas and framed unless otherwise stated.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist who created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist of that precise date, but rather cast after the model by that artist.

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		R
		R
		R
		R
		R
		R

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- I will collect my purchases in person from the JHB office
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SHIPPING COSTS BETWEEN OUR OFFICES

The packing and transport costs will be calculated as follows (one bulk shipment between offices):

Invoice value over R100,000 (excluding buyer's premium) – free

Invoice value below R100,000 (excluding buyer's premium) – minimum of R500 + VAT.

Insurance is not included.

- I will settle my account via credit card EFT
- Please forward the shipping document together with my invoice. The transport and insurance costs are for my account.
- Kindly provide me with a quotation for the delivery of my purchases to the following alternative address

SIGNATURE

DATE

*See Payment and Despatch of Purchases which is published in the catalogue.

GUIDE FOR ABSENTEE / TELEPHONE BIDDERS

Stephan Welz & Co., a division of Scoin Trading (Pty) Limited ("The Company")

If you are unable to attend an auction in person, you may give the Company's Bid Department instructions to bid on your behalf by completing the Absentee/Telephone Bidders form. This service is confidential and available at no additional cost.

BEFORE THE AUCTION

Buyers are solely responsible to satisfy themselves prior to the auction as to the condition of each lot and should exercise and rely on their own judgement as to whether the lot accords with the description or not.

The Buyer, before buying, must read the Rules of Auction.

Please request condition reports from the respective department prior to finalising your absentee/telephone bids.

The Company takes no responsibility for any incorrect, inaccurate or defective description of the goods listed for auction in the catalogue or in any condition report as per the terms and conditions of business.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids must be submitted at least **24 hours** before the auction.

CITES PERMITS, IMPORT, EXPORT, COPYRIGHT RESTRICTIONS & LICENCES

The Company suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the Buyer's sole responsibility to identify and obtain any necessary export, import, endangered species or other permit for the lot.

COMPLETING THE FORM

The Absentee/Telephone Bidders form should be used for one sale only. Please tick the appropriate box – Absentee Bidder or Telephone Bidder. Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "buy" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bid form.

If you are arranging a telephone bid, please clearly specify the telephone numbers on which you can be reached at the time of the sale, including the country code. We will call you from the sale room shortly before the relevant lot is offered.

We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Telephone Bids – we suggest you leave a maximum bid which we will execute on your behalf in the event that we are unable to reach you by telephone. Because this method cannot be entirely free from risk of communication breakdown, the Company cannot be held responsible for losses arising from missed bids. The Company reserves the right to record telephone bidding and all bidders consent to such recording.

CLIENT INFORMATION

Anyone that intends to bid at the auction as an absentee or telephone bidder must register on the Absentee/Telephone Bidders form prior to the commencement of the auction and such registration must meet the requirements of FICA (Financial Intelligence Centre Act, 2001) in respect of the establishment and verification of identity of the person and the person must sign the registration entry and in particular must include the following information:

Your full names; identity/passport number; physical address; postal address; contact numbers; fax number; email address; copy of your identity document, as per requirement of the Consumer Protection Act 68 of 2008.

First-time buyers must provide the Company with a copy of their identity document or passport and a photocopy of the front and back of a valid credit card. A sum of R5,000 may be reserved prior to the auction.

Any person who intends to bid on behalf of another person (i.e. on behalf of a company) must produce a letter of authority that expressly authorises him or her to bid on behalf of that person and that person and the person bidding on his or her behalf must meet the requirements set out above. Where a person is bidding on behalf of a company the letter of authority must appear on the letterhead of the company and must be accompanied by a certified copy of the resolution authorising him or her to bid on behalf of the company.

CONDITIONS OF ABSENTEE AND TELEPHONE BIDDING

Such bids are executed at the bidder's risk and undertaken subject to the Company's other commitments at the time of the auction. The Company therefore cannot accept liability for any error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium, at the stated current rates will be added to the hammer price, plus VAT and any other applicable expenses.

All bidders are deemed to have read the Rules of Auction prior to any bidding.

AFTER THE AUCTION AND PAYMENT

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Successful absentee/telephone bidders will receive an invoice detailing their purchases together with the Company's banking details for payment.

A shipping document will accompany the invoice. This document is to be completed and returned to the shipping department.

Payment is due immediately after the auction and may be made by the following methods:

Electronic Funds Transfer – only bank transfers or electronic funds transfer will be accepted. No cheque or cash payments will be accepted.

Wire Transfer

Credit Cards – we accept all major credit cards, with the exception of American Express and Diners Club



BID ANYWHERE,
ANYTIME

Stephan Welz & Co. EST. 1968
FINE ART & DESIGN AUCTIONEERS TM

Register for our Absentee Bidder Form service and be able to take part in our Live Auctions, no matter where you are.

Complete the form in this catalogue or on our website. Alternatively you may use the bidding platform www.the-saleroom.com

www.stephanwelzandco.co.za



Online bidding managed by ATG Media SA through www.the-saleroom.com Europe's leading portal for live art and antiques auctions.

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PRIVATE & DISCREET

Stephan Welz & Co provides a tailored service for seasoned collectors, occasional buyers and those looking to acquire their first painting or work of art. By offering private sales as an additional bespoke service, we can help source a specific object at a fixed price, broker a sale discreetly and avoid the restrictions of the auction calendar. Our specialists, experts in their respective fields, will work one-on-one with you to offer advice on private sale strategies and help you to shape your collection. We invite you to contact us and learn more about current buying and selling opportunities.

J O H A N N E S B U R G	C A P E T O W N
T +27 (11) 880 3125	T +27 (21) 794 6461
jhb@stephanwelzandco.co.za	ct@stephanwelzandco.co.za

w w w . s t e p h a n w e l z a n d c o . c o . z a

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ASSOCIATION OF ARTS PRETORIA

est. in 1947

173 Mackie Street
Nieuw Muckleneuk
Pretoria

Tel: +27 (12) 346 3100

artspta@mweb.co.za
www.artspta.co.za
www.facebook.com/pretoriaartsassociation

Director

Pieter van Heerden
+27 (82) 774 4390

Gallery Manager

Nandi Hilliard
+27 (83) 288 5117

Gallery Hours

Tuesday to Friday: 09h00 to 18h00
Saturday: 09h00 to 13h00
First Sunday of the month: 10h00 to 13h00

The Association of Arts Pretoria is one of the oldest and most active art associations in the country striving to promote excellence in the visual arts.

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For more information or to schedule an appointment, please contact us on pta@stephanwelzandco.co.za

or

visit us at **173 Mackie Street | Nieuw Muckleneuk | Pretoria**

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PROPERTIES



LEADING BRANDS PARTNER TO PROVIDE PREMIUM AUCTIONEERING SERVICE FOR LUXURY PROPERTY

Stephan Welz & Co.™ has partnering with Jawitz Properties to offer clients a premium auctioneering service in the residential property market. The partnership offers clients of both companies the opportunity to sell both their homes, fine art and collectables.

The combined expertise, knowledge and outstanding reputations of both Stephan Welz & Co.™ and Jawitz Properties in their respective industries, is an exciting opportunity not only for the companies themselves but more importantly for their clients, who now have an additional platform for selling properties - a platform that understands and excels in the worlds of both auctioneering and residential property.

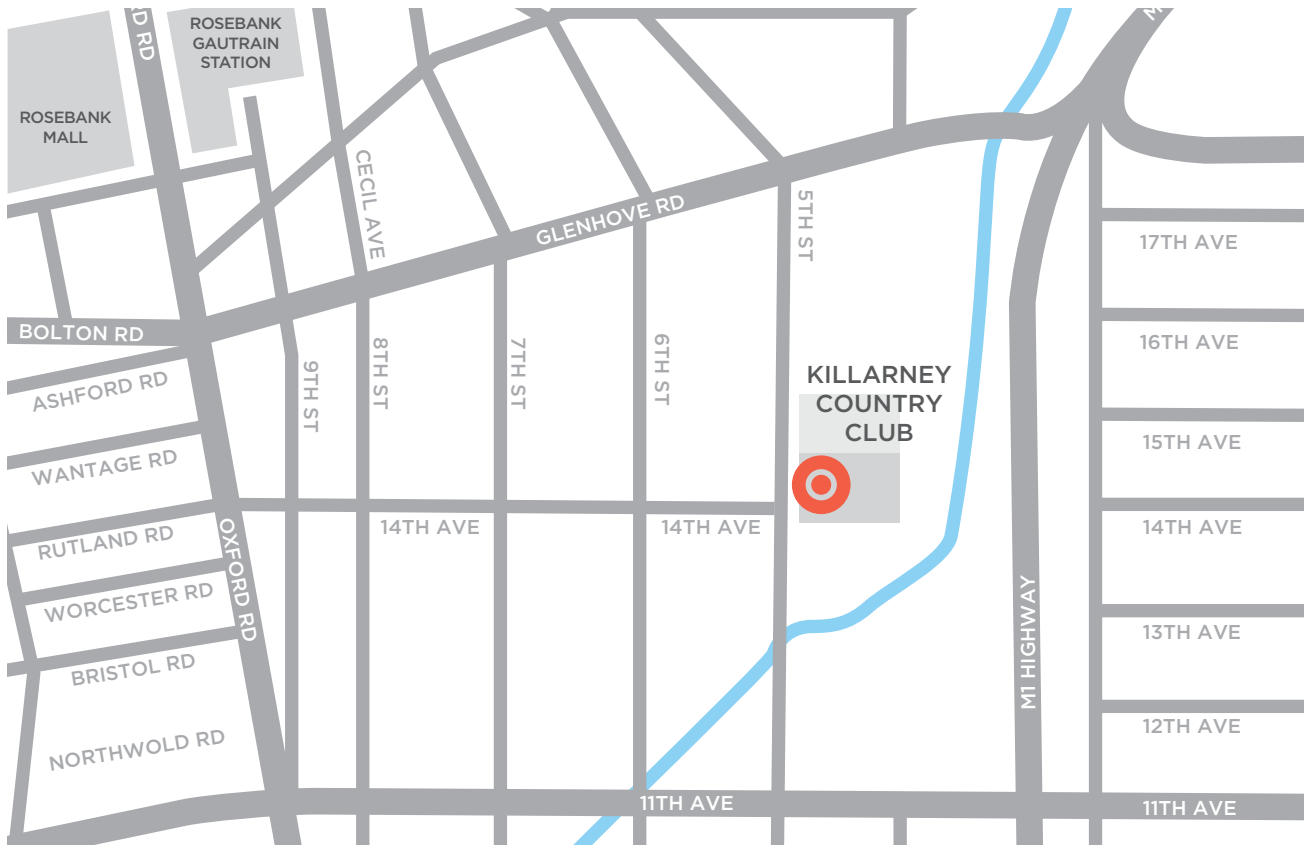
Jawitz CEO, Herschel Jawitz says, "We are delighted to align our brand with such a prestigious name as Stephan Welz & Co.™ and look forward to a mutually beneficial association. Most importantly, however, is the value that this partnership will bring to the clients of both companies"

Stephan Welz & Co.™ is able to offer their clients an intergrated auctioneering service not only to sell their luxury goods but also their residential property assets, using the expertise Jawitz Properties has attained over 45 years of operation.

"We at Stephan Welz & Co.™ are very pleased that we tied up with one of the leading residential property companies in South Africa, Jawitz Properties. Both companies have been in business for over 40 years with a legacy of outstanding service delivery which still guides today," says Alan Demby, Executive Chairman of Stephan Welz & Co.™

For more information on this premium offering contact:
Herchel Jawitz - 011 880 3550
Rael Demby - 011 784 8551





JOHANNESBURG OFFICE Killarney Country Club | 60 5th St | Houghton Estate | 2198 | Johannesburg
 GPS Coordinates: Latitude: S 26° 06' 9" | Longitude: E 28° 02' 48"



CAPE TOWN OFFICE The Great Cellar | Alphen Estate | Alphen Drive | Constantia | 7806 | Cape Town
 GPS Coordinates: Latitude: S 34° 0' 32.24" | Longitude: E 18° 26' 52.7"

GENERAL INFORMATION
JOHANNESBURG

Stephan Welz & Co. a division of Scoin Trading (Pty) Limited (“The Company”)

Registration Number 2006/028395/07
Street Address Killarney Country Club
60 5th Street
Houghton Estate
Johannesburg
2198

Postal Address PO Box 52431 | Saxonwold | 2132
Telephone 011 880 3125
Email jhb@stephanwelzandco.co.za
Website www.stephanwelzandco.co.za

Executive Chairman Mr Alan Demby
Director (British) B. Com (Hons)

Photography & Design Lukas Nel

Article Credits Christa Swart
Chris de Klerk

Printing Paarl Media

Please note that all lots are sold subject to our Terms and Conditions of Business and Rules of Auction on pages 134 - 138

ABSENTEE & TELEPHONE BID REQUESTS

Bids should be submitted in SA Rands by close of business on Monday, 30 June 2018
jhb@stephanwelzandco.co.za

PAYMENTS

accounts@stephanwelzandco.co.za
Laurie Sher 011 880 3125

SHIPMENTS

Please email shipping instructions by midday on Wednesday, 1 August 2018:
email: jhb@stephanwelzandco.co.za

The company will arrange competitive quotations for your perusal and approval. Buyers preferring to make use of their own shipping arrangements should advise us accordingly.

SHIPPING COSTS

The packing and courier fees are for the buyer's account.

GENERAL INFORMATION

CAPE TOWN

Stephan Welz & Co. a division of Scoin Trading (Pty) Limited (“The Company”)

Registration Number 2006/028395/07
Street Address The Great Cellar | Alphen Estate | Alphen Drive | Constantia | 7806
Postal Address P O Box 818, Constantia, 7848
Telephone 021 794 6461
Email ct@stephanwelzandco.co.za
Website www.stephanwelzandco.co.za

GENERAL INFORMATION

PRETORIA

Stephan Welz & Co. a division of Scoin Trading (Pty) Limited (“The Company”)

Registration Number 2006/028395/07
Street Address Association of Arts Pretoria | 173 Mackie Street | Nieuw Muckleneuk | Pretoria
Telephone 011 880 3125
Email pta@stephanwelzandco.co.za
Website www.stephanwelzandco.co.za

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A. HOW TO GET STARTED ON THE-SALEROOM.COM

1. Create an account on www.the-saleroom.com
2. You can do this by clicking on the 'Create Account' link on the site.
3. Please enter all your details, including your email address and a password. Please remember to fill in all your address correctly.
4. The next screen will advise you that an email has been sent to your chosen email address – once you check this email you can complete the registration process and can log into the Saleroom site using your details.
5. Once you are back on the site, click on the 'Auctions' link on the top left of the page.
6. You will see a list of all 'Live', 'Timed' and 'Catalogue' Auctions available on the site.
7. Option 1: You will see a 'Country' link on the left of your page – if you click on 'South Africa' you can see a list of upcoming South African auctions. The Stephan Welz & Co. auction listed will be listed here.
Option 2: You will see a smaller list of auctions on the left hand side of the page – these are listed in alphabetical order. Select Stephan Welz & Co. near the bottom of this list.

B. SIGNING UP TO BID AT THE AUCTION

1. Click into the catalogue of the auction you wish to sign up to bid for.
2. Click on the green 'Sign Up To Bid' button in this catalogue.
3. You will be prompted to 'Add Card' – you need to select and add a card which is accepted by the auction house.
4. Once you 'Complete' the registration process, you will be returned to the original page.
5. If you are approved to bid by the auctioneer you should now have a green 'Bid Live' button.
6. Click on the green 'Bid Live' button.
7. A smaller page will open which gives you the option to 'Bid Live' or 'View Live'.
8. Please click on 'Bid Live' – you will be prompted to enter a password, which will be the password you have set for your new account.
9. You will now enter the live auction bidding page.
10. Please note if you click 'Watch Live' or 'View Live' you will only be able to view as a guest and will not be able to bid.
11. If your screen shows a grey 'Bid Live' button it means you are pending approval to bid from the auctioneer.
12. You simply need to contact the auction house via telephone to request approval to bid at their auction.

13. First time buyers must provide Stephan Welz and Co. with a copy of their identity document or passport and a photocopy of the front and back of a valid credit card. Email the above to bids@stephanwelzandco.co.za. A sum of R5 000 may be reserved prior to the auction.

C. BIDDING 'LIVE' DURING THE AUCTION

1. Once you have entered the live auction bidding page (by following the afore-mentioned instructions) you will be able to view a list of the lots on the right hand side of the small bidders screen.
2. On the left panel of the bidding screen you can see the Lot number, Lot picture, Estimate and Description.
3. Once the auction starts you will see the words 'New Lot' appear on this screen.
4. Once an 'Asking' price has been entered you will see a blue 'Bid' button appear on your screen.
5. This button will be blue in colour and will have the word 'Bid' in white lettering with the next Auctioneer's Increment/Asking amount visible.
6. If you want to bid the amount being asked on your blue bid button, you need to click on this button.
7. Once you click on this button you will hear the auctioneer acknowledging your bid, your 'Bid' button will disappear and you will see red lettering advising 'You are in the lead'.
8. However, if someone at the venue or someone else on the internet bids against you, your 'Bid' button will reappear asking if you wish to bid at the next increment amount. If you wish to bid at the next amount you will need to click on this button again.
9. If you bid the same amount at the same time as a person at the venue, the 'Room' will get priority over any internet bid.
10. When this happens you will see your bid button reappear and will see a message saying 'Sorry the bid is in the room'. You will again be given the opportunity to bid at the 'Asking' amount if you wish.
11. If you are the winning bidder on the Lot, you will see a red message advising 'You have won this lot' once the Auctioneer's hammer goes down and the lot is closed.
12. Please try to bid early and often to ensure the Auctioneer is aware of your interest in the lot.
13. If you have any technical issues or problems logging in to bid, please contact our support team on 0044 207 420 6671 or support@atgmedia.com. We can assist you with any issue that you might be experiencing.



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It is also possible to do an electronic transfer to our account. Please email your proof of payment to us at: subs@stephanwelzandco.co.za

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SWIFT CODE: SBZAJJ

Reference your name and surname

Signature: Date:

Please forward your completed catalogue subscription form to:
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IMPORTANT ANNOUNCEMENTS

1. All business undertaken at the sale of the auction is subject to the terms and conditions of business which are published in the catalogue, and the Rule of Auction as required by the Consumer Protection Act, which are published at the entrance of the auction room.
2. The purpose of the auction, as required by the Act, is a general purpose auction of the clients' goods.
3. The buyer by bidding for any goods at the auction, irrespective of whether or not the buyer has signed the buyer's card, is deemed to have understood, agreed and consented to the terms and conditions of the business.
4. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller.
5. The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.
6. Buyer's Premium:
10% plus VAT
7. Overseas bidders
Overseas bidders are advised that courier companies such as RAM, Fedex and DHL do not insure jewellery being sent between South Africa and overseas countries. Insurance will therefore become the responsibility of the buyer
8. Exchange rate will be fixed on the day of the auction

PAYMENTS

Value Added Tax ("VAT")

The Company acts as agent on behalf of the Seller and should the Seller be registered as a South African VAT vendor and has informed the Company that his lots must be charged with VAT, then such lots will be indicated in the catalogue with the symbol "+" and VAT at the prescribed rate will be charged on the hammer price and will be payable by the Buyer.

Payment is due immediately after the sale in order to meet our commitments timeously with the seller and may be made by the following methods:

1. The Company no longer accepts cash and cheque payments from 1 August 2016.
2. Wire transfer
3. We accept all major credit cards, with the exception of American Express and Diners Club
4. First-Time buyers must provide the Company with a copy of their identity document or passport and a photocopy of the front and back of a valid credit card. A sum of R5,000 may be reserved prior to the auction.
5. Post-Auction shipping between JHB and CT offices will be for the buyer's account.

THE COMPANY MAKES NO REPRESENTATIONS

Stephan Welz & Co., a division of Scoin Trading (Pty) Limited, makes no representations or warranties to whether any lot is subject to import, export, copyright and licence restrictions including permission from SAHRA.

Endangered Species - any item made of or incorporating animal material such as bone, etc irrespective of value, will require a specific permit from the Department of Nature Conservation prior to exportation.

It is the buyer's sole responsibility to obtain any copyright clearances or any necessary import, export or other licence

required by law, including licences requires under the Convention of the International Trade in Endangered Species (CITES).

The refusal of an export permit shall not permit the rescission of a sale.

Customs have placed a ban on the importation of ivory worldwide. Lots which include ivory are therefore not suitable for export.

PAYMENT & DESPATCH OF PURCHASES

Stephan Welz & Co., a division of Scoin Trading (Pty) Limited ("The Company")

METHODS OF PAYMENT

Payment is due immediately after the sale and may be made by the following methods: Wire Transfer and accepted Credit Cards.

1. Electronic Funds Transfer

Only bank transfers or electronic funds transfer will be accepted. No cheque or cash payment will be accepted.

First-time buyers must provide the Company with a copy of their identity document or passport and a photocopy of the front and back of a valid credit card. A sum of R5,000 may be reserved prior to the auction.

2. Bank transfers in South African Rands

These should be transferred to:

Stephan Welz & Company

STANDARD BANK OF SOUTH AFRICA LIMITED

Branch: Rosebank, Johannesburg

Branch code: 00 4305

Current account: 402 328 213

Swift code: SBZAZAJJ

Please include your name and invoice number as a reference with your instructions to your bank. Purchases will not be released until payment has been cleared by the bank.

3. Credit Cards

We accept all major credit cards, with the exception of American Express and Diners Club

DESPATCH OF PURCHASES

All purchases must be removed by 12 noon on the day following the sale, after which all purchased lots will be placed in storage and will be subject to removal, handling and storage charges.

Purchases will be despatched as soon as possible upon receipt of the buyer's written despatch instructions, full payment for the lots bought, and any export licences that may be required. Despatch costs will be at the buyer's expense. Estimates and advice on all methods of despatch can be provided upon request and enquiries should be marked for the attention of our Shipping Department. Insurance cover must be arranged by the buyer and will be at the buyer's expense. Lots will be released to the buyer or his/her authorised representative, herein duly authorised under deed of power of authority, only if full payment has been received by us together with settlement of any removal, handling and storage charges due.

1. Methods of despatch for overseas and neighbouring countries

Buyers

After an auction, only limited assistance with packing and/or loading of purchases is available from the staff of Stephan Welz & Co. Where such assistance is rendered, no liability will devolve on Stephan Welz & Co. or its staff for any damage that may arise, from whatever cause, during such packing and/or loading.

Applications for export permits

The Buyer shall be responsible for obtaining any export licence that may be required.

Endangered species

Any item made of or incorporating animal material such as ivory, irrespective of value, will require a specific permit from the Department of Nature Conservation prior to exportation. The Buyer shall be responsible for obtaining the CITES certificates.

Customs have placed a ban on the importation of ivory worldwide. Lots which include ivory are therefore not suitable for export.

Overseas bidders

Overseas bidders are advised that courier companies such as RAM, Fedex and DHL do not insure jewellery being sent between South Africa and overseas countries. Insurance will therefore become the responsibility of the buyer.

Airmail

Despatch via this method will depend upon the size and weight stipulated by the postal authorities. Quotations for packing and postage are available upon request.

Surface mail

Despatch is as for airmail but at a cheaper rate. Purchases take considerably longer to arrive at their destinations. Quotations for packing and postage are available upon request.

Airfreight

This is suitable for all items, worldwide. Unless otherwise specified, despatch is arranged by our nominated agent. Quotations for packing and despatch are available upon request.

Seafreight

This is often more economical for larger consignments, such as furniture. Unless otherwise specified, despatch is arranged by our nominated agent at your risk. Quotations for packing and despatch are available upon request.

2. Methods of despatch for local buyers

After an auction, only limited assistance with packing and/or loading of purchases is available from the staff of Stephan Welz & Co. Where such assistance is rendered, no liability will devolve on Stephan Welz & Co. or its staff for any damage that may arise, from whatever cause, during such packing and/or loading.

Air and surface mail

Despatch via this method will depend upon the size and weight stipulated by the postal authorities. Quotations for packing and postage are available upon request.

Road

This is suitable for all items too large or fragile for despatch by mail. Unless otherwise specified, despatch is arranged by our nominated agent at your risk. Quotations for packing and despatch are available upon request.

TERMS & CONDITIONS OF BUSINESS AND RULES OF AUCTION

Stephan Welz & Co., a division of Scoin Trading (Pty) Limited ("The Company")

The Company carries on its business as auctioneers in accordance with these Terms and Conditions of Business and Rules of Auction.

A. DEFINITIONS

In these conditions of business, headnotes are for convenience only and shall not be used in their interpretation, any expression which denotes any gender shall include the other genders, any expression which denotes the singular shall include the plural (and vice versa), any expression which denotes a natural person shall include a juristic person (and vice versa) and the following terms shall have the following meanings:

1. "auction" means any private treaty or auction sale at which a lot is offered for sale by the Company;
2. "auctioneer" means the representative of the Company conducting an auction;
3. "bidder" means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, or private treaty sale;
4. "Buyer" means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the Buyer is an agent acting for a principal), the Buyer and the Buyer's principal jointly and severally;
5. "Buyer's premium" means the premium payable by the Buyer of a lot to the Company on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
6. "catalogue" means any advertisement, brochure, estimate, pricelist, condition report and other publication (in whatever medium, electronically or otherwise) published by the Company in respect of any auction;
7. "current rates" means the Company's current rates of commission, premiums and other amounts payable to the Company for the time being, together with VAT thereon (if any), all as published by the Company (whether in a catalogue or otherwise) or as agreed between a prospective Buyer or Seller (as the case may be) and the Company;
8. a "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation made with intention of deceiving as to authorship, origin, date, age, period, culture or source;
9. "hammer price" means the bid or offer made by the Buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
10. "lot" means any item or items to be offered for sale by the Company at an auction or private treaty sale;
11. "prime rate" means the publicly quoted base rate of Interest (percent, per annum compounded monthly in arrears and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by RMB Private Bank, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;
12. "private treaty" means the sale of any lot other than by auction sale at a price privately agreed on by the Buyer and Seller;
13. "purchase price" means the hammer price of any lot at a sale thereof, plus the applicable Buyer's premium for that lot, plus all recoverable expenses for which the Buyer is liable in respect of that lot;
14. "recoverable expenses" includes all fees, taxes (including VAT), charges and expenses incurred by the Company in relation to any lot that the Company is entitled to recover from a Buyer or Seller;

15. "reserve" means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the Seller of that lot and the Company in writing;
16. "sale proceeds" means the amount due by the Company to the Seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable Seller's commission for that lot, less all recoverable expenses for which the Seller is liable in respect of that lot and any other amounts due to the Company by the Seller in whatever capacity and howsoever arising.
17. "sale" means the sale of any lot at an auction, whether done by private treaty or auction sale, and "sell" and "sold" shall have corresponding meanings;
18. "Seller" means the person named as the Seller of any lot, being the person that offers the lot for sale;
19. "Seller's commission" means the commission payable by the Seller to the Company on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate;
20. "VAT" means value added tax levied in terms of the Value Added Tax Act, 1991.

B. GENERAL TERMS AND RULES OF AUCTION

Every auction and/or sale shall be governed by these terms, section 45 of the Consumer Protection Act 68 of 2008 ("the Act") and the rules of auction and in accordance with the laws of South Africa.

The provisions of section 45 reads as follows:

1. Auctions

- 1.1 In this section, "auction" includes a sale in execution of or pursuant to a court order, to the extent that the order contemplates that the sale is to be conducted by an auction.
 - 1.2 When goods are put up for sale by auction in lots, each lot is, unless there is evidence to the contrary, regarded to be the subject of a separate transaction.
 - 1.3 A sale by auction is complete when the auctioneer announces its completion by the fall of the hammer, or in any other customary manner, and until that announcement is made, a bid may be retracted.
 - 1.4 Notice must be given in advance that a sale by auction is subject to –
 - (a) A reserved or upset price; or
 - (b) A right to bid by or on behalf of the owner, in which case the owner or auctioneer, or any one person on behalf of the owner or auctioneer, as the case may be, may bid at the auction.
 - 1.5 Unless notice is given in advance that a sale by auction is subject to a right to bid by or on behalf of the owner or auctioneer:
 - (a) The owner or auctioneer must not bid or employ any person to bid at the sale;
 - (b) The auctioneer must not knowingly accept any bid from a person contemplated in paragraph B.1.5 (a); and
 - (c) The consumer may approach a court to declare the transaction fraudulent, if this subsection has been violated.
 - 1.6 The Minister may prescribe requirements to be complied with by an auctioneer, or different categories of auctioneer, in respect of:
 - (a) The conduct of an auction;
 - (b) The records to be maintained with respect to property placed for auction; and
 - (c) The sale of any such property by auction.
2. The rules of the auction are those promulgated in terms of the Regulations promulgated by the Minister of Trade and Industry dated 23 November 2010 under Government Gazette No. 33818 on 1 April 2011 and any subsequent amendment and/or variation to the rules and these terms.
 3. In the event of there being a discrepancy between the rules and

TERMS & CONDITIONS OF BUSINESS AND RULES OF AUCTION

The Company carries on its business as auctioneers in accordance with these Terms and Conditions of Business and Rules of Auction.

- the terms herein, the rules shall be operative and overriding.
4. Every bid constitutes an offer, open for acceptance by the Auctioneer and such acceptance shall be signified by the fall of the hammer, or by the acceptance of the offer by the Company in the event of a private sale.
 5. Buyers are solely responsible to satisfy themselves prior to auction/private treaty sale as to the condition of each lot and should exercise and rely on their own judgement as to whether the lot accords with the description or not.
 - 5.1 Neither the Company, its servants, its employees, its agents and/or the Auctioneer shall be responsible whether directly or indirectly for any errors, omissions, acts of negligence, incorrect and/or inadequate descriptions or defects or lack of authenticity and/or inadequate descriptions or defects or lack of authenticity or lack of ownership or genuineness in any goods auctioned and sold. The Company shall not be held responsible for any incorrect, inaccurate or defective description of the goods listed for sale in the catalogue or in any condition report, publication, letter, or electronic transmission or to the attribution, origin, date, age, provenance, condition and description of the goods sold, and shall not be responsible for any loss, damage, consequential damages and/or patrimonial loss of any kind or nature whatsoever and howsoever arising thereout.
 - 5.2 No warranty, whether express, implied or tacit is given by the Company, its servants, its agents, its employees, or the Auctioneer or the Seller or the Buyer of any lot shall be binding or legally enforceable.
 - 5.3 Any lot which proves to be a 'deliberate forgery' (which will only be the case if an expert appointed by the Company for such purposes confirms same in writing) may be returned by the Buyer (as his sole remedy hereunder or at law) to the Company within 21 days of the date of auction in the same condition in which it was at the time of the auction, accompanied by a statement of defects, the number of the lot, and the date of the auction at which it was purchased. If the Company is satisfied that the item is a 'deliberate forgery' and that the Buyer has and is able to transfer a good and marketable title to the lot, free from any third-party claims, the sale will be set aside and any amount paid in respect of the lot will be refunded, subject to the express condition that the Buyer will have no rights or claims against the Company if:
 - 5.3.1 the description in the catalogue at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion; or
 - 5.3.2 the only method of establishing at the date of publication of the catalogue that the lot was a 'deliberate forgery' was by means of a scientific process not generally accepted for use until after publication of the catalogue, or by a process which was unreasonably expensive or impractical.
 - 5.4 Buyer's claiming under this condition will be limited to any amount paid in respect of the lot and will not extend to any loss or damage of whatsoever nature suffered, or expense incurred by him/her.
 - 5.5 The benefit of this condition will not be assignable and will rest solely and exclusively in the Buyer who, for the purpose of this condition, will be and only be the person to whom the original invoice is made out by the Company in respect of the lot sold.
 6. The Company will have the sole, exclusive and absolute right, at its discretion, to refuse admission to any person to its premises or any other premises at which such auction is to be conducted.
 7. The Company has the sole and absolute discretion without having to give any reasons therefore, to refuse any bid, withdraw or reoffer lots for auction (including after the fall of the hammer), cancel any sale if the Auctioneer and/or the Company believes that there may be an error or dispute of any nature whatsoever, and shall have the rights, as it deems fit, to divide any lot; to combine any two or more lots, or to put up any lot for auction again.
 8. Any notice required to be given in connection with this agreement:
 - 8.1 if given by the Company, shall be delivered by hand, or sent by registered post; or by telefax or by email, provided such address is given in which event such address shall constitute the domicilium citandi et executandi of the person to whom notice must be given.

Notice shall be deemed to have been received by the person who is required to receive such notice, whether given personally or to a third party or any other manner as envisaged by this clause:

 - 8.1.1 on the date of delivery if delivered by hand or telefax or email;
 - 8.1.2 on the fourth (4th) day from the date of posting, including the date of posting if posted by prepaid registered post from within the Republic of South Africa, which postage shall be deemed to have been sent on receipt of the post office of proof of posting.
 - 8.2 if required by the Company, such written notification must be given to the Company at its telefax number and/or email address as published in the brochure, alternatively the Company's published address and/or fax number.
 9. The Seller submits to the non-exclusive jurisdiction of the South African courts.
 10. The Buyer and/or Seller, as the case may be, hereby pledges the goods either sold and/or bought as security to the Company for all amounts which are owing to it.
 11. No variation, alteration, consensual termination, representation, condition, term or warranty, relaxation or waiver or release by the Company, or estoppel against the Company, or the suspension by the Company, in respect of these terms and conditions of business, or any part thereof, shall be of any force or effect unless reduced to writing and signed by the Company and the Buyer.
 12. The Buyer shall be responsible for the payment of the Company's legal costs, calculated on the scale as between attorney and client incurred by the Company in enforcing any of its rights of its principal whether such rights are exercised by way of legal proceedings or not.
 13. Notwithstanding the nature or amount of the claim by the Company, the Company and the Buyer hereby consent to the jurisdiction of the Magistrate's Court otherwise having jurisdiction; this consent is without prejudice to the right of the Company to institute proceedings and to obtain judgment or any order in the High Court of competent jurisdiction, the Company nevertheless still being entitled to claim on the High Court scale of costs and expenses, all as set out in this agreement.
- ### C. TERMS RELATING TO BUYERS OF GOODS AT AN AUCTION OR BY PRIVATE TREATY
1. Buyer's Registration
 - 1.1 Buyer bidders must prior to the commencement of an auction register his/her identity on the Company's Buyer's card and such registration must with the necessary changes meet the requirements of Chapter 1 of the regulations in terms of the Financial Intelligence Centre Act, 2011, published in Notice No. R. 1595 in Gazette No. 24176 of 20 December 2002, in respect of establishment and verification of identity, and sign that entry.

First time buyers must provide the Company with a copy of their identity document or passport and a photocopy of the front and back of a valid credit card. A sum of R5,000 may be

TERMS & CONDITIONS OF BUSINESS AND RULES OF AUCTION

The Company carries on its business as auctioneers in accordance with these Terms and Conditions of Business and Rules of Auction.

reserved prior to the auction.

- 1.2 A Buyer who intends to bid on behalf of another Buyer must produce a letter of authority expressly authorising him/her to bid on behalf of that Buyer.
 - 1.3 If a Buyer will be bidding on behalf of a company, a letter of authority must appear on the letterhead of the Buyer company and must be accompanied by a certified copy of the resolution authorising him/her to do so.
- 2. Auction Bids**
- 2.1 The goods (lots) sold shall be to the highest bidder whether the sum bid be equivalent to the real value or not. Where the sale is announced to be with reserve, the goods shall be sold to the highest bidder, either on or in excess of the reserve price.
 - 2.2 No person shall, at any bid, advance less than the amount fixed for that purpose by the Auctioneer. Bids can be retracted before the fall of the hammer but the Auctioneer may refuse any bid.
 - 2.3 Should there be a dispute as to the highest bid, even after the fall of the hammer, the auctioneer shall in his sole and absolute discretion, determine which bid shall be accepted and the Company and/or the Auctioneer shall be absolved of any liability of any nature whatsoever in regard thereto. In the event of a dispute the Auctioneer may determine the dispute in his absolute discretion, or the property may, at the Auctioneer's option, either be put up again at the last undisputed bid, or be withdrawn.
- 3. Minimum Bid**
- The auctioneer shall have the sole and absolute discretion and right to refuse any bid which does not exceed the previous bid by at least 5% (five percent) or such other percentage as the Auctioneer, in his/her discretion deems acceptable.
- 4. Buyer's Premium**
- A Buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the Buyer to the Company in respect of the sale of each lot. The Buyer acknowledges that the Company, when acting as agent for the Seller of any lot, may also receive a Seller's commission and/or other fees for or in respect of that lot. VAT at the prevailing rate is applicable on such Buyer's premium.
- 5. Value Added Tax ("VAT")**
- The Company acts as agent on behalf of the Seller and should the Seller be registered as a South African VAT vendor and has informed the Company that his lots must be charged with VAT, then such lots will be indicated in the catalogue with the symbol "†" and VAT at the prescribed rate will be charged on the hammer price and will be payable by the Buyer.
- 6. Absentee Bids**
- 6.1 Upon request, the Company shall execute absentee bids on behalf of intending Buyers. Absentee bids are a service provided by the Company for the Buyers' benefit and the Company cannot be held responsible for errors or omissions with respect to the bidding process. Lots will be bought as cheaply as is allowed by other bids placed and the Seller's reserves. In the event of identical bids, the earliest will take precedence. When absentee bids are placed by telephone they are accepted at the Buyer's risk, and must be confirmed prior to the sale by letter or facsimile.
 - 6.2 All absentee bids shall be registered with the Company in accordance with the Company's procedures and requirements not less than twenty-four (24) hours before the auction and/or the private treaty sale. The Company reserves its rights, at its

sole and absolute discretion, to receive and/or reject such absentee bids and/or to receive and/or reject absentee bids if given less than twenty-four hours before the auction and/or private sale.

- 6.3 Absentee bidders must register his/her identity as per clause C.1 above.

7. Telephone Bids

- 7.1 Subject to a Buyer arranging with the Company at least twenty-four hours before the published time of the auction and subject to a Buyer completing such documentation as the Company may require it to do, whether it be by fax or by electronic transmission, or any other form of transmission a Buyer, on making such telephone call, is deemed to accept these Terms and Conditions and to be bound thereby and shall be permitted to bid by means of a telecommunication. The right of a Buyer to bid is subject to a telecommunication line being available, fully functional and operative. The person who makes the bid on the telephone shall be deemed to be the Buyer and shall be deemed to be personally liable for the payment of the purchase price and other amounts as are required to be paid. In executing bids on the telephone, the Buyer waives and abandons any claim howsoever or whatsoever arising against the Company and/or the Auctioneer, including any act or omission and/or act of negligence and/or any act on the part of the Company and the Auctioneer, or in failing to have regard or failing to take cognisance of such bid.
- 7.2 The Company reserves its rights, at its sole and absolute discretion, to receive and/or reject such telephone bids and/or to receive and/or reject telephone bids if given less than twenty-four hours before the auction and/or private treaty sales.
- 7.3 The Company reserves the right to record telephone bidding and the telephone bidder consents to such recording.

8. Payment

- 8.1 The hammer price as defined in clause A.9 above, including further amounts payable in terms hereof such as Value Added Tax and the Buyer's premium, shall forthwith become due, owing and payable to the Company in full immediately upon the knock down of the hammer and/or acceptance of the offer.
- 8.2 Any payment by a Buyer to the Company shall be applied by the Company towards any sums owing by the Buyer to the Company on any account whatever without regard to any directions of the Buyer or his/her agent, whether express or implied.
- 8.3 The purchase price shall be paid in South African rands. Foreign Buyers are required to make arrangements with their banking houses to transfer forex funds equivalent to the Rand value as stated on the purchase tax invoice. All fees relating to this transfer of funds from the foreign bank to the Company's RSA account shall be for the account of the Buyer.
- 8.4 The Company accepts the following methods of payment:
 - 8.4.1 Electronic Funds Transfer
Only bank transfers or electronic funds transfer will be accepted. No cheque or cash payment will be accepted.
 - 8.4.2 Bank Transfers in South African Rands
Stephan Welz & Company
STANDARD BANK OF SOUTH AFRICA LIMITED
Branch: Rosebank, Johannesburg
Branch code: 00-4305-17
The 8 digit branch code is required for international banking.

TERMS & CONDITIONS OF BUSINESS AND RULES OF AUCTION

The Company carries on its business as auctioneers in accordance with these Terms and Conditions of Business and Rules of Auction.

The first 6 digit (00-4305) code is required for online banking.

Swift code: SBZAZAJJ

Current account number: 402-328-213

8.4.3 Credit Cards

Payment by all major credit cards will be accepted.

9. Credit terms

No credit shall be given to any Buyer unless prior to the auction the Company has in its absolute discretion agreed in writing in response to a request to grant the Buyer credit. The Buyer shall make payment of such amounts of interest and other charges as are permitted in terms of the National Credit Act 34 of 2005. Ownership of the goods sold shall not vest and/or pass to the Buyer until such time as the full purchase price including VAT thereon and any other amounts have been paid in full.

10. Collection of goods

10.1 Ownership of the goods purchased by a Buyer whether credit or cash sales shall remain vested in the principal (and/or the Company under circumstances where the Company sells its own goods), until such time as the Buyer has made full payment to the Company which payment includes the payment of the purchase price of the goods, the Company's commission, Value Added Tax on the sale and any other amounts as provided for herein.

10.2 The Buyer shall, at his/her/its expense, collect the goods ("take delivery") purchased by it at the auction and/or sale immediately after the auction, unless such goods due to their size and/or weight cannot immediately be removed in which event such goods shall be collected from the auction site by no later than 16h00 on the day following the auction unless such day is a Saturday or a Sunday or a public holiday in which event such goods will be collected by no later than 16h00 on the following business day. The Company shall not render any assistance to the Buyer to pack, remove, transport or store such goods on the Buyer's behalf. The Buyer will be responsible for all packing, removal, insurance and storage charges. Goods not collected within 30 days of the auction will be dealt with as per clause C.11.

10.3 Should the Company render any assistance at all of any nature whatsoever to a Buyer in removing the goods from the auction site then and in such event the Company's employees shall be deemed to be the agents and/or servants and/or employees of the Buyer and the Company is exempt from any liability or any culpability in respect of the Company's employees and/or servants executing such work.

11. Uncollected Goods

The Buyer will be responsible for the collection of all goods purchased on auction or private treaty and such collection of goods must be made within 30 days of the auction or private treaty sale. Goods not collected will be dealt with as follows: The Company will notify the Buyer that the goods must be collected within 30 days of such notice. The notice required to be given shall be in terms of clause B.8.1.

11.1 Should the Buyer not have collected the goods within 30 days of notification, the Buyer hereby irrevocably transfers ownership of such goods to the Company who shall retain ownership of such goods, whose ownership shall be indisputable. The Company shall then, in its sole and absolute discretion, dispose of such goods at the best price it can obtain from a willing and able Buyer.

11.2 Subject to paragraph C.11.1 above, if the Company is able to sell the lot at an auction and/or private treaty sale, the Company shall dispose of such goods at the best available price and shall deduct from the proceeds of such

sale, all amounts as were expended by the Company in insuring, storing, carrying, transporting, retaining and/or keeping such goods after the deduction of its commission, VAT, and any other expenses it incurred in respect of such goods. Should there be a shortfall, then and in such event the Buyer shall make payment to the Company, on demand, of such shortfall and all costs incurred by the Company in recovering such shortfall, including attorney and client costs shall be for the account of the Buyer.

11.3 The Company reserves the right to charge R25 (twenty five rand) plus VAT per day to store any one item not collected from the Company's place of business from the time the Buyer has been notified and until such time as the item has been collected.

12. The Buyer's Risk

The Buyer shall be solely responsible for any loss of and/or damage to and/or diminution in value of and/or deterioration to any goods (lots) purchased at the auction or at a private treaty sale immediately upon the knock down by the Auctioneer to the Buyer of the hammer price.

13. Import, export, copyright restrictions and licenses and quality in the goods sold

13.1 The Company makes no representation or warranties whether express, implied or tacit pertaining to the authenticity, quality, genuineness, condition, value, origin, ownership of any goods or whether express, implied or tacit as to whether any Lot is subject to import, export, copyright and licence restrictions including permission from SAHRA. Endangered Species – any item made of or incorporating animal material such as ivory, bone, etc irrespective of value, will require a specific permit from the Department of Nature Conservation prior to exportation. It is the Buyer's sole responsibility to obtain any copyright clearances or any necessary import, export or other licence required by law, including licences required under the Convention of the International Trade in Endangered Species (CITES). The refusal of an export permit shall not permit the rescission of a sale.

13.2 The sale of any firearm is subject to the express conditions of the Firearms Control Act 60 of 2000 and any amendments promulgated thereunder. No firearm will be delivered to any Buyer until he/she/it has produced a valid firearm license or a collector's permit or any other document as required by the said Act. No sale shall be cancelled without proof to the Company's satisfaction that the Buyer has the authority and license to receive such firearm. The onus to comply with the provisions of the said Act is solely on the Buyer.

14. Breach by the Buyer

14.1 Should the Buyer breach any of the terms and conditions thereof, alternatively not make payment in full or collect the items bought as provided herein, or should there be any other breach, the Company, agent for the Seller (alternatively the Company in the event of it being the Seller of its own goods) will, and at its absolute and sole discretion, and without prejudice to any other rights it may have in law, be entitled to exercise on or more or all of the following remedies:

14.1.1 to institute proceedings against the Buyer for payment and/or damages for breach of contract;

14.1.2 to cancel the sale of that or any other lots sold to the defaulting Buyer at the same time or at any other auction;

14.1.3 to resell the goods (lot) or cause it to be resold by public auction or private sale;

TERMS & CONDITIONS OF BUSINESS AND RULES OF AUCTION

The Company carries on its business as auctioneers in accordance with these Terms and Conditions of Business and Rules of Auction.

- 14.1.4 to remove, store and insure the goods at the sole expense of the defaulting Buyer and if such goods are stored either at the Company's premises or any other place as the Company may require such goods to be stored at, the Buyer shall be responsible for all charges associated therewith;
- 14.1.5 to charge interest on such monies as are due, owing and payable in an amount of two percent (2%) above the prime rate granted to a customer by the Company's bankers;
- 14.1.6 to retain that or any other lot sold to the same Buyer at the same time, or at any other auction and to allow the Buyer to take delivery of such goods after all amounts due, owing and payable have been paid by the Buyer to the Company in terms of this agreement, including interest, storage charges and any other charges;
- 14.1.7 to reject any bid made by or on behalf of the defaulting Buyer at any future auction/sale;
- 14.1.8 to exercise a right of retention over the goods sold and not to release such goods to the Buyer until full payment has been made to the Company in terms of this agreement. For such purpose and in so far as ownership of goods may have passed to the Company, the Buyer hereby pledges such goods to the Company as security for the Company's claim;
- 14.1.9 to charge a rental charge of R25 (twenty-five rand) plus VAT per day for each item stored by the Company from the date of auction until the time of collection.

14.2 In the event of the Company reselling the goods at a subsequent auction or by way of private treaty sale and should such goods be sold for a lesser amount than the amount sold, the Buyer shall be liable for any loss (if any) being the difference between the initial sale price and the resale price if lower than the initial price and the Company shall be entitled forthwith to proceed against the Buyer for a claim for damages.

15. Rescission of the sale

If before 21 days after the auction or within 48 hours of a private treaty sale, the Buyer makes a claim to rescind the sale under the definition of deliberate forgery or otherwise and the Company is of the opinion of the claim is justified, the Company reserves the right in its sole discretion to rescind the sale and refund the Buyer any amounts paid to the Company in respect of that sale and the Seller authorises the Company to do so.

16. Treatment and Condition of Gemstones

The Buyer acknowledges that gemstones and precious stones and/or semi-precious stones may have been treated by a variety of techniques to enhance their colour, appearance and clarity. These or other techniques, such as dyeing, irradiation, coating and impregnation, may be used on other gemstones. Although it is widely believed that heat treatments are permanent, Buyers should assume that any treatment may not be permanent and that over time special care of the stone may be required. Prospective Buyers are reminded that, unless the catalogue description specifically states that a stone is natural, the Company have assumed that some form of treatment may have been used and that such treatment may not be permanent.

To the extent that the Company has laboratory reports containing specific information on the treatment of a stone, these reports are made available for review by potential Buyers. Available reports from internationally recognised gemological laboratories will be noted in the description of the item. New forms of

treatments and new scientific methods to discern them are constantly being developed. Consequently, there may be a lack of consensus among laboratories as to whether gemstones have been treated, the extent of the treatment or the permanence of the treatment.

References in the catalogue descriptions to certificates or reports issued by gemmological laboratories are included only for the information of Buyers, and the Company accepts no responsibility for the accuracy, terms or information contained in such certificates or reports.

Statements in the catalogue regarding the condition of lots in this sale usually appear in the description. However, the absence of any such reference does not imply that a lot is in perfect condition or completely free from wear or imperfections. The Company will be pleased to offer condition reports on all lots of the sale to potential Buyers.

17. Wristwatches

All wristwatches are sold as viewed and cannot be returned on the grounds that repairs have been carried out or parts supplied by anyone other than the named makers.

Watches may not be taken apart whilst on view. Prospective Buyers or their agents wishing to do so should make an appointment with the Watch Department for a private view the week before the sale. Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case and dial. All dimensions are approximate.

The Company offers no guarantees with regard to the working order of wristwatches, and will not be liable for any losses which may be incurred in this respect. As with all items included in the sale, it is the prospective Buyer's responsibility to conduct a full inspection of the lot prior to the sale. Water-resistant cases may have been opened and no warranty is offered with regard to the water resistance of any watches.

The Company does not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts. Straps made of material derived from endangered or otherwise protected species (i.e. alligator and crocodile) are not sold with the watches and are for display purposes only. The Company reserve the right to remove these straps prior to shipping. Furthermore, in reference to watch bands, the Company does not guarantee the material of manufacture.

18. Overseas Bidders

Overseas bidders are advised that courier companies such as RAM, Fedex and DHL do not insure jewellery being sent between South Africa and overseas countries. Insurance will therefore become the responsibility of the buyer.



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