

Stephan Welz & Co. EST. 1968 <sup>TM</sup>

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Online | 10am 26 March - 9pm 12 April 2020





# Auction

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**Online | 10am 26 April - 12 April 9pm**

[www.swelco.co.za](http://www.swelco.co.za)

# Preview

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**Online | 10am 26 April - 9pm 12 April 2020**

All lots can be view online through our website [www.swelco.co.za](http://www.swelco.co.za)  
For condition reports please contact [info@swelco.co.za](mailto:info@swelco.co.za)

**Stephan Welz & Co.** EST. 1968 <sup>TM</sup>

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## Fine Art & Design Auction Online | 10am 26 April - 12 April 9pm

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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](http://www.swelco.co.za)

This catalogue may be referred to as (SA2003) - ECHO

COVER

**Cecil Edwin Frans Skotnes**  
(South African 1926 - 2009)  
HEAD  
Lot 453

INSIDE FRONT COVER

**A HARMONY GOLD "COMRADES"  
STATUE**  
Lot 633

BACK COVER

**A CONTINENTAL HENRY II STYLE  
OAK LIBRARY TABLE CIRCA 1890**  
Lot 232



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# Who we are

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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

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Following a very successful auction in February in Cape Town, Stephan Welz and Co. Johannesburg is pleased to have settled into our new showroom and office at 205A Jan Smuts Avenue, with this new space opening up many exciting projects that we look forward to sharing with you over the coming months and years.

For this first Johannesburg sale of this new decade we are pleased to be able to offer a range of items and objects to our collectors.

Particularly noteworthy are a selection of works on paper by John Muafangejo, who perhaps has not received enough acclaim in recent years, and this collection of works of impeccable provenance will allow one to see a chronological presentation of some of Muafangejo's most fascinating images. Alongside this, a very rare sculpture by another Rorke's Drift graduate, Cyprian Shilakoe, is sure to draw attention to an interesting range of artworks by local and international artists coming under the hammer, such as Pierneef, Pemba, Stern, Hirst, Boonzaier, and Skotnes.

A very rare Comrades Marathon winner's statue of Hermes leads our jewellery department. With only three ever being produced, this item, due to its intrinsic value enhanced by the cultural and sentimental importance, is sure to catch the eye.

There is a wonderful selection of books focusing on the early cultural and structural history of Johannesburg, alongside titles by some of South Africa's leading artists.

See you in the saleroom,

Luke Crossley



# Specialists & Services

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## Johannesburg

### General Enquiries

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Lew Geffen

Sotheby's

INTERNATIONAL REALTY



## Broadlands, Hyde Park Exceptional 6 Bedroom residence. R36 million

A rare offering of one of the area's finest properties set behind 2 security booms, both manned by security guards. A Keith Mason designed home, inspired by Sir Edwin Luyten's architecture, arranged over 3 levels. A masterpiece of light and space, the impressive double volume entrance hall welcomes you in with views from the front door, right through to the garden. Two lounges, formal dining room, study and exquisite undercover patio overlooking the lavish garden, pool and pool house. Elaborate entertaining is made easy in any space of this residence. State of the art designer kitchen includes an informal dining area that looks out onto a pond and rose bushes, behind stackable glass doors. A lift will take you to the bottom floor of the home which boasts an entertainment area like no other - complete with a wine cellar, music room and home theatre. Going up to the top floor, either by the lift or sweeping staircase, there are 4 bedrooms each perfectly positioned around a centre atrium. Each room is private, having it's own en-suite and dressing room. Two further guest suites on either side of the home, with their own private entrances. This home has been meticulously designed with not one expense spared.

Additional features include American shutters, French oak flooring, integrated internal sound system, air conditioning, fire places throughout, underfloor heating, steam shower, generator, water tanks, luxury double staff quarters, 6 automated garages. Close to top private schools, amenities and a short drive into Sandton CBD.



**Kym Quincey**

Cell 082 928 3721

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kym@sothebysrealty.co.za





## Visit our new **Johannesburg** Saleroom

We look forward to welcoming you to our new Johannesburg office at:

**205A Jan Smuts Avenue, Rosebank**

For more information contact us on: 011 880 3125 | [jhb@swelco.co.za](mailto:jhb@swelco.co.za) | [www.swelco.co.za](http://www.swelco.co.za)



# Welz online

www.swelco.co.za

**Be in our saleroom  
wherever you are.**

Now available to download  
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](http://www.swelco.co.za)  
or [www.the-saleroom.com](http://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](mailto: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](http://www.swelco.co.za) - or phone one of our branches for assistance



# Cataloguing Terms

Online | 10am 26 April - 12 April 9pm

- 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.



A close-up photograph of a classic car's interior, focusing on the dashboard and steering wheel. The dashboard is made of polished wood and features several round gauges with white faces and black markings. The steering wheel is also made of wood with a black center. The car's body is painted a dark green color.

# Session 1

Online | 10am 26 April - 12 April 9pm

Lots 1 - 10

Classic Cars





**1**

**A 1952 MGTD**

A fully restored example in excellent condition with weather kit, jack, and some tools. British racing green with cream Connolly hide.

Registration: HD27DFGP

VIN number: TD4600EXR

Engine number: XPAGTD15243

**R 475 000 - R 525 000**



**2**

**A 1962 BENTLEY S2**

Standard steel saloon finished in Old English White with navy blue leather interior, air conditioning, power steering, automatic transmission and electric windows. Five brand new white wall tyres and recent major service.

Engine number: 436DB

VIN number: B372DW

**R 650 000 - R 750 000**



**3**

**A 1964 DAIMLER 250 V8**

2,5 litre engine, finished in Candy Apple Red, with light tan cow hide leather interior, showing 70,000 miles on the clock, fitted with 5 stainless steel wire wheels and 90% complete original toolkit.

This car was subjected to a full restoration with history and details on a separate specification document.

**R 340 000 - R 390 000**



**4**

**A 1974 MERCEDES-BENZ 280C**

A very rare and collectable R.H.D. version of the W114 coupé. This being a facelift version fitted with the much acclaimed twin cam straight six M110 motor and a floor shift manual transmission. Finished in signal red with parchment MB-tex interior.

**R 325 000 - R 375 000**





5

5

#### **A 1979 MERCEDES-BENZ 450SL**

Diamond blue metallic with tan MB-tex interior. A delightful roadster with hard top and newly imported navy blue soft top. Mechanically sound with books and partial service history. Licensed and registered.

**R 245 000 - R 285 000**



6

6

#### **A 1981 MGB ROADSTER**

Red with black hood and black interior, fitted with black impact resistant rubber bumpers and the well-known "Rostyle" wheels. Tonneau cover, spare wheel and tools fitted in the boot. 4 cylinder engine, ohv, 5 main bearing crank, 1,788 cc engine capacity. Manual 4-speed gearbox plus overdrive on third and fourth gear. Top speed of 161kph. Registered and licensed.

The MGB became the bestselling MG of all time with a worldwide following and still looks fresh and modern after many years of being first conceived.

**R 150 000 - R 170 000**



**7**

**A 1984 ROLLS ROYCE SPIRIT**

Old English White with royal blue piped Connolly leather interior, 6,75 litre engine, mileage 99,300mi with full service history, brand new tyres, original toolkit and owner's manual in very good condition

**R 340 000 - R 360 000**



**8**

**A 1996 MERCEDES 129**

500 SL with a 5 litre automatic gearbox in metallic midnight blue with grey leather interior, original Mercedes mag wheels, complete with owner's manual and service records, mileage 240 000km, in excellent condition.

These 5 litre convertibles with detachable hard top and fitted soft top are becoming highly collectable after the surge in prices of the Pagoda and 107-series.

**R 230 000 - R 250 000**



9

**A 1998 BENTLEY ARNAGE**

4,4 litre, twin turbo engine, fuel injected with heated and reclining front and rear seats, picnic tables to the rear, dark metallic blue and light tan Connolly leather interior. Incredibly low mileage 22,440km, complete with service books, twin sets of ignition keys.

This car is in superb original condition and recently won best price at the Rolls Royce and Bentley Concourse, a price Collectable Future Classic.

**R 990 000 - R 1 100 000**

NO LOT 10



*The  
Brentnurst  
Baines*

*Baines  
on the  
Zambezi*

*Zululand  
at War  
1879*

*The Defence  
of Ladysmith  
and Mafeking*

*Paterson's  
Cape  
Travels*

ⓑ

ⓑ

ⓑ

ⓑ

ⓑ



*The Flora  
Capensis*

*De  
Meillon  
Cape Views*

*The War  
of the Axe  
1847*

*The  
Kitchingman  
Papers*

*Invasions  
Zulu  
1817*

## Session 2

Online | 10am 26 April - 12 April 9pm

Lots 11 - 170

Books & Manuscripts

Militaria



11

**Abercrombie, H. R. and Williams, Alpheus F.**

THE SECRET HISTORY OF SOUTH AFRICA, OR SIXTY-FIVE YEARS IN THE TRANSVAAL AND SOME DREAMS COME TRUE

Johannesburg: Central News Agency, Undated  
Cape Town: Howard B. Timmins, Undated

16mo, 298pp. Original hardcover binding. In fine condition.

8vo, 590pp. Original cloth binding, hardcover boards, with dust jacket. *Dust jacket has chipping, tears with sections missing and edgewear. Small stains to boards, and sunning to spine. Some wrinkling to bottom corners of last several pages (2)*

**R 400 - R 600**

12

**Ashley, Fred J. and Howarth, A.**

WITH A MOTOR BIKE IN THE BUSH & JAN:  
AN AFRIKANDER

London: Blackie & Son Limited, Undated  
London: Smith, Elder & Co., 1897

Small 8vo's, 176pp. and 319pp. Original cloth bindings. Jan: An Afrikander has gilt lettering to the spine and front board. With A Motor Bike in the Bush: *Light rubbing to boards, some sunning to spine. Notes in pen to front pastedown, residue to front free endpaper from where slip was removed. Some indentations to first few pages. Frontispiece has come loose. Light stains to fore and bottom edges of textblock. Jan: An Afrikander: Chipping and tears to top and tail of spine. Some sunning to spine. Previous bookseller's label fixed to front pastedown. Previous bookseller's stamp to front free endpaper. Previous owner's signature to half title page. Light foxing to a few pages. Some cracks the gutters between several pages (2)*

**R 400 - R 600**

13

**Author Not Indicated**

FRAMED ANTIQUE VELLUM INDENTURE DOCUMENT

Dated 3rd of April in the eleventh year of the reign of King William III (1699) between Richard Reed and William Symonds. Document has 2 blue revenue seals and a red sealing wax. Document size: 68cm x 56cm. Framed size: 95cm x 83cm

**R 3 000 - R 3 500**

14

**Author Not Indicated**

ORIGINAL FRAMED HAND WRITTEN AND ILLUMINATED GRANT OF ARMS TO VICTORY INSURANCE COMPANY

Document is signed by the Garter King of Arms and also the Norroy and Ulster King of Arms. Document is dated 1944. Document size: 52cm x 52cm. Framed size: 78cm x 76cm

**R 12 000 - R 15 000**

15

**Author Not Indicated**

BARTHOLOMEW'S NEW MAP OF CENTRAL & SOUTH AFRICA (1907)

Edinburgh: John Bartholomew & Co. (1907)

Small 8vo, Map folds open to a large fo. *There is some light rubbing and light staining to the covers of the map when folded closed. When map is folded open there are some light stains to the rear of the map. Map itself is in a very good condition*

**R 1 000 - R 1 500**





**Battiss, Walter**

FRAGMENTS OF AFRICA (SPECIAL LIMITED EDITION, SIGNED BY AUTHOR)

Pretoria: Red Fawn Press (1951)

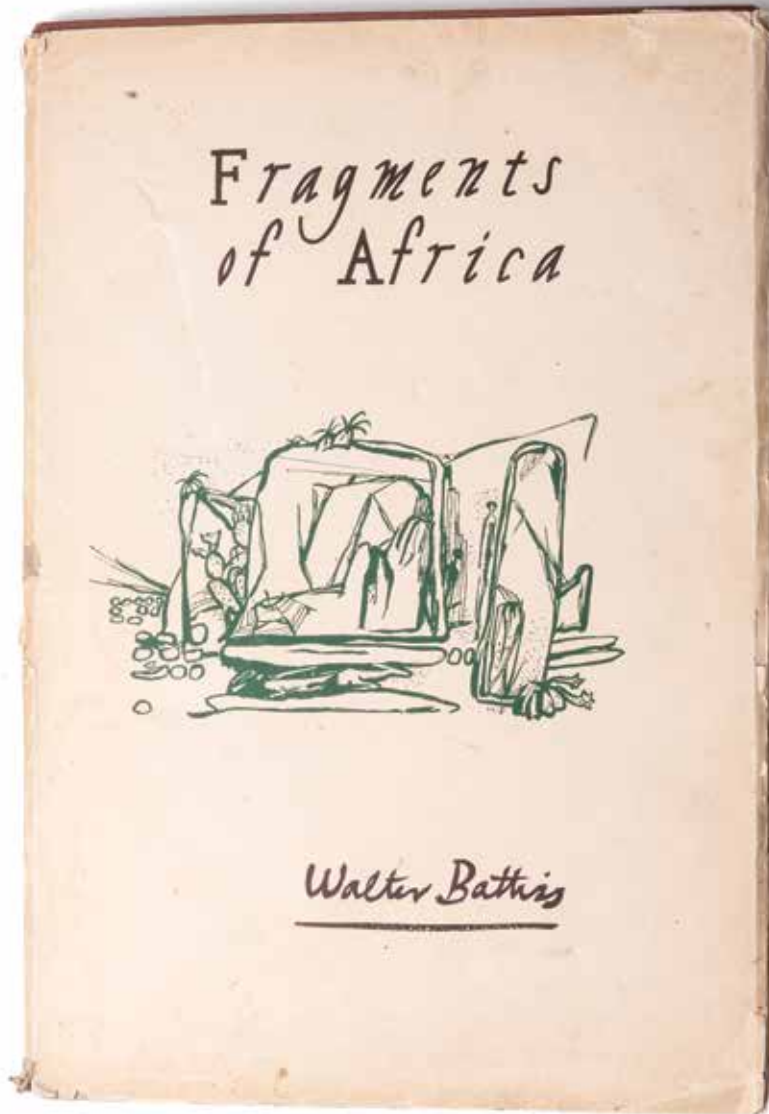
Walter Battiss (1906 – 1982) was a South African artist, who was generally considered to be the foremost South African abstract painter and known as the creator of the quirky "Fook Island" concept. Walter Battiss's long career as an artist was devoted to the study of man in his environment; first in the context of Africa and rock art, then, later, in the interpretation of this concept in its broadest sense. His versatility and influence as an innovator and the incentive he provided for many aspiring artists secured him a special place among leading South African artists. His books are beautifully printed, and sought-after collector's items

LIMITED EDITION OF 75 SPECIAL COPIES, OF WHICH THIS IS NO. 13.

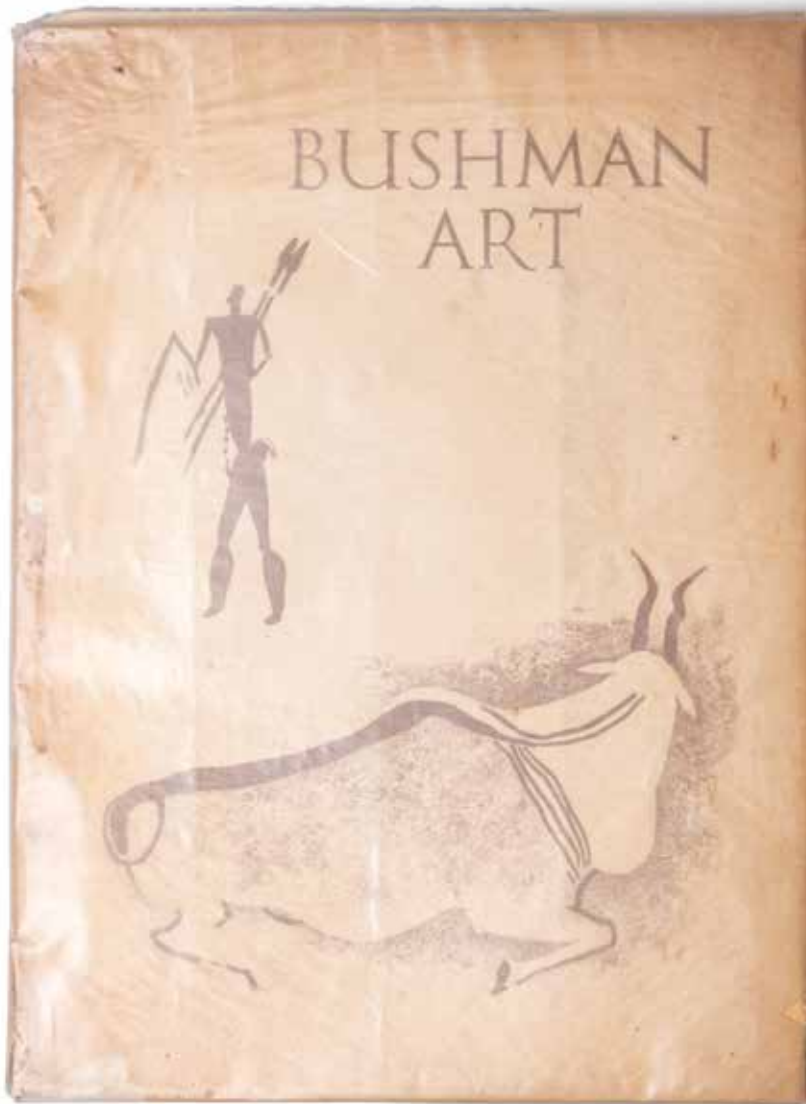
Portfolio of 25 prints printed at the Craft Press, Pretoria, for the Red Fawn Press, Pretoria, 1951. The portfolio comprises: Title page, Dedication and colophon, Preface signed by Herman J. Hahndick, Introduction signed by Battiss 'W.B', a laid down photograph of Battiss signed in pencil 'Photo by Hahndick' with a signed proof opposite contained in pocket, a printed autobiography in the form of text within a border by the artist followed by 25 works in various mediums, 23 of which are mounted folders with cut-out windows and 2 are mounted in folders without cut-outs, each titled on the mount in pencil by the artist. Contained in the original card folder and wrapper, titled in black and with a sketch in green on the upper cover. The prints are contained in a new hardcover folder.

Fo. Some rubbing, edgewear, small tears and some chipping to the dust jacket of the folder. Small stain to title page. Some foxing to artworks Nos., 4, 6, 10, and 15. Some creasing to no. 13. Some small instances of tape residue to no. 23

**R 27 000 - R 30 000**







17

**Battiss, Walter**

ART IN SOUTH AFRICA - BUSHMAN ART  
PORTFOLIO NUMBER 1 (SIGNED BY AUTHOR)

Pretoria: Red Fawn Press, 1951

Three leaves of text (printed on one side only) by Battiss, comprising a definition and introduction to Bushman Art. One leaf (printed on both sides) listing the Contents of Portfolio - list and captions to the plates. Twenty one plates (numbered 4 - 25) - 15 with coloured reproductions of paintings tipped in and 6 with black & white reproductions and photographs, with an extra plate (an oblong photographic reproduction) of 'Rock Painting from 'Barrow Hills', Ladybrand, O.F.S.'

Fo, folder with loose leaves. Folder has been covered with protective plastic. A few small instances of adhesive tape residue to the dust jacket, inside sections of the covers, and to the title page. Dust jacket has some sunning, and a few small chips with sections missing. Plates are clean and clear

**R 35 000 - R 45 000**



18

18

**Battiss, Walter**

LIMPOPO (DE LUXE LEATHERBOUND COPY WITH A SIGNED NUMBERED LITHOGRAPHIC PRINT)

Pretoria: JL van Schaik Ltd, 1965

8vo, Hardcover with dust jacket. *Dust jacket has some edgewear and small chips to the edges. Small sticker to the front free endpaper. A well bound copy*

**R 8 000 - R 10 000**

19

**Battiss, Walter**

LIMPOPO (FIRST EDITION)

Pretoria: JL van Schaik Ltd, 1965

8vo, Hardcover, dustjacket, First edition. *Dust jacket has some edgewear and small chips to the edges*

**R 1 400 - R 1 600**

20

**Battiss, Walter**

LOT OF 2 BOOKS BY WALTER BATTISS

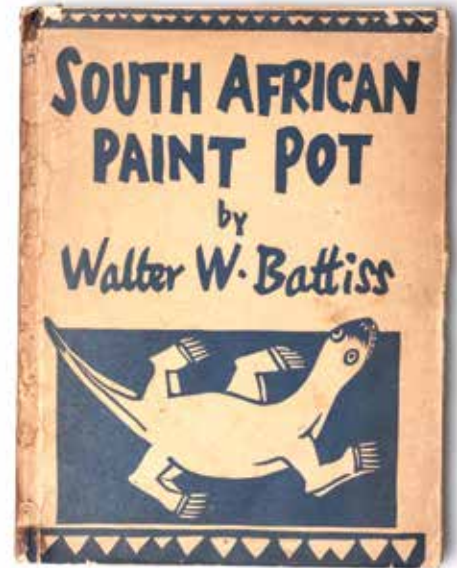
1. *Battiss*, Edited by K Skawran and M Macnamara, 1st edition, complete dustjacket, 1985, Hardcover, Published by AD Donker
2. *Walter Battiss: A Private Collection* (Signed by Author), by Warren Siebrits, 1st edition, limited to 500 copies, 2014, Hardcover, Published by Warren Siebrits

*Books are in a very good condition (2)*

**R 5 000 - R 6 000**



20



21

21

**Battiss, Walter**

SOUTH AFRICAN PAINT POT COMPRISING 1. THE ART OF THE YELLOW MAN 2. THE ART OF THE BLACK MAN 3. THE ART OF THE WHITE MAN (SIGNED BY AUTHOR)

Pretoria, Red Fawn Press, Undated, c.1942

8vo, 22 plates in total and 43pp. *Light adhesive tape residue to top and tail of spine, and to small sections of covers. Small tear to top edge of front cover along edge with spine. Some staining to spine and to covers. Previous owner's signature to front free endpaper. Previous bookseller's label to verso of front free endpaper. Offsetting to verso of title page and to dedication page. Very light foxing to a few pages*

**R 6 000 - R 7 000**



22

22

**Bawcombe, Philip**

PHILIP BAWCOMBE'S JOHANNESBURG (2 FOLIOS OF LOOSE PRINTS)

Publisher not Indicated, Undated

LIMITED EDITION OF 500 COPIES, FOLIO 1 IS NO. 55, FOLIO 2 IS NO.79. SINGED BY PHILIP BAWCOMBE. Fo, 6 loose full-tone plates in each folio. The prints are covered with protective tissue paper in each folio. Folio 1: *small stain to front board. Rubbing to the rear board.* Folio 2: *Some rubbing and staining to the boards (2)*

**R 2 800 - R 3 500**

23

**Boonzaier, G. & Lipshitz, L.**

WENNING

Cape Town, Unie-Volkspers Beperk, 1949

First edition  
B/w illustrations  
Hardcover, dustjacket with protective plastic

**R 500 - R 700**

24

**Corelli, Marie**

THE DEVIL'S MOTOR: A FANTASY

London: Hodder & Stoughton: Undated

8vo, unpaginated. Original hardcover binding with gilt lettering and inlays to the spine and front board. With 6 colour plates by Arthur Severn. *Small stains to the boards and spine. 2 of the plates have come loose. Smoke damage to pages which only affects the edges. One of the pages has a small tear to the bottom corner and bottom edge, with section loosely inserted. A well bound copy*

**R 600 - R 800**

25

**Cullen, P. et al**

IRMA STERN - EXPRESSIONS OF A JOURNEY

Johannesburg, Standard Bank Gallery, 2003

Published in conjunction with the exhibition *Irma Stern: Expressions of a Journey* at the Standard Bank Gallery, 25 September – 29 November 2003

First edition  
Col. & b/w illustrations  
Softcover

**R 500 - R 700**

26

**Donaldson, Ken (Ed.)**

SOUTH AFRICAN WHO'S WHO: SOCIAL AND BUSINESS (1933)

Cape Town: Cape Times Limited, 1933

8vo, xxx + 338pp. Original hardcover binding, with gilt lettering to front board and spine. *Some chipping to top and tail of spine. Light edgewear to corners of boards. First and last few pages have some wrinkling and mildew stains, title page and following page have stuck together. Last few pages have stuck together. The biographies are unaffected. A well bound copy*

**R 400 - R 600**

27

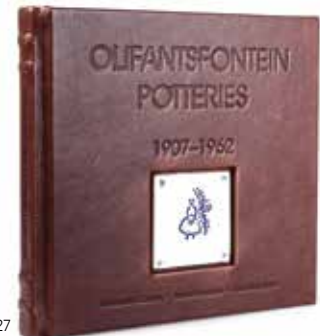
**Duffey, Alexander, E., Heymans, Riana and Middeljans, Jan**

OLIFANTSFONTEIN POTTERIES, 1907-1962

Bela-Bela: Dream Africa Publishers, 2018

LIMITED DE LUXE EDITION OF 50 COPIES, OF WHICH THIS IS NO. 23. SIGNED BY THE AUTHORS. ALSO INCLUDES CERAMIC TILE INLAY ON FRONT BOARD SPECIALLY MADE AND HAND PAINTED BY ALEXANDER E. DUFFEY  
8vo, x + 206pp. Full leather binding with 4 raised bands. Limitation page made of fine paper, with gilt lettering and inlay around the copy number. With numerous colour photographs, and several monochrome reproductions of historic photographs. In slipcase. *In fine condition, solidly bound*

**R 3 000 - R 3 500**



27



28

28

**Eadie, Rev. John (Ed.)**

THE HOLY BIBLE, WITH THE COMMENTARIES OF SCOTT AND HENRY

Glasgow and London: W. R. M'Phun & Sons, 1874

Fo, xv + 1216pp.+ 36pp. + 60pp. Full leather binding with 5 raised bands, gilt lettering to spine, and gilt inlays to spine and boards. All edges gilt. Book has been re-cased. With frontispieces to both testaments, and numerous full page plates, depicting the landscapes, cities and saints associated with the Bible text, with facing tissue papers. Also includes pages for family genealogy situated between the Old and New Testaments, which has been filled in by previous owners. *Some chipping to the edges of the spine, and very small tears to edges of the spine where they meet the boards. Slight creasing to the spine. The spine is still solidly bound and in place. Light foxing to the first and last few pages, and light foxing to a few of the plates. Crack to gutter between pp. 53 and 54 at the rear of the book. Some adhesive tape also present to these two pages. A solidly bound volume*

**R 4 000 - R 6 000**

29

**Fenn, A. Cecil**

ORANGE FREE STATE POSTAL AND OTHER MARKINGS, 1868-1910: AN ORIGINAL STUDY

Kinnersley: H. Garratt-Adams & Co., 1956

LIMITED EDITION OF 125 COPIES, OF WHICH THIS IS NO. 84. SIGNED BY AUTHOR. 16mo, 54pp. + 5pp. catalogue. Original cloth binding. *Very light rubbing and a couple of very small stains to the boards*

**R 400 - R 600**

30

**Fransen, Hans**

ERIK LAUBSCHER: A LIFE IN ART

Stellenbosch, SMAC Art Gallery, 2009

Published to coincide with the Erik Laubscher: A Major Retrospective exhibition at SMAC Art Gallery, Stellenbosch, 5 December 2009 – 25 February 2010

Collector's softcover edition: 400 copies  
Col. illustrations  
Softcover

**R 600 - R 800**

31

**Funk, Isaac K. (Ed.)**

A STANDARD DICTIONARY OF THE ENGLISH LANGUAGE (2 VOLUMES)

New York and London: Funk & Wagnalls Company, 1903

Large 8vo, Vol. 1: xix + 1060pp. + cxvi atlas + iii calendar. Vol. 2: 1350pp. Full leather bindings, with gilt lettering to spines and gilt inlays to spines and boards. Marbled edges, pastedowns and endpapers. 5 raised bands. Includes a colour atlas, calendar and English grammar, in addition to numerous illustrations throughout text. Also with several colour plates, with facing tissue paper. Vol. 1: *Some rubbing, scuff marks and edgewear to the boards and spine. Chipping with sections missing to tail of spine. Blank piece of paper pasted to verso of front free endpaper, slip pasted to front flyleaf.* Vol. 2: *Light edgewear to boards. Scuff marks to rear board. Chipping and small tear to the tail of spine. Blank piece of paper pasted to verso of front free endpaper. Light staining to edges of first few pages (2)*

**R 600 - R 800**

32

**Grania Ogilvie**

THE DICTIONARY OF SOUTH AFRICAN PAINTERS AND SCULPTORS

Johannesburg, Everard Read, 1988

First edition  
Col. illustrations.  
Hardcover, dustjacket

**R 1 000 - R 2 000**

33

**Haggard, H. Rider**

LOT OF 3 BOOKS BY H. RIDER HAGGARD

1. *The Wanderer's Necklace*, Cassel and Company, 1914
2. *Morning Star*, Cassel and Company, 1913
3. *Cetywayo and His White Neighbours*, Trubner & Co., 1888

*Morning Star has some rubbing, stains and edgewear to boards and spine, and a small tear to spine along edge of front board. Chip to top corner of front free endpaper. A few small cracks to gutters between several pages. Small stamps to rear pastedown. Cetywayo and His White Neighbours: Rubbing, edgewear and some chipping to the boards and spine. Front free endpaper coming loose from half title page. Small chip to half title page. A few small cracks to gutters between several pages (3)*

**R 600 - R 800**



34

**Harris, Captain W. Cornwallis**

PORTRAITS OF THE GAME AND WILD ANIMALS OF SOUTHERN AFRICA

Mazoe, Rhodesia: Frank Read Press, 1976

LIMITED EDITION HAND-MADE FACSIMILIE REPRINT OF 550 COPIES, of which this is no. 81. SIGNED BY PUBLISHER. Large fo, xxxiv + vi + 175pp. Original quarter leather binding. With 30 colour plates and frontispiece. Also includes original purchase invoice, loosely inserted. *Rubbing, stains and edgewear to the boards. Stains to the edges of the textblock. Insect damage to the front pastedown and front free endpaper. Previous owner's bookplate fixed to front free endpaper. Some insect damage and light wrinkling to bottom edges of the first few pages*

**R 2 000 - R 3 000**

35

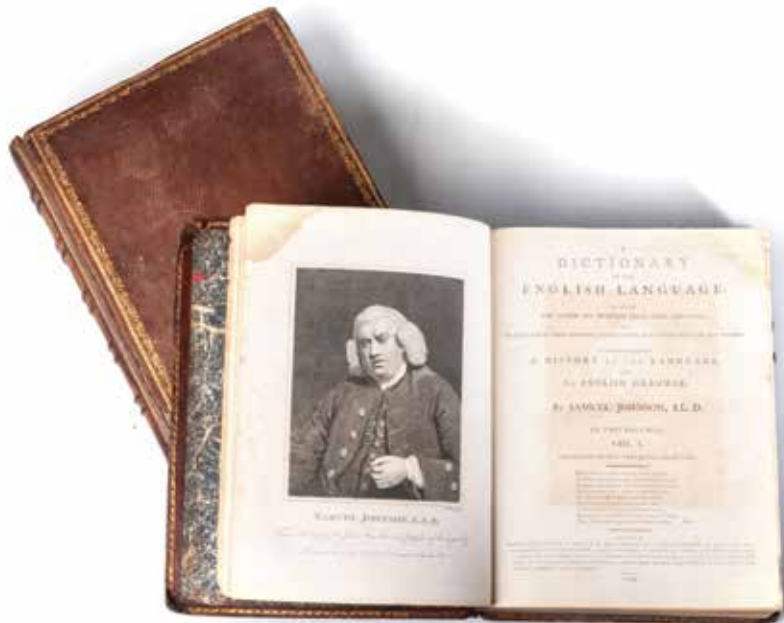
**Herries, Rev. John (Ed.)**

THE ROYAL UNIVERSAL FAMILY BIBLE

London: Printed for Proprietors, sold by C. Stalker, and various others, Undated

Fo, Unpaginated. Rebound copy, in full leather binding, with 5 raised bands and gilt lettering and inlays to spine. Numerous plates, with fine steel engravings. With commentary below the text. *Small scuff marks to the boards and spine. The first page and first page of the introduction have been fixed to new leaves, as the originals do have some damage. A few other pages have also been professionally restored, and the whole book has been rebound. The pages show some signs of light staining, but the text and illustrations are unaffected*

**R 2 000 - R 4 000**



36

36

**Johnson, Samuel**

A DICTIONARY OF THE ENGLISH LANGUAGE (8TH EDITION, IN 2 VOLUMES)

London: Printed for J. Johnson, and various others, 1799

Large 8vo, Vol. 1 & 2: Unpaginated. Full leather bindings, with gilt lettering to spines, and gilt inlays to spines and boards. Marbled edges, and marbled endpapers and pastedowns. Vol. 1: *Some edgewear and scuff marks to the boards and spine. Chipping to the spine with sections missing, including some of the gilt text. Chipping to front pastedown from where ex libris was removed. Binder's label to front free endpaper. Notes in pencil to verso of front free endpaper. Some foxing to first and last few pages. Small stain to top corner of frontispiece. Small stains to fore edge of textblock. Two leaves coming loose. Vol. 2: Some edgewear and scuff marks to the boards and spine. Small bumps to bottom corners of the boards. Ex libris fixed to front pastedown. Small instance of chipping to front free endpaper. Some staining to front free endpaper and front flyleaf. Very light foxing to the first and last few pages. Both volumes are solidly bound (2)*

**R 5 000 - R 8 000**

37

**Kloppers, Sas**

DIRECTORY OF NAMIBIAN ARTISTS: A COLLECTOR'S GUIDE

Bela-Bela: Dream Africa Publishers, 2012

LIMITED DE LUXE EDITION OF 15 COPIES. SIGNED BY AUTHOR. 8vo, iii + 192pp. Full leather binding with 5 raised bands. Limitation page made of fine paper, with gilt inlay above author's signature. With many fine colour reproductions of artworks by prominent Namibian artists, and also with the timeline of each artist included. *In fine condition, a solidly bound copy*

**R 3 000 - R 3 500**



37



38

38

**McKay, Helen M. (Ed.)**

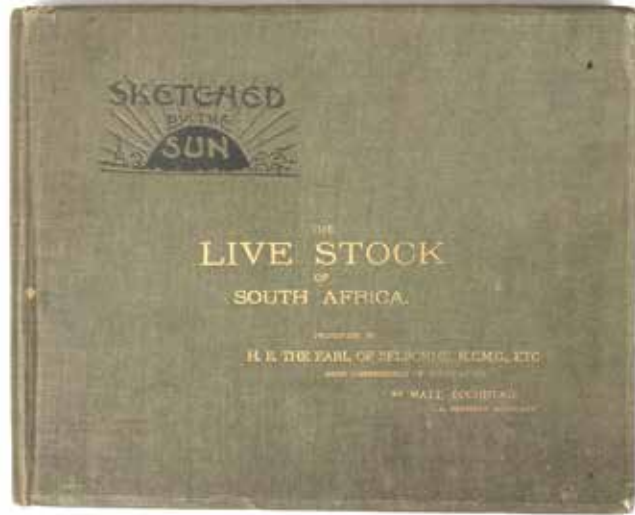
THE SOUTH AFRICAN DRAWINGS OF WILLIAM J. BURCHELL (2 VOLUMES)

Johannesburg: Witwatersrand University Press, 1938 and 1952

1. *The Bachapins of Litakun*: Collotype Reproductions with Descriptive Text
2. *Landscape Drawings*: Collotype Reproductions with Descriptive Text

Limited Edition. Fo. Vol. 1 xv + 21 plates. Published 1938. No. 116 of 300. Vol. 2: xv + 22 plates, published 1952. No. 38 of 300. Half leather bound hardcovers with dust jackets. Gilt lettering to spines, speckled edges (to volume 1), marbled endpapers and pastedowns. With protective tissue paper facing the plates. *Dustjackets have been covered with protective plastic. Light edgewear and chipping to the edges of the dustjackets. Light edgewear to the boards. Very light foxing throughout* (2)

**R 4 000 - R 5 000**



41

39

**Morrison, Mollie N.**

THE SILVERSMITHS AND GOLDSMITHS OF THE CAPE OF GOOD HOPE, 1652-1850

Johannesburg: Published by Author, 1936  
8vo, xv + 84pp. Original hardcover binding. *Previous owner's ex-libris fixed to front free endpaper. Some foxing throughout book and to edges of textblock*

**R 400 - R 600**

40

**Newman, Kenneth**

GARDEN BIRDS OF SOUTH AFRICA: A HOUSEHOLDER'S GUIDE TO THE COMMON BIRDS OF THE URBAN AREAS ILLUSTRATED BY THE AUTHOR

Cape Town: Purnell & Sons, 1967

SPECIAL BINDING LIMITED EDITION OF 125 COPIES, OF WHICH THIS IS NO. 68. SIGNED BY AUTHOR. 8vo, 103pp. With gilt lettering to spine and front board, and gilt inlay illustration to front board. *In a fine condition, solidly bound*

**R 400 - R 700**

41

**No Author**

THE LIVE STOCK OF SOUTH AFRICA

8vo, unpaginated. Presented to the Earl of Selborne, High Commissioner of South Africa, by Matt Lochhead. With beautiful monochrome photographs of various different animals commonly associated with husbandry in South Africa. Each photograph comes with a description mounted below the photograph. *Light rubbing to the boards and spine*

**R 3 000 - R 4 000**

42

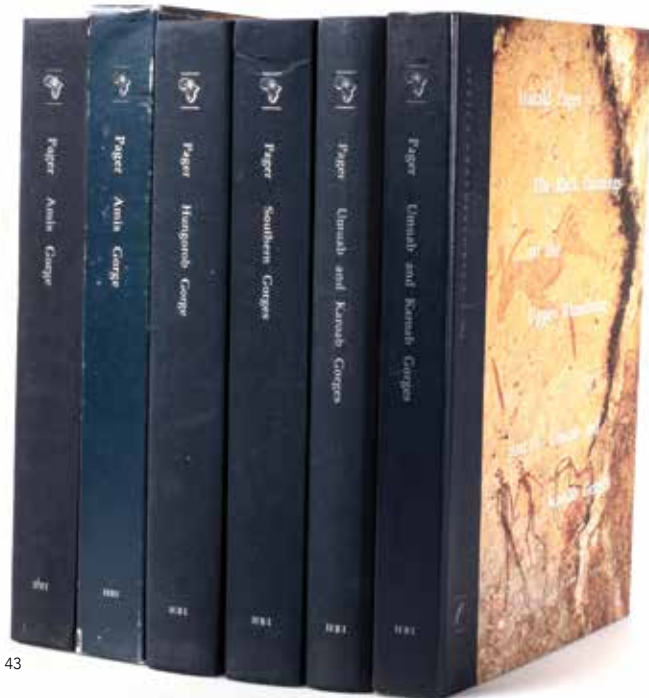
**Nougaret, P. J. B.**

LE RAYNAL DE LA JEUNESSE

Paris: Librairie D'Education D'Alexis Eymery, 1821

16mo, viii + 494pp. In hardcover marbled boards, with quarter leather binding. *Rubbing, edgewear, chipping and small indentations to the boards. Chipping to spine. Small tear to spine along edge with front board*

**R 600 - R 800**



43

43

**Pager, Harald**

THE ROCK PAINTINGS OF THE UPPER BRANDBERG (IN 4 PARTS, WITH 2 EXTRA VOLUMES)

Cologne: Heinrich-Barth-Institut, 1989

Part 1: *Amis Gorge*, fo, 502pp. With 9 colour plates.

Part 1, Second Volume: small portfolio with 5 loose fold-out monochrome plates, and 12 other loose monochrome fold-out plates contained in fo. slipcase.

Part 2: *Hungorob Gorge*, fo, 502pp. With 8 colour plates.

Part 3: *Southern Gorges*, fo, 543 pp. With 8 colour plates and 3 fold-out monochrome plates in pocket.

Part 4: *Umuab and Karoab Gorges*, fo, 423pp. With 8 colour plates.

Part 4, Second Volume: 216pp. Catalogue and tables softcover book, and 10 loose fold-out monochrome plates contained in fo. slipcase.

Each of the text volumes are hardcovers, with many fine colour and monochrome plates and illustrations of the original rock paintings of the Upper Brandberg region. The two extra volumes contain large monochrome fold-out plates of the rock paintings. An exhaustive study and catalogue of the rock paintings of this region of Namibia.

*Light rubbing and slight edgewear to the boards of part 1. Light rubbing to the slipcases of the two extra volumes. Small tear to the bottom edge of the second volume of part 4 (6)*

**R 12 000 - R 16 000**

44

**Palgrave, Keith Coates**

TREES OF SOUTHERN AFRICA

Cape Town: C. Struik Publishers, 1977

LIMITED SUBSCRIBER'S EDITION OF 195 COPIES, OF WHICH THIS IS NO. 11. SIGNED BY AUTHOR. 8vo, 959pp. Full leather binding, with gilt lettering to spine, and gilt inlay to front board. Marbled endpapers and pastedowns. 6 raised bands. *Light edgewear and small scuff marks to the boards and spine. Some sunning to the spine. Light creasing to last few pages. A well bound copy*

**R 900 - R 1 500**

45

**Quin, Maureen**

MASTER SCULPTOR: SIX DECADES OF SCULPTURAL EXCELLENCE

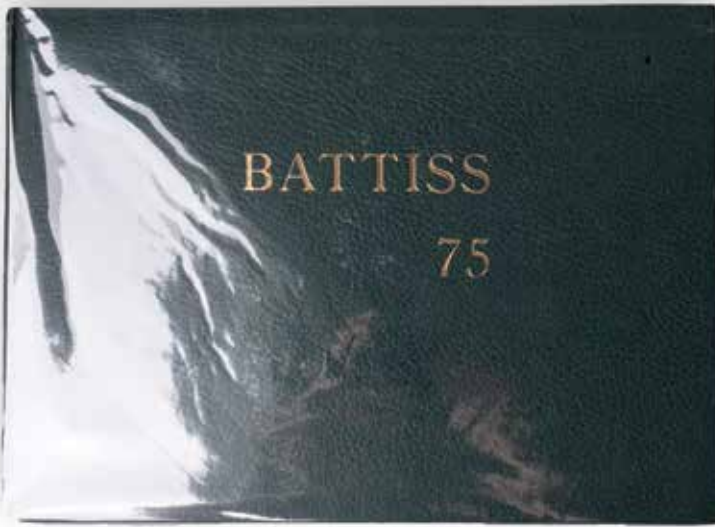
Alexandria: Du Plessis House, 2014

LIMITED COLLECTOR'S EDITION OF 30 COPIES, OF WHICH THIS IS NO. 3. SIGNED BY THE AUTHOR. Large 8vo, 245pp. Full leather binding with 3 raised bands. Gilt lettering to spine and front board. Small bronze sculpture to front board, in special recess on front board. All edges gilt

**R 12 000 - R 13 000**



45



48

46

**Reeve, Henry F.**

THE GAMBIA: IT'S HISTORY, ANCIENT, MEDIAEVAL AND MODERN

8vo, xv + 287pp. With gilt lettering to spine and front board, and gilt illustration inlaid onto front board. Top edge gilt. *Small stains to boards, and front board slightly bowed. Small slip pasted onto front free endpaper. Crack to gutter between front free endpaper and frontispiece. Frontispiece is coming loose. Errata slip pasted to page v*

**R 900 - R 1 200**

47

**Scholtz, J. du P.**

D.C BOONZAIER EN PIETER WENNING: VERSLAG VAN 'N VRIENDSKAP

Cape Town, Tafelberg, 1973

First edition

1 col. illustration tipped in, b/w illustrations  
Hardcover, dustjacket with protective plastic

**R 500 - R 700**

48

**Schoonraad, M. and Duminy, P. (compilers)**

BATTISS 75

Pietermaritzburg: D&S Publishers, 1981  
Fo, 64pp. First edition, Hardcover. *Some edgewear to the dust jacket*

**R 3 000 - R 4 000**

49

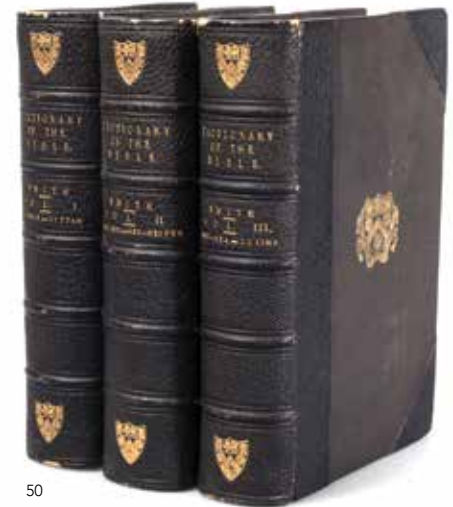
**Schreiner, Olive**

LOT OF TWO BOOKS BY OLIVE SCHREINER  
(FIRST EDITIONS)

1. *Undine*, 1929, Ernest Benn Limited  
2. *From Man to Man*, 1927, Harper Brothers and Publishers

*From Man to Man has a small stamp to full title page, and a crack to gutter between full title page and dedication page. Some staining to the boards, and sunning to the covers (2)*

**R 800 - R 1 000**



50

50

**Smith, William**

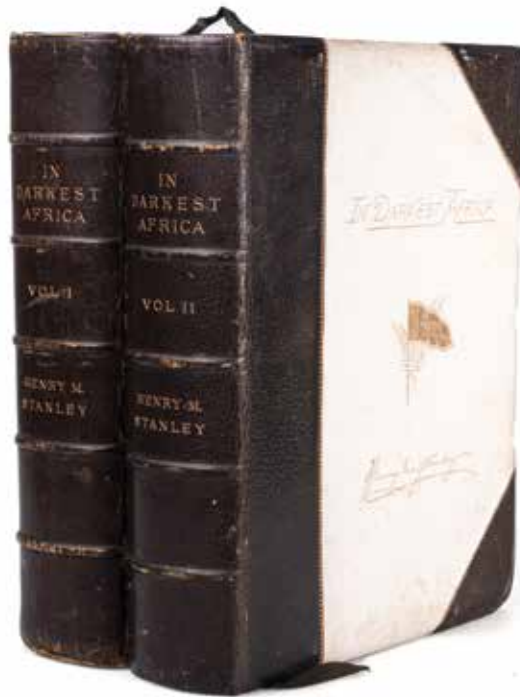
A DICTIONARY OF THE BIBLE (3 VOLUMES)

London: John Murray, 1863

8vo, Vol. 1: x + 1176pp. Vol. 2: vi + 1008pp. Vol. 3: vi + 852pp. + cxvi appendix. Each volume in half leather binding and cloth boards. Gilt lettering and inlays to spines, gilt inlays to front boards. Marbled edges and marbled pastedowns and free endpapers. With copious illustrations to the text. Very light scuff marks to the spines. *Slight foxing to the first and last few pages of each volume. Small presentation slip fixed to front pastedown of first volume. Solidly bound copies (3)*

**R 1 500 - R 2 500**





51

**Stanley, Henry M.**

IN DARKEST AFRICA, OR THE QUEST, RESCUE AND RETREAT OF EMIN, GOVERNOR OF EQUATORIA (2 VOLUMES)

London: Sampson Low, Marston, Searle, Rivington Limited (1890)

DELUXE LIMITED EDITION OF 250 COPIES, OF WHICH THIS IS NO. 231. SIGNED BY STANLEY.

Large 8vo, Vol. 1: xv + 529pp. Vol. 2: xv + 472pp. Hardcover in vellum with dark brown quarter leather binding. Gilt lettering to spines and front boards, and with gilt inlays to front boards. 5 raised bands to spines. Top edges gilt. Pages have deckled edges. With frontispieces, fold-out maps, illustrations in text and plates, with protective tissue paper. Fixed lint bookmarks with each volume. Collated and complete. Printed on fine paper.

Henry Morton Stanley was a Welsh-American journalist and explorer who had made his name after 'finding' Dr David Livingstone, a Scottish missionary and explorer who the western world had lost contact with while on an expedition to discover the source of the Nile. After 'finding' Livingstone, Stanley continued to explore the African continent; between 1886 and 1890 he led the expedition for the relief of Emin Pasha. In Darkest Africa (1890) is his account as leader of the controversial Emin Pasha Relief Expedition. The mission was plagued by violence, disease, high casualties and scandals involving European members of the expedition.

Vol. 1: *Small chip to vellum next to bottom right hand edge leather binding. Slight edgewear and scuff marks to the leather binding. Notes in pencil to front pastedown. Loosely inserted newspaper clipping included. Some offsetting to the edges of the first few pages. Light foxing throughout, with more pronounced foxing to the plates and facing tissue papers. Light offsetting to the edges of the last few pages. A solidly bound copy.*

Vol. 2: *Light rubbing to boards. Small instance of insect damage towards bottom edge of front board. Slight edgewear and scuff marks to the leather binding. Some offsetting to the edges of the first and last few pages. Light foxing throughout, with more pronounced foxing to the plates and facing tissue papers. A solidly bound copy (2)*

**R 35 000 - R 40 000**



54

52

**Stanz, Marius**

WH COETZER IN PRINT: COMPLETE OEUVRE OF GRAPHIC WORKS

Bela-Bela: Dream Africa Publishers, 2017

DE LUXE LIMITED EDITION OF 30 COPIES, OF WHICH THIS IS NO. 11. SIGNED BY AUTHOR, MARIUS STANZ, SAS KLOPPERS, AND MEMBERS OF WH COETZER'S FAMILY. 8vo, xix + 214pp. Full leather binding with 4 raised bands. With CD-ROM. In slipcase. Detailed text provided for each of the artworks, and includes many excellent colour and monochrome reproductions of the artist's works. Includes an original, numbered etching bound in after limitation page, a reprint from the original plate my Marius Stanz. *In fine condition, solidly bound*

**R 3 000 - R 3 500**

53

**Stuart, James and Malcolm, D. McK. (Eds)**

THE DIARY OF HENRY FRANCIS FYNN

Pietermaritzburg: Shuter and Shooter, 1950

LIMITED EDITION OF 1700 COPIES, OF WHICH THIS IS NO. 461. 8vo, xvi + 341pp. Original cloth binding. Light rubbing to the boards and spine. *Small crease to front free endpaper. One of the plates has come loose*

**R 500 - R 600**

54

**Timmins, Howard**

TRETCHIKOFF (SIGNED LIMITED DE LUXE EDITION)

Cape Town: Howard Timmins, 1969

1ST EDITION, 1969, HARDCOVER, NUMBERED 145 OUT 400 COPIES.

Fo, 8 pp. text, 63 pp. of full colour reproductions. *The dust jacket has some wear, light rubbing and edgewear. Dust jacket has been covered with protective plastic*

**R 6 000 - R 8 000**

55

**Tongue, M. Helen**

BUSHMAN PAINTINGS

Oxford: Clarendon Press, 1909

Fo, 47pp. Softcover book with text, 54 loose full colour plates and one loose map in case. A series of original bushman paintings carefully copied by Helen M. Tongue, and presented in this fine edition. *Very light creasing to the top corners of front and rear covers of book. Small chip to top of spine of book. Very slight fraying of the fabric on the edges of the top of case*

**R 5 000 - R 6 000**

56

**Tshombe, Moise**

MY FIFTEEN MONTHS IN GOVERNMENT

Plano: University of Plano Press, 1967  
Small 8vo, 117pp. Original cloth binding with dust jacket. *Rubbing, edgewear, sunning and chipping to edges of dust jacket. Some rubbing to the boards. Previous booksellers' labels fixed to front pastedown and free endpaper. A solidly bound copy*

**R 400 - R 600**

57

**Upton, Florence**

LOT OF 4 CHILDREN'S BOOKS BY FLORENCE UPTON, WITH VERSES BY BERTHA UPTON

1. *The Golliwogg's Polar Adventures*, 1903
2. *The Golliwogg at the Seaside*, 1898
3. *The Adventures of the Two Dutch Dolls*, 1923
4. *The Vege-Men's Revenge*, 1897

A lot of 4 classic children's books by Florence Upton, with text by Bertha Upton.

*Books are in a generally good condition, with some rubbing, edgewear and small stains to boards, and chipping to the edges of boards. Tear to the rear free endpaper of The Adventures of the Two Dutch Dolls, with section missing. The other books have some adhesive tape repairs done to some of the pages, mainly toward the gutters between the pages. Textblock of The Vege-Men's Revenge is coming loose (4)*

**R 1 500 - R 2 000**



55

59

**Various Authors**

LOT OF 10 BOOKS ON JOHANNESBURG HISTORY

1. *My Fifty-Odd Years in Johannesburg, 1906-1960* by Flora Behrman (Inscribed by Author), undated
2. *Remembering Old Johannesburg*, by Clair Robertson (Ed.), 1986
3. *Gold, Bricks and Mortar: 60 Years of Johannesburg History*, by Eric Rosenthal, 1946
4. *Seven Builders of Johannesburg*, by Juliet Konig, 1950
5. *The Gentleman Digger: A Study of Johannesburg Life*, by Anna Comtesse de Bremont, 1899
6. *Fifty Golden Years of the Rand, 1886-1936*, by D. Jacobsson, 1936
7. *Meet me at the Carlton: The Story of Johannesburg's Old Carlton Hotel*, by Eric Rosenthal 1972
8. *The Barnett Collection Vol. 1: A Pictorial Record of Early Johannesburg*, 1966
9. *The Barnett Collection Vol. 2: South Africa and Johannesburg at the Turn of the Century*, undated
10. *The Golden City*, by Allister Macmillan, undated

*Books are in a good condition. Exceptions are: The Barnett Collection, with tears, edgewear and chipping to spine, with small sections missing. Some foxing to top edges of textblocks. The Golden City: Light rubbing and small stains to boards and spine. Meet me at the Carlton: Small tears to dust jacket. The Gentleman Digger: Cracks to a few gutters between pages. Gold, Bricks and Mortar: some shelfwear and small tears to top and tail of spine. My Fifty-Odd Years in Johannesburg: Crease to front cover, p. 27/28 has a tear and severe creasing (10)*

**R 1 300 - R 1 500**



58

58

**Various Authors**

LOT OF 7 BOOKS ON JOHANNESBURG HISTORY

1. *The Corner House: The Early History of Johannesburg*, by A. P. Cartwright, 1965
2. *1922: The Revolt on the Rand*, by Norman Herd, 1966
3. *Payable Gold*, by James Gray, 1937
4. *A History of the Discovery of the Witwatersrand Goldfields*, by Ethel. L. and James Gray, 1940
5. *Souvenir of the Township of Killarney, Cooke's Farm*, undated
6. *Down Memory Lane: Vignettes of Early Johannesburg*, by Harry Zeederberg (Signed by Author), undated
7. *The Golden City*, by Allister Macmillan (Inscribed by Author) undated

*Books are in a very good condition. Souvenir of the Township Killarney: the covers have come loose, and there is chipping, creasing and edgewear to the covers. The Golden City has some rubbing to boards and spine, a stain to the front board, and some cracking to gutter between front free endpaper and pastedown (7)*

**R 1 200 - R 1 400**

60

**Various Authors**

LOT OF 3 BOOKS ON JOHANNESBURG GOLD MINING

1. *Gold Mining on the Witwatersrand: An Elementary Guide to the Geology, Mining and Valuation of the Gold-Bearing Reefs of the Witwatersrand*, by J. P. Upcott, undated
2. *The Cyanide Process for the Extraction of Gold*, by M. Eissler, 1902
3. *Transvaal Gold Act*, by Manfred Nathan, 1908

*Books are in a very good condition. Transvaal Gold Act has some staining to the bottom edge of rear boards and last pages. The Cyanide Process: Some rubbing and staining to the boards, small chips to top of spine (3)*

**R 600 - R 800**

61

**Various Authors**

LOT OF 3 PHOTOGRAPHIC BOOKS ON SOUTH AFRICA

1. *Photographs of South Africa*, full leather binding, 1894
2. *Scenes and Life in the Transvaal*, full leather binding, undated
3. *Union of South Africa: Souvenir Views*, undated

*Photographs of South Africa: Some scuff marks to the boards and spine. Chipping to corners of boards, and to top and tail of spine. Cracks to gutter between front flyleaf and title page. Scenes and Life in the Transvaal. Rubbing and light scuff marks to boards and spine. Chipping to top and tail of spine. Front free endpaper and flyleaf has come loose (3)*

**R 2 000 - R 3 000**



61

62

**Various Authors**

**GREAT ONES OF ANCIENT EGYPT**

London: Hodder & Stoughton Limited, 1929

4to, 177pp. Original cloth binding, with gilt lettering to spine, and gilt inlays to front board. With colour portraits of the great Pharaohs and personalities of ancient Egypt by Winifred Brunton. With various monochrome illustrations throughout text. *Small bumps to top corners of boards, some shelfwear to top and tail of spine. Small tear to spine along edge with rear board. Non-authorial inscription to previous owner, and previous bookseller's label to front pastedown. A few small cracks to some of the gutters between pages, and some creasing to a few pages*

**R 800 - R 1 000**

63

**Various Authors**

**LOT OF 5 CARTOON BOOKS**

1. *Bob Connolly's Personalities: Who's Who in Cartoons*, by Bob Connolly, 1949
2. *A Selection of War Cartoons*, by Bob Connolly, Undated
3. *The Adventures of Intambo and Mafuta, Book 2*, by Monty Wilson, Undated
4. *Rhymes of the Red Triangle*. By Hampden Gordon and Joyce Dennys, Undated
5. *South Africa Under the Iron Heel, or A Teutonic Xmas Dream* by Earl Robert, Undated

*Books are in a good condition. Some edgewear and chipping to the edges of War Cartoons. Rubbing, edgewear and chipping to the boards/covers of Rhymes of the Red Triangle and Adventures of Intambo and Mafuta. The covers have come loose from South Africa under the Iron Heel (5)*

**R 600 - R 800**

64

**Various Authors**

**LOT OF 43 ISSUES OF THE SOUTH AFRICAN BUILDING NEWS & CONTRACTOR'S JOURNAL, PLUS DIRECTORS' REPORT, ACCOUNTS AND MINUTES OF THE GENERAL MEETING OF THE AFRICAN LIFE ASSURANCE SOCIETY, LTD**

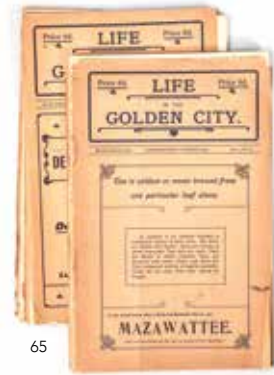
A selection of 43 issues of The South African Building News & Contractor's Journal, published in Johannesburg during the early years of the 20th century. Each issue includes historic photographs of various buildings in Johannesburg and throughout South Africa, and excellent articles on methods of construction and building techniques. This lot also includes a copy of Directors' Report, Accounts and Minutes of the General Meeting of the African Life Assurance Society, Ltd., published in 1907

*The issues are in a generally good condition, with one or two with covers that have come loose, and some with edgewear and chipping. Small tears to the covers and pages of the Directors' Report. Text unaffected, well bound and clean (43)*

**R 5 000 - R 6 000**



64



65

65

**Various Authors**

**LOT OF 5 ISSUES OF LIFE IN THE GOLDEN CITY**

This lot comprises of 5 issues of *Life in the Golden City*, published in Johannesburg during the early years of the 20th century. Each issue includes excellent black and white photographs of buildings in Johannesburg during its early years. Each issue also contains articles on life in early Johannesburg.

*The issues are in a fair condition, with several with covers that have come loose, and covers that have some edgewear and chipping to the edges. Text is well bound and clean (5)*

**R 2 500 - R 3 000**

66

**Various Authors**

**LOT OF 8 ISSUES OF THE RAND MAGAZINE**

A collection of 8 issues of *The Rand Magazine*, published in Johannesburg during the early years of the 20th century. Each issue contains many fine black and white photographs of early Johannesburg and its buildings and surroundings, as well as articles on various issues of the day.

*The issues are in a fair condition, with covers that have come loose, and edgewear and chipping to the edges of the covers. Text is still well bound and clean (8)*

**R 3 000 - R 4 000**





67

67

**Various Authors**

LOT OF 12 ISSUES OF THE AFRICAN REALTY JOURNAL

A lot of 12 issues of the *African Realty Journal*, published in Johannesburg during the early years of the 20th Century. Focussing as it does on real estate, construction, and architecture, these issues contain fine black and white photographs of early Johannesburg and its buildings and surroundings.

*The issues are in a fair condition, some with their covers having come loose, some edgewear and chipping to edges of the covers, and a few with adhesive tape repairs done to the covers. The text is still clean and well bound (12)*

**R 1 500 - R 2 000**

68

**Various Authors**

AN IMPERIAL LIGHT HORSEMAN

London: C. Arthur Pearson Ltd., 1900

INSCRIBED BY THE AUTHOR. Small 8vo, 328pp. Original cloth boards, with gilt lettering to the spine. Includes frontispiece. *Light rubbing to the boards and spine. Shelfwear to the top and tail of spine, with very small chips. Sunning to the spine. Some offsetting to the rear free endpaper and pastedown. Crack to gutter between rear free endpaper and pastedown. Still a well bound copy*

**R 800 - R 1 000**

69

**Various Authors**

BLACK AND WHITE BUDGET (NOS. 1-57 BOUND TOGETHER IN 2 VOLUMES)

London: Black and White Publishing Company, 1899-1900

8vo, Vols. 1 & 2: Various pages. Half leather binding, with gilt lettering to the spines. Vol. 1: *Light rubbing and some scuff marks to boards. Tears to the spine along edges with the front and rear boards. Spine still in place. Some foxing to the front and rear free endpapers and pastdowns. Small tear to front free endpaper. Tear to gutter between front free endpaper and first page, and to gutter between last two pages. Vol. 2: Small bump to top corner of front board, and some chipping to bottom corner. Some scuff marks to rear board. Scuff marks to spine, with some chipping to spine. Small tear to spine along edge with front board. Light foxing to the front and rear free endpapers (2)*

**R 800 - R 1 200**

70

**Various Authors**

LOT OF 6 BOER WAR BOOKS

1. *Boer War Memorabilia: The Collector's Guide*, by Pieter Oosthuizen, 1987
2. *Britse Fortifikasies in die Anglo-Boereoorlog*, by Johan Hatting and Andre Wessels, 1997
3. *General de Wet: A Biography* by Eric Rosenthal (Hardcover), 1946
4. *General de Wet: A Biography* by Eric Rosenthal (Softcover), undated
5. *The Concentration Camps: Facts, Figures and Fables* by Colonel A. C. Martin (Inscribed by Author), undated
6. *Artillery of the Boer War, 1899-1902*, by Lionel Crook, 2006

*Books are in a very good condition. Dust jacket on The Concentration Camps has some rubbing and some edgewear. The hardcover edition of General de Wet: A Biography has some sunning to the spine and to sections of the boards. All are well bound, with clean text (6)*

**R 900 - R 1 100**

71

**Various Authors**

NATURE AND ART (2 VOLUMES)

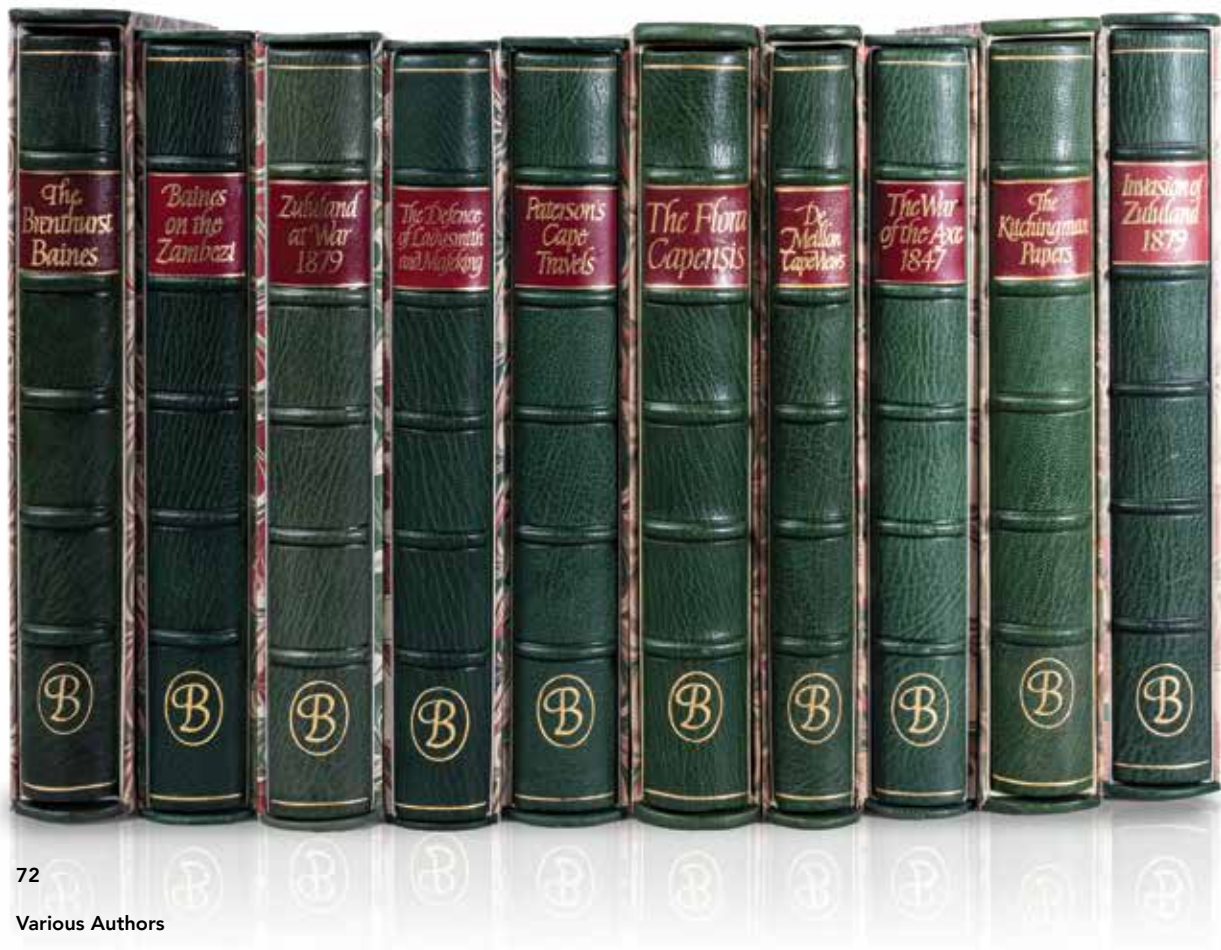
London: Day & Son Limited, 1866-1867

8vo, Vol. 1: iv + 252pp. Vol. 2: iv + 196pp. Half Leather bindings, with gilt inlays and lettering to the spines. Marbled boards and edges. 5 raised bands. With fine full page colour plates. Books have been re-cased. Vol. 1: *Light rubbing, edgewear and scuffing to the boards and spine. Very light foxing to a few pages. Vol. 2: Light rubbing, edgewear and scuffing to the boards and spine. Light foxing to a few pages, and some light staining to edges of a few pages. Well bound volumes (2)*

**R 1 200 - R 1 500**



71



72

### Various Authors

#### THE BRENTHURST SERIES (10 VOLUMES, LIMITED DELUXE EDITION)

8vo, half leather bindings, marbled boards, 5 raised bands, top edges gilt, and with gilt lettering to spines, in marbled slipcases. The 10 volumes are in a fine condition, each numbered and part of the original de luxe series limited to 125 copies. Illustrated throughout with monochrome and full-tone illustrations. Volumes 2 and 5 are smaller format 8vo. The details of the volumes are as follows:

1. *The Brenthurst Baines: A Selection of the Works of Thomas Baines*, by Marius and Joy Diemont
2. *The Kitchingman Papers*, by Basil le Cordeur and Christopher Saunders
3. *Cape Views and Costumes*, by Anna H. Smith
4. *The Flora Capensis of Jakob and Johann Philip Breyne*, by Mary Gunn, and Enid Du Plessis
5. *Invasion of Zululand, 1879: Anglo-Zulu War Experiences of Arthur Harness*, by Sonia Clarke
6. *Paterson's Cape Travels, 1777 to 1779*, by Vernon S. Forbes and John Rourke
7. *The War of the Axe, 1847*, by Basil le Cordeur and Christopher Saunders
8. *Baines on the Zambezi, 1858-1859*, by Edward C. Tabler, et al.
9. *The Defence of Ladysmith and Mafeking: Accounts of Two Sieges*, by Arthur Davey
10. *Zululand at War, 1897: The Conduct of the Anglo-Zulu War*, by Sonia Clarke (10)

R 26 000 - R 30 000



73

73

**Various Authors**

LOT OF 7 BOOKS ON IRMA STERN

1. *Zanzibar*, by Irma Stern, First Edition 1948
2. *'N Fees Van Kleur*, by Irma Stern, 1st Edition, 1995, Marion Arnold, Hardcover, 156pp.
3. *Irma Stern: Expressions Of A Journey*, 1st Edition, Softcover, 191pp. Standard Bank Gallery
4. *Irma Stern: Reflections Of A Journey*, 1st Edition, Softcover, 29pp. Standard Bank Gallery;
5. *Irma Stern: Neville Dubow*, 1st Edition, Hardcover, 64pp. SA Library Series;
6. *Irma Stern: Life Force -The Still Lifes Of Irma Stern*, 1st Edition, Softcover, 34pp. RMB Turbine Art Fair
7. *Homage To Irma Stern 1894-1966*, 1st Edition, Softcover, 51pp, SA National Gallery Cape Town

*Zanzibar* has some light adhesive tape residue to the front and rear pastedowns and free endpapers (7)

**R 22 000 - R 25 000**

74

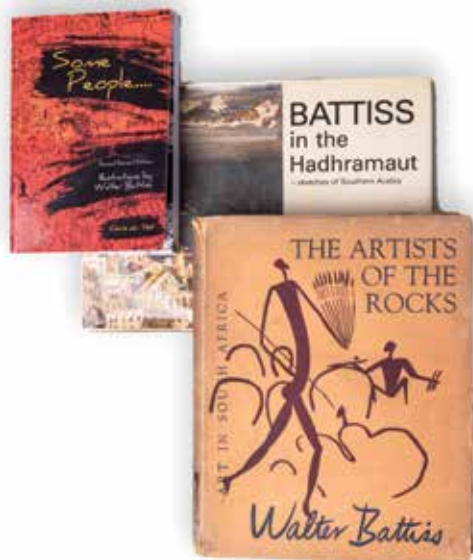
**Various Authors**

LOT OF 3 BOOKS BY WALTER BATTISS

1. *Walter Battis, Artists of the Rocks*, First edition, signed and numbered
2. *Battiss In The Hadhramut - Sketches Of Southern Arabia*, numbered and signed by Schoonraad, M. and Schoonraad, E., First edition, 1985, 64pp., Hardcover, dust jacket, Elmur Publications
3. *Some People* (illustrated by Walter Battiss) By Chis van Wyk (signed), 2nd edition, 2013, Softcover

*The Artists of the Rocks* has rubbing and edgewear to the dust jacket. The dust jacket has a tear to the spine along edge with rear section, and have seperated. Some foxing to the front pastedown and free endpaper. Light foxing to the edges of the textblock (3)

**R 9 000 - R 10 000**



74





75

**Vermeulen-Breedt, Marie**

INSIDE/OUT: THE WORK OF MARIE VERMEULEN-BREEDT

Cape Town: Published by Author, 2008

SIGNED BY AUTHOR. LIMITED EDITION OF 26 COLLECTOR'S COPIES, OF WHICH THIS IS NO. Q.  
INCLUDES AN ORIGINAL OIL PAINTING BY THE ARTIST, on canvas mounted to wooden board. Painting fits into its own special solander box, built into the slipcase. Large 8vo. 131pp. Full leather binding with 5 raised bands. Marbled endpapers and pastedowns. Size of painting: 32.3 x 24.6cm. *Book and painting in fine condition*

**R 20 000 - R 24 000**

NO LOTS 76 - 80



81

### QUEENS SOUTH AFRICA MEDAL

Defence of Kimberley Bar, Private D.J. McKAY,  
KIMBERLEY TOWN GUARD, full size

R 2 800 - R 4 000



82

### KIMBERLEY STAR

Full size with a hallmark

R 5 000 - R 6 000

83

### ANGLO-BOER OORLOG MEDAL

Burgher S.W. WEPNER, KRUGERSDORP  
KOMMANDO, full size

R 2 500 - R 3 000

84

### ANGLO-BOER OORLOG MEDAL

Burgher J. H. BARKHUIZEN, FRANKFURT  
KOMMANDO, full size

R 2 500 - R 3 000



85

85

### QUEENS SOUTH AFRICA/KINGS SOUTH AFRICA MEDAL SET

5 Bar, BELMONT, MODDER RIVER, DRIEFONTEIN,  
JOHANNESBURG, DEFENCE OF MAFEKING.  
9294 Pte W.H. HARRISON, COLDSTREAM  
GUARDS, Early naming  
KSA 2 Bar Pte W.H.HARRISON, COLDSTREAM  
GUARDS (2)

R 5 000 - R 6 000

86

### QUEENS SOUTH AFRICA/KINGS SOUTH AFRICA MEDAL SET

QSA 4 Bar CAPE COLONY, DRIEFONTEIN, JHB,  
BELFAST  
21784 Acting Bmdr T SHELDON 84th R.F.A.  
Ghost dating  
KSA 2 Bar  
21784 Bmdr T Sheldon R.F.A.

R 3 500 - R 4 000

87

### INDIAN GENERAL SERVICE

3 Bar 1648 Cpl W. WALLER 4th KINGS OWN  
LANCHESTER REGT (Renamed)

R 2 000 - R 3 000



88

88

### QUEENS SOUTH AFRICA / KINGS SOUTH AFRICA, BRITISH WAR MEDAL TRIO

QSA 4 Bar TUGELA HEIGHTS, RELIEF OF  
LADYSMITH, PAARDEBERG, LAINGS NEK  
1648 S/Sergt W WALLER 4th KINGS OWN ROYAL  
LANCASTER REGT (Renamed)  
KSA 1648 S/Sergt W WALLER 4th KINGS OWN  
ROYAL LANCASTER REGT (Renamed)  
BWM 71071 CSM W WALLER 27th CANADIAN INF  
(3)

R 3 800 - R 4 800



89

89

### QUEENS SOUTH AFRICA & WWI SET QSA 4 BAR OFS, TVL, SA01, SA02

5483 Pte J BROWN ROYAL HIGHLANDERS  
BWM & British issue Victory medal S 8973 Pte J  
BROWN ROYAL HIGHLANDERS

R 2 500 - R 3 000



90

90

**ANGLO BOER OORLOG/BRITISH WAR MEDAL SET**

Burgher A .J. COETSEE LADYBRAND  
KOMMANDO  
BWM LIEUTENANT A. J. COETSEE

**R 3 500 - R 4 000**



91

91

**BOER WAR & WWI SET OF 5 MEDALS**

QSA 3 Bar Relief of KIMBERELY, PAARDEBERG,  
DRIEFONTEIN  
3052 Trooper R. P. ROBERTSON KITCHNERS  
HORSE  
KSA 2 Bar GUIDE R. P. ROBERTSON FID  
1914-15 STAR Cpl R. P. ROBERTSON, HUNTS  
SCOUTS  
BWM & VICTORY MEDAL 11277 R.P. ROBERTSON  
R HIGHLANDER (5)

**R 5 000 - R 6 000**

92

**ORDER OF THE BRITISH EMPIRE**

Civil 1st Type, hallmarked, privately named  
JOHN H HUNT, full size

**R 1 500 - R 2 000**

93

**HONORIS CRUX**

1952 Issue, Number 48, Coat of Arms, comes with  
Bar on ribbon, full size

**R 1 500 - R 2 000**

94

**HONORIS CRUX SILVER DECORATION**

Marked silver, Number 121, hallmarks, full size

**R 14 000 - R 15 000**



95

95

**HONORIS CRUX DECORATION**

Number 221, Coat of Arms, full size

**R 9 000 - R 10 000**

96

**HONORIS CRUX GOLD**

Number 13, silver marked, full size

**R 9 000 - R 10 000**



94



96



97

97

**PRO VIRTUTE MEDAL**

Number 055, silver marked, full size

**R 4 500 - R 5 000**



99

99

**SADF ARMY CROSS**

Number 17, silver marked, Bar on ribbon, Coat of Arms, full size

**R 4 000 - R 4 500**



101

101

**JACK HINDON MEDAL**

Number 37, Coat of Arms, full size

**R 2 500 - R 3 000**

98

**LOUW WEPNER DECORATION**

Number 29, Coat of arms, Bar on ribbon, full size

**R 6 800 - R 7 500**

100

**SADF MEDICAL SERVICES CROSS**

Number 75, silver marked, Bar on ribbon, Coat of Arms, full size

**R 4 000 - R 4 500**

102

**DANIE THERON MEDAL**

Number 288, SA Mint marked, full size

**R 1 600 - R 2 000**



98



100

103

**DE WET DECORATION & MEDAL**

Decoration number 33, silver marked, Medal number 613, both full size (2)

**R 2 000 - R 3 000**



103

104

**CHIEF OF THE SADF COMMENDATION & MILITARY MERIT MEDALS**

Commendation medal number 7450, swing suspender

**R 1 500 - R 2 500**



105

105

**PRO MERITO DECORATION**

Number 2001, silver marked, with ribbon emblem

**R 2 000 - R 2 500**

106

**PRO MERITO MEDAL & MINIATURE**

Number 2090, silver marked, Miniature mint marked, full size

**R 1 000 - R 1 500**



107

107

**SOUTHERN CROSS DECORATION & MINIATURE**

Number 337, Mint marked, Miniature mint marked, full size (2)

**R 3 000 - R 3 500**

108

**JOHN CHARD DECORATION**

Number 11650, Silver marked, Army sword & 30 year Bar

**R 1 200 - R 1 500**

109

**JOHN CHARD MEDAL**

Coat of Arms, Army swords and Bar on ribbon, full size

**R 500 - R 800**

110

**SADF CHAMPION SHOT MEDAL**

Marked silver, antique silver finish, full size

**R 1 200 - R 1 500**

111

**UNION MEDAL**

Number 350, full size

**R 1 200 - R 1 500**



112

112

**PERMANENT FORCE GOOD SERVICE MEDAL**

Number 917 with 12 year Bar, full size

**R 1 200 - R 2 000**

113

**BOER WAR & WWI MINIATURE GROUP OF 5**

QSA Bars JHB, CAPE COLONY & OFS, mounted for wear

**R 500 - R 800**





114

114

**MINIATURE HONORIS CRUX GOLD**

Marked silver

**R 1 800 - R 2 500**

115

**MINIATURE HONORIS CRUX SILVER**

Marked silver

**R 1 800 - R 2 500**

116

**PRO PATRIA MEDAL**

Mint marked, small numbers 97336, the rarest version

**R 1 600 - R 2 000**



116



117

117

**THE ORDER OF ST JOHNS NECK BADGE**

Silver Commander neck badge

**R 1 600 - R 2 000**

118

**RHODESIA THE GRAND CROSS OF VALOR**

Original stores issue and not collectors issue, full size

**R 1 600 - R 2 000**

119

**RHODESIA THE POLICE CROSS FOR CONSPICUOUS GALLANTRY**

Original stores issue and not collectors issue, full size

**R 1 600 - R 2 000**



119



120

120

**RHODESIA THE SILVER CROSS OF RHODESIA**

Original stores issue and not collectors issue, full size

**R 1 600 - R 2 000**

121

**RHODESIA THE RHODESIAN PRISON CROSS FOR GALLANTRY**

Original stores issue and not collectors issue, full size

**R 1 600 - R 2 000**

122

**RHODESIA THE BRONZE CROSS OF RHODESIA**

Army issue, original stores issue and not collectors issue, full size

**R 1 200 - R 1 500**



122



123

**123**  
**RHODESIA THE BRONZE CROSS OF RHODESIA**

Air Force issue, original stores issue and not collectors issue, full size

**R 1 200 - R 1 500**

**124**

**RHODESIA THE POLICE CROSS FOR DISTINGUISHED SERVICE**

Original stores issue and not collectors issue, full size

**R 1 200 - R 1 500**

**125**

**RHODESIA THE RHODESIA PRISON CROSS FOR DISTINGUISHED SERVICE**

Original stores issue and not collectors issue, full size

**R 1 200 - R 1 500**



125



126

**126**  
**BOER WAR BRITISH ISSUE ARMY WATER BOTTLE**

Bottle pitted, cork and chain intact

**R 500 - R 800**

**127**

**BOER WAR CERAMIC CUP LOT OF 4**

Mugs and cups with various British leaders on them, no chips or cracks (4)

**R 1 400 - R 2 000**

**128**

**BOER WAR BADEN POWELL CERAMIC JUG**

Clean condition with no chips or cracks  
16,5cm high

**R 800 - R 1 000**



128



129

**129**  
**BOER WAR PORCELAIN PLATE LOT OF 2**

Plate with General French and other with FM Lord Roberts (2)

**R 1 400 - R 2 000**

**130**

**BOER WAR POWDER HORN**

Attributed to a Boer, Inscribed RR RR  
17cm long

**R 800 - R 1 200**

**131**

**BOER POW DRINKING CUP**

Made from horn with a wooden base,  
Engraved BOER CAMP 1902, rare  
11cm high

**R 2 000 - R 4 000**



131

132

**PAUL KRUGER VOLKSTEM FUNERAL MEDAL**

1904, Ribbon intact, Bronze  
28,6mm diameter

**R 400 - R 800**

133

**BOER WAR PIPE**

Engraved *BOER WAR 1899-1900*, wood

**R 1 200 - R 1 800**

134

**FIELD MARSHALL LORD ROBERTS PLATE**

Porcelain, Maker *BROWN BROS & TAYLOR Ltd*,  
no chips or cracks  
22cm diameter

**R 800 - R 1 200**



140

135

**QUEEN VICTORIA PLATE**

Commemorating the death of Queen Victoria,  
no chips or cracks  
24cm diameter

**R 600 - R 1 000**

136

**BOER WAR BIBLE**

British army issue, clean condition

**R 800 - R 1 200**

137

**BOER WAR ZAR PENDENT**

Silver & enamel pendent with ring suspender,  
marked sterling silver

**R 500 - R 700**



138

138

**BRITISH OFFICERS PIPE**

Belonged to Colonel (later General) Sir Ian Standish  
Monteith Hamilton. His initials are engraved on the  
pipe stem, comes with a letter of provenance

**R 4 000 - R 5 000**

139

**BOER POW LETTER OPENER**

Ebony wood, made by prisoner *PJA WATERMEYER*  
*BOER KAMP CEYLON 1902*,  
25,5cm long

**R 1 400 - R 2 000**

140

**SILVER 1903 NURSES BELT**

Issued post war by the Natal Carbineers for the  
Seige of Ladysmith, Issued to Nurse Webber, 2 Nov  
1899, comes with extensive documents, only 22  
ever presented

**R 24 000 - R 28 000**

141

#### WWI GERMAN DIPLOMATS COURT SWORD

Kaiser II coat of arms on the guard, mother of pearl handle, sword knot intact, blade has fine engraving, scabbard in leather has a break in it

R 8 000 - R 10 000



142

#### WWI NURSES SCRAP BOOKS & BRITISH WAR MEDAL

Named to Nurse K ANDERSON who served in WWI as a nurse looking after South African troops who were wounded in France. BWM named on rim. Extensive scrapbook history in 4 volumes of original papers and documents. Very rare

R 15 000 - R 20 000

143

#### FRAMED BADGES OF THE TRANSSVAAL VOLUNTEERS 1902 - 1914

Framed and sold as a lot behind glass, some rare early badges

R 20 000 - R 30 000

144

#### WWII ITALIAN POW WOODEN SOCCER BOOTS

WWII Italian POW carved pair of soccer boots from Zonderwater POW camp. There are similar boots at the SA Museum of Military History, carved wood, rare

R 2 000 - R 2 500



142





145

145

#### WWI WOLSELY PATTERN PITH HELMET

Worn by South African troops in German East Africa on campaign, Union Defence Force stamped, complete with chinstrap, unidentified cloth flash on pugri

R 4 000 - R 5 000

146

#### WWII RAF PILOTS SIDCOT FLYING OVERALL

Electrically heated version with removable fur collar, medium size, worn by bomber crews throughout the war

R 4 000 - R 5 000

147

#### WWII SAAF OBSERVER & AIR GUNNERS LOG BOOK

Named to KG Mansfield. Flew SAAF convoy escorts in the Mediterranean on Ventura planes. Logs include bombing German ships and searching for Italian midget torpedo submarines, comes with photos and documents pasted into the log book

R 4 000 - R 4 500

148

#### CAPE FIELD ARTILLERY BANDSMAN BUSBY

CFA bandsman busby complete with all badges and straps, dated 1974, size 58

R 1 000 - R 1 600

149

#### SOUTH AFRICAN POLO PITH HELMET

1930 RARE pattern polo pith helmet with TRANSVAAL DEFENCE RIFLE ASSOCIATION badge, Pugree has cloth flashes attached, this green colour was only used for a very short time in the 1930s

R 4 000 - R 5 000



150

150

#### WWII GERMAN ARMY OFFICERS TUNIC

Original early tunic and shoulder boards for the rank of Captain in the Jaeger Division. Breast eagle replaced at some stage as well as collar litzen. Has Iron Cross second class ribbon with War merit with swords and Russian front medal Bar on chest, medium size

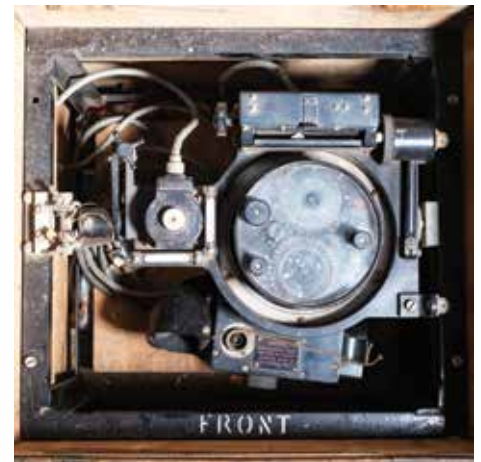
R 8 500 - R 12 000

151

#### WWII ITALIAN ARTILLERY RANGE FINDER

Complete with its transit case, used by the Italians throughout the war, very rare

R 5 000 - R 6 000



152

152

#### RAF WWII STABILISED AUTOMATIC BOMBSITE

The SABS briefly saw use with the Pathfinder Force before being turned over to No. 617 Squadron RAF, starting in November 1943. This squadron's Avro Lancasters were undergoing conversion to dropping the 12,000 pounds (5,400 kg) Tallboy bomb as a precision weapon, and required the higher accuracy of the SABS for this mission. In this role the SABS demonstrated superb accuracy, routinely placing bombs within 100 yards (91 m) of their targets when dropped from about 15,000 feet (4,600 m) altitude. The system throughout its history was produced in small numbers, all built by hand. Ultimately the 617 was the only squadron to use the SABS operationally, using it with the Tallboy and the larger 22,000 pounds (10,000 kg) Grand Slam bombs, boxed and rare

R 4 500 - R 6 000

153

#### RAF LINK TRAINER COCKPIT INSTRUMENT DASH

Complete with all its instruments, taken out of the first simulator the RAF had to train pilots, very rare

R 6 000 - R 8 000

154

### WWII RAF AIR MINISTRY AIRCRAFT COMPASS

Original RAF P4A aircraft compass used in Lancaster, Wellington, Sterling and other big bombers. Number 40516T. On a plate at the front of the compass it says: AM 6A 745. Also are the letters AFT on the compass. The compass is in an original wooden carrying case. In the box on the side 2 brackets with suspension that allows the compass to be held in place during transport. The hand strap is the original, some wear



157

157

### WWII UNION OBSERVATORY SUN COMPASS

South African made compass, comes in box of issue. Only 128 of the instruments were made. Every squadron of the SA Armoured Car Regiment was equipped with one. The SAACR used the Observatory compass to great effect and had a proud record in the desert campaign, very rare

R 6 000 - R 7 500

158

### SAAF WWI DRUM MAJORS MARCHING MACE

Very early South African Air Force mace with battle honours engraved of the 1914-18 War, complete with chain, very rare

R 8 000 - R 10 000

159

### SAAF WWI BANDSMAN DRUM

Very early drum from the South African Air Forces history with battle honours of the campaign in GSWA

R 15 000 - R 18 000



159



160

160

### GERMAN SOUTH WEST AFRICAN SCHUTZTRUPPEN COMBAT BANDOLIER

Complete with KS bayonet with frog and complete leather bandolier, rare

R 12 000 - R 15 000

161

### AN 18TH CENTURY ISLAMIC INDO-PERSIAN KULAH-KHUD HELMET & SHIELD

This Kulah-Khud is hand crafted out of a hemispherical steel plate with a spike finial that is attached to the top of the helmet. It also features two plume-holders. At the front of the helmet is a nose-guard. Towards the rear is a beautifully preserved neck-defence chain-mail crafted out of rounded links. The skull is decorated over its entire surface with floral patterns and designs. The Indo-Persian Shield, late 19th century, acid etched with figures in garden scenes and Koranic cartouches, 45,5cm diameter

R 4 000 - R 6 500

162

### JAPANESE KATANA SWORD, LATE 19TH CENTURY WITH METAL TSUBA

Diamond design leather covering over ray skin handgrip. The metal tsuba is of simple design, with stippled surface. The iron top of handgrip and the scabbard are lacking  
61cm long

R 2 000 - R 3 000

NO LOTS 163 - 170

155

### BRITISH WWII BOXED RANGE FINDER

Complete with all its accessories in the box, maker plate intact with maker BARR & STROUD, name plate

R 7 000 - R 8 000

156

### WWII GERMAN TRENCH ARTILLERY PERISCOPE BINOCULARS

Complete with extendable stand, stripped of its paint

R 9 000 - R 14 000



156 - DETAIL









# Session 3

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Online | 10am 26 April - 12 April 9pm

Lots 171 - 410

Clocks  
Decorative Arts  
Furniture  
Silver  
Paintings





172

171

**A MAURICE LACROUX CLOCK**

The circular white dial with Arabic hour markers, sweeping seconds hand with date aperture at 6 o'clock, in a blue enamel case, diameter of dial approximately 28mm  
7cm high

**R 3 000 - R 4 000**

172

**A BRASS AND STEEL CLOCK, MANUFACTURED BY ERNST JANNER**

The circular gold dial with ball hour markers, each separated by signs of the zodiac  
38cm long, 23cm high

**R 3 000 - R 7 000**



173

**A BRASS ATMOS CLOCK, JAEGER-LECOULTRE, CIRCA 1975**

The circular white dial with baton and Arabic hour markers, model no 74902,  
on a plinth base, on bracket feet  
25cm high

**R 15 000 - R 18 000**

NO LOTS 174 - 180



181 - PART LOT

181

**A HUTSCHENREUTHER 'SELB' PATTERN  
DINNER SERVICE 1925 - 1939**

Comprising: 16 dinner plates, 11 fish plates, 11 side plates, 11 soup bowls, 4 vegetable dishes, *in sizes*, 3 meat platters, *in sizes*, 2 lidded dishes  
largest platter: 33,5cm wide (58)

**R 8 000 - R 12 000**

182

**A HOLLINSHEAD AND KIRKHAM 'OLD ENGLISH SAMPLER' PATTERN DINNER SERVICE**

Comprising: 12 entree bowls and 12 underplates, 12 dessert bowls, 12 breakfast bowls, 16 dinner plates, 16 fish plates, 14 side plates, 12 soup bowls and 12 underplates, 18 cake plates, 2 salad serving bowls, 2 dessert serving bowls, 4 vegetable serving dishes, 4 lidded serving dishes, a gravy boat with underplate, 3 large oval platters, *in sizes*, a round platter, a trisected sweet dish, 4 tooth-pick holders, 2 sweet bowls, 4 salt cellars, 4 pepper cellars, a cream jug with saucer, 3 mustard bowls with underplates, 9 demitasse cups and 9 saucers, 2 associated porcelain candle sticks.  
largest platter: 48cm wide (196)

**R 15 000 - R 25 000**



182 - PART LOT



184

183

**A KUNST KRONACH BAVARIA TEA SERVICE,  
'FRUHLING' PATTERN**

Comprising: 11 teacups, 11 saucers, a sugar bowl, a milk jug, a tea pot, 11 side plates and a cake plate (37)

**R 1 500 - R 2 000**

184

**AN ASSORTED COLLECTION OF WEDGWOOD  
BLACK BASALT JASPERWARE**

Comprising: a circular 'Chestnut Vine' pattern lidded container, a trinket box, a pair of rectangular dishes, a 'Cherubs' pattern dish, a star-shaped lidded trinket box, three plates, *in sizes*, a 'Dancing Hours' lidded urn, 24cm high (9)

**R 6 500 - R 8 500**

185

**AN ASSORTED COLLECTION OF WEDGWOOD  
BLUE JASPERWARE**

Comprising: a 'Cherub on Branch' pattern bud vase, a heart-shaped dish, a 'Helios' pattern circular lidded trinket box, a square-lidded powder box vase: 13cm high (4)

**R 1 500 - R 3 500**

186

**A ROSENTHAL 'ELSA' PATTERN KRONACH  
GERMANY PLATE**

Oval with handles, white ground, blue chrysanthemums and paradise fly-catcher bird motifs, *stamped factory mark* 30,5cm wide over the handles

**R 1 000 - R 1 500**

187

**A ROSENTHAL VERSACE 'LE JARDINE'  
PATTERN PLATE**

With pink and blue ground, decorated with fruit, flowers and lady beetles, gilt highlights, *stamped factory mark* 12,5cm diameter

**R 800 - R 1 200**

188

**A PAIR OF ROSENTHAL BJORN WIINBLAD  
STUDIO LINE CANDLE HOLDERS**

Cream ground with gilt design, *stamped signature and factory mark, Rosenthal by Wiinblad* In sizes, 36cm high and 15cm high (2)

**R 1 000 - R 2 000**





190

189

**A TIFFANY & CO. HAND PAINTED JARDINIERE**

Of hexagonal shape with overall blue and white design, *printed factory mark, hand painted in France for Tiffany & Co*  
17cm high

**R 1 000 - R 1 500**

190

**A MOORCROFT 'ANEMONE' PATTERN LAMP BASE**

The elongated ovoid form tube-lined and painted to the shoulder with anemones against a deep blue ground, *printed signature, impressed factory marks*  
36,5cm high

**R 5 000 - R 6 000**

191

**A MOORCROFT 'ORCHID' PATTERN' PLATE**

On a light green ground, *printed signatures, impressed factory marks*  
16cm wide

**R 1 200 - R 2 200**

192

**A MOORCROFT 'ORCHID' PATTERN VASE**

The baluster form tube-lined and hand painted with orchids against a blue ground, *printed signature, impressed factory mark*  
16cm high

**R 2 500 - R 3 500**

193

**A MOORCROFT 'ORCHID' PATTERN BOTTLE VASE**

Dark blue ground, *printed signature, impressed factory mark*  
30,5cm high

**R 3 000 - R 4 000**



192



193



194

**194**

**A MOORCROFT 'CLEMATIS' PATTERN VASE**

Of circular form with green ground, *painted initials*,  
*impressed factory mark*  
27cm high

**R 6 000 - R 7 000**



195

**195**

**A MOORCROFT 'POMEGRANATE' PATTERN VASE**

Of gourd shape, maroon background, *painted initials*,  
*impressed factory mark*,  
21,5cm high

**R 4 500 - R 6 500**



196

196

**A 'BLUE FINCH WITH FRUIT' PATTERN VASE BY SALLY TUFFIN FOR MOORCROFT**

The elongated baluster form tube-lined and painted with fruit and birds against a deep blue ground, *printed initials, impressed factory mark* 31cm high

**R 12 000 - R 14 000**

197

**TWO MOORCROFT 'WINTER' PATTERN VASES**

Both on a blue ground, and a Moorcroft 'Hibiscus' pattern ashtray, 11cm wide, *printed initials, impressed factory mark (2)*

**R 2 000 - R 3 000**

198

**A BLUE AND WHITE 'REGINA' DELFT BLAUW VASE**

With floral and leaf motif, *printed signature and factory mark, Regina, 633, Delft Blauw Holland* 33cm high

**R 2 000 - R 3 000**



200

199

#### A DELFT FRUIT BOWL

Pierced, reticulated, scalloped rim, painted to the centre with sailing ships, stamped factory mark, 15cm high

R 600 - R 800

200

#### A PAIR OF DUTCH TILES

Royal navy, "DE VII PROVINCIEN ADM RUYTER" and "ZEESLAG BIJ DUINS 1639", 48cm high, 34cm long (2)

R 3 000 - R 5 000



200

201

#### AN ASSORTMENT OF BLUE AND WHITE DUTCH DELFTWARE

All similarly decorated with flowers and foliage, comprising: a double gourd shaped vase signed 1262 Delft BR, 19cm high; A rotund shaped vase, signed 344 Delfts BP, 22.5cm high, a scalloped plate signed 5065 Delft Blauw, 30cm diameter (3)

R 3 000 - R 5 000



201





204

204

204

**202**

### **TWO HAND PAINTED GOUDA VASES**

Comprising: an urn form vase, high luster black ground with abstract maroon and turquoise flowers, *printed name and factory mark, Regina W.D Gouda Holland, 26cm high*; A Water Jug, high luster black ground, with yellow, maroon and turquoise pansy flowers, *printed name and factory mark, Ivora Gouda Holland, Gouda B.O, 20cm high* (2)

**R 2 500 - R 4 500**

**203**

### **THREE HAND PAINTED GOUDA BOWLS**

Comprising: a large bowl, cream ground, brown and orange flowers and leaves with green rim, *printed name and factory mark, 1674, Clima Gouda Holland 4217, 28,5cm diameter*; A Small Bowl, cream ground, brown and yellow flowers and leaves with turquoise rim, *printed name and factory mark, Royal Zuid Holland Gouda 4601, 22cm diameter*; A Small Trinket Dish, cream ground outer, green ground inner with blue and brown decoration, *printed name and factory mark, Tida, Royal Zuid Holland Gouda, 4560, 10cm diameter* (3)

**R 1 500 - R 3 500**

**204**

### **THREE HAND PAINTED GOUDA JUGS**

Comprising: a gourd shaped, lidded jug, cream ground with orange, green, yellow, and mauve floral design, *printed factory mark, Nizza Royal Z. Holland Gouda, 26cm high*; A Water Jug, cream ground with brown, yellow, green and blue floral design, *printed factory mark, Jerko Gouda Holland B, 20,5cm high*; A Jug, cream ground with mauve, yellow, orange, blue and green floral design, *printed factory mark, Khartoum, Royal Zuid Holland Gouda, 22cm high* (3)

**R 2 500 - R 4 500**



205

**205**

**A PAIR OF BLUE AND WHITE ORIENTAL TILES**

Hand painted with hunting scenes  
Each 40cm diameter (2)

**R 2 000 - R 3 000**



205

**207**

**A PART SUITE OF MURANO GLASSES**

Clear blown glass comprising: 11 red wine,  
11 white wine, 11 sherry, 11 flutes (44)

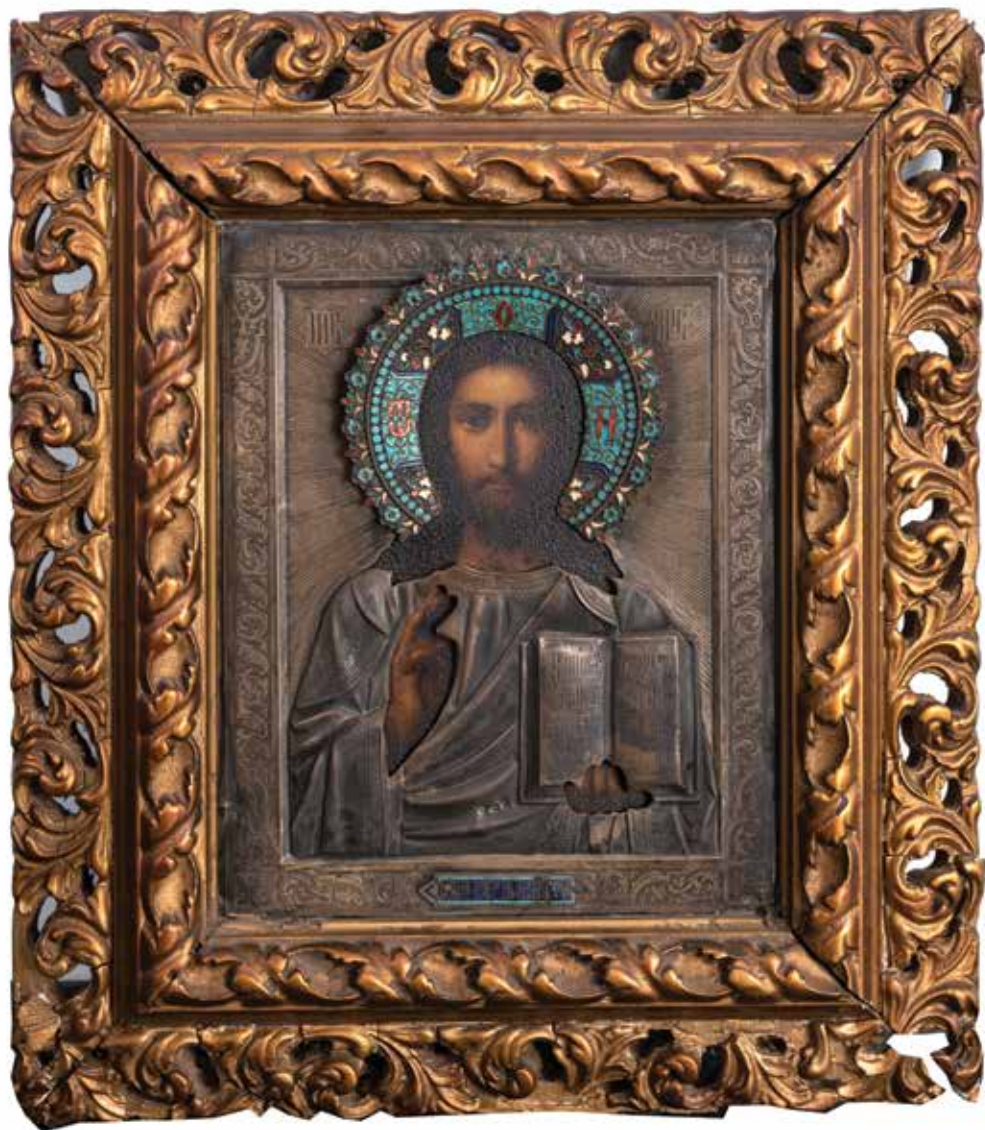
**R 2 500 - R 4 500**

**206**

**A CAPIDOMONTE LAMP AND STAND  
20TH CENTURY**

Urn shape lamp, lamp and stand ornately  
decorated with female figures and cherubs,  
stand 73cm high, lamp 52cm high

**R 2 500 - R 4 500**



208

208

**A RUSSIAN ICON, IVAN SEMENOVICH GUBKIN,  
MOSKOW**

Riza Oklad, hand painted, depicting image of  
Christ, 35cm high, 30cm wide

**R 35 000 - R 40 000**

209

**A BRONZE SCULPTURE OF AN EGRIT**

Stamped signature *ROBERTS*  
35,5cm high

**R 2 000 - R 3 000**

210

**JORGE DA SILVA PINTO (MOZAMBICAN, 20TH  
CENTURY): BRONZE BUST OF A MAN**

58cm high, 65cm long, 40cm wide

**R 12 000 - R 16 000**





214

211

**A VICTORIAN, ROBERT GARRARD, LONDON, 1869, SILVER SOLDIER ON HORSEBACK**

A soldier in a light cavalry regiment uniform, mounted on top a wooden base, statue 15,5cm high, base 8cm high, base width 13cm

**R 4 000 - R 6 000**

212

**A WHITE MARBLE SCULPTURE OF GIRL FEEDING CHICKENS**

42cm high, 17,5cm long, 16,5cm wide

**R 3 000 - R 5 000**

213

**AN AFTER SALVATORE MELANI (1902-1934): A BRONZE SCULPTURE OF A HUNTER**

*Signed, S. Melani, made in Belgium*  
40cm high, 62cm long, 18cm wide excluding base

**R 8 000 - R 10 000**

214

**A BERTIL VALLIEN (1938 -) FOR KOSTA BODA: A SAND CAST GLASS SCULPTURE**

On stand, *signed and marked Kosta Boda and inscribed Unique 93 93 10*  
52cm high including base.

**R 30 000 - R 40 000**

215

**JM MICHEL (1900 – 1950): A BRONZE STATUE OF A DANCER, 1930s**

On circular green agate round base  
35cm high including base.

**R 7 000 - R 9 000**

216

**A FRENCH BRASS DOUBLE INKWELL DESKSET**

With ornate detail, two inkwells with hinged lids, on rectangular stand,  
marked with French trademark, "*Depose*" no. 64, 15cm high, 53cm long, 23,5cm wide.

**R 2 000 - R 4 000**

NO LOTS 217 - 220



221

**AN OAK BOX SEAT ARMCHAIR,  
LATE 17TH/EARLY 18TH CENTURY**

With a carved back, upright panel, seat replaced  
and loss to the overall height, distress

**R 3 000 - R 4 000**

222

**AN OAK TABLE, LATE 18TH CENTURY**

With a panelled square top above a carved apron  
with roundels, turned legs supported by a diagonal  
stretcher with ball finial  
45cm high, 35,5cm deep, 35,5cm wide

**R 2 000 - R 4 000**

223

**AN OAK BUREAU, 19TH CENTURY**

With a carved fall front, revealing a fitted interior  
supported by lopers, above two half and two full  
drawers, on bracket feet, indentations on top of  
bureau indicate possibility that it formed lower part  
of bureau cabinet. Second draw handles missing  
100cm high, 89cm wide, 53cm deep

**R 4 000 - R 6 000**

224

**A CONTINENTAL CHESTNUT WOOD KIST,  
LATE 17TH/EARLY 18TH CENTURY**

With plain hinged rectangular top, carved molded  
scrolls and floral motifs, carrying handles, distress  
56cm high, 159cm long, 60cm wide

**R 5 000 - R 7 000**



226

225

**AN OAK TABLE**

With panelled top, turned legs with bulbous centre,  
panelled stretchered base on bun feet  
65cm high, 98,5cm wide, 60cm deep

**R 4 000 - R 6 000**

226

**A PAIR OF WAINSCOT ARMCHAIRS**

With carved wooden backs, arm supports, front  
legs shaped on a lathe, back legs square sectioned

**R 2 500 - R 3 500**



224



227

**227**

**THREE PIECE SHERATON-STYLE CHAIRS**

With walnut marquetry on sheraton parlor back supports, string inlay, upholstered seats, tapered legs (3)

**R 4 000 - R 6 000**

**228**

**A FRENCH-STYLE WALNUT ESCRITTOIRE, 19TH CENTURY**

Plain top, broad frieze concealing a drawer top, mother of pearl inlay escutcheons, fall front opens to reveal fitted interior with parquetry and mirror, fitted compartments have ebonized handles and bands, above two full drawers on bracket feet 152cm high, 90,5cm wide, 44cm deep

**R 8 000 - R 15 000**



228

**229**

**A PAIR OF MAHOGANY EDWARDIAN CORNER ARMCHAIRS**

With satinwood marquetry on back support, atop two pierced fiddle splats and two supporting curved arms with string inlay, above upholstered seats with four turned legs and diagonal stretcher (2)

**R 3 000 - R 5 000**

**230**

**A PAIR OF MAHOGANY SHERATON-STYLE ARMCHAIRS**

With carved square backs and reeded splats, arms run into side rails supported by tapering reeded legs to match and a box stretcher (2)

**R 1 500 - R 2 500**

**231**

**A SATINWOOD, INLAID AND GILT-METAL MOUNTED BED**

The plain head and foot board on turned tapering feet, 187cm long, 150cm wide

**R 3 000 - R 4 000**



**232**

**A CONTINENTAL-STYLE OAK LIBRARY TABLE**

With lavish carvings to edge, frieze and pillars, baluster legs, and lion feet,  
77cm high, 138cm long, 95cm wide

**PROVENANCE**

This table comes from the de Jongh estate and was kept in the studio of the artist  
Gabriel de Jongh at Little Kimble, Newlands

**R 70 000 - R 90 000**



233

**233**

**A GILTWOOD MIRROR, 20TH CENTURY**

A foliage decorated frame, mirror plate with beveled glass  
113cm high, 82cm wide

**R 5 000 - R 7 000**

**234**

**AN OVAL GILTWOOD MIRROR, 20TH CENTURY**

A foliage decorated frame surmounted by a carved leaf detailed crest, mirror plate with a beveled edge  
75,5cm high, 48cm wide

**R 2 000 - R 3 000**

**235**

**AN OVAL GILTWOOD MIRROR, 20TH CENTURY**

A flower and foliage decorated frame, surrounding a mirror plate.  
54cm high, 44cm wide

**R 2 000 - R 3 000**

**236**

**A FRENCH STYLE GILTWOOD MIRROR, 20TH CENTURY**

With crest and sides decorated with flower heads and foliage, the frame with twisted turned sides  
196cm high, 103cm wide

**R 20 000 - R 30 000**



236





237

237

**A MAHOGANY CONTINENTAL SIDEBOARD,  
20TH CENTURY**

With a moulded cornice above decorated columns surmounted by glass fronted shelves, above three blind cupboards, supported on bun feet, 200cm high, 180cm wide, 64,5cm deep

**R 20 000 - R 30 000**

238

**A VICTORIAN OAK SIDEBOARD**

With a rectangular top, back panel, above blind door and graduating drawers, supported by turned legs on a box stretcher 109cm high, 152cm wide, 55cm deep

**R 6 000 - R 9000**

239

**A LATE VICTORIAN OAK WIND OUT TABLE**

With oval top, moulded edge, two removable leaves, wind out mechanism *stamped patent Joseph Fitter Birmingham*, supported by turned legs with castors 75cm high, 174cm wide, 105,5cm deep

**R 7 000 - R 9 000**

240

**A MAHOGANY CHEST OF DRAWERS**

With string inlay, four full drawers, oval pressed brass handles, supported on splayfeet 106cm high, 105,5cm wide, 50cm deep

**R 6 000 - R 9 000**

241

**A TEAK CENTRE TABLE, 19TH CENTURY**

With round top, single turned pedestal above tripod down swept legs with flower and leaf motif, ending in hairy paw feet with casters 74cm high, 119cm wide, 119cm deep

**R 6 000 - R 9 000**

242

**A GEORGIAN-STYLE BUREAU BOOKCASE**

With a swan neck pediment, detailed fretting and a turned and spiral finial, above two astragal glazed doors, above a fall front supported by lopers opening to reveal a fitted interior, above two short drawers and three long drawers on bracket feet 254cm high, 194cm wide, 57cm deep

**R 8 000 - R 10 000**



242



243

**243**

**A VICTORIAN MAHOGANY CENTRE TABLE**

With circular plain top, on a hexagonal pillar, supported by a triangle platform base, on ball feet. Import stamp certifying over 100-year-old 77cm high, 130cm diameter

**R 4 000 - R 6 000**

**244**

**A VICTORIAN MAHOGANY TEA TABLE**

With rectangular plain top, raised on octagonal pillars and platform base, with scrolls on paw feet 73cm high, 138,5cm wide, 70cm deep

**R 4 000 - R 6 000**

**245**

**A VICTORIAN ROCOCO-STYLE CENTRE TABLE**

The oval top waves in a scalloped edging with two drawers on apron, above a turned carved central pillar, supported by four gilt strapwork scrolled cabriole legs ending in scrolled feet with castors *One drawer missing* 75cm high, 125cm wide, 80cm deep

**R 3 500 - R 5 500**



246

**246**

**A PAIR OF CAPE STINKWOOD 'TULBAGH' CHAIRS**

With high back and crest shaped rail, riempie seats, turned legs and box stretcher (2)

**R 2 000 - R 4 000**

**247**

**A PAIR OF YELLOWWOOD RIEMPIE CHAIRS**

The curved top rail above a conforming mid-rail, riempie seat, on turned tapering legs (2)

**R 2 000 - R 4 000**



247

**248**

**SEVEN CAPE STINKWOOD CHAIRS**

A curved top rail above a conforming mid-rail, riempie seat, on turned tapering legs (7)

**R 6 000 - R 8 000**



248



**249**

**A CAPE YELLOW AND STINKWOOD TABLE**

With a round top and wide rim, decorative leaf inlay on apron  
and inlay on tapering legs  
75,5cm high, 130,5cm diameter

**LITERATURE**

Baraister, M and Oberholzer, A. *Cape Country Furniture*, Struik Publishers  
(Pty) Ltd, Cape Town, 1978, similar example on pages 175, 177

**R 40 000 - R 60 000**



250

**250**

**AN OAK REFECTORY TABLE, MODERN,  
MANUFACTURED BY PIERRE CRONJE**

The rectangular three-plank top above a shaped frieze, on turned tapering legs on flat bun feet, joined by an H-stretcher  
77cm high, 300cm wide, 118,5cm deep

**R 22 000 - R 28 000**

**251**

**A PAIR OF HARDWOOD SOUTHERN  
CHINESE ARMCHAIRS**

With marble inset splats, curling armrests, a rectangular framed seat on an H-stretcher and cabriole legs (2)

**R 5 000 - R 7 000**

**252**

**A RED LACQUER SHANXI CUPBOARD,  
19TH CENTURY**

With hand painted countryside scenery and lotus flowers, double doors opening to reveal single shelf above two half drawers above cupboard, supported by bracket feet, *distress and repairs, gilding done later*  
142cm high, 95,5cm wide, 49cm deep

**R 5 000 - R 7 000**

**253**

**ORIENTAL FOOD AND STORAGE CONTAINERS,  
19TH CENTURY**

Comprising: two lidded storage barrels with later metal work, containing two-tiered food baskets (also called Wedding Baskets as they often formed part of a dowry), depicting hand painted *Yumu* (northern elm) and *Shanmu* (Chinese Fir) with silver leaf detail (2)

**R 3 800 - R 4 800**

NO LOTS 254 - 260



261

**FOUR SILVER SUGAR TONGS,  
VARIOUS MAKERS AND DATES**

171g all in (4)

**R 2 000 - R 3 000**

262

**A SILVER FISH**

The articulated body with blue glazed eyes,  
25cm long, 333g

**R 4 000 - R 5 000**

263

**A SILVER QUAICH, A&G CAIRNCROSS LTD,  
EDINBURGH, 1992**

With curved lug handles and raised  
on a splayed foot

**R 4 200 - R 5 200**



265

264

**A GEORGE III SALVER, JOHN CAFE,  
LONDON, 1771**

Circular, gadrooned edge raised on three feet  
18cm diameter, 280g

**R 2 500 - R 3 500**

265

**AN ELECTROPLATE WINE BOTTLE HOLDER,  
19TH CENTURY**

Modelled as a wagon with two wine coasters,  
each with wavy scrolling rim

**R 5 000 - R 7 000**



262



264



266

**266**  
**A VICTORIAN THREE PIECE SILVER TEA SERVICE, WILLIAM BATEMAN, LONDON, 1842**

Comprising: a teapot, hot water pot and cream jug, each body embossed with leaf and floral decoration, scrolling leaf-capped handle, on scroll feet  
 1485g all in (3)

**R 15 000 - R 20 000**

**267**  
**A GEORGE III SILVER TEA POT, LONDON, 1810**

Stepped rim, hinged cover, raised on four lion and mask feet  
 15cm high, 469g

**R 8 000 - R 12 000**

**268**  
**A VICTORIAN SILVER TEA CADDY, LONDON 1843**

Hexagonal  
 8cm high, 160g

**R 2 000 - R 3 000**

**269**  
**SILVER PLATED TRAY, GEORGIAN, 1790**

Possibly Sheffield, the circular body with gadrooned rim, raised on three claw feet  
 29mm wide

**R 5 500 - R 6 500**

**270**  
**A SILVER TRAY, MAPPIN & WEBB, BIRMINGHAM, 1910**

Oval with scalloped trim edging with foliate design,  
 49cm in length, 38cm wide, 850g

**R 8 000 - R 12 000**

**271**  
**A PAIR OF SILVER CANDLESTICKS, DANISH, 1910**

5cm high, scalloped, loaded (2)

**R 2 000 - R 3 000**



270



272

**272**

**VARIOUS INDIAN SILVER ORNAMENTS**

877g in all (8)

**R 9 000 - R 12 000**

**273**

**THREE SILVER QUAICH, MAPPIN & WEBB**

18cm wide, 18cm high 550g

**R 6 000 - R 9 000**



273

**274**

**SILVER SUGAR BOWL, PETER ANNE & WILLIAM BATEMAN, LONDON, 1803**

The circular bowl with beaded trim and scalloped moulding and handles  
18cm wide, 10cm high, 285g

**R 3 500 - R 5 500**

**275**

**SILVER SOAP DISHES, LONDON, 1945**

4cm high, 19cm wide, 248g (2)

**R 2 500 - R 3 500**

**276**

**SILVER SALT CELLARS, GEORGIAN, 1860**

With original glass inlay,  
5cm high, 7cm wide, 11g (2)

**R 2 000 - R 3 000**

**277**

**SILVER LOVING CUP, LONDON, 1920**

The rounded tapering body, with circular base,  
15mm wide, 8mm high, 186g

**R 2 000 - R 3 000**

**278**

**SILVER CHRISTENING CUPS**

Various makers and dates, 315g (3)

**R 3 000 - R 4 000**

**279**

**A SILVER IRISH CUP, DUBLIN, 1770**

18cm wide, 18cm high, 550g

**R 5 000 - R 8 000**



280

**SILVER SUGAR BOWL, PETER ANNE & WILLIAM BATEMAN, LONDON, 1803**

The circular bowl with beaded trim and scalloped moulding and handles  
18cm wide, 10cm high, 3450g

**R 70 000 - R 100 000**





281

281

**SILVER MESH BAG WITH SOLID TOP  
SUSPENDED ON LINK CHAIN, GERMAN, 1880**

415g

**R 4 000 - R 6 000**

282

**SILVER CHINESE CARD MAKE-UP CASE, 1900s**

With link chain and inner compartment  
10cm long, 7cm wide, 175g

**R 3 500 - R 4 500**



282

283

**SILVER PURSE WITH SOLID ENGRAVED TOP  
WITH SCALLOPED BORDER SUSPENDED ON  
LINK CHAIN, LONDON, 1915**

With two internal compartments, 140g

**R 2 000 - R 3 000**

284

**A LEATHER & SILVER PURSE, LONDON**

Art deco detail, two internal compartments  
11cm long, 8cm high

**R 1 000 - R 2 000**

285

**SILVER CHINESE CARD CASE,  
HONG KONG, 1890**

69g

**R 1 800 - R 2 800**



286

286

**SILVER CREAM JUG, RUSSIAN, 1908**

The tapered, inverted rectangular form with  
decorative engraving with a single handle and  
spout, standing on four ball feet  
13cm wide, 15cm high, 130g

**R 2 000 - R 3 000**

287

**A PAIR OF SILVER SALTS AND MATCHING  
PLATTER, RUSSIAN, 1906**

Comprising: two delicately engraved salts, 3cm  
high, on ball feet, and a 15cm round tray with  
stepped border, 115g (3)

**R 800 - R 1 200**



288

288

**EIGHT SILVER VESPA CASES**

201g (8)

**R 3 800 - R 4 800**

289

**A PAIR OF SILVER CIGAR LIGHTERS,  
LONDON, 1910**

15cm long, 10cm high, weighted, 195g (2)

**R 2 000 - R 3 000**

290

**A CHINESE CARD CARRYING CASE, 1900s**

NOT SUITABLE FOR EXPORT

With suede pouch and detailed carving,  
possibly ivory, 10cm long, 6cm wide

**R 1 500 - R 2 500**



291

**291**  
**A SILVER TOAST RACK, GEORGIAN**

18cm high, 20cm wide, 465g

**R 4 000 - R 5 000**

**292**  
**A SILVER TOAST RACK, GEORGIAN, 1790**

13cm high, 17cm wide, 230g

**R 2 800 - R 3 800**

**293**  
**SILVER KNIVES, BONE INSERTS,  
 ENGLISH AND GERMAN**

NOT SUITABLE FOR EXPORT

Various dates (4)

**R 2 500 - R 3 500**



293

**294**  
**A PAIR OF SILVER TELESCOPIC CANDLESTICKS,  
 SHEFFIELD PLATE**

Each moulded as a scalloped column, loaded,  
 18cm high (2)

**R 8 000 - R 10 000**

**295**  
**SILVER HINGED CASE, FRENCH, 20TH CENTURY**

The rectangular polished cover and sides,  
 with scalloped lid  
 13cm long, 7cm wide, 4cm deep, 275g

**R 2 500 - R 3 500**

**296**  
**A SILVER CIGARETTE CASE, SQUARE,  
 FRENCH 1922**

117g

**R 1 800 - R 2 200**

**297**  
**A PAIR OF SILVER TEASPOONS, HESTER  
 BATEMAN, GEORGIAN, 1770**

13cm long, 30g (2)

**R 1 200 - R 1 800**



294

**298**  
**A PAIR OF SILVER ENAMELLED COMPACTS IN  
 ORIGINAL VELVET BOX, BIRMINGHAM, 1946**

92g (2)

**R 1 500 - R 2 500**

**299**  
**THREE SILVER FORKS, DUTCH, GEORGIAN**

Various makers and marks  
 150g (3)

**R 1 000 - R 2 000**

**300**  
**AN ASSORTMENT OF SILVER GERMAN  
 COCKTAIL STICKS**

9cm long, 100g (20)

**R 1 000 - R 2 000**

301

**A PAIR SILVER POWDER ENAMELLED CASES,  
LONDON**

With glass surmounted, various makers  
and dates (2)

**R 2 000 - R 3 000**

302

**EIGHT SILVER TEA SPOONS, PETER ANNE  
BATEMAN, LONDON, 1801-1803**

92g (8)

**R 1 800 - R 2 800**

303

**EIGHT SILVER VESPA CASES**

180g (8)

**R 3 600 - R 4 600**



304

304

**A SILVER COCKTAIL SHAKER, LONDON, 1908**

Of tapered cylindrical form, decorated to the  
exterior with clean lines and a double rim base  
25cm high, 460g

**R 4 000 - R 6 000**

305

**A SILVER DISH, DEKAN AND FRANCOIS, 1930s,  
ART DECO DESIGN**

The oval dish with bone handles, on stepped base  
30cm long, 540g

**R 4 000 - R 6 000**



305

306

**A SILVER DISH, LEVESLEY BROTHERS,  
SHEFFIELD, 1868**

7cm high, 27cm wide with fluted edges

**R 4 500 - R 6 500**

307

**THREE SILVER CIGARETTE CASES, ENAMELLED**

Various makers and dates, 340g (3)

**R 2 500 - R 3 500**

308

**A SILVER TEA POT, JOHN PENFORD,  
LONDON, 1790**

Of typical form, the beaded rim lid surmounted on  
an angular base with scalloped detail on four ball  
feet, 30cm wide, 13cm high, 479g

**R 5 000 - R 6 000**



309

309

**A SILVER TEA POT, THOMAS RICHARDS,  
GEORGIAN, 1810**

Detailed rim, hinge cover on oval scalloped base  
18cm high, 30cm wide, 400g

**R 6 000 - R 9 000**

310

**A SET OF TWO SHEFFIELD PLATE  
WINE COASTERS**

Each with gadrooned rim, each wooden base with  
central boss, 15cm diameter (2)

**R 2 000 - R 3 000**



310

311

**A SILVER INKWELL BIRMINGHAM,  
20TH CENTURY, JAMES CADWELL AND CO**

Oval with scalloped border on four claw feet  
29cm long, 5cm high 465g

**R 4 500 - R 5 500**

312

**SEVEN SILVER VESPA CASES,  
ONE ROLLED GOLD VESPA CASE**

180g (8)

**R 3 500 - R 4 500**

313

**AN ELECTROPLATED TRAY**

Oval with moulded reeded rim with scalloped  
corners, 45cm wide

**R 800 - R 1 800**

314

**A SILVER BELT, BIRMINGHAM, 1875**

Comprinsg: pierced shaped rectangular plaques  
each cantered by an engraved flower, united with  
circular links, the buckle similarly engraved,  
90cm long, 137g

**R 1 500 - R 2 000**

315

**A SILVER HIP FLASK, EDWARDIAN, 1910**

Oval in form with hinge lid  
13cm high, 6cm wide, 175g

**R 2 500 - R 3 500**



315





316

**316**

**A SILVER HIP FLASK, LEATHER FOLDER WITH GLASS INLAY, G & J W HAWSKLY, 20TH CENTAURY**

13cm high, 8cm wide

**R 2 000 - R 3 000**

**317**

**A SILVER HIP FLASK, MAPPIN & WEB, 20TH CENTURY**

14cm high, 8cm wide, 200g

**R 4 000 - R 6 000**

**318**

**A SILVER HIP FLASK, WITH GLASS INLAY, G & J W HAWSKLY, 20TH CENTURY**

Engraved with the letters *LJ*  
15cm high, 8cm wide

**R 5 200 - R 6 200**



317

**319**

**A SOLID SILVER PLATE BAG WITH SOLID TOP COMPLETE WITH ENGRAVING, HUNGARIAN**

11cm long, 6cm wide 145g

**R 1 200 - R 2 200**

**320**

**THREE SILVER PERFUME BOTTLES, LONDON & GERMAN, VARIOUS COLOURS**

Hinged silver cap on original bottles  
the larger 12cm in length (3)

**R 2 000 - R 3 000**



318



320



323

**321**

**A SILVER PORRINGER, MAPPIN & WEBB,  
LONDON**

The bulbous body chased with various lines,  
on a circular base, 10cm high, 225g

**R 2 500 - R 3 500**

**322**

**VARIOUS SILVER PERFUME BOTTLES**

Glass with sterling silver caps (8)

**R 4 000 - R 6 000**

**323**

**AN ELECTROPLATED CUBE TEA SERVICE, PERCY ASPINALL, 20TH CENTURY**

Comprising: a square shape tea pot, hot water pot and milk jug, concealed spout,  
the built-in handle and sunken lid, accompanied by a book (3)

**R 7 000 - R 8 000**

**324**

**A SILVER CIGARETTE CASE RING**

The ornately engraved cigarette case with leaves and scrolls, 7cm high, 5cm wide, 88g

**R 1 200 - R 1 500**

NO LOTS 325 - 330



331

**Constance Stuart Larrabee**

(South African 1914 - 2000)

TIMELESS JOURNEY - MINISTER AND HIS WIFE

silver gelatin print, signed, dated 17 February 1988  
in pencil and two photographer's copyright stamps  
on the reverse  
sheet size: 25,5 by 20,5cm, *unframed*

The following is inscribed in pencil on the reverse:

"Seek What is True is a current travelling  
exhibition of photographs by Constance Stuart  
Larrabee in collaboration with Alan Paton.

This photo depicts a minister & his wife on a  
coastal road in Natal, S. Africa 1949.

A poster has been made of the "timeless  
photo"

Exhibition 15 March – 5 May at DUKE  
UNIVERSITY MUSEUM OF ART 1987"

"Timeless Journey" is one of Larrabee's most  
widely reproduced images. It served as the  
cover of the playbill for a Long Wharf Theatre  
production of "Lost in the Stars", the musical  
based on Alan Paton's "Cry, The Beloved  
Country".

Accompanied by a November 1985 - January  
1986 exhibition calendar and a letter addressed  
to Larrabee from Judith Luskey from the National  
Museum of African Art.

**R 4 000 - R 6 000**



332 - PART LOT



332 - PART LOT



333 - PART LOT



333 - PART LOT



334 - PART LOT



334 - PART LOT

332

**Constance Stuart Larrabee**

(South African 1914 - 2000)

NDEBELE WOMAN AND CHILD, NDEBELE CHILD and NDEBELE WOMAN AND SEATED CHILD, three in the lot

silver gelatin print  
sheet size: 16 by 16cm each, *unframed* (3)

**R 6 000 - R 9 000**

333

**Constance Stuart Larrabee**

(South African 1914 - 2000)

NDEBELE WOMAN, NDEBELE WALL MURAL and PORTRAIT OF AN NDEBELE WOMAN, three in the lot

silver gelatin print  
sheet size: 16 by 16,5cm each, *unframed* (3)

**R 6 000 - R 9 000**

334

**Constance Stuart Larrabee**

(South African 1914 - 2000)

PLAYFUL NDEBELE CHILDREN, NDEBELE WOMAN AND CHILD and NDEBELE WOMAN HOLDING CHILD'S HAND, three in the lot

silver gelatin print  
sheet size: 16 by 16,5cm, 16 by 16cm, and, 16 by 16,5cm, *unframed* (3)

**R 6 000 - R 9 000**





335



336

**335**

**Ann-Marie Tully**  
(South Africa 20th Century - )

FLEECED VIII

signed, dated 13 and inscribed with  
the title in pencil  
cotton on paper  
42 by 37cm

**R 5 000 - R 8 000**

**336**

**Ann-Marie Tully**  
(South Africa 20th Century - )

FLEECED V

signed, dated 13 and inscribed with  
the title in pencil  
cotton on paper  
42,5 by 37cm

**R 5 000 - R 8 000**



337

**337**

**Ed Young**  
(South African 1978 - )

DEAR SANTA

signed and dated Dec 12  
ink on paper  
14 by 20cm

**R 3 000 - R 5 000**



338



339



340

**338**

**Norman Clive Catherine**  
(South African 1949 - )

DWELLING

signed, dated 75 and inscribed 'proof'  
in pencil in the margin  
airbrush on paper  
sheet size: 59,5 by 42cm

Test print on the reverse

**R 5 000 - R 8 000**

**339**

**Robert Griffiths Hodgins**  
(South African 1920 - 2010)

CHARTREUSE

screenprint, titled in the plate, signed, dated 89,  
inscribed with a dedication and signed 'Rob',  
bears the Caversham Press chopmark  
sheet size: 15 by 12cm

**R 7 000 - R 10 000**

**340**

**Walter Whall Battiss**  
(South African 1906 - 1982)

BIRD FLIGHT and MR ICARUS, I PRESUME

screenprint, each signed, titled and numbered  
74/125 in pencil in the margin  
sheet size: 30 by 42cm, *unframed*

LITERATURE

Siebrits, W. *Walter Battiss: I Invented Myself*, The  
Ampersand Foundation, Johannesburg, 2016,  
another example from the edition illustrated on p.  
212

**R 8 000 - R 12 000**



341



342



342

**341**

**Walter Whall Battiss**  
(South African 1906 - 1982)

NEAR PELINDABA TVL.

linocut, signed and titled in the plate,  
numbered 460/500 in ink in the margin  
sheet size: 12,5 by 16,5cm

**R 1 000 - R 3 000**



343

**342**

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

LANDSCAPE WITH HOUSES AND FIGURES and  
STREET SCENE WITH FIGURES, two in the lot

linocut, each signed in pencil in the margin  
sheet size: 14 by 20cm, and, 14 by 19,5cm (2)

**R 2 000 - R 3 000**



343

**343**

**Leonard Tshehla Mohapi Matsoso**  
(South African 1949 - )

FIGURES I and FIGURES II, two in the lot

woodcuts, each signed, the larger numbered 3/10  
and the smaller inscribed 'Trial Proof' in pencil in  
the margin  
sheet sizes: 53 by 22,5cm, and, 38,5 by 20cm (2)

**R 1 500 - R 3 000**



344



345

**344**

**Tinus de Jongh**  
(South African 1885 - 1942)

GROOT CONSTANTIA

etching, signed and titled in pencil in the margin, bears the executor's stamp  
sheet size: 27,5 by 32,5cm

**R 1 000 - R 3 000**

**345**

**Tinus de Jongh**  
(South African 1885 - 1942)

OLD CAPE HOUSE, STELLENBOSCH

etching, signed and titled in pencil in the margin, bears the executor's stamp  
sheet size: 24,5 by 29,5cm

**R 1 000 - R 3 000**



346

**346**

**Tinus de Jongh**  
(South African 1885 - 1942)

THE OLD PORCH, CONSTANTIA

etching, signed and titled in pencil in the margin  
sheet size: 22 by 15,5cm

**R 1 000 - R 3 000**





347



348



349

**347**

**Frans David Oerder**  
(South African 1867 - 1944)

NUDE FEMALE SKETCH

signed  
pencil on paper  
23 by 30,5cm

**R 3 000 - R 5 000**

**348**

**Jean Max Friedrich Welz**  
(South African 1900 - 1975)

NUDE

signed and dated '51  
pencil on paper  
48 by 23cm

**R 2 000 - R 4 000**

**349**

**Sir William Russell Flint**  
(British 1880 - 1969)

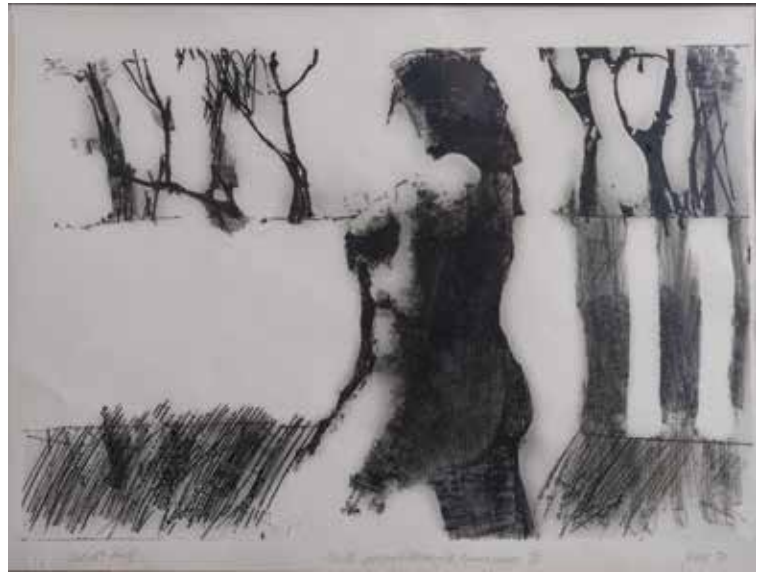
BACK VIEW OF A GIRL ON SOFA

signed  
pencil on paper  
13,5 by 18cm

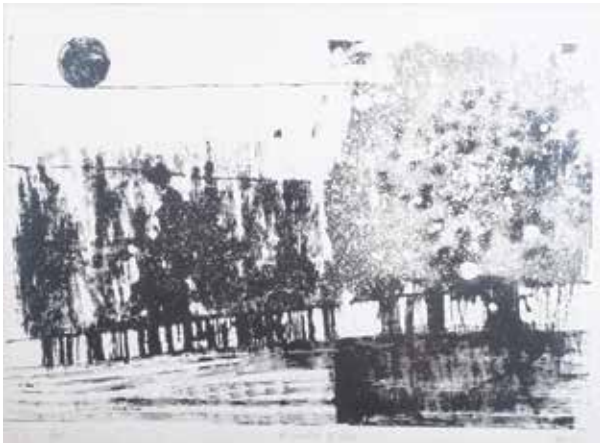
**R 5 000 - R 8 000**



350



352



351

**350**

**Sir William Russell Flint**  
(British 1880 - 1969)

ROMAN SOLDIER

signed and indistinctly inscribed  
conté on paper  
21 by 24cm

**R 8 000 - R 12 000**

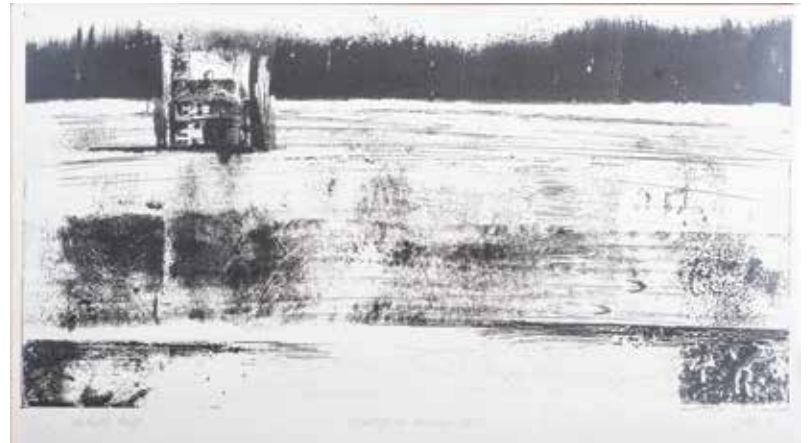
**351**

**Jan Neethling**  
(South African 1938 - )

HEAVENTREE OF STARS

signed, dated 71, titled, numbered  
3/20 and embossed 'CV'  
cliché verre  
sheet size: 33 by 45cm

**R 1 000 - R 3 000**



353

**352**

**Jan Neethling**  
(South African 1938 - )

NUDE PASSING THROUGH  
LANDSCAPE IV

signed, dated 71, titled, inscribed  
'artist proof' and embossed 'CV'  
cliché verre  
sheet size: 33 by 45cm

**R 1 000 - R 3 000**

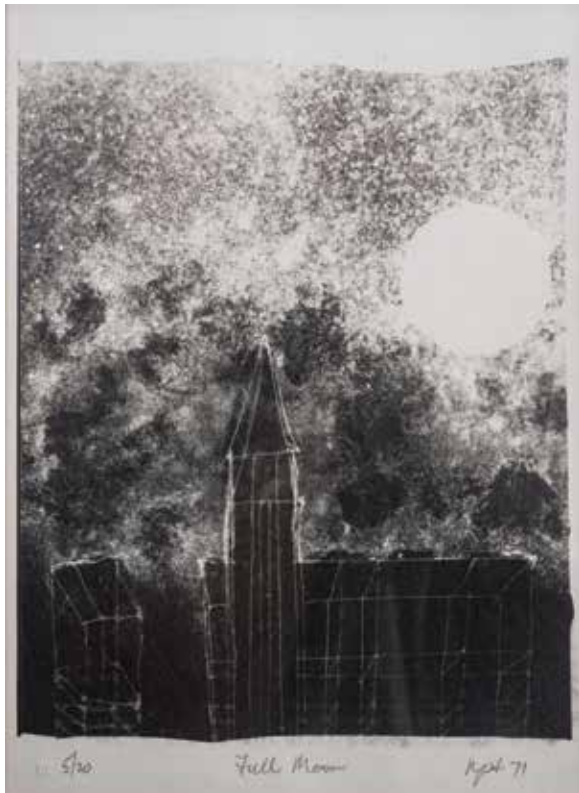
**353**

**Jan Neethling**  
(South African 1938 - )

NIGHT OF THE FALLING STARS

signed, dated 71, inscribed 'artist  
proof' and embossed 'CV'  
cliché verre  
sheet size: 29 by 51cm

**R 1 000 - R 3 000**



354

**Robert Hodgins and Jan Neethling**

(South African 1920 - 2010; South African 1938 - )

FULL MOON and NIGHT FLOWERS, two in the lot

each signed, dated 71, titled, numbered 5/20 and 8/20 respectively in pencil in the margin and embossed 'CV' cliché verre  
sheet size: 29 by 21cm, and, 29,5 by 30cm (2)

**R 4 000 - R 7 000**



355

**355**

**Dino Paravano**  
(South African 1935 - )

HOUSE AND TREES I

signed  
oil on canvas laid down on board  
60 by 44,5cm

**R 4 000 - R 6 000**



356

**356**

**Dino Paravano**  
(South African 1935 - )

HOUSE AND TREES II

signed and dated 1976  
oil on canvas board  
60 by 44,5cm

**R 4 000 - R 6 000**





357

**357**

**Edward Roworth**  
(South African 1880 - 1964)

CAPE DUTCH HOME IN AUTUMN

signed  
oil on canvas  
50 by 40cm

**R 5 000 - R 8 000**



358

**358**

**Dino Paravano**  
(South African 1935 - )

FISHERMEN'S COTTAGES

signed and dated 79  
oil on canvas laid down on board  
75 by 50cm

**R 5 000 - R 8 000**



359



360



361

**359**

**Lukas van Vuuren**  
(South African 1939 - 2003)

FRESH

signed, titled and dated 2004  
ink on UHI plastic  
65,5 by 60cm

**R 3 000 - R 5 000**

**360**

**Simon Rhys Jones**  
(South African 1951 - )

FLOATING WORLD

signed and dated '93  
pastel on paper  
100 by 65cm

**R 7 000 - R 10 000**

**361**

**Paul du Toit**  
(South African 1922 - 1986)

ABSTRACT COMPOSITION

signed  
watercolour on paper  
57,5 by 44cm

**R 5 000 - R 8 000**



362

**362**

**David Phoshoko Mogano**  
(South African 1932 - 2000)

BUSY TOWNSHIP STREET

signed and dated 1997  
watercolour over pencil on paper  
34,5 by 53,5cm

**R 7 000 - R 10 000**



363

**363**

**James Vicary Thackwray**  
(South African 1919 - 1994)

FIGURES WITH TREES AND HOUSE

signed; titled on the reverse  
oil on board  
23,5 by 34cm

**R 4 000 - R 6 000**



364

**364**

**Titta Fasciotti**  
(South African 1927 - 1993)

WHITE BUILDINGS

signed and dated 91  
oil on board  
24,5 by 34cm

**R 5 000 - R 8 000**





365



366



365



367

**365**

**Jay Norman**

(South African 20th Century - )

HARBOR SCENE and TWO SEABIRDS,  
two in the lot

both signed; the first dated 1989 on the  
reverse, and the second dated 1990 on  
the reverse

oil on canvas

75 by 91cm, and, 80 by 90,5cm (2)

**R 2 000 - R 4 000**

**366**

**Edward Roworth**

(South African 1880 - 1964)

BEACH DWELLINGS

signed

oil on board

30 by 38,5cm

**R 4 000 - R 6 000**

**367**

**Dino Paravano**

(South African 1935 - )

HARBOUR SCENE

signed and dated 80

oil on canvas laid down on board

60 by 90,5cm

**R 6 000 - R 9 000**





368

**368**

**Sydney Carter**  
(South African 1874 - 1945)

BEACH LANDSCAPE

signed  
oil on board  
39 by 54cm

**R 5 000 - R 8 000**



369

**369**

**Sydney Carter**  
(South African 1874 - 1945)

NEAR WOLESLEY - CAPE

signed; titled on the reverse  
oil on board  
53,5 by 78,5cm

**R 4 000 - R 7 000**



370

**370**

**Otto Klar**  
(South African 1908 - 1994)

LANDSCAPE WITH RONDAWELS AND  
DISTANT FIGURES

signed  
conté and charcoal on paper  
20 by 32,5cm

**R 2 000 - R 4 000**



371

**371**

**Otto Klar**  
(South African 1908 - 1994)

LANDSCAPE AT DUSK

signed  
oil on board  
13,5 by 38,5cm

**R 6 000 - R 9 000**



372

**372**

**Otto Klar**  
(South African 1908 - 1994)

LANDSCAPE WITH STORM CLOUDS

signed  
oil on board  
12,5 by 38cm

**R 7 000 - R 10 000**



373

**373**

**Roy Taylor**  
(South African 1919 - )

POUNGING SURF, UMHLANGA NATAL

signed  
oil on canvas laid down on board  
23 by 30,5cm

**R 2 000 - R 3 000**



374

**374**

**Roy Taylor**  
(South African 1919 - )

BLIND RIVER, PONDOLAND

signed; title inscribed on the reverse  
oil on canvas laid down on board  
30,5 by 40,5cm

**R 2 000 - R 3 000**



375

**375**

**Johan (Johannes) Oldert**  
(South African 1912 - 1984)

FARM LANDSCAPE

signed  
oil on board  
45 by 60cm

**R 3 000 - R 5 000**





376

**376**

**Christopher Tugwell**  
(South African 1938 - )

FARM SCENE WITH GOATS AND  
HERDER

signed  
oil on board  
45 by 61cm

**R 6 000 - R 9 000**



377



377

**377**

**Guiseppa Catty**  
(South African 1914 - 1994)

BLUEGUMS I and BLUEGUMS II,  
two in the lot

each signed  
oil on board  
60 by 44cm, and, 52 by 34,5cm (2)

**R 2 000 - R 4 000**



378

**378**

**Christopher Tugwell**  
(South African 1938 - )

LANDSCAPE WITH TREE

signed  
oil on board  
29,5 by 60cm

**R 3 000 - R 5 000**





379

**379**

**Henry Bredenkamp**  
(South African 1935 - )

DU TOIS KLOOF (sic)

signed and dated 75; inscribed with  
the title on the reverse  
oil on board  
25 by 60cm

**R 1 000 - R 2 000**



380

**380**

**Johan (Johannes) Oldert**  
(South African 1912 - 1984)

BLUE GUMS, NEAR ALICE C-P (sic)

signed  
oil on board  
35 by 50cm

**R 2 000 - R 3 000**



381

**381**

**Henry Bredenkamp**  
(South African 1935 - )

WITRIVIER

signed and dated 75  
oil on board  
45 by 90cm

**R 2 000 - R 3 000**



382

**382**

**Cecil Thornley Stewart**  
(South African 1881 - 1967)

THE POOL IN THE GLEN AT PORT ST. JOHNS

signed; inscribed with the title on the reverse  
oil on board  
54,5 by 70cm

**R 5 000 - R 8 000**



383

**383**

**Jan Ernst Abraham Volschenk**  
(South African 1853 - 1936)

SPRING HEX RIVER

unsigned; titled and authenticated by  
Vera Volschenk in a letter attached to the reverse  
oil on board  
12 by 20cm

**R 7 000 - R 10 000**



384

**384**

**Vera Volschenk**  
(South African 1899 - 1987)

ALOES AND LARGE ROCK

signed and dated 1935  
oil on canvas  
25,5 by 38cm

**R 3 000 - R 5 000**



385



386

**385**

**Christopher Tugwell**  
(South African 1938 - )

TREE WITH DISTANT MOUNTAIN

signed  
oil on board  
24,5 by 49,5cm

**R 4 000 - R 6 000**



387

**386**

**Simon Moroke Lekgetho**  
(South African 1929 - 1985)

HUTS AND TREES IN A LANDSCAPE

signed and dated 67  
oil on board  
30 by 45cm

**R 3 000 - R 5 000**

**Hennie Griesel**  
(South African 1931 - )

TREES IN A CEMETARY

signed and dated 73  
oil on canvas laid down on board  
74 by 49,5cm

**R 4 000 - R 6 000**





388

**388**

**Gabriel Cornelis de Jongh**  
(South African 1913 - 2004)

MOUNTAINS AND RONDAWELS

signed  
oil on canvas  
44,5 by 60cm

**R 6 000 - R 9 000**



389

**389**

**Enslin Hercules du Plessis**  
(South African 1894 - 1978)

VIRGINIA CITY, NEVADA

signed and inscribed with the title  
watercolour over pencil on paper  
42 by 57cm

**R 5 000 - R 8 000**



390

**390**

**Sydney Carter**  
(South African 1874 - 1945)

LANDSCAPE WITH TREES AND HOUSES

signed  
gouache on paper  
30,5 by 49,5cm

**R 2 000 - R 4 000**



## OLCHERT BRAAK

Olchert Braak was born on 11 January 1894 in Bedum, Holland. Braak was one of eight children and immigrated to South Africa with his family at the age of 2, and settled in Pretoria. Braak had a strong passion for art and attended art school in Pretoria, befriending many artists including JH Pierneef and Erich Mayer. He spent all his spare time painting and held a number of exhibitions around South Africa. Although Braak worked predominantly in oils, several early works explore the subtler medium of watercolour and pastel.

When World War II broke he served with Louis Botha in the Ambulans Corp. After the war, Braak and his family immigrated to Swaziland. During this period he found inspiration from the landscapes of the country and depicted such a scene in Lot 397. From Swaziland the family moved to Emmarentia, Johannesburg. Later, Braak retired to Port Alfred, before moving to East London where he continued to paint. Throughout his life Braak continued his pursuit of depicting the landscape in which he found himself.

He and his wife returned to Pretoria in his last years where he passed away in May 1971.

Courtesy of the artist's granddaughter



391



392



394

391

**Gabriel Cornelis de Jongh**

(South African 1913 - 2004)

MOUNTAINOUS LANDSCAPE

signed  
watercolour on paper  
22,5 by 35cm

**R 2 000 - R 3 000**

392

**Marie Vermeulen Breedt**

(South African 1954 - )

FISHERMEN ON THE BEACH

signed 'Marie Vermeulen'  
watercolour on paper  
34,5 by 49,5cm

**R 3 000 - R 5 000**

393

**Adelio (Zagni) Zeelie**

(South African 1911 - 1991)

DURBAN

signed, inscribed 'Durban' and  
dated 1958  
oil on board  
30 by 42cm

NOT ILLUSTRATED

**R 1 000 - R 3 000**

394

**Olchert Braak**

(South African 1894 - 1971)

BETTY'S BAY CAPE

signed and dated '50; title  
inscribed on the reverse  
oil on board  
35,5 by 45,5, *unframed*

**R 3 000 - R 5 000**



395



395

**395**

**Olchert Braak**

(South African 1894 - 1971)

FOREST LANDSCAPE WITH STREAM and MAN IN FOREST, two in the lot

the first inscribed with the artist's initials, the second signed O. Braak

oil on canvas board; oil on board

25 by 30cm, *unframed*, and 20,5 by 15cm (2)

**R 2 000 - R 3 000**

**396**

**Olchert Braak**

(South African 1894 - 1971)

MOUNTAINOUS LANDSCAPE WITH RONDANWEL, RIVERBED LANDSCAPE WITH TREES and MTULWANA RIVER DRAKENSBERG, three in the lot

the first inscribed with the artist's initials, the second signed, the third signed, dated 1953 and titled on the reverse

oil on board

12,5 by 17,5cm, 12,5 by 17,5cm, and, 13 by 18cm (3)

**R 2 000 - R 3 000**



396



396



396



397



397

**397**

**Olchert Braak**

(South African 1894 - 1971)

MOUNTAINOUS LANDSCAPE WITH TREE AND POND and SWAZILAND, two in the lot

signed and dated 45; signed and titled on the reverse

oil on board; oil on canvas board

26 by 30cm, and, 25 by 30cm, *each unframed* (2)

**R 2 500 - R 3 500**



398

**398**

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

MAN WITH BEARD AND HAT

signed and dated 1973  
charcoal and pastel on paper  
38 by 25cm

**R 5 000 - R 8 000**



399

**399**

**Frans Martin Claerhout**  
(South African 1919 - 2006)

MOTHER AND CHILD

signed  
mixed media on paper  
40 by 29,5cm

**R 2 000 - R 4 000**



400

**400**

**Wessel Marais**  
(South African 1935 - 2009)

STILL LIFE WITH SUNFLOWERS

signed  
oil on canvas laid down on board  
101 by 74,5cm

**R 5 000 - R 8 000**



## CONSTANCE STUART LARRABEE

Constance Stuart (later Constance Stuart Larrabee), was born in 1914 in Cornwall, England, and, following her parents' immigration to Grootfontein in the then Northern Transvaal, grew up in South Africa. Larrabee's interest in photography began at the age of 10 when she was given a Kodak Box Brownie for her birthday.

Following her graduation from Pretoria High School in 1933, Larrabee spent three years studying abroad. Larrabee spent two years in London where she studied portrait and theatrical techniques at the Regent Street School of Photography. Thereafter, she continued her studies in Munich at the Bavarian State Institute for Photography. While in Germany, the prevailing influence of the Bauhaus movement in architecture and design transformed her way of thinking about photography. As a result, Larrabee developed a sophisticated pictorial sense through which she mastered light, pattern and composition to produce evocative images of her subjects.

Upon her return to South Africa in 1936, Larrabee opened her own studio in Pretoria, the *Constance Stuart Portrait Studio*. During this period Larrabee established herself as a professional photographer, photographing the white elite, statesmen, generals, artists, writers, society and theatrical personalities of the time. Larrabee travelled throughout South Africa in her spare time, and it was during these travels that she photographed the vanishing ethnic cultures, such as the Ndebele, Khoi-san, Lovedu, Zulu, Swazi, the Basotho and the Xhosa, of the country (Lots 332, 333 and 334 are a selection of these images). Larrabee chose to photograph African people for the love of photography and out of respect for the people depicted. Larrabee felt that she was able to photograph these people as they were without the need to change them. As playwright, Noël Coward, has said of her photographs, "Constance works in a flash. She doesn't pose her subject; she waits for him to pose himself. She gets him by that unerring eye."<sup>1</sup> Larrabee was a purist who worked completely in black and white, in what she called true, clear photography.

Larrabee was appointed South Africa's first woman war correspondent during WWII when the Director of the South African Military Intelligence, Col. Eugene G. Malherbe, appointed her to cover the war for *Libertas* magazine. During this period Larrabee worked in Egypt, Italy, France and England, with a single Rolleiflex camera, the very camera she used throughout her entire professional career. Photographing alongside the American 7th Army in France and the South African 6th Armoured Division in the Italian Apennines, she captured the fighting and its aftermath in compelling images, such as Lot 404.

In 1949 Larrabee immigrated to America intending to further her career as a photographer. However, she married Sterling Loop Larrabee three months after she had arrived, and the following year they moved to Chestertown, Maryland, where she gave up photography to raise dogs. The few photographs she took at the time were mainly of the dogs that they bred, while her records of South Africa lay undeveloped in the negatives she kept in shoe boxes in her kennels. It was only in 1979 when her photographs were 'rediscovered', and so her fame as a photographer was established.

In the contemporary world, the label "ethno photography" could be given to Constance's work in South Africa. She was an educated, white photographer observing cultures and lifestyles that were not her own. In that sense she was an outsider looking in on "tribal life". However, her photographs are timeless, transcend race and culture and exhibit a dignified respect for the people she photographed due to her working methods and relations with her subjects and sitters. - A.F.



401

**Constance Stuart Larrabee**  
(South African 1914 - 2000)

NOËL COWARD

silver gelatin print, signed and dated 1944 Pretoria  
in pencil on the reverse  
sheet size: 25,5 by 20,5cm, *unframed*

Dedication to Richard Cutler inscribed in pencil on  
the reverse

Accompanied by a digital reproduction print and a  
signed dust jacket mock-up for "The Noël Coward  
Diaries" edited by Graham Payn and Sheridan  
Morley.

The following dedication is inscribed in pen in the  
dust jacket:  
"To Richard  
Shadows of Pretoria 1944  
See acknowledgement in this 2nd edition"

**R 2 000 - R 3 000**

<sup>1</sup> - Smith, L  
Constance Stuart Larrabee, 2019. [O]. Available: <https://www.sahistory.org.za/people/constance-stuart-larrabee>  
Coudjieris, C. "Capturing the Scene with Constance Stuart Larrabee", in *The Washington Collegian*, 24 September 1986.  
National Museum of African Art Calendar of Events. November 1985 – January 1986.  
Smith, L. "Constance Stuart Larrabee: 'Chestertown's immigrant' finds her photography rediscovered", in *Accent Plus*, 18 September 1986.





402

**Constance Stuart Larrabee**

(South African 1914 - 2000)

THE GARDEN PARTY - 1977 (IN MY CHESTERTOWN GARDEN), FEARLESS THE NAUTICAL NORWICH TERRIER JUMPS FOR JOY IN CHESAPEAKE BAY, MARYLAND. 1982 and CRUISING ON THE CHESTER, three in the lot

silver gelatin print, signed in pen in the margin, title inscribed in pencil and a photographer's copyright stamp on the reverse; signed 'Constance Stuart' in pencil in the margin, signed, titled and dated 17 February 1988 in pencil and two photographer's copyright stamps on the reverse; title inscribed in pencil and a photographer's copyright stamp on the reverse  
sheet sizes: 25,5 by 20cm, 25 by 20,5cm, and 21 by 20,5cm, *unframed*

The following is inscribed on the reverse of THE GARDEN PARTY - 1977 (IN MY CHESTERTOWN GARDEN): "Hen hatched out these guinea-hens!"

The following is inscribed on the reverse of FEARLESS THE NAUTICAL NORWICH TERRIER JUMPS FOR JOY IN CHESAPEAKE BAY, MARYLAND. 1982: "Constance Larrabee has bred over 600 Norwich and more than 60 Champions. This photo has become a well-known poster "CELEBRATION ON THE CHESAPEAKE""

The following is inscribed on the reverse of CRUISING ON THE CHESTER:  
"(Chestertown is on the Chester River)"

Accompanied by a tribute to Constance Stuart Larrabee and a copy of Page 5 from the Summer 1986 issue of "The Norwich & Norfolk News" (3)

**R 4 000 - R 6 000**





403



403

**403**

**Constance Stuart Larrabee**

(South African 1914 - 2000)

4th JULY U.S.A. 1983 and NAGMAAL,  
BRONKHORSTSPRUIT 1947, two in the lot

silver gelatin print, title inscribed in pencil and a photographer's  
copyright stamp on the reverse; title inscribed in pencil and two  
photographer's copyright stamps on the reverse  
sheet sizes: 25 by 20cm, and, 25 by 20,5cm, *unframed* (2)

**R 3 000 - R 5 000**

**404**

**Constance Stuart Larrabee**

(South African 1914 - 2000)

S.A. SIXTH DIVISION FRONTLINE SOLDIER IN  
GRIZZANA IN THE APENNINES, ITALY 1945 and  
FRANCE W. WAR II 1944, two in the lot

silver gelatin print, signed 'Constance Stuart Larrabee Grizzana'  
in pencil and two photographer's copyright stamps on the  
reverse; signed in pen in the margin; title inscribed in pen and a  
photographer's copyright stamp on the reverse  
sheet sizes: 25,5 by 20,5cm, and, 25 by 20cm, *unframed*

The following is inscribed in pencil on the reverse of S.A.  
SIXTH DIVISION FRONTLINE SOLDIER IN GRIZZANA IN THE  
APENNINES, ITALY 1945:  
"S.A. 6th Division APENNINES  
Soldier 1945 ITALY" (2)

**R 3 000 - R 5 000**

**405**

**George Gregory**

(British 1849 - 1938)

SONNING ON THAMES

signed and dated 1885; signed, dated 1885 and  
inscribed with the title and 'Exit London' on the reverse  
oil on canvas  
61 by 91cm

PROVENANCE

Stephan Welz & Co, 9 September 2014, Lot 206

*NOT ILLUSTRATED*

**R 8 000 - R 12 000**

NO LOTS 406 - 410



404



404







# Session4

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Online | 10am 26 April - 12 April 9pm

Lots 411 - 520

Fine Art





411

**411**

**Clifford Hall**  
(English 1904 - 1973)

CLOWNS ON RED

signed and dated 1962  
charcoal, pastel and chalk on paper  
37 by 27cm

**R 5 000 - R 8 000**



412

**412**

**Clifford Hall**  
(English 1904 - 1973)

SEATED CLOWNS ON BLUE

signed and dated 28.9.61  
charcoal, pastel and chalk on paper  
37 by 26,5cm

**R 5 000 - R 8 000**



413

**413**

**Paul du Toit**

(South African 1922 - 1986)

ABSTRACT IN BLUE

signed and dated '64  
oil on paper laid down on board  
37 by 37cm

**R 10 000 - R 15 000**



414

**414**

**George Boys**

(South African 1930 - 2014)

ABSTRACT COMPOSITION

signed and dated '01  
acrylic and enamel on paper  
95 by 68cm

**R 10 000 - R 15 000**



415

**415**

**Samuel Tonkiss**  
(British 1909 - 1992)

PRINCE PHILIP, DUKE OF EDINBURGH

signed and dated 74  
bronze  
height: 27cm

**R 20 000 - R 30 000**



416

**416**

**After Anton van Wouw**  
(South African 1862 - 1945)

DAGGA SMOKER

signed 'A. van Wouw S.A. Joh-burg'  
bronze with a brown patina  
height: 18,5cm, including base

**R 30 000 - R 50 000**



417

**417**

**Moses Kottler**  
(South African 1896 - 1977)

HEAD OF A MAN

signed and dated 2-49  
bronze  
height: 29cm

The subject is possibly Hans Merensky  
(16 March 1871 – 21 October 1952)

**R 30 000 - R 50 000**





418

**418**

**Frans Martin Claerhout**  
(South African 1919 - 2006)

THREE FIGURES WALKING

signed  
oil on board  
50 by 59,5cm

**R 35 000 - R 50 000**



419

**419**

**Frans Martin Claerhout**  
(South African 1919 - 2006)

BLOME NA SOMER

signed; inscribed with the title  
on the reverse  
oil on board  
51 by 61cm

**R 40 000 - R 60 000**





420

**Pranas Domsaitis**  
(South African 1880 - 1965)

STILL LIFE WITH FLOWERS

signed with the artist's monogram  
oil on board  
66 by 53cm

**R 18 000 - R 24 000**

## PRANAS DOMŠAITIS

Pranas Domšaitis is one of South Africa's most acclaimed painters, known for his unique handling of bold lines and dynamic forms. The artist's characteristic use of muted tones, coupled with his expressionistic style results in works of eloquent and atmospheric beauty. While many of his images are sombre, and take on a melancholic stillness, his choice of colour and composition presents a warmth that evokes a transcendental sense. Domšaitis's representation of South African life, particularly rural scenes, was in many ways a throwback to his childhood and early days as an artist in Lithuania.

Domšaitis was born on the border of East Prussia, in the rural Lithuanian town of Kropinas. Domšaitis spent his first 27 years working on his family farm and painted as a creative release in his spare time. The traditions and peasant religious sentiments of the people that surrounded him acted as a formative influence on his work and remained evident throughout his career. In addition to the religious mysticism of Lithuanian folk art, Domšaitis was exposed to the techniques and stylistic traits of the German Expressionists while studying at the Royal Academy of Fine Art at Königsberg. Edward Munch, amongst others, encouraged and influenced Domšaitis to move towards more simplified forms and a sense of emotionalism that was characteristic of the expressionist movement. As such, the artist began to use form and colour to evoke emotions with a clear and uncomplicated vocabulary. This often included themes of his personal spirituality and, ultimately, gave his work a sense of spiritual intensity.

The period of creative enthusiasm and stability in Germany came to an end with the 'Degenerate Art' exhibition in 1937, featuring works of modern art that did not meet the ideologies of the Nazi regime. Artists that did not promote Nazi values were subjected to sanctions and were often completely forbidden from public exhibitions. After Domšaitis was included in this exhibition, he struggled to exhibit in Germany and its surrounds. For the next ten years, painting was a solitary pursuit for the artist. It was at this stage that his wife received a job offer to lecture in the University of Cape Town's music department. The couple moved to South Africa and began a new life that would prove to be awe-inspiring for Domšaitis.

Domšaitis arrived in South Africa mid-career, when his work was dominated by still life scenes and religious themes. The artist incorporated his new surrounds into his work, resulting in a period that he saw to be a time of confirmation and rejuvenation. His new environment was hugely inspiring and as a result, he worked prolifically. Domšaitis introduced many expressionist influences to the South African art scene, helping to develop another dimension in local art, leaving a lasting impact on South African art. - A.C.

Berman, E. *Art and Artists of South Africa*, Southern Book Publishers, Western Cape, 1996: p.115-117.  
Drunga, M. "Pranas Domšaitis: Rediscovered Scion of Expressionism", in *Lithuanian Quarterly Journal of Arts and Sciences*, 27(4), 1981.  
Verloren van Themaat, E. *Pranas Domsaitis*, C. Struik Publishers, Cape Town, 1976



421

**421**

**Adriaan Hendrik Boshoff**  
(South African 1935 - 2007)

STILL LIFE

signed and dated 69  
oil on board  
60 by 90cm

**R 40 000 - R 60 000**



422

**422**

**Pranas Domsaitis**  
(South African 1880 - 1965)

PORTRAIT OF A YOUNG GIRL

signed with the artist's monogram  
oil on board  
50 by 27cm

**R 25 000 - R 35 000**



423

**423**

**Irma Stern**  
(South African 1894 - 1966)

TWO WOMEN

monotype, signed, dated 1952 and inscribed  
'monotype' in pencil in the margin  
sheet size: 37 by 24,5cm

**R 40 000 - R 60 000**



**424**

**Alexander Rose-Innes**  
(South African 1915 - 1996)

GIRL WITH MANDOLIN

signed; signed and inscribed with the title on the  
reverse  
oil on canvas  
60,5 by 45cm

PROVENANCE  
Strauss and Co., 7 September 2009, Lot 133

**R 80 000 - R 120 000**





425

**425**

**Hennie Niemann Jnr**  
(South African 1972 - )

PORTRAIT OF A WOMAN I

signed and dated 02  
oil on canvas  
49,5 by 39,5cm

**R 60 000 - R 90 000**



426

**426**

**Hennie Niemann Jnr**  
(South African 1972 - )

PORTRAIT OF A WOMAN II

signed and dated 02  
oil on canvas  
49,5 by 39,5cm

**R 60 000 - R 90 000**



427

**427**

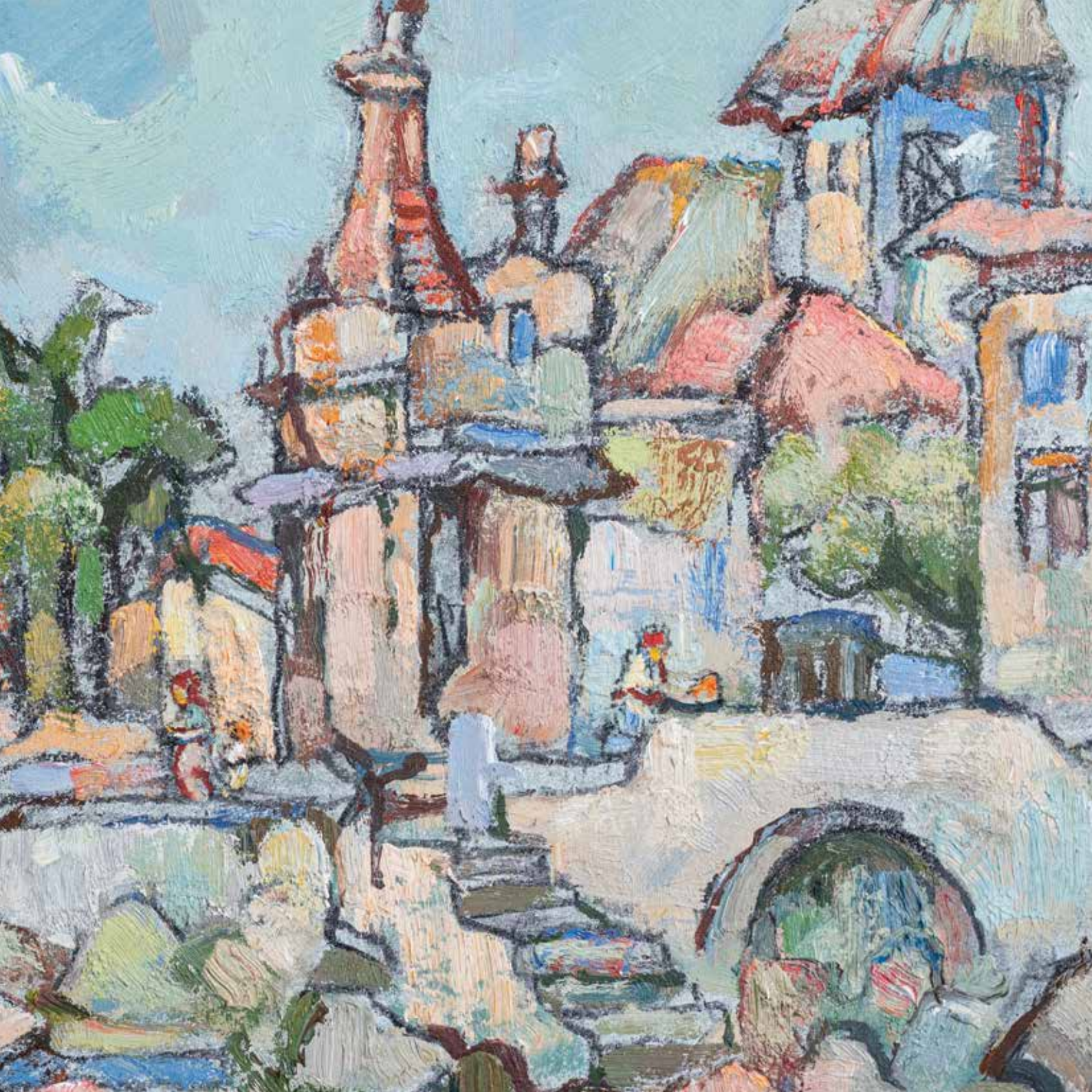
**Carl Adolph Büchner**  
(South African 1921 - 2003)

HARLEQUIN ON ORANGE

signed  
oil on board  
90 by 59cm

**R 60 000 - R 90 000**









428

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

FISHING HARBOUR, PORTUGAL

signed and dated 1989  
oil on board  
37 by 60,5cm

**R 120 000 - R 160 000**







429

**Jacob Hendrik Pierneef**  
(South African 1886 - 1957)

LANDSCAPE WITH CLOUDS

signed and dated 45  
oil on board  
34,5 by 44,5cm

**R 600 000 - R 900 000**





430

**Georges Braque**  
(French 1882 - 1963)

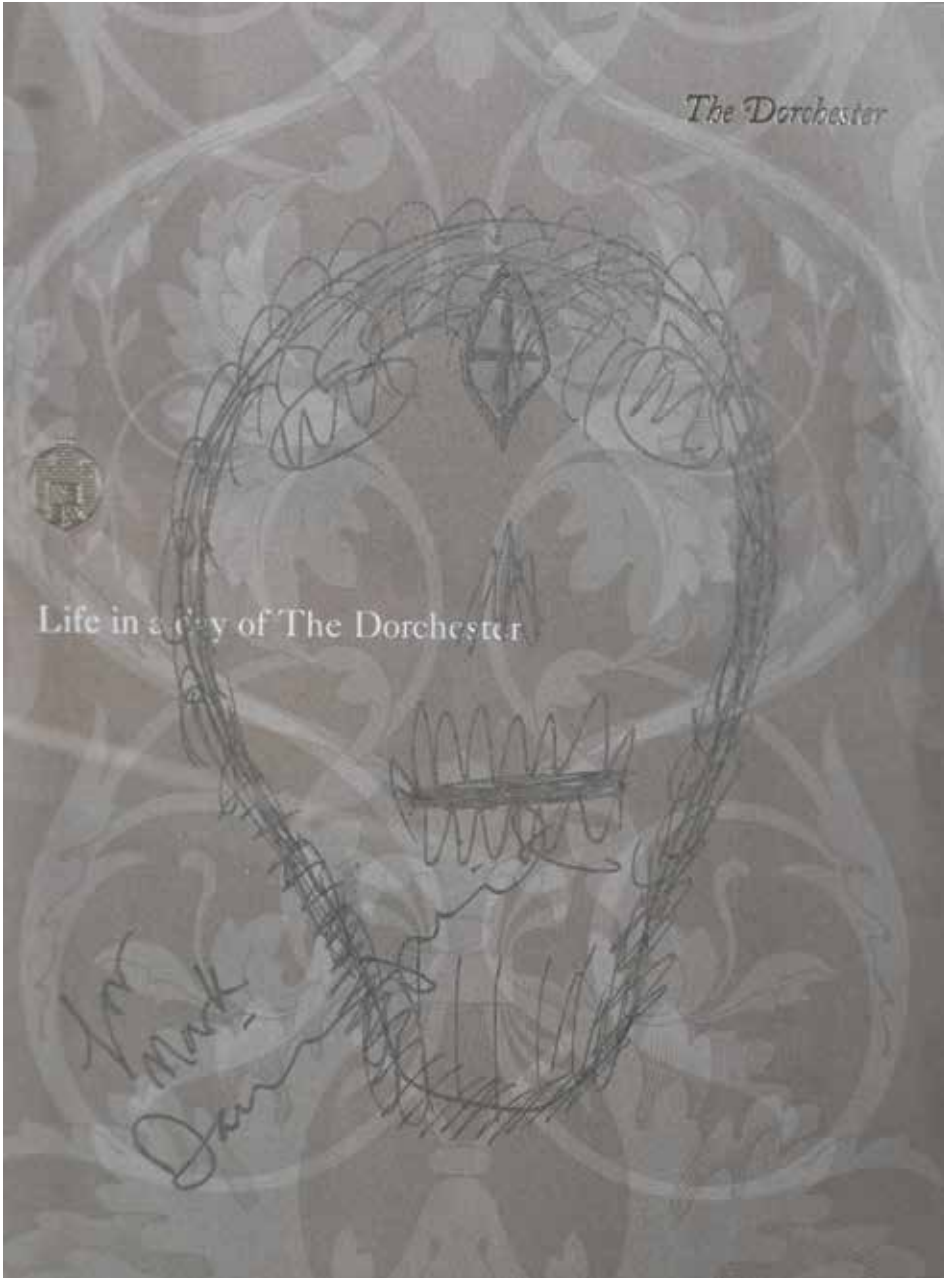
FEUILLES ET RAISINS

aquatint, signed and numbered 4/70 in pencil in the margin  
sheet size: 37 by 48cm

PROVENANCE  
Purchased from Berggruen & Cie, Paris, Maitres Graveurs  
Contemporains, June, 1970, cat. no. 44  
Stephan Welz and Co., 28 October 2014, Lot 446

**R 30 000 - R 50 000**

This work was created in 1958, and was printed on Japon and Auvergne paper. It is one of four aquatints created by Braque for inclusion in various suites of prints on which the artist was working at the time. An image from this edition was featured in the book *Aout* by Saint-pol Roux.



**431**

**Damien Hirst**  
(British 1965 - )

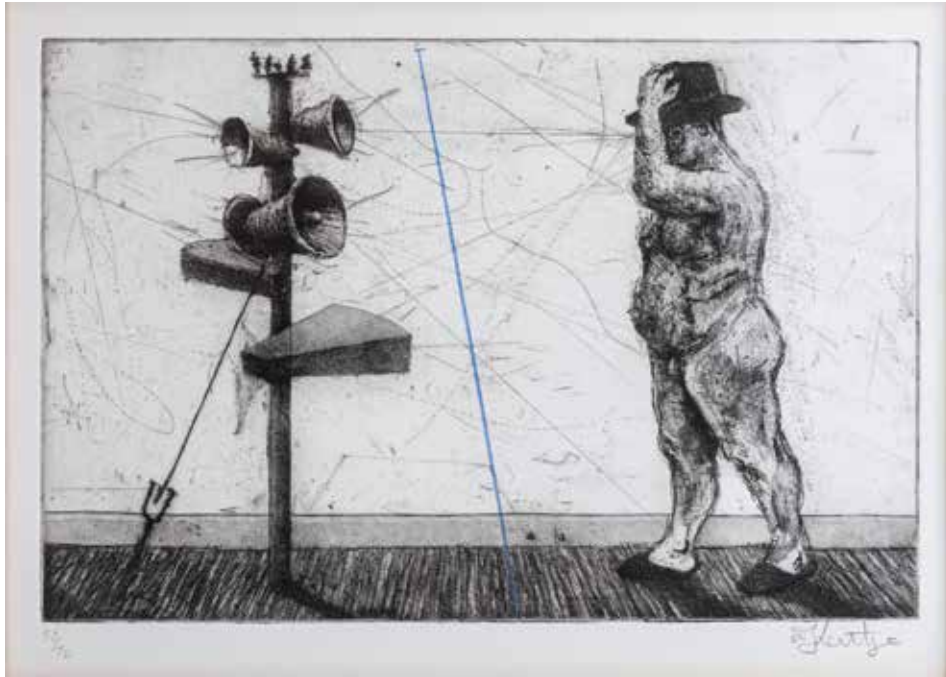
FOR THE LOVE OF GOD (STUDY)

signed and inscribed 'For Mark'  
felt tip pen on paper  
26 by 20cm

PROVENANCE

The Dorchester Hotel, London - A gift to fellow art student and friend, Mark Bell - executed 2007  
Stephan Welz and Co., 9 September 2014,  
Lot 307

**R 7 000 - R 10 000**



432

**William Joseph Kentridge**  
(South African 1955 - )

UNTITLED (MAN WITH MEGAPHONE CLUSTER)

etching, aquatint and pastel, signed and numbered 52/70 in pencil in the margin, bears the Caversham Press chopmark  
sheet size: 34,5 by 49,5cm

#### LITERATURE

*MOMA Highlights*, The Museum of Modern Art, New York, 1999, another example from the edition illustrated on p. 356  
Cameron, D. Christov-Bakargiev, C. Coetzee, J.M., *William Kentridge*, Phaidon, London/New York, 1999, another example from the edition illustrated on p. 97  
Stewart, S. and Krut, D. *William Kentridge Prints*, David Krut Publishing, Johannesburg, 2006, another example from the edition illustrated on p. 71  
Hecker, J.B., *William Kentridge Trace: Prints From the Museum of Modern Art*, MOMA, New York, 2010, another example from the edition illustrated as plate 39

**R 50 000 - R 70 000**

## WILLIAM KENTRIDGE

Beyond the obvious aesthetic appeal, to write or draw upon the pages of a book is to project one's own ideas on top of another's. The tension thereby created can lead to new ways of reading an image and allows the artist to play with the juxtapositions of ideas and explore the push and pull of text and image through time.

*Sexti Properti* is perhaps the earliest use of found pages by the artist in an editioned work. In this instance, the book pages are reproduced by the printmaker and are then attached to the backing sheet via chine collé. The inked plate is registered on top of the book pages and backing sheet, and then run through the printing press. The copper plate extends beyond the book pages, as can be seen where the misty black drypoint lines extended beyond the image confines of the book. Later, Kentridge hand painted electric blue watercolour around the feet of the figure, evoking images of the flood and revisiting imagery from the film *Felix in Exile* and the recurring image of the artist's self-portrait.

The artist's flipbook that accompanies this artwork features similar imagery – the nude figure, ankle-deep in water, bending to scoop up the floating hat, and by placing it on his head he causes a pinstripe suit begins to appear and cascade down his body, covering and transforming the nude artist Felix into the be-suited industrialist Soho.

In *Untitled (Man With Megaphone Cluster)* the nude artist wearing a hat again appears, as is customary in Kentridge's artworks where images and symbols are reworked, interrogated, mythologised and transformed. The megaphone first appeared in the artist's works around 1990, and has been recurring over the decades. In this composition the nude figure of the artist again stands in isolated opposition to the looming megaphone cluster. In this instance it has been said that the megaphone represents the oppressive mechanism of society in contrast to the naked vulnerability of the individual. The two sides are divided by the addition of a stroke of blue pastel that adds an element of uniqueness to each work within the edition.

Other works from this edition are in the permanent collections of the Metropolitan Museum (New York), the Museum of Modern Art (New York) and the Fogg Museum/Harvard Art Museums (Cambridge, MA). - L.C.





433

**William Joseph Kentridge**

(South African 1955 - )

SEXTI PROPERTI, two in the lot

etching and watercolour on found pages, signed and numbered  
2/8 in pencil in the margin, bears the Caversham Press chopmark  
published by the artist and The Kunstverein, Munich  
sheet size: 35 by 49,5cm

LITERATURE

Cameron, D. Christov-Bakargiev, C. Coetzee, J.M., *William Kentridge*, Phaidon, London/New York, 1999, another example from the edition illustrated on p. 97

R 60 000 - R 90 000



Note

Accompanied by the Macba flipbook created for the artist's exhibition at Museu d'Art Contemporani de Barcelona, 1999, bearing the Warren Siebrits exlibris



434

**434**

**Jacob Hendrik Pierneef**  
(South African 1886 - 1957)

DIE EENSAME PAD (Nilant 69)

linocut, signed and dated 1930 in  
pencil in the margin  
sheet size: 15,5 by 12,5cm

LITERATURE

Nilant, F.E.G. *Pierneef Linosneë*, AA Balkema,  
Cape Town, 1974, illustrated on p. 104

**R 10 000 - R 15 000**



435

**435**

**Jacob Hendrik Pierneef**  
(South African 1886 - 1957)

GRAAFF REINET

signed, dated Nov. 52 and  
inscribed with the title  
watercolour over pencil on paper  
38 by 53cm

PROVENANCE

Russell Kaplan, 30 March 2019, Lot 112  
Strauss and Co., 4 June 2018, Lot 12

**R 60 000 - R 90 000**



436

**436**

**Pieter Hugo Naudé**  
(South African 1868 - 1941)

DISTANT MOUNTAIN PEAKS

signed  
oil on panel  
25 by 35,5cm

**R 40 000 - R 60 000**



437

**437**

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

HOUSES, TREES AND FIGURES

signed and dated 1939  
oil on canvas  
29,5 by 39,5cm

**R 30 000 - R 50 000**





438

**438**

**Jan Ernst Abraham Volschenk**  
(South African 1853 - 1936)

PEAKS AND VALLEYS

signed and dated 1917; signed, dated 1917  
and inscribed with the title on the reverse  
oil on canvas  
60 by 72,5cm

**R 40 000 - R 60 000**



439

**439**

**Maud Frances Eyston Sumner**  
(South African 1902 - 1985)

POND WITH OVERHANGING BRANCHES

signed  
watercolour on paper  
47,5 by 61cm

**R 10 000 - R 15 000**





**440**

**Dorothy Kay**  
(South African 1886 - 1964)

**FIRE AT FORT NAPIER HOSPITAL**

signed  
oil on canvas  
56 by 61cm

**PROVENANCE**  
Purchased directly from the artist,  
thence by descent

**R 120 000 - R 160 000**

Dorothy Kay married the respected surgeon Hobart Kay and the couple settled in Port Elizabeth in 1916. Soon after, the couple and their two young children relocated to Fort Hare, where Hobart took up a position in the hospital near the infamous prisoner of war internment camp. Money and goods were in short supply due the War, and with the young family the artist often endured difficult times.

Kay's imagination was caught by a huge fire that broke out near the hospital and her portrayal of this event moves beyond the recording of a destructive blaze and becomes a moving study in contemplation and the play of light. Four young children, illuminated by the dancing flames, gaze on silently as the hovering and swirling smoke glows from beneath.

Once finished the work was soon after purchased from Kay by the wife of one of the Fort Napier doctors, both, she says, because of the beauty of the image, but also for the sympathy she felt for Kay during this time as she perceived the artist to be struggling with two young children in a harsh wartime environment and wanted to ensure that the artist had the means to help support her family. The work has been in her families collection ever since. - L.C.



441

**441**

**Tinus de Jongh**  
(South African 1885 - 1942)

FARMHOUSE AND MOUNTAINS

signed  
oil on canvas  
22 by 28cm

**R 12 000 - R 16 000**



442

**442**

**Tinus de Jongh**  
(South African 1885 - 1942)

LANDSCAPE WITH LAKE

signed  
oil on canvas  
34 by 49cm

**R 15 000 - R 20 000**



443

**443**

**Tinus de Jongh**  
(South African 1885 - 1942)

MEIRINGSPOORT

signed  
oil on canvas board  
28,5 by 48cm

**R 40 000 - R 60 000**





444

**Jacob Hendrik Pierneef**  
(South African 1886 - 1957)

OKAHANDJA

signed and dated 29  
oil on board  
35,5 by 45,5cm

**R 600 000 - R 900 000**

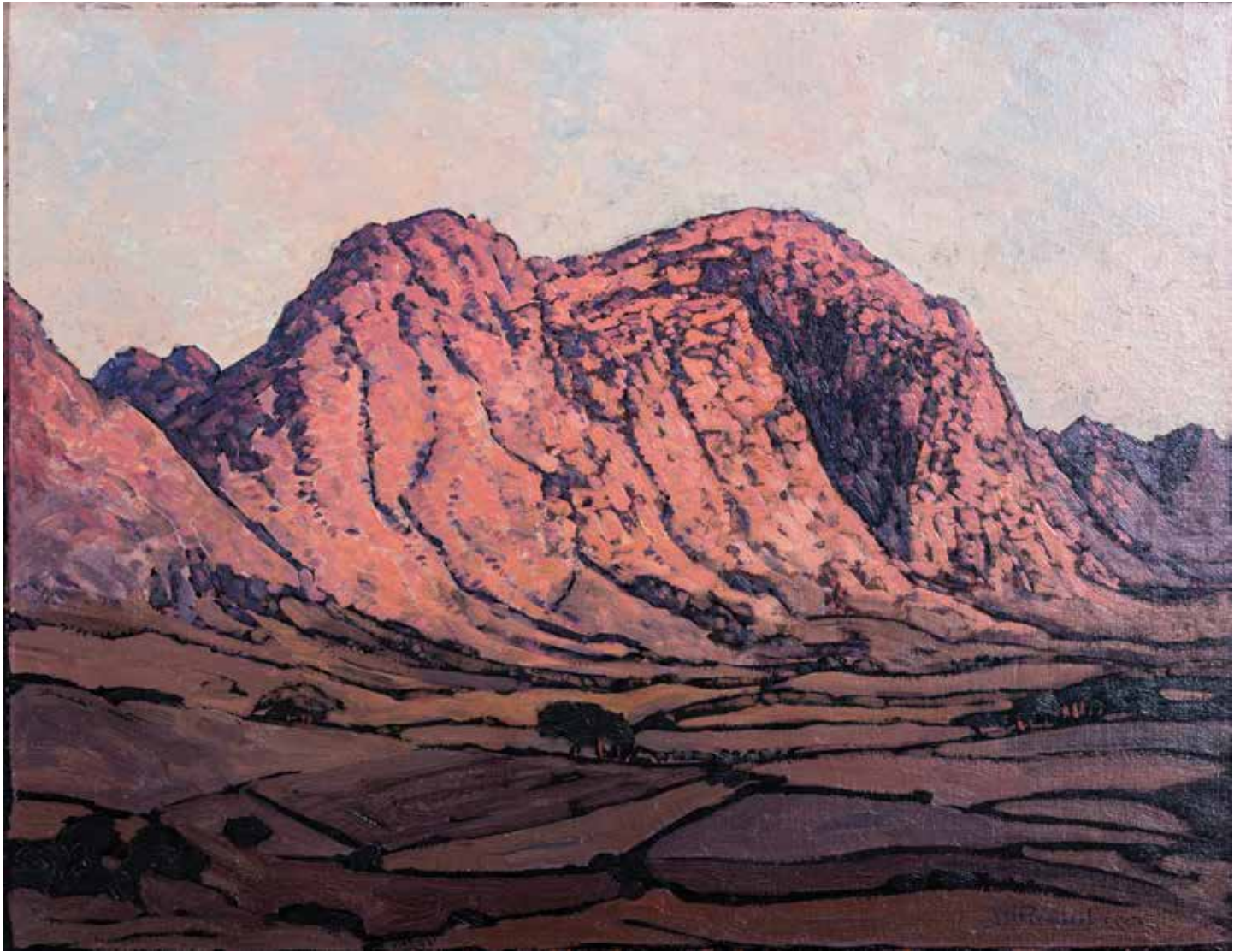
## PIERNEEF AND NAMIBIA

Pierneef's first opportunity to travel outside of South Africa as an adult arose in 1923, shortly after making the decision to become a full-time artist. Pierneef had struggled financially in the preceding years and had taken up positions at the state library, and, later, as an art lecturer. His decision to resign from this position was as a result of the artist disagreeing with the largely Euro-centric teaching practices. The artist chose to leave South Africa, journeying to Namibia, then South West Africa, in the hope of finding inspiration, and to escape the burdens of his home life.

The artist was surrounded by open landscapes, mountain ranges that seemed infinite and a favourable light that highlighted the variety in texture and intensity of the Namibian terrain. With no distractions, the scene was set for Pierneef to explore this unfamiliar environment through his paintbrush. The artist expressed his great enjoyment of Namibia to close friends many times over, but this also became particularly noticeable in the works that he produced during his time there, which indicated a fresh outlook and rejuvenated energy and are often seen as the most prototypical marks of the artist's oeuvre. As can be seen in *Okahandja*, the artist adapted his colour palette to incorporate the purples, pinks, and oranges that the landscape showcased. His excitement about his travels radiated through the works he produced during his short stay in Namibia, and the sheer volume of works that he produced in just a few short months was enough to indicate Pierneef's enthrallment with this space and his continuing fascination, and portrayal of, the landscapes of Southern Africa. - A.C.

Jacob Hendrik Pierneef, South African History Online, [O], Available: <https://www.sahistory.org.za/people/jacob-hendrik-pierneef> - Accessed 20 February 2020  
Nel, PG (ed.). *J H Pierneef: His life and his work*. Perskor, Cape Town, 1990: p.59-62.







**445**

**Penny Siopis**  
(South African 1953 - )

THE BENCH, GRAHAMSTOWN LIBRARY

signed  
oil on board  
105 by 79,5cm

PROVENANCE  
Strauss and Co., 14 March 2016, Lot 529

**R 100 000 - R 150 000**





**446**

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

**YELLOW HOUSES**

signed and dated 1940  
oil on canvas  
60,5 by 50cm

Unfinished city scene painted  
on the reverse

**R 120 000 - R 160 000**







447

**447**

**Nelson Makamo**  
(South African 1982 - )

HOME SWEET HOME

signed and dated 09  
mixed media on paper  
100 by 72cm

**R 25 000 - R 35000**



448

**448**

**Nelson Makamo**  
(South African 1982 - )

UNTITLED (DIPTYCH)

each signed and dated 09  
mixed media on paper  
69,5 by 49,5cm, each

**R 35 000 - R 45 000**



449

**George Mnyaluza Milwa Pemba**  
(South African 1912 - 2001)

PORTRAIT OF MRS MAUD ZIBI

signed, dated 'JULY 1982' and  
inscribed with the title  
ink on paper  
35,5 by 29cm

**R 15 000 - R 20 000**



Maud Zibi (nee Sidzumo) was born in 1887 and moved with her family from what was later the Transkei to Mafikeng in the 1890s. She survived the siege of Mafikeng in 1899-1900 as a young girl and became acquainted with Sol Plaatje, then working as a court interpreter.

One of her brothers, Patrick Sidzumo, was the magistrate's court messenger, working alongside Plaatje, and is often mentioned in Plaatje's siege diary.

After the war, Maud Sidzumo trained at Lovedale as a school teacher and returned to Mafikeng at the end of 1904 to become principal of a local primary school. Later she married Chief Shadrack Zibi. In 1923 she moved with him and members of the AmaHlubi clan to a large farm near the South Africa-Botswana border which they named Kayakulu. "Granny Zibi", as she was known, lived there until her death at the age of 95.

Pemba's portrait is the second one he undertook of Granny Zibi. The first portrait is in the possession of her descendants, Chief Zibi's family, at Kayakulu, north-west of Rustenburg.

Text taken from Stephan Welz & Co. catalogue, Johannesburg 20 & 21 October 2003, p76

## GEORGE PEMBA - PAINTER OF THE PEOPLE

George Milwa Mnyaluza Pemba's career as an artist spanned the pre-apartheid, apartheid and post-apartheid periods. As such, his career and art was shaped by the people's struggle to create a democratic South Africa, as well as the fall of the apartheid regime. During this period, Pemba's talents received little to no encouragement from the government, with recognition only coming later in his career, strongly connected to the growing force of the democratic movement.

Initially, Pemba's career was successful; however, the changing political climate in South Africa soon had a devastating effect on black South Africans. In 1945 he took part in two important exhibitions, the annual Society of Arts and Crafts in Port Elizabeth and an exhibition of black artists organised by the Durban International Club. Newspapers singled out his work as the "Year's Best Seller" and explained how he drew his subjects from everyday life and painted people and things as he observed them. In the same year, Pemba joined the ANC, not as an activist but rather as a supporter of the struggle through his art. As the resistance to apartheid grew, so did Pemba's involvement in politics.



450

**450**

**George Mnyaluza Milwa Pemba**  
(South African 1912 - 2001)

PORTRAIT OF MRS GRACE MSIMANG

signed, dated 81, inscribed with the title, the artist's name and dated 'DEC. 1981'  
ink on paper  
28,5 by 24cm

**R 12 000 - R 15 000**



451

**451**

**George Mnyaluza Milwa Pemba**  
(South African 1912 - 2001)

PORTRAIT OF SOL PLAATJE: STUDY I

signed and dated 84  
ink on paper  
28,5 by 21,5cm

**R 18 000 - R 24 000**





452

**George Mnyaluza Milwa Pemba**  
(South African 1912 - 2001)

PORTRAIT OF SOL PLAATJE: STUDY II

signed and dated 85  
watercolour and ink over pencil on paper  
23 by 17,5cm

**R 20 000 - R 30 000**

He put his artistic skills at the service of the campaign, often acting as an interpreter at mass meetings and creating posters and cartoons for *Isizwe*, a newspaper started by young ANC supporters. Pemba never made 'protest art', but always depicted how apartheid affected the daily lives of people in the townships.

Pemba was in his late sixties before proper recognition arrived. The University of Fort Hare was the first to acknowledge his contribution to South African Art by awarding him an honorary Master of Arts degree. From this point onwards, Pemba's reputation grew, exhibiting at the annual Sol Plaatje Memorial Exhibition, the African Arts Festival at the University of Zululand amongst others. With the collapse of the apartheid regime in the mid-nineties, Pemba began to receive national recognition for the first time.

Historian Brian Willan commissioned a portrait of Sol Plaatje from Pemba for the cover for his biography of Plaatje, published in 1984. Pemba created many sketches in preparation for his portrait of Plaatje; Lot 451 being a perfect example. Pemba often created various versions of the same subject in different mediums, as he attempted to capture the specifics of appearance, alongside the intangibles of emotions and ideas. Lot 452 again portrays Plaatje, but is a preparatory watercolour for an oil painting created in the same year (1985). Each mark, regardless of the medium, is a paean to the polymath who so rightly holds his place as a fundamental figure of the African intelligentsia.  
- A.F.

Blackman, M. "A new biography gives the real Sol Plaatje", in *Mail & Guardian*, 2018. [O]. Available: <https://mg.co.za/article/2018-09-28-00-a-new-biography-gives-the-real-sol-plaatje/>

Feinberg, B. *George Pemba: Painter of the People*. Viva Books, Johannesburg, 2000.

Proud, H. *George Pemba*. South African National Gallery and the Mayibuye Centre, Johannesburg, 1996



**453**

**Cecil Edwin Frans Skotnes**  
(South African 1926 - 2009)

HEAD

signed  
carved, incised and painted wooden panel  
69 by 51cm

PROVENANCE  
Gifted by the artist to the current owner

**R 120 000 - R 160 000**



454



455

**454**

**Charles Mdluli**

(South African 20th Century - )

FIGURE WITH UPRAISED ARMS

signed with the artist's initials on the base  
carved wood  
height: 96cm (excluding Perspex base)

**R 3 000 - R 5 000**

**455**

**Noria Mabasa**

(South African 1938 - )

BIRD AND SNAKE

signed  
carved wood  
length: 90cm

**R 5 000 - R 8 000**

**456**

**Jackson Mbhazima Hlungwani**

(South African 1923 - 2010)

FACE EMERGING FROM TREE

signed  
wood  
height: 43cm

**R 6 000 - R 9 000**



456



## MICHAEL ZONDI

Michael Zondi was a pioneering South African sculptor whose work began to win awards and local and international attention in the mid- to late-1960s. While his school education and vocational training was forged predominantly within the context of the western mission school system, the emergence of his talent remained largely independent of any art training initiatives or art-making institutions, such as Polly Street or Rorke's Drift.

The artist's early works were very naturalistic in style, his ideas evolved and he began to make more and more use of expressive surface textures, faceted carving and distortions in his preferred medium of South African hardwoods. As George D. How noted in *Natal Mercury* on 4 September 1965 on the subject of Zondi's highly successful solo exhibition at the Durban Art Gallery, only the second black artist to have a solo exhibition at this institution, "Zondi has, through his natural love of material, emerged with a deep understanding of the value of marrying wood with natural form and dove-tailing them with loving care into figures of simplified beauty." Another writer, in the *Sunday Chronicle* of 12 September 1965 noted that "(Zondi) owns an urge to express and interpret human form and experience, and to reveal the dignity of humanity." Through the next few decades Zondi continued to develop his visual vocabulary and technical abilities and his work was sought out by both local and international collectors, with many institutions obtaining his works. - L.C.

[O] <https://researchspace.ukzn.ac.za/handle/10413/2457>

Art: South Africa: Today, Durban Art Gallery July 6th – August 8th 1965, published by the South African Institute of Race Relations in conjunction with the Natal branch of the SA Association of Arts and the Durban Art Gallery



457

457

**Michael Gagashe Zondi**  
(South African 1926 - 2008)

THE THINKER

signed with the artist's initials and dated 78  
carved wood  
height: 27cm

**R 5 000 - R 8 000**



458

458

**Michael Gagashe Zondi**  
(South African 1926 - 2008)

THOUGHT

signed with the artist's initials and dated 78,  
a label adhered to the base bears the title and  
medium  
Cape iron wood  
height: 26cm

**R 5 000 - R 8 000**



459

459

**Michael Gagashe Zondi**  
(South African 1926 - 2008)

WOMAN'S HEAD

carved wood  
height: 34cm

**R 6 000 - R 9 000**



460

**460**

**Michael Gagashe Zondi**  
(South African 1926 - 2008)

DRUMMER

signed with the artist's initials and dated 78  
carved wood  
height: 39,5cm

**R 7 000 - R 10 000**



461

**461**

**Michael Gagashe Zondi**  
(South African 1926 - 2008)

DANCING WOMAN

signed with the artist's initials and dated 74  
carved wood  
height: 40,5cm

**R 7 000 - R 10 000**



462

**462**

**Michael Gagashe Zondi**  
(South African 1926 - 2008)

ACCORDION PLAYER

signed with the artist's initials and dated 74  
carved wood  
height: 46,5cm

**R 8 000 - R 12 000**



**463**

**Sydney Alex Kumalo**  
(South African 1935 - 1988)

HEAD I

signed and dated 71  
clay  
height: 29cm

PROVENANCE  
Gifted by the artist to the current owner

**R 70 000 - R 100 000**





**464**

**Sydney Alex Kumalo**  
(South African 1935 - 1988)

HEAD II

signed and dated 73  
clay  
height: 31cm

PROVENANCE  
Gifted by the artist to the current owner

**R 60 000 - R 90 000**



## CYPRIAN SHILAKOE

Cyprian Shilakoe was an artist whose unique subject matter and sombre symbolism, created works that linger with the viewer far beyond their initial encounter with the piece. It may be the tragic story of the end of his life that draws the viewer into the loneliness and darkness represented both literally, through his use of vast, black and grey areas, as well as his choice of symbols and motifs. Unlike Azaria Mbatha and John Muafangejo, the artists Shilakoe worked under during his time at Rorke's Drift, proponents of linocuts, Shilakoe worked mostly in the medium of etchings, combining aquatints and grounds to create layered and evocative images. All Alone, the wood carving on offer on our March auction, is a rare example of the artist's symbolism taking on three-dimensional form. The work communicates a sense of longing, typical of Shilakoe's work.

Much of the artist's personal symbolism developed as a result of a difficult childhood. Shilakoe was raised by his grandmother, as his parents had migrated to Johannesburg to work as labourers. The concept of abandonment, not only in his own experience, but that of many people in his community who fell into the same pattern, became one of Shilakoe's most prevalent subjects. This concern is embodied in a complex system of symbols and signs. The walking stick is a recurring symbol of abandonment in the artist's works, often coupled with images of the women in his community who have been abandoned by their men, and acts simultaneously as a sign of a journey, as well as of fragility and brokenness, resulting in an object with totemic qualities. The reductive technique involved with carving wood, where the carving marks have been left visible by Shilakoe, also suggest a sense of fragmentation and loss.

*All Alone* may also highlight Shilakoe's unique ancestral connection, as explored through many of his etchings about his dreams and visions, and his fascination with myths of reincarnation. The fetus-like features of the figure, that seem to still require development, tie into the artist's belief that children and babies have the closest connection to their ancestors. Shilakoe's connection to this ancestral realm was so significant, that he believed he had anticipated his grandmother's death, and was taken further when the artist began to say his goodbyes and announced to his closest friends that he would soon die in a car accident. Many of his last works explored premonitions of his death and his sense of transcendence and continuity.

Cyprian Shilakoe died in a car accident in September 1972.

The artist produced very few sculptures in his short lifetime, working with Rhodesian teak and producing carvings from 1968 until 1972, during his time living in Krugersdorp with Dan Rakagoathe that preceded his death. It is a privilege to be able to offer one of the few three-dimensional works Shilakoe created during his last years. - A.C.

Proud, H (ed). *Revisions: expanding the narrative of South African art*. Unisa Press, Cape Town, 2006.  
Nel, K, Givon, L. *Cyprian Shilakoe (1946-1972)*, 1990. Published in conjunction with the Standard Bank National Arts Festival 1990: A project of the 1820 Foundation.



**465**

**Cyprian Mpho Shilakoe**  
(South African 1946 - 1972)

ALL ALONE

signed 'C. Mpho' and titled on the underside of  
the base  
Rhodesian teak  
height: 60cm

PROVENANCE  
Gifted by the artist to the current owner

**R 150 000 - R 200 000**

With thanks to Warren Siebrits for his assistance  
with this lot





466

**466**

**Dumile Zwelidumile Mxgazi Feni-Mhlaba**  
(South African 1942 - 1991)

FIGURES

signed and dated 1969  
ink on paper  
34 by 25,5cm

**R 20 000 - R 30 000**



467

**467**

**Nathaniel Mokgosi**  
(South African 1946 - )

WARRIOR WITH BEAST

signed and dated 74  
ink on paper  
133 by 87,5cm

**R 15 000 - R 20 000**



468

**John Koenakeefe Mohl**  
(South African 1903 - 1985)

FIGURES IN THE RAIN

signed and inscribed 'in the  
20th Century'  
oil on board  
38,5 by 30,5cm

PROVENANCE  
Gifted by the artist to the  
current owner

R 50 000 - R 80 000









469

**Jacob Hendrik Pierneef**  
(South African 1886 - 1957)

LANDSCAPE WITH RAIN CLOUDS

signed and dated 23  
oil on card  
30 by 46,5cm

PROVENANCE  
Stephan Welz and Co., 11 November 2008,  
lot 446

**R 700 000 - R 1 000 000**

## JOHN MUAFANGEJO

On 12 February 1973 John Muafangejo purchased a Ford 250 Custom for R 1 000 from Festus Shonika. Unfortunately on the drive into Angola there was a crash due to mechanical error that almost killed the artist and his student. He took the car back to Shonika on 26 February 1973, wanting his money to be returned to him, but the mechanic was recalcitrant. And so, Muafangejo turned this experience into an artwork (*The Ford 250*, Levinson 46) where we can read every development. It is indicative of the artist's approach to image-making that an incident from his daily life was transformed through his creative and expressive lens into a work of art. As Olga Levinson has noted, "He was primarily concerned with the estate of man – with his experiences, inner conflicts, bewilderments, achievements and disappointments. His work is essentially autobiographical and idiosyncratic." This was seconded by the critic Edward Lucie-Smith who has said, "One reason for the appeal of Muafangejo's work is its candour. It speaks without pretence or evasion about things which were of concern to him. It is tempting to dismiss this as naïve – a sign of an appealingly child-like nature. When one looks at the world of western contemporary art, however, one finds a similar candour in the work of some of our most celebrated artist's. Muafangejo's prints, which their personal inscriptions, have a good deal in common with David Hockney's earliest (and some think best) graphic work."

Muafangejo was trained at the ELC Arts and Craft Centre at Rorke's Drift between 1967 and 1969 where he received instruction in etching, linocut, tapestry weaving and oil and watercolour painting, but the financial requirements of the majority of these media precluded their regular use by the artist. Instead he focused on linocuts, elevating a relatively simple relief technique into a pliable and eloquent vehicle for his artistic vision. "Peering into the grooves cut and scraped in Muafangejo's linocuts, you see a similar world to the one gouged out of wood by the great German expressionist masters of the woodcut, such as Heckel, Kirchner and Schmidt-Rotluff." (Waldermar Januszczak, quoted by Dirk de Villiers in *Cape Argus*, 2 June 1983).

Orde Levinson has noted, "Muafangejo printed his own works. He normally used Sappi Mechoprint 48,8gsm paper in sheets of 610 x 860mm, which he cut to the sizes required. He generally used Coates 50/50 Black MM2 ink purchased in one or five litre tins. This ink is a standard enamel paint and the sheen on his prints is probably a result of the action of the drying agents contained in

the paint... [He] printed only a few copies at a time and never printed full editions. Indeed, it is apparent that in most cases he printed only a fraction of the intended edition size." This is further confirmed by Leischen Heinze, a dealer and acquaintance of the artist in Namibia when she was interviewed by Benita Munitz in *Living Brief* (June 1989) that, "[Muafangejo] printed to order and very rarely finished an edition." Levinson further elaborates in *I Was Lonelyness* that "[a]s a general guide it should be noted Muafangejo's earlier works were printed in smaller editions than the later ones. Editions of 20, 50, 80 and 100 were common up until 1979. Works produced after 1979 always begin with editions of at least 100 and often 150, and after 1983 there are a number of examples of new work produced with edition sizes as high as 200. Again this is hard to explain as he printed and sold only a fraction of these editions (...) I have calculated that Muafangejo produced approximately 5 800 works, although I have only seen about 2 000 works, including those sold at auction. It can be safely assumed that a very large percentage of his works have not survived, mainly because of the inferior and thus vulnerable paper which he used, which resulted in many works being destroyed, or severely damaged. Furthermore, the low prices which his work fetched while he was unappreciated contributed to a lack of care in the preservation of the work. I have pursued all entries in the Journal and only 6 invoices could not be traced. Allowing for these untraced invoices and a degree of error in the records, I am confident that not more than 2 200 are actually in existence today." This was written in 1992.

Muafangejo struggled with his health throughout his short adult life. Suffering from manic depression, loneliness and other illnesses. Despite his struggles he persevered and created some of the most iconic and eloquent artworks in southern African art. In 1988 it was decided to place a special focus on the artists as part of the Standard Bank National Arts Festival by awarding Muafangejo the Guest Artist Award, making him the youngest recipient of this honour, at the age of 44. The final tragedy of Muafangejo's life was that he did not live to see his works exhibited and to receive the praise and attention they so justly warranted, passing away a few months before the opening. Speaking to the *Daily Dispatch* on 6 July 1988, Christopher Till noted of the 111 prints exhibited that "[t]hese announce his triumphs, disappointments, fears, obsessions and religious world view. They describe his encounter with a changing society and environment, socially and politically, and often reveal his bemusement at life's experiences." - L.C.

470

**John Ndevasia Muafangejo**  
(Namibian 1943 - 1987)

ADAM AND EVA (Levinson 1)

linocut, signed, dated 1968 and numbered 121/200  
in pencil in the margin  
sheet size: 85,5 by 61cm

LITERATURE

Levinson, O. (compiler and editor), *I Was  
Loneliness – The Complete Graphic Works of John  
Muafangejo – A Catalogue Raisonné 1968-1987*,  
Struik Winchester, Cape Town, 1992, another  
example from the edition illustrated on p. 22  
Williams, S. *Black South Africa Contemporary  
Graphics*, Brooklyn Museum, New York, 1976,  
another example from the edition  
illustrated on p. 27

Siebrits, W. *Rorke's Drift*, Warren Siebrits Modern  
and Contemporary Art, Johannesburg, 2005,  
an example of the later re-worked plate (1985)  
illustrated on p. 5

Crump, A. and Levinson, O. *John Ndevasia  
Muafangejo - Second Guest Artist Award 1988*,  
Standard Bank and Broederstroum Press, 1988,  
an example of the later re-worked plate (1985)  
illustrated on p. 95

PROVENANCE

Purchased directly from the artist  
by the Lidchi family  
Purchased from the above by the current owner

**R 8 000 - R 12 000**







471

471

**John Ndevasia Muafangejo**  
(Namibian 1943 - 1987)

A SHEPARD (Levinson 15)

linocut, signed, dated 1969 and numbered 135/150 in pencil in the margin  
sheet size: 86 by 60,5cm

#### LITERATURE

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 36  
Siebrits, W. *Rorke's Drift*, Warren Siebrits Modern and Contemporary Art, Johannesburg, 2005, another example from the edition illustrated on p. 7

#### PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 8 000 - R 12 000**



472

472

**John Ndevasia Muafangejo**  
(Namibian 1943 - 1987)

A KUANJAMA WEDDING (Levinson 41)

linocut, signed, dated 1973 and numbered 21/100 in pencil in the margin  
sheet size: 58 by 40cm

#### LITERATURE

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 63  
Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 14  
Siebrits, W. *Rorke's Drift*, Warren Siebrits Modern and Contemporary Art, Johannesburg, 2005, another example illustrated on p. 9

**R 5 000 - R 8 000**



473

**John Ndevasia Muafangejo**  
(Namibian 1943 - 1987)

ZULU LAND (Levinson 63)

linocut, signed, dated 1974 and numbered 173/200 in pencil in the margin  
sheet size: 61 by 85,5cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Lonlyness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 85

Williams, S. *Black South Africa Contemporary Graphics*, Brooklyn Museum, New York, 1976, another example from the edition illustrated on p. 33

Hecker, J.B. *Impressions From South Africa - 1965 to Now*, Museum of Modern Art, New York, 2011, another example from the edition illustrated on p. 23

Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 20

PROVENANCE

Purchased directly from the artist by the Lidchi family

Purchased from the above by the current owner

**R 7 000 - R 10 000**

474

**John Ndevasia Muafangejo**  
(Namibian 1943 - 1987)

A MAN IS HUNTING AN ELAND IN FOREST AND SKINNING IT  
(Levinson 64)

linocut, signed, dated 1974 and numbered 51/150 in pencil in the margin  
sheet size: 86 by 61cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Lonlyness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 86

Williams, S. *Black South Africa Contemporary Graphics*, Brooklyn Museum, New York, 1976, another example from the edition illustrated on p. 31

Siebrits, W. *Rorke's Drift*, Warren Siebrits Modern and Contemporary Art, Johannesburg, 2005, another example from the edition, illustrated on p. 8

Welz, S. *Art at auction in South Africa - the Art Market Review, 1969 - 1995*, Art Link, 1996, Another example from the edition illustrated on p. 9

PROVENANCE

Purchased directly from the artist by the Lidchi family

Purchased from the above by the current owner

**R 7 000 - R 10 000**

473



474





475

475

**John Ndevasia Muafangejo**  
(Namibian 1943 - 1987)

ORANGE FARM (Levinson 65)

linocut, signed, dated 1974 and numbered 90/150 in pencil in the margin  
sheet size: 61 by 86cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Lonlyness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 87

Williams, S. *Black South Africa Contemporary Graphics*, Brooklyn Museum, New York, 1976, another example from the edition illustrated on p. 32

Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 18

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 7 000 - R 10 000**



476

476

**John Ndevasia Muafangejo**  
(Namibian 1943 - 1987)

A GOOD SHEPHERD (Levinson 70)

linocut, signed, dated 1974 and numbered 47/150 in pencil in the margin  
sheet size: 61 by 85,5cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Lonlyness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 92

Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 21

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 7 000 - R 10 000**





477

477

**John Ndevasia Muafangejo**  
(Namibian 1943 - 1987)

ANGOLA AND SOUTH WEST AFRICA (Levinson 115)  
linocut, signed, dated 1976 and numbered 3/150 in pencil in the margin  
sheet size: 61 by 86cm

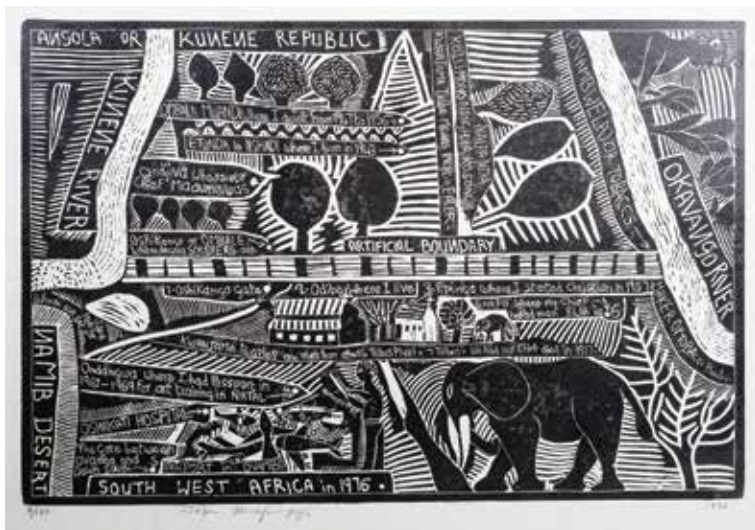
LITERATURE

Levinson, O. (compiler and editor), *I Was Lonelyness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 137

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 7 000 - R 10 000**



478

478

**John Ndevasia Muafangejo**  
(Namibian 1943 - 1987)

ANGOLA AND SOUTH WEST AFRICA (Levinson 115)

linocut, signed, dated 1976 and numbered 2/150 in pencil in the margin  
sheet size: 56 by 79cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Lonelyness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 137

**R 7 000 - R 10 000**



479

**479**

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

AN ARK NOAH (Levinson 137)

linocut, signed, dated 1979 and numbered 35/150 in pencil in the margin  
sheet size: 86 by 61cm

**LITERATURE**

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 159

Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 46

**PROVENANCE**

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 8 000 - R 12 000**



480

**480**

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

MUFANGEJO'S KRAAL (Levinson 143)

linocut, signed dated 1980 and numbered 70/150 in pencil in the margin  
sheet size: 85,5 by 61cm

**LITERATURE**

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 165

Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 39

**PROVENANCE**

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 8 000 - R 12 000**



481

481

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

CATTLE IN FARMER (Levinson 167)

linocut, signed, dated 1981 and numbered 47/150 in pencil in the margin  
sheet size: 86 by 61 cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 189

Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 61

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 6 000 - R 9 000**



482

482

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

MEN ARE WORKING IN TOWN. THEY ARE WORKING IN MINE  
(Levinson 168)

linocut, signed, dated 1981 and numbered 77/150 in pencil in the margin  
sheet size: 86 by 61 cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 190

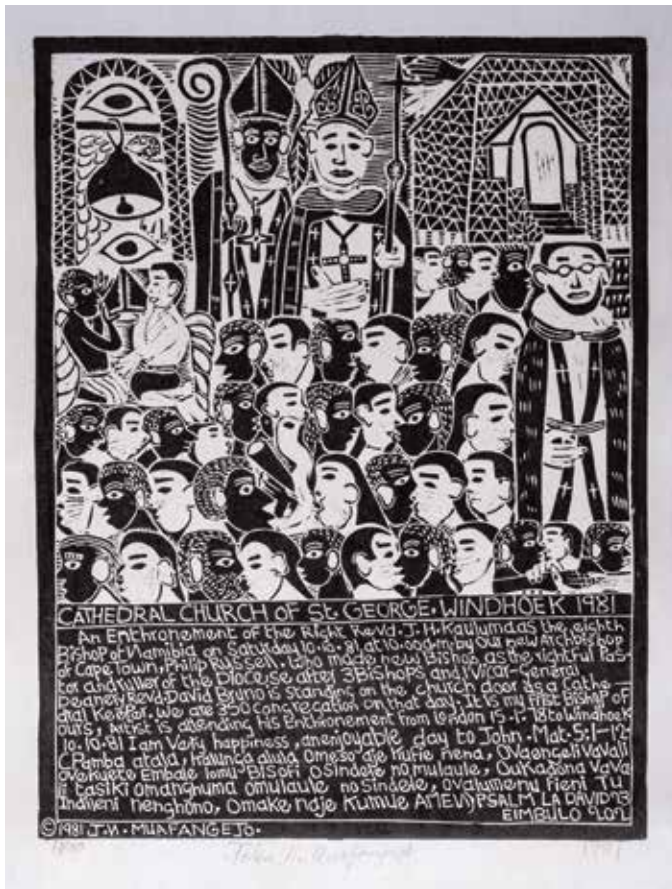
Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 59

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 7 000 - R 10 000**





483



484

483

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

CATHEDRAL CHURCH OF ST. GEORGE, WINDHOEK  
(Levinson 178)

linocut, signed, dated 1981 and numbered 17/150 in  
pencil in the margin  
sheet size: 86 by 61cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Lonelyness  
– The Complete Graphic Works of John Muafangejo  
– A Catalogue Raisonné 1968-1987*, Struik Winchester,  
Cape Town, 1992, another example from the edition  
illustrated on p. 200

Crump, A. and Levinson, O. *John Ndevasia Muafangejo  
– Second Guest Artist Award 1988*, Standard Bank and  
Broederstroom Press, 1988, another example from the  
edition illustrated on p. 58

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 6 000 - R 9 000**

484

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

ETOSHA PAN WILD LIFE (Levinson 183)

linocut, signed, dated 1982 and numbered 78/150 in  
pencil in the margin  
sheet size: 61 by 86cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Lonelyness  
– The Complete Graphic Works of John Muafangejo  
– A Catalogue Raisonné 1968-1987*, Struik Winchester,  
Cape Town, 1992, another example from the edition  
illustrated on p. 205

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 7 000 - R 10 000**



485



486

485

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

JOSEPH'S STORY IN EGYPT, THE SON OF JACOB. HIS BROTHERS SOLD HIM TO ISRAEL (Levinson 184)

linocut, signed, dated 1982 and numbered 16/150 in pencil in the margin  
sheet size: 86 by 61 cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Lonelyness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 206  
Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 72

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 6 000 - R 9 000**

486

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

A HUNTER IS SHOOTING A SPRINGBOK IN FOREST (Levinson 187)

linocut, signed, dated 1982 and numbered 10/150 in pencil in the margin  
sheet size: 61 by 85,5 cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Lonelyness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 209  
Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 68

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 7 000 - R 10 000**





487

487

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

HERDMAN PHILIPUS KALUVI WAS DIED IN 1982 (Levinson 188)

linocut, signed, dated 1982 and numbered 18/150 in pencil in the margin

sheet size: 86 by 61cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 210

Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 71

PROVENANCE

Purchased directly from the artist by the Lidchi family

Purchased from the above by the current owner

**R 7 000 - R 10 000**

488

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

WISE MEN FROM THE EAST CAME TO JERUSALEM (Levinson 195)

linocut, signed, dated 1983 and numbered 40/200 in pencil in the margin

sheet size: 61 by 86cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 217

Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 81

PROVENANCE

Purchased directly from the artist by the Lidchi family

Purchased from the above by the current owner

**R 6 000 - R 9 000**



488





489

**489**

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

OLD FASHION (Levinson 204)

linocut, signed, dated 1984 and numbered 5/150 in pencil in the margin  
sheet size: 86 by 61cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 226

Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 85

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 7 000 - R 10 000**



490

**490**

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

A BEAUTIFUL OVAMBOLAND (Levinson 205)

linocut, signed, dated 1984 and numbered 2/150 in pencil in the margin  
sheet size: 85,5 by 61cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 227

Crump, A. and Levinson, O. *John Ndevasia Muafangejo - Second Guest Artist Award 1988*, Standard Bank and Broederstroom Press, 1988, another example from the edition illustrated on p. 84

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 5 000 - R 8 000**



491

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

CRUCIFIXION (Levinson 208)

linocut, signed, dated 1984 and numbered 8/150 in pencil in the margin  
sheet size: 86 by 61cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 230

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 8 000 - R 12 000**

491



492

**John Ndevasia Muafangejo**

(Namibian 1943 - 1987)

SHEPHERD IS LOOKING AFTER THE CATTLE IN FOREST (Levinson 214)

linocut, signed, dated 1984 and numbered 6/150 in pencil in the margin  
sheet size: 86 by 61cm

LITERATURE

Levinson, O. (compiler and editor), *I Was Loneliness – The Complete Graphic Works of John Muafangejo – A Catalogue Raisonné 1968-1987*, Struik Winchester, Cape Town, 1992, another example from the edition illustrated on p. 236

PROVENANCE

Purchased directly from the artist by the Lidchi family  
Purchased from the above by the current owner

**R 7 000 - R 10 000**

492



493

**493**

**RORKE'S DRIFT TAPESTRY**

bears the Tree of Life symbol on the reverse  
150,5 by 111,5cm

**R 2 000 - R 3 000**



494

**494**

**RORKE'S DRIFT TAPESTRY, ELIZABETH ZIQUBU**

ELC Art and Craft Centre label adhered to the reverse bears the name of the weaver, the Tree of Life symbol and lists the medium as 'pure karakul hand-spun wool, metal complex acid (sic) dyes, pure linen warp, mothproofed, no drycleaning' 197 by 112cm

**R 3 000 - R 5 000**





495

**495**

**Gordon Mbatha**  
(South African 1948 - )

BOWL

signed on the base  
painted and fired ceramic  
diameter: 29cm

**R 1 000 - R 3 000**

**496**

**Isiah Buthelezi**  
(South African 20th Century - )

VASE

signed and inscribed with the Tree of  
Life symbol on the base  
painted and fired ceramic  
height: 34,5cm

**R 1 000 - R 3 000**

**497**

**Ephraim Ziqubu**  
(South African 1948 - )

VASE

signed and inscribed with the Tree of  
Life symbol on the base  
painted, sgraffitoed and fired  
stoneware  
height: 47cm

PROVENANCE  
Purchased from Pierre Rabe  
by the current owner

**R 3 000 - R 5 000**

**498**

**Gordon Mbatha**  
(South African 1948 - )

VASE

signed and inscribed with the Tree of  
Life symbol, B253 and dated 74 on  
the base  
painted, sgraffitoed and fired  
stoneware  
height: 46,5cm

PROVENANCE  
Purchased from Riaan Bolt by the  
current owner

**R 3 000 - R 5 000**



496



497



498



499

**499**

**Diederick George During**  
(South African 1917 - 1999)

HERDER

signed  
gouache on paper  
50 by 40cm

**R 10 000 - R 15 000**



500

**500**

**Willem Romeyn**  
(Dutch 1624 - 1697)

RESTING COW

signed  
oil on panel  
22 by 27,5cm

**R 10 000 - R 15 000**



501

**501**

**Willem Hermanus Coetzer**  
(South African 1900 - 1983)

VILLAGE IN A MOUNTAINOUS SETTING

signed and dated 60  
oil on canvas laid down on board  
31,5 by 41,5cm

**R 20 000 - R 30 000**



502

**502**

**Otto Klar**  
(South African 1908 - 1994)

RONDAWELS BENEATH A MOUNTAIN RANGE

signed  
oil on board  
85 by 118cm

**R 30 000 - R 50 000**





503

**Adriaan Hendrik Boshoff**  
(South African 1935 - 2007)

LANDSCAPE WITH FARMHOUSE

signed  
oil on canvas  
59 by 89cm

**R 150 000 - R 200 000**



504

**504**

**Christopher Tugwell**  
(South African 1938 - )

LANDSCAPE WITH DISTANT WINDMILL

signed  
oil on board  
31 by 90cm

**R 10 000 - R 15 000**



505

**505**

**Gabriel Cornelis de Jongh**  
(South African 1913 - 2004)

MOUNTAINS AND RIVER

signed  
oil on canvas  
32 by 46,5cm

**R 8 000 - R 12 000**



506

**506**

**Gabriel Cornelis de Jongh**  
(South African 1913 - 2004)

MOUNTAIN PEAKS AND RIVER

signed  
oil on canvas  
75,5 by 121,5cm

**R 12 000 - R 16 000**



507

**507**

**Gabriel Cornelis de Jongh**  
(South African 1913 - 2004)

LANDSCAPE WITH CAPE DUTCH HOUSE,  
STREAM AND MOUNTAIN RANGE

signed and dated 1965  
oil on canvas  
77 by 125cm

**R 12 000 - R 16 000**





508

**Adriaan Hendrik Boshoff**  
(South African 1935 - 2007)

VIEW OVER A RIVER VALLEY

signed  
oil on board  
60 by 90cm

**R 100 000 - R 150 000**



509

**509**

**Otto Klar**  
(South African 1908 - 1994)

**MOUNTAIN VISTA**

signed and dated 1939  
oil on canvas  
40 by 55,5cm

**R 10 000 - R 15 000**



510

**510**

**Gabriel Cornelis de Jongh**  
(South African 1913 - 2004)

**ESTUARY**

signed  
oil on canvas  
59,5 by 90cm

**R 9 000 - R 12 000**



511

**511**

**Alfred Neville Lewis**  
(South African 1895 - 1972)

SEASCAPE

signed in pencil  
oil on canvas board  
30,5 by 40cm

**R 10 000 - R 15 000**



512

**512**

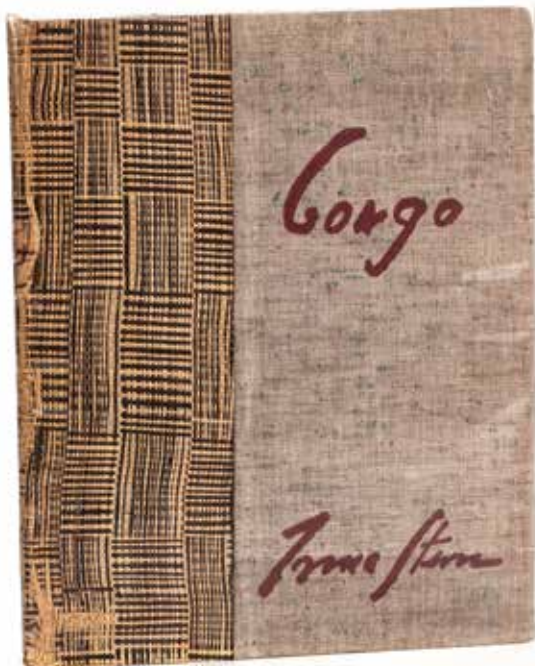
**François Krige**  
(South African 1913 - 1994)

TULBAGH

signed  
watercolour on paper  
27 by 44,5cm

**R 8 000 - R 12 000**





513

**513**

**Irma Stern**

CONGO

Pretoria: J.L. van Schaik, 1943

first edition, Deluxe edition, number 43 of 300, signed by Irma Stern

4to

b/w illustrations of which are tipped in raffia and cloth cover

**R 15 000 - R 20 000**



514

**514**

**Irma Stern**

ZANZIBAR

Pretoria: J. L. van Schaik Ltd, 1948

first edition

4to

b/w illustrations, many tipped in original grey boards with wear, laid down photograph of a Zanzibari door.

**R 15 000 - R 20 000**

NO LOTS 515 - 520







# Session 5

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Online | 10am 26 April - 12 April 9pm

Lots 521 - 693

Designer Handbags  
Pocket & Wristwatches  
Jewellery  
Coins



521

**A GUCCI CROSSBODY HANDBAG**

Brown leather, adjustable shoulder strap, canvas and leather with parallel zips, bronze Gucci logo, with signature red and green parallel motif around the bottom section of the bag, with original green felt dustcover  
20cm high, 23cm wide

**R 2 000 - R 3 000**

522

**A GUCCI HANDBAG**

Blue leather adjustable shoulder strap, canvas and leather with zip, bronze Gucci logo, shows slight signs of wear  
18cm high, 28cm wide

**R 1 000 - R 1 500**



524

523

**A MARZORATI BLACK PATENT LEATHER HANDBAG**

Gold-tone chain shoulder strap, top bar and frame Marzorati latch, interior leather, the bag with original green felt dustcover, shows slight sign of wear

**R 500 - R 1 000**

524

**A LEATHER HANDBAG**

Crocodile, four internal compartments, secured by a zip  
25cm high, 40cm wide

**R 8 000 - R 12 000**



525

525

**A GUCCI HANDBAG**

Leather black shopper with red, green and gold Gucci logo, two handles, secured by a zip  
46cm high, 35cm wide

**R 8 000 - R 12 000**

526

**A GUCCI HANDBAG**

Monogrammed leather black vintage, with zip and removable straps, secured by a zip  
26cm high, 20cm wide

**R 4 000 - R 6 000**

527

**A CHRISTIAN DIOR CLUTCH**

Monogrammed brown and gold fabric vintage, fold-over top, rolled gold shoulder strap  
28cm high, 18cm wide

**R 1 800 - R 2 800**

528

**A LANVIN HANDBAG**

Suede and brown lizard embossed leather with shoulder strap, secured by a zip  
36cm high, 26cm wide

**R 12 000 - R 16 000**

529

**A HERMES "LE CUIR"**

Brown leather monogrammed bag, with shoulder strap, accompanied by dust cover and booklet  
33cm high, 30cm wide

**R 18 000 - R 20 000**

530

**A MULBERRY HANDBAG**

For Giles Deacon, circa 2008, black leather with rolled gold details, with shoulder straps  
52cm high, 35cm wide

**R 5 000 - R 6 000**



528



529



530



531

531

**A GENTLEMAN'S SILVER POCKET WATCH**

The circular white dial with Roman numerals, calibrated floral outer ring

**R 1 800 - R 2 800**

532

**A LADY'S TAG HEUER WRISTWATCH**

Reference no. WK1321 with circular gold dial, 15mm wide with baton hour markers, calibrated outer ring, sweeping second hand, date aperture at 3 o'clock, rotating bezel on a gold and stainless steel strap, accompanied by a box. Battery required

**R 2 000 - R 3 000**



532



533

533

**A GENTLEMAN'S BREITLING CHRONOGRAPH AVENGER WRISTWATCH**

Reference no. E13360, the circular black dial with baton and Arabic hour markers, calibrated outer ring, sweeping second hand, three subsidiary dials, width of case 44mm, date aperture at 3 o'clock, on titanium with a fold-over clasp, accompanied by a box and papers

**R 26 000 - R 36 000**



534

534

**A GENTLEMAN'S ULYSSE NARDINE MARINE CHRONOGRAPH WRISTWATCH**

Reference no. 353-88-3, the circular silver dial with Arabic markers, calibrated outer ring, sweeping second hand, three subsidiary dials, width of case 40mm, on a black rubber strap with push-button clasp, accompanied by a box and papers

**R 40 000 - R 50 000**





535

**535**

**A LADY'S BAUME & MERCIER WRISTWATCH**

Reference no. 4467549, the circular black dial 32mm wide with baton and Arabic hour markers, calibrated outer ring, sweeping second hand, three subsidiary dials, date aperture at 3 o'clock, on a black leather strap with fold-over clasp, accompanied by box and papers

**R 5 000 - R 7 000**



536

**536**

**A GENTLEMAN'S OMEGA SEAMASTER CHRONOSTOP WRISTWATCH**

Reference no. 145008, the circular black dial with baton hour markers, width of case 41mm with fluted bezel, on a black leather strap with tang clasp

**R 20 000 - R 25 000**



537

**537**

**A GENTLEMAN'S BREITLING CHRONOMAT LIMITED EDITION MEN'S WRISTWATCH**

Reference no. AB0111, the circular black dial with baton hour markers, calibrated outer ring, sweeping second hand, three subsidiary dials, width of case 44mm, transparent case-back on a stainless steel bracelet with a fold-over clasp, accompanied by a box and papers

**R 55 000 - R 65 000**



538

538

#### A GENTLEMAN'S CARTIER ROADSTER WRISTWATCH

Reference no. W62032X6, the rectangular silver dial with Roman numerals, width of case 38mm, date aperture at 3 o'clock, on a stainless steel strap with fold-over buckle with safety catch, accompanied by box and papers

R 52 000 - R 62 000

539

#### A UNISEX CARTIER CHRONOGRAPH WRISTWATCH

Reference no. W10125U2, the circular black dial with baton hour markers, sweeping second hand, three subsidiary dials, width of case 35,5mm with calibrated outer bezel, on a stainless steel and black rubber strap with deployment clasp

R 25 000 - R 30 000

## THE HISTORY OF WATCHES

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The history of watches began in 16th century Europe, where watches originated from portable spring-driven clocks, which first appeared in the 15th century. The watches which followed from the 16th century to the mid-20th century were mechanical devices, powered by a winding spring which turned gears and then moved the hands, and kept time with a rotating balancing wheel. In the 1960s quartz-powered and battery-powered watches were developed which ran on electricity and kept time with a vibrating quartz crystal, and proved to be a radical change for the industry. During the 1980s quartz watches took over the market from automatic and self-winding watches, an event referred to as the "quartz crisis". Even though mechanical watches still sell at the high end of the market, most watches now have quartz movements.

One account of the origin of the word "watch" is that it came from the Old English word *woecce* meaning "watchman", because it was used by town watchmen to keep track of their shifts. Another says that the term came from 17th century sailors, who used the new mechanisms to time the length of their shipboard watches (duty shifts).

The first wearable timepieces, made in the 16th century beginning in Germany, were transitional in size between clocks and watches. Portable timepieces were made possible by the invention of the mainspring in the early 15th century by a Nuremberg clockmaker, Peter Henlein, who is often credited as the inventor of the watch. He was one of the first German craftsmen who made "clock-watches", ornamental timepieces often worn as pendants, which were the first timepieces to be worn on the body.

These "clock-watches" were fastened to clothing or worn on a chain around the neck. They were heavy drum-shaped cylindrical brass boxes several centimetres in diameter, engraved and ornamented. They had only an hour hand. The face was not covered with glass, but usually had a hinged brass cover, often decoratively pierced with grillwork so the time could be read without opening. The movement was made of iron or steel and held together with tapered pins and wedges, until screws began to be used after 1550. Many of the movements included striking or alarm mechanisms. These early "clock-watches" were not worn to tell the time. The accuracy of their verge and foliot movements was so poor, with errors of perhaps several hours per day, that they were practically useless. They were made as jewellery and novelties for the nobility, valued for their fine ornamentation, unusual shape, or intriguing mechanism, and accurate timekeeping was of very minor importance.

Today the watch market is dominated by the Swiss watchmakers, but once again a revolution is about to unfold as the ultimate smart watch could see the end of watches as we know it. With that in mind, the watch collectors market has never been stronger with collectors seeing massive returns on watches acquired on the secondary market either direct from private collectors or on auction.

540

**A LADY'S TAG HEUER WRISTWATCH**

Reference no. WAT1313.BA0956 the circular pink dial with diamond markers, sweeping second hand, width of case 34,5mm, date aperture at 6 o'clock, on a stainless steel strap with push-button clasp, accompanied by a box and papers

**R 19 000 – R 23 000**

541

**A GENTLEMAN'S CARTIER SANDTOS WRISTWATCH**

Reference no. W20073X8, the rectangular silver dial with Roman numerals, width of case 38mm, on a black leather strap with folding clasp, accompanied by box and papers

**R 47 000 - R 57 000**

542

**A LADY'S BALMAIN SWISS WRISTWATCH**

The circular 18mm white dial with Roman numerals, on a steel and gold strap with fold-over clasp, accompanied by a box

**R 3 000 - R 5 000**

543

**A GENTLEMAN'S BREITLING VINTAGE NAVITIMER WRISTWATCH**

Reference no. 806, the circular black dial with baton markers, calibrated outer ring, sweeping second hand, three subsidiary dials, width of case 41mm, on a black leather strap with tang clasp

**R 59 000 - R 69 000**



541



542



543





544

**544**

**A GENTLEMAN'S PANERAI LUMINOR GMT WRISTWATCH**

Reference no. PAM00161, the circular black dial with baton markers, sweeping second hand, one subsidiary dial, width of case 44mm, on a black rubber strap with tang clasp

**R 65 000 - R 75 000**

**545**

**A GENTLEMAN'S PANERAI LUMINOR 1950s WRISTWATCH**

Reference no. PAM00352, the circular brown dial with quarter Arabic, sweeping second hand, one subsidiary dial, width of case 44mm, transparent case back on a titanium strap, deployment and push-button clasp, accompanied by box and papers

**R 72 000 - R 82 000**



545

**546**

**A LADY'S OMEGA SPEEDMASTER CHRONOGRAPH WRISTWATCH**

Reference no. 3535.79.00, the circular mother of pearl dial with baton and Arabic hour markers, sweeping second hand, width of case 35,5mm with calibrated outer bezel, on a stainless steel strap with fold-over clasp

**R 32 000 - R 38 000**



546

**547**

**A UNISEX CARTIER SANTOS WRISTWATCH**

Reference no. W20060D6, the rectangular white dial with black Roman numerals, sweeping second hand, width of case 29mm, date aperture at 6 o'clock, on a stainless steel clasp with hidden folding clasp, accompanied by a box and papers

**R 21 000 - R 26 000**



548

548

**A GENTLEMAN'S BREITLING COCKPIT  
WRISTWATCH**

Reference no. A49350, the circular silver dial with baton hour markers, width of case 41mm with uni-rotating bezel, date aperture at 3 o'clock, on a stainless steel strap with deployment clasp, accompanied by papers

**R 22 000 - R 28 000**



549

549

**A GENTLEMAN'S BREITLING BENTLY 6,75  
WRISTWATCH**

Reference no. A44362, the circular bronze dial with baton markers, calibrated outer ring, sweeping second hand, three subsidiary dials, width of case 48mm, date aperture at 12 o'clock on a stainless steel strap with deployment clasp, accompanied by a box and papers

**R 59 000 - R 69 000**



550

550

**A GENTLEMAN'S TUDOR HERITAGE  
BLACK BAY BRONZE WRISTWATCH**

Reference no. M792520BM, the circular bronze dial with quarter baton hour markers, width of case 43mm, with uni-directional rotating bezel, on a brown leather strap with a tang buckle, accompanied by a box and papers

**R 45 000 - R 55 000**



551

551

**A GENTLEMAN'S BREITLING BENTLY MOTOR T WRISTWATCH**

Reference no. A25363, the circular black dial with baton markers, calibrated outer ring, sweeping second hand, three subsidiary dials, width of case 48mm, date aperture at 5 o'clock, on a black leather strap with deployment clasp, accompanied by a box and papers

**R 45 000 - R 55 000**



552

552

**A GENTLEMAN'S TAG HEUER MONACO CHRONOGRAPH WRISTWATCH**

Reference no. CW2113.FC6183, the square blue dial with baton hour markers, calibrated outer ring, sweeping second hand, two subsidiary dials, width of case 38mm, date aperture at 6 o'clock, on a black leather strap with a deployment mechanism, accompanied by a box and some papers

**R 37 000 - R 47 000**



553

553

**A GENTLEMAN'S IWC PILOT'S CHRONOGRAPH WRISTWATCH**

Reference no. IW377709, the circular black dial with Arabic markers, calibrated outer ring, sweeping second hand, three subsidiary dials, width of case 43mm, date aperture at 3 o'clock, on a black leather strap with tang buckle, accompanied by a box and papers

**R 54 000 - R 64 000**





554

554

**A GENTLEMAN'S BREITLING CHRON AVENGER M1 WRISTWATCH**

Reference no. E73360, the circular black dial with Arabic markers, calibrated outer ring, sweeping second hand, three subsidiary dials, width of case 44mm, date aperture at 5 o'clock, on a titanium strap with fold-over clasp, accompanied by a box and papers

**R 34 000 - R 39 000**



555

555

**A LADY'S CHOPARD WRISTWATCH**

The circular gold dial, 20mm wide with baton hour markers, diamond-encrusted bezel on a gold mesh strap, in 18ct yellow gold

**R 25 000 - R 35 000**

556

**A LADY'S TAG HEUER LADY'S LINK WRISTWATCH**

Reference no. CJF1314, the circular white dial with baton markers, calibrated outer ring, sweeping second hand, width of case 35mm, date aperture at 3 o'clock, strap with push-button fold-over clasp, accompanied by a box and papers

**R 19 000 - R 22 000**



557

557

**A LADY'S EBEL DISCOVERY QUARTZ WRISTWATCH**

Reference no. 1216395, the circular pink mother of pearl dial with diamond markers, sweeping second hand, width of case 33mm, date aperture at 6 o'clock, strap with push-button fold-over clasp, accompanied by a box and papers

**R 12 000 - R 16 000**

NO LOTS 558 - 560

561

### A CORAL AND GOLD NECKLACE

Coral beads separated by 9ct gold beads with a hammered effect, 80cm in length

R 1 000 - R 3 000

562

### A PAIR OF DIAMOND STUDS

Each claw-set to the centre with a round, brilliant-cut diamond, weighing 0,30cts, total diamond weight 0,60cts, in 9ct white gold (2)

R 3 000 - R 4 000

563

### AN AMETHYST RING

Claw-set to the centre with an oval, brilliant-cut amethyst, 1,8mm long, weighing approximately 4cts, in 9ct rose gold ring, size J

R 2 500 - R 3 500

564

### A DIAMOND DRESS RING

Claw-set to the centre with a rose-cut diamond weighing approximately 0,70cts, colour H-I-J, clarity VS-SI, in a 1ct yellow gold knife edge-style ring, size M

R 8 000 - R 12 000



565

565

### A TANZANITE TRILOGY RING

Claw-set to the centre, with an oval-cut tanzanite weighing approximately 2,50cts, flanked by a pair of oval claw-set tanzanites, weighing approximately 1,50cts in total, in a 18ct white gold ring, size T

R 18 000 - R 22 000

566

### A TANZANITE AND DIAMOND RING

Bezel-set to the side, with an oval-cut tanzanite weighing approximately 2,5cts, flanked on the side by a cushion-cut tanzanite weighing approximately 1,00cts, enhanced by 5 claw-set round brilliant-cut diamonds with a combined weight of approximately 0,40cts, in a 18ct white gold ring, size L

R 18 000 - R 22 000



566

567

### A DAIMOND DRESS RING

Pavé-set to the side, with 94 round brilliant-cut diamonds weighing approximately 1,00cts, in an 18ct white gold ring, circa 1970s

R 14 000 - R 18 000



567

568

### A PAIR OF DIAMOND STUDS

Claw-set, with round brilliant-cut diamonds weighing approximately 1,02cts in total, in 9ct white gold (2)

R 17 000 - R 22 000



568

569

### A DIAMOND SOLITAIRE RING

Claw-set to the centre with a marquise-cut diamond, weighing 0,31cts, colour I, clarity VS-1, accompanied by IDL Certificate no. 1342347, in a 18ct white gold ring, size L

R 7 000 - R 11 000



570

570

#### A SUITE OF CAMEO JEWELLERY

Comprising a ring, pair of earrings and a pendant in 9ct yellow gold (4)

R 8 500 - R 12 500

571

#### A PAIR OF MABÉ PEARL AND DIAMOND EARRINGS

Bezel-set to the centre with a pair of 20mm matching mabé pearls, set to the four corners with 8 round brilliant-cut diamonds with a combined weight of approximately 0,80cts, in 18ct yellow gold, with clip-on settings

R 6 000 - R 10 000

572

#### A DIAMOND TENNIS BRACELET

Claw-set with round, brilliant-cut diamonds, weighing approximately 1,51cts, colour H-I, clarity S-I, in 18ct white gold, 19cm in length

R 14 000 - R 18 000

573

#### A DIAMOND HALO RING

Claw-set to the centre with a round, brilliant-cut diamond, weighing 0,91cts, colour L-M, clarity S-I, enhanced by 0,22cts of pavé-set round, brilliant-cut diamonds, in 9ct white gold, size M

R 15 000 - R 20 000



573

574

#### A PAIR OF DIAMOND STUDS

Each claw-set to the centre with a round, brilliant-cut diamond, weighing 0,50cts, total diamond weight 1,00ct, in 9ct white gold (2)

R 9 500 - R 12 500

575

#### A PAIR OF DIAMOND EARRINGS

Claw-set to the central floral design, with 14 round brilliant-cut diamonds with a combined weight of approximately 0,50cts, colour F-G, clarity VS-SI, in a 18ct yellow gold domed-design with pins and butterflies (2)

R 10 000 - R 15 000



575



576

576

#### A GOLD BROOCH

Claw-set to the sides, with 14 round brilliant-cut diamonds weighing approximately 1,00cts, colour G-H, clarity VS-SI, in a 18ct white gold spiral design, length 5cm embellished by pave-set diamonds, set in 18ct white gold

R 12 000 - R 18 000

577

#### A DIAMOND PENDANT

Bezel-set to the centre with a round brilliant-cut diamond weighing approximately 0,40cts, colour G-H, clarity VS-SI, embellished with round brilliant-cut diamonds in an ornate teardrop design, set in 18ct white gold, on a 45cm white gold curb-link chain (2)

R 12 000 - R 18 000



577





578

**578**

**A DIAMOND RING**

The ring bezel-set to the centre with a round brilliant-cut diamond weighing approximately 0,20cts, colour G-H, clarity VS-SI, embellished with round brilliant-cut diamonds in an 18ct white gold ring, size J

**R 10 000 - R 15 000**

**579**

**A DIAMOND DRESS RING**

Claw-set as a flexible, articulated spiral row of 28 round, brilliant-cut diamonds, with a combined weight of 1,80cts, colour F-G, clarity VS-SI, in a 18ct white gold ring, size K

**R 25 000 - R 30 000**



579



580

**580**

**A DIAMOND HALO RING**

Claw-set to the centre with a round, brilliant-cut diamond weighing 1,37cts, natural fancy light yellow, clarity VV-S1, surrounded by 36 round, brilliant-cut diamonds, weighing 0,73cts, in an 18ct white gold ring, size M

**R 60 000 - R 70 000**

**581**

**A DIAMOND BANGLE**

Claw-set as an articulated row of 35 round, brilliant-cut diamonds, with a combined weight of 1,50cts, colour F-G, clarity VS-SI, with an inside diameter of 60mm, in 18ct white gold

**R 23 000 - R 28 000**



581



582

**582**

**A 1,747CT RUBY**

The oval, brilliant-cut ruby accompanied by a JASA certificate no. SA004599

**R 38 000 - R 42 000**



583

**583**

**A 2,02CT SAPPHIRE**

The round, brilliant-cut sapphire, accompanied by an EGL certificate no. S131101173

**R 28 000 - R 32 000**

**584**

**A GEM-SET BUTTERFLY BROOCH**

Claw-set to the centre with an old-cut diamond, embellished on the side wings with a combination of rose-cut smaller diamonds, rose-cut natural rubies and emeralds in a 14ct rose gold setting, 7cm wide, circa 1950

**R 60 000 - R 80 000**



584



**585**

**A 10,56CT TANZANITE**

The heart-shaped tanzanite (AAA+) vivid blue, eye-clean, accompanied by an EGL certificate no. TC150410642/102594

**R 63 000 - R 73 000**

**586**

**A 27,06CT TANZANITE**

The heart-shaped tanzanite (AAA+) vivid blue, eye-clean, accompanied by an EGL certificate no. TC180212223/119627

**R 165 000 - R 185 000**

**587**

**A 10,48CT TANZANITE**

The round, brilliant-cut tanzanite (AAA+) vivid blue, eye-clean, accompanied by an EGL certificate no. TC130902073/95717

**R 50 000 - R 60 000**

**TANZANITES**

Tanzanite is the blue and violet variety of the mineral zoisite caused by small amounts of vanadium, belonging to the epidote group. Tanzanite is only found in Tanzania, in a very small mining area near the Mirerani Hills.

The gemstone was given the name ‘tanzanite’ by Tiffany & Co. after Tanzania, the country in which it was discovered. The scientific name of “blue-violet zoisite” was not thought to be consumer friendly enough by Tiffany’s marketing department, who introduced it to the market in 1968. In 2002, the American Gem Trade Association chose tanzanite as a December birthstone, the first change to their birthstone list since 1912.

Tanzanite is noted for its remarkably strong trichroism, appearing alternately blue, violet and burgundy depending on crystal orientation. Tanzanite can also appear differently when viewed under different lighting conditions. The blues appear more evident when subjected to fluorescent light and the violet hues can be seen readily when viewed under incandescent

illumination. In its rough state tanzanite is a reddish brown to clear colour, and requires heat treatment to remove the brownish “veil” and bring out the blue violet of the stone.

There is no universally accepted method of grading colored gemstones. Tanzanite One, a major commercial player in the tanzanite market, through its non-profit subsidiary, the Tanzanite Foundation, has introduced its own colour-grading system. The new system’s colour-grading scales divide tanzanite colours into a range of hues, between bluish-violet, indigo and violetish-blue.

The normal primary and secondary hues in tanzanite are blue and violet. Untreated tanzanite is a trichroic gemstone, meaning that light that enters this anisotropic crystal gets refracted on different paths, with different colour absorption on each of the three optical axes. As a result of this phenomenon, a multitude of colours have been observed in various specimens: shades of purple, violet, indigo, blue, cyan, green, yellow, orange, red and brown. After heating, tanzanite becomes dichroic. The dichroic colors range from violet through bluish-violet to indigo and violetish-blue to blue.





588

**588**

**A SOUTH SEA CULTURED PEARL AND DIAMOND NECKLACE**

Alternating cultured pearls with diamond-encrusted spacers in 14ct yellow gold, 45cm long with diamond clasp

**R 30 000 - R 40 000**

**589**

**A MULTI-STRAND PEARL NECKLACE**

Bezel-set to the centre with an oval cabochon amethyst, 20mm long, 15mm wide, channel-set with 24 round brilliant-cut diamonds weighing approximately 2,20cts in an 18ct yellow gold handcrafted oval box-style setting securing 4 rows of round cultured pearls, 40cm in length

**R 20 000 - R 30 000**

**590**

**A DIAMOND AND SAPPHIRE RING**

Claw-set to the centre with an oval sapphire weighing approximately 1,30cts embellished by 24 claw-set round brilliant-cut diamonds with a combined weight of approximately 2,00cts in an 18ct yellow gold ring, size O

**R 20 000 - R 30 000**



590

**591**

**A GOLD BROOCH AND MATCHING PENDANT**

Claw-set to the sides with 7 garnets and pavé-set to the centre with round brilliant-cut diamonds, 18ct yellow gold, 6cm long with a matching pendant with 3 claw-set garnets on a 45cm chain (2)

**R 12 000 - R 18 000**

**592**

**A GOLD BANGLE**

Teardrop design with concave centre, 65mm diameter in 18ct yellow gold, circa 1970s

**R 22 500 - R 32 500**

**593**

**A DIAMOND RING**

Bezel-set to the centre with an oval-cut diamond weighing approximately 2cts, colour J-K, clarity SI-S2, channel-set with 18 round brilliant-cut diamonds weighing approximately 1,00cts in an 18ct yellow gold signet-style ring, size J

**R 50 000 - R 60 000**



593



594

**594**

**A LAPIS LAZULI AND PEARL NECKLACE**

Bezel-set to the centre with an oval cabochon lapis lazuli, 30mm long, 22mm wide, encrusted to the top, bottom, left and right side with four round brilliant-cut diamonds, weighing approximately 0,40cts, in an 18ct yellow gold handcrafted oval box-style setting, securing 3 rows of round lapis lazuli beads alternating with cultured pearls, separated by gold spacers, 42cm in length

**R 35 000 - R 40 000**

**595**

**A PAIR OF DIAMOND EARRINGS**

Claw-set 34 round, brilliant-cut diamonds, weighing approximately 3,20cts, colour F-G, clarity VS-SI, in 18ct white gold settings, with butterflies, inside diameter of 28mm

**R 18 000 - R 22 000**



596

#### A DIAMOND AND SAPPHIRE BROOCH

Claw-set to the centre and sides with 3 emerald-cut sapphires with a combined weight of approximately 2,00cts and 37 marquise-cut diamonds weighing approximately 3,70cts, 2 round, brilliant-cut diamonds weighing approximately 0,20cts, in a stepped abstract design with 30 channel-set baguette-cut diamonds weighing approximately 1,30cts in 18ct white gold, 6cm in length

R 80 000 - R 100 000

## BRIEF HISTORY OF DIAMONDS

Diamonds are the birthstone for the month of April, so, with that in mind, for our March/April auction here is something to consider about diamonds' origins and history:

Diamonds are made of carbon and form under immense heat and pressure about 150km below the surface of the earth resulting in a rare and beautiful crystalline structure, and have been carried to the surface by deep volcanic eruptions.

The ancient Romans and Greeks believed that diamonds were either tears shed by the gods or splinters from falling stars. The Romans believed that Cupid's arrows were tipped with diamonds (perhaps the earliest association between diamonds and romantic love). The word 'diamond' originated from the Greek word "adamas," which means 'invincible' or 'indestructible', which makes sense because diamonds are the very hardest natural substance. The only thing that can scratch one diamond is another diamond.

Diamonds have been valued and adored for thousands of years. There is evidence that diamonds were being collected and traded as early as the fourth century BC. In the first century AD, the Roman naturalist Pliny is quoted as having said, "Diamond is the most valuable, not only of precious stones, but of all things in this world."

Ancient Hindus used diamonds in the eyes of devotional statues, and were convinced that a diamond could protect its wearer from any danger. Most ancient cultures believed that diamonds gave the wearer strength and courage during battle, and kings wore diamonds on their armour as they rode into battle. During the Middle Ages diamonds were thought to have healing properties able to cure ailments ranging from fatigue to mental illness.

India was the world's first source of diamonds, when as early as the 1400s Indian diamonds were sold in Venice and other European cities. In the 1700s India's diamond supplies dwindled and Brazil became the world's major diamond supplier, until the late 1800s when a huge diamond reserve was discovered in South Africa.

The largest diamond ever discovered was called the Cullinan diamond, and weighed an amazing 3106cts. Discovered in 1905 in South Africa, the mine's owner and the South African leaders gave the diamond to King Edward. The Cullinan was eventually cut into nine large diamonds and 100 smaller ones, and the three largest of these are on display in the Tower of London as part of the crown jewels.

The first known use of a diamond wedding ring took place in 1477, when Archduke Maximilian of Austria gave Mary of Burgundy a gold ring featuring an 'M' spelled out in diamonds.

597

**A DIAMOND TENNIS BRACELET**

Claw-set with 38 round brilliant-cut diamonds weighing approximately 11,5cts, colour G-H-I, clarity VS-SI, in 18ct white gold, 19cm in length

**R 110 000 - R 130 000**



597



598

598

**A DIAMOND TENNIS BRACELET**

Claw-set with 50 round, brilliant-cut diamonds, weighing approximately 7,50cts, colour H-I, clarity S-I, in 18ct white gold, 19cm in length

**R 65 000 - R 75 000**





599

599

#### A GOLD CHAIN

14ct woven plated-link design, 55cm long with tassels and fisherman's clasp

R 11 000 - R 15 000



600

600

#### A GOLD BRACELET

18ct tri-colour gold plated-link design, 19cm in length

R 9 000 - R 12 000

601

#### A GOLD CHAIN

14ct tri-colour gold, matte and shiny link design, 55cm in length

R 11 000 - R 16 000

602

#### A CORAL AND SEED PEARL BANGLE

Floral design to the centre, coral beaded sides 65mm diameter, in 9ct rose gold, with matching coral bracelet with gold box safety chain

R 1 000 - R 3 000

603

#### A PAIR OF TANZANITE EARRINGS

Claw-set to the centre with a pair of round, brilliant-cut tanzanites, weighing 1,82cts, in 14ct rose gold

R 4 000 - R 6 000



604

604

#### A PEARL BROOCH

Designed as a spray, claw-set with a combination of 11 freshwater cultured pearls in an 18ct yellow gold brooch, 50mm long

R 4 000 - R 14 000

605

#### A DIAMOND ETERNITY RING

Claw-set, 5 round lapis lazuli in an 18ct gold ring, size L

R 3 000 - R 6 000



606

606

#### A MELEE OF LOOSE, UNCOUNTED, NATURAL RUBIES

The various shaped rubies, weighing approximately 13cts

R 9 000 - R 11 000

607

#### AN UNMOUNTED SPINEL

A 3,09ct round, brilliant-cut spinel

R 4 500 - R 5 500



607

608

#### A JADE RING

Bezel-set to the centre with an oval cabochon jade, in an 18ct yellow gold signet-style ring, size J 18mm long, 5mm wide

R 5 000 - R 10 000



609

609

#### A DIAMOND ETERNITY RING

Claw-set 3 round brilliant-cut sapphires with a combined weight of approximately 0,60cts alternating between 2 round brilliant-cut diamonds with a combined weight of approximately 0,35cts in an 18ct ring, size K

R 8 000 - R 12 000



610

610

#### A PAIR OF DIAMOND STUDS

Each claw-set to the centre with a round, brilliant-cut diamond, weighing 0,30cts, total diamond weight 0,60cts, in 9ct yellow gold with a floral design (2)

R 5 000 - R 10 000

611

#### A COCKTAIL RING

Claw-set to the centre with an emerald-cut, faceted topaz weighing approximately 10cts, in a 18ct white gold ring, size K

R 5 000 - R 10 000

612

#### A DIAMOND BRACELET

Bezel-set to the centre with 4 round brilliant-cut diamonds with a combined weight of approximately 0,80cts, colour H-I, clarity VS-SI, in a 9ct white gold filigree design, embellished by round pavé-set brilliant-cut diamonds, suspended on a white gold and yellow gold double link bracelet, length 19cm, circa 1950s

R 8 000 - R 12 000



612

613

#### A LAPIS LAZULI AND DIAMOND RING

Bezel-set to the centre with an oval Lapis Lazuli 15mm long and 5mm wide, channel-set with 21 round brilliant-cut diamonds weighing approximately 1,30cts in an 18ct yellow gold signet-style ring, size J

R 6 000 - R 12 000

614

#### A MELEE OF LOOSE, UNCOUNTED, NATURAL, MIXED COLOUR SAPPHIRES

The princess-cut sapphires, weighing approximately 4cts

R 8 000 - R 12 000



614



615

615

#### A DIAMOND RING

Claw-set to the centre with a round brilliant-cut diamond weighing approximately 0,25cts, colour H-I, clarity VS-SI, enhanced by baguette-cut diamonds on the sides, in a 18ct yellow gold ring, size K

R 12 000 - R 18 000

616

#### A SUITE OF GARNET JEWELLERY

Comprising a necklace, bracelet, ring and a brooch, bezel- and cut-set with various shapes of 34 natural garnets weighing approximately 12cts, the necklace 40cm, the bracelet 19cm, and the ring ring size K (4)

R 12 500 - R 16 500

617



617

#### A PAIR OF DIAMOND EARRINGS

Pavé-set 24 round, brilliant-cut diamonds, weighing approximately 2,90cts, F-G colour, VS-SI clarity, in 9ct white gold settings, inside diameter 22mm

R 17 000 - R 20 000



618

**618**

**A DIAMOND PENDANT**

Pavé-set with approximately 1,00cts of round, brilliant-cut diamonds, colour G-H, clarity VS-SI, in a 18ct white gold pendant designed in a 'B' shape

**R 12 000 - R 14 000**

**619**

**A TANZANITE PENDANT**

Claw-set with a brilliant-cut tanzanite, weighing approximately 3,90cts, in a 18ct white gold setting, with a V-hook attachment

**R 10 000 - R 12 000**



619



620

**620**

**A GOLD NECKLACE**

Popcorn design, 40cm long, hallmarked FOPE 750

**R 10 000 - R 15 000**

**621**

**A LION'S CLAW PENDANT**

Engraved case to the exterior, suspended on an 18ct yellow gold belcher chain, 60cm in length

**R 14 000 - R 24 000**



621



622

**622**

**A PAIR OF DIAMOND EARRINGS WITH MATCHING PENDANT**

The earrings pavé-set with round, brilliant-cut diamonds, weighing approximately 0,80cts, colour F-G, clarity VS-SI, in 18ct white gold settings

Accompanied by a matching circle of life pendant in 18ct white gold, pavé-set with approximately 0,40cts of round, brilliant-cut diamonds, with an internal diameter of 18mm (2)

**R 15 000 - R 18 000**

**623**

**A MELEE OF LOOSE, UNCOUNTED DIAMONDS**

The baguette-cut diamonds, white colour range, weighing approximately 3,20cts

**R 10 000 - R 12 000**



623





624

624

#### A DIAMOND ETERNITY RING

Claw-set 15 round brilliant-cut diamonds with a combined weight of approximately 1,50cts in an 18ct gold ring, size K

R 10 000 - R 15 000

625

#### A DIAMOND DRESS RING

Bezel-set to the centre with a round, brilliant-cut diamond, weighing approximately 1,00cts, colour H-I-J, clarity VS-SI, enhanced by 14 pavé-set round, brilliant-cut diamonds, with a combined weight of approximately 1,20cts, in a 9ct yellow gold ring, size L

R 40 000 - R 50 000



625



626

626

#### A PEARL BRACELET

Bezel-set to the centre with an oval mabé pearl in an 18ct yellow gold handcrafted box-style setting, pave-set with 4 round brilliant-cut diamonds, securing 3 strands of freshwater cultured pearls, separated by 4 gold bars, length 18,5cm

R 15 000 - R 18 000

627

#### A PAIR OF DIAMOND EARRINGS

Pavé-set, 55 round, brilliant-cut diamonds weighing approximately 1,20cts, F-G colour, VS-SI clarity, in 18ct white and yellow gold settings, with butterflies

R 10 000 - R 15 000



627

628

#### A GOLD BANGLE

Claw-set to the centre with an old-cut ruby, flanked on each side by an alternating combination of claw-set rubies and diamonds in a 15ct rose gold bangle, inside diameter 60mm

R 10 000 - R 15 000

629

#### A LATE VICTORIAN FOB BAR PENDANT AND CHAIN

The 9ct yellow gold curb-link chain, 40cm, each link stamped, with swivel hooks and bar pendant

R 13 000 - R 18 000

630

#### A GOLD BRACELET

The 9ct rose gold curb link bracelet, with padlock, 19cm in length, secured by a safety chain

R 10 000 - R 12 000

631

#### A COLLECTION OF GOLD BROOCHES

7 in total, various sizes and lengths, set with turquoise, garnets, pearls and tiger's eye (7)

R 11 700 - R 15 700

632

#### AN 0,57CT DIAMOND

The old mine-cut diamond, colour N, clarity I-2

R 12 000 - R 15 000



633

### A HARMONY GOLD "COMRADES" STATUE

Awarded to the first South African man to finish the Comrade's Marathon on 16 June 2001, 55cm tall, 25 oz, 24ct fine gold, laser and acid tested

**R 500 000 - R 600 000**

The Comrades Marathon was the idea of World War I veteran Vic Clapham to commemorate the South African soldiers killed during the war, and states that one of its primary aims is to "celebrate mankind's spirit over adversity". It was run for the first time on 24 May 1921, and, with the exception of a break during World War II, has been run every year since. The spirit of the Comrades Marathon is said to be embodied by attributes of comradeship, selflessness, dedication, perseverance, and ubuntu.

On 16th June 2001 Andrew Kelehe won the Comrades Marathon down run with a time of 5 hours 25 minutes and 51 seconds. Kelehe afterwards dedicated his victory – the second fastest down run in history after the legendary Bruce Fordyce – to the memory of his daughter Rejoice, who passed away aged 18 months. He was awarded a gold winners medal and a 24cts gold statue of Hermes, weighing 25 ounces.

This statue was manufactured and designed by Harmony Gold. There are thought to be three castings of "The Comrade" – all in private collections. This work offered is the first, and the whereabouts of the other two are presently unknown. It is highly unlikely that this work will appear again on auction in the near future.









**634**

**A DIAMOND RING**

Bezel-set, centered by a cushion-cut diamond weighing approximately 4,50cts, colour appears to be J-K-L, clarity VS-SI, flanked by two side rows of baguette-cut diamonds with a combined weight of approximately 1,00cts in a 18ct gold ring, size M

**R 500 000 - R 600 000**

635

**A SAPPHIRE RING WITH MATCHING PENDANT**

The ring claw-set to the centre with an oval-cut, natural sapphire, weighing 4,50cts, enhanced by approximately 0,25cts of round, brilliant-cut diamonds, colour J-K, clarity VS-SI, in 9ct white gold, size L

Accompanied by a matching pendant claw-set to the centre, with a natural oval sapphire, weighing 5,01cts, surrounded by approximately 0,25cts of round, brilliant-cut diamonds, colour J-K, clarity VS-SI (2)

**R 32 000 - R 38 000**



636

**A DIAMOND TRILOGY RING**

Bezel-set to the centre with 3 old-cut diamonds with a combined weight of approximately 3,00cts, in a vintage platinum ring, size L

**R 50 000 - R 60 000**



637

**A RUBY AND DIAMOND TENNIS BRACELET**

Claw-set with 32 round, brilliant-cut rubies, weighing approximately 32cts, separated by 5 round, brilliant-cut diamonds, weighing approximately 3,89cts, colour H-I-J, clarity VS-SI, in a 18ct white gold bracelet, 19cm in length

**R 85 000 - R 95 000**







638

**638**

**A FULL DIAMOND ETERNITY RING**

Claw-set with 15 light brown-champagne coloured diamonds, with a combined weight of 4,50cts, in 9ct white gold ring, size N

**R 28 000 - R 32 000**



639

**639**

**A SUITE OF RUBY AND DIAMOND JEWELLERY**

The ring claw-set to the centre with an oval ruby, weighing 3,20cts, in 9ct white gold, embellished with round, brilliant-cut diamonds, size L

The earrings each set with rubies, with a combined weight of 2,20cts, embellished by round brilliant-cut diamonds

The pendant claw-set to the centre with a round, brilliant-cut ruby, weighing 1,01cts, embellished by round, brilliant-cut diamonds (4)

**R 28 000 - R 38 000**

**640**

**A DIAMOND TENNIS BRACELET**

Claw-set with 40 round, brilliant-cut diamonds, weighing approximately 15cts, colour H-I, clarity S-I, in 18ct white gold, 19cm in length

**R 98 000 - R 118 000**



640



641

**641**

**A DIAMOND TENNIS BRACELET**

Claw-set with round, brilliant-cut diamonds, weighing approximately 3,01cts, colour H-I, clarity S-I, in 18ct white gold, 19cm in length

**R 25 000 - R 35 000**

**642**

**A DIAMOND TENNIS BRACELET**

Claw-set with round, brilliant-cut diamonds, weighing approximately 2,01cts, colour H-I, clarity S-I, in 18ct white gold, 19cm in length

**R 18 000 - R 22 000**



642

**643**

**A DIAMOND TENNIS BRACELET**

Claw-set with round, brilliant-cut diamonds, weighing approximately 6,50cts, colour H-I, clarity S-I, in 18ct white gold, 19cm in length

**R 55 000 - R 65 000**



643

**644**

**A DIAMOND HALO RING**

Claw-set to the centre with a round, brilliant-cut diamond, weighing 1,01cts, colour K-L, clarity S-I, enhanced by 0,20cts of pavé-set round, brilliant diamonds, in 9ct white gold, size L

**R 19 000 - R 25 000**



644



645

645

#### A PAIR OF DIAMOND EARRINGS

Claw-set to the centre with a pair of natural green, enhanced diamonds, weighing 1,77cts and 1,99cts respectively, surrounded by approximately 0,30cts of round, brilliant-cut diamonds, colour F-G, clarity VS-SI, in 9ct white gold (2)

R 38 000 - R 48 000

646

#### A MELEE OF LOOSE, UNCOUNTED, TREATED GREEN AND YELLOW DIAMONDS

Of various shapes and sizes, weighing approximately 10cts in total

R 20 000 - R 30 000



646

647

#### A PAIR OF EMERALD EARRINGS

Bezel-set to the centre, box design with a pair of matching emerald-cut emeralds, with a combined weight of approximately 2,10cts, with pins and butterflies (2)

R 18 000 - R 22 000

648

#### A DIAMOND RING

Claw-set to the centre with a round brilliant-cut diamond weighing approximately 0,80cts, colour H-I, clarity VS-SI, flanked by two baguette-cut diamonds bezel-set in an 18ct yellow gold ring, circa 1970s

R 20 000 - R 30 000



648

649

#### A DIAMOND RING

Claw-set to the centre with a round brilliant-cut diamond weighing approximately 0,70cts, colour H-I-J, clarity VS-SI, embellished by 20 claw-set round brilliant-cut diamonds with a combined weight of approximately 2,00cts, in an 18ct yellow gold ring, circa 1970s

R 50 000 - R 70 000



649



650

650

#### A DIAMOND TENNIS BRACELET

Designed as a series of circles, matte and shiny combination, set with 5 round brilliant-cut diamonds weighing approximately 4,5cts, colour H-I, clarity S-I, in a 18ct white gold, length 19cm

R 50 000 - R 60 000

651

#### A GOLD BROOCH

Woven plated-link design, 7cm long, 18ct yellow gold

R 3 000 - R 5 000

652

#### A STRAND OF AMETHYST AND FRESHWATER PEARLS

The alternating amethyst and pearls with gold spacers, 80cm in length

R 3 000 - R 5 000

653

#### A MULTI STRAND OF FRESHWATER PEARLS

14 strands interwoven with an 9ct yellow gold barrel-style clasp, 45cm in length

R 1 500 - R 2 500



654

**A TANZANITE AND DIAMOND RING**

Claw-set to the centre, with an oval-cut tanzanite weighing approximately 1,00ct, raised and embellished on both sides with pavé-set round, brilliant-cut diamonds, in a 18ct white gold ring, size M

**R 8 000 - R 12 000**

655

**A PAIR OF DIAMOND STUDS**

Each claw-set to the centre with a round, brilliant-cut diamond, weighing 0,50cts, total diamond weight 1,00cts, in 9ct white gold (2)

**R 6 000 - R 9 000**

656

**A TANZANITE AND DIAMOND RING**

Claw-set to the centre with a round brilliant-cut tanzanite, weighing approximately 1,00ct, embellished on both sides with a total of 10 round brilliant-cut diamonds, channel-set in a 18ct white gold ring, size L

**R 10 500 - R 15 500**

657

**A CROSS PENDANT**

Bezel-set to the centre with an oval turquoise, embellished with 50 channel-set round brilliant-cut diamonds weighing approximately 0,30cts, bezel-set to the sides by 4 cabochon-cut lapis lazuli and 4 bezel-set seed pearls and 4 bezel-set cabochon-cut amethysts, in 18ct yellow gold pendant, hallmarked 750-Charles Greig, suspended on 70cm Gucci-style gold chain

**R 75 000 - R 100 000**





658

658

#### A DIAMOND BROOCH

Claw-set to the sides with 2 rose-cut diamonds with a combined weight of approximately 2cts, embellished in the spray of leaves with rose-cut diamonds in an 18ct rose gold setting, length 45mm  
*One diamond is missing*

R 50 000 - R 60 000

659

#### AN AMETHYST AND DIAMOND RING

Bezel-set to the centre with an oval cabochon amethyst weighing approximately 7cts, flanked on each side by a bezel-set round brilliant-cut diamond weighing approximately 2,00cts in total, in an 18ct yellow gold ring, size L

R 20 000 - R 30 000

660

#### A DIAMOND RING

Claw-set to the centre with a round brilliant-cut diamond weighing approximately 1,20cts, embellished by 6 marquise-cut diamonds and 12 round brilliant-cut diamonds weighing together approximately 1,00cts in an 18ct yellow gold ring, size L

R 35 000 - R 55 000



661

661

#### A PEARL BROOCH

Designed as a spray, claw-set with a combination of 11 freshwater cultured pearls, surmounted by a combination of 20 round brilliant- and marquise-cut diamonds, with a combined weight of approximately 2,00cts, in 18ct gold, 30mm long

R 20 000 - R 30 000

662

#### A GOLD BANGLE

Pavé-set to the top with 109 round brilliant-cut diamonds with a combined weight of approximately 6,50cts, in 18ct yellow gold, inner diameter of 63mm

R 50 000 - R 70 000



662



663

**663**

**A PAIR OF DIAMOND STUDS**

Each claw-set to the centre with a round, brilliant-cut diamond, weighing 0,40cts, total diamond weight 0,80cts, in 18ct white gold

**R 18 000 - R 22 000**



664

**664**

**A DIAMOND BANGLE**

Claw-set to the centre with 23 round brilliant-cut diamonds, with a combined weight of 2,50cts, colour I-J, clarity VS-SI, with an inside diameter of 60mm, in 18ct white gold

**R 36 000 - R 46 000**



665

**665**

**A PAIR OF DIAMOND STUDS**

Each claw-set to the centre with a marquise-cut diamond, weighing 0,59cts and 0,55cts, accompanied by EGL certificate no. 140201969/98485 and no. 1402101967/98945, in 18ct white gold

**R 27 500 - R 37 500**



666

**666**

**A PAIR OF DIAMOND EARRINGS**

Claw-set with 3 interlocking floral settings, set with a total of 42 round, brilliant-cut diamonds, weighing 2,40cts, colour I-J, clarity VS-SI, in 18ct rose gold, 3cm in length

**R 25 000 - R 35 000**



667

**A DIAMOND HALO RING**

Claw-set to the centre with a radiant, brilliant-cut diamond, weighing 2,33cts, natural orange-brown, clarity SI-2, accompanied by DIA certificate no. 12040807, embellished by 44 round, brilliant-cut diamonds, with a combined weight of 0,68cts, in a 18ct white gold, size L



667

**R 67 500 - R 77 500**

668

**A SAPPHIRE AND DIAMOND TENNIS BRACELET**

Claw-set with 73 round brilliant-cut diamonds weighing 1,30cts, colour H-I, clarity VS-SI, articulated as a line, separated by 11 round brilliant-cut sapphires, in an 18ct white gold bracelet, 19cm in length



668

**R 18 000 - R 22 000**

669

**A DIAMOND DRESS RING**

Claw-set to the centre with a princess-cut diamond, embellished on the surrounds with a combination of pavé-set round brilliant-cut diamonds and princess-cut diamonds with a combined weight of 4,04cts, colour G-H, clarity VS-SI, in an 18ct white gold ring, size N



669

**R 36 000 - R 46 000**

670

**A TRILOGY DIAMOND RING**

Claw-set to the centre with a princess-cut diamond, weighing 0,55cts, colour F, clarity VS-1, accompanied by IDL certificate no. 14055936, flanked on each side by a princess-cut diamond, weighing 0,39cts, colour E, clarity VS-1, accompanied by IDL certificate no. M16062032, and a 0,30ct princess-cut diamond, colour E, clarity VV-S2, accompanied by IDL certificate no. M16062031, in a platinum ring, size L



670

**R 36 000 - R 46 000**



671

**671**

**A PAIR OF DIAMOND STUDS**

Claw-set to the bottom with a pair of heart-shaped diamonds, weighing 2,02cts in total

Accompanied by GIA certificate no. 1152381880 and no. 2155599293, enhanced by 68 round brilliant-cut diamonds, weighing 1,18cts, pavé-set in 18ct white gold

**R 70 000 - R 80 000**

**672**

**A DIAMOND DRESS RING**

Channel-set to the centre with a row of princess-cut diamonds and butterfly-set to the sides with round brilliant-cut diamonds, with a combined weight of 1,05cts, colour F-G, clarity VS-SI, in an 18ct white gold ring, size N

**R 18 000 - R 22 000**



672

**673**

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

Designed as a pair of drops with 72 round brilliant-cut diamonds, weighing 2,00cts, and two 13mm South Sea Pearls, in 18ct white gold

**R 37 500 - R 47 500**

**674**

**A PAIR OF DIAMOND EARRINGS**

Claw-set with 14 round, brilliant-cut diamonds, weighing 3,50cts, colour J-K, clarity VS-SI, in 18ct yellow gold floral studs with clips

**R 45 000 - R 55 000**



674



673

**675**

**A PAIR OF TRILOGY DIAMOND EARRINGS**

Claw-set with 9 round, brilliant-cut diamonds, weighing 1,59cts, colour G-H, clarity VS-SI, in 18ct white gold

**R 28 000 - R 38 000**



675



676

**676**

**A SUITE OF DIAMOND JEWELLERY**

Comprising: a necklace, bracelet and earrings, claw-set with 192 princess-cut diamonds, with a combined weight of 14,70cts, colour F-G, clarity VS-SI, in 18ct white gold, necklace 45cm, bracelet 19cm (3)

**R 130 000 - R 140 000**



677

**677**

**A DIAMOND TENNIS BRACELET**

Claw-set with 57 round, brilliant-cut diamonds, weighing 5,9cts, colour F-G, clarity VS-SI, in 18ct white gold, 18cm in length

**R 66 500 - R 76 500**





**678**

**A DIAMOND SOLITAIRE RING**

Claw-set to the centre with a round, brilliant-cut diamond, weighing 1,57cts, colour G, clarity SI-2, accompanied by GIA certificate no. 1189313628, set in a platinum ring, size N

**R 150 000 - R 180 000**

**679**

**A BROWNS DIAMOND ETERNITY RING**

Claw-set with 23 round, brilliant-cut diamonds, colour D-E-F, clarity V-S, with a combined weight of 1,85cts, set in a platinum ring, size L

Accompanied by a Browns certificate of authenticity

**R 25 000 - R 30 000**

**680**

**A BROWNS DIAMOND TENNIS BRACELET**

Claw-set with round brilliant-cut diamonds weighing 5,31cts, colour D-E-F, clarity VS, set in 18ct white gold, 19cm in length,

Accompanied by a Browns Certificate of Authenticity

**R 50 000 - R 70 000**

**681**

**A PAIR OF BROWNS DIAMOND STUDS**

Each claw-set to the centre of a Protea setting with a round brilliant-cut diamond weighing 0,28cts, total diamond weight 0,580cts, colour I, clarity SI-2, set in 18ct white gold

Accompanied by a Browns Certificate of Authenticity

**R 15 000 - R 20 000**

NO LOTS 652 - 660



691

**691**

**A PORTUGUESE PROOF SET OF 1988  
STERLING SILVER COINS**

1434-1488 replicas, encased in original red velvet-lined box with red leather lid

Accompanied by papers (4)

**R 1 200 - R 1 800**



692

**692**

**A CORONATION SET OF QUEENS PRECIOUS  
METAL STAMP REPLICAS**

Complete set of sterling silver and a 22ct replica, in original blue velvet-lined box with black leather lid (2)

**R 22 000 - R 26 000**

**693**

**A SAGCE PROOF SET OF 1981 KRUGERRANDS**

Complete set comprising 1oz, 1/2oz, 1/4oz and a 1/10oz, encased in original red velvet-lined box with black leather lid (4)

**R 42 000 - R 62 000**

END OF SALE



693

# IMPORTANT NOTICE TO PROSPECTIVE BUYERS

Swelz (Pty) Ltd Trading as Stephan Welz & Co., ("The Company")

## GLOSSARY OF CATALOGUING TERMS

The following are examples of the terminology used in this catalogue. Please note that any statement made in this catalogue as to authorship, attribution, period, date, age, culture, source, provenance, condition or origin for any property are qualified statements, not to be taken as a statement of fact, and are made subject to the provisions of the Conditions of Business and Terms of Sale by Auction printed in this catalogue. We reserve the right in forming our opinion, to consult and rely upon any expert or authority considered by us to be reliable.

### 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 – Johannesburg | Online  
Sale Name: ECHO Sale No: SA2003 | Sale Date: 12 April 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: **jhb@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, 29 March 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 JHB office  
 Kindly have my purchases sent to your CT 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



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ANYTIME

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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](http://www.the-saleroom.com)**

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Email [results@auctionvault.co.za](mailto:results@auctionvault.co.za) or call Dale Sargent on 082 080 9571 for more information

# BID ONLINE

AT OUR AUCTIONS THROUGH  
the-saleroom.com



## A. GET STARTED ON THE-SALEROOM.COM

1. Create an account on [www.the-saleroom.com](http://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](mailto: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](mailto: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.<sup>EST. 1968</sup>™

## GENERAL INFORMATION

### JOHANNESBURG

#### Swelz (Pty) Ltd Trading as Stephan Welz & Co., (“The Company”)

Registration Number	2017/100174/07	
Street Address	205A Jan Smuts Avenue The Art Mile Rosebank Johannesburg 2193	
Telephone	011 880 3125	
Email	jhb@swelco.co.za	
Website	www.swelco.co.za	
Director	Mr E. Friedman	
Photography & Design	Lukas Nel	
Printing	Paarl Media	
Writing Credits	Luke Crossley Amy Carrington	Alexia Ferreira Laurence Friedman
Special Mention	Warren Siebrits	

Please note that all lots are sold subject to our Terms and Conditions of Business and Rules of Auction on pages 234 - 238

#### ABSENTEE & TELEPHONE BID REQUESTS

Bids should be submitted in SA Rands by 5pm on **Friday 10 April, 5pm** and sent to [jhb@swelco.co.za](mailto:jhb@swelco.co.za)

#### PAYMENTS

[accounts@swelco.co.za](mailto:accounts@swelco.co.za)  
Laurie Sher 011 880 3125

#### SHIPMENTS

Please email shipping instructions by close of business on **Thursday, 13 April 2020**  
email: [jhb@swelco.co.za](mailto:jhb@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.

### 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	<a href="mailto:ct@swelco.co.za">ct@swelco.co.za</a>
Website	<a href="http://www.swelco.co.za">www.swelco.co.za</a>

### 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	<a href="mailto:pta@swelco.co.za">pta@swelco.co.za</a>
Website	<a href="http://www.swelco.co.za">www.swelco.co.za</a>





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### 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](mailto: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: FIRZAJJ

Reference: Your name and surname

Signature: ..... Date: .....

Please forward your completed catalogue subscription form to [subs@swelco.co.za](mailto:subs@swelco.co.za)

## IMPORTANT ANNOUNCEMENTS

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- 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

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### 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

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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:

# TERMS & CONDITIONS OF BUSINESS AND RULES OF AUCTION

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

# TERMS & CONDITIONS OF BUSINESS AND RULES OF AUCTION

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.

# TERMS & CONDITIONS OF BUSINESS AND RULES OF AUCTION

Swelz (Pty) Ltd Trading as Stephan Welz & Co., ("The Company")

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:



# TERMS & CONDITIONS OF BUSINESS AND RULES OF AUCTION

Swelz (Pty) Ltd Trading as Stephan Welz & Co., ("The Company")

- 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.  
\*This section does not apply to any lots of automobile or automobilia purchased on auction or private treaty.

## 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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Bidder Number   
 (for office use only)

Sale: Fine Art & Design – Johannesburg  
 Sale Name: ECHO Sale No: SA2003 | Sale Date: 28 & 31 March & 1 April 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: [jhb@swelco.co.za](mailto:jhb@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, 29 March 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 JHB office  
 Kindly have my purchases sent to your CT office for collection  
 (The buyer to pay 100% of the shipping costs)

**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

- 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: \_\_\_\_\_

\_\_\_\_\_  
 SIGNATURE

\_\_\_\_\_  
 DATE

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



# Consign to our forthcoming auctions.



Cape Town February 2020 Auction

Abraham Storck | WARSHIP TAKING ON SUPPLIES | Estimate R 30 000 - R 50 000

**Sold R 696 600**

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## **Forthcoming Auctions**

Cape Town - June

Johannesburg - July

Cape Town - October

Johannesburg - November

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