

BACK COVER
Lot 378 Walter Whall Battiss, *Bathers* (detail)

INSIDE BACK COVER
Lot 425 Cecil Skotnes, *Hospitality* (detail)

Strauss&co
Fine Art Auctioneers | Consultants

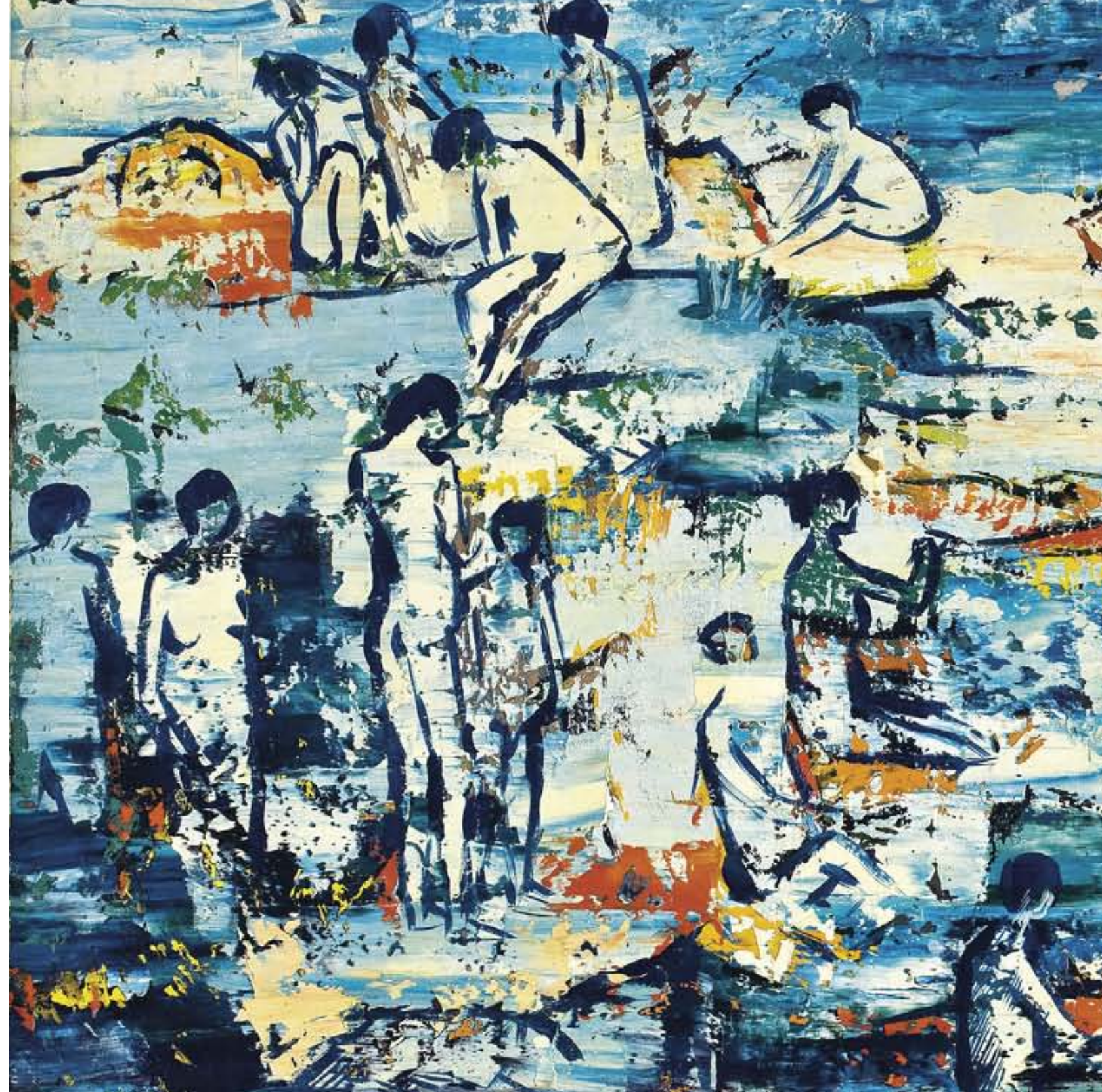
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Strauss&co

Important Paintings, Furniture, Silver, Ceramics and Jewellery

15 March 2010 CT 2010/1



Strauss&co

FRONT COVER
Lot 378 Walter Whall Battiss, *Bathers* (detail)

INSIDE FRONT COVER
Lot 426 Cecil Skotnes, *African Still Life* (detail)



Important Paintings, Furniture, Silver, Ceramics and Jewellery

INCLUDING A COLLECTION OF WORKS BY WILLIAM TIMLIN AND
THE EDITH DODO COLLECTION

TO BE SOLD BY PUBLIC AUCTION BY

Strauss & Co

Fine Art Auctioneers | Consultants

DIRECTORS: E BRADLEY (CHAIRMAN), M-J DARROLL, V PHILLIPS, (B GENOVESE, A PALMER ALTS) CB STRAUSS AND SA WELZ (MD)

Monday 15 March 2010

PART I at 3.00 pm (Lots 1–240)

PART II at 8.00 pm (Lots 241–446)

AUCTION

The Vineyard Hotel, Conference Centre, Newlands, Cape Town

Colinton Road (off Protea Road)

GPS Co-ordinates: S 33° 58'.68" E 18° 27'.30.71"

PREVIEW

On view Friday 12 March from 2.30 pm to 4.30 pm, Saturday 13 March 9.00 am to 4.00 pm and
Sunday 14 March 9.00 am to 6.00 pm

The preview will take place at the Vineyard Hotel and at Strauss & Co's offices which are situated directly opposite at The Oval.
(See page 5 for details and Map on page 6)

ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK OF THIS CATALOGUE

ILLUSTRATED CATALOGUE R100.00



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Guide for Bidding

Conditions of Sale

Strauss & Co's Conditions of Sale are set out in this catalogue. Bidders are strongly advised to read these and familiarise themselves with the terms and information relating to buying at auction. It is important to note that Strauss & Co act on behalf of the seller. Please refer to Sections 2 and 3 of the Conditions of Business set out in this catalogue.

Estimates

Pre-sale estimates are based upon the current market prices achieved at auction for comparable property, condition, rarity and provenance. Any bid between the high and the low estimate will, in Strauss & Co's opinion, stand a fair chance of success. Estimates are exclusive of Buyer's Premium and VAT. Printed estimates in the catalogue may be altered and are subject to revision.

Reserves

Lots may be subject to a reserve which is a confidential figure arrived at between Strauss & Co and the seller and below which a lot may not be sold. The reserve is generally calculated at a percentage below the low estimate but may not exceed the low estimate.

Buyer's Premium

Strauss & Co charges a premium to the buyer on the final bid price calculated at 10% for lots selling over R10 000, and 15% for lots selling at and below R10 000. VAT is payable on the Premium at the applicable rate.

Pre-auction Viewing

This is open to the public free of charge. Strauss & Co's specialists are available to give condition reports or advice at viewings or by appointment.

Bidding at the Auction

The auctioneer will accept bids from those present in the saleroom, by absentee written bids left in advance or from telephone bidders. The auctioneer may bid on behalf of the seller up to the amount of the reserve, by placing consecutive or responsive bids for a lot.

In person: Prior to the sale, bidders are required to complete a registration card in order to obtain a bidding number and to produce some form of identification, for example, ID document, driving licence, passport or proof of current address. The onus is on the bidder to ensure that the auctioneer is aware of the bid and that the correct lot number, bidder's number and price are called out.

Absentee written bids: These are written instructions from prospective buyers directing Strauss & Co to bid on their behalf up to a specific amount for each lot. Although bidders are advised to record the maximum limit to which they will bid they may well be successful in securing the lot at a lower figure, depending on the interest in the lot. In the event of an identical bid, the earliest will take precedence. Telephoned Absentee bids must be confirmed before the sale in writing. Please ensure that Absentee bids are placed at least 24 hours before the sale.

Telephone bids: Bidders who are unable to attend the auction may arrange to bid on the telephone. As the number of telephone lines is limited, it is advisable to book a telephone at least 24 hours before the sale. In the event of a breakdown in the telephone communications, it is advisable to leave a maximum bid as a safeguard. Telephone bids may be recorded.

Payment and Collection of Purchases

All lots sold will be invoiced to the name and address that appear on the registration forms.

Payment

Successful bidders are required to make payment for their purchases immediately after the sale. Pictures will be released on proof of payment.

Methods of Payment

Payment may be made by:-

- a) Cheque (by prior arrangement)
- b) Electronic Transfer
- c) Credit cards acceptable to Strauss & Co (Mastercard and Visa)
- d) Direct Cash deposit into our Current Account

Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 00 1670891
SBZA ZA JJ

Collections

All purchases must be removed by 12 noon on the day following the sale. After this time all purchased lots will be removed to Strauss & Co's premises at The Oval, First Floor, Colinton House, 1 Oakdale Road, Newlands or to Elliott International, 8 Ferrule Street, Montague Gardens, and may be subject to removal, handling and storage fees.

Preview and Sale Information

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PREVIEW

The preview will take place at the Vineyard Hotel and at Strauss & Co's offices at The Oval:

Strauss & Co

First Floor, Colinton House,
The Oval, 1 Oakdale Road, Newlands

Ceramics (*selection*)

Silver (*selection*)

Furniture (*selection*)

Jewellery (lots 290-310) by appointment only

Paintings (session 1, lots 60-235)

Jane Alexander's *Racework – in the event of an earthquake* (lot 442)

The Vineyard Hotel

Conference Centre
Colinton Road (off Protea Road)

Paintings (session 2, lots 315-446)

Furniture (*selection*)

Ceramics (*selection*)

Silver (*selection*)

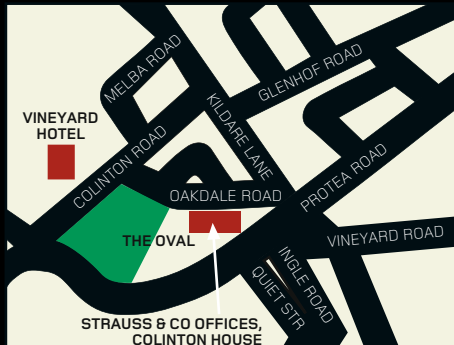
AUCTION

15 March 2010 at 3:00 pm and 8:00 pm
The Vineyard Hotel, Conference Centre
Colinton Road (off Protea Road),
Newlands, Cape Town

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Preview

[Strauss & Co](#)

First Floor, Colinton House,
The Oval, 1 Oakdale Road, Newlands

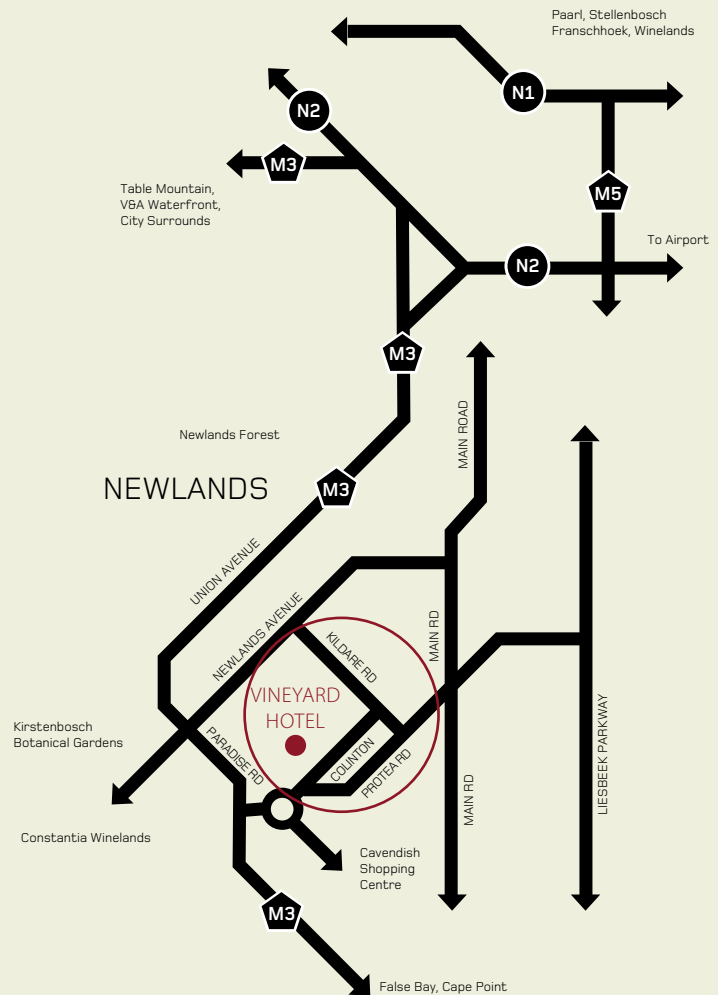
[Vineyard Hotel, Newlands](#)

Colinton Road (off Protea Road), Cape Town

Auction

[Vineyard Hotel, Newlands](#)

Colinton Road (off Protea Road), Cape Town





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Elisabeth Bradley

Chairman

Elisabeth Bradley has a distinguished record in business serving on the Boards of several major South African companies. Her family introduced Toyota vehicles to the South African market. She is a graduate of the University of the Free State and of London University. Throughout her career she has been actively involved in a broad range of education and policy initiatives. She is a keen collector of South African art.



Dr Conrad Strauss

Vice-Chairman

Conrad Strauss joined the Standard Bank in 1963 after lecturing in economics at Rhodes University, becoming Group Managing Director in 1978 and Chairman from 1992 to 2000. He has been actively involved in public life for many years, serving on various business and Governmental advisory bodies and in various education initiatives. Conrad has a long personal and professional commitment to the arts. During his stewardship, the Standard Bank National Arts Festival in Grahamstown expanded to become the centrepiece of the creative and performing arts in South Africa.



Stephan Welz

Managing Director

Paintings, Watercolours, Drawings, Prints and Sculpture

Stephan is the longest practising fine art expert and auctioneer in South Africa with over 35 years of experience with Sotheby's in London, Amsterdam and South Africa. He has a vast knowledge of South African art and antiques making him the most respected "Generalist" in these fields. He has presided over most of the major South African art and antique auctions and holds the most auction records.



Mary-Jane Darroll

Executive Director

Paintings, Watercolours, Drawings, Prints and Sculpture

Mary-Jane, who is an MA graduate in Fine Arts from Wits University, is a former Curator of the Standard Bank Gallery and Corporate Collection. During her tenure at the Bank, she was Fine Art Co-Ordinator of the Standard Bank National Arts Festival in Grahamstown. Subsequently, she was Head of the Paintings Department at Stephan Welz & Co, in association with Sotheby's, and later a Director of the Everard Read Gallery in Johannesburg.

Vanessa Phillips

Director
Furniture, Silver, Ceramics and Jewellery

Trained as a ceramic restorer, Vanessa founded the first Porcelain Restoration School in South Africa in 1984. She joined Stephan Welz & Co, in association with Sotheby's, as a ceramic specialist in 1988 and, during the next twenty years, broadened her expertise to include furniture, silver and glass. Through her knowledge of local and international decorative and fine art she has introduced many important private collections to the auction market.



Ann Palmer

Director
Paintings, Watercolours, Drawings, Prints and Sculpture

Born and educated in the UK, Ann Palmer has been living in South Africa since 1964. She has worked at various art galleries since the 1970s and has been on the Council of the Friends of the South African National Gallery for ten years. Ann commenced with Stephan Welz & Co, in association with Sotheby's in 1990 and has been involved with the auction world ever since. She was delighted to join Stephan Welz in his new venture, Strauss & Co., at the beginning of 2009 to head up the Paintings Department in Cape Town.



Bina Genovese

Executive Director
Client Services, Media Liaison and Marketing

Bina has worked in the art auction world both locally and internationally for over twenty years. After completing her BA HONS at Wits she obtained a diploma for the one year Decorative and Fine Arts course at Christie's in London. On her return to Johannesburg she joined Stephan Welz & Co, in association with Sotheby's, in the Decorative Arts and Client Services departments. She emigrated to Italy after two years, becoming part of the management team at Christie's. She moved to Cape Town nine years later and re-joined Stephan Welz & Co, in association with Sotheby's, as manager of the Cape Town office.



Emma Bedford

Senior Specialist
Paintings, Watercolours, Drawings, Prints and Sculpture

Emma Bedford is highly regarded both locally and internationally, having played an unequalled role as Senior Curator and Head of Art Collections at Iziko South African National Gallery and as Director of Goodman Gallery Cape. She is an acknowledged expert in modern and contemporary art with particular reference to South African art, has extensive experience in curating exhibitions and managing collections and has authored and edited numerous publications.



Mica Curitz

Silver, Paintings, Furniture and Ceramics

After obtaining her degree in Humanities at The University of Cape Town, Mica completed a course in art and business at The Sotheby's Institute of Art in London. On her return to Cape Town she joined Stephan Welz & Co, in association with Sotheby's where she became head of the silver department. Three years later she entered the contemporary art world as a consultant. Mica is delighted to be back in the auction world with Strauss & Co.





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Forthcoming Auction in Cape Town

Irma Stern, *Still Life with Red Flowering Gum (detail)*, Sold October 2009 R4 233 200

Monday 11 October 2010
Important Paintings, Furniture, Silver,
Ceramics and Jewellery

Entries close on 30 July 2010

Enquiries: 021 683 6560
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Fine Art Auctioneers Consultants

Explanation of Cataloguing Practice

The terms used in this catalogue have the meanings ascribed to them below. Any statement as to the authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and should not be taken as a statement of fact. Please read the Conditions of Business printed in this catalogue, with particular reference to paragraph 2. Buyers are advised to inspect the property themselves. Condition reports are available on request.

While the use of these terms and their definitions are based upon careful study and represent the opinion of specialists, Strauss & Co and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by these terms.

'Name of the artist ...'

In Strauss & Co's opinion a work by the artist.

'Attributed to ...'

In Strauss & Co's opinion probably a work by the artist in whole or in part.

'Studio of ...'

In Strauss & Co's opinion a work executed in the artist's studio but not necessarily under his supervision.

'Circle of ...'

In Strauss & Co's opinion a work by an as yet unidentified hand, closely associated with the named artist and showing his influence.

'Follower of ...'

In Strauss & Co's opinion a work executed in the artist's style but not necessarily his pupil.

'Manner of ...'

In Strauss & Co's opinion a work executed in the artist's style and of a later date.

'After ...'

In Strauss & Co's opinion a copy of known work by the artist but of any date.

'signed ..., dated ..., inscribed ...'

In Strauss & Co's opinion the work has been signed, dated or inscribed by the artist.

'Bears a signature ... , dated... and/or inscribed ...'

In Strauss & Co's opinion the signature, date and/or inscription are by a hand other than that of the artist.



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Self Portrait

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Forthcoming Auction
in Johannesburg



Strauss & Co

Fine Art Auctioneers Consultants

Monday 24 May 2010

Important South African Paintings,
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Entries close on 15 March 2010

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Cecil Edwin Frans Skotnes

(SOUTH AFRICAN 1926-2009)

African Figures

signed and dated 65, carved and painted wood panel
84,5 by 220,5 cm

R700 000–1 000 000



Vineyard Hotel, Conference Centre,
Newlands, Cape Town
15 March 2010 - 3.00 pm

Ceramics, Silver and Paintings

PART I
Lots 1-240

Ceramics

1

An English delftware blue and white plate, mid 18th century

Painted with houses before a riverscape enclosed by stylised foliate borders, repairs, frittling and chips, 22,5cm diameter

R1 000 – 1 200



2

A pair of English delftware blue and white plates, possibly Bristol, circa 1760

each centre painted with a spray of three blooms, the rim with sprays of foliage, frittling, 22,5cm diameter (2)

R3 000 – 4 000



3

An English delftware blue and white plate, mid 18th century

Painted with a dwelling before stylised mountains and a riverscape, painted with the numeral 2 in underglaze-blue, frittling and chips, 23cm diameter; and another, loosely painted with a stylised rocky outcrop and a pavilion before a bridge, painted with the numeral 4 in underglaze-blue, frittling and chips, 23cm diameter (2)

R2 000 – 3 000



4

An English delftware blue and white plate, mid 18th century

each centre painted with a figure in a boat before a rocky outcrop with buildings and the shoreline in the background, enclosed by a lattice and foliate border, *fritting and chips*, 22,5cm diameter; and another, the centre painted with a Chinese man before a balustrade and a rocky outcrop, enclosed by a trellis border, *fritting and chips*, 23,5cm diameter (2)

R2 000 – 3 000

5

Two Liverpool delftware blue and white plates, circa 1760

each centre painted with a boat house, a bare tree, a pine and willow trees, within diaper and cell borders, *both with fritting and chips*, the larger damaged, 23,5cm diameter (2)

R1 500 – 2 000

6

An English delftware blue and white plate, mid 18th century

the centre painted with a pair of phoenix beneath pine trees enclosed by a floral border and with yellow ochre rim, *fritting*, 22,5cm diameter; and another, the centre painted with stylised bamboo before a balustrade, *fritting and chips*, 19,5cm diameter (2)

R1 500 – 2 000



7

An English delftware blue and white guglet, circa 1750

Painted with pagodas and a pavilion before a rocky outcrop, *fritting and chips*, 25,5cm high

R6 000 – 8 000

8

A Pearlware blue and white mask jug, late 18th century

Painted with pagodas and balustrades, the figural handle moulded with a gentleman clasping a bottle, the spout moulded with a mask, *chipped rim and chips*, 18cm high

R2 000 – 3 000

9

A pair of Staffordshire blue and white sauceboats, circa 1770

Painted with chinoiserie buildings and rockwork, *hairline cracks*, 7cm high (2)

R3 000 – 4 000

7



8



9



10

A Royal Worcester reticulated teapot and sugar bowl, 1885

in the manner of George Owen, each of double walled globular form, the pierced outer wall decorated in pale turquoise, the sides painted with gilded *japonais* landscape panels, *faux* bamboo handle, the shoulders and rims with zig-zag jewelled white and turquoise borders against a pale pink ground, *impressed, green and puce printed marks, decorators' initials CS and CN, minute chip to knob, the teapot 12cm high (2)*

R12 000 – 15 000

11

A Dutch Delft blue and white tea bowl, late 18th century

octagonal, the exterior painted with Chinese Transitional style panels of figures before a landscape, *fritting and chips, 6,5cm high*

R1 000 – 1 200

12

A Dutch Delft blue and white dish, 18th century

painted in the Chinese *Wanli* style with a star-shaped panel enclosing birds and foliage, the rim with panels of peonies and Buddhist symbols divided by tassled ribbons, *repaired, fritting and chips, 39,5cm diameter*

R1 000 – 1 500

10



11



12



13

A Dutch Delft blue and white dish, Gerrit P Kam, late 17th/early 18th century

the centre painted with a vase of flowers enclosed by a foliate border, *underglaze-blue painted signature, fritting and chips, 34,5cm diameter*

R3 000 – 4 000



13

14

A Dutch Delft blue and white vase, 18th century

ovoid, painted with panels of a bird perched on a flowering bloom before a balustrade, enclosed by diaper and foliate panels, *fritting and chips, 17,5cm high*; and another, painted with a prunus blossom and scrolling foliage, *fritting and chips, 18cm high (2)*

R2 000 – 3 000



14



14

15

A pair of Dutch Delft blue and white dishes, 18th century

decorated with flowers and foliage, *fritting and chips, 30cm diameter (2)*

R3 000 – 4 000



15

16

A Dutch blue and white tobacco jar, De Porceleyne Klauw, 19th century

ovoid, painted with a cartouche inscribed 'POMPADOUR', underglaze-blue painted mark, fritting and chips, 23,5cm high

R6 000 – 8 000

17

An Hispano-Moresque faience dish, 16th/17th century

decorated in a copper lustre with a stylised bird enclosed by scrolling foliage and flowerheads against a cream ground, scroll and line borders, *damaged, rivets, 37cm diameter*; and another, the centre painted with a mythical beast enclosed by scrolling sprays and flowerheads, *damaged, rivets, chips, 37,5cm diameter* (2)

R6 000 – 8 000

16



17



17



18

**A Chinese blue and white bowl,
Qing Dynasty, Qianlong (1736-
1795)**

18 painted with two medallions of a maiden and her courtier, within a moulded border enclosed by butterflies and flowers, the interior with cell-diaper border and a peony, 11cm high

R3 000 – 4 000



18

19

**A Chinese blue and white
octagonal platter, Qing Dynasty,
Qianlong (1736-1795)**

19 painted with a pagoda and a figure crossing a bridge surrounded by rocky outcrops, enclosed by a diaper, butterfly and foliate border, *crazed glaze, some chips*, 50,5cm wide

R3 000 – 4 000



19

20

**A Chinese blue and white
octagonal platter, Qing Dynasty,
Qianlong (1736-1795)**

20 the centre painted with figures in a pagoda before a balustrade surrounded by water and a mountainscape, enclosed by a cell-diaper and foliate border, *some minor chipping*, 44cm wide

R3 000 – 4 000



20

21

A Chinese blue and white covered jug, Qing Dynasty, Qianlong (1736-1795)

each painted with pagodas before a continuous riverscape, with ribbed handle terminating in rosettes, the cover with dog of fo finial, 18,5cm high

R2 000 – 3 000



21

22

Three Chinese blue and white octagonal warming dishes, Qing Dynasty, Qianlong, (1736-1795)

each painted with sampans between island pavilions with pagodas and bridges, one with hairline cracks, 27cm diameter (3)

R4 000 – 5 000



22

Part lot

23

Two Chinese provincial saucer dishes, Qing Dynasty, circa 1750

each painted with stylised dragons amongst fire scrolls within a border of four floral sprays, 19cm diameter (2)

R1 200 – 1 500



23

PROVENANCE

Christie's, Amsterdam, The Nanking Cargo, Chinese Export Porcelain and Gold, 28 April - 2 May 1986, lot 3241B

24

Two Chinese blue and white leaf-shaped dishes, Qing Dynasty, Qianlong (1736-1795)

each painted with pavilions, islands, rocky outcrops and sampans on a river, within trellis-diaper borders, 19cm long; and four Chinese blue and white plates, Qing Dynasty, late 18th century, similarly decorated, in sizes, the largest 21,5cm diameter (6)

R2 500 – 3 000

25

**An Arita blue and white kendi,
late 17th century**

the globular ribbed body painted with
a balustrade and peonies, 22cm high

R6 000 – 8 000

26

**An Arita blue and white kendi,
late 17th century**

similar to the preceding lot, 23,5cm high

R6 000 – 8 000

27 – 36

No Lots



25



26

Silver

37

A Charles II silver two-handed porringer, maker's mark RP, London, 1661

the body embossed with scrolling foliage enclosing a vacant cartouche on either side, engraved with the letters "MS SR", the sides applied with a pair of figural double c-scroll handles, 195g, 8,7cm high

R25 000 – 30 000

38

A William III silver two-handed porringer, Nathaniel Lock, London, 1697

the lower body with a band of bat-wing fluting and gadrooned girdle divided by chased bands of foliate decoration, the sides applied with scroll handles, with everted rim, the base engraved with H over GS, 240g, 10cm high

R20 000 – 30 000

39

A Queen Anne silver lidded tankard, John Fletcher, London, 1704

the body engraved with a *later* armorial above a lobed band, the hinged cover with conforming decoration enclosing an embossed flowerhead, with part-beaded scroll handle and bifurcate thumbpiece, 590g, 16cm high

R30 000 – 40 000

37



38



39





40



41



42

40

A Queen Anne silver brandy warmer, maker's mark indistinct, London, 1709

the circular body engraved with a *later* crest, with a turned part-wood side-handle and a short spout, *scratchweight 9 = 0, 290g all in, 7cm high*

R15 000 – 20 000

41

A Queen Anne silver two-handed porringer, maker's mark indistinct, bearing marks for London, 1710

the body moulded and engraved with a scroll and fish-scale cartouche, the rope-twist girdle between flat-chased bands of foliate decoration, above a band of bat-wing fluting, the sides applied with scroll handles, *280g, 11cm high*

R15 000–20 000

42

A Queen Anne silver sugar caster, John Keigwin, London, 1710

of plain baluster form with moulded girdle, the body engraved with a vacant foliate cartouche, the detachable pierced cover with urn-shaped finial, on a spreading circular footrim, *250g, 19,5cm high*

R12 000 – 15 000



43

43
A George II silver Warwick cruet, Samuel Wood, London, 1737 and 1748

the cinquefoil frame with a rocaille cartouche and four double scroll legs with shell feet, detachable central carrying handle, fitted with a large and two smaller casters and two cut-glass bottles with silver caps, 1100g excluding glass, 22,5cm high (6)

R15 000 – 20 000



44

44
A George III silver lidded tankard, maker's mark TR, London, 1761

of plain tapering form, applied with a narrow reeded girdle, the domed cover with scroll thumbpiece, the handle engraved with the initials C over Rl over ALS, with a heart-shaped heel, 810g, 20cm high

R20 000 – 25 000

45

A George III silver lidded tankard, Timothy Renou, London, 1801

the tapering body engraved with a crest between bands of reeding, the hinged domed conforming cover with ball finial and pierced thumbpiece, with harp-shaped handle, 880g, 20cm high

R15 000 – 20 000

46

A George III silver teapot, Paul Storr, London, 1816

the compressed circular body with gadrooned rim, the shoulder with wavescroll and beaded band above a crest, the hinged cover with a later flowerhead finial, applied with a wooden leaf-capped handle, *scratchweight* 23 = 10, 780g all in, 14cm high

R25 000 – 35 000



45



46

47

**A George IV silver seven-light
candelabra, Waterhouse,
Hodgson & Co, Sheffield, 1825**

the triangular base with canted corners,
engraved with an armorial, raised on
three shell, leaf and scroll feet, the central
column with four acanthus leaf knobs,
the base set with three classical maidens
holding garlands, with three fixed and
three detachable candle-arms and a
central light, 8290g, 82,5cm high

R250 000 – 270 000



48

**A George IV silver-gilt coffee pot,
Paul Storr for Storr & Mortimer,
London, 1829**

the crested body engraved and moulded
with foliate panels between spiral fluting,
with bifurcate handle embellished with
flowerheads and leaf decoration, the
domed cover with conforming decoration
and a foliate finial, on a spreading footrim,
*stamped 97, Storr & Mortimer, No 3, 21.0.,
660g, 25cm high*

R110 000 – 120 000



49

An assembled set of Scottish 'Kings' pattern table silver, various makers, Edinburgh, 1833 - 1862

engraved with initials, comprising:
James McKay, Edinburgh, 1840-1841, 12 dessert forks, 12 dessert spoons, 12 table forks, 12 tablespoons; Andrew Wilkie, Edinburgh, 1837, 6 tablespoons, 6 table forks; maker's mark W C & S, Edinburgh, 1862, 6 dessert spoons; Marshall & Sons, Edinburgh, 1859, 12 teaspoons; maker's mark T A F, Edinburgh, 1833, 6 teaspoons; maker's mark R V, Edinburgh, 1828, a sauce ladle; 4,285g weighable silver; and a set of 'Kings' pattern knives, maker's mark W B, Sheffield, 1979, comprising: 12 table knives and 12 dessert knives; maker's mark C J V Ltd, Sheffield, 1979, 6 table knives and 6 dessert knives (121)

R60 000 – 80 000

50

A Victorian silver tea service, John Samuel Hunt for Hunt & Roskell Late Storr & Mortimer, London, 1858

comprising: a teapot, hot water pot, milk jug and a two-handled sugar basin, each piece engraved and stamped with panels of palmettes, flowerheads and diaper work, the teapot and hot water pot with domed cover and finial, each with leaf-capped scroll handle, stamped HUNT & ROSKELL LATE STORR & MORTIMER, 9375 and 9428, 2110g, the hot water pot 19cm high (4)

R30 000–40 000



49

Part lot



50

51

**A Victorian silver inkstand,
George Fox, London, 1885**

rectangular, the sides pierced with
scrolling foliage and a vacant cartouche
on either side, with gadrooned wavy rim,
on four foliate scroll feet, with two silver-
mounted glass inkwells, *595g of weighable
silver, 23cm wide* (3)

R10 000 – 12 000

52

**A Liberty & Co silver buckle,
L & Co, Cymric, Birmingham, 1902**

each side set with an oval-shaped
cabochon stone and hammered stylised
scrollwork, *35g*

R3 000 – 4 000

53

**A Mappin and Webb silver
five-piece 'Clements' pattern
tea and café au lait service, Eric
Clements, Sheffield, 1963**

comprising: a teapot, coffee pot, café
au lait pot, sugar bowl and milk jug,
ovoid with composition handles and
cantaloupe-shaped finials, *2795g all in,
the coffee pot 19,5cm high* (5)

R20 000 – 25 000

52



51



53



54

An extensive canteen of silver 'Chippendale' pattern cutlery, Elkington & Company, 1934 - 1940

each engraved with the initial A, comprising:

Inner canteen lid:

30 table knives
a carving knife and fork

Top compartment:

15 coffee spoons
4 sugar tongs, in sizes
15 hors d'oeuvres forks
15 hors d'oeuvres knives
15 fruit knives and 15 fish forks with mother-of-pearl handles
15 fish knives and 15 fish forks with bone handles

Middle drawer:

15 dessert forks
a sugar sifter
30 teaspoons
30 dinner forks
15 pastry forks
5 butter knives
15 dessert knives

Bottom drawer:

7 salt and mustard spoons
30 soup spoons
14 grapefruit spoons
15 ice spoons
15 dessert spoons
8 tablespoons
4 sauce ladles
a knife sharpener
15 asparagus eaters
a pair of asparagus tongs
a pair of salad servers
a pair of serving forks
a pair of serving spoons
a pair of fish servers with bone handles
a condiment spoon, 8750g
contained in a mahogany canteen with hinged cover above a pair of drawers, canted sides on a plinth base, *drawer handle missing*, 26,5cm high, 68,5cm wide, 46cm deep (373)

R100 000 – 120 000



Detail

55

An assembled set of Russian silver 'Fiddle' pattern flatware, various makers and dates, 1869 - 1917

comprising: 5 table forks, 17 table spoons, 6 dessert forks, 4 dessert spoons, 5 teaspoons, a soup ladle, and 6 table forks with engraved terminals, 2910g; and a Russian two-handed engraved silver tray, Kiev, 1895, 220g, 29cm wide over handles (45)

R10 000 – 12 000

PROVENANCE

From the collection of Mr and Mrs Denis Godfrey

56

A pair of Cape silver 'Fiddle' pattern basting spoons, Lawrence Holme Twentyman, mid 19th century

each terminal engraved with a crest, 245g (2)

R6 000 – 8 000

57 – 59

No lots



55

Part lot



55



56

Edith Dodo

1923 – 2009

Edith Dodo, née Azgour, was born in Cairo where her father was a perfumier. They relocated to Paris where Edith went to school and was introduced to a world of art, design and fashion that was to leave a lasting impression on her. When Edith was fifteen the family immigrated to South Africa and settled in Johannesburg where she completed her schooling before going on to the Johannesburg Art School. Edith met Maud Sumner and soon began enjoying painting lessons with her. The many superb Sumners in the collection confirm their enduring friendship as does her portrait of Edith as Joan of Arc.

After meeting and marrying Monte Dodo the couple relocated to Pietermaritzburg where the Dodo family operated a business that was to develop into the nation-wide Dodo Shoe Stores and Dodo Fashion Boutiques. They travelled throughout Europe, often spending extended periods in Paris, where Edith frequented museums and galleries and familiarised herself with the top artists of the day.

Edith Dodo became a member of the Tatham Art Gallery Advisory Committee and was commissioned to look for suitable work for the collection. On a trip to London in 1965 she acquired a Manessier watercolour and an Ivon Hitchens oil. These acquisitions were viewed by the committee as very important additions which added to the Modernist thrust they were developing in the Tatham collection at that time.¹

Her own international collection confirms her innovative and courageous choices based on sound judgment and an eye for design, style and colour. Highlights include *Figure on Purple* painted by British artist, Ivon Hitchens in 1965, an abstract painting by French Tachiste Alfred Manessier and Picasso's etching *Rêve de Marin* from his famous 347 Suite published in 1969. Polish-born, School of Paris artist Henri Hayden's *Les Champs* painted in 1962 displays the lyrical composition and bejewelled colours that have assured him a place in major collections such as the Tate Gallery. Also included are prints by leading international artists Georges Braque, Joan Miró, Fernand Léger, Alberto Giacometti and Marc Chagall and the European Lyrical Abstractionists, as well as a *Portrait of Monsieur Duchamp* by Jacques Villon, brother of Marcel Duchamp.

Edith Dodo involved herself actively in the local art scene with regular attendances at exhibition openings and events. She engaged with artists such as Walter Battiss and added their works to her substantial and growing collection. The numerous delightful Sumners are complemented by Alexis Preller's *Blue Nude* and many attractive still life and landscape paintings by Terence McCaw and Gordon Vorster amongst others.

1. Brendan Bell, Director, Tatham Art Gallery, Pietermaritzburg, personal communication, 2 February 2010



Edith Dodo discussing Ivon Hitchens' *Twisting Stream* with Tatham Art Gallery curator, Lorna Nimmo.



Edith Dodo with Walter Battiss at an exhibition opening in Pietermaritzburg.

South African and International Paintings, Sculpture and Prints from the Edith Dodo Collection



60



62



63

60

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Flowers in a Glass Jug

signed
watercolour
40 by 30cm

R14 000 – 18 000

61

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Flowers in a Vase on a Mantlepiece

signed
watercolour
20 by 27cm

R5 000 – 7 000

62

Gordon Frank Vorster

SOUTH AFRICAN 1924-1988

Trees in an Abstract Landscape

signed
on board
70 by 85cm

R18 000 – 24 000

63

Christo Coetzee

SOUTH AFRICAN 1929-2001

Having a Drink

signed and dated 51
oil on board
30 by 15cm

R8 000 – 12 000

64

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Orgy 2

signed, inscribed with the title and numbered 21/25 in pencil in the margin
colour silkscreen
44 by 63cm

R12 000 – 16 000



64

65

Basil Louis Jones

SOUTH AFRICAN 1917-

Seated Figure

signed with the artist's initials
carved yellowwood, on a wooden base
height: 39cm

R1 500 – 2 500



65

66

Michael Gagashe Zondi

SOUTH AFRICAN 1926-

Figure of a Man

signed with the artist's initials and dated 71
carved wood, on a wooden base
height: 68cm

R10 000 – 15 000



66

67

South African School

20TH CENTURY

Female Torso

marble, on a wooden base
height: 48cm

R2 000 – 3 000



67

68

Mary Cassatt

AMERICAN 1844-1926

Mother and Child

signed in pencil in the margin
etching and aquatint
image: 26,5 by 22,5cm

R10 000 – 12 000

69

Bernard Dunstan

BRITISH 1920-

In the Nursery

signed with the artist's initials
oil on board
24 by 29cm

R18 000 – 24 000

70

Henry Moore

BRITISH 1898-1986

Mother and Child

signed and numbered 47/50 in pencil in the margin
etching
image: 22 by 27cm

R20 000 – 30 000

PROVENANCE

Neil Sack Gallery, Durban

71

After Henri de Toulouse-Lautrec

FRENCH 1864-1901

Yvette Guilbert (A Menilmontant de Bruant)

Plate IV from the English series, published by Bliss & Sands, London, 1898, LD255

lithograph
image: 29 by 24cm

R2 000 – 3 000

Yvette Guilbert performed at the Moulin Rouge and was a favourite subject of Lautrec. He made many portraits and caricatures of her and dedicated his second album of sketches to her.



68



69



70



72

72

After Georges Rouault

FRENCH 1871-1958

Visages, ten portraits

including: Blaise, Le Docteur, Eusèbe, Camille, Mirriflor, Le Cafardeux, Martial, Anais and Benigne, portfolio published by Daniel Jacomet, Paris, 1969, each numbered 283/450 in pencil in the margin
 colour lithographs
 each 27,5 by 17cm (10)

R15 000 – 20 000

73

Jacques Villon

FRENCH 1875-1963

Monsieur Duchamp

signed and numbered 93/125 in pencil

in the margin

colour lithograph

image: 60 by 48cm

R12 000 – 15 000

74

After Fernand Léger

FRENCH 1881-1955

Le Roi du Coeur

numbered 125/300 in pencil in the margin

colour lithograph

72 by 51cm

R2 000 – 3 000

75

Fernand Léger

FRENCH 1881-1955

Composition sur Fond Bleu

signed with the artist's initials and dated 48,

numbered 246/300 in pencil in the margin

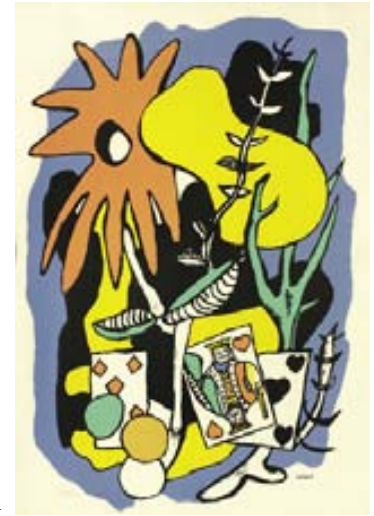
colour lithograph

image: 25,5 by 33cm

R4 000 – 6 000



73



74



75

76

Georges Braque

FRENCH 1882-1963

L'Echo

signed and numbered 283/300 in pencil
in the margin
colour lithograph
image: 50 by 62cm

R25 000 – 40 000

77

Georges Braque

FRENCH 1882-1963

Vase de Fleurs Jaunes

signed and numbered 266/300 in pencil
in the margin
colour lithograph
image: 48 by 34cm

R10 000 – 15 000

78

Marie Laurencin

FRENCH 1883-1956

Trois Femmes en Buste

signed and numbered 152/200 in pencil
in the margin
colour lithograph
image: 32 by 53cm

R10 000 – 15 000

79

Henri Hayden

FRENCH 1883-1970

Landscape

signed, dated 1968 and numbered 62/75
in pencil in the margin
colour lithograph
image: 35 by 49cm

R2 000 – 3 000



76



77



78

80

Sonia Delaunay

FRENCH 1885-1979

Abstract Composition

signed in pencil in the margin

colour lithograph

image: 16,5 by 13,5cm

R6 500 – 8 500



80



82

81

Roger Bissière

FRENCH 1886-1964

Composition Rose

signed and numbered 2/75 in pencil

in the margin

colour lithograph

image: 53 by 34cm

R3 000 – 5 000



83

82

Marc Chagall

RUSSIAN/FRENCH 1887-1985

Nature Morte au Bouquet

signed and numbered 16/75 in pencil

in the margin

colour lithograph

image: 64 by 50cm

R35 000 – 45 000

83

Joan Miró

SPANISH 1893-1983

Le Combat Rituel

signed and numbered 39/75 in pencil

colour lithograph

60 by 88cm

R30 000 – 40 000

84

Boris Smirnof

RUSSIAN 1894-1976

Portrait of Edith Dodo

signed
pencil crayon and pencil on paper
38 by 31cm

R1 000 – 2 000

85

Serge Poliakoff

RUSSIAN 1900-1969

Composition Rouge, Jaune et Bleu

signed and numbered 91/100 in pencil
in the margin
colour lithograph
image: 24,5 by 18,5cm

R20 000 – 30 000

PROVENANCE

Goodman Gallery, Johannesburg

86

Alberto Giacometti

SWISS/ITALIAN 1901-1966

Bouquet et Bol de Fruits

signed in pencil
lithograph
sheet size: 31 by 25cm

R10 000 – 15 000

87

Hans Hartung

GERMAN 1904-1989

Komposition

signed and numbered 48/75 in pencil
colour lithograph
76 by 106cm

R3 000 – 5 000



85



86



87

88

Hans Hartung

GERMAN 1904-1989

Komposition in Grünschwarz

signed, inscribed E. A. in pencil and stamped
Erker-Presses St Gallen
lithograph
51 by 68cm

R2 000 – 4 000

89

Jean-René Bazaine

French 1904-1995

Abstract

signed, dated 60 and numbered 58/100 in pencil
colour lithograph
30 by 43cm

R1 000 – 2 000

90

Edouard Pignon

FRENCH 1905-1993

Composition

signed and inscribed E. A. in pencil
colour lithograph
45 by 63cm

R2 000 – 3 000

91

Alfred Manessier

FRENCH 1911-1993

Abstract

signed and numbered 91/125 in pencil
colour lithograph
56 by 54cm

R4 000 – 6 000

92

Alfred Manessier

FRENCH 1911-1993

Abstract in Black, Pink and Turquoise

signed and dated 68
oil on board
21,5 by 21cm

R50 000 – 60 000

93

Alfred Manessier

French 1911-1993

Composition Bleu

signed, inscribed with X and numbered 41/99
in pencil
colour lithograph
55 by 75cm

R1 500 – 2 000

94

Alfred Manessier

FRENCH 1911-1993

Suite de Pâques, Le Message de l'Ange

signed, inscribed with XIV and numbered 94/99
in pencil
colour lithograph
56 by 76cm

R1 500 – 2 000

95

Alfred Manessier

FRENCH 1911-1993

Composition

signed, numbered 19/30 and inscribed 'épreuve
d'artiste' in pencil in the margin
lithograph
76 by 114cm

R5 000 – 6 000

96

Robert Boinay

SWISS 1918-

Sur la Plage

signed
oil on canvas
48 by 60cm

R5 000 – 7 000

97

After Pierre Soulages

FRENCH 1919-

Composition

serigraph, after an ink, from a limited edition
of 600
24 by 17cm

R1 800 – 2 400

98

Pierre Soulages

FRENCH 1919-

Composition Noir et Bleu

signed and numbered 32/95 in pencil
colour lithograph
75 by 56cm

R8 000 – 10 000

99

Pierre Soulages

FRENCH 1919-

Composition XXXV

signed and numbered 15/95 in pencil in the
margin lithograph, inscribed L.35, 1975, on the
reverse
image: 48 by 75cm

R8 000 – 10 000

90



91



92



95



96





100



101



102

100

Pierre Soulages

FRENCH 1919-

Eau-forte XXXV

signed and numbered 10/100 in pencil
etching
sheet size: 78 by 72cm

R8 000 – 10 000

101

Zao Wou-Ki

CHINESE 1921-

Abstract

signed and numbered 72/99 in pencil in the margin
colour lithograph
50 by 43cm

R8 000 – 10 000

102

Zao Wou-Ki

CHINESE 1921-

Landscape

signed and inscribed H. C in pencil in the margin
colour lithograph
image: 62 by 43cm

R8 000 – 10 000

103

Continental School

20TH CENTURY

City Street

signed indistinctly
pencil, pen and ink and gouache
45 by 60cm

R2 000 – 3 000

104

French School

20TH CENTURY

Abstract in Blue

signed indistinctly and dated 68
watercolour
76 by 56cm

R3 000 – 4 000

105

Continental School

20TH CENTURY

Portrait of a Woman in a Hat

signed indistinctly and inscribed E/A in pencil
in the margin
colour lithograph
sheet size: 76 by 54cm

R1 800 – 2 400

South African Paintings, Sculpture and Prints

Various Properties

106

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

Young Girl Collecting Water

gouache

35 by 26cm, oval

R15 000 – 20 000

PROVENANCE

The Dr Ryno Greenwall Collection

107

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

Young Boy in a Red Jacket

signed

gouache

32,5 by 24cm

R15 000 – 20 000

PROVENANCE

The Dr Ryno Greenwall Collection

108

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

Young Boy

signed

gouache

33 by 24cm

R15 000 – 20 000

PROVENANCE

The Dr Ryno Greenwall Collection



106



107



109

109

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

The Kaffir Chiefs Sandilli, Anta and Macomo Waiting for War News by Special Messenger

inscribed on the reverse with the title

oil on canvas

23 by 37,5cm

R40 000 – 60 000

PROVENANCE

The Dr Ryno Greenwall Collection



110



111



112



113



114



115

110

Thomas William Bowler

SOUTH AFRICAN 1812-1869

Sailing in Table Bay

signed and dated 1866
watercolour
26 by 45cm

R70 000 – 100 000

111

Thomas William Bowler

SOUTH AFRICAN 1812-1869

On the Beach near the Military Hospital

watercolour
18 by 33,5cm

R12 000 – 16 000

PROVENANCE

The Dr Ryno Greenwall Collection

LITERATURE

Frank Bradlow, *Thomas Bowler, His Life and Work*, Balkema, Cape Town, 1967, p67, no 114, a similar example is illustrated facing p25, no 4
Accompanied by a letter of authenticity signed by Dr Frank Bradlow, 23 May 1994

112

Thomas William Bowler

SOUTH AFRICAN 1812-1869

Choppy Seas, Table Bay

watercolour
23,5 by 32cm

R40 000 – 60 000

113

Thomas William Bowler

SOUTH AFRICAN 1812-1869

Table Mountain from Bloubergstrand

watercolour
15 by 23cm

R25 000 – 40 000

114

Thomas William Bowler

SOUTH AFRICAN 1812-1869

Salt River, Blou Berg in the Distance

signed with the artist's initials, dated 1861 and inscribed with the title
watercolour heightened with white
23 by 33cm

R40 000 – 60 000

115

Thomas William Bowler

SOUTH AFRICAN 1812-1869

Kalk Bay looking towards Simons Bay

watercolour
24 by 34cm

R12 000 – 16 000

PROVENANCE

The Dr Ryno Greenwall Collection

EXHIBITED

South African National Gallery, Cape Town, *False Bay Coastal Scenes*, 30 November 1996 - 12 January 1997

LITERATURE

Frank Bradlow, *Thomas Bowler, His Life and Work*, Balkema, Cape Town, 1967, p183, no 368
Accompanied by a letter of authenticity from Dr Frank Bradlow, 23 May 1994

116

Thomas William Bowler

SOUTH AFRICAN 1812-1869

Wynberg

inscribed with the title in pencil
watercolour
10,5 by 12cm

R10 000 – 15 000

PROVENANCE

The Dr Ryno Greenwall Collection

117

Thomas William Bowler

SOUTH AFRICAN 1812-1869

Panorama of Cape Town and Surrounding Scenery

signed
coloured lithograph, lithographic printers Day & Son, London, published by Ackermann & Co, 1854
23 by 117cm

R8 000 – 12 000

PROVENANCE

The Dr Ryno Greenwall Collection

LITERATURE

Frank Bradlow, *Thomas Bowler, His Life and Work*, Balkema, Cape Town, 1967, p272, LP22



117

118

Thomas William Bowler

SOUTH AFRICAN 1812-1869

Table Mountain from Blaauwberg

watercolour

12 by 19,5cm

R4 000 – 6 000

PROVENANCE

The Dr Ryno Greenwall Collection

Accompanied by a letter of authenticity from
Dr Frank Bradlow, 3 March 1976



118

119

Abraham De Smidt

SOUTH AFRICAN 1829-1908

Kalk Bay

oil on board

26 by 46,5cm

R18 000 – 24 000

PROVENANCE

The Dr Ryno Greenwall Collection

EXHIBITED

South African National Gallery, Cape Town, *False Bay Coastal Scenes*, 30 November 1996 - 12 January 1997



119

120

Abraham De Smidt

SOUTH AFRICAN 1829-1908

*View From The Bridle Path up Table Mountain
Looking Towards Muizenberg and Zandvlei*

signed with the artist's initials, inscribed on the
reverse with the title

oil on board

26 by 48cm

R18 000 – 24 000

PROVENANCE

The Dr Ryno Greenwall Collection

LITERATURE

Marjorie Bull, *Abraham de Smidt, 1829-1908, Artist and
Surveyor General of the Cape Colony*, illustrated p123.



120

121

Donald McLean Fraser

BRITISH 1829-

Table Mountain from Robben Island

watercolour
10,5 by 16cm

R5 000 – 7 000

PROVENANCE

The Dr Ryno Greenwall Collection

122

Donald McLean Fraser

BRITISH 1829-

Mouille Point Lighthouse

watercolour
14 by 22cm

R5 000 – 7 000

PROVENANCE

The Dr Ryno Greenwall Collection

123

Donald McLean Fraser

BRITISH 1829-

Martello Tower, Simon's Town

watercolour
21,5 by 31cm

R5 000 – 7 000

PROVENANCE

The Dr Ryno Greenwall Collection

121



122



123





124

124

George Harcourt

BRITISH 1869-1947

Farewell

signed and dated '99
oil on canvas
70 by 48cm

R50 000 – 70 000



125

125

Attributed to Amy Beatrice Hazell

BRITISH 1864-1946

Still Life with Erica Colorans

oil on board
46,5 by 30cm

R4 000 – 6 000

Erica Colorans grows in vleis in the areas of Caledon and Bredasdorp and is endemic to this specific part of the world.



126

126

Frans David Oerder

SOUTH AFRICAN 1867-1944

Portrait of a Man with Feathered Headdress

signed and dated '98
oil on paper laid down on card
22 by 14,5cm

R20 000 – 30 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg

127

Frans David Oerder

SOUTH AFRICAN 1867-1944

Blossom Sprig

signed
watercolour
15 by 28cm

R8 000 – 12 000

128

Walter Gilbert Wiles

SOUTH AFRICAN 1875-1966

Landscape with Eagle

inscribed with the artist's name and title
on the reverse
pastel
50 by 67cm

R15 000 – 20 000

129

Ernst Karl Erich Mayer

SOUTH AFRICAN 1876-1960

Ficksburg, OFS

signed and dated 1929, inscribed on a
label attached to the reverse with the title
and information on PWD Dodds, d. 1914,
teacher and Deputy Mayor of Ficksburg
who was responsible for planting the trees
on the mountain slopes.
oil on board
20 by 36cm

R18 000 – 24 000

130

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879-1935

Heather, three studies

two signed, one inscribed 'From Caledon
CC' and one 'Garcias Pass'
watercolour
each approximately 27 by 21cm (3)

R8 000 – 12 000



128



129



130

Part lot



130

131

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879-1935

Sleeping Beauty

signed

oil on canvas laid down on board

16,5 by 19cm

R12 000 – 16 000



131

132

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879-1935

*A Double Range in the Langebergen
(Riversdale)*

signed and dated 1912, signed, dated and
inscribed with the title on the reverse

oil on canvas

19 by 34cm

R30 000 – 50 000



132

133

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879-1935

*Glimpse of Camps Bay from
Kloof Nek*

signed and dated 1910, signed, dated and
inscribed with the title on the reverse

oil on canvas

26 by 35cm

R30 000 – 40 000



133

134

George William Pilkington

SOUTH AFRICAN 1879-1958

The Jetty, Kalk Bay

signed
oil on board
20 by 29cm

R8 000 – 10 000



134

135

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

Two Women Fetching Water

signed with the artist's monogram
oil on board
49,5 by 34,5cm

R25 000 – 35 000



135

136

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

Contemplative Woman

signed with the artist's monogram
oil on board
34 by 23cm

R15 000 – 20 000



136



137

137
Emily Isabel Fern
 SOUTH AFRICAN 1881-1953

Dahlia in a Vase
 signed and dated 1946
 oil on canvas
 63,5 by 58cm

R10 000 – 15 000



138

138
Tinus (Marthinus Johannes) de Jongh
 SOUTH AFRICAN 1885-1942

Landscape
 signed
 oil on canvas board
 23 by 32cm

R15 000 – 20 000



140

139
Jacob Hendrik Pierneef
 SOUTH AFRICAN 1886-1957

Okahandjberg, Suidwes-Afrika (1930)
 signed, inscribed with the title and numbered 32/100 in pencil in the margin
 etching
 image: 20 by 27cm

R7 000 – 10 000

140
Jacob Hendrik Pierneef
 SOUTH AFRICAN 1886-1957

Landscape with Trees
 charcoal and crayon, heightened with white
 25,5 by 37cm

R25 000 – 35 000

LITERATURE

University of Pretoria, *JH Pierneef, His Life and his Work*, Perskor, Cape Town, 1990, p15 illustrated

141

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Young Girl

signed and dated '40
charcoal
46 by 37cm

R12 000 – 16 000

PROVENANCE

From the Collection of Mr & Mrs Denis Godfrey



141

142

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Woman

signed and dated '20
charcoal
33,5 by 26cm

R15 000 – 20 000



142

143

Harry Stratford (Strat) Caldecott

SOUTH AFRICAN 1886-1929

Station Scene

signed and inscribed with the title on the mount
charcoal
22,5 by 28cm

R3 000 – 5 000

LITERATURE

J du P Scholtz, *Strat Caldecott, 1886-1929*. Balkema, Cape Town, 1970, p83, ref. 15. illus no. 45

144

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Landscape, SWA

signed with the artist's initials and dated 1946
watercolour
18 by 31cm

R12 000 – 16 000

145

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Namibian Landscape

signed with the artist's initials and dated 1965
watercolour
24 by 43cm

R25 000 – 30 000



146

146

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Letter

signed, inscribed with the title and with the artist's owl device mark
watercolour
35 by 34,5cm

R30 000–40 000

Property of a Private Collector

147

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Building of a Fairy City - The Iron Workers

signed, dated 1925 and inscribed with the title in the margin
watercolour over ink
34,5 by 56cm

R80 000 – 120 000

William Timlin started a series of fantasy paintings for a book entitled *The Building of a Fairy City*, he also wrote the text, but never completed the project.

PROVENANCE

Alpheus Fuller Williams, Vergenoeg, Muizenberg and thence by descent

148

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Galleon

signed and signed with the artist's owl device mark
watercolour
60,5 by 49cm

R80 000 – 120 000

PROVENANCE

A gift from the artist to Mr Arthur Lane of the firm, Lane & Dove, Quantity Surveyors, Kimberley.
Sold: Stephan Welz & Co, Cape Town, 27 May 1991, lot 326
Sold: Stephan Welz & Co, Cape Town, 9 February 1999, lot 221

149

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Arrival

signed
watercolour
26,5 by 24cm

R80 000 – 120 000

and two pages from the book *The Ship that Sailed to Mars*, Part Three Contents, and *The Arrival*, hand written by the artist in pen and ink (3)

PROVENANCE

Alpheus Fuller Williams, Vergenoeg, Muizenberg and thence by descent

150

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Pirates' Floating Island: Illustration to Lord Dunsany's 'Loot of Bombasharna'

signed, dated 1916 and inscribed with the title
watercolour
36 by 26cm

R35 000 – 50 000

PROVENANCE

Sold: Stephan Welz & Co, Cape Town, 8 & 9 February 1999, lot 220

151

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

Fantasy

watercolour
27 by 37,5cm

R25 000 – 35 000

152

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Leper Ship

signed, dated 1920, inscribed with the title and signed with the artist's owl device mark
mixed media on canvas
laid down on board
35 by 50cm

R30 000 – 40 000

153

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Little Faun

signed, inscribed with the title and with the artist's owl device mark
pen and ink and watercolour
25 by 34cm

R30 000 – 40 000



147



148



149



151



152



153

154

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Harbour Fairies

signed, inscribed with the title and signed with the artist's owl device mark
watercolour over red chalk
35 by 44,5cm

R40 000 – 60 000

155

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Green Nightmare

signed, dated 1921, inscribed with the title and with the artist's owl device mark
pen and ink and watercolour
45,5 by 28,5cm

R70 000 – 90 000

PROVENANCE

Sold: Stephan Welz & Co, Johannesburg,
6 November, 2000, lot 419

156

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

*Illustration to Tchaikowsky's Danse
Macabre*

signed, inscribed with the title and signed with the artist's owl device mark
pen and ink and watercolour
53 by 32cm

R70 000 – 90 000

157

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Fairy Ferry

signed and inscribed with the title
watercolour
35 by 52cm

R50 000 – 70 000

PROVENANCE

Sold: Stephan Welz & Co, Mostertsdrift,
Stellenbosch, 19 & 20 August 1996, lot 171

158

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

Extensive Landscape at Dusk

signed
oil on board
37,5 by 58cm

R15 000 – 20 000

PROVENANCE

Sold: Stephan Welz & Co, Johannesburg,
4 November 1996, lot 117

159

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

A Road in a Mountain Landscape

signed, dated 1933 and signed with the artist's owl device mark
watercolour
44 by 58cm

R15 000 – 20 000

160

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

Feast Day, Bali

signed and dated 1936, inscribed with the title in the margin
pastel and watercolour
49 by 34cm

R40 000 – 60 000

161

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

Spanish Fantasy

signed, and with the owl device mark
watercolour on silk semicircular
22,5 by 45cm

R20 000 – 30 000

Design for a fan

162

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

A Coastal Landscape

signed and dated 1936
watercolour
77 by 97cm

R40 000 – 60 000

PROVENANCE

Alpheus Gardner Williams, Johannesburg,
and thence by descent

163

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

Equestrian Portrait

signed, dated 1933 and inscribed with the title
watercolour over pencil
33 by 50cm

R25 000 – 35 000



154



155



156



157



161



162



163

164

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Museum, Zanzibar

signed and inscribed with the title
pencil and wash
31,5 by 40cm

R9 000 – 12 000

PROVENANCE

Sold: Stephan Welz & Co, Cape Town,
8 & 9 February, 1999, lot 234

165

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

Muizenberg Beach

signed with artist's initials
watercolour
12,5 by 19,5cm

R3 000 – 5 000

PROVENANCE

Alpheus Fuller Williams, Vergenoeg,
Muizenberg

166

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

False Bay Coastline from

Muizenberg

signed and dated 18
watercolour
24,5 by 37,5cm

R12 000 – 15 000

PROVENANCE

Alpheus Fuller Williams, Vergenoeg,
Muizenberg

167

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

A Mountain Pool

signed
pastel
50 by 35cm

R7 000 – 10 000

PROVENANCE

Sold: Stephan Welz & Co, Johannesburg,
6 May 1996, lot 39

168

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

Twilight Landscape with Trees

signed
pastel
17,5 by 26cm

R7 000 – 10 000

169

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

A Wooded Landscape

signed, signed with the artist's owl device
mark
pastel
49 by 64cm

R10 000 – 15 000

PROVENANCE

Sold: Stephan Welz & Co, Johannesburg,
18 May 1998, lot 30



164



165



171

170

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Castle Gateway, Cape Town

signed and inscribed with the title and no 24 in pencil in the margin, signed with the artist's owl device mark in the plate
hand coloured etching
30 by 19,5cm

R2 000 – 3 000

171

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Castle, Cape Town

signed, inscribed with the title and no 5 in pencil in the margin and with the artist's owl device mark in the plate
hand coloured etching
20 by 24cm

R2 000 – 3 000

172

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

Old Drostdy, Swellendam

signed and inscribed with the title in pencil in the margin and with the artist's owl device mark in the plate
etching
21 by 26cm

R2 000 – 3 000

173

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

The Old Fort, Grahamstown

signed and inscribed with the title and no 4 in pencil in the margin, signed with the owl device mark in the plate
etching
20 by 14,5cm

R1 500 – 2 000

174

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

A Bechuanaland Mission Bell

signed in pencil in the margin, signed with the artist's owl device mark
etching
22,5 by 14,5cm

R1 500 – 2 000

PROVENANCE

Sold: Stephan Welz & Co, Johannesburg,
6 November 2000, lot 94



175

175

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

Etchings 1912

A large cloth-bound album containing 18 etchings of landscapes and other subjects, 1912-1934, an incomplete title page design, a full-page dedication "To Bill, Christmas, 1934, from Dad", hand-written index page numbered 1-50, consisting of 33 titles, all etchings signed, numbered, inscribed with the title and dated, all with full margins, various sizes, *some pages missing or cut, some with slight foxing*. Titles include: Cottage Groot [sic] Schuur; Waiting; Valley of Desolation; Bechuanaland Mission Bell; At Hermanus; At Humewood; Fisherman, Knysna; The Lighthouse, Mossel Bay; Hout Bay; Table Mountain from Robben Island; At Jonkershoek; At Stellenbosch; The Old Fort, Grahamstown; Prince Alfred's Pass; In the Durban Docks; Grotesque; Black Walls, Old Fort Mombasa; and The Owl
size of album: 54,5 by 41cm

R70 000 – 90 000

PROVENANCE

Sold: Stephan Welz & Co, Cape Town,
Works from The Studio of William Timlin,
7 December 1994, lot 56

Various properties

176

Enslin Hercules du Plessis

SOUTH AFRICAN 1894-1978

A Woman in a Field

signed
oil on canvas board
37 by 48cm

R12 000 – 16 000

177

Irma Stern

SOUTH AFRICAN 1894-1966

Mother and Child

signed and dated 1945
ink and wash
26 by 37cm

R25 000 – 35 000

LITERATURE

Irma Stern, *Zanzibar*. L. Schaik, Pretoria, 1948, p10, illustrated.

178

Irma Stern

SOUTH AFRICAN 1894-1966

Arab Reading the Koran

signed and dated 1945
red conté on paper
23,5 by 30cm

R25 000 – 35 000

LITERATURE

Irma Stern, *Zanzibar*. L. Schaik, Pretoria, 1948, p38, illustrated.

179

Irma Stern

SOUTH AFRICAN 1894-1966

Arab at Prayer

signed and dated 1945
charcoal
30,5 by 24,5cm

R25 000 – 35 000

LITERATURE

Irma Stern, *Zanzibar*. L. Schaik, Pretoria, 1948, p45, illustrated.
Irma Stern, Expressions of a Journey, Standard Bank, Johannesburg, September to November 2003, p93

180

Irma Stern

SOUTH AFRICAN 1894-1966

Portrait of Aga Khan

signed and dated 1945
charcoal
39 by 29cm

R25 000 – 35 000

LITERATURE

Irma Stern, *Zanzibar*. L. Schaik, Pretoria, 1948, p69, illustrated.

181

Irma Stern

SOUTH AFRICAN 1894-1966

Arab Writing

signed and dated 1945
charcoal
30,5 by 24,5cm

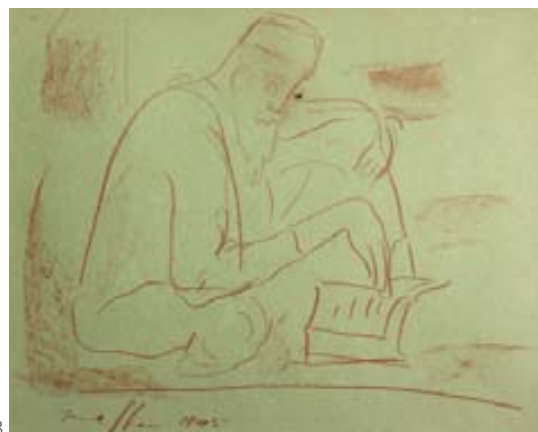
R25 000 – 35 000

LITERATURE

Irma Stern, *Zanzibar*. L. Schaik, Pretoria, 1948, p26, illustrated.
Irma Stern, Expressions of a Journey, Standard Bank, Johannesburg, September to November 2003, p129



177



178

182

Irma Stern

SOUTH AFRICAN 1894-1966

Seated Nude

signed and dated 1948
crayon
49 by 39cm

R18 000 – 24 000

PROVENANCE

The Dr Ryno Greenwall Collection



179



180



181



182



183

183

Irma Stern

SOUTH AFRICAN 1894-1966

*Seated Woman Drinking*charcoal
47 by 30cm

R18 000 – 24 000

184

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

*Portrait of a Woman*oil on canvas
38 by 30,5cm

R15 000 – 20 000

185

Nils Severin Andersen

SOUTH AFRICAN 1897-1972

*Bridge Construction*signed
oil on board
37,5 by 50cm

R8 000 – 12 000

186

Nils Severin Andersen

SOUTH AFRICAN 1897-1972

*Cape Farmhouse with Wagon*signed
oil on board
58,5 by 87,5cm

R15 000 – 20 000

PROVENANCE

The Dr Ryno Greenwall Collection

187

Alfred Friedrich Franz Krenz

SOUTH AFRICAN 1899-1980

Hermanus

signed and dated 1961
pastel
41 by 60cm

R20 000 – 30 000

188

Jean Max Friedrich Welz

SOUTH AFRICAN 1900-1975

Vrede Graaf-Reinet

signed, dated 69 and inscribed
with the title
charcoal
35 by 56cm

R8 000 – 12 000

189

Ernest Ullmann

SOUTH AFRICAN 1900-1975

Three Graces

signed with the artist's initials and
dated '67
oil on canvas
45 by 40cm

R7 000 – 10 000

PROVENANCE

From the Collection of Mr & Mrs
Denis Godfrey

190

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

*Mont-Aux-Sources,
Drakensberg*

signed and dated 44
oil on canvas board
30 by 60cm

R20 000 – 30 000

191

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Harvesting

signed, dated 1941, and inscribed
'To Miss Langley, 1941'
crayon
14,5 by 21,5cm

R12 000 – 16 000

192

Otto Klar

SOUTH AFRICAN 1908-1994

Landscape

signed and dated 1947
oil on board
45 by 60cm

R30 000 – 40 000

193

Robert Broadley

SOUTH AFRICAN 1908-1988

Reclining Nude

signed
oil on canvas
44 by 59,5cm

R8 000 – 12 000

PROVENANCE

From the Collection of Mr & Mrs
Denis Godfrey



192



193

194

Robert Broadley

SOUTH AFRICAN 1908-1988

Harbour, Gordons Bay

signed and dated 46, signed, dated, inscribed with the title, Cape Province, S.A., and the artist's studio address on the reverse
oil on board
34 by 44,5cm

R8 000 – 10 000

195

Nerine Constantia Desmond

SOUTH AFRICAN 1908-1993

Roses at Night

signed, signed and inscribed with the title on the reverse
oil on board
39 by 29cm

R7 000 – 10 000

196

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Pondokkies, Winter, Crossroads, Cape

signed and dated 1982, signed and inscribed with the title on the reverse
watercolour
21 by 49,5cm

R14 000 – 18 000

197

Gerard Bhengu

SOUTH AFRICAN 1910-1990

Zulu Chief

signed
watercolour
36 by 26cm

R5 000 – 7 000

198

Alexis Preller

SOUTH AFRICAN 1911-1975

Interior

ceramic tile
14,5cm square

R25 000 – 40 000

199

Alexis Preller

SOUTH AFRICAN 1911-1975

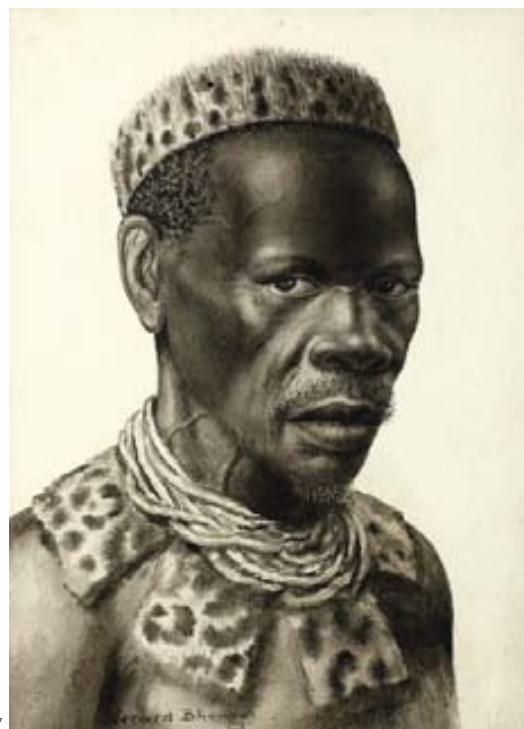
Primavera Profile

signed and dated '67
pencil on paper
25 by 22cm

R10 000 – 15 000

EXHIBITED

South African National Gallery,
Cape Town, *Master Works on Paper*



197



199

200

Terence John McCaw

SOUTH AFRICAN 1913-1978

Sheik Joseph's Tomb, Faure

signed, inscribed on the reverse
with the title and "For Harry in
appreciation, from Terence"
oil on board
31,5 by 40cm

R15 000 – 20 000

201

Terence John McCaw

SOUTH AFRICAN 1913-1978

Groot Constantia

signed
watercolour
30,5 by 37cm

R8 000 – 12 000

LITERATURE

Hans Fransen, *The Old Houses of the
Cape*, Balkema, Cape Town, 1965,
pp33-34.

Hans Fransen, *The Old Buildings
of the Cape*, Jonathan Ball,
Johannesburg and Cape Town,
2004, p141

202

Terence John McCaw

SOUTH AFRICAN 1913-1978

Amphitheatre, Drakensberg

signed
oil on canvas board
54,5 by 70cm

R25 000 – 35 000

203

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

District Six

signed
pastel
38 by 54,5cm

R20 000 – 30 000

204

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

My Soul

later signed
oil on board
50 by 63cm

R30 000 – 40 000

A gift from the artist to the current
owner's grandparents, who offered
him studio space in their garage in
Port Elizabeth when he was living
there as a young man. He signed
the work twenty years later.



200



203



204

209



210



205

Edoardo Villa

SOUTH AFRICAN 1915-

Figure with Tilted Head

signed, dated 1992 and
numbered 3/9
bronze
height: 55cm

R25 000 – 35 000

207

Leng Dixon

SOUTH AFRICAN 1916-1968

Upper Stellenberg, Cape

signed
watercolour heightened with white
39 by 54,5cm

R16 000 – 20 000

209

Albert Newall

SOUTH AFRICAN 1920-1989

Abstract

signed and dated 58
oil on board
24 by 49,5cm

R15 000 – 20 000

206

Edoardo Villa

SOUTH AFRICAN 1915-

Winged Figure

signed and dated 1978
bronze
height: 24cm

R20 000 – 30 000

208

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917-1991

Landscape with Houses and Trees

signed and dated 48
oil on canvas
23,5 by 35cm

R20 000 – 30 000

210

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-

Figure

inscribed with the artist's name, title
and dated 1960 on the reverse
oil on board
37,5 by 31,5cm

R30 000 – 40 000

PROVENANCE

Ernst de Jong

211

No Lot

212

Carl Adolph Büchner

SOUTH AFRICAN 1921-2003

Pensive Clown

signed
oil on board
41 by 28,5cm

R15 000 – 20 000

213

Carl Adolph Büchner

SOUTH AFRICAN 1921-2003

District Six

signed
oil on board
45 by 60cm

R20 000 – 30 000

214

Carl Adolph Büchner

SOUTH AFRICAN 1921-2003

A Girl in a Headscarf

signed
oil on canvas board
24 by 17cm

R9 000 – 12 000

215

David Johannes Botha

SOUTH AFRICAN 1921-1995

Rondavels in the Snow, Lesotho

signed and dated '64
oil on board
29 by 52cm

R30 000 – 50 000

216

**Claude Marie Madeleine
Bouscharain**

SOUTH AFRICAN 1922-

Music

signed
oil on canvas
80 by 100cm

R15 000 – 20 000

217

Joseph Wolpe

SOUTH AFRICAN 1922-

Abstract

signed and dated '78
oil on board
6 by 11,5cm

R8 000 – 12 000

218

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

African Figure

signed on the reverse
painted and incised wood panel
40 by 9cm

R8 000 – 12 000



213



216

217



222



219

Piet Kannemeyer

SOUTH AFRICAN 1927-1995

Farm Cottage with Sheep

signed
oil on board
45 by 60cm

R10 000 – 15 000

220

Erik (Frederik Bester Howard) Laubscher

SOUTH AFRICAN 1927-

Somer Wolke

signed and dated 02, signed on the reverse and
inscribed with the title, date, and the artist's e-mail
address
pastel
26 by 38cm

R6 000 – 8 000

221

Adriaan Hendrik Boshoff

SOUTH AFRICAN 1935-2007

The Farm Gate

signed
oil on canvas board
15,5 by 25,5cm

R18 000 – 24 000

222

Christo Coetzee

SOUTH AFRICAN 1929-2001

Plant

signed and inscribed '87 - 22, Tulbagh
SA. Plant'
mixed media on paper
49 by 64cm

R20 000 – 30 000

223

Alexander Cecil Podlashuc

SOUTH AFRICAN 1930-2009

*Fishing Harbour, Port Elizabeth,
April 1966*

signed and dated 1966, inscribed with the
title on the reverse
oil on board
43 by 60cm

R30 000 – 40 000

224

Marianne Podlashuc

SOUTH AFRICAN 1932-2006

South End Street, Port Elizabeth

signed, inscribed with the title on the
reverse
oil on board
67 by 52cm

R15 000 – 20 000

225

Marianne Podlashuc

SOUTH AFRICAN 1932-2006

Packing Wine, Muratie

signed
oil on canvas laid down on board
43,5 by 60cm

R12 000 – 16 000

226

Marianne Podlashuc

SOUTH AFRICAN 1932-2006

Bringing in the QE II

signed
acrylic on canvas
49 by 99cm

R18 000 – 24 000

227

Eben van der Merwe

SOUTH AFRICAN 1932-

Ritual

signed and dated 67
oil on board
75 by 60cm

R15 000 – 20 000

EXHIBITED

XXXIV Esposizione Biennale Internazionale
d'Arte, Venezia, 1968

228

Jo Roos

SOUTH AFRICA 20TH CENTURY

Crouching Khoi Youth

signed
bronze, on a marble base
height: 41cm

R5 000 – 7 000

229

John Meyer

SOUTH AFRICAN 1942-

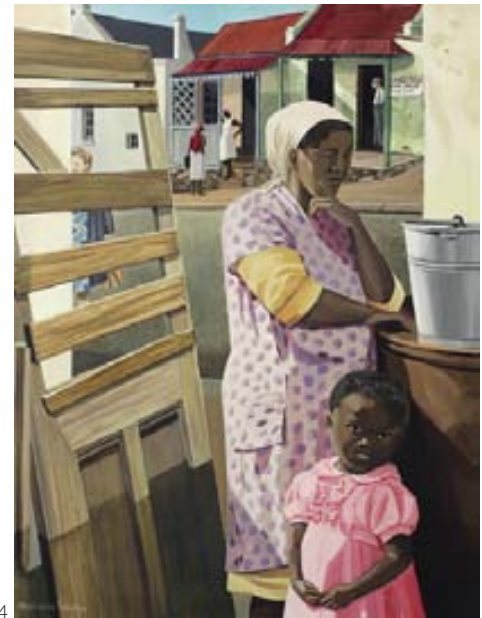
Pablo Casals

Inscribed with the title and the artist's name
on the reverse
oil on board
31,5 by 31,5cm

R30 000 – 40 000



223



224



225

230

Hardy Botha

SOUTH AFRICAN 1947-

Carnival

signed with the artist's monogram
and dated 77
oil on canvas board
73,5 by 91cm

R8 000 – 12 000

231

Johann Louw

SOUTH AFRICAN 1965-

Rocks outside Laingsburg

signed with the artist's initials
oil on canvas
79 by 118cm

R12 000 – 16 000

232

Anton Karstel

SOUTH AFRICAN 1968-

Grahamstown

signed and indistinctly dated
oil on canvas
37 by 49,5cm

R10 000 – 15 000

233

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

The White Monday Disaster

thirteen original woodcuts by Cecil Skotnes, with text by Stephen Gray, 1975, printed in colours, with title and preface, edition limited to 125 sets and 25 artist's proofs, this set numbered Artist Proof XXIII/XXV, each woodcut signed and dated, the title page signed by the artist and the poet, in original full buckram binding
sheet size: 56 by 73cm

R20 000 – 30 000

234

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

The Rooinek

one woodcut in colour and fourteen wood engravings by Cecil Skotnes, with text by Herman Charles Bosman, 1981, edition limited to 75 copies and 10 artist's proofs, this copy numbered 23/75, each signed and numbered by the artist, in good condition and bound in quarter goatskin, matching slip case
sheet size: 32 by 23,5cm

R8 000 – 12 000

235

Wendy Vincent

SOUTH AFRICAN 1941-

The Hunter

twelve engravings by Wendy Vincent with text by Olive Schreiner, 1979, edition limited to 75 copies and 10 artist's proofs, this copy numbered 41/75, each engraving signed and numbered by the artist, in good condition and bound in quarter goatskin, matching slip case
sheet size: 32 by 23,5cm

R7 000 – 10 000

236 – 240

No Lots

229



231



232





Vineyard Hotel, Conference Centre,
Newlands, Cape Town
15 March 2010 - 8.00 pm

Furniture, Jewellery and Paintings

PART II
Lots 241-446



241

A Regency mahogany breakfront sideboard

in the manner of Gillows, the cross-banded top with reeded edge above a central drawer flanked by two drawers and a deep drawer, on ring-turned reeded tapering legs with brass collars, cappings and castors, the fronts and top inlaid with ebony stringing, *93cm high, 85cm deep, 238cm wide*

R30 000 – R40 000

242



242

A Regency mahogany and brass inlaid bookshelf

the rectangular top above a pair of adjustable shelves, on bracket feet, *93,5cm high, 108,5cm wide, 40cm deep*

R10 000 – 15 000

243

A Regency mahogany cellarette

the rectangular hinged top with canted corners enclosing bottle divisions, panelled front, on *later* paw feet with castors, the sides with lion-mask and ring handles, *58,5cm high, 70,5cm wide, 53cm deep*

R25 000 – 35 000

243





244

244

An early Victorian mahogany writing table

the rectangular moulded top inset with a gilt-tooled green leather writing surface above a pair of drawers, on turned baluster legs, brass cappings and castors, *77,5cm high, 145cm wide, 80cm deep*

R15 000 – 20 000



245

245

A green and gilt japanned longcase clock, 18th century

Robert Newnham, Billericay, the 31cm brass dial with urn and bird spandrels, with calendar aperture, silvered seconds dial and chapter ring, engraved with the face of the sun on a boss in the arch and signed Robert Newnham,

Billericay, with rack and bell striking movement, the hood with concave sided cresting and giltwood ball and spire finials above pilasters, with arched trunk door and stepped plinth, the whole decorated with gilt *chinoiseries* on a green ground, *restorations, 243cm high*

R15 000 – 20 000



246

246

A mahogany pedestal desk, 19th century

the rectangular top with three-quarter detachable gallery, gilt-tooled brown leather writing surface above a long drawer, each pedestal with three graduated drawers, on *later* ring-turned feet, 79cm high, 101cm wide, 55cm deep

R15 000 – 20 000



247

247

An American oak pedestal partners' desk, early 20th century

the rectangular top inset with a gilt-tooled brown leather writing surface, with central locking drawer flanked by writing slides, above three drawers on one side and four drawers on the other, with divisions, panelled sides, on castors, 78,5cm high, 153cm wide, 122cm deep

R15 000 – 20 000



Details

248

A Japanese hardwood and shibiyama-inlaid cabinet, Meiji period (1868-1912)

the top with sliding compartments flanking a pair of cupboard doors, with further cupboards and shelves below, the lower section with three drawers, on restrained scroll feet, lavishly embellished in typical *shibiyama* and mother-of-pearl inlay with panels of figures at various pursuits bordered by floral motifs lacquered in gold *takamakie*, restorations, 144,5cm high, 156cm wide, 39cm deep

R80 000 – 100 000





Detail

249

A Dutch burr-walnut longcase clock, 19th century

the 33,5cm engraved brass dial signed DOS M Molenaer, Amsterdam, with leaf and urn spandrels, disc alarm and pierced hands, seconds dial flanked by sectors for month with maximum days and ruling deity and day of the week and signs of the zodiac with ruling deity, date aperture, the silvered arch engraved with panels of Europa, Afrika, Amerika and Asia, with a moon disc and apertures for lunar date and high tide, the movement with anchor escapement and trip repeating rack striking on two bells, alarm on a bell, the case with caddy cresting, panels of fretwork and centred with a spray of carved leaves, gilt-capped hood pilasters, shaped trunk door inlaid with stringing and a lenticle of Europa, the bombé plinth similarly decorated, on scroll feet, *lacking attributes, restorations, 245cm high*

R80 000 – 100 000



250

A French Directoire painted and parcel-gilt trumeau, early 19th century

the *later* rectangular plate enclosed by acanthus-leaf borders flanked by female herms, the lintel carved with a band of anthemions, the frieze below with foliate paterae and foliage, 198cm high, 158cm wide, 17,5cm deep

R30 000 – 35 000



251

An Empire mahogany, gilt-metal mounted and marble-topped centre table, first quarter 19th century

the circular moulded mottled grey marble top above a plain frieze, on five turned tapering legs united by wavy stretchers centering a circular platform, on castors, 76cm high, 97cm diameter

R30 000 – 40 000

252

A French Louis XV style bombé gilt-brass mounted kingwood and inlaid commode, late 19th/early 20th century

with shaped rouge and white-veined marble top, above a pair of short drawers and two long drawers, on *reduced* splayed feet, *marble top restored*, 86cm high, 150cm wide, 53cm deep

R25 000 – 35 000

251



252





253

A Biedermeier Revival style cherrywood and ebonised seven-piece salon suite, late 19th/early 20th century

comprising: a settee, a pair of armchairs and four side chairs, each arched solid top rail above three fan-shaped splats, stuffer seat, on square-section tapering legs headed by ebonised ribbed cappings, *the settee 186cm long (7)*

R30 000 – 40 000

254

**A colonial rosewood and
ebonised book cabinet, possibly
Dutch, 19th century**

the rectangular top above a pair of fielded
panelled doors enclosing three adjustable
shelves, panelled sides, on a plinth base,
111cm high, 86cm wide, 31cm deep

R10 000 – 15 000





255

**A Cape Queen Anne fruitwood settee, early
18th century**

the wavy top rail centred and carved by a *chinoiserie*
stylised cloud and foliate motif above seven shaped
splats and horizontal crossbar, riempie seat, on
chamfered legs joined by stretchers, *restorations*,
208cm long

R40 000 – 50 000

cf. Michael Baraitser and Anton Obholzer, *Cape
Antique Furniture*, Struik, Cape Town, 2004, p129,
pl 627 where a similar example is illustrated.



256

A Cape yellowwood and stinkwood inlaid side cupboard, 18th century

the moulded rectangular two-plank top above a pair of arched panelled cupboard doors enclosing two *later* shelves, the stiles inlaid with stringing and rectangular panels, with wavy apron, on restrained cabriole and block feet, 124,5cm high, 165cm wide, 61cm deep

R150 000 – 200 000

cf. Michael Baraitser and Anton Obholzer, *Cape Antique Furniture*, Struik, Cape Town, 2004, p348, pl 1453a where a similar example is illustrated.



257

**A Cape stinkwood and yellowwood inlaid side
cupboard, late 18th century**

the rectangular top above a pair of panelled doors enclosing two
shelves, with inlaid closing strip and panelled sides, on bun feet,
109cm high, 131cm wide, 57,5cm deep

R200 000 – 220 000

258

**A Cape beefwood and
stinkwood inlaid cupboard,
circa 1780**

the outset cornice with dentil frieze above a pair of panelled doors enclosing three *later* camphor wood shelves and three pairs of drawers, panelled sides, the frieze and borders inlaid with ebony and boxwood stringing enclosing burrambojanya square-shaped panels, on tapering block feet, applied with a pair of Cape silver escutcheon plates, maker's mark unknown, *restorations*, 210cm high, 153cm wide, 69cm deep

R400 000 – 500 000

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, p158, illustration 175



259

A Cape Transitional teak and stinkwood chair, late 18th century

with wave-shaped top and midrail joined by a pair of splats, riempie seat, on square-section legs joined by stretchers, *restorations*

R6 000 – 8 000

259



260



260

A Cape Transitional stinkwood side chair, late 18th century

with pierced cresting above reeded splats, riempie seat, on chamfered legs joined by stretchers, *restorations*

R6 000 – 8 000

261

A Cape Transitional stinkwood side chair, late 18th century

with shaped top rail above a pair of splats, riempie seat, on square-section tapering legs joined by stretchers, *restorations*

R6 000 – 8 000

261



262

262

A Cape Transitional teak side chair, late 18th century

with shaped top rail above a pair of splats, plain crossbar, riempie seat, on square-section tapering legs joined by stretchers, *restorations*

R6 000 – 8 000



263

A Cape Louis XV style stinkwood side chair, late 18th century

the shaped caned back and serpentine-shaped upholstered seat carved with foliate ribbons, on moulded cabriole legs

R15 000 – 20 000

264

A Cape neo-classical stinkwood fiddleback side chair, late 18th/early 19th century

the crested top rail above a pierced splat, caned seat, on tapering legs joined by an H-shaped stretcher

R6 000 – 8 000

265

Two Cape neo-classical stinkwood fiddleback side chairs, late 18th century

each notched curved top rail carved with pierced foliate cresting above a fiddle-shaped splat, thonged seat, on square-section tapering legs joined by an H-shaped stretcher, *height of one chair reduced, restorations (2)*

R12 000 – 18 000



263



264



265



266

266

**A rare Cape stinkwood,
satinwood-veneered and
inlaid demi-lune card table,
circa 1790**

the hinged top cross-banded with
stinkwood, sycamore and kingwood,
inlaid with ebony stringing, enclosing
a baize-lined playing surface, on inlaid
tapering legs, 74cm high, 98cm wide

R30 000 – 40 000



267

267

**A pair of Cape stinkwood and
caned tub chairs, early 19th
century**

each shaped frame with down-swept
arms and serpentine-shaped seat, on
cabriole legs with pointed pad feet (2)

R18 000 – 24 000



268

268

A Cape stinkwood and caned tub chair, early 19th century

the shaped frame with down-swept arms and serpentine-shaped seat, with shaped front seat rail, on cabriole legs, *restorations*

R5 000 – 7 000

269

A pair of Cape neoclassical stinkwood armchairs, circa 1800

each stepped top-rail above a pierced split-splat and shaped crossbar, drop-in caned seat, on fluted square-section legs joined by a moulded H-shaped stretcher (2)

R30 000 – 40 000



269

270

**A Cape yellowwood and
stinkwood cupboard,
19th century**

the outset cornice above a pair of
panelled doors and sides, with a cross-
banded long drawer below, on outset
bracket feet, *restorations*, 193cm high,
121cm wide, 53cm deep

R80 000 – 100 000



271

**A Cape stinkwood and
yellowwood inlaid cupboard,
first quarter 19th century**

the stepped reeded pediment above
a pair of panelled doors with inlaid
closing strip, enclosing two shelves,
one long drawer and two short
drawers, panelled sides, on tapering
square-section legs, *177cm high,
128,5cm wide, 54cm deep*

R150 000 – 200 000



272

**A Cape stinkwood and
yellowwood inlaid cupboard,
19th century**

the rectangular top above a pair of
drawers, with a pair of fielded panelled
doors below enclosing two shelves,
the doors and frieze inlaid with vase-
shaped motifs, fluted stiles, on ogee
feet, 175cm high, 148cm wide,
61,5cm deep

R100 000 – 120 000



273

**A Cape yellowwood and
stinkwood wall cupboard, early
19th century**

the broken triangular pediment inlaid
with a double spire-shaped motif above
a glazed panelled door enclosing four
*later shelves, 188cm high, 118cm wide,
27cm deep*

R80 000 – 120 000

LITERATURE

Deon Viljoen and Piér Rabe, *Cape
Furniture and Metalware*, Cape Town,
2001, p86



274

**A Cape teak display cabinet
on stand, 18th century**

the deep outset moulded pediment
above a glazed door enclosing two
shelves, fielded panelled sides, the stand
with moulded frieze, on baluster-turned
legs joined by a moulded H-shaped
stretcher, on bun feet, *188cm high,
89,5cm wide, 28cm deep*

R80 000 – 120 000



275

A Cape yellowwood and painted kist, mid 19th century

the moulded rectangular top with painted front and sides, iron carrying handles, 44,5cm high, 95,5cm wide, 46cm deep

R10 000 – 15 000

276

A pair of Cape stinkwood side chairs, mid 19th century

the stepped top rail above four splats, riempie seat, on square-section tapering legs joined by an H-shaped stretcher, height of one chair reduced (2)

R8 000 – 10 000

277

A kareewood Victor or Fichter side chair, Laingsburg district, circa 1880

the shaped top rail and crossbar carved with roundels, with overscrolled reeded uprights, riempie seat with reeded and scalloped seatrails, on square notched and chamfered carved legs, joined by an H-shaped stretcher

R15 000 – 20 000

cf. Michael Baraitser and Anton Obholzer, *Cape Antique Furniture*, Struik, Cape Town, 2004, p92, pl 442 and colour plate on p220, where similar examples are illustrated.

278

A harlequin set of ten Cape stinkwood dining chairs, late 19th century

each with curved top- and mid-rails, caned seat, on baluster and ring-turned legs (10)

R15 000 – 20 000

275



276



277



279

A Cape yellowwood, stinkwood and pine dining table, late 19th century

the moulded rectangular five-plank top above a moulded frieze, on ring-turned baluster legs, brass cappings and ceramic castors, *restorations*, 76,5cm high, 123cm wide, 273cm long

R20 000 – 30 000

280

A harlequin set of six Cape stinkwood and inlaid side chairs, mid 19th century

each curved top rail inlaid with a stylised diamond-shaped motif, with reeded splats and crossbars, caned seats, on square-section tapering legs joined by H-stretchers, *some restorations* (6)

R30 000 – 40 000

281

A Cape stinkwood rusbank, 19th century

the plain top rail above a pair of midrails divided by spindles, caned seat, on square-section tapering legs joined by stretchers, 192cm long

R8 000 – 10 000

282

A Cape stinkwood and yellowwood jonkmanskas, late 19th century

the rectangular top above a pair of drawers and a pair of panelled doors enclosing two shelves, on ring-turned feet, *restorations*, 152,5cm high, 119cm wide, 46cm deep

R20 000 – 30 000

283

A Cape yellowwood and stinkwood table, late 19th century

the rectangular three-plank top above a moulded apron, on square-section tapering legs, *restorations*, 74cm high, 73cm wide, 121,5cm long

R6 000 – 8 000

284 – 289

No Lots



279



280



290

290

A diamond and synthetic ruby brooch, late 19th century

of sword design, set with old and eight-cut diamonds, the hilt set with an oval-cut synthetic ruby, suspending an open link curb chain interspersed with four old-cut diamonds

R12 000 – 15 000

PROVENANCE

Sir Jacobus Arnoldus Combrink Graaff (1863-1927) and his wife Suzanne Graaff (née Theunissen), and thence by descent to the current owner.



291

291

A 24ct gold bangle, Pyu Kingdom, Burma, 6th-9th century

designed with three flowerheads, the shaft joined by coiled threads, 100g

R65 000 – 75 000

292



Property of the Estate Late Edith Dodo

292

An 18ct gold cigarette case

engine-turned and engraved with the initials 'ED',
240g

R25 000 – 30 000

293

An 18 ct gold and diamond bracelet

designed as a series of circular rope-twist
interlocking open-work links, embellished with
five claw-set brilliant-cut diamonds, length
approximately 19cm

R16 000 – 18 000

293





294

294

A diamond and gold double brooch and pendant

designed as a stylised leaf, the detachable centre set with eight-cut and brilliant-cut diamonds surrounding a brilliant-cut centre stone, four leaves with pavé-set diamonds

R35 000 – 45 000



295

295

An 18ct yellow and white gold necklace

designed as a twist-turned rope, length approximately 81cm, 155g

R16 000 – 18 000

296



297



296

A diamond dress ring

designed as a stylised flowerhead with seven claw-set old-cut diamonds to the centre, 18ct white gold basket band, size P

R6 000 – 7 000

297

A diamond bracelet, 1920s

designed as a graduated line of nine millegrain box-link set with brilliant-cut diamonds, with later strap, length approximately 17,5cm

R22 000 – 24 000

298

A diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing 4.1160 carats, size O

Accompanied by a report No. 100101179/507405 from E.G. Laboratory, South Africa, stating that the diamond weighing 4.1160 carats is K colour and VS2 clarity

R150 000 – 160 000

299

A diamond ring

claw-set with an emerald-cut diamond weighing 3.2850 carats, between baguette diamond shoulders, size N½

Accompanied by a report No. 90300060/505170 from E.G. Laboratory, South Africa, stating that the diamond weighing 3.2850 carats is D colour and VS2 clarity

R350 000 – 360 000

300

A diamond eternity band

mounted all around with forty-two baguette-cut diamonds, size N

R18 000 – 24 000

Property of the Estate Late
Mrs RN Robb

301

A diamond brooch

designed as a stylised sunflower, claw-set with twenty-two brilliant-cut diamonds, stamped maker's marks Trigg Jewellers

R30 000 – 35 000

298



299



300



301





302

A ruby and diamond demi-parure

the necklace designed as four rows of circular-cut rubies, linked between stylised cornucopias set with rubies and brilliant- and eight-cut diamonds, on a chain and a pair of earrings en suite (3)

R65 000 – 75 000



303



304

Various properties

303

A lady's diamond and platinum cocktail watch, Longines, 1930s

the square dial with Arabic numerals, the bezel and the shoulders millegrain-set and embellished with eight-cut and baguette diamonds, on a later 18ct white gold mesh strap, length approximately 18,5cm

R15 000 – 20 000

304

A sapphire and diamond ring

set with a cushion-shaped sapphire weighing 8,40 carats between two cushion-cut diamonds, mounted in platinum, size N

Accompanied by report No. 20007-091684, dated 21 August 2007 from the GRS Gemresearch Swisslab stating that the sapphire is of Sri Lankan origin

R400 000 – 500 000

305



306



305

An emerald and diamond ring

set with a step-cut emerald weighing 4.54 carats, between two triangular shaped diamonds, mounted in platinum, size N

Accompanied by Report No. 2007-082014 dated 21 August 2007 from the GRS Gemresearch Swisslab stating that the emerald is of Columbian origin

R550 000 – 600 000

306

A diamond bracelet

set with twenty-eight graduated brilliant-cut diamonds flanked by eight-cuts, length approximately 18,5 cm

R110 000 – 120 000



307



307

An unset round brilliant-cut diamond

weighing 6.2100 carats

Accompanied by a report no. 90901919/506466 from E.G. Laboratory, South Africa, stating that the diamond weighing 6.2100 carats is Fancy Vivid Yellow (N.C.A.) and S12 clarity.

R500 000 – 600 000



308

308

**An unmounted Elbaite
Tourmaline**

the oval-cut tourmaline weighing 6.97
carats

*Accompanied by a report No. 07.08.30.10214
from The Gem and Jewellery Institute of
Thailand*

R250 000 – 300 000

Elbaite tourmalines are found and mined not only in Brazil, but in copper rich areas such as Nigeria and Mozambique. Traces of iron, manganese, chromium and vanadium are responsible for giving tourmalines their colour, however this is different for Elbaite tourmaline as it owes its spectacular colour to the presence of copper.



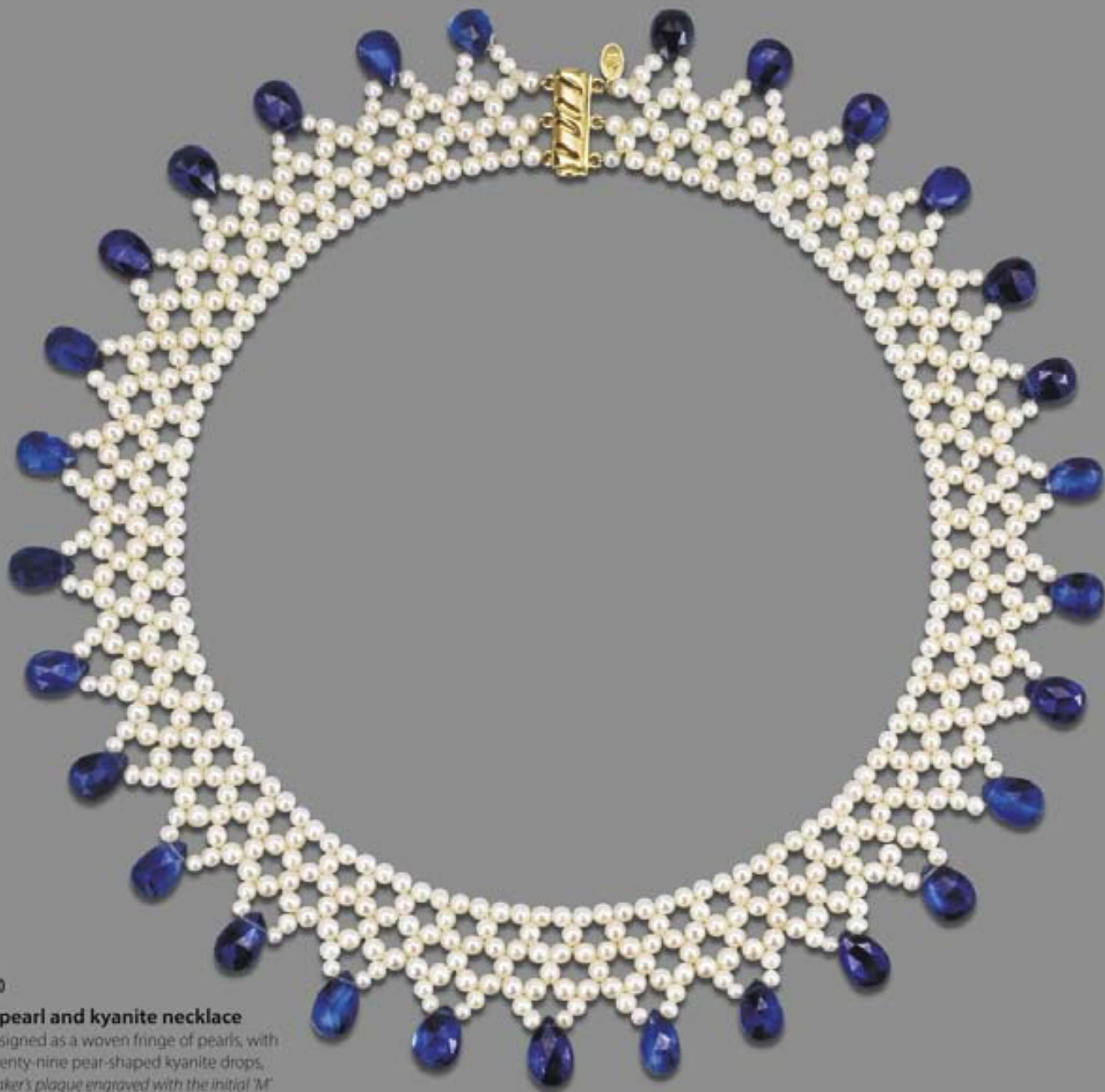


309

A Southsea pearl and diamond necklace

designed as a single row of thirty-one Southsea pearls, graduated in size from approximately 11mm to 15mm, to a spherical clasp, pavé-set with brilliant-cut diamonds, length approximately 40,5cm; and a baroque pearl and diamond enhancer pendant, set with a princess-cut and pear-shaped diamond (2)

R180 000 – 200 000



310

A pearl and kyanite necklace

designed as a woven fringe of pearls, with
twenty-nine pear-shaped kyanite drops,
maker's plaque engraved with the initial 'M'

R12 000 – 15 000

311–314

No Lots

South African and International Paintings, Drawings and Prints from the Edith Dodo Collection



315

315

Pablo Picasso

SPANISH 1881-1973

Rêve de Marin

signed and numbered 34/50

etching

paper: 35 by 42cm

R80 000 – 100 000

316

Henri Hayden

FRENCH 1883-1970

Les Champs

signed and dated 62

oil on canvas

32 by 45cm

R45 000 – 65 000

PROVENANCE

The Waddington Galleries, London



316



317

Ivon Hitchens

BRITISH 1893-1979

Figure Against Purple

signed, inscribed with the title, the artist's name and dated 1965 on a label affixed to the reverse

oil on canvas

40 by 73cm

R300 000 – 500 000

PROVENANCE

The Waddington Galleries, London

318

Cecil Higgs

SOUTH AFRICAN 1900-1986

Kneeling Nude

signed and dated 42

oil on canvas

24 by 22cm

R40 000 – 60 000



318

319

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Spring Flowers in a Vase

signed

watercolour

65 by 48cm

R30 000 – 50 000



319

320

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Sainte Jeanne d'Arc

signed

oil on canvas

90 by 71,5cm

R120 000 – 160 000

The sitter is Edith Dodo.

LITERATURE

Frieda Harmsen, *Maud Sumner, Painter and Poet*, van Schaik, Pretoria, 1992, pp 60-63, illustrated p62, no 58.

"According to Mrs Dodo, Maud Sumner came to her student and friend on a very hot summer's day with the suit of armour she had borrowed from a theatre wardrobe, and commanded the young woman to pose for the picture as if the idea for it was spontaneous and urgent ... In Mrs Dodo's picture the young woman (with hairstyle and make-up that anachronistically belong to the 1940s) is seen in profile, looking up with an exalted gaze as if seeing a vision or hearing voices ... Towards the end of her life Maud Sumner clearly still considered Mrs Dodo's version of Sainte Jeanne d'Arc to be one of her favourite major works because when a thorough study of her oeuvre was mooted, she asked Mrs Dodo to have a good colour photograph made of it so that it could be included in the book."





321

321

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Out for a Walk

signed
oil on canvas
50 by 59,5cm

R120 000 – 160 000

322

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Still Life with Fruit on a Table

signed
oil on canvas board
36,5 by 45,5cm

R100 000 – 150 000



322

323

**Maud Frances Eyston
Summer**

SOUTH AFRICAN 1902-1985

Walking the Dog

signed
oil on canvas board
31 by 39cm

R50 000 – 80 000



323

324

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Figures in a Village

signed
oil on canvas
50 by 57cm

R180 000–240 000



324



325

325

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Limpopo Scene in Blue

signed

oil on canvas

25 by 30cm

R80 000 – 120 000

326

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

A Rider in the Forest

signed

oil on canvas

25 by 39,5cm

R60 000 – 90 000



326



327



328



329

327

Alexis Preller

SOUTH AFRICAN 1911-1975

Blue Nude

signed and dated '43, signed and dated on the reverse
painted plaster
49,5 by 39,5cm

R40 000 – 60 000

328

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

District Six

signed and dated 1949
charcoal and pastel
43 by 52,5cm

R40 000 – 60 000

329

Terence John McCaw

SOUTH AFRICAN 1913-1978

The Orchard in Blossom

signed
oil on canvas board
46 by 63,5cm

R35 000 – 50 000

International and South African Paintings, Sculpture, Drawings and Prints

Various Properties

330

Pablo Picasso

SPANISH 1881-1973

Centaur

stamped Madoura, Empreinte Originale de
Picasso, inscribed c.112, 53/100 ed
unglazed ceramic plate
42cm diameter

R10 000 – 12 000

331

Jean Janssen

FRENCH 1920-

Vielle Dame Aux Marionettes

signed, inscribed with the title on the reverse
oil on canvas
129 by 96,5cm

R70 000 – 100 000

332

Harold Clayton

BRITISH 1896-1979

Still Life with Roses

signed
oil on canvas
59,5 by 49,5cm

R40 000 – 60 000

333

Cecil Kennedy

BRITISH 1905-1997

Christmas Roses

signed
oil on canvas
39 by 49,5cm

R40 000 – 60 000

EXHIBITED

The Fine Art Society, London, December 1959



331



332



333

334

Anton van Wouw

SOUTH AFRICAN 1862-1945

Kruger on the Station

signed and inscribed 'S. J. P. KRUGER' and

'FOUNDRY G. MASSA ROME'

bronze, on a wooden base

good deep honey-coloured patination

height: 32,5cm

R300 000 – 400 000

PROVENANCE

Mr R S Steersma and thence by descent.

Included with this lot is a letter signed and dated 9 April '42, from Anton van

Wouw to Mr Steersma, thanking him for payment for this bronze and expressing his admiration for President Kruger.

LITERATURE

A E Duffey, *Anton van Wouw: The Smaller Works*. Protea Book House, Pretoria, 2008, pp104-105.



Anton van Wouw

SOUTH AFRICAN 1862-1945

Bad News

signed and inscribed, S A
Joh-burg 1907, and 'FOUNDRY
G. MASSA. ROMA'
bronze, on a wooden base
good brown patination
height: 32,5cm

R1 200 000 – 1 400 000**PROVENANCE**

Purchased from the artist by
the current owner's father

LITERATURE

A. E. Duffey, *Anton van Wouw:
The Smaller Works*, Protea
Book House, Pretoria, 2008,
p53-55, illustration of another
cast on dust cover



The impact of the South African war, or more specifically, the second Anglo-Boer war (1899 – 1902) was deeply felt amongst South Africans when Van Wouw produced this bronze in 1907, capturing the moment when two Boer fighters, worn out from the battle against insurmountable odds, hear the 'bad news' of the loss of independence of their Republics. Van Wouw articulated this loss in very personal terms: "Vir die een man is alles verlore en hy soek instinkmatig steun by sy sterker wapenbroeder; die ander een voel dat alles eers verlore is as die moed verlore is". [For one man everything is lost and he instinctively searches for support from his stronger brother-in-arms; the other one feels that everything is lost when courage is lost.]

The two exhausted men lean on one another for physical and emotional support, in a complex elliptical composition that leads the eye around and over the sculpture, encouraging

closer observation. Their faces reveal expressions haunted by grief and dejection, making the sculpture both a tribute to extraordinary courage and a powerful evocation of terrible loss.

Attention to detail both attests to the sculptor's virtuosity and enhances the meanings of the work. The lizard, on the rock behind the two fighters, indicates how long they have been sitting there, immobilised by despondency. Their wearied expressions, the worn-out shoes and the bandolier with only two bullets remaining are evidence of Van Wouw's ability to put naturalism in the service of emotional expression. According to Hans Franssen "he was a naturalist through and through, achieving in his sculptures an authenticity and feeling for texture and surface detail which is unequalled".¹

Van Wouw is acknowledged as one of South Africa's foremost sculptors. This edition of *Bad News* was cast in Italy at the foundry of Giovanni Massa by founders and patineurs whose extraordinary skills captured to perfection the fine detail and finish of Van Wouw's original

model. This is only the third example of an Italian cast of *Bad News* to be sold at auction over the last forty years. The last example, sold in May 1988, was formerly in the collection of Sir Lionel Philips.

According to Professor Dr Alexander Duffey, *Bad News* was exhibited during Van Wouw's first review exhibitions in Johannesburg and Pretoria in July 1908 and also in 1909 during a review exhibition at the Fine Art Society Galleries in London. The earliest illustration of it appears in the periodical *Hollandisch Zuid-Afrika* of 15 July 1910, where it is called *Slechte tijding* (*Bad tidings*). Duffey considered the sculpture of such significance that he illustrated another cast on the jacket cover of his book, *Van Wouw: The Small Sculptures* (2008), which remains the seminal text on the artist.²

1. Hans Franssen, *Three Centuries of South African Art*. Donker, Johannesburg, 1982, p325.

2. A E Duffey, *Anton van Wouw: The Smaller Works*. Protea Book House, Pretoria, 2008, jacket cover and pp53-55.



Detail



336

Frans David Oerder

SOUTH AFRICAN 1867-1944

Rhododendrons

signed

oil on canvas

79 by 99cm

R200 000 – 250 000



337

Frans David Oerder

SOUTH AFRICAN 1867-1944

Still Life of Hibiscus

signed

oil on board

56 by 89cm

R120 000 – 150 000

PROVENANCE

Acquired from the artist by the
present owner's mother.



338

339



338

Frans David Oerder

SOUTH AFRICAN 1867-1944

Woman in a White Blouse

signed and dated 95

oil on canvas

39 by 31cm

R120 000 – 160 000

339

**Nita (Pauline Augusta Wilhelmina)
Spilhaus**

SOUTH AFRICAN 1878-1967

The Poppy

signed with the monogram, inscribed with the title,

the artist's name and numbered 23 on the reverse

oil on canvas board

45,5 by 39cm

R55 000 – 75 000



340

340

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879-1935

Dawn

signed and dated 1898
oil on canvas laid down on board
56 by 82cm

R80 000 – 100 000

341

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879-1935

Landscape with Trees

signed and dated 1905
oil on canvas
59,5 by 90cm

R150 000 – 200 000



341

342

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879-1935

The Falling of The Leaves

signed and dated 1921, signed, dated
and inscribed with the title on the
reverse

oil on canvas
20 by 40cm

R50 000 – 70 000



342

343

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879-1935

Landscape

signed and dated 1932
oil on canvas board
25 by 35cm

R60 000 – 80 000



343

344

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

Karoo Sunset

signed
oil on board
36 by 57cm

R70 000 – 90 000



344

345

**Tinus (Marthinus Johannes)
de Jongh**

SOUTH AFRICAN 1885-1942

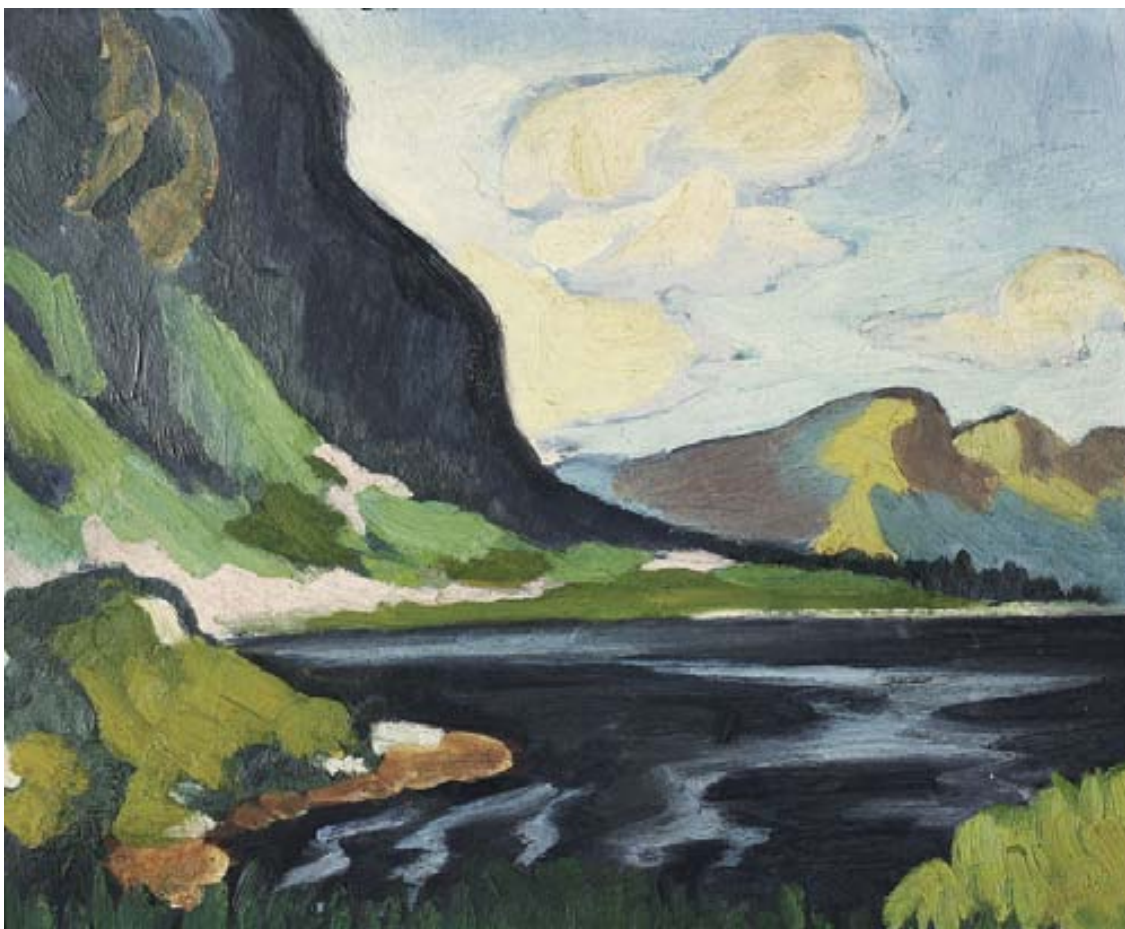
Cottage at Clanwilliam

signed
oil on canvas
99 by 80,5cm

R100 000 – 150 000



345



346

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

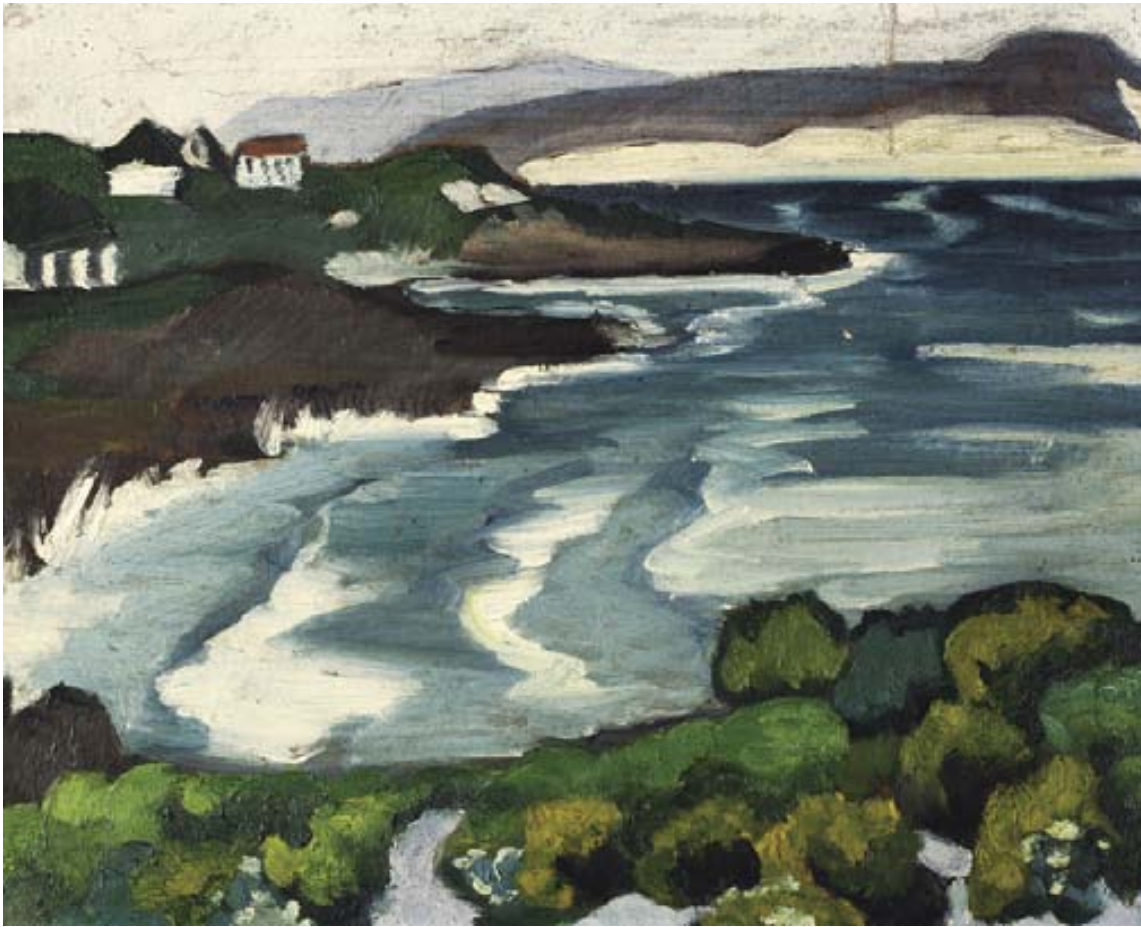
Mountainous Landscape

oil on card

30 by 37cm

R300 000 – 500 000

A gift from the artist to the current owner's
great grandmother



347

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Houses by the Sea, recto, Autumn Trees, verso

oil on board

28 by 35,5cm

R300 000 – 500 000

PROVENANCE

A gift from the artist to the current owner's great grandmother



348

**Maggie (Maria Magdalena)
Laubser**

SOUTH AFRICAN 1886-1973

Spring Flowers in a Vase

signed
watercolour
49 by 38cm

R100 000 – 150 000



349

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Fisherman in a Boat with Seagulls

signed

oil on canvas laid down on board

38,5 by 49cm

R500 000 – 700 000



350

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Composition with Ducks

signed
oil on board
40 by 50cm

R200 000 – 300 000

LITERATURE

Dalene Marais (comp), *Maggie Laubser, her paintings, drawings and graphics*, Johannesburg, 1994, cat no 1630, p336, illustrated



351

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Limpopo River

signed

casein

32,5 by 49cm

R400 000 – 500 000



352

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Matlala, Pietersburg

signed
oil on canvas
51 by 66cm

R800 000 – 1 200 000

The African village of Matlala is near Cheune's Poort. This village against a rocky outcrop made a great impression on Pierneef. He did several paintings and watercolours of the village from different perspectives, and a linocut (Nilant 64)



353

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Landscape, Northern Transvaal

signed

oil on cardboard

29 by 38,5cm

R200 000 – 250 000

354

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Rainbow over the Springbok Flats

signed

oil on canvas board

28 by 38cm

R100 000 – 140 000

355

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Boerewoning, Rotterdam, Holland

signed and dated 26, inscribed with the
title on the reverse

oil on board

29 by 39,5cm

R160 000 – 200 000

Sold: Stephan Welz & Co, Cape Town,
October 1997, lot 17

354



355



356

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Landscape with Bridge

signed with the artist's initials and dated 1948

oil on canvas

46 by 68,5cm

R200 000 – 300 000



356

357

Moses Kottler

SOUTH AFRICAN 1892-1977

Thatch-roofed Cottage, Mark Street, Stellenbosch

signed

oil on board

25 by 33cm

R40 000 – 60 000

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

LITERATURE

J du P Scholtz, *Moses Kottler, His Cape Years*, Tafelberg, Cape Town, 1976, illus no 16.

'While Kottler was working on the portrait of Prof Marais in Stellenbosch, he stayed with the Grobbelaars. In recognition of their kindness and hospitality he did a painting of an old thatch-roofed cottage in Mark Street, opposite the entrance to Herte Street in Stellenbosch and gave it to Mrs Grobbelaar.'



357

358

Dorothy Moss Kay

SOUTH AFRICAN 1886-1964

Salt Shovellers

signed and dated 1940

oil on canvas

72 by 70cm

R80 000 – 120 000

PROVENANCE

Sold: Stephan Welz & Co, Johannesburg,
20 & 21 October 2003, lot 271

There are three other paintings of this
subject recorded. See Marjorie Reynolds,
Everything You Do is a Portrait of Yourself,
Cape Town, 1989, p 101

359

No Lot



360



361



360

Irma Stern

SOUTH AFRICAN 1894-1966

Women Gossiping

signed and dated 1935

mixed media

18 by 12,5cm

R50 000 – 70 000

361

Irma Stern

SOUTH AFRICAN 1894-1966

Seated Arab

signed and dated 1945

ink, wash and red pencil crayon

30,5 by 24,5cm

R30 000 – 40 000

LITERATURE

Irma Stern, Expressions of a Journey, Standard Bank, Johannesburg, September to November 2003, p128; *Irma Stern, Zanzibar*, L. Schaik, Pretoria, 1948, p16, illustrated



363



362

Irma Stern

SOUTH AFRICAN 1894-1966

Cleaning Fish

signed and dated 1956, signed and dated 1956

on the reverse

oil on board

63,5 by 51cm

R2 000 000 – 3 000 000

PROVENANCE

The Dr Ryno Greenwall Collection

Purchased from the artist by the current owner's family.

363

Irma Stern

SOUTH AFRICAN 1894-1966

Isla de Tabarca

signed and dated 1961

ink and pastel

35 by 50cm

R90 000 – 120 000

364

Alfred Friedrich Franz Krenz

SOUTH AFRICAN 1899-1980

Cape Town Harbour

signed and dated 62, signed, dated
1962 and inscribed with the location
on the reverse
oil on board
40 by 60cm

R60 000 – 80 000

365

Alfred Friedrich Franz Krenz

SOUTH AFRICAN 1899-1980

Waenhuiskrans

signed and dated 1963
oil on board
37 by 59cm

R80 000 – 100 000

364



365



366

Jean Max Friedrich Welz

SOUTH AFRICAN 1900-1975

Resting Model

signed and dated 45

oil on canvas

75 by 56cm

R500 000 – 700 000



367

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Constantia Nek

signed and dated 33

watercolour, charcoal and gouache

46,5 by 61cm

R35 000 – 45 000

368

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

A Vase of Flowers

signed

oil on canvas

44 by 36,5cm

R60 000 – 80 000

367



368





369

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Blue Bay

signed
oil on canvas
47 by 90cm

R80 000 – 120 000

370

Freida Lock

SOUTH AFRICAN 1902-1962

The Upstairs Landing

signed and dated 46

oil on canvas

59 by 50cm

R800 000 – 1 000 000

PROVENANCE

The Rodwell House Collection





371

Freida Lock

SOUTH AFRICAN 1902-1962

Bo-Kaap in the Forties

signed and dated indistinctly 44

oil on canvas

34,5 by 44,5cm

R600 000 – 800 000



372

Freida Lock

SOUTH AFRICAN 1902-1962

Summer Palace

signed and dated 48, inscribed with the title
on the reverse
oil on canvas
75 by 80cm

R120 000 – 160 000



373

Freida Lock

SOUTH AFRICAN 1902-1962

Lilies in a Blue Vase

signed and dated 44

oil on board

65 by 57cm

R200 000 – 300 000

374

Wolf Kibel

SOUTH AFRICAN 1903-1938

Still Life with Fruit and Bowls

watercolour

47 by 61cm

R60 000 – 90 000

EXHIBITED

Pretoria Art Museum, *Friends Exhibition*,
1973, cat 39

PROVENANCE

Mr and Mrs Leo Dreissen, Pretoria
Sold: Stephan Welz & Co, Johannesburg,
30 November 1993, lot 473

375

Wolf Kibel

SOUTH AFRICAN 1903-1938

A Seated Woman

certified by the artist's widow on a
photocopy of the reverse of the canvas,
attached to the reverse

oil on canvas

19 by 20cm

R60 000 – 90 000

374



375



376

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906-1977

Nude

signed and dated 65

oil on board

90 by 60cm

R300 000 – 500 000

LITERATURE

Carl Büchner, *Van Essche*, Tafelberg, Cape Town, 1997, illustrated





377

**Maurice Charles Louis van
Essche**

SOUTH AFRICAN 1906-1977

Congo Figures

signed
oil on canvas
54 by 65cm

R120 000 – 160 000

EXHIBITED
South African National Gallery, Cape Town



378

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Bathers

signed
oil on canvas
60 by 101cm

R900 000 – 1 200 000



379

Otto Klar

SOUTH AFRICAN 1908-1994

Baobab

signed

oil on board

57,5 by 79cm

R70 000 – 90 000



380

380

May (Mary Ellen) Hillhouse

SOUTH AFRICAN 1908-1989

A House in Provence

signed and dated 40
oil on canvas
45 by 34cm

R70 000 – 100 000



381

381

May (Mary Ellen) Hillhouse

SOUTH AFRICAN 1908-1989

The Strangers

signed and dated 69
oil on canvas
91 by 60cm

R100 000 – 150 000

PROVENANCE

From the Collection of Mr & Mrs
Denis Godfrey

382

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Seascape

signed and dated '28
oil on canvas laid down on board
29,5 by 39,5cm

R60 000 – 90 000

382



383

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Landscape with Vineyard

signed
oil on canvas
40 by 50cm

R80 000 – 120 000

383



According to the artist's son, Anton Boonzaier, this work was executed in the 1940s when Gregoire was working up the West Coast.



384



385

384

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Still Life with Flowers in a Blue Vase

signed and dated 1964

oil on canvas

54,5 by 44cm

R50 000 – 70 000

385

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Cape Landscape with Trees

signed and dated 1968

oil on board

50 by 39,5cm

R80 000 – 100 000



386

386

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Straatjie met Hoë Geboue, Distrik Ses

signed and dated 1966, inscribed with the artist's name,
title and date on the reverse

oil on board

42 by 29cm

R50 000 – 70 000



387

387

Alexis Preller

SOUTH AFRICAN 1911-1975

A Figure with Bangles

signed and dated '39

oil on board

23 by 8cm

R80 000 – 120 000



388

**Clement Edmond Theodore
Marie Serneels**

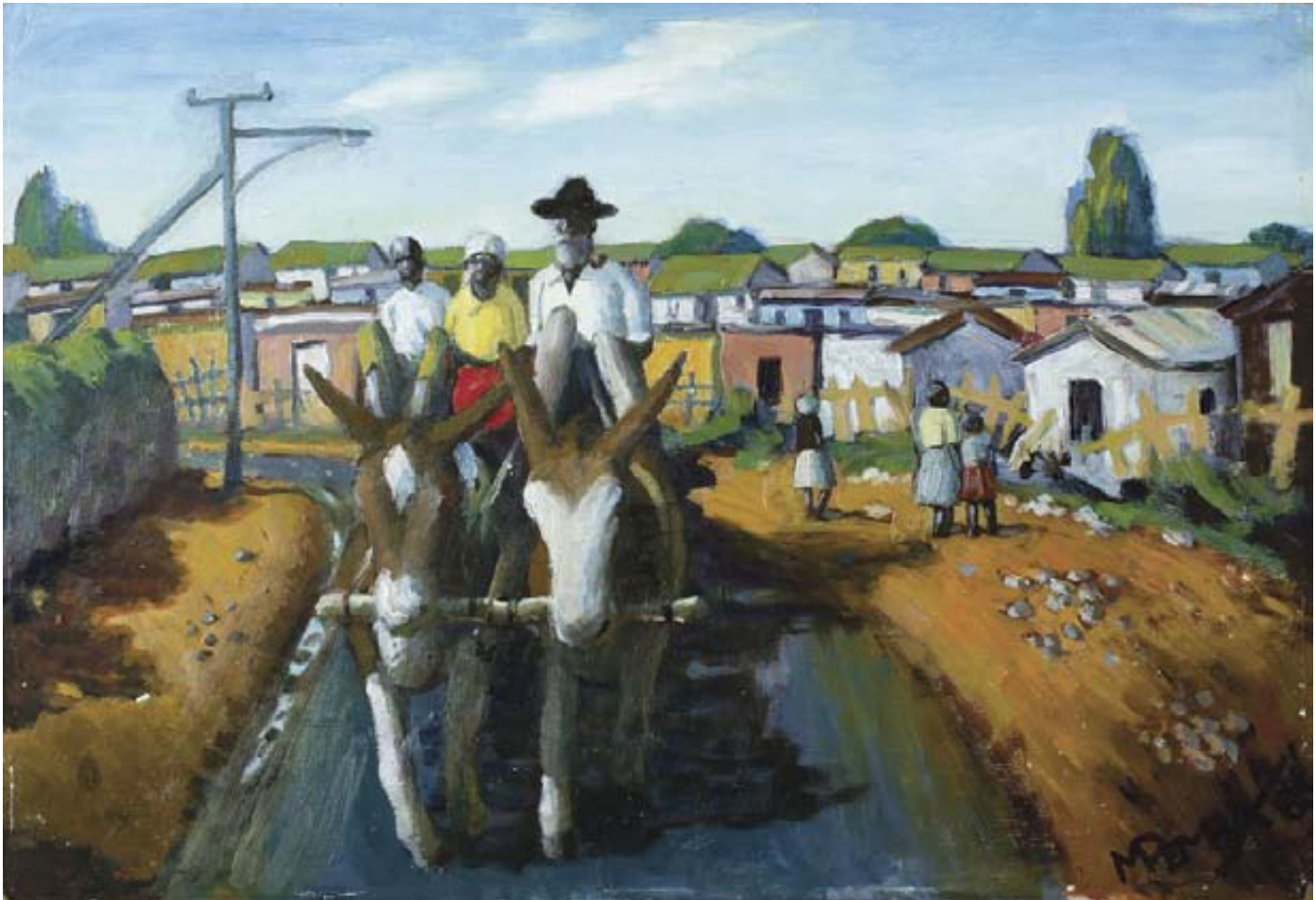
SOUTH AFRICAN 1912-1991

Devant La Fenêtre

signed and dated 86, inscribed with the
title and 'San Antonio' on the reverse
oil on canvas

98 by 88cm

R50 000 – 70 000



389

George Mnyalaza Milwa Pemba

SOUTH AFRICAN 1912-2001

Township Scene

signed and dated 86, inscribed with the title
on the reverse

oil on board

36 by 52cm

R180 000 – 220 000



390

George Mnyalaza Milwa Pemba

SOUTH AFRICAN 1912-2001

My Days Are Gone

signed and dated 91, inscribed with the title
on the reverse

oil on canvas laid down on board

42 by 52cm

R160 000 – 200 000

PROVENANCE

Everard Read Gallery, Johannesburg



391

391

Terence John McCaw

SOUTH AFRICAN 1913-1978

A Farm in the Cape

signed and dated 47

oil on canvas

49 by 60cm

R30 000 – 40 000

392

Francois Krige

SOUTH AFRICAN 1913-1994

Seascape

signed and dated 91

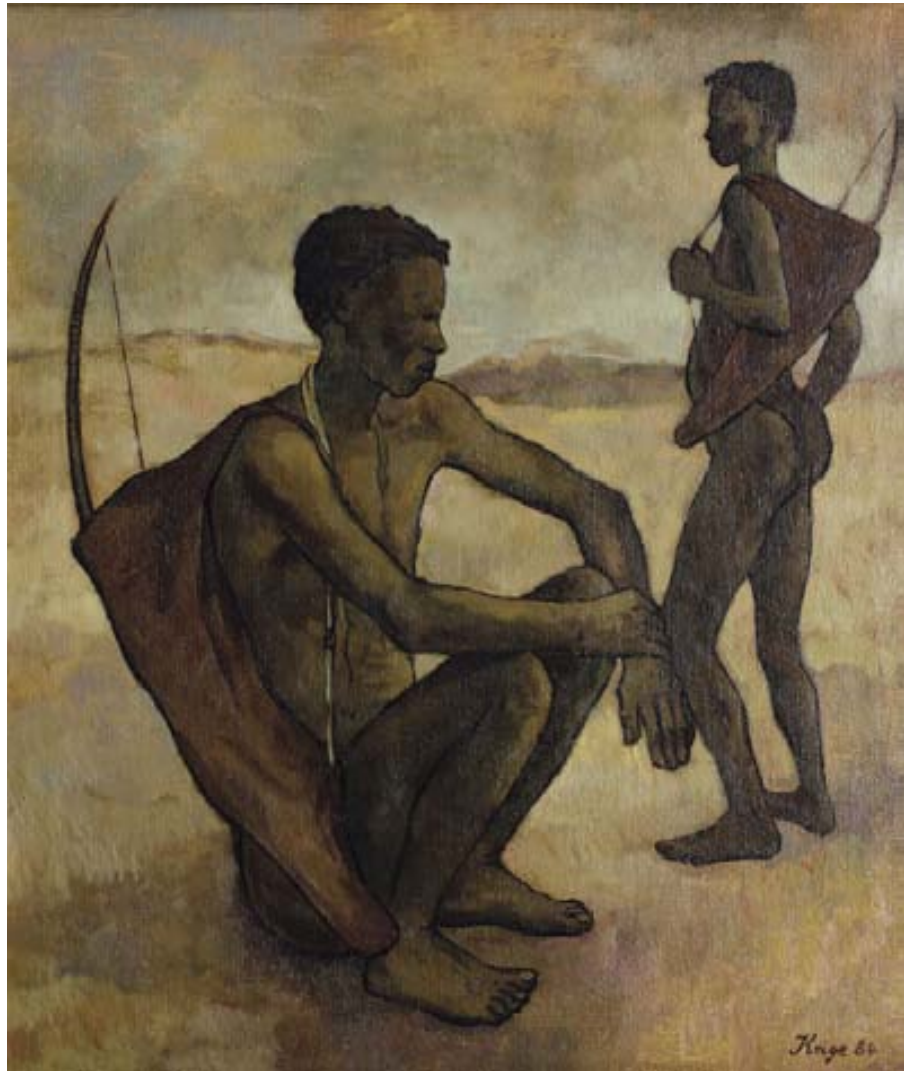
oil on board

29 by 59,5cm

R40 000 – 60 000



392



393

François Krige

SOUTH AFRICAN 1913-1994

Two Bushmen

signed and dated 84

oil on canvas

62 by 54cm

R100 000 – 150 000



394

394

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Landscape with Church Spire

signed

oil on canvas board

29 by 39cm

R40 000 – 60 000

395

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

District Six

signed

oil on canvas

60 by 70cm

R60 000 – 80 000



395

396

**Piet (Pieter Gerhardus)
van Heerden**

SOUTH AFRICAN 1917-1991

Cape Hamlet

signed and dated 83
oil on board
39 by 49cm

R50 000 – 70 000

397

**Piet (Pieter Gerhardus)
van Heerden**

SOUTH AFRICAN 1917-1991

Historic Homestead, 'Nancy', Paarl

signed, inscribed with the title on the
reverse of the frame
oil on canvas board
50 by 60cm

R60 000 – 90 000

LITERATURE

Hans Franssen, *Old Houses of the Cape*,
Balkema, Cape Town, 1965, p107

Hans Franssen, *Old Buildings of the Cape*,
Jonathan Ball, Johannesburg & Cape Town,
2004, p301

398

**Piet (Pieter Gerhardus)
van Heerden**

SOUTH AFRICAN 1917-1991

Autumn Reflections

signed
oil on canvas board
49,5 by 58,5 cm

R40 000 – 60 000



396



398



399

Errol Stephen Boyley

SOUTH AFRICAN 1918-2007

*Farmstead with Vineyards in the
Constantia Valley*

signed

oil on board

67,5 by 101cm

R70 000 – 90 000



400

400

Errol Stephen Boyley

SOUTH AFRICAN 1918-2007

A House amongst Trees

signed

oil on board

50 by 75cm

R30 000 – 50 000

401

Errol Stephen Boyley

SOUTH AFRICAN 1918-2007

A Girl in a Field of Cosmos

signed

oil on board

52 by 67,5cm

R30 000 – 50 000



401



402

402

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

The Flight Into Egypt

signed

oil on board

51 by 60,5cm

R60 000 – 80 000

403

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Figures with a Cart

signed

oil on board

51 by 60,5cm

R40 000 – 60 000



403

404

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-

Goyeska: The Young Girl & the Bawd

signed, inscribed with the title, the artist's name and dated 2000/1 on the reverse

oil on canvas

90 by 90cm

R90 000 – 120 000

405

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-

English Landscape with Rock

signed, inscribed with the title, the artist's name and dated 2002/4 on the reverse

oil on canvas

60 by 60cm

R50 000 – 70 000

PROVENANCE

João Ferreira Gallery, Cape Town



404



405



406

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-

Diva at Curtain Call

inscribed with the artist's name, the title, signed
and dated 2004 on the reverse
oil on canvas
90 by 90cm

R90 000 – 120 000



407

Carl Adolph Büchner

SOUTH AFRICAN 1921-2003

Two Pierrots

signed

oil on canvas

91,5 by 90cm

R60 000 – 80 000



408

408

David Johannes Botha

SOUTH AFRICAN 1921-1995

Straatjie in die Paarl

signed and dated 98

oil on canvas board

49,5 by 59,5cm

R50 000 – 70 000

409

Paul du Toit

SOUTH AFRICAN 1922-1986

Aloes, Riversdale

signed and dated 1950

oil on canvas

45 by 55cm

R60 000 – 80 000



409



410

Douglas Owen Portway

SOUTH AFRICAN 1922-1983

Nude with Long Hair

signed
pastel
75 by 49cm

R25 000 – 40 000



411

Douglas Owen Portway

SOUTH AFRICAN 1922-1983

Reclining Nude

signed and dated '86
pastel
76 by 56cm

R20 000 – 30 000

412

Albert Newall

SOUTH AFRICAN 1920-1989

Abstract with Geometric Shapes

signed and dated 57
oil on canvas board
45 by 60cm

R30 000 – 40 000

413

Harry Trevor

SOUTH AFRICAN 1922-1970

Self Portrait

signed and dated 1940
oil on board
55,5 by 49,5cm

R30 000 – 40 000

EXHIBITED

Harry Trevor: The South African Years,
Natalie Labia Museum; Sanlam Art
Gallery, Bellville; Pretoria Art Museum;
Johannesburg Art Gallery; Oliewenhuis
Art Museum, Bloemfontein; Knysna Art
Gallery; King George VI Art Gallery (Nelson
Mandela Art Museum), Port Elizabeth,
September 1998 - November 2000

412



413





414

Stella Shawzin

SOUTH AFRICAN 1923-

Mother and Child

marble, on a granite base
height: 33cm

R50 000 – 70 000

415

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Boy with Lilies

signed and dated 1943

oil on canvas

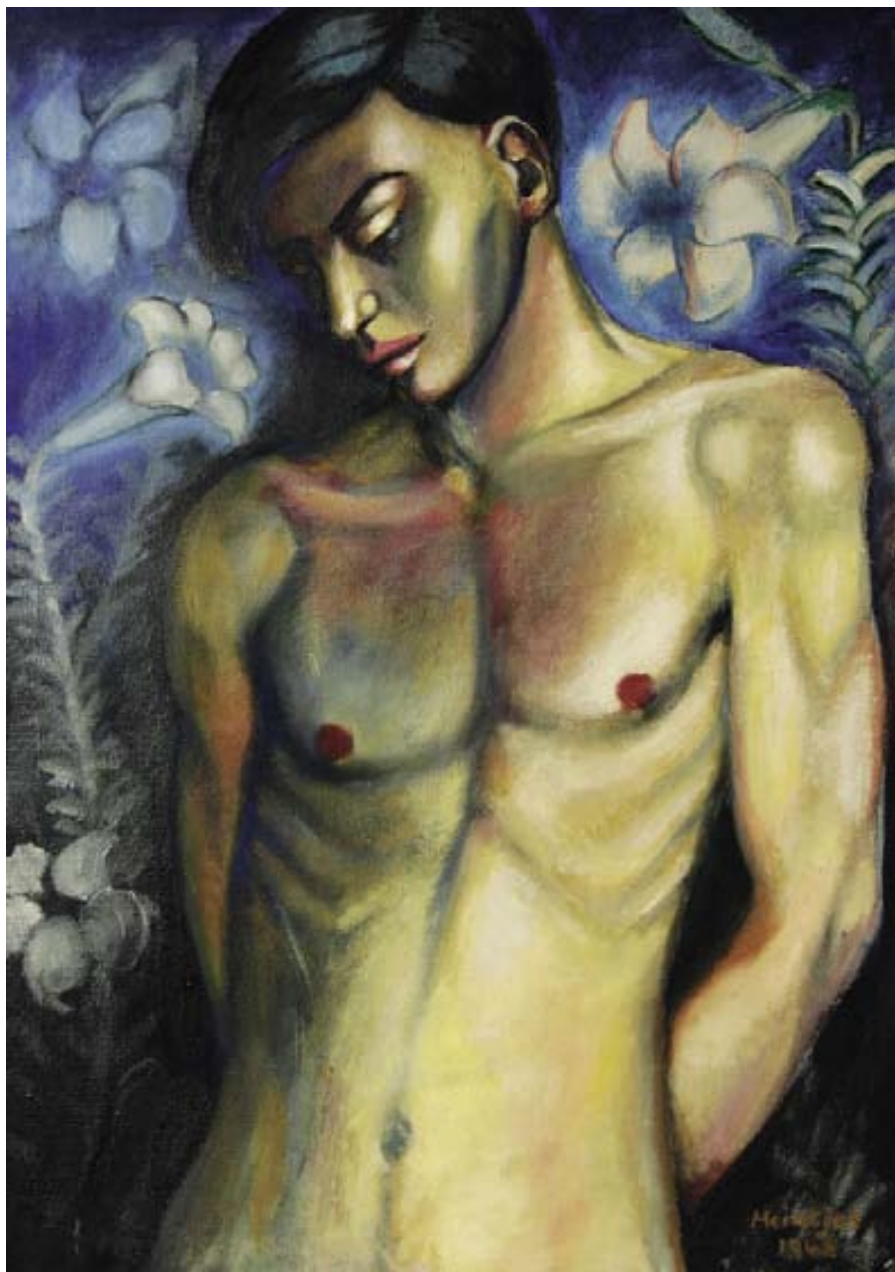
82 by 60cm

R100 000 – 140 000

EXHIBITED

Michael Stevenson, *South African art 1840*

– now, January, 2005, no 5.





416

417



416

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Street Musicians

signed and dated 1945

oil on board

63 by 37cm

R40 000 – 60 000

LITERATURE

Meintjes, Anreith, Cape Town,
1948, plate 12, illustrated

417

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Young Man Seated

signed and dated 1957

oil on board

59 by 49,5cm

R80 000 – 120 000

PROVENANCE

Acquired from the artist by
the current owner's father



418

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Flowers in an Earthenware Jar

signed and dated 1975

oil on board

60 by 40cm

R100 000 – 120 000



419

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Op die Stoep

signed and dated 65, inscribed with the artist's name, address, title and date on the reverse

oil on board

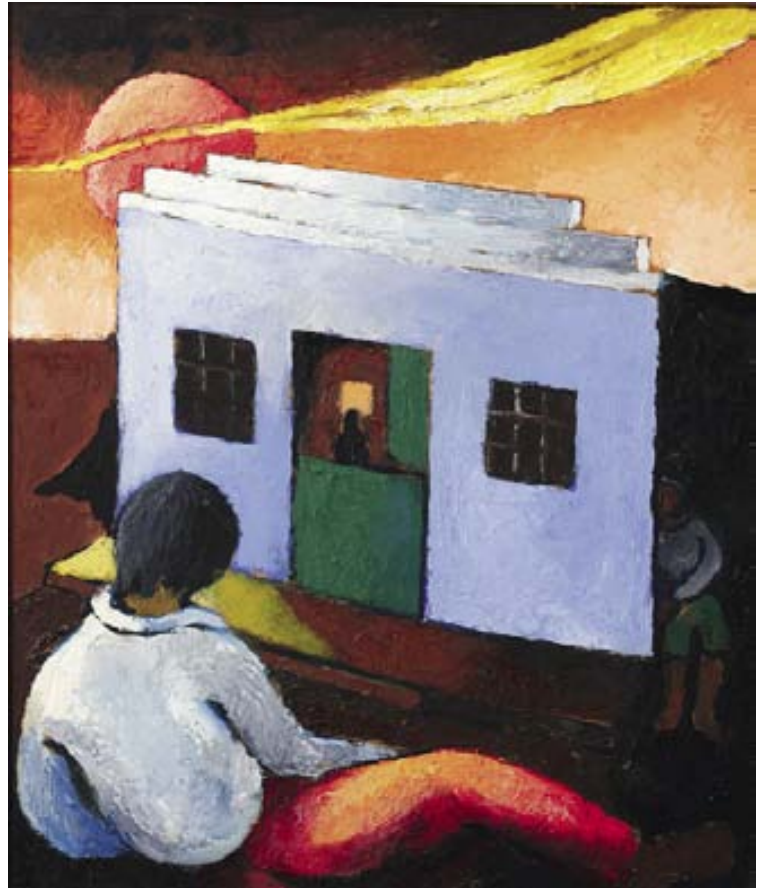
49 by 39cm

R50 000 – 70 000

EXHIBITED
University of Johannesburg (then
RAU), Johannesburg, *Homage to
Johannes Meintjes*, 1990,
cat no 60



420



421

420

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

The End of the Day

signed and dated 1978

oil on board

59,5 by 36cm

R50 000 – 70 000

421

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

The Blue House

signed and dated 75

oil on board

43 by 36cm

R75 000 – 95 000

422

Stanley Pinker

SOUTH AFRICAN 1924-

Night

signed, inscribed on the reverse with
the title, artist's name and address
oil on canvas
151 by 92cm

R500 000 – 600 000

LITERATURE

Esmé Berman, *Art and Artists of South
Africa*, Southern Book Publishers, 1996,
p335, illustrated

EXHIBITED

São Paulo Biennale





423

423

Stanley Pinker

SOUTH AFRICAN 1924-

Beast and Bird

signed

oil on canvas laid down on board
50 by 62cm including frame

R50 000 – 70 000

424

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Grandma's Story

signed

oil on canvas
72 by 91,5cm

R50 000 – 70 000



424



425

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Hospitality

signed
carved, painted and incised wood panel
121 by 121cm

R600 000 – 900 000

EXHIBITED

South African National Gallery, 1994. This work was donated by the artist to the Friends of the South African National Gallery as the prize in a fund-raising raffle, and was placed on an easel in the gallery. It is referred to in an article by Ann Emslie in the *Bonani* Newsletter, January-March 1994, pp20-21 where it is illustrated.



426

Cecil Edwin Frans Skotnes

SOUTH AFRICAN

African Still Life

signed

carved, painted and incised wood panel

121,5 by 124cm

R600 000 – 900 000

EXHIBITED

South African Association of Arts, Cape Town,
March, 1994



427

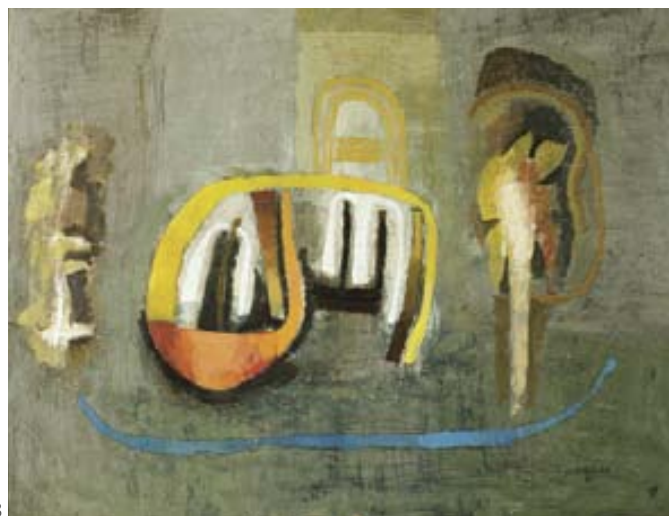
427
Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Abstract with Head

signed and dated '81
 acrylic on driftwood
 94 by 12,5 by 3cm

R40 000 – 60 000



428

428
Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Composition in Green

signed and dated 81
 oil on board
 29 by 39cm

R60 000 – 90 000



429

429
Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Composition in Ochre

signed and dated 1981
 oil on board
 28 by 40,5cm

R60 000 – 90 000



430

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Head

signed

carved, painted and incised wood panel

91 by 122cm

R600 000 – 800 000

The proceeds from the sale of this lot will be donated to a charity benefiting children and the aged.

The Icon Project

431

South African School

20TH CENTURY

The Icon Project

A collection of eighteen icons by various artists including Iris Ampenberger, Jan Buys, Frans Claerhout, May Hillhouse, Basil Humphreys, Alfred Krenz, Alexander Podlashuc, Marianne Podlashuc, John Rodger, Gerard Sekoto, Frank Spears, Walter Westbrook, four by Gordon Vorster and two by J Wavelberg, all signed except Claerhout, Marianne Podlashuc and Spears, all inscribed on the reverse with the artists' names and variously dated between 1966-1971

oil on board, some with gold leaf highlights

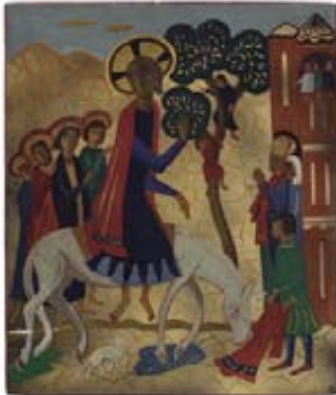
each 30 by 25cm (18)

R200 000 – 300 000

PROVENANCE

Basil Humphreys and thence by descent

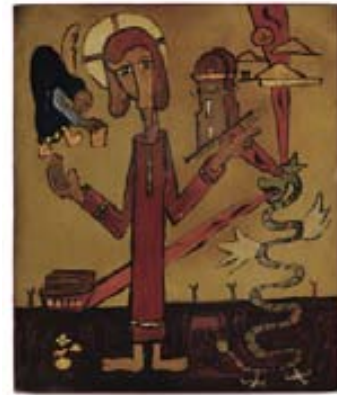
Basil Humphreys, son of William Humphreys, principal benefactor and after whom the William Humphreys Art Gallery in Kimberley is named, had an abiding interest in Greek and Russian icons which he collected avidly. As they became harder to acquire, particularly in the mid 1960s, he came up with the novel idea of inviting prominent South African artists to paint an 'icon' for his collection. Accordingly he wrote to a number of artists making precisely the same offer – he would provide a uniform piece of hardboard, and offer payment of R50 per painting. The artists who responded positively are represented in this lot. Regrettably, not everyone was taken with the idea and there were some apologies from, amongst others, Walter Battiss, Gregoire Boonzaier, Bettie Cilliers-Barnard, Claude Bouscharain, Eleanor Esmonde-White, Jack Heath, Judy Mason, Ephraim Ngatane, Alexis Preller, Maud Sumner, Maurice van Essche and Matthew Whippman. Ruth Prowse responded that she was unable to participate due to failing eyesight. A folder enclosing two further examples on paper by Gordon Vorster and the relative correspondence with the above artists is included with this lot.



Iris Ampenberger



Gerard Sekoto



Frans Claerhout



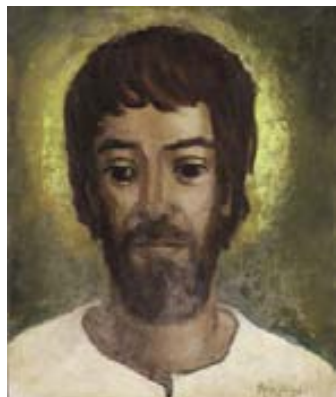
Alfred Krenz



Marianne Podlaschuc



May Hillhouse



Jan Buys

Part Lot



Gordon Vorster



Walter Westbrook



432

Erik (Frederik Bester Howard) Laubscher

SOUTH AFRICAN 1927-

Karoo

signed and dated 68, inscribed with the title on the reverse
acrylic on canvas
120 by 125cm

R250 000 – 350 000

EXHIBITED

Erik Laubscher: A Life in Art, SMAC Art Gallery,
5 December 2009 - 25 February 2010

LITERATURE

Hans Fransen, *Erik Laubscher: A Life in Art*.
SMAC Art Gallery, Stellenbosch, 2009,
illustrated in colour facing p128



433

**Erik (Frederik Bester Howard)
Laubscher**

SOUTH AFRICAN 1927-

Landscape with Moon

signed and dated 65

oil on canvas

59 by 85cm

R150 000 – 180 000

434

**Erik (Frederik Bester Howard)
Laubscher**

SOUTH AFRICAN 1927-

Silence of Full Moon

signed and dated 91, signed, dated,
inscribed with the title in English and
Afrikaans and with the artist's address
and telephone number on the reverse
oil on canvas
100 by 110cm

R120 000 – 160 000

435

**Erik (Frederik Bester Howard)
Laubscher**

SOUTH AFRICAN 1927-

*Rietvallei, Klein Karoo, recto,
Landscape, verso*

signed and dated '01
oil on canvas
73 by 107cm

R80 000 – 120 000



434



435



436

Christo Coetzee

SOUTH AFRICAN 1929-2001

Mobius Infinity Chain

signed, signed, dated '76 and inscribed
with the title on the reverse
oil on slashed canvas with tin supports
122 by 122cm

R40 000 – 60 000



437

Alexander Cecil Podlashuc

SOUTH AFRICAN 1930-2009

The Betrayal, South End

signed and dated 95

oil on board

75 by 45cm

R35 000 – 50 000



438

438

Alexander Cecil Podlashuc

SOUTH AFRICAN 1930-2009

Pruning the Roses in the Company's Garden, Cape Town

signed and dated 95
oil on canvas laid down on board
52 by 74cm

R30 000 – 40 000

439

Alexander Cecil Podlashuc

SOUTH AFRICAN 1930-2009

Training for the Argus Cycle Race

signed and dated 93
oil on canvas
89 by 102cm

R30 000 – 40 000



439



440

William Joseph Kentridge

SOUTH AFRICAN 1955-

Iris

signed, dated '92 and numbered 11/30 in
pencil in the margin
drypoint etching with 2 hand-coloured
plates

102,5 by 78cm

R115 000 – 130 000

441

**Ezrom Kgobokanyo Sebata
Legae**

SOUTH AFRICAN 1938-1999

Goatherd and Goat

bronze

height: 112cm (2)

R250 000 – 300 000





Detail

442

Jane Alexander

Racework - in the event of an earthquake

signed with artist's initials and dated 99
fibreglass, acrylic paint, synthetic clay,
found objects, cotton velvet, synthetic
hair, clothing
97 by 133 by 91cm

R800 000 – R1 000 000

PROVENANCE

Die Kunsamer, 2002

EXHIBITED

Jane Alexander. Irma Stern Museum,
Cape Town. July, 1999

Sharing Exoticisms. Curated by Jean-
Hubert Martin for the Fifth Biennale
of Contemporary Art, Lyons, France.
September, 2000

*Jane Alexander: DaimlerChrysler Award
for South African Sculpture 2002.* South
African National Gallery, Cape Town,
April-July 2003

LITERATURE:

Lucy Alexander, *"Bom Boys" and "Lucky
Girls"*, UCT Irma Stern Museum, Cape
Town, 1999.

Paul Edmunds, 'Jane Alexander at the
Irma Stern Museum'. In *Artthrob* <http://www.artthrob.co.za/99july/listings.htm>
'Fifth Biennale of Contemporary Art in
Lyons'. In *Artthrob* <http://www.artthrob.co.za/00aug/listings-intl.html>

*Jane Alexander: DaimlerChrysler Award
for South African Sculpture 2002.* Hatje
Cantz Verlag, Germany, 2002, illustrated
in colour p71, p119 & 124.



Detail

Racework - in the event of an earthquake, one of Jane Alexander's most appealing and affecting sculptures, was made in response to Alexander's visit to Tokyo, where she was invited to show the *Bom Boys* on the exhibition, *Africa Africa* at the Tobu Museum of Art in late 1998. Identical to each other, the *Racework* figures make reference to preconceived ideas about difference, exoticism, and stereotypes based on visual markers, and with that, assumptions, discrimination and prejudice based on appearance.

The 'Japanese' figure wears flannel trousers under the Kimono and has the same face beneath the mask as does the 'Western' figure. In notes on this work, Jane Alexander exposes apartheid-era double standards that accorded Japanese people in South Africa 'honorary white' status for perceived economic reasons while Chinese people were classified as 'non-white'.¹ *Racework* was exhibited at the University of Cape Town's Irma Stern Museum in 1999 where, in a hand book accompanying the exhibition, Lucy Alexander explores the iconography of the work:

This pair of boys dressed as men overtly exhibit compliance with social norms, dress, sobriety and restraint: in turn they will be rewarded and given leave to

control. One is suited for the West; the other is masked for the East ...

The work rests on issues of identity; both figures remake their identity in the cast of another's more powerful, more controlling set of rules; thus they displace one set of imposed 'racial' or 'cultural' stereotypes and replace them with another. ... A shadow being disrupts their calm: a mischief-maker between them, dragging his booty, a tractor and a scythe, symbols of a better era, a 'lost utopia'.

Affixed to the back of the kimono of one of the figures is a facsimile of a hotel document in Japanese script giving instructions for what to do in the event of an earthquake, alluding to massive underlying forces with the power to disrupt equilibrium and 'to the well-controlled society which is prepared for all eventualities'.² Various elements of *Racework* recur in Alexander's *African Adventure* photomontages produced between 1999 and 2000.

1. Jane Alexander 'Notes on Selected Artworks', In *Jane Alexander: DaimlerChrysler Award for South African Sculpture 2002*. Hatje Cantz Verlag, Germany, 2002, p119.
2. Lucy Alexander *"Bom Boys" and "Lucky Girls"*. UCT Irma Stern Museum, Cape Town, 1999, unpaginated.





443

443

John Meyer

SOUTH AFRICAN 1942-

American Landscape with Mill

signed

oil on canvas

59 by 89cm

R40 000 – 60 000



444

444

Gail Denise Darroll

SOUTH AFRICAN 1952-

Leading the Percherons

signed and dated 2009, signed, dated and inscribed
with the title and medium on the reverse

acrylic on canvas board

45 by 34,5cm

R30 000 – 40 000



445

445

Willie (William) Bester

SOUTH AFRICAN 1956-

Truck and Driver for Hire

signed and dated 96
mixed media on board
45 by 85cm

R30 000 – 40 000

446

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Man's Gold

twenty-eight woodcuts by Cecil Skotnes with six poems by Stephen Gray and preface by AT Max Mehliiss, printed in colours, 1975, edition limited to 75 copies and 15 artist's proofs, this set numbered 20/75, each woodcut signed and numbered by the artist, the title page signed by the artist and the poet, in good condition and bound in the original leather portfolio, matching cloth slip case
38 by 51,5cm

R25 000 – 35 000



446

Strauss & Co

Fine Art Auctioneers | Consultants

Conditions of Business

Strauss and Company (Proprietary) Limited ('Strauss & Co') carries on business as fine art auctioneers and consultants. As auctioneers, Strauss & Co would usually act as agent of the seller of a lot or (in instances where Strauss & Co owns or has a financial interest in any lot) as principal. The contractual relationship of Strauss & Co with prospective buyers and sellers is governed by (i) the conditions set out below, (ii) any additional or special terms and conditions that Strauss & Co may impose (whether in the form of notices displayed at the premises at which any auction is conducted or announced by the auctioneer prior to or during any auction and whether in respect of any specific lot or in general), and (iii) such other terms and conditions as may be set out in any relevant catalogue (collectively the 'general conditions of business').

1 DEFINITIONS

In these general 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 —

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'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;
- 1.5 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.6 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.7 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;
- 1.8 **'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 the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- 1.9 **'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);
- 1.10 **'lot'** means any item or items to be offered for sale by Strauss & Co at an auction;
- 1.11 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa limited, 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;

- 1.12 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.13 **'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;
- 1.14 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.15 **'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 Strauss & Co in writing;
- 1.16 **'sale proceeds'** means the amount due by Strauss & Co 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 Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.17 **'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;
- 1.18 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.19 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.20 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he

is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.

- 2.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot.
- 2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.
- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

2.3 Exclusions and limitations of liability to buyers

- 2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer

shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:

- 2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;
 - 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
 - 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
 - 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:
- 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
 - 2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
 - 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
 - 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's hammer, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.
 - 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
 - 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or re-offer lots for sale, to accept and refuse bids and/or to re-open the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.
- 2.5.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's hammer at the hammer price finally accepted by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.

2.6 Payment and collection

- 2.6.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. The buyer acknowledges that Strauss & Co, 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.
- 2.6.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.6.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.

- 2.6.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the full purchase price of that lot in cleared funds. Strauss & Co shall not release a lot to the buyer prior to full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.6.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.6.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the lot, whilst the lot is in their possession or control.
- 2.6.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.
- 2.6.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

2.7 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of 2.6 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.7.1 to remove, store and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.7.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.7.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.7.4 to reject future bids and offers on any lot from the buyer;

- 2.7.5 to proceed against the buyer for damages;
- 2.7.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.7.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.7.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.7.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.7.10 to commence legal proceedings;
- 2.7.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.7.12 if the lot is paid for in full but remains uncollected after forty five days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.
- 3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.
- 3.1.3 The seller further irrevocably authorises Strauss & Co to offer for sale whether by private treaty or otherwise, and without any further instruction or notification to the seller, within seven days after the auction, all or any remaining objects submitted for sale by the seller and received and

accepted by Strauss & Co in accordance with 3.1.1, which objects were not sold on auction, provided that the bid or offer accepted from that buyer is equal to or higher than the amount that the seller would have received had that lot been sold on auction at the reserve on that lot taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable.

- 3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.
- 3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller.

3.2 Estimated selling range and descriptions

- 3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.
- 3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.
- 3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
- 3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
- 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
- 3.3.1.3 the lot and any written provenance given by the seller are authentic;
- 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
- 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.

3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.

- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.

3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may

have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.

- 3.5.4 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6. Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The insurance referred to above shall be arranged at the expense of the seller, and will be for the amount estimated by Strauss & Co to be the mid-range of the estimated selling price as established by Strauss & Co (or such other value agreed with the seller) and shall subsist until whichever is the earlier of the ownership of the property passing from the seller or the seller or consignor becoming bound to collect the property. The sum for which the property is insured by Strauss & Co shall never be construed as a warranty of Strauss & Co as to the value of the property.
- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
- 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
- 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
- 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

3.7 Payments for the proceeds of sale

- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot

or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.

- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within twenty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:

- 3.7.2.1 to agree terms for payment of the total outstanding amount;
- 3.7.2.2 to remove, store and insure the lot sold;
- 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
- 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
- 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8 Withdrawal fees

- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property.
- 3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co

3.9 Photography and illustration

Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

3.10 Unsold lots

- 3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise, without any further instruction or notification to the seller in terms of 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, marketing and otherwise as required by law.
- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.

- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these general conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.11 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.

Bidding Form

Absentee

(*)Telephone

(Please tick applicable box)

Bidder Number

(for office use only)

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SALE VENUE: **VINEYARD HOTEL, NEWLANDS, CAPE TOWN**
ENQUIRIES: **TEL +27 (0) 21 683 6560 MOBILE +27 (0) 78 044 8185**

- See information regarding Absentee/Telephone bidding as set out in the accompanying catalogue.
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1 _____	
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Please arrange packaging and shipping of the following lots:

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Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____

Is Insurance required?

Insurance Value: _____

Please indicate if you would like the shipping company to provide unpacking, crate removal, and/or installation of your purchases at your expense.

Please indicate if you would like your purchases to be sent to our Johannesburg office for collection.

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Client Printed Name:

Date:

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Colourless Diamond Index

Colour	Clarity	Weight	Cut	Lot
K	VS2	4.1160	Brilliant	298
D	VVS2	3.2850	Emerald	299

Coloured Diamond Index

Colour	Clarity	Weight	Cut	Lot
Fancy Vivid Yellow (N.C.A.)	S12	6.2100	Brilliant	307

Conversion Chart

Ring Size				
American	French/Japanese	English	Metric	Lot
6 $\frac{3}{4}$	-	N	53.4660	300; 304; 305
7	14	N $\frac{1}{2}$	54.1044	299
7	15	O	54.7428	298
7 $\frac{1}{2}$	16	P	56.0196	296

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