

BACK COVER
Lot 246 Irma Stern, *Still Life of Delphiniums* (detail)

INSIDE BACK COVER
Lot 205 Pieter Wenning, *At Claremont, CP* (detail)



Strauss&co

Important Paintings, Furniture, Silver, Ceramics and Glass

7 March 2011 CT 2011/1



FRONT COVER
Lot 236 Irma Stern, *Lemon Pickers* (detail)

INSIDE FRONT COVER
Lot 223 Jacob Hendrik Pierneef, *Extensive Landscape Northern Transvaal* (detail)

Strauss&co

Fine Art Auctioneers | Consultants

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Fine Art Auctioneers | Consultants

Important Paintings, Furniture, Silver, Ceramics and Glass

TO BE SOLD BY PUBLIC AUCTION BY

Strauss & co

Fine Art Auctioneers | Consultants

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

Monday 7 March 2011 at 4.00 pm and 8.00 pm

PREVIEW AND 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 from Friday 4 March to Sunday 6 March
from 10.00 am to 5.00 pm**

WALKABOUTS

**Conducted by Stephan Welz and Emma Bedford
Saturday 5 and Sunday 6 March at 11.00 am**

CONTACT NUMBERS DURING VIEWING AND AUCTION

Tel: +27 (0) 21 683 6560

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ILLUSTRATED CATALOGUE R100.00

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



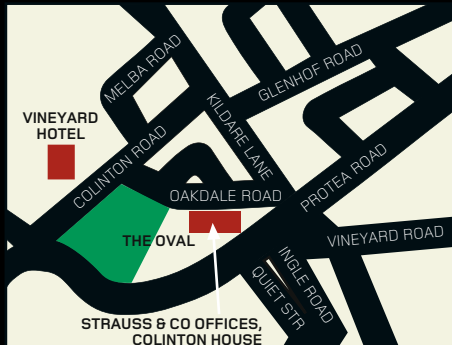
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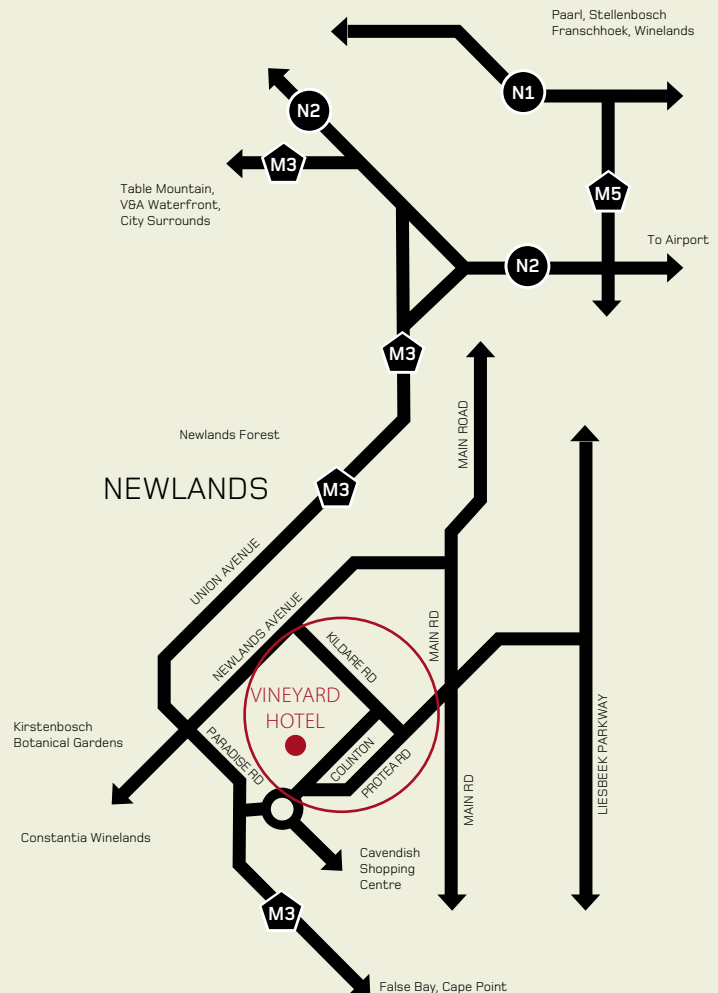
Directions to the Vineyard Hotel



PREVIEW AND AUCTION

Vineyard Hotel, Newlands

Colinton Road (off Protea Road), Cape Town



Explanation of Cataloguing Practice

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

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

'Name of the artist ...'

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

'Attributed to ...'

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

'Studio of ...'

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

'Circle of ...'

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

'Follower of ...'

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

'Manner of ...'

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

'After ...'

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

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

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

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

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

Guide for Bidding

Conditions of Sale

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

Estimates

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

Reserves

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

Buyer's Premium

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

Pre-auction Viewing

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

Bidding at the Auction

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

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

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

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

Payment and Collection of Purchases

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

Payment

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

Methods of Payment

Payment may be made by:–

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

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

Collections

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

Preview and Sale Information

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PREVIEW

Friday 4 March 10.00 am to 5.00 pm
Saturday 5 March 10.00 am to 5.00 pm
Sunday 6 March 10.00 am to 5.00 pm

WALKABOUTS

Conducted by Stephan Welz and Emma Bedford
Saturday 5 and Sunday 6 March at 11.00 am

AUCTION

Monday 7 March 2011
4.00 pm (Lots 1–200)
8.00 pm (Lots 201–330)

VENUE

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Conference Centre
Colinton Road (off Protea Road), Newlands

ENQUIRIES

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Forthcoming Auctions
in Johannesburg
and Cape Town

Paul Oerle



Strauss & co

Fine Art Auctioneers Consultants

Thinking of selling?

Johannesburg, Monday 16 May 2011

**Important British, Continental and
South African Paintings and Sculpture**

Closing date for entries: mid-March

Cape Town, Monday 26 September 2011

**Important Paintings, Furniture, Silver,
Ceramics and Glass**

Closing date for entries: mid-July

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Frans David Oerder

(SOUTH AFRICAN 1867-1944)

Magnolias

signed, oil on canvas, 69 by 89 cm

SOLD R1 782 400, MARCH 2009

Record for the artist



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 7 March - 4.00 pm

**Furniture, Silver, Ceramics,
Glass, Paintings, Prints
and Sculpture**

Lots 1-200



1



2



3



4

1

A George II silver pap boat, maker's mark indistinct, London, 1736

engraved with initials "WEE", 60g, 11cm long; a George III example, George Smith, London, 1782, the rim engraved with wrigglework, 50g, 11,5cm long; and another, George IV, maker's mark indistinct, London, 1822, gilt interior, 95g, 11cm long (3)

R10 000 – 12 000

2

A pair of George III silver and cut steel buckles, William Eley, London, late 18th century

pierced with berries and rope-work, 6,5cm long; and a pair of steel examples, 6,5cm long (4)

R2 000 – 3 000

3

A pair of George III silver salts, Daniel Pontifex, London, 1806

each part-lobed urn-shaped body with gadrooned rim and footrim, the sides applied with a pair of handles, 290g, 10,5cm wide over handles (2)

R7 000 – 8 000

4

A George IV silver wine funnel, Thomas Dicks, London, 1826

with gadrooned rim, pierced detachable strainer and curved spout, the body engraved with a crest, 145g, 14cm high; and another, early 19th century, marks rubbed, 130g, 15cm high (2)

R12 000 – 15 000

5

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

An assembled part set of silver Fiddle pattern flatware, unknown maker's mark JS, Dublin, 1861-1868

the terminals engraved with a crest, comprising: 8 table forks, 5 dessert forks, 6 table spoons and 6 dessert spoons, 1450g; a William IV silver Fiddle pattern basting spoon, William Eaton, London, 1831, 130g; four Fiddle pattern silver table forks, Robert Rutland, London, 1824, 255g; and a Canadian silver dessert fork, Savage Lyman & Co, Montreal, 1868-1879, 40g (31)

R8 000 – 12 000



5
part lot



6
part lot



detail

7

**A late Victorian silver-gilt ewer,
Walter, John, Michael and
Stanley Barnard and Robert
Dubock, London, 1899**

after a design by Paul de Lamarie, the helmet-shaped body with shell and flowerhead reeded rim, reeded girdle above foliate and scroll strap-work on a matted ground, the knop moulded with an egg-and-dart border, on a spreading foot, the acanthus-leaf scroll handle with mask terminal, 2305g, 36cm high

R20 000 – 25 000

8

**An Edward VII silver bowl,
Charles Stuart Harris, London,
1901**

echoing the shape of a monteith, the front and reverse with circular vacant cartouches enclosed by scale-work and c-scrolls, flanked by a fluted border, the sides applied with a pair of lion-mask handles, 780g, 22,5cm diameter

R4 000 – 6 000



7



8



9

9

An Edward VII four-piece silver teaset, Robert Pringle, London, 1906

comprising: a teapot, hot water pot, milk jug and a two-handled sugar bowl, each piece with beaded, reeded and *fleurs-de-lys* borders, the teapot and hot water pot with composition finials and leaf-capped harp-shaped handles, with muslin filter, in a fitted velvet-lined mahogany case with brass carrying handles and label plate, 1995g all in, the hot water pot 23cm high (4)

R12 000 – 15 000

10

A George V gentleman's leather-cased travelling set, FH Adams & Co, Birmingham, 1928 - 1932

comprising: 5 silver-mounted glass bottles, a silver-mounted powder bottle, a manicure set, mirror, hair brush, 2 clothes brushes, a soap box, a leather cufflink box and a comb-mount, each piece engraved with the initials, W.W.R, and one replaced silver-mounted glass bottle, Thomas Johnson, London, 1863

R6 000 – 8 000

11

A part set of Kings pattern silver flatware, Viners Ltd, Sheffield, 1954-1956

comprising: 12 table forks, 12 table knives, 12 soup spoons, 12 fish forks, 12 fish knives, 24 dessert spoons, 12 dessert knives, 12 fruit forks, 12 fruit knives, 24 teaspoons, 11 coffee spoons, 1 soup ladle, 6 serving spoons, 2 pairs of servers, a steel, a pair of fish servers, a bread knife, 6 butter knives, 3 mustard spoons, a salt spoon and a pickle fork, 7825g; and 19 electroplate fish forks (200)

R50 000 – 70 000



10



11

part lot

12

**An airtwist cordial glass,
18th century**

the funnel bowl above a stem with
mercury spirals, on a conical foot, *14,5cm*;
and another, the funnel bowl above a tall
stem and conical foot, *17cm* (2)

R2 000 – 3 000

13

**A spiral airtwist wine glass,
18th century**

the trumpet-drawn bowl above a MSAT
stem, on a conical foot, *foot and lip rims
possibly trimmed, 17,5cm*; and an opaque-
twist ratafia glass, 18th century, the
slender conical bowl raised on a circular
foot, *rim trimmed, 16cm* (2)

R800 – 1 000

14

**A wine glass, English,
18th century**

the flared bowl with solid base set on a
teared tapering stem, folded conical foot,
15cm; and a Dutch example, 18th century,
the trumpet-shaped bowl engraved with
a band of lappets, set on a faceted knop,
on a folded conical foot, *17cm* (2)

R1 500 – 2 000

12



12



13



13



14



14



15

Two engraved airtwist wine glasses, 18th century

each funnel bowl engraved with butterflies and flowers, the stem with conical foot, *the engraving possibly later, footrims possibly trimmed, the taller 15,5cm* (2)

R1 500 – 2 000

16

A colour-twist firing glass, 18th century, possibly Dutch

the trumpet bowl above a tapering stem, on a circular foot, *10,5cm*; an opaque-twist firing glass, 18th century, English, with trumpet bowl above a tapering stem, on a circular foot, *10,5cm*; and a deceptive wine glass, 18th century, with thick-walled conical bowl, the stem with two flattened collars, on a circular foot, *9,5cm* (3)

R600 – 800

17

A pair of engraved short ale glasses, 19th century

each bowl engraved with barley and hops, above an annulated knop and plain section, on a circular foot, *one footrim probably trimmed, 15,5cm* (2)

R700 – 900

18

A hollow-stemmed baluster mead glass, early 18th century

the cup-shaped bowl above a hollow knop applied with strawberry prunts and an engrailed band, on a double knopped and annulated stem, raised on a conical foot, *chips to footrim, 18,5cm*

R1 200 – 1 500



15



15



16



16



17



18



19

19

A set of eight green-tinted glass roemers, 19th century

each cup-shaped bowl above a cylindrical section applied with four raspberry prunts, on a spun trumpet-shaped foot, 12,5cm (8)

R1 500 – 2 000

20

A Stevens and Williams silver-mounted glass decanter and stopper, the silver mounts Mappin and Webb Ltd, London, 1904

of baluster form with elongated ribbed neck, the body carved with green chrysanthemums, the base with lappet and faceted border, with spire-shaped stopper, 39,5cm high

R6 000 – 8 000



20



detail

21

A William de Morgan bottle vase, 1888-1897

the globular body painted in the Iznik taste with three prowling scaly beasts, the neck painted with tulips, *minute chip to rim, impressed mark, painted X in black, 27cm high*

R20 000 – 30 000



22



23



24



22

British School

LATE 17TH/EARLY 18TH CENTURY

Portrait of a Gentleman

oil on canvas
70 by 57cm

R12 000 – 15 000

23

Hieronymous van der Mij

DUTCH 1687-1761

Portrait of Dina Meerman

signed, inscribed with the title on the reverse
oil on panel
51 by 41cm

R40 000 – 50 000

24

Rowland Hilder

BRITISH 1905-1993

Springtime in Kent

signed
watercolour
48 by 72cm

R10 000 – 15 000



25

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

rectangular, one depicting a golden pheasant standing on a rocky outcrop issuing peonies and foliage, observed by another bird perched on a magnolia branch, the other a pair of birds before flowers, 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)

R100 000 – 120 000



26

A George I walnut bureau cabinet

the moulded cornice above a pair of arched panelled doors enclosing adjustable shelves and folio divisions, with open compartments flanking a cupboard door and a pair of secret compartments, two short drawers and a pair of candle-slides below, the feathered-banded lower half with a fall-front enclosing pigeon holes, small drawers and a secret well, with two short and two long graduated drawers, on bracket feet, *restorations*, 202,5cm high, 102,5cm wide, 59cm deep

R40 000 – 60 000



detail





27

27

A George III ebonised and parcel-gilt armchair

the shaped back with trellis splat, downcurved arms and upholstered seat, on square-section legs

R5 000 – 7 000

28

A George III mahogany armchair, circa 1795

with shaped top rail above a pierced back, reeded uprights and arm supports, upholstered seat, on tapering legs

R3 000 – 4 000



28



27 detail



29

29

A George III mahogany tripod tilt-top table

the baluster ring-turned column on cabriole legs and pad feet, *restorations and bracing, 73cm high, 72,5cm diameter*

R5 000 – 7 000

30

A George III mahogany and inlaid gateleg tea table

the D-shaped fold-over top above a frieze inlaid with satinwood stringing, on square-section tapering legs with brass cappings and castors, *restorations, 71cm high, 93,5cm wide open, 46cm deep*

R10 000 – 15 000

PROVENANCE

Property of a Titled Lady

31

A Regency mahogany reading table

the circular hinged top with ratchet support, on a ring-turned column, on three reeded shaped bracket feet, *restorations, 78cm high, 37,5cm diameter*

R6 000 – 8 000



30



31



32

32

A George III mahogany and brass-bound bucket

the oval coopered sides with five brass bands and a brass loop handle, 35,5cm high, 34cm wide

R4 000 – 6 000

33

A Regency satinwood Pembroke work table

the rounded rectangular twin-flap top above three graduated real drawers and three opposing dummy drawers, on a tapering octagonal column, on four hipped legs, brass cappings and castors, inlaid with ebonised stringing and *fleur de lys*, 74.5cm high, 71cm wide open, 41,5cm deep

R15 000 – 20 000

34

A Regency rosewood and brass-inlaid centre table

the circular top with gadrooned border above a ring-turned lobed column, on a triangular base with conforming borders, bun feet and brass castors, 72cm high, 91cm diameter

R10 000 – 15 000

PROVENANCE

Property of a Titled Lady



33



34



35

35

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, 50,5cm wide, 50cm deep

R15 000 – 20 000

36

A mid Victorian walnut davenport, C Hindley & Sons, London

the swivel sliding hinged desk top with *later* three-quarter pierced gallery and leather writing surface, the interior fitted with three real and three dummy drawers, the front and reverse with pull-out slides, the side with a pen compartment above four graduated drawers, on a plinth base with brass castors, *top drawer stamped C Hindley & Sons, 134 Oxford St, London, and the numerals 3254, 87cm high, 48cm wide, 46,5cm deep*

R20 000 – 30 000

Charles A Hindley, Upholsterers and Furniture Dealers, of 31 Berners Street were established in 1773. They were initially carpet, rug and floor manufacturers. However, in 1844 they bought out Miles & Edwards, moving into their Oxford Street premises. Furniture marked with C Hindley & Sons, 134 Oxford Street can therefore be dated as post 1844. The firm operated until 1892.



36

36





37

A William IV mahogany double-sided writing table

the moulded rounded rectangular top inset with a gilt-tooled leather writing surface, the frieze fitted with an arrangement of four opposing drawers, on ring-turned lobed legs with brass cappings and castors, *75,5cm high, 137,5cm wide, 90,5cm deep*

R30 000 – 40 000



38

A Victorian mahogany double-sided library desk

with gilt-tooled brown leather inset top, each side with an arrangement of nine drawers, on a moulded plinth base, *with additional later base*, 82cm high, 183cm wide, 115cm deep

R30 000 – 40 000

39

**A mahogany sofa table,
19th century**

the rounded rectangular drop-leaf top with reeded borders above a pair of real and opposing dummy drawers, on ring-turned baluster supports joined by an arched stretcher, on reeded hipped legs with brass paw feet and castors, 72,5cm high, 143cm wide open, 65,5cm deep

R12 000 – 15 000

40

A Victorian walnut, rosewood, parquetry and gilt-metal mounted side cabinet

the shaped moulded top above a pair of glazed cupboard doors enclosing a velvet-lined interior and fitted with a shelf, flanked by a pair of bow-fronted glazed cupboards enclosing two shelves, on a plinth base, inlaid with foliate and geometric borders, 112,5cm high, 181cm wide, 45cm deep, the reverse with depository label, Waring and Gillows Ltd (1932), 180 Oxford Street, Removal and Warehouse Dept.

R15 000 – 20 000



39



40



41

41

A 19th century mahogany chest of drawers

the rectangular top above three graduated drawers and a wavy apron, on outset feet, inlaid with *later* satinwood and ebony stringing, 77cm high, 75cm wide, 42cm deep

R8 000 – 10 000

42

A yew-wood and elm Windsor armchair, second quarter 19th century

the arched-shaped back with a pierced wheel and vase-shaped splat, the solid seat on turned legs joined by a crinoline stretcher, *restorations*

R4 000 – 6 000

43

An Edwardian satinwood and painted kidney-shaped side table

the top painted with trophies and garlands of flowers above a frieze drawer, on square tapering legs joined by a shaped platform stretcher, 71,5cm high, 58cm wide, 36cm deep

R4 000 – 6 000



42



43



44



45



46

44

A Dutch silver tessie, Regnerus Elgersma, Leeuwarden, 1758

circular, with pierced, shell and foliate rim, reeded girdle, raised on three scroll feet, 195g, 7cm high, 14,5cm diameter

R6 000 – 8 000

45

A Dutch Colonial silver box, 18th century

the lid and base mounted with a VOC coin dated 1761, 10g, 1,5cm high

R1 000 – 1 200

46

A Dutch silver teapot with gilt spout, maker's mark NB, Amsterdam, circa 1785

oval, with conforming cover, replaced wooden handle and finial, 715g, 15cm high; with fitted leather case (2)

R4 000 – 5 000

47

A Dutch silver salver, maker's mark IHS, Amsterdam, 1810

with a beaded border, on three fluted feet, 270g, 21,5cm diameter

R2 000 – 3 000

48

A Dutch silver porringer, 1814-1953

of lobed outline, cast with alternating panels of foliage, c-scrolls and flower-filled vases, the sides with pierced mask handles, 105g, 16,5cm wide over handles; and a Dutch silver two-handled basket, 1847, shaped oval, the pierced body moulded with swags of ribbons and portrait rondels, on four foliate and mask feet, 65g, 11cm wide over handles (2)

R6 000 – 8 000

49

A Dutch silver circular tray, maker's mark RB, Amsterdam, 1859

the pierced border with a gadrooned rim, on three acanthus-leaf and scroll feet, 1785g, 41,5cm diameter

R7 000 – 9 000

47



48



49





50

50

**Seven Dutch silver coasters, Van Kempen,
s'Gravenhage, 1867**

each engraved with a coronet above a crest, 1485g,
16cm diameter (7)

R8 000 – 10 000



51

51

**A pair of Dutch silver
asparagus tongs, Van Kempen
s'Gravenhage, 1885**

with beaded rim, 150g

R2 000 – 3 000

illustrated on opposite page

52

**A canteen of Dutch silver cutlery,
s'Gravenhage, 1910 - 1931**

comprising: 12 table forks, 12 table knives,
12 table spoons, 12 fish forks, 12 fish
knives, 12 dessert forks, 12 dessert knives,
12 dessert spoons, 12 cake forks, 9 fruit
forks, 12 fruit knives, 12 coffee spoons,
12 espresso spoons, 2 pairs of carvers, 2
butter knives, 2 *croquette* spoons, 4 sauce
ladles, 5 serving spoons and a cake server,
each piece engraved with the initial 'S' on
the reverse, contained in a canteen, 5850g
of weighable silver (171)

R30 000 – 40 000

53

**A pair of Dutch silver two-
handled double-lipped sauce
boats, maker's mark HP, post 1953**

each with reeded rim and handles, raised
on an oval footrim, 690g, 22,5cm wide (2)

R6 000 – 8 000



52

part lot



53



54



56



55



57



58

part lot

54

A group of Dutch silver miniatures, Amsterdam, post 1953

including: a violin, 25g; two boxes, one modelled in the form of a basket, 35g *all in*; another, in the form of a casket, 45g; and a Dutch silver snuff box, 19th century, the rectangular hinged cover chased with palmettes enclosed by cell-diaper borders, 20g, 4,5cm wide (5)

R2 000 – 3 000

55

Three Dutch silver miniatures, 20th century

comprising: a chocolate pot, Amsterdam, 1938, 25g; a kettle, Amsterdam, 1937, 40g; and a chestnut basket-on-stand, 15g (3)

R1 500 – 2 000

56

A Dutch miniature four-piece silver tea service, maker's mark AH, post 1953

comprising: a kettle-on-stand, hot water jug, milk jug, and basket with swing-handle, 70g *all in*, the tallest 8,5cm high; and a set of three tea bowls and saucers, Amsterdam, 1952, 25g *all in* (10)

R1 000 – 1 500

57

A group of Dutch silver miniatures, Amsterdam, 1958

comprising: a kettle, two teapots, *in sizes*, a milk jug, six cups and six saucers, 100g *all in* (16)

R1 000 – 1 500

58

A group of Dutch silver miniatures, post 1953

including a suite of furniture, comprising: four chairs and a settee, 45g; a table, the rectangular top chased with foliate motifs, 15g; and a part suite of Louise XV style furniture, Amsterdam, comprising: seven chairs, including an armchair and a circular centre table, raised on three feet, 15g *all in* (14)

R1 000 – 1 500

59



60



59

A Dutch miniature silver seven-piece salon suite, Amsterdam, post 1953

100g *all in*; and a Dutch miniature silver table, Amsterdam, post 1953, rectangular with canted corners, 25g, 3,5cm high (8)

R1 000 – 1 500

60

Three Dutch silver miniatures of figures, Amsterdam, 1960

one of a soldier standing by a cannon, the second of a man in night attire standing before a four-poster bed, and the third of a woman standing by a well, 130g *all in*, the tallest 4cm high (3)

R1 000 – 1 500



61

61

A pair of Edward VII silver Sabbath candlesticks, Rosenzweig & Taitelbaum, London, 1909

each with four foliate knobs, on a stepped domed base with conforming decoration, on three pierced branch-form feet, 660g, 27cm high (2)

R8 000 – 10 000



62

62

A pair of Russian silver Sabbath candlesticks, Shmul Szkarlat, Mindk, 1890

each with vase-shaped scone set on a knopped stem chased with flowerheads, scrolling foliage and stiff-leaf decoration, the domed base raised on three pierced branch-form feet, loaded, 32cm (2)

R30 000 – 40 000



63

63

A pair of Russo-Polish silver Sabbath candlesticks, maker's mark FC, bearing marks for I Szekman, circa 1900

each spool-shaped sconce with lobed borders set on a tapering column cast with acanthus leaves and cartouches, on a circular strigillated stepped base raised on four mask, acanthus-leaf and scroll feet, *loaded, 35cm high (2)*

R30 000 – 40 000



64



66



65



67

64

**A French silver tea caddy,
maker's mark PK, 1803-1809**

oval, the hinged dished cover
centred by a *later* cone-shaped
finial, engraved with leaf and
arched borders, reeded rims, 235g,
10cm high

R2 000 – 3 000

65

**A Russian silver cigarette case,
maker's mark HI, 1908-1917**

rectangular, the hinged cover chased
in relief with the figure of Saint George
slaying the dragon, the reverse engraved
with the initials 'RS', with a jewelled
thumbpiece, the interior engraved with
an inscription, 210g *all in*, 10,5cm wide

R5 000 – 7 000

66

**An Indian Colonial silver
tea caddy, David Hare, early
19th century**

the baluster body with ribbed
panels, with an octagonal footrim,
185g, 14,5cm high

R3 000 – 4 000

67

**A Colonial silver wine
funnel, 19th century**

with pierced detachable strainer
and curved spout, *repairs*, 110g,
13,5cm high

R1 500 – 2 000



68

68

A WMF electroplate two-handled centrepiece, circa 1900

oval, the sides applied with a pair of satyrs blowing horns and a pipe, the front and reverse moulded with shaped panels enclosing figural images of gods and goddesses, with detachable clear glass liner, 72cm wide

R15 000 – 20 000

LITERATURE

Antique Collectors' Club, *Art Nouveau Domestic Metalwork*
 From *Württembergische Metallwarenfabrik* 1906, p 363,
 illustration no 415

detail





69

69

A 'Laguna' glass vase, Ercole Barovier for Barovier & Toso, 1935-36

the thick-walled vessel with moulded flared rim and ribbed sides, fused with deep green inclusions and raised on a circular clear glass foot, 33cm high

R18 000 – 24 000

LITERATURE

"From the mid-1930's Ercole Barovier generated new designs at a prodigious rate. Autumno, Laguna, and Marina Gemmato (1935-6) were inspired by gemstones and and were coloured burnt gold, azure, and deep blue respectively. In these pieces, Barovier used the technique of *colorazione a caldo senza fusione*, meaning "colouring the glass while hot without melting" which involved sprinkling coloured glass fragments or powdered enamels on to the marver and then collecting them on the molten gather, producing glass with a speckled appearance." Lesley Jackson, *20th Century Factory Glass*, Rizzoli International Publications, New York, 2000, p 26



70

70

A 'Mugnoni' glass vase, designed by Ercole Barovier for Barovier & Toso, 1938

the iridescent thick-walled fluted body moulded with large irregular bubbled blobs, small bruise, 34cm high

R12 000 – 15 000

71



72



73



73 detail



71

A 'Neolitico' glass bowl, designed by Ercole Barovier for Barovier & Toso, 1954

the tapering body fused with agate-like spiral bands of combed white, green and ochre glass, 19,5cm diameter

R6 000 – 8 000

72

A 'Porpora' glass vase, designed by Ercole Barovier for Barovier & Toso, 1959

of flattened ovoid outline, decorated with granules of square brownish-red and opal white enamels, 13,5cm high

R20 000 – 30 000

73

A Vetri 'Bicolori' glass vase, designed by Ercole Barovier for Barovier & Toso, 1967

ovoid, with flared rim, with blue and opaline white tesserae arranged as chequerboard bands, 16,5cm high

R6 000 – 8 000



74

74

**An 'Athena cattedrale' glass vase,
designed by Ercole Barovier for
Barovier & Toso, 1964**

ovoid, with diamond-shaped panels of
blue, grey and opaline white murrhines,
27,5cm high

R35 000 – 45 000



75



75 detail

75

**A 'Diamantati' glass dish,
designed by Ercole Barovier for
Barovier & Toso, 1968**

with radiating panels of square yellow,
blue, red and green tesserae outlined with
maroon and white threads, 34cm diameter

R15 000 – 20 000



76

76

A filigrana 'Foglia' dish, designed by Tyra Lundgren for Venini, 1938

34cm long

R7 000 – 9 000

77

A Venini zanfirico vase, attributed to Paolo Venini, 1950s

of ribbed waisted baluster form, 29,5cm high

R10 000 – 12 000

78

A Leerdam Unica glass vase, designed by AD Copier, 1940s

free blown colourless glass internally coloured with smokey grey, engraved marks, Leerdam-Unica A D Copier, W245A, 30cm high

R8 000 – 10 000



77



78



79



80



81



82

79

A Leerdam Unica glass vase, designed by Floris Maydam, 1950s

free blown colourless glass internally decorated with blue and green bands, engraved marks, Unica, F. Maydam, 11,5cm high

R3 000 – 4 000

80

A Strombergshyttan ice bucket, with silver mounts by Dansk Guldmede-Håndvaerk, 1964-1973

the tapering rectangular blue tinted glass body applied with silver handles in the form of bunches of grapes, engraved Stromberg, B316, 13cm high with a pair of silver ice tongs, Denmark, Dansk Guldmede-Håndvaerk, 70g (2)

R6 000 – 8 000

81

A 'Kristalunie' glass vase, designed by Max Verboeket for Maastricht, 1955

the three-sided thick-walled body decorated internally with streaks of blue and brown, etched marks, 41cm high

R2 000 – 3 000

82

A Flygsfors 'Coquille' vase, designed by Paul Kedelv, 1955

the thick-walled body free blown with opaline white and amethyst cased clear glass, etched marks, 41cm high; a Flygsfors 'Coquille' ashtray, designed by Paul Kedelv, 1955, in the form of a stylized stingray, etched marks, 19,5cm wide; and a Holmegaard and Kastrop 'Carnaby' opaline white cased glass vase, designed by Michael Bang, 1960s, paper label, 22cm high (3)

R2 000 – 3 000

83

A glass vase, designed by Vicke Lindstrand for Kosta, 1958-59

ovoid, internally blown with purple and grey, engraved Kosta, numerals 1422/228, and initials LH, 30cm high; and a 'Sommerso' glass vase designed by Nils Landberg, for Orrefors, 1954, the flattened four-sided body internally blown with olive green and cased in clear glass, engraved Orrefors, numerals 3528-128, 23cm high (2)

R4 000 – 6 000

84

A Murano smokey-grey glass figural sculpture

standing on a square clear glass base, etched signature, Le de Roi, 68cm high

R6 000 – 8 000



83



83



84



88

85

A Dutch Delft tobacco jar, de Drie Klokken, 19th century

ovoid, painted with a seated Red Indian smoking a long clay pipe before a jar inscribed 'HAVANA'; *underglaze-blue painted factory mark, 20cm high*

R4 000 – 6 000

86

Three Meissen blue and white figural salts, late 19th century and 20th century

each modelled as a small child dressed in eighteenth attire holding a posy of flowers, seated between two baskets on a moulded c-scroll oval base, *restorations, crossed swords marks in underglaze-blue, impressed numerals 3024, 12cm high (3)*

R3 000 – 4 000

87

A Meissen blue and white 'Onion' pattern basket, early 20th century

with pierced sides, branch-form handles terminating in trunk-shaped feet, *some damage to foliage, crossed swords mark in underglaze-blue, incised model no 55, 24cm wide over handles*

R2 000 – 3 000

88

A Meissen 'Dragon' pattern part dinner service, 1924-1973

decorated in yellow heightened with gilding, comprising: an oval soup tureen and cover, two covered vegetable dishes, two double-lipped sauce boats on fixed stands, four platters, *in sizes*, two fruit bowls, twelve entrée plates, twelve soup plates, twelve dinner plates, eleven bread plates, *fruit bowls restored, small repair, underglaze-blue factory mark, impressed numerals, the largest platter 49cm wide (58)*

R30 000 – 40 000



89

89

A steel model of a Unicorn, by Walenty Pytel (Polish 1941-)
composed of steel strips, on a fixed black marble base, 72,5cm, including base

R4 000 – 6 000

This is the maquette for the unicorn which forms part of the fountain at New Palace Yard, Westminster, commemorating the Silver Jubilee of Queen Elizabeth II in 1977

PROVENANCE

Property of a Titled Lady



90

90

A patinated cast-iron urn, possibly French, 19th century

painted in blue and green with gilt highlights, the cover cast with an aloe, the urn with egg-and-dart borders, the sides applied with a pair of rams' head handles, on a fluted spreading foot and square base, 85cm high

R8 000 – 10 000

PROVENANCE

Property of a Titled Lady



91

91

A Flemish brass wall chandelier, 19th century

with four candle-arms, suspended from a baluster-shaped bracket with pierced arm support, *the bracket 38,5cm high*

R4 000 – 6 000

92

A pair of brass wall lights

the octagonal backplate moulded with flowers within beaded borders centring an oval convex cartouche, fitted with three candle-arms, *37,5cm high (2)*

R4 000 – 6 000

93

An oak strong box, French, probably Normandy, 17th century

the panelled hinged rectangular top and front inlaid with diamond-shaped cleats, the sides with iron-carrying handles, *52cm high, 80cm wide, 51cm deep*

R9 000 – 12 000



92



93



94



95



detail

94

**A Louis XVI style walnut
fauteuil, 19th century**

with shaped rectangular padded back and arms, the front rail carved with ribbons and beaded borders, on stop-fluted tapering legs

R8 000 – 10 000

95

**A Dutch satinwood, mahogany, tulipwood and
fruitwood marquetry centre table, 19th century**

in the Neo-classical style, the oval top inlaid with a panel of acorns and oak leaves enclosed by cross-banded borders, the frieze with a drawer and inlaid with alternating Japonaiserie lacquer and rectangular panels outlined with geometric banding, on tapering legs and brass bun feet, stringing throughout, *restorations, 73cm high, 94cm wide, 65cm deep*

R15 000 – 20 000



96

96
A Dutch oak, rosewood and part-ebonised linen press, 19th century
 with later finial posts, 179cm high, 70cm wide, 57,5cm deep

R15 000 – 20 000



97

97
A Dutch oak and part ebonised inlaid draw-leaf table, 19th century
 of small proportions, with foliate-carved frieze, on baluster legs joined by stretchers, raised on bun feet, 75cm high, 150cm wide open, 60cm deep

R10 000 – 12 000



98

98

A rosewood, walnut, tortoiseshell, mother-of-pearl, ivory and inlaid collector's cabinet, 19th century

of small proportions, the upper half probably Dutch, with moulded arched pediment above a pair of glazed doors and sides enclosing a velvet-lined shelf and interior, the *associated* lower section, *probably Italian*, with four graduated drawers, the sides inlaid with arabesques, *restorations*, 81cm high, 50cm wide, 25cm deep

R30 000 – 40 000



detail



99

99

A Dutch birds eye maple, walnut and inlaid apprentice bureau, 19th century

the fall-front enclosing a green leather writing surface, an arrangement of small drawers and a secret well enclosing further small drawers, the lower half with a long and a bombé drawer, on outset bracket feet, 45cm high, 42cm wide, 24cm deep

R7 000 – 9 000



detail



100

A Charles X style patinated bronze and gilt-metal three-light and glass colza chandelier

the centre set with an urn headed by acanthus foliage,
128cm high, 65cm diameter

R20 000 – 30 000

PROVENANCE

Property of a Titled Lady



detail



101



102



103

101

A Chinese export silver bowl, mark of Sing Fat, Canton, early 20th century

pierced and decorated with chrysanthemums, on a spreading foot, 180g, 10,5cm diameter

R4 000 – 6 000

102

A pair of Japanese cloisonné vases, Meiji period, 1868-1912

ovoid, decorated with cranes amongst kiku and foliage, against a dark blue ground, one with minor dent to rim, 12,5cm high (2)

R4 000 – 6 000

103

A Japanese Satsuma earthenware vase, Meiji period, 1868-1912

the ovoid body painted with figures of Buddhist Arhats, 30cm high

R6 000 – 8 000



104

104

A Chinese blue and white coffee pot and cover, Qing Dynasty, 18th century

modelled after a silver example, painted with floral sprays between diaper and floral bands, with dragon-shaped spout and bamboo-shaped handle, 28cm high

R7 000 – 9 000

105

A Chinese bronze incense burner in the form of a dog of Fo, 19th century

the seated beast with hinged head, his left paw resting on a loose pierced ball, 40cm high

R10 000 – 15 000

106

A Chinese bronze incense burner in the form of a dog of Fo, 19th century

the snarling beast with his left paw resting on a pierced ball, on a triform base, the back with aperture, 39cm high

R9 000 – 12 000



105



106



107



108



109

107

A Chinese black-glazed jar

of globular outline, the black glaze falling short of the foot to reveal a pale brown glaze, footrim possibly trimmed, 12cm high

R4 000 – 6 000

108

A Chinese blue and white dish, Qing dynasty, Kangxi

the centre painted with a hunting scene enclosed by a band of lotus flowerheads and scrolling foliage, wavy rim, with spurious mark six character Chenghua mark, 20cm diameter

R3 000 – 4 000

109

A Chinese provincial green-glazed earthenware kendi, 18th century

the globular body moulded with bands of ribbed and stiff-leaf decoration, the base moulded with an artemisian leaf, 22cm high

R4 000 – 6 000

110

A Chinese powder-blue and gilt vase, Qing dynasty, 19th century

ovoid, painted with gilt figures of courtiers and their attendants, underglaze-blue double-ring mark, 37cm high

R6 000 – 8 000



110



111

111

**A Chinese huanghuali bench,
early 18th century**

rectangular, the seat inset with a caned
palm panel above a pierced frieze, on
square-section legs with incurved feet,
93cm long, 38cm deep

R30 000 – 40 000



112

112

**A Chinese padouk altar table,
late 18th/early 19th century**

the rectangular panelled top above a
pierced frieze carved with a pair of stylised
dragon heads, on square-section legs and
block feet, 84,5cm high, 152,5cm wide, 53cm
deep

R20 000 – 30 000



detail

Important Cape Silver

Lots 113 to 116 are from the Du Plessis family collection

PROVENANCE

Barend Louis du Plessis (1753 -?) of Stellenbosch married Elisabeth Blignaut in 1774

Johannes Petrus du Plessis (1778 - ?) married Susanna Sophia de Villiers in 1823

Jan Hendrik du Plessis (1826 - 1891) married Harriet Barker

Johannes du Plessis (1868 - 1935) married Aletta Helena Albertyn in 1917

Jean Henri du Plessis (1917 - 1981) married Elise van Heerden in 1947

Thence by descent to the current owners

Jan Hendrik du Plessis (1826 - 1891) served as N G Kerk minister at Cradock from 1861, commissioner of the N G Kerk at Cape Town from 1884 to 1887 and temporary minister at Pietermaritzburg where he died. He married Harriet Barker (1831-1900), daughter of the Rev George Barker, a well-known LMS missionary at Theopolis, at Bethelsdorp and Paarl. It was at Du Plessis' prompting that the NG Kerk in Cradock is based on the model of James Gibb's church of St. Martins-in-the-Fields, London.

Johannes du Plessis (1868-1935) had an extraordinary career as N G Kerk minister, traveller in Africa, missionary expert, author and professor of theology. The well-known heresy case against him was based on his views as professor at Stellenbosch, on the inspiration and authority of the Bible, the acceptance or rejection of the results of the "higher criticism", and the divine authority of Jesus. Proceedings in the Presbytery of Stellenbosch then in the Synod of the N.G. Kerk and finally in the Cape Supreme Court, continued from 1928 until his eventual dismissal from the Seminary in 1932.

There was considerable support for Du Plessis at Stellenbosch and his supporters commissioned a life-size statue of him in rose-pink marble which became popularly known as "Pink Piet". The statue by Florenci Cuairan stood until recently in the gardens of the Stellenbosch museum and is now in the grounds of the N G Kerk.



113

**A Cape silver coffee pot,
unknown maker HNS,
18th century**

the body moulded with ribbon and
beaded swags, the hinged cover with
beaded border, artichoke-shaped finial
and elongated leaves, with a spreading
circular beaded footrim, raised on a square
base, 510g, 24,5cm high

R120 000 – 160 000

PROVENANCE

The Du Plessis family collection

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*,
Balkema, Cape Town, 1976, illustrated on
p 60 "The Du Plessis specimen, made by
the unknown maker HNS, dates from the
same period as those of Schmidt and
Hilligers, although it already shows strong
classical influence with beaded borders
and pedestal foot." p 63

This coffee pot was used for the
design of a 50 cent postage stamp,
5 November 1985. A First Day Cover
accompanies this lot.

detail



114

**A Cape silver sugar basket,
unknown maker HNS, 18th
century**

oval, urn-shaped with everted beaded and
pierced rim, the sides applied with a pair
of beaded handles, the body engraved
with a guilloché border, the beaded stem
raised on a rectangular base, 230g, 18cm
wide over handles

R80 000 – 100 000

PROVENANCE

The Du Plessis family collection

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*,
Balkema, Cape Town, 1976, illustrated on
p 96 "Used for serving lumps of sugar-
candy, sugar baskets are often incorrectly
referred to as sweetmeat dishes or
bonbonnières. In the 18th century people
at the Cape, as in Holland, did not pu t
sugar in their tea or coffee but held a
piece of sugar-candy in the mouth while
drinking."

This sugar basket was used for the
design of a 12 cent postage stamp,
5 November 1985. A First Day Cover
accompanies this lot.

detail





detail

115

A Cape silver covered sugar bowl, Gerhardus Lotter, early 19th century

the tapering body with a band of beading, the sides applied with a pair of corded handles, the pierced base with beaded rim, the detachable conforming cover with ball and leaf finial, 403g, 16cm high

R60 000 – 80 000

PROVENANCE

The Du Plessis family collection

116

A Cape silver beaker, John Townsend, early 19th century

the tapering cylindrical body engraved "PGP Born 27th July 1827", with rolled rim, 100g, 6,5cm high

R5 000 – 6 000

PROVENANCE

The Du Plessis family collection



115



116

Various Properties

117

A Cape silver Fiddle pattern fish slice, Fredrik David Waldek, mid 19th century

with reeded pierced blade, 145g

R8 000 – 10 000

118

A Cape silver covered sugar bowl, Willem Godfried Lotter, early 19th century

oval, with gadrooned rim, the shoulder engraved with a foliate border, the detachable stepped domed cover with later ebony finial, the sides applied with a pair of harp-shaped handles, 560g all in, 16,8cm wide over handles

R40 000 – 50 000

117



118



Property of a Gentleman

119

A Cape silver double-sided snuff box, Johannes Combrink, early 19th century

each hinged cover engraved with the initials "TGLB" within a wreath, enclosed by wrigglework borders, gilt interior, 100g, 8cm wide

R10 000 – 12 000

LITERATURE

cf Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, p 88 where a similar example by Johannes Combrink is illustrated.

120

A Cape silver snuff box, Daniel Hockley, early 19th century

the rectangular hinged cover engraved with the name "G S Mare" within foliate borders, gilt interior, 70g, 7,5cm wide

R6 000 – 8 000

121

A Cape silver snuff box, Wilhelmina Margaretha Lotter, early 19th century

the oval hinged cover engraved with the initials "JVE" within circular double wrigglework borders, the reverse similarly decorated and engraved with the initials "ASN", with shell thumbpiece, 85g, 8cm wide

R7 000 – 9 000

119



120



121



122

A Cape silver snuff box, Johannes Marthinus Lotter, 19th century

the rectangular hinged cover with shell thumbpiece, the sides with wrigglework decoration, the gilt interior *later* inscribed "Frank Pym from Frank Shuttleworth Xmas 1911", 70g, 6,5cm wide; and another, Daniel Beets, 19th century, the oval hinged cover with wrigglework, gilt interior, *restorations*, 60g, 7,5cm wide (2)

R6 000 – 8 000

123

A Cape silver snuff box, Jacobus Johannes Vos, 19th century

the rectangular hinged cover engraved with initials within wrigglework borders, gilt interior, *initials worn*, 75g, 7,5cm wide

R4 000 – 6 000

124

A Cape silver snuff box, apparently unmarked, 19th century

the rectangular hinged cover engraved with the initials "RC de V" within geometric borders, the reverse with a similar border, 50g, 6cm wide

R4 000 – 6 000

122



123



124





125



126



127



128

125

A Cape silver snuff box, Johannes Combrink, 19th century

the circular hinged cover engraved with a flowerhead within wiggleswork borders, scalloped thumbpiece, the reverse similarly decorated, gilt interior, 40g, 4cm diameter

R4 000 – 6 000

126

A pair of silver-gilt Bible clasps, Willem Godfried Lotter, 19th century

engraved with a flowerhead and stylised flowers within wiggleswork borders, 80g (2)

R10 000 – 15 000

127

A Cape silver book clasp, apparently unmarked, 19th century

engraved with flowerheads within wiggleswork borders, *some damage*, mounted on a Dutch psalter, the end-paper inscribed "GM Malherbe, Paarl, 24 July 1862"

R3 000 – 5 000

128

A Cape silver book clasp, Johannes Marthinus Lotter, 19th century

engraved with flowerheads within wiggleswork borders, the inside of the clasp engraved with the initials "ECdK", mounted on a Dutch psalter

R4 000 – 6 000

129

A Cape silver tea caddy, Johan Anton Bunning, third quarter of the 18th century

octagonal, with a stepped domed cover, on four stylised paw feet, *dents*, 220g, 6,5cm high

R30 000 – 40 000

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, illustrated on p 102

130

A Cape silver sugar box, Johan Anton Bunning, late 18th century

of bombé form, with rocaille repoussé decoration, the domed hinged cover surmounted by a floral finial, on four pad feet, 220g, 8,5cm high

R30 000 – 40 000

PROVENANCE

Sold: Sotheby Parke Bernet, Johannesburg, 18 March 1976, lot 98

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, see p 98 where comparable examples are illustrated



129



130



part lot

131

A Cape silver teapot on matched stand, Johannes Casparus Lotter, early 19th century

ovoid, engraved with bands of wrigglework, the shoulder with scrolls and flowerheads against a wrigglework ground, with a hinged domed cover and leaf-capped wooden handle, 805g, 18cm high, the oval stand on four bracket feet, the cavetto engraved with a band of leaves between wrigglework borders, 185g, 15,5cm wide; and a silver tea-strainer with swing handle, 20g, 5,5cm diameter (3)

R80 000 – 100 000

132

A Cape silver covered sugar bowl, Daniel Heinrich Schmidt, 19th century

the sides applied with a pair of corded handles terminating in stylised flowerheads, on a square base, the domed cover with *later* silver-gilt finial, 352g, 15,5cm high, replaced finial, Don Sheasby, Cape Town

R30 000 – 40 000

133

A Cape silver covered jug, Johannes Combrink, 19th century

engraved with a band of flowerheads and foliage between wrigglework borders, the front engraved with the initials 'DJdV' within a wreath, the hinged cover with *later* finial, with a leaf-capped wooden handle, 435g, 17cm high

R40 000 – 50 000

132



133



134

A Cape silver christening mug, John Townsend, 19th century

cylindrical with reeded rim, engraved with a band of scrolling foliage, with a floral cartouche engraved with the initials 'D.A.E.M.', the sides applied with a reeded scroll handle, 145g, 8cm high

R10 000 – 15 000

PROVENANCE

Sold: Sotheby Parke Bernet, Johannesburg, 1 November 1976, lot 79

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, illustrated on p 81

135

A rare Cape silver table snuff box, Thomas Stephenson, mid 19th century

the hinged rectangular cover inscribed "PRESENTED BY THE Officers, Serjeants & Men of the Cape Town Police to their much respected superior Officer John King Esq 1853", with the engraved outline of Table Mountain below, enclosed by an elaborate cartouche of acanthus leaves and a bird, the sides and base similarly engraved, the whole moulded in relief with foliate borders, the gilt interior inscribed "Presented on the 23rd November 1953 after a period of 24 years Service in the Police Force", 270g, 12cm wide, 6,5 deep, 3cm high

R40 000 – 60 000

This is probably the only known example of Cape silver engraved with a Cape view



134



135



135 open

136

A pair of Cape silver escutcheon plates, Daniel Beets, 19th century

of pierced rococo form, 40g, the longer 10,5cm long (2)

R5 000 – 7 000

137

A Cape silver beaker, Gerhardus Lotter, 19th century

the tapering body engraved with the initials "PCG", 85g, 6cm high

R5 000 – 6 000

136



137





138

138

A Cape silver cruet frame, John Townsend, 19th century

square, with gadrooned rim, on leaf-scroll feet, the four ring-holders connected by shell motifs with reeded central handle, 270g, 17cm wide; two *later* sauce bottles, a silver-mounted and glass pepper pot and a mustard pot, Goldsmiths & Silversmiths Co, London, 1909; and a Cape silver Fiddle pattern mustard spoon, John Townsend, 15g (6)

R6 000 – 8 000



139

139

A Cape silver pap boat, Fredrik David Waldek, mid 19th century

with an applied foliate border, 110g, 12cm long

R4 000 – 6 000



140

140

Two pairs of Cape silver spectacle frames, apparently unmarked

(2)

R1 500 – 2 000

LITERATURE

cf Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, p 90 where a similar example is illustrated.



141

141

A set of six Cape silver Fiddle pattern table forks, John Townsend, 19th century

the terminals engraved with initials, 350g; and another set, Johannes Combrink, 19th century, the terminals engraved with initials on the reverse, 350g (12)

R8 000 – 12 000



142

142

Twelve Cape silver Fiddle pattern table forks, Lawrence Holme Twentyman, 19th century

the terminals engraved with the initials "GHS", 775g; six Cape silver Fiddle pattern table spoons, Lawrence Holme Twentyman, 19th century, the terminals engraved with the initials "GHS", 400g; six Cape silver Fiddle pattern table spoons, Fredrik David Waldek, 19th century, the terminals engraved with initials, 370g; eleven Cape silver Fiddle pattern dessert spoons, Johannes Hendricus Beyleveld, 19th century, the terminals engraved with the initial "R", 320g; and eight Cape silver Fiddle pattern teaspoons, Johannes Marthinus Lotter, 19th century, 200g (43)

R15 000 – 20 000

143

An assembled set of Cape silver King's pattern flatware, Lawrence Holme Twentyman, 19th century

including: 6 table forks, 6 table spoons, 12 dessert spoons, 1955g (24)

R15 000 – 20 000

144

Six Cape silver Old English pattern table forks, Willem Godfried Lotter, 19th century

and another example, William Moore, 19th century, 330g; eight Cape silver Old English pattern table spoons, Johannes Combrink, 19th century; three further examples, various makers, including: William Moore, Gerhardus Lotter and Godfried Fredrik Schmitzdorff, 19th century, 325g; and two Cape silver Old English pattern teaspoons, Johannes Combrink and Lodewyk Willem Christiaan Beck, 19th century, 30g (20)

R7 000 – 9 000

145

A Cape silver Fiddle pattern serving spoon, Willem Godfried Lotter, 19th century

the terminals engraved with initials, 100g; and a Cape silver Old English pattern serving spoon, unknown maker HNS, 19th century, 110g (2)

R6 000 – 8 000



143

part lot



144

part lot



145

146

**A Cape silver Fiddle pattern
sauce ladle, unknown maker MIV,
19th century**

the terminal engraved with the initial "AC",
60g

R2 000 – 3 000

147

**A Cape silver Fiddle pattern
sauce ladle, Frederik David
Waldek, 19th century**

the terminal engraved with the initials
"JPB", 60g

R2 000 – 3 000

148

**A Cape silver Fiddle pattern
sauce ladle, William Moore,
19th century**

the terminal engraved with initials, 60g

R2 000 – 3 000

146



147



148



149

Three Cape silver Fiddle pattern salt spoons, various makers, including: William Moore, Johan Hendrik Vos and Lodewyk Willem Christian Beck, 19th century

35g; and two Cape silver Fiddle pattern mustard spoons, Lawrence Holme Twentyman and Lodewyk Willem Christian Beck, 19th century, 30g (5)

R1 500 – 2 000

LITERATURE

cf Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, where a similar mustard spoon by William Moore is illustrated on p 82. See p 92 where a comparable salt spoon by William Moore is illustrated.

150

Four Cape silver konfyk forks, Johannes Casparus Lotter, Marthinus Lourens Smith, Johan Anton Bunning and Oltman Ahlers, late 18th/early 19th century

50g (4)

R1 500 – 2 000

151

Six Cape silver konfyk forks, Johannes Combrink, Lawrence Holme Twentyman, J De Jongh, Thomas Stevenson and Johannes Hendricus Beyleveld, 19th century

90g (6)

R2 000 – 3 000

LITERATURE

cf Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, where a comparable example is illustrated on p 68.



149



150



151

152

**A Cape silver Old English pattern
soup ladle, Johannes Combrink,
early 19th century**

the bowl with a band of reeding, 255g

R4 000 – 6 000

cf Stephan Welz, *Cape Silver and
Silversmiths*, Balkema, Cape Town, 1976,
where a similar example made by
Johannes Combrink is illustrated on p 76.

153

**A Cape silver Fiddle pattern
soup ladle, Johannes Hendricus
Beyleveld, 19th century**

the terminal engraved "JPH", 260g

R4 000 – 6 000

154

**A Cape silver caddy spoon,
Marthinus Lourens Smith, late
18th/early 19th century**

the terminals engraved with a flowerhead
within a wrigglework border, 15g; and
another, Godfried Fredrik Schmitzdorff,
19th century, with shell-shaped bowl,
repairs, 10g (2)

R2 500 – 3 500

LITERATURE

cf Stephan Welz, *Cape Silver and
Silversmiths*, Balkema, Cape Town, 1976,
where the example by Marthinus Lourens
Smith is illustrated on p 104.

There is a comparable example to the
shell-shaped caddy spoon by Gerhardus
Lotter which is illustrated on p 40.



152



153



154

155

**A Cape silver Fiddle pattern
butter knife, Johannes Marthinus
Lotter, 19th century**

35g

R1 500 – 2 000

156

**A Cape silver fish slice, Willem
Godfried Lotter, late 18th century**

the pierced blade engraved with
wrigglework and initials, with ivory handle

R8 000 – 10 000

LITERATURE

Stephan Welz, *Cape Silver and Silversmiths*,
Balkema, Cape Town, 1976, illustrated on
p 66

157

**A Cape silver marrow scoop,
apparently unmarked,
19th century**

25g

R2 000 – 3 000

LITERATURE

cf Stephan Welz, *Cape Silver and
Silversmiths*, Balkema, Cape Town, 1976,
where a comparable example is illustrated
on p 77.



155



156



157

158

Six Cape silver Fiddle pattern table spoons, various makers, including: Johannes Marthinus Lotter, Wilhelmina Margaretha Lotter and unknown maker MIV, 19th century

410g; six Cape silver Fiddle pattern dessert spoons, various makers, including: Frederik David Waldek and William Moore, 19th century, 240g; six Cape silver Fiddle pattern teaspoons, various makers, including: Daniel Beets, Thomas Lock Townsend, Jacobus Johannes Vos and others, 19th century, 105g; two Cape silver orange spoons, Johannes Combrink, 19th century, the stems engraved with wrigglework, 30g; and a Cape silver coffee spoon, Daniel Heinrich Schmidt, 19th century, 15g (21)

R8 000 – 12 000

159

Three Cape silver Fiddle pattern table forks, Johannes Marthinus Lotter and Frederik David Waldek, 19th century

175g; four Cape silver Fiddle pattern dessert forks, various makers, including: Lawrence Holme Twentyman, William Moore and Thomas Stephenson, 19th century, 135g; thirteen Cape silver Fiddle pattern table spoons, various makers, including: Johannes Hendricus Beyleveld, Willem Godfried Lotter, Daniel Beets, Daniel Collinet, Johannes Combrink, Lodewyk Willem Christiaan Beck and two others, 19th century, 745g; and four Colonial silver spoons, various makers, including Twentyman & Co, Joseph Rondo, 19th century, a table spoon, two grapefruit spoons and a teaspoon, 65g (24)

R6 000 – 8 000



158
part lot



159
part lot

160



Various Properties

160

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

161

A Cape stinkwood side chair, 19th century

the shaped top rail above a pierced splat, caned seat on square-section fluted legs and stop feet, *restorations*

R4 000 – 5 000

161





162

A Cape yellowwood and stinkwood extending dining table, 19th century

in three parts, the rectangular top composed of a central section with a pair of leaves and a pair of D-ends above a plain frieze, on ring-turned baluster legs, with brass cappings and porcelain castors, 77cm high, 342cm fully extended, 137cm wide

R85 000 – 100 000

163

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

the moulded outset cornice above a pair
of panelled doors with inlaid closing strip,
enclosing a pair of drawers and a shelf,
on tapering feet, *170cm high, 132cm wide,
56cm deep*

R60 000 – 80 000



164

Sydney Carter

SOUTH AFRICAN 1874-1945

Springtime in Genadendal

signed
gouache
15,5 by 23,5cm

R6 000 – 9 000



164

165

**Tinus (Marthinus Johannes)
de Jongh**

SOUTH AFRICAN 1885-1942

Sononder, Hex Rivier, CP

signed
oil on canvas
31,5 by 47cm

R20 000 – 30 000



165

166

**Tinus (Marthinus Johannes)
de Jongh**

SOUTH AFRICAN 1885-1942

A Cottage in the Mountains

signed
oil on canvas
25 by 30cm

R18 000 – 24 000



166

167

Gerard Bhengu

SOUTH AFRICAN 1910-1990

Portrait of a Smiling Baby

signed
watercolour
24 by 21,5cm

R8 000 – 12 000

168

Gerard Bhengu

SOUTH AFRICAN 1910-1990

Portrait of a Child; and Portrait of a Bearded Man, two

each signed
watercolour
36 by 27,5cm; and 31 by 22cm (2)

R10 000 – 15 000

169

Gerard Bhengu

SOUTH AFRICAN 1910-1990

Portrait of a Smiling Young Man

signed
watercolour
37 by 27cm

R8 000 – 12 000

170

Gerard Bhengu

SOUTH AFRICAN 1910-1990

Portrait of a Man Smoking a Pipe

signed
watercolour
37 by 27cm

R8 000 – 12 000

167



168



part lot

169



170



171

Diana Mallet-Veale

SOUTH AFRICAN 20TH CENTURY

In the Kraal; and two other miniatures

each signed
watercolour
each 9cm, oval (3)

R8 000 – 12 000



171 part lot



172

172

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Doringboom

signed and dated 1920 in pencil in
the margin
etching
image size: 19 by 27cm

R8 000 – 12 000



173

173

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

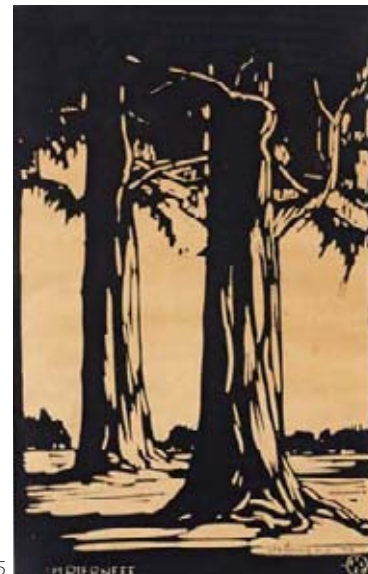
Huis van Generaal Smit, Pretoria (Nilant 29)

signed and dated 1920 in pencil in
the margin
linocut
image size: 13,5 by 26cm

R8 000 – 12 000



174



175

174

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Huis in Rustenburg (Nilant 47)

signed and dated 1920 in pencil in
the margin
linocut
image size: 14,5 by 22cm

R8 000 – 12 000

175

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Bloekombome (Nilant 77)

signed and dated 1919
linocut
31 by 19cm

R8 000 – 12 000

176

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Huis van Biskop Bousfield, Pretoria (Nilant 32)

signed and dated 1920 in pencil in the margin
linocut
image size: 14,5 by 26cm

R8 000 – 12 000



177



179



178



180

177

Otto Klar

SOUTH AFRICAN 1908-1994

A Snow-capped Mountain

signed
oil on board
21 by 30cm

R10 000 – 15 000

178

Nerine Constantia Desmond

SOUTH AFRICAN 1908-1993

Flowering Gums

signed and dated 1969
oil on board
39 by 50cm

R7 000 – 10 000

179

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Sea Shells

signed and dated 1957
pastel
40 by 47cm

R15 000 – 20 000

180

Dino Paravano

SOUTH AFRICAN 1935-

Ploughing near Petersburg

signed
oil on board
49 by 74,5cm

R20 000 – 30 000

181

Stanley Faraday Pinker

SOUTH AFRICAN 1924-

Moonflower; and Donkey

each signed
both oil on board
23 by 30cm; 27 by 22cm
and a signed print of a Mother and Child
(3)

R12 000 – 16 000

182

Robert Bevan Slingsby

SOUTH AFRICAN 1955-

*Matjieshuis and Elevated
Matjieshuis, two*

both signed and dated 1992
bronze, with green patination
height: 73cm and 12cm, excluding bases (2)

R12 000 – 16 000

183

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Tower of Figures

signed
pen and ink
34 by 49cm

R12 000 – 16 000



181

part lot



183



184



185

184

William Joseph Kentridge

SOUTH AFRICAN 1955-

Iris

signed and numbered 18/40 in pencil in the margin
etching
sheet size: 25 by 20cm

R20 000 – 30 000

185

William Joseph Kentridge

SOUTH AFRICAN 1955-

Sitting Man

signed and numbered 18/20 in pencil in the margin
lithograph
sheet size: 46 by 40cm

R15 000 – 20 000



186



187



187



188

186

Hylton Nel

SOUTH AFRICAN 1941 -

Dog with a Stick

signed on reverse
executed between 1974 and 1987
stipple-glazed ceramic
20cm diameter

R3 000 – 4 000

187

Hylton Nel

SOUTH AFRICAN 1941 -

Phallic Hand; Flowers

signed; impressed with round bird stamp
executed between 1974 and 1987
two glazed ceramic plates enclosed by
pie-crust borders
each 18cm diameter (2)

R3 000 – 4 000

188

Hylton Nel

SOUTH AFRICAN 1941 -

Cat

circa 1995
turquoise-glazed ceramic
minute chip to ear
21,5cm high

R10 000 – 15 000

LITERATURE

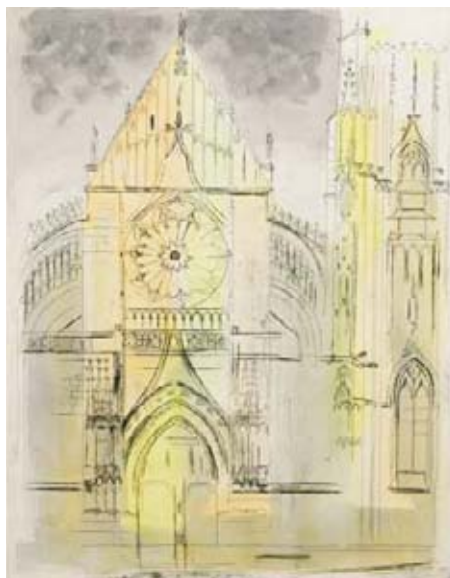
cf *Hylton Nel: Conversations*, Michael Stevenson Contemporary,
Cape Town, 2003, p 7 where a similar example is illustrated in colour

189

A Royal Doulton Jan van Riebeeck two-handled loving cup

designed by Charles Noke and Harry Fenton, introduced 1935 in a limited edition of 300, *hairline crack, black printed factory mark, inscription and No 79, 26,5cm high*

R4 000 – 6 000



190

190

John Piper

BRITISH 1903-1992

Cathedral Facades, two

both signed and numbered I/VI in pencil in the margin
colour lithographs
image size: both 68 by 53cm (2)

R10 000 – 15 000



190

191

Bernard Buffet

FRENCH 1928-1999

Mon Cirque, Elephant

signed and numbered 83/120 in pencil in the margin
colour lithograph
image size: 67 by 46,5cm

R5 000 – 7 000



191

192 - 200

No lots



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 7 March 2011 - 8.00 pm

Paintings

Lots 201-330

South African Paintings, Sculpture, Drawings, Prints,
Photographs and an American Print

201

Allerley Glossop

SOUTH AFRICAN 1870-1955

Stables

signed, inscribed with the
title on the reverse
oil on card
19 by 24cm

R5 000 – 8 000

202

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

The Sheepfold

signed
pastel
23,5 by 31,5cm

R80 000 – 120 000

201



202



203



203

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

***Mountains in Morning Light,
Swellendam***

signed and dated 1918, signed, dated and
inscribed with the title on the reverse
oil on canvas
45 by 99cm

R140 000 – 200 000

204

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Two Figures by a River

signed
oil on board
17 by 27,5cm

R50 000 – 70 000

204



Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873–1921

At Claremont, CPsigned, inscribed with the title on the reverse
oil on canvas

37,5 by 47,5cm

R800 000 – 1 200 000

PROVENANCE

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

LITERATURE

cf. J du P Scholtz, *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, Cape Town, 1973, p 133, illus nos 117 and 118, both from Grove Avenue, Claremont, which relate closely to this work.

This remarkable image of Claremont was painted by Pieter Wenning in 1919. At the time the artist was lodging at the Vineyard Hotel, as J. Du Preez Scholtz informs us in his detailed record of Wenning's life as traced through D. C. Boonzaier's diary. Unable to pay for his board, the artist appealed to Boonzaier, his mentor, friend and greatest supporter throughout his life. Leading businessman and Member of Parliament, Dr William Duncan Baxter, came to the artist's rescue when he acquired two paintings, one of which – the companion piece to this – is illustrated on page 133.ⁱ Baxter clearly had a passion for the arts and it was as a result of the generous bequest in his will that the Baxter Theatre was established which, in his words, would 'develop and cultivate the arts in Cape Town and the adjacent districts'. Both scenes are painted from The Grove, a farm also known as Veldhuysen or Feldhausen in what is now Claremont. The property was acquired in 1834 by Sir John Herschel, the astronomer. It was here that he set up his reflector and observed the southern skies as well as the return of Comet Halley. From 1834 to 1838 he and his wife Margaret produced over one hundred botanical

illustrations of fine quality, showing the Cape flora. These were collected and published as *Flora Herscheliana* in 1998.

The young naturalist Charles Darwin visited Herschel on 3 June 1836. Later on, Darwin would be influenced by Herschel's writings in developing his theory advanced in *The Origin of Species*. In the opening lines of that work, Darwin writes that his intent is "to throw some light on the origin of species — that mystery of mysteries, as it has been called by one of our greatest philosophers", referring to Herschel.

The Grove provided an ideal retreat from the pressures under which Herschel found himself in London, where he was one of the most sought-after of all British men of science. It was, he later recalled, probably the happiest time in his life. The present day Grove Avenue is named after the farm and Herschel Girls' School takes its name from its illustrious occupant.

Wenning's painting depicts in the foreground the thatched cottages so characteristic of the area at the time. The whitewashed wall surrounding the homestead skilfully leads the viewer's eye into the middle distance enclosed by tall pine trees. The repetition of tree trunks, reminiscent of the graphic qualities of the Japanese woodcuts that Wenning so admired, provides an elegant frame to the rustic foreground scene.

As Hans Fransen has pointed out the cottages are the typical mid-nineteenth-century "Cape-English" variety that characterised early suburban Cape Town, a cottagey variation of Cape Dutch, smaller-scaled, lower, and with hipped thatch roofs instead of gables. Precisely because they were built in what were later to become our present-day suburbs – Rondebosch, Claremont – and therefore had to make way for more modern structures, they are now very rarely found, except in Wynberg's "Little Chelsea".ⁱⁱ

i J du P Scholtz, *D C Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg Publishers, Cape Town, 1973, p. 133 and illus. 118.

ii Hans Fransen in conversation with Emma Bedford and emails dated 7 January 2011.





206

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Fernwood Buttress, Table Mountain

signed
oil on board
22 by 28cm

R60 000 – 80 000

207

Ernst Karl Erich Mayer

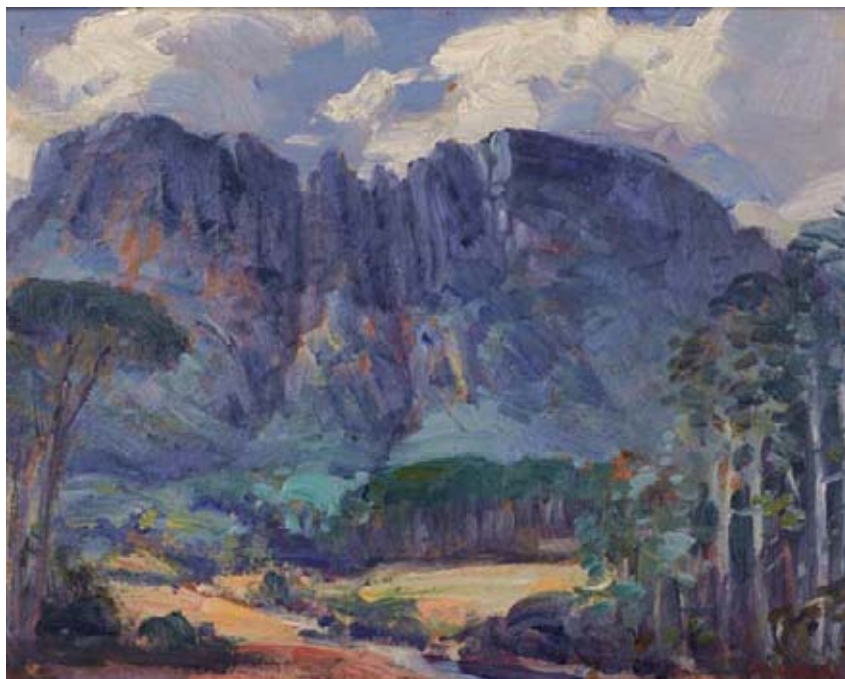
SOUTH AFRICAN 1876-1960

A Farm with Jacarandas

signed and dated 1943
oil on board
19,5 by 28cm

R20 000 – 30 000

206



207





208

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873-1921

Observatory, Cape

label of authenticity attached to the reverse, signed by the artist's son, dating this work 1919

oil on canvas

16,5 by 24,5cm

R250 000 – 350 000

PROVENANCE

Sold: Sotheby Parke Bernet, Johannesburg,
3 November 1976, lot 55

209

**Nita (Pauline Augusta
Wilhelmina) Spilhaus**

SOUTH AFRICAN 1878-1967

*Old Farmhouse, recto, Seascape,
verso*

signed with the artist's monogram

oil on board

17 by 23,5cm

R100 000 – 150 000

210

**Nita (Pauline Augusta Wilhelmina)
Spilhaus**

SOUTH AFRICAN 1878-1967

Landscape with Trees

signed with the artist's monogram

oil on board

24 by 30cm

R30 000 – 40 000

209



210



211

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873-1921

Blue Gums, Pretoria

signed, signed and inscribed with the title
on the reverse

oil on canvas

34 by 29,5cm

R220 000 – 300 000

PROVENANCE

Sold: Sotheby Parke Bernet, Johannesburg,
19 April 1977, lot 40

EXHIBITED

South African National Gallery, Cape Town,
Pretoria Art Gallery, and William Humphreys
Art Gallery, Kimberley, *Commemorative
Exhibition*, 1967, catalogue no 4B



212

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873-1921

Keerom Street, Cape Town

signed

oil on canvas

37 by 27cm

R700 000 – 900 000

PROVENANCE

Gustav Katz Collection

Sold: Sotheby Parke Bernet,

Johannesburg, The Collection of Mr & Mrs

Leslie Derber, 5 December 1977, lot 89

LITERATURE

J du P Scholtz, *DC Boonzaier en Pieter*

Wenning: Verslag van 'n Vriendskap,

Tafelberg, Cape Town, 1973, illustrated

pl. 54

Pieter Wenning's painting of Keerom Street looking towards town was certainly painted long before the Provincial Building was erected in Wale Street but after the Cape High Court was completed in 1912. Visible on the right is the august building, designed by Hawke & McKinlay. With its local granite façade, it was suitably magisterial for what became, on the creation of the Union of South Africa in 1910, the Cape of Good Hope Provincial Division of the new Supreme Court of South Africa.

Interestingly, the main entrance, according to the original plan of the building, would have been in Queen Victoria Street. However, when the judges learnt that that might mean that they would forfeit the luxury of a view over the Company Gardens, it was decided that the facade of the building would be reversed, so that the main entrance is now in Keerom Street.ⁱ

The spire of the Metropolitan Methodist Church on Greenmarket Square towers above the low buildings at the end of the street. Bathed in warm light, this street scene offers a glimpse into the early twentieth-century history of the city. Together with *Claremont, CP*, also on this auction, Wenning provides us with two complementary views of early Cape Town – one of the typically rustic suburbs and the other of a 'modern city'.ⁱⁱ

i Frans Rautenbach, 'The History of the Cape Provincial Division' in <http://www.sabar.co.za/law-journals/2010/april/2010-april-volo23-no1-pp34-36.pdf>

ii Hans Fransen in conversation with Emma Bedford and emails dated 7 January 2011.





213

213

**Nita (Pauline Augusta
Wilhelmina) Spilhaus**

SOUTH AFRICAN 1878-1967

Spring Flowers in a Glass Vase

signed with the artist's monogram

oil on canvas

46,5 by 39cm

R40 000 – 60 000



214

214

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

*Still Life with Tulips, recto, A Bridge
over the Seine, verso*

signed with the artist's monogram

oil on canvas

46 by 33cm

R20 000 – 30 000



215

215

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Still Life with Day Lilies and Irises

signed
pencil and gouache on paper
52 by 36cm

R100 000 – 140 000

Purchased from the artist's studio in the Strand by the current owner's grandparents.

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, p 309, catalogue no 1279



216

216

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Pansies

signed and dated '33
oil on canvas laid down on board
21,5 by 17,5cm

R10 000 – 15 000



217

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Oestyd

signed with the artist's initials

oil on board

28 by 35,5cm

R400 000 – 600 000

PROVENANCE

Acquired in 1958 by Professor P F D and Mrs H Weiss and thence by descent to Doctor Milde Weiss

LITERATURE

E J Botha, *Die Lewe en Skilderwerk van Maggie Laubser*, unpublished M A Dissertation, University of Pretoria, 1964, catalogue no 122.

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, p 196, catalogue no 600.

In *Oestyd* Maggie Laubser creates a pastoral idyll of landscape and rural workers evocative of the Malmesbury area where she grew up. Acutely aware of the natural environment, agriculture patterns and seasonal changes, the artist's depiction of three men harvesting the wheat at the height of summer, has all the authenticity of lived experience and perceived reality. Her unique vision was shaped through her studies at the Slade School, London, under Henry Tonks and Ambrose McEvoy from 1915 until 1918 and her close association during the 1920s with German Expressionists artists such as Karl Schmidt-Rottluff. With these influences she developed her distinctive style that employs acute observation translated through Modernist techniques of bold colour, simplified forms and painterly brushwork.



218

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Going Home

signed, executed in 1966

oil on board

35 by 45cm

R200 000 – 300 000

Purchased directly from the artist by the current owner.



Two views of lot 219

219

Anton van Wouw

SOUTH AFRICAN 1862-1945

Shangaan

signed and dated SA Joh-burg 1907 and inscribed with the foundry mark "Fonderia-Nisini-Roma"

bronze with a dark honey-coloured patination

height: 31,5cm

R300 000 – 400 000

LITERATURE

Dr Morris J Cohen, *Anton van Wouw: Sculptor of South African Life*, Johannesburg, 1938, p 19 (illustration of another cast)

ML du Toit, *Suid-Afrikaanse Kunstenaars, Deel 1, Anton van Wouw*, Cape Town, 1933, no 15 (illustration of another cast)

AE Duffey, *Anton van Wouw 1862-1945 en die Van Wouwhuis*, University of Pretoria, no A21, p 29 (illustration of another cast)

AE Duffey, *Anton van Wouw: The Smaller Works*, Pretoria, 2008, p 63 (illustration of another cast)

220

Moses Kottler

SOUTH AFRICAN 1892-1977

Maquette for "Painting"

bronze, dark brown patination
height: 37cm

R40 000 – 60 000

In 1935 Kottler completed eight figures for the Johannesburg Public Library. Each figure symbolizes a part of the content of the library. The figures represent Literature, Sculpture, Architecture, Medicine, Music, History, Philosophy and Painting. This is a cast of an early maquette for "Painting".
cf. Ute Ben Yosef, *The Graven Image: The Life and Work of Moses Kottler*, Cape Town, 1989, catalogue no 19, p 72



221

Moses Kottler

SOUTH AFRICAN 1892-1977

Maquette for "Man and Woman"

bronze, dark brown patination

height: 51cm

R20 000 – 30 000

LITERATURE

Ute Ben Yosef, *The Graven Image: The Life and Work of Moses Kottler*, Johannesburg, 1989, pp 29, 30, 47 and 101, illustrated, p 101

Kottler's cement fondue relief of *Man and Woman* for which this is a maquette, commissioned for the Population Registration Building in Pretoria, was completed in 1957. A photograph of the work published in *Die Transvaler* in May 1957 started a public outcry ultimately leading to the Minister of Labour having to instruct that the work be removed. It was given to the William Humphreys Art Gallery in Kimberley where it is still to be seen.

For various reasons, including poor photography that exaggerated the perceived sexuality of the bodies, the sculpture achieved instant notoriety and has become one of the most widely written about works of art in the history of South Africa.

In her monograph on the sculptor, Ute Ben Yosef explains that Moses Kottler's ill-fated relief of *Man and Woman*:

... had to be removed for reasons of 'indecentcy'... The relief, designed for the western gable, was to symbolize the work performed in the building. It depicts a youthful couple, symbolizing the young South Africa, standing side by side, gazing upwards towards the South African flag. The man clasps the woman's hand above the breast and with his other hand holds her wrist. ... They stand firmly on muscular legs set astride to symbolize the strength of the young nation.ⁱ

Alexis Preller was one of the artists who came to Kottler's defence, describing the sculpture as embodying "an ideal of man capable of holding onto the infinite fearlessly and with hope".ⁱⁱ

i Ute Ben Yosef, *The Graven Image: The Life and Works of Moses Kottler*, Perskor, Cape Town and Johannesburg, 1989, p 47

ii *Pretoria News*, 1.8.1957



Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Extensive Landscape Northern Transvaal

signed and dated '49
oil on canvas
76 by 102cm

R10 000 000 – 15 000 000

PROVENANCE

Mr F H Moerdyk, acquired directly from
the artist in 1949
Sold: Sotheby's, South Africa, 19 November
1985, lot 98
Private collection

LITERATURE

Stephan Welz, *Art at Auction in South Africa: 1969-1989*, Johannesburg, 1989, p 111,
illustrated in colour
Stephan Welz, *Art at Auction in South Africa: 1969-1995*, Johannesburg, 1996, p 49

This impressive landscape by Pierneef made auction history in November 1985 when it became the first South African painting to break the hundred-thousand rand mark; selling for R120 000 under the hammer of auctioneer Stephan Welz. It is not difficult to see why. As one of the artist's most-sought after landscapes, it bears all the hallmarks of his mature style. A typical bushveld scene near Polokwane in Limpopo Province is transformed through the artist's unique vision.

A panoramic view highlights the soaring heights of the blue sky and the phenomenal breadth of the landscape with impressive splendour. With Pierneef's unflinching logic, he analyses the scene in terms of its underlying structure to accentuate the enduring aspects of nature despite seasonal changes. Trees, pared down to their most elemental forms in this winter scene, are given emphasis through graphic detail.

The warm tones of the savannah advance while complementary, cool colours recede into the distance, providing a sense of deep space in a dynamic but essentially stable composition. Above the blue mountain range, cumulus clouds, appearing as puffy shapes in the sky, herald fair weather. Like a catalogue of the horticultural wealth of the area, the trees and plants are faithfully represented and can be easily identified. As Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens, points out:

The vegetation is savannah, consisting of grassland with tree and shrub species. Trees in this landscape probably represent the wild syringa (*Burkea africana*), huilbos (*Peltophorum africanum*), common hook thorn (*Acacia caffra*), shepherd's tree or matumi (*Boschia albitrunca*), sickle bush (*Dichrostachys cinerea*) (left foreground), scented thorn (*Acacia nilotica*) and tomboti (*Spirostachys africana*). The large deciduous tree in the left hand foreground is probably the raasblaar or large-fruit bushwillow (*Combretum zeyheri*). The shrubs in the background are probably the magic quarry (*Euclea divinorum*), very commonly represented in the bushveld. The grey grass and flowering pluimblomplakkie (*Kalanchoe paniculata*) with its extended inflorescence (right hand foreground) shows that it was painted during the winter. On the outcrop on the right hand corner is a stunted drought-adapted plant known as the bobbajaanstert (*Xerophyta retinervis*) which is confined to rocky outcrops. To the left of it, below the umbrella thorn or 'haak-en-steek' (*Acacia tortilis*) can be seen a stem succulent plant, known as the monteiroi euphorbia (*Euphorbia monteiroi*), a plant well represented throughout the Limpopo Province.ⁱ

ⁱ Ernst van Jaarsveld in an email to Emma Bedford, dated 14 January, 2011.





224

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

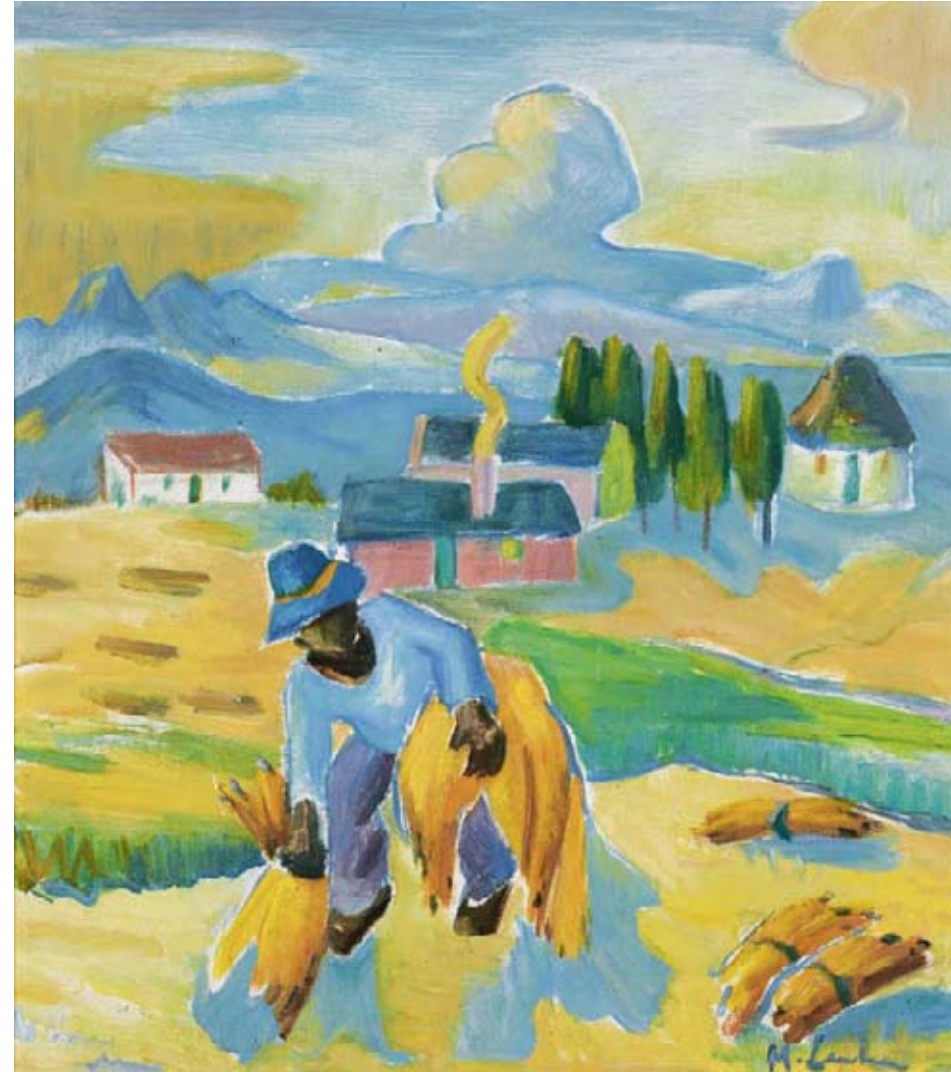
Harvesting

signed, inscribed on the reverse with the artist's name, address and the date 27.12.71
oil on canvas laid down on board
44,5 by 40cm

R200 000 – 300 000

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor Publishers, Johannesburg and Cape Town, 1994, p 383, catalogue no 1737



222

Moses Kottler

SOUTH AFRICAN 1892-1977

The Thinker

bronze, the second of two casts
height: 65,5cm

R80 000 – 100 000

Of the eight Johannesburg Public Library figures, that of *Philosophy* differs from the others in that it bears no attribute but is based on Rodin's *Thinker*. According to Ute Ben Yosef (p 47) "Kottler felt pleased with this piece and made a reduced bronze copy with a simulated architectural background".

LITERATURE

Ute Ben Yosef, *The Graven Image: The Life and Work of Moses Kottler*, Cape Town, 1989, catalogue no 23, p 73 (illustration of the other cast)





225

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Oesland by die See

oil on card
20 by 27cm

R70 000 – 90 000

This appears in a thesis for a Doctorate in Fine Arts, "n Ikonologiese ondersoek na die beeld motiewe in die kuns van Maggie Laubser", submitted by Elizabeth Miles, Randse Afrikaanse Universiteit, 1983.

PROVENANCE

Mrs WC Hugo, Floracliffe, Johannesburg



226

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Bethal Farm near Kroonstad

signed

oil on canvas

29,5 by 35cm

R80 000 – 120 000

227

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Florahof, SW Africa

signed with the artist's initials and dated
1947, inscribed with the title and the artist's
name on the mount
watercolour
18,5 by 30cm

R35 000 – 50 000

228

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Landscape, SWA

signed with the artist's initials and dated
1955
watercolour
18,5 by 33cm

R10 000 – 15 000

229

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Landscape, SWA

signed with the artist's initials and dated
1965
watercolour
28,5 by 42,5cm

R20 000 – 30 000

EXHIBITED
Pretoria Art Museum

227

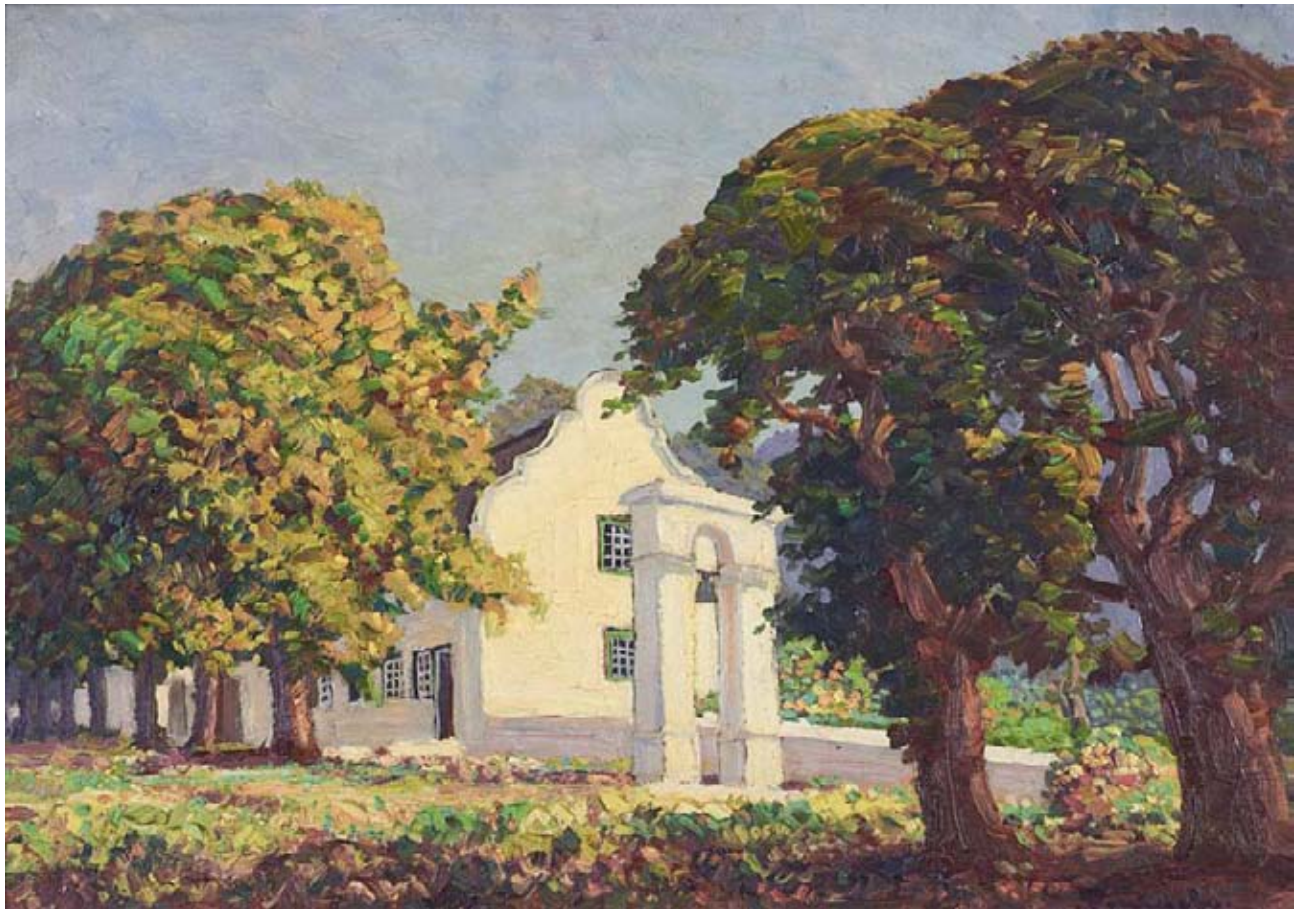


228



229





230

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

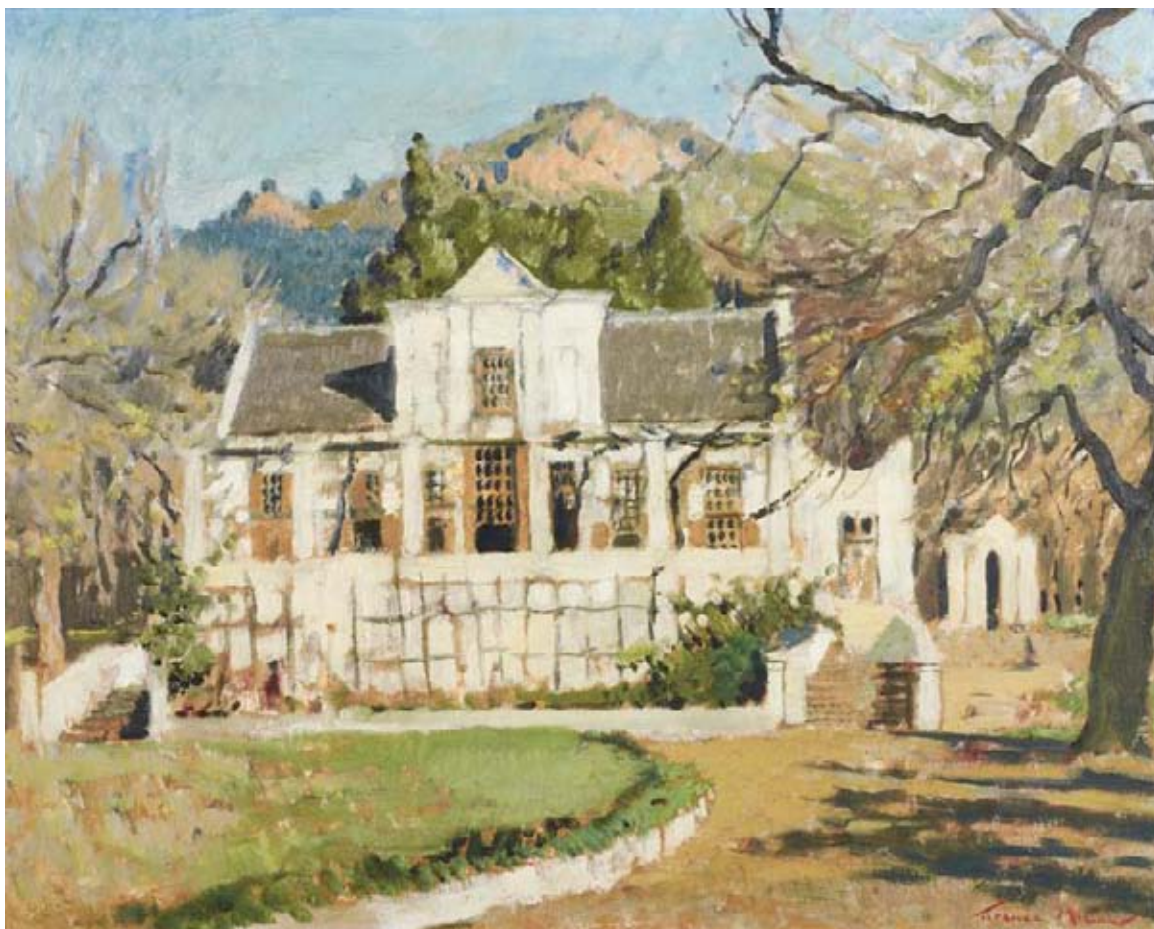
The Slave Bell

signed

oil on board

34,5 by 50cm

R250 000 – 350 000



231

Terence John McCaw

SOUTH AFRICAN 1913-1978

Tokai Manor

signed, inscribed "Tokai 1965" on the reverse

oil on canvasboard

59 by 74,5cm

R60 000 – 80 000



232

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Helshoogte

signed, inscribed with "By Simonsberg, Stellenbosch
(Hell's hoogte)" (sic) on the reverse
oil on canvas laid down on board
18 by 26cm

R100 000 – 120 000

233

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

A Bridge over the River

signed
oil on board
37 by 42cm

R10 000 – 15 000



233

234

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Interior with Pink Armchair

signed and dated 46
watercolour
46,5 by 60cm

R25 000 – 35 000



234

235

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life with Fruit and Flowers

signed and dated 1934

gouache

75,5 by 56cm

R900 000 – 1 200 000

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, p 125, illustrated in colour

Wilhelm van Rensberg and others, *Irma Stern: Expressions of a Journey*, Standard Bank Gallery, Johannesburg, 2003, p 180, illustrated in colour



Irma Stern, in all likelihood, painted this *Still Life with Fruit and Flowers* in October or November 1934 because the blue Pacific Giant Delphiniums and pink *Hemerocallis* (day lilies) in the arrangement flower in early summer. As Dr John Rourke, President of the Botanical Society of South Africa and former head of the Compton Herbarium at the Kirstenbosch Research Centre, points out:

The pink *Hemerocallis* might be confused with the Cape March lily, *Amaryllis belladonna* but this is an autumn flowering species with a short flowering period in March and April. Delphiniums and *Hemerocallis* are typically early summer flowering. Stern's painting clearly depicts flowers borne on long upright pedicels with one bloom displaying a yellow throat, both features

so characteristic of *Hemerocallis* but absent in *Amaryllis*ⁱ Stern arranged the flowers in an eighteenth-century Middle Eastern, Iznik enamel flask which is inscribed with "*basmla*" in Kufic, the oldest calligraphic form of the various Arabic scripts. It was a beloved object which appears in several still life paintings and in which she often stored her paintbrushes. It remains in her home, now the eponymous museum, where it can be seen in her studio.ⁱⁱ

i All information on the flowers in this painting was supplied by Dr Rourke in conversation with Emma Bedford and an email dated 11 January 2011.

ii *Catalogue of the Collections of the Irma Stern Museum*, University of Cape Town, 1971, no 458.



236

Irma Stern

SOUTH AFRICAN 1894-1966

The Lemon Pickers

signed and dated 1928
oil on canvas
100 by 95cm

R10 000 000 – 14 000 000

PROVENANCE
Die Kunsamer, 1971

Lemon Pickers is one of the most exciting Irma Stern paintings to come to the market in recent years. Not only is it of exceptional quality but it is a very early work painted in 1928 that confirms Stern as a unique and pioneering artist amongst her peers. Her inclusion in 1927 in the *Junge Kunst* series of monographs along with Van Gogh, Gauguin, Cézanne, Kandinsky, Matisse, Picasso, Pechstein, Schmidt-Rotluff and Grosz is a clear indication of the high regard in which Stern was held by her European contemporaries.

The strong influence of German Expressionist artists like Max Pechstein is evident both in the exaggerated forms and in the dramatic colour contrasts employed to achieve intense emotional and spiritual effects.

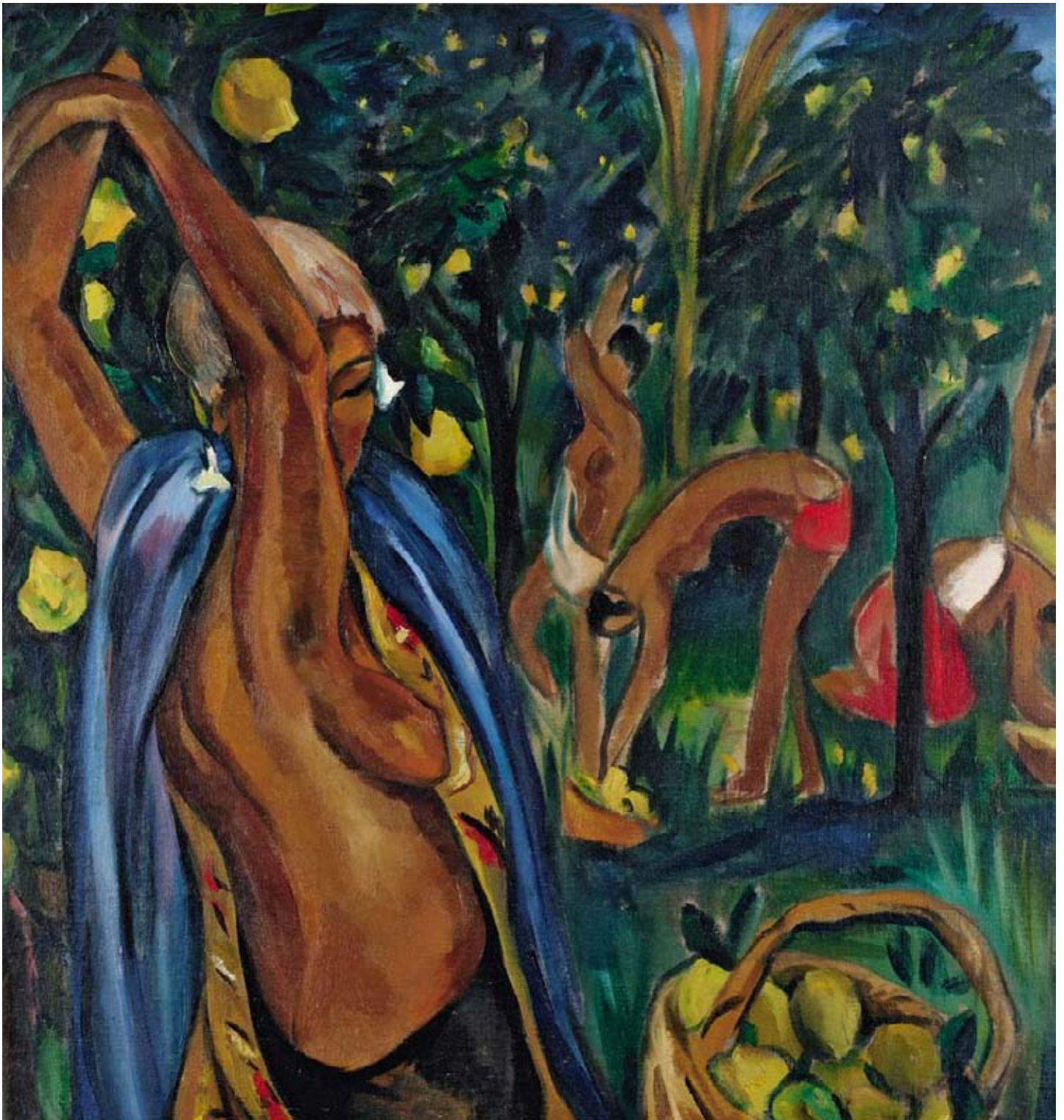
The painting effectively describes Stern's vision of an idyllic and unspoilt paradise. An oft-quoted remark by her – "I fled from burning Europe into a land of strong colours" – illuminates her intentions. Like Paul Gauguin she sought a fantastic and exotic alternative to conventional European culture. The voluptuous young woman in the foreground arches her body in a sinuous curve as she reaches for the fruit above her. Her downward gaze at a basket of lemons in the foreground focuses attention on these symbols of fecundity and suggests a world of plenty.

The young women wear cloths tied around their hips and some have brightly coloured or patterned wraps across one shoulder. Their hair is styled and straightened to emphasise the elegant shape of their heads. Stern visited Swaziland in March 1926 and again in October and November 1927, shortly before this painting was executed. It is likely that the Swazi women with their traditional cloths draped over one shoulder and their hair plastered with a mixture of red ochre and fat, made a great impression on her.

The fact that this young woman has white hair could indicate that she is in a liminal state of transition or just that the artist has chosen the lighter colour for pictorial purposes and to draw attention to her beautiful features.

Lemon Pickers is a key work in Stern's oeuvre that fuses exotic African subject matter with dynamic European painting developments to forge a new expressively South African genre. With its rhythmic arrangements of lithe women at work, it prefigures later paintings of harvesters of which the Iziko South African National Gallery has an impressive example.

The painting has been in the same collection since 1971.





237

237

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Man in a Blue Checked Shirt

signed
oil on board
49 by 39cm

R70 000 – 90 000



238

238

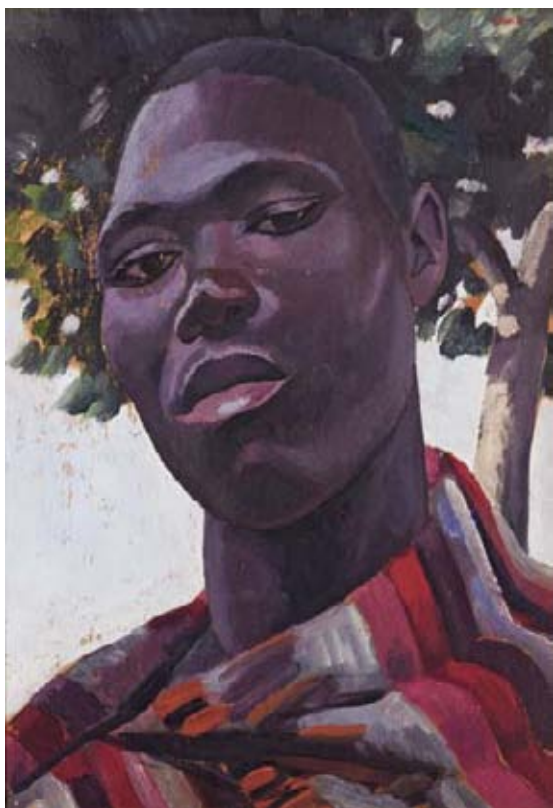
Maurice Charles Louis van Essche

SOUTH AFRICAN 1906-1977

Head of a Woman

signed
oil on board
38 by 32cm

R80 000 – 120 000



239

239

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

Head of an African

signed
oil on panel
34 by 24cm

R25 000 – 40 000



240

240

Gerard Sekoto

SOUTH AFRICAN 1913-1993

Portrait of a Woman

signed
gouache
37 by 32cm

R80 000 – 120 000

241

Enslin Hercules du Plessis

SOUTH AFRICAN 1894-1978

*The Mount Nelson Gardens,
Cape Town*

signed
oil on board
49 by 54,5cm

R40 000 – 60 000

242

Enslin Hercules du Plessis

SOUTH AFRICAN 1894-1978

An English Landscape

signed
oil on canvas laid down on board
49,5 by 59cm

R30 000 – 50 000

241



242





243

243

Enslin Hercules du Plessis

SOUTH AFRICAN 1894-1978

Archways

signed
oil on board
48 by 57,5cm

R25 000 – 35 000



244

244

Alfred Friedrich Franz Krenz

SOUTH AFRICAN 1899-1980

Still Life with a Basket of Fruit and a Jug

signed and dated 52, inscribed with the artist's name
on the reverse
oil on canvas
60,5 by 65cm

R50 000 – 80 000

245

Irma Stern

SOUTH AFRICAN 1894-1966

Grand Canal, Venice

signed and dated 1948

oil on canvas

69 by 88,5cm

R4 000 000 – 6 000 000

PROVENANCE

Acquired from the Joseph Wolpe Gallery,
1974

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, p 91, illustrated in colour

Irma Stern attended the Venice Biennale in 1948. One of the art world's most prestigious events, it opens in summer which is when Stern is most likely to have been there and captured this breathtaking view of the Grand Canal stretching all the way to the Giardini where the national pavilions have housed the exhibitions of participating countries since 1895.

The dramatic compositional lines of the bay lead the eye directly to the focal point of the painting, Santa Maria della Pietà, the one centre of calm in an otherwise surging composition where the water swells and even the houses appear to pitch as if viewed from a vaporetto or water taxi.

Noted for its remarkable ceiling frescoes by Giovanni Battista Tiepolo, the earliest foundations of the church were laid in the fifteenth century but in 1745 it was designed and rebuilt by architect Giorgio Massari. The façade, only completed in the early twentieth century, is characteristic of the classical style.

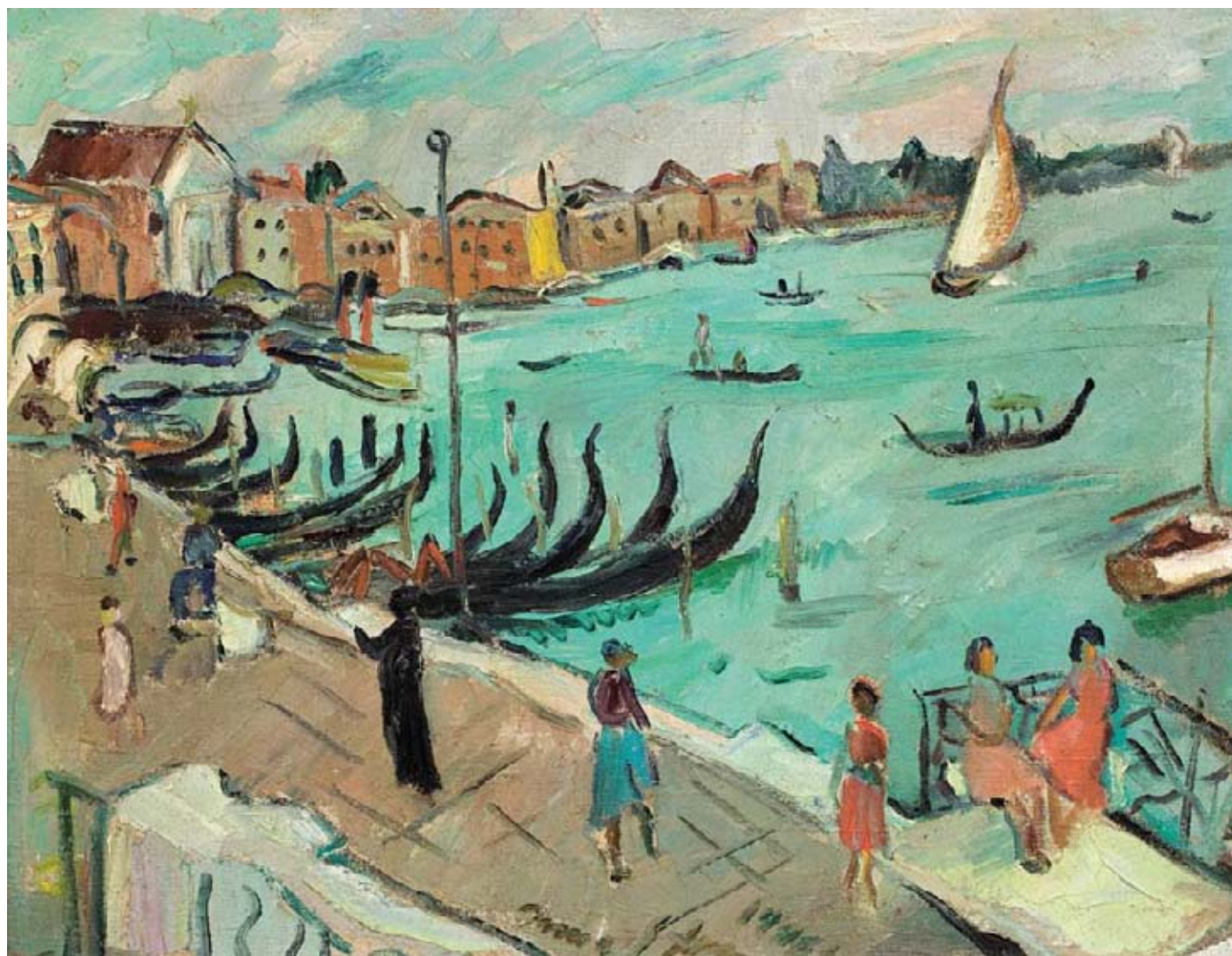
From 1703 until 1740 the great Baroque composer Antonio Vivaldi taught violin, viola and English and was choir master here to the less fortunate children who

were cared for by the charitable institution associated with the church – hence it is also known as the Church of Vivaldi.

The church faces the waterfront on the Riva degli Schiavoni in Castello along which may be found Venice's most famous luxury hotels like the Danieli where the rich and famous congregate to see and be seen, sipping espresso or Prosecco.

Venice, known as The Queen of the Adriatic, clearly cast its spell over Stern. As an important centre of trade and commerce, ideally located between Western Europe and Asia, its prosperity sustained the arts from the Middle Ages, through the Renaissance and Baroque periods and into the present. To be invited to exhibit on the Venice Biennale or to represent one's country in a national pavilion or exhibition is an affirmation of one's status as an artist.

Stern exhibited on the Venice Biennale in 1950 and again in 1958, where she was the featured artist in the South African section. Her delight in the magic of Venice – its architecture, art locations, its expanses of water and its many gondolas – is recorded here with the artist's characteristic passion.



246

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life of Delphiniums

signed and dated 1938
oil on canvas laid down on board
99 by 73,5cm

R10 000 000 – 12 000 000

In June 1995 two works by Irma Stern not only set a record price but also, for the first time, broke the R200 000 barrier for a 20th century South African painting. Both *Still Life of Delphiniums* and *Two Arabs* sold for R209 000. This record stood for just over five years. *Two Arabs* is illustrated on the dust jacket of Marion Arnold's, *A Feast for the Eye*.

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, p 137, illustrated in colour

Stephan Welz, *Art at Auction in South Africa*, Art Link, Johannesburg, 1996, p 105, illustrated in colour

Wilhelm van Rensburg and others, *Irma Stern: Expressions of a Journey*, Standard Bank Gallery, Johannesburg, 2003, p 174, illustrated in colour

Two paintings of Delphiniums on this auction allow for a comparison of Irma Stern's handling of similar subjects in diverse media at different times. While the earlier gouache gives equal value to the comparable pastel tonalities of the flowers to achieve tranquil effects, the oil painting produced four years later emphasises the strong contrasts of complementary colours in a composition that is permeated with vitality and drama.

Here the orange flowerhead at its centre bursts forward in thick, impasto paints as if to extend beyond the confines of the canvas. The cool blues, violets and indigos of the Pacific Giant Delphiniums that radiate from the warm centre, demonstrate the artist's highly skilled manipulation of colours.

The flowers are gathered into a wicker basket that may have been one of Irma's legendary picnic baskets, which were often carried with her to galleries and

from which copious amounts of food were produced. Before it has been placed a bowl painted in the modulated tones that were favoured by Paul Cézanne. It is tilted to disclose its contents – citrus fruits painted in yellows and a vivid orange that electrifies the foreground. Beside the bowl stands the dark-blue glazed jug with white highlights that appears in several paintings.

While the red table is scattered with fallen florets indicating that Stern spent some time painting this still life to her satisfaction, a picnic atmosphere of delight and enjoyment prevails.

Throughout time, Delphiniums have enchanted young and old. A A Milne's "The Dormouse and the Doctor" begins: There once was a Dormouse who lived in a bed
Of delphiniums (blue) and geraniums (red)
And all the day long he'd a wonderful view
Of geraniums (red) and delphiniums (blue)





247

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Kirstenbosch

signed

oil on board

39 by 49,5cm

R70 000 – 90 000



248

248

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Ballito Bay

signed and indistinctly dated

watercolour

47 by 61,5cm

R40 000 – 50 000



249

249

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Silver Trees at the Cape

signed

charcoal and watercolour

55 by 39cm

R20 000 – 30 000



250

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Storm Clouds over the Transvaal

signed and dated 72

oil on board

40 by 48,5cm

R30 000 – 40 000



251

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Maluti Mountains

signed and dated 45, signed and
inscribed with the title on the reverse

oil on board

49,5 by 59,5cm

R60 000 – 80 000

252

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life with Camellias

signed and dated 1940

oil on canvas

57 by 47,5cm

R3 000 000–4 000 000

This still life of beautiful blooms, luxuriant foliage and a simple ceramic confirms Irma Stern's ability to achieve extraordinary effects with a minimum of means. The painting displays both the delight she took in savouring bold and subtle colour combinations and her ability to manipulate complementary colours to astonishing visual effect. A chartreuse background and a teal-toned ceramic provide the perfect foil from which the Camellias project in a glorious array of reds ranging from cool crimsons to warm vermilions through to deep burgundies in the flowers and cerise tones in the foreground fabric.

Confident flourishes of impasto paint and assured brushwork define and emphasise the forms. In both the selection of the objects and in her interpretation of the subject, Stern's highly-refined sensibility is evident.

The flowers depicted here are *Camellia japonica* "Grand Sultan", an old Belgian cultivar from the 1840s, which was commonly planted in Cape gardens from late Victorian times into the twentieth century. A number of large specimens are growing near Stern's home, The Firs in Rosebank, now the University of Cape Town Irma Stern Museum. Several huge specimens of "Grand Sultan" were planted by Cecil John Rhodes in his Camellia walk on the University of Cape Town's campus off Lovers Walk in Rondebosch, and are still thriving after 120 years.ⁱ

i All information on the flowers in this painting was supplied by Dr John Rourke in conversation with Emma Bedford and an email dated 11 January 2011.





253



254

253

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Japonicas in a Blue Vase

signed and dated 1980

oil on board

38,5 by 26,5cm

R60 000 – 80 000

254

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Camellias in a Pottery Vase

signed and dated 1960

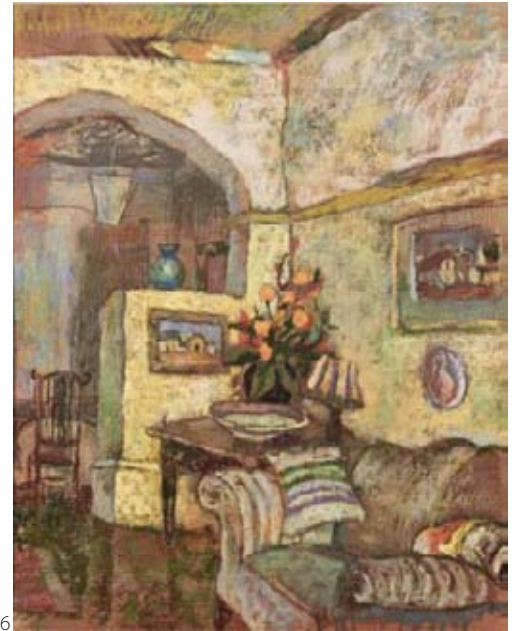
oil on board

31,5 by 21cm

R30 000 – 40 000



255



256

255

Wolf Kibel

SOUTH AFRICAN 1903-1938

Tree

authenticated by the artist's widow, Mrs F Kibel, on the reverse
charcoal and watercolour
37 by 48cm

R8 000 – 10 000

256

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Interior of a Cottage

signed and dated 1947
pastel
49 by 38,5cm

R30 000 – 40 000

The artist rented this cottage from Ben and Cecilia Jaffe, The Boltons, Rosebank.

257

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life of Roses and Apples

signed and dated 1944

oil on canvas

61 by 61cm

R7 000 000 – 9 000 000

PROVENANCE

Sotheby's London, *Topographical Paintings, Watercolours, Drawings and Prints*, 23 November 1995, lot 239
Private collection

Roses and apples are both traditionally associated with love and beauty. When asked to choose the most beautiful amongst Hera, Athena, and Aphrodite, Paris of Troy awarded the apple to Aphrodite. Consequently, the ancient Greeks considered the apple sacred. To throw an apple to someone, furthermore, symbolised the declaration of love; and similarly, to catch it symbolised one's acceptance of that love.

However, none of this would have occupied the artist as much as the sheer physicality of the objects which she had selected – the sensuous colour, form and perfume of the roses and the texture and tempting taste of the apples. And that is what she is able to convey most palpably to us, the viewers.

The sheer exuberance of the objects filling the format and the energy of her swift and fluid

brushstrokes confirms that Stern was at the height of her powers. As leading academic, art critic and former Director of the Irma Stern Museum, Neville Dubow, maintained:

The point is simply this: in the period between the First and Second World Wars, Irma Stern's work achieved a peak of excellence that could stand comparison with representational paintings anywhere else in the West. ... judged purely by the yardstick of dynamic painting – perceptual and sensual, rather than conceptual and intellectual, sheer picture-making, in fact – one could claim international stature for her work of the 1940s. Nationally ... there was no one to touch her in terms of her impact on the local scene.ⁱ

i Neville Dubow, *Irma Stern*, C. Struik Publishers, Cape Town, 1974, p 20





258



259

258

Irma Stern

SOUTH AFRICAN 1894-1966

Port at Isla da Tabarca

signed and dated 1961

ink and pastel

36,5 by 49,5cm

R120 000 – 160 000

259

Irma Stern

SOUTH AFRICAN 1894-1966

Washerwomen

signed and dated 1951

gouache and pencil

44 by 32cm

R140 000 – 180 000

260

Irma Stern

SOUTH AFRICAN 1894-1966

The Catch of the Day

signed and dated 1934

oil on canvas

57 by 55cm

R1 000 000 – 1 500 000

Catch of the Day is rare amongst Irma Stern's still lifes that usually tend to feature flowers, fruits and vegetables. An earlier painting of fish produced in 1924 and entitled *The Fish God*ⁱ features a wooden artefact in such a way that conveys the artist's interest in the symbolic overtones of the fish. By contrast the physicality of the fish are foregrounded in this later painting that bears all the hallmarks of her mature style.

Strong outlines, broad brushstrokes and paint applied with a palette knife reveal her confident approach and her delight in her subject. The freshness of the colours and the direct and unlaboured treatment suggest that she worked quickly without the need to rework her painting. The fish at the back still has the string threaded through its mouth and emerging from its gills indicating how the fisherman would have strung together his catch.

The fish with their characteristically prominent eyes are *jacopever* (jacks) or Cape redfish (*Sebastes capensis*).ⁱⁱ Reaching a maximum 37 centimetres, they are small fish of reddish or brownish colour. Interestingly, they are found only off the western coast of South Africa, Tristan da Cunha and in the southernmost waters of South America.

i See Marion Arnold, *Irma Stern: A Feast for the Eye*, Rembrandt van Rijn Art Foundation and Fernwood Press, Cape Town, 1995, pp. 127 and 130.

ii Fish identified by David Vaughan of the Two Oceans Aquarium in an email to Emma Bedford dated 7 January 2011.



261

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Gathering Storm

signed and dated 1956

oil on canvas

40 by 50cm

R50 000 – 70 000

262

Frank Sydney Spears

SOUTH AFRICAN 1906-1991

Riders in a Landscape

signed

oil on board

60 by 70cm

R9 000 – 12 000

261



262

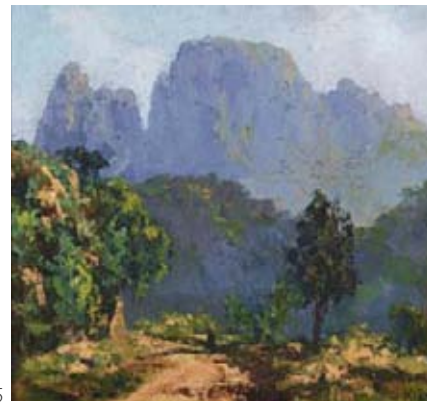




263



264



265

263

Otto Klar

SOUTH AFRICAN 1908-1994

Landscape with Gum Trees

signed
oil on board
38,5 by 56cm

R40 000 – 60 000

264

Otto Klar

SOUTH AFRICAN 1908-1994

The Devil's Cataract, Victoria Falls

signed and dated 1939
oil on canvas
42 by 37cm

R25 000 – 35 000

265

Otto Klar

SOUTH AFRICAN 1908-1994

*A Mountainous Landscape
with Trees*

signed
oil on board
29 by 31,5cm

R15 000 – 20 000

Freida Lock

SOUTH AFRICAN 1902-1962

Two Coffee Pots

signed, inscribed with the title and 38 on the reverse

oil on canvas, in a Zanzibari frame
45,5 by 35cm

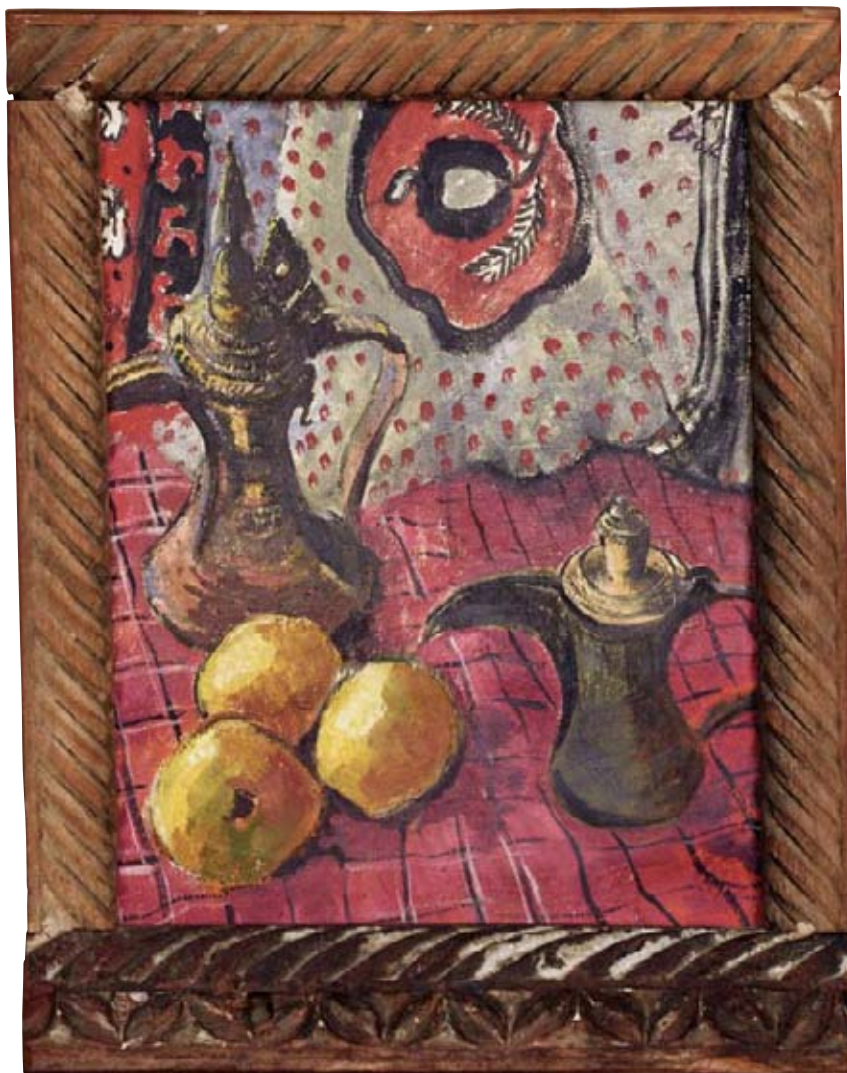
R700 000 – 1 000 000

Zanzibar captivated a number of South African artists, not least Freida Lock. Descriptions of her stay in Zanzibar, reported in *The Star* in 1949 and recorded in Johannes Meintjes's diary, indicate that, unlike most foreigners:

Lock became known to the Arab community and was invited to Arab houses, where she became acquainted with their culture at first hand. The jostling markets, the dhow harbours, the music and singing at wedding feasts fascinated her, appealing to her passionate nature and love of the exotic. The winding streets, deep doorways and shuttered windows, and the locals, whom she thought were some of the most beautiful people she had ever seen, are all captured in her paintings.ⁱ

Her legendary Bohemian lifestyle and the allure of exotic objects are evoked with typical flare in this still life. Two brass vessels, painted with a finely-honed sensitivity to nuanced tones, contrast with the bright colours and dramatic designs of the fabrics she collected. The tightly cropped composition brings the objects up close, giving them an intense presence and intimacy. To enhance the exotic appeal of these objects, Zanzibari door posts are used to frame the painting.

What could more effectively evoke a cherished occasion in the artist's home? Freshly brewed coffee and juicy oranges laid out on dazzling cloths vividly convey



so much of the character and passions of this famously warm and generous woman.

In 1938 she became a founder member of the New Group. In that same year fellow New Group member, Walter Battiss, wrote: "The freshness of all Freida Lock's still

life paintings has brought about a new appreciation of this art in South Africa."ⁱⁱ

i Emma Bedford, 'Freida Lock' in *Our Art*, vol 4, Foundation for Education, Science and Technology, Pretoria, 1993, p 38

ii Ibid, p 35



267

Terence John McCaw

SOUTH AFRICAN 1913-1978

Zanzibar

signed and dated 50
oil on canvas, in a Zanzibari frame
50 by 60cm

R70 000 – 90 000

268

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

The Beach, Seychelles

signed
oil on canvas
40 by 45cm

R100 000 – 120 000

PROVENANCE

Sold: Sotheby Parke Bernet, Johannesburg,
19 April 1977, lot 49

269

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

*Kammelspruit, Lady Grey, Cape
Province*

signed, dated 1952 and inscribed with the
title
watercolour
31,5 by 41,5cm

R20 000 – 30 000

Also known as Karringmelkspruit.

268



269



270

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Tenerife, 1938

signed, dated 1938 and inscribed with
the title in pencil
watercolour
35 by 46cm

R20 000 – 30 000

271

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Menlo Park

signed
oil on canvas
35 by 45,5cm

R30 000 – 40 000



270



271



272

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Bathers at the Pool

signed
oil on canvas
25 by 30cm

R80 000 – 120 000



273

273

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Three Figures

signed
oil on canvas
40 by 45cm

R50 000 – 80 000



274

274

Rupert Norman Shephard

SOUTH AFRICAN 1909-1992

Three Mine Dancers

signed, dated 57, inscribed with the title
and date on the reverse
oil on board
60 by 44,5cm

R30 000 – 40 000

275

Alexis Preller

SOUTH AFRICAN 1911-1975

Gold Kouros

signed and dated 69
oil and gold leaf on panel
61 by 51cm

R1 800 000 – 2 200 000

PROVENANCE

Acquired directly from the artist by
Hennie Diederiks
Coba Diederiks

Gold Kouros is infused with Alexis Preller's love of Greek culture and of the perfect male form. Not only did he meet Guna Massyn, the attractive youth who was to become his life's companion but in 1968 he also undertook a trip to Greece. Thrilled to be exploring the ancient Aegean history, culture and mythology that had so fascinated him, Preller toured many sites including Delphi, the seat of Apollo and the famed oracle. As the son of Zeus, Apollo has been variously recognised as a god of light and the sun; truth and prophecy; medicine and healing. Being supportive of all the arts and the very epitome of civilization, Apollo is seen to be both creative and handsome.

Apollo's youthfulness is captured in the sculpted figure of the kouros, which has come to represent the ideal of male beauty. Widespread across the archaic Greek world, they were generally carved from marble. As the ravages of time have taken their toll on many of these ancient sculptures, so limbs and even heads have been chipped away and lost.

Yet it is this very pared-down torso that so appealed to the artist – its absence of identifying features lending a universal appeal and anonymity that adds potency to Preller's abstract theme. As Karel Nel has pointed out in his authoritative monograph co-authored with Esmé Berman, this is no individual but a powerful conception of manhood. "One fails to be concerned about the incompleteness of the figure: the mental image of this form is of a total being."ⁱ

In 1968 Preller wrote:

Greece was fine and good and healing for me and I loved being there. ... In Athens I went often to the Museum, concentrating on about five things, and finally on the last day stayed long with the 6th century kouros from Megara.ⁱⁱ

Inspired by these figures and what they may

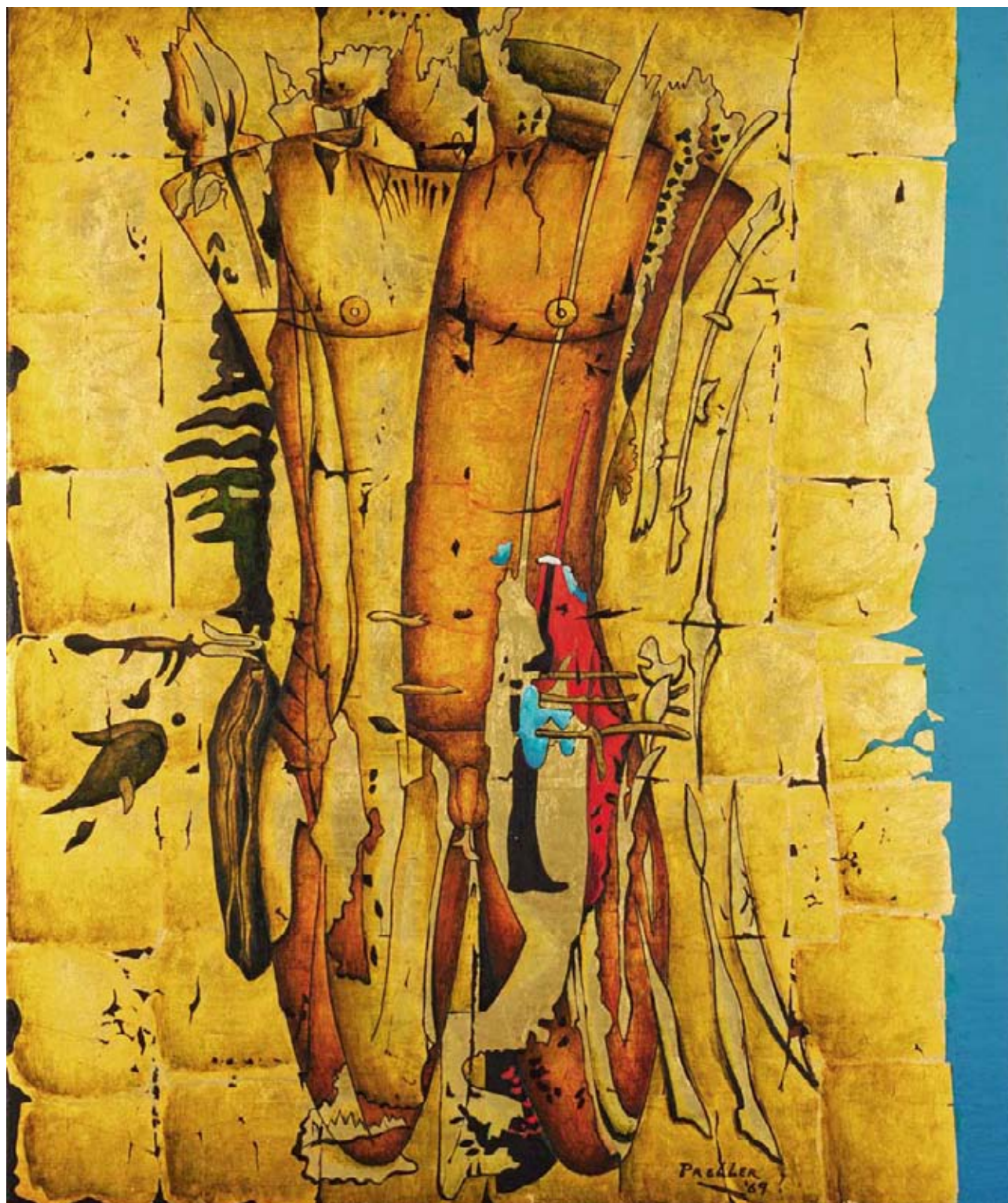
represent, Preller sought ways of developing this new theme in his paintings. He began experimenting with gestural abstraction that minimises contour lines and creates the curious palpitating effect of both integrating the figure into the ground and projecting it forward. The gold leaf, a technique learnt from Jean Welz, enhances the iconic status of this symbol of beauty and pulsates against the Aegean turquoise at the right. The painting thus becomes a dynamic evocation of those timeless and static archaic figures.

According to Coba Diederiks, Preller's use of gold leaf was inspired by the brass shields which he had seen in the Museum of Marathon. When a force of just 1 000 Athenian warriors routed a 24 000-strong Persian army at the Battle of Marathon in 490BC through a pre-dawn surprise attack, Pheidippides was dispatched to carry the news of victory to Athens. Today's marathons commemorate that historic run.

Coba Diederiks (née Van Heerden) first met Alexis Preller when she was appointed to direct and organise exhibitions at the South African Association of Arts Gallery located in the Norman Eaton-designed Polley's Arcade in Pretoria. Her academic qualifications and temperament perfectly complemented Preller's innovative and meticulous approach to the presentation of his work, laying the foundations for an ongoing professional partnership and enduring friendship. Coba explains that her husband, Hennie Diederiks, taught Alexis how to achieve the intaglio surfaces of his works by casting his three dimensional clay reliefs in fibreglass. This *Gold Kouros* was subsequently acquired in part payment for imparting these technical skills.

i Esmé Berman and Karel Nel, *Alexis Preller: Collected Images*, Shelf Publishing, 2009, pp225-227.

ii Stephan Gray, *Artlook*, Feb/Mar 1976, p5.





276

Alexis Preller

SOUTH AFRICAN 1911-1975

Still Life with Lilies

signed and dated 45

oil on board

58,5cm by 44cm

R300 000 – 400 000



277



278

277

Clement Edmond Theodore Marie Serneels

SOUTH AFRICAN 1912-1991

Still Life with Flowers in a Jug

signed and dated 91

oil on canvas

89 by 69cm

R30 000 – 50 000

PROVENANCE

Purchased from the artist's granddaughter by the current owner

278

Clement Edmond Theodore Marie Serneels

SOUTH AFRICAN 1912-1991

Young Girl in Red

signed and dated 71

oil on canvas

89 by 69cm

R25 000 – 40 000

PROVENANCE

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

279

Terence John McCaw

SOUTH AFRICAN 1913-1978

Muisnes, Bloubergstrand

signed, inscribed with the title on the reverse

oil on board

57 by 74cm

R80 000 – 100 000

280

George Mnyalaza Milwa Pemba

SOUTH AFRICAN 1912-2001

Down Russell Road

signed and dated 75, inscribed with the title on the reverse

oil on canvas

34,5 by 45cm

R80 000 – 100 000



279



280

281

Terence John McCaw

SOUTH AFRICAN 1913-1978

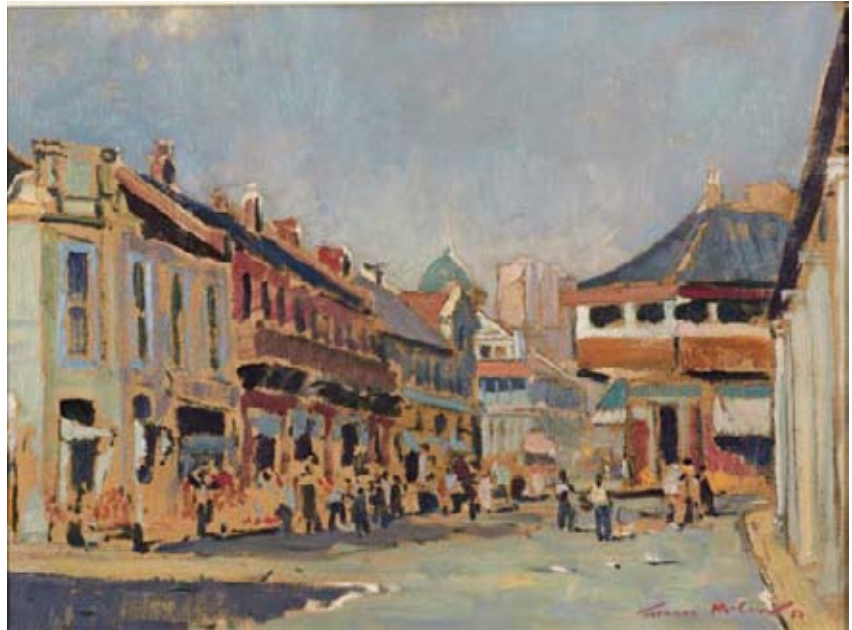
City Street Scene

signed and dated 56

oil on board

43,5 by 59cm

R50 000 – 70 000



281

282

Errol Stephen Boyley

SOUTH AFRICAN 1918-2007

Rondavels in a Mountain Landscape

signed

oil on board

40 by 50cm

R15 000 – 20 000



282

283

David Johannes Botha

SOUTH AFRICAN 1921-1995

Lesotho Mountains

signed

oil on board

44,5 by 59,5cm

R50 000 – 70 000

284

Terence John McCaw

SOUTH AFRICAN 1913-1978

Bo-Kaap

signed

oil on canvasboard

38 by 48cm

R40 000 – 60 000



283



284

285

David Johannes Botha

SOUTH AFRICAN 1921-1995

A Boland Farm

signed and dated '54

oil on board

40 by 50cm

R50 000 – 70 000

286

David Johannes Botha

SOUTH AFRICAN 1921-1995

Seascape

signed

oil on board

23,5 by 34cm

R20 000 – 30 000

285



286



287

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917-1991

Cape Farmhouse

signed
oil on board
24,5 by 29,5cm

R18 000 – 24 000

288

Piet (Pieter Gerhardus) van Heerden

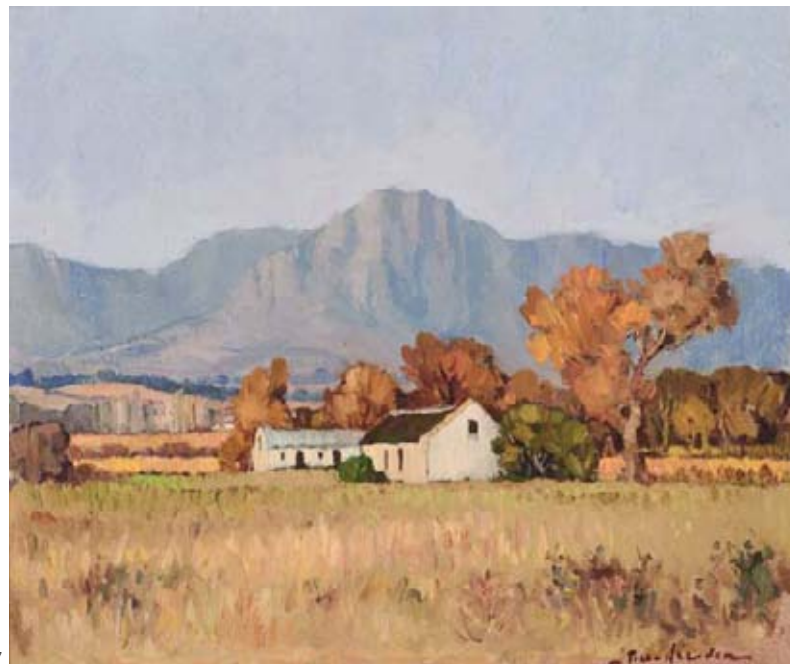
SOUTH AFRICAN 1917-1991

Landscapes, Paarl, a pair

each signed
oil on board
each 18 by 24cm (2)

R16 000 – 20 000

287



288 part lot

289

Siegfried Hahn

SOUTH AFRICAN 1914-2008

Dorp Street, Stellenbosch

signed, dated '44 and inscribed with the
title

watercolour

31 by 43,5cm

R12 000 – 16 000

290

**Piet (Pieter Gerhardus) van
Heerden**

SOUTH AFRICAN 1917-1991

Street Scene, Paarl

signed and dated '54

oil on canvas

59 by 75cm

R60 000 – 90 000

289



290





291



292

291

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Great Expectations

signed

oil on board

105 by 44,5cm

R40 000 – 60 000

292

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Serenade

signed

oil on board

102 by 62,5cm

R70 000 – 90 000



293



294

293

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-2010

Blue Jeans and Bover Boots

signed, dated 2002 and inscribed with the title and the medium on the reverse

oil on canvas

90 by 90cm

R90 000 – 120 000

294

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-2010

An Angel in the Desert

signed, dated 07 and inscribed 1/1

monoprint

paper size: 76 by 57cm

R12 000 – 16 000



295

295

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Seated Boy with Daisies

signed and dated 1968

oil on board

75 by 55cm

R80 000 – 120 000



296

296

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

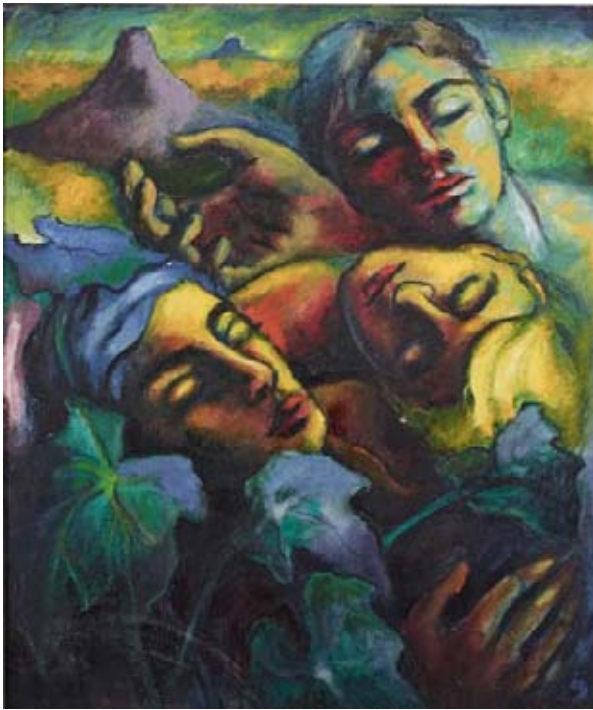
Vrou met Hande

signed and dated 1975

oil on board

40 by 31,5cm

R80 000 – 120 000



297



298

297

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Three Boys Dreaming

signed
oil on board
60 by 50cm

R80 000 – 120 000

298

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Roses in a Moonlit Landscape

signed and dated 1971
oil on board
59,5 by 59,5cm

R50 000 – 70 000

299

Stanley Faraday Pinker

SOUTH AFRICAN 1924–

The Patio, Nerja

signed, inscribed with the title and the artist's London address on the reverse
oil on board
70 by 90cm

R600 000 – 900 000

EXHIBITED

Irish Exhibition of Living Art, Dublin, 1962

Stanley Pinker studied under Maurice van Essche at the Continental Art School in Cape Town before his departure for Europe in 1951. He lived mainly in London and in Nice until his return to South Africa in 1964. It is during this period that Pinker would have made this painting on a visit to southern Spain and certainly before its exhibition on the *Irish Exhibition of Living Art* that took place in Dublin in 1962. He was living in Camden at the time as we can deduce from his address, 2 Elaine Grove, London NW5, inscribed on the back of the painting.

Nerja, on the Costa del Sol coast near Málaga, boasts kilometres of beaches with powdery sand and sparkling clear water. The old quarter of the town remains virtually unchanged with narrow, winding streets, whitewashed houses with wrought iron terraces overflowing with geraniums. The heart of Nerja is its spectacular Balcón de Europa, a magnificent promenade along the edge

of a towering cliff, once the site of a great Moorish castle, with sweeping panoramic views of the Mediterranean and the small coves and beaches below, against an awe-inspiring backdrop of hazy, blue mountains.

Pinker has painted *The Patio, Nerja* in such a way that we can easily imagine the artist and his friends relaxing on the verandah overlooking this splendour. He captures the mood of this idyllic coastal resort with the sensuous elegance typical of many French artists. Like Matisse he combines painterly abstraction and sun-drenched languor to great effect. The prevailing atmosphere of serenity derives from the simplicity of the blue and white tiled patio and the infinity of blue beyond the pergola and archways. They contrast with the intersecting planes and syncopated rhythm of red chairs in the lower left quadrant. Here a woman relaxes gazing out onto this scene of holiday bliss.



300

Stanley Faraday Pinker

SOUTH AFRICAN 1924-

Leaning Nude

signed, inscribed with the artist's
name on the reverse
oil on board
57 by 39,5cm

R40 000 – 60 000



300

301

Carl Adolph Büchner

SOUTH AFRICAN 1921-2003

Nude

signed
oil on board
40 by 30cm

R12 000 – 16 000



301

302

Amos Langdown

SOUTH AFRICAN 1930-

Adam and Eve

signed and dated 75
oil on board
46 by 54,5cm

R15 000 – 20 000



302



303

Stanley Faraday Pinker

SOUTH AFRICAN 1924-

Innocence is the raw material of hypocrisy

signed and inscribed with the title

oil on canvas

70 by 90cm

R600 000 – 900 000



304

Gordon Frank Vorster

SOUTH AFRICAN 1924-1988

Springveld

inscribed with the artist's name and the title on the reverse

oil on board

69,5 by 84,5cm

R30 000 – 40 000

305

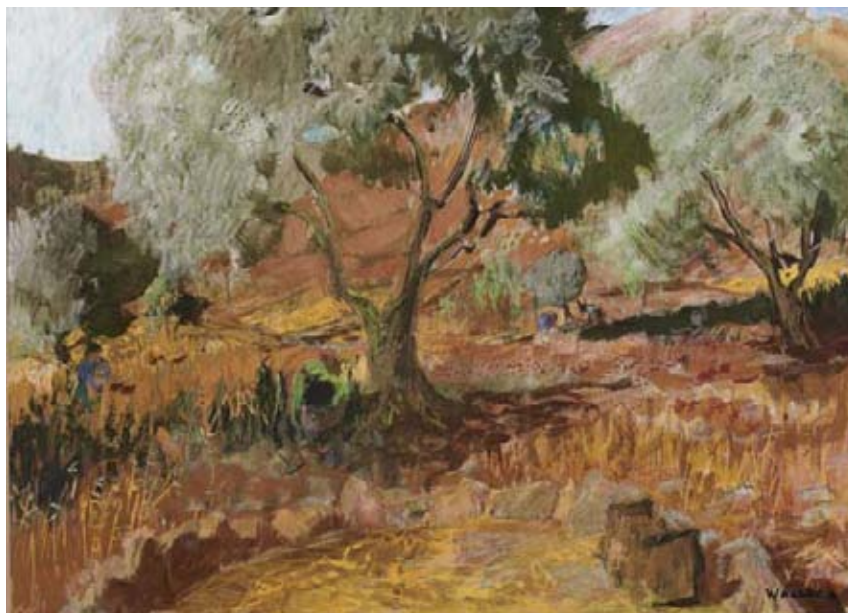
Marjorie Wallace

SOUTH AFRICAN 1925-2005

A Shady Tree

signed
oil on board
53 by 73cm

R15 000 – 20 000



305

306

Titta Fasciotti

SOUTH AFRICAN 1927-1993

Extensive Landscape

signed and dated 75
oil on board
35 by 50cm

R15 000 – 20 000



306

307

Christo Coetzee

SOUTH AFRICAN 1929–2001

Et In Arcadia Ego

signed and dated 64, signed, dated 17/3/64, and inscribed Paris 120 Fig on the reverse

Applied with a label of participation in the Prix Marzotto Pour La Peinture “Communaute Européenne”, 1964, on the reverse
oil on canvas
195 by 130cm

R120 000 – 160 000

PROVENANCE

The Rodolphe Stadler Collection, Paris

EXHIBITED

Prix Marzotto pour la Peinture ‘Communaute Européenne’, 1964

Irma Stern Museum, Cape Town, and Sandton Civic Art Gallery, Johannesburg, 2001, *Christo Coetzee, Paintings From London and Paris, 1954–1964*

LITERATURE

Deon Viljoen and Michael Stevenson, *Christo Coetzee, Paintings from London and Paris 1954–1964*, Fernwood, Cape Town, 2001, p 52, no 58; p 70, no 73, illustrated in colour, and on end papers

Christo Coetzee was based in Paris from 1956 to 1961 where he was represented by Rodolphe Stadler who at that time also showed the works of leading European artists, Alberto Burri, Georges Mathieu, Antoni Tàpies, Mark Tobey and Karel Appel. Coetzee's first exhibition at Galerie Stadler was a joint show with Lucio Fontana in 1959. In 1961 his work was included in *The Art of Assemblage* at the Museum of Modern Art in New York and in 1962 on *l'Objet* at the Louvre Museum.

Like Jackson Pollock, Coetzee was engaged in rethinking the interactive space between the art work and the artist. In Paris he had met members of the Gutai group and during a year spent in Japan in 1959 he explored shared interests in the performative aspects of art. No doubt, Japanese calligraphy also had a significant influence on the development of his painting at this time.

Working intuitively, he made use of expressive forms and gestural paint

application to create an elegant and retro-chic evocation of the Parisian fifties and sixties. A great source of inspiration were the large stained-glass rose windows of Notre Dame de Paris, which he often saw illuminated on his evening walks to his studio and commented that “they looked like jewels”!

“Et in Arcadia Ego”, interpreted as “Even in Arcadia I exist”, refers to the famous pastoral painting by Nicolas Poussin in the Louvre, Paris, and was intended to set up an ironic contrast between the shadow of death and the usual idle merriment that the nymphs and swains of ancient Arcadia were thought to embody. Coetzee, who would have been very familiar with Poussin's painting, was interested in themes of metamorphosis and the cycles of life, death and resurrection, which are explored in this painting that symbolises transformation and continuity.

i Deon Viljoen and Michael Stevenson, *Christo Coetzee: Paintings from London and Paris 1954 – 1964*, Fernwood Press, 2001, p51.





308

Christo Coetzee

SOUTH AFRICAN 1929-2001

African Icon

signed and dated 98, signed, dated and inscribed with the title on the reverse

acrylic on board, unframed

122 by 122cm

R50 000 – 80 000



309

Christo Coetzee

SOUTH AFRICAN 1929-2001

Black Hat and Roses

signed and inscribed with the title and 95
on the reverse

acrylic and enamel on board
122 by 122cm

R180 000 – 220 000



310

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Abstract

signed

carved, painted and incised wood panel

40,5 by 48cm

R100 000 – 150 000

311

David Goldblatt

SOUTH AFRICAN 1930–

Dancing-master Ted van Rensburg watches two of his ballroom pupils, swinging to the music of a recording of Victor Sylvester and his Orchestra, in the hall of the Memorable Order of Tin Hats, at the old Court House, Boksburg, Transvaal. May 1980

signed, dated 1980 and with the negative no 3/G3967 on the reverse
hand-printed, silver gelatine print,
selenium-toned photograph
image size: 31 by 46cm

R70 000 – 90 000

EXHIBITED

David Goldblatt: Fifty-one Years, AXA Gallery, New York (2001); Museu d'Art Contemporani de Barcelona (2002); Palais de Beaux-Arts de Bruxelles, Brussels (2002)
David Goldblatt: Photographs, Rencontres internationales de la Photographie, Arles (2006); Fotomuseum, Winterthur (2007); Forma - Centro Internazionale di Fotografia (2007)
David Goldblatt: Kith, Kin and Kaya - South African Photographs, The Jewish Museum, New York (2010); The South African Jewish Museum, Cape Town, (2010–2011)

LITERATURE

David Goldblatt: Fifty-one Years, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, 2001, p 255, illustrated.
David Goldblatt: Photographs, Contrasto, Rome, 2006, p 91, illustrated.
David Goldblatt: Kith, Kin and Kaya - South African Photographs, Goodman Gallery, Johannesburg, 2010, p 113, illustrated.



David Goldblatt, South Africa's most distinguished photographer, has exhibited extensively abroad and won numerous international awards. In 2006 he was awarded the Hasselblad Photography Award, considered the world's most prestigious award for photography and described by some as "the Nobel prize of the arts" and, in 2009, he received the prestigious Henri Cartier-Bresson Award for his project 'TJ', an ongoing examination of the city of Johannesburg.

Between 1979 and 1980 Goldblatt turned his lens on the particularities of small town, middle class, white communities in reef towns of which he found Boksburg to be most emblematic. Much of this photograph's captivating appeal resides in the couple's unselfconscious absorption in the dance while the photographer's keen eye observes every detail. Unlike in some of his earlier photographs which Goldblatt has called 'encounter portraits', in the Boksburg photographs "he tried to minimise his presence in the pictures by nearly always using a 'normal' lens, avoiding dramatic printing techniques, and ensuring that the people he photographed were not obviously aware of him and his camera".ⁱ

The body of photographs, entitled *In Boksburg*, was the first to be published in the South African Photographic Gallery Series by Paul Alberts, who likened the work to James Joyce's *Ulysses* – far ahead of its time.ⁱⁱ

Significantly, this is one of Goldblatt's rare, early silver gelatine hand prints of which none are commercially available. In addition, it has been selenium-toned, which deepens the contrasts and prolongs the life of the print, giving it archival quality. Goldblatt is represented in Iziko South African National Gallery, Cape Town; Bibliothèque Nationale, Paris; Museum of Modern Art, New York; Victoria and Albert Museum, London; The French National Art Collection; Stedelijk Museum, Amsterdam, Netherlands; Fotomuseum, Winterthur, Switzerland; Hasselblad Collection, Sweden; Museum Kunst Palast, Düsseldorf, Germany; Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria and the National Gallery of Canada, amongst others.

i Rory Bester, 'David Goldblatt: One Book at a Time' in *David Goldblatt: Photographs*, Contrasto, Rome, 2006, p15.

ii Ibid. P 16.



312

312

Caroline van der Merwe

SOUTH AFRICAN 1932-

Who Binds Your Feet?

signed, executed in 1994
statuario marble, on a fixed grey marble base
height: 86cm, including base

R15 000 – 20 000

LITERATURE
Norman Smuts, *Caroline van der Merwe*,
Norman Smuts, Cape Town, 2009, p 34,
illustrated



313

313

Noria Mabasa

SOUTH AFRICAN 1938-

Pensive Girl

signed, numbered 1/5 and with Bronze Age foundry mark
bronze
height: 48cm, including base

R8 000 – 10 000



314

314

Welcome Mandla Koboka

SOUTH AFRICAN 1941-1999

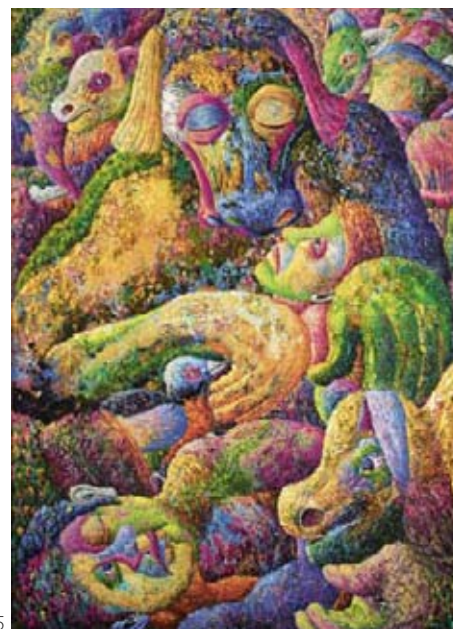
Gathering Storm

signed and dated 91

oil on board

42,5 by 59,5cm

R30 000 – 50 000



315

315

Helen (Mmakgabo Mapula) Sebidi

SOUTH AFRICAN 1943-

At Home is Difficult

oil on canvas

150 by 108cm

R60 000 – 80 000

316

Catherine Paynter

SOUTH AFRICAN 1949-

Women Hoeing

signed and dated 77

acrylic on canvas

121 by 121cm

R15 000 – 20 000

317

Norman Clive Catherine

SOUTH AFRICAN 1949-

Speak No Evil, See No Evil

signed

carved and painted wood

height: 28cm, including base

R7 000 – 10 000

316



317



Two views of lot 317



318

318
David James Brown
 SOUTH AFRICAN 1951-

Ysterkop Dreams

signed with the artist's initials, AC and dated 2008
 bronze, green and brown patination
 height: 82cm

R15 000 – 20 000



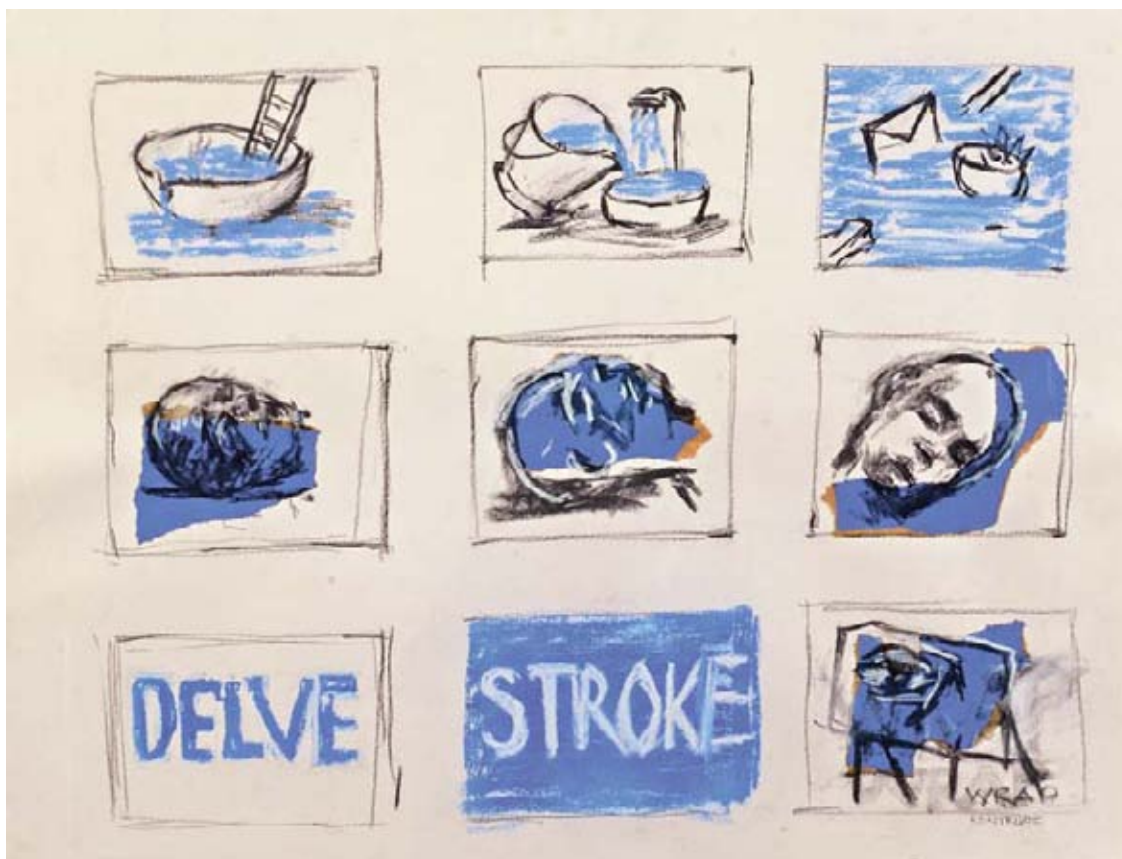
319

319
David James Brown
 SOUTH AFRICAN 1951-

Six Dogs

five signed with the artist's initials, four dated 06 and numbered 5/9, one dated 05 and numbered 1/9
 bronze
 the tallest 20cm (6)

R18 000 – 24 000



320

William Joseph Kentridge

SOUTH AFRICAN 1955-

Delve and Stroke

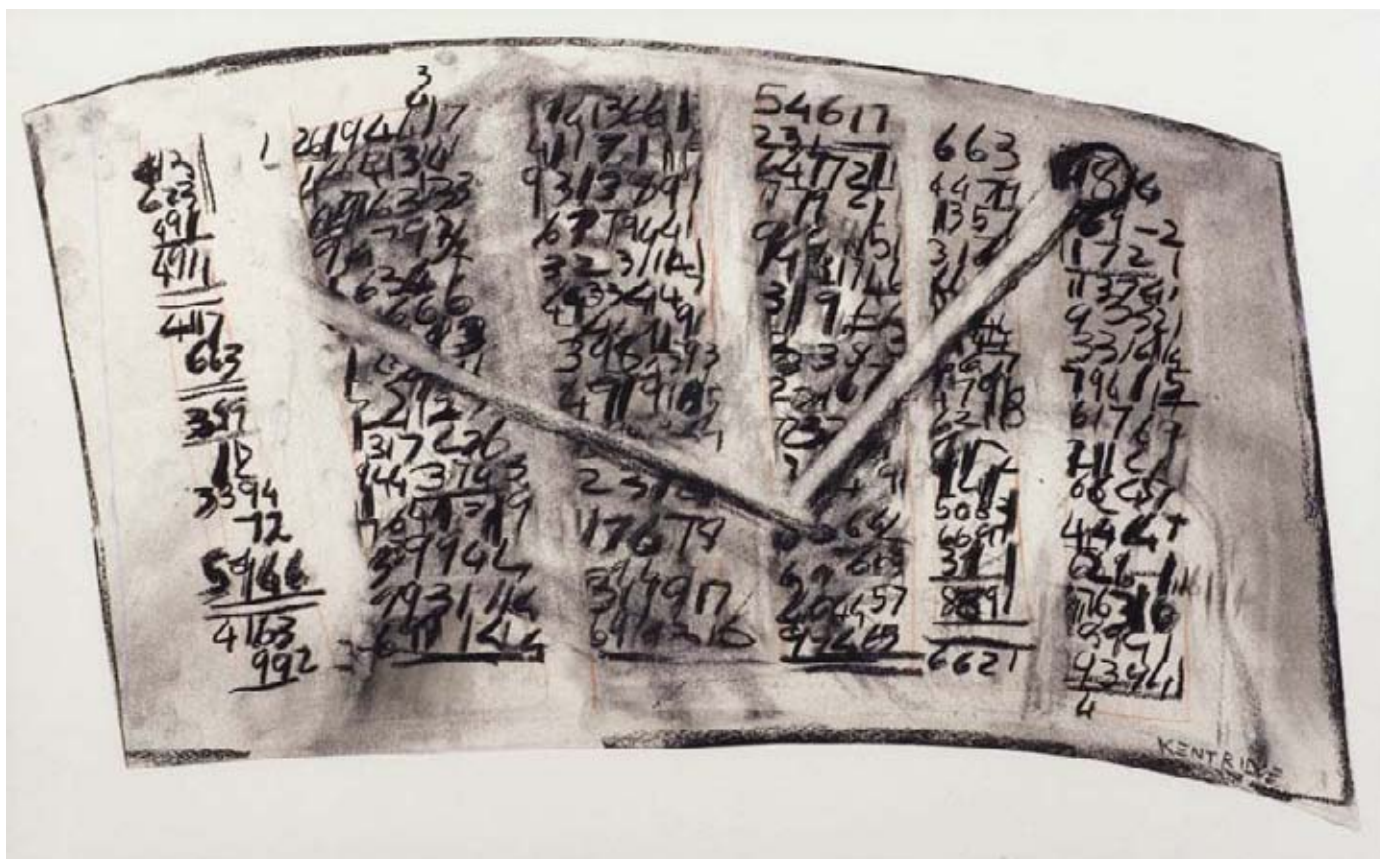
signed and inscribed with the title
mixed media on paper
50 by 65cm

R180 000 – 240 000

William Kentridge explains that *Stereoscope* asks “how to maintain a sense of both contradictory and complementary parallel parts of oneself. Since James Joyce, there has always been in modernist writing the notion of a stream of consciousness – floating connections rather than a programmed, clear progression. What I’m interested in,” he explains, “is a kind of multi-layered highway of consciousness, where one lane has one thought but driving up behind and overtaking it is a completely different thought”. In light of such statements, it is futile to seek fixed meanings in Kentridge’s drawings.

Columns of figures may allude to accounting but also perhaps to counting the costs while diagonal lines resembling the hands of a clock or a pair of knitting needles suggest the passing of time.

Of the film for which this drawing was made, Lynne Cooke maintains that “although Kentridge had defined the terms of his aesthetic broadly by 1992, they seem nowhere more poignantly realized than in *Stereoscope*.”ⁱⁱ *Delve and Stroke* resembles a film’s storyboard in which the artist has rapidly sketched ideas for drawings for animation. Water, a central



metaphor in *Stereoscope*, suggests life, tears and floods. Heads that appear to be asleep or dreaming evoke Kentridge's monumental African heads. The lower register contains words rich in associative references. Delve suggests digging the ground as well as probing the past. While stroke may imply caresses, it also refers directly to the bizarrely compelling notion of creating electricity by stroking dry, black cats, as advocated by the Russian poet and playwright, Vladimir Mayakovsky – the likely source for the cat in Kentridge's films.

- i Carolyn Christov-Bakargiev, 'Interview: Carolyn Christov-Bakargiev in conversation with William Kentridge' in Cameron, C., Christov-Bakargiev, C. and Coetzee, J. M., *William Kentridge*. London: Phaidon, 1999, p 26.
- ii Lynne Cooke, 'Mundus Inversus, Mundus Perversus' in Benezra, N. Boris, S. and Cameron, D. *William Kentridge*, MCA, Chicago, 2001, p 52.

321

William Joseph Kentridge

SOUTH AFRICAN 1955-

Drawing from Stereoscope

signed
charcoal and pastel
sheet size: 36 by 58cm

R180 000 – 220 000

322

William Joseph Kentridge

SOUTH AFRICAN 1955-

Bird Catcher

signed and numbered 50/60 in pencil in the margin
archival pigment print
sheet size: 149 by 106cm

R80 000 – 120 000

323

William Joseph Kentridge

SOUTH AFRICAN 1955-

Village Deep, 2003

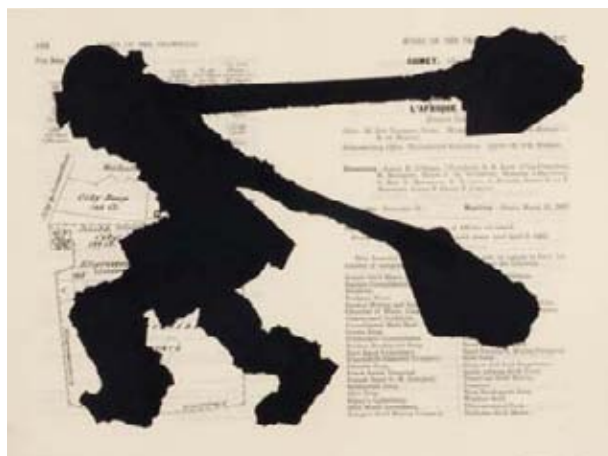
signed and numbered 45/60 in pencil in the margin
Chine-collé silhouette image on de-acidified book page from *'Mines of the Transvaal'* (RR Mabson, 5th edition, published by The Statist, London 1908-9) collaged on white BFK Rives paper, 250 gsm, with 25 hand-torn black paper collage elements
19 by 26cm

R20 000 – 30 000

Each impression in the edition has a different book page. Signed lower right-hand side with the chops of The Artists' Press and Editions for ArtThrob in the corner. Printed in collaboration with master printer Mark Attwood at The Artists' Press.



322



323



324

Zwelethu Mthethwa

SOUTH AFRICAN 1960-

Untitled (Sugar Cane Series)

chromogenic print

80 by 112cm

R50 000 – 70 000

325

Andrew Putter

SOUTH AFRICAN 1965-

Hottentots Holland: Flora Capensis 6, 2008

archival pigment print on

cotton rag paper

78 by 64,5cm

R25 000 – 35 000

Of this body of work entitled *Flora Capensis* Andrew Putter states:

Flora Capensis explores the historical possibility of a novel, hybrid culture that might have emerged from a different kind of relationship between the Khoekhoe and the Dutch. Inspired by the place-name 'Hottentots Holland', the series begins with a question: what if the 'Hottentots' and the Hollanders had liked each other? ...

The *Flora Capensis* series invokes the 17th-century Dutch through their exquisite flower paintings. ... the Khoekhoe ... are invoked obliquely, through the materials from which the still lifes are composed. The flowers, rocks, insects and vessels in these images are all indigenous to the pre-Dutch Cape, the ancestral world of the Khoekhoe.

The status of indigenous Cape flowers today is in some ways emblematic of the history of the Khoekhoe. Although there are more kinds of plants in the Cape Floristic Kingdom than there are in the whole of the northern hemisphere, many of these plants are now extinct, endangered or rarely seen. Centuries of European-dominated taste for exotic plants have led to a radical reduction in the extraordinarily diverse veld that once



326

Andrew Putter

SOUTH AFRICAN 1965-

Hottentots Holland: Flora Capensis 5, 2008

archival pigment print on
cotton rag paper
78 by 64,5cm

R25 000 – 35 000

covered the Cape. For millions of years most of these flowers would have grown within walking distance of the studio where the photographs were taken. But to collect the flowers for these six photographs it was necessary to travel more than 2 000 kilometres, zigzagging across the Western Cape.ⁱ

Andrew Putter is a leading Cape Town artist, former art teacher at Rondebosch Boys High School and former art critic for *The Cape Argus* and *The Weekly Mail*. He won a 2007 Spier Contemporary award for his work *Secretly I Will Love You More*, exhibited at the Spier Estate, Stellenbosch, and Johannesburg Art Gallery and now in the Permanent Collection of Iziko South African National Gallery. Recent group exhibitions include *Us* at Johannesburg Art Gallery (2009) and at Iziko SANG (2010); *Life Less Ordinary: Performance and display in South African art* at the Djanogly Gallery, Nottingham, UK (2009); and the 10th Havana Biennale (2009). Putter was awarded a fellowship from the Gordon Institute for Performing and Creative Arts at the University of Cape Town for 2010.

i For full statement see <http://www.michaelstevenson.com/contemporary/exhibitions/putter/floracapensis.htm>



327

Matthew Hindley

SOUTH AFRICAN 1974-

Before My Time

executed in 2006

oil on canvas

100 by 100cm

R18 000 – 24 000

EXHIBITED

Before My Time, 34 Long, Cape Town, 2006

Matthew Hindley was the Fine Art Valedictorian at the Michaelis School of Fine Art in 2002. He has worked in an astonishing range of media including interactive LED for *Speak naturally and continuously*, in the Permanent Collection of Iziko South African National Gallery. *Before My Time* is a key painting in the body of work produced for the exhibition of the same title. In a positive review of the exhibition Lloyd Pollak maintains:

Hindley is a fantasist. He ushers us into a habitat of wonder and delight, a realm as newly minted as the jungles of Henri Douanier Rousseau. And, like the French customs-officer, Hindley documents his extraordinary findings with wide-eyed incredulity and scrupulous precision. ... His work breathes strong Medieval overtones and often recalls Hieronymus Bosch, Pieter Breughel and other great late Gothic visionaries. ...

Illustrated children's books, comics, cartoons, puppets and toys are a major source of inspiration and Hindley's bright, clear and crisp colours create an immaculately spick and span land of Nod.ⁱ

ⁱ Lloyd Pollak 'Matt Hindley at 34 Long', Artthrob, <http://www.artthrob.co.za/07jan/reviews/34long.html>





328

Tracey Rose

SOUTH AFRICAN 1974-

Knockout

signed and dated oo in pencil
gouache and Chinese pencil on paper
54 by 75cm

R4 000 – 6 000

Tracey Rose most famously produced the photograph *The Kiss* (2001), one of post-Apartheid South Africa's most iconic images. This work relates most closely to *TKO*, the complex DVD in which a naked woman, in an enclosed space, pummels a boxing bag in a way that accentuates both her vulnerability and her strength. TKO refers to a technical knockout, declared when a fighter cannot safely continue the match. Both *The Kiss* and *TKO* are in the Permanent Collection of Iziko South African National Gallery.

Rose is fearless in her confrontation of the politics of identity, including sexual, racial, and gender-based themes. Her works have been included in *Global Feminisms* at The Elizabeth A. Sackler Center for Feminist Art in Brooklyn, New York (2007) and in *Plateau de l'humanité* in the 49th Venice Biennale curated by Harald Szeemann in 2001.



329

Mikhael Subotzky

SOUTH AFRICAN 1981-

Runner-up Miss Teen Show Competition, Beaufort West, 2007

bears Goodman Gallery label on reverse, edition 1/9 lightjet C-print on Fuji Crystal Archive Paper 105,5 by 128cm

R40 000 – 60 000

Accompanied by a Certificate of Authenticity signed by the artist

EXHIBITED

Goodman Gallery Cape, *Mikhael Subotzky: Beaufort West*, 2007

Johannesburg Art Gallery, *A Legacy of Men*, 2007

Museum of Modern Art, New York, *New Photography 2008: Josephine Meckseper and Mikhael Subotzky*, 2008

LITERATURE

Beaufort West: Mikhael Subotzky, with essay by Jonny Steinberg, Chris Boot, London, 2008, p 25

Met die televisie-uitsending dié naweek van Mej. Suid-Afrika en Mej. Tiener Suid-Afrika vars in die geheue, spook Mikhael Subotzky se foto van Runner-up Miss Teen Show Competition, Beaufort West (2007) by 'n mens. Die geheelindruk is die van skoonheidskoningin, maar in die lyf van 'n kind. Dié Runner-up het vele fasette van pruil al bemeester, en die manier waarop sy haar vir die kamera aanbied, veronderstel as't ware die begerende blik waarmee sy betrag wil word. Dis 'n provokatiewe werk waarvan die kyker in die konteks van die uitstalling sin moet maak – en dan is dit juis die kind se onvermoë om te snap waarmee sy besig is, wat die werk so roerend maak.

Johan Myburg, *Beeld*, 12.12.2007, p 6



330

Julie Mehretu

AMERICAN 1970-

Local Calm

signed, dated 2005 and numbered 27/35 in pencil in the margin
sugar lift aquatint with soft ground and hard ground etching and engraving on Gampi paper Chine collé, printed at Crown Point Press, San Francisco by Dena Schuckit
image size: 70 by 100cm

R70 000 – 90 000

EXHIBITED

Michael Stevenson Gallery, Cape Town, *Distant Relatives/Relative Distance*, 2006.

LITERATURE

Sophie Perryer (ed), *Distant Relatives/Relative Distance*, Michael Stevenson Gallery, Cape Town, 2006, p 36, illustration p 38

Julie Mehretu has developed a distinctive visual language that maps interactions and relationships. Her drawings, paintings and prints encapsulate the intense energy of cities, buildings and structures through layered mark-making in patterns recalling volatile and centrifugal forces. Says the artist: "By combining many types of architectural plans and drawings I tried to create a metaphoric, tectonic view of structural history."ⁱ

New York-based Mehretu was born in Addis Ababa, Ethiopia, raised in Michigan and obtained her Masters in Fine Art degree from the Rhode Island School of Design in 1997. She made headlines recently when her painting *Untitled 1* sold for \$US1 022 500 at a New York auction in September 2010. She has won numerous prestigious awards and her works are found in major collection such as in the Museum of Modern Art. A print from this edition is in the collection of the Smithsonian American Art Museum.

i Laurie Firstenberg, "Painting Platform in NY", *Flash Art* Vol. XXXV No. 227, November/December 2002, p. 70

Conditions of Business

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

1 DEFINITIONS

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

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.6 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.7 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;
- 1.8 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- 1.9 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.10 **'lot'** means any item or items to be offered for sale by Strauss & Co at an auction;
- 1.11 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;

- 1.12 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.13 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 1.14 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.15 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.16 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.17 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall have corresponding meanings;
- 1.18 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.19 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.20 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

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

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

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

2.2 Examination of lots

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

2.3 Exclusions and limitations of liability to buyers

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

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

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

2.4 Import, export and copyright restrictions

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

2.5 Conduct of the auction

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

2.6 Payment and collection

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

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

2.7 Remedies for non payment or failure to collect

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

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

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

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

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

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

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

3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller.

3.2 Estimated selling range and descriptions

3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.

3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.

3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.

3.3 Warranties of the seller

3.3.1 The seller warrants to Strauss & Co and to the buyer that:

3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;

3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;

3.3.1.3 the lot and any written provenance given by the seller are authentic;

3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;

3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.

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

3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.

3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.

3.4 Commission and expenses

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

3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

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

3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.

3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may

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

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

3.6. Insurance

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

3.7 Payments for the proceeds of sale

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

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

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

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

3.8 Withdrawal fees

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

3.9 Photography and illustration

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

3.10 Unsold lots

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

4 GENERAL PROVISIONS

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

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

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(Please tick applicable box)

Bidder Number

(for office use only)

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

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1 _____	
2 _____	

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Card Number		
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Lot _____ Lot _____

Lot _____ Lot _____

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Lot _____ Lot _____

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

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Client Signature:

Client Printed Name:

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Immortalise your loved one

For the first time in South Africa, Strauss & Co, South Africa's leading fine art auction house is auctioning the naming rights of a delicate blue iris recently discovered on the west coast. All proceeds raised by the auction will support the WWF Table Mountain Fund's Fynbos Campaign to protect and restore the natural wilderness of Table Mountain and the Cape, one of the most biologically rich yet threatened places on earth.

In the past newly discovered species were named after royalty, patrons of science, and even the explorers themselves, such as the Queen Victoria crowned pigeon, Rothschild's giraffe and Roosevelt's elk. This auction gives the bidder the chance to immortalise their loved one (or themselves) by naming an entire species after him or her.

The online auction is now open and will close in March 2011. The highest bidder wins the right to name this beautiful rare flower and will also receive the original botanical illustration of the iris.

For further information or to bid online please visit www.straussart.co.za

"Immortalise your loved one by naming an entire species after him or her, and support the conservation of South Africa's unique natural heritage," Stephan Welz, Managing Director, Strauss & Co

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+27 21 762 8525
agoldblatt@wwf.org.za



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Immortalise your loved one

Bidding Form

Charity Auction: **Name the Iris**

Sale Date: **December 2010 to March 2011**

Enquiries: **+27 21 683 6560** Fax: **+27 21 683 6085**

Bidder Number

(for office use only)

Description	*BID SA Rands
Name the Iris	

*Minimum R1000 increments

Title:	First name:	Last name:
Company name:		
Postal address:		
Tel (Home):	Tel (Business):	
Fax:	Mobile:	
E-mail:		
Should you wish to increase your bid during the final phase of the auction, one of our telephone clerks will contact you from the auction room directly.		
Please provide the telephone number/s you would like to be contacted on:		
1. _____		
2. _____		

I agree that I am bound by the terms and conditions of this auction.

Signature _____ Date _____



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1 NOVEMBER 2010 AUCTION RESULTS

Important British, Continental and South African Paintings

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
2	11 710	54	17 824	109	13 368	173	178 240
3	1 464	55	44 560	110	2 342	174	946 900
4	55 700	56	31 192	111	44 560	175	646 120
5	35 648	57	14 482	116	33 420	176	2 785 000
6	37 876	58	13 368	117	13 368	177	200 520
7	37 876	59	66 840	120	8 197	178	612 700
9	17 824	60	24 508	121	77 980	179	8 355 000
10	15 596	61	8 783	122	69 068	180	189 380
11	7 026	62	28 964	123	44 560	181	267 360
12	111 400	63	9 954	124	55 700	182	534 720
13	83 550	64	20 052	125	14 482	183	356 480
14	77 980	65	8 197	128	7 612	184	289 640
15	4 684	66	40 104	129	11 710	185	490 160
16	2 635	69	22 280	130	27 850	187	300 780
17	2 342	70	33 420	131	53 472	188	378 760
18	44 560	71	27 850	132	20 052	189	534 720
19	144 820	73	9 368	133	44 560	191	100 260
20	61 270	74	26 736	135	31 192	192	300 780
21	46 788	75	24 508	136	4 684	193	72 410
22	8 431	76	42 332	137	44 560	195	999 982
23	10 539	77	26 736	138	8 197	196	111 400
24	13 925	79	50 130	139	9 368	197	2 339 400
25	17 824	80	22 280	142	9 954	198	1 893 800
26	33 420	81	9 368	143	7 026	199	835 500
27	46 788	82	9 954	144	8 197	200	89 120
28	31 192	83	6 089	150	57 928	201	50 130
29	22 280	84	13 368	151	95 024	202	122 540
30	57 928	85	9 368	152	72 410	204	200 520
32	50 130	86	4 684	154	1 225 400	205	89 120
33	37 876	87	33 420	155	724 100	206	557 000
34	22 280	89	31 192	156	200 520	208	111 400
35	9 368	90	27 850	157	5 792 800	209	222 800
36	11 697	91	72 410	158	189 380	210	2 228 000
37	21 166	92	15 596	159	278 500	212	77 980
38	22 280	93	20 052	160	334 200	213	356 480
39	33 420	94	11 710	161	267 360	215	111 400
41	89 120	95	14 482	162	7 575 200	216	72 410
42	38 990	97	13 368	163	111 400	217	27 850
44	33 420	98	66 840	164	1 448 200	221	144 820
45	35 648	100	46 788	165	111 400	222	46 788
46	46 788	101	144 820	166	200 520	223	100 260
47	42 332	103	40 104	167	2 450 800	224	50 130
49	21 166	104	26 736	168	178 240	225	100 260
50	50 130	105	24 508	169	445 600	226	77 980
51	17 824	106	15 596	170	200 520	227	200 520
52	100 260	107	7 612	171	222 800	229	579 280
53	14 482	108	33 420	172	11 140 000	230	445 600

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