



Stephan Welz & Co. EST. 1968 TM

Cape Town | 25 & 26 February 2020



Auction

Cape Town | 25 & 26 February 2020

14 Dreyer Street
Claremont | Cape Town | 7708

Preview

21, 22 & 23 February | 10am - 5pm

Walkabout conducted by Anton Welz and our department specialists Saturday, 22 February, 11am

Jewellery, Watches, and Silverware viewing will close at 4:30pm each viewing day

19 February 2020

Piano Recital by Gerhard Joubert at 7pm

Booking essential, please contact Ingrid Gollom at 076 512 7948

Stephan Welz & Co.^{EST. 1968}_{•TM}

www.swelco.co.za

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Fine Art & Design Auction **Cape Town | 25 & 26 February 2020**

14 Dreyer Street
Claremont | Cape Town | 7708

Buyer's premium is calculated at 14% plus VAT at the prevailing rate for items selling above R10 000 and 17% plus VAT for items selling at or below R10 000.
10% plus VAT for Collectable Cars.

All successful lots purchased through our Digital Saleroom will be subject to a 3% transaction fee over and above the calculated buyer's premium.

SHIPPING COSTS BETWEEN OUR JOHANNESBURG AND CAPE TOWN OFFICES

The cost of shipping between our Johannesburg and Cape Town offices will be calculated pro rata as part of one bulk shipment between offices. The cost will be for the buyer's account and must be paid prior to the goods leaving the location of auction.
Insurance is not included.

JEWELLERY: The shipping of jewellery is the sole responsibility of the buyer and cannot be undertaken by Stephan Welz and Co.

*All images can be viewed on our website - www.swelco.co.za

This catalogue may be referred to as (SA2001) - MARULA

COVER

**A MASSIVE CHINESE FAMILLE
ROSE 'HUNDRED DEER' VASE,
HU, LATE REPUBLIC PERIOD,
1912 -1949**
Lot 681

INSIDE FRONT COVER

Pieter Willem Frederick Wenning
(South African 1873 - 1921)
BLUEGUMS, PRETORIA
Lot 473

INSIDE BACK COVER

Willie Saayman
(South African 1962 -)
YOU NEED US ON YOUR SIDE
Lot 283

BACK COVER

**A SATINWOOD CROSSBANDED
AND INLAID CARLTON HOUSE
DESK BY MAPLE AND CO LTD,
LATE 19TH CENTURY**
Lot 396

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Who we are

Founded in 1968, Stephan Welz and Co. has been at the forefront of the South African auction industry for the past 50 years. With salerooms in Johannesburg and Cape Town, we offer a 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 collectables.

Specialising in a variety of departments including fine art, silverware, furniture and classic cars, we have consigned nearly 325 000 items in over 700 auctions. Our wide range of categories also includes watches, jewellery, clocks, carpets, decorative arts, 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 & Museum Collections

Our specialists offer personal and professional assistance and advice to both corporate clients and museum services in areas including appraisal reports, deaccessions and acquisitions. We are available to travel throughout South Africa to value these collections.

House Visits

Our specialists can travel to your home to value your items. We strive to make every auction experience as enjoyable and convenient as possible.

Trusts & Estates

We offer advice regarding personal property assets to trusts, estates, and private clients in order to assist fiduciaries, executors, advisors and collectors.

Dear Collector

A new decade brings new challenges and opportunities. At the beginning of October last year we had just moved in to our new purpose-built premises in Claremont. Some four months down the road and it is beginning to feel like home, our entrance from the rooftop parking is complete, our signage is up and we hope that 14 Dreyer Street is becoming familiar to all of you. With the hosting of a piano recital on the 18th of February by Gerhard Joubert as well as the NAADA Antique Fair scheduled for the middle of March, Dreyer Street is becoming more than just an auction house, and we have more exciting events planned for this year.

Our first sale of 2020 has a number of interesting items among the lots on offer. It is good to note a thread of quality running through each department, from the Carlton House desk in furniture, the works by A.R. Penck in fine art, a Scottish Market plate in Oriental decorative arts, a bronze ostrich by Augustus Gaul in decorative arts, fine jewellery pieces and watches and a 300SEL Mercedes. The sale again has something that will appeal to a broad spectrum of collectors. I am sure you will discover something appealing as you browse through this catalogue.

See you in the saleroom.



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wherever you are.

Now available to download for free on Android or iOS



Bidding at our Auctions

We have various methods of bidding on our auctions. From raising your hand in the room, to pressing bid on our app, you can now be in our saleroom, wherever you are.

Attend

our live auctions and preview events

Register

and bid in the room

Telephone

Register, and one of our representatives will call you in time to bid on your lot, and will be your 'live' voice in the room

Absentee

Register and indicate your maximum bid. The auctioneer will bid for you until you are successful or your bid is exceeded

Online

Register on one of our secure online bidding platforms and bid virtually during the live auction or leave an absentee bid prior to the auction

Register at
www.swelco.co.za
or www.the-saleroom.com

Welz online
Online Auctions

Stephan Welz & Co.
EST. 1968
Premium Live Auctions

Online Auctions

Our online auctions take place throughout the year running for a 7 day period. Accessible through a desktop browser, mobile phone or the Stephan Welz & Co app available for Android and iOS.

Commission

Before bidding, please ensure you understand the commission structure of each auction, found in the description of the auction.

Condition Reports

Condition reports can be requested up to 24 hours before the auction by calling **021 794 6461** or emailing ct@swelco.co.za

For more information and to sign up for our newsletter with updates on all our auctions, events and news, visit our website - www.swelco.co.za - or phone one of our branches for assistance

Cataloguing Terms

Cape Town | 25 & 26 February 2020

- 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 to indicate an approximate date if the exact date of a work is uncertain
- 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.

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

Our catalogues are not only visually rich but also provide a wealth of information for collectors wishing to keep up-to-date with trends within the art world.



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 Auctions

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



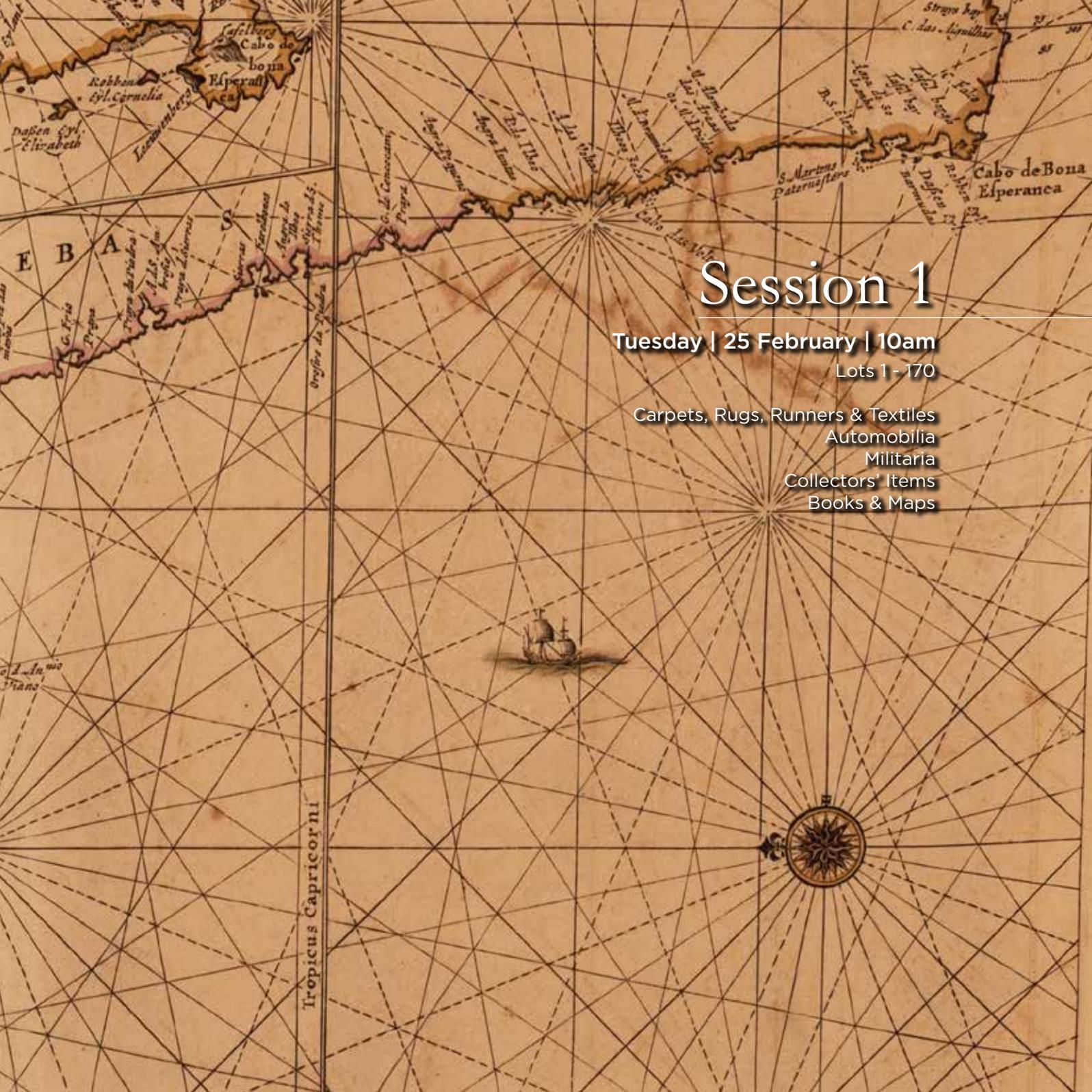
Bid Venue | Phone | Web

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

Tuesday | 25 February | 10am

Lots 1 - 170

- Carpets, Rugs, Runners & Textiles
- Automobilia
- Militaria
- Collectors' Items
- Books & Maps



1



2



3

1
A TABRIZ RUG, IRAN, MODERN

178 by 123cm

R 2 000 - R 3 000

2
A TAFRESH RUG, IRAN, 1970

187 by 129cm

R 3 000 - R 4 000

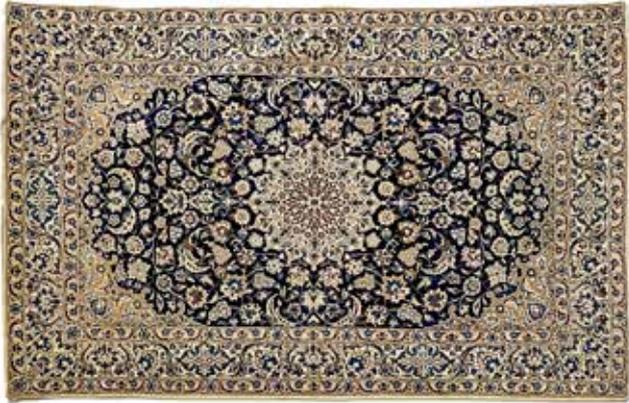
3
A KORDI KELIM

307 by 152cm

R 3 000 - R 5 000



4



5



6

4

A KORDI KELIM

282 by 155cm

R 3 000 - R 5 000

5

A PART SILK NAIN RUG, IRAN, MODERN

168 by 107cm

R 6 000 - R 8 000

6

A PART SILK NAIN RUG, IRAN, MODERN

173 by 113cm

R 6 000 - R 8 000



7

A CHOBI RUNNER, AFGHANISTAN

307 by 82cm

R 6 000 - R 8 000

7



8

A SAROUK RUNNER, IRAN

310 by 84cm

R 6 000 - R 8 000

8



9

AN INDO SOUMAC CARPET, MODERN

310 by 248cm

R 8 000 - R 10 000

9



10

10

A PART SILK NAIN RUG, IRAN, 1960

147 by 103cm

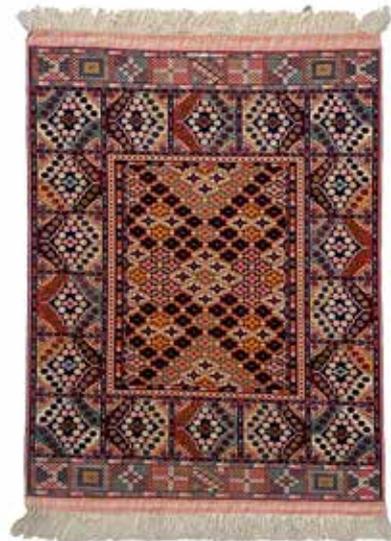
R 8 000 - R 10 000

11

A SILK BASED AFGHAN RUG

149 by 115cm

R 8 000 - R 10 000



11



12

12

A SILK QUM RUM, IRAN, MODERN

160 by 106cm

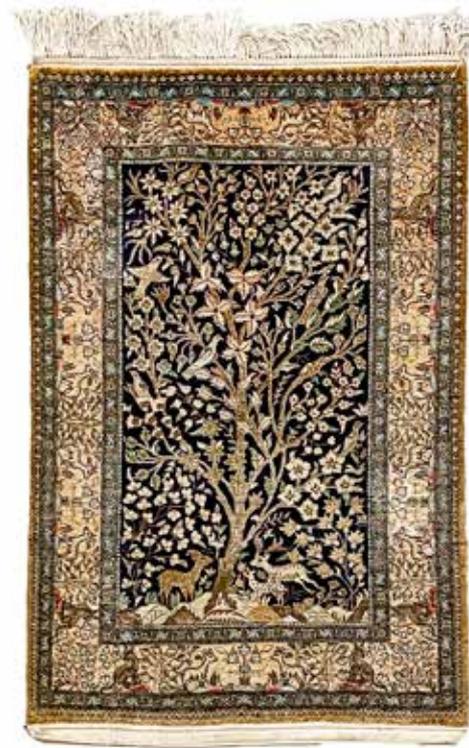
R 10 000 - R 12 000

13

A SILK QUM RUG, IRAN, MODERN

145 by 83cm

R 10 000 - R 15 000



13

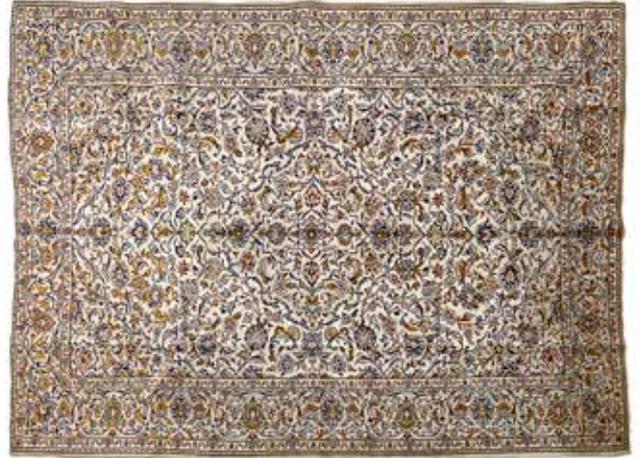


14

14
A MASHAD CARPET, IRAN

388 by 298cm

R 10 000 - R 15 000



16

16
A KASHAN CARPET, PERSIAN

330 by 230cm

R 10 000 - R 15 000



15

15
A KASHAN CARPET, IRAN

330 by 226cm

R 10 000 - R 15 000



17



18



19

17

AN INDIAN CARPET, MODERN

440 by 304cm

R 25 000 - R 30 000

18

A GHAZNI RUG, INDIA, MODERN

420 by 300cm

R 20 000 - R 25 000

19

A PAKISTANI CARPET, MODERN

480 by 330cm

R 25 000 - R 30 000



20



21

20

A TABRIZ CARPET, IRAN, MODERN

495 by 290cm

R 15 000 - R 20 000

21

A KASHAN RUG, IRAN

218 by 148cm

R 15 000 - R 20 000



22

22

AN ISFAHAN CARPET, IRAN

208 by 135cm

R 15 000 - R 20 000



23



24



25

23

A BIDJAR RUNNER, IRAN

383 by 85cm

R 12 000 - R 15 000

24

A SILK QUM RUG, IRAN, MODERN

152 by 105cm

R 18 000 - R 20 000

25

A KASHAN CARPET, IRAN

532 by 350cm

R 30 000 - R 50 000



26



27

26

AN ARUN KASHAN CARPET, IRAN

417 by 315cm

R 15 000 - R 20 000

27

A KASHAN CARPET, IRAN

340 by 240cm

R 15 000 - R 20 000



28

28

AN ARUN RUG, IRAN

380 by 262cm

R 16 000 - R 22 000



29



31



29

A KASHAN CARPET, IRAN

312 by 204cm

R 10 000 - R 15 000

30

A KASHAN CARPET, IRAN

425 by 287cm

R 15 000 - R 20 000

31

A HARUN KASHAN CARPET, IRAN

425 by 300cm

R 10 000 - R 15 000

30



32



33

32

A NAIN CARPET, IRAN

300 by 200cm

R 12 000 - R 16 000

33

A SILK HEREKE RUG, TURKEY, CIRCA 1970

157 by 101cm

R 15 000 - R 20 000



34

A ROYAL KASHAN CARPET, IRAN, CIRCA 1960

500 by 325cm

R 30 000 - R 50 000



35

A HERIZ CARPET, IRAN

407 by 294cm

R 10 000 - R 15 000

35



36

A TABRIZ CARPET, IRAN

339 by 240cm

R 10 000 - R 15 000

36



37

37

**A FINE MODERN MID-19TH CENTURY STYLE
AUBOSSON DESIGN 'ENTRE FENETRE' PANEL**

Hand tapestry woven in wool
184 by 120cm

R 2 000 - R 3 000



38

38

**A FINE MODERN MID-19TH CENTURY STYLE
AUBOSSON DESIGN 'ENTRE FENETRE' PANEL**

Hand tapestry woven in wool
186 by 120cm

R 2 000 - R 3 000



39

39

**A FINE MODERN MID-19TH CENTURY STYLE
AUBOSSON DESIGN 'ENTRE FENETRE' PANEL**

Hand tapestry woven in wool
149 by 89cm

R 1 500 - R 2 000

NO LOT 40



41

41

THREE FREE STATE NUMBER PLATES, 1960s

(3)

R 3 000 – R 5 000



43

43

TWO CAPE PROVINCE AND ONE NATAL
NUMBER PLATE, 1960s

(3)

R 3 000 – R 5 000



45

45

AN ENAMELLED MICHELIN TYRES SIGN, 1960s

65 by 65cm

R 12 000 - R 15 000



42

42

TWO CAPE PROVINCE AND ONE TRANSVAAL
NUMBER PLATE, 1950s

(3)

R 3 000 – R 5 000



44

44

TWO CAPE TOWN AND ONE DURBAN
NUMBER PLATE, 1950s

(3)

R 3 500 – R 6 000



46

46

AN ENAMELLED JEEP ADVERTISING SIGN

30 by 22,6cm

R 2 500 – R 4 000



47

47

TWO TRAVELING FIRST AID KITS, 1950s

(2)

R 1 700 – R 3 000



49

49

AN ENAMELLED AA AGENT SIGN

66 by 44,2cm

R 7 500 - R 10 000



48

48

**AN ENAMELLED ROUND ATLANTIC
PETROL SIGN**

Diameter: 34,5cm

R 6 000 – R 8 000



50

50

AN ENAMELLED BMW SIGN

Diameter: 58cm

R 10 000 - R 15 000

NO LOTS 51 - 60



67

61

A SET OF ORANGE RIVER COLONY PRISONS DEPARTMENT BADGES

Comprising: a helmet plate and pair of collar badges, *framed* (3)

R 1 000 - R 1 500

62

A SET OF TRANSVAAL PRISONS DEPARTMENT BADGES

Comprising: a helmet plate, cap badge and a pair of shoulder titles, *framed* (4)

R 1 000 - R 1 500

63

EIGHT REPLICA SOUTH AFRICAN RECONNAISSANCE COMMANDO BADGES

Comprising: three flashes, three nutria operator badges, one beret badge and a tracksuit patch (8)

R 400 - R 800

64

A COLLECTION OF SOUTH AFRICAN AIR FORCE BADGES

Comprising: mess dress, working dress and cloth badges, *framed* (24)

R 1 000 - R 1 200

65

A SOUTH AFRICAN AIR FORCE STABLE BELT

And a Tunic, circa 1989 (2)

R 500 - R 700

66

A SOUTH AFRICAN DEFENCE FORCE OFFICER'S DAGGER

Accompanied with belt and hangers, shagreen grip, belt with associated wear (2)

R 3 000 - R 5 000

67

A WOODEN AIRCRAFT PROPELLOR, 1930s

The eight bolt propeller with brass blade protectors 192cm long

R 2 000 - R 3 000

68

A MARK 2 STOPWATCH, ROTHERHAM AND SONS LTD, 1917

R 500 - R 700

69

A WWI CHRISTMAS GIFT TIN

And a silver-topped bullet pencil (2)

R 900 - R 1 200



66



70

A WWI STEEL TOMMY HELMET

With original liner and chin strap, retaining most of its stippled finish

R 500 - R 1 000

71

TWO REGIMENTAL SERGEANT MAJOR SWAGGER STICKS

One white metal Gibraltar Regiment swagger stick, *missing drag*, and one hallmarked silver top and bottom 5th Royal Northumberland Fusiliers officer's swagger stick with regimental crest (2)

R 200 - R 400

72

FOUR ASSORTED LEATHER BANDOLIERS

Comprising: two five-pocket British .303 bandoliers, one *incomplete cut* Schutztruppe Mauser K.S. bandolier (South African Mounted Rifles captured bandolier) and a complete ten-pocket Anglo-Boer War bandolier (4)

R 2 000 - R 3 000



72

73

A WWII GAS MASK, BARRINGER, WALLIS AND MANNERS LIMITED, MODEL 4A, CIRCA 1939

A no. 4A WWII Commonwealth gas mask, *maker's mark "Barringer Wallis & Manners LTD"*, dated 1939

R 300 - R 500

74

A WWII FLARE PISTOL

The US M8 flare pistol dated 1943, marked "CEVC", 37mm pistol pyrotechnic, with bakelite grips

R 800 - R 1 000



74

75

A SCOTTISH REGIMENTAL GLENGARRY

Complete with Cape Town Highlanders cap badge

R 250 - R 350

76

THREE WWII NORTH AFRICA SOUVENIR EMBROIDERED FABRICS

Two velvet and one cotton, each embroidered with a regimental crest the largest 44cm high, 42cm wide (3)

These embroidered fabrics were brought to South Africa by returning soldiers as mementos of their service in the desert campaign.

R 300 - R 500

77

TWO WWII NORTH AFRICA CAMPAIGN TOMMY HELMETS

Each steel helmet with rim (2)

R 200 - R 500

78

A WWII 6TH ARMoured DIVISION UNIFORM

Comprising: a battle jacket with slip-on shoulder badges with *dated maker's label*, long battle trousers named with *dated maker's label*, a khaki shirt, steel helmet, and original brown leather boots, named to Jacobson, *shirts and pants with severe moth damage*

R 1 000 - R 1 500



78

79

A SOUTH AFRICAN POLICE FORCE PITH HELMET, 1950s

Size seven, black cloth, with large brass helmet plate marked "SAPHA Pretoria By Bulldog"

R 600 - R 900



80

80

A RIFLE REGIMENT MAJOR'S TUNIC, MANUFACTURED BY WELSH AND JEFFRIES, 15 DUKE STREET, ST JAMES, LONDON, 1964

Named to Captain R. P. Montgomery, includes medal ribbons comprising "OBE", "GSM", "AGS", "CSM", embroidered majors epaulettes, slight moth damage

R 1 000 - R 1 200

81

AN ANGLO-BOER WAR PERIOD COMPASS, MANUFACTURED BY J. HICKS, 8 HATTON GARDENS, LONDON

British made, brass-cased, paper inner military compass

R 700 - R 1 000

82

AN ANGLO-BOER PRISONER-OF-WAR MATCH BOX

Engraved St. Helena 1902

R 300 - R 400

83

AN ANGLO-BOER WAR PAUL KRUGER POCKET KNIFE

Some wear to small blade

R 200 - R 300

84

A PAIR OF ANGLO-BOER WAR PERIOD AUSTRALIAN OFFICER'S EPAULETTES

In original Japanned tin, made by W. Buckmaster & Co. No 3. New Burlington Street, London, with silver bullion wire (2)

R 2 500 - R 3 500

85

A BRONZE ANGLO-BOER WAR MEDALLION

Featuring atrocities of the Boer War,

R 1 200 - R 1 500

86

AN ANGLO-BOER WAR 17TH LANCER'S HELMET PLATE

12cm high, 21,5cm wide

R 800 - R 1 000

87

A SECOND PATTERN SOUTH AFRICAN DEFENCE FORCE ASSEGAI

147cm long

R 600 - R 900

88

A SWEDISH POLICE SWORD, CIRCA 1900

With original sword knot and brass-mounted scabbard; And a Swedish Police Helmet, with liner and gilded helmet badge (3)

R 3 000 - R 4 000



88



89

THREE WWI GERMAN TRENCH KNIVES

Each with wooden handle (3)

R 500 - R 700

90

AN ANGLO-BOER WAR 1888 PATTERN LEE METFORD BAYONET

With extensive markings including issue stamps to pommel, hilt and ricasso, Enfield marked scabbard and blade, with crowned VR, regimentally marked

R 1 600 - R 2 000

91

AN 1897 PATTERN SOUTH AFRICAN INFANTRY OFFICER'S SWORD, MANUFACTURED BY WILKINSON SWORD CO. , LONDON

With South African coat of arms guard, in matching brown leather battle scabbard, *uncleaned, slight pitting and rust*
100cm long (2)

R 2 500 - R 3 000



92

AN ANGLO-BOER WAR PERIOD PATTERN PRACTICE SWORD, WILKINSON, LONDON, CIRCA 1899

With sheet steel guard and shagreen covered wood grip, bound with steel wire, *slight pitting to chromed blade*
102cm long

R 700 - R 900

93

A SOUTH AFRICAN DEFENCE FORCE OFFICER'S SWORD, WKC, SOLINGEN

Standard three bar hilt, issued to the prison services, *numbered 0460* with matching brown leather scabbard and coat of arms on blade
94cm long

R 1 000 - R 1 200

94

A SUDANESE KASKARA SWORD, CIRCA 1934

Double-edged European blade, with double-moon engravings, in aluminium mounted leather scabbard
106,5cm long

R 1 200 - R 1 500

95

A 1912/13 CAVALRY OFFICER'S SWORD

Nickel plated steel hilt, decorated with scroll design, with original olive drab paint, George VI unpolished blade, some *rust and pitting*, complete with matching brown leather battle scabbard
109cm long

R 3 000 - R 3 500



96

A VICTORIAN SCOTTISH BASKET-HILTED CLAYMORE, PILLIN, GERRARD ST, LONDON

In original steel mounted black leather scabbard, wire bound shagreen grip intact, *with slightly loose wiring*
99cm long

R 12 000 - R 15 000

97

A GROUP OF WWII MEDALS

Comprising: a 1939-1945 Star, an Africa Star, a Defence Medal, a 1939-1945 War Medal, an Africa Service Medal and a Union of South Africa Efficiency Medal, all correctly numbered and awarded to 19249 J.E. McLean, mounted on original ribbons (6)

Staff sergeant McLean served in the Cape Town Highlanders as a volunteer from 1940.

R 1 400 - R 1 800

98

THREE WWI MEDALS

Comprising: WWI Trio (Pip Squeak and Wilfred) for a veteran of German South West Africa and East Africa to a member of the Witwatersrand Rifles (10th Infantry) and 1st South African Horse Medals: 1914-15 Star correctly named to Pte G. Delpport 10th Infantry, British War Medal and Victory Medal (Bilingual) named to Burg C Delpport 1ste ZAS (Afrikaans naming), mounted on as worn on original ribbons (3)

10th Infantry is the ACF designation for the Wits Rifles. The 1st SAH was one of the first mounted regiments to be dispatched to German East Africa for the hunt of the famous Colonial German General Paul Von Lletlow.

R 850 - R 1 000



100

99

A SOUTH AFRICAN AIR FORCE AD ASTRA DECORATION

Numbered 75 in original box of issue, with miniature dress medal, *dress medal missing ribbon* (3)

R 8 000 - R 10 000



99 - PART LOT

100

TWO 1882 EGYPT CAMPAIGN MEDALS

Comprising: an 1882 Egypt Medal correctly engraved to T. Davidson, HMS Northumberland plus matching Khedives Egypt Star dated 1882, on original ribbons (2)

The Egypt medal in unusually good condition without any pitting from the Khedives star normally found with these medals.

R 4 000 - R 6 000



101

101

THE ORDER OF ST JOHN MEDAL SET

Comprising: a Knight of Grace neck badge and breast star (2)

R 2 500 - R 3 000



100

102

A PRO MERITO MEDAL, SOUTH AFRICAN DEFENCE FORCE

South African Defence Force Angolan Border War Period Pro Merito Medal PMM (Instituted 1975), correctly numbered, complete with ribbon

R 1 100 - R 1 400

103

A SOUTH AFRICAN DEFENCE FORCE SOUTHERN CROSS DECORATION

Complete with ribbon

R 2 300 - R 2 500

104

A SOUTH AFRICAN DEFENCE FORCE SOUTHERN CROSS MEDAL

Complete with ribbon

R 1 400 - R 1 800

105

A SOUTH AFRICAN DEFENCE FORCE PRO MERITO DECORATION

An Angolan border war period Pro Merito Decoration PMD (Instituted 1975), medal correctly numbered, complete with ribbon

R 2 100 - R 2 500

106

AN ANGLO-BOER WAR QUEENS SOUTH AFRICA MEDAL PAIR

With single clasp Defense of Kimberley, correctly named to Sgt. T. A. Wilson, Kimberley Town Guard, Kimberley Star with correct "a" hallmark (2)

R 10 000 - R 12 000



107

AN ANGLO-BOER WAR QUEENS SOUTH AFRICA MEDAL

With four clasps, Cape Colony, Johannesburg, Diamond Hill and Wittenberg correctly named to 3203 Corporal D Ross 1st Cameronian Highlanders, *without ribbon*, in period box of issue with period envelope

R 2 000 - R 2 200

108

AN ANGLO-BOER WAR QUEENS SOUTH AFRICA MEDAL

With five clasps to the South African Constabulary, Cape Colony, Orange Free State, Transvaal, South Africa 1901, South Africa 1902 named to 1309 3rd class Trooper M Small SAC

The South African Constabulary was formed by Lord Baden Powell and was the forerunner of the South African Police.

R 1 600 - R 1 800



106

109

A SOUTH AFRICAN ZULU WAR MEDAL

A South African General Service Medal 1877-1879 with no clasp to Royal Scots Fusiliers correctly engraved to 2247 Pte W. Reynolds 2-21st Foot

Certain soldiers of the 2-21st were used to garrison the border towns of Natal and thus did not cross into Zululand and qualify for the for the 1879 clasp. After the Zulu War the 2-21st Foot remained in South Africa and engaged with the Boers in the 1st Boer War of 1881. It is very possible that Pte Reynolds served in the 1st Boer War.

R 10 000 - R 12 000

110

A FIRST WORLD WAR BRITISH ARMY WOODEN GAS RATTLE, W.B. LTD, 1918

The iron mounted wooden mechanism on a faceted wooden handle 28cm long

These rattles were used to warn soldiers of inbound gas. They were light, easy to carry and of a simple design. The loud clicking sound was more effective than church bells and air horns.

R 1 500 - R 2 000

NO LOTS 111 - 120



110



121

121

**A LEOPARD, GENET, LYNX, CERVAL AND
AFRICAN WILD CAT KAROSS**

200 by 216cm

PROVENANCE

Field collected in southern Barotseland in 1958
from the Kwando people by Clayton Holliday

R 7 000 – R 10 000

122

**A PAIR OF BRASS AND METAL CARRIAGE
LAMPS, 19TH CENTURY**

Each with a bevelled glazed side, convex lens and
interior reflectors, on a brass support
46cm high (2)

R 3 000 – R 5 000

123

**A BATAVIAN PAKTONG SPITTOON, LATE 19TH
CENTURY**

Of typical form, the bulbous body raised on a
shaped foot rising to a wide flaring neck, age wear,
tarnishing
34,8cm high

R 2 000 – R 3 000



122



123



124

124

**A LARGE CHINESE LEATHER SUITCASE,
EARLY 20TH CENTURY**

The rectangular lid enclosing a fabric lined compartment, the sides fitted with brass-bound carrying handles, the base with large brass bosses, *age wear*
80cm wide

R 1 800 – R 2 000



126

126

A LEATHER FIRE BUCKET, MID 19TH CENTURY

The brass riveted body with leather swing handle
30cm high excluding handle

R 1 000 – R 1 500

125

**A TIBETAN HORSE SADDLE, GSER SGA,
19TH CENTURY**

The domed wooden pommel centred by a circular cartouche containing script, flanked by a pair of bats, all carved from horn inlaid with bone, the rear arch and edges embellished with further bands of bone-inlaid horn, *age wear, bone loss, heavy patina throughout*
53cm long

R 3 000 – R 5 000



125

127

A COPPER WATER URN AND COVER

The cylindrical body with brass tap and two copper handles, the fitted cover with similar handles
29,5cm high

R 5 000 – R 7 000



128

**A BRASS GOLD SCALE, DEGRAVE AND CO,
LONDON**

And a Set of Sovereign Weights, *W.B. Brown and Co, London*, comprising: 5, 10, 20, 30, 50, 100, 200 and 500 sovereigns
The scale 78cm high (9)

R 9 500 - R 12 000

128

129

**A CASED SET OF BRASS WEIGHTS,
W AND T AVERY LIMITED, BIRMINGHAM**

Comprising: one 50lb weight, two 20lb weights, one 10lb weight, one 5lb weight, one 2lb weight, two 1lb weights, one 8oz weight, one 4oz weight and six unmarked weights, the hinged cover centred by a brass plaque engraved *STD WEIGHTS, SWA ADMINISTRATION, 50lb TO ½ DRAM*
the case 30cm high, 72,5cm wide, 38,5cm deep (17)

R 12 000 - R 15 000



129

130

**A COROMANDEL AND
MAHOGANY DEEDS BOX**

The rectangular hinged crossbanded lid centred with inlaid brass *initials F Q* enclosing a compartment, the sides applied with recessed carrying handles
13,5cm high, 37,5cm wide, 28,5cm deep

R 3 000 – R 4 000



130

131

A BRONZE AND MARBLE INKWELL

The rectangular marble base surmounted by a hinged rectangular box enclosing two porcelain inkwells beside a pair of cast bronze pheasants
15cm high, 33cm wide, 18cm deep

R 3 000 – R 5 000



131

132

TWO VICTORIAN CAST CENTREPIECES

Each respectively modelled as a pair of deer and a pair of goats on a rocky outcrop beneath fruiting vines, the upper branches supporting a floral bowl, on scrolling feet, *one bowl chipped*
30cm high (2)

R 2 000 - R 3 000

NO LOTS 133 - 140



141



141

After Seymour

TWO RICHARD HOUSTON HORSE RACING PRINTS

Childers, the Fleetest Horse that Ever Run at Newmarket; and The Portraiture of Lampren

hand coloured mezzotints on paper, later impressions of 1755 engravings, both attached to top of window mount
plate size: 29,5 by 35cm (2)

R 1 200 - R 1 800



142



142

After Henry Thomas Alken

THE FIRST STEEPLECHASE ON RECORD,
set of four

Nacton Church And Village; The Large Field Near Biles's Corner; The Last Field Near Nacton Heath; and Ipswich, The Watering-Place Behind The Barracks

aquatints with hand colouring on laid paper, engraved by J. Harris, some marginal foxing, tanning; Plate I: 2cm closed tear in margin; Plate II: 2,5cm closed tear in margin and another continuing 1,5cm into image; Plate III: soiling in both margins with a damp mark in right margin, two closed tears along top of upper margin with longest 5cm, framed
image size: 37 by 27cm (4)

R 2 500 - R 3 500





143

143

Henry Teesdale

AFRICA

London, [1831]

Copperplate, uncoloured, '33' top and bottom right, pencil notes in central southern Africa, thin tan line corresponding to mounting window edge; verso: map secured to window mount with masking tape at top, centerfold ends, one bottom corner and middle; remains of paper tape covering centerfold, ink number in bottom left corner, light paint show through, framed
33,5 by 41cm

LITERATURE
Norwich #133

R 800 - R 1 200



144

144

Johann Nepomuk Diewald & Christoph Fembo (ed)

AFRICA

Nuremberg, 1821

Copperplate, hand coloured, light foxing with a few darker spots, 1,5 cm oily spot in lower right corner, pencil note in margin, light toning with tanning behind window mount; verso: map secured to window mount with masking tape at top and part sides, two pencil numbers, paint show through, paper strip along centerfold, framed
50,5 by 45,5cm

R 2 000 – R 3 000



145

145

John Barrow

CHARTE DER SÜDSPITZE VON AFRICA ODER DES HOTTENTOTTEN UND CAPLANDS

Prague, 1811

Copperplate, hand coloured, 1,8cm wide white stripe along centerfold, 1,5cm oily spot in corner, light tanning across map with darker line along window frame edge, pencil note in margin; verso: map secured to window mount with masking tape at top and sides, paper strip along centerfold, original fold lines visible in lighter tone, foxing with heavier foxing and tanning in margins, ink and pencil notes on back and a circle in light ink, framed
40 by 29cm

R 1 000 – R 2 000



146

146

Guillaume De L'isle

CARTE D'AFRIQUE

Paris, 1805

Copperplate, hand coloured, *light foxing, glued to window mount mostly outside plate line; verso: pencil number, outer edge tanned, remains of original glue along centerfold, vertical indent line runs parallel to centerfold, light paint show through, framed* 61,5 by 48cm

LITERATURE

Tooley p.71

R 4 000 – R 6 000



147

147

Johann Matthias Christoph Reinecke

CHARTE DER SÜDSPITZE AFRICA'S UND DER COLONIE VOM VORGEIRGE DER GUTEN HOFFNUNG

Weimar, 1804

Copperplate, hand coloured, *light foxing with some darker spots; verso: map secured to window mount with masking tape at top and part sides, pencilled number on edge, some paint show through, framed* 59 by 39cm

R 2 000 – R 3 000

148

Jan Barend Elwe

L'AFRIQUE DIVESÉE EN SES EMPIRE ROYAUMES ET ETATS

Amsterdam, MDCCXCII [1792]

Copperplate, hand coloured, *some foxing, corrected fold in left lower corner and along centerfold, tanning in margins, thin strip of paperloss at bottom 4 cm of centerfold; verso: map secured to window mount with masking tape at top and sides, pencil notes, centerfold repaired with tape for 15cm section at bottom with some deterioration of tape, some paperloss due to chips in bottom margin and one shallow triangular portion in right corner, two tears in bottom margin which one is 4cm long, top corners rounded from loss, brown paint show through, framed* 59 by 46cm

LITERATURE

Norwich #109

R 6 000 – R 9 000



148



149

149

William Guthrie

AFRICA, FROM THE BEST AUTHORITIES

London, c.1790

Copperplate, hand coloured, 'Dutch Ft' at Table Bay, tanning along original fold lines, some foxing; verso: map secured to window mount and backing with double-sided tape on margin outside map frame, pencil numbers, small damp mark in lower left margin, tanning on edge, framed
22,5 by 18,5cm

R 700 - R 1 000

150

Tobias Conrad Lotter

AFRICAË PARS MERIDIONALIS CUM PROMONTORIO BONAE SPEI

Vienna, 1778

Copperplate, hand coloured, '266' in ink in upper right corner, one printer's wrinkle, 2 flattened rounded folds; verso: masking tape top and part sides, few pencil notes, some foxing and marks, 1,5cm oily spot and 1cm ink spot, limited paint show through, framed
55 by 46cm

LITERATURE
Norwich #177

R 5 000 – R 8 000

151

Rigobert Bonne

CARTE DU CANAL DE MOSAMBIQUE, CONTENANT L'ISLE DE MADAGASCAR AVEC LES CÔTES D'AFRIQUE, DEPUIS LE CAP DE BONNE ESPÉRANCE JUSQU'À MELINDE

Geneva, [1780]

Copperplate, hand coloured, 'Livre I, II, III, IV.', 'Andre sculp.' bottom right, top right hand corner 'No. 11', 2,5cm wide tanned strip along centerfold, top left hand corner; verso: two parallel tears from top either side of centerfold repaired with 5cm tape, light tanning with white foxing, yellowed cellotape used to secure map to window mount, framed
32 by 21,5cm

LITERATURE
Norwich #173

R 2 000 – R 3 000



150



151



152

152

Tobias Conrad Lotter

AFRICA, CONCINNATA SECUNDUM
OBSERVATIONES MEMBROR

Augsburg, [1760]

Copperplate, hand coloured, some foxing, pencil note in bottom margin, 1,5 cm oily spot in southern Atlantic ocean, two small elongated holes in central Africa; verso: '149' ink number in margin, map secured to window mount with masking tape at top, remains of paper strip along centerfold, small pigment spots, framed 57 by 44cm

LITERATURE
Tooley p.70

R 4 000 – R 6 000



153

153

Jacques Nicolas Bellin

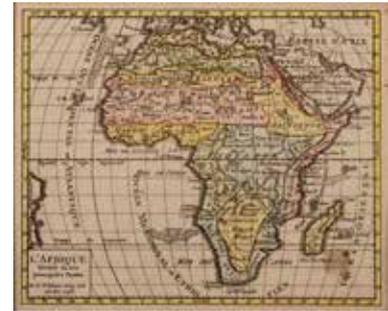
COSTE OCCIDENTALE D'AFRIQUE

Paris, 1757

Copperplate, hand coloured, 'Afrique Occidentale No. 3' in upper right corner, bottom right 'Tome 3 in 80. Page 307', bottom left 'Tome I in 40. No. 16', 1,5 cm oily spot in lower right corner, light toning with tanning behind window mount; verso: map secured to window mount with masking tape at top and part sides, 1cm closed tear perpendicular to centerfold repaired with masking tape, tanning behind window mount, pencil note in margin, white paper tape on centerfold, evenly tanned with some white foxing, framed 26,5 by 24,5cm

LITERATURE
Norwich #321

R 700 – R 1 000



154

154

Robert de Vaugondy

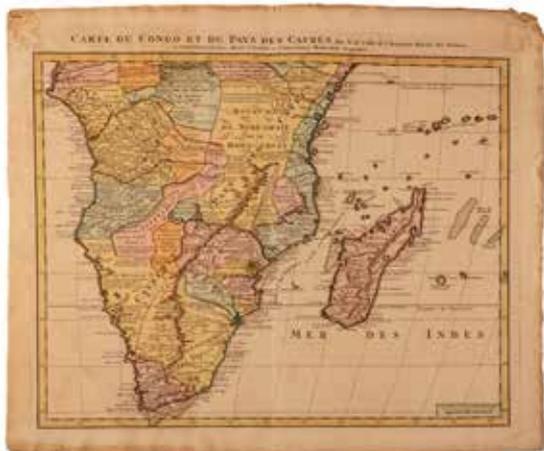
L'AFRIQUE DIVISÉE EN SES PRINCIPALES
PARTIES

Paris, 1748

Copperplate, hand coloured, green tinged laid paper, '75' in ink in upper right corner margin, 1,5 cm oily spot in lower right corner of map, brown line corresponding to window mount; verso: map secured to window mount with masking tape at top and sides, pencilled number, framed 19 by 16cm

LITERATURE
Norwich #90 (variation)

R 1 000 – R 2 000



155

155

Guillaume De L'isle

CARTE DU CONGO ET DU PAYS DES CAFRES

Amsterdam: Chez Jean Covens et Corneille Mortier, 1730

Copperplate, hand coloured, top corners deteriorated but mostly outside of plate line, year in pencil, tanned stripe in top and bottom margin, top and bottom of centerfold with 1cm opening, damp marks in outer right margin, light intermittent foxing; verso: '93' in ink, year in pencil and ink, light paint show through
60,5 by 47,5cm

LITERATURE

Tooley p.72

R 3 000 – R 5 000



156

156

Christopher Weigel

AFRICA VETUS

Nuremberg, c.1720

Copperplate, hand coloured, number 'XXVIII' in upper left corner, '18' in upper right corner; verso: map secured to window mount with masking tape at top and part sides, some paint show through, pencil number, two small damp marks in opposite margins, framed
41 by 33cm

R 2 000 – R 3 000



157

157

Johann Baptist Homaan

TOTIUS AFRICAE NOVA REPRÆSENTATIO QUÆ PRAETER DIVERSON IN EA STATUS ET REGIONES, ETIAM ORIGO NILI

Nuremberg, [1715]

Copperplate, hand coloured, foxing, some wrinkling along centerfold; verso: foxing, pencil notes, map secured to window mount with masking tape at top and part sides, paper tape in 4cm high T-shape to repair bottom of centerfold, tear in margin repaired with tape, small stamp, light paint show through, framed
58 by 49cm

LITERATURE

Norwich #72

R 4 000 – R 6 000



158

158

Pierre van der Aa

LE CAP DE BONNE ESPERANCE SUIVANT LES NOUVELLES OBSERVATIONS DE MESSRS. DE L'ACADEMIE ROYALE DES SCIENCES

Leiden, [1713]

Copperplate, hand coloured, inked number '42' in bottom right corner, no top margin, shifted strike in bottom left corner; verso: map secured to window mount with masking tape at top and sides, tanning lines from corrugated cardboard used in mounting, inked number in upper corner, some lighter toned areas, framed
38 by 26cm

LITERATURE
Tooley p.3 Norwich 212

R 3 000 – R 5 000



159

159

Nicholas Visscher

CARTE DE L'AFRIQUE MERIDIONALE OU PAYS ENTRE LA LIGNE & LE CAP DE BONNE ESPERANCE ET L'ISLE DE MADAGASCAR

Amsterdam, [1710]

Copperplate, hand coloured, '12' in upper right corner, pencil notes in margin, two 2mm holes in interior of map, narrow tan line along edge of window mount; verso: '135' in ink in top right corner, map secured to window mount with masking tape at top and part sides, pencil numbers and name on back, aged double sided tape along outside of margins, bottom 9cm of centerfold secured with masking tape, surface paperloss along the centerfold line, paint show through, framed
58,5 by 51cm

LITERATURE
Tooley plate 89, Norwich #180

R 5 000 – R 8 000



160

160

Matthäus Merian

NOVA DESCRIPTIO AFRICAE

Frankfurt, [1637]

Copperplate, uncoloured, '11' in upper right corner, overall tanning with lighter 2cm strip along fold line, a few foxing spots on map with darker spot center top, some white foxing in margin; verso: map secured to window mount with masking tape at top and part sides, linen strip on centerfold, tanned, framed
35,5 by 27cm

LITERATURE
Tooley p.76, plate 57; Norwich #33

R 3 000 – R 5 000

Homann Erben [Homann Heirs]

ABBILDICHE GESCHICHTE DER
AUSLÄNDISCHEN LAND THIERE I.
BLAT, DARINNEN DIE ELEPHANTEN
NACH IHREN FÜRNEHMSTEN
VERRICHTUNGEN

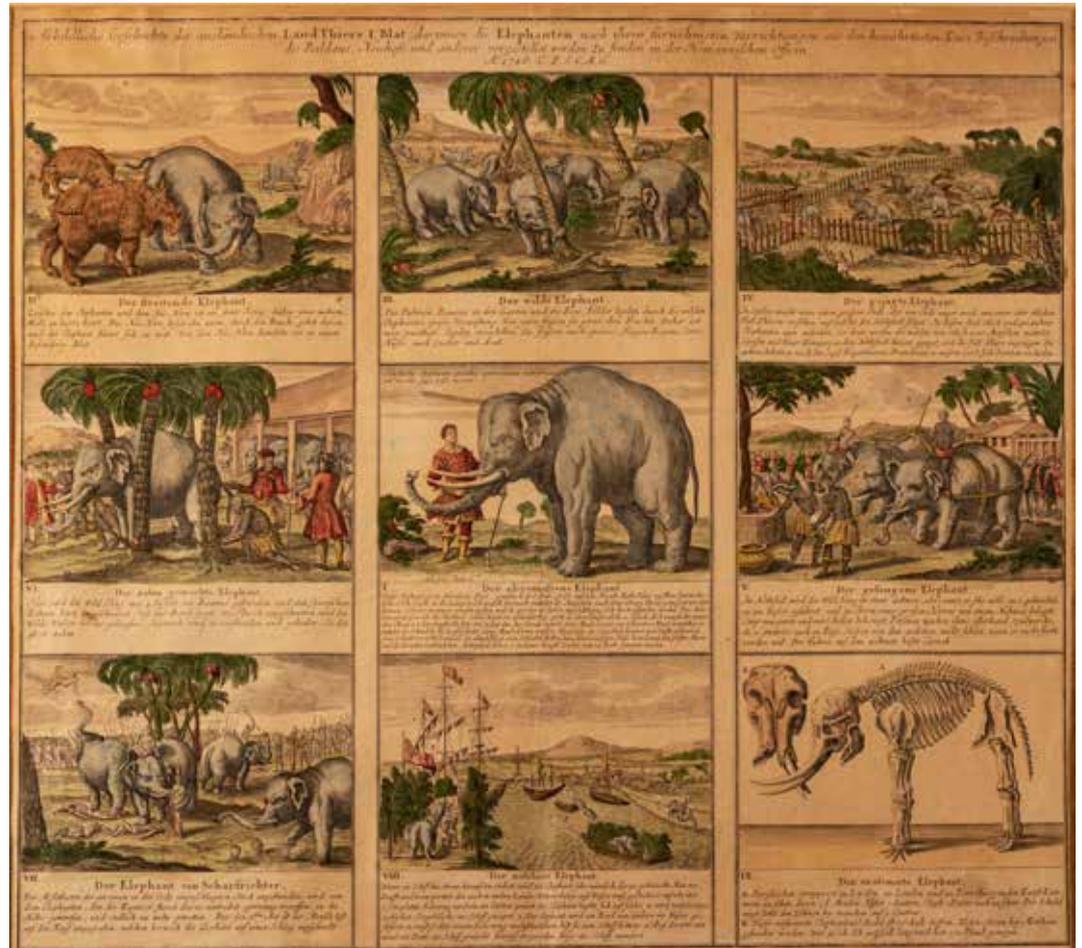
Nuremberg, 1746

Copperplate, hand coloured, some
foxing and tanning; verso: map
secured to window mount with
masking tape at top and part sides,
tanned, pencil notes, light paint show
through, 1,5cm oily spot in lower left
corner, some marks, framed
57,5 by 49cm

R 15 000 – R 20 000

One of three pedagogical broadsides
of terrestrial animals by the German
engravers and publishers Homann,
the heirs of the famous Nuremberg
cartographer Johann Baptist Homann
(1664 - 1724). These broadsides were
one of the first attempts to introduce
accurate scientific depictions of
'exotic' animals to a Central European
audience. - L.R.

Nissen, C, Die Zoologische Buchillustration Ihre
Bibliographie und Geschichte Band I: Bibliographie,
Stuttgart: Hirseman, 1974



Hendrick Doncker

TWO HENDRIK DONCKER CHARTS, 17TH CENTURY

PASCAART VAN DE ZEE-CUSTEN VAN ANGOLA EN CIMBEBAS VAN RIVIER DE GALION TOT C. DE BONA ESPERANCA

Amsterdam, 1659

Copperplate, hand coloured, *offsetting, pencil notes in bottom margin, 1cm tear in left margin, two small tears in bottom margin, top and bottom of centerfold opening in margin, some foxing*; verso: *5cm tear repaired with tape, brown paint show through, 53,5 by 43cm*; and

PAS-CAERT VAN'T WESTELYCKSTE DEEL VAN OOST INDIEN EN DE EYLANDEN DAER ONDER BEGREPEN, VAN C. DE BONA ESPERANCA TOT C. COMORIN

Amsterdam, c.1670

Copperplate, hand coloured, *one 5mm hole and two 2mm hole on left edge of map, pencilled number in bottom margin, tanning on outer edge, some foxing, offsetting*; verso: *tanned, paint show through, white lines along top and bottom margins from previous framing, pencil note at top, 52 by 42cm*

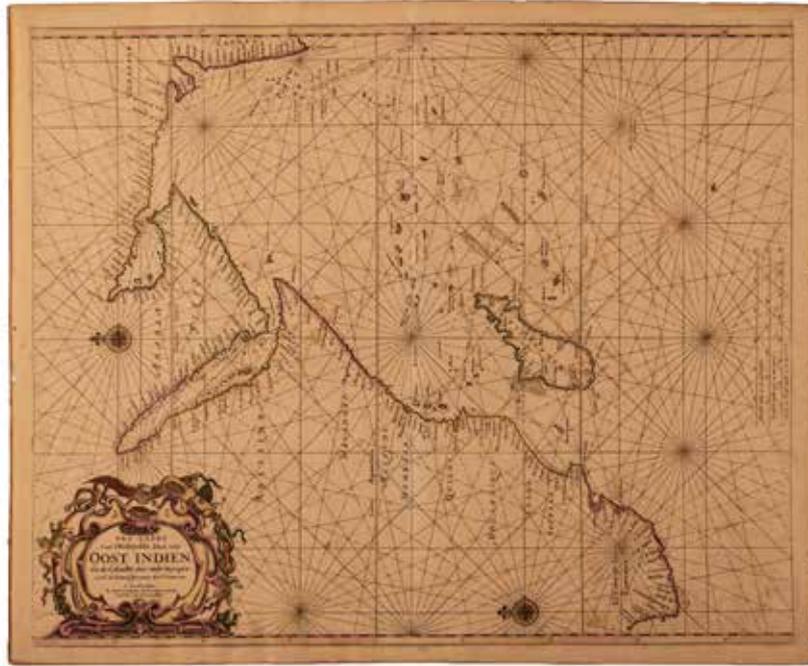
R 35 000 – R 45 000

Examples of maritime cartography from the Dutch Golden Age are rare. This was the age when the Dutch Republic was a major European trading power and dominated the oceans through the VOC (Vereenigde Oost-Indische Compagnie) and the WIC (West-Indische Compagnie). Not only trade flourished, but also art, science and a combination of the two, cartography. Of the cartographers and sea atlas publishers working in Amsterdam in the second half of the seventeenth century, Hendrik Doncker's atlases were regarded as of particularly high quality. He was known to carefully and constantly revise his work and did not rely on previously published maps.

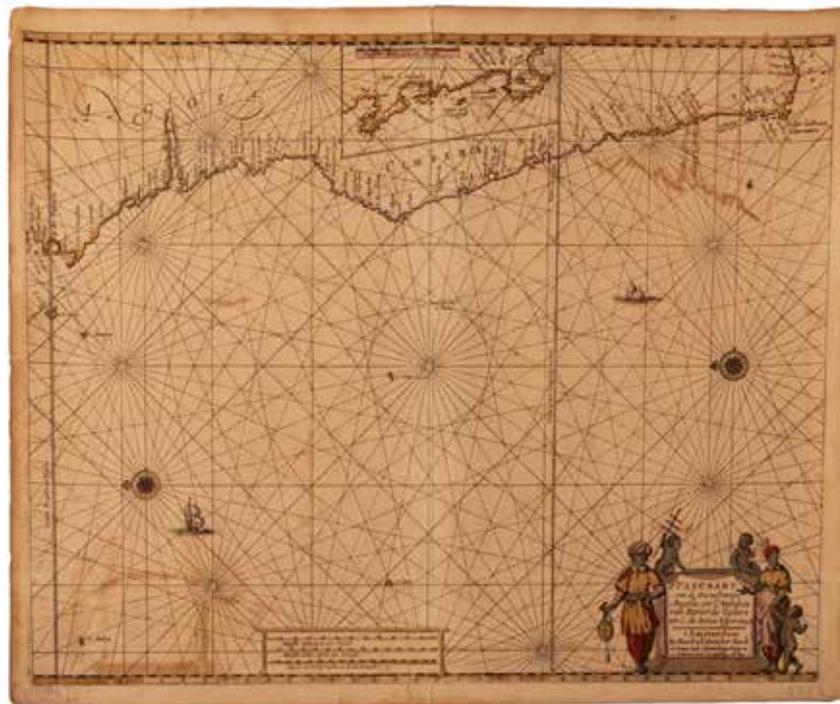
The first Doncker chart shows the West Coast of Africa, from the Equator to the Cape of Good Hope and Cape Agulhas. It also includes an inset of the coast from St. Martin's Bay (Velddrif/Paternoster area) to the Cape of Good Hope. The map of the East Coast of Africa, in smaller scale, overlaps the other and the coastline starts at Monte dos Bramides, rounds southern Africa and continues up the coast to the Horn of Africa. It also includes Arabia, the Malabar Coast of India and Madagascar.

Both maps use the Mercator projection with vertical meridians. The bar scales include Dutch, Spanish and French and English miles. The charts are crisscrossed with rhumb lines meeting at central points, with some adorned with compass roses. On the compass roses a fleur-de-lis points North and there is a Christian cross pointing East, denoting the position of Jerusalem in relation to Europe.

The title of cartouche on the western chart is surrounded by depictions of the inhabitants of the area holding a sounding lead, a cross staff and a chart, all navigation tools of the period. Another decorative element on this chart is the depiction of Dutch East Indiamen sailing in the Atlantic. The eastern chart's cartouche is decorated with a tortoise, lizards, snakes, and surmounted by an open winged bat. - L.R.



PAS-CAERT VAN'T WESTELYCKSTE
DEEL VAN OOST INDIEN EN DE
EYLANDEN DAER ONDER BEGREPEN,
VAN C. DE BONA ESPERANCA TOT
C. COMORIN



PASCAERT VAN DE ZEE-CUSTEN
VAN ANGOLA EN CIMBEBAS VAN
RIVIER DE GALION TOT C. DE BONA
ESPERANCA

BUNGEN KAIHO ON'EDO EZU
(SCALED POCKET PLAN OF EDO)

Suharaya, Mohē, 嘉永五 [Kaei5 – c.1852]

Woodblock, hand coloured, two censorships stamps, wear along original folds, slight misalignment of extension, one foxing spot, hinged onto mount, framed
 86,5 by 57,5cm and extension 43,8 by 14,5cm

PROVENANCE

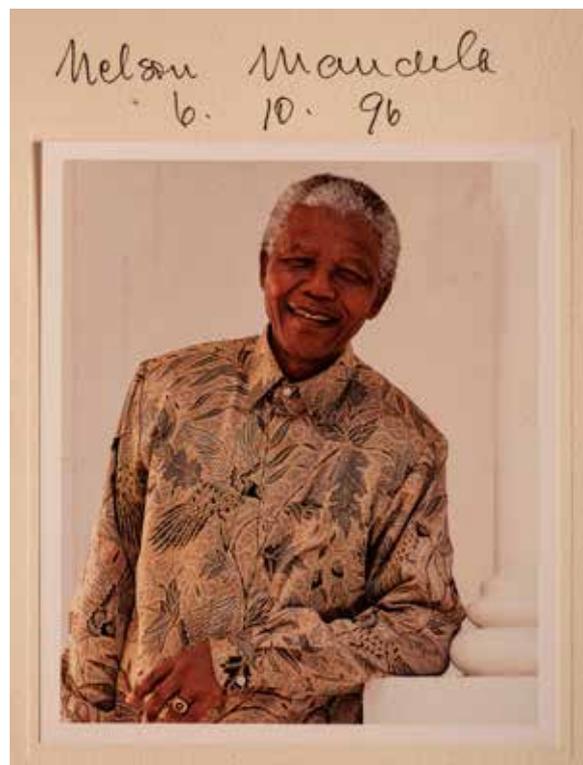
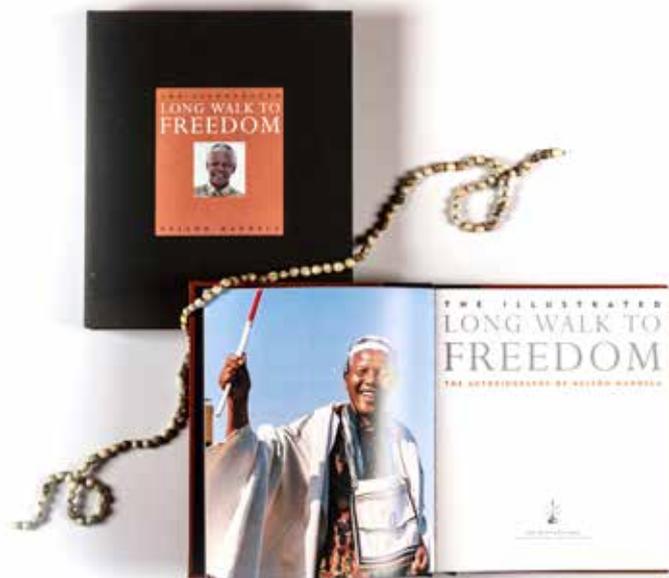
Purchased in Tokyo in 1960s

R 8 000 – R 10 000

A practical, yet decorative map of Edo (now Tokyo) just before the end of Japanese isolation. The map has no directional orientation and texts radiate from the centre. This is because the map is designed to be read on a low table or Tatami, allowing the reader to move around it while maintaining readability. Temples, shrines and Edo castle are illustrated on the map. The red dots with clan symbols (mon) surround the castle and indicate the houses of the elite and the ruling class. The large mon inside the castle precinct confirms that it was still occupied by the Tokugawa Shogunate when the map was produced. - L.R.

Rotolo, P., Mapping social hierarchies onto the city of Edo, Osher Map Library: Smith Center for Cartographic Education, 2013 (<http://www.oshermaps.org/exhibitions/map-commentaries/social-hierarchies-edo>)





164

Nelson Mandela

THE ILLUSTRATED LONG WALK TO FREEDOM

Boston: Little Brown and Company, 1996

SIGNED, LIMITED EDITION, numbered 390 of 425, 4to, quarter bound in Wassa goatskin, solander case, some foxing on spine and light scuff mark on spine from blue ribbon in case, foxing on case, laid down portrait of Mandela signed and dated 6.10.96

R 20 000 – R 30 000

NO LOTS 165 - 170





Session 2

Tuesday | 25 February | 2pm

Lots 171 - 390

Furniture
Fine Art
African Art



171

171

**AN OAK CHEST OF DRAWERS,
FIRST HALF 18TH CENTURY**

The moulded rectangular top above a long frieze drawer, three long graduating drawers below, on flat bun feet
105cm high, 116,5cm wide, 57cm deep

R 4 000 - R 6 000

172

A GEORGE II OAK DRESSER

The rectangular top above two short frieze drawers, beaded arched apron, on turned tapering supports, on block and hoof feet, joined by a shelf stretcher
84cm high, 134cm wide, 38,5cm deep

R 4 000 - R 6 000



172

173

**A GEORGE III MAHOGANY DEMI-LUNE
GAMES TABLE**

The hinged top enclosing a baize-inset playing surface above a plain frieze, on square-section tapering legs, *distress*
73cm high, 45cm wide, 45cm diameter

R 2 000 - R 3 000

174

A GEORGE III MAHOGANY PEDESTAL DESK

The moulded rectangular top with a gilt-tooled leather inset writing surface above a central frieze drawer flanked by a pair of short drawers, each pedestal with three graduating drawers, on bracket feet, *distress*
73cm high, 119cm wide, 69cm deep

R 4 000 - R 6 000



174

175

A GEORGE III HANGING CORNER CUPBOARD

The outswept cornice with canted corners above a plain frieze, a panelled door below enclosing a shelf, on a plinth base, *distress*
65cm high, 50cm wide, 27,5cm deep

R 1 000 - R 1 500

176

**A GEORGE III MAHOGANY AND
INLAID CELLARET**

The hinged rectangular cover enclosing compartments, in sizes, the sides applied with opposing carrying handles, on tapering square-section legs, on spade feet
58cm high, 38cm wide, 32cm deep

R 3 000 - R 5 000

177

A PAIR OF GEORGE III MAHOGANY SIDE CHAIRS

Each curved top rail above a pierced splat, drop in seat, on restrained cabriole legs (2)

R 3 500 - R 4 500

178

A GEORGE III STYLE MAHOGANY CANTERBURY

Rectangular, each of the eight divisions separated by crossbars on turned spindle supports, a pair of short frieze drawers below, on square-section tapering legs, on castors
52,5cm high, 76,5cm wide, 48cm deep

R 3 000 - R 5 000



180

179

A GEORGE III WALNUT BACHELOR'S CHEST OF DRAWERS

The hinged rectangular top above two short frieze drawers flanked by lopers, three long graduating drawers below, on bracket feet, *distress*
72cm high, 82,5cm wide, 34cm deep

R 7 000 - R 9 000



179

180

A GEORGE III MAHOGANY SIDEBOARD

The bow fronted top above a central frieze drawer, a box drawer below, flanked by a cellaret drawer and a door, on square-section tapering legs, on spade feet, *distress*
91cm high, 151,5cm wide, 66cm deep

R 6 000 - R 9 000

181

A GEORGE III MAHOGANY GENTLEMAN'S CABINET

The rectangular top above a panelled door enclosing drawers and compartments, in sizes, shaped apron, on outswept bracket feet
102cm high, 76cm wide, 50,5cm deep

R 3 000 - R 5 000

182

A GEORGE III WALNUT BACHELOR'S CHEST OF DRAWERS

The rectangular quarter-veneered crossbanded top above a brushing slide, four long graduating drawers below, on bracket feet, *restorations*
77,5cm high, 79cm wide, 44cm deep

R 7 000 - R 9 000



182



183

183

A GEORGE III MAHOGANY BOW-FRONT CHEST-OF-DRAWERS

The top above a plain frieze, four conforming long drawers below, on bracket feet, *stringing throughout, distress*
103,5cm high, 113cm wide, 62,5cm deep

R 3 500 - R 4 000

184

A SET OF EIGHT MAHOGANY HEPPLEWHITE STYLE DINING CHAIRS, 19TH CENTURY

Comprising: six side chairs and two carvers, each shield-shaped back centred by a wheat-sheaf splat, close-nailed stuff-over leather seat on square-section tapering legs, on spade feet (8)

R 6 000 - R 9 000

185

A PAIR OF CHIPPENDALE STYLE MAHOGANY SIDE CHAIRS, 19TH CENTURY

Each curved top rail centred by carved scrolls and bell flowers above a pierced baluster-shaped splat centred by an urn, close-nailed leather stuff-over seat, on tapering square-section legs, joined by an H-stretcher (2)

R 4 000 - R 6 000

186

A REGENCY MAHOGANY AND ROSEWOOD PEMBROKE TABLE

The hinged rectangular crossbanded top above a frieze drawer and opposing dummy drawer on a turned support, drum socle, on four reeded outswept legs terminating in brass lion-paw caps, on castors

R 4 000 - R 6 000



186



187

187

A WILLIAM IV MAHOGANY GAMES TABLE

The hinged rectangular top centred by a sliding panel enclosing a backgammon and chess board, on a leaf-carved tapering hexagonal support, quadripartite base, on flat bun feet
74cm high, 44,5cm wide, 48cm deep

R 1 500 - R 2 000

188

A SET OF SIX WILLIAM IV ROSEWOOD SIDE CHAIRS

Each open bustle-back with a carved mid rail, drop in seat, on turned, carved tapering legs (6)

R 3 000 - R 5 000



188



189

189

A WILLIAM IV ROSEWOOD TABLE

The circular top above a leaf-carved support, gadrooned collar on a tripartite base, on flat bun feet
72cm high, 127cm diameter

R 4 000 - R 6 000

190

A SET OF FOUR HEPPLEWHITE STYLE MAHOGANY SIDE CHAIRS, 19TH CENTURY

Each shield back with a pierced splat, stuff-over seat, on square-section tapering legs, joined by an H-stretcher (4)

R 3 000 - R 5 000



190

191

A VICTORIAN MAHOGANY TEA TABLE

The hinged rounded rectangular top above a frieze drawer, on ring-turned tapering legs
74cm high, 98cm wide, 49cm deep

R 3 000 - R 5 000

192

A SET OF EIGHT REGENCY MAHOGANY DINING CHAIRS

Comprising: a carver and seven side chairs, each curved reeded top rail above a curved mid-rail, the carver with curved arms on turned tapering supports, stuff-over seat, on sabre legs (8)

R 4 000 - R 6 000

193

A GILTWOOD MIRROR, 19TH CENTURY

The arched plate within a conforming moulded frame surmounted by pierced C-scrolls, the plinth base flanked by pierced C-scrolls
146cm high, 130cm wide

R 5 000 - R 8 000

194

A VICTORIAN ROSEWOOD STRETCHER TABLE

The rectangular top above a pair of frieze drawers and opposing dummy drawers, on baluster-shaped carved and pierced supports, on flat bun feet, joined by a wavy shelf stretcher
73cm high, 107cm high, 52cm deep

R 5 000 - R 7 000



192



193



194

195

A VICTORIAN MAHOGANY NIGHT STAND

The square top surmounted by a gallery with opposing pierced handles, a hinged door below enclosing a compartment, on turned tapering legs joined by an X-stretcher, centred by a circular shelf 73cm high, 34,5cm wide, 34,5cm deep

R 2 000 - R3 000



197

197

A VICTORIAN WALNUT AND INLAID DISPLAY CABINET

The rectangular top above a plain frieze, a glazed door below enclosing two shelves, on a moulded plinth base, on turned feet 103cm high, 82,5cm wide, 33,5cm deep

R 3 000 - R 5 000

198

A VICTORIAN BRASS MIRROR

The bevelled brass plate within a conforming brass frame, pierced and embossed with foliage, bows and acanthus, surmounted by a foliate embossed and scrolling cresting 123cm high, 85cm high

R 5 000 - R 7 000

199

A MAHOGANY CHEST OF DRAWERS, 19TH CENTURY

The rectangular top above a plain frieze, a pair of short drawers below above three long graduating drawers, on turned feet 114,5cm high, 115cm wide, 53,5cm deep

R 5 000 - R 7 000



198

200

A PAIR OF UPHOLSTERED WINGBACK ARMCHAIRS, 19TH CENTURY

Each padded back and sides above a loose seat cushion, padded arms, on carved giltwood legs; and A Pair of Mahogany and Upholstered Footstools, rectangular, on cabriole legs (4)

R 5 000 - R 7 000



199



196

196

A GILTWOOD MIRROR, LATE 19TH CENTURY

The oval plate within a conforming moulded frame 135cm high, 95cm wide

R 3 000 - R 5 000

201

AN EDWARDIAN BUREAU-DE-DAME

The moulded rectangular top with a gilt-tooled leather inset writing surface surmounted by a gallery, centred by a mirror above a shelf, flanked by compartments and drawers, in sizes, a pair of frieze drawers below, on square-section tapering legs, on castors, *crossbanding throughout* 110cm high, 91cm wide, 49,5cm deep

R 4 000 - R 6 000

202

A MAHOGANY METAMORPHIC STOOL LIBRARY STEPS, 19TH CENTURY

The hinged rectangular gilt-tooled leather inset surface opening to form a set of leather treaded library steps 44,5cm high, 70cm wide, 44cm deep unopened

R 2 000 - R 3 000



202

203

AN EDWARDIAN MAHOGANY GAMES TABLE

The hinged, shaped, swivelling top enclosing a compartment above a plain frieze, on square-section tapering legs 77cm high, 67cm wide, 46cm deep

R 3 000 - R 5 000

206



204

AN EDWARDIAN MAHOGANY TEA TABLE

The hinged moulded top above a central frieze drawer flanked by a pair of box drawers, on square-section tapering legs, *stringing throughout, distress* 74cm high, 96cm wide, 47,5cm deep

R 2 000 - R 3 000

205

A SWISS EBONISED AND INLAID MUSIC BOX, 19TH CENTURY

The rectangular hinged top enclosing a cylinder movement playing eight airs, stop/play and repeat/change lever 15cm high, 55cm wide, 23cm deep

R 2 500 - R 3 000

206

A VICTORIAN ROSEWOOD BOOK HOLDER

The rectangular top surmounted by a gallery of turned spindles with scroll supports below a turned carrying handle, a long cockbeaded frieze drawer below, on a plinth base 25cm high, 39cm wide, 25cm deep

R 2 500 - R 3 000



208

207

AN EBONISED AND INLAID MUSIC BOX, 19TH CENTURY

The rectangular hinged top enclosing a cylinder movement playing ten airs, stop/play and repeat/change lever, *one tooth lacking* 16,5cm high, 50,5cm wide, 29cm deep

R 2 500 - R 3 000

208

A VICTORIAN MAHOGANY BOOK PRESS

The turned wooden screw mechanism below an acorn finial, a frieze drawer below, on a plinth base, *stringing throughout* 51cm high, 38cm wide, 25,5cm deep

R 2 500 - R 3 000

209

A TEAK AND BRASS-BOUND PEAT BUCKET

Tapering sides beneath a bail handle 42cm high excluding handle, 38cm diameter

R 3 000 - R 5 000



209



210

210

**A DUTCH WALNUT DISPLAY CABINET,
19TH CENTURY**

The moulded broken pediment above a pair of glazed doors enclosing two shelves, a baize-inset writing slide below, on square-section tapering legs, on flat bun feet, joined by a wavy shelf stretcher
320cm high, 131cm wide, 54cm deep

R 7 000 - R 9 000

211

**A DUTCH WALNUT LOW TABLE,
19TH CENTURY**

The shaped crossbanded rectangular top on tapering faceted supports, on scrolling feet joined by a wavy X-stretcher
47cm high, 46cm wide, 35,5cm deep

R 1 500 - R 2 000

212

**A DUTCH MARQUETRY CYLINDER BUREAU,
19TH CENTURY**

In two parts, the moulded broken pediment above a pair of tambour doors enclosing compartments and drawers in sizes, the lower section comprising a writing slide with an inset leather writing surface, drawers and compartments *in sizes*, three long breakfront drawers below, canted corners, on square-section tapering feet
189,5cm high, 128cm wide, 60cm deep

R 12 000 - R 15 000

213

**A PAIR OF FRENCH GILTWOOD AND
UPHOLSTERED BERGERES, 19TH CENTURY**

Each curved and moulded top rail above a close-nailed padded back, close-nailed padded arms and sides on baluster-shaped supports, bowfronted moulded apron, on turned tapering legs (2)

R 4 000 - R 6 000



212



216

214

**A GERMAN DEAL MUSIC CABINET,
19TH CENTURY**

The rectangular top above a carved door enclosing two shelves, flanked by a pair of turned tapering columns, a short drawer below, on a plinth base, on bun feet
109cm high, 75cm wide, 46,5cm deep

R 1 200 - R 1 500

215

**A CHINESE HARDWOOD MARBLE
INSET SIDE TABLE**

The shaped circular top with a pink marble inset surface, beaded rim, foliate-carved and pierced apron, on carved restrained cabriole legs, on claw-and-ball feet, joined by a curved box stretcher
47,5cm high, 51cm wide, 51cm deep

R 2 500 - R 3 000



215

216

**A NEST OF CHINESE TABLES,
EARLY 20TH CENTURY**

Each rectangular top centred by a plain panel within a foliate-carved frame, conforming moulded edge, on square-section supports, joined by a three-quarter stretcher, the smallest table with a frieze drawer and box stretcher
38cm high, 37cm wide, 31cm deep (3)

R 1 200 - R 1 500

217

A CAPE STINKWOOD SPLIT SPLAT CHAIR

The plain top and bottom rail joined by a pierced splat, caned seat, on square-section tapering legs joined by an H-stretcher

R 1 500 - R 2 000



217

218

**A CAPE STINKWOOD BENCH,
LATE 19TH CENTURY**

The shaped top rail and plain mid-rail joined by turned spindles, curved arms on upturned baluster supports, riempie seats, on ring-turned tapering legs
188cm long

R 5 000 - R 7 000



218



219

A ROCKING CHAIR, DESIGNED BY BORGE MORGENSEN FOR FDB MÖBLER

The curved top rail above turned spindles, loose seat cushion between curved arms on turned spindle supports, on turned tapering legs joined by a V-shaped stretcher, on rockers

R 5 000 - R 7 000

220

A MODEL 324 OAK WALL LAMP, DESIGNED BY ERIK HANSEN FOR LE KLINT

The bulb mounted on an adjustable extending X-shaped bracket
40,5cm high, 94cm long fully extended

R 4 000 - R 6 000

221

AN IMBUIA SERVER, DESIGNED BY JOHN TABRAHAM FOR D.S. FORSTER

The rectangular top above three short drawers, on square-section tapering legs joined by a slatted H-stretcher
81,5cm high, 139cm wide, 40cm deep

R 4 500 - R 6 500

222

A MAHOGANY CANTERBURY, MODERN

Rectangular, two compartments with a central carrying handle, each corner support surmounted by a turned finial, a long drawer below, on turned, tapering feet, on castors
55,5cm high, 55cm wide, 33cm deep

R 1 000 - R 1 200





224

223

**A LIMEWASHED OCCASIONAL TABLE,
MANUFACTURED BY PIERRE CRONJE**

The moulded rounded rectangular top above a long
frieze drawer, on cabriole legs
73cm high, 85cm wide, 54,5cm deep

R 1 800 - R 2 000

224

**A WILLIAM IV STYLE MAHOGANY DINING TABLE,
MANUFACTURED BY PIERRE CRONJE**

The moulded rectangular top above a plain frieze, on
turned, tapering gadrooned legs, on castors
77cm high, 119cm wide, 259cm long

R 10 000 - R 15 000

225

**A CHERRYWOOD CHEST-OF-DRAWERS,
MANUFACTURED BY ALAN DE WET OF
CAMBIUM DESIGN**

The moulded rounded rectangular top above a
frieze drawer, six drawers below, on baluster feet
120,5cm high, 60cm wide, 40cm deep

R 3 000 - R 5 000

226

**AN EBONISED TABLE,
MANUFACTURED BY PIERRE CRONJE**

The circular top above a moulded frieze, on
restrained cabriole legs joined by an X-stretcher
74cm high, 110cm diameter

R 6 000 - R 8 000



227

227

**A SET OF SIX DINING CHAIRS,
MANUFACTURED BY PIERRE CRONJE**

Comprising: a pair of carvers and four side chairs, each circular padded back within a conforming frame, drop-in seat, on square-section tapering legs (6)

R 5 000 - R 7 000

228

**A CHERRYWOOD BOOKCASE,
MANUFACTURED BY ALAN DE WET OF
CAMBIUM DESIGN**

The outswept cornice two open shelves, a panelled door below enclosing a shelf, on turned, tapering feet
151cm high, 59,5cm wide, 30,5cm deep

R 3 500 - R 4 000

229

**A SABRE DINING TABLE,
MANUFACTURED BY PIERRE CRONJE**

The rectangular top above a plain sloping frieze, on tapering sabre legs
74,5cm high, 199cm wide, 89cm deep

R 7 000 - R 9 000



229



232

230

**A CHERRYWOOD BOOKCASE,
MANUFACTURED BY ALAN DE WET OF
CAMBIUM DESIGN**

In two parts, the moulded cornice above a plain frieze, a pair of arched glazed doors below enclosing two shelves, the lower section comprising a pair of panelled doors enclosing a shelf
220cm high, 166cm wide, 52cm deep

R 7 000 - R 9 000

231

**A CHERRYWOOD PAINTED
CUPBOARD, MANUFACTURED BY ALAN DE
WET OF CAMBIUM DESIGN**

The outswept cornice above a pair of lattice and panelled doors enclosing a hanging compartment and shelves respectively, on bracket feet
198cm high, 142cm wide, 66cm deep

R 7 000 - R 9 000

232

**A PAIR OF MAHOGANY DISPLAY CABINETS,
MODERN**

Each broken pediment centred by an urn finial, a pair of astragal-glazed doors below enclosing three shelves above a pair of panelled doors enclosing a shelf, on a plinth base
224cm high, 105cm wide, 48cm deep (2)

R 12 000 - R 15 000

233

**A CHERRYWOOD CUPBOARD,
MANUFACTURED BY ALAN DE WET OF
CAMBIUM DESIGN**

The outswept cornice above a pair of panelled doors enclosing a shelf, a plain frieze below centred by a slide above a pair of panelled doors enclosing a sliding shelf, on baluster feet
174cm high, 97,5cm wide, 59cm deep

R 8 000 - R 10 000

234

**A CHERRYWOOD CABINET, MANUFACTURED
BY ALAN DE WET OF CAMBIUM DESIGN**

The outswept cornice above a plain frieze, a pair of panelled doors below enclosing a shelf and a compartment above a pair of long drawers, on bracket feet
162cm high, 117cm wide, 63cm deep

R 8 000 - R 10 000

235

**A CHERRYWOOD CUPBOARD,
MANUFACTURED BY ALAN DE WET OF
CAMBIUM DESIGN**

The outswept cornice above a plain frieze, a pair of panelled doors below enclosing a hanging compartment and shelves respectively, on a plinth base, on bracket feet
200cm high, 145cm wide, 65,5cm deep

R 8 000 - R 10 000

236

A CHERRYWOOD CUPBOARD, 19TH CENTURY

The gabled pediment centred by a shell-carved scrolling and foliate cresting above a carved conforming frieze, a mirrored door below, flanked by a pair of mirrored cupboards, carved apron, on restrained cabriole legs, on scroll feet
265cm high, 180cm wide, 60cm deep

R 12 000-R 15 000

237

A CAPE STINKWOOD CABINET

The gabled pediment above a pair of glazed doors enclosing three shelves, a pair of long linen-fold drawers below, on cabriole legs, on claw-and-ball feet
225cm high, 132cm wide, 51,5cm deep

R 9 000 - R 12 000

NO LOTS 238 – 240



241

241

Peter Clarke
(South African 1929 - 2014)

KARIEM

signed and dated Nov. 1952
ink on paper
12 by 6,5cm

R 8 000 - R 12 000



242

242

Ed Suter
(British 1967 -)

STREETS 2

giclée print
100 by 67cm

PROVENANCE
Acquired directly from the artist

R 8 000 - R 10 000



243

243

Arthur Prodehl
(South African 1936 -)

FIGURE

signed
yellowwood
height: 60cm

PROVENANCE
Acquired directly from the artist

R 3 000 - R 5 000



244

244

Arthur Prodehl
(South African 1936 -)

MOTHER

signed
Rhodesian teak
height: 45cm

PROVENANCE
Acquired directly from the artist

R 4 000 - R 6 000



245

245

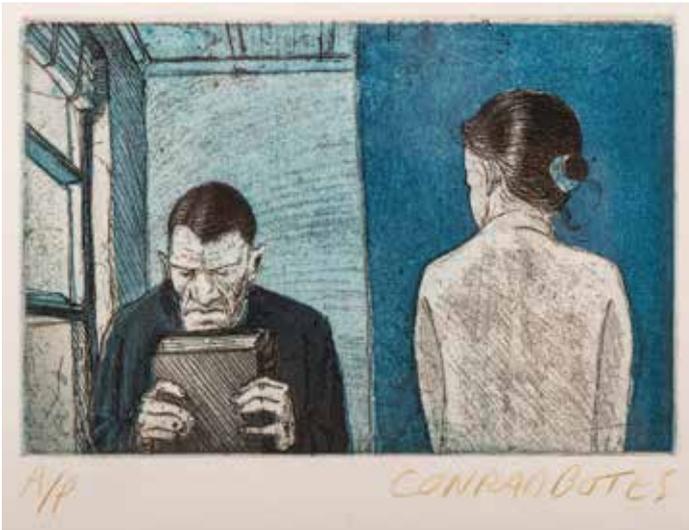
Arthur Prodehl
(South African 1936 -)

FEMALE FIGURE

signed
jarrah wood
height: 58cm

PROVENANCE
Acquired directly from the artist

R 3 000 - R 5 000



246



247

246

Conrad Botes
(South African 1969 -)

TWO FIGURES IN BLUE

signed and editioned A/P in
pencil crayon in the margin
etching in colours
sheet size: 18,5 by 23,5cm

R 3 000 - R 5 000

247

Speelman Makwe Mahlangu
(South African 1958 - 2004)

AFRICAN WOMAN

signed
oil on board
50 by 75cm

R 6 000 - R 9 000



248

248

Wopko Jensma
(South African 1939 -)

FIGURE

signed with the artists initials and editioned 1/10
in pencil in the margin
woodcut
sheet size: 32 by 15cm

R 8 000 - R 10 000



249

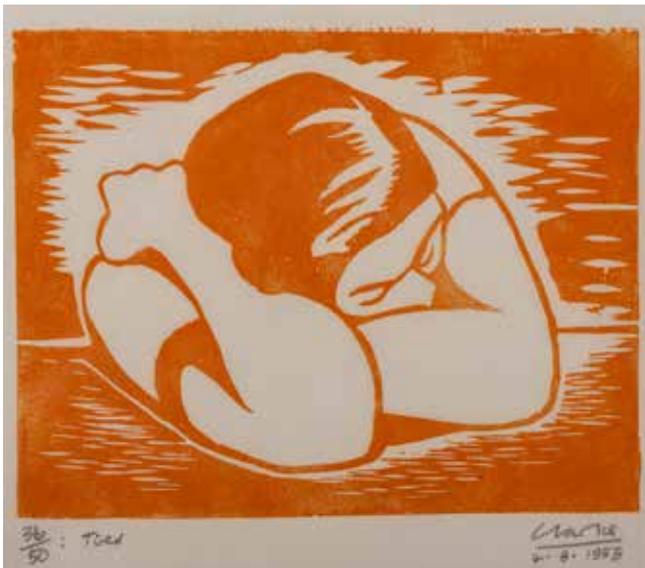
249

Gerard Sekoto
(South African 1913 - 1993)

ABSTRACT WITH FIGURES

signed with artist's initials, dated 66; label adhered to the reverse bears information about the work
collage on paper
22 by 19cm

R 15 000 - R 20 000



250

250

Peter Clarke
(South African 1929 - 2014)

TIRED

signed, dated 4.8.1958, titled, and editioned 36/50
in pencil in the margin
linocut printed in colours
sheet size: 15 by 19cm

R 8 000 - R 12 000



251

251

Graciela Rodo Boulanger
(Bolivian 1935 -)

GIRLS WITH SKIPPING ROPE

signed and editioned XVIII/C in pencil in the margin
sheet size: 75,5 by 55,5cm

R 3 000 - R 5 000



252

252

Graciela Rodo Boulanger
(Bolivian 1935 -)

BALLERINA; TWO BALLERINA'S, two

signed and editioned 10/150
sheet size: 36 by 27,5cm and 35,5 by 27,5cm
respectively (2)

R 6 000 - R 9 000



252



253

253

Marguerite Kaufmann
(South African 1930 -)

BALLERINAS, HERMANUS

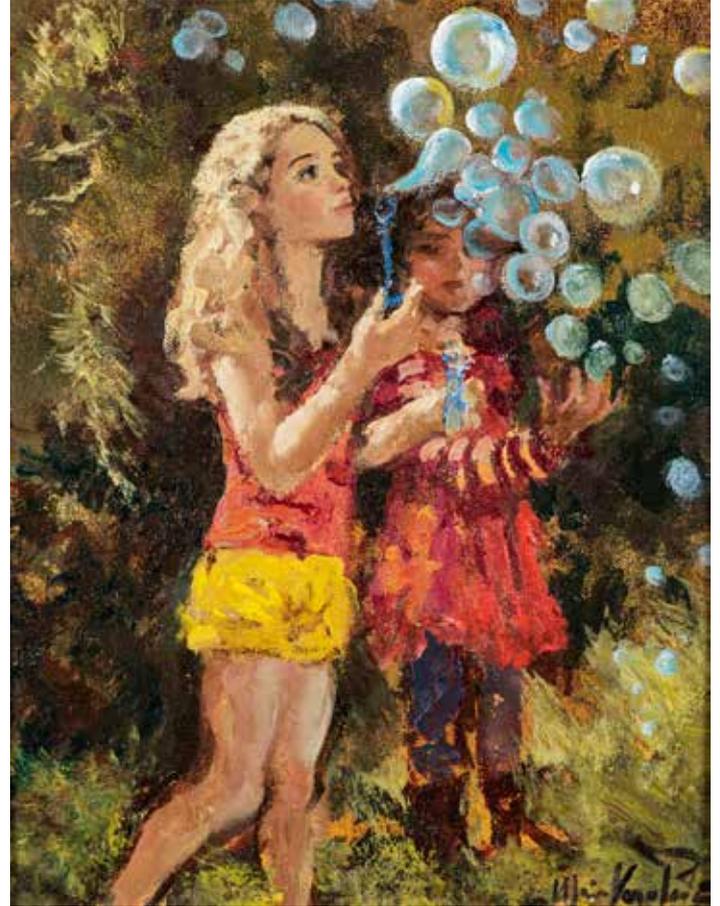
signed and dated '57
oil on board
76 by 59cm

R 7 000 – R 9 000

BALLET IN THE BOLAND

Marguerite Kaufmann was a student of Rupert Shepard at UCT Michaelis School of Fine Art during the '50s. That she was a contemporary of the New Group - an influential post-war art movement at the Cape - is evident from the painterly and unvarnished surface of this charming scene. From the back of the Peter's Church Hall, Hermanus, a group of petite ballerinas watch their peers perform on stage, illuminated in the glowing manner reminiscent of *Degas' Ballerinas at L'Opera de Paris*.

Shepard recognized the artist's considerable talent at figure drawing and painting, nominating her for the Mclvor Scholarship. Formative influences were her teachers including Maurice van Essche, Eleanor Esmonde-White and Katrine Harries who shaped her style and subsequent work, mainly portraits. She admired Pierre Bonnard's intimist approach style and method, preferring to capture the immediacy of the moment by painting *en plein air*, however for practical purposes, *Ballerinas* was worked up from sketches. - C.K.



254

254

Marie Vermeulen Breedt
(South African 1954 -)

CHILDREN WITH BUBBLES

signed
oil on canvas
28 by 22cm

R 15 000 - R 22 000



255

255

Lippy (Israel-Isaac) Lipshitz
(South African 1903 - 1980)

BOY WALKING

signed and inscribed "monotype" in the margin
monotype
sheet size: 36,5 by 26cm

R 4 000 - R 6 000



256

256

Lippy (Israel-Isaac) Lipshitz
(South African 1903 - 1980)

FAMILIAL SCENE

signed and inscribed with 'monotype'
in pencil in the margin
monotype
sheet size: 30 by 34cm

R 4 000 - R 6 000



257



258



259

257

Iris Ampenberger

(South African 1916 - 1981)

TWO WOMEN

signed and dated '73
watercolour on paper
40 by 27,5cm

R 3 000 - R 5 000

258

François Krige

(South African 1913 - 1994)

MEN AT WORK

signed
etching
sheet size: 8 by 10,5cm

R 800 - R 1 000

259

Kenneth Baker

(South African 1931 - 1995)

FISHERMEN

signed
oil on board
33,5 by 32cm

R 4 000 - R 6 000



260

260

Jan Dingemans
(South African 1921 - 2001)

FIGURES IN A VILLAGE

oil on board
44 by 60,5cm

PROVENANCE
Collection of Dr Zach and Mona de Beer

R 10 000 - R 12 000



261

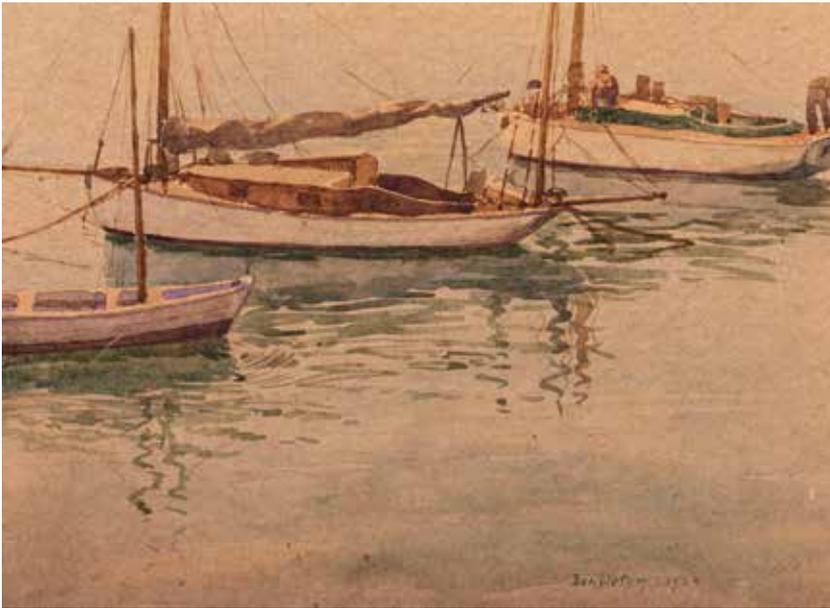
261

Errol Stephen Boyley
(South African 1918 - 2007)

TWO PEOPLE ON A DUST ROAD

signed
oil on canvas
47,5 by 60cm

R 8 000 – R 12 000



262

262

Bertram Walter Dumbleton
(South African 1896 - 1966)

FISHING BOATS

signed and dated 1924; inscribed with the title, information about the auction house and the date purchased, 17.12.1926
watercolour on paper
26,5 by 36,5cm

R 3 000 – R 5 000



263

263

Hendrik Kranenburg
(Dutch 1871 - 1948)

BOAT ON A CANAL

signed
oil on canvas
48 by 68cm

R 4 000 - R 6 000



264

H.P. Fritholm
(British School 19th Century)

SEASCAPE WITH BOATS; BEACH WITH
TWO FIGURES, two

signed and dated 1909
oil on canvas
22 by 49,5cm; 24 by 49cm respectively (2)

R 5 000 - R 8 000



264



265

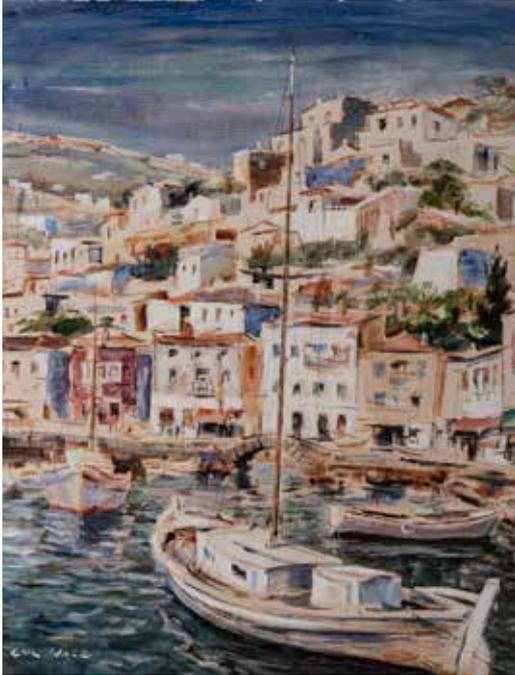
John Stein
(South African 1942 -)

TWO LIGHTHOUSES AT KALK BAY
HARBOUR

signed and dated 2015 on the reverse
oil on canvas
91,5 by 122cm

R 5 000 - R 8 000

265



266



267



266



268

266

Eric Wale

(South African 1916 - 2001)

HARBOUR SCENE; BOAT ON THE BAY, two

signed
oil on board
44 by 60cm and 50 by 40cm
respectively (2)

R 4 000 - R 6 000

267

John Stein

(South African 1942 -)

ST. JAMES, DANGER BEACH

signed and dated 2015 on the
reverse
oil on canvas
102,5 by 127,5cm

R 5 000 – R 8 000

268

John Adam P Houston

(Scottish 1812 - 1884)

THE GOOD CAPTAIN

watercolour on paper
53 by 41cm

R 10 000 - R 15 000



269

269

Lindeka Qampi
(South African 1969 -)

UNTITLED

signed, dated 2016 and editioned 2/7 in
pencil in the margin
digital print
sheet size: 57 by 98cm

EXHIBITED
Cape Town Art Fair, Cape Town, 2017

R 8 000 - R 12 000



270

270

Jan Dingemans
(South African 1921 - 2001)

NUDE

signed
oil on board
17 by 32cm

R 8 000 - R 12 000



271

271

Marguerite Kaufmann
(South African 1930 -)

NUDE DRESSING

signed and dated 1953
oil on board
61,5 by 76cm

PROVENANCE
Acquired directly from the artist

R 8 000 - R 10 000

272

Wolf Kibel
(South African 1903 - 1938)

BATHER

signed; signed and titled on the reverse
ink on paper

NOT ILLUSTRATED

R 3 000 – R 5 000



273

273

Volker Mehner
(German 1953 -)

STURZENDER

signed and dated 91
acrylic on canvas
90 by 60cm

R 5 000 - R 8 000



274

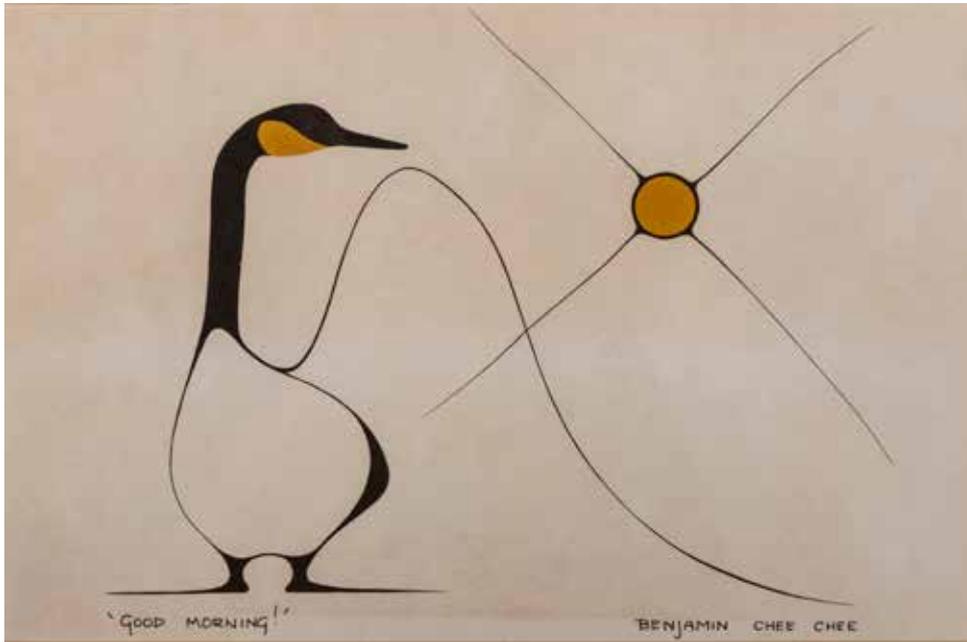
274

Volker Mehner
(German 1953 -)

PLASTIK

signed and dated 91
acrylic on canvas
90 by 60cm

R 5 000 - R 8 000



275

275

Benjamin Chee Chee
(Canadian 1944 - 1977)

GOOD MORNING!

signed and titled
ink on paper
14 by 22cm

R 8 000 - R 12 000



276

276

Stanley Pinker
(South African 1924 - 2012)

SECRETARY BIRD

signed with the artist's initials
watercolour and sand on paper
13,5 by 8,5cm

R 12 000 - R 16 000



277

277

Otto Klar
(South African 1908 - 1994)

LANDSCAPE WITH COTTAGES

signed
oil on board
19 by 61cm

R 10 000 - R 15 000



278

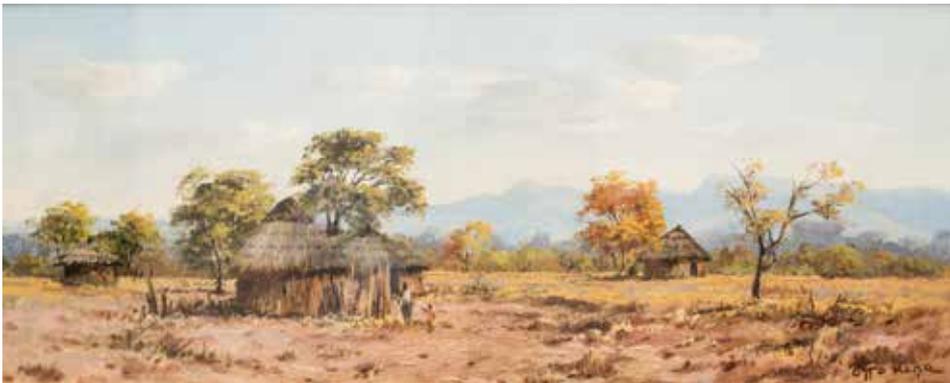
278

Otto Klar
(South African 1908 - 1994)

LANDSCAPE WITH TREES

signed
watercolour, pencil and pastel on paper
9 by 32cm

R 3 000 - R 5 000



279

279

Otto Klar
(South African 1908 - 1994)

LANDSCAPE WITH HUTS

signed
oil on board
23 by 60cm

R 10 000 - R 15 000



MAURICE MBIKAYI

The Web Jacket is representative of a digitally enslaved body who has moved to the internet – a kind of ‘permanency’ in the virtual world, while still offline. It is inspired by a straitjacket. I relate to it as a schizophrenic personality that

I inevitably experience daily within a virtual world. Like many people, I am anxious not to miss out on news, updates and fashions, and so feel the need to stay online through a cell phone, which qualifies me as a web addict! - M.M



280

280

Maurice Mbikayi
(Congolese 1974 -)

WEB JACKET 1

accompanied by a certificate of authenticity signed
by the artist, editioned 1/5,
photography credit: Ashley Walters
c/print
56 by 81cm

EXHIBITED
Masters Exhibition, Michaelis Gallery,
Cape Town, 2015

R 10 000 – R 15 000



281

281

Maurice Mbikayi
(Congolese 1974 -)

WEB JACKET 2

accompanied by a certificate of authenticity signed
by the artist, editioned 1/5,
photography credit: Ashley Walters
c/print
56 by 81cm

EXHIBITED
Masters Exhibition, Michaelis Gallery,
Cape Town, 2015

R 10 000 - R 15 000



282

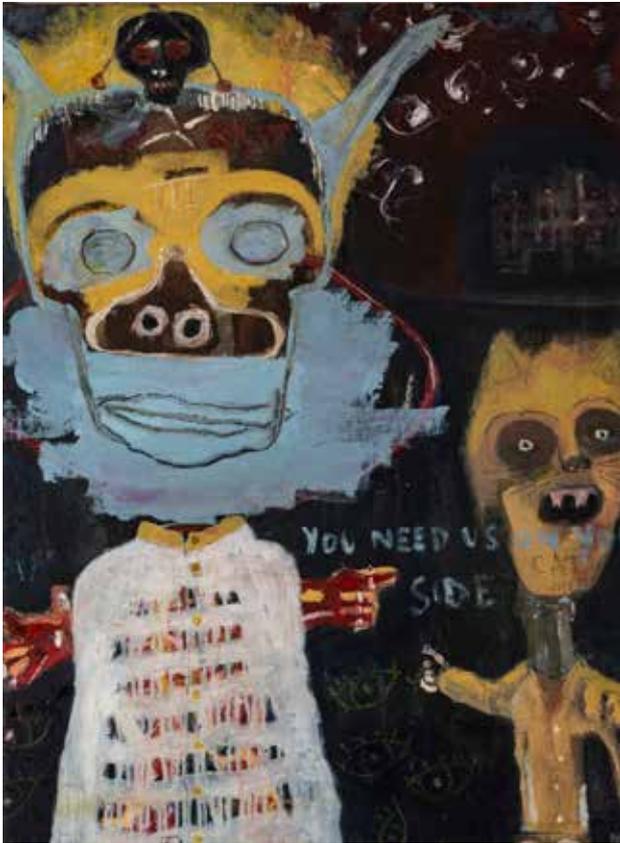
Maurice Mbikayi
(Congolese 1974 -)

THE UNKNOWN KING

accompanied by a certificate of authenticity signed by the artist, editioned 1/5,
photography credit: Ashley Walters
c/print
102 by 153,5cm

R 12 000 - R 18 000

This work speaks of the perpetuation of colonization system into its new form. The African states today turning into forms of kingships, staying too long in power and thereby perpetuating what they were once subject to. -M.M.



283

283

Willie Saayman
(South African 1962 -)

YOU NEED US ON YOUR SIDE

signed with the artist's monogram, dated '13
oil on canvas
85,5 by 63cm

EXHIBITED
In Season Five Everyone Dies,
Erdmann Contemporary, Cape Town, 2013

R 10 000 - R 15 000



284

284

Jan Neethling
(South African 1938 -)

BIKINI I

signed, dated '75, titled, and editioned 10/11
in pencil in the margin
screenprint printed in colours
sheet size: 42 by 33cm

R 6 000 - R 9 000



285

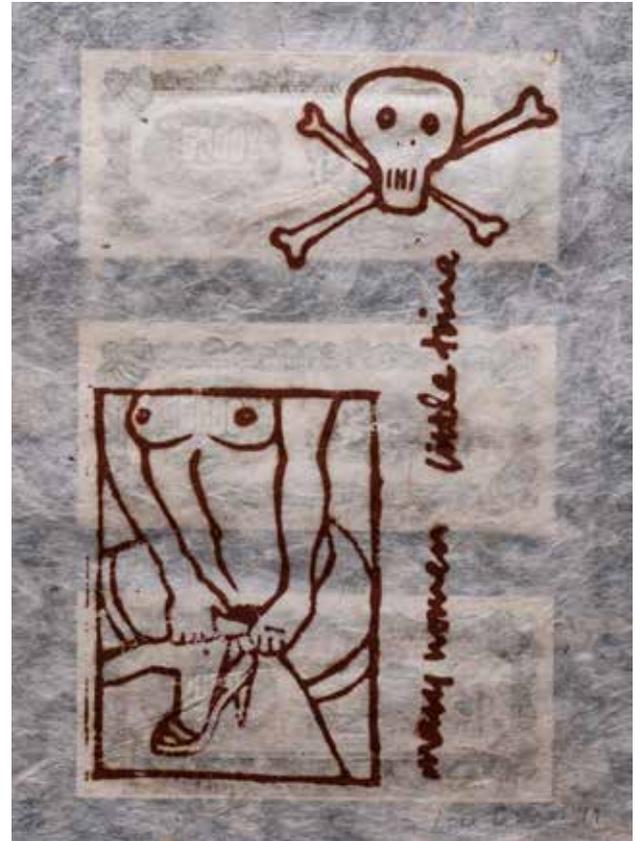
285

Jan Neethling
(South African 1938 -)

HEAD II

signed, dated '75, titled, and editioned 8/14 in
pencil in the margin
screenprint printed in colours
sheet size: 29 by 28cm

R 6 000 - R 9 000



286

286

Lisa Brice
(South African 1968 -)

MANY WOMEN LITTLE TIME

signed, dated 99 and editioned 7/20
mixed media on paper
28 by 20,5cm

R 10 000 - R 15 000



287

287

Lyndi Sales
(South African 1973 -)

UNTITLED

signed
laser cut rubber
22,5 by 19cm

EXHIBITED
TRANSlenT, Bell Roberts Gallery, Cape Town, 2008

R 10 000 - R 15 000



288

288

Jacqueline Stecher
(South African 21st Century -)

STELLA III

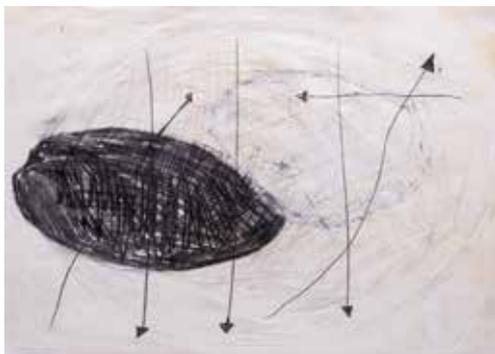
signed, dated 2005, titled and editioned 13/20
in pencil in the margin
silkscreen on paper
sheet size: 37 by 37cm

EXHIBITED
New Comic Art Exhibition, Erdmann Contemporary,
Cape Town 2008

R 5 000 - R 8 000



289



290



291

289

Moshekwa Langa
(South African 1975 -)

ABSTRACT

signed and dated 1996
on the reverse
pencil and white correction
fluid on paper
21 by 30cm

R 6 000 - R 9 000

290

Moshekwa Langa
(South African 1975 -)

ABSTRACT WITH ARROWS

signed and dated 1996
on the reverse
graphite pencil with white
correction fluid on paper
21 by 29,5cm

R 6 000 - R 9 000

291

Moshekwa Langa
(South African 1975 -)

ABSTRACT WITH
TOPOGRAPHICAL MAP

signed and dated 1996
on the reverse
pencil, colour pencil and white
correction fluid on paper
29,5 by 21cm

R 6 000 - R 9 000



292

Chris Ledowchowski
(South African 1956 -)

**NELSON MANDELA DELIVERS HIS FIRST PUBLIC
SPEECH IN 27 YEARS, ON THE DAY OF HIS RELEASE**

signed, dated, titled, editioned 162/180 in pencil in
the margin, Rives watermarked paper, with artists
chopmark; certificate of authenticity adhered to the
reverse.

lithograph

sheet size: 48 by 62cm

R 10 000 - R 15 000

Chris Ledowchowski is a South African documentary photographer of Polish descent. He has spent much of his career capturing daily life in the townships and is especially interested in the development of the Congress of South African Trade Unions as well as related organisations.

This lithograph of Nelson Mandela delivering his first speech at Cape Town City Hall to the vast crowds on the Grand Parade below after his direct release from prison has become an iconic representation of the event. - S.D.



293



295



294



296



297

293

Paul Hermanus
(Belgian 1859 - 1911)

BELGIAN WINTER
SCENE

signed
gouache on board
26 by 36cm

R 6 000 - R 8 000

294

**Gregoire Johannes
Boonzaier**
(South African 1909 - 2005)

VENICE SCENE WITH
GONDOLIER

signed and dated 1973
watercolour on paper
33 by 22,5cm

R 5 000 - R 8 000

295

**Gregoire Johannes
Boonzaier**
(South African 1909 - 2005)

GRAND CANAL, VENICE

signed, dated 1970 and titled
ink on paper
36,5 by 55cm

R 3 000 - R 5 000

296

**Gregoire Johannes
Boonzaier**
(South African 1909 - 2005)

VENICE SCENE

signed and dated 1972
watercolour on paper
27,5 by 37cm

R 5 000 - R 8 000

297

**Gregoire Johannes
Boonzaier**
(South African 1909 - 2005)

CANAL SCENE WITH
CHURCH

signed, dated 1973
watercolour on paper
27,5 by 37cm

R 5 000 - R 8 000



FROM THE MOUNTAINS TO THE STREETS

Ed Suter is a photographer based in Cape Town, South Africa. He was born in England but grew up in South Africa and after university in Cape Town, went to live in New York for 5 years and London for 12 years. He studied photography at the London College of Printing and began his professional career taking on-set photographs in the television industry. In 2006 he returned to South Africa and since then has worked as a photographer for a range of local and international publications shooting portraiture, fashion and interiors.

Inspired by the street life he discovered in South Africa, he began shooting street style photographs of fashion, graphics and street art as a personal project while he travelled the country on assignment. These photographs were published in 2013 as a collection called *Sharp Sharp* (Quivertree Publications), a look at great style on the streets of Johannesburg, Durban and Cape Town. Exhibitions of these photographs have been held in Paris, Amsterdam and Milan. Since then he has been working on a new book, *From The Mountains to the Streets*, a look at contemporary and traditional fashion in South Africa. - Information



298

298

Ed Suter
(British 1967 -)

THE BATHERS

giclée print
157 by 111cm

PROVENANCE
Acquired directly from the artist

EXHIBITED
Karoo Art Hotel, Barrydale

R 12 000 - R 15 000



299

299

Ed Suter
(British 1967 -)

MOUNTAIN 1

giclée print
100 by 67cm

PROVENANCE
Acquired directly from the artist

R 8 000 - R 10 000



300

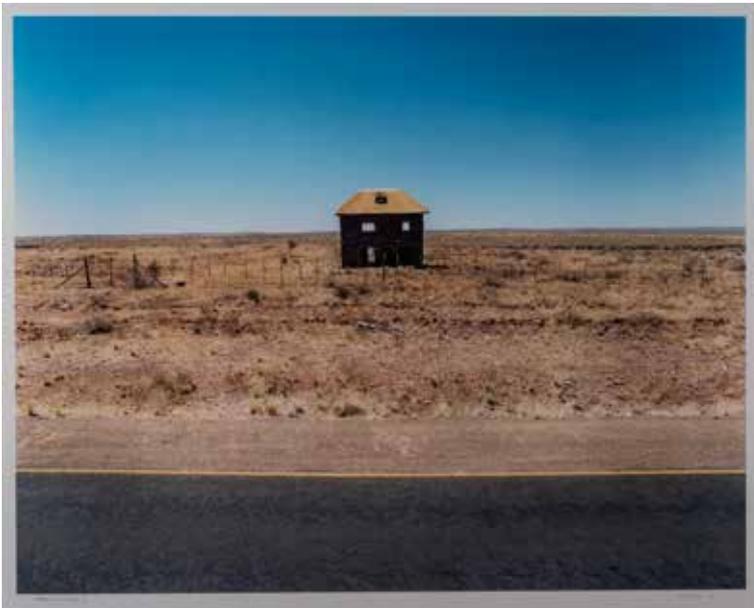
300

Brent Meistre
(South African 1975 -)

VERWYKPAN, NORTHERN CAPE, SOUTH AFRICA, 2007
from SOJOURN series

signed, dated 2007, titled, and editioned 2/10
in pencil in the margin
digital print
sheet size: 74,5 by 94,5cm

R 6 000 – R 9 000



301

301

Brent Meistre
(South African 1975 -)

ABANDONED HOUSE, NAMIBIA, 2008
from SOJOURN series

signed, dated 2008, titled, and editioned 1/10
in pencil in the margin
digital print
sheet size: 74,5 by 94,5cm

R 6 000 – R 9 000



302

302

Allerley Glossop
(South Africa 1870 - 1955)

TABLE MOUNTAIN FROM BLOUBERG

signed; exhibition label and list of
signatures on the reverse
oil on canvas
60 by 90cm

R 6 000 – R 9 000



303

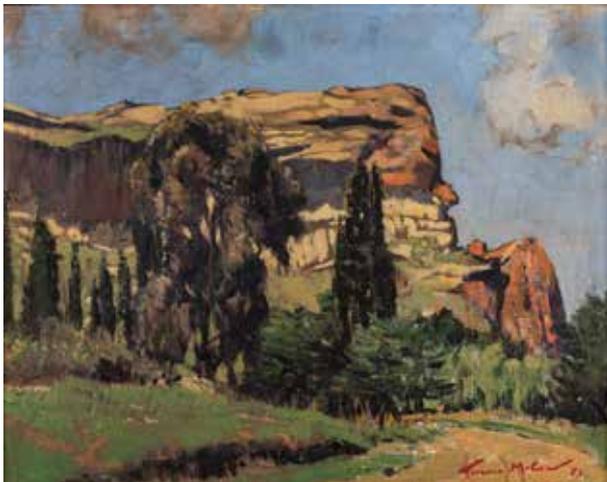
303

Enslin Hercules du Plessis
(South African 1894 - 1978)

GOVERNMENT AVENUE

signed
watercolour and pencil on paper
25 by 33cm

R 3 000 - R 5 000



304

304

Terence John McCaw
(South African 1913 - 1978)

GOLDEN GATE

signed and dated '53
oil on canvas laid down on board
40 by 50cm

R 12 000 - R 18 000



305

305

Gabriel Cornelis de Jongh
(South African 1913 - 2004)

MOUNTAINS WITH RIVER

signed and dated 1980
oil on canvas
75 by 121cm

R 10 000 - R 15 000



306

306

Amos Langdown
(South African 1930 - 2006)

TREE

signed, dated 1963, editioned 1/9
in pencil in the margin
woodcut
sheet size: 20 by 29cm

R 3 000 - R 5 000



307

307

Jacob Hendrik Pierneef
(South African 1886 - 1957)

LANDSCAPE WITH TREES

signed and dated 1934
pencil on paper
27 by 36,5cm

R 15 000 - R 22 000



308

308

Stefan Ampenberger
(South African 1908 - 1983)

LANDSCAPE

signed
watercolour on paper
34 by 44cm

R 5 000 - R 8 000



309

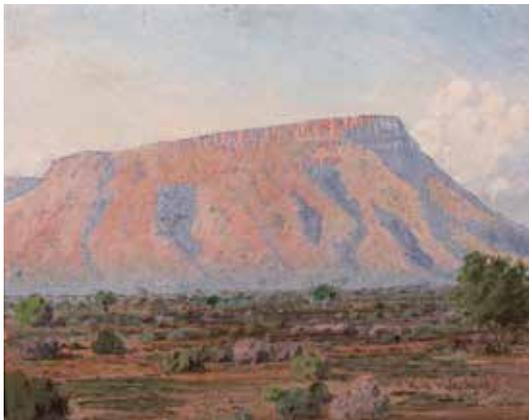
309

Malcolm Ferguson
(British 1913 - 2007)

EASTERN CAPE LANDSCAPE

oil and pen on board
49 by 58,5cm

R 6 000 – R 9 000



310

310

Vera Volschenk
(South African 1899 - 1987)

MOUNTAIN AT GRAAFF REINET

signed and dated
oil on board

PROVENANCE
By descent

R 5 000 - R 8 000



311

311

Marguerite Kaufmann
(South African 1930 -)

'PEQUENA' IN THE ALFRED
BASIN, CAPE TOWN

signed
oil on canvas
60 by 50cm

PROVENANCE
Acquired directly from the artist

R 6 000 - R 8 000



313

312

RORKES DRIFT CERAMICS,
three

(Elizabeth Mbata South African
1950 -) and (Joel Sibisi South
African 20th/21st Century)

signed with artist's initials and
dated 2004
ceramic
height: 12cm (3)

NOT ILLUSTRATED

R 2 000 – R 5 000



315

313

Lyness Magwana
(South African 20th/21st Century)

KRAAL LIFE

Rorkes Drift stamp, no: 177/74
wool and dyes
93 by 93cm

R 8 000 - R 12 000

314

Bhekisani Manyoni
(South African 1945 -)

MOVING IN THE MORNING;
MOVING THE HUT; VISITING
HOME; OUR LIFE; COMPOSERS;
THE SCHOLAR (SIC), six

signed, titled and editioned:
12/100; 18/100; 12/100; 6/100;
4/100; 4/100 respectively in pencil
in the margin
linocut
sheet size: 25,5 by 57cm; 22
by 17cm; 22 by 17cm; 16 by
13cm; 26,5 by 33cm; 31 by 31cm
respectively (6)

PROVENANCE
Purchased at Rorkes Drift

NOT ILLUSTRATED

R 3 000 - R 5 000



316

315

John Ndevasia Muafangejo
(Namibian 1943 - 1987)

LIFE SCENES

signed, dated 1981, editioned 42/50 in pencil
in the margin
linocut
sheet size: 60,5 by 41,5cm

ILLUSTRATED ON OPPOSITE PAGE

R 8 000 - R 12 000



316

After John Frederick Herring Snr
(British 1795 - 1865)

THE HUNT, *four*

published by *M&N Hanhart 1834*
coloured engravings
74 by 101cm respectively (4)

R 8 000 - R 12 000



317

317

Catherine Atkins
(British 19th Century -)

DONNA INEZ

signed, labels adhered to the reverse bearing
the artists name and title of the work as well as
information about the artist
mezzotint
33 by 29cm

PROVENANCE
The Clayton Holliday Collection

R 6 000 - R 8 000



318

Manner of O. van Schriek
(Dutch School 17th Century)

FLORAL STILL LIFE

oil on canvas
46 by 42,5cm

R 8 000 - R 12 000

MASTERING THE ART OF COPYING

"Good artists copy; great artists steal" Pablo Picasso.*

For at least two millennia artists have copied the work of their peers. The Romans copied Greek art, sculpture and design in acts of honour and appropriation that came to shape their own particular artistic traditions.

More recently, aspiring artists in Europe, Asia and Africa have paid tribute to their forbears and teachers by copying their work. Across space and through time, emulating or copying has been regarded as not only paying homage, but as an important way of transferring knowledge. Received wisdom is modified and hopefully improved through generations in this manner.

From the middle ages, artist's workshops and studios employed young apprentices, contracted under a system of guilds. Trained to assist with studio duties, they were also taught to copy their master's work in order to explore and understand technique and subject ensuring continuity of current artistic traditions. Art theory was introduced later with the establishment of academies in Italy in the 1600's, when the intellectual stimulation of copying great works of art was accepted as critically important to the development of artistic competence.

Literally hundreds of thousands of works were produced "after" master artists in workshops and ateliers during the Renaissance and beyond. During the Golden Age in the Netherlands, there was a frenzy of ownership and a cult-like prestige among the new wealthy class in their scramble to acquire genre paintings for display in both domestic and public settings. Still lifes, landscapes and portraits evoked the image of an aspirant life of comfort, success and adventure. An example of one of these still lifes is *Floral Still Life* which has been produced in the manner of O. van Schriek.

In 2017, Sotheby's London was the first to devote an entire sale to Old Master Copies as a point of entry for emerging collectors. - C.K.

1 - Colin Gleadell. Sotheby's explores the market for Old Master copies. 16 October 2017. <https://www.telegraph.co.uk/luxury/art/sothebys-explores-market-oldmaster-copies>

* Picasso's advice to clever artists was to do as he did - Steal with credit, respect, and transformative new ideas.



319

This luminous study of the Eastern Cape flora was painted by James Eddie in 1947. After studying commercial art he continued his studies at the Michaelis School of Fine Art, University of Cape Town. Known for his socially important portrait of *Hadje Izak Fatah* (1945) in the Permanent Collection of the Iziko South African National Gallery (recently exhibited on the Irma Stern Arab Priest show), Eddie applied his acute observation to still life's of flowers, evoking the precision of Dutch masters.

In late 2019 a similar work was sold at the Harcroft House Sale by Strauss and Co. (lot 221 Flowers in a Vase (1946). - C.K.



320



322



321

319

James Eddie
(South African 1916 -)

FLOWERS IN A GLASS VASE

signed
oil on canvas
52cm by 48cm

R 12 000 - R 18 000

320

Frank Spears
(South African 1906 - 1991)

ROSES

signed
oil on board
58 by 44cm

PROVENANCE
Collection of Dr Zach and
Mona De Beer

R 8 000 - R 10 000

321

Frank Spears
(South African 1906 - 1991)

ROSE

signed
oil on board
43 by 59cm

PROVENANCE
Collection of Dr Zach and
Mona De Beer

R 8 000 - R 10 000

322

Pieter van der Westhuizen
(South African 1931 - 2008)

STILL LIFE WITH FLOWERS

signed, dated '96 with label
adhered to the reverse
pastel on paper
47 by 37cm

R 12 000 – R 16 000

323

Ralph Freman
(20th /21st century -)

DOORWAY

signed with artists initials;
signed and dated 1982 on
the reverse
oil on canvas
90,5 by 50cm

NOT ILLUSTRATED

R 5 000 – R 8 000

NO LOTS 324 - 330



331

331

HIMBA HEADREST, SOUTH WESTERN ANGOLA

Low rounded base, flat support with symmetrical cut out windows, patina

This headrest *otjihavero* was originally owned by a man from the pastoral and semi-nomadic Himba people found in the arid Kunene River area, and it would have been hung with its strap on his belt or staff as he led his herds in search of water and pastures
12cm high

PROVENANCE

Collected in the field by Bruce Goodall

R 5 000 - R 6 000



332

332

HIMBA HEADREST, SOUTH WESTERN ANGOLA

Bell-shaped base, two columns and high bars supporting a curved top, vertically orientated with fine form and patina
16cm high

PROVENANCE

Collected in the field by Bruce Goodall

R 5 000 - R 6 000



333

333

HIMBA HEADREST, NAMIBIA

Old headrest *otjihavero* with bell-shaped base, well-worn top supported by a plane with symmetrical cutouts creating an open-work design
13,5cm high

PROVENANCE

Collected in the field by Bruce Goodall

R 5 000 – R 6000



334

334
KUBA HELMET MASK,
DEMOCRATIC REPUBLIC OF CONGO, MODERN

Elaborate mask wood carved to cover the head, completely covered with cowrie shells, beads, fur, fibre and leather around the neck to connect to the masquerade costume.

It was made with the same care, craftsmanship and materials as older masks and represents a continuing tradition. The subject and iconography remain the same so the swollen forehead suggests this is a *mboom* mask
 83cm high

PROVENANCE
 Acquired 20 years ago in the DRC

R 5 000 - R 6 000



335

335
KUBA HELMET MASK,
DEMOCRATIC REPUBLIC OF CONGO, MODERN

Elaborately decorated with cowrie shells, red, white and black beads, fibre and painted triangle designs on the face, two horns to show the power and strength of the character nyet
 height 53cm

PROVENANCE
 Acquired 20 years ago in the DRC

R 5 000 – R 6 000



336

336

A COLLECTION OF TEN NGUNI BEADWORK PIECES, SOUTH-EASTERN AFRICA, POSSIBLY LATE 19TH CENTURY

Eight round rope necklaces, one beaded metal cylinder (possibly a snuffbox) and one beaded hairpin made from a tent needle.

The 19th century date is based on the forms, colours, styles and metal inclusions

All are body adornments associated with identity, made from imported items cylinder, needle and even the beads. The first two metal were manufactured in Britain, the needle, for example, comes from Sheffield to be used by British soldiers in South Africa for stitching or repairing canvas tents. As ready-made manufactured items their incorporation into locally made adornments leads not only shifts their original function but also show the ease with which foreign objects were adapted by local communities
longest: 81cm (10)

LITERATURE

Stevenson, Michael, ed. *South East African Beadwork 1850-1910*, Cape Town: Fernwood, plates 107, 111, 121 127, 187

R 4 000 – R 6 000

337

NGUNI BEADED NECK AND WAIST PIECES, SOUTH EASTERN AFRICA

Four neck pieces, two waistbands in two sets of different colour ranges: black, blue and white bead for one and white, blue and red for the other
longest: 68cm (6)

R 4 000 - R 6 000



337

338

EWI PRESTIGE ROBE, WEST AFRICA

Cotton

Woven strips made on a narrow loom then stitched together to make a large textile, predominantly dark blue with complex designs in between and edged with more dense patterns
310cm long

R 3 000 - R 5 000



339

339

FINGER PIANO, DEMOCRATIC REPUBLIC OF CONGO

Finely carved female head above shallow hollowed out wood panel with curved lower end, eight metal keys or tines attached with wire to the top of the panel. The finger piano, mbira, or lamellaphone, is one of the most popular musical instruments in central and southern Africa
20cm high

PROVENANCE

Colin Sayers, Cape Town
Stephan Welz, Cape Town, 25-26 February, 2014,
Lot no: 610

EXHIBITED

South African National Gallery, *Voices of the Ancestors*, September 2009

R 7 000 – R 8 000



340

340

HEADREST, SOMALIA, POSSIBLY BONI

Crescent shaped top supported by two slender curved panels standing on a small round base with a raised centre point, the exterior of the panels incised with fine interlace pattern, good patina, crack in platform repaired, possibly in the village, with a thin metal (tin) piece pierced with tiny holes
13cm high

R 7 000 – R 8 000

341

ELEVEN FOOD STICKS, BAROTSE

Small hand-carved sticks with heads and shoulders at one end and pointed at the other, the heads are similar so carved by one hand, made in a variety of woods from light to dark, smooth finish
16cm high (11)

PROVENANCE

Clayton Holliday Collection Label "Hand carved eating sticks. When I met Mwawema in Barotseland, 1958, there were 11 used to pick out meat and vegetables from a wood platter."

R 3 500 – R 4 000

341 - DETAIL



342

KUBA CUP, DEMOCRATIC REPUBLIC OF CONGO

Oval cup as human head with finely carved features for the face, engraved geometric design all the way around the rest of the cup, good condition
13cm high

R 5 000 – R 6000



342

343

JANUS STAFF, POSSIBLY CHOKWE, ANGOLA

Staff with two finely carved heads with elaborate hairstyles, fully wire bound staff, cartridge case fitted to the base
56cm high

R 5 000 – R 6 000



343



344

344

TSONGA MEDICINE GOURD, LIMPOPO

The medicine gourd *nhungubane* is made from a specially grown pear-shaped gourd and decorated with a long white fringe with a stopper. The stopper, of which only the top is visible, is figurative - a Janus head - that can look backwards and forwards, to the past and future
32cm high including stopper

R 6 000 – R 7 000

345



345

SHANGAAN MEDICINE GOURD, MOZAMBIQUE

The name in Mozambique for a medicine container is *gona*. A large round gourd dressed in a yellow fringed skirt, the stopper in black wood is carved as a female wearing red beaded earrings and necklace 39cm high

R 6 000 – R 6 500



347

346

ZULU SMALL MILK OR FOOD PAIL, KWAZULU-NATAL

Cylindrical vessel in light wood with slightly raised, blackened rectangles filled with incised squares on the sides, no handles, good patina. 30cm high

PROVENANCE

Acquired from the grandson of Pierre van Tonder, who was the technical assistant to Sir Arnold Theiler at Onderstepoort Veterinary research station. He retired to Pietermaritzburg where the container was probably collected.

LITERATURE

E. Krige-Jenzen, *Social System of the Zulu*, Pietermaritzburg, Shuter and Shooter, 1936, p.98

R 5 000 - R 6 000



346

347

CHOKWE STOOL, ANGOLA

Seated caryatid figure supporting the seat, repair to the side of the seat in metal 24cm high

R 3 000 – R 3 500



348

348

PAIR OF FIGURES IN TSONGA STYLE, LIMPOPO, SOUTH AFRICA, 20TH CENTURY

Carved couple, male and female, with bent legs on square bases, bent arms, round heads, combed back hair with neck ornaments, wearing carved loin cloths, oiled and varnished

Similar older pairs of figures were used during initiation ceremonies 33cm high female, 31cm high male

R 6 500 – R 7 000



349

349

**KATANGA COPPER CROSS AND INGOT/
CURRENCY, DEMOCRATIC REPUBLIC
OF CONGO**

21cm high (2)

PROVENANCE

Clayton Holliday Collection Gifted to him

R 3 500 – R 5 000

350

TSONGA SPOON WITH HEAD, SOUTH AFRICA

Carved wooden spoon with a human head at the top of the handle.

A few spoons from the northern parts of South Africa have figurative elements which are usually female

26,5cm long

R 400 - R 600



350

351

A PAIR OF WEST AFRICAN SMALL CARVED

The squat male and female with large triangular heads and flat features with extended stomachs, possibly Mumuye, West Africa; and A Pair of Maasai, Kenya, beaded ear pieces
20cm high male, 18cm ear piece (4)

R 600 – R 700

352

**A COLLECTION OF ZULU, PEDI, NDEBELE,
PRE-PUBERTY APRONS FOR GIRLS,
SOUTH AFRICA**

Glass beads, fibre, string, fabric

Three versions of young girls' front aprons worn prior to mensuration from different communities from different regions of the country.

35 cm longest panel (Zulu) (3)

R 600 – R 900

353

**NORTH SOTHO BATLOKWE APRON, LIMPOPO,
SOUTH AFRICA**

Salempore, glass beads, thread

35cm high

LITERATURE

C. Crabtree and P. Stallebras, *Beadwork. A world guide*, Thames & Hudson, 2002, p.29

R 800 - R 1 000



353

354

**WOODEN DOLL FERTILITY DOLL,
KASAI PROVINCE, DEMOCRATIC
REPUBLIC OF CONGO**

Three quarter figure on to a round base, the long torso with hands in front close to the body, no gender or legs are carved, the face is flat and the features simply indicated, the hair is combed back in large waves, smooth finish
26cm high

PROVENANCE

Clayton Holliday Collection Label "Collected, N. Province 1960"

R 1 000 – R 1 200



355

355

SENUFO MASK, IVORY COAST

Mask with elongated features, slit eyes, markings on the face, round open mouth showing teeth, extensions to the side and a bird above the face.

Holliday thought this piece "very beautifully made and carved and noted that it is a "late example" of a long tradition
49cm high

PROVENANCE

Clayton Holliday Collection Label "obtained in 1959 from a private collection of a missionary."

R 2 000 - R 3 000

356

SENUFO MASK, KORHONGO, IVORY COAST

The twin headed mask, with identical markings, extension and hairstyles, surmounted by a bird, dark wood, smooth fine finish
49cm high

PROVENANCE

Clayton Holliday Collection Label "Obtained from Livingstone, Northern Rhodesia (Zambia), 1957"

R 2 000 - R 3 000

357

BAROTSE, SEATED FEMALE FIGURE, ZAMBIA

42cm high

PROVENANCE

The Clayton Holliday Collection Label "Field collected in Barotseland by Prof. Jack Heath, circa 1949

R 1 500 - R 2 000



356

358

TWO YAO APRONS, MOZAMBIQUE, LATE 19TH CENTURY

Small glass beads sewn, without backing, into two rectangular formats of different sizes, larger slightly gathered at the top with triangular motifs in horizontal rows of yellow, pink, blue, white, the smaller with triangles outlined in black
21cm with fringe by 81cm largest
21cm with fringe by 53cm smallest (2)

R 2 000 – R 3 000

359

KENTE CLOTH, WEST AFRICA

Rayon and other threads

Long strips woven on a narrow loom which have been hand-stitched together to make a large cloth in predominantly yellow, green, blue and some red
315cm long

R 2 000 - R 3 000



359



360

360

ZULU BEER POT, 2015

Clay pot with neck everted neck *uphiso* encircled with engraved triangles, the perfectly symmetrical hand-coiled body with central incised band of lines and small protrusions *amasumpa*
31cm high

R 7 000 - R 8 500



363

363

COLON COUPLE, BAMBARA, MALI, WEST AFRICA

Elongated male and female carved in light wood with darker patches in the neck areas, faces have protruding chins, block-like bodies with square arms, blackened hair and feet, rough superficial lines cut into the torsos, signed KETA, distressed, parts missing
35cm high

R 7 000 - R 9 000



361

361

ZULU BEER POT, 2015

Clay pot with neck *uphiso* encircled with scalloped design repeated in the top of the central band of shallow engraved lines
35cm high

R 7 000 - R 8 500

362

DINKA HEADREST, SUDAN

Gently curving, top bar resting on angled legs opposite trapezoid support, with random scratched lines and marks on the exterior, *signs of use*
17,cm high, 44cm wide

R 13 000 - R 15 000



362

364

SET OF NDEBELE BEADED BODY RINGS, SOUTH AFRICA

Comprising: four wide leg rings, three narrower waist rings, four very narrow metal rings used between the beaded rings; And Four Context Photographs

The body rings are a statement of identity and traditionally no outfit would be considered complete without a set of rings. Each ring is beaded in one solid colour, tightly sewn onto a fibre circle, made from grass, and covered with textile as can be seen in the interior in the illustration. The context photographs show where the rings were worn and how they affected the silhouette of the wearer
12,5cm high, three waist rings, combined: 14.5cm high (15)

PROVENANCE

Purchased and photographed by Suzanne Hayano, The Market Theatre Precinct, Johannesburg, 1997.

R 7 000 – R 10 000



364

365

NYAMWEZI FIGURE, TANZANIA

The elongated figure carved from one piece of wood, white beads inserted for eyes, short arms at sides, enlarged navel, standing on small circular base; used in water divination and other ceremonies
153cm high

R 4 000 – R 6 000

366

NYAMWEZI FIGURE, TANZANIA

The elongated figure carved from one piece of wood, white beads inserted for eyes, short arms at sides, incised rings around the neck and torso, standing on small circular base; used in water divination and other ceremonies
150cm high

R 4 000 – R 6 000



364



365

366



367

HIMBA NECKPIECE, NAMIBIA

Unusually long neckpiece, shaped trapezoid rawhide covered with locally made metal beads attached to leather band, crossed by horizontal piece and shell, bands covered with metal beads, framed with two containers in horn and rawhide 93cm high

R 5 000 - R 8 000

368

NORTHEEN RHODESIAN TEAK BAROTSE BOWL AND COVER, ZAMBIA

Small oval shaped bowl with fitted lid and simple angled handle, fine finish to the exterior, the interior with chisel/adze marks. 11cm high including cover

PROVENANCE

Clayton Holliday Collection Label "Carved by one of the Paramount chiefs near Monsa."

R 800 - R 1 000

369

TSONGA-SHANGAAN PART BEADED MARRIAGE BASKET, LIMPOPO, SOUTH AFRICA

The container with wide opening, on small circular base, interior patterned with design of 6-pointed stars, exterior fully beaded in a speckled pattern of white, blue and red, edged with repeating pattern in the same colours; And Three Beaded Panels of different designs on white ground 9.5cm high (4)

R 1 000 - R 1 200





370

370
SAN MINIATURE BOW AND ARROWS IN SKIN CARRIER, CENTRAL KALAHARI, BOTSWANA, 1940s

Small arrows following the design and technique of the larger hunting forms, the quiver made from antelope hide, complete with strap
 15cm high

PROVENANCE

Clayton Holliday Collection Label "Collected by Mitch Spencer and Mollie Zaloumis, given to me sometime between 1952 - 57"

R 1 000 - R 1 500

371

FIVE SPOONS IN THE STYLE OF THE DAN, IVORY COAST, WEST AFRICA

Each has a large ladle and the handles have decorative features, two with human heads, two with human legs and the fifth with abstract pointed knobs, black wood
 28cm high tallest (5)

R 1 500 - R 1 600

372

THREE COPPER KATANGA CURRENCY CROSSES, DEMOCRATIC REPUBLIC OF CONGO

X-shaped cast copper
 23cm approximately (3)

R 4 500 - R 6 000



372

373

NORTHERN RHODESIA TONGA STOOL, ZAMBIA

Typical Tonga stool with slightly indented seat, central support with X's, in two columns one in a frame, resting on half domed base, double angled handle, good patina, *distressed*
 16cm high

PROVENANCE

Clayton Holliday Collection Label "Found in 1957 in a village near Pinazanazongwa, Northern Rhodesia"

R 2 000 - R 3 000



373



374

374

TWO SHONA WOODEN DOLLS, ZAMBIA, 1960s

The male and female couple in dark wood, one dressed in a skirt and the other in shorts
 25cm high female (2)

PROVENANCE

Clayton Holliday Collection Label "From Fort Victoria, Northern Rhodesia, 1968"

R 2 000 - R 3 000

375

NARROW WEAVE TEXTILE, GHANA

Factory-made textile referencing traditional narrow strip weaving, large white ground with regular interruptions of criss-crosses in white Lurex and tiny holes surrounded by gold/yellow stitching and float weave white Lurex stripes and dark brown triangular and linear designs
 213cm high

R 2 000 - R 3 000

NARROW WEAVE TEXTILE, GHANA

Factory-made textile referencing traditional narrow strip weaving, beige field with regular spaced yellow lines crossing the vertical direction of the weave while running parallel to the length of the textile, many tiny holes encircled with stitching.

These new textiles described by John Picton in the Introduction to the catalogue of the textile exhibition he curated in London in 1995 "The emphasis is upon innovative responses to changing circumstances, in which artist have developed traditions of practice by means of the possibilities offered by new materials and technology... the intention is thereby to place the traditions inherited from the past within the wider context of the developments of the present century." 208cm high

PROVENANCE

Previously sold Stephan Welz & Co, Cape Town, October 2017, lot 238

LITERATURE

John Picton, 1995, *The Art of African Textiles. Technology, Tradition and Lurex*, London, Barbican Art Gallery, Lund Humphries Publishers, 1995, p. 12. Image of garments, p.15.

R 2 000 - R 3 000

376



377

377**ZULU MARRIED WOMAN'S HEADDRESS, MSINGA, MID TO LATE 20TH CENTURY**

Hair, cotton, tinsel decoration, red ochre, string
47cm diameter

R 3 000 - R 5 000

Viewed from the top the headdress reads as a large, flat red disk. The hat *isicholo*, originally made from the cut hair of the bride to be, is stitched onto a frame of woven grass and was attached to the hair of the bride in a ceremony known as *ukuthunga isicholo*. Colored red with ochre and fat, demarcating the status and identity of the wearer as a married Zulu woman, this headdress was only cut off and redone occasionally, and necessitated the use of a headrest.



378

378**ZULU, MARRIED WOMAN'S HEADDRESS, MSINGA, MID TO LATE 20TH CENTURY**

Hair, cotton, fabric, red ochre
48cm diameter

R 3 000 - R 5 000**379****ZULU, MARRIED WOMAN'S HEADDRESS, MSINGA, MID TO LATE 20TH CENTURY**

Hair, cotton, fabric, string, red ochre
52cm diameter

R 3 000 - R 5 000



380

380

A PAIR OF ZULU EARPLUGS, MSINGA

Patinated wood, Marley tile vinyl, gramophone needle tacks, on stand
6.4cm diameter (3)

PROVENANCE

Clive Newman Collection.

Acquired in the field from the original owner: Yukephi MaSithole Ndlovu from Espapini, Tugela Ferry. The earplugs *amashaza* were given to her by her husband, circa 1950

R 10 000 - R 12 000

Clive Newman was an Anglican priest in Grahamstown who died in 2010. He worked with Mavis Duma for almost 20 years collecting a wide range of traditional items, especially headrests recording their detailed provenances in interviews and photographs. The kind of detail he provided is unusual and valuable for providing provenance useful for both scholars and collectors. The age and use accounts for the excellent patina on the wood.



381

381

A PAIR OF ZULU EARPLUGS, MSINGA

Patinated wood, Marley tile vinyl, gramophone needle tacks, on stand
5.3cm diameter (3)

PROVENANCE

Clive Newman collection.

Acquired in the field from the original owner, MaDladla Mchunu of Esinyameni, who acquired them prior the birth of her first child in 1955.

R 10 000 - R 12 000



382

382

ZULU HEADREST, KWAZULU-NATAL

Good three-legged headrest *isigqiki* with classic central-Zululand *amasumpa* decoration
11cm high by 37cm wide

PROVENANCE
Roger Orchard

R 5 000 - R 7 000

383

ZULU HEADREST, KWAZULU-NATAL

Three-legged headrest *isigqiki* with unusual combination of *amasumpa* and X design.
12,5cm high by 40cm wide

R 5 000 - R 7 000



383



384

384

**SMALL ZULU BEER POT,
PHONGOLA AREA**

And A Photograph of Fansile Mntungwa with the Zulu beer drinking pot she made for her husband Thembinlosi Nxumalo, Phongola Area, photograph taken by Bruce Goodall 22cm high (2)

PROVENANCE
Field collected by Bruce Goodall in 2005

R 3 000 - R 5 000



385

385

**SMALL ZULU BEER POT,
PHONGOLA AREA**

Ukhamba for drinking beer, decorated with raised zig-zag designs; and A Photograph of Peni Gumbi with her pot, photograph by Bruce Goodall 21cm high (2)

PROVENANCE
Field collected by Bruce Goodall in 2005

LITERATURE
Gumbi's work is illustrated in Elizabeth Perrill, *Zulu Potters*, Print Matters, 2008, p.45

R 6 000 - R 7 000





386

386

LARGE ZULU BEER POT, KWAZULU-NATAL

Hand-made clay coiled beer drinking pot *ukhamba*
with three-leaved motif
31cm high

R 10 000 - R 12 000



387

387

NYAKUZA, LARGE BEER POT, TANZANIA

A flattened sphere with shallow vertical ridges
leading to a decorative slip design near the top
28cm high

R 10 000 - R 12 000

NO LOTS 388 - 390





Session 3

Tuesday | 25 February | 7pm

Lots 391 - 490

Furniture
African Art
Fine Art
A Classic Car



391

391

**A GEORGE III MAHOGANY FOUR PEDESTAL
EXTENDING DINING TABLE**

Each D-end on a turned tapering column, drum socle,
on four hipped outswept legs, on pad feet, on castors,
two leaf extensions
71cm high, 152cm wide, 346cm fully extended

R 16 000 - R 18 000

392

A GEORGE III MAHOGANY SERVER

The breakfront top above a long frieze drawer,
on square-section tapering legs, on spade feet,
stringing throughout
85,5cm high, 179cm wide, 71cm deep

R 8 000 - R 10 000



392



393



394

393

A GILTWOOD MIRROR, 19TH CENTURY

The rectangular plate within a conforming frame, the whole ornately carved with C-scrolls and acanthus 138cm high, 175cm wide

R 9 000 - R 12 000

394

A VICTORIAN WALNUT, INLAID AND GILT-METAL MOUNTED CREDENZA

The serpentine top above a panelled door enclosing two shelves, flanked by glazed doors enclosing two shelves, on a plinth base, *stringing throughout* 108,5cm high, 188cm wide, 45,5cm deep

R 12 000 - R 15 000

395

A GILTWOOD OVERMANTEL MIRROR, 19TH CENTURY

The rectangular plate beneath a painting depicting a pheasant, doves and chickens, within a conforming frame 105,5cm high, 85cm wide

R 10 000 - R 15 000



396 - PART LOT

396

**A SATINWOOD CROSSBANDED AND INLAID CARLTON HOUSE DESK BY MAPLE AND CO LTD,
LATE 19TH CENTURY**

The D-shaped top with inlaid tooled leather writing surface surmounted by doors and drawers, in sizes, below a pierced brass gallery, flanked by hinged covers enclosing compartments *in sizes*, a central frieze drawer below flanked by two pairs of short drawers, on tapering square-section legs, on spade feet, on castors 99cm high, 137cm wide, 65cm deep; and An Edwardian Mahogany Chair, the shaped top rail centred by a patera, pierced and shaped splat, plain bottom rail, stuff-over seat, on turned tapering legs. (2)

R 80 000 - R 100 000



397

A MAHOGANY CASED BABY GRAND PIANO, SCHRÖTHER AND SON, GERMANY

Serial number 3121, on square-section tapering legs, on castors
94cm high, 138,5cm wide, 152cm deep

R 60 000 - R 80 000



398

398

A TEAK VOC CHEST, 18TH CENTURY

The hinged rectangular top enclosing a compartment, on later flat bun feet
78cm high, 166cm wide, 66,5cm deep

Bears three VOC marks and three dates, 1768, 1789 and possibly 1786.

R 70 000 - R 90 000



399

399

**A CAPE STINKWOOD ARMOIRE,
LATE 18TH/EARLY 19TH CENTURY**

The gabled cornice headed by an acanthus-carved keyblock flanked by carved flowerheads and foliage, above a pair of panelled doors enclosing two shelves and two drawers, panelled sides, six short drawers below above a conforming apron, on lead-head double scroll feet
285cm high, 169cm wide, 68cm deep

c.f. Baraitser, M & Obholzer, A, Cape Antique Furniture, Struik, Cape Town, 2004 , p271 where a similar example is illustrated

R 120 000 - R 150 000

400

A CAPE BOEKENHOUT TABLE, 19TH CENTURY

The rectangular moulded three-plank top above a plain frieze centred by a short drawer, on reeded square-section tapering legs

72cm high, 133cm wide, 87cm deep

R 6 000 - R 8 000



401

A MAHOGANY, YELLOWWOOD AND STINKWOOD INLAID TABLE, MANUFACTURED BY PETER BAXTER, MODERN

The rectangular top with tortoise-shell inlay above a plain frieze, on square-section tapering legs

79cm high, 120cm wide, 265cm long

R 20 000 - R 25 000



402

A NORTHERN CHINESE BLACK LACQUERED SOFTWOOD QIN TABLE, 'QINZHUO', MING DYNASTY, 1368 – 1644

The rectangular top supported on rounded recessed legs joined by oval side-stretches below a plain apron with shaped and cusped spandrels; And a Grey Clay Tomb Brick, Han Dynasty, 206BC - 220AD, the hollow brick with apertures to the ends, the surface impressed with 'elephant-eye', lozenge and floral motifs, the table with traces of black lacquer, the underside coated with coarsely woven cloth, ramie and lacquer, *calcification to the feet, restoration; the brick with age wear, calcification, chips and traces of earth* 136cm long (2)

PROVENANCE

C. L. Ma, Tianjin, China, 2000

Global Heritage, Cape Town, South Africa, 2001

Private European Collection, 2006

R 35 000 – R 55 000

Qin playing was especially popular during the Ming Dynasty but very few examples of Qin tables exist today. Han Dynasty tomb bricks were selected to surface Qin tables as the hollow bricks had a resonant quality that produced pure tones. When not in use as a musical table the Qin table was employed as a display surface for Bonsai and scholar's rocks. This unusual table is a rare example of Chinese furniture providing insight into vernacular Chinese history



403

403

**A MASSIVE CHINESE BROWN-LACQUERED
YUMU RECESSED-LED FORMAL SIDE TABLE,
'TIAOAN', QING DYNASTY, 18TH CENTURY**

The rectangular top housing a solid timber plank within a conforming frame, the ends terminating in everted flanges above cloud-and-pearl spandrels and plain beaded aprons, each end fitted with a short drawer within the apron, all supported on square-section legs joined by side panels pierced and carved with a central *Shou* medallion on a *Wan Tzū* pattern ground above shaped rectangular foot stretchers, *minor restoration, age wear* 90cm high, 55cm wide, 288cm long

PROVENANCE

Global Heritage, Cape Town, South Africa 2000
Private European Collection, 2002

R 25 000 – R 35 000



404

404

**A NORTHERN CHINESE YUMU 'FOUR SIDES
FLAT FOUR-IMMORTALS' TABLE, 'SIXIANZHUO',
QING DYNASTY, 18TH CENTURY**

the square top supported by a square waist, raised on square-section legs terminating in horse-hoof feet, the legs joined by hump-backed stretchers, *age wear, minor restoration, traces of lacquer* 62,5 cm square

R 3 000 – R 5 000

NO LOTS 405 - 410



411

NDEBELE BRIDAL VEIL, MPUMALANGA

The veil *isiyaya* with long stands of white beads, shorter strands to the front each terminating in a single blue bead, all attached to a felt headband applied with a white bead diamond pattern; And A Headband in white beads from the same village
82cm high (2)

PROVENANCE
Field collected by the current owner

R 12 000 - R 14 000



412

**LUBA SHANKADI HEADREST,
DEMOCRATIC REPUBLIC OF CONGO**

Finely carved caryatid seated male figure with Luba-Shankadi hairstyle functioning as a support between the circular base and the shaped top, good patina, use and age
19cm high

R 48 000 - R 50 000



413

413

TSONGA BOWL, MOZAMBIQUE

The small bowl with external geometric patterns raised on an elaborately carved central support, consisting of five groups of half circles joined centrally, oiled and polished, *distress*
56cm high

PROVENANCE

Collected from a family in KwaZulu-Natal. Only one other such bowl has been documented and is now in a private collection

LITERATURE

T. Phillips, *Africa Art of the Continent*, London: Royal Academy of Arts, 1996 p. 228.

R 16 000 – R 20 000



414

414

TSONGA MEDICINE CONTAINER, SKIRT AND APRON, LIMPOPO

A collection of objects associated with a particular diviner *n'anga*, the skirt *tinjove* is fully beaded and heavy, the lower half is made in four rows of alternating triangles in red, blue, white and turquoise with smaller white triangles, fringed in alternating groups of red blue, green white strings; the top half consists of three horizontal bead panels in green, red and yellow in an open work design with fringes that are as wide as the textile beneath, the upper end attached to a belt

A specially grown pear-shaped gourd forms the container for the medicine and is fully beaded on the exterior in ranked inverted triangles, and carved wooden stopper with head, the complete stopper is not visible and has a long stem to keep the medicine in the container and often carved into a point, it is used as stopper, stirrer, pointer and applicator and is usually made from a medicinal wood

The small triangular apron, now detached from the gourd, has coloured triangles on a white ground. It is the oldest item in the set but it is characteristic in the apparel of diviners to include items that once belonged to the diviners' ancestor as a sympathetic presence that could assist in the process of divination and treatment 28 cm high including stopper

LITERATURE

Leibhammer, Nessa, ed., 2007, *Dungamanzi. Stirring Waters*, Johannesburg: JAG and WITS UP) p.83.

R 14 000 - R 15 000

415

HEADREST, SUDAN

Of good proportions with gently sloping top on planar support with cut off triangles resting on circular hollowed out bowl shaped base, undecorated, good patina and shows signs of usage
19cm high

R 13 000 – R 15 000



415



416

416

ZULU BEER POT

The large coiled body with raised textured lines, surrounding a central rectangle

PROVENANCE

Label "Pot made by Mcosheni Mhanbuna, died 1991, aged 83 years, Ponzane area, Nongoma District, near Ulundi."

R 13 000 – R 15 000



417

SHONA HEADREST, ZIMBABWE

With gently curving upper platform, engraved diamond pattern around the ends of the platform, central planar support with open triangles above and below a solid central bar covered with deeply cut geometric designs of circles and chevrons with slight variation on the reverse, on raised oval-shaped base with chevron pattern encircling it, *distressed*
15,5cm high

R 70 000 - R 90 000

418

**LUBA CARYATID STOOL, DEMOCRATIC
REPUBLIC OF CONGO**

This stool embodies all of the qualities of a royal Luba stool, the figure has carved wooden conical nails at the back of her coiffure in place of tacks, she has a cross-shaped Kaposhi hairstyle, once reserved for Luba chiefs and their wives. The female figure with her curvilinear legs symbolises the importance of women in Luba society, as it was women who brought new life and as a result held power and spiritual secrets. Luba objects were usually owned by Luba male nobility and this stool was always a symbolic seat of power rather than a place to sit, *village repair*
36cm high

PROVENANCE

Walter Dehne, an employee of Woermann-Linie,
Hamburg, 1898

R 100 000 - R 120 000

"Stools are among the most important symbols of Luba kingship, as they are for many African peoples. Not only is the Luba king's palace referred to as a "seat of power", but seating is a metaphor for the many levels and layers of hierarchy that characterize Luba royal prerogatives. There are two principal types of Luba stools. Almost all of those that have entered Western collections are caryatid stools, supported by single or occasionally double female figures. Stools are such potent emblems that they are often kept secretly in a different village from their possessor's home, to diminish the possibility of their theft or desecration.

As the receptacle for a king's spirit, it is not primarily a functional seat as such. The infrequency with which these stools are viewed reinforces the idea that they are intended not for human eyes (at least not primarily), but for those of the spirit world"

Roberts, M.N. and Roberts, A. F., 1996. *Memory: Luba Art and the Making of History*. Prestel, Munich





419

419

ZULU HEADREST, KWAZULU-NATAL

Six-legged Zulu headrest *isigqiki*, the rounded platform rests comfortably on the rectangular legs, in a style reminiscent of the 1920s/1930s
14cm high, 48,5cm wide

PROVENANCE
Bruce Goodall Collection

R 25 000 - R 30 000



420

420

ZULU HEADREST, KWAZULU-NATAL

Large, complex form Zulu headrest with top and base joined by four columns, the middle two of which are linked by a thinner panel carved with fine *amasumpa*
16cm high, 61cm wide

PROVENANCE
Clive Newman Collection

R 25 000 - R 30 000



421

421

TSONGA DOUBLE HEADREST, SOUTH-EASTERN AFRICA, EARLY 20TH CENTURY

Two linked headrests with steeply curved ends to the top, box shaped supports with spiral design on one side and square incised along the edge with chevrons on the others, joined by a chain, no base, made from one piece of wood
20cm high, 20,5cm wide

PROVENANCE
Calverton Collection, Johannesburg.

R 20 000 - R 22 000

Double headrests like these are sometimes found amongst the Tsonga and are more ceremonial rather than used for sleeping.



422

**BRONZE CEREMONIAL VESSEL, CAMEROON,
19TH CENTURY**

A large fish with its mouth wide open held aloft by a half figure of a man cut off at the waist; details appear in the scales of the fish, the linear qualities of the fin tail and around the wide mouth, and the features of the human face, the two rest on a small oval base with open ends and curled sides which acts as a base to steady the sculpture but could also suggest a boat with a fisherman bringing home a fantastic catch, brass/bronze cast using the lost wax technique
1.42 kg, 31cm high

PROVENANCE:
Clayton Holliday Collection

R 10 000 – R 15 000

For the Stephan Welz & Co October 2019 auction, Clayton Holliday provided a biography "In his own words" for the catalogue as Stephan Welz & Co was auctioning his silver. For this sale we are concerned with a few of his African art pieces. As a trained archaeologist with a Fine Arts degree and 17 years of museum experience, in the Mandela Bay Museum (then George VI), Holliday understood the importance of collecting data and hence provided detailed provenances and dates for the pieces, recordings he knew were essential for both present and future histories, he knew too that memory is fallible, so he wrote the relevant facts on small labels which he attached to each piece. Many were acquired in the late 50s when he was working in Zambia, while it was still Northern Rhodesia and predates the independence Zambia in 1964.

For one piece he provided more in curled sheets of paper rolled into the body of the bronze Ceremonial Vessel (Lot 422). It was not acquired in the field but at an antique market in 2016 and lacked collecting or any other data so Holliday set out to find out the object's identity, place of origin, date and possible meaning. The previous owner had cleaned it with Brasso and removed the patina so there was little to be learnt from the surface.

Initially Holliday thought the vessel was Asante from Ghana as "cast and decorated examples come from the region and were made in the lost wax technique. The fish motive is used in gold weights and a fish balancing on the head is also well known ... I believe it was used as a ritual drinking vessel." A colleague, Basil Brady, then sent photographs and texts to three individuals who were experienced in bronzes from Africa. One replied that it came from Cameroun and that it is very old. In May 2017 Moustapha (from Cameroun) examined the bronze carefully and concluded that "this brass vase came from west Cameroun next to Ngombe Tikar (Baukine District), from the Merima a small tribe, who used the vase during the initiation of the new in the tribe to grant the king Meriam more power and good luck. It is very old".

NO LOTS 423 - 430



431

431

Ralf Winkler (aka A.R. Penck)
(German 1939 - 2017)

PORTRAIT OF A WOMAN

signed and dated '65
charcoal on paper
42 by 29,5cm

R 15 000 – R 22 000



432

432

Maurice Van Essche
(South African 1906 - 1977)

FIGURES

oil on board
24 by 37cm

PROVENANCE
Collection of Dr Zach and Mona De Beer

R 35 000 - R 40 000



433

433

Peter Clarke

(South African 1929 - 2014)

BECAUSE THEY'RE THERE

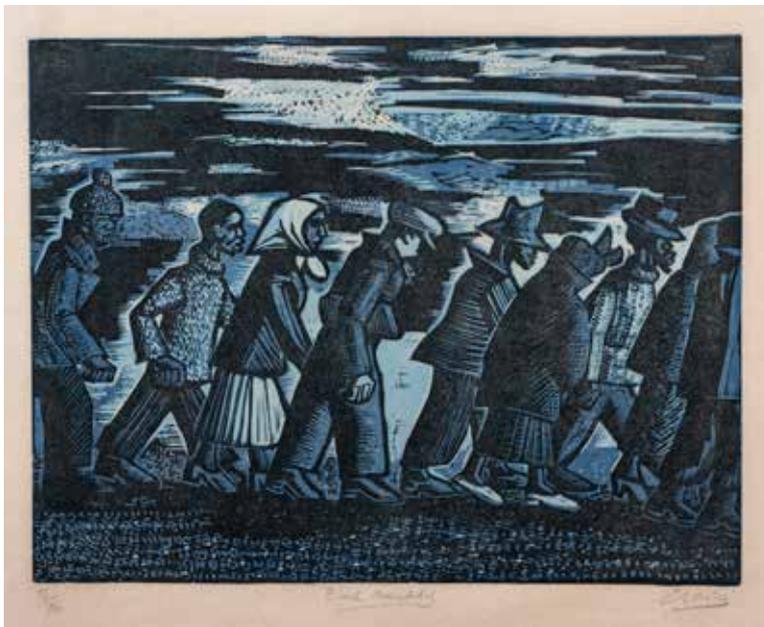
signed, dated 9.11.1978, titled and editioned 27/28

in pencil in the margin

etching

sheet size: 19 by 22,5cm

R 20 000 – R 30 000



434

434

Peter Clarke

(South African 1929 - 2014)

BLUE MONDAY

signed, titled and editioned 15/36 in pencil

in the margin

linocut printed in colours

sheet size: 28,5 by 34cm

LITERATURE:

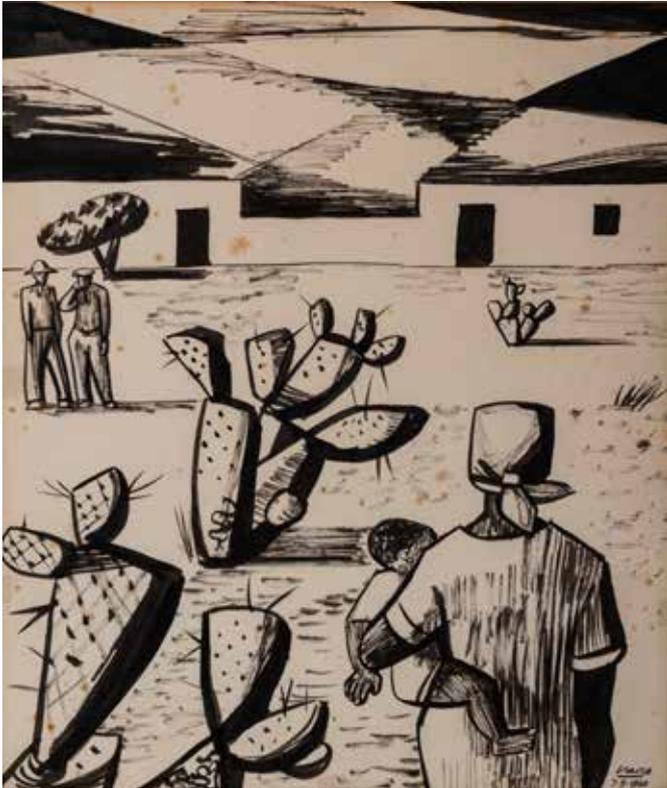
Hobbs P and Rankin E, *Listening to Distant Thunder*

– *The Art of Peter Clarke*, Fernwood Press, 2011,

illustrated on p143

R 18 000 - R 24 000

435 - NO LOT



436

436

Peter Clarke

(South African 1929 - 2014)

COMING AND GOING II

signed and dated 7.9.1960

ink on paper

33 by 28cm

R 30 000 - R 50 000



437

437

Nathaniel Mokgosi

(South African 1946 -)

PART (1) HOW DISEASES CAME TO THE ASHANTI, 1973

signed

pencil and pastel on paper

86 by 80cm

R 45 000 - R 55 000



DETAIL

438

Brett Murray
(South African 1961 -)

MEMORY AND TEARS

laser cut steel, Angolan curio,
plastic, and bank notes
128 by 118cm

EXHIBITED
The Other Visibilities, Newton
Gallery, Johannesburg, 1992

R 60 000 - R 90 000

Memory and Tears

Brett Murray has always been a controversial figure in the South African art world. However, *The Other Visibilities* exhibition critically evaluated the reality of poaching, a far cry from Murray's usual work satirising the political and social climate. *Memory and Tears* was shown for the first time at the Newtown Gallery in Johannesburg in 1992. The work is part of the Heritage series, an iconic body of work focusing on the danger humans pose to wild animals.¹

Murray's commentary is incredibly pertinent in the current climate considering the rise in poaching. The subject of *Memory and Tears*, an elephant, has been poached and traded for centuries for ivory.

The elephant is depicted with weapons and currency on its body, a clear message. The rust as decay may denote our losing battle against poachers or the slow extinction of a species. The window can be opened and it may symbolize hope through action. - T.W.

1. "Brett Murray, Heritage." Brett Murray, accessed January 23, 2020, <http://www.brettmurray.co.za/work/heritage/>



439

439

Robert Hodgins

(South African 1920 - 2010)

COLLEGE KID

signed, dated 88 and editioned
A/P in pencil in the margin
screenprint and etching
sheet size: 63 by 49cm

R 20 000 – R 30 000



440

440

Lisa Brice

(South African 1968 -)

JAMES

enamel on canvas laid
down on board
80 by 80cm

PROVENANCE

Accompanied by *Lisa Brice*
by Frank Hanel Gallery
catalogue, signed by the
artist

LITERATURE

Lisa Brice, National Book
Printers, Cape Town, 1998,
illustrated on p40

R 60 000 - R 90 000

Lisa Brice created *James* in 1990 as part of her *Healing* body of work produced between 1989 - 1990. The artist was involved in a car accident in 1989 in which a close friend lost her life. It was the artist's first experience of death in such a violent manner. The traumatic experience caused Brice to create work with an obsessive vigour. Externalising the experience into physical artwork as a means of communicating her ordeal to those close to her and bridging a gap that she believed the incident had caused, resulted in a catharsis for the artist.

Brice created a few works for the *Healing* series in the same square format as *James*, created with the same materials of enamel on wood. The artist usually scratches the subjects' names into the boards, but the name James is not included in this composition, although it features in the title.

James is a colourful piece featuring many of the red hues that the artist favoured during this period of her production, but the subject of the work does not appear to be experiencing pain as her other subjects. The composition consists of a reclining male nude propping himself up on his elbow. His other arm is stretched above his body with his hands spread wide open, either to welcome the viewer or as a gesture of confrontation. - S.D

Lisa Brice, National Book Printers, Cape Town, 1998



JOHANNES PHOKELA - SATURN DEVOURING HIS OWN CHILDREN

In Johannes Phokela's oil on paper painting, the artist depicts his own rendition of Peter Paul Rubens' Baroque painting *Saturn Devouring His Son* (1636). Both artists, and Francisco de la Goya, were inspired by the Roman myth of Saturn.

According to the Roman myth, Saturn was born to Caelus, the sky god, and Tellus, mother earth. Saturn defeated his tyrannical father to become the ruling deity of the world. However his reign was blighted by a prophecy that a child born to him would ultimately dethrone him. To prevent this he devoured every new born birthed to him and his wife Ops, the goddess of fertility.

Ops hid the birth of their sixth child, Jupiter, from Saturn by wrapping a stone in clothing, telling him it was their new born child, which he then proceeded to eat. Having survived, Jupiter then dethroned his father as the prophecy predicted. The myth of Saturn is very similar to the Greek myth of Cronus, the difference being that the Romans considered Saturn to be one of their more important deities.

Phokela is known for re-presenting well known artworks that are firmly entrenched in the Western art canon, as well as images from contemporary media such as newspapers. He is well aware of the relevance of the artworks that he chooses to re-present and satirises the work as a means of commenting on certain power relations.

The artist was born in Soweto in 1966 and lives and works in both Johannesburg and London. He studied art at the Royal College of Art, Camberwell College of Art, St Martin's College of Art and also at the FUBA Art Centre in South Africa. Phokela is the recipient of a number of prestigious awards and has exhibited extensively both in South Africa and internationally.

According to Mary Corrigan: "Phokela treads a fine line between mimicry and mockery. He reproduces figures, scenes and the classical mode with a post-colonial revisionist twist, which ultimately allows him to raise a finger at the West." (Mail and

Guardian 2015)

Saturn Devouring his Own Children was originally produced for the 1:54 *Contemporary African Art Fair* in London in 2015.

Phokela's work differs from the Goya and especially the Rubens in that in Phokela's version Saturn grips an infant from his ankle, rather than holds a staff. Two more young children appear in the right forefront of the composition where they engage over a small, indistinguishable article, seemingly unaware of their brutal fate.

Rubens included three stars at the top centre of the composition. These celestial bodies were newly discovered by Galileo using his telescope and he believed them to be stars. They ultimately turned out to be the planet Saturn and the rings which surround it. These three "stars" are missing from Phokela's painting. But the terrifying iconography of an aged Saturn ripping into the flesh of his new born son with the intention of consuming him, gripping the infant around the waist in a manner which a father would otherwise use to nurture or protect his child, is still virtually indistinguishable from Rubens' painting. By adding more children to his version of the well known artwork Phokela emphasises the violence and cruelty that are so often found in art, but which become normalised in the viewer's familiarity of these images. This may also explain the change in the title from the Rubens and Goya works which are titled *Saturn Devouring his Son*. - S.D.

Johannes Phokela, Mary Corrigan, accessed January 12, 2020: www.davidkrut.com/bookPhokela.html
Rubens & Goya-*Saturn Devouring His Son*, Classical Arts Universe, accessed January 12, 2020: <https://classicalartsuniverse.com/rubens-goya-saturn-devouring-his-son-analysis>



441

441

Johannes Phokela
(South African 1966 -)

SATURN DEVOURING HIS OWN CHILDREN

oil on paper
58 by 41cm

PROVENANCE:
Russell Kaplan Auctioneers, April 2018, lot 57

EXHIBITED:
1:54 Contemporary African Art Fair, London, 2015

R 40 000 - R 60 000



Peter Paul Rubens Saturn
Devouring His Son



Francisco de Goya Saturn
Devouring His Son



442

442

Maurice Mbikayi
(Congolese 1974 -)

THE BLEEDING LAND

accompanied by a certificate of authenticity signed by the artist, edition 1/5,
photography credit: Ashley Walters
c/print
126 by 189cm

EXHIBITED:
A Continent Beyond, Gallery Momo, Cape Town, 2017

R 15 000 - R 22 000

This work reflects on a book called *Dead Aid* by Dambisa Moyo. In her book Moyo comes out with guns blazing against the aid industry calling it not just ineffective, but "malignant." Despite more than \$1 trillion in development aid given to Africa in the past 50 years, she argues that aid has failed to deliver sustainable economic growth and poverty reduction and has actually made the continent worse off. To remedy this, Moyo presents a road map for Africa to wean itself of aid over the next five years and offers a menu of alternative means of financing development'. -M.M.



443

Mr. Brainwash
(French 1966 -)

PUP ART (GREEN)

signed in pencil in the margin;
artists fingerprint in ink in the
margin
screenprint
55.9 by 55.9cm

R 20 000 - R 30 000

Pup Art (Green) is a wonderful example of Mr. Brainwash's appropriations of recognisable images from popular culture and art history which he adjusts with his signature brand of irreverence. In this case it is a mid 1900s poster or a work illustrated in the same style.

While the artist has screenprinted the *Pup Art (Green)* in black, white and green, he has created other editions of the same work where he has used the same accents in red, blue or yellow. It can be said that all of the adjustments that the artist has added to the original image have been included in one colour.

The boy in the print holds a paintbrush in his hand, as he comforts a cowering girl with a protective hand around her shoulders. The paintbrush drips with the same green paint that the artist implies the boy has just applied to a dog. A pail of green paint rests near the subjects. The word 'ART' has been applied to the dog's coat, pointing to the title of the piece. *Pup Art* is a pun on Pop Art, the art movement that began in the 1950s and used many of the same references to popular culture employed by Mr Brainwash.

Mr Brainwash is a pseudonym of Thierry Guetta, who rose quickly to fame with the release of the Banksy directed documentary on street art *Exit Through the Gift Shop* (2010). Mr Brainwash was first introduced to street art by his cousin Invader and his production resembles fellow well-known contemporary street artists Banksy and Shepard Fairey. - S.D.

Mr Brainwash, accessed January 21, 2020: https://artcollectorz.com/artists/artists-detail_id=36



SYMBOLS AND NEO-EXPRESSIONISM IN POST-WAR GERMANY

Since A.R. Penck's death in 2017 there has been considerable interest in his artwork. Posthumous solo exhibitions have showcased his bold, restless work, filled with his own self-created symbols. These include *A.R. Penck: Paintings from the 1980s* and *Memorial to an Unknown East German Soldier*, both held at the Michael Werner Gallery in New York in 2018, as well as the acclaimed *I think in Pictures*, a show of Penck's featured works from the 1970s and 1980s held at the Ashmolean Museum of Art and Archaeology at Oxford University in 2019.

Penck was born Ralf Winkler in Dresden in 1939. He adopted his chosen pseudonym after the paleogeologist Albrecht Penck out of necessity when the East German State Security began to confiscate his works in the 1960s. His art was deemed not to conform to the ideology of the state. In 1969 the Michel Werner Gallery hosted Penck's first solo show, signalling the beginning of a relationship that would be fortuitous and supportive throughout the artist's career. Exhibiting in New York was only possible because the artist had changed his name, confusing border officials and allowing his work to pass through the Berlin wall. Michel Werner himself smuggled some of Penck's artworks out of East Berlin, and arranged for friends in the city to deliver art materials to Penck in order for him to continue his practice.

Penck's *Standart* works are characterised by a myriad of pictographic marks that the artist viewed as the 'building blocks' he used to communicate his ideology, leaving clues and riddles for the viewers of his paintings in this lexicon of coded language. The artist began to explore how symbols, signs and numbers could be abstracted, creating a common language which could express the sadness and loss of post-World War II Germany in the Cold War era. An example is the letters 'A' and 'B' it is understood that he is referencing the capitalist West Germany and communist East Germany.

Due to this aesthetic, Penck is often associated with artists Keith Haring and Jean-Michel Basquiat, although it is more likely that the artist's style emerged spontaneously. He had little access to the work of his Western contemporaries whilst living in East Germany (German Democratic Republic) which heavily censored any influence that threatened the state.

There has been a resurgence of interest in A.R. Penck's work in recent years, at a time when contemporary artists are exploring the tenuous relationship of abstraction and figuration, and personal and recognisable iconographies and symbols. This has resulted in his work gaining momentum on the secondary market.



444

A.R. Penck
(German 1939 - 2017)

STICK FIGURE

signed and editioned 34/50
lithograph printed in colours
250 by 130cm

R 25 000 - R 40 000

His stick figure was Penck's most common motif and is given precedence in the lithograph *Stick Figure*, which is part of the artist's well known *Standart* works, which he produced over a number of decades. The works in this series evoke graffiti art, cave paintings and Asian calligraphy. Here the colourful stick figure takes centre stage in the composition. The character could not be more typical of Penck's chosen subjects. In the 1980s, when his career began to take off, Penck began exhibiting widely in London and New York and participated in the 1984 Venice Biennale as well as four editions of Documenta.



DETAIL



445

445

A.R. Penck

(German 1939 - 2017)

STALIN WAR UR EIN SPIEL

artist's signature inscribed into the frame on the reverse
acrylic and found objects on board
84 by 123cm

PROVENANCE:

Accompanied by *Lücke TPT: Harald Gallasch. Wolfgang Opitz. A.R. Penck. Terk. Gemeinschaftsbilder. Dresden 1971 – 1976*, Universitätsdruckerei und Verlag, H. Schmidt GmbH. Mainz, 1972. Signed by the artist. Schmerbach Collection, Berlin

R 150 000 - R 200 000

In 1971 Penck was a founding member of the artist's group GAP, along with Steffen Terk, Wolfgang Opitz and Harald Gallasch. GAP existed until 1976. *Stalin War Nur Ein Spiel* is an acrylic on board work in which Penck incorporated a number of found objects including pieces of wood, playing cards and a book about Stalin. The book has been adhered to the board only by the back cover, making it possible to turn the pages. Thus making the information potentially available. The playing cards allude to games and a magician's tricks. A literal work, all elements directly link to the title, which translates from German to mean *Stalin Was Just a Game*.

EXHIBITED:

Lücke TPT: Harald Gallasch. Wolfgang Opitz. A.R. Penck. Terk. Gemeinschaftsbilder. Dresden 1971 – 1976, Museum für Gegenwartskunst, Basel, 1992

Lücke TPT: Harald Gallasch. Wolfgang Opitz. A.R. Penck. Terk. Gemeinschaftsbilder. Dresden 1971 – 1976, Städtische Galerie im Städel, Frankfurt am Main, 1992

Lücke TPT: Harald Gallasch. Wolfgang Opitz. A.R. Penck. Terk. Gemeinschaftsbilder. Dresden 1971 – 1976, Staatliche Kunstsammlungen Dresden Gemäldegalerie Neue Meister, 1993

LITERATURE:

Lücke TPT: Harald Gallasch. Wolfgang Opitz. A.R. Penck. Terk. Gemeinschaftsbilder. Dresden 1971 – 1976, Universitätsdruckerei und Verlag, H. Schmidt GmbH. Mainz, 1972, illustrated on P90



Penck was expelled to West Germany by the GDR Communist regime in 1980, but it proved to be to the artist's advantage. He was quickly accepted into a milieu of fellow Neo-Expressionist painters. Neo-Expressionism is characterised by a rough handling of paint and other materials with a return to a bold use of colour portraying recognisable articles, often with personal significance to the artist. Neo-Expressionism came about as a retaliation to the clean, often clinical production of Conceptual Art and Minimalism that was prevalent in the 1970s. It was only in the 1980s that Penck's work began to find acclaim when it was first shown in New York at Sonnabend Gallery and Mary Boone Gallery.

Stasi, which was the name of the former East German Secret Police, was produced in 1990, after the height of Neo-Expressionism, but the work displays a number of the art movement's characteristics. The bright red

that Penck has chosen to use for the amorphous shape on the left of the composition stands out against a dark brown background. There appears to be a figure on the right with a large beak rendered in dark brown and black holding an implement or weapon of sorts. The other hand of the dark figure rests on what we assume to be the shoulder of the red figure. Which could be a figure kneeling or with legs splayed seemingly in submission. A bird hovers above the red figure, perhaps an eagle symbolising the legacy of the Third Reich which still loomed over post-war Germany.

In *Stasi*, Penck has used such large brushstrokes that they appear to be smeared over the canvas. Using acrylic paint, which dries far quicker than oil paint, the artist would have had to work quickly and it appears that some of the colours were mixed directly onto the canvas rather than on a palette.



446

446

A.R. Penck

(German 1939 - 2017)

STASI

gallery labels adhered to the reverse bearing the artist's name, title, medium and date (1991)

acrylic on canvas

131 by 160cm

R 600 000 - R 900 000



447 - RECTO



447 - VERSO

447

A.R. Penck
(German 1939 - 2017)

DIE FRAGE NACH DER STAATS...

signed; a number of inscriptions
in pencil and pen, including the
title on the reverse
acrylic with pencil on paper
23 by 31,5cm

R 40 000 - R 60 000

Penck's mixed media work, *Die Frage nach der Staats Sicherheit zeigt meine eigene falsche Haltung* translates to *The Question of State Security Shows My Own Wrong Attitude*. The artwork is a recto verso: the front side of the paper displays a pencil and acrylic work representing purple mountains with a sunset sky, while the reverse is covered with various pencil and pen inscriptions by the artist in German, including the title of the work. The statement may be that the recto was approved by the German State Security because it was mild, acceptable, benign art. The real artwork is hidden, in this case deliberately, on the reverse of the work. - S.D.

A R Penck, Neo-Expressionist Painter Whose Work Reflected on the Postwar German Condition, Dies at 77, Alex Greenberger, ARTnews, accessed 19 January, 2020: <https://www.artnews.com/art-news/news/a-r-penck-painter-whose-work-reflected-on-the-postwar-german-condition-dies-at-77-8236/>

A R Penck: I Think in Pictures, Ashmolean, accessed 20 January, 2020, <https://ashmolean.org/event/penck>

A Tribute to A R Penck, John-Paul Stonard, Apollo: The International Art Magazine, accessed 20 January, 2020: <https://www.apollo-magazine.com/a-tribute-to-a-r-penck/>



448

448

Michael Morgner
(German 1942 -)

SCHREITENDER

signed and dated 1996 on the reverse
mixed media on paper laid down on canvas
130 by 90cm

PROVENANCE

Accompanied by the catalogue *Michael Morgner*,
by Galerie Hänel signed by the artist

R 20 000 - R 30 000



449

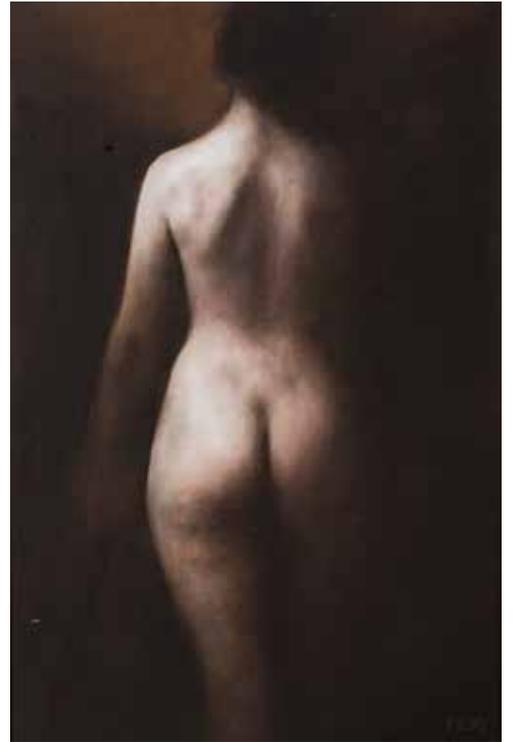
449

Dominique Zinkpe
(Beninese 1969 -)

VIRE VOLTE

signed and titled on the reverse
mixed media on paper
88 by 111cm

R 25 000 - R 40 000



450

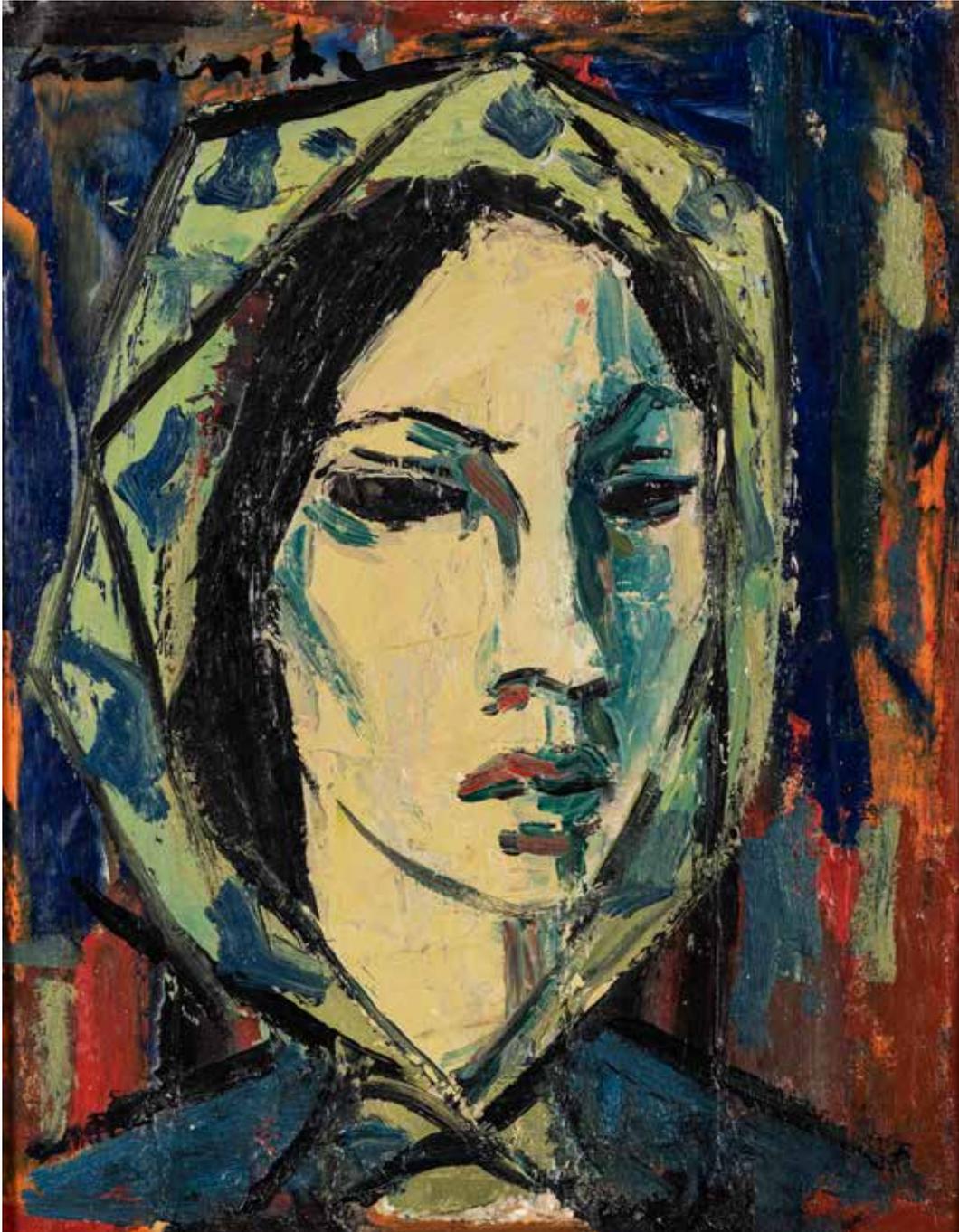
450

Paul Emsley
(Scottish 1947 -)

NUDE

signed with the artist's initials and dated 95; signed
with artist's initials, dated 95 and coded 1025 on
the reverse
oil on canvas
52 by 35cm

R 15 000 - R 20 000



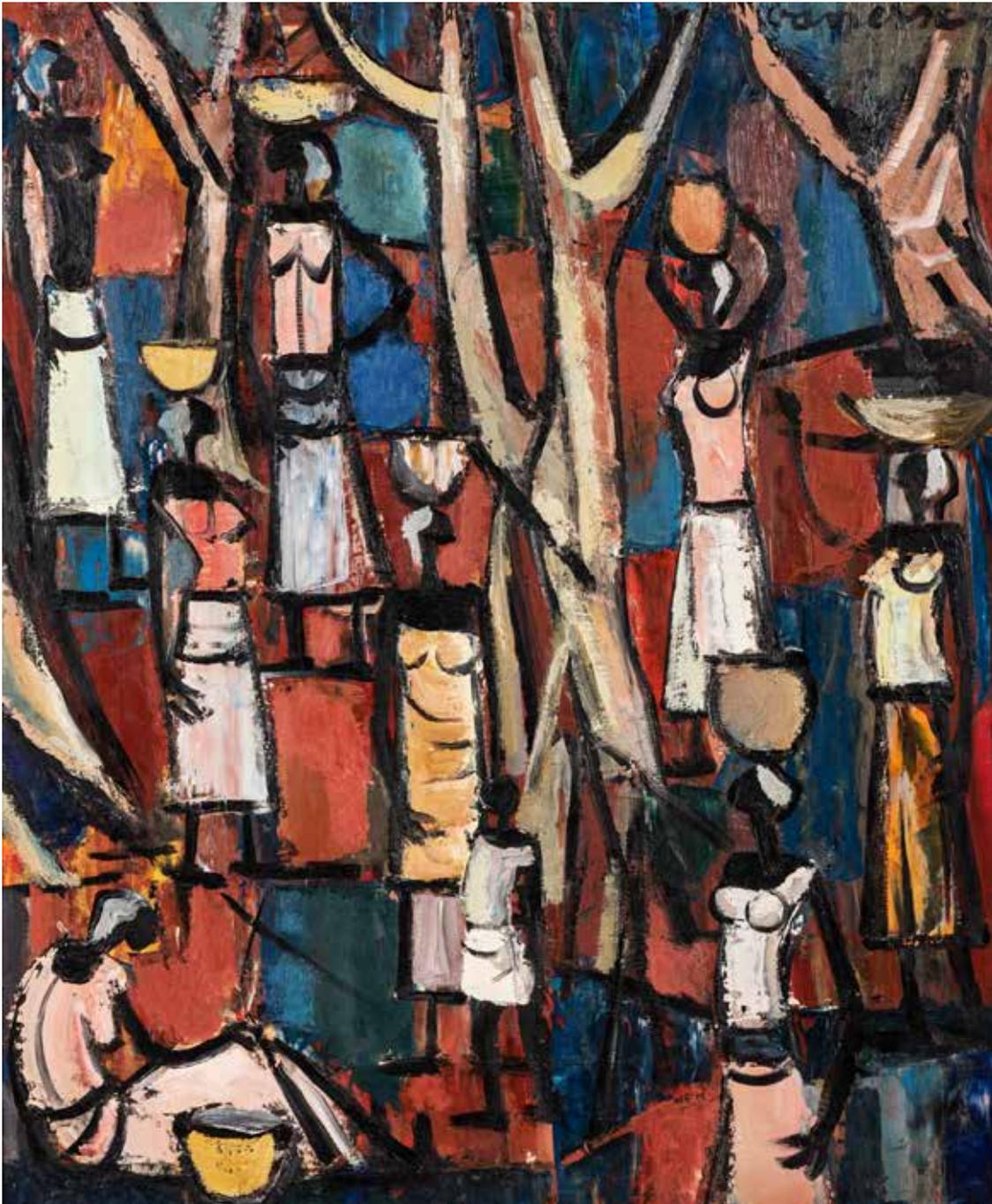
451

Maurice Van Essche
(South African 1906 - 1977)

MALAY WOMAN

signed; signed, dated and
inscribed with the title on the
reverse
oil on board
25 by 20cm

R 50 000 - R 80 000



452

452

Maurice Van Essche
(South African 1906 - 1977)

CONGOLESE WOMEN

signed
oil on board
58 by 48cm

R 60 000 - R 90 000



453

453

Pauline Augusta Wilhelmina (Nita) Spilhaus
(South African 1878 - 1967)

BOYS HEAD (sic.)

signed with the artist's monogram; signed and
titled on the reverse
oil on canvas laid down on board
43 by 35cm

R 20 000 - R 30 000



454

454

Eleanor Esmonde-White
(South African 1914 - 2007)

TWO FIGURES

signed
oil on canvas
33,5 by 43,5cm

R 50 000 - R 70 000

MANET 'LES CHATS ET LES FLEURS'

Edouard Manet is considered a significant forerunner of the Impressionist movement. After travelling to Germany, Italy, and the Netherlands between 1853 and 1856, he opened a studio and began producing work inspired by the artists he discovered on his travels. These included the Dutch painter Frans Hals and Spanish artists Diego Velazquez and Francisco de Goya.¹ Unsurprisingly, *Le Chat et les Fleurs* deliberately suggests of one of Manet's favourite masters, Goya, evidenced in the strong line style, gloomy tones, and stippled aquatint background.

Although predominantly known as a painter, Manet produced a series of illustrations of cats for Jules Champfleury's book entitled *Les Chats*. *Le Chat et les Fleurs* (Cat and Flowers) echoes the cat and flower imagery in Manet's *Olympia*, one of his most well-known paintings. Champfleury's book represents some of Manet's finest illustrative work which was then reproduced posthumously using the original plates in three strikes, after which the plates were destroyed to make reproduction impossible.²

Le Chat et les Fleurs is one of Manet's finest prints, the sharp lines contrasting with a dappled and tonally accurate background. The side profile of the cat in the foreground allows the viewer to differentiate between the finer details of the work. - T.W.

1. "Edouard Manet as an Illustrator." *Philadelphia Museum of Art Bulletin* 62, no. 293 (1967): 223-35. Accessed January 10, 2020. doi:10.2307/3795194.

1. Harris, Jean C. "Prints by Manet." *Bulletin of the Detroit Institute of Arts* 49, no. 3/4 (1970): 47-62. Accessed January 10, 2020. www.jstor.org/stable/41504479.

DALI - 'PARADISO 33'

"May your protection curb his mortal passions.
See Beatrice - how many saints with her!
They join my prayers! They clasp their hands to you!"¹

Eccentric and imaginative, Salvador Dali's repertoire extended far beyond his painting. In the 1950s, Dali was commissioned by the Italian Minister of Culture to illustrate a special edition of Dante's *Divine Comedy*, which was released on the 700th Anniversary of Dante's birth in 1965.

The Divine Comedy Suite is made up of 100 colour woodcuts produced between 1960 and 1964.²

The imagery that Dali created for *Paradiso 33*, the final canto of Dante's work, depicts three figures in prayer, possibly representing Inferno, Purgatory, and Paradise. Dali's ethereal illustrations for the suite complement Dante's text beautifully. The illustrations were originally slipped into folded sheets on which the text was typeset so that the illustrations could be viewed alongside the text.

This particular work which is printed on watermarked BFK Rives paper has been authenticated by Frank Hunter of The Salvador Dali Archives Ltd in New York, and is signed by Frank Hunter on the reverse. - T.W.

1. CFM Gallery, Salvador Dali, Accessed January 23, 2020, <http://www.cfmgallery.com/Salvador-Dali/pages/DC-Home.htm>

2. Dante Alighieri, Canto 33- Paradiso, Accessed 23 January 2020, <https://digitaldante.columbia.edu/dante/divine-comedy/paradiso/paradiso-33/>



455

455

Édouard Manet
(French 1832 - 1883)

LE CHAT ET LES FLEURS

signed in the plate
etching and aquatint
sheet size: 32,2 by 21,4cm

R 12 000 - R 18 000



456

456

Salvador Dali
(Spanish 1904 - 1989)

PRAYER OF SAINT
BERNARD FROM THE
DIVINE COMEDY SERIES
(1964)

authenticated by Frank
Hunter of the Salvador Dali
Archives Ltd, New York
on the reverse
woodblock
sheet size: 25,5 by 17cm

R 6 000 - R 9 000



457

457

Gustav Klimt
(Austrian 1862 - 1918)

PORTRÄTSKIZZE: DAME MIT BOA

signed in the plate
collotype
49 by 32cm

R 15 000 - R 22 000

PORTRÄTSKIZZE: DAME MIT BOA – GUSTAV KLIMT

Klimt was an Austrian symbolist painter and a prominent member of the Vienna Art Nouveau, known as the Secession Movement. Gustav Klimt's *Porträtskizze: Dame mit Boa* translates directly to *Portrait Sketch: Woman with Boa*, but is also known as *Woman in a Boa*, *Lady Wearing a Boa* or simply *Woman with Boa*.

Klimt is known for his representation of women and in *Porträtskizze: Dame mit Boa* the artist indicates an acknowledgement of the sitter's femininity with delicate lines. Her hair is piled atop her head in undulating waves and the intricacy of her hairstyle described with a number of parallel pencil strokes. Klimt's appreciation of his model can be found in her carefully constructed demure gaze, highlighted by her soft eyelashes.

The artist shows great restraint in the boa itself, which is constructed from a number of quick, confident marks outlining the abundance of feathers which envelop the young lady, choosing rather to concentrate all of the detail in the sitter's face and hair. The soft lines indicating the plush material seem to tickle the model's face pointing to a light eroticism of the female form which is often far more pronounced in Klimt's oeuvre. The lightest touch of pink emphasises the lips and cheeks ascribing a gentle femininity.

This delicate work is a collotype from the suite *Fünfundzwanzig Handzeichnungen*, a limited collection of twenty-five monochrome and two-colour collotypes after hand drawings by Gustav Klimt. They were published by Gilhofer and Ranschburg in Vienna in 1919, just one year after Klimt's death. This particular work is plate 5 from the 25 plates in the suite, from an edition of 500 prints. The print includes Klimt's signature, signed in the lower right of the plate. The original pencil sketch is included in the Lederer Collection in Vienna, along with other original drawings from the suite.

The collotype printing process is based on a French discovery patented in 1855 but was used widely by the 1870s. Collotypes were only suitable for short term runs as the plate would print only a few hundred impressions, the process itself proved slower than other printing processes but produced very finely detailed prints.

During the process, sensitised gelatin was exposed to light which caused it to harden and become non-absorbent, whereas unexposed portions remained soft and receptive to water. The gelatin then became available as a printing surface. After a thin layer of light-sensitive gelatin had been coated to a glass or metal base, it was left to dry out. The surface of the gelatin then puckered into a network of extremely fine curving cracks. After exposure to light these cracks hardened, enabling them to receive the printer's ink which was then transmitted to the paper. So it was the gelatin involved in the process that made collotypes the first natural light-sensitive tonal printing surface and allowed for a great delicacy of the final process. The subtlety in tone achieved by collotypes made it an ideal medium for the reproduction of drawings, as seen in *Porträtskizze: Dame mit Boa* - S.D.

Portrait Sketch: Woman with Boa, accessed 8 January, 2020: <https://wallelector.com/en/modern-art/portrait-sketch-woman-with-boa-100355.html>
Bamber Gascoigne., *How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Inkjet*, Thames & Hudson, London, 1986



458

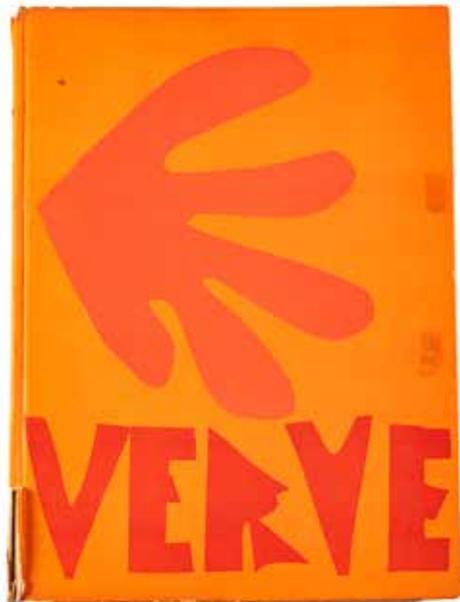
458

After Leonardo da Vinci
(Italian 1452 - 1519)

DAS ABENDMAHL

reproduction of the last supper
digital print
sheet size: 88 by 42cm

R 8 000 – R 12 000



459

459

Pierre Reverdy and Georges Duthuit

THE LAST WORKS OF HENRI MATISSE: 1950-1954
(VERVE VOL. IX NO. 35/36)

Distributed by A. Zwemmer, London, 1-958
Folio, 187pp, 26 single-page, 8 double-page, 2
triple-sheet and 3 quadruple-sheet colour plate
foldouts, 36 single and double-page B&W plates,
original orange paper boards, 7cm tear along
front hinge from foot and 13 cm tear at back and
corresponding loosening of spine cover, 2cm tear
long top of front hinge, some wear on edges of
boards and corners bumped, remains of two 2cm
pieces of tape on front, booksellers sticker on front
ep, remains of tape on back eps and ghosting from
these on back of last plate, spine opening in three
places in textblock

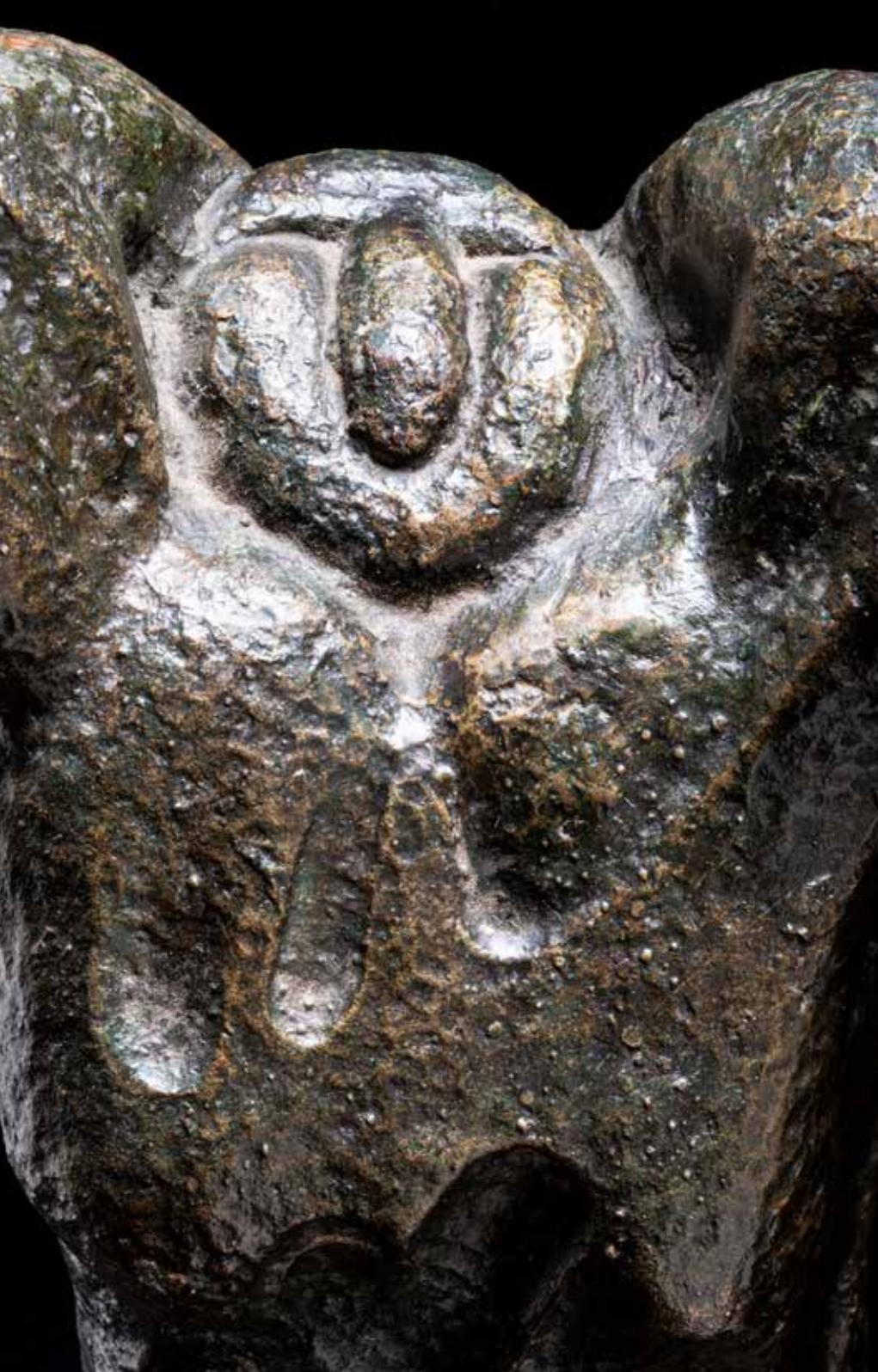
R 15 000 - R 20 000



459 -DETAIL



459 -DETAIL



460

Sydney Alex Kumalo
(South African 1935 - 1988)

THE KNEELING WOMAN

signed
bronze on wooden base
height: 37cm excluding base

R 100 000 - R 150 000

Sydney Kumalo grew up in Soweto and began his studies at the Polly Street Art Centre in 1952, where he studied under Cecil Skotnes until 1957. Eduardo Villa became his mentor in 1958. This mentorship was critical in shaping his style and skill. Villa promoted the fusion of African references and Modernist expression which characterises Kumalo's artistic style. In 1960, he became a full-time instructor at the Polly Street Centre.

This particular work was created soon after Kumalo left his teaching career to focus on his own practice full-time. The artist's early works focus heavily on the human form, particularly the female figure. Egon Guenther cast various works for Kumalo, *The Kneeling Woman* being one of the few that is not an edition but a unique work. Kumalo's 2018 retrospective at the Norval Foundation pushed his work into the spotlight once again, helping to maintain the value of his work. - T.W.

Nicol, M. 1999. "Sydney Kumalo" from *They Shaped our Century: The Most Influential South Africans of the Twentieth Century*. Human and Rousseau .p.451

Powell, I. n.d. "Sydney Kumalo" Accessed January 20, 2020. <http://revisions.co.za/biographies/sydney-kumalo/#.XilQjGgzaUk>

Norval Foundation. 2018. "Re-discovery and memory" Accessed January 21, 2020. <https://www.norvalfoundation.org/re-discovery-and-memory/>







461

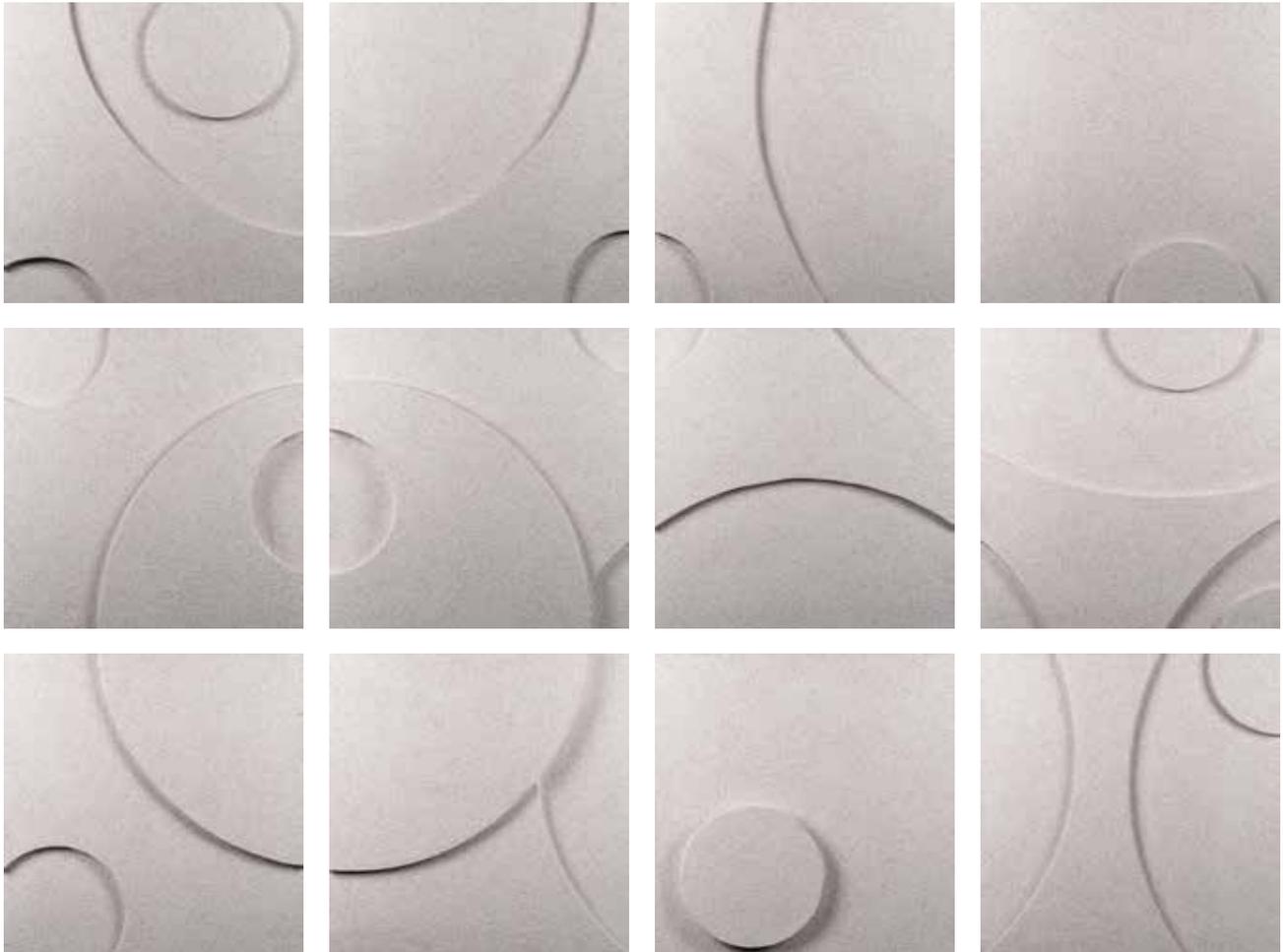
461

Dylan Lewis
(South African 1964 -)

POLO PLAYERS

signed
bronze
height: 66cm

R 200 000 – R 300 000



462

462

Johan Jansen
(South African 1945 -)

ABSTRACT COMPOSITION

granite dust and plaster
200 by 1500cm

R 18 000 - R 22 000



463

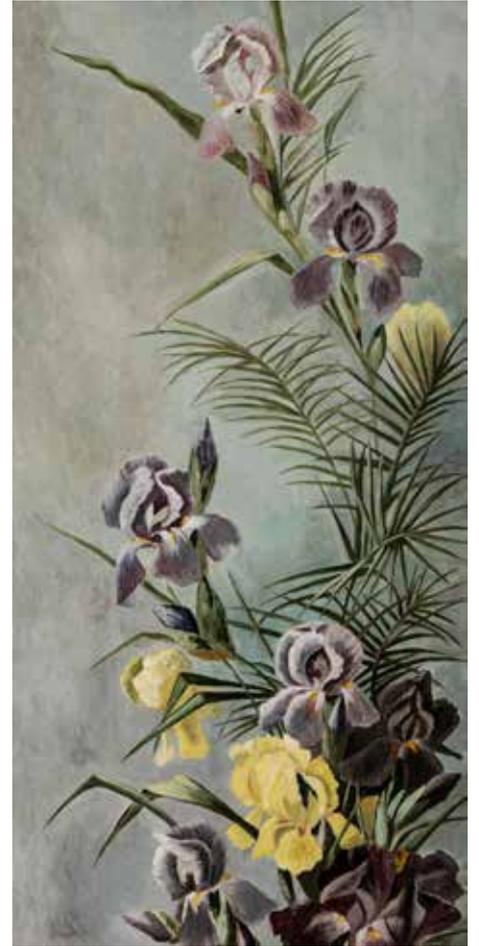
463

Louis Jansen van Vuuren
(South African 1949 -)

DELFT ON MY MIND 2

signed with the artist's monogram
oil and acrylic on canvas
90 by 90cm

R 40 000 - R 60 000



464

464

Frans David Oerder
(South African 1867 - 1944)

STILL LIFE WITH IRISES

signed
oil on canvas
79,5 by 39,5cm

PROVENANCE
Bonhams, London, 24 March 2010, Lot 7

R 70 000 - R 100 000



465

465

Hermann Eschke
(German 1823 - 1900)

WATCOMBE BAY

signed, titled and dated 6/7.72
oil on canvas
59 by 75,5cm

R 15 000 - R 20 000



466

466

Hermanus Koekkoek the Elder
(Dutch 1815 - 1882)

FISHING BOATS ON A CALM SEA

label adhered to the reverse bearing the
artists name, birth and death year and
country of residence
oil on panel
23 by 31cm

R 25 000 - R 40 000



467

467

Abraham Storck
(Dutch 1635 - 1710)

WARSHIP TAKING ON SUPPLIES

label from the National Gallery of
South Africa bearing details about the
work on the reverse
oil on panel
32 by 42cm

R 30 000 - R 50 000



468

468

Hermanus Koekkoek the Elder
(Dutch 1815 - 1882)

FISHING BOATS ON A STORMY SEA

label adhered to the reverse bearing the
artists name, birth and death year, and
country of residence
oil on panel
24 by 32cm

R 25 000 - R 40 000



469

469

Jan Ernst Abraham Volschenk
(South African 1853 - 1936)

**MORNING LIGHT: A SOUTH AFRICAN
MOUNTAIN SCENE**

signed and dated 1921; signed,
dated and titled on the reverse
oil on canvas
46 by 56cm

R 30 000 - R 50 000



470

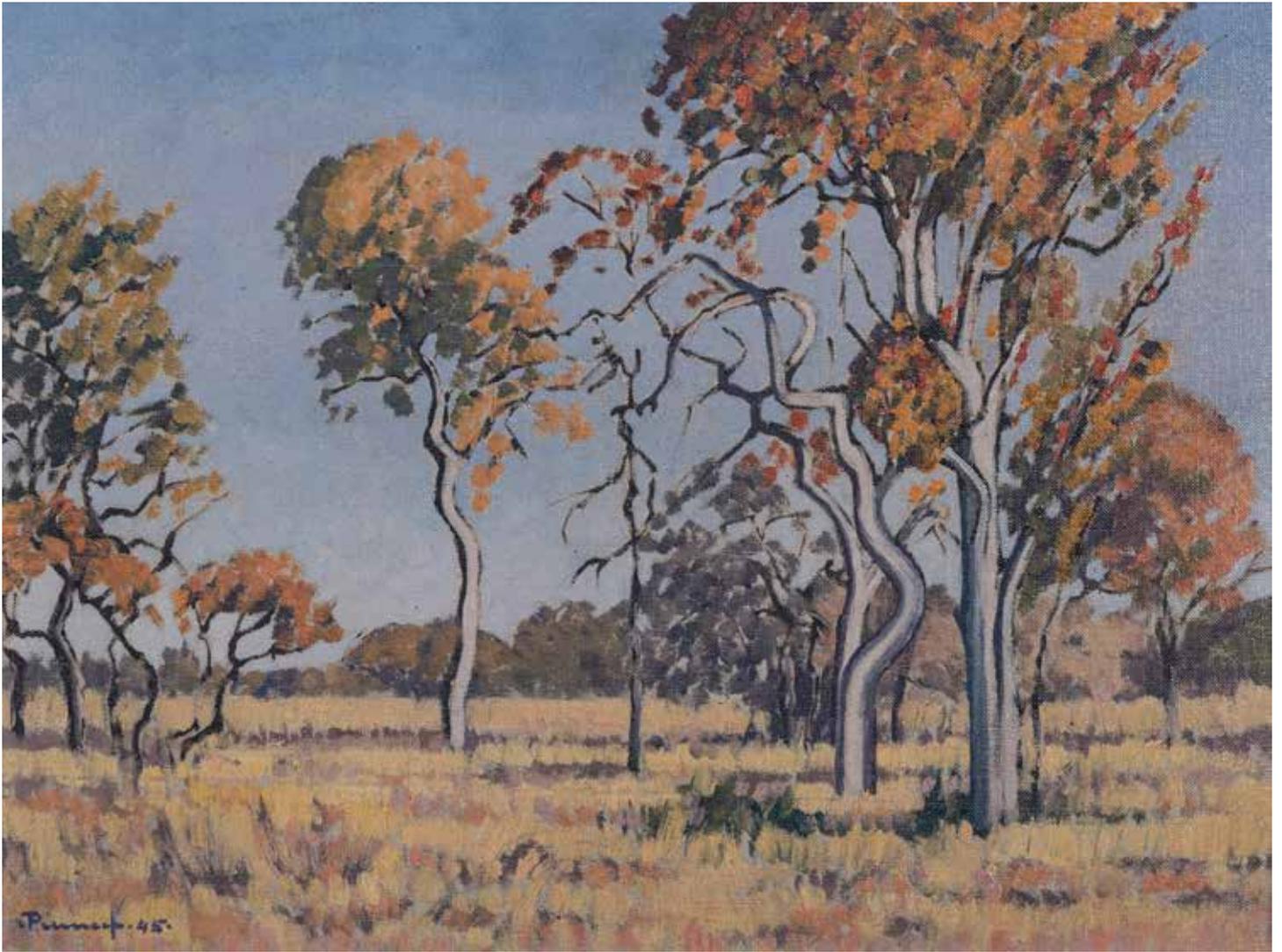
470

Gabriel Cornelis de Jongh
(South African 1913 - 2004)

LANDSCAPE

signed and dated '55
oil on canvas
98 by 66cm

R 15 000 - R 20 000



471

471

Jacob Hendrik Pierneef
(South African 1886 - 1957)

LANDSCAPE WITH TREES

signed, dated 45; gallery label adhered to reverse
oil on board

R 200 000 - R 300 000



472

472

Pieter Willem Frederick Wenning
(South African 1873 - 1921)

BLUEGUMS, PRETORIA

signed; titled on the reverse
oil on canvas
32,5 by 28,5cm

R 200 000 - R 300 000



473

473

George Mnyaluzo Milwa Pemba
(South African 1912 - 2001)

NEAR KING WILLIAM'S TOWN

signed and dated 1935
watercolour on paper
24 by 35cm

EXHIBITED

George Pemba Retrospective Exhibition,
South African National Gallery, April-July
1996.

(Catalogue no. 9).

LITERATURE

Proud, Hayden and Feinberg, B.(1996).
George Pemba Retrospective Exhibition.S.A.
National Gallery and
Mayibuye Centre, Cape Town.p.107 (29)

R 20 000 - R 30 000

Ignored for many years, George Pemba finally received national acclaim as a significant and authentic documenter of mid-century life in South Africa with a retrospective exhibition at the Iziko South African National Gallery in 1996 . He was a gifted water colourist and during the years 1933 – 1947 produced some of his best works.

Born into a Xhosa lineage, his subjects included portrait studies of kinsmen around his home of Port Elizabeth in the Eastern Cape, as well as landscapes of the surrounding countryside and paintings with historic themes. Near King William's Town depicts a peaceful, rural scene on first glance. However, the imposition of a colonial farmstead barn with outbuildings and cattle upon the historic landscape of the Amathole mountain bowl is loaded with the memory of hegemonic battles fought during the Frontier Wars.

During the 19th century, the focus of imperial ambition was to extend the Cape Colony border into the lands of independent Xhosa chiefdoms. Frequent wars were fought here - including the 7th Frontier War, known as the Amathole War or the War of the Axe - usually over the appropriation of farming land, cattle theft and the imposition of colonial jurisdiction. It was into the forested ravines of the Amathole range, that the Xhosa armies escaped, clearing the way for the invading Cape Colonial government to build military towns and fortified farms in order to secure the border areas for its farmers.

The Amathole Range to this day holds significance for Xhosa people who revere it as an ancestral burial site of heroic chiefs and kings, including Maqoma (1798-1873) and Sandile (1820-1878).

Pemba was posthumously honoured with the State Presidents highest award of merit – The Order of Ikhamenga. - C.K.

1.Proud, Hayden & Feinberg, Barry (eds.) 1996. George Milwa Mnyaluzo Pemba: Retrospective Exhibition Catalogue. South African National Gallery, Cape Town.



474

474

Pieter Hugo Naudé
(South African 1868 - 1941)

STREET UTRECHT HOLLAND

signed; title on a plaque adhered to the reverse
oil on board
19,5 by 14,5cm

R 20 000 - R 30 000



475

475

Jan Jacob Spohler
(Dutch 1811 - 1866)

WINTERSCAPE

signed, label adhered to the reverse bearing
the title, medium, and artists name
oil on board
24 by 33,5cm

R 20 000 - R 30 000

NO LOTS 476 - 480



481

A 1972 MERCEDES BENZ 300SEL

Right hand drive, 58 000 kilometres, 6.3 litre V8,
original owner's manual, full service history

R 900 000 - R 1 200 000

NO LOTS 482 - 490







Session 4

Wednesday | 26 February | 10am

Lots 491 - 640

Clocks
Pocket & Wristwatches
Jewellery



491

491

A BRASS CARRIAGE CLOCK

The rectangular white dial with Roman numeral hour markers, calibrated outer ring, oval five bevelled glass case, on a plinth base, shaped handle
8cm high excluding handle

R 5 000 - R 8 000



492

492

**A BRASS CARRIAGE CLOCK,
CHARLES FRODSHAM, LONDON**

The rectangular white dial with Roman numeral hour markers, calibrated outer ring, five bevelled glass case, on a plinth base, shaped handle
13,5cm high excluding handle

R 20 000 - R 25 000



493

493

**A BRASS REPEATER CARRIAGE CLOCK,
CHARLES FRODSHAM, LONDON**

The 5,5cm white dial with Roman numeral hour markers, calibrated outer ring, five bevelled glass case, the case with four reeded corner columns, on a plinth base, shaped handle
16cm high excluding handle

R 15 000 - R 20 000



494

494

**A FRENCH ORMOLU CARTEL CLOCK BY VINCENTI ET CIE,
SECOND HALF 19TH CENTURY**

The circular white enameled dial with Roman and Arabic numeral hour markers, surmounted by an urn, flanked by swags and fluted columns surmounted by finials, eight day movement striking the hours on a bell, *one hand damaged*
71,5cm high

The company of Vincenti was founded in Montbéliard, on the Franco-Swiss border in 1823, and ownership passed to Messrs Roux in 1834; at the 1855 Paris Exhibition they won the silver medal.

R 5 000 - R 10 000

NO LOTS 495 - 500

501

A SILVER OPEN-FACED POCKET WATCH

The white enamel dial with black Roman numerals and outer calibrated ring, the engraved case with vacant cartouche, impressed FINE SILVER and the numerals 15601 and 5, accompanied by a key, the dial approximately 34mm in diameter

R 800 - R 1 000

502

A LADY'S DIAMOND-SET WRISTWATCH

Manual, the oval silvered dial with black Arabic numerals and outer minute track, the bezel and integral bracelet set throughout with old-, brilliant- and baguette-cut diamonds weighing approximately 8,00ct in total, later modifications, the case back impressed PLATINE and inscribed 'To Sarah from Louis 27.4.25', the clasp impressed 585, the bracelet approximately 16,8cm in length

R 100 000 - R 120 000

502 - DETAIL



503

503

A LADY'S 18CT GOLD WRISTWATCH, CHOPARD

Reference number 970882057, manual, the rectangular white dial with black Roman numerals and inner minute track with five-minute markers, cabochon sapphire crown, on a later black leather strap, width of dial 17mm, accompanied by a case

R 15 000 - R 18 000

504

A LADY'S 18CT GOLD CUFF WRISTWATCH, ERNEST BOREL INCABLOC

Reference number F029200513629, manual, the rectangular silvered dial with gilt Arabic numerals, baton and dot hour markers, with integral sprung cuff, distress, width of dial approximately 8mm

R 7 000 - R 12 000

505

A LADY'S 18CT GOLD WRISTWATCH, JAEGER-LECOULTRE

Reference number 1055393A, manual, the square silver dial with black quarter lines, the bezel with textured finish and radiating hour markers, on an 18ct gold tapered bracelet strap with textured finish and folding clasp, width of dial approximately 10,5mm

R 10 000 - R 12 000

506

A LADY'S DIAMOND AND 18CT GOLD WRISTWATCH, OMEGA

Later quartz movement, the circular silvered dial with baton hour markers, the bezel claw-set with round brilliant-cut diamonds weighing approximately 0.9cts in total, on an integral tapered bracelet strap with folding clasp, diameter of bezel approximately 23,5mm, approximately 16cm in length

R 25 000 - R 30 000



506



507

507

A LADY'S SAPPHIRE AND 14CT GOLD WRISTWATCH, BAUME & MERCIER

Manual, the oval silvered dial with baton hour markers, the bezel part claw-set with circular mixed-cut sapphires, on an integral tapered bracelet strap with adjustable folding clasp, width of bezel approximately 25.5mm, approximately 17,5cm in length

R 12 000 - R 18 000

508

A LADY'S STAINLESS STEEL WRISTWATCH, BULGARI B ZERO ONE

Reference number D95355, the circular mother-of-pearl dial with arrowhead hour markers, on a stainless steel bangle, diameter of case approximately 22mm

R 8 000 - R 10 000



508



509

509

**A LADY'S STAINLESS-STEEL WRISTWATCH,
CARTIER SANTOS OCTAGON**

Reference number 296512177, the circular white dial with Roman numeral hour markers, calibrated outer ring, sweeping seconds hand, date aperture at 3 o'clock, on a stainless steel bracelet, diameter of dial approximately 23mm, accompanied by the original box

R 10 000 - R 15 000

510

**A LADY'S STAINLESS STEEL WRISTWATCH,
DIOR CRISTAL**

Reference number CD114311, the circular white dial with baton and Arabic numeral hour markers, calibrated outer ring, sweeping seconds hand, four subsidiary dials, date aperture between four and five o'clock, rotating outer bezel set with forty eight round brilliant-cut diamonds weighing approximately 0,24ct in total, on a white rubber strap, diameter of case approximately 38mm

R 10 000 - R 15 000

511

**A LADY'S STAINLESS STEEL AND GOLD
WRISTWATCH, ROLEX OYSTER PERPETUAL**

Reference number 486B, the circular blue dial with baton hour markers, calibrated outer ring, sweeping seconds hand, date aperture at 3 o'clock, on a stainless steel and gold jubilee bracelet, diameter of dial approximately 20mm

R 20 000 - R 25 000

512

**A GENTLEMAN'S 18CT GOLD WRISTWATCH,
OMEGA SEAMASTER**

Automatic, the circular gilt dial with gilt baton hour markers, centred sweeping seconds, date aperture at three o'clock, on a later 9ct gold bracelet strap with adjustable folding clasp, diameter of bezel approximately 31mm

R 25 000 - R 30 000



511

513

**A GENTLEMAN'S 18K GOLD WRISTWATCH,
OMEGA DE VILLE**

Reference number 1365, the circular gold dial with baton hour markers, on a leather strap, diameter of case approximately 32mm

R 3 000 - R 5 000

514

**A GENTLEMAN'S STAINLESS STEEL AND
18K GOLD WRISTWATCH,
OMEGA SEAMASTER 120**

Reference number 1501/823, the circular white dial with dot and baton hour markers, calibrated outer ring, sweeping seconds hand, date aperture at 3 o'clock, on a stainless steel and gold bracelet, diameter of dial approximately 29mm

R 7 000 - R 9 000



510



515



515 - DETAIL

515

**A GENTLEMAN'S STAINLESS STEEL WRISTWATCH,
BREITLING CHRONOMAT**

Reference number B1304840090, the circular green dial with baton hour markers, calibrated outer ring, sweeping seconds hand, three subsidiary dials, date aperture at 3 o'clock, rotating outer bezel, on a *later leather strap*, diameter of bezel approximately 37mm

R 14 000 - R 16 000

516

**A GENTLEMAN'S STAINLESS STEEL WRISTWATCH,
BREITLING CHRONOMAT AUTOMATIC B1**

Reference number A78362, the circular brown dial with Arabic numeral hour markers, calibrated outer ring, sweeping seconds hand, two digital displays, rotating outer bezel, on a rubber strap, diameter of bezel approximately 42mm

R 12 000 - R 15 000

517

**A STAINLESS STEEL WRISTWATCH, CARTIER
CHRONOSCOPE 21**

Reference number 143364PL, the circular white dial with baton hour markers, sweeping seconds hand, calibrated outer ring, date aperture at 4 o'clock, three subsidiary dials, outer bezel with Roman numeral hour markers, on a white rubber and stainless steel bracelet, diameter of bezel approximately 36mm

R 9 000 - R 12 000

518

**A GENTLEMAN'S STAINLESS STEEL WRISTWATCH,
IWC, SCHAFFHAUSEN**

Reference number 2660909, the circular black dial with square hour markers, calibrated outer ring, sweeping seconds hand, three subsidiary dials, date aperture between 4 and 5 o'clock, on a rubber strap, diameter of dial approximately 32mm

R 14 000 - R 16 000



518



519

520

A GENTLEMAN'S STAINLESS STEEL WRISTWATCH, MONT BLANC AUTOMATIC 200 SERIES CHRONOGRAPH

Reference number PL159140, the circular black dial with arrowhead hour markers, calibrated outer ring, sweeping seconds hand, three subsidiary dials, date aperture at 3 o'clock, unidirectional rotating outer bezel, on a rubber strap, diameter of bezel approximately 41mm

R 8 000 - R 10 000

520

A GENTLEMAN'S STAINLESS STEEL WRISTWATCH, OMEGA SEAMASTER PROFESSIONAL CO-AXIAL CHRONOMETER

Reference number 1503/825, the circular blue dial with dot and baton hour markers, calibrated outer ring, sweeping seconds hand, date aperture at 3 o'clock, unidirectional rotating bezel, on a stainless steel strap, diameter of bezel approximately 41mm

R 12 000 - R 15 000



521

521

A GENTLEMAN'S STAINLESS STEEL WRISTWATCH, TAG HEUER AQUARACER 300

Reference number RHE7548, the circular black dial with baton hour markers, calibrated outer ring, two subsidiary dials, date aperture at 6 o'clock, unidirectional rotating bezel, on a stainless steel bracelet, diameter of bezel approximately 40mm

R 6 000 - R 8 000

522

A GENTLEMAN'S STAINLESS STEEL WRISTWATCH, TAG HEUER AQUARACER

Reference number RZH2091, the circular white dial with baton hour markers, calibrated outer ring, sweeping seconds hand, date aperture at 3 o'clock, rotating bezel, on a stainless steel bracelet, diameter of bezel approximately 41mm

R 5 000 - R 7 000



522

523

A GENTLEMAN'S STAINLESS STEEL WRISTWATCH, TAG HEUER KIRIUM PROFESSIONAL

Reference number ZD6104, the circular silver dial with dot hour markers, calibrated outer ring, sweeping seconds hand, three subsidiary dials, date aperture at 4 o'clock, rotating outer bezel, on a stainless steel bracelet, diameter of bezel approximately 42mm

R 3 000 - R 5 000

524 NO LOT

525

**A GENTLEMAN'S STEEL AND GOLD WRISTWATCH
ROLEX OYSTER PERPETUAL DAY DATE**

Automatic, the circular gold dial with baton markers, sweeping second hand, date aperture at 3 o'clock, fluted bezel, on a gold strap with folding clasp, circa 1980s, width of dial approximately 35mm

R 35 000 - R 40 000

526

**A GENTLEMAN'S STAINLESS STEEL WRISTWATCH,
OMEGA SPEEDMASTER PROFESSIONAL
MOONWATCH**

Reference number 1450022, the circular black dial with baton hour markers, calibrated outer ring, sweeping seconds hand, three subsidiary dials, calibrated bezel, on a black leather strap, accompanied by a box, diameter of case approximately 42mm

R 48 000 - R 55 000

527

**A GENTLEMAN'S STAINLESS STEEL AND
WHITE GOLD WRISTWATCH, ROLEX DATEJUST**

Reference number 116324, the circular silver and floral dial with Arabic numeral hour markers, date aperture at 3 o'clock, fluted bezel on a stainless steel strap with self-deployment clasp, accompanied by a box and documents, diameter of case approximately 36mm

R 77 000 - R 87 000



525

528

**A GENTLEMAN'S STAINLESS STEEL AND TITANIUM
WRISTWATCH, TAG HEUER CARRERA JACK HEUER
LIMITED EDITION**

Reference number CAR2C11.FC6327, automatic, the circular silver and grey dial with baton hour markers, sweeping seconds hand, calibrated outer ring, two subsidiary dials, date aperture at 6 o'clock, transparent back on a black crocodile leather strap with deployment clasp, diameter of case approximately 45mm

R40 000 - R 45 000

529

**A LADY'S STAINLESS STEEL WRISTWATCH,
TAG HEUER LINK**

Reference number CJF1314.BAO5800, the white dial with diamond hour markers, calibrated outer ring, sweeping seconds hand, three subsidiary dials, date aperture between 4 and 5 o'clock, diamond encrusted bezel, on a stainless steel bracelet with fold over clasp, diameter of case approximately 33mm

R 22 000 - R 26 000

530

**A GENTLEMAN'S CARBON WRISTWATCH,
HUBLOT KING POWER**

Reference number 701QX0140.RX, automatic, the circular skeleton movement with baton hour markers, calibrated outer ring, sweeping seconds hand, two subsidiary dials, fixed bezel, on a rubber strap, diameter of case approximately 48mm

R 150 000 - R 180 000

531

**AN UNMOUNTED ROUND BRILLIANT-CUT
DIAMOND**

Weighing 1.1318ct

Accompanied by an EGL South Africa Diamond Report,
no. 20439358/10378, stating it to be colour I and VS1
clarity.

R 25 000 - R 30 000

532

**A GEORGIAN GARNET AND SEED PEARL
PENDANT CHOKER NECKLACE AND PAIR OF
PENDANT EARRINGS**

The necklace centred with two opposing pear-shaped
mixed-cut garnets in closed-back pinched-collet
settings within a seed pearl frame, highlighted on
either side with further garnets and seed pearls,
suspended on nine fine fancy-link chains, the
detachable cruciform pendant with brooch fitting,
the pendant earrings each designed as a flower head
suspending further pear-shaped mixed-cut garnets and
seed pearls, the later clasp impressed 9ct, the earrings
with later shepherd's hook fittings, the necklace
approximately 39cm in length (3)

R 38 000 - R 45 000

533

A VICTORIAN SEED PEARL HINGED BANGLE

Oval, centred with a flower head and foliage
embellished with seed pearls, acid tested as 14ct,
inner width approximately 5,6cm

R 10 000 - R 15 000



533

534

**A VICTORIAN BLUE ENAMEL
AND GOLD BRACELET**

Designed as a thick snake-link chain centred with
a tubular section enamelled in dark blue and
embellished with a twisted 'ribbon' of pavé-set
rose-cut diamonds, suspending a heart-shaped
pendant, enamelled in dark blue and embellished
with a flower head highlighted with further rose-cut
diamonds, acid tested as 18ct, approximately 18cm in
length, accompanied by a fitted case

R 30 000 - R 40 000



532

535

**A VICTORIAN SILVER NECKLACE AND
LOCKET PENDANT**

The necklace composed of alternating pierced and
chased links, suspending an oval hinged locket
decorated with flower heads and foliage and opening
to reveal two vacant glazed compartments,
the necklace approximately 45cm in length (2)

R 7 000 - R 9 000

536

A VICTORIAN SILVER BRACELET

Composed of fancy-link chain, with a later clasp in the form of a padlock, approximately 18,5cm in length

R 3 500 - R 4 500



536

537

A GEM-SET BUTTERFLY PENDANT/BROOCH

Naturalistically modelled, embellished with twenty-four senaille-cut diamonds weighing approximately 0,17ct in total, red and blue gems and seed pearls, with detachable brooch fitting, acid tested as 14ct, approximately 4,5cm in width

R 15 000 - R 25 000



537



538

538

A LATE VICTORIAN SWIVEL SEAL FOB PENDANT AND TWO GOLD FOB CHAINS

The swivel seal of circular form with vacant bloodstone and carnelian slabs, Birmingham assay marks for 9ct and 1901, approximately 3,3cm in length, each fob chain composed of curb links, one with T-bar, each impressed 18, measuring approximately 19cm and 43cm long respectively (3)

R 25 000 - R 30 000

539

A LATE VICTORIAN DIAMOND RING

Centred with a navette-shaped motif set with old-cut diamonds weighing approximately 0.70cts in total, the shoulders with scrolling decoration, impressed 18C, ring size P1/2

R 5 000 - R 7 000



539

540

A CORAL AND SEED PEARL BROOCH

Of symmetrical design, centred with a row of coral cabochons between twisted wire borders and embellished with seed pearls, graduated in size, impressed EWS and 18, approximately 2,9cm in width

R 2 000 - R 3 000

541

A FOB SEAL PENDANT

With reeded decoration and Prince-of-Wales feathers detail, vacant carnelian slab, acid tested as 14ct gold, repair, approximately 3,3cm in length

R 3 000 - R 4 000

542

A SAPPHIRE AND DIAMOND HINGED BANGLE

Oval, claw-set to the centre with an oval mixed-cut sapphire weighing approximately 0,27ct enclosed within a conforming surround of eight old-cut diamonds, each shoulder with six pavé-set old-cut diamonds and a claw-set oval mixed-cut sapphire, acid tested as 14ct gold, inner width approximately 5,6cm

R 10 000 - R 15 000

543

A DIAMOND AND PEARL PENDANT NECKLACE

Designed as an openwork panel with scrolling decoration centred with a rectangular-cushion old-cut diamond weighing approximately 0,80ct, flanked above and below with an old-cut diamond each weighing approximately 0,20ct, highlighted with senaille-cut diamonds and suspending a pearl, on a fine cable-link chain, approximately 48cm in length

R 25 000 - R 30 000



542



543

544

AN EDWARDIAN SEED PEARL AND PERidot PENDANT

The openwork design composed of foliate scrolls embellished with seed pearls and centred with a circular mixed-cut peridot and suspending another, impressed 15ct, approximately 4,7cm

R 4 000 - R 6 000



544

MILITARY SWEETHEART BROOCHES OF THE FIRST WORLD WAR

Purported to have its origins during the Boer War, the Sweetheart Brooch reached the height of its popularity during the First World War, when these miniature replica badges depicting the service crest or soldier's regimental badge became favoured memento from servicemen to their loved ones as they went off to war. Whilst most certainly romantic keepsakes, worn as a symbol of pride by wives or girlfriends for their brave soldier at the front, in fact a sweetheart brooch was given to any loved one the soldier was leaving behind, including parents and children.

Originally made by goldsmiths and jewellers, their increasing popularity as the long war dragged on saw sweetheart brooches being mass-produced in a range of affordable materials, but regardless of the material from which they were made, these devotional brooches were treasured by women across all echelons of society, and worn as a sign of their love, solidarity and patriotism. - K.S.



545

A ROYAL FLYING CORPS DIAMOND AND ENAMEL 'SWEETHEART' BROOCH

Modelled after an RFC pilot's wing badge, embellished with rose- and senaille-cut diamonds and enamel in shades of white, green and red, acid tested as 14ct gold, approximately 4,6cm in width, accompanied by a fitted case

R 2 500 - R 3 500



545

546

A DIAMOND AND PEARL GRANADIER GUARDS 'SWEETHEART' BAR BROOCH

Centred with a flaming grenade motif, embellished with single- and senaille-cut diamonds and a pearl measuring approximately 6,7mm diameter, acid tested as 14ct, approximately 5,4cm in width, accompanied by a fitted case

R 1 800 - R 2 200



546



547

547

A GOLD FOB CHAIN

Composed of fancy links, impressed 373, approximately 48cm in length

R 18 000 - R 20 000

548

A PAIR OF ENAMEL AND GEMSET CUFFLINKS

Each centred with a miniature enamelled portrait of a maharaja, the surround embellished with thirty-two old-cut diamonds, weighing approximately 0,44ct, and baguette-carre-cut rubies, the reverse enamelled with Sanskrit, *distress*, approximately 1,9cm in length (2)

R 13 000 - R 15 000



548



549

549

A LOCKET-PENDANT NECKLACE

Composed of fancy-link chain, suspending a shaped locket engraved with flower heads and foliage and a vacant cartouche, opening to reveal a vacant glazed compartment, impressed 9ct, approximately 62cm in length

R 4 500 - R 5 500

550

A DIAMOND PENDANT

Designed as a knife-edge bar terminating in a flower-head cluster, embellished with thirteen old-cut diamonds, weighing approximately 0,89ct in total, acid tested as 14ct. approximately 3,5cm in length

R 3 000 - R 5 000



550



551

551

A GOLD RING

Designed as a buckled belt, acid tested as 18ct, *distress*, ring size N1/2

R 3 000 - R 5 000

552

A GOLD AND DIAMOND BRACELET

Designed as a tapered band of flower heads and leaves highlighted with textured and polished finishes and claw-set with twelve round brilliant-cut diamonds, graduated in size, weighing approximately 0,95ct in total, impressed K18, approximately 17,6cm in length

R 30 000 - R 40 000



552



553

553
A DIAMOND SPRAY BROOCH

Claw-set to the centre with an old-cut diamond weighing approximately 1,80ct, approximate colour M/N and clarity SI, enclosed within a conforming surround of fourteen old-cut diamonds, the later ribbon spray embellished with single-cut diamonds and textured pattern, impressed 18C, approximately 5,7cm in length

R 70 000 - R 90 000



555

555
A DIAMOND PENDANT AND MATCHING DIAMOND PENDANT EARRINGS, CIRCA 1960s

Each of geometric abstract design and centred with a round brilliant-cut diamond weighing approximately 0,42ct for the pendant and 0,24ct in total for the earrings, the pendant impressed 18ct and approximately 4,1cm in length; and A Silver-gilt Necklace, impressed 925, approximately 46,5cm in length (3)

R 10 000 - R 15 000

556
A DIAMOND DRESS RING

Of cross-over ribbon design, centred with three flower head cluster motifs, embellished with single- and baguette-cut diamonds, weighing approximately 1,00ct in total, impressed 10K, ring size M3/4

R 4 500 - R 5 500



556

554
A DIAMOND AND SAPPHIRE NECKLACE, CIRCA 1960s

Centred with a tapered frame enclosing an oval mixed-cut sapphire weighing approximately 0,78ct and two old-cut diamonds weighing approximately 0,50ct and 0,30ct respectively, further embellished with two round brilliant-cut diamonds weighing approximately 0,36ct in total, cable-link chain, the frame acid tested as 18ct, the clasp impressed 375, approximately 46cm in length

R 30 000 - R 40 000



554



THE FASHION HISTORY OF PEARLS

Pearls have been worn as adornment for centuries and is officially the world's oldest gem. The earliest example of pearl jewellery is a fragment found in the sarcophagus of a Persian princess dating back to 420 BCE. Pearls remained bound to the elite and in the 1st century BCE Julius Caesar, a connoisseur of pearls, passed a law restricting anyone but the ruling class from wearing them.

In the modern era a different elite continued the love affair with pearls. Coco Chanel was rarely seen without a pile of pearls casually worn around her neck, and she declared "A woman needs ropes and ropes of pearls." Jackie Kennedy, another pearl-wearing icon, was a little more restrained than Chanel, making her signature a triple strand pearl necklace. It is possibly her influence that confined pearls to certain styles and groups, most notably the well-to-do of the American East Coast in the nineteen eighties.

Currently, pearls are again favoured by fashion designers and this passion for pearls has trickled down to high-street brands. Sonia Rykiel, Sarah Burton for Alexander McQueen, Phoebe Philo for Céline, and Pierpaolo Piccioli for Valentino have all used them to accessorize their collections, confirming their pearls rightful place in both haute couture and edgy street-wear fashion. - K.S.



557

557

A PEARL NECKLACE

The single strand composed of seventy-one pearls measuring approximately 8mm in diameter, the clasp centred with an oval mixed-cut amethyst weighing approximately 1,00ct and embellished with senaille-cut diamonds, impressed 18K, approximately 69cm in length

R 4 000 - R 6 000



558

558

A PEARL NECKLACE

The single strand composed of fifty-three pearls measuring approximately 6mm in diameter, the circular clasp centred with a pearl and embellished with circular mixed-cut sapphires, acid tested as 18ct, approximately 48cm in length

R 5 000 - R 7 000



560

559

**A GREEN STONE PENDANT,
POSSIBLY SPINACH JADE**

In the form of a cross, embellished with foliate motifs, acid tested as 18ct gold, distress, approximately 6cm in length

R 2 000 - R 3 000

560

A GOLD BRACELET

Composed of curb-link chain, the clasp in the form of a padlock, impressed 375, approximately 19,5cm in length

R 12 500 - R 15 000



561

561

A GOLD SNAKE BANGLE

Designed as a flexible stretch spiral, the eyes highlighted with circular mixed-cut rubies, impressed maker's mark and 750, inner diameter approximately 5cm

R 35 000 - R 45 000

562

A SAPPHIRE AND DIAMOND ENHANCER PENDANT AND SAPPHIRE BEAD NECKLACE

The pendant centred with a carre-cut sapphire, the surround and bale millegrain-set with round brilliant-cut diamonds, impressed 750, approximately 2,2cm in length, the single-strand necklace composed of faceted roundel beads, with oval clasp, impressed 925, approximately 40cm in length (2)

R 9 000 - R 12 000

563

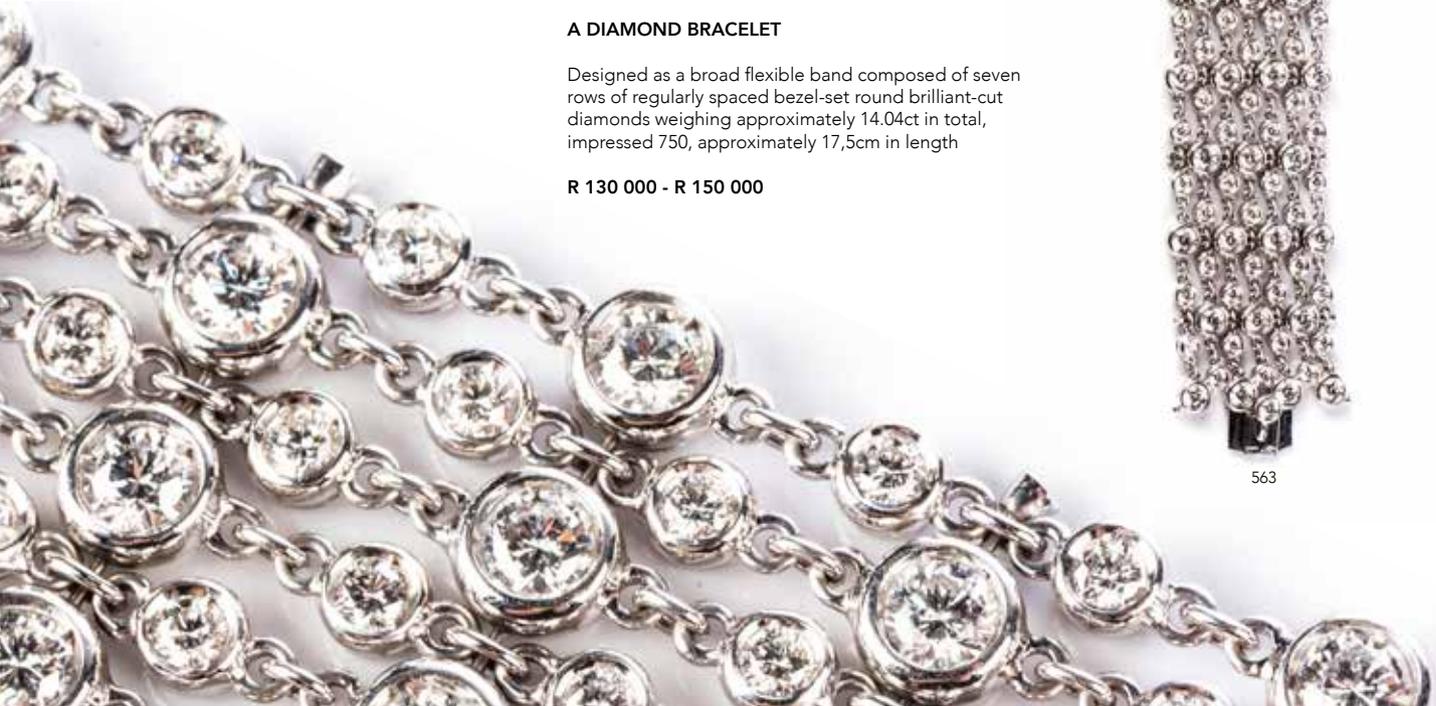
A DIAMOND BRACELET

Designed as a broad flexible band composed of seven rows of regularly spaced bezel-set round brilliant-cut diamonds weighing approximately 14.04ct in total, impressed 750, approximately 17,5cm in length

R 130 000 - R 150 000



563





565

564

A DIAMOND RING

Claw-set to the centre with a round brilliant-cut diamond, weighing approximately 3,00ct, impressed 18ct

R 100 000 - R 130 000

565

A DIAMOND SOLITAIRE RING

Claw-set to the centre with a square modified brilliant-cut diamond weighing 1.11ct, impressed Pt, ring size L1/2

The diamond accompanied by a GIA Diamond Grading Report, no. 6167525475, stating it to be colour E and VS2 clarity.

R 85 000 - R 100 000



567



566

566

A DIAMOND TENNIS BRACELET

Designed as a line of fifty-four claw-set round brilliant-cut diamonds, graduated in size, weighing approximately 9,00cts in total, approximately colour IJ and clarity VS/SI, in 18ct gold, approximately 16,2cm in length

R 80 000 - R 100 000

567

A DIAMOND SOLITAIRE RING

Claw-set to the centre with a radiant-cut diamond weighing 0.565ct, impressed Pt, ring size L1/2

The diamond accompanied by an IDL Diamond Report, no. A1342511, stating it to be colour E and VS2 clarity.

R 20 000 - R 25 000

568

A DIAMOND RING

Claw-set to the centre with a round brilliant-cut diamond weighing approximately 0,69ct, approximately colour L/M and clarity VS/SI, the trifurcated shoulders with channel-set princess-cut diamonds and pavé-set with round brilliant-cut diamonds, weighing approximately 1,35ct in total, impressed 750, ring size L1/2

R 20 000 - R 25 000

569

AN EMERALD AND DIAMOND BRACELET

Of Art Deco design, the tapered band embellished with old-cut diamonds weighing approximately 5,00ct in total and highlighted with baguette-cut emeralds, in 14ct, approximately 15cm in length

R 50 000 - R 70 000



569



570

570

A DIAMOND SNAKE BRACELET

Designed with the head coiled into the tail, set throughout with round brilliant-cut diamonds weighing approximately 3,25cts in total, the eyes highlighted with pear-shaped mixed-cut emeralds, impressed 750, approximately 17,5cm in length

R 45 000 - R 55 000



571

571

A PAIR OF DIAMOND PENDANT EARRINGS

Each designed as an articulated line of flower head motifs, graduated in size, claw-set throughout with round brilliant-cut diamonds weighing approximately 6,60cts in total, approximate colour H/I and clarity VS, in 18ct gold, approximately 4,5cm in length (2)

R 60 000 - R 80 000



572

A DIAMOND LINE NECKLACE

Each link claw-set with a round brilliant-cut diamond weighing approximately 34,00ct in total, approximate colour KLM and clarity S1, impressed 18K and 750, approximately 45cm in length

R 600 000 - R 650 000



574 - DETAIL

573

A DIAMOND TENNIS BRACELET

Claw-set with thirty-five round brilliant-cut diamonds weighing approximately 15,4ct in total, approximate colour I-L and clarity VS/SI, impressed 18K, approximately 18cm in length

R 160 000 - R 180 000

574

A DIAMOND NECKLACE

Designed as a line of channel-set princess-cut diamonds weighing approximately 15,03ct in total, approximate colour G-K and clarity VS/SI, impressed 750, approximately 45cm

R 150 000 - R 170 000



573

575

A DIAMOND TENNIS BRACELET

Claw-set with forty round brilliant-cut diamonds weighing approximately 11,50ct in total, approximate colour J-L and clarity VS/SI, impressed 750, approximately 18cm in length

R 110 000 - R 130 000



575

576

A DIAMOND CLUSTER RING

The centred cushion-shaped plaque and shoulders claw and channel set with round brilliant- and baguette-cut diamonds, weighing approximately 7,83ct in total, approximate colour G-H and clarity SV/SI, impressed 18K, ring size Q1/2

R 12 000 - R 15 000



576

577

A DIAMOND RING

Claw-set to the centre with a round brilliant-cut diamond weighing approximately 0,80ct, approximate colour S and clarity VS, flanked on either side with a pear-cut diamond weighing approximately 0,60ct in total, approximate colour I-J and clarity VS/SI impressed 750 and Pt, ring size L

R 50 000 - R 60 000



577

578

A DIAMOND RING

Claw-set to the centre with a round brilliant-cut diamond weighing approximately 1,20ct, approximate colour P and clarity VS, flanked on either side with a marquise-cut diamond weighing approximately 0,9ct in total, approximate colour I-J and clarity SI, impressed 750 and Pt, ring size N

R 80 000 - R 100 000



578

579

A DIAMOND RING

Claw-set to the centre with a round brilliant-cut diamond weighing approximately 1,30ct, approximate colour Q and clarity VS, the bezel, basket and shoulders embellished with round brilliant-cut diamonds, impressed 18ct, ring size J

R 40 000 - R 50 000



579

580

A PAIR OF DIAMOND EAR STUDS

Each claw-set with a round brilliant-cut diamond weighing approximately 1,78ct in total, approximate colour I-J and clarity SI/I, acid tested as 18ct gold (2)

R 40 000 - R 45 000



580

581

A DIAMOND DRESS RING

Of bombe design, with brown and near-colourless round brilliant-cut diamonds, weighing approximately 2,21ct in total, arranged in a chevron pattern, impressed 750, ring size M

R 30 000 - R 40 000



581

582

A DIAMOND TENNIS BRACELET

Each circular link millegrain set with an old-cut diamond weighing approximately 8,80ct in total, approximate colour H-J and clarity VS/SI, impressed Pt, approximately 18,3cm in length

R 80 000 - R 100 000



582



583

583

A DIAMOND DRESS RING

Of crossover design, with three tapered bands each with centred with a row of baguette-cut diamonds weighing approximately 5,75ct in total, between borders of round brilliant-cut diamonds weighing approximately 2,08ct in total, approximate colour G-H and clarity VS/SI, impressed 750, ring size M1/2

R 65 000 - R 75 000

584

A DIAMOND ETERNITY RING

Claw-set with thirteen round brilliant-cut diamonds weighing approximately 4,80ct in total, approximate colour H-I and clarity VS/SI, with a portion of plain band for sizing, impressed 18ct, ring size M

R 100 000 - R 120 000



584

585

A DIAMOND ETERNITY RING

Claw-set with sixteen round brilliant-cut diamonds weighing approximately 3,60ct in total, approximate colour R-S and clarity VS/SI, with a portion of plain band for sizing, impressed 18ct, ring size L

R 75 000 - R 85 000



585



586

586

A DIAMOND ETERNITY RING

Claw-set with sixteen round brilliant-cut diamonds weighing approximately 3,50ct in total, approximate colour H-I and clarity SI, with a portion of plain band for sizing, in platinum, ring size L

R 70 000 - R 90 000

587

A DIAMOND ETERNITY RING

Channel set with fourteen round brilliant-cut diamonds weighing approximately 6,00ct in total, approximate colour H-I and clarity SI, the sides with engraved decoration, ring size P

R 80 000 - R 100 000



587

588

**A PAIR OF SOUTH SEA PEARL AND
DIAMOND EARRINGS**

Each designed as a stylised flower, centred with a pearl measuring approximately 13mm in diameter and pavé set with round brilliant-cut diamonds weighing approximately 2,16cts in total, impressed 18ct and 750, pin-and-clip fittings, approximately 2,5cm in length (2)

R 35 000 - R 45 000



588

589

A DIAMOND BRACELET

Designed as a series of flower head motifs, graduated in size, claw-set throughout with round brilliant-cut diamonds weighing approximately 11,35cts in total, approximate colour I-J and clarity VS/VVS, impressed 750, approximately 16,8cm in length

R 125 000 - R 145 000



589

590

A DIAMOND BRACELET

Each link of cross-over design, claw-set with thirty round brilliant-cut diamonds weighing approximately 1,65cts in total, approximate colour G-H and clarity SI-I, impressed 14K, approximately 19,3cm in length

R 30 000 - R 40 000



590

591

A DIAMOND RING

Claw-set to the centre with a fancy radiant-cut yellow coloured diamond, weighing approximately 0,68ct, approximate clarity SI, the surround and shoulders embellished with round brilliant-cut diamonds weighing approximately 0,20ct in total, impressed 750, ring size 11/2

R 15 000 - R 20 000



591



592

A DIAMOND NECKLACE AND EARRINGS

Designed as a line of trefoil-shaped links, graduated in size, each claw-set with three round brilliant-cut diamonds, the earrings *en suite*, total weight of diamonds approximately 18,00ct, approximate colour F-G and clarity VVS/VS, in 18ct gold, approximately 44cm in length (3)

R 225 000 - R 245 000



596



593



598



594



595



597

593

A DIAMOND TENNIS BRACELET

Claw-set with fifty-eight round brilliant-cut diamonds weighing approximately 6,33ct in total, approximate colour G-H and clarity VVS/VS, impressed 9K, approximately 18cm in length

R 70 000 - R 90 000

594

A DIAMOND SOLITAIRE RING

Claw-set to the centre with a pear-shaped diamond weighing 1,5180ct, impressed Pt, ring size L

The diamond accompanied by an EGL Diamond Report, no. 140201970/98485, stating it to be colour I and VS2 clarity.

R 125 000 - R 145 000

595

A PAIR OF BLACK AND WHITE DIAMOND PENDANT EARRINGS

Each claw-set to the centre with a round black diamond weighing approximately 4,06ct in total, the conforming surround and surmount embellished with round brilliant-cut diamonds weighing approximately 0,95ct in total, in 18ct gold, approximately 2cm in length (2)

R 20 000 - R 30 000

596

A DIAMOND PENDANT

Claw-set to the centre with a marquise-cut diamond weighing 0,341ct, enclosed within a conforming surround of round brilliant-cut diamonds weighing approximately 0,46ct in total, approximately 1,8cm in length; and A Cable-Link Chain Necklace, impressed 9ct, approximately 45cm in length (2)

The 0,341ct diamond accompanied by a DIA Diamond Grading Report, no. 12021028, stating it to be colour L and VVS2 clarity.

R 10 000 - R 15 000

597

A PAIR OF DIAMOND EARSTUDS

Each claw-set with a brilliant-cut diamond weighing 0,3300ct and 0,300ct respectively, in 18ct gold (2)

The 0,3300ct diamond accompanied by EGL Diamond Report, no. 170910734/117359, stating it to be colour G and VS2 clarity.

The 0,300ct diamond accompanied by IDL Diamond Report, no. D15060125, stating it to be colour H and VS2 clarity

R 15 000 - R 20 000

598

A DIAMOND PENDANT

In the form of a cross, pavé set throughout with round brilliant-cut diamonds weighing approximately 2,00ct in total, impressed 18K and 750, approximately 3,0cm in length; and A Wheat-Link Chain Necklace, impressed 750, approximately 45cm in length (2)

R 13 500 - R 15 000



599

A FLORAL SUITE OF DIAMOND AND RUBY JEWELLERY

Comprising a necklace, a bracelet, a ring and a pair of pendant earrings, each bezel-set with oval- and pear-shaped mixed-cut natural enhanced rubies, weighing approximately 77,50ct in total, enclosed within conforming surrounds of claw-set round brilliant-cut diamonds, weighing approximately 20,50cts in total, impressed 750, ring size M, the necklace approximately 45cm in length, the bracelet approximately 17cm in length, the pendant ear rings approximately 4,5cm in length (5)

R 330 000 - R 350 000

600

A RUBY AND DIAMOND RING

Claw-set to the centre with a pear-shaped mixed-cut natural enhanced ruby, weighing approximately 1,85ct, enclosed within a conforming surround of round brilliant-cut diamonds weighing approximately 0.35ct in total, impressed 750, ring size M

R 10 000 - R 12 000

601

A GREEN TOURMALINE AND DIAMOND BRACELET

In the Art Deco style, centred with a collet-set baguette-cut green tourmaline and set throughout with old- and single-cut diamonds weighing approximately 2,5ct in total, converted from a wristwatch, the case impressed PLATINA, the clasp impressed 18ct, approximately 15,8cm in length

R 50 000 - R 70 000



601

602

A DIAMOND RING

Claw-set to the centre with a line of old-cut diamonds weighing approximately 0,60ct in total, approximate colour F-G and clarity SI/I, ring size M1/2

R 6 000 - R 8 000

603

A TANZANITE AND DIAMOND PENDANT

Claw-set to the centre with a heart-shaped mixed-cut tanzanite weighing 5,214ct enclosed within a double surround of round brilliant-cut diamond weighing approximately 1,25cts in total, approximate colour G-H and clarity VS/Siin 18ct gold, approximately 2,4cm in length

The tanzanite accompanied by and EGL Tanzanite Report, no. 150410639/102594, stating it to be blue VIOLET colour, Vivid + (AAA+) saturation, eye clean clarity and very good finish.

R 45 000 - R 55 000

604

A PAIR OF SAPPHIRE AND DIAMOND EARRINGS

Each designed as an oval hinged hoop, claw-set with round mixed-cut sapphires weighing approximately 1,80ct in total and alternating with round brilliant-cut diamonds weighing approximately 1,40ct in total, approximate colour G0H and clarity VS/SI, impressed 18K, approximately 2,3cm in length (2)

R 24 000 - R 28 000



603

605

A DIAMOND AND SAPPHIRE HINGED BANGLE

Oval, claw-set to the centre with a line of seven round brilliant-cut diamonds weighing approximately 0,70ct in total, approximate colour G-H and clarity VS/SI, alternating with circular mixed-cut sapphires, in 18ct gold, inner diameter approximately 5,5cm

R 25 000 - R 30 000



604



605



606

606

A SAPPHIRE AND DIAMOND CLUSTER RING

Claw-set to the centre with an oval mixed-cut sapphire, weighing approximately 5,00ct, enclosed within a conforming surround of round brilliant-cut diamonds, weighing approximately 2,40ct in total, approximate colour G-H and clarity VS/SI, impressed Pt, ring size P

R 50 000 - R 70 000

608

A DIAMOND FIVE-STONE RING

Claw-set to the centre with five round brilliant-cut diamonds weighing approximately 3,50ct in total, approximate colour K-L and clarity SI1/SI2, impressed 18CT, ring size O

R 60 000 - R 80 000



610

610

A TANZANITE AND DIAMOND RING

Collet-set to the centre with an oval mixed-cut tanzanite weighing approximately 2,31ct, the bezel pavé-set with round brilliant-cut diamonds weighing approximately 0,25ct in total, approximate colour G-H and clarity VS/SI, impressed 750, ring size J

R 18 000 - R 22 000



608

609

A DIAMOND DRESS RING

Of crossover design, channel with baguette-cut diamonds weighing approximately 2,88ct in total and claw-set with round brilliant- and single-cut diamonds weighing approximately 1,37ct in total, approximate colour G-H and clarity VS/SI, impressed 18ct, ring size M1/2

R 40 000 - R 50 000



607

607

A PAIR OF SAPPHIRE AND DIAMOND CLUSTER EARRINGS

Each centred with an oval mixed-cut sapphire enclosed within a conforming surround of round brilliant-cut diamonds, weighing approximately 2,00ct in total, approximate colour I-J and clarity VS/SI, approximately 1,7cm in length (2)

R 100 000 - R 120 000



611

611

A PAIR OF TANZANITE AND DIAMOND CLUSTER EARRINGS

Each claw-set to the centre with an oval mixed-cut tanzanite weighing approximately 1,20ct in total, enclosed within conforming surround of round brilliant-cut diamonds weighing approximately 0,42ct in total, approximate colour H-I and clarity VS/SI, impressed 18ct and *BROWNS, butterflies lacking*, approximately 1cm in length (2)

R 10 000 - R 15 000



609

612

A PAIR OF TANZANITE AND DIAMOND EARRINGS

Each designed as a flower, the petals with marquise-cut tanzanites weighing approximately 1,00ct in total, the centre pavé-set with single-cut diamonds weighing approximately 0.05ct, approximate colour G-H and clarity VS/SI, impressed 9K, *one tanzanite lacking*, approximately 1,5cm in diameter (2)

R 3 500 - R 4 500



613

613

A SOLITAIRE RING

Claw-set to the centre with a round brilliant-cut diamond weighing approximately 0,50ct, approximate colour K-L and clarity SI/SI2, impressed 750, size I1/2

R 15 000 - R 20 000

614

A DIAMOND PENDANT

Heart shaped, pavé-set with round brilliant-cut diamonds weighing approximately 3,00ct in total, approximate colour F-G and clarity VS/SI, in 18ct gold, approximately 2,6cm in length; and A Wheat-link Chain Necklace, impressed 750, approximately 45cm in length (2)

R 3 500 - R 5 000



615

615

A GEM-SET BAR BROOCH

Centred with red and green circular gems and embellished with old-cut diamonds, *distress*, approximately 5,7cm in width

R 3 500 - R 5 000

616

A PAIR OF RUBY AND DIAMOND EARRINGS

Each claw-set with a line of round mixed-cut rubies weighing approximately 0,90ct in total between borders of single-cut diamonds weighing approximately 0,15ct in total, approximate colour G-H and clarity VS/SI, impressed 375, approximately 1.2cm in length (2)

R 5 000 - R 7 000



617

617

A RUBY AND DIAMOND PENDANT

The flower head cluster claw-set with a circular mixed-cut ruby weighing approximately 0,26ct and round brilliant-cut diamonds weighing approximately 0,50cts in total, approximate colour F-G and clarity VS/SI, in 18ct gold, approximately 1,4cm in length; and A Cable-link Chain Necklace, impressed Au750, approximately 45,5cm in length (2)

R 4 500 - R 5 500



618

618

A DIAMOND HALF-ETERNITY RING

Channel-set to the centre with eight round brilliant-cut diamonds alternating with nine baguette-cut diamonds, weighing approximately 1,00ct in total, approximate colour H-I and clarity VS/SI, impressed 18K, ring size L

R 9 000 - R 12 000

619

AN ENAMEL AND GEM-SET ENHANCER PENDANT

Of oval form, centred with a mixed-cut gemstone, probably garnet, enclosed within conforming borders of twisted wire and blue enamel, embellished with single-cut diamonds weighing approximately 0,11ct in total, approximate colour I-J and clarity VS/SI acid tested as 18ct gold, approximately 3,2cm in length

R 3 000 - R 4 000



619

620

**AN OPERCULUM/'EYE-OF-SHIVA'
SHELL-SET BRACELET**

Designed as a line of nine opercula, graduated in size, impressed 9ct, approximately 18,5cm in length

R 7 500 - R 9 500



621

621

A PAIR OF DIAMOND EAR STUDS

Each square shaped motif invisibly set with four princess-cut diamonds weighing approximately 1,08ct in total, approximate colour G-H and clarity VS/SI, in 18ct gold, approximately 0,5cm in length (2)

R 12 000 - R 15 000

622

A DIAMOND ETERNITY RING

Claw-set throughout with light-brown-coloured round brilliant-cut diamonds weighing approximately 2,40ct in total, approximate colour light brown and clarity VS/SI, impressed 750, with inner sprung sizing sections, ring size N1/2

R 30 000 - R 40 000



622

623

A DIAMOND PENDANT

Collet-set with an old-cut diamond weighing approximately 0,44ct, approximate colour J and clarity I1, impressed 375, approximately 0,5cm in diameter; and A Cable-Link Chain Necklace, impressed 750, approximately 43cm in length (2)

R 6 000 - R 8 000

624

A DIAMOND NECKLACE

Designed as a cable-link chain embellished at regular intervals with spectacle-set round brilliant-cut diamonds weighing approximately 0,35ct in total, approximate colour H-I and clarity VS/Si, impressed 750, approximately 45cm in length

R 6 000 - R 8 000

625

A DIAMOND DRESS RING

Designed as seven overlapping bands claw-set to the centre with round brilliant-cut diamonds, weighing approximately 1,00ct in total, approximate colour H-I and clarity VS/SI indistinctly impressed 750, ring size M

R 15 000 - R 20 000



625



626

626

A PAIR OF DIAMOND EAR STUDS

Each claw-set with a round brilliant-cut diamond weighing approximately 0,90ct in total, approximate colour G-H and clarity SI1, acid tested as 18ct (2)

R 28 000 - R 32 000

627

A PAIR OF DIAMOND EAR STUDS

Each claw-set with a round brilliant-cut diamond weighing approximately 1,30ct in total, approximate colour J-K and clarity SI, impressed 750 (2)

R 38 000 - R 42 000



627



628

628

A PAIR OF DIAMOND EAR STUDS

Each claw-set with a round brilliant-cut diamond weighing approximately 0,90ct in total, approximate colour J-K and clarity SI1/SI2, impressed 750 (2)

R 24 000 - R 28 000



629

629

A DIAMOND RING

The tapered band highlighted to the centre with three rows of princess-cut diamonds, weighing approximately 1,30ct in total, approximate colour H-I and clarity VS/SI, graduated in size, impressed 14ct, ring size N

R 12 000 - R 15 000

630

A PAIR OF DIAMOND HOOP EARRINGS

Each claw-set to the front with single-cut diamonds, weighing approximately 0,40ct in total, approximate colour G-H and clarity VS/SI, impressed 375, approximately 2,5cm in length (2)

R 5 000 - R 7 000



630

631

A PAIR OF DIAMOND HINGED HOOP EARRINGS, BROWNS

Each claw-set to the front with round brilliant-cut diamonds, weighing approximately 0,50ct in total, approximate colour F-G and clarity VS/SI, impressed 18CT, approximately 2,8cm in length (2)

R 5 000 - R 7 000



631

632

A SINGLE-STRAND PEARL NECKLACE

Composed of thirty-seven irregularly sized and shaped pearls, approximately 8mm to 12mm, with an oval polished clasp with rib detail, impressed 9ct, approximately 47cm in length

R 2 000 - R 3 000



632

633

A PAIR OF PEARL PENDANT EARRINGS

Each suspending an oval-shaped pearl measuring approximately 11mm diameter, impressed K18, approximately 3cm in length (2)

R 2 000 - R 3 000

634

A NECKLACE OF BLACK BEADS, PROBABLY ONYX

The single strand composed of twenty faceted round beads, with white metal magnetic ball-clasp, approximately 45cm in length

R 2 000 - R 3 000



634

635

A CARVED IVORY BROOCH

NOT SUITABLE FOR EXPORT

In the form of a Chinese warrior mounted on horseback, white metal mount, approximately 5,9cm in length

R 400 - R 600

NO LOTS 636 - 640





Session 5

Wednesday | 26 February | 2pm

Lots 641 - 820

Decorative Arts
Silverware



642



643

641

**A CHAMBERLAINS WORCESTER FIRST PERIOD
HAND-PAINTED PLATE, 1786 -1808**

The cavetto and rim painted with running bands of gilded and scarlet scrolling buds demarcated within a pair of thin gilded lines, the centre with single bud, *age wear to gilding, red painted mark and numerals 424*
21cm wide

R 500 – R 700

642

**A JOHN RIDGWAY 'JAPAN' PATTERN
PART DINNER SERVICE, 1830s**

Each piece centrally painted with a Japanesque landscape scene, the lobed rim with floral sprays, all under the palest blue glaze, gilt highlights, comprising: a large soup tureen and cover with acorn-shaped finial, 3 rectangular platters, *in sizes*, 2 two-handle serving dishes and covers, one cover with rivet repairs, 2 two-handle serving dishes, 11 dinner plates, 6 soup plates, *printed factory mark and impressed and painted numerals, wear to gilding, some discolouration*
largest platter: 42cm long (28)

R 4 000 – R 6 000

643

**A ROYAL DOULTON FLOW BLUE 'WATTEAU'
PATTERN SOUP TUREEN SET, CIRCA 1910**

Complete with cover, under-plate and ladle, together with 6 soup plates, *printed factory mark*

R 3 000 – R 4 000

644

**A PAIR OF ROYAL DOULTON LAMBETH AND
SLATER VASES, EARLY 1900s**

Of baluster form, the hand-painted stoneware decorated with an abstract floral pattern in a band of white, blue and gilt enamel, the pedestal base and everted neck with applied leaf design, *impressed marks to base*
34,5cm high (2)

R 5 000 - R 7 000



645

645

A ROSENTHAL 'IVORY' PART DINNER SERVICE

The ivory-coloured ground with gilded rim, each piece applied with a single gilded 'T' monogram, comprising: 46 dinner plates, 16 fish plates, 20 soup plates, 12 soup coupés and 12 saucers, 2 serving dishes and covers, 3 oval platters, in sizes, a round platter, 2 gravy boats with integral saucers, 2 small oval dishes, a large salad bowl and a comport, *printed American export mark* platter: 45cm long (120)

R 15 000 - R 18 000

646

A PAIR OF MOORCROFT 'ANEMONE' PATTERN CANDLE HOLDERS

The tube-lined flowers against a shaded deep blue ground, *impressed factory mark* 10cm high (2)

R 1 200 - R 1 500

647

A PORTMEIRION 'BOTANIC GARDEN' PART DINNER SERVICE

Comprising: 4 dinner plates, 4 soup plates, 4 side plates, 4 dessert bowls, 4 mugs, 2 egg cups, 2 oval serving dishes, 2 jugs, *in sizes*, 3 canisters with wood lids, a small oval trinket dish and a cheese cutting board
oval dishes: 36,5cm long (31)

R 5 000 - R 7 000



648

648

**BARBARA JACKSON (1949 - 2010):
A TALL SCULPTURAL VASE, 1996**

The elongated form applied with bands of ochre, deep red, black and white, *signed Jackson 96*
72cm high

R 7 000 - R 9 000

649

HYLTON NEL (1941 -): A FIGURE OF A SEATED NUDE MALE

The naïvely modelled figure with legs crossed and arms raised to the chest, under a celadon glaze
13,5cm high

R 1 000 - R 2 000

650

**ANDREW WALFORD (1942 -): A STONEWARE
GLAZE-OVER-GLAZE BOTTLE VASE**

The rounded rectangular form applied with iron-oxide glaze over a buff glaze, with abstract cobalt design to two sides, *painted maker's mark*
23cm high

R 1 500 - R 1 800

651

**ANDREW WALFORD (1942 -):
A STONEWARE BOTTLE VASE**

The ovoid form with single abstract motif on a dark grey ground, *painted maker's mark*
22,5cm high

R 1 200 - R 1 500



649

652

**ANDREW WALFORD (1942 -):
A LARGE PORCELAIN BOWL**

Painted to the interior with blue abstract dragonfly, *indistinct maker's mark*
38,5cm diameter

R 3 000 - R 5 000



650

653

**A VICTORIAN GLASS AND SILVER MOUNTED
DECANTER, EARLY 20TH CENTURY**

The shoulder of the shaped rectangular body applied with a filigree pattern, the neck with extended silver collar, the finial applied overall with silver, *Henry Clifford Davis, Birmingham*
27,5cm high

R 1 000 - R 1 200

654

**A VICTORIAN GLASS AND SILVER-COLLARED
DECANTER**

The shaped body applied with a silver collar, *John Grinsell and Sons, Birmingham*; and Another, of similar form without the collar
Taller: 33cm high (2)

R 1 000 - R 1 200



657

655

**A GILDED AND ENAMELLED GLASS DISH,
1920s**

Circular, the flat rim applied with a geometric gilt-metal pattern with applied white enamel bosses, *minor age wear*
21cm wide

R 1 000 - R 1 200

656

**A FRENCH BLUE OPALENE ENAMELLED GLASS
VASE, EARLY 20TH CENTURY**

The trumpet-shaped body finely applied with a delicate pattern of white and brown enamel, gilt highlights
30,5cm high

R 1 000 - R 1 200

657

**A FRENCH BLUE OPALENE GLASS DISH,
EARLY 20TH CENTURY**

In the shape of a leaf, with a central detachable candle sconce, gilt highlights
25cm long

R 600 - R 800



656



658

658

A PAIR OF BRONZE CANDLESTICKS IN THE FORM OF GRIFFINS

Each seated figure with wings extended upwards, the beaked head surmounted with a foliate sconce, raised on a marble base
29cm high (2)

R 3 000 - R 5 000

659

A PAIR OF CHINOISERIE BRONZE FIGURAL TABLE LAMPS

The male and female figures clothed in typical costume, each holding a fan in one hand, the other supporting the light sconce, raised on a pierced square base
51cm high (2)

R 4 000 - R 6 000



659



660

660

A FRENCH BRONZE STATUE OF A NUDE WOMAN, AFTER I. PRADIER

Seated in relaxed pose on a hide thrown over a rocky outcrop, her smiling face gazing upwards, her hair adorned with vines, an overturned *kvevris* at her feet and an empty *kylix* in her right hand, a down-gazing cherub standing beside her, signed *I. Pradier*, raised on a confirming marble base
37cm high excluding base

R 7 000 - R 9 000

661

A CONTINENTAL BRONZE FIGURE OF A FEMALE NUDE

The standing figure with arms raised and clasped behind her head, raised on a circular base, signed *J Hubner*
40cm high

R 2 000 - R 4 000



662

AUGUST GAUL (1869 – 1921): A BRONZE SCULPTURE OF AN OSTRICH

Modelled with its head partially lowered and turned to the right,
raised on a circular marble base, *signed and monogrammed*
39,5cm high including base

R 30 000 - R 50 000



663

663

**A MINIATURE PORTRAIT PAINTING ON IVORY
BY JOHN SPRIGGER, 1888**

NOT SUITABLE FOR EXPORT

Oval, depicting a red-haired lady in an orange dress against a green ground, encased in white metal and inset in a black rectangular wood frame, *inscription to the reverse*
5,5cm excluding frame

R 600 - R 800



664

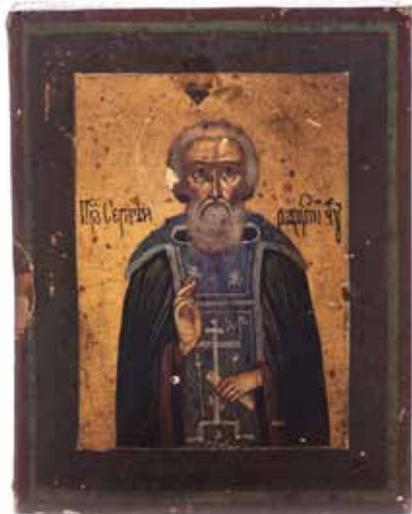
664

**A MINIATURE PORTRAIT PAINTING ON IVORY
OF A GENTLEMAN, 1810**

NOT SUITABLE FOR EXPORT

The dapper dark-haired gentleman depicted in profile against a grey ground, within an oval gilded wood frame, *inscribed to the reverse with details of the subject, JA Zinn, January 1810*
6cm excluding frame

R 800 - R 1000



665

665

A UKRANIAN ICON

The central haloed figure with a scroll in his left hand, the gilded ground with calligraphy, *age wear*
11cm high

R 1 500 - R 2 000

666

A UKRANIAN ICONS

The central haloed figure holding an open bible in his left hand, two smaller heavenly figures position above each shoulder, *wear, loss to gilding;* And Another, with a group of nine saintly and haloed figures framed within a rectangular border surmounted with a smaller heavenly figure, *age wear, extensive losses*
Larger: 31,3 by 26,5cm

R 4 000 - R 6 000

667

**A GILDED BRASS-MOUNTED CARNELIAN
SNUFF BOX**

Oval, 5,5cm long; and A Silver and Shell Snuff Box, *repair*, 7,4cm long (2)

R 1 000 - R 1 200

668

**A VINTAGE CASED SET OF WATCHMAKER'S
RUBIES, CIRCA 1900**

Consisting of 21 miniature cork-stoppered glass vials each containing chips of rubies in different sizes, cased in a wood box, *one vial missing*
box: 10cm by 7cm (22)

R 800 - R 1 000

669

**A CONTINENTAL BRASS CARTRIDGE BELT BOX,
19TH CENTURY**

The embossed and shaped rectangular form with hinged lid, *finial lacking*
10cm wide

R 500 - R 700

670

A BRASS DOUBLE-EAGLE STANDARD MOUNT

Possibly Habsburg
13cm long

R 500 - R 700



671

671

A PAIR OF BRASS CANDLE HOLDERS, 19TH CENTURY

Each four glass hood on a turned support, on a square base, on scrolling outswept bracket feet, *distress*
48cm high (2)

R 3 000 - R 5 000

672

A TEAK AND BRASS-BOUND BALIE

Oval, the detachable hasp above a loose cover, tapering sides
57cm high

R 3 000 - R 5 000

673

A COPPER PLANTER, 19TH CENTURY

The tapering cylindrical body applied with two lion-head loop handles, raised on three paw-feet, *age wear, repair to the inside*
65cm wide over the handles

R 3 000 - R 5 000

674

A HAMMERED-COPPER BUCKET

Of cylindrical form with swing handle
33cm diameter

R 800 - R 1 200

675

A SET OF FIVE LIDDED COPPER POTS

In sizes, each with applied brass handles
largest: 27,5cm over the handles (5)

R 2 500 - R 3 500

676

A SET OF FOUR LIDDED 'ANTELOPE MASK' COPPER POTS

In sizes, each with two copper handles issuing from an applied abstract antelope mask
Largest 45cm wide over the handles (4)

R 2 000 - R 3 000



677

677

A SET OF THREE COPPER POTS

In sizes, each with single tapering tubular copper handle and suspension loop
largest: 20cm diameter excluding handle (3)

R 1 500 - R 2 000

678

TWO COPPER SAUCEPANS

The larger with a brass and wood handle, cover with wood finial, the other with copper and wood handle
larger: 23,5cm excluding handle (2)

R 1 000 - R 1 500

679

A COPPER JAM BOILER

52cm over the handles

R 1 500 - R 2 500

680

A MIDDLE EASTERN COPPER STORAGE VESSEL

The compressed body fitted with two loop handles, everted rim, *age wear, dent*
55cm over the handles

R 1 200 - R 1 500



672



681

A MASSIVE CHINESE FAMILLE ROSE 'HUNDRED DEER' VASE, HU, LATE REPUBLIC PERIOD, 1912 -1949

The full-bodied form enamelled to the exterior with a continuous scene of a herd of deer including buck, does and their young, together with those with dappled white coats, all grazing, gambolling and resting in a lush meadow landscape amidst large pine and peach trees, bamboo and *lingzhi* before distant mountains, reserved on a pale celadon ground, the tapering sides set with a pair of stylised dragon-handles picked out in iron-red and gilt, *the base with pseudo underglaze-blue six character Qianlong mark, fine crazing throughout, rubbing to enamels, age wear to handles* 48,5cm high

R 25 000 – R 30 000

Deer, revered in premodern China for their agility and speed, as well as for their ability to locate *lingzhi*, the sacred fungus of immortality, are considered auspicious Chinese symbols of longevity. Given that 'deer' and 'good fortune' are homophones in Chinese, the 'hundred deer' motif symbolises the coming of great wealth and power, and was a favoured theme of Emperor Qianlong (1736 – 1795).

Whilst 'hundred' is used loosely to simply mean 'many', Hundred Deer vases are typically painted overall with deer, does and fawns, as well as deer with white coats - believed to be 5000 years of age - all within landscape scenes with pine and peach trees, additional symbols of longevity. Also known as 'Hundred Blessing' vases, the uninterrupted and unframed scene reads much like an unfolding handscroll painting. These vases generally have coral-red handles, as can be seen in this example.



682

A CHINESE FAMILLE ROSE SCOTTISH MARKET 'SCOTSMEN' PLATE, QING DYNASTY, 1644 - 1912

Enamelled to the centre with two figures of kilted Scotsmen in full regalia, one dressed in an iron-red coat and bonnet, armed with a musket, dirk, socket-bayonet and basket-hilted sword, the other with a red-cuffed grey coat and pale blue bonnet, playing the bagpipes bearing a yellow and iron-red standard, a basket-hilted sword suspended around his waist, their tartans enamelled in yellow, turquoise, blue and puce, their cross-banded socks picked out in yellow and iron-red, all contained within a thin black double-ring border, the rim painted with four vignettes of alternating landscapes and a magpie amongst flowering peonies painted *et grisaille* with orange and gilt highlights, *age wear, enamel wear, gilt loss, firing flaws, chip to foot*
22,8cm diameter

c.f. Christie's, Mandarin & Menagerie: The Sowell Collection and Chinese Export Art from Various Owners, Sale 3704, Lot 113, 26 January 2015, New York
Sotheby's, The Collection of Khalil Rizk, Lot 186, 25 April 2008, New York

R 25 000 - R 35 000



683

A CHINESE IRON-RED EUROPEAN MARKET 'BOAR'S HEAD' PLATE, QING DYNASTY, 1644 - 1912

Enamelled to the centre with the head of a boar, his large almond-shaped eyes centred by an iron-red snout beneath an iron-red forehead, the nostrils and inner ears picked out in dark grey, the black ears and head above a pale orange and *grisaille* hide, the cavetto and outer-rim decorated with a gilt spearhead border, *enamel loss and wear, glaze wear, gilt loss, firing flaws*
23cm diameter

c.f. Christie's, Chinese Export Art, Sale 2404, Lot 140, 25 January 2011, New York

Sotheby's, Important Americana: Including property sold by the Philadelphia Museum of Art, Lot 57, 25-26 January 2013, New York

R 10 000 - R 15 000



684

**A CHINESE WHITE MARBLE FRAGMENT OF
A BODHISATTVA, SUI DYNASTY STYLE, QING
DYNASTY, 1644 – 1912**

Raised on a circular base, the slender figure clad in elegant robes gathered in vertical pleats along the shoulders, the graceful swags falling to the ankles and terminating in double-scroll folds at the hem, the outer-robe sash gathered through a large disk at the waist, the body lavishly adorned with beaded necklaces in scalloped tiers and jewelled pendants, the partially missing hands held in *abhaya-* and *varada* mudra, the wrists adorned with large bangles, *later white marble stand, areas of extensive loss, chips, minor restoration*
52,5cm high excluding stand

R 7 000 - R 9 000



685

685

A CHINESE GREY LIMESTONE HEAD OF THE BUDDHA, QING DYNASTY, 1644 – 1912

Carved with soft rounded features, the serene face with downcast eyes under arched brows above a small fleshy mouth, the elongated ears beneath the hair dressed in rounded curls, *later wooden stand, age wear, traces of paint*
7,7cm high excluding stand

R 6 000 - R 9 000

686

A CHINESE CARVED AND PAINTED PUPPET HEAD, QING DYNASTY, 19TH CENTURY

Naturalistically carved with docile expression, the bulging eyes picked out in black, the mouth with traces of red, *age wear, traces of paint, perspex stand*
9,2cm high excluding stand

R 1 000 - R 1 500

687

A CHINESE GREY POTTERY BONSAI PLANTER, QING DYNASTY, LATE 19TH CENTURY

The rectangular body raised on bracket feet, the tapering panelled sides decorated with calligraphy, *minor chips, discolouration, age wear, calcification*
27cm wide

R 2 200 - R 2 800

688

A CHINESE GREY LIMESTONE 'ORCHID AND PERSIMMON' CENSER, QING DYNASTY, 19TH CENTURY

The shaped rectangular body with tapering sides, the roughly hewn exterior smoothed with an orchid bloom to the one side and a persimmon blossom to the other, *age wear*
23cm wide

R 1 500 - R 2 000

689

A SET OF CHINESE GREY POTTERY 'ORCHID' VESSELS, QING DYNASTY, LATE 19TH CENTURY

The globular body rising from a circular foot terminating in a short neck, the sides fitted with four tiger-head lug handles; and Another similarly decorated with two tiger-head lug handles, *age wear, minor chips, hairline crack, discolouration, flaking*
the taller: 28cm high (2)

R 2 000 - R 2 500

690

A SET OF THREE CHINESE TERRACOTTA 'ORCHID' VESSELS, QING DYNASTY, LATE 19TH CENTURY

Each compressed globular body rising to a short neck and rolled rim, the sides fitted with a pair of lug handles, *age wear, minor chips, lichen discolouration, flaking*
the tallest: 17,5cm (3)

R 3 000 - R 4 000



691

691

A CHINESE FAUX BOIS BRUSH POT, BITONG, REPUBLIC PERIOD, 1912 - 1949

Of hexagonal form, supported on a stepped base raised on six *Ruyi*-shaped bracket feet, each side centred by a rectangular cartouche enclosing a reticulated sinuous dragon within a conforming frame, the faux bois glaze of mottled apricot, russet and black, the turquoise base impressed with a *pseudo gilt-decorated six-character Qianlong mark*, enamel loss, age wear
10cm high

R 7 000 - R 9 000

692

A NEAR PAIR OF CHINESE BROWN GLAZED STONEWARE OIL LAMPS, QING DYNASTY, 18TH CENTURY

Each modelled as a small tea-pot shaped lamp, the compressed body with a sturdy spout and open neck, the dark brown glaze falling short of the foot, suspended from a pivoting iron handle, age wear, *discolouration*
7cm high (2)

R 1 200 - R 1 800



694

693

A SET OF CHINESE 'FLOWER-BALL' WATER VESSELS, MID 20TH CENTURY

Each ovoid body rising to a flaring neck, the body randomly impressed with radial lines centred by a plum blossom, *hairline crack, discolouration, minor wear*
taller: 44cm high (2)

R 1 800 - R 2 200

694

A CHINESE CIZHOU WARE GINGER JAR, QING DYNASTY, 18TH CENTURY

The globular body rising from a ribbed foot to a shaped shoulder terminating in a rolled rim, the mottled ivory body painted with dark sienna script, *age wear, discolouration, firing irregularities*
19cm high

PROVENANCE

Global Heritage, Cape Town, 2005

R 4 000 - R 6 000



695

**A CHINESE QUATREFOIL 'MANDARIN AND LOTUS' BOX AND COVER,
PROBABLY ZITAN, REPUBLIC PERIOD, 1912 – 1949**

NOT SUITABLE FOR EXPORT

Of lobed quatrefoil design, the lid carved with a pair of mandarin ducks before a multitude of lotus leaves and flowers on a rippling pond, the tight-grained timber of a rich reddish-brown tone, the interior lined with a coarsely woven peach fabric, *age wear, minor restoration, stains* 15cm wide

R 15 000 - R 20 000



701

696

**AN INDIAN SANDALWOOD CARD CASE,
LATE 19TH CENTURY**

Rectangular with a conforming detachable cover, entirely carved and undercut with scrolling lotus blooms contained within two rectangular cartouches, *age cracks, minor restoration*
10cm long

R 700 - R 900

697

**A CHINESE BRONZE CENSER AND COVER,
QING DYNASTY, LATE 19TH CENTURY**

The rectangular censer with tapering sides, raised on four lion-mask feet, the sides chased with peony blooms, the removable lid pierced with two *Ruyi*-shaped apertures surmounted by a Fu-dog finial, *tarnishing, age wear, handles lacking*
18,5cm high by 14cm wide

R 1 500 - R 2 000

698

**A GROUP OF SIX TIBETO-CHINESE TIGER
BELLS, 18TH/19TH CENTURY**

Each globular bell cast with a stylised tiger face, the forehead marked with the character *Wang*, the hollow pellet filled body suspended from a square hoop, *age wear, tarnishing*
the largest 3,2cm wide (6)

R 600 - R 800

699

**A JAPANESE BRONZE 'PEACOCK' CASKET,
MEIJI PERIOD, 1868 – 1912**

Rectangular, the hinged domed cover enclosing a compartment, decorated in the round with peacocks fanning their tail feathers, *age wear, tarnishing*
8cm wide

R 700 - R 900

700

**A CHINESE MOSS-AGATE SNUFF BOTTLE,
QING DYNASTY, 19TH CENTURY**

Raised on an oval foot, the rectangular bottle carved with stepped edges rising to a circular neck, the caramel-coloured stone with green inclusions, *minor wear, stopper and spoon lacking*
5cm high

R 1 500 - R 2 000

701

**A CHINESE HORNBILL 'SHOU AND VINE'
SNUFF BOTTLE**

NOT SUITABLE FOR EXPORT

Naturalistic, the front carved with a long-life symbol amongst scrolling vines, the ivory-toned beak with dark brown striations, the coral-red outer casque forming the base, *minor wear*
9,5cm long

R 5 000 - R 7 000



702

A JAPANESE IVORY NETSUKE OF A HATCHING HORNBILL, TAISHŌ PERIOD, 1912 – 1926

NOT SUITABLE FOR EXPORT

Ovoid, carved as a large-beaked hornbill seated within a cracked egg, signed between the *himotoshi* to the reverse, *staining, age wear* 2,7cm high

R 1 500 - R 2 500

703

A JAPANESE IVORY NETSUKE OF A HATCHING CHICK, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

Naturalistically carved, the broken and cracked egg revealing a movable chick peering out from within, the eyes inlaid in black, *himotoshi* to the base, *signed, stained, minor age wear* 2,9cm high

R 3 000 - R 4 000

704

A JAPANESE IVORY NETSUKE OF AN OWL, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

Perched on a shaped branch, the naturalistically carved owl with finely incised feathers, the movable eyes sliding outward from the sockets, *himotoshi* to the back, *signed, stained* 4,4cm high

R 2 500 - R 3 500

705

A JAPANESE IVORY OKIMONO OF A HARE, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

Naturalistically carved in the form of a seated hare sniffing the earth, the drooping ears resting on its back, the eyes inlaid black, *fine age cracks, discolouration* 2,9cm high

R 3 000 - R 4 000

706

A JAPANESE BOXWOOD NETSUKE OF A MONKEY AND HER YOUNG, MEIJI PERIOD, 1868 – 1912

The seated monkey with her head tilted to the right staring at a nut in her raised hand, her left arm clasping her young, the eyes inlaid with glass, the base with *himotoshi*, *signed, minor age wear, staining* 4,1cm high

R 4 500 - R 6 500

707

A JAPANESE IVORY NETSUKE OF A TURTLE GROUP, TAISHŌ PERIOD, 1912 – 1926

NOT SUITABLE FOR EXPORT

Carved as a group of seven turtles of various sizes clambering over each other, supported on a woven rectangular basket, pierced with a *himotoshi* to the front, *signed, stained, minor wear* 4,2cm wide

R 1 500 - R 2 000



712

711

713

709

708

A JAPANESE IVORY NETSUKE OF A RECUMBENT SHI-SHI, TAISHŌ PERIOD, 1912 – 1926

NOT SUITABLE FOR EXPORT

The recumbent animal with the head turned resting on its back, carved with a heavy mane and protruding eyes, the coat finely incised, *himotoshi* to the base, *signed, minor age wear* 2,9cm high

R 2 000 - R 2 500

709

A JAPANESE IVORY 'SNAKE AND SKULL' OKIMONO, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

The realistically modelled skull carved with a snake entwined around and through it, the details finely carved and incised, *signed, minor age wear* 4cm high

R 2 500 - R 3 500

710

A JAPANESE IVORY NETSUKE OF A HUMAN SKELETON, TAISHŌ PERIOD, 1912 – 1926

NOT SUITABLE FOR EXPORT

Seated, the hands raised to the sides of the partially hollowed skull, the *himotoshi* centred by the spine, *signed, stained, age wear* 4,5cm high

R 1 200 - R 1 800

711

A JAPANESE IVORY 'FIGURAL GROUP' NETSUKE, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE EXPORT

One figure holding a wooden water bucket, the other holding a gourd and cup, both clad in traditional kimonos, the base with *himotoshi*, *staining, minor age wear* 4,5cm high

R 2 000 - R 3 000

712

A JAPANESE IVORY FIGURAL NETSUKE, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

The seated figure clasping a long vine in both hands, his robe incised with leaves, his pensive face underneath a small topknot, the back pierced with *himotoshi*, *discolouration, age wear* 4,1cm high

R 2 000 - R 3 000

713

A JAPANESE IVORY NETSUKE OF A SLEEPING BOY, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

The kneeling child slumped over a fish drum, *mokugyo*, his serene face beneath his shaved head, the base with *himotoshi*, *signed, staining, age wear* 3,7cm high

R 2 500 - R 3 500



722

721

720

723

714

A JAPANESE IVORY 'BOY AND PEACH' NETSUKE, SHŌWA PERIOD, 1926 – 1989

NOT SUITABLE FOR EXPORT

Carved as a small boy dressed in a voluminous tunic clambering on to the side of a large peach, *himotoshi* to the side, *signed*
3,7cm high

R 1 000 - R 1 500

715

A JAPANESE IVORY NETSUKE OF RAIJIN, THE GOD OF THUNDER, TAISHŌ PERIOD, 1912 - 1926

NOT SUITABLE FOR EXPORT

Seated bathing in a wooden tub, scrubbing his back with a cloth, his fierce face with mouth agape exposing his teeth, *himotoshi* to the base, *signed*, *stained*, *age wear*
3,7cm high

R 1 200 - R 1 800

716

A JAPANESE IVORY NETSUKE OF A WARRIOR, TAISHŌ PERIOD, 1912 – 1926

NOT SUITABLE FOR EXPORT

Standing, dressed in a kimono holding a spear in his right hand, his short-sword, *wakizashi*, tucked under the left arm, *himotoshi* to the back, *signed*, *staining*, *discolouration*, *minor chip*
4,8cm high

R 1 500 - R 2 500

717

A JAPANESE IVORY NETSUKE OF AN ELDERLY COUPLE, TAISHŌ PERIOD, 1912 - 1926

NOT SUITABLE FOR EXPORT

Standing, dressed in humble robes, the male holding a flute in both hands, the female holding her left elbow with her right hand, *himotoshi* to the back, *signed*, *stained*, *age wear*
5,1cm high

R 1 200 - R 1 800

718

A JAPANESE IVORY NETSUKE OF A SENNIN, TAISHŌ PERIOD, 1912 – 1926

NOT SUITABLE FOR EXPORT

Leaning on a bamboo cane, his right hand raised to his face, his robe incised with geometric patterns, *himotoshi* to the back, *signed*, *stained*
4,7cm high

R 1 500 - R 2 500

719

A JAPANESE IVORY NETSUKE OF A SENNIN, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

The hunched standing figure dressed in a modest robe, his right hand holding a twisted staff, his bearded face with downcast eyes inlaid in black, the back with *himotoshi*, *discolouration*, *age wear*
6,7cm high

R 2 500 - R 3 500



726

727

725

724

720

A JAPANESE IVORY NETSUKE OF FUKUROKUJU, TAISHŌ PERIOD, 1912 – 1926

NOT SUITABLE FOR EXPORT

Standing with his right hand clasping a gnarled staff, his left holding an inscribed tablet, signed, *himotoshi* to the back, *staining, age wear*
5cm high

R 1 200 - R 1 800

721

A JAPANESE IVORY NETSUKE OF FUKUROKUJU, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

The seated figure dressed in flowing robes, his bearded face with joyful expression, his mouth open in laughter, the base pierced with *himotoshi*, signed, *stained, age wear*
3,2cm high

R 1 500 - R 2 000

722

A JAPANESE IVORY NETSUKE OF JURŌJIN AND A MINOGAME, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

The seated deity holding a staff in his right hand, his left hand on his knee beside a hairy-tailed tortoise, *Minogame*, the back with two *himotoshi*, signed, *stained, age wear*
4,2cm high

R 2 200 - R 2 800

723

A JAPANESE IVORY NETSUKE OF A GRAPE SELLER, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

Seated dressed in an informal robe, his right hand raised clasping a bunch of grapes above a woven basket between his feet, two *himotoshi* to the back, signed, *stained, age wear*
3,4cm high

R 2 500 - R 3 500

724

A JAPANESE IVORY NETSUKE OF AN ARTISAN, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

The standing figure holding a pair of large paintbrushes in his left hand, the right holding a scroll, the back with *himotoshi*, signed, *discolouration, staining, age wear*
4,7cm high

R 2 200 - R 2 800

725

A JAPANESE IVORY NETSUKE OF ONO NO KOMACHI, TAISHŌ PERIOD, 1912 – 1926

NOT SUITABLE FOR EXPORT

The former beauty seated clasping her bamboo cane, her large straw hat slung over her left shoulder, her long hair tied into a loose plait, her aged face in pensive gaze, the base pierced with two *himotoshi*, signed, *stained, age wear*
4,3cm high

R 2 500 - R 3 500



726

A JAPANESE IVORY 'FIGURAL GROUP' NETSUKE, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

Carved as three jovial men, one kneeling holding a sake bottle, another raising a clam to his mouth, the third holding a cup and fan aloft, *himotoshi* to the base, *signed, discolouration, age wear*
4cm high

R 3 500 - R 5 500

727

A JAPANESE IVORY NETSUKE OF A SCHOLAR, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

Seated, dressed in a voluminous kimono with a short-sword, *wakizashi*, to his side, his right hand holding a fan, *himotoshi* to the back, *signed, age wear, fine cracks, discolouration*
4,3cm high

R 2 500 - R 3500

728

A JAPANESE IVORY OKIMONO OF AN ENTERTAINER, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

Carved in sections, the standing figure dressed in a short kimono with a money-bag tied around the waist, his hands raised holding skill-toys, signed to the shaped base, *restoration, remnants of old glue*
13cm high

R 1 500 - R 2 000

729

A CHINESE IVORY CARVING OF A MAIDEN

NOT SUITABLE FOR EXPORT

Standing in flowing robes with a billowing sash, her serene face under an elaborately decorated chignon, clasping a upside-down basket issuing a multitude of blossoms, *hardwood stand, minor age wear*
16,5cm high

R 1 000 - R 1 500



730

730

A JAPANESE IVORY 'ELEPHANTS' BOX AND COVER, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

Circular, the detachable lid decorated with a pair of elephants around a raised central boss incised and painted with the head of an Asiatic elephant, *minor age wear*
6,5cm diameter

R 600 - R 800



731

731

A JAPANESE IVORY 'LIONS' COMPACT, MEIJI PERIOD, 1868 – 1912

NOT SUITABLE FOR EXPORT

Circular, raised to the centre with a domed ivory boss incised and painted with a lion, the edge decorated with another confronting lion, the screw-top lid concealing a conforming compartment, the interior fitted with a mirror, *age wear, discolouration, minor separation line*
6,5cm diameter

R 800 - R 1 200

732

**A CHINESE BLUE AND WHITE 'NANKING'
TANKARD, QING DYNASTY,
QIANLONG 1735 – 1796**

Oval, applied with an ear-shaped handle terminating in a leaf, the exterior finely painted with figures at various pursuits amongst pagodas within a river landscape before rocky outcrops, the rim painted with butterflies amongst various diaper-patterns, all above a key and fish-roe diaper pattern, *minor fritting*
14,3cm high

PROVENANCE

Susan Ollemans, B.C.I Fine Art, Johannesburg, South Africa

R 4 000 - R 6 000

733

**A CHINESE BLUE AND WHITE 'NANKING'
PATTERN DISH, QING DYNASTY,
19TH CENTURY**

Painted with figures on sampans and at various pursuits within a mountainous riverscape centred by a large pagoda amongst pine trees, the interior rim decorated with a shaped 'petal-work' diaper border, *minor age wear, gilt loss*
21cm diameter

R 800 - R 1 200

734

**A NEAR PAIR OF CHINESE BLUE AND WHITE
'LOTUS' BOWLS, QING DYNASTY,
19TH CENTURY**

Each bell-shaped bowl rising from a short foot to a flaring rim, the exterior painted with lotus blooms and scrolling foliage, the interior well painted with a foliate sprig, *age wear, glaze scratches, minor rim chips*
14,5cm diameter (2)

R 2 000 - R 3 000



732

735

**A PAIR OF CHINESE BLUE AND WHITE SAUCER
DISHES, QING DYNASTY, 19TH CENTURY**

Each decorated to the centre with an immortal beside a line of script, the rim painted with a flowerhead diaper border, the exterior under a rich monochrome cobalt glaze, the base with a pseudo six-character underglaze-blue Xuande mark within a double ring, *age wear, old paper labels*
17,7cm diameter (2)

PROVENANCE

Sold Stephan Welz & Co, Cape Town, February 2018, Lot 423

R 8 000 - R 12 000

736

**A CHINESE BLUE AND WHITE 'HAWTHORN'
PATTERN GINGER JAR, QING DYNASTY,
LATE 19TH CENTURY**

The ovoid body boldly painted with sprays of hawthorn blossoms on a cracked-ice ground, the base with a blue double-ring mark, *associated cover, minor wear*
24,5cm high

R 2 000 - R 3 000



739

A CHINESE BLUE AND WHITE SPARROW-BEAK JUG, QING DYNASTY, QIANLONG 1735 – 1796

The ovoid body rising to a short neck terminating in a diminutive triangular spout, the side fitted with an ear-shaped handle, the body finely painted in deep cobalt with figures at various pursuits amongst pagodas and trees within a river hamlet before rocky mountains, *minor age wear*
11,5cm high

PROVENANCE

Marilyn Brain Antiques, Constantia, Cape Town

R 4 000 - R 6 000

740

A CHINESE FAMILLE ROSE FRENCH MARKET 'ROSE' TANKARD, QING DYNASTY, QIANLONG 1735 -1796

Cylindrical, applied with an intertwining handle fixed to the body with leafy sprigs, the exterior painted with a large cobalt roundel centred by an open puce rose, all reserved on a floral ground in pink, cobalt and emerald green, *glaze scratches, enamel blister to rim*
12,5cm high

R 1 500 - R 2 000

741

A CHINESE FAMILLE ROSE FRENCH MARKET 'ROSE' TEAPOT, QING DYNASTY, QIANLONG, 1735 – 1796

The cylindrical body rising to a shaped shoulder, the intertwining handle fused to the body with floral sprays, the body decorated with two large roundels enamelled with pink roses, reserved on a floral ground painted in pink, green and cobalt, the removable lid applied with a gilded fruit finial, *minor chips, age wear*
15,3cm high

R 1 500 - R 2 000

737

A CHINESE BLUE AND WHITE 'HAWTHORN-PATTERN' GINGER JAR AND COVER, QING DYNASTY, LATE 19TH CENTURY

The ovoid body painted with hawthorn blossoms on gnarled branches reserved on a deep cobalt cracked-ice ground, the domed cover similarly decorated
15cm high

R 800 - R 1 200

738

A CHINESE BLUE AND WHITE 'HAWTHORN' PATTERN BEAKER VASE, QING DYNASTY, EARLY 19TH CENTURY

The tubular body rising to a short flaring rim, painted with hawthorn blossoms on a deep cobalt crackle-ice ground, the base with a blue double-ring mark, *spider glaze crack to base*
20,5cm high

R 1 500 - R 2 000



742

A CHINESE BLUE AND WHITE 'LION-DOG' BOWL, MING DYNASTY, WANLI 1573 – 1619

The deep rounded sides rising from a short foot, the exterior glazed crisp white, the central well painted in underglaze-blue with a leaping lion-dog playing with a beribboned brocade ball, all contained within a triple-ring border, *glaze scratches, age wear, kiln grit to foot*
21cm diameter

R 12 000 - R 18 000



743

**A CHINESE BLUE AND WHITE 'PHOENIX' SWATOW 'ZHANGZHOU' DISH,
MING DYNASTY 16TH / 17TH CENTURY**

Painted in underglaze-blue to an unusual ivory ground, the centre decorated with a phoenix on a rocky outcrop under full moon amongst bamboo and tree peonies, the cavetto undecorated, the rim painted with floral cartouches on a fish-roe diaper ground, *glaze wear, firing irregularities, glaze crack to well, kiln grit*
27,6cm diameter

R 8 000 - R 12 000



744

**A CHINESE TURQUOISE GROUND DA YA ZHAI
STYLE CONG VASE, REPUBLIC PERIOD,
1912 – 1949**

The square section vase raised on as circular foot rising to a tapering neck, the exterior painted *en grisaille* with magpies amongst drooping wisteria on a pale turquoise ground, the flattened shoulder painted with a bat to each corner below pink and yellow *Ruyi* lappets, the foot painted 'CHINA' in accordance with the U.S.A Stamp Act of 1894, hardwood stand, drilled, age wear
25,5cm high excluding stand

R 10 000 - R 15 000

745

**A CHINESE FAMILLE ROSE 'WU-FU' SAUCER
DISH, REPUBLIC PERIOD, 1912 – 1949**

The interior painted with five iron-red bats surrounding an iron-red and turquoise *Shou* medallion, the interior rim enamelled with floral sprays, the reverse enamelled with orchids, lotus blooms and peonies on a famille jaune ground, the turquoise base with a *pseudo iron-red* six-character *Xianfeng* mark, minor wear
16,2cm diameter

R 4 000 - R 6 000

746

**A CHINESE FAMILLE ROSE 'PEACHES' BOTTLE
VASE, TIANQIUPING, LATE REPUBLIC PERIOD,
1912 – 1949**

The globular body rising to a cylindrical neck, enamelled with gnarled branches bearing ripe peaches amongst delicate blossoms and leaves, *pseudo four-character sky-blue Yongzheng* mark, minor glaze sctatches, age wear
33,5cm high

R 6 000 - R 8 000

744

747

A CHINESE TURQUOISE GLASS OCTAGONAL BOTTLE VASE, BALENGPING, REPUBLIC PERIOD, 1912 – 1949

The compressed globular body raised on a tall foot, the eight faceted sides rising to a tall conforming neck, the turquoise body with milky striations, *age wear, shelf wear to foot*
19cm high

R 7 000 - R 9 000

748

A PAIR OF CHINESE FAMILLE ROSE YELLOW GROUND 'LOTUS' BOWLS, REPUBLIC PERIOD, 1912 – 1949

Each deep rounded bowl rising from a short circular foot, the exterior enamelled with lotus blooms, peonies and iron-red gourds amongst scrolling foliage, the base with a *pseudo iron-red six-character Jiaqing mark, age wear*
12,5cm diameter (2)

R 5 500 - R 7 500

749

A CHINESE FAMILLE ROSE YELLOW GROUND 'LOTUS AND MUSICAL STONE' DISH, LATE REPUBLIC PERIOD, 1912 – 1949

Enamelled with pendant lotus blooms in pink and blue, divided by alternating *Ruyi*-shaped medallions centred by a musical stone suspending a lotus, all reserved on a yellow ground, the reverse painted with three iron-red bats, the turquoise base with a *pseudo iron-red four-character Daoguang mark, age wear*
24cm diameter

R 1 200 - R 1 800

750

A NEAR PAIR OF CHINESE FAMILLE ROSE LOBED DISHES

Painted to the exterior with roosters and blossoms above an iron-red diaper border, with turquoise glaze interior, *age wear, fritting*
21,3cm diameter (2)

R 2 500 - R 3 500

751

A CHINESE FAMILLE ROSE 'PARADISE FLYCATCHER' SAUCER, QING DYNASTY, LATE 19TH CENTURY

Enamelled with flycatchers amongst flowers and fruiting vines interspersed with butterflies and insects, all reserved on a pale celadon ground, *minor age wear*
19,5cm diameter

R 1 000 - R 1 500

752

A CHINESE FAMILLE ROSE 'PHOENIX AND PEONY' BOTTLE VASE, TIANQIPING, QING DYNASTY, LATE 19TH CENTURY

The bulbous body rising to a tubular neck, vividly enamelled with long-tailed phoenixes and peony flowers, all reserved on an emerald green and white fish-scale ground, *converted to a lamp, wooden stand, pleated ivory shade*
62cm high excluding fitting

R 3 000 - R 5 000



747



753

753

**A CHINESE INK AND WATERCOLOUR
HANGING-SCROLL OF AN EAGLE,
LATE QING DYNASTY, 19TH CENTURY**

Naturalistically painted on silk, the feathers picked out in grey and black, the chest white, perched in a pine tree, the large talons gripping a gnarled branch, *signed, tears, handling creases, fraying, soiling, damp stains*
175cm long

R 3 000 - R 4 000

754

**A JAPANESE WOOD-BLOCK PRINT,
19TH CENTURY**

Depicting a river and bridge with figures at various pursuits at the end of the day, *signed*
20cm by 30cm

R 1 000 - R 1 200



755

**A CHINESE LEATHER 'MUSICIANS'
SHADOW-PUPPET THEATER GROUP,
QING DYNASTY, 19TH CENTURY**

The articulated leather sheet pierced and painted to form a group of nine female musicians, each clad in a long flowing robe playing a musical instrument, the hair adorned with an elaborate headdress, the group raised on a multitude of small *lingzhi*-shaped clouds, box framed, age wear, tears, losses
62cm by 51cm framed

R 7 000 - R 9 000

NO LOTS 756 - 760



761

761

A SILVER PORRINGER AND COVER

The cover marked W M, London, 1662, embossed with buds and flowers, bud finial, the unmarked baluster-shaped body embossed with birds amongst foliage, opposing leaf-capped handles, on a circular spreading foot
21,5cm high, 1030g

R 7 000 – R 9 000

762

A PAIR OF GEORGE II SILVER SALVERS, THOMAS HANNAM AND JOHN CROUCH, LONDON, 1765

Circular, shell and scroll rim, centred by an armorial, raised on three hoof feet, each base engraved 'H Berney Ficklin from his great aunt Eliza Berney Ficklin, 9th July 1917'
18cm diameter, 521g all in (2)

R 18 000 - R 20 000



762

763

A GEORGE II SILVER BRANDY WARMER, MAKER'S MARK WB LONDON, 1740

Everted rim, turned wooden handle on a reeded foot-ring
10cm diameter, 180g all in

R 6 000 - R 8 000

764

A GEORGE III SILVER BON-BON DISH, LONDON, 1770

Oval, gadrooned wavy rim above a pierced body, on a pierced oval foot with gadrooned rim
15,5cm wide, 214g

R 700 - R 900

765

A SET OF FOUR GEORGE III SILVER CANDLETICKS, JOSEPH SMITH I, LONDON, 1771

Each modelled as a Corinthian column, the base embossed with acanthus leaves and engraved with opposing armorials, loaded
29,5cm high (4)

R 10 000 - R 15 000



765



766

766

A GEORGE III SILVER COFFEE POT, JOHN FRAY, LONDON, 1776

The hinged cover with urn finial, tapering body with wooden leaf-capped handle, on a reeded circular base
23cm high, 905g all in

R 4 500 - R 5 000

767

A GEORGE III SILVER WINE FUNNEL, POSSIBLY GEORGE GRAY, LONDON, 1791

Ribbed rim with pierced strainer
12cm high, 64g

R 700 - R 1 000



770

768

A GEORGE III SILVER CREAMER, MAKER'S MARK RUBBED, LONDON, 1794

Oval with reeded rim and handle
11cm high, 135g

R 800 - R 1 200

769

A GEORGE III SILVER SUGAR BASIN, POSSIBLY THOMAS LAMBORN, SHEFFIELD, 1805

Oval, reeded rim with opposing reeded handles, gadrooned body on a chased conforming foot
18cm wide over handles, 584g

R 1 800 - R 2 000

770

A GEORGE III SILVER AND CUT-GLASS CRUET SET, ROBERT GREY AND SON, EDINBURGH, 1818

The circular frame with a reeded band raised on King's pattern supports, gadrooned base on scrolling foliate feet, the central carrying handle modelled as griffins, fitted with four vinegar bottles and stoppers, a salt and pepper shaker, a sugar caster and a mustard bottle, all silver mounted
27,5cm high, 825g all in (9)

PROVENANCE

The Clayton Holliday Collection

Sold: Stephan Welz & Co October 2019, lot 373

R 5 000 - R 7 000



771

771

A PAIR OF SCOTTISH GEORGE III SILVER SALTS, GEORGE FENWICK, EDINBURGH, 1820

Each foliate-embossed rim above a gadrooned body, gilt interior, raised on four ball feet
9cm diameter, 224g all in (2)

R 3 000 - R 4 000

772

A GEORGE IV SILVER SNUFF BOX, LEADSAM AND VALE, BIRMINGHAM, 1824

Rectangular, the hinged engraved cover centred by a cartouche inscribed 'Mr John Bunten', gilt interior, the interior of the cover inscribed 'A tribute of respect from the subscribers to the fund for behoof of the Kilmarnock Operatives 1826-7', engraved body
7,5cm wide, 69g

R 400 - R 600

773

A VICTORIAN SILVER COFFEE POT, EDWARD, EDWARD JUNIOR, JOHN AND WILLIAM BARNARD, LONDON, 1840

NOT SUITABLE FOR EXPORT

The hinged cover with floral finial, baluster-shaped body with leaf-capped scrolling handle, leaf-cast swan-neck spout, raised on four outswept leaf-and-scroll feet
27cm high, 1029g

R 4 000 - R 6 000

774

A VICTORIAN SILVER CHRISTENING MUG, MAKER'S MARK JF LONDON, 1846

Reeded everted rim, scroll engraved body, leaf-capped handle, on a shaped spreading foot
9cm high, 105g

R 500 - R 700

775

A VICTORIAN SILVER CIGAR BOX, POSSIBLY AUGUSTUS GEORGE PIESSE, LONDON, 1864

Rectangular, the hinged cover engraved with C-scrolls and bell flowers
13cm wide, 245g

R 1 100 - R 1 300



776

776

A VICTORIAN SHEFFIELD PLATE KETTLE-ON-STAND, ROBERT PRINGLE AND SON, LONDON, CIRCA 1882

The gadrooned body beneath a hinged gadrooned cover, fixed turned handle, the reeded stand raised on four scrolling legs, on oval pad feet, with burner
29cm high

R 1 500 - R 2 000

777

A VICTORIAN SILVER CAUDLE CUP, POSSIBLY FRANCIS HIGGINS, LONDON, 1887

With everted rim, leaf-capped beaded scrolling opposing handles, engraved KVL, on a plinth base
7cm high, 163g

R 1 800 - R 2 000

778

A VICTORIAN SILVER TEAPOT, CHARLES STUART HARRIS, LONDON, 1890

Oval, gadrooned body and hinged cover with ebonised finial, leaf-capped ebonised handle, on a plinth base
15cm high, 462g all in

R 2 000 - R 3 000

779

A PAIR OF OLD SHEFFIELD PLATE CANDLESTICKS, MAPPIN AND WEBB

Each tapering stem beneath an urn-shaped scone, detachable gadrooned nozzle, gadrooned base, on a circular spreading foot, *loaded*
28,5cm high (2)

PROVENANCE
The Ada Polovin Collection

R 1 200 - R 1 500



780

780

A PAIR OF EDWARDIAN SILVER CANDLESTICKS, LEE AND WIGFULL, SHEFFIELD, 1904

Modelled as Corinthian columns, each gadrooned base embossed with swags and leaves, *loaded*
23,5cm high (2)

R 8 000 - R 10 000

781

A VICTORIAN SILVER SAUCEBOAT, GEORGE NATHAN AND RIDLEY HAYES, CHESTER, 1900

Wavy rim, leaf-capped handle, raised on shell and hoof feet
8,5cm high, 153g

R 700 - R 900

782

**AN EDWARDIAN SILVER FRAME,
E. MANDER AND SON, BIRMINGHAM, 1904**

Rectangular, with easel back
31cm high, 18cm wide

R 7 000 - R 9 000

783

**A GEORGE V SILVER CHRISTENING MUG,
GEORGE UNITE AND SONS, BIRMINGHAM
1916**

Everted rim, the body engraved *BWR*,
on a circular spreading foot
9cm high, 111g

R 550 - R 750

784

**A GEORGE V SILVER FRAMED MIRROR,
SANDERS AND MACKENZIE, BIRMINGHAM,
1918**

The bevelled plate in a conforming
easel-backed frame
25,5cm high, 18,5cm wide

R 7 000 - R 9 000

785

**A GEORGE V SILVER SALVER, THOMAS OF
NEW BOND STREET, LONDON, 1935**

Circular, reeded rim, raised on three reeded feet
25cm diameter, 562g

R 1 300 - R 1 500

786

**A GEORGE V SILVER CIGARETTE BOX,
MAKER'S MARK S.P.O., LONDON, 1935**

Rectangular, the hinged cover and body with
engine turned decoration, cedar lined interior
compartments, the interior of the cover engraved
'To Bobby with love from Heather 6.7.37'
5cm high, 20,5cm wide, 9cm deep 700g all in

R 2 000 - R 3 000

787

**A PAIR OF ELIZABETH II SILVER CANDLESTICKS,
WILLIAM ADAMS LIMITED, BIRMINGHAM, 1993**

Modelled as Corinthian columns, each on a beaded
stepped base, *loaded*
26,5cm high (2)

R 10 000 - R 12 000



787



788

788

**AN ASSEMBLED SILVER BACHELOR'S
THREE-PIECE TEA SERVICE,
VARIOUS MAKERS AND DATES**

Comprising: a teapot, milk jug and sugar basin, each gadrooned body on an oval base, the teapot with ebonised handle and finial
452g all in (3)

R 4 000 - R 6 000

789

**NINE SILVER NAPKIN RINGS,
VARIOUS MAKERS AND DATES**

276g all in (9)

R 1 300 - R 1 600

790

**AN GEORGE V SILVER QUAICH,
GEORGE NATHAN AND RIDLEY HAYES,
CHESTER 1914**

Circular, with opposing handles, on a circular foot rim
15cm wide over handles, 123g

R 600 - R 900

791

**A GEORGE V SILVER INKSTAND,
WALKER AND HALL, SHEFFIELD, 1914**

Rectangular, the base surmounted by a beaded three-quarter gallery, with a pair of silver-mounted glass inkwells, raised on bracket feet
22cm long, the inkstand 394g (3)

R 2 000 - R 2 500

792

**A GEORGE V SILVER PORRINGER,
MAPPIN AND WEBB, LONDON, 1918**

Everted rim, the body embossed with acanthus leaves, leaf-capped beaded opposing handles, on a plinth base
8cm high, 173g

R 2 500 - R 3 000

793

**A GEORGE V SILVER CHRISTENING MUG,
MARTIN HALL AND CO, BIRMINGHAM, 1920**

Tapering body on a plinth base, engraved *David*
7,5cm high, 72g

R 350 - R 450

794

**A GEORGE V SILVER CHRISTENING MUG,
DEAKIN AND FRANCIS, BIRMINGHAM, 1921**

Everted rim, engine-turned body, engraved *DSWR, 17th July 1921*, on a circular spreading foot
6,5cm high, 98g

R 500 - R 700



792

795

**A GEORGE V SILVER SUGAR CASTER,
MAKER'S MARK RUBBED, BIRMINGHAM, 1924**

Baluster-shaped, with pierced detachable cover surmounted by a faceted finial, on a stepped octagonal foot
14,5cm high, 240g

R 2 000 - R 2 500

796

A SILVER FOLDING SPOON-AND-FORK

The folding handle surmounted by a seated figure
96g

R 300 - R 400

797

**A GEORGE V SILVER TRAY,
MAPPIN AND WEBB, SHEFFIELD, 1927**

Rectangular, with moulded reeded rim, scalloped corners and opposing handles
67cm wide over handles, 3528g

R 17 000 - R 20 000



797

798

**AN ELECTROPLATE FIDDLE AND THREAD
PATTERN CUTLERY SET, CHRISTOFLE**

Comprising: twelve dinner knives, twelve dinner forks, twelve fish knives, twelve fish forks, twelve soup spoons, twelve dessert spoons, twelve fruit knives, twelve fruit forks, twelve butter knives, twelve teaspoons, twelve coffee spoons, a pair of salad servers, a cheese knife, a cake slice, a sauce ladle and a soup ladle (138)

R 8 000 - R 12 000

799

**A PAIR OF GEORGE V SILVER CANDLESTICKS,
MAKER'S MARK RUBBED, BIRMINGHAM, 1928**

Each with a faceted stem, bulb-shaped sconce, on a circular spreading foot, *loaded*
18cm high (2)

R 4 000 - R 6 000



800

800

**A GEORGE V SILVER TANKARD,
MAPPIN AND WEBB, SHEFFIELD, 1932**

The tapering body with reeded bands on an a moulded base
12cm high, 434g

R 2 600 - R 3 000

801

**A PAIR OF GEORGE V SILVER SAUCE BOATS,
S. BLANCKENSEE AND SON, CHESTER, 1933**

Each gadrooned rim and leaf-capped handle raised on three hoof feet
10,5cm high, 698g all in (2)

R 4 000 - R 6 000

802

**AN ELIZABETH II SILVER SALVER,
VINER'S LIMITED, SHEFFIELD, 1966**

Circular, the wavy rim raised on four shell feet
36,5cm diameter, 987g

R 7 500 - R 8 500



806

803

**AN ELIZABETH II SILVER MUG,
J B CHATTERLEY AND SONS LTD,
BIRMINGHAM, 1973**

The bulbous body with everted rim, leaf capped handle, on a circular spreading foot
8,5cm high, 103g

R 500 - R 700

804

**A PAIR OF ELIZABETH II SILVER CANDLESTICKS,
W.I. BROADWAY AND CO, BIRMINGHAM, 1988**

Modelled as Corinthian columns, on a beaded stepped base, *loaded*
30cm high (2)

R 8 000 - R10 000

805

**A PAIR OF ELIZABETH II SILVER WINE
COASTERS, CARRS OF SHEFFIELD LIMITED,
2000**

Each with fold-over rim and moulded base, each wooden base centred with a silver boss
12,5cm diameter (2)

R 3 000 - R 4 000

806

A SILVER JUG, TIFFANY AND CO

The urn-shaped body with waisted neck and flared reeded lip, the side applied with c-scroll ribbed handle, raised on a stepped circular footrim, the base engraved 'TIFFANY & CO, MAKERS STERLING SILVER, 22625, M,, 4 ½ PINTS',
1012g, 25,5cm high

R 40 000 - R 50 000



807

807

**A PAIR OF SILVER CANDLESTICKS,
TIFFANY AND CO**

Each octagonal tapering stem on a reeded circular spreading foot, the base engraved *TIFFANY & CO, MAKERS STERLING SILVER*
523g, 23,5cm high (2)

R 15 000 - R 20 000

808

**A FRENCH SILVER BEAKER,
PAUL CANAUX ET CIE, PARIS**

The tapering body chased with foliage and scrolls, centred by an oval cartouche inscribed with the initial 'F'
7,5cm high, 86g

R 400 - R 600

809

A PAIR OF FRENCH SILVER SALTS, MAKER'S MARK WTB

Beaded rim, gadrooned body on three scrolling feet
48g all in (2)

R 250 - R 350

810

A DUTCH SILVER BASKET, MAKER'S MARK HH

Oval, the sides pierced and decorated with trellises, scrolls, foliage and roses, opposing handles, surmounted with roses, raised on four scroll feet
33cm wide over handles, 828g

R 4 800 - R 5 500

811

A CANTEEN OF DUTCH HANOVERIAN THREAD PATTERN SILVER CUTLERY, GERRITSEN EN VAN KEMPEN, 1929

Comprising: seventeen fish knives, eighteen fish forks, eighteen shellfish forks, eighteen seafood spoons, a fish server and fork, thirty six dinner forks, thirty six dinner knives, sixteen teaspoons, eighteen dessert forks, eighteen dessert knives, eighteen dessert spoons, eighteen soup spoons, eighteen cake forks, a pudding trowel, a large ladle, a pair of sauce ladles, a slotted spoon, a carving knife and fork, a cake spoon, a cake server, three small serving spoons, three large serving spoons, a crumb tray, a pair of serving forks, three butter knives, a sugar sifter spoon, four pickle forks, two oyster forks, a butter spade and a pair of ladles
11 484g all in (282)

R 60 000 - R 90 000

812

FOUR DUTCH OLD ENGLISH PATTERN SILVER FORKS, 1890

454g all in (4)

R 1 000 - R 1 200

813

A RUSSIAN SILVER CIGARETTE CASE, FIRST QUARTER 20TH CENTURY

Rectangular, the hinged case engraved *Grabowo, 13 VI 1930*, and embossed with the initials *MS*, the reverse embossed with initials and engraved with flowers and geometric patterns
11cm long, 314g

R 1 200 - R 1 400

815

A SET OF ELECTROPLATE CUTLERY, HARRISON BROS AND HOWSON, SHEFFIELD

Comprising: twelve dinner knives, twelve dinner forks, twelve fish knives, twelve fish forks, twelve desert knives, twelve dessert forks, six fruit knives, six fruit forks, a sauce ladle, a butter knife, a pair of salad servers, a carving knife and fork, two basting spoons, twelve dessert spoons, eight teaspoons and eight coffee spoons (120)

R 2 500 - R 3 000



814

A GOLD-PLATED BALL-POINT PEN, MANUFACTURED BY DUPONT, PARIS

Twist mechanism, reeded body with black enamelled clip, engraved *S. T. Dupont, Paris*, approximately 13,5cm in length

R 1 000 - R 2 000

816

A TORTOISESHELL AND SILVER DRESSING TABLE SET, ADIE BROTHERS LIMITED, BIRMINGHAM, 1924

NOT SUITABLE FOR EXPORT

Comprising: a hairbrush, mirror and two clothes brushes (4)

R 3 800 - R 4 500

END OF SALE

IMPORTANT NOTICE TO PROSPECTIVE BUYERS

Swelz (Pty) Ltd Trading as Stephan Welz & Co., ("The Company")

GLOSSARY OF CATALOGUING TERMS

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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.

UPHOLSTERED FURNITURE

Whilst every care is taken in cataloguing these items, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

CONDITION OF LOTS OFFERED FOR SALE

We are pleased to give a condition report on request. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Clause B.5 of the Conditions of Business. The absence of reference to condition of the lot in the catalogue description does not imply that the lot is free from faults or imperfections.

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.

Bidder Number
 (for office use only)

Sale: Fine Art & Design – Cape Town
 Sale Name: MARULA Sale No: SA2001 | Sale Date: 25 & 26 February 2020

ABSENTEE BIDDER TELEPHONE BIDDER

Please see the important information regarding absentee/telephone bidding on the reverse of this form. Forms should be completed in ink and emailed to the bid department. Email: **ct@swelco.co.za**

Buyer's Premium: 14% plus VAT for items selling above R 10 000 | 17% plus VAT for items selling at or below R 10 000 | 10% plus VAT for Classic Cars

Title: _____ First name: _____ Surname: _____

Identity number (Passport number for overseas bidders): _____

Company Name: if the invoice must be in a Company's name _____ VAT No. _____

Address: _____

Postal code: _____

Telephone (home): _____ (work): _____

Cell: _____ Fax: _____

Email: _____

In the case of a telephone bid, please call me at either 1) _____ or 2) _____

Please fax or email my invoice to: _____

Bids should be submitted in SA Rands by 5pm on Sunday, 23 February 2020

First time buyers must provide the Company with a copy of their identity document or passport and a photocopy of the front and the back of a valid credit card. A sum of R 5 000 may be reserved prior to the auction. International Clients: Will receive a virtual invoice for payment.

Lot Number	Title/Description	R Bid Price (excluding premium and VAT)
		R
		R
		R
		R
		R
		R

PLEASE COMPLETE

- I will collect my purchases in person from the CT office
- Kindly have my purchases sent to your JHB office for collection
(The buyer to pay 100% of the shipping costs)

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

Alternative Address: _____

SHIPPING COSTS BETWEEN OUR OFFICES

The packing and transport costs will be calculated as follows
 (one bulk shipment between offices):
 Shipping between our Cape Town and Johannesburg offices will be for the buyers account and must be paid prior to the goods leaving Johannesburg. **Insurance not included.**

Stephan Welz & Co Banking Details:

SWELZ (Pty) Ltd
 First National Bank
 Branch: Sandton, Johannesburg
 Branch Code: 210 835
 Account Number: 628 041 609 51
 Swift Code: FIRNZAJJ
 Reference: Your name and surname

SIGNATURE _____

DATE _____

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



GUIDE FOR ABSENTEE / TELEPHONE BIDDERS

Swelz (Pty) Ltd Trading as Stephan Welz & Co., ("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.

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 TM

Register for our Online Bidding or Absentee Bidder Form and participate 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 **register to bid online via our website or www.the-saleroom.com**

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AT OUR AUCTIONS THROUGH
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A. 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 & 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@swelco.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.



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.

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Stephan Welz & Co.^{EST. 1968}™

GENERAL INFORMATION

CAPE TOWN

Swelz (Pty) Ltd Trading as Stephan Welz & Co., (“The Company”)

Registration Number	2017/100174/07	
Street Address	14 Dreyer Street Claremont Cape Town 7708	
Telephone	021 794 6461	
Email	ct@swelco.co.za	
Website	www.swelco.co.za	
Director	Mr E. Friedman	
Photography & Design	Lukas Nel	
Printing	Paarl Media	
Writing Credits	Suzanne Duncan Tegan Welz Carol Kaufman Lani Roux Rayda Becker	Kate Smith Jennifer Schiultz Johan Joubert Maurice Mbikayi Ed Suter

Please note that all lots are sold subject to our Terms and Conditions of Business and Rules of Auction on pages 264 - 268

ABSENTEE & TELEPHONE BID REQUESTS

Bids should be submitted in SA Rands by 5pm on **Monday, 24 February 2020** and sent to ct@swelco.co.za

PAYMENTS

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

SHIPMENTS

Please email shipping instructions by close of business on **Thursday, 27 February 2020**
email: ct@swelco.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.

STORAGE COSTS

Uncollected items will be removed to off-site storage and will be charged at R25 per item per day plus VAT.

JOHANNESBURG

Swelz (Pty) Ltd Trading as Stephan Welz & Co., (“The Company”)

Registration Number	2017/100174/07
Street Address	The Killarney Country Club 60 5th Street Houghton Estate Johannesburg 2198
Telephone	011 880 3125
Email	jhb@swelco.co.za
Website	www.swelco.co.za

PRETORIA

Swelz (Pty) Ltd Trading as Stephan Welz & Co., (“The Company”)

Registration Number	2017/100174/07
Street Address	Association of Arts Pretoria 173 Mackie Street Nieuw Muckleneuk Pretoria 0081
Telephone	012 010 0121
Email	pta@swelco.co.za
Website	www.swelco.co.za



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.

We increase the accessibility of the arts by showing and promoting work of both established and young artists at our regular exhibitions.



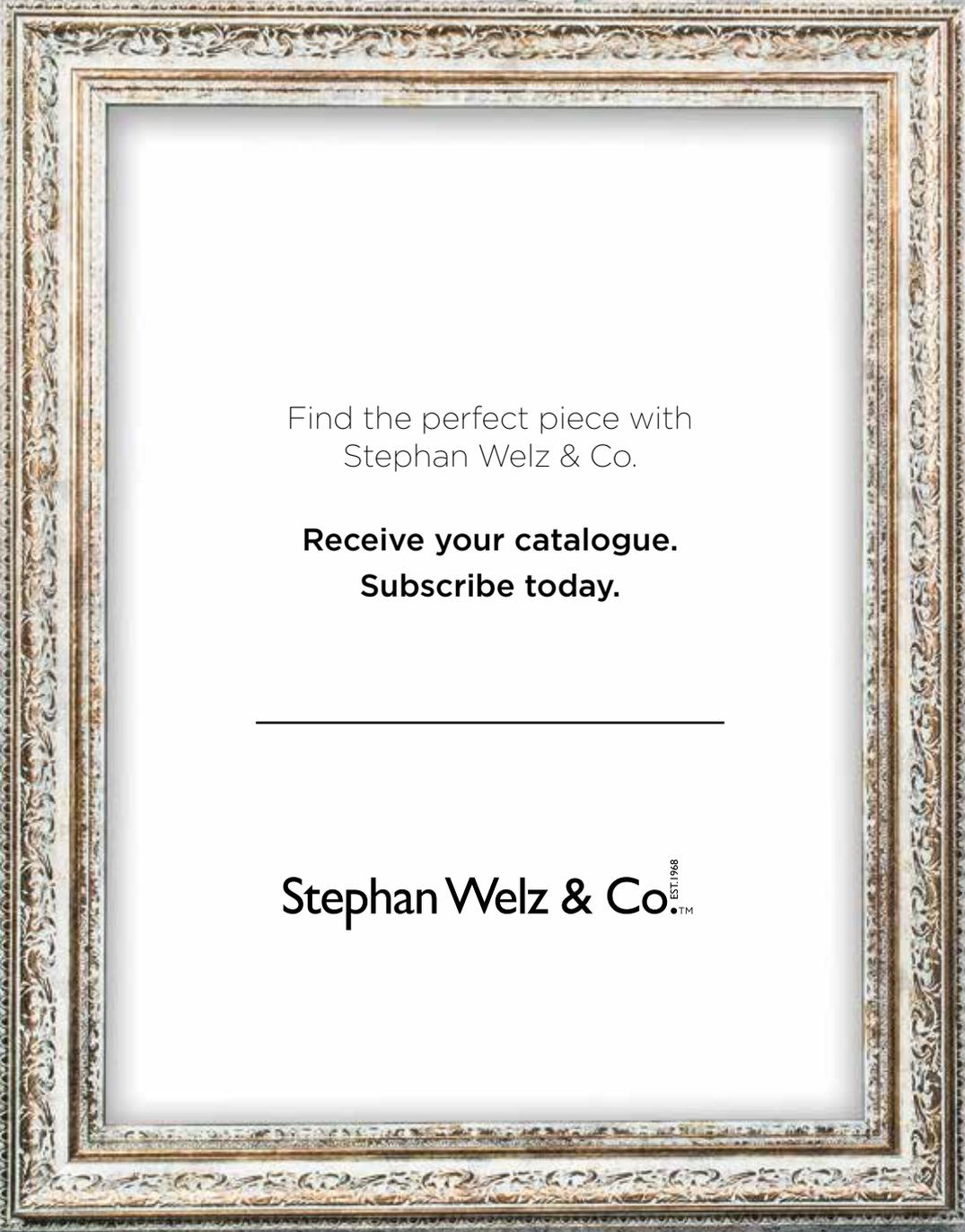
We're in the Capital.

We are proud to announce that we have branched out to the Capital City in partnership with the Association of Arts, Pretoria.

For more information or to schedule an appointment, please contact us on pta@swelco.co.za or visit us at **173 Mackie Street | Nieuw Muckleneuk | Pretoria**

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VAT No:

EFT - Electronic Transfer

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

Stephan Welz & Co Banking Details:

SWELZ (Pty) Ltd

First National Bank

Branch: Sandton, Johannesburg

Branch Code: 210 835

Account Number: 628 041 609 51

Swift Code: FIRNZAJJ

Reference: Your name and surname

Signature: Date:

Please forward your completed catalogue subscription form to subs@swelco.co.za

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:
14% plus VAT for items selling above R 10 000
17% plus VAT for items selling at or below R 10 000
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. All successful lots purchased through our Digital Saleroom will be subject to a 3% transaction fee over and above the calculated buyer's premium.

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.Electronic Fund 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 CT and JHB offices will be for the buyer's account.

THE COMPANY MAKES NO REPRESENTATIONS

SWELZ (Pty) Ltd Trading as Stephan Welz & Co., 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 recission 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

Swelz (Pty) Ltd Trading as Stephan Welz & Co., ("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. Lots will only be released once payment has been received in full.

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:

SWELZ (Pty) Ltd

First National Bank

Branch: Sandton, Johannesburg

Branch code: 210 835

Current account: 628 041 609 51

Swift code: FIRNZAJJ

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

Swelz (Pty) Ltd Trading as Stephan Welz & Co., ("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:

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Swelz (Pty) Ltd Trading as Stephan Welz & Co., ("The Company")

- (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 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, or 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

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Swelz (Pty) Ltd Trading as Stephan Welz & Co., ("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 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.

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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

SWELZ (Pty) Ltd

First National Bank

Branch: Sandton, Johannesburg

Branch code: 210 835

Swift code: FIRNZAJJ

Current account number: 628 041 609 51

8.4.3. Credit Cards

Payment by all major credit cards will be accepted.

8.4.4. Payfast

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:

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- 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;
- 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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process of creation


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where printing is personal

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