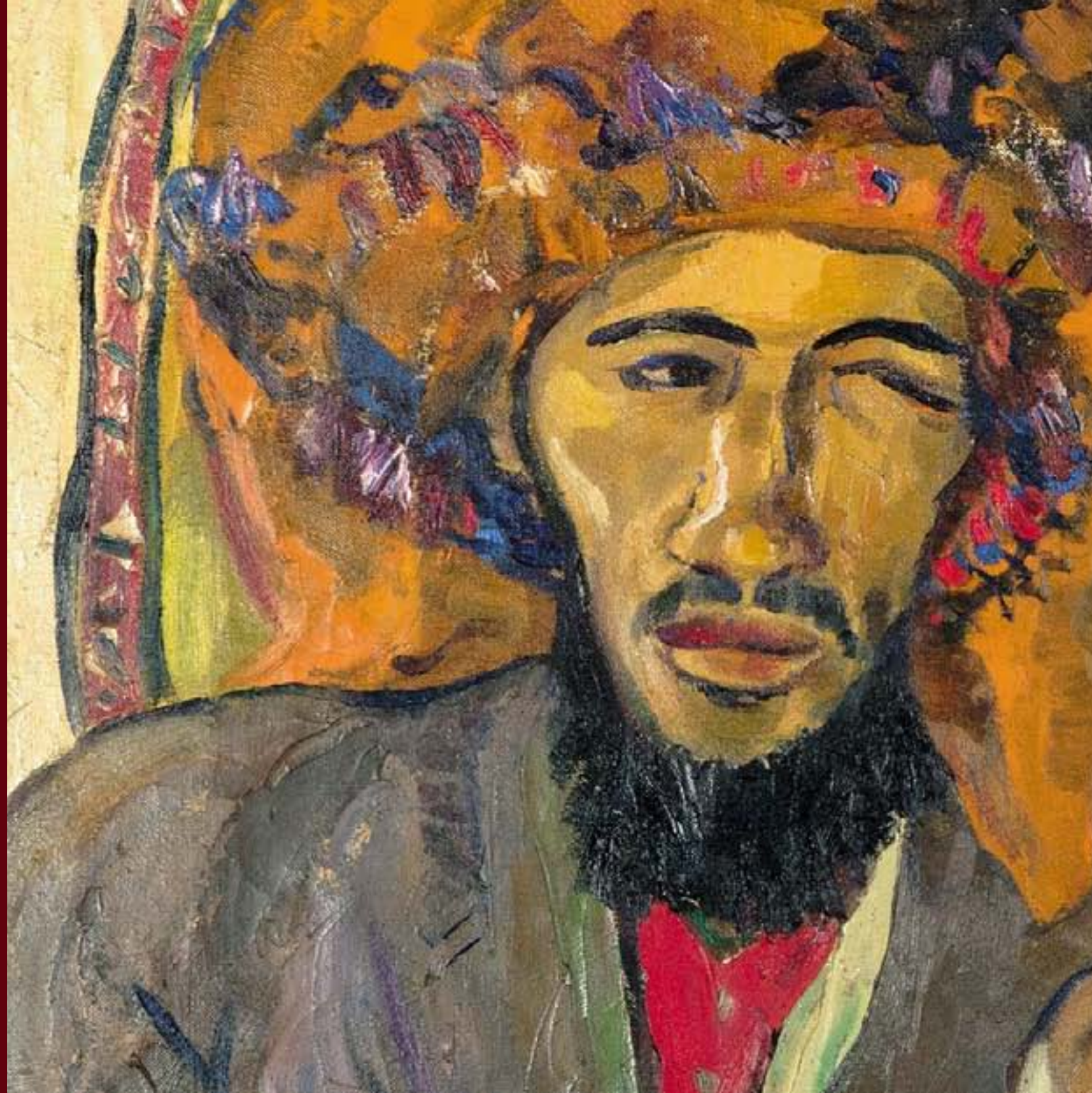


BACK COVER
Lot 294 Irma Stern, *Two Arabs* (detail)

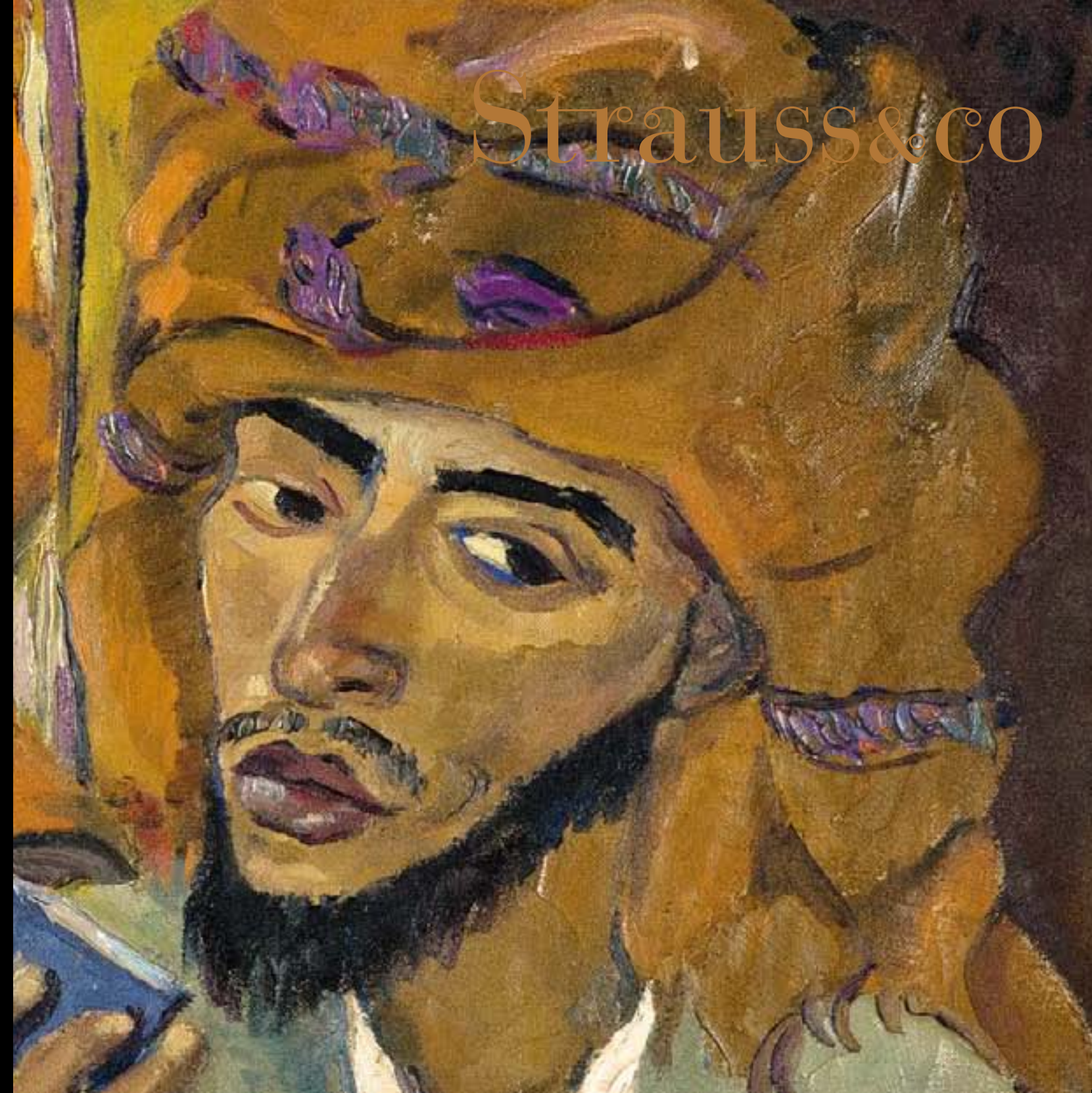
INSIDE BACK COVER
Lot 299 Irma Stern, *Mending the Nets* (detail)



STRAUSS&CO

South African Art, Furniture, Silver and Ceramics

26 September 2011 CT 2011/3



FRONT COVER
Lot 294 Irma Stern, *Two Arabs* (detail)

INSIDE FRONT COVER
Lot 251 Jacob Hendrik Pierneef, *Karoo* (detail)

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South African Art, Furniture, Silver and Ceramics

Monday 26 September 2011

Furniture, Silver, Ceramics and Paintings Day Sale at 3pm

Important South African Art Evening Sale at 8pm

VENUE

The Vineyard Hotel, Newlands

Colinton Road (off Protea Road)

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

PREVIEW

Friday 23 to Sunday 25 September 10am to 5pm

WALKABOUTS

Conducted by Stephan Welz and Emma Bedford

Saturday 24 and Sunday 25 September at 11am

ENQUIRIES

+27 (0) 21 683 6560

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CB STRAUSS AND SA WELZ (MD)

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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- 6 Map
- 7 Explanation of Cataloguing Practice
- 8 Guide for Bidding
- 9 Specialists, Services and Sale Information
- 10 Forthcoming Auction in Johannesburg and Cape Town

3pm

Furniture, Silver, Ceramics and
Paintings Day Sale

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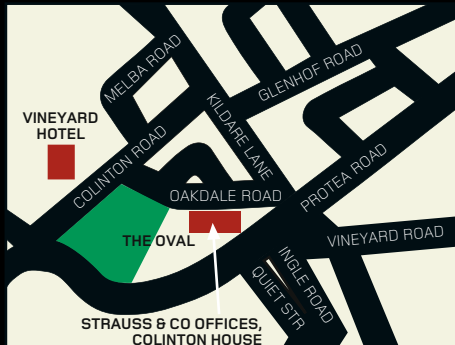
8pm

Important South African Art
Evening Sale

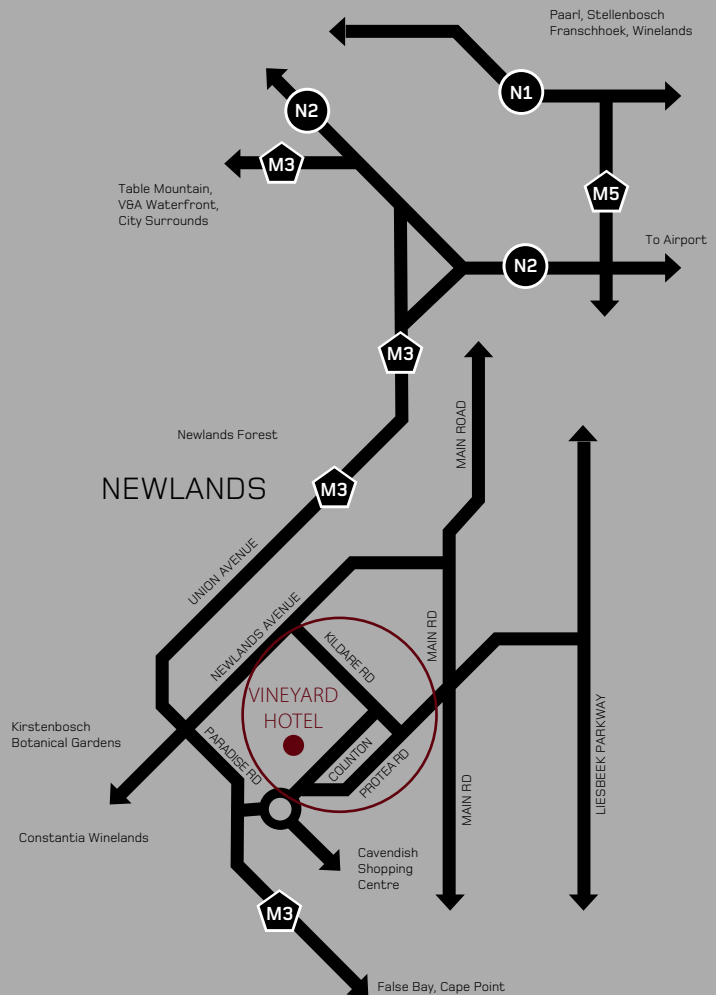
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Directions to the Vineyard Hotel



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:-

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

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Bank code: 007205
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SBZA ZA JJ

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Auction

Monday 26 September 2011
Day Sale 3pm (Lots 1–240)
Evening Sale 8pm (Lots 241–390)

Venue

The Vineyard Hotel
Conference Centre
Colinton Road (off Protea Road), Newlands

Preview

Friday 23 to Sunday 25 September
10am to 5pm

Walkabouts

Stephan Welz and Emma Bedford
Saturday 24 and Sunday 25 September at 11am

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in Johannesburg
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1988

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Irma STERN

Still Life of Delphiniums (detail)

signed and dated 1938

oil on canvas laid down on board

99 by 73,5cm

SOLD R10 583 000, March 2011

Wolf Hilbel

Oliver Batters

Stinky Punks

Meintjes

Myo Nank

J. P. Smith

C SKOTNES

Freida Beck

goma stem

P. Keller

Tommy Hodely

SUMNER

W. H. H. H. H.

W. E. H. H. H.

M. Lamborn

A. VAN WOLFF. S.A



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 26 September - 3pm

**Furniture, Silver, Ceramics
and Paintings Day Sale**

Lots 1-240

OPPOSITE

Lot 23 A set of four George III silver decanter stands (detail)



1



2



3

1

**A George I silver brandy
saucepan, James Smith I,
London, 1725**

with moulded rim and short spout,
later turned wooden handle, *the
underside engraved with the initials S.W.,
75g all in, 8cm high*

R9 000 – 12 000

2

**A George II silver two-handled cup,
Thomas Gladwin, London, 1728**

the body *later* chased with scrolling
foliage, the sides applied with leaf-capped
double c-scroll handles, the circular domed
base *later* engraved "Col C.D.W. Sibthorp,
Steward. Lincoln Races, 1824", 705g, 15cm
high, with scratch weights 2,4=70

R5 000 – 7 000

3

**A George II silver waiter, John
Robinson, London, 1741**

circular, the centre engraved with an
armorial, the moulded rim with shell
decoration, on three pad feet, 335g,
19cm diameter

R3 000 – 4 000



detail

4

A set of three George III silver tea caddies, Edward Aldridge, London, 1764

in sizes, each chased and embossed with scenes of courting couples to the front and reverse, one side chased with rural dwellings, the other engraved with a crest within a cartouche, on four shell feet, the detachable covers with bird finials, 985g, the tallest 12cm high, with scratch weights 12=1, 9=19 and 10=5 (3)

R60 000 – 80 000



detail



detail

5

**A George III silver coffee pot,
Francis Butty and Nicholas
Dumee, London, 1765**

chased with scrolls, rocaille
decoration and floral sprays, engraved
with an armorial, with goose-shaped
spout, on a spreading foot moulded
with fruit and a winged dragon, the
hinged cover with *later* cone finial,
1135g, 28,5cm high, the underside
inscribed *The Gift of J.E* and scratch
weights 36=14

R20 000 – 30 000





6

A George III silver soup tureen and cover, Charles Wright, London, 1769

oval with incurved sides, foliate twist handles, gadrooned borders, the cover engraved with a crest and detachable pomegranate finial, raised on four scroll-headed claw and ball feet, 2705g, 40cm wide over handles

R70 000 – 90 000

detail



7

**A George III silver bread basket,
Thomas Pitt II, London, 1775**

pierced lozenge-shaped with leaf-
and berry swags enclosing beaded
oval cartouches, the sides with
acanthus leaf-shaped handles, the
front and reverse with shells, raised
on four acanthus-leaf feet, *465g, 31cm
wide over handles*

R12 000 – 15 000

8

**A George III silver circular
shaped dish, Louisa Courtauld &
George Cowles, London, 1775**

with a wavy gadrooned rim, engraved
'John Petit', *1385g, 35cm diameter, with
scratch weights 44 on 18*

R30 000 – 40 000

9

**A George III silver milk jug,
William Eley, London, 1778**

the rim engraved with egg-and-dart
decoration, acanthus leaf-capped and
reeded handle, on four bun feet, *145g,
8,5cm high*; and a George III silver
milk jug, Alice and George Burrows,
London, 1810, engraved with linear,
wrigglework and floral bands, with
reeded handle, raised on four ball
feet, *175g, 10,5cm high (2)*

R2 500 – 3 500



10

A set of four silver salts, maker's mark indistinct, London, 1779

oval, each pierced with swags within beaded borders, blue glass liners, 325g, 9,5cm wide (4)

R4 000 – 6 000

11

A pair of George III silver waiters, Daniel Smith and Robert Sharp, London, 1786

oval, each with beaded rim, the centre engraved with an armorial, on four foliate outswept feet, 825g, 24cm wide (2)

R12 000 – 15 000



10



11



12

12

A George III silver helmet-shaped milk jug, Henry Chawner, London, 1789

engraved with a crest within a ribbed cartouche below a band of flowerheads, raised on a circular pedestal foot and square base, 150g, 15cm high

R3 000 – 4 000

13

A George III silver teapot, Peter and Ann Bateman, London, 1791

the body profusely chased with swags, ribbons and flowerheads, one side with a cartouche engraved with initials "JA"; the other with a vacant cartouche, with leaf-capped handle and later finial, 540g all in, 17cm high

R3 500 – 4 000



13

14



14

A pair of George III silver salt cellars, William Abdy, London, 1792

the navette-shaped bodies pierced with a border of vertical pales below a band engraved with wrigglework and a cartouche engraved with initials, on four outswept feet, 80g, 9cm wide, later blue glass liners (2)

R2 500 – 3 000



15

15

A George III silver sugar basket, Charles Fox I, London, 1793
 oval, with a band of piercing and shell decoration, reeded footrim, applied
 with a reeded swing handle, 220g, 11,5cm high

R6 000 – 8 000

16

**A George III silver sauce tureen and cover, Peter & Ann
 Bateman, London, 1797**

the part-lobed boat-shaped body engraved with a band of foliage, on four
 leaf-headed legs, on a stepped rectangular plinth engraved with an armorial,
 on four claw and ball feet, the sides applied with acanthus-leaf scroll
 handles, the cover engraved with a crest and applied with a foliate finial,
 the arms of Charles Osmond Osmond Ma Cantab. of Hern in Halberton and
 Pinnexmoor, 670g, 18cm high; and a silver sauce ladle, London, bearing 18th
 century marks, with shell bowl, 50g (2)

R14 000 – 16 000

17

**An Old English pattern Scottish Provincial soup ladle, John
 Keith, Banff, late 18th/early 19th century**

200g

R2 000 – 3 000



16



detail



18



19

18

A pair of George III silver wine goblets, possibly William Barrott, London, 1805
each chased with a greek-key border, the part-fluted body engraved with initials below a crest, on a spreading circular conforming foot, gilt interior, 865g, 18,5cm high (2)

R7 000 – 8 000

19

A pair of George III Sheffield plate coasters, Matthew Boulton, late 18th/early 19th century
with gadrooned and shell rim, the turned wooden base applied with silver bosses, each engraved with a crest, 18cm diameter (2)

R3 000 – 4 000

20

A George III silver salver, William Bayley, London, 1805
oval with gadrooned rim, the body engraved with an armorial, on four gadrooned scroll feet, the arms of the Buller family of Downes, co. Devon, Morval co. Cornwall & Lanreath co. Cornwall, 1525g, 41cm wide

R15 000 – 20 000



20



detail



20



21

21

A pair of George III shell-shaped
butter dishes, William Burwash &
Richard Sibley, London, 1806
raised on two whelk feet, 180g, 12,5cm wide
(2)

R4 000 – 6 000

22

A pair of George III silver
chambersticks, William Sumner,
London, 1807
shaped circular and engraved with an
armorial enclosed by gadrooned, acanthus-
leaf and shell borders, each with conical
extinguisher and detachable sconce
engraved with a crest, with leaf-capped
angular handle, 1140g, 19,5cm diameter (2)

R30 000 – 40 000



detail



23

**A set of four George III silver decanter stands,
Benjamin Smith II and James Smith III, London,
1811**

circular, each with openwork everted rims chased with
fruiting vines, the body similarly chased, enclosed by an
ovolo band, the centre engraved with a coat-of-arms,
wood-turned bases, *18,5cm diameter* (4)

R120 000 – 150 000



detail



detail

24

**A four-piece silver tea service,
Robert Gray & Son, Edinburgh,
1814–1851**

comprising: a teapot, hot water
jug, milk jug and a two-handed
sugar basin, each with gadrooned
rim, the shoulders with beaded
border above an engraved and
moulded lotus and shell band, on
a gadrooned circular footrim, the
teapot and hot water jug with foliate
finial, gilt interiors, 2560g, the hot
water jug 29cm high (4)

R25 000 – 30 000



24

25

**A George III silver candle
snuffer and tray, Rebecca
Emes & Edward Barnard,
London, 1817**

the snuffer in the form of a pair of
scissors moulded with a gadrooned
border interspersed with flowerheads
and shells, the rectangular tray with
conforming decoration, 445g, the tray
24cm long (2)

R5 000 – 6 000



25

26

Four silver salts, Joseph Craddock & William Reid, London, 1818-1825

each of compressed circular form, raised on lion-mask feet, engraved with a crest enclosed by floral bands below a gadrooned border, gilt interiors, 875g, 9cm diameter (4)

R15 000 – 20 000

27

A George III three-piece silver teaset, Thomas Robins, London, 1818

comprising: a teapot, milk jug and two-handled sugar basin, each part-gadrooned body with gadrooned rim, with leaf-capped harp-shaped handles, on four ball feet, gilt interiors, 1400g, the teapot 13cm high (3)

R9 000 – 12 000



26



27



detail

28

**A George III silver coffee jug
and lampstand, Phillip Rundell,
London, 1819**

the body engraved with a crest
between bands of stiff-leaf
decoration, applied with a carved
leaf-capped ivory handle with
serpent terminals, the hinged cover
with acorn finial, on a gadrooned
circular foot, the crested stand raised
on three acanthus-headed paw feet,
fitted with a burner, 1435g, 27,5cm
high (2)

R40 000 – 50 000





29

A pair of George IV silver tureens and covers, Robert Garrard, London, 1822

oval, the body and cover engraved with a crest between gadrooned borders, the sides applied with leaf-capped handles, the cover with detachable stylized thistle-bud and acanthus-leaf finial, on four leaf-scroll and shell feet, 1390g, 21cm wide over handles, stamped GARRARDS, Panton Street, LONDON (2)

R70 000 – 90 000

30

**A William IV silver basket,
William Bateman II, London,
1830**

oval with a scrolling foliate rim and a lobed body, the reeded central carrying handle with foliage enclosing a vacant scroll cartouche, on an oval footrim, 1340g, 36cm wide, the reverse engraved with scratch weights, DWT 43, '08, CX, N=0=X, No 10

R9 000 – 12 000



30

31

**A George IV silver surgeon's
etui, Joseph Willmore,
Birmingham, date mark
indistinct**

the body moulded and chased with scrolling foliage enclosing a cartouche on either side, one side engraved "Surgeon Savage", the interior fitted with four tortoiseshell-mounted surgeon's blades, the hinged cover with reeded rim, 5,7cm high

R5 000 – 7 000



detail



31



33



34

32

A William IV silver milk jug, John James Keith, London, 1836

the baluster body chased with a band of acanthus foliage, on four outswep shell and leaf feet, moulded scroll handle, 210g, 13cm high

R2 500 – 3 000

33

A Victorian silver wine ewer, Robinson-Edkins & Aston, Birmingham, 1839

the pedestal foot chased with acanthus foliage, with branch-form handle moulded with berries and leaves, the hinged cover with a grape finial, *the underside engraved Wordley, Meyer, Fecit, Liverpool*, 900g, 31cm high

R7 000 – 9 000

34

A Victorian silver entrée dish and cover, Robert Garrard, London, 1846

the circular dish with gadrooned shell and foliate borders, the domed cover engraved with an armorial, with detachable vine-shaped handle, *stamped Garrards, Panton Street, London, 1980g*, the dish 35,5cm diameter

R15 000 – 20 000

35

**A Victorian silver sauceboat,
William Fountain, London, 1846**
the body engraved with the initial M,
with leaf-capped double scroll handle,
on three shell-headed hoof feet, 155g,
14cm long

R3 000 – 4 000

36

**A Victorian silver salver, Angel &
Angel, London, 1847**
with a beaded and shell rim, the body
chased with scrolling foliage enclosing
an engraved armorial and inscription,
on three outswept shell feet, 1820g,
39,5cm diameter

R12 000 – 15 000

37

**A Victorian silver fish slice,
George Adams, London, 1848**
with pierced blade, the terminal
moulded with a crest, 190g

R3 000 – 4 000

38

**A Victorian silver child's mug,
The Barnards, London, 1849**
the body chased with floral panels
and scrollwork enclosing a cartouche
engraved with initials and a date, on a
spreading foot, leaf scroll handle, 155g,
9,5cm high

R3 000 – 4 000



36



37



38



39



40



41

39

A Victorian silver cream jug, The Barnards, London, 1849
the body chased with foliage, leaf-capped double scroll handle, *200g, 10,5cm high*
R3 000 – 4 000

40

A Victorian silver cigar case, Nathaniel Mills, Birmingham, 1848
rectangular with rounded corners, chased with scrolling foliage enclosing a cartouche engraved with a crest, the initials FJW and the date December 15th 1848, *105g, 12,5cm high*
R2 500 – 3 000

41

A Victorian silver vinaigrette, Nathaniel Mills, Birmingham, 1853
rectangular, the hinged cover engraved with engine-turned decoration, with pierced gilt grille, *25g, 4cm wide*
R4 000 – 6 000



43



44



45

42

A Victorian silver barrel-shaped mustard pot, Charles Thomas & George Fox, London, 1857
with bands of reeding, applied with a double c-scroll handle, *125g, 8cm high*; and a Victorian silver pepper grinder, John Grinsell & Sons, London, 1898, with Peugeot mechanism, *8,5cm high* (2)

R1 500 – 2 000

43

A Victorian silver cake basket, Richard Martin & Ebenezer Hall, Sheffield, 1866
of oval outline, engraved with panels of fruit and sprays of flowers enclosing a shaped cartouche and engraved with a crest, with pierced, beaded and wavy borders, moulded with further sprays of flowers, applied with a pierced swing handle, *1005g, 37cm long*

R7 000 – 9 000

44

A pair of Victorian silver asparagus tongs, George Adams, London, 1869
with shells and scrolling foliage, the terminal with a lion crest, *215g*

R2 000 – 3 000

45

A Victorian silver wine jug, The Barnard Brothers, London, 1870

the baluster body chased and engraved with flowerheads and scrolling foliage, applied with a scroll handle, on a circular foot, 33cm high, 575g

R9 000 – 12 000

46

A Victorian silver breakfast dish, Andrew Crespel & Thomas Parker, London, 1870

with detachable domed cover engraved with the initial W, raised on four scroll feet, *retailed by Frazer & Haws, 31 Regent Street, 920g, 30cm high*

R6 000 – 8 000

47

A pair of Victorian silver salt cellars and spoons, Henry Holland, London, 1876

oval, each two-handled body with beaded rim, silver-gilt interior, on a rectangular base, 155g all in, 11,5cm wide over handles (4)

R3 000 – 4 000

48

A Victorian silver sweetmeat dish, Charles Stuart Harris, London, 1884

of floriform outline, embossed with summer flowers and scrolling leaves, 160g, 18,5cm diameter

R1 500 – 2 000





detail

49

A Victorian silver model of Betjemann's 'The Tantalus', George, George William and John Betjemann London 1887
 the ribbed carrying handle above a hinged plate engraved with cartouches of summer flowers, the pierced side supports fitted with the Betjemann's locking mechanism, the whole chased with borders of roses, foliage and vacant shield-shaped cartouches, the stepped base fitted with three *later* decanters and stoppers, *stamped BETJEMANN'S PATENT, LONDON, 20392, and 'THE TANTALUS', 38,5cm high, 41cm wide, 17,5cm deep (4)*

R35 000 – 45 000





50

50

A Victorian silver coffee pot, Mappin Brothers, Sheffield, 1895
 the part-fluted body engraved with initials below a crest, the domed and fluted cover with wooden finial, wooden harp-shaped handle, on a spreading footrim, 585g, 21,5cm high

R3 500–4 500



51

51

A late Victorian two-handled covered cup, Searle & Co Ltd, London, 1899
 the part-gadrooned and lobed body engraved with a band of foliage, on a gadrooned circular footrim, the conforming detachable cover with finial, 1585g, 28,5cm high

R12 000 – 15 000

53



52

An Edwardian silver bonbon dish, Jas Dixon & Sons, Sheffield, 1902

the circular body pierced with scrolling foliage and vacant cartouches, with pierced and gadrooned rim, on three feet, *190g, 16cm diameter*

R1 500 – 2 000

53

A pair of Edwardian silver comports, George Howson, Sheffield, 1904

each pierced body with a wavy rim, gadrooned, scroll and shell border, the base engraved with the initials TMC, on a domed footrim, with green glass liners, *950g, 22cm diameter*; with two additional green glass liners (4)

R9 000 – 12 000

54

An Edwardian silver biscuit box, George Howson, Sheffield, 1904

the compressed rectangular body moulded with a wave, scroll and beaded band, the corners with foliage, with a gadrooned shell and scroll rim, the conforming hinged cover with an ivory finial, engraved with the initials TMC, on four bun feet, *915g all in, 19cm high*

R4 000 – 6 000

PROVENANCE

Sir Thomas Major Cullinan (1862-1936), South African diamond magnate, renowned for giving his name to the Cullinan Diamond, the largest diamond ever discovered. Thence by descent to the present owner.



54



55 part lot



56

55

An assembled set of Kings pattern flatware, Mappin & Webb, Sheffield, 1904-1908

comprising: 8 table forks, 8 table spoons, 8 dessert forks, 8 dessert spoons, 8 teaspoons, a soup ladle and a sauce ladle, 3130g; 6 fruit forks and 4 fruit knives, maker's mark WS, Sheffield, 1835; and 8 table knives and 8 dessert knives, London, 2005, in an *associated* canteen (68)

R18 000 – 24 000

56

A cased set of four George V silver and tortoiseshell place card holders, William Comyns & Sons, Birmingham, 1913

circular, inlaid with a fleur-de-lis enclosed by berry and leaf borders, on a circular foot, 4,5cm high (4)

R4 000 – 6 000

57

A modern silver rose bowl, The 'World Wildlife Fund' No. 144 of a limited edition of 2000, Herbert & Lawrence Parsons, for Messrs Tessiers, London, 1976

decorated in relief with five panels of threatened species: tiger, arabian oryx, polar bear, cheetah and Indian rhinoceros, after various artists, raised on a stepped circular foot, 1285g, 26cm diameter

R7 000 – 10 000



57



58

A canteen of silver cutlery, Walker & Hall, Sheffield, 1967–1969

each piece moulded with leaf, scroll and tendrils, comprising:

Top drawer:

- 12 dinner knives
- 12 hors-d'oeuvre knives
- 12 hors-d'oeuvre forks
- 12 cheese knives
- 2 pairs of carvers and a steel

Second drawer:

- 12 coffee spoons
- 12 grapefruit spoons
- 12 ice cream spoons
- 12 ice cream forks
- 12 fruit knives
- 12 fruit forks

Third drawer:

- 12 teaspoons
- 12 cake forks
- 12 dinner forks
- 12 fish knives
- 12 fish forks

Fourth drawer:

- a cake slice
 - a pair of fish servers
 - a pair of sauce ladles
 - 12 dessert spoons
 - 12 soup spoons
 - 6 serving spoons
- 8075g of weighable silver*
 contained in a four-drawer mahogany canteen, with rectangular moulded top raised on cabriole legs with pad feet, 82cm high, 70cm wide, 42cm deep (220)

R70 000 – 80 000



59

An eight-piece silver teaset, Walker & Hall, Birmingham, 1967-1968

comprising: a teapot, coffee pot, hot water jug, tea-kettle-on-stand, a bowl, a covered two-handled sugar bowl, a milk jug and a cream jug, fluted ovoid, the shoulders engraved with shells, flowerheads and foliage, on a ribbed stepped foot, composition handles, 6085g, *the kettle-on-stand 32cm high*; and a rectangular two-handled silver tray, Elkington & Co, Birmingham, 1968, chased with scrolling foliage and shells, 7000g, *68cm wide over handles* (9)

R90 000 – 100 000



60

60

A Carlton Ware 'Paradise bird and tree with cloud' pattern bowl, 1927-1931

decorated with birds of paradise, stylized trees and rocky outcrops against a mottled red-lustre ground with gilt highlights and rims, raised on a circular foot, *black printed factory mark, pattern 3143, attributed to Violet Elmer, 25,5cm diameter*

R8 000 – 10 000

61

A Carlton Ware 'Duck' pattern dish, 1940-1951

decorated with three ducks in flight against a mottled red lustre ground, *black printed factory mark, shape 2149, pattern 4455, 22cm square*

R4 000 – 6 000

62

A Tudric pewter mounted Moorcroft 'Pansy' pattern tazza, 1920s

circular, raised on a hammered pewter column with spreading circular foot, *painted and impressed initials, marks and numerals, 01313, 12,5cm high*

R4 000 – 6 000



detail



62



63

63

**A George III mahogany tray-top
night table, late 18th century**

the rectangular top with shaped gallery
and pierced handles above a tambour
door, the pull-out base outlined with
stringing, enclosing an interior fitted with a
ceramic liner, the sides with brass handles,
on bracket feet, *82cm high, 51,5cm wide,
48cm deep*

R12 000 – 15 000



64

64

**A George III mahogany serving table,
early 19th century**

the D-shaped top above a frieze drawer on
square-section legs, the front inlaid with
stringing, *81cm high, 128cm wide, 51cm
deep*

R8 000 – 10 000



65



66



67

65

An oak settle, late 18th/early 19th century
the four-fielded panelled back with down-curved arms, on cabriole legs with pad feet, *182cm wide*, with a squab cushion

R8 000 – 12 000

66

A Regency mahogany library writing table
the moulded rectangular top with a tooled brown leather inset, the frieze with three drawers on either side, on reeded tapering legs with brass cappings and castors, *72cm high, 137,5cm wide, 105,5cm deep*

R25 000 – 35 000

67

A near pair of mahogany chests of drawers, 19th century
each with rectangular top above a frieze drawer and an arrangement of three short and three long drawers below, flanked by a half-column, on turned bun feet, *restorations, the larger 110cm high, 137cm wide, 62,5cm deep (2)*

R25 000 – 35 000



68

68

A French three-piece silver tea and coffee set, 19th century comprising: a teapot, coffee pot and two-handled sugar bowl, with spiral fluting, the teapot and sugar bowl with foliate cartouches engraved with initials, each cover with fluting and a foliate finial, on four outswept foliate feet, 1760g, the coffee pot 26,5cm high (3)

R12 000 – 15 000

69

A French silver tea caddy, with import marks for London, Dimier Brothers, 1895 modelled in the form of a sedan chair, both sides chased with curtains closed above a scene of a courting couple in a landscape, chased with flowerheads and scrolling foliage, the shaped square cover surmounted by a pierced crown, 230g, 13cm high

R5 000 – 7 000



69



71



72

70

A Dutch silver salver,
Amsterdam, 19th century
square with reeded rim, on four pierced
feet, 850g, 27,5cm wide

R5 000 – 7 000

71

A pair of Polish silver
candlesticks, maker's mark HF,
post 1920
columnar, the sconce moulded with
bands of foliage, on a square stepped
base, on four outswept scroll feet, 500g,
32cm high (2)

R15 000 – 20 000

72

A pair of Russian silver
candlesticks, late 19th century
each with foliate and gadrooned
knops, on a wavy domed base with
scrolling foliage, 590g, 29,5cm high (2)

R15 000 – 20 000



73



74



75

73

A Russian silver teapot, maker's mark B.C, 1835

the body chased with a band of flowerheads and leaves above a band of fluting, with an ivory handle and finial, on four paw feet, *510g all in, 13,5cm high*

R6 000 – 8 000

74

A Russian silver box, Michael Funtikov, Moscow, early 20th century

the hinged cover applied with the State Emblem of the Russian Empire, with diaper and scroll border, *40g, 6cm wide*

R6 000 – 8 000

75

A Russian silver and niello cup, Viliki-Oustiug, Alexander Zhillin, 1889

with moulded rim, chased with scrolling foliage, on a spreading circular foot, *160g, 12cm high*

R10 000 – 15 000



76

A Fabergé silver four-piece tea and coffee set, with marks for Carl Fabergé, Moscow, 1908-1926

comprising: a teapot, coffee pot, two-handled sugar bowl and a milk jug, each part-gadrooned body engraved with the initials AC, with harp-shaped handles and reeded foot rims, gilt interiors, marked in Cyrillic *K Fabergé* beneath Imperial warrant, 84 standard, 2230g, the coffee pot 21,5cm high (4)

R60 000 – 80 000

77

A pair of Dutch Delft blue and white jars, late 18th/early 19th century

ovoid, painted with shaped panels inscribed 'B:CAROTTEN' and 'G:RAPPE' enclosed by foliate and scroll-work cartouches headed by a vase of flowers, with brass covers, *one painted with initials BP, chips and frittling, 26cm high (2)*

R10 000 – 15 000

78

A Dutch Delft blue and white jar, late 18th/early 19th century

ovoid, painted with a shaped panel inscribed 'RAPPE' enclosed by a cartouche of scrolls, flowers and foliage, and headed by a flower-filled vase, *associated brass cover, chips and frittling, 30cm high*

R4 000 – 6 000

79

A Dutch Delft blue and white snuff jar, de Drie Klokken, 19th century

ovoid, painted with a seated Red Indian smoking a long clay pipe beside a jar inscribed 'St:Domingo', flanked by sailing ships to one side and containers to the other, one inscribed 'VOC', *chips, underglaze-blue painted factory mark, 25,5cm high*

R4 000 – 6 000

LITERATURE

cf. C.S. Woodward, *Oriental Ceramics at the Cape of Good Hope 1652-1795*, Cape Town, 1974, page 104, plate 130, where a similar example is illustrated

80

A Dutch Delft blue and white five-piece garniture, de Porceleyne Klauw, 19th century

comprising: a pair of trumpet vases and three vases and covers, each painted with a cartouche centred by a vase of flowers enclosed by scroll and diaper borders, the reverse painted with a branch of coral, the covers surmounted by a lion dog, *some restoration and chips, the tallest 23cm high (5)*

R4 000 – 6 000



77



78

79



80

81

A gilt-metal mounted 'Sèvres' canister and cover, early 19th century

decorated with rondels of laurel leaves against a green ground, red printed mark, 11cm high

R2 500 – 3 000



81

82

A Josef Lorenzl Art Deco bronze and ivory figure, circa 1930

standing on tip-toe, on a green onyx base, oxidisation, signed, 24,5cm high

R8 000 – 12 000



82

83

A group of three Damask cushions

made by Robert Kime Interiors, London, dusky rose silk and linen applied with metallic braid edges and tasselled borders, approximately 64cm by 44cm (3)

R3 000 – 4 000

PROVENANCE

Property of a Lady

84

A pair of needlework cushions, Sicilian

made by Robert Kime Interiors, London, worked in cotton thread with stylized foliate bands in shades of brown, blue and mustard, approximately 55cm by 45cm (2)

R1 500 – 2 000

PROVENANCE

Property of a Lady



83 and 84 detail



detail



detail



85

A French ormolu-mounted mahogany and parquetry Vernis Martin cabinet-on-stand, by Sormani & Son, Paris, late 19th century

the rounded rectangular shaped top with three-quarter balustraded gallery above a cupboard painted with a maiden and two young attendants, enclosing a mirrored interior and fitted shelf, the lower half with a frieze drawer, raised on four fluted supports, panelled back and shaped platform, on tapering legs and brass toupie feet, *the drawer lockplate engraved Vve P. Sormani & Fils, 10r, Charlot, Paris, 150cm high, 54,5cm wide, 30cm deep*

R70 000 – 90 000

Italian born Paul Sormani (1817-1877) was one of the most important Parisian cabinet makers in the second half of the 19th century. He commenced business from his workshop in 7 *Cimetière Saint-Nicolas* in 1847 and later moved to 114 *rue du Temple*. When he finally opened his premises in 10 *rue Charlot* in 1867, the production of fine furniture in the Louis styles as well as his own creations was at its height. His work was described in the catalogue of the 1867 *Exposition Universelle* thus: *'toute sa production révèle une qualité d'exécution de tout premier ordre.'*

Paul Sormani showed his work at the 1849 *Exposition Nationale*, Paris, when he was awarded a bronze medal, at the *Exposition Universelle* in 1855 he got the *médaille de première classe* and at the London *International Exhibition* of 1862 he received a further award. At the Paris exhibition of 1867 special mention was made of his "...*petits meubles de fantaisie...*" On his death in 1877 his widow and son took over the business and from this date onwards pieces are normally signed "*Veuve Sormani & Fils.*"





86

A French gilt patinated bronze and white marble mantel clock, 19th century

13cm enamel dial signed *Chedel à Paris*, with arabic and roman numerals and pierced hands, bell-striking anchor movement signed *D'argent Martini & Cie*, the case surmounted by a two-coloured bronze figure emblematic of Astronomy, her left arm resting on a celestial globe, holding a compass in her right hand, the stepped oval-shaped base with fluted corners and applied with beaded, ovolo, leaf and berry borders, raised on compressed lobed bun feet, some restoration and chips to the marble, 62cm high, 80cm wide

R25 000 – 35 000

detail



87

87

A Cape silver two-handled sugar bowl, Johan Hendrik Vos, circa 1780

the pierced rim moulded with flowerheads and scrolls, on four outswept flower-headed legs terminating in pad feet, 165g, 17,5cm wide over handles

R60 000 – 80 000

LITERATURE

cf. Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, page 97 where a similar example by Daniel Heinrich Schmidt is illustrated

88

A Cape silver beaker, Johan Hendrik Vos, late 18th century

cylindrical with rolled rim, gilt interior, 90g, 6,5cm high

R10 000 – 15 000



88



detail



detail

89

**A Cape silver double beaker,
Daniel Beets, circa 1812**

of barrel form, engraved with bands
of reeding, the body engraved 'Gustaf
Christaf Greffrath 1816', the bases
inset with coins dated 1774 and 1775,
gilt interiors, 245g, 13,5cm high

R55 000 – 60 000



90



91



92

90

A pair of Cape silver-gilt Bible clasps, Johannes Casparus Lotter, mid 18th century
each with beaded borders, engraved 'ECL' and 'FL Peiser' respectively, *106g (2)*

R5 000 – 7 000

91

A Cape silver vinaigrette, Marthinus Lourens Smith, circa 1800
rectangular, the lid chased with a band of foliage, the sides with wrigglework borders, gilt interior, the pierced grille with foliate decoration, *13g, 2,7cm wide*

R9 000 – 12 000

92

A Cape silver beaker, Peter Clarke Daniel, 19th century
the tapering cylindrical body with moulded rim, alternating bands of reeding and bright-cut foliate decoration, engraved with a crest, *150g, 7,5cm high*

R25 000 – 30 000



93



94



95

93

A Cape silver salver, Dominique Boudouin Du Moulin, circa 1830
square with rounded corners and gadrooned rim, the body chased with a band of scrolling foliate decoration, on four outswept leaf-shaped feet, 380g, 18,5cm wide

R45 000 – 50 000

94

A Cape silver snuff box, possibly Peter Clarke Daniel, circa 1850
circular, the hinged cover with bright-cut decoration and engraved with the initials 'MW', 29g, 3,7cm diameter

R4 000 – 6 000

95

A Cape silver snuff box, C Kohl, 19th century
rounded rectangular, the cover engraved with foliage enclosing a cartouche engraved with initials, 65g, 6cm long

R4 000 – 6 000



96



97



98



99

96

A Cape silver double-sided marrow scoop, Lawrence Holme Twentyman, early 19th century

40g

R2 000 – 3 000

97

A Cape silver Kings pattern soup ladle, Lawrence Holme Twentyman, early 19th century

321g

R9 000 – 12 000

98

A Cape silver Kings pattern fish slice, Lawrence Holme Twentyman, early 19th century

the blade with a part-reeded border, 234g

R8 000 – 10 000

99

A Cape silver Kings pattern fish slice, Fredrick David Waldek, 19th century with a pierced blade and reeded border, 257g

R7 000 – 9 000



100



101



102



103

100

A Cape silver Kings pattern sauce ladle, Lawrence Holme Twentyman, 19th century

90g

R2 500 – 3 000

101

A Cape silver Fiddle pattern soup ladle, Lawrence Holme Twentyman, early 19th century

250g

R6 000 – 8 000

102

A Cape silver Fiddle pattern basting spoon, Johannes Combrink, 19th century

100g; an Old English pattern example, Johannes Combrink, the reverse stamped with the initials AFDT, *105g*; and two Cape silver Fiddle pattern dessert spoons, Lawrence Holme Twentyman, 19th century, the terminals engraved with initials, *100g* (4)

R9 000 – 12 000

103

A Cape silver Fiddle pattern soup ladle, Johannes Combrink, early 19th century

225g

R6 000 – 8 000

104

**Eight Cape silver Fiddle pattern
teaspoons, William Moore, mid
19th century**

*160g; and two further examples,
Christiaan Kruger, 18th century, 35g
(10)*

R4 000 – 6 000

105

**Eleven Cape silver Fiddle
pattern table spoons, William
Moore, mid 19th century**

*645g; and another example, Lawrence
Holme Twentyman, 60g (12)*

R8 000–12 000

106

**Ten Cape silver Fiddle pattern
table forks, William Moore, mid
19th century**

605g (10)

R8 000 – 12 000

104



105



106





detail

107

A Cape stinkwood *sécretaire* bookcase, 18th century

the arched cornice centred by a leaf cresting above a pair of doors enclosing a shelf and four small drawers, the panelled fall-front enclosing six serpentine shaped drawers flanking a tambour compartment and a secret well, three serpentine long drawers below, on a conforming moulded base with fluted block feet, *restorations*, 248cm high, 131cm wide, 65,5cm deep

R150 000 – 200 000

PROVENANCE

Formerly The Property of the Estate
Late Mrs JAJ 'Kotie' Roodt-Coetzee
Sold: Stephan Welz & Co, Cape Town,
7 & 8 February 2006, lot 372





108

**A Cape yellowwood and stinkwood gateleg
table, early 19th century**

the rectangular two-flap pegged top above a
moulded frieze incorporating a real and a dummy
drawer, raised on tapering fluted legs and block feet,
*restorations and replacements, 72,5cm high, 194cm wide
open, 125cm deep*

R100 000–150 000



109

A set of six Cape stinkwood neo-classical style dining chairs

each with curved top rail centred by pierced cresting above a pierced fiddle splat, caned seat, on square-section tapering legs joined by H-shaped stretchers (6)

R35 000–45 000

110

A Cape stinkwood and yellowwood jonkmanskas, first quarter 19th century

the rectangular top above a pair of drawers and a pair of panelled doors enclosing two shelves, the fronts inlaid with diamond motifs, on square-section tapering legs, *155cm high, 129cm wide, 53,5cm deep*

R100 000 – 120 000



111

**An Eastern Cape stinkwood
and yellowwood wall
cupboard, first quarter
19th century**

the arched broken pediment
applied with carved rosette
bosses above a pair of panelled
doors enclosing three shelves,
*172cm high, 123cm wide, 43cm
deep*

R60 000 – 80 000





112

A Cape stinkwood and yellowwood inlaid display cabinet, 19th century
the rectangular top with canted corners above a pair of frieze drawers with a pair of
glazed doors below with glazed sides, on *later* cabriole legs joined by a wavy X-shaped
stretcher, the whole inlaid with herringbone stringing and stylized star motifs, *some*
restorations, 135cm high, 130cm wide, 64cm deep

R30 000 – 35 000

113

A Cape yellowwood and stinkwood voorkis, 19th century

the hinged rectangular top applied with a moulded strip, the tapering sides applied with iron carrying handles, 47,5cm high, 93cm wide, 58cm deep

R5 000 – 6 000

LITERATURE

Michael Baraitser and Anton Obholzer, *Cape Country Furniture*, Struik, Cape Town, 1981, illustrated on page 222, plate 770



113

114

A West Coast stinkwood and fruitwood inlaid rusbank, 19th century

the back with vertical splats and midrail, riempie seat, on baluster-turned legs with bun feet joined by front and side stretchers, 190cm long

R9 000 – 12 000



114



115

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

in three parts, the rectangular top composed of a central section and a pair of D-ends above a moulded frieze, on ring-turned baluster legs, *small replacements*, 75cm high, 268,5cm long fully extended, 132cm wide; and a later additional leaf, 75cm high, 87cm long, 132cm wide (2)

R90 000 – 120 000



116

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

each with curved top rail and conforming midrail, caned seat, on baluster turned legs, *restorations* (10)

R30 000 – 35 000

PROVENANCE

Laborie Manor, Paarl, and thence by descent to the present owner

117

A Chinese pottery figure of an attendant, Tang Dynasty

modelled wearing long flowing robes, his hands clasped at his chest, his head with traces of black pigment, *feet lacking, some chipping, 21,5cm high*

R6 000 – 8 000



117

118

A Chinese Wucan baluster jar, Transitional Period (1620–1644)

decorated with a young man astride a *kylin* holding a *ruyi* sceptre surrounded by attendants bearing standards and three further figures bearing gifts before a balustraded rocky outcrop, the shoulders painted with a continuous band of flowerheads and a diaper border, *23,5cm high*

R15 000–20 000



118

119

A pair of Chinese blue and white dishes, Kangxi (1662–1722)

each centre painted with two maidens and their attendants, enclosed by a border of peony blossom, *underglaze-blue artesian and double-ring mark, one with hairline crack, 15,5cm diameter (2)*

R3 000 – 4 000



119

120

**A Chinese 'famille-verte' dish,
Kangxi (1662 - 1722)**

the centre painted with a deer and a crane amongst *lingzhi* fungus beside a rocky outcrop, with the 'Three Friends of Winter', prunus, bamboo and pine, the cavetto with *ruyi*-head border, the rim with a band of flowerheads and foliage, 32cm diameter

R5 000 – 7 000

121

**A Chinese 'famille-verte' dish,
Kangxi (1662-1722)**

painted with bird perched on a branch before a rocky outcrop enclosed by sprays of chrysanthemums and butterflies, 21cm diameter

R5 000 – 7 000

122

**A Chinese export teapot stand,
Qianlong (1736-1795)**

made for the American export market, of quatrefoil outline, the centre painted with a three-master sailing ship, with five gun ports flying American flags, enclosed by an arrow and diaper border, *hairline cracks, minor wear to enamels*, 14,5cm diameter

R1 500 – 2 000



120



121



122



123

A rare Chinese 'Cape of Good Hope' tea bowl and saucer, Qianlong, circa 1740

finely painted with two Dutch ships and a sailing skiff in the foreground, a view of Table Mountain behind and the peaks of Signal Hill and the Lion's Head both sporting the Dutch flag, another flying from the Castle of Good Hope, the shore-line painted with buildings and the gallows, enclosed by a black and gilt-line border, *minute rim chips, gilding worn at the rim, 12cm diameter (2)*

R25 000 – 35 000

Woodward discusses Chinese porcelain decorated with shipping in the roadstead at Table Bay, for which the original designs given to the Chinese enamellers have not yet been identified. Further examples are also held in the William Fehr Collection at The Castle, Cape Town

LITERATURE

cf. CS Woodward, *Oriental Ceramics at the Cape of Good Hope, 1652-1795*, AA Balkema, Cape Town, 1974, between pages 116 and 117, colour plate E, where a similar example belonging to the Africana Museum is illustrated



124

124

A pair of Chinese blue and white plates, Qing Dynasty, 18th century

each painted with three figures on a bridge before a pavilion within a river landscape, 23cm diameter (2)

R2 000 – 3 000

125

A Chinese blue and white Nankin platter, Qianlong (1736–1795)

octagonal, painted with two figures on a bridge before three pavilions before a river and mountain landscape, the cavetto with trellis, diaper and greek-key border, 41,5cm wide, fritting chips

R4 000 – 5 000

126

A Chinese blue and white Nankin platter, Qianlong (1736–1795)

octagonal, painted with a pair of figures before a pavilion within a riverscape, enclosed by a floral and diaper border, 29,5cm wide

R3 000 – 4 000

125



126



127

**A Chinese 'famille-verte' vase,
Qing Dynasty, 18th century**

the ovoid body moulded in relief
with *bianco sopra bianco* decoration
enclosing two shaped cartouches, each
painted with a deer amongst *lingzhi*
fungus, cranes, butterflies and further
birds, all before a rocky outcrop with a
pine tree, one tree with a mythological
animal seated in the branches, the neck
decorated with further cartouches, gilt
rim, *six-character mark in iron-red*, rim
and foot with restored chip, 21cm high

R7 000 – 9 000

128

**A Chinese 'Blanc de Chine' figure
of Budai, Qing Dynasty, 18th/19th
century**

the seated figure dressed in loose robes
exposing his rounded belly, his left
hand resting on a knotted bag, *minute
chipping*, 10cm high

R3 000 – 4 000

129

**A Chinese turquoise and
aubergine-glazed miniature
table screen, Qing Dynasty, 19th
century**

modelled in relief with a figure standing
on the head of a bull, the stand with
vase-shaped side supports, on bracket
feet, *the figure's hand and feet restored*,
15cm high, 12cm wide

R4 000 – 6 000

130

**A Chinese 'famille-rose' bowl,
Daoguang (1821-1850)**

decorated with peonies and blossom
before a rocky outcrop, wavy gilt rim,
six-character seal mark, *three rim chips
restored*, 17cm diameter

R5 000 – 7 000



127



128



129



130

131

A Chinese 'famille-rose' Canton dish, Qing Dynasty, 19th century
of shaped oval outline, decorated with figures before a pavilion enclosed by a border painted with butterflies, birds and flowers, 27,5cm wide

R3 000 – 4 000



131

132

A Chinese blue and white dish, 19th century
the centre painted with a dragon and a *feng hu* bird contesting a flaming pearl amongst stylized clouds, the everted rim painted with bats and clouds, the reverse with scrolling peonies and foliage, 28,5cm diameter

R5 000 – 7 000



132

133

A pair of Satsuma earthenware vases, Meiji period (1868-1912)
of hexagonal form, decorated in coloured enamels and gilt with panels of figures in a tea garden, the reverse with figures of Samurai, 24cm high, signed Satsuma Hattori (2)

R8 000 – 10 000



133



134

A Chinese hardwood altar table,
late 19th century

the rectangular top above a pierced and
carved frieze, on tapering legs with scroll
feet joined by side stretchers, *85cm high,
195cm long, 46cm deep*

R20 000 – 25 000



135

135

A Chinese hardwood two-tiered stand, late 19th century

the staggered rectangular tops above pierced supports joined by conforming stretchers, on bun feet, 98cm high, 77cm wide, 32cm deep

R6 000 – 8 000

136

A Chinese lacquer hardstone-inlaid hardwood cabinet-on-stand, late 19th century

the rectangular top above a pair of doors carved and inlaid with hardstones, mother-of-pearl, coloured glass and soapstone with figures of musicians and dancers, the sides carved with sprays of flowers and fruit, enclosing a shelf and a secret compartment, on a *later* black and gilt stand carved with shell-headed cabriole legs, on claw and ball feet, 119cm high, 64cm wide, 36cm deep (2)

R7 000 – 9 000



136

137

Francis **SWAINE**

BRITISH 1720–1782

A Frigate in Heavy Seas

signed

oil on canvas

45 by 63cm

R20 000 – 30 000



137

138

Follower of Thomas

BUTTERSWORTH

BRITISH 1768–1842

Ship Portraits, four

oil on canvas

each 49 by 59cm (4)

R30 000 – 40 000



138

139

John **PIPER**

BRITISH 1903–1992

Rheims Cathedral

signed and numbered I/VI in pencil in
the margin

lithograph printed in colours

67 by 54cm

R10 000 – 12 000

140

Jan Ernst Abraham **VOLSCHENK**

SOUTH AFRICAN 1853–1936

Avond op die Vlakte

signed, dated 1924 and inscribed with the title on the reverse

oil on canvas laid-down on board

11 by 20cm

R18 000 – 24 000

141

Allerley **GLOSSOP**

SOUTH AFRICAN 1870–1955

Landscape

signed with the artist's initials

oil on panel

29 by 34cm

R6 000 – 8 000

142

Allerley **GLOSSOP**

SOUTH AFRICAN 1870–1955

Mountainous Landscape

signed with the artist's initials

oil on card

10,5 by 18,5cm

R2 000 – 3 000

143

Allerley **GLOSSOP**

SOUTH AFRICAN 1870–1955

Donkeys in a Paddock

signed

oil on board

23 by 34cm

R5 000 – 8 000

144

Sydney **TAYLOR**

SOUTH AFRICAN 1870–1952

A Thatched Cottage

signed

watercolour

20 by 30cm

R3 000 – 5 000

145

Pieter Willem Frederick **WENNING**

SOUTH AFRICAN 1873–1921

Remains of Lady Anne Barnard's House in 1917

signed and inscribed with the title

ink and watercolour

11 by 10,5cm, framed with UV protection,

museum quality glass

and a book by Lady Anne Barnard, *South Africa a Century Ago, Letters Written from the Cape of Good Hope, (1797-1801)*, Maskew Miller, Cape Town, 1908 (2)

R8 000 – 12 000

PROVENANCE

Ex Libris FCL Bosman, thence by descent

146

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

Landscape with Rocks

signed and dated 1939

watercolour with heightening

18,5 by 28,5cm

R8 000 – 12 000

147

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

Baobab

signed and dated 1953

oil on canvas board

18,5 by 24,5cm

R20 000 – 30 000

148

Pauline Augusta Wilhelmina **SPILHAUS**

SOUTH AFRICAN 1878–1967

A Cape Cottage in a Landscape with Trees

signed with the initials

oil on board

25,5 by 29cm

R20 000 – 30 000

149

George William **PILKINGTON**

SOUTH AFRICAN 1879–1958

Somerset House

signed

oil on card

22 by 29cm

R5 000 – 7 000

This building now forms part of Somerset House School, in Somerset West. Originally the farm Cloetenburg, the farmstead is named after Catherine Cloete who, in 1720, bought a portion of what had been Willem Adriaan van der Stel's Vergelegen estate. The gable was added in 1785.



140



143



146



147



148



149



150

150

Edward **ROWORTH**

SOUTH AFRICAN 1880–1964

Dappled Landscape

signed

oil on canvas

49 by 60cm

R20 000 – 30 000

151

Frans David **OERDER**

SOUTH AFRICAN 1867–1944

Ishinza Antonie Zivingle

inscribed with the title in pencil top

right, under the mount

watercolour

32 by 22cm

R8 000 – 12 000

152

Reginald Ernest George **TURVEY**

SOUTH AFRICAN 1882–1968

Kraal

signed

oil on board

49,5 by 59cm

R15 000 – 20 000



152

153

Reginald Ernest George

TURVEY

SOUTH AFRICAN 1882–1968

Drakensberg

signed

oil on canvas

49 by 59cm

R10 000 – 15 000

153



154

Edward **ROWORTH**

SOUTH AFRICAN 1880–1964

*Riviersonderend from Viljoen's
Pass, Elgin*

signed and dated 1948

oil on board

75 by 100,5cm

R20 000 – 30 000

154



155

Edward **ROWORTH**

SOUTH AFRICAN 1880–1964

Landscape

signed
oil on board
29 by 39cm

R6 000 – 9 000

156

Marthinus Johannes **DE JONGH**

SOUTH AFRICAN 1885–1942

*Between the Mountains, Wyllies
Poort*

signed, inscribed with the title in
pencil on the stretcher
oil on canvas
30,5 by 49,5cm

R18 000 – 24 000

157

Marthinus Johannes **DE JONGH**

SOUTH AFRICAN 1885–1942

Seweweekspoort

signed
oil on canvas
44 by 62cm

R25 000 – 35 000

158

Marthinus Johannes **DE JONGH**

SOUTH AFRICAN 1885–1942

A Cottage in the Mountains

signed
oil on canvas
22,5 by 28cm

R10 000 – 15 000

156



157



158





159



160

159

Maria Magdalena **LAUBSER**

SOUTH AFRICAN 1886–1973

Coffee Break

signed and dated 24

charcoal

25 by 34cm

R5 000 – 7 000

160

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Soutpan, Tvl.

signed, dated 44 and inscribed with the title in pencil

pencil

22 by 35cm

R25 000 – 35 000

161

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

A House Beneath a Shady Tree

signed in pencil in the margin

linocut

19 by 27cm

R8 000 – 10 000

162

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Plaasgeboue (Nilant 52)

signed, dated 1920 and inscribed Boerehuis, Lichtenburg, Tvl in pencil in the margin

linocut

6,5 by 12,5cm

R6 000 – 8 000

163

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Mimosa, N. Tvl (Nilant 99)

signed, dated 1927 and numbered 17/50 in pencil in the margin

linocut

10 by 13cm

R6 000 – 8 000

164

Maria Magdalena **LAUBSER**

SOUTH AFRICAN 1886–1973

Windmill

signed in pencil in the margin
woodcut
12,5 by 17,5cm

R10 000 – 12 000

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg, 1994, page 173, catalogue number 459

165

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Houses by a Canal, Amsterdam

signed in pencil in the margin
linocut
13 by 17,5cm

R10 000 – 15 000

166

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

Hoenderhok, Meerlust (Nilant 3)

signed in pencil in the margin
woodcut
image size: 27 by 26cm

R18 000 – 24 000

A drawing of the same subject is in the State Archives, Pretoria, no A941-1682

LITERATURE

Stephan Welz, *Art at Auction in South Africa 1969-1989*, AD Donker, Johannesburg, 1989, page 196, illustrated
Margaret Vorster, *Jacob Hendrik Pierneef (1886-1957) as Printmaker*, 1986, page 13, catalogue number 15

Dated 1932 by Schweikerdt

This image was selected for the cover of the brochure for the Architectural Section of the Empire Exhibition, held for the first time in South Africa in 1936. It was opened by the Governor General, Lord Clarendon, and brought together people, objects and ideas from across South Africa and the British Empire. Johannesburg was chosen as the host city as 1936 marked the celebration of its Golden Jubilee.



164



165



166

167

John Marsden **DRONSFIELD**

SOUTH AFRICAN 1900–1951

*Improvisation on an African
Theme: No 1*

signed, inscribed with the title in
pencil on the reverse
oil on paper
56 by 47,5cm

R8 000 – 12 000

168

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Sculptured Head, Seychelles

signed, numbered artist proof 1/2
and inscribed with the title in pencil
in the margin
screenprint in colour
42 by 60,5cm

R25 000 – 40 000

169

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Magic Sticks

signed, inscribed with the title and
numbered 9/30 in pencil in the
margin
silkscreen printed in colours,
unframed
42 by 61cm

R12 000 – 16 000

EXHIBITED

Standard Bank Gallery, *Walter Battiss
Gentle Anarchist, Retrospective*,
20 October - 3 December 2005,
catalogue page 193, illustrated

170

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Untitled

signed and numbered 21/25 in
pencil in the margin
silkscreen printed in colours,
unframed
sheet size: 45 by 60cm

R12 000 – 16 000

171

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

A Street Corner in Paris

signed
ink and watercolour
32 by 40cm

R25 000 – 35 000

172

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Oranjezicht, Cape Town

signed and inscribed with the title
watercolour
33,5 by 47cm

R25 000 – 40 000

173

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

Downtown, New York

signed, dated 1974 and inscribed
with the title
watercolour
38 by 56,5cm

R20 000 – 30 000

171



172



173





175



176



177



178

174

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

Portrait of a Woman

signed
oil on board
36,5 by 28cm

R6 000 – 8 000

175

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

A Still Life with Spring Flowers

signed
oil on canvas board
73,5 by 54,5cm

R18 000 – 24 000

176

Otto **KLAR**

SOUTH AFRICAN 1908–1994

Still Life of Flowers

signed and dated 1944
oil on card
42 by 35,5cm

R12 000 – 16 000

177

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

A Cyclamen in a Pot

signed
oil on canvas
60 by 50cm

R20 000 – 30 000

178

Nerine Constantia **DESMOND**

SOUTH AFRICAN 1908–1993

Four Pomegranates

signed and dated '77; signed, dated 1977
and inscribed with the title on a label on
the reverse

oil on canvas laid-down on board
21 by 34cm

R8 000 – 12 000



179

179

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

Out for a Walk

signed

oil on board

54 by 42,5cm

R15 000 – 20 000



181

181

Bettie **CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

A Still Life with Jug, Fruit and Glasses

signed and dated 1949

oil on board

25 by 29,5cm

R15 000 – 20 000



182

183

Bettie **CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

Symbols

a portfolio of ten lithographs, published by Goodman Gallery, Johannesburg, 1969 each signed and numbered 18/100 in pencil in the margin, signed and dated 1969 in the plate, in original portfolio: and a lithograph signed and dated 1969 in the plate sheet size: 58,5 by 46cm

R10 000 – 12 000

180

Nerine Constantia **DESMOND**

SOUTH AFRICAN 1908–1993

Xhosa Women

signed

oil on board

29,5 by 25cm

R3 000 – 5 000

182

Bettie **CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

Cubist Head

signed

oil on canvas board

29 by 23,5cm

R15 000 – 20 000

184

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

Pierrot

signed

oil on board

40 by 32cm

R4 000 – 6 000

185



186



187



188



185

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

*Houses Under Trees*signed and dated 1990
watercolour and charcoal
38 by 54,5cm**R18 000 – 24 000**

187

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Labourer's Cottage*signed
pastel on paper
34 by 50cm**R15 000 – 20 000**

189

Iris **AMPENBERGER**

SOUTH AFRICAN 1916–1981

*Off to Town*signed
oil on canvas board
39 by 49,5cm**R7 000 – 10 000**

186

Terence John **MCCAW**

SOUTH AFRICAN 1913–1978

*Landscape with Windmills*signed and dated 51
oil on canvas board
29 by 39cm**R12 000 – 16 000**

188

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Landscape with a Church Spire*signed
oil on canvas laid-down on board
29 by 39cm**R10 000–15 000**

190

Leng **DIXON**

SOUTH AFRICAN 1916–1968

*Cape Homestead*signed and dated 55
pen, watercolour and heightening
44 by 54cm**R15 000 – 20 000**



191



192



193

191

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

In die Swartland

signed and dated '84

oil on board

16 by 60cm

R20 000 – 30 000

192

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

Mountainous Landscape

signed and dated 88

oil on board

19 by 49cm

R20 000 – 30 000

193

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

Landscape with Wheat Fields

signed and dated '62

oil on board

35 by 45cm

R20 000 – 30 000

194

Andrew James Jowett
MURRAY

SOUTH AFRICAN 1917–1998

Eve in the Garden of Eden

signed

oil on board

40 by 47cm

R8 000 – 10 000

EXHIBITED

South African National Gallery,
Cape Town



194

195

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

A Forest Pool

signed

oil on board

75 by 50cm

R20 000 – 25 000

196

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

Figures with Birds, a pair

both signed

oil on board

both approximately 28 by 18cm

(2)

R8 000 – 10 000



195

197

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

Flowers in a Vase

Letter of authentication signed by
Jan Neethling, dated 11 May 2011,
attached to the reverse

oil on board

60 by 52cm

R30 000 – 50 000

PROVENANCE

A gift from the artist to Madeleine
von Biljon, and thence by descent



197



198



199



201

198

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

Young Girl with Auburn Hair

signed

pastel on paper

56 by 38cm

R20 000 – 40 000

199

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

Portrait of a Girl

signed

oil on board

27,5 by 17cm

R12 000 – 16 000

200

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

Abstract Face

signed

mixed media on paper

46 by 38,5cm

R10 000 – 12 000

201

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923–1980

Self Portrait

signed and indistinctly dated '42

charcoal heightened with white

38 by 34cm

R12 000 – 16 000

202

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

Cubist Woman

studio stamp signature

gouache on paper

30,5 by 22cm

R5 000 – 8 000

Eugene Labuschagne taught himself the major developments in art history by visiting art galleries in Paris and then by doing his own sketches. He always believed that Cubism was the single most important development in 20th century art. He did several "cubist" sketches of his wife, Lydia. He started off with a fairly straightforward representational drawing, which he modified in a series of sketches to teach himself what the Cubists were doing. He did not sign these sketches because he was not a Cubist. This one bears a studio stamp and was done in about 1948.

203

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

Girlie and Mr Bezuidenhout

studio stamp signature
pencil
25 by 35cm

R3 000 – 5 000

At first glance this sketch looks like a cartoon. The Bezuidenhouts lived on a farm in the Piet Retief district. Eugene Labuschagne did this sketch of them seated on a bench in the 1950s. Mr Bezuidenhout called his wife “Girlie” and she thus became known to everyone in the district as “Girlie Bezuidenhout”. By the late 1950s Girlie’s obesity problem had become so severe that Mr Bezuidenhout had to modify the back of his old 1940s Chev so that she could fit into it. This sketch is neither a caricature nor a flattering portrait, but a gentle, accurate record of the Bezuidenhouts at their best looking.



202

203



204

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

Dancers

studio stamp signature
lithograph printed in colours
13 by 30cm

R3 000 – 5 000

205

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

Swazi Dance

studio stamp signature
pencil and watercolour
22 by 25cm

R5 000 – 8 000

This is a preliminary sketch for an oil painting



205

206



206

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

Il Pescatore

studio stamp signature
pencil, watercolour and gouache
40 by 53cm

R7 000 – 10 000

This is the preliminary sketch for “Il Pescatore”, which appeared at the Genoa Biennale in 1951. This sketch was done during 1951 in Volksrust shortly after Eugene Labuschagne returned from his studies in Paris. The resultant oil painting was highly regarded by the organizers of the Biennale

and they decided that it was the only entry that they would accept from South Africa. The catalogue speaks for itself. It was one of a few paintings illustrated alongside great European masters such as Fernand Léger, Pignon, Marchard, etc. The Italian press said very complimentary things about Eugene Labuschagne. Glowing reports also appeared in the South African Press, see *Sunday Express*, April 20, 1952, and especially *Die Transvaler*, Thursday, 5 November, 1953. This article has a photograph of Walter Battiss holding up the painting with the comment that Eugene Labuschagne’s painting represents the new direction in art.



207



208



210

207

Marjorie **WALLACE**

SOUTH AFRICAN 1925–2005

A Mediterranean Archway

signed

oil on canvas

80 by 53cm

R20 000 – 25 000

208

Alexander Cecil **PODLASHUC**

SOUTH AFRICAN 1930–2009

Oppie Stoep

signed and dated 1970

oil on board

89,5 by 49cm

R40 000 – 60 000

209

Frederik Bester Howard **LAUBSCHER**

SOUTH AFRICAN 1927

Rock Study, Llandudno

signed and dated '91, inscribed with the title and "monoprint plus palette knife" on a label attached to the reverse

monoprint and acrylic on paper

29 by 40cm

R8 000 – 12 000

210

Frederik Bester Howard **LAUBSCHER**

SOUTH AFRICAN 1927

A Corner of Rocks, Llandudno

signed and dated '91, inscribed with the title and "monoprint plus palette knife" on a label attached to the reverse

monoprint and acrylic on paper

39,5 by 28,5cm

R8 000 – 12 000

211

Pieter **VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931–2008

White Flowers in a Vase

signed and dated 84, stamped with the artist's chop mark

pastel on paper

52 by 36,5cm

R12 000 – 18 000

212

Pieter **VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931–2008

Red Roses in a Blue Vase

signed and dated '94

pastel on paper

38 by 43cm

R16 000 – 20 000

213

Gail Deborah **CATLIN**

SOUTH AFRICAN 1948

Fynbos in a Vase

signed and dated 95

oil on board

72,5 by 71cm

R20 000 – 30 000

214

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935–2007

Children on the Beach

signed

oil on canvas board

40 by 50cm

R30 000 – 50 000

215

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937

Dog, Beach Situation, Durban

signed and dated 75, inscribed with

the artist's name and address on the

stretcher, inscribed with the title on a

label attached to the reverse

oil on canvas

91 by 121cm

R15 000 – 20 000

216

David Nthubu **KOLOANE**

SOUTH AFRICAN 1938

Ten Portraits

each signed and dated 04

pencil, watercolour and gouache

each approximately 31 by 43cm (10)

R40 000 – 60 000



214



215



216

part lot

217

Stella **SHAWZIN**

SOUTH AFRICAN 1923

Reflection

signed and numbered 2/8
bronze and perspex, on a white
marble base
height: 17cm, including base

R18 000 – 24 000



217

218

Stella **SHAWZIN**

SOUTH AFRICAN 1923

Figure in Movement on Stomach

signed and numbered 4/8
bronze, on a rectangular black marble
base
height: 30cm excluding base
32cm including base

R20 000 – 30 000



218

219

Stella **SHAWZIN**

SOUTH AFRICAN 1923

Figure in Movement X

signed and numbered 3/8
bronze, on a circular black marble
base
height: 47cm excluding base
53cm including base

R20 000 – 30 000



219

220

Speelman **MAHLANGU**

SOUTH AFRICAN 1958–2004

Two Figures

signed and numbered 7/9
bronze
height: 37cm

R20 000 – 30 000



220

221

Sidney **BECK**

SOUTH AFRICAN 1936

The Ballerina

signed
bronze
height: 28cm

R25 000 – 35 000



221

222

Alfred **THOBA**

SOUTH AFRICAN 1951

Lovers by Candlelight

signed and indistinctly dated 08

oil on board

64,5 by 116cm

R18 000 – 24 000

223

Speelman **MAHLANGU**

SOUTH AFRICAN 1958–2004

Dancing Figures

signed

oil on paper

49 by 69cm

R10 000 – 12 000

224

William **BESTER**

SOUTH AFRICAN 1956

Young Boy with Cat

signed and dated '00

oil on canvas board, in a painted

metal frame

26 by 20cm excluding frame

52,5 by 39cm including frame

R8 000 – 10 000

225

William **BESTER**

SOUTH AFRICAN 1956

A Game of Cards

signed and dated 99

oil on canvas board, in a painted

metal frame

14 by 19cm excluding frame

38 by 28cm including frame

R8 000 – 10 000



222



224



225



226

226

William **BESTER**

SOUTH AFRICAN 1956

The Haircut

signed and dated 04

oil on canvas laid-down on board,

in a painted metal frame

21 by 13,5cm excluding frame

34 by 33cm including frame

R12 000 – 15 000

227

Roger **BALLEN**

SOUTH AFRICAN 1950

Sitting Room, from the Shadow Chamber series

signed, dated 2002 and numbered 3/20 on the reverse

black and white photograph, selenium-toned archival print on Ilford 24K Silver Gelatine paper 36 by 36cm

R7 000 – 10 000

228

Roger **BALLEN**

SOUTH AFRICAN 1950

Bitten, from the Shadow Chamber series

signed, dated 2004 and numbered 11/20 on the reverse

black and white photograph, selenium-toned archival print on Ilford 24K Silver Gelatine paper 36 by 36cm

R7 000 – 10 000

229

Hendrik Christiaan **NIEMANN**

SOUTH AFRICAN 1941

Smoking a Pipe

signed and dated 84
oil on board
28,5 by 24cm

R10 000 – 15 000



227



228

230

Hendrik Christiaan **NIEMANN**

SOUTH AFRICAN 1941

The Flower Seller

signed and dated 95
oil on board
40 by 21cm

R30 000 – 40 000

231

Dylan **LEWIS**

SOUTH AFRICAN 1964

Avocet

signed, inscribed with the title and numbered 14/75 in the margin
serigraph
83 by 61,5cm

R8 000 – 10 000



231

232

Beezy BAILEY

SOUTH AFRICAN 1962

Tropical Elephant

signed and dated 06, inscribed with the title on the reverse and on the stretcher
oil on canvas
101 by 101cm

R7 000 – 10 000

233

Beezy BAILEY

SOUTH AFRICAN 1962

Three Men in a Tub

signed and dated '06, inscribed with the title on the reverse and on the stretcher
oil on canvas
51 by 71cm

R5 000 – 7 000

234

Jan NEETHLING

SOUTH AFRICAN 1938

Nudes Roller-Skating

inscribed with the artist's name, title, medium and dated 2008 on the reverse

acrylic and silkscreen on board
61 by 78,5cm

R5 000 – 7 000

EXHIBITED

Erdmann Contemporary Art, Cape Town, *Uncle Six Fingers Exhibition*, November 2008



232



233



235

235

Andrew HOLLIS

SOUTH AFRICAN 1974

Individuals I

signed, dated 2007 and inscribed with the title on the reverse
oil on canvas, unframed
90 by 160cm

R20 000 – 40 000

236 - 240 No lots



N. ...

The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 26 September 2011 - 8pm

**Important South African Art
Evening Sale**

Lots 241-390

OPPOSITE

Lot 255 *The Artist's Garden*

241

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*The Ship that Sailed to Mars:
The Shipyard*

signed

original watercolour

25,5 by 22cm (2)

R40 000–60 000

with the original facing leaf of
calligraphic text with decorations,
framed



241



242

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*The Ship that Sailed to Mars:
The Sorrowful Planet*

signed

original watercolour

27 by 24,5cm (2)

R40 000 – 60 000

with the original facing leaf of
calligraphic text with decorations,
framed



242



243

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*The Ship that Sailed to Mars:
The Iron Hills*

signed

original watercolour

24,5 by 20,5cm (2)

R40 000 – 60 000

with the original facing leaf of
calligraphic text with decorations,
framed



243



244

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*The Ship that Sailed to Mars:
Finis*

signed

original watercolour

26,5 by 16cm

R30 000 – 50 000



244

245

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*The Ship that Sailed to Mars: Nine
original calligraphic text leaves with
decorations*

pen and ink, the leaves are: *The Departure
of the Ship, The Monsters, Part Two*, list of
plates, *The Eden Serpent, The Air Sprite,
The Pirates' Planet, The Zoo, The Princess'
Chamber and The Raising of the Tower*
each approximately 34 by 24cm,
one framed (9)

R2 000 – 3 000



246

Thomas William

BOWLER

SOUTH AFRICAN 1812–1869

Table Bay, Cape Good Hope

signed, dated 1867 and inscribed with the title

watercolour

28 by 46cm

R120 000 – 160 000



247

Cathcart William

METHVEN

SOUTH AFRICAN 1849–1925

Cape of Good Hope from the Sea

signed and dated 1906

oil on canvas

70 by 105cm

R200 000–300 000

PROVENANCE

The Hulett family

LITERATURE

Nigel Hughes, *Views in Colonial Natal*, Craighall, 2005, pages 58 and 59, illustrated in colour
“Cape Point is viewed here from the west, with Cape Hangklip in the distance. The original Cape Point lighthouse of 1860 is just visible on the higher of the peaks forming the headland. It was replaced in 1910 by today’s lighthouse which is nearer sea level. The earlier light was often obscured by fog, a factor which accounted for some major shipwrecks in the vicinity in the early 1900s. In the foreground a topsail schooner stands out to sea while a Rennie’s Aberdeen Direct Line steamer continues on her voyage direct from London to Port Natal. These comfortable steamers of the turn of the century were competition to the Union-Castle liners, and offered a non-stop advantage to Natal colonists as they bypassed all the Cape ports. Rennie’s sold their ships to Thos. & Jas. Harrison of Liverpool in 1911. One may surmise that Methven was documenting the passing of the sailing vessel in this oil. The schooner is obliged to beat out to sea to make Cape Point while the steamer will spare no time in rounding the point.”

248

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853–1936

Sheep Veld, Riversdale

signed and dated 1922, signed, dated
and inscribed with the title on the
reverse

oil on board
21 by 35,5cm

R40 000 – 60 000

249

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853–1936

*Early Morning in the Camdeboo
Mountains*

signed and dated 1937
oil on canvas
29,5 by 50cm

R40 000 – 60 000



248



249



250

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853–1936

The Vaal River near Klerksdorp (in flood)

signed and dated 1918, signed, dated and inscribed

with the title on the reverse

oil on canvas

20 by 35cm

R40 000 – 60 000

251

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Karoo

signed and dated 30

oil on board

52 by 63cm

R500 000 – 700 000

PROVENANCE

HRH Princess Alice, Countess of Athlone

Sold: Christie's, London, 20 May 1997, lot 76 with the title *South West African Landscape*

LITERATURE

JFW Grosskopf, *Hendrik Pierneef, Die Man en sy Werk*, Van Schaik, Pretoria, 1945, illustration number 53, with the title *Aandwolke in die Karoo*

PG Nel (Ed), *JH Pierneef, His life and his work*, Perskor, Cape Town and Johannesburg, 1990, page 77

"While Pierneef was hard at work on the station panels, he agreed to hold a large exhibition of 47 paintings in October 1930. The exhibition was opened by JS Smit, who was now administrator of the Transvaal, in a spacious area above the music shop, AR Glen, in Church Street, Pretoria. On this occasion Princess Alice, accompanied by Lady May Cambridge, selected two paintings – the Women's Committee of Pretoria wished to present them to her. The princess chose 'Karoo' and 'Bushveld, Rustenburg'."

A great admirer of Pierneef, HRH Princess Alice presented to the South African National Gallery in 1931 a major painting by the artist entitled *N'Tabeni*, which he had painted in the previous year – the same year as he executed this painting.

Stephan Welz, in his book, *Art at Auction*, describes how he came to auction her

South African collection:

Princess Alice, Countess of Athlone, last survivor of Queen Victoria's thirty-seven grandchildren, died on 3 January 1981 aged 97. She was the daughter of Queen Victoria's youngest son, Prince Leopold, and Princess Helena, a sister of Queen Emma of the Netherlands. In 1904, she married the Earl of Athlone, brother of Queen Mary. The Earl of Athlone was born in 1874 in Kensington Palace, son of the Duke of Teck. He entered the army and served in the Matabele rebellion of 1896 and also in the Anglo-Boer War (1899 – 1902). In 1923 he was appointed Governor-General of the Union of South Africa, a position which he held until 1931. Princess Alice made nursing and the welfare of needy children her particular concern, and in South Africa institutions such as the Princess Alice Orthopaedic Hospital in Cape Town, the Princess Alice Adoption Home and the Athlone Boys' High School in Johannesburg indicate the great role that she played in this regard. She was also the leading patron of the arts in South Africa. When she left South Africa she took with her a fine collection of South African paintings and sculpture. Many of the paintings later hung in the Athlones' drawing room in Kensington Palace. On her death in 1981 it was arranged, through Sotheby's in London, for her South African paintings and sculpture to be sold in Johannesburg.

The sale held on 1 July 1981 included ten lots of Africana prints, two bronze sculptures by Anton van Wouw, four Pierneef landscapes and twelve paintings by Robert Gwelo Goodman. The final result was beyond all expectations. Prices paid were three times or more the pre-sale estimate and new auction price records were established for all three artists.¹

1. Stephan Welz, *Art at Auction in South Africa*, Ad Donker, Johannesburg, 1989, page 19.





252

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Horses and Riders in a Courtyard

signed

oil on canvas

59 by 99cm

R50 000 – 80 000

253

Frans David

OERDER

SOUTH AFRICAN 1867–1944

A Woman Sewing by Lamplight

signed

oil on canvas

31,5 by 33cm

R80 000 – 120 000

252



253





254

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

The Valley of a Thousand Hills

signed

oil on board

21,5 by 34,5cm

R60 000 – 80 000

Purchased from the artist by the current owner's father in 1942



255

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

The Artist's Garden

signed

oil on board

26 by 28cm

R100 000 – 150 000

256

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

The Flower Seller

signed

oil on canvas

65 by 44,5cm

R300 000 – 400 000



257

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

An Orchard, Kirstenbosch

signed

oil on canvas

27 by 36,5cm

R600 000 – 900 000

This painting was number 16 on a list of works available for sale compiled on 1 September 1918 by DC Boonzaier for Wenning's sponsors and buyers.

LITERATURE

J du Preez Scholtz, *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg Publishers, Cape Town and Johannesburg, 1973, page 124, plate 93, illustrated (photograph inverted in the book)

Stephan Welz, *Art at Auction in South Africa: The Art Market Review 1969 to 1995*, Art Link (Pty) Ltd, Johannesburg, 1996, page 129, where a similar example is illustrated

This delightful scene of Kirstenbosch was painted in 1918. J du Preez Scholtz, in his account of Wenning's life as recorded in DC Boonzaier's diaries, informs us of their visit to the botanical gardens on Sunday 4 August:

Die namiddag stap hulle met twee van Boonzaier se seuntjies na Kirstenbosch en drink daar tee. Hulle keer teen sononder terug langs Riversideweg ...

In the following week Wenning completed two paintings, of which this was one.

Die weer het die hele week buitengewoon mooi gebly, maar Wenning kla dat die lig nie altyd gunstig vir skilder is nie. Van Dinsdag tot Sondag het hy net twee landskappe voltooi, maar albei volgens Boonzaier van die beste wat hy nog gemaak het – die een van 'n vrugteboord by Kirstenbosch ...¹

It's hardly surprising that his friend and mentor DC Boonzaier would have considered this painting as one of the best that Wenning had produced to date. The influence of the *plein-air* painters and the Dutch Impressionists is very evident in Wenning's lively brushwork and his particular sensitivity towards the handling of light. The lush green tonalities and fecund quality of nature are captured with a sensuous painterliness that has made Wenning both a sought-after artist and one that many have sought to emulate.

1. J du P. Scholtz, *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, Cape Town, 1973, page 59.





258

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Rietdakhuis, Mowbray, Cape
signed and dated 17, inscribed
Mowbray, Cape, on the reverse
oil on canvas
26,5 by 37cm (2)

R500 000 – 700 000

sold with the artist's wooden paintbox

PROVENANCE

Dr FCL Bosman

LITERATURE

J du P Scholtz, *DC Boonzaier en Pieter Wenning, Verslag van 'n Vriendskap*, Tafelberg, Kaapstad, 1973, page 102, plate 30, illustrated



DC Boonzaier notes in his diary that on 9 July 1916 – a Sunday afternoon – Wenning went to Mowbray to paint an old Dutch house and returned to the scene the following Sunday morning to continue working on the painting.¹ We know from written and photographic records that Wenning loved to paint *en plein air*, in the outdoors. Long hours were spent with his easel and paintbox to hand, painting directly from the subject so as to obtain the most vivid impression and retain the freshest quality.

Wenning was born in The Hague, where he excelled in art and languages at school. He made the most of opportunities to visit the best museums in and around Amsterdam, studying the paintings of the Old Masters as well as familiarising himself with the contemporary art of his day. He was

particularly attracted to the leading artists of The Hague School such as Jozef Israels, the Maris brothers and Anton Mauve who was the uncle of Vincent van Gogh, an artist virtually unknown in those first years of the twentieth century before Wenning departed for South Africa in 1905. One can trace in this work the marked influence of The Hague School painters who were less interested in a faithful portrayal of what they saw than in conveying the atmosphere and impression of the moment. Mood and tone take precedence over colour in this painting that so effectively captures the subdued charm of an early Cape cottage nestled amongst trees and fields.

Dr FCL Bosman was a keen art collector who owned several paintings and many drawings by Wenning. After being

awarded his BA and MA degrees at the University of Cape Town (UCT), both *cum laude*, he received a Queen Victoria Bursary for overseas study. In 1928 he received his D.Litt degree with a thesis on South African theatre from the Free University of Amsterdam. Throughout his distinguished career, he promoted South African art and culture both locally and internationally and authored many publications and articles on Afrikaans literature, theatre and the arts. He lectured Afrikaans-Netherlands and the history of theatre in South Africa at UCT before becoming the first full-time secretary (later director) of the South African Academy of Science and Art.

1. J du P. Scholtz, *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, Cape Town, 1973, page 30.





259

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

*Near Shelly Beach, Voëlklip,
Hermanus*

signed

oil on board

23,5 by 33cm

R40 000 – 60 000

PROVENANCE

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

260

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

*Landscape with Snow-capped
Mountains*

signed with the artist's initials

oil on board

20 by 30cm

R50 000 – 70 000



259



260

261

Ernst Karl Erich

MAYER

SOUTH AFRICAN 1876–1960

*An Extensive Landscape with a
Baobab and a Crouching Man*

signed and dated 1956

oil on canvas

54 by 75cm

R100 000 – 150 000

261



262

Ernst Karl Erich

MAYER

SOUTH AFRICAN 1876–1960

Landscape with Dry River Bed

signed and dated 1919

oil on canvas

32 by 44cm

R30 000 – 50 000

262



263

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

The Bridge, Rondebosch

signed, inscribed with the title on the stretcher

oil on canvas

27,5 by 37cm

R800 000 – 1 200 000



This painting was completed on 21 August 1918 as noted by J du Preez Scholtz in his authoritative book on the friendship between DC Boonzaaier and Wenning: “Op die 21ste voltooi hy ‘n olieverfskildery van die straat wat van die Rondebosse stasie na die Hoofweg loop”.¹

He goes on to point out that in DC Boonzaaier’s opinion, “The bridge is shown in the foreground and the whole picture is full of *light* and painted in Wenning’s characteristic style. One of his best efforts!” [Boonzaaier’s emphasis]

The painting is indeed a gem, with the artist having captured the character of the place which remains to this day, the hub of Rondebosch’s commercial and social area. Through the clever positioning of the road that winds across Belmont Bridge, the viewer’s eye is drawn into the scene, past the horse-drawn carts, alighting on the radiant white walls, before arriving at Rondebosch Fountain, still regarded as the centre of the

This painting was number 14 on a list of works available for sale compiled on 1 September 1918 by DC Boonzaaier for Wenning’s sponsors and buyers.

LITERATURE

J du Preez Scholtz, *DC Boonzaaier en Pieter Wenning: Verslag van ‘n Vriendskap*, Tafelberg Publishers, Cape Town and Johannesburg, 1973, page 125, plate 97, illustrated

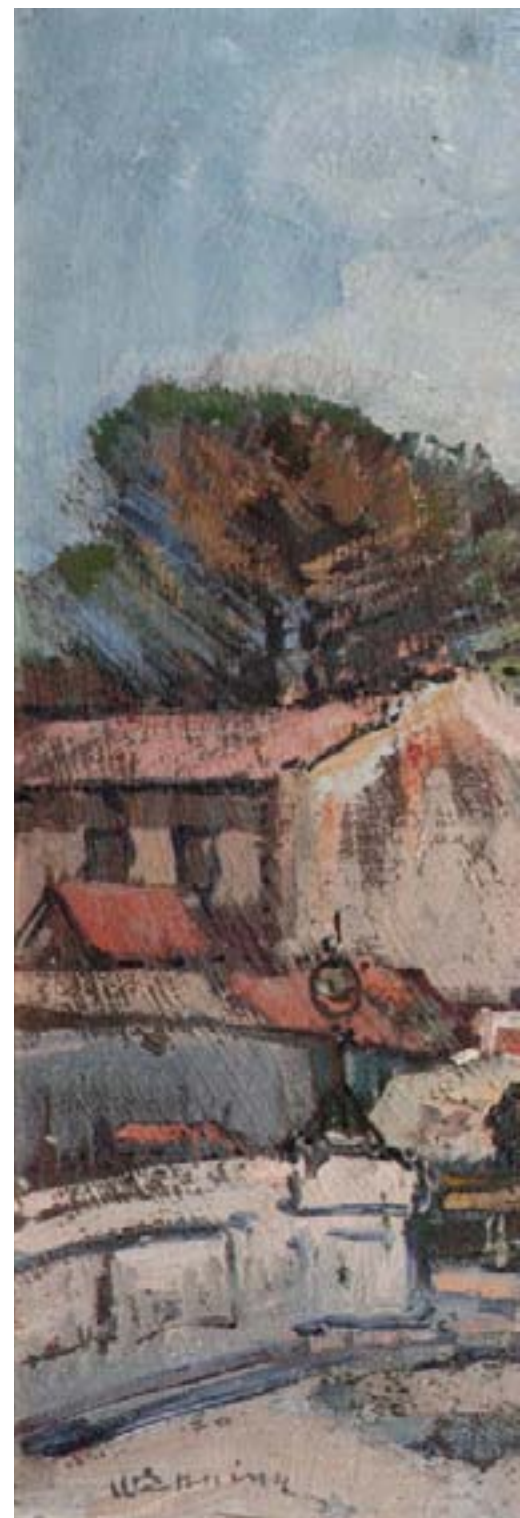


suburb. Finally our eyes come to rest on the cool, stone structure of St Paul’s Church, offering welcome respite from the busy activities outside and succour for the soul.

The church was designed by Charles Collier Michell and opened by Sir Benjamin D’Urban in 1834. The Fountain was donated to the Municipality of Rondebosch by George Pigot Moodie on 26 September 1891 and proclaimed a national monument on 10 April 1964. Contrary to its name, the Fountain is actually an ornamental trough for watering horses. This cast-iron structure was put together from a catalogue issued by Walter Macfarlane & Co, Saracen Foundry, Glasgow. The lamp above the fountain apparently contained the first electric street light installed in Cape Town.²

Postcards courtesy of Mike Deeks

1. J du P Scholtz, *DC Boonzaaier en Pieter Wenning: Verslag van ‘n Vriendskap*, Tafelberg, Cape Town, 1973, page 60.
2. <http://www.rondebosch.net/static/fountain.htm>





264

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

From Grove Road, Claremont, with Devil's Peak

signed

oil on canvas

31,5 by 44,5cm

R800 000 – 1 200 000

EXHIBITED

South African National Gallery, *Pieter Wenning Commemorative Exhibition*, September, 1973

LITERATURE

J du Preez Scholtz, *DC Boonzaier and Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg Publishers, Cape Town and Johannesburg, 1973, page 133, plate 117, illustrated

Pieter Wenning painted this scene 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 DC 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 was this work. 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".







265

Pauline Augusta Wilhelmina

SPILHAUS

SOUTH AFRICAN 1878–1967

Cottages Beneath the Trees

signed with the artist's monogram

oil on canvas laid-down on board

29 by 30,5cm

R40 000 – 60 000

266

Ethel Ruth

PROWSE

SOUTH AFRICAN 1883–1967

Down the Lane, Stellenbosch

signed with the artist's monogram

oil on board

24 by 34cm

R30 000 – 40 000

267

Marthinus Johannes

DE JONGH

SOUTH AFRICAN 1885–1942

*A Cape Cottage in the
Mountains*

signed

oil on canvas

45 by 62,5cm

R30 000 – 40 000

266



267





268

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Donderstorm by Tzaneen

signed with the artist's initials

oil on board

39,5 by 39,5cm

R150 000 – 200 000

EXHIBITED

Pretoria Art Museum



269

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Naby Rustenburg

oil on board

11,5 by 14,5cm

R40 000 – 60 000



The Elvery Family, Dorothy Kay

© Estate of Dorothy Kay Ayres. All Rights Reserved, DALRO 2011



Dorothy holding a palette, photographed by Hobart

270

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Self Portrait with Red and White Scarf

signed, signed and inscribed 'Self Portrait' on a fragment of a label attached to the reverse

oil on canvas

60 by 44,5cm

R350 000 – 450 000

LITERATURE

Marjorie Reynolds, *Dorothy Kay, A Biography, Everything You Do Is A Portrait Of Yourself*, Alec Reynolds, Rosebank, 1989, page 230, illustrated

Dorothy Kay, née Elvery, was born at Greystones, County Wicklow, Ireland, in 1886. At the age of 14 she began studying figure painting at the Dublin Metropolitan School of Art and the Royal Hibernian Academy School, and later in Paris. She came to South Africa in 1910 to marry Dr Hobart WA Kay FRCS who later became District Surgeon of Port Elizabeth.

Her exhibitions included the Royal Hibernian Academy (1902), the Young Irish Artist's Exhibition (1902), the British Empire Exhibition in London (1924), the Royal Academy Exhibition in London (1940), numerous international and local exhibitions as well as a retrospective at the South African National Gallery in 1982.

Kay's training laid the foundations for her sound draughtsmanship and assured skill in figure painting. She was a much sought-after portraitist, receiving numerous portrait commissions from private sitters as well as 23 mayoral portraits commissioned by the city of Port Elizabeth. It was very gratifying then that her excellence was recognised at Strauss & Co's inaugural auction in March 2009 when a record price of R1 448 200 was achieved for a portrait.

Here the artist has consciously posed herself in front of what is regarded as her greatest painting, *The Elvery Family (A Memoir)*, now housed in Iziko South African National Gallery's permanent collection and selected for the cover of her retrospective exhibition catalogue. That complex group portrait





Painted in 1934 featured many family members and included an image of the artist carrying a large blank canvas and dressed in the same striped scarf in which she appears here. With the Elvery family behind her in this portrait, she has chosen not only to contextualise herself within her Irish ancestry and her South African family but is also reflecting on the cultural milieu that gave rise to her development as an artist.

In a letter dated August 10th 1950 Kay states "I got so inspired with all the good old days painting – with its craftsmanship & real painting & modelling, that I started one of myself – meaning it to be old fashioned & like a photograph!"¹ Another letter dated 14th August includes some reflections on painting, "Good observation alone must be of some value, & to be able to put it down, an added value ... good solid honest straightforward

work can have a lot ... some intensity of purpose it is that seems to count most" [underlined by the artist].²

Kay's unsparing criticism and humour are evident in her comments, as inscribed on the back of one of her photographs of the finished painting, "eyes a bit enlarged by glasses – possibly too far apart? not (sic) an overstatement – must one overstate? Over to you –"³ The artist clearly invites viewers to reach their own conclusions. Can her superb draughtsmanship, her mastery of paint, her ability to capture a likeness or her skill in conveying multiple meanings be faulted? You be the judge.

1. Marjorie Reynolds, "Everything you do is a portrait of yourself" *Dorothy Kay: A Biography*, privately published, 1989, page 227.
2. *Ibid*, pages 228-229.
3. *Ibid* page 231.

271

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

The Card Players

signed D Elvery

oil on canvas

69 by 89cm

R80 000 – 120 000

Elvery was Dorothy Kay's maiden name

LITERATURE

Marjorie Reynolds, *Everything You Do Is a Portrait of Yourself, Dorothy Kay, a Biography*, Alec Reynolds, Rosebank, 1989, page 13.

This work was executed while the artist lived in Ireland, prior to coming to South Africa, and was one of three canvases brought with her to South Africa from Ireland. "A third work is *The Card Players* of two figures in candle-light seated at a table on which playing-cards are laid. Under a photograph of it in Dorothy's scrapbook is written "Painted in Rothbury – Marjorie sat for both figures – about 1907". In Dorothy's manuscript this painting was selected for reproduction. It is signed D Elvery."

272

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Joan as a Child

oil on canvas

49,5 by 59cm

R20 000 – 30 000

Joan was Dorothy's first child, born in Nylstroom in July 1911.

PROVENANCE

A gift from the artist to her granddaughter



271



272

273

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

Berlynse Straatvrou

signed and dated '24

oil on board

44 by 34,5cm

R200 000 – 400 000



274

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Portrait of a Young Woman

signed

oil on canvas

59,5 by 48cm

R120 000 – 180 000

LITERATURE

Frieda Harmsen, *Maud Sumner, Painter and Poet*, Van Schaik, Pretoria, 1992, page 193, illustrated





275

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Trees, Birds, Huts and House

signed

oil on canvas laid-down on board

38,5 by 49cm

R200 000 – 300 000

LITERATURE

Dalene Marais, *Maggie Laubser, her paintings, drawings and graphics*, Perskor, Johannesburg, 1994, page 287, catalogue number 1148, illustrated



276

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

Buck and Tree in a Landscape

signed

oil on board

40 by 45cm

R250 000 – 350 000

LITERATURE

Dalene Marais, *Maggie Laubser, her paintings, drawing and graphics*, Perskor, Johannesburg, 1994, page 370, catalogue number 1659, illustrated

277

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

Still Life with Flowers

signed

oil on board

52,5 by 39,5cm

R200 000 – 300 000

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, page 309, catalogue number 1281, illustrated

Stephan Welz, *Art at Auction in South Africa, 1969-1989*, AD Donker, Johannesburg, 1989, page 154, illustrated



278

Alfred Neville

LEWIS

SOUTH AFRICAN 1895–1972

*Still Life with Flowers in
a White Jug*

signed

oil on canvas

62 by 75cm

R40 000 – 60 000

279

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899–1980

*Still Life with Fish, Lemons
and a Jug*

signed and dated 55 and inscribed
with the artist's name and address
on the reverse

oil on canvas

48 by 62cm

R50 000 – 70 000



278



279



280

Cecil

HIGGS

SOUTH AFRICAN 1898–1986

Still Life with Fruit and Vegetables

signed with the artist's initials and dated 52

oil on canvas

37 by 49cm

R40 000 – 60 000

LITERATURE

DR Bertram, *Cecil Higgs: Close Up*, William Waterman Publications, Rivonia, 1994, page 50, with the title *Still-life with Grapes*, illustrated



281

281

Mary Ellen
HILLHOUSE

SOUTH AFRICAN 1908–1989

A Vase of Azaleas

signed
oil on canvas
39,5 by 30cm

R50 000 – 70 000

Acquired from the artist and thence by descent



282

282

Alexander
ROSE-INNES

SOUTH AFRICAN 1915–1996

Hibiscus

signed, inscribed with the title on the reverse
oil on canvas
70,5 by 50cm

R80 000 – 120 000

283

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Trees by a Dam

signed and dated 28

oil on board

64 by 88cm

R2 000 000 – 3 000 000

PROVENANCE

Mr H. M. Slade, Pierneef's legal adviser
in Pretoria

Pierneef's painting, *Trees by a Dam*, provides a view of the Hartbeespoort Dam. Painted in 1928, shortly after the reservoir wall was constructed and the first waters flowed in 1925, the painting celebrated a favourite landscape while evoking pride in South African engineering and ingenuity.

Promoted as a place of beauty and pleasure, the dam is surrounded by the majestic Magaliesberg mountain range, which the artist has captured here with spectacular effect. The attraction of Hartbeespoort as a very popular holiday and weekend resort and as the principal water recreation area of northern Gauteng makes this a desirable subject. Similar themes were favoured by the Impressionists and Neo-Impressionists with whose work Pierneef would have become acquainted while he was in Europe from 1924 to 1926.

Compare, for example, Claude Monet's *Bathing at La Grenouillère* (1869), his interpretation of a popular, mid-nineteenth century riverside bathing and boating resort facing the left bank of the Seine. Both Pierneef and Monet capture the shimmering quality of light by eschewing outlines and tonal modelling in favour of broken brushstrokes that achieve lively surfaces.

Pierneef captures the brilliance of the bright, South African light in iridescent pinks, blues and yellows that are not modulated by black. But structure is not sacrificed to effect: the composition is constructed from intersecting diagonals with sloping brushstrokes lending additional dynamism. The foreground rocks and vegetation painted in saturated colours appear to advance towards the viewer, providing a frame through which to view the sparkling water and spectacular rock formations painted in glowing pastels that makes them recede. Rich colour, brilliant light and lively brushstrokes that capture and reflect light, make the painting appear as fresh as the day it was painted.

The Magaliesberg Mountains consist of quartzitic sandstone with the vegetation of the outcrops at Hartbeespoort Dam, classified as Gold Reef Mountain Bushveld, consisting of grassland with trees and shrubs and various smaller perennials, bulbous and succulent plants. The shrub in the foreground with its reddish bark is probably the bergmispel (*Vangueria parvifolia*). In the left hand corner the evergreen shrubbery could be red ivory (*Berchemia zeyheri*), witpendoring (*Maytenus undata*) or Koebo berry (*Myroxylon aethiopicum*) which are commonly encountered in the region. Trees and shrubs in the background include mountain karree (*Searsia leptodictya*), Taaibos (*Searsia pyroides*) and buffalo thorn (*Ziziphus mucronata*). The aloe on the right is probably *A. cryptopoda*.¹

Hartbeespoort Dam, also known as *Harties*, recently became the focus of eco-friendly programmes around water quality, launched by the South African Department of Water Affairs and Forestry, entitled *Harties metsi a me* or *Harties, My Water*.

1. Information provided by Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens.







recto

284

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

*Landscape with Clouds, recto, Mountainous
Landscape, verso*

signed

oil on board

29,5 by 39,5cm

R250 000 – 350 000



verso

285

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape, South Africa

signed

oil on board

29 by 21 cm

R180 000 – 240 000

PROVENANCE

Myles Bourke, Muckleneuk Hill, Pretoria

Sold: Christie's, London, *Exploration and Travel sale*, 26 September 1997, lot 79





286

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

White River, near Ceres

signed and dated 49

oil on panel

29 by 39cm

R90 000 – 120 000

This pool on the White River near Ceres was a favourite picnic site and swimming place for the Welz family who were often accompanied by friends and fellow artists such as Cecil Higgs. Here Jean Welz's sure draughtsmanship and mastery of paint create an inviting image. Using deep viridian greens for the foliage and trees and Prussian blue tones in the water he suggests a sunny and secluded piece of unspoilt nature in which to enjoy some leisure time.

287

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

Oribi Gorge

signed and dated 63

oil on board

29 by 39cm

R25 000 – 40 000

288

Mary Ellen

HILLHOUSE

SOUTH AFRICAN 1908–1989

A Cottage at Longkloof

signed and dated 47

oil on board

25 by 34,5cm

R30 000 – 40 000

287



288





289

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape

signed

oil on board

29,5 by 45,5cm

R350 000 – 500 000



290

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

The Road, Waterberg

signed and dated 25

oil on board

33,5 by 49,5cm

R250 000 – 350 000

PROVENANCE

Myles Bourke, Muckleneuk Hill, Pretoria

Sold: Christie's, London, *Exploration and
Travel sale*, 26 September 1997, lot 76

291

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

*Buitenkant Street, looking towards
Lion's Head*

signed and dated 1942

oil on canvas

56 by 71cm

R50 000 – 80 000

292

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

The Malay Quarter

signed and dated 1955

oil on canvas board

24,5 by 35cm

R50 000 – 70 000

291



292





293

Irma

STERN

SOUTH AFRICAN 1894–1966

Zanzibari Women in a Doorway

signed and dated 1943

ink and gouache, with raffia mount

44 by 29cm, including mount

R160 000 – 180 000





294

Irma
STERN

SOUTH AFRICAN 1894-1966

Two Arabs

signed and dated 1939

oil on canvas, in the original Zanzibar frame

58 by 84cm, excluding frame

75 by 97cm, including frame

R20 000 000 – 25 000 000

PROVENANCE

Louis and Charlotte Schachat

EXHIBITED

Rembrandt Art Centre, Johannesburg; Pretoria Art Museum, Pretoria; South African National Gallery, Cape Town; *Hulde aan - Homage to Irma Stern*, 1968, catalogue number 18, with the title *Ibrahim and Abdullah*

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, page 116, illustrated, with the title *Two Arabs in a Teashop*

Buyers who may want to export this lot must obtain an export permit issued by the South African Heritage Resources Agency. The refusal of an export permit shall not permit the rescission of a sale.



Irma Stern



Two Arabs
signed and dated 1939, oil on canvas, 83 by 90cm
Collection of the Rupert Art Foundation
© Estate of Irma Stern. All Rights Reserved, DALRO 2011



The Golden Shawl
signed and dated 1945, oil on canvas, 65,5 by 56cm
Iziko: South African National Gallery
© Estate of Irma Stern. All Rights Reserved, DALRO 2011

Irma Stern's Zanzibari paintings are amongst the most sought-after of all her works. Stern described the island as "the gateway to the centre of Africa"¹ in her book on Zanzibar. Since her first visit there in 1939, Stern had been captivated by the place and its peoples who remained a great source of inspiration throughout her career. In his opening speech in 1982 for the exhibition, *Irma Stern in Zanzibar 1939 and 1945*, Professor Neville Dubow, then Director of the Irma Stern Museum, described the impact of the place on her paintings as:
... that kind of visual stimulus that she

translated into the pictures you see around you. They represent aspects of Irma at the heights of her creative powers. They have in them that life force that she, more than any other South African artist working at the time, was able so powerfully to communicate.²

Two Arabs, painted in 1939, is undoubtedly the most important Irma Stern to come onto the South African market in recent years. Here two men, with their heads draped in richly coloured turbans, share a moment of intense reflection over a cup of coffee. In Stern's own words: "Their hands

gesticulating, their faces expressed depths of suffering, profound wisdom and full understanding of all the pleasures of life – faces alive with life's experiences".³

In her authoritative monograph on the artist, Marion Arnold comments that many of Stern's paintings of men "deal less with a generic masculinity than with identifiable individuals". She goes on to state of the companion piece to this painting, now in the collection of the Rupert Art Foundation:
Their self-containment and gravity impart dignity while a sense of oriental



The present lot

exoticism is conveyed through vibrant colour interactions.⁴

The superbly carved wooden frame is embellished with flowers and foliage. The purpose of these symbols, originally designed as door ornamentation, is to bring good fortune to the household as Stern explains in her book. Containing vestiges of Indian decoration, they confirm Stern's great admiration for the Arab and Asian cultures she encountered on Africa's east coast.

The painting has an excellent provenance, having been held in the private collection

of Mr and Mrs Louis Schachat and since in another private collection. It was included in the commemorative exhibition, *Homage to Irma Stern 1894 - 1966*, presented by the Rembrandt van Rijn Art Foundation for the Cape Arts Festival in 1968 at the Rembrandt Art Centre in Johannesburg, the Pretoria Art Museum and the South African National Gallery.

Two Arabs ably demonstrates Irma Stern's unique ability to fuse her passion for African themes with European traditions of painting that can be traced back to the greatest nineteenth- and twentieth- century masters

from Eugène Delacroix through Vincent Van Gogh to the German Expressionists with whom she was closely associated in her formative years.

1. Irma Stern, *Zanzibar*, J L Van Schaik Limited, Pretoria, 1948, page 5.
2. Neville Dubow, draft of opening speech, presented at the Irma Stern Museum in December 1982, University of Cape Town's Manuscripts and Archives Department. The exhibition was on view from 10 December 1982 – 30 January 1983.
3. Irma Stern, *Zanzibar*, *ibid*, page 55.
4. Marion Arnold, *Irma Stern: A Feast for the Eye*, Rembrandt van Rijn Art Foundation and Fernwood Press, Cape Town, 1995, page 102.

295

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Yellow House on the Corner

signed and dated 1958

oil on canvas board

22 by 28,5cm

R60 000 – 80 000

296

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

*Cottage Interior, Kanettefontein,
Wellington*

signed and dated 1943

oil on canvas

39,5 by 49,5cm

R80 000 – 120 000

This is the cottage in which Gregoire Boonzaier and his wife set up home when life in Cape Town became too expensive. In 1939 the outbreak of war and the effects of the Depression on the art market necessitated that Gregoire and wife Ruth Buchenbacher move to this rented farmhouse at Kanettefontein in the Bovlei area of Wellington.

Christine Siebrits, who was only 3 years old when her family moved to a neighbouring farm, recalls: "He was a wonderful person, very well read, and likeable. A great story teller, and always had a lot of time for us children. ... at some point in the evening, Gregoire Boonzaier would seek out the children and tell them stories, and illustrate them with sketches."¹

Boonzaier offers us a view of a very humble, sparsely furnished, traditional



295



296



297



298

Cape Dutch farmhouse. The partly deserted interior with its broad plank floors, possibly yellowwood, and somewhat disjointed stable-type outside door, emphasise the hardships suffered by the artist at the time. Yet one can just imagine how such a scene would be animated by the laughter of local children delighted by his stories and sketches.

1. <http://www.paarlpost.com/cgib/article?newsid=11461>

297

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

A Back Street in Autumn

signed and dated 1945

oil on canvas laid-down on board
30,5 by 25,5cm

R50 000 – 70 000

298

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

*Trees, Cottages and Black South Easter,
Plumstead, Cape*

signed and dated 1982, signed and inscribed
with the title in English and Afrikaans on the
reverse

oil on board
35 by 42,5cm

R80 000 – 100 000



299

Irma

STERN

SOUTH AFRICAN 1894–1966

Mending the Nets

signed and dated 1958

oil on canvas

68 by 85cm

R2 500 000 – 3 500 000







300

Inma

STERN

SOUTH AFRICAN 1894–1966

Still Life with Marigolds and Pears

signed and dated 1931

oil on canvas laid-down on board

56 by 43,5cm

R1 800 000 – 2 400 000





301

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Figures with Baskets of Fruit

signed

oil on canvas

31 by 41cm

R150 000 – 200 000

302

Pranas

DOMSAITIS

SOUTH AFRICAN 1880–1965

African Figures in a Clearing

signed

oil on canvas board

55 by 47,5cm

R35 000 – 45 000

303

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

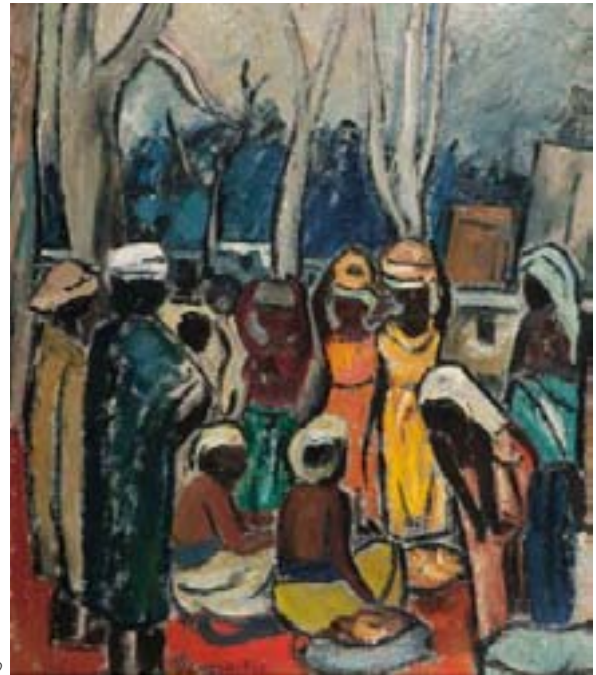
The Market Place

signed

oil on board

24,5 by 31cm

R70 000 – 90 000



302



303



304

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Abstract

signed

oil on canvas

42 by 49,5cm

R120 000 – 160 000



305

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Four Congolese Women by a Lake

signed

oil on canvas

32,5 by 40,5cm

R90 000 – 120 000



306

George Mnyalaza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

The Prodigal Son

signed and dated 87

oil on board

37 by 47cm

R150 000 – 180 000



307

George Mnyalaza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

The Prodigal Son

signed and dated 86

oil on board

45,5 by 62cm

R200 000 – 250 000

This is the bus stop in Albany Road,
opposite the Fire Station.



308

308

François

KRIGE

SOUTH AFRICAN 1913–1994

Krisjan with a Sack

signed and dated 76

charcoal and watercolour

48,5 by 67cm

R30 000 – 40 000

309

François

KRIGE

SOUTH AFRICAN 1913–1994

Mokhotlong

signed, dated 46 and inscribed with

the title

oil on canvas laid-down on board

31,5 by 39,5cm

R30 000–50 000



309



310

310

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Stormy Seas

signed

oil on canvas board

34 by 44cm

R30 000 – 50 000

311

François

KRIGE

SOUTH AFRICAN 1913–1994

*Drying Fish, Old Harbour,
Hermanus*

signed and dated 50

oil on canvas

34 by 44,5cm

R40 000 – 60 000



311

312

Alexis

PRELLER

SOUTH AFRICAN 1911-1975

Boys Bathing

signed and dated '36

oil on canvas

69,5 by 84,5cm

R800 000 – 1 200 000

1936 was a good year for Alexis Preller – one of his figurative paintings had been selected for the Empire Exhibition hosted by the British Government at Milner Park in Johannesburg. And at only 25 years old, he painted *Boys Bathing*.

In 1934, Preller had set off for London, armed with a letter of introduction from architect, Norman Eaton, to JH Pierneef who was in London for two years for the commission to complete seven murals for South Africa House and who was to become Preller's "guardian angel".¹ Acting on the older artist's advice, Preller enrolled in the Westminster School of Art. The distinguished British artist, Mark Gertler, was teaching there and made a great impression on the young artist. Preller enjoyed the theatre and strolling through the famous streets and parks. He was able to visit museums and galleries, where he was drawn to paintings by Van Gogh and Gauguin in particular.

On return to South Africa his first exhibition was greeted with encouragement by critic

Matthys Bokhorst who was later to take up the post of Director of the South African National Gallery. Preller met Christi Truter in 1935, then an aspiring ballet dancer, and was captivated not only by his youthful good looks but by an emotional and artistic empathy which they shared.

It was Christi who modelled for this painting in which Preller captures the epitome of carefree youth and beauty. The finely honed figure of the dancer appears to be sculpted in strongly defined planes of light and shade accentuated by the bright sunlight. Warm flesh tones advance against the complementary receding blue in a tightly cropped composition which almost seems to place the bathers in real space. The solidly constructed forms employed here stand in stark contrast to the sketchy linear approach of other works that Preller produced at this time.²

1. Esmé Berman and Karel Nel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, 2009, page 24.

2. *Ibid* page 29.





313

Terence John

MCCA

SOUTH AFRICAN 1913–1978

Langebaan

signed and dated 69

oil on canvas board

44,5 by 59cm

R50 000 – 70 000

314

Terence John

MCCA

SOUTH AFRICAN 1913–1978

Muisnes

signed and dated indistinctly

oil on canvas board

44,5 by 60cm

R80 000 – 100 000

313



314



315

Terence John

MCCA

SOUTH AFRICAN 1913–1978

*Flight of Steps, Rectory Lane,
Simon's Town*

signed and dated 61

oil on canvas board

59,5 by 49,5cm

R80 000 – 100 000

Previously named Judges and later Wilshires Lane after the vicars of the Anglican Parsonage (1814), which was built on the site of the Government Shambles or Slaughter House, at the entrance to the lane. In 1885 the Council built a flight of steps at the top of Rectory Lane. The Rectory was sold in 1905 and demolished.





316

François

KRIGE

SOUTH AFRICAN 1913–1994

Still Life with Apples and Pears

authentication stamp on the reverse signed by the artist's sister and nephew

oil on canvas

62 by 75,5,cm

R180 000 – 240 000



317

318



317

François

KRIGE

SOUTH AFRICAN 1913–1994

*Still Life with Spring Flowers in a
Terracotta Vase*

signed

oil on canvas board

40 by 32cm

R60 000 – 90 000

LITERATURE

Justin Fox, *The life and art of François Krige*,
Fernwood, Cape Town, 2000, page 46,
number 3, illustrated

318

Clement Edmond Theodore

Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

*A Woman with a Bowl of Flowers and
a Plate of Fruit*

signed and dated 1944

oil on canvas

78,5 by 68cm

R30 000 – 50 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

319

Frans Martin

CLAERHOUT

SOUTH AFRICAN 1919–2006

*Figure with a Duck in a Flower
Carpeted Landscape*

signed

oil on board

89,5 by 74,5cm

R70 000 – 100 000

320

Frans Martin

CLAERHOUT

SOUTH AFRICAN 1919–2006

A Man and His Donkey

signed

oil on board

61 by 91,5cm

R60 000 – 80 000



319



320



321

321

Bettie
CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

A Lady in Blue

signed and dated 1950
oil on canvas laid-down on board
59 by 43,5cm

R30 000 – 50 000



322

322

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Lamentation (JM 614)

signed and dated 1958-9
oil on board
44 by 45cm

R40 000 – 60 000

PROVENANCE

Mr Hannes van Rooij

EXHIBITED

Rand Afrikaans University (RAU), *Johannes Meintjes Prestige Memorial Exhibition*, 7 June - 6 July 1990, catalogue number 38
Schweikerts, Pretoria, 15-26 March 1960, catalogue number 2
Lidchi's Gallery, Johannesburg, 30 August - 10 September 1960, catalogue number 6



323

323

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

Reclining Nude

signed

oil on board

56 by 77cm

R60 000 – 90 000

324

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Woman Washing

signed, inscribed with the title

on the reverse

oil on canvas

65,5 by 50cm

R90 000 – 120 000



324



325

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Woman Reading

signed

oil on canvas

44,5 by 59,5cm

R120 000 – 180 000



326

326

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

A Seated Harlequin

signed

mixed media on canvas

89,5 by 89,5cm

R40 000 – 60 000



327

327

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921-2003

The White Clown

signed

oil on board

59 by 41cm

R30 000 – 40 000



328

328

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

The Ladies Bar

signed

oil on canvas

64 by 50cm

R120 000 – 180 000



329

329

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Pub Conversation, Two Women

signed, inscribed with the title on the reverse

oil on canvas board

60 by 44,5cm

R100 000 – 150 000

330

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Landscape with Trees and Houses

signed

oil on canvas

51 by 66cm

R90 000 – 120 000

331

François

KRIGE

SOUTH AFRICAN 1913–1994

Riders in the Malutis

signed and indistinctly dated 38

oil on canvas laid-down on board

37 by 45cm

R60 000 – 80 000

330



331





332

332

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918–2007

A Hilltop House, Knysna

signed

oil on board

50 by 75,5cm

R30 000 – 50 000

333

Pieter Gerhardus

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Landscape with Trees

signed and dated 54

oil on canvas board

40 by 49cm

R50 000 – 80 000



333



334



335

334

Carl Adolph

BÜCHNER

SOUTH AFRICAN 1921–2003

Young Clown

signed

oil on board

56 by 37,5cm

R30 000 – 40 000

335

Carl Adolph

BÜCHNER

SOUTH AFRICAN 1921–2003

Portrait of a Woman in a White Coat

signed

oil on board

73 by 57cm

R40 000 – 60 000

336

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Lady in a Pink Hat

signed

oil on board

55 by 23cm

R40 000 – 60 000



336

337

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Clown

signed

oil on board

49 by 23cm

R40 000 – 60 000



337



338

Pieter Gerhardus

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Pine Trees, Greyton

signed and dated 58, inscribed with the title on the stretcher on the reverse

oil on canvas

50 by 60cm

R100 000 – 120 000

339

Pieter Gerhardus

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Namaqualand

signed

oil on canvas board

39,5 by 49,5cm

R40 000 – 60 000

340

Pieter Gerhardus

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Landscape

signed

oil on canvas laid-down on board

45cm by 60cm

R30 000 – 40 000

339



340



341

Frans Martin

CLAERHOUT

SOUTH AFRICAN 1919–2006

Harvesters

signed

oil on canvas board

49 by 59cm

R60 000 – 90 000



341

342

Frans Martin

CLAERHOUT

SOUTH AFRICAN 1919–2006

Figures with Sunflowers

signed

oil on board

50 by 60cm

R30 000 – 50 000



342

343



343

Carl Adolph

BÜCHNER

SOUTH AFRICAN 1921-2003

*Abstract Landscape with Palm
Trees*

signed

oil on board

38 by 55cm

R30 000 – 40 000

344

Frans Martin

CLAERHOUT

SOUTH AFRICAN 1919-2006

Figures by Moonlight

signed

oil on board

49 by 60cm

R30 000 – 50 000

344





345

345

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

Abstract Green and White Landscape

signed, inscribed on the reverse "Aan my seun Pieter, liefde Carl"

oil on canvas

122 by 122cm

R30 000 – 50 000



346

346

David Johannes
BOTHA

SOUTH AFRICAN 1921–1995

Still Life of Flowers in a Vase with Pomegranates

signed

oil on board

34 by 24,5cm

R30 000 – 50 000

347

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

Still Life with a Bowl of Fruit

signed

oil on board

45 by 55cm

R30 000 – 40 000



347

348

Laurence Vincent
SCULLY

SOUTH AFRICAN 1922–2002

Still Life with Pomegranates

signed and indistinctly dated 56,
inscribed with the title on the reverse
of the frame

oil on canvas laid-down on board

39,5 by 45cm

R25 000 – 35 000



348



349

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Houtstraat, Paarl

signed

oil on canvas board

50 by 75,5cm

R100 000 – 120 000

Acquired from the artist in the late 1970s

350

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Trees on Paarl Mountain

signed and dated '55

oil on canvas board

60,5 by 75,5cm

R40 000 – 60 000

350



351

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Waenhuiskrans

signed and dated 64, a letter from

the artist attached to the reverse with

adhesive tape

oil on canvas

49,5 by 75,5cm

R50 000 – 70 000

351





352

352

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Swamp

signed and dated 1954

oil on board

49 by 37,5cm

R50 000 – 70 000



353

353

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Jan with his Pigeon Abraham

signed and dated 49

oil on board

45 by 35cm

R60 000 – 80 000

EXHIBITED

Arts Hall (Argus Building), Cape Town,
March 1950

LITERATURE

Accompanied by a newspaper article
from *Die Suidsterm*, Donderdag, 9 Maart
1950

354

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Arum Lilies

signed and indistinctly dated 65

oil on board

59 by 61cm

R120 000 – 150 000

355

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Earthenware Jars with Foliage

signed and dated 1974

oil on board

60 by 60cm

R80 000 – 120 000

354



355





356

Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

The Artist at Home

signed

oil on canvas

80 by 99cm

R80 000 – 120 000

357

Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

Kitchen Interior

signed

oil on canvas

79,5 by 63,5cm

R60 000 – 80 000





358

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Still Life with Wire Sculptures

signed, executed circa 1994

acrylic and pigments on incised panel,

framed by the artist

124 by 121 cm

R500 000 – 800 000

Still Life with Wire Sculptures is the first in a series that Cecil Skotnes produced for his exhibition *Still Life and Ancestry* at the Goodman Gallery in Johannesburg in 1993 followed by a showing at the South African Association of Arts, Cape Town in 1994. Two of these remarkable works were sold at Strauss & Co's March 2010 sale for R779 800 and R1 225 400 respectively, the latter a record price for Skotnes at that time.

Here a distinctly African feast is laid out on a table that stretches across three quarters of the format. What could be more redolent of a South African celebration than a pan of Mopani worms? At the bottom right is a red pot resembling a potjie while arrayed to the left are a Zulu wood platter with pears and figs and what could be a bottle of olives, all suggestive of a sensual and delicious communal feast. It's clear that Skotnes had a way of making local *lekker* without resorting to the banal.

Two white cranes appear to join the feast. The cranes' beauty and their spectacular mating dances have made them highly symbolic birds in many cultures with records dating back to ancient times. The Blue Crane or *Grus paradise*, also known as the Paradise Crane, is a magnificent creature worthy of

being South Africa's national bird. Here Skotnes celebrates local culture by including wire sculptures of these national symbols. According to the artist, this is the very first instance in which he included representations of sculpture in his works.¹

To the left is an African sculpture that draws on the *nkisi nkondi*, carved figures produced by the Kongo people of Zaire during the late 19th and early 20th centuries. These sculptures were used for protecting the village, curing illnesses, settling disputes, sealing agreements and vanquishing enemies. Their power derived from the ritual substances such as herbs, animal bones, fur, and seeds which were placed in a cavity cut into the figure's head or stomach. Nails driven into the figure represented the taking of an oath, the witnessing of an agreement, or some other occasion when the power of the figure was invoked.²

In a thoroughly innovative approach to the still-life genre, Skotnes brings together cultural and social aspects of both his European and African heritage.

1. As told to the current owners.

2. See <http://www.artsconnected.org/artsnetmn/whatsart/kongo.html>





359

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Growth of a Megalith

signed and dated 81

oil on board

29 by 39cm

R90 000 – 120 000



360

Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

Relaxing in the Sitting Room

signed

oil on canvas

80 by 64cm

R60 000 – 80 000

361

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Blue Head

signed and numbered 9/35 in pencil
in the margin, executed in 1993
drypoint, from 1 copper plate and 2
hand-painted templates, on Arches
paper
102 by 78cm

R250 000 – 350 000

LITERATURE

William Kentridge Prints, David Krut,
Johannesburg, 2006, page 47,
illustrated

cf. *Contemporary South African
Art, The Gencor Collection*, edited
by Kendall Geers, Jonathan Ball,
Johannesburg, 1997, a similar
example is illustrated on the front
cover and on page 22



362

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955

Preparing for the Day

signed and inscribed with the title
charcoal on paper
29,5 by 42cm

R140 000 – 160 000

This is the preliminary sketch for one
of the etchings from the *Little Morals*
series

LITERATURE

William Kentrige Prints, David Krut,
Johannesburg, 2006, page 42, where
the etching is illustrated



362

363

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955

Village Deep, 2003

signed and inscribed 'Artist's proof' in
pencil in the margin

Chine-colle 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
18,5 by 24cm

R20 000 – 30 000

Each impression in the edition has a
different book page.



363



364

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

A Figural Composition

signed

carved and painted woodblock

74 by 121cm

R300 000 – 500 000



365

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Abstract Landscape

signed

carved, painted and incised wood panel

76 by 91cm

R150 000 – 250 000

Acquired from the artist in 1974



366

Frederik Bester Howard

LAUBSCHER

SOUTH AFRICAN 1927

Clouds Over Lion's Head

oil on canvas

88 by 115cm

R90 000 – 120 000



367

Frederik Bester Howard

LAUBSCHER

SOUTH AFRICAN 1927

Tranquility, Teewatersdam (sic)

signed and dated 99, inscribed with the artist's name,

address, title and June 1999 on the reverse

oil on canvas

53 by 72cm

and a framed sketch for this painting

23 by 40cm (2)

R90 000–120 000





368

368

Dino

PARAVANO

SOUTH AFRICAN 1935

River Landscape

signed

oil on board

59 by 89cm

R30 000 – 40 000

369

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Boys in the Veld

signed

oil on board

28 by 42cm

R30 000 – 40 000



369



370

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Herding Cattle in a Kloof

signed

oil on board

60 by 90cm

R100 000 – 150 000



371

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Five Wives

carved, painted and incised wood panel

84 by 136,5cm

R80 000 – 120 000

372

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Two Figures

signed

carved, painted and incised wood

panel

115 by 70cm

R70 000 – 90 000



373

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Squat Head

signed, dated 68 and numbered VII/X
bronze with dark brown patina
height: 39cm excluding base
46cm including base

R30 000 – 50 000

PROVENANCE

The Egon Guenther Gallery,
Johannesburg

LITERATURE

Elza Miles, *Polly Street: The Story
of an Art Centre*, The Ampersand
Foundation, Johannesburg, 2004,
page 110, Figure 131, illustration of
another cast

374

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Baudelaire's Voyage

signed
carved, painted and incised wood
panel
37,5 by 50cm

R30 000 – 50 000



373



374



375

375

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955

A Kraal

signed and dated 90
oil on canvas
85,5 by 165cm

R60 000 – 80 000

376

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

The Assassination of Shaka

complete portfolio of 43 original woodcuts printed in colours, with captions by Stephen Gray, edition limited to 225 sets and 25 artist proofs, this set numbered 106/225, each signed by the artist, dated 73 and numbered in pencil in the margin, signed on the title page by the artist and poet, in original linen portfolio sheet size: 50 by 33cm

R30 000 – 40 000



377



378

377

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Three Rhinos: Fig 1 Crowd Pleaser

signed and number 13/45 in pencil in the margin
drypoint, each from 1 copper plate, with red pastel on
Hahnemuhle paper
image size: 16,5 by 20,5cm

R25 000 – 40 000

LITERATURE

William Kentrige Prints, David Krut, Johannesburg, 2006, page
154, illustrated

378

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Three Rhinos: Fig 2 Dunce

signed and numbered 27/45 in pencil in the margin
drypoint, each from 1 copper plate, with red pastel on
Hahnemuhle paper
image size: 16,5 by 20,5cm

R25 000 – 40 000

LITERATURE

William Kentrige Prints, David Krut, Johannesburg, 2006,
page 155, illustrated



379

379

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Three Rhinos: Fig 3

signed and numbered 23/45 in pencil in the margin
drypoint, each from 1 copper plate, with red pastel on Hahnemuhle
paper

image size: 16,5 by 20,5cm

R25 000 – 40 000

LITERATURE

William Kentridge Prints, David Krut, Johannesburg, 2006, page 155,
illustrated



380

Deborah Margaret

BELL

SOUTH AFRICAN 1957

Flare

signed and dated 08

mixed media on paper

70 by 119cm

R60 000 – 90 000



381

Gail Deborah

CATLIN

SOUTH AFRICAN 1948

Tree

signed

liquid crystal on glass

60 by 104cm

R30 000 – 50 000



382

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Greenpiece '99 No 3 (A Godson of the Godfather)

signed, dated 1999 and inscribed with the title and the medium on the reverse

91 by 122cm

R200 000 – 300 000

Following the record achieved at Strauss & Co's May 2011 auction, where a late painting entitled *A Seated Figure, Red Room* fetched R356 480, this major painting made during the high point of Hodgins' career, should excite much interest, especially when so few of his best paintings come to the market.

Hodgins was a much-loved lecturer in Fine Arts at the University of the Witwatersrand from 1966 until 1983, during the time "when the debate around abstract and representational art was in full eruption".¹ Refusing to sacrifice figuration, Hodgins fused these apparently contradictory trends by ensuring that his works remained as much about content as about the nature of art and the processes of painting.

A bold composition with a wash of viridian bracketed by broad bands of

intense ultramarine evokes the greatest abstractionists and Colour Field painters of the twentieth century like Mark Rothko and Barnett Newman. And yet, with lively humour, he references both green as a colour and green as a social issue. Not satisfied just with *double entendre*, he adds additional layers of meaning by alluding to Francis Ford Coppola's famous mafia boss as well as to generations of pin-stripe suited characters and their nefarious deeds.

After retirement, Hodgins devoted himself fully to painting and produced many of his finest works. Exuberant explorations of colour and form and the layering of ambiguities provide a visual and intellectual feast, opening up the painting to multiple interpretations.

1. *Robert Hodgins*, Tafelberg Publishers, 2002, page 29.





383

Norman Clive

CATHERINE

SOUTH AFRICAN 1949

This Way

signed

carved and painted wood

110 by 177cm

R120 000 – 180 000

384

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Two Figures

signed and numbered 11/50 in

pencil in the margin

lithograph in black

18 by 24cm

R20 000 – 30 000



384

385

William Joseph

KENTRIDGE

Braz Cubas (Head and Stone)

2000

signed and inscribed 'Printers proof' in

pencil in the margin

lithograph in black with watercolour

added by the artist, on page spreads

from *Memorias Posthumas De Braz*

Cubas by Machado de Assis (1880), on

Arches paper

17,5 by 22,5cm

R20 000 – 30 000

Printed by Paul Emmanuel, The Artists'

Press, published by the artist

LITERATURE

William Kentridge Prints, David Krut

Publishing, Johannesburg, 2006,

illustrated on page 87



385

386

David
GOLDBLATT

SOUTH AFRICAN 1930

Fifteen year old youth after release from detention, 1985

signed and dated 25/10/85 in pencil on the reverse
silver gelatine print on fibre paper
18,5 by 18cm

R35 000 – 50 000

LITERATURE

David Goldblatt, Photographs,
Contrasto, Roma, 2006, page 16,
illustrated

Nadine Gordimer and David
Goldblatt, *Lifetimes: Under Apartheid*,
1986, Knopf, New York, illustrated on
dust cover

Nadine Gordimer and David Goldblatt collaborated on his first book published in 1973 and entitled *On the Mines*. In the late seventies and eighties his vision underwent considerable change. As pointed out by Amy Halliday in her biography of the photographer:

Over time ... he developed a more 'contemplative' approach. It is this characteristic restraint – which nonetheless speaks volumes – for which he is most well known, particularly in his projects rooted in high apartheid, such as *In Boksburg* (1982) and *Lifetimes: Under Apartheid* (1986).¹

The photographer and author were reunited in an anthological collaboration of photography and writing in *Lifetimes: Under Apartheid*. Author, art historian and curator Rory Bester describes the photographs in this volume:

They are iconic photographs of anti-apartheid struggle, so familiar in collected volumes such as *South Africa: The Cordoned Heart* (1986) and *Beyond the Barricades: Popular Resistance in South Africa* (1989).

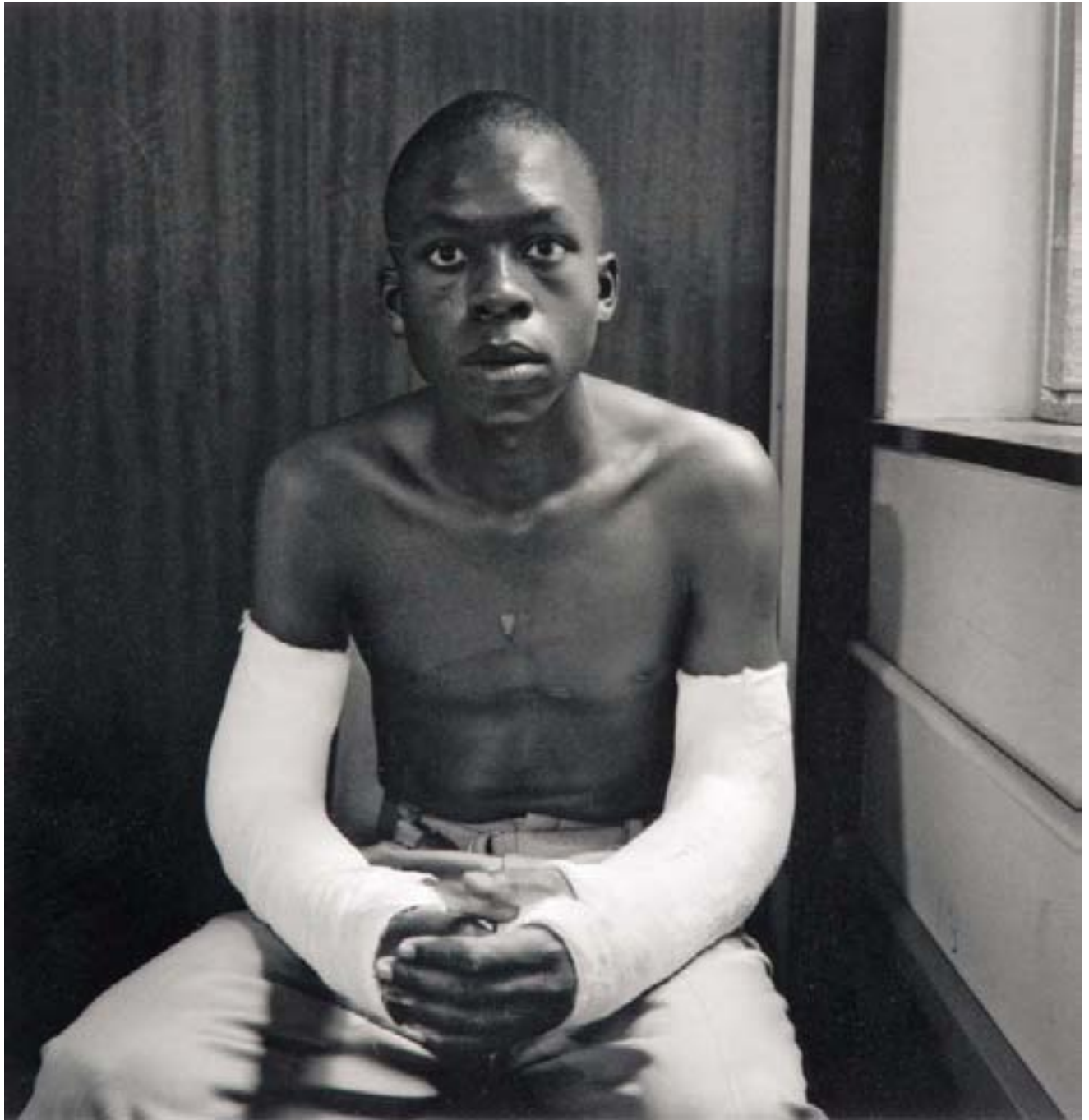
'Fifteen year old youth after release from detention. 1985' ends the short sequence. It is also the image on the dust cover, clearly locating the book's photographic context and words within a time of political ferment.²

The importance of this particular photograph may be gauged from the fact that Goldblatt singled it out when recently interviewed by Jo Ractliffe:

There are two pictures of the young man who had been beaten up by the security police. He didn't want to give me his name because, at that time, they were in great fear of the police. ... And the young man with the plaster on his arms was a much more dramatic and immediately accessible photograph.

... the Detainees Parents Support Committee would phone me occasionally and say there were some people who I might talk to and I would go down to Khotso House ...³

1. <http://artthrob.co.za/Artbio/David-Goldblatt-by-Amy-Halliday.aspx>
2. Rory Bester, 'David Goldblatt, One Book at a Time' in *David Goldblatt: Photographs*, Contrasto, Rome, 2006, page 17.
3. 'Reflections on life in a rearview mirror', *Mail and Guardian*, Friday, June 24 to 30 2011, page 9.



387

Jane

ALEXANDER

SOUTH AFRICAN 1959

something's going down, 1993-94

synthetic clay, oil paint, wood,
aluminium, leather and prints
135 by 132 by 38,5cm

R400 000 – 600 000

On the back of the billboard displaying the repeated image of a girl and the inscription "Radiance of Faith" is the text of a pamphlet in English and Xhosa, distributed at a police road block in the early 1990s. These two languages had generally not previously been combined without Afrikaans in any context. The text of the pamphlet is as follows:

WE ARE HERE TO:

- Search for stolen property
- Search for unlicensed firearms and ammunition

• Identify suspects and arrest them
This is necessary to maintain law and order and to protect [sic] you from troublemakers. You have no reason to fear us. Thank you for your co-operation.

EXHIBITED

Standard Bank Young Artist Award, 1995.
Exhibition Venues July 1995 - April 1996:
Monument Gallery, Grahamstown; King George VI Art Gallery, Port Elizabeth; Standard Bank Gallery, Johannesburg; Oliewenhuis Art Museum, Bloemfontein; Tatham Art Gallery, Pietermaritzburg; Durban Art Gallery, Durban; South African National Gallery, Cape Town

LITERATURE

Ivor Powell, *Jane Alexander: Sculpture and Photomontage*, Standard Bank National Arts Festival, 1995, page 29, illustrated
Simon Njami and Akiko Miki, *Jane Alexander*, Hatje Cantz Verlag, Ostfildern-Ruit, Germany, 2002, pages 51 and 115, illustrated



If there is any message in Jane Alexander's body of work, and I think there is, I do believe one of its outstanding epigraphs, if not the most important, is a plea for a deeper awareness of the fragility of our common condition, in all its tangible and intangible dimensions, and therefore for an ethic of reciprocal respect, fairness and constructive concern born out of our shared vulnerability.¹

So says leading European philosopher, Pep Subirós, in his catalogue essay for the exhibition selected by Durham University's Institute of Advanced Study to complement the 2008/2009 research programme entitled 'On Being Human'.

Significantly, this sculpture was produced in 1993 and 1994 as South Africa was on the cusp of democracy, a time of transition fraught with promise and peril. The abject figures appear to be hurrying towards something – one drags a meagre bundle while another has arms raised as if to ward off danger. They are almost oblivious to the billboard with its contradictory messages. The glowing face of a white child is backed by an ominous message taken from Apartheid-era, police road block pamphlets.

Privilege and poverty, entitlement and disenfranchisement, security and threat appear to confront one another across an insurmountable divide. But, as in all Alexander's work, questions

are raised and, rather than easy answers being provided, we are made aware of complexities and ambiguities. Culpability and redemption are alluded to in the text 'Radiance of Faith' which is also the title given to the three suited figures in *African Adventure 1999 – 2002*, the central work of Alexander's DaimlerChrysler Award exhibition that toured local and international venues.

Continuing her practice of including aspects of her sculpture in her photomontages, Alexander featured the figures from this work in *Portrait of a man with landscape and procession (Bantu Stephen Biko 1946 – 1977)*,² one of which is in the Permanent Collection of Iziko South African National Gallery.

While still an undergraduate student at the University of the Witwatersrand, Johannesburg, Alexander won the National Fine Arts Student Competition and the Martienssen Student Prize. Since then she has received several major awards including, the Standard Bank Young Artist Award in 1995, the FNB Vita Art Now Award in 1996 and the coveted DaimlerChrysler Award in 2002. In the words of one of the DaimlerChrysler jurists, Alexander was commended for giving "form to the fragility of a multi-cultural society".

1. Pep Subirós, 'On Being (and Becoming) Human: Notes on Jane Alexander's Mutant Universe' in Pep Subirós, *Jane Alexander: on being human*, Durham University, Durham, UK, 2009, page 20.

2. Illustrated in *Jane Alexander*, Hatje Cantz Verlag, Ostfildern-Ruit



388

Andrew
PUTTER

SOUTH AFRICAN 1965

Hottentots Holland: Flora Capensis
3, 2008

archival pigment print on cotton rag
paper

78 by 64,5cm, framed with UV
protection museum quality glass

R25 000 – 35 000



389

Andrew
PUTTER

SOUTH AFRICAN 1965

Hottentots Holland: Flora Capensis
4, 2008

archival pigment print on cotton rag
paper

78 by 64,5cm, framed with UV
protection museum quality glass

R25 000 – 35 000





390

Brett
MURRAY

SOUTH AFRICAN 1961

Oros Man

perspex and coins on wood
148 by 130cm

R50 000 – 70 000

LITERATURE

Ventilator, No 1, September 1994,
page 57, illustrated

Murray renders himself up as the *Oros Man*, or the *Oros Man* as a site for himself. The *Oros Man* – first exhibited on the *X-Words* show organised by artist Malcolm Payne in Cape Town in April – is made out of fragments of orange perspex held together by a lattice-work of metal strips in a kind of stained glass window arrangement. Only, the framing strips are themselves arranged in the most mechanically executed of Ndebele designs. ...

Murray works pre-eminently with received imagery, borrowed from its original context and made ironical by the way it is redirected and refocused.¹

1. IvorP owell, *Further Adventures of the Oros Man: Notes on Recent Works by Brett Murray*, *Ventilator: A South African Magazine for the Arts*, No. 1 September 1994, page 57 - 59

End of Sale

Strauss & Co

Fine Art Auctioneers | Consultants

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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.

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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.

AUCTION RESULTS 16 MAY 2011

Fine South African, British and Continental Art

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	LOT NO.	RANDS
1	R 24 508	54	R 53 472	115	R 66 840	166	R 16 710	228	R 100 260
2	R 27 850	56	R 211 660	116	R 24 508	167	R 33 420	229	R 222 800
3	R 13 368	57	R 61 270	117	R 13 368	168	R 55 700	231	R 211 660
4	R 12 811	58	R 28 964	118	R 15 596	170	R 44 560	232	R 222 800
5	R 12 811	59	R 38 990	119	R 33 420	171	R 44 560	234	R 278 500
6	R 23 394	60	R 50 130	122	R 8 197	172	R 11 710	235	R 267 360
7	R 24 508	61	R 17 824	123	R 33 420	174	R 105 830	236	R 445 600
9	R 10 539	62	R 27 850	124	R 50 130	175	R 42 332	238	R 501 300
10	R 20 052	63	R 32 306	125	R 24 508	176	R 94 690	239	R 89 120
11	R 20 052	65	R 16 710	126	R 57 928	177	R 37 876	241	R 133 680
12	R 20 052	66	R 55 700	127	R 44 560	178	R 53 472	242	R 334 200
14	R 18 938	67	R 44 560	128	R 38 990	179	R 40 104	243	R 690 680
15	R 33 420	68	R 10 539	129	R 53 472	180	R 50 130	244	R 668 400
16	R 77 980	69	R 16 710	130	R 26 736	181	R 55 700	245	R 222 800
17	R 89 120	70	R 44 560	131	R 53 472	183	R 100 260	246	R 189 380
19	R 44 560	74	R 20 052	132	R 12 254	184	R 24 508	247	R 802 080
20	R 53 472	75	R 33 420	133	R 66 840	185	R 122 540	248	R 133 680
21	R 17 824	76	R 77 980	134	R 72 410	186	R 133 680	249	R 222 800
22	R 13 368	77	R 66 840	135	R 72 410	187	R 7 026	252	R 334 200
24	R 22 280	78	R 111 400	136	R 44 560	188	R 8 197	253	R 467 880
25	R 69 068	79	R 53 472	137	R 72 410	189	R 7 026	254	R 133 680
26	R 18 938	80	R 66 840	138	R 9 368	190	R 8 197	255	R 167 100
27	R 89 120	81	R 53 472	139	R 55 700	192	R 46 788	256	R 155 960
29	R 18 938	82	R 83 550	143	R 133 680	193	R 46 788	258	R 155 960
30	R 13 368	83	R 22 280	144	R 83 550	201	R 17 824	259	R 300 780
31	R 18 938	84	R 33 420	145	R 111 400	202	R 139 250	260	R 211 660
33	R 22 280	86	R 13 368	146	R 53 472	203	R 155 960	261	R 646 120
35	R 55 700	87	R 86 892	147	R 8 197	204	R 802 080	262	R 211 660
36	R 63 498	88	R 42 332	148	R 77 980	205	R 356 480	264	R 133 680
37	R 20 052	89	R 22 280	149	R 31 192	206	R 200 520	265	R 200 520
38	R 26 736	92	R 111 400	150	R 9 368	207	R 534 720	266	R 178 240
39	R 116 970	93	R 46 788	151	R 53 472	208	R 200 520	267	R 89 120
40	R 245 080	94	R 46 788	152	R 89 120	209	R 389 900	268	R 178 240
41	R 38 990	98	R 21 166	153	R 35 648	211	R 133 680	269	R 189 380
44	R 61 270	99	R 17 824	154	R 66 840	212	R 72 410	272	R 289 640
45	R 66 840	101	R 144 820	155	R 27 850	213	R 55 700	273	R 133 680
46	R 50 130	104	R 24 508	156	R 57 928	215	R 501 300	274	R 200 520
47	R 27 850	105	R 17 824	157	R 55 700	216	R 612 700	275	R 579 280
48	R 33 420	107	R 26 736	158	R 66 840	217	R 289 640	277	R 356 480
49	R 26 736	109	R 33 420	160	R 222 800	218	R 278 500	278	R 2 116 600
50	R 83 550	110	R 44 560	161	R 66 840	220	R 445 600	279	R 133 680
51	R 37 876	111	R 200 520	162	R 21 166	222	R 1 002 600	280	R 891 200
52	R 83 550	112	R 44 560	164	R 18 938	223	R 334 200	282	R 100 260
53	R 38 990	113	R 26 736	165	R 16 710	224	R 668 400		

Bidder Number
(for office use only)

Please return to Strauss & Co
by fax on 021 683 6085 or e-mail gail@straussart.co.za

Enquiries

Tel: +27 (0) 21 683 6560 Mobile +27 (0) 78 044 8185

- A quotation will be sent to the e-mail address below for approval before shipping.
- Payment to be made directly to the shipping company.

Client Name:
Client Tel:
Fax:
E-mail:
Recipient Name (if different from above):
Recipient Tel:
Recipient Address:

Please arrange packaging and shipping of the following lots:

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

Is Insurance required?

Insurance Value: _____

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

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

Client Signature:

Client Printed Name:

Date:

JOHANNESBURG

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Postal address:		
		Code:
Tel (Business):		Tel (Home):
Fax:		Mobile:
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Payment options		
Please debit my credit card Visa <input type="checkbox"/> Master Card <input type="checkbox"/> Debit Card <input type="checkbox"/>		
Cardholder name:		
Card number:	Signature:	
Expiry date:	3/4 digit code on reverse:	
Direct Deposit		
Account Name:	Strauss & Co	
Bank:	Standard Bank	
Branch:	Killarney 007-205	
Account No:	001670891	
Swift Code:	SBZA ZA JJ	
Reference:	Please use your surname and initials	
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FRED PAGE

RINGMASTER of the IMAGINATION

JEANNE WRIGHT and CECIL KERBEL

Frederick Hutchinson Page was an artist who spent his life in Port Elizabeth, South Africa. He died in 1984 at the age of 76 having produced a body of work which has to date, not been thoroughly researched or publicized other than in one or two academic dissertations. Widely regarded as South Africa's foremost Surrealist painter, Page's work is the record of an extraordinary fertile and inventive imagination which remains largely undisclosed to the artistic public because of his reclusive personality.

Although his work is held in some major institutional collections, the bulk of his oeuvre is held by private collectors. After his death, his memorabilia and many of his works were lodged with the Nelson Mandela Municipal Art Museum in Port Elizabeth. In this book, many of these images will be exposed for the first time, illustrating the development and progression of his talent and the directions which he moved in. Page is unique amongst South African artists in that he practiced in the relative cultural isolation of the Eastern Cape.

He is now beginning to be recognized not only as an important regional artist, but also as an exceptional individual in the context of South African art history. He produced images throughout the Apartheid era and although he did complete a year's formal tuition at the Port Elizabeth Art School, he remained uninfluenced by main stream art movements of the time. Page has recorded in detail the buildings of the inner city of old Port Elizabeth. In a sense, his vision of the city is an historical record of life styles and precincts which have now vanished or been permanently altered.

His work is an extraordinary cross-pollination of formal elements and a dark, saturnine imagination. His lexicon of strange animals, insects, birds and male and female figures engaged in edgy confrontations and configurations are all placed against the backdrop of Central, the area he lived in.

The book provides background information on his life, the early experiments with different media and the development of his mature oeuvre. The text is illustrated in colour with many examples from the earliest works to those made a year before he died. There is some explanation and observation about his intellectual approach to his work.

The book is intended for the general art reader although it will also cater to those who have a particular interest in his work.



Title: Ringmaster of the Imagination
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The book is available at all general book stores. If you cannot find the book and would like to purchase an individual copy, you can contact Peter Hyde directly.

For more information visit www.fredpage.co.za.



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