

BACK COVER
Lot 155 Maggie Laubser, *Flamingos on the Beach* (detail)

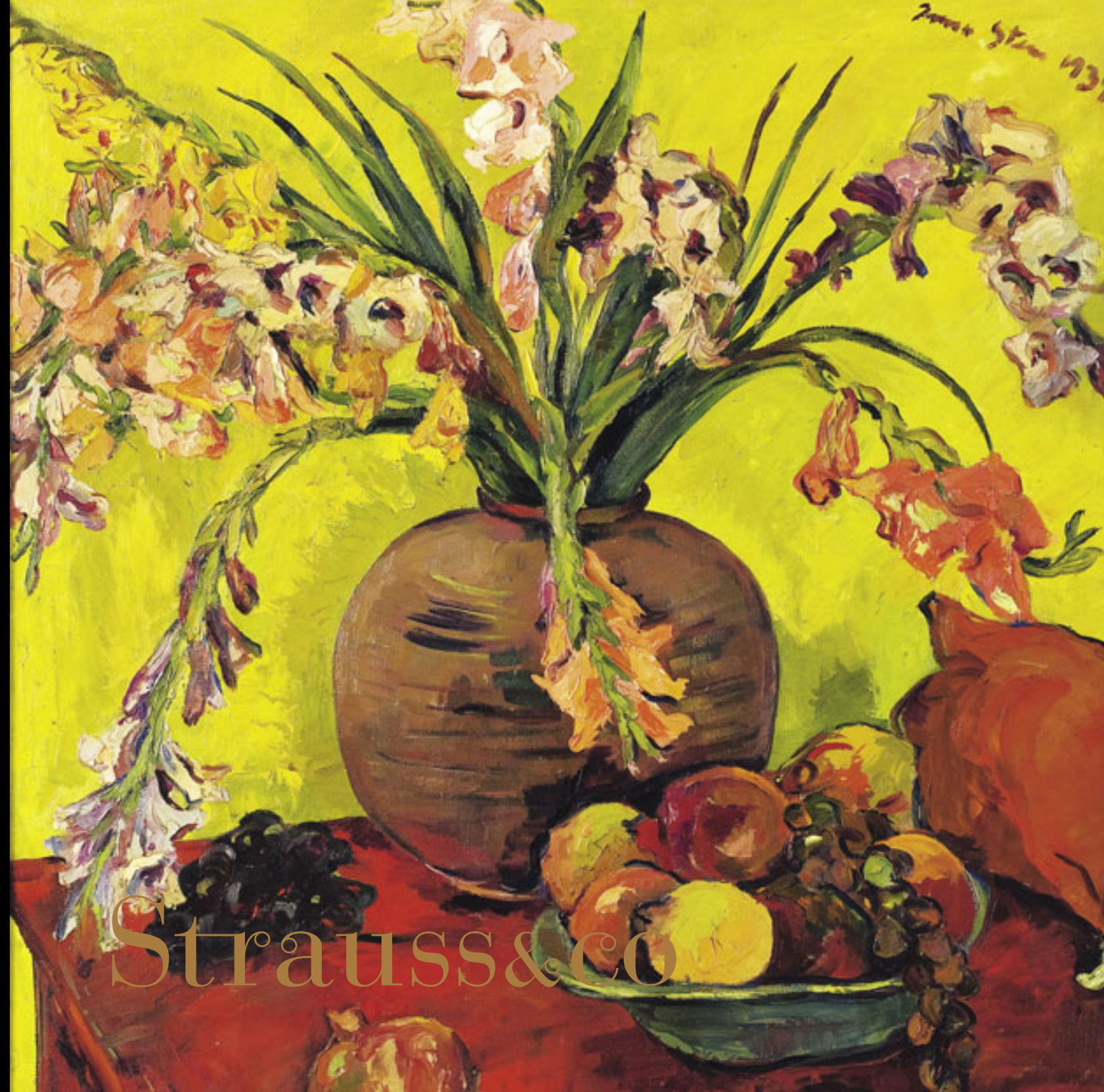
INSIDE BACK COVER
Lot 165 Irma Stern, *Yachts and Houses* (detail)



Strauss&co

Important Paintings, Furniture, Silver and Ceramics

11 October 2010 CT 2010/3



FRONT COVER
Lot 163 Irma Stern, *Gladioli* (detail)

INSIDE FRONT COVER
Lot 146 Jacob Hendrik Pierneef, *Koringlande, Agter Paarl* (detail)

Strauss&co

Fine Art Auctioneers | Consultants

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Important Paintings, Furniture, Silver and Ceramics

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Monday 11 October 2010

PART I at 3.00 pm (Lots 1–100)

PART II at 8.00 pm (Lots 101–277)

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 8 October from 2.30 pm to 4.30 pm, Saturday 9 October 9.00 am to 5.00 pm and
Sunday 10 October 9.00 am to 5.00 pm

Walkabout will be conducted by Stephan Welz on Saturday 9 and Sunday 10 October at 11.00 am

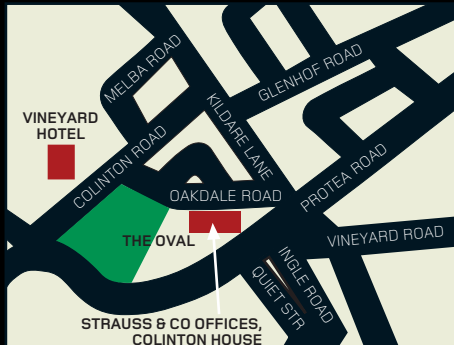
ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK OF THIS CATALOGUE

ILLUSTRATED CATALOGUE R100.00



Contents

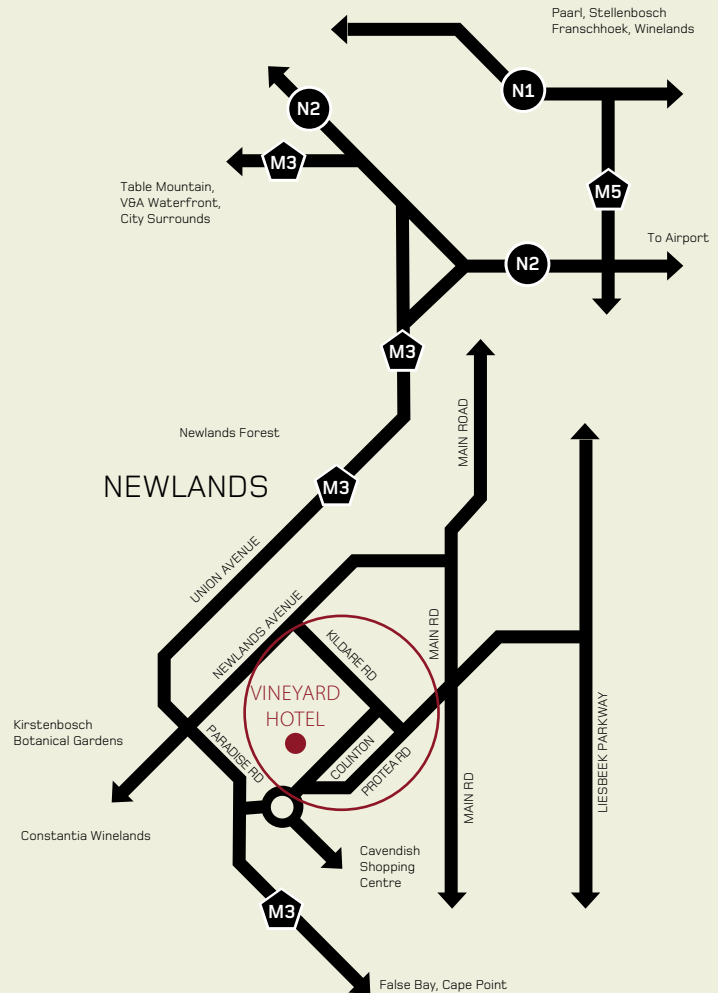
1	Auction Information
4	Map
9	Forthcoming Auction in Johannesburg
10	Explanation of Cataloguing Practice
11	Guide for Bidding
12	Preview and Sale Information
13	Forthcoming Auction in Cape Town
14	Property for Sale – Part I
70	Property for Sale – Part II
159	Conditions of Business
167	Bidding Form
168	Shipping Instruction Form
170	Catalogue Subscription Form
176	Artist Index

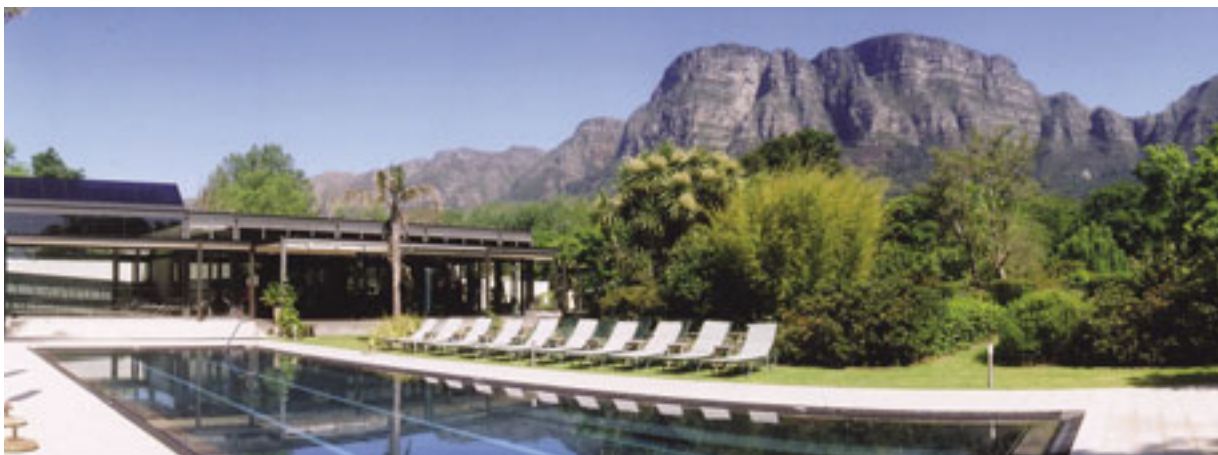


Preview and Auction

Vineyard Hotel, Newlands

Colinton Road (off Protea Road), Cape Town





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 enjoy an a la carte menu or sushi at one of our popular restaurants
 the Square or Myoga, pamper yourself at the Angsana spa,
 take the whole weekend to do it...

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Forthcoming Auction
in Johannesburg



Strauss & co

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Important South African Paintings and Sculpture

Monday 1 November 2010

Preview and Auction

Country Club, Johannesburg, Woodmead

Enquiries: 011 728 8246

jhb@straussart.co.za

www.straussart.co.za

Jacob Hendrik Pierneef

(SOUTH AFRICAN 1886-1957)

Barberton en Nelshoogte, Kaapschehoop

signed and dated 49, oil on canvas

65 by 85 cm

R3 000 000 – 4 000 000

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.

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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.

Guide for Bidding

Conditions of Sale

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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.

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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.

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- b) Electronic Transfer
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SBZA ZA JJ

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PREVIEW

Friday 8 October from 2.30 pm to 4.30 pm
Saturday 9 October 9.00 am to 5.00 pm
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AUCTION

Monday 11 October 2010
PART I at 3.00 pm (Lots 1–100)
PART II at 8.00 pm (Lots 101–277)

VENUE

The Vineyard Hotel

Conference Centre
Colinton Road (off Protea Road), Newlands

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Entries close mid January 2011

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Anton van Wouw, *Bad News* (detail)

Sold March 2010 R2 228 000

WORLD RECORD FOR A SOUTH AFRICAN SCULPTURE

WORLD RECORD FOR ANTON VAN WOUW

Forthcoming Auction in Cape Town





Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 11 October 2010 - 3.00 pm

Furniture, Silver and Ceramics

PART I
Lots 1-100



1



3



2

1

**A Sheffield plate oval dish,
late 18th/early 19th century**

the reeded rim with shell, scroll and foliate decoration, engraved with a pair of armorials, 54cm wide

R5 000 – 7 000

2

**A Sheffield plate tea urn and cover,
circa 1790**

the shoulders with scroll and acanthus-leaf handles, the tapering body engraved with an armorial, the tap with ivory spigot, on a spreading circular foot engraved with a crest, raised on a square base with ball feet, the cover with acorn finial, the interior fitted with a covered copper tube, beaded borders throughout, 49,5cm high

R9 000 – 12 000

3

**Three George II Scottish silver casters,
one with maker's mark for Alexander
Gairdner, assay masters mark HG for
Hugh Gordon, Edinburgh, 1755**

each baluster body with ribbed girdle on a spreading circular foot, with pierced domed cover and urn-shaped finial, in sizes, 650g, the tallest 18cm high (3)

R20 000 – 30 000

4

A George III silver soup tureen and cover, possibly John Houle, London, 1819

oval, on four acanthus-leaf and paw feet, the sides engraved with an armorial and applied with a pair of acanthus-leaf capped handles, with gadrooned, shell and leaf borders, the domed cover with leaf, shell and reeded handle and engraved with a crest, 4385g, 42cm wide over handles

R90 000 – 120 000

5

An assembled set of 'Queens' pattern cutlery, various makers and dates, London, Sheffield, Dublin and Glasgow, 1824-1984

comprising: 12 table forks, 14 table knives, 14 table spoons, 18 dessert forks, 14 dessert knives, 12 dessert spoons, 12 teaspoons, a pair of asparagus tongs, 2 sauce ladles, 2 salt spoons, a basting spoon, a butter knife, a bread knife and a carving knife, 5470g, in two associated wooden canteens (105)

R40 000 – 60 000

4



5



6

A William IV silver basket, William Eaton, London, 1830

with shell, flowerhead and acanthus-leaf border, the body embossed with panels of scrolling foliage divided by acanthus leaves and engraved with the inscription "May 1834, Presented, with four other pieces of Plate, to the Rev. John Hyde A.M, by the Inhabitants of Whitney and its vicinity, in testimony of their Regard for him, and their approval of his conduct as a Minister, as a Magistrate, and as a neighbour, during a residence of Twenty five years amongst them, and particularly in remembrance of his valuable exertions and kindness to the Poor during the visitation of Cholera in 1832", applied with a conforming swing handle, 1525g, 34cm diameter

R10 000 – 15 000

7

A pair of William IV silver asparagus tongs, Mary Chawner, London, 1833

the tongs pierced with stars and foliage, the handle with two shells, 230g, 26cm long

R2 000 – 3 000

8

A set of Victorian 'Tudor' pattern silver flatware, George Adams, London, 1852 - 1856

comprising: 12 table forks, 12 table spoons, 12 dessert forks, 12 dessert spoons, 2 sauce ladles and a pickle fork, 3605g; and a set of knives, Roberts & Bell, Sheffield, 1970 - 1971, comprising: 12 table knives and 12 dessert knives (75)

R30 000 – 40 000

6



8



9

A Victorian silver salver, Daniel and Charles Houle, London, 1845

circular, the wavy rim with shell decoration, the body chased with scrolling foliage enclosing the inscription "AT A COURT OF THE HONOURABLE THE IRISH SOCIETY, held on Tuesday the 10th day of February 1846. IT WAS RESOLVED UNANIMOUSLY That the cordial thanks of his Honourable Society be presented to THOMAS HENRY HALL ESQ DEPUTY GOVERNOR, for the highly efficient manner in which he has discharged ALL THE IMPORTANT DUTIES OF THAT OFFICE, for the valuable assistance afforded to the Society by the sound judgement and discrimination displayed by him when visiting their Estates, in promoting and extending the Improvements which now so Honourably distinguish THE PROPERTY BELONGING TO THE SOCIETY, for his zeal and ability in the management and deliberations of the Society AND FOR HIS COURTEOUS DEMEANOUR TO ALL HIS COLLEAGUES. That while this Court will long retain a gratifying remembrance of his Services, he will recollect with equal satisfaction that during his year of Office the Supreme Court of appeal of this Country by their Solemn Judgement secured to this Society the uncontrolled management of their Estates to which they can always point as the best evidence of the faithful discharge of their deeply important trusts. John E Davies Snr", on three shell and scroll feet, 1860g, 43cm diameter

R15 000 – 20 000

10

A Victorian silver tray, Robert Garrard, London, 1880

circular, the wavy rim moulded with flowerheads and scrolls, the body chased with a band of strap-work and scrolling foliage, on four leaf-capped scroll feet, stamped R & S Garrard, Panton St. London, 3090g, 53cm diameter

R20 000 – 30 000



9



10

11

An associated five-piece silver tea service, Henry Wigfull and David and George Edward, Sheffield and Glasgow, 1899

comprising: a teapot, hot water jug, milk jug, sugar bowl and a two-handed presentation tray, each with an oval shaped cartouche enclosing a crest, embossed with a band of zodiac motifs between floral and diaper borders, the tray engraved with the inscription "Presented to Allan T. Watson Esquire of Belmont, Members of the Rhins of Galloway cattle insurance Co. in acknowledgement of his valuable services in winding up the affairs of the Co. March, 1900." 5055g, the tray 62cm wide over handles, in a fitted oak case stamped with retailer's label, George Edward & Sons, 92 Buchanan Street, Glasgow (5)

R30 000 – 40 000

12

A silver five-piece tea service, John Round & Son Ltd, Sheffield, 1894 and 1909

comprising: a tea-kettle-on-stand with burner, a teapot, hot water jug, a sugar basin and a milk jug, each part-lobed octagonal body chased with panels of foliage and flowerhead rondels, with a rectangular cartouche on either side and engraved with an "S", 3571g, the tea-kettle-on-stand 26cm high (5)

R20 000 – 30 000

13

A silver-mounted tortoiseshell repeating carriage clock, Paul Louis Bulloz & Co, London, 1903, and Henry Aumont & Co, London, 1920

the 6cm circular enamel dial with roman numerals, with gong-striking movement, the rectangular case applied with initials, on four compressed circular feet, retailer's A Barrett & Sons, 63 & 64 Piccadilly, W., replaced repeater button, 14cm high; in an associated leather case

R18 000 – 24 000

illustrated opposite



11



12

14

An Edwardian tortoiseshell and silver-inlaid card case, Henry Aumont, London, 1904

rectangular, the hinged cover inlaid with initials 'MR', the interior fitted with a pair of pierced and engraved clips, an ivory silver-mounted divider and a pencil, *10,5cm high, 7,5cm wide*; and a miniature tortoiseshell and silver-mounted book, apparently unmarked, with piqué decoration and inlaid with the initials 'DC' (2)

R3 000 – 4 000

15

An Edward VII silver and tortoiseshell-mounted heart-shaped trinket box, William Comyns & Sons Ltd, retailer JC Vickery Ltd, 183 Regent Street, London 1906

the hinged tortoiseshell cover applied with swags, ribbons and musical trophies, with tulip-head border, the rim inscribed "IN MEMORY CAPTAIN WHITEHOUSE ST MORITZ 1907", on leaf-capped cabriole legs, *4,5cm high*

R4 000 – 5 000

16

An Edward VII silver and tortoiseshell-mounted inkwell, maker's mark rubbed, London, 1909

with circular hinged tortoiseshell cover enclosed by a leaf-and-berry border, the compressed body on a spreading circular base, *loaded, 5cm high*

R2 000 – 3 000

17

A pair of George V tortoiseshell and silver-mounted hand mirrors, H Matthews, Birmingham, 1920

each applied with a vacant cartouche enclosed by foliate swags and ribbons (2)

R3 000 – 4 000

13



15



14



16



18

A silver-gilt salt and mustard pot, Theo Fennell, London, 1998

each circular body raised on four scroll feet, on a stepped square base, *375g, the mustard pot 7,5cm high* (2)

R5 000 – 7 000

18





19

**A pair of Chinese reverse painted mirrors,
late 18th century/early 19th century**

rectangular, one depicting a pair of birds before flowers, the other a golden pheasant standing on a rocky outcrop issuing peonies and foliage, observed by another bird perched on a magnolia branch, each in George III style carved giltwood frames surmounted by a *feng hu* bird, with trailing foliage to the sides, the aprons with c-scrolls, some restoration and re-gilding, 120cm high, 83cm wide (2)

R140 000 – 160 000

LITERATURE

During the 18th century Canton was the centre for mirror painting of this genre, although the plates themselves were of French manufacture supplied through the agency of the Compagnie des Indes. The introduction of the technique of painting on imported glass in China is often accredited to the Jesuit missionary, Father Castiglione (1688-1766), who arrived in Peking in 1715, although the technique of 'back' or 'reverse' painting was already well-known in Europe. The mirror or glass plates were most often imported from the West where the artist would exactly remove the mercury backing in the areas to be decorated and then paint his design in reverse. Once completed and having already survived a perilous journey the mirrors, now even more highly prized, were returned to Europe.

Graham Child, *World Mirrors*, 1990, pp 361- 386



20

A William and Mary walnut, marquetry and seaweed marquetry chest of drawers

the rectangular top above a pair of short drawers and two long graduated drawers, on *later* bracket feet, the top and drawer fronts inlaid with oval panels of flowers, birds and stringing within seaweed marquetry borders, each side with a shaped rectangular panel similarly inlaid, *some restorations and veneer loss*, 80cm high, 89cm wide, 57,5cm deep

R50 000 – 70 000



Property of the Estate late
Baron E. Harkanyi

21

**A George II walnut chest of
drawers**

the quarter-veneered cross-banded top
above a slide and four graduated drawers
below, inlaid with stringing, on bracket
feet, *some restorations and veneer loss*,
76,5cm high, 81cm wide, 51cm deep

R20 000 – 30 000

PROVENANCE

The Donore Gallery, Wynberg, Cape Town

22

**A George II style walnut chest
of drawers**

the rectangular quarter-veneered cross-
banded top above a slide inset with *later*
baize, with a pair of short drawers and a
pair of long graduated drawers below, on
bracket feet, inlaid with stringing, *some*
restorations and veneer loss, 62cm high,
80cm wide, 35cm deep

R15 000 – 20 000

PROVENANCE

The Donore Gallery, Wynberg, Cape Town



21



22



23

A George III mahogany double sided library desk

the rectangular moulded top inset with a gilt-tooled green leather writing surface, one side with an arrangement of nine drawers, the reverse with three drawers above a pair of cupboards enclosing two shelves and folio divisions, the sides with brass carrying handles, on a moulded plinth base, inlaid with stringing, *division dividers missing, 79cm high, 155cm wide, 93,5cm deep*

R50 000 – 70 000

PROVENANCE

The Donore Gallery, Wynberg,
Cape Town



24

24

A George III style mahogany library drum table

the circular top inset with a gilt-tooled brown leather writing surface, the frieze fitted with four real and four alternating dummy drawers, the ring-turned baluster column on four reeded splayed legs ending in brass paw feet and castors, 75cm high, 121cm diameter

R40 000 – 60 000

25

A George III mahogany gate-leg tea table

the rectangular hinged top above a plain frieze, on square-section legs headed by pierced spandrels, 72cm high, 81,5cm wide, 40cm deep

R8 000 – 10 000



25



26



27

Various properties

26

A George III mahogany bureau

with moulded rectangular top, the fall-front enclosing an arrangement of open compartments and drawers flanking a tambour cupboard with a secret well enclosing three further small drawers, with a pair of short drawers and three graduated long drawers below, on bracket feet, 98cm high, 64cm wide, 46,5cm deep

R8 000 – 12 000

27

A George III mahogany architect's table

the moulded rectangular hinged top with cusped corners, concealed ledge and ratchet support, the frieze drawer fitted with a removable writing-slide with *later* gilt-tooled brown leather surface and open compartments below, the side with a swivel pen compartment, on square-section legs with wooden castors, *formerly with a pair of brass candle-stands, some restorations*, 77cm high, 92cm wide, 59,5cm deep

R15 000 – 20 000



28

A George III mahogany longcase clock, James Paterson

the 29cm silvered dial signed James Paterson, Banff, engraved with chapter ring, roman numerals, seconds and calendar dial, with engraved foliate spandrels, pierced steel hands, strike/not strike lever above II, with two train rack-and-bell striking movement and anchor escapement, the case with flat top moulded cornice, with dentil and blind-fret borders and hood half pilasters, arched trunk door, on a moulded plinth base, *restorations*, 222cm high

R50 000 – 70 000





29

A George III mahogany and inlaid sideboard

the stepped shaped gallery above a serpentine shaped top, with a long frieze drawer below flanked by a cupboard and a cellaret drawer, on square-section tapering legs, the cross-banded fronts inlaid with stringing, *105cm high, 198cm wide, 71,5cm deep*

R40 000 – 60 000



30

**A mahogany twin-pedestal D-end
extending dining table, 19th century**

with reeded edge, on a pair of ring-turned columnar
supports joined by three hipped legs with brass
cappings and castors, with one leaf, 72,5cm high,
111,5cm wide, 239cm long fully extended

R40 000 – 60 000

31

A George III mahogany secrétaire chest on chest

the pediment with a dentil and blind-fret frieze above a pair of short and three long graduated drawers, the lower half with a secrétaire drawer fitted with a gilt-tooled green leather writing surface, small drawers, a cupboard and open compartments with two long drawers below, on ogee-shaped bracket feet, 203cm high, 113,5cm wide, 60cm deep

R40 000 – 60 000





32

32

A George III mahogany gentleman's writing and dressing chest

the hinged rectangular top enclosing fitted compartments with a pen depression and a detachable box above a leather-lined writing-slide, with an arrangement of drawers below, one fitted with a metal liner, the sides with carrying handles, on square-section legs with brass cappings and castors, *restorations*, 86,5cm high, 72cm wide, 50cm deep

R30 000 – 40 000



33

33

A George III mahogany gentleman's writing and dressing chest

the rectangular twin-flap top enclosing a mirror with ratchet support and compartments above an arrangement of real and faux drawers, with two drawers on one side and with brass carrying handles, on square-section tapering legs with *later* brass cappings and castors, *restorations*, 88cm high, 68,5cm wide, 53cm deep

R30 000 – 40 000

34

A Regency mahogany secrétaire bookcase

with outset cornice above a pair of lancet astragal doors enclosing three adjustable shelves and four small drawers, the lower half fitted with a secrétaire drawer enclosing open and secret compartments, small drawers and flanking a cupboard, above three graduated long drawers, on bracket feet, 242cm high, 125,5cm wide, 57cm deep

R40 000 – 60 000



35

A Regency rosewood and brass-inlaid card table

the rectangular top with rounded front corners enclosing a baize-lined playing surface, the frieze with a tablet inlaid with an anthemion and foliage above a tapering column, the shaped platform base on outswept hipped legs, brass paw feet and castors, 74cm high, 91cm wide, 45cm deep

R30 000 – 40 000

36

A Regency rosewood and brass-inlaid card table

the hinged D-shaped top enclosing a gilt-tooled leather playing surface, raised on a U-shaped support and a concave-sided platform base, on outswept hipped legs with brass paw feet and castors, inlaid throughout with brass stringing and decoration, 70,5cm high, 90cm wide, 44cm deep

R35 000 – 45 000

35



36



37

A Regency rosewood dining table

the circular tilt-top above a ring-turned and fluted column with moulded socle, raised on a tripartite base, on scroll feet and brass castors, 73cm high, 120cm diameter

R10 000 – 15 000

37



38

A Regency rosewood writing and games table

the rectangular top with sliding and hinged central section fitted with a ratchet, the interior with a tooled leather backgammon well and sliding chequerboard below, the bowed ends with hinged tops, one enclosing a stationery compartment, on shaped supports joined by a turned stretcher, on downswept legs, brass paw feet and castors, with gadrooned borders throughout, 74cm high, 80,5cm wide, 45cm deep

R12 000 – 15 000

38





39

39

A Regency rosewood and brass-inlaid Pembroke table

the rectangular top inlaid with brass stringing above a frieze and opposing dummy drawer, on square-section tapering legs with brass cappings and castors, 73,5cm high, 76cm wide, 105cm long fully open

R15 000 – 20 000

40

A Regency mahogany sofa table

the rectangular cross-banded top with rounded corners and reeded edge above a pair of drawers and opposing dummy drawers, on a tapering ring-turned column and shaped platform base, on four brass-mounted hipped legs, acanthus-leaf cappings and castors, 71cm high, 52cm deep, 140cm wide open

R12 000 – 15 000

41

A Regency simulated rosewood and leather library armchair

upholstered back, seat, and padded arms, on ring-turned legs with brass cappings and castors

R12 000 – 15 000



40



41

42

A William IV rosewood davenport

the rectangular sliding top with three-quarter brass gallery, with a hinged gilt-tooled green leather writing-surface enclosing a pair of faux drawers, the sides fitted with real and opposing dummy drawers and a stationery drawer, on a plinth base, *88cm high, 50cm deep, 50,5cm wide*

R20 000 – 30 000

43

A William IV rosewood chiffonier

the triangular shaped and panelled backboard carved with anthemions, with an open shelf on s-shaped scroll and leaf supports, with a frieze drawer above a pair of gothic-shaped panelled doors enclosing a shelf, on a plinth base, *139cm high, 102cm wide, 48,5cm deep*

R7 000 – 9 000

42



43



44

An early Victorian mahogany linen press

the outset corners with dentil frieze above a pair of panelled doors enclosing four sliding shelves, with a pair of short and two long graduated drawers below, on outset feet, *195cm high, 121,5cm wide, 54cm deep*

R20 000 – 30 000

45

An Edwardian mahogany and inlaid vitrine

the hinged rectangular cross-banded glazed top inlaid with shaped rondels, red velvetine-lined interior, on square-section tapering legs, *76,5cm high, 60,5cm wide, 45cm deep*

R4 000 – 6 000





46

46

A pair of German silver wine coolers, H Nevir, Berlin, mid 19th century

each moulded in relief with an armorial above a panel with Neptune, a siren and a maiden astride a dolphin, the sides applied with a pair of twin dolphin handles above a pair of sirens, on a circular beaded foot, 3265g, 23cm high (2)

R60 000 – 80 000



47

47

A Polish silver coffee pot, 19th century

the baluster body chased with shell-and-leaf decoration enclosing a vacant cartouche, with swan-neck spout and leaf-capped ivory scroll handle, on three acanthus and paw feet, the hinged cover with foliate finial, 950g all in, 23cm high

R4 000 – 6 000

48

A pair of Polish silver Sabbath candlesticks, with maker's mark, late 19th century

each baluster-shaped column cast with swags, ribbons and masks, the urn-shaped nozzles moulded with foliage, the domed stepped circular base raised on four lappet-headed scroll feet, *loaded*, 38cm high (2)

R30 000 – 40 000

49

A pair of Polish silver Sabbath candlesticks, with maker's initial, late 19th century

each lobed baluster column moulded with shells, on a rocaille scroll and shell-shaped base, raised on four scroll feet, urn-shaped nozzle with detachable drip-pans, *loaded*, 39cm high (2)

R30 000 – 40 000



48



49

50

A Continental silver novelty pill box, in the form of a hound's head, early 20th century

25g

R2 000 – 3 000

51

A Continental silver novelty pill box, in the form of a hare, late 19th century

with green jewelled eyes, with later hinged cover, 45g

R2 000 – 3 000

52

A Continental puce and white part tea and coffee set, 19th century

each ribbed ovoid body painted with buildings before a landscape, comprising: a teapot, coffee pot, covered milk jug, sugar bowl, eleven cups and ten saucers, some damage, the coffee pot 28cm high (25)

R6 000 – 8 000

50



51



52





53

A matched pair of neoclassical gilt-bronze and patinated bronze four-light candelabra, 19th century

each cast with a female figure standing on a plinth base cast with a mask of Neptune spouting water into a trough, the sides with a pair of swans, on a quatreform base raised on bun feet, the four-light candelabra with three candlearms in the form of dolphins each supporting a shell-shaped nozzle, the central nozzle raised on a shaped plaque applied with a female term, *restorations and small loss, the taller 90cm high (2)*

R20 000 – 30 000



54

No Lot

55

**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 and two
long drawers, on *reduced* splayed feet,
marble top restored, 86cm high, 150cm wide,
53cm deep

R15 000 – 20 000



55

56

A set of four Louis XV style seven-light gilt-metal and brass wall sconces

each with scroll-arm supports terminating in candle sconces hung with swags of glass beads, stars and pendants, on a shaped foliate back-plate, *some damage, replacements and restorations, approximately 54cm high (4)*

R15 000 – 20 000

Property of the Estate late Baron E. Harkanyi

57

A walnut, rosewood and inlaid commode, 19th century

the rectangular top above a *later* secrétaire drawer enclosing two drawers and a leather writing surface, with two long drawers below, on tapering legs, inlaid with penwork cartouches of female busts enclosed by swags of ribbons and foliage, feather banded and inlaid with stringing, *restorations and alterations, 87cm high, 119cm wide, 56,5cm deep*

R30 000 – 40 000

56



57



Various properties

58

Professor Otto Poertzel
German (1876-1963)
Two cold painted bronze and
ivory figures of 'Butterfly
Dancers', 1930s

each poised on one leg with one arm raised and the other outstretched, on a stepped octagonal gilt metal and green onyx base, *oxidisation, repair to arm, cracks to ivory, base engraved Prof. Poertzel. 41,5cm high (2)*

R250 000 – 350 000

58





59

59

A pair of silver and enamel candlesticks, Liberty & Co. (Cymric), Birmingham, 1902

each with pierced cup-shaped sconce above a circular drip-pan, on three twig-form supports, the domed circular foot set with four enamel rondels, *540g all in, 25,5cm high (2)*

R30 000 – 40 000



60

60

A Clarice Cliff Fantasque 'Blue Daisy' pattern vase, circa 1930

ovoid, painted with stylised daisies above a geometric border, *black printed factory mark, 18,5cm high*

R6 000 – 8 000



61

61

A 'Tudric' pewter rose bowl designed by Rex Silver for Liberty & Co, circa 1903

ovoid, moulded with a band of stylised flowers, the shoulders applied with lug handles, on bracket-shaped feet, *impressed registration number 421109, model 0279, TUDRIC, 15cm high*

R8 000 – 10 000

LITERATURE

Vanessa Brett, *Phaidon Guide to Pewter*, Oxford, 1981, illustrated on p 217

62

A WMFB electroplate wine cooler, circa 1900

cast with a maiden peering over waves before bullrushes, the opposing side moulded with an iris and a butterfly, wave-shaped rim, 25cm high

R15 000 – 20 000

LITERATURE

Antique Collectors' Club, *Art Nouveau Domestic Metalwork From Württembergische Metalwarenfabrik 1906*, p154, illustration 237

63

A WMFB electroplate wine cooler, circa 1900

cast with a siren sitting on a shell observing a lizard, on a wave-shaped base, 33cm high

R15 000 – 20 000

LITERATURE

Antique Collectors' Club, *Art Nouveau Domestic Metalwork From Württembergische Metalwarenfabrik 1906*, p155, illustration 112

62



63





64

A WMF electroplate punch bowl and cover, circa 1900

moulded in high relief with a continuous hunting scene, the sides applied with a pair of maidens, the detachable cover moulded with the figure of Diana the Huntress and her hound, on four pierced branch-form feet, 50,5cm high

R35 000 – 45 000

LITERATURE

Antiques Collectors' Club, *Art Nouveau Domestic Metalwork From Württembergische Metalwarenfabrik 1906*, p143, illustration 37





65

A WMF electroplate punch bowl and cover, circa 1900

cast with flowerheads and leaf-and-berry decoration, the sides with a pair of pierced foliate handles terminating in masks, the detachable domed cover surmounted by iris and lily flowerheads, the conforming pierced base on four foliate feet, with green glass liner, *58cm high*; and a WMF electroplate punch ladle, with a flowerhead-shaped bowl, the terminal moulded with the profile of a maiden (2)

R40 000 – 50 000





66

A WMF electroplate rose bowl, circa 1900

moulded with maidens and flowerheads, the sides applied with a pair of pierced scroll handles, with pierced grille, on a moulded circular ebonized wooden stand, 34cm high with stand

R15 000 – 20 000

LITERATURE

Antique Collectors' Club, *Art Nouveau Domestic Metalwork From Württembergische Metalwarenfabrik 1906*, p103, illustration 290

67

An Art Nouveau electroplated centrepiece, circa 1900

the oval body pierced with irises, the sides flanked by a pair of maidens with outstretched arms, on bracket feet, with detachable blue glass liner, 41cm wide

R25 000 – 30 000



66



67

68

A WMF electroplate five-piece tea and coffee service, circa 1903

comprising: a teapot, a coffee pot, a milk jug, a sugar basin and a two-handled tray, each piece embossed with leaf-and-berry decoration, with pierced finials, on bracket feet, the tray 63,5cm wide over handles (5)

R30 000 – 40 000

LITERATURE

Antique Collectors' Club, *Art Nouveau Domestic Metalwork, From Württembergische Metalwarenfabrik 1906*, p xliii, illustration 37

69

A WMF electroplate two-handled centrepiece, circa 1900

oval, the sides applied with a pair of pierced scroll handles, moulded with a pair of lovers, with detachable clear glass liner, 53,5cm wide

R25 000 – 30 000

LITERATURE

Antique Collectors' Club, *Art Nouveau Domestic Metalwork From Württembergische Metalwarenfabrik 1906*, p xxxviii, illustration 28

68



69



70

A WMFB electroplate and glass fruit stand, circa 1900

oval, the green and white glass engraved with scrolling foliage, the domed base with c-scrolls and foliate decoration, on four outswept feet, the sides applied with a pair of pierced scroll handles terminating in flowerheads, 31cm high

R15 000 – 20 000

70



71

A WMF electroplate centrepiece, circa 1900

oval, each side moulded with a repoussé female figure in profile with flowers in her hair, flanked by a pair of pierced scroll handles, with detachable clear glass liner, 55cm wide

R25 000 – 30 000

71



72

**A WMF electroplate lamp,
circa 1900**

modelled as a maiden holding a stylised
flowerhead, 39,5cm high

R8 000 – 10 000

LITERATURE

Antique Collectors' Club, *Art
Nouveau Domestic Metalwork, From
Württembergische Metalwarenfabrik 1906*,
p 307, illustration 169a

73

**A WMF electroplate letter seal,
circa 1900**

modelled as a small child peeping at a
snail at his foot, the reverse with a floral
spray, the seal engraved with initials, 9,5cm
high

R4 000 – 6 000

LITERATURE

Antique Collectors' Club, *Art
Nouveau Domestic Metalwork, From
Württembergische Metalwarenfabrik 1906*,
pg 272, illustration no. 10

74

**An electroplate centrepiece,
circa 1930**

with shaped rectangular basket, the
front and reverse with engraved circular
cartouches, on conforming pierced square
supports flanked by a young boy and
girl each holding a pail, on a rectangular
base with leaf and berry border, with
detachable clear glass liner, *one pail
repaired*, 48cm wide

R5 000 – 7 000



72



73



74



75

75

Two Chinese provincial saucer dishes, Qing Dynasty, circa 1750

one painted with a stylised dragon amongst fire scrolls within a border of four floral sprays, the other with dash and scroll border, both 19cm diameter (2)

R1 500 – 2 000

PROVENANCE

Christie's Amsterdam, The Nanking Cargo, Chinese Export Porcelain and Gold, 28 April - 2 May 1986, lots 3241B and 3209C



76



76

A silver ingot

oblong, countermarked with the stamp of the Dutch East India Company (VOC), Zeeland Chamber of Middelburg, and with the assayer's mark F.E. 1955g; and a VOC copper coin, 1753 (2)

R10 000 – 15 000

PROVENANCE

Sold: Christie's, Amsterdam, 'The Bredenhof Bullion', 4 December, 1986

LITERATURE

This silver bar and coin were salvaged from the wreck of the 'Bredenhof' which went down in 1753 in the Mozambique channel.

"In September 1752 the Dutch council of Seventeen of the V.O.C. ordered the Chamber of Middelburg to send the 'Bredenhof' via Ceylon to Bengal. The 'Bredenhof', built in 1746 was a vessel of 136 feet and 800 tons. The voyage to Bengal would be the third and last of the 'Bredenhof' to the East Indies. In the year 1752 the Chamber of Middelburg not only lost the 'Wapen van Hoorn', but also the famous 'Geldermalsen'. In the year 1753 the Chamber would suffer another loss: the 'Bredenhof'.....

The 'Bredenhof' sailed from Zeeland on December 31st 1752 and arrived at the Cape on April 11th 1753. Of the 260 men on board of the ship, six were dead and nine were sick. At the Cape the 'Bredenhof' loaded 38 tons of wheat and some wine for Ceylon. Two weeks later she sailed from the Cape, but did not reach the port of destination. In calm conditions, but as a result of treacherous counter currents, the 'Bredenhof' was wrecked on a reef 13 miles from the east coast of Africa and about 120 miles south of Mocambique, the Portuguese settlement on the African coast. This tragedy took place on June 6th 1753.

The story became quite fascinating when, out of desperation, the Captain and Ship's Council decided to throw overboard the vast fortune in silver bars, to eliminate plundering by the rest of the crew and by 'other nations'. One can imagine the concern shown by the Dutch Council of Seventeen when the first survivors arrived back in Holland, and told them of this dreadful story. It is evident that the Council was desperate to salvage as much as possible of the bar silver".

Christie's, Amsterdam, 'The Bredenhof Bullion', 4 December, 1986, catalogue p 8.

77

A Cape silver two-handed sugar bowl and cover, 18th century

the sides applied with a pair of twist-turned handles with flowerhead terminals, on a spreading foot, the domed cover with a *later* foliate finial, 255g, 11cm high, replaced finial, Don Sheasby, Cape Town, 2010

R30 000 – 40 000

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, p 158, mark illustration 175, and p 100 where a similar example is illustrated

78

Two Cape silver 'Fiddle' pattern basting spoons, Lawrence Holme Twentyman, mid 19th century

235g (2)

R4 000 – 6 000

79

A Dutch colonial brass-mounted deeds box, 18th century

the hinged shaped top mounted with brass bosses, the corners and sides with pierced brass plates and carrying handles, on a pair of loose brackets with bun feet, 52cm high, 79cm wide, 51cm deep

R15 000 – 20 000



77



79



80

A satinwood commode, possibly Dutch, 18th century

the moulded top with outset corners above four graduated long drawers, panelled sides, the front with canted sides carved with shells and foliage, on cabriole legs and scroll feet headed by double flowerheads, fitted with Cape silver escutcheon plates and handles, maker's mark unknown, 96cm high, 106,5cm wide, 61cm deep

R70 000 – 90 000

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, p158, illustration 176



81

A Cape amboyna, ebony and satinwood corner cupboard, 18th century

with moulded frieze drawer fitted with baize-lined compartments above a pair of panelled doors enclosing a shelf, canted panelled sides with half-fluted pilasters, on tapering fluted legs with block feet, with *Cape silver* escutcheon plates, maker's mark unknown, 100cm high, 120cm wide, 85cm deep

R200 000 – 300 000

LITERATURE

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



82

**A pair of Cape teak and caned corner
chairs, 18th century**

each with panelled back, caned seat, on baluster
and ring-turned legs joined by box-stretchers on
bun feet (2)

R180 000 – 220 000



83

A set of six Cape stinkwood Tulbagh style side chairs, 19th century

each with oval-shaped caned back panel within a wave-shaped frame ending in pierced heart-shaped motifs between turned and square-section supports, caned seat, on ring-turned baluster legs joined by stretchers, on bun feet (6)

R80 000 – 120 000

84

**A Cape yellowwood and
rooiels bureau bookcase, 19th
century**

with arched gabled top above a pair
of panelled doors enclosing three
shelves, panelled sides, the lower half
with a fall-front enclosing six drawers,
a pair of cupboard doors and a secret
well, with a further pair of panelled
cupboards below enclosing a shelf, on
inlaid tapering block feet, *restorations*,
240cm high, 132.5cm wide, 67.5cm deep

R100 000 – 140 000





85

A Cape stinkwood and yellowwood inlaid display cabinet, 19th century

the rectangular top with canted corners above a pair of frieze drawers with a pair of glazed doors below, with glazed sides, on *later* cabriole legs joined by a wavy x-shaped stretcher, the whole inlaid with herringbone stringing and stylised star motifs, *some restorations*, 135cm high, 130cm wide, 64cm deep

R40 000 – 60 000



86

86

**A near pair of Cape stinkwood
demi-lune tables, 19th century**

each with plain frieze above square-
section tapering legs, *restorations*,
72cm high, 137cm wide, 68cm deep (2)

R40 000 – 60 000



87

87

**A Cape stinkwood and
yellowwood peg-top side table,
19th century**

the two-plank rectangular top with
rounded corners above a frieze drawer,
on square-section tapering fluted legs,
71cm high, 73cm wide, 105cm long

R40 000 – 60 000



88

88

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

R60 000 – 80 000



89

89

A Cape stinkwood armchair, 19th century

the curved top-rail above a wave-shaped mid-rail, riempie seat with reeded seat rails, on tapering legs joined by three-quarter side stretchers

R5 000 – 7 000



90

90

A Cape stinkwood armchair, late 19th century

with shaped top-rail above a pair of mid-rails divided by spindles, downcurved arms on s-shaped supports, riempie seat on ring-turned baluster legs

R4 000 – 6 000



91

91

A Cape yellowwood and rooibos dining table, 19th century

the rectangular top above a plain frieze, on baluster-turned legs, 74cm high, 101cm wide, 191cm long

R8 000 – 12 000



92

A set of six Cape stinkwood and caned dining chairs, 19th century

each with curved top-rail above a conforming mid-rail, caned seat, on baluster-turned legs (6)

R12 000 – 18 000

92

93

A Chinese blue and white tureen and cover, Qing Dynasty, Qianlong (1736-1795)

of octagonal outline, the cover with a pomegranate finial, each side applied with a rabbit-head handle, the whole painted with birds, flowers and foliage enclosed by a diaper and foliate border, *rivet repair*, 19cm high

R4 000 – 6 000

94

A stoneware martaban, 19th century

ovoid, the tapering shoulders with moulded vertical panels above horizontal carved bands, overall olive-green and brown glaze, *some damage*, 27cm high

R2 000 – 3 000

95

A Chinese Cizhou stoneware storage jar

ovoid, painted in brown slip on a cream ground with bands of script and stylised birds, 61cm high; and a Chinese brown-glazed stoneware storage jar, ovoid, the shoulders applied with lug handles, the sides decorated with brown-glazed stripes, *some glaze loss, one lug missing*, 58cm high (2)

R6 000 – 8 000

93



94



95



95





96

96

A pair of Chinese black lacquer horse-shoe chairs, 19th century

each with u-shaped crest rail and bowed splat, panelled rattan seat, on columnar legs joined by stretchers (2)

R6 000 – 8 000



97

97

A Chinese black lacquer scholar's cabinet, 19th century

the open superstructure with pierced gallery above three small frieze drawers and a pair of panelled doors below enclosing a shelf, on incurved bracket feet, 182cm high, 99cm wide, 45cm deep

R6 000 – 8 000



98

**A Chinese black lacquer and porcelain-mounted
four-fold screen, 19th century**

each fold composed of pierced rectangular panels inset with blue
and white porcelain plaques painted with figures at various pursuits,
on square-section moulded legs headed by pierced shaped brackets,
restorations, metalware replaced, 122cm high, 109cm wide open

R10 000 – 15 000

99

**A Chinese *Ju Mu* elm wood,
brass-mounted compound
cabinet with hatbox-on-stand,
Hebei province, 19th century**

the hatbox with rectangular top above a pair of cupboard doors enclosing a shelf, on a plinth base carved with a wave-shaped border, the cabinet with a pair of panelled doors enclosing a pair of drawers, two shelves and a secret compartment, the front apron pierced and carved with dragons, on square-section legs, 252cm high, 108,5cm wide, 57,5cm deep (2)

R10 000 – 15 000

In the great houses, wardrobes were used both in the inner women's apartments and in the reception rooms into which the male visitors were invited. If the master of the house were an official, the wardrobes in the reception rooms would contain his court robes, with the upper cupboards storing his hats. The wardrobes were placed against the side walls and never along the back wall opposite the person entering.



100

**Three Chinese *Ju Mu* elm wood,
and brass-mounted stacking
chests, Zhejiang province,
19th century**

each with panelled front and sides
enclosing an arrangement of shelves and
drawers, on square-section legs, 232cm
high, 106cm wide, 55,5cm deep (3)

R15 000 – 20 000





Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 11 October 2010 - 8.00 pm

Paintings

PART II
Lots 101-277



106



107



108

Property of the Estate late
Baron E. Harkanyi

101

James Coignard

FRENCH 1925-1997

Profil en Noir

signed
oil on canvas
53 by 64cm

R7 000 – 10 000

PROVENANCE
Gallery International, Cape Town, 1976

102

James Coignard

FRENCH 1925-1997

Univers Germinal

signed
charcoal and oil on canvas
73 by 60cm

R12 000 – 15 000

PROVENANCE
Gallery International, Cape Town, 1975

103

Dame Elisabeth Frink

BRITISH 1930-1993

Man and Horse II

signed and numbered 12/70 in pencil in the margin
etching and colour aquatint
57,5 by 77,5cm

R25 000 – 35 000

104

Charles (Carel Antoon) Gassner

SOUTH AFRICAN 1915-1977

Landscape with Trees

signed
gouache
56 by 84cm

R4 000 – 6 000

EXHIBITED
South African Association of Arts, *Charles Gassner*,
1973, catalogue number 15

105

Judith Seelawder Mason-Attwood

SOUTH AFRICAN 1938-

Plant Form

signed
oil on canvas
61 by 51cm

R10 000 – 15 000

106

Fred (Frederick Hutchison) Page

SOUTH AFRICAN 1908-1984

Die Duiwe Heks

signed and dated 72, inscribed with the title,
medium and artist's signature on a label attached
to the reverse
polymer on canvas laid down on board
65 by 60cm

R30 000 – 40 000

PROVENANCE
Joe Wolpe Fine Art, Cape Town, 1973

107

Christo Coetzee

SOUTH AFRICAN 1929-2001

Two Women

signed and dated 51
oil on board
28 by 22,5cm

R30 000 – 40 000

illustrated opposite

108

Christo Coetzee

SOUTH AFRICAN 1929-2001

Woman with Hat

signed and dated 51
oil on board
44,5 by 30,5cm

R30 000 – 40 000

illustrated opposite

109

Andrew Clement Verster

SOUTH AFRICAN 1937

Composition with Striped Towels

signed and dated 79
oil on canvas
100 by 75cm

R4 000 – 6 000

PROVENANCE

Gallery International, Cape Town, 1979

110

Caroline van der Merwe

SOUTH AFRICAN 1923-

Duality

Signed with the monogram, and with A/P
Bronze, from original ostrich egg and animal
vertebrae, on a black marble base
Executed in 1984
Height, including base: 22cm

LITERATURE

Norman Smuts, Caroline van der Merwe,
Norman Smuts, Cape Town, 2009, p73, illustrated

R10 000 – 15 000

111

Bill (William John) Davis

SOUTH AFRICAN 1933-

The Queen

R8 000 – 10 000

112

Bill (William John) Davis

SOUTH AFRICAN 1933

Female Torso

signed Bill
bronze, on an ebonised base
height, including base: 40,5cm

R8 000 – 10 000

EXHIBITED

Gallery International, Cape Town, *Bill Davis:*
Song of Songs, 1972

The catalogue list refers to the title of this work as
"Your breasts are like twin deer, like two gazelles"

113

Caroline van der Merwe

SOUTH AFRICAN 1932

Male Torso

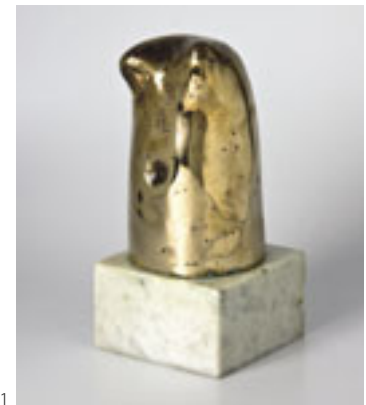
marble, on a marble base
height, including base: 71cm

R15 000 – 20 000

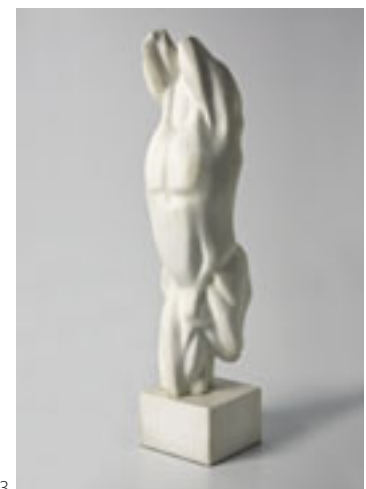
110



111



113



International Art

Various properties

114

Marc Chagall

RUSSIAN/FRENCH 1887-1985

Le Roi David à la lyre

signed and numbered 47/50 in pencil

in the margin

colour lithograph

image size: 34 by 27cm

R25 000 – 35 000

Executed in 1979

Property of the Estate late
Edith Dodo

115

Henri Hayden

FRENCH 1883-1970

Les Champs

signed and dated 62

oil on canvas

32 by 45cm

R35 000 – 45 000

PROVENANCE

The Waddington Galleries, London

114



South African Paintings, Sculpture, Drawings and Prints

Various properties

116

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

*River Landscape with Mountains
in the Background*

oil on canvas
20,5 by 30cm

R18 000 – 24 000

PROVENANCE

Left by the artist to his granddaughter,
Annie Galpin (née l'Ons), thence by
descent to the artist's great-great-
grandson, Douglas Galpin Jnr. and
acquired by the current owner.

EXHIBITED

Mostertsdrift, Stellenbosch, 19 & 20
August 1996

117

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

A Meeting with Chiefs

oil on board
31 by 36,5cm

R50 000 – 70 000

116



117





118



119

118

John Roland Brown

SOUTH AFRICA 1850-1923

Swartberg Pass, Meiringspoort

inscribed "After and by J Brown"

watercolour

38 by 55cm

R8 000 – 12 000

John Roland Brown was a hearing- and speech-impaired artist. He retired to Grahamstown circa 1902 where he held a one-man exhibition in 1916.

LITERATURE

A Gordon-Brown, *Pictorial Africana*, Balkema, Cape Town, 1975, p129

A similar example of this work is in the Albany Museum, Grahamstown

119

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

The Old Strand Road, Still Bay

signed and dated 1911, inscribed with the artist's name, title and date on the reverse

oil on canvas

11,5 by 22,5cm

R18 000 – 24 000

Frans Oerder

Frans Oerder's draughtsmanship was finely honed in the training he received at the Rotterdam Academy of Art where he registered in 1880. The gifted student completed the six-year course in five years and, at the age of eighteen, won the King William III Gold Medal and Bursary which enabled him to embark on a study tour of Italy. On his return he continued his tuition in Brussels under the French painter Ernest Blanc-Garin. As J H Pierneef's teacher, Oerder would have communicated his principles of concentrated observation to his pupil who in turn developed these into his own unique style.

Portrait of Mrs Thiry is a thoughtful study in relaxed elegance and serenity achieved through a combination of superb drawing skills and empathy with his sitter. His studies of children and babies convey a remarkable sensitivity and tenderness. His use of sanguine with its reddish brown colour, the ideal medium for rendering modelling and volume in warm tones, was favoured by Old Masters like Leonardo da Vinci.

The Garden in Spring is a charming study in the play of light over diverse surfaces demonstrating Oerder's thorough understanding and appreciation of the French Impressionists. By alternating washes of subtle colour with deft manipulations of impasto, he captures the delights of a domestic home and garden in an atmosphere that is both lively and relaxing.

120

Frans David Oerder

SOUTH AFRICAN 1867-1944

Portrait of Mrs Thiry

signed

sanguine

74,5 by 61,5cm

R14 000 – 18 000

121

Frans David Oerder

SOUTH AFRICAN 1867-1944

Study of a Sleeping Baby

signed

sanguine

28,5 by 39cm

R14 000 – 18 000

122

Frans David Oerder

SOUTH AFRICAN 1867-1944

The Garden in Spring

signed

oil on canvas

49,5 by 67,5cm

R120 000 – 160 000

120



121



122



123

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

A Farm on the Breede River

signed

oil on board

24 by 35cm

R50 000 – 70 000

124

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Hermanus

signed

oil on canvas

24 by 39cm

R60 000 – 80 000

PROVENANCE

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

125

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Seascape at Kleinmond

signed

oil on board

24,5 by 34,5cm

R100 000 – 150 000

PROVENANCE

A gift from the artist in 1931 to the current owner's mother

124



125



126

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Breede River, Worcester

signed

oil on board

19,5 by 28cm

R60 000 – 80 000

126



127

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

De Doorns

signed

oil on board

26 by 36cm

R70 000 – 90 000

127



128

Sydney Carter

SOUTH AFRICAN 1874-1945

Gum Trees by a Stream

signed

oil on canvas-board

38,5 by 49cm

R10 000 – 15 000



128

129

Ernst Karl Erich Mayer

SOUTH AFRICAN 1876-1960

*Looking East From Misty Heights,
Zoutpansberg*

signed and dated '48

oil on canvas

38 by 58cm

R20 000 – 30 000



129



130

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

A Busy Morning

signed with the artist's monogram

oil on panel

29 by 34cm

R250 000 – 300 000

131

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Onrus

signed
oil on board
24 by 34cm

R80 000 – 120 000

132

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Worcester Landscape

signed
oil on board
24,5 by 34,5cm

R150 000 – 200 000

PROVENANCE

A gift from the artist in 1931 to the current owner's mother

131



132



133

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Witsieshoek, Worcester

signed

oil on board

19,5 by 28cm

R60 000 – 80 000

134

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Seascape, Hermanus

signed

oil on board

24 by 34,5cm

R70 000 – 90 000

133



134





135

Pieter Willem Frederick Wenning

South African 1873-1921

Durban

signed, signed and inscribed with the title
on the reverse
oil on canvas
27 by 32cm

R600 000 – 900 000

Pieter Wenning came to South Africa in 1905 to work at De Bussy's Bookshop in Pretoria where he could indulge his avid pleasures in reading and studying Oriental prints, a genre of great interest to the Impressionists and Post-Impressionists. From 1912 he managed the art department of De Bussy's new Johannesburg branch and later worked in Van Schaik's Bookstore. As a Dutch immigrant to South Africa, the artist introduced to the local art scene the subdued tones associated with the Hague School which he preferred to popular responses to the bleached African landscape. He was also influenced by the *plein-air* masters whose love of painting outdoors, directly from nature, lent their work an immediacy that was lacking in the academic painting of the day.

Wenning spent two months in Durban from the beginning of November to the 28th December, 1918. It was then that this painting would have been executed. Wenning's visit to Durban was sponsored by six collectors brought together by advocate H.G. Mackeurtan. The condition was that each would give ten pounds for which they would get first choice of the paintings produced during his stay in Durban. Wenning completed fifteen paintings from which the sponsors could select.

His painting, *Durban*, offers a poetic interpretation of the lush, verdant landscapes so characteristic of KwaZulu Natal. Onto a dark, underpainted ground, he lays broad planes of colour in thick impasto paint, to create vivid impressions of nature. Dark outlines surrounding these flat areas of colour, give the painting a graphic form reminiscent of the Japanese prints that so fascinated him.

While sinuous lines highlight the sensuality of the subject, the painting has a remarkable tranquillity that invites contemplation, echoing the artist's thoughtful and introspective personality. Though he worked prodigiously, his small output as a result of frail health, has contributed to the rarity of his work, making his paintings highly sought-after.



136

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873-1921

Water's Edge

pen, pencil and pastel
15 by 24cm

R8 000 – 12 000



137



138

137

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Asters

signed with the artist's initials

oil on canvas

29,5 by 22cm

R15 000 – 20 000

PROVENANCE

Sir David Harris

138

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Phlox

signed with the artist's initials

oil on canvas

26 by 21,5cm

R15 000 – 20 000

PROVENANCE

Sir David Harris

139



139

Nita (Pauline Augusta Wilhelmina) Spilhaus

SOUTH AFRICAN 1878-1967

Figures in a Landscape

signed with the artist's monogram, inscribed on the reverse with the artist's name and 1960

oil on canvas-board

26 by 35,5cm

R30 000 – 40 000

140

Nita (Pauline Augusta Wilhelmina) Spilhaus

SOUTH AFRICAN 1878-1967

Moonlight through the Trees

signed with the artist's monogram

oil pastel on paper

27,5 by 38,5cm

R9 000 – 12 000



141

141

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

Still Life with Coffee Pot, recto, Still Life with Clock, verso

signed
oil on board
33,5 by 53cm

R60 000 – 80 000

142

Ethel Ruth Prowse

SOUTH AFRICAN 1883-1967

Landscape

signed with the artist's initials
oil on board
24 by 34,5cm

R30 000 – 40 000

EXHIBITED

South African National Gallery, Cape Town, and Pretoria Art Museum, *Ruth Prowse Memorial Exhibition*, 1968, catalogue number 65

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

illustrated opposite

143

Ethel Ruth Prowse

SOUTH AFRICAN 1883-1967

Winter Sunshine

signed with the artist's monogram
oil on board
27 by 39cm

R35 000 – 45 000

EXHIBITED

South African National Gallery, Cape Town,
and Pretoria Art Museum, *Ruth Prowse
Memorial Exhibition*, 1968, catalogue
number 32

144

Strat (Harry Stratford) Caldecott

SOUTH AFRICAN 1886-1929

***Trams and Flags; Cars and Flags;
Helliger Lane, Malay Quarter*, three**

each has a note of authentication attached
to the reverse signed by the artist's son,
Oliver Caldecott, dated 1929
charcoal

26,5 by 22cm; 26,5cm; 34 by 22cm (3)

R6 000 – 9 000

EXHIBITED

All were exhibited at the South African
National Gallery, Cape Town, *Strat Caldecott
Retrospective*, 1983, *Trams and Flags*, and
Cars and Flags were catalogue numbers
21 and 22 respectively

145

Johannes Antonie Smith

SOUTH AFRICAN 1886-1954

***A Farmhouse against a Mountain
Backdrop***

signed and dated '50
oil on canvas-board
34,5 by 50cm

R18 000 – 24 000



142



143



145



146

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Koringlande, Agter Paarl

signed and dated 52, inscribed with the title on the reverse
oil on board
53 by 84cm

R2 500 000 – 3 500 000

PROVENANCE

Acquired directly from the artist by the present owner's father

J H Pierneef's *Koringlande Agter Paarl*, painted in 1952, is a rare example of the artist's Cape landscapes, depicting a Cape Dutch farmhouse nestled amongst sweeping wheat fields at the foot of a dramatic mountain range which includes, from the left, Klapmutskop, Kanonkop and Simonsberg with the Stellenbosch mountains in the distance on the right. Some of the farms situated in this area were planted with wheat and tobacco during the 1950s when wine proved unprofitable. The success of Pierneef's painting is due in great measure to his extraordinary ability to harness keen observation and sound technical expertise to a profound knowledge of the South African landscape. His architectonic approach to painting, which ordered composition by foregrounding its underlying structure, was ideally suited to capturing the vastness of the South African landscape that he loved so dearly. Dutch artist and theorist Willem van Konijnenburg, whose marked influence on Pierneef resulted in a greater abstraction of nature, was a great source of inspiration. In a letter to the artist written in 1929, Van Konijnenburg offered the following encouragement:

Perseverance takes root in the deep love the artist has for nature. It is indeed this quality that pleases me so much, I feel that this love is present in full measure in you, in the painter Pierneef.¹

Pierneef's love of farms and homesteads was nurtured in part through his love of working the soil and of building, a skill he had learnt from his father, Gerrit Pierneef, a master builder and contractor. By 1939 he had acquired a piece of land in the Pretoria district and begun building his own house, assisted by a local stonemason. Built in the form of a kraal, his home was called Elangeni, the Zulu word for 'in the sun'.

A common feature in Pierneef's landscapes is brilliant light, which he employed not only as a means to articulate form but to imbue his landscapes with radiant light. His devotion to capturing the strong local sunlight so unlike that of Europe, contributed in large part to the development of his characteristically South African landscapes.

Pierneef's stylisation of form was inspired as much by his studies of Bushman rock art as by his knowledge of European modernist trends. Rhythmic bands of foreground ochre soil, the middle ground of wheat fields and the distant blue mountains, arranged in strong horizontal registers, achieve a perfect balance that enhances feelings of calm and tranquillity.

The painting exudes an atmosphere of contentment and well-being, which the artist has achieved through his use of subtle, warm tones in simplified, broad planes. Massing clouds forecast rain that is so essential for agriculture. No sign of human activity disturbs the peace. It is as if all the labour required for a fully functioning farm is at rest. The result is an idyllic Boland scene.

1 P. G. Nel, *J H Pierneef: His life and his work*, Perskor, Cape Town, pp76-77.







147

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Stellenbosberg (sic)

signed, inscribed with the title
on the reverse

oil on board

29,5 by 39,5cm

R350 000 – 600 000



148

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Rain Clouds Approaching

signed and dated 43

oil on canvas-board

27,5 by 37,5cm

R200 000 – 300 000

149

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Landscape with Blue Mountains

signed
oil on board
20 by 30cm

R80 000 – 120 000

PROVENANCE

Acquired directly from the artist by the
current owner's father

150

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Prince Albert, a pair

both signed and inscribed with the title
watercolour
both 24 by 33,5cm (2)

R40 000 – 60 000

151

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Wilde Sering, Tvl (Nilant 97)

signed, dated 1927 and numbered 4/50 in
pencil in the margin
linocut
image size: 10 by 13cm

R4 000 – 6 000

149



150



150



152

**Maggie (Maria Magdalena)
Laubser**

SOUTH AFRICAN 1886-1973

Fisherman's Cottage with Boats

signed and dated '36
watercolour over pencil
22,5 by 29cm

R12 000 – 16 000



152

153

**Maggie (Maria Magdalena)
Laubser**

SOUTH AFRICAN 1886-1973

Landscape with Cottage

signed
watercolour
21,5 by 28cm

R30 000 – 40 000



153

154

**Maggie (Maria Magdalena)
Laubser**

SOUTH AFRICAN 1886-1973

A Boat Sailing in the Bay

signed and dated '35
watercolour over pencil
21 by 27cm

R30 000 – 40 000



154



155

155

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Flamingos on the Beach

signed
oil on board
45 by 55cm

R700 000 – 900 000

156

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Landscape with Blue Crane

signed
oil on board
38,5 by 49,5cm

R600 000 – 800 000

illustrated opposite



156

This striking pair of paintings featuring birds in the landscape, represents Maggie Laubser at her best. The strength of these works demonstrates her ability to absorb the tenets of Modernism, learnt through her association with the German Expressionists, and to apply them to creating a unique South African vision. Her abiding affinity with nature and her deep love of the South African soil and its rich birdlife are clearly evident in both paintings.

The coastal landscape foregrounds a group of Lesser Flamingo (*Phoenicopterus minor*) or

Kleinflamink distinguished from the Greater Flamingo by their brighter plumage with large expanses of deep crimson in the wings and dark red bills which appear black at long range. Given that their natural habitat is freshwater lakes, salt pans and estuaries, it's likely that this is a West Coast scene. References to paintings of pink flamingos occur in correspondence dated April 16, 1929 between the artist and Bess Venter, indicating that Laubser had already visited Langebaan and adjacent coastal areas.¹

The lone Blue Crane (*Anthropoides paradise*) or

Bloukraanvoël with its large head, long slender neck and trailing wing feathers surveys the landscape which is at once typically South African and a figment of the artist's prodigious imagination. Clearly defined mountains, trees and clouds painted in large expanses of bright but harmonious colour convey Laubser's palpable delight derived both from the experience of painting and from her spiritual engagement with the world around her.

¹ Dalene Marais *Maggie Laubser: her paintings, drawings and graphics*, Perskor, 1994, p6.



157



158

157

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Miss Broeksma

signed and dated '58
oil on board
49,5 by 39cm

R200 000 – 300 000

158

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Woman with Floral Head Scarf

signed
charcoal on Ingres paper
47,5 by 31cm

R80 000 – 100 000

PROVENANCE

Acquired directly from the artist by Dr and Mrs C Frank, Strand and thence by descent

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, catalogue number 931

159

**Maggie (Maria
Magdalena) Laubser**

SOUTH AFRICAN 1886-1973

***Abstract Composition with
Animal and Plant Motif***

signed

pencil and gouache on paper
36 by 26cm

R60 000 – 80 000

LITERATURE

E.J. Botha, *Die Lewe en Skilderwerk
van Maggie Laubser*, unpublished
MA thesis, University of Pretoria,
1964.

Dalene Marais, *Maggie Laubser:
her paintings, drawings and
graphics*, Perskor, Johannesburg
and Cape Town, 1994, catalogue
number 1448



160

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Namibian Landscape

signed with the artist's initials and dated
1950

watercolour

8,5 by 22cm

R7 000 – 10 000

161

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Namibian Landscape

signed with the artist's initials and dated
1940

watercolour

18,5 by 26,5cm

R20 000 – 30 000



160



161



Bree Street today



162

Enslin Hercules du Plessis

SOUTH AFRICAN 1894-1978

Bree Street, Cape Town

signed

oil on board

44,5 by 54,5cm

R35 000 – 50 000

163

Irma Stern

SOUTH AFRICAN 1894-1966

Gladioli

signed and dated 1939

oil on canvas

99 by 93cm

R5 000 000 – 7 000 000

PROVENANCE

Estate Late J. J. van Schaik

EXHIBITED

Pretoria Art Museum, *Besiel deur Blomme*, 1982

This remarkable painting by Irma Stern has an illustrious provenance. It was acquired from the artist by Johannes Lambertus van Schaik (1888 – 1965) around 1940 and inherited by his son Jan Jacob van Schaik (1917 – 2009). The former came to South Africa from Holland in 1911 and joined the bookseller De Bussy in Johannesburg. In 1914 he founded the bookselling and publishing house J L van Schaik in Pretoria. The business flourished and on his death his two sons Jan and Hans continued to run the company until 1986 when it was sold to Nasionale Pers. It still continues to trade under the name Van Schaiks.

By 1939 Irma Stern had garnered international recognition and local notoriety for her remarkable paintings. She had enjoyed the success of several solo shows and exhibited with several of Europe's leading Modernist artists, won the prestigious Prix d'Honneur at the Bordeaux International Exhibition (1927) and travelled widely on the African continent to places such as Dakar and Zanzibar.

This painting exemplifies the work of Irma Stern at the height of her powers. All the elements are rendered with sure draughtsmanship and confident paint application. Still life painting was one of the artist's favourite genres, not least because it offered her the opportunity to experiment with the medium of paint without being tied down to mimesis as in a genre like portraiture.

Here the flowers appear to burst beyond the confines of the canvas. The pliable leaves and the large soft petals painted with thick, impasto textures that catch and reflect the light, contrast with hard ceramic surfaces. The orange Hubbard squash, the bunch of grapes and the pomegranate spread across the red table add richness and depth of colour and become pivotal points in the balanced composition.

Softer colours seduce the eye while unexpected colour groupings create visual excitement in a symphony of subtle and complementary colour combinations.

Interestingly, the *Gladiolus* genus was indigenous to the Cape and not found in Europe before 1700. As a result of growing interest in Cape bulbs during the late eighteenth century, foreign travellers took examples of the delicate Cape *Gladioli* back to Europe and bred them into the large hybridised blooms¹ that became very fashionable and are now seeing a return in popularity.

The vase may well have been a locally made pot but the bowl laden with fruit is quite possibly one of the celadon dishes which Stern is thought to have acquired in Zanzibar.² The oriental stoneware would probably have come to Turkey overland via the Silk Road or by sea via the Spice Route and then been traded down the east coast of Africa. Made in China around the early fifteenth century, this bowl is typical of the Sung Dynasty monochrome wares, when form was favoured in contrast to the highly decorated Ming Dynasty porcelain. Its generous shape and luscious grey-green glaze are the perfect complement for the warm tones of the fruit.

Stern's fondness for flowers is given free rein in this unusually large canvas. The result is a celebration of so much that she loved – fresh flowers, ripe fruits and vegetables and favourite ceramics, brought together under her astute and keen gaze.

1 Information from Marion Arnold's *Irma Stern: A Feast for the Eye*, Rembrandt van Rijn Art Foundation and Fernwood press, 1995, p128.

2 Steven Banks, *Irma Stern as a collector*, The UCT Irma Stern Museum, 1986, exhibit J, catalogue numbers 510 and 511.





164

Irma Stern

SOUTH AFRICAN 1894-1966

Two Indian Women

signed and dated 1935

gouache

22 by 16,5cm

R80 000 – 120 000

Stern's exposure to European Modernism and her engagement with German Expressionists such as Max Pechstein, encouraged her understanding of the nature of contemporary art as independent of everyday reality. Viewing her oeuvre through the three major paintings on this auction, one can trace her increasing liberation from the constraints of academic painting. The tenets of expressionism are summed up by Neville Dubow, in his monograph on the artist:

Expressionism is an attitude of mind rather than a codified formal usage. It is the antithesis of rational lucid order. It is an art of urge rather than measured reflection. It impels action rather than contemplation. It is artistic energy brought to the surface. ... an expressionist style is the natural outlet for the emotionally charged artist. It's formal vehicle is the artist's gesture which tends to be broad, vigorous and sweeping ...¹

Yachts and Houses demonstrates both the tenets of expressionism and the increasing freedom with which Stern experimented. Painted in 1950, the year in which Stern made another trip to Madeira, the scene is in all probability a view from a boat or a quay showing yachts in the foreground, tall houses with typical, terracotta-tiled roofs and between them, what appears to be a mill. Comparison with *White Houses Madeira*, sold at Strauss & Co's inaugural sale in March 2009, reveals

the dramatic development in her style between 1931 and 1950. While the earlier painting employs perspective to suggest space, in this work Stern has compressed space and incorporated dynamic, intersecting lines to produce a vibrant and almost abstract composition that captures much of the excitement and joy she felt about Madeira.

Figure on a Beach (Lot 168) was acquired directly from the artist by Neville Dubow, Professor of Fine Art at the Michaelis School of Fine Art and Director of the UCT Irma Stern Museum, a recognised authority on Stern and the author of several monographs on her work. In her last period, Dubow observes how her style changed in response to an overwhelming sense of urgency to produce as many paintings as possible. With increasing economy of means, Stern captures the experience of a hot day on the beach. She presents us with a naked woman wrestling with a towel on a sandy beach, rather than an idealised, classical nude reclining languidly on the shore. This woman is as conscious of her body as she is of the viewer and returns the viewer's gaze with an omniscient over-the-shoulder look. As if to remind us that we are looking at art, and not through an imagined window, she places a frame around the composition.

¹ Neville Dubow, *Irma Stern*, C. Struik Publishers, 1974, p13.



165

Irma Stern

SOUTH AFRICAN 1894-1966

Yachts and Houses

signed and dated 1950

oil on board

62 by 51,5cm

R2 000 000 – 3 000 000

166

Irma Stern

SOUTH AFRICAN 1894-1966

Seated Woman

signed and dated 1951

red conté

31 by 25,5cm

R30 000 – 40 000

166



167

Irma Stern

SOUTH AFRICAN 1894-1966

Portrait of a Man

signed and dated 1917

pencil

9,3 by 8,7cm

R6 000 – 8 000

167



PROVENANCE

The Neville and Rhona Dubow Collection.

Acquired directly from the artist by the current owners.



168

Irma Stern

SOUTH AFRICAN 1894-1966

Figure on a Beach

signed and dated 1962

oil on canvas

49,5 by 59,5cm

R800 000 – 1 200 000

PROVENANCE

The Neville and Rhona Dubow Collection. Acquired directly from the artist by the current owners.

LITERATURE

Neville Dubow, *Irma Stern*, Struik Publishers, Cape Town, 1974, illustrated, figure 21.

See text on page 104

169

Jean Max Friedrich Welz

SOUTH AFRICAN 1900-1975

The Monkey Jug

signed and dated 43, signed, dated and
inscribed "Worcester" on the reverse
oil on board
31 by 42cm

R70 000 – 90 000

PROVENANCE

Richard R Currie (Pty) Ltd, Johannesburg,
Magnificent Examples of South African Art,
1964, lot 15

170

Jean Max Friedrich Welz

SOUTH AFRICAN 1900-1975

Portrait of a Woman

signed and dated 1970
gouache
48 by 32cm

R8 000 – 12 000

171

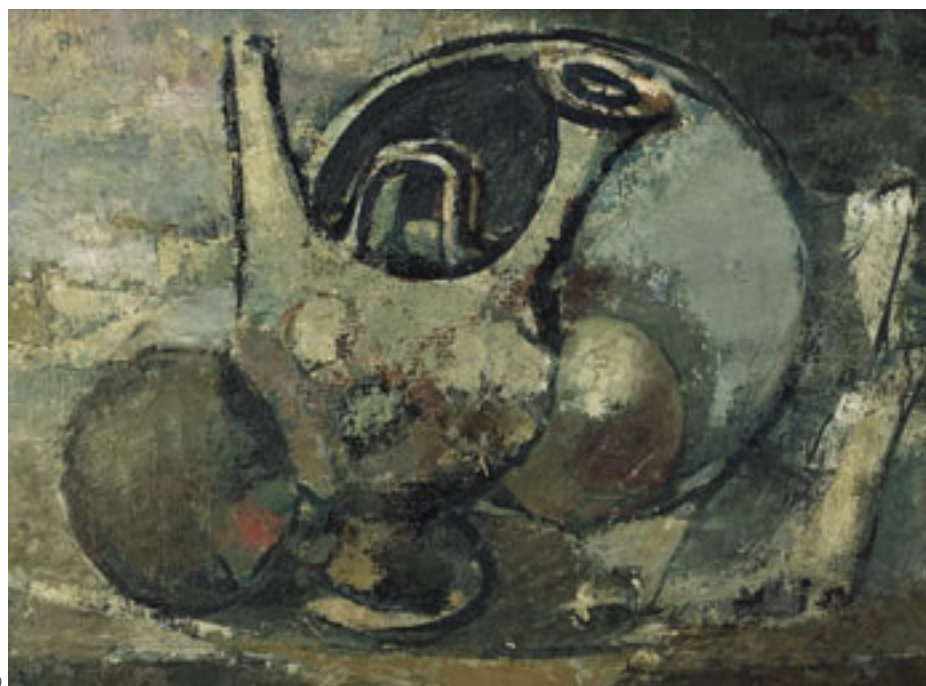
Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Landscape with Goatherd and Goats

signed and dated 49, inscribed "Aan
Wenselon Johann van jou pappa W. H.
Coetzer" on the reverse
oil on board
30 by 46,5cm
This is illustrated on p109 opposite – as 175

R30 000 – 40 000



169

172

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Teebus en Koffiebus naby Hofmeyr

signed
oil on board
40 by 59,5cm

R40 000 – 50 000

illustrated on opposite page



172



174



175



176

173

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Mountainous Landscape

signed and dated '73

oil on board

29,5 by 39,5cm

R20 000 – 30 000

174

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Die Wolkberg, Tzaneen

signed and dated 53

oil on canvas laid down on board

49 by 62cm

R60 000 – 80 000

175

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Lesotho Landscape

This is NOT illustrated

signed and dated 37

oil on canvas-board

21 by 37cm

R25 000 – 35 000

176

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

The Drakensberg through a Gateway

signed and dated '44

oil on board

29 by 49,5cm

R25 000 – 35 000

177

Cecil Higgs

SOUTH AFRICAN 1900-1986

Whalebone

oil on canvas

57 by 85cm

R40 000 – 60 000



177

178

Cecil Higgs

SOUTH AFRICAN 1900-1986

Rotspoel

inscribed on the reverse with the title

oil on canvas

37 by 47cm

R50 000 – 70 000



178

179

Cecil Higgs

SOUTH AFRICAN 1900-1986

Abstract

inscribed: "For Victoria with much love

Cecil 1972"

pastel and watercolour

33 by 49cm

R15 000 – 20 000

EXHIBITED

South African National Gallery and Pretoria

Art Museum, *Cecil Higgs Retrospective*, 1975,

catalogue number 90

180

Cecil Higgs

SOUTH AFRICAN 1900-1986

Woman in a Pink Apron

signed and dated 44

oil on canvas

72,5 by 36cm

R180 000 – 240 000

EXHIBITED

UCT Irma Stern Museum, Cape Town,

1940s Exhibition, 1989-1990

Property of the Estate late

Edith Dodo

181

Cecil Higgs

SOUTH AFRICAN 1900-1986

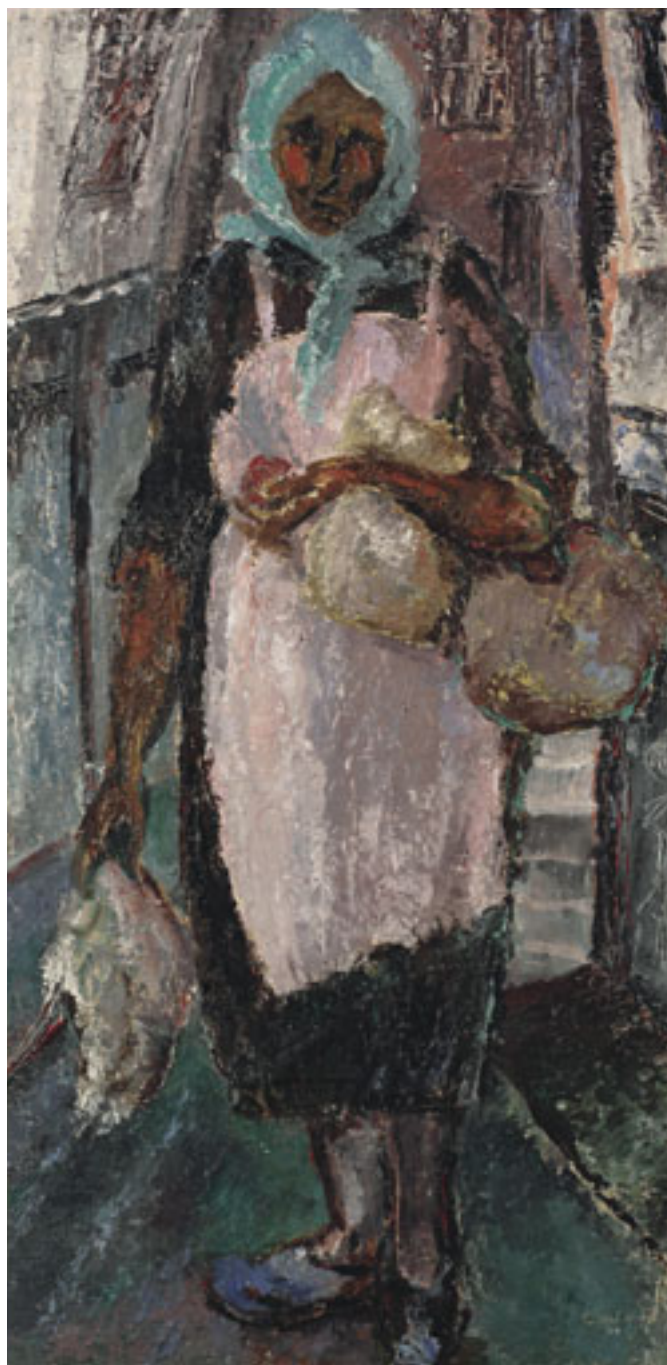
Kneeling Nude

signed and dated 42

oil on canvas

24 by 22cm

R30 000 – 40 000



180



Various properties

182

Freida Lock

SOUTH AFRICAN 1902-1962

Still Life with Hydrangeas

signed and dated 1938

oil on canvas

70 by 55cm

R180 000 – 220 000

183

Freida Lock

SOUTH AFRICAN 1902-1962

The Fishing Boat 'Spes Bona'

signed and indistinctly dated 4*

oil on board

49,5 by 39cm

R100 000 – 140 000

184

Freida Lock

SOUTH AFRICAN 1902-1962

Still Life with Pawpaw

signed

oil on canvas-board

34,5 by 39cm

R40 000 – 60 000



183



184

185

Wolf Kibel

SOUTH AFRICAN 1903-1938

Fishermen's Cottages, Kalk Bay

watercolour

17 by 23,5cm

R8 000 – 12 000

EXHIBITED

South African National Gallery, Cape
Town, *Wolf Kibel Retrospective Exhibition*,
1976, catalogue number 74

186

No Lot

187

Wolf Kibel

SOUTH AFRICAN 1903-1938

Two Nudes

authenticated by the artist's widow on
the reverse

watercolour and charcoal

48 by 36,5cm

R40 000 – 60 000

185



187





188

188

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

Portrait of a Girl in a Turquoise Sari

signed

oil on board

39,5 by 29cm

R15 000 – 20 000



189

189

Edward Wolfe

SOUTH AFRICAN 1897-1982

Portrait of Aisha

signed

oil on canvas

53 by 37cm

R60 000 – 90 000

PROVENANCE

The James O'Connor Collection

190

Lippy (Israel-Isaac) Lipshitz

SOUTH AFRICAN 1903-1980

Two Dancers

signed in the plate and signed and numbered 10/20 in pencil in the margin
woodcut
image size: 21 by 16,5cm

R5 000 – 7 000

PROVENANCE

The Neville and Rhona Dubow Collection.
Acquired directly from the artist by the current owners.

EXHIBITED

UCT Irma Stern Museum, Cape Town, *Lippy Lipshitz, The Art of A Teacher, The Teacher of Art*, 1999

LITERATURE

Tony Lipshitz Caspi, *Lippy Lipshitz*, Haifa, Israel, 1990, illustrated p34.
included is a monograph on the artist and an invitation to the exhibition *Lippy Lipshitz: The Art of A Teacher, The Teacher of Art* at the UCT Irma Stern Museum, 1999, in which *Two Dancers* is illustrated.

191

Russell Harvey

SOUTH AFRICAN 1904-1963

Mending the Nets

signed
watercolour over pencil
21,5 by 28,5cm

R2 000 – 3 000

192

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906-1977

Woman with Arms Folded

signed
oil on board
66 by 42,5cm

R140 000 – 180 000



192



193

193

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906-1977

Portrait of a Girl in a White Scarf

signed

oil on board

23,5 by 12,5cm

R25 000 – 35 000



194

194

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906-1977

Mother and Baby

signed

oil on board

34 by 28cm

R50 000 – 70 000

195

Deane Andersen

SOUTH AFRICAN 1906-1982

Hydrangeas by an Open Window

signed and dated 50

oil on canvas-board

75,5 by 49,5cm

R15 000 – 20 000



196

196

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Lesotho

Inscribed with 'Painting by Walter Battiss'

on reverse
watercolour

23 by 15cm

R9 000 – 12 000

197

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Nudes

signed
watercolour
34 by 43cm

R40 000 – 60 000



197

198

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Erotica

signed, dated 73 and inscribed

"For Bob Reid"

pencil

30,5 by 24cm

R5 000 – 8 000



199

Part lot

199

Michaelis School of Fine Art

Twenty Prints, 1951-1953

complete portfolio, no 66 of a limited edition of 100 woodcuts, linocuts, etchings and lithographs, each print signed by the artist (except for the Dronsfield), and numbered in pencil. The artists are: Walter Battiss, Gregoire Boonzaier, John Dronsfield, Eleanor Esmonde-White, Katrine Harries, Anton Hendriks, Cecil Higgs, May Hillhouse, Alfred Krenz, Francois Krige, Maggie Laubser, Lippy Lipschitz, Cecil Max Michaelis, Jacob Hendrik Pierneef, Alexis Preller, Ruth Prowse, Rupert Shephard, Irma Stern, Maurice van Essche and Jean Welz, contained in original portfolio, two framed. sheet size: 55,5 by 38cm

R20 000 – 30 000

Purchased from the University of Cape Town in 1965 by the current owner's father. Two are from different editions, the Shephard is no 16/50 and the Harries is no 39/66.

illustrated opposite

200

Frank Sydney Spears

SOUTH AFRICAN 1906-1991

Merlin

signed
oil on canvas
74 by 59cm

R40 000 – 60 000

201

Stefan Ampenberger

SOUTH AFRICAN 1908-1983

Children at the Farm

signed
oil on board
44,5 by 59cm

R25 000 – 35 000

200



201



202

May (Mary Ellen) Hillhouse

SOUTH AFRICAN 1908-1989

Figures in an Archway

signed
oil on board
90,5 by 59,5cm

R500 000 – 600 000

203

May (Mary Ellen) Hillhouse

SOUTH AFRICAN 1908-1989

Pastorale

signed and dated 61
oil on canvas
39,5 by 49,5cm

R35 000 – 45 000

illustrated opposite

204

May (Mary Ellen) Hillhouse

SOUTH AFRICAN 1908-1989

The Corner Café

signed
oil pastel and gouache on board
29 by 35,5cm

R20 000 – 30 000

illustrated opposite

202



205

May (Mary Ellen) Hillhouse

SOUTH AFRICAN 1908-1989

Fruit Market

signed and dated '75
gouache and pencil
34,5 by 44cm

R9 000 – 12 000

206

Robert Broadley

SOUTH AFRICAN 1908-1988

Self Portrait

signed, inscribed with the title and 1946-7
on the reverse
oil on canvas-board
36,5 by 26cm

R8 000 – 12 000

207

Robert Broadley

SOUTH AFRICAN 1908-1988

Self Portrait

signed and dated 77, inscribed with the
title and 26 Aug 77 on the reverse
oil on canvas-board
34 by 24cm

R8 000 – 12 000

208

Otto Klar

SOUTH AFRICAN 1908-1994

Thatched Cottages

signed
oil on board
14,5 by 34,5cm

R10 000 – 15 000

203



204



209

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

A Street Scene in Cornwall

signed and dated 1935

oil on canvas

50 by 60cm

R100 000 – 140 000

210

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Kommetjie

signed and dated 1925

oil on canvas

29,5 by 39,5cm

R140 000 – 180 000



209



210



211



212



213



214

211

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

A Harbour with Boats Ashore

signed
oil on board
24 by 34cm

R35 000 – 45 000

212

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Wintermiddag, Mamre, Kaap

signed and dated 1948, inscribed with
the title and the artist's name on the
reverse
oil on board
29 by 40cm

R60 000 – 80 000

213

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Huisies, Suurbraak

signed and dated 1967
oil on canvas-board
26 by 43cm

R50 000 – 70 000

214

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

*Suburban Cottages, Galvanised
Iron Fence and Mosque, Claremont,
CP*

signed, dated 1974, signed and
inscribed with the title in English and
Afrikaans on the reverse
watercolour
36 by 54cm

R25 000 – 35 000



215



217



216



217

215

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Oranje Pondokkie, Crossroads

signed and dated 1982

oil on board

33 by 48,5cm

R30 000 – 40 000

216

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Rialto Bridge, Grand Canal, Venice

signed and dated 1973

pen and watercolour

28,5 by 43,5cm

R40 000 – 60 000

217

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Quiver Trees

signed and dated 1962

watercolour and charcoal

55 by 36cm

R25 000 – 35 000

and a charcoal of the same subject, by Alexander Rose-Innes, signed and dated 22.10.64, 53 by 36cm (2)



219



220

218

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Portrait of Gregoire Boonzaier

signed by the artist and by Gregoire,
dated 1966
charcoal
51,5 by 37cm

R15 000 – 20 000

and a copy of Hester Borman,
Gregoire Self Portrait Studies,
Stellenbosch Art Gallery, 1997 (2)

219

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Three Cranes

signed, dated 1971, inscribed with the
artist's name, the title and Godfrey Street,
District Six, Cape Town, on the reverse
oil on canvas
60,5 by 50,5cm

R140 000 – 180 000

220

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Roses in a Glass

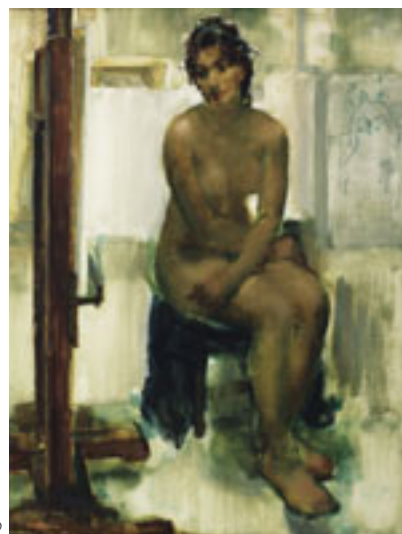
signed
oil on canvas-board
44 by 34cm

R40 000 – 60 000

221



222



221

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Reclining Nude

signed
pastel and charcoal on paper
39 by 54cm

R30 000 – 50 000

222

Clement Edmond Theodore Marie Serneels

SOUTH AFRICAN 1912-1991

Reverie

signed and dated 1984, inscribed with the
title on the reverse
oil on canvas
88 by 68,5cm

R40 000 – 60 000

223

Charles (Carel Antoon) Gassner

SOUTH AFRICAN 1915-1977

Meisje met Zwarte Hoed

inscribed with the title, Johannesburg,
dated 1948 and £450 on the reverse
oil on canvas-board
64 by 49cm

R80 000 – 120 000

224

Jo Roos

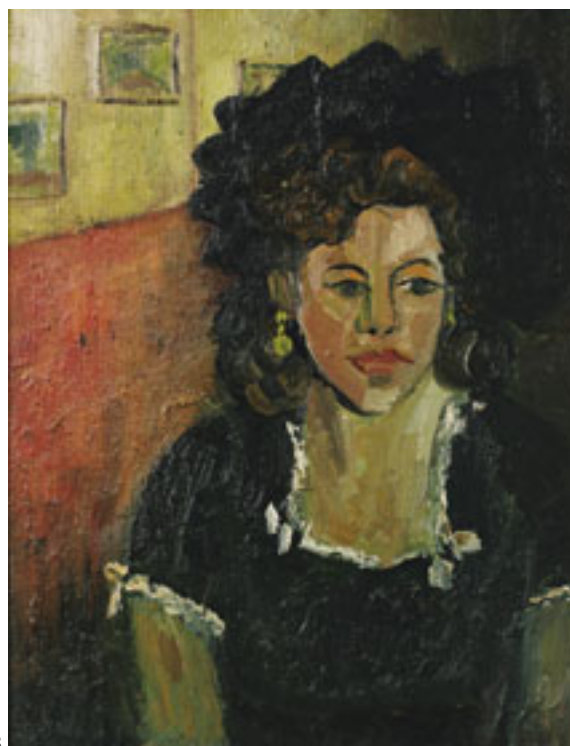
SOUTH AFRICAN 20TH CENTURY

Seated Girl

bronze
height: 52cm

R7 000 – 10 000

223





225

225

Alexis Preller

SOUTH AFRICAN 1911-1975

The Bull

signed and dated '56

oil on board

21 by 43cm

R300 000 – 500 000

PROVENANCE

Helen de Leeuw

Three years before painting this work, Alexis Preller had undertaken a study trip to Italy and Egypt. The influence of the Quattrocento frescoes of Piero della Francesca and the symbolism of ancient Egypt are noticeable in his subsequent work. *The Bull* precedes a number of paintings produced in the late fifties and early sixties in which bulls are associated with the rituals and mythologies of African and European beliefs and practices. These had fascinated the young Preller, who as early as 1941, while a prisoner of war 'up North', wrote a letter describing his excitement at touring various tombs including that of the Sacred Bulls.¹

The bull-deity in Egyptian mythology, known as Apis, was a fertility god connected with grains and

herds and closely associated with the pharaoh, because it symbolised the king's courageous heart, great strength, virility and fighting spirit. Preller's simplification of the bull and inclusion of turquoise in the horn and delineation of its hump, clearly draw on the hieratic qualities of Egyptian tomb frescoes. On a ground prepared to resemble the textured quality of mural art, he has employed the muted subtle tones of umber and burnt sienna that are reminiscent of Italian frescoes and of the rock art in Southern European caves like Altamira.

¹ Esmé Berman and Karel Nel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, 2009, p62.



226

George Mnyalaza Milwa Pemba

SOUTH AFRICAN 1912-2001

A Busy Street Scene

signed and dated 76

oil on canvas laid down on board

39 by 49cm

R180 000 – 220 000



227

Terence John McCaw

SOUTH AFRICAN 1913-1978

Fishermen's Houses, Paternoster

signed, inscribed with the title on the reverse

oil on board

55 by 70cm

R60 000 – 90 000

228

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Aspiration

signed and dated 1986/7

oil on canvas

90 by 90cm

R40 000 – 60 000

EXHIBITED

Taipei Fine Arts Museum, Taiwan,
Bettie Cilliers-Barnard, 1987, catalogue
number 28

229

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Abstract

signed and dated 1964

oil on canvas

90 by 90cm

R30 000 – 50 000

228



229



230

Edoardo Villa

SOUTH AFRICAN 1915

Pendant

signed with the artist's initials

brass

10,5cm long

R9 000 – 12 000

PROVENANCE

A gift from the artist to the current owner.



231

231

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917-1991

Gedraaideberg

signed and dated '85

oil on board

49 by 59cm

R50 000 – 70 000



232

232

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917-1991

Above Simon's Town, recto, Portrait of a Young Woman, verso

signed

oil on canvas

59 by 74,5cm

R200 000 – 250 000

235



237



233

Andrew James Jowett Murray

SOUTH AFRICAN 1917-1998

The Flight into Egypt

signed, inscribed with title and dated

1973 on the reverse

oil on canvas

30 by 45,5cm

R10 000 – 15 000

235

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Spring Dance

signed

oil on canvas-board

75 by 90cm

R70 000 – 90 000

234

Andrew James Jowett Murray

SOUTH AFRICAN 1917-1998

A Vase of Daisies and Bluebells

signed

oil on canvas

33,5 by 40cm

R6 000 – 8 000

236

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Planting Mealies

signed

oil on board

49,5 by 59,5cm

R40 000 – 60 000

238



PROVENANCE

Acquired from the artist by the late
Archbishop Naidoo



239

237

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Gathering the Wheat

signed
oil on board
44 by 53cm

R50 000 – 70 000

PROVENANCE

Acquired from the artist by
the late Archbishop Naidoo

illustrated opposite

238

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Milking the Goat

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

R25 000 – 30 000

illustrated opposite

239

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-2010

Woman with Small Boy Reading

signed, dated 2006 and inscribed with the
artist's name, title and medium on the reverse
oil over charcoal
50 by 65cm

R70 000 – 90 000

240

Herbert Harold Coetzee

SOUTH AFRICAN 1921

The Red Roof

signed and dated 68

oil on board

25 by 35cm

R3 000 – 5 000

241

Carl Adolph Büchner

SOUTH AFRICAN 1921-2003

Still Life with Melons and a Bottle

signed

oil on canvas-board

39,5 by 64,5cm

R60 000 – 80 000

242

Carl Adolph Büchner

SOUTH AFRICAN 1921-2003

Pierrot with a White Ruff

signed

oil on board

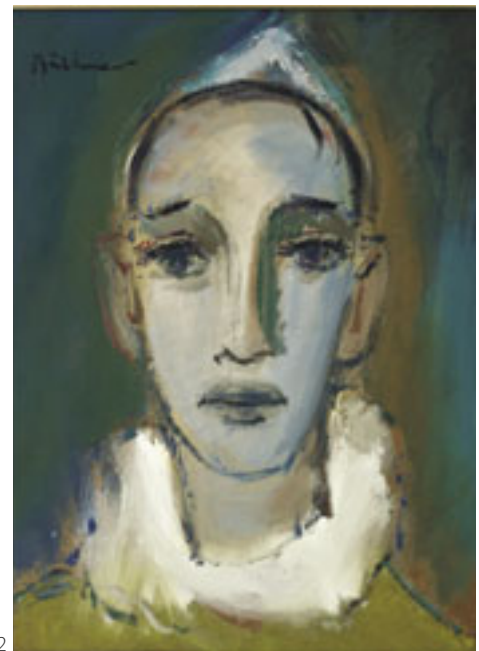
39,5 by 29,5cm

R40 000 – 60 000

241



242





243

Douglas Owen Portway

SOUTH AFRICAN 1922-1993

Untangling the Kite

signed

oil on wood

75 by 62cm

R50 000 – 70 000



244

David Johannes Botha

SOUTH AFRICAN 1921-1995

Namaqualand

signed

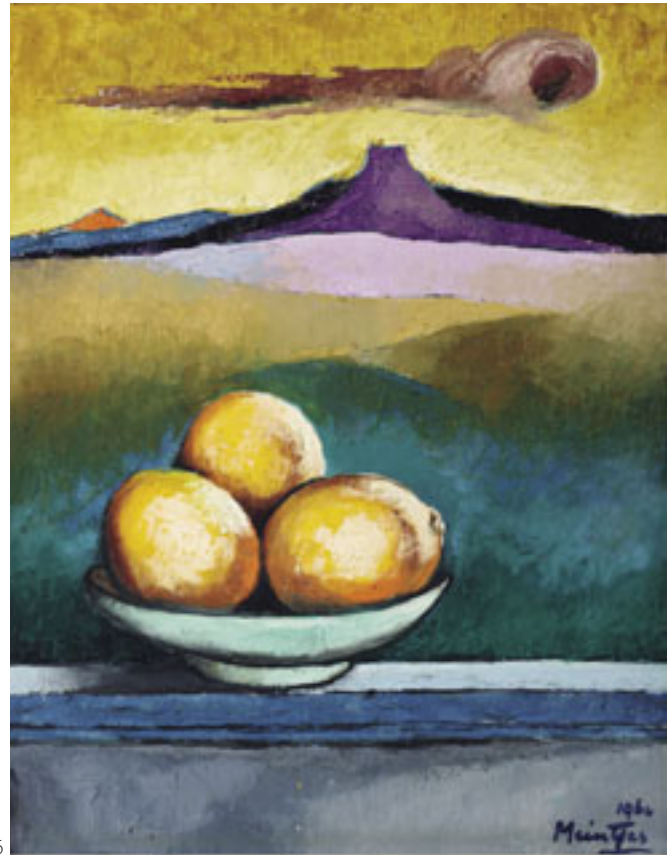
oil on canvas-board

29,5 by 50cm

R50 000 – 70 000



245



246

245

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Boy with Rooikat

signed and dated 1961

oil on canvas-board

44 by 34,5cm

R80 000 – 120 000

246

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

A Bowl of Oranges on a Window Sill

signed and dated 1964

oil on canvas-board

50 by 39,5cm

R40 000 – 60 000



248

247

Esias Bosch

SOUTH AFRICAN 1923-2010

A Vase of Flowers

ceramic tile with lustre glaze
56,5 by 56cm

R10 000 – 15 000

248

Gordon Frank Vorster

SOUTH AFRICAN 1924-1988

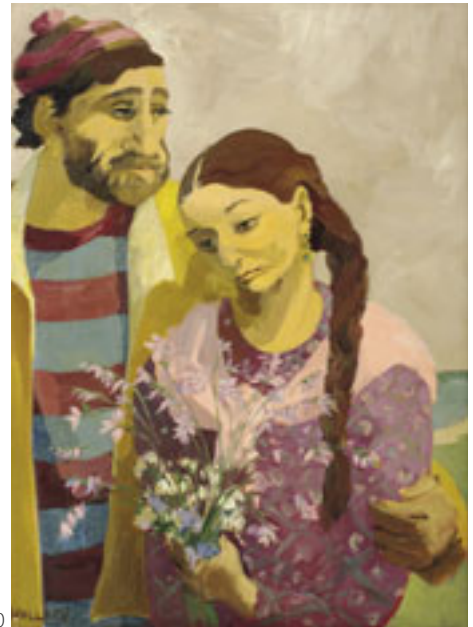
Mirage

signed
oil on canvas-board
70 by 100,5cm

R30 000 – 40 000



249



250

249

Marjorie Wallace

SOUTH AFRICAN 1925-2005

The Party

signed
oil on canvas
71 by 99cm

R60 000 – 80 000

250

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Compassion

signed
oil on canvas
80 by 59cm

R50 000 – 70 000

251

Stanley Pinker

SOUTH AFRICAN 1924

The Wheel of Life

signed and inscribed with the title on the reverse
oil on canvas
91 by 121,5cm

R700 000 – 1 000 000

PROVENANCE

Acquired directly from the artist by the current owners

EXHIBITED

King George VI Art Gallery, Port Elizabeth and South African National Gallery, Cape Town, *A Selection from Stanley Pinker's Work to Date*, 1983, catalogue number 29.

LITERATURE

Lucy Alexander, *A Selection from Stanley Pinker's Work to Date*, South African National Gallery, Cape Town, 1983.
Dated 1974 in the catalogue

The Wheel of Life, a key work by acclaimed South African painter, Stanley Pinker, displays all the signature elements of the artist's vocabulary. Drawing on a profound understanding of art history and engaging with the contradictions of the South African political and environmental landscape, Pinker forges these elements into a witty and eloquent commentary on this country.

In the tradition of Jasper Johns' Post-Pop and Neo-Dada targets, Pinker creates a central device that engages both the Greenbergian notion of the flatness of the surface and the referents beyond the picture plane. In this amusing game of playing with the elements of art, the central circle is situated within a rectangle that echoes the frame and emphasises the two-dimensionality of the canvas. Bicycles, hats and spectacles are rendered as circles, spheres, cylinders and cones, making mischievous reference to Cezanne's advice to see nature in terms of these constituent elements. The large central circle pierced at left by a translucent triangle may well be Pinker's tongue-in-cheek

allusion to El Lissitzky's 1919 lithograph, *Beat the Whites with the Red Wedge*, an abstract allegory anticipating the Bolshevik defeat of counter-revolutionary forces.

On the other hand, the circle may also be viewed as the arena of the circus under the command of a top-hatted ringmaster. Female marionettes literally bend over backwards and skeletons on stilts perform a *danse macabre* in which sheep are willing players. A red devil on a bicycle and a red locust suggest that all is not well and allude to a day of reckoning. All of this plays out in a space sprinkled with familiar icons from Strelitzias to flags and medals, which evoke the natural and cultural milieu of South Africa in the 1970s.

The Wheel of Life is one of Stanley Pinker's most astute allegories of political folly. Its rich and complex iconography is guaranteed to provide endless amusement to viewers wishing to speculate on its multiple references and layered significance.





252

Stanley Pinker

SOUTH AFRICAN 1924

Castagniers

signed

oil on board

18 by 25,5cm

R30 000 – 40 000

PROVENANCE

Acquired directly from the artist by the current owner



253

Stanley Pinker

SOUTH AFRICAN 1924

Lazing in the Sand Dunes

signed

oil on canvas

60 by 91cm

R300 000 – 500 000



254

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Man and Woman

signed
carved, painted and incised wood panel
61 by 45cm

R250 000 – 350 000

255

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Talking Heads

signed
carved, painted and incised wood panel
61 by 45cm

R140 000 – 180 000





256

256

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Still Life with a Bowl of Fruit and a Coffee Pot

signed

acrylic on board

37,5 by 50cm

R250 000 – 350 000

257

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Still Life With Figs

signed

acrylic on board

46,5 by 95cm, including frame

R300 000 – 500 000

PROVENANCE

Acquired directly from the artist
by the current owner

illustrated opposite

257



Still life painting, a special genre in the artist's career, allowed him to break away from his painted and incised panels in order to explore a more painterly approach to art. In addition, his Nordic heritage enabled him to find beauty in everyday objects and marry the elegance of Scandinavian design to the genre of still life. These paintings also evoke the legendary hospitality of Cecil and Thelma Skotnes in which the simple pleasures of good food, excellent wine and percolated coffee were shared with family and friends.

In *Still Life with Figs* (Lot 257) Skotnes foregoes the conventional cluster of objects for a stylish, horizontal arrangement in which each object is affectionately treated with individual care. Figs

associated with sensuality are gathered into a transparent glass bowl while a single red flower, often favoured as a token of love, forms another focal point of the composition. The carefully constructed wood and painted brass frame, made by the artist especially for this work, adds a further personal touch and enhances its value.

Still Life with a Bowl of Fruit and a Coffee Pot (Lot 256) demonstrates the ways in which Skotnes explored the European traditions of the still life genre. The bowl of fruit clearly owes a debt to Paul Cézanne's painterly approach of broken brushstrokes that catch and reflect light. Notice how the artist creates depth through the considered placement of objects zigzagging back into space and then, in a more

contemporary vein, brings our attention back to the surface by dividing the picture plane into flat areas of tonal colour. These warm tertiary colours and chalky whites create an atmosphere of repose and comfort.

Loaves and Fishes (Lot 258) explores the symbolic significance of food, highlighting the sacramental association of food with qualities of generosity and care that emphasise humanity. As a young soldier in post-war Florence, Skotnes was exposed to the canon of Western religious art. Throughout his career he was commissioned to produce murals, including *The Last Supper*, completed in 1990 for Santa Sophia, the Institute for Catholic Education in Pretoria, to which this painting bears a strong resemblance.

258

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Loaves and Fishes

signed

acrylic on board, with brass frame

89 by 61cm, including frame

R60 000 – 90 000

PROVENANCE

Acquired directly from the artist by
the current owners

259

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Passage through an Alien land

signed and dated 81

oil on board

23,5 by 34cm

R50 000 – 80 000

LITERATURE

Frieda Harmsen (Eddie), *Cecil Skotnes*,
South African National Gallery, 1996,
illustrated, p 127

260

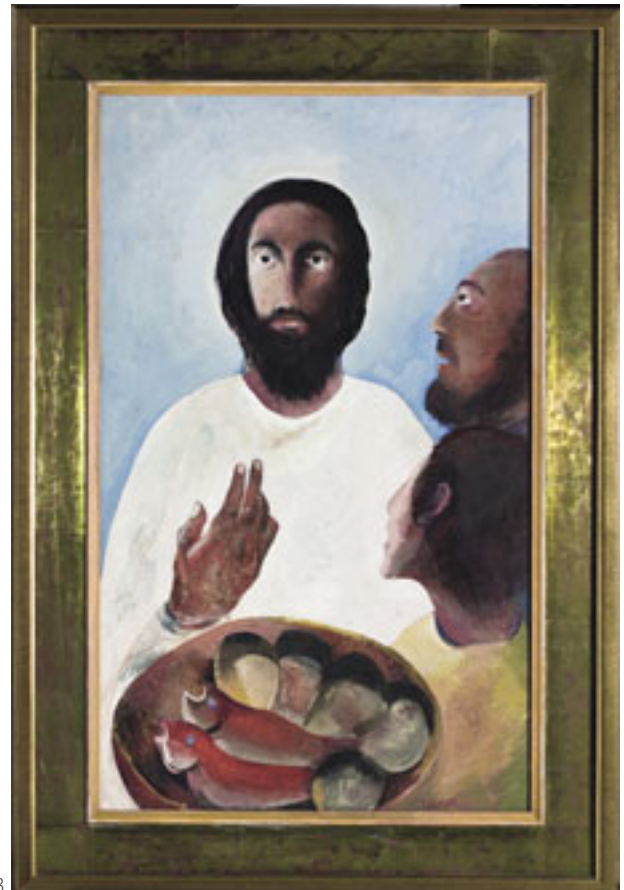
Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

The Assassination of Shaka

Portfolio of 43 original woodcuts by Cecil
Skotnes with captions by Stephen Gray,
1973, printed in colours, with title and
preface, edition limited to 225 artist's
proofs, this set numbered 88/225, each
woodcut signed and numbered, the title
page signed by the artist and the poet
sheet size: 50 by 33cm

R20 000 – 30 000



258



259



264



265

261

Erik (Frederik Bester Howard) Laubscher

SOUTH AFRICAN 1927

Warm Somers aand Rooiheuwels

signed, dated 97 and inscribed on the back 'Skets vir skildery, Warm Somers Aand Rooiheuwels, 12/1997'

oil on canvas

25 by 42cm

R15 000 – 20 000

263

Nel (Petronella Margaretha) Erasmus

SOUTH AFRICAN 1928

A Vase of Flowers

signed

mixed media on paper laid down on board

100 by 67cm

R10 000 – 15 000

265

Christo Coetzee

SOUTH AFRICAN 1929-2001

Homage to Yoshihoro 58 Osaka

signed, inscribed with the title and "78/60, Tulbagh, Cape, SA"

mixed media on paper

49 by 63cm

R15 000 – 20 000

262

Gunther Friedrich Julius van der Reis

SOUTH AFRICAN 1927

Abstract Composition

signed and dated '61

oil on board

79 by 97cm

R5 000 – 8 000

264

Christo Coetzee

SOUTH AFRICAN 1929-2001

Flowers in a Vase

signed

oil on copper plate

12,5 by 15cm

R20 000 – 30 000



266

Lucky Madlo Sibiya

SOUTH AFRICAN 1942-1999

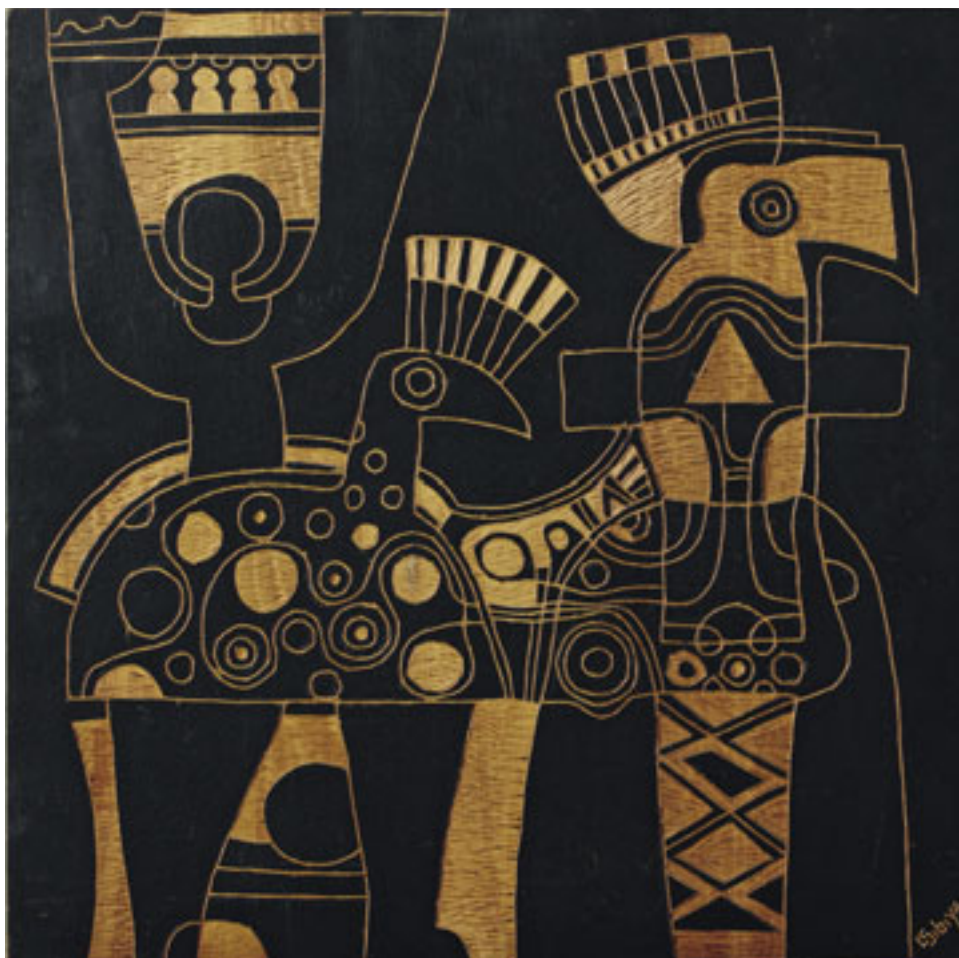
Horse and Dancers

signed and dated 78

carved, painted and incised wood panel

75 by 50cm

R60 000 – 80 000



267

Lucky Madlo Sibiya

SOUTH AFRICAN 1942-1999

A Woman with Peacocks

signed

carved, painted and incised wood panel

63 by 63cm

R60 000 – 80 000

PROVENANCE

Gallery International, Cape Town, 1972



268



269

268

Alexander Cecil Podlashuc

SOUTH AFRICAN 1930-2009

Still Life with Clarinet

signed and dated '95

oil on canvas

64 by 50cm

R16 000 – 20 000

269

Alexander Cecil Podlashuc

SOUTH AFRICAN 1930-2009

Two Mounted Jockeys

signed and dated 68

oil on board

34 by 43,5cm

R8 000 – 12 000



270

John Meyer

SOUTH AFRICAN 1942

South of Camdeboo

signed and inscribed with the title and

8749 on the reverse

oil on canvas

60 by 102cm

R60 000 – 80 000

271

John Barnett Kramer

SOUTH AFRICAN 1946

Rosevilla Stoor

signed and dated '93

oil on canvas

55 by 75cm

R15 000 – 20 000

272

No Lot

273

Marlene Dumas

DUTCH/SOUTH AFRICAN 1953

Semite

signed, dated 2004, inscribed with the
title, and numbered 5/100 in pencil in
the margin

lithograph

44,5 by 34,5cm

R20 000 – 30 000

271



William Kentridge has studied printmaking formally since youth and worked closely with some of the world's leading print makers both within South African and abroad. He has said that he prefers etching to all other processes and his use of a range of etching techniques that include hard ground, soft ground, photogravure and sugar lift, confirm this.

Dutch Iris 2 is a superb example in which the artist reveals his pleasure in the possibility of the medium. Following on from the more subdued colour of *Dutch Iris*, produced in 1992, he has made extensive use of colours laid on top and alongside one another to build up a soft, velvety richness. The work is all the more remarkable because Kentridge is known to eschew colour in most of his work, with the exception of blue, which is associated with water and with a state of grace or bliss. It is also unusual in his oeuvre in that it is a rare work that does not draw on social or political context but concentrates on the exquisite beauty of a flower.

274

William Joseph Kentridge

South African 1955

Dutch Iris 2

signed and numbered 12/30 in pencil
in the margin
etching and aquatint in 16 colours on
Velin d'Arches Blanc
image size: 106 by 58cm

R140 000 – 180 000

This work was executed in 1996.



Drawing is central to the art of William Kentridge who has contributed in large measure to a re-evaluation of the importance of drawing as a contemporary medium in its own right and not merely for preparatory purposes. For the artist, drawing is always a process of uncovering, understanding or coming to terms with the subject.

Since childhood, he has been inspired by the great landscape artists John Constable, Jean-Baptiste Camille Corot and Meindert Hobbema through a picture book, *Great Landscapes of the World*, given him by his grandfather.¹ In contradistinction to this august tradition and to the South African canon of landscape painting, he has developed a form of landscape art that is as much about the natural environment as it is about the cultural construct of the landscape and the ways in which historical, social and political signs of human intervention intersect with the natural order.

In the total absence of idealisation, his Highveld landscapes are the very antithesis of the landscape art pioneered by artists such as Pierneef. And yet, in baring all the evidence of construction, industry, mining or agriculture, Kentridge's landscapes map the traces of human activity that are central to the character of this country and the construction of its identity.

¹ Neal Benezra 'Drawings for Projection' in *William Kentridge*, The Museum of Contemporary Art, Chicago and the New Museum of Contemporary Art, New York, 2002, p21.



275

William Joseph Kentridge

SOUTH AFRICAN 1955

Highveld Landscape

signed
charcoal and pastel
37 by 44,5cm

R150 000 – 180 000

276

William Joseph Kentridge

SOUTH AFRICAN 1955

9 Films

signed and with P. P. in red conté
archival pigment print on cotton rag paper
edition of 100
154 by 108cm

R80 000 – 100 000





277

Mikhael Subotzky

SOUTH AFRICAN 1981

Youths, Ox and Water Cart

signed, dated 2009 and numbered 1/9
in pencil in the margin
colour photograph
image: 46,5 by 69,5cm

R20 000 – 30 000

While photography is rarely seen at auction in South Africa, it is a genre that is being assiduously collected by individuals and major public institutions both here and abroad. Mikhael Subotzky's photographs may be found in The Museum of Modern Art, New York as well as in other prestigious collections.

His rapid rise to international prominence has been

nothing short of remarkable. He was included in *New Photography 2008: Josephine Meckseper and Mikhael Subotzky* at the Museum of Modern Art, New York. His first monograph, *Beaufort West*, was published in the same year. He is the winner of the 2009 Oskar Barnack Award, the 2008 W. Eugene Smith Grant, and the 2008 ICP Infinity Award (Young Photographer).

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.
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- 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.
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Lot _____	Lot _____
Lot _____	Lot _____
Lot _____	Lot _____
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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.

Stephan Welz
Managing Director
Paintings, Watercolours, Drawings, Prints and Sculpture



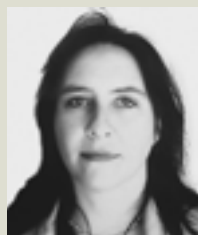
Stephan is the longest practising fine art expert and auctioneer in South Africa with over 35 years of experience with Sotheby's in London, Amsterdam and South Africa. He has a vast knowledge of South African art and antiques making him the most respected "Generalist" in these fields. He has presided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

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.

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.

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.

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.

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.

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.

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.

24 MAY 2010 AUCTION RESULTS

Important British, Continental and South African Paintings and Sculpture

Prices are inclusive of the Buyer's Premium and VAT. Lot numbers omitted were unsold.

LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS
1	4 216	45	9 368	84	33 420	118	6 441
2	6 441	46	8 783	85	4 099	119	12 254
3	105 830	50	23 394	86	8 197	120	10 539
5	16 153	51	53 472	87	6 441	121	16 710
6	9 368	54	17 824	88	13 368	125	3 747
7	20 052	55	11 710	89	11 697	129	7 612
8	94 690	56	13 925	90	77 980	130	8 783
9	33 420	57	6 441	91	20 052	131	5 621
10	55 700	58	31 192	92	20 052	132	5 270
11	8 431	59	53 472	93	8 431	133	7 612
13	33 420	61	61 270	94	20 052	134	10 539
14	89 120	62	55 700	96	11 710	135	6 441
15	21 166	66	8 783	97	16 710	136	24 508
16	25 622	67	27 850	99	24 508	140	28 964
17	21 166	68	24 508	100	33 420	142	6 792
18	15 039	69	42 332	101	77 980	143	8 197
19	16 710	70	38 990	102	9 368	144	9 368
20	16 710	71	6 441	103	8 783	146	22 280
21	8 783	73	17 824	105	20 052	147	33 420
22	15 039	74	25 622	107	122 540	149	9 368
23	19 495	75	28 964	108	61 270	152	33 420
26	9 368	76	46 788	109	8 197	153	11 710
27	31 192	77	24 508	110	31 192	154	46 788
29	26 736	78	61 270	112	27 850	160	11 140
30	24 508	79	28 964	113	46 788	161	24 508
35	5 855	80	61 270	114	11 125	162	22 280
39	20 052	81	20 052	115	17 824	163	31 192
42	38 990	82	18 938	116	26 736	164	31 192

LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	
170	33 420	230	94 690	276	211 660	
173	27 850	231	44 560	278	2 005 200	
174	24 508	232	77 980	279	501 300	
179	155 960	233	401 040	280	83 550	
180	16 710	234	144 820	281	178 240	
181	20 052	236	122 540	282	668 400	
182	5 270	241	97 740	283	94 690	
200	155 960	242	46 788	284	94 690	
201	144 820	243	83 550	285	61 270	
202	66 840	245	189 380	286	167 100	
203	26 736	246	4 233 200	287	334 200	
204	267 360	248	445 600	288	178 240	
205	445 600	250	250 650	289	100 260	
208	1 448 200	251	3 899 000	290	105 830	
210	133 680	254	167 100	291	33 420	
211	779 800	255	144 820	293	77 980	
212	111 400	256	7 575 200	294	89 120	
213	89 120	257	122 540	297	55 700	
214	189 380	258	80 208	298	178 240	
215	72 410	259	77 980	299	83 550	
217	100 260	261	66 840	301	155 960	
218	100 260	262	311 920	302	167 100	
219	28 964	263	6 127 000			
221	50 130	264	122 540			
222	55 700	270	61 270			
223	31 192	271	423 320			
225	61 270	273	2 896 400			
227	61 270	275	72 410			

Artist Index

- A**
Ampenberger, S 201
Andersen, D 195
- B**
Battiss, W W 196, 197, 198
Boonzaier, G J 209, 210, 211, 212, 213, 214, 215, 216, 217
Bosch, E 247
Boshoff, W H A 272
Botha, D J 244
Broadley, R 206, 207
Brown, A J R 118
Büchner, C A 241, 242
- C**
Caldecott, H S 144
Carter, S 128
Chagall, M 114
Cilliers-Barnard, B 228, 229
Claerhout, F M 235, 236, 237, 238
Coetzee, C 107, 108, 264, 265
Coetzee, H H 240
Coetzer, W H 171, 172, 173, 174, 175, 176
Coignard, J 101, 102
- D**
Davis, W J 112
Domsaitis, P 141
du Plessis, E H 162
Dumas, M 273
- F**
Erasmus, P M 263
- F**
Frink, D E 103
- G**
Gassner, C A 104, 223
Goodman, R G 137, 138
- H**
Harvey, R 191
Hayden, H 115
Higgs, C 177, 178, 179, 180, 181
Hillhouse, M E 202, 203, 204, 205
Hodgins, R G 239
- I**
l'Ons, F T 116, 117
- J**
Jentsch, A S F 160, 161
- K**
Kentridge, W J 274, 275, 276
Kibel, W 185, 187
Klar, O 208
Kramer, J B 271
- L**
Laubscher, F B H 261
Laubser, M M 152, 153, 154, 155, 156, 157, 158, 159
Lewis, A N 188
Lipshitz, I 190
Lock, F 182, 183, 184
- M**
Mason-Attwood, J S 105
Mayer, E K E 129
McCaw, T J 227
Meintjes, J P 245, 246
Meyer, J 270
Michaelis School of Fine Art 199
Murray, A J J 233, 234
- N**
Naudé, P H 123, 124, 125, 126, 127, 130, 131, 132, 133, 134
- O**
Oerder, F D 120, 121, 122
- P**
Page, F H 106
Pemba, G M M 226
Pierneef, J H 146, 147, 148, 149, 150, 151
Pinker, S 251, 252, 253
Podlashuc, A C 268, 269
Portway, D O 243
Preller, A 225
Prowse, E R 142, 143
- R**
Roos, J 224
Rose-Innes, A 218, 219, 220, 221
- S**
Serneels, C E T M 222
Shawzin, S 110, 111
Sibiya, L M 266, 267
Skotnes, C E F 254, 255, 256, 257, 258, 259, 260
Smith, J A 145
Spears, F S 200
Spilhaus, P A W 139, 140
Stern, I 163, 164, 165, 166, 167, 168
Subotzky, M 277
- V**
van der Merwe, C 113
van der Reis, G F J 262
van Essche, M C L 192, 193, 194
van Heerden, P G 231, 232
Verster, A C 109
Villa, E 230
Volschenk, J E A 119
Vorster, G F 248
- W**
Wallace, M 249, 250
Welz, J M F 169, 170
Wenning, P W F 135, 136
Wolfe, E 189

