

Strauss&co

Fine Art Auctioneers | Consultants



# Important South African Art

Monday 7 November 2011

Day Sale 3 pm British, Continental and South African Art

Evening Sale 8 pm Important South African Art

## VENUE

**Country Club Johannesburg, Woodmead**

Corner Lincoln Road & Woodlands Drive, Woodmead

GPS Co-ordinates: Latitude: 26.0519 S – Longitude: 28.0675 E

## PREVIEW

Friday 4 November to Sunday 6 November from 10 am to 5 pm

## WALKABOUTS

Conducted by Stephan Welz and Emma Bedford

Saturday 5 and Sunday 6 November at 11 am

## ENQUIRIES

+27 (0) 11 728 8246 / +27 (0) 79 367 0637

## CONTACT NUMBERS DURING VIEWING AND AUCTION

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ILLUSTRATED CATALOGUE R100.00

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

Gregory  
1948

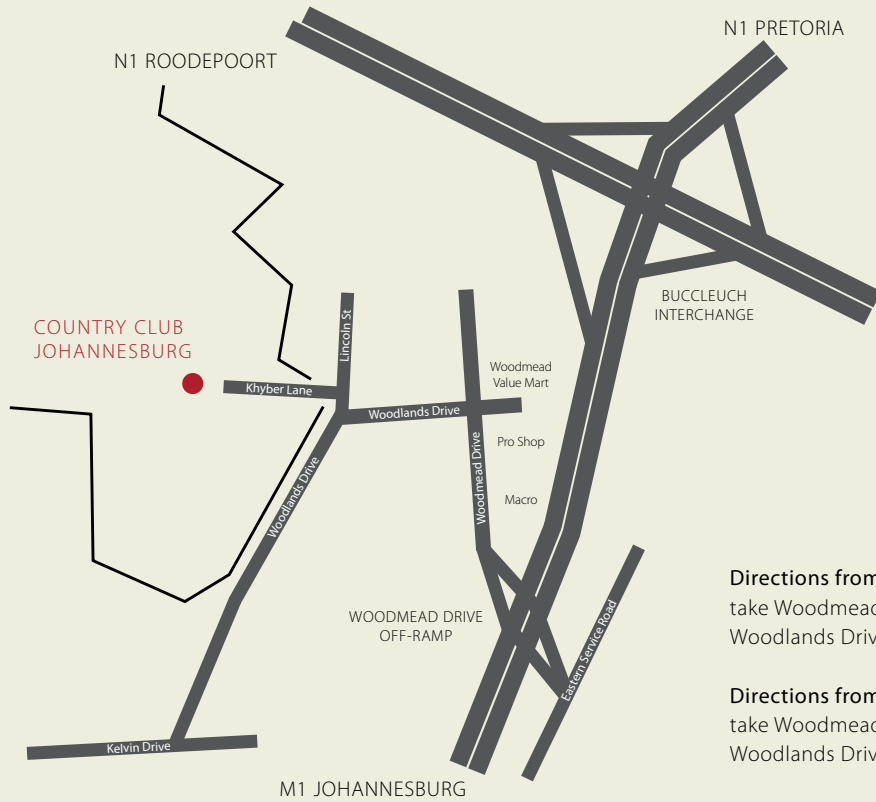


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Lot 281 Alexis Preller, *Hieratic Mango* (detail)

OPPOSITE  
Lot 291 Gregoire Boonzaier, *A Still Life with Jug, Bowl and Book* (detail)



**Directions from Pretoria:** N1 South Johannesburg, M1 South Johannesburg, take Woodmead Drive off-ramp, right onto Woodmead Drive, left into Woodlands Drive, right into Lincoln Street, first left into Country Club.

**Directions from Johannesburg CBD / Sandton:** M1 North Pretoria, take Woodmead Drive off-ramp, left onto Woodmead Drive, left into Woodlands Drive, right into Lincoln Street, first left into Country Club.

Preview and Auction at  
 Country Club Johannesburg, Woodmead  
 Corner Lincoln Road & Woodlands Drive, Woodmead

# Explanation of Cataloguing Practice

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

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

## **'Name of the artist ...'**

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

## **'Attributed to ...'**

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

## **'Studio of ...'**

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

## **'Circle of ...'**

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

## **'Follower of ...'**

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

## **'Manner of ...'**

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

## **'After ...'**

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

## **'signed ..., dated ..., inscribed ...'**

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

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

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

# Guide for Bidding

## Conditions of Sale

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

## Estimates

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

## Reserves

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

## Buyer's Premium

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

## Pre-auction Viewing

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

## Bidding at the Auction

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

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

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

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

## Payment and Collection of Purchases

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

## Payment

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

## Methods of Payment

Payment may be made by:–

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

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

## Collections

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



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## **Auction**

Monday 7 November 2011  
Day Sale 3pm (Lots 1–230)  
Evening Sale 8pm (Lots 231–345)

## **Venue**

**Country Club Johannesburg, Woodmead**  
Corner Lincoln Road & Woodlands Drive,  
Woodmead

## **Preview**

Friday 4 to Sunday 6 November  
10am to 5pm

## **Walkabouts**

Stephan Welz and Emma Bedford  
Saturday 5 and Sunday 6 November at 11am

## **Enquiries, Catalogues and Bids Office**

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Forthcoming Auctions  
in Johannesburg  
and Cape Town

Wolff Kibel  
OKay Batti  
Meintjes Stanley Zanker  
Myo Nene  
J. P. P. P.  
Freida Beck C SKOTNES  
J. M. A. S. TERN  
Preller  
Tommy W. S. S. S.  
SUMNER  
W. S. S. S. S.  
W. S. S. S. S.  
M. L. S. S. S.  
A. VAN WOLFF. S. A.

# Strauss & Co

Fine Art Auctioneers Consultants

## Thinking of selling?

Cape Town, Monday 6 February 2012  
**Important South African Art,  
Furniture, Silver, Ceramics and Jewellery**  
Closing date for entries: end-October 2011

Johannesburg, Monday 7 May 2012  
**Important South African and International Art**  
Closing date for entries: end-February

**Enquiries:**  
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ct@straussart.co.za

Johannesburg 011 728 8246 / 079 367 0637  
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[www.straussart.co.za](http://www.straussart.co.za)

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



Country Club Johannesburg, Woodmead

7 November 2011 – 3 pm

## British, Continental and South African Art

Day Sale  
Lots 1-230

OPPOSITE

Lot 72 Gregoire Boonzaier, *Abstract Composition* (detail)

## British, Continental and American Paintings, Drawings, Watercolours and Prints

1

Wilhelmina **BARNS-GRAHAM**

BRITISH 1912–2004

*Abstract Red on Purple*

signed, dated 1997 and numbered 6/25 in pencil  
sugar-lift etching with aquatint printed in colours  
56 by 75 cm

**R4 000 – 6 000**

2

Georges **BRAQUE**

FRENCH 1882–1963

*Oiseau Noir et Tournesols*

signed and numbered 8/30 in pencil in the  
margin  
etching and aquatint in colour  
34,5 by 45,5 cm

**R12 000 – 18 000**

3

Antoni **TAPIES**

SPANISH 1923–

*Abstract Mustard on Black*

signed and numbered 7/50  
colour lithograph  
50 by 65,5 cm

**R10 000 – 15 000**

4

Jim **DINE**

AMERICAN 1935–

*The Red, White and Blue Venus for Mondale*

1984  
signed and numbered 119/150 in pencil in the  
margin  
silkscreen in colour  
76 by 46 cm

**R50 000 – 70 000**



4

5

Julian OPIE

BRITISH 1958–

*Ruth Smoking 2*

2006

signed and numbered 5/50 in pencil on the  
reverse

silkscreen in colour

120,5 by 84 cm

R60 000 – 80 000

5





6

6

Michel DE GALLARD

FRENCH 1921–

*Extensive Cityscape*

signed

oil on canvas

95 by 128 cm

R20 000 – 30 000



## South African Drawings, Watercolours, Paintings, Prints and Sculpture



7

7

William Mitcheson **TIMLIN**

SOUTH AFRICAN 1892–1943

*Two Christmas Cards 1910 and 1912*

one inscribed 'With the best wishes of the season' and signed 'From William Timlin Xmas, 1910'; the other inscribed 'Christmas greetings' and signed 'from William M. Timlin, 1912'

pen and ink and watercolour

13,5 by 28,5 cm; 12 by 25 cm; both framed (2)

**R20 000 – 30 000**

7



8

Tinus (Marthinus Johannes) **DE JONGH**

SOUTH AFRICAN 1885–1942

*A Dutch Landscape*

signed

watercolour

28 by 40 cm

**R4 000 – 6 000**

9

Tinus (Marthinus Johannes) **DE JONGH**

SOUTH AFRICAN 1885–1942

*A Cape Cottage Amongst Trees*

signed

oil on canvas

23 by 29 cm

**R20 000 – 30 000**

10

Sydney **CARTER**

SOUTH AFRICAN 1874–1945

*A River Landscape*

signed

watercolour

27 by 36,5 cm

**R7 000 – 10 000**



11

11

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

*Kranskop, Transvaal*

signed; signed and inscribed with the title  
on the reverse

oil on canvas laid-down on board

40 by 50 cm

**R30 000 – 50 000**

12

Jan Ernst Abraham **VOLSCHEK**

SOUTH AFRICAN 1853–1936

*The Veld at Eve, Riversdale*

signed and dated 1924; signed, dated 1924  
and inscribed with the title on the reverse  
oil on canvas  
19,5 by 34 cm

**R30 000 – 40 000**

13

Edward **ROWORTH**

SOUTH AFRICAN 1880–1964

*Snow Showers on Cathedral Peak,  
Drakensberg*

signed and dated 1953; signed and inscribed  
with the title on the reverse  
oil on board  
70 by 90,5 cm

**R30 000 – 50 000**

12



13



14

Sydney **CARTER**

SOUTH AFRICAN 1874–1945

*A Rural Landscape with Cottages*

signed  
watercolour and gouache  
25,5 by 37,5 cm

**R3 000 – 5 000**

15

Allerley **GLOSSOP**

SOUTH AFRICAN 1870–1955

*Cattle in a Mountainous Landscape*

oil on board  
12 by 16 cm

**R3 000 – 5 000**

16

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

*Hoe Rooier, Hoe Mooier*

signed and dated 47  
oil on board  
17,5 by 26 cm

**R15 000 – 20 000**

**LITERATURE**

W.H. Coetzer, *W.H. Coetzer Stillewes/ Still Lifes*, Cum Books, 1982, page 40, illustrated in colour.

17

Robert **BROADLEY**

SOUTH AFRICAN 1908–1988

*A Reclining Nude*

signed and dated 44  
oil on canvas laid-down on board  
45 by 59,5 cm

**R15 000 – 18 000**

18

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

*A Seascape*

signed and dated 47  
oil on board  
34 by 44 cm

**R16 000 – 20 000**

19

Vera **VOLSCHENK**

SOUTH AFRICAN 1899–1987

*Heather at the Foot of the Langebergen,  
Riversdale*

signed and dated 1946; signed, dated and inscribed  
with the title on the reverse  
oil on card  
17 by 24,5 cm

**R3 000 – 5 000**

20

Sydney **CARTER**

SOUTH AFRICAN 1874–1945

*A Pond in a Forest*

signed  
watercolour and gouache  
23,5 by 27,5 cm

**R2 000 – 3 000**

21

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

*A Mountainous Landscape with an Oxwagon*

signed and dated 46  
oil on board  
34,5 by 44,5 cm

**R14 000 – 18 000**

22

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

*Figures and Trees in a Landscape*

signed and dated 67 twice  
oil on board  
25,5 by 35,5 cm

**R12 000 – 16 000**

23

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

*A Landscape with Baobabs and a River*

signed and dated 1948  
13 by 21,5 cm

**R7 000 – 10 000**

24

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

*A Landscape with Trees and Snow Covered  
Mountains in the Distance*

signed and dated 1929  
oil on canvas  
23,5 by 31 cm

**R8 000 – 12 000**

25

Jan Ernst Abraham **VOLSCHENK**

SOUTH AFRICAN 1853–1936

*A View from a Rocky Hilltop, Riversdale*

signed and dated 1932; signed, dated 1932 and  
inscribed with the title on the reverse

oil on canvas

24 by 36,5 cm

**R30 000 – 40 000**

26

Jan Ernst Abraham **VOLSCHENK**

SOUTH AFRICAN 1853–1936

*Hex River Mountains from Worcester*

*(Late Afternoon)*

signed and dated 1913; signed, dated 1913 and  
inscribed with the title on the reverse

oil on canvas

18 by 35 cm

**R30 000 – 40 000**

25



26



27

Pieter Willem Frederick

**WENNING**

SOUTH AFRICAN 1873–1921

*A Head of an African Woman with  
a Head Scarf*

oil on canvas

48 by 39 cm

R40 000 – 60 000

27





28

28

Anton **VAN WOUW**

SOUTH AFRICAN 1862–1945

*Kruger at Ballingschap*

bronze

13 by 16,5 by 14,5 cm

mounted on a wooden base

**R40 000 – 60 000**

LITERATURE

cf. AE Duffey, *Anton Van Wouw: the Smaller Works*, Protea Book House, Pretoria, 2008, page 50–51, illustration of another cast.

29

Otto **KLAR**

SOUTH AFRICAN 1908–1994

*Cottages by the Sea, Hermanus*

signed  
oil on board  
10 by 25,5 cm

**R8 000 – 12 000**

30

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Landscape with Trees*

signed  
pencil and wash on paper  
17,5 by 27 cm

**R8 000 – 12 000**

31

Otto **KLAR**

SOUTH AFRICAN 1908–1994

*A Still Life of Daisies*

signed  
oil on board  
14 by 26,5 cm

**R8 000 – 12 000**

32

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

*Supper by Candlelight*

signed  
oil on board  
85 by 35,5 cm

**R50 000 – 80 000**



32



33

John Henry **AMSHWITZ**

SOUTH AFRICAN 1882–1942

*A Portrait of a Lady with a Blue Beret*

signed and dated 52

oil on canvas laid-down on board

86,5 by 60 cm

**R10 000 – 15 000**

34

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

*Elephants in a Forest*

signed and dated 72

oil on canvas laid-down on board

39,5 by 49,5 cm

**R20 000 – 30 000**

35

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

*Golden Gate, Drakensberg*

signed and dated 47

oil on board

24 by 34,5 cm

**R12 000 – 16 000**

34



35





37

36

Allerley **GLOSSOP**

SOUTH AFRICAN 1870–1955

*A View of the Drakensberg*

signed with the initials

oil on board

24,5 by 34 cm

**R8 000 – 12 000**

37

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

*A Trek Family Preparing a Meal*

two autograph letters of authenticity, dated 1975, fixed to the reverse, signed by Mr. Theron, with whom Erich Mayer resided for 25 years

48 by 90cm (formerly a diptych)

**R25 000 – 40 000**

The letters of authenticity give the titles as 'Twee boerevrouens en bantu bediende' and 'Boer met bantu wat vleis braai'.

38

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

*A Stream in a Mountainous Landscape*

signed and dated 42; signed and dated 1942 on the reverse

oil on canvas laid-down on board  
27,5 by 37 cm

**R10 000 – 15 000**

39

Sydney **CARTER**

SOUTH AFRICAN 1874–1945

*An African Harbour*

signed

oil on board

51 by 67 cm

**R10 000 – 15 000**

40

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

*A Mountainous Landscape*

signed and dated 43

oil on panel

40 by 31 cm

**R9 000–12 000**



41

41

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900–1983

*A Roadway with Figures and Ant-hills*

signed and dated 65-6

oil on canvas laid-down on board

49,5 by 62 cm

**R25 000 – 40 000**

42

Jack (Jacobus) **PIETERS**

SOUTH AFRICAN 1886–1977

*An Ndebele Mother and Child Decorating a Wall*

signed

oil on board

75 by 60 cm

**R12 000 – 18 000**



43

43

Enslin Hercules **DU PLESSIS**

SOUTH AFRICAN 1894–1978

*The Mantlepiece*

signed; inscribed with the title on the reverse

oil on canvas

39 by 63 cm

**R25 000 – 40 000**

The artist's image is reflected in the mantle mirror.



44

44  
Pieter Hugo **NAUDÉ**  
SOUTH AFRICAN 1868–1941

*Surf Breaking*

signed  
oil on board  
35 by 44 cm

**R40 000 – 60 000**

45  
Walter Whall **BATISS**  
SOUTH AFRICAN 1906–1982

*Cosmic Fookism*

an autograph manuscript in pencil, in the artist's  
hand on two leaves  
each: 32 by 23 cm

**R5 000 – 8 000**

This is essentially an essay explaining how  
Cosmic Fookism works.

46  
Gregoire Johannes **BOONZAIER**  
SOUTH AFRICAN 1909–2005

*Corner Shop with Table Mountain, District Six;  
Street Scene, Malay Quarter*

both signed, dated 1978 and 1979  
linocuts

each: 30,5 by 23 cm (2)

**R5 000 – 8 000**



48

47

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*Two Male Figure Studies*

both signed

red crayon; brush and ink

23 by 27 cm; 37 by 25 cm (2)

**R5 000 – 7 000**

48

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

*House and Table Bay, De Villiers St. Dist Six, CTown*

signed, dated 1970; signed and inscribed with the title  
on the reverse

oil on board

19 by 26,5 cm

**R40 000 – 60 000**



49

49

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*A House in the Snow*

signed

pen and ink and wash

45 by 60 cm

**R40 000 – 60 000**

50

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

*The White Monday Distaster*

A portfolio of thirteen woodcuts by Cecil Skotnes with text by Steven Gray, 1975, with title and preface, edition limited to 125 copies and 25 artist's proofs, this set numbered 97/125, each woodcut signed and dated 75 in pencil in the margin, the title page signed by the artist and poet, in an original linen portfolio.

woodcuts in colour

sheet size: 56 by 73,5 cm

**R40 000 – 60 000**



51

---

51

Sydney Alex **KUMALO**

SOUTH AFRICAN 1935–1988

*A Dog*

signed and numbered 1/5

bronze

31 by 26 by 20 cm

**R40 000 – 60 000**



52

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923–1980

*Roses Against White*

signed and dated 1969

oil on board

45 by 33 cm

**R25 000 – 35 000**

The Diary of Johannes Meintjes,  
number JM 994.

53

Armando **BALDINELLI**

SOUTH AFRICAN 1908–2002

*The Annunciation; The Last Supper; The  
Blessing of Mary and The Ascension of Christ*

two signed

one acrylic on board; two gouache and pencil.

27 by 48 cm; 40,5 by 32 cm; 61,5 by 40,5 cm (3)

**R12 000 – 15 000**

54

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

*A Head of a Young Boy*

signed

oil on board

13,5 by 12,5 cm

**R12 000 – 18 000**

55

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Pupil Pilot Reitz, son of Deney's Reitz, practising  
on the Morse buzzer. Wonderboom Air School,  
Pretoria*

signed, dated Dec. 1941 and inscribed with the title  
in pencil in the margin

pen and watercolour and wash

30 by 39,5 cm

**R12 000 – 18 000**



52



55

56

Hannes **HARRS**

SOUTH AFRICAN 1927–2006

*Three Totemic Figures*

two signed with the initials  
carved wood

51 by 7 by 5 cm; 37 by 7 by 7 cm;

51 by 7 by 5 cm (3)

**R12 000 – 18 000**

57

Alfred Friedrich Franz **KRENZ**

SOUTH AFRICAN 1899–1980

*A Portrait of a Woman*

signed and dated 1968

charcoal

61 by 43 cm

**R12 000 – 18 000**

58

Eben **VAN DER MERWE**

SOUTH AFRICAN 1932–

*An Abstract Landscape*

signed and dated '65

oil on board

42 by 60 cm

**R12 000 – 18 000**



56



59

59

Piet (Pieter Gerhardus) VAN HEERDEN

SOUTH AFRICAN 1917–1991

*A Pathway Through Trees*

signed and dated '54

oil on canvas laid-down on board

28,5 by 33,5 cm

**R25 000 – 40 000**



60

60

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Street with Four Figures and Four Lamposts, District Six*

signed and dated 1989; signed, dated 1989 and inscribed with the title in Afrikaans on the reverse

oil on board

18,5 by 28 cm

R25 000 – 40 000

61

Terence John **MCCAW**

SOUTH AFRICAN 1913–1978

*A Statue of Venus in a Lily Pond*

signed

oil on canvas-board

50 by 39,5 cm

R25 000 – 40 000

61





62

62

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Clarens, OVS*

signed, dated 1936 and inscribed with the title

watercolour over pencil

26,5 by 36 cm

**R25 000 – 40 000**

63

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Hardekoolboom Bosveld, N. T. (Nilant 74)*

signed, indistinctly dated 1936 and inscribed with the title in

pencil in the margin

linocut

37 by 29 cm

**R12 000 – 16 000**



64

64

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*The Cornish Coast*

signed

ink and watercolour

48 by 57,5 cm

**R18 000 – 24 000**

65

Gerard **SEKOTO**

SOUTH AFRICAN 1913–1993

*From the Market (Dakar)*

signed; inscribed with the title on the reverse

brush and ink and wash

15,5 by 24 cm

**R18 000 – 24 000**



65



66

66

Terence John **MCCAWE**

SOUTH AFRICAN 1913–1978

*A Procession in a Spanish Village*

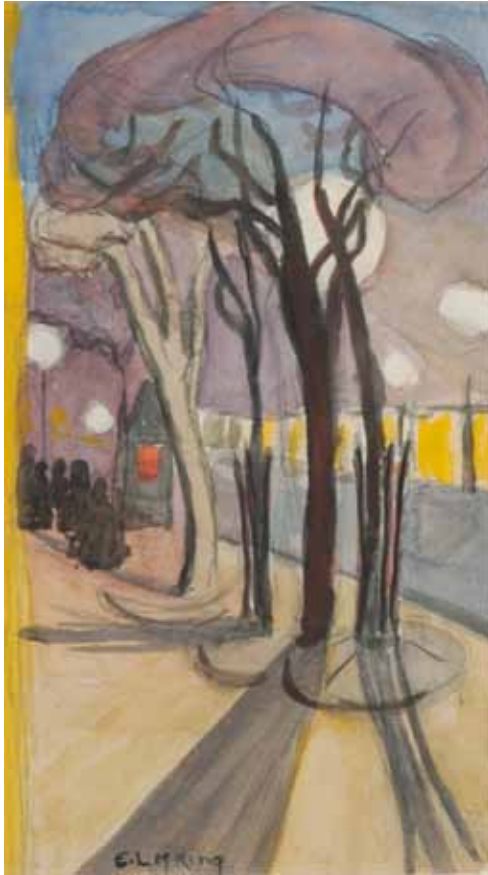
signed and dated 52

oil on board

50 by 65,5 cm

**R30 000 – 50 000**





67



67

67

Edith Luise Mary **KING**

SOUTH AFRICAN 1869–1962

*Two Street Scenes at Night, Paris*

one signed

watercolour over pencil

24,5 by 14 cm; 26 by 16,5 cm (2)

R30 000 – 50 000

68

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880–1965

*An African Woman*

signed

oil on board

53,5 by 33,5 cm

**R40 000 – 60 000**

A gift from the artist to the present owner.



68

69

George Mnyaluza Milwa **PEMBA**

SOUTH AFRICAN 1912–2001

*An Old Lady Wrapped in a Blanket*

signed and dated 1945

watercolour over pencil

34,5 by 24 cm

R30 000 – 50 000



69



70

70

Joseph Charles Louis Clement **SÉNÈQUE**

SOUTH AFRICAN 1896–1930

*Snowy Peak*

signed and dated 24

oil on board

31,5 by 39,5 cm

**R30 000 – 50 000**



71

71

Terence John **MCCAWE**

SOUTH AFRICAN 1913–1978

*A Cape Homestead*

signed

oil on canvas

39,5 by 49,5 cm

**R30 000 – 50 000**



72

72

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

*Abstract Composition*

signed and dated 1990

oil on board

23 by 30,5 cm

**R40 000 – 60 000**

73

Clement Edmond Theodore Marie  
**SERNEELS**

SOUTH AFRICAN 1912–1991

*A Woman Reading with a View of Yachts*

signed and dated 86  
oil on canvas  
88 by 68,5 cm

**R30 000 – 50 000**

74

Trevor **MAKHOB**

SOUTH AFRICAN 1956–2003

*The Train and the River*

signed and dated '95  
oil on canvas  
60 by 90 cm

**R40 000 – 60 000**

75

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

*A Rural Village*

signed  
oil on board  
50 by 60 cm

**R50 000 – 80 000**



73



76



76

76

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937–

*Erotic Interiors I & II*

one signed and dated 96

oil on canvas

each approximately: 122 by 91 cm (2)

**R50 000 – 80 000**

**PROVENANCE**

Joao Ferreira Fine Art, Cape Town.





77

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77

Gerard **DE LEEUW**

SOUTH AFRICAN 1912–1985

*A Seal*

signed

bronze

41 by 52 by 35 cm

R30 000 – 50 000

78

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

*Houses in a Sunflower Field with a Figure*

signed

oil on board

44 by 54 cm

**R30 000 – 40 000**

79

John **MEYER**

SOUTH AFRICAN 1942–

*Going Home*

signed; signed with the initials, dated Mar.

1976 and inscribed with the title on the

reverse

acrylic on board

15 by 25 cm

**R25 000 – 35 000**

**EXHIBITED**

The Everard Read Gallery, *John Meyer in Retrospect*, Johannesburg, 1983.

78



79





80

80

Terence John **MCCAWE**

SOUTH AFRICAN 1913–1978

*Approach to Vejer*

signed, dated 51 and inscribed with the title on a label on the reverse  
oil on canvas laid-down on board  
49,5 by 59 cm

**R30 000 – 50 000**

81

Terence John **MCCAWE**

SOUTH AFRICAN 1913–1978

*Back Street, Vejer*

signed and dated 51  
oil on board  
47 by 59 cm

**R30 000 – 50 000**



81

82

Edith Luise Mary **KING**

SOUTH AFRICAN 1869–1962

*A Cosmos Landscape, Bonnefoi*

signed; signed and inscribed with the title and 'View from Bonnefoi of poplars, Eastern Transvaal' on the reverse watercolour

71 by 49 cm

R30 000 – 40 000



82



83

83

Leonora **EVERARD-HADEN**

SOUTH AFRICAN 1937–

*Hilltops*

signed

oil on board

33 by 59 cm

**R30 000 – 50 000**

PROVENANCE

The Everard Collection, Pietermaritzburg.

84

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

*Three Standing Nudes*

signed  
mixed media on board  
100 by 76 cm

R25 000 – 35 000



84



85

85

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Last Orgy*

signed by the artist's son, Giles Battiss, and numbered 44/44 in pencil  
on the mount

silk-screen in colour

45,5 by 60 cm

**R25 000 – 40 000**

Printed by the Estate of the Artist at the Batambo Studio, London.

EXHIBITED

Standard Bank Gallery, Johannesburg, *Walter Battiss Gentle Anarchist*,  
20 October to 3 December 2005, page 55, illustrated in colour.

86

May (Mary Ellen) HILLHOUSE

SOUTH AFRICAN 1908–1989

*A Group of Robed Figures*

signed

watercolour over crayon

37 by 29 cm

R25 000 – 40 000

86







87

87

Dumile (Zwelidumile Mxgazi) **FENI-MHLABA**

SOUTH AFRICAN 1942–1991

*A Village under Attack*

signed

pen and ink

55 by 72,5 cm

**R25 000 – 40 000**



88



90

88

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

*Black Mountain*

signed, dated 11.4.75 and inscribed with the title

pen and ink and watercolour  
24 by 27,5 cm

**R12 000 – 18 000**

89

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Self Portrait*

signed and dated 1977; inscribed 'Aan Elfie en familie met veel komplimente en beste wense van Gregoire', Kenilworth 15 Jan 1985

charcoal and pastel  
37,5 by 26,5 cm

**R12 000 – 18 000**

90

Welcome Mandla **KOBOKA**

SOUTH AFRICAN 1941–1999

*A Mother Breastfeeding*

signed and dated 91  
oil on board  
38,5 by 26,5 cm

**R15 000 – 20 000**



91

91

Edith Luise Mary **KING**

SOUTH AFRICAN 1869–1962

*Windy Seascape, South Coast*

inscribed with the title on the reverse  
watercolour over charcoal  
35,5 by 53,5 cm

**R15 000 – 25 000**

92

Alfred Friedrich Franz **KRENZ**

SOUTH AFRICAN 1899–1980

*A Portrait of Dean Anderson*

signed and indistinctly dated 52  
oil on canvas  
80 by 64 cm

**R15 000 – 20 000**

PROVENANCE

Joe Wolpe, Cape Town.

93

Durant Basi **SIHLALI**

SOUTH AFRICAN 1935–2004

*Inhlazana (Station)*

signed; signed and inscribed with the  
title on the reverse  
watercolour  
52 by 74,5 cm

**R7 000 – 10 000**

94

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

*Reclining Figure*

signed and dated 75  
mixed media on paper  
25 by 33 cm

**R7 000 – 10 000**

95

Leo **THERON**

SOUTH AFRICAN 1926–

*An Extensive Landscape with Figures  
and Baobabs*

signed and dated 1958  
gouache over charcoal  
43 by 48,5 cm

**R7 000 – 10 000**

96

Iris **AMPENBERGER**

SOUTH AFRICAN 1916–1981

*Four Women Resting*

signed  
oil on board  
31 by 37,5 cm

**R7 000 – 10 000**

97

Piet (Pieter Gerhardus)

**VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*Portrait of Johannes Meintjes*

signed and dated '43  
oil on canvas laid-down on board  
39 by 35,5 cm

**R25 000 – 40 000**



97



98

98

Piet (Pieter Gerhardus) **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*Figures Outside a Cottage*

signed  
oil on board  
50 by 39 cm

**R25 000 – 40 000**



99

99

Marjorie **WALLACE**

SOUTH AFRICAN 1925–2005

*Rose*

signed; inscribed with the title on a label on the reverse  
oil on canvas  
39,5 by 49,5 cm

**R20 000 – 30 000**

**PROVENANCE**

Johans Borman Fine Art Gallery, Cape Town.

100

Dumile (Zwelidumile Mxgazi)

**FENI-MHLABA**

SOUTH AFRICAN 1942–1991

*Chained Figures*

signed and dated 79

pen and ink

54,5 by 35 cm

R20 000 – 30 000



100

101

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Orgy 4*

signed, numbered 33/39 and inscribed with

the title in pencil in the margin

screenprint in colour

43 by 63,5 cm

R20 000 – 30 000

EXHIBITED

Standard Bank Gallery, Johannesburg,

*Walter Battiss Gentle Anarchist*, 20 October to

3 December 2005, page 55, illustrated.

LITERATURE

Karin Skawran and Michael Macnamara (Eds.),

*Walter Battiss*, Johannesburg, 1985, page 89,

plate 18, illustrated in colour.



101

102

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

*Two Fishermen*

signed

charcoal

27,5 by 40 cm

R8 000 – 12 000

103

Gordon Frank **VORSTER**

SOUTH AFRICAN 1924–1988

*A Herd of Wildebeest*

signed

oil on canvas laid-down on board

47 by 61 cm

**R8 000 – 12 000**

104

Kenneth **BAKKER**

SOUTH AFRICAN 1926–1988

*Spherical Forms No 5*

signed and dated 70; signed and inscribed

with the title on the reverse

relief construction mixed media

91 by 61 by 9,5 cm

105

Piet (Pieter Gerhardus)

**VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*Namaqualand in Spring*

signed and dated '50

oil on canvas

30 by 40 cm

**R25 000 – 35 000**

106

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

*A Harlequin with a Red Flower on his Ruff*

signed

oil on board

44,5 by 34 cm

**R25 000 – 35 000**



105



106



107

107

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

*The Sculptor*

signed, numbered 2/30 and inscribed  
with the title in pencil in the margin  
silkscreen in colour  
44 by 62 cm

**R25 000 – 35 000**

108

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*A View of Venice*

signed  
pen and ink and watercolour  
25 by 36,5 cm

**R18 000 – 24 000**



108





109

109

Terence John **MCCAWE**

SOUTH AFRICAN 1913–1978

*A View of Mine Dumps*

signed and dated 47

oil on canvas

49,5 by 60 cm

**R18 000 – 24 000**



110

110

Paul **DU TOIT**

SOUTH AFRICAN 1922–1986

*A Landscape with Trees*

signed

oil on canvas laid-down on board

38,5 by 54,5 cm

**R30 000 – 50 000**



111

111

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

*Venetian Bridge*

signed

oil on canvas laid-down on board

44 by 59 cm

**R18 000 – 24 000**

112

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*Fly Fishing*

signed

charcoal and watercolour

45,5 by 61 cm

**R25 000 – 40 000**



112

113

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

*A Still Life of Yellow Roses*

signed  
oil on board  
54 by 62,5 cm

R25 000 – 40 000

114

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Istanbul Harbour, Turkey*

watercolour  
31 by 37 cm

R25 000 – 40 000

115

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Copulating Figures*

signed and inscribed 'Printers Proof' in  
pencil in the margin  
silkscreen printed in colours  
37 by 36,5 cm

R25 000 – 40 000



114



115

116

Durant Basi **SIHLALI**

SOUTH AFRICAN 1935–2004

*Playground*

signed and dated 81

watercolour

54 by 72 cm

**R25 000 – 40 000**



116

117

Durant Basi **SIHLALI**

SOUTH AFRICAN 1935–2004

*A Donkey Cart Carrying Wood*

signed

watercolour

53 by 73,5 cm

**R25 000 – 40 000**



117

118

Peter **CLARKE**

SOUTH AFRICAN 1929–

*The Heat's On*

signed, dated June 1975, numbered

23/32 and inscribed with the title

woodcut in colour

29,5 by 39 cm

**R6 000 – 8 000**

119

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*The Sleeper*

signed, numbered 2/10 and inscribed with the title  
in pencil in the margin

silkscreen in colour

43 by 54 cm

**R6 000 – 8 000**

120

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Black Rock and Crystals*

signed and inscribed with the title in pencil in the  
margin

silkscreen in colour

28 by 43 cm

**R6 000 – 8 000**

121

Jan (Johannes Wilhelmus)

**DINGEMANS**

SOUTH AFRICAN 1921–2001

*Congolese Women*

signed and dated 68

oil on canvas

40 by 60 cm

**R8 000 – 10 000**

122

Lucas Thandokwazi **SITHOLE**

SOUTH AFRICAN 1931–1994

*The Coal Miner*

signed

mixed media on paper

100 by 62,5 cm

**R8 000 – 12 000**

123

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

*An Abstract Landscape*

signed and marked 'Artists Proof no 3' in pencil in  
the margin

woodcut

60,5 by 91 cm

**R8 000 – 12 000**

124

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

*Portrait of a Gardener*

signed and dated 1977

charcoal

36 by 25,5 cm

**R8 000 – 12 000**

125

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Untitled*

1979

signed and inscribed 'proof' in pencil in the margin  
silkscreen in colour

29,5 by 39 cm

**R8 000 – 12 000**

**EXHIBITED**

Standard Bank Gallery, Johannesburg, *Walter Battiss  
Gentle Anarchist*, 20 October to 3 December 2005,  
page 187, illustrated in colour.

126

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Friends-Vriende*

signed, dated '78 and inscribed with the title in  
pencil

pencil and ink

33 by 44 cm

**R8 000 – 12 000**

127

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*A Still Life of Hydrangeas in a Copper Jug*

signed

watercolour over pencil and charcoal

30 by 18,5 cm

**R20 000 – 30 000**

128

Edith Luise Mary **KING**

SOUTH AFRICAN 1869–1962

*The Blue Tree*

signed

watercolour and ink

45 by 27,5 cm

**R20 000 – 30 000**

129

Lippy (Israel-Isaac) **LIPSHITZ**

SOUTH AFRICAN 1903–1980

*Head of a Boy*

signed and dated 1933

wood

27 by 11 by 10 cm

R10 000 – 15 000

130

Leng **DIXON**

SOUTH AFRICAN 1916–1968

*Shop Keeper, Malay Quarter*

signed and dated 50

pen and ink and watercolour with heightening

32 by 23,5 cm

R10 000 – 15 000

131

Speelman **MAHLANGU**

SOUTH AFRICAN 1958–2004

*Cry for Unity*

signed and indistinctly dated; inscribed with the

title on the reverse

mixed media on canvas

89 by 58,5 cm

R10 000 – 15 000

132

Piet **KANNEMEYER**

SOUTH AFRICAN 1927–1995

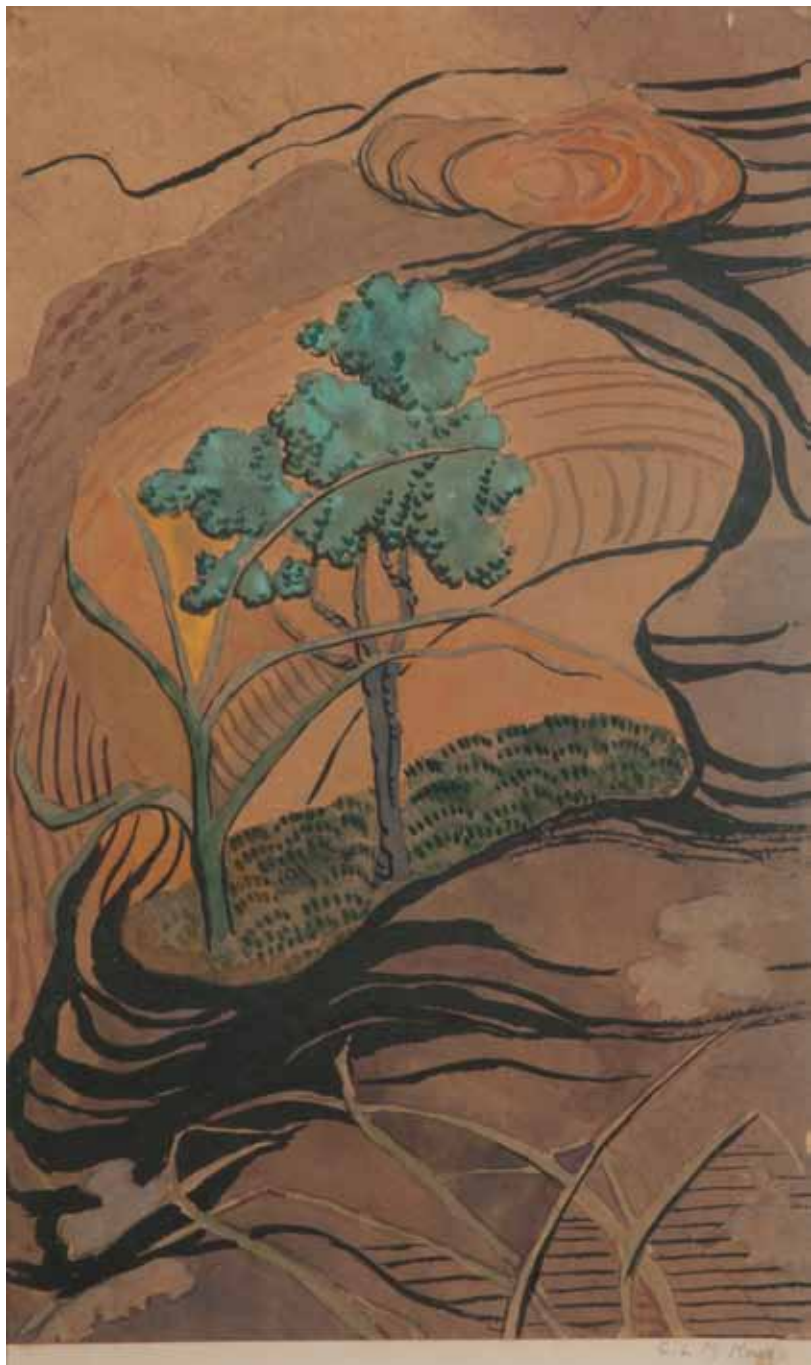
*Houses in the Overberg*

signed with the initials

oil on board

37 by 52,5 cm

R10 000 – 15 000



128



133

133

Edith Luise Mary **KING**

SOUTH AFRICAN 1869–1962

*A Young Tree in Pink Grass*

signed; signed and inscribed with the title  
in pencil in the margin

watercolour

47 by 32 cm

R25 000 – 40 000



134

134

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Early Morning Riverside*

signed with the initials and inscribed with the title in pencil in the margin

watercolour

33 by 42 cm

R20 000 – 30 000





135

135

Hannes **HARRS**

SOUTH AFRICAN 1927–2006

*Conceived*

signed with the initials and numbered 2/6

bronze

62 by 20 by 14 cm

**R20 000 – 30 000**



136

136

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Man Alive*

signed and inscribed 'Printer's Proof' in pencil in the margin

silkscreen printed in colours

39 by 53,5 cm

**R20 000 – 25 000**

LITERATURE

Karin Skawran and Michael Macnamara (Eds.) *Walter Battiss*, Johannesburg, 1985, page 87, plate 17, illustrated in colour.

137

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Spring in Magaliesburg*

signed; inscribed with the title on the reverse

oil on board

19,5 by 29 cm

**R20 000 – 30 000**



137

138

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Girls Looking at a Boy; Boys Looking at a Girl*

both signed, dated 3 Nov '72 and 3 Nov 1972

pen and ink

each: 19 by 27 cm (2)

**R18 000 – 24 000**

139

Fred (Frederick Hutchison)

**PAGE**

SOUTH AFRICAN 1908–1984

*Vote for Jim*

signed and dated 77

pen and ink

37 by 25 cm

**R20 000 – 30 000**

This work refers to James Thomas 'Jimmy' Kruger, who served as the Minister of Justice and the Police from 1974 to 1979. Kruger was responsible for the banning of the Black Consciousness movement leader Steve Biko. When Biko died in police custody, Kruger's response was, 'It leaves me cold'.



139

140

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

*Hibiscus*

signed and dated 1980

ink and watercolour

37,5 by 28 cm

**R10 000 – 15 000**

141

Leo **THERON**

SOUTH AFRICAN 1926–

*Winter in France*

signed and dated 21-11-52

oil on canvas

32 by 40 cm

**R10 000 – 15 000**

142

Lippy (Israel-Isaac) **LIPSHITZ**

SOUTH AFRICAN 1903–1980

*Shaking Apples from a Tree*

signed and dated 1975 in pencil in the margin

monotype

32,5 by 27 cm

**R10 000 – 15 000**

143

After Pranas **DOMSAITIS**

SOUTH AFRICAN 1880–1965

*Two Rural Scenes*

tapestry

31 by 34 cm; 27 by 28 cm (2)

**R20 000 – 30 000**

These tapestries are part of a project by Domsaitis designed to create skills for unemployed Lithuanian women on the farm where he lived. The first is a fishing scene, and the second a farming scene with goats. There are five such works recorded, with three being in the collection of the South African National Gallery, Cape Town.



143



143



144

144  
 Diederick George **DURING**  
 SOUTH AFRICAN 1917–1991

*Taking a Break*

signed  
 oil on board  
 32,5 by 46,5 cm

R10 000 – 15 000

145  
 Speelman **MAHLANGU**  
 SOUTH AFRICAN 1958–2004

*Three African Figures Resting Outside a Hut*

signed  
 acrylic on paper  
 49 by 70 cm

R10 000 – 15 000

146  
 Jan (Johannes Wilhelmus) **DINGEMANS**  
 SOUTH AFRICAN 1921–2001

*The Conversation*

signed  
 oil on board  
 49,5 by 43,5 cm

R9 000 – 12 000

147

Irmin **HENKEL**

SOUTH AFRICAN 1921–1977

*A Seated Nude*

signed and dated 71  
charcoal  
67,5 by 48 cm

**R9 000 – 12 000**

148

Otto **KLAR**

SOUTH AFRICAN 1908–1994

*A Study of Magnolias*

signed and dated 6.12.1990  
charcoal  
25 by 45,5 cm

**R3 000 – 5 000**

149

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Study of a Branch*

signed and dated 1980  
ink and watercolour over charcoal  
49,5 by 29 cm

**R2 000 – 3 000**

150

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

*Plakkies*

signed and dated 1978  
pastel  
34 by 24 cm

**R9 000 – 12 000**

**LITERATURE**

cf. Martin Bekker, *Gregoire Boonzaier*, Human & Rousseau, Cape Town, 1990, page 84, illustrated in colour.



152

151

Peter **CLARKE**

SOUTH AFRICAN 1929–

*Vandag is daar niks wat Goedkoop is nie*

signed, dated 22.Oct.1979, numbered 8/14  
and inscribed with the title in pencil in the  
margin  
woodcut in colour  
29,5 by 37 cm

**R9 000 – 12 000**

152

Gerard **BHENGU**

SOUTH AFRICAN 1910–1990

*An Extensive Landscape with Trees*

signed  
watercolour  
27,5 by 37,5 cm

**R20 000 – 30 000**

153

Hannes **HARRS**

SOUTH AFRICAN 1927–2006

*A Female Figure*

signed with the initials, numbered 1/6 and dated 78  
bronze  
30 by 6 by 6,5 cm

**R7 000 – 10 000**

154

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Ten Green Figures*

signed  
silkscreen in colour  
13,5 by 27,5 cm

**R7 000 – 9 000**

155

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

*A Still Life with a Bowl of Fruit*

signed  
coloured crayon with pastel and watercolour  
39 by 53,5 cm

**R7 000 – 10 000**

156

Eben **VAN DER MERWE**

SOUTH AFRICAN 1932–

*A Still Life with Fruit and a Jug*

signed and dated '65  
oil on board  
45,5 by 59,5 cm

**R7 000 – 10 000**

157

Ezrom Kgobokanyo Sebata **LEGAE**

SOUTH AFRICAN 1938–1999

*Warmongers*

signed, dated '96 twice, inscribed with the title  
and 'South Africa'  
pen and ink  
18,5 by 15 cm

**R6 000 – 9 000**

158

Ezrom Kgobokanyo Sebata **LEGAE**

SOUTH AFRICAN 1938–1999

*Dogs*

signed, dated '96 and inscribed with the title  
pen and ink  
14,5 by 18,5 cm

**R6 000 – 9 000**

159

Simon Moroke **LEKGETHO**

SOUTH AFRICAN 1929–1985

*Figures Amongst Trees*

signed and dated 62  
oil on canvas-board  
42 by 55 cm

**R4 000 – 6 000**

160

Iris **AMPENBERGER**

SOUTH AFRICAN 1916–1981

*A Portrait of Stefan*

signed  
pastel and watercolour  
33,5 by 26 cm

**R3 000 – 5 000**

161

Ernest **ULLMANN**

SOUTH AFRICAN 1900–1975

*The Boatmen*

oil on paper laid-down on board  
50 by 39,5 cm

**R3 000 – 5 000**

162

Tommy (Thomas Trevor) **MOTSWAI**

SOUTH AFRICAN 1963–

*Faces at New Year, Cape Town*

signed and dated 1992  
pastel  
68 by 103,5 cm

**R5 000 – 8 000**

163

Tommy (Thomas Trevor) **MOTSWAI**

SOUTH AFRICAN 1963–

*Red Nose's Day, Saturday Party*

signed and dated 1992  
pastel  
68 by 103,5 cm

**R5 000 – 8 000**



164

164

Joachim Paulus **SCHÖNFELDT**

SOUTH AFRICAN 1958–

*Alexandra Township from the Far East Bank*

signed with the initials, dated J.P.S.09. and inscribed  
with the title on the reverse

oil paint and varnish on hand-embossed wooden panel  
71 by 74 by 4 cm

**R25 000 – 40 000**

165

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931–

*Johannesburg 1952. ANC President J.S. Moroka, Nelson Mandela and Yusuf Dadoo*

signed, dated 1999 and inscribed with the title in pencil in the margin; signed, dated  
1999 and inscribed with the title on the reverse

silver gelatine print on fibre paper  
44,5 by 44 cm

**R25 000 – 35 000**

166

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

*Horus*

signed and numbered 29/45 in pencil in the margin  
etching  
16,5 by 20,5 cm

**R25 000 – 40 000**

**LITERATURE**

W. Kentrige, *Flute*, David Krut Publishing, Johannesburg, 2007, page 133, illustrated.

167

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

*Camera Horus*

signed and numbered 29/45 in pencil in the margin  
etching  
17 by 21 cm

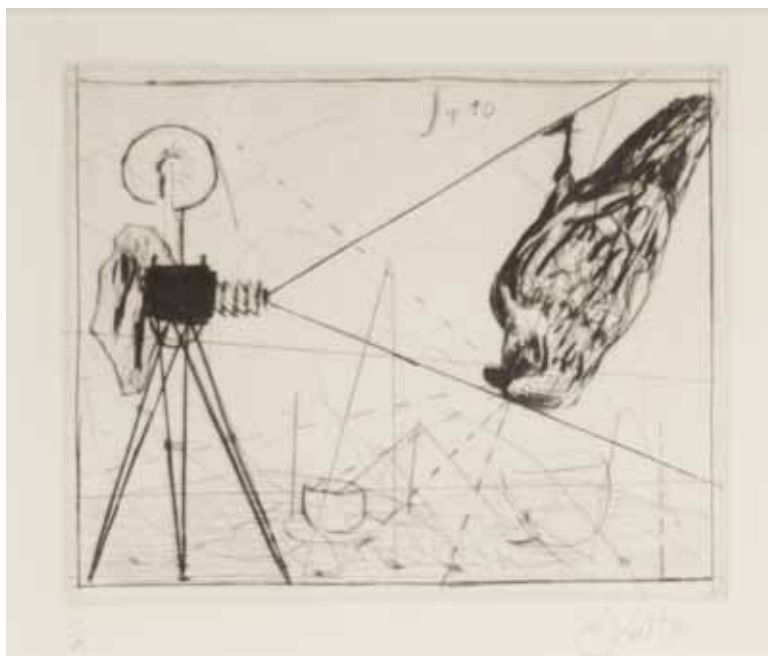
**R25 000 – 40 000**

**LITERATURE**

W. Kentrige, *Flute*, David Krut Publishing, Johannesburg, 2007, page 133, illustrated.



166



167



168

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

*Anne Seated in a Bath*

signed and numbered 1/12 in pencil in the margin  
etching  
15 by 20 cm

R25 000 – 35 000

169

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

*Anne Standing in a Bath*

signed and numbered 1/12 in pencil in the margin  
etching  
15 by 20 cm

R25 000 – 35 000

170

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

*Anne Bathing*

signed and numbered 1/12 in pencil in the margin  
etching  
15 by 20 cm

R25 000 – 35 000



168



169



170



171

171

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

*Rhino (Head Down)*

2007

signed and numbered 4/35 in pencil in the margin

hand-printed lithograph and collage

28 by 43 cm

**R30 000 – 50 000**

**LITERATURE**

W. Kentridge, *Telegrams From the Nose*, Annandale Galleries Publishing, Australia, 2008, page 11, illustrated.



172

172

Christo **COETZEE**

SOUTH AFRICAN 1929–2001

*Abstract Composition I*

signed, dated 63 and inscribed 'Paris' on the reverse  
acrylic and collage on canvas  
80 by 40 cm

**R25 000 – 40 000**



173

173

Christo **COETZEE**

SOUTH AFRICAN 1929–2001

*Abstract Composition II*

signed, dated 63 and inscribed 'Paris' on the reverse  
acrylic and collage on canvas  
79,5 by 40 cm

**R25 000 – 40 000**

174

Edoardo Daniele **VILLA**

SOUTH AFRICAN 1915–2011

*Oblong Relief*

bronze relief

31 by 6,5 by 3cm

mounted on a wooden base

**R20 000 – 30 000**

Previously a door handle.

175

Wopko **JENSMA**

SOUTH AFRICAN 1939–?

*Portrait of a Man*

signed with the initials

acrylic on board

63 by 43 cm

**R20 000 – 30 000**



175



176

176

Cecily **SASH**

SOUTH AFRICAN 1924–

*An African Abstract*

signed and dated 62; inscribed with the title on the reverse

oil on Alabastine

93,5 by 59 cm

**R30 000 – 40 000**

EXHIBITED

São Paulo Biennial, September – December 1963.

177

Douglas Owen **PORTWAY**

SOUTH AFRICAN 1922–1993

*A Composition in Orange, Black and Blue*

signed

mixed media on paper

35 by 52,5 cm

**R10 000 – 15 000**

178

Kim **BERMAN**

SOUTH AFRICAN 1960–

*Digging for Truth II*

numbered 2/15; signed and dated '99 and inscribed with the title on the reverse

etching, dry-point and aquatint

90 by 59 cm

**R5 000 – 8 000**

179

Douglas Owen **PORTWAY**

SOUTH AFRICAN 1922–1993

*A Reclining Nude*

signed

pen and ink and wash

36,5 by 18 cm

**R3 000 – 5 000**

180

Dirk Adriaan **MEERKOTTER**

SOUTH AFRICAN 1922–

*An Abstract in Red*

signed

oil on canvas

34,5 by 45 cm

**R6 000 – 9 000**

181

Dirk Adriaan **MEERKOTTER**

SOUTH AFRICAN 1922–

*Little Harbour*

signed and dated 66; inscribed with title on the reverse

oil on board

29,5 by 47 cm

**R6 000 – 9 000**

182

Christo **COETZEE**

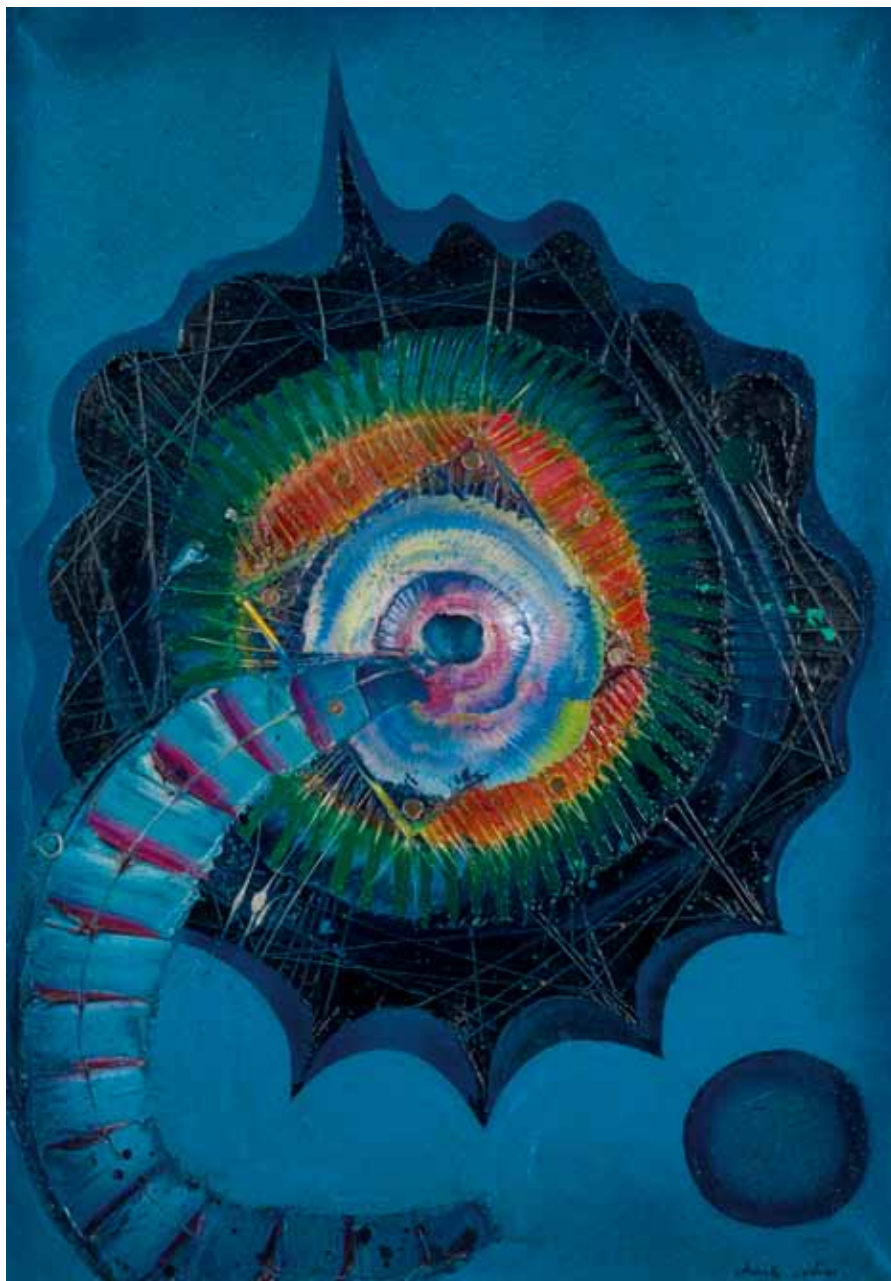
SOUTH AFRICAN 1929–2001

*Halley's Comet*

signed; signed, dated 1963 and inscribed  
'Paris' on the reverse  
acrylic with collage on canvas  
116 by 81 cm

R30 000 – 50 000

182



183

Edoardo Daniele **VILLA**

SOUTH AFRICAN 1915–2011

*An Abstract Relief*

brass relief

46 by 36 by 3 cm

mounted on a wooden base

**R40 000 – 60 000**

184

Gail Deborah **CATLIN**

SOUTH AFRICAN 1948–

*A Nude Figure*

signed and dated 02

oil on board

32 by 21,5 cm

**R8 000 – 12 000**

185

Diane Veronique **VICTOR**

SOUTH AFRICAN 1964–

*Skygod Meets the Ringmaster*

signed, dated 95, numbered 11/30 and

inscribed with the title in pencil in the margin

lithograph and silkscreen

59 by 41 cm

**R7 000 – 10 000**

186

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

*Unidentified*

signed, dated 80, numbered 82/100 and

inscribed with the title in pencil in the margin

silkscreen in colour

54,5 by 42 cm

**R6 000 – 9 000**

LITERATURE

cf. Norman Catherine, *Norman Catherine*,  
Goodman Gallery Editions, Johannesburg,  
2000, page 39, illustrated in colour.



183



187

Edoardo Daniele **VILLA**

SOUTH AFRICAN 1915–2011

*A Standing Female Figure*

painted Plaster of Paris

87 by 29 by 20 cm

**R8 000 – 12 000**

188

Anna **VORSTER**

SOUTH AFRICAN 1928–1990

*Undulating Sands*

signed, dated 66 and inscribed 'Namib'; signed, dated 1966, inscribed with the title and the medium on the reverse

oil on canvas

60 by 91 cm

**R8 000 – 12 000**

189

Jabulane Sam **NHLENGETHWA**

SOUTH AFRICAN 1955–

*A Tribute to Dumile Feni*

signed, dated '08, numbered 44/50 and inscribed with the title in pencil in the margin

lithograph printed in colours

49,5 by 69 cm

**R12 000 – 18 000**

190

Edoardo Daniele **VILLA**

SOUTH AFRICAN 1915–2011

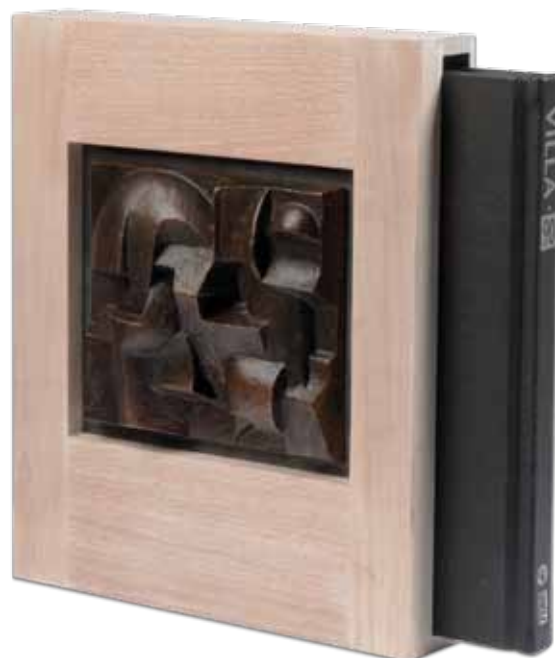
*Villa at 90*

Nel, K; Burroughs, E & Von Maltitz, A. (Eds), Jonathan Ball and Shelf Publishing, Johannesburg, 2005, Collector's Special Edition limited to 50 copies, this number 31, signed by the artist, full-leather binding, in a wooden slipcase inset with a bronze plaque by Edoardo Villa, signed and numbered 31/50. slipcase size: 35,5 by 30 by 6 cm

**R18 000 – 24 000**



189



190

191

Judith Seelawder **MASON**

SOUTH AFRICAN 1938–

*Coconut Shy for Civilians*

mixed media on paper with found objects  
125 by 97 cm

R18 000 – 24 000

192

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

*Secret Meeting*

signed, dated 83 and inscribed with the  
title in pencil in the margin

airbrush  
32 by 39 cm

R12 000 – 15 000

193

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

*In and Out*

signed and dated 1983  
airbrush  
31,5 by 49 cm

R12 000 – 15 000

191



192





194

194

William Joseph **KENTRIDGE**

SOUTH AFRICAN 1955–

*Iris*

signed and numbered 36/40 in pencil in the margin

sugarlift etching

20 by 15 cm

**R18 000 – 24 000**

195

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919–1979

*Boats on a River*

signed and dated 59; inscribed with the title on a label on the reverse

oil on board

44 by 88 cm

**R25 000 – 40 000**

**EXHIBITED**

South African Association of the Arts, Pretoria, 1960, catalogue number 28.



195



197

196

Judith Seelawder **MASON**

SOUTH AFRICAN 1938–

*A Carnivorous Landscape*

signed

oil on canvas

117 by 89 cm

**R20 000 – 25 000**

197

Kendell **GEERS**

SOUTH AFRICAN 1968–

*After Leonardo*

signed and dated 1/3/92 and inscribed

with the title on the reverse

mixed media on board

59 by 83 cm

**R25 000 – 35 000**

198

Douglas Owen **PORTWAY**

SOUTH AFRICAN 1922–1993

*A Composition with a Reclining Woman in Red, Blue and Green*

signed and dated 72  
mixed media on paper  
50 by 66 cm

**R12 000 – 16 000**

199

Beezy **BAILEY**

SOUTH AFRICAN 1962–

*Flower Twist*

signed, dated 07, numbered 1/1 and inscribed with  
the title in pencil  
monoprint  
57 by 77 cm

**R10 000 – 15 000**

200

Catherine **PAYNTER**

SOUTH AFRICAN 1949–

*A Transkei Landscape with Mothers and Children*

signed  
acrylic on canvas  
68,5 by 88,5 cm

**R20 000 – 30 000**

201

Andre Francois **VAN VUUREN**

SOUTH AFRICAN 1945–

*A Villa in Provence*

signed and dated 2001; dated 24.09.2001 on  
the reverse  
oil on canvas  
91 by 75 cm

**R10 000 – 15 000**

202

George **BOYS**

SOUTH AFRICAN 1930–

*Cosmos*

signed  
acrylic on board  
121 by 84 cm

**R5 000 – 7 000**



203

203

Gerhard **BATHA**

SOUTH AFRICAN 1937–

*A Seaside Village Overlooking a Bay*

signed

oil on canvas

90 by 120 cm

**R40 000 – 60 000**



204

204  
Hennie (Hendrik Christiaan) NIEMANN

SOUTH AFRICAN 1941–

*A Woman Picking Snake Grass*

signed and dated 07

oil on board

47,5 by 23,5 cm

R25 000 – 35 000



205

205  
Hennie (Hendrik Christiaan) NIEMANN

SOUTH AFRICAN 1941–

*A Woman with a Kopdoek*

signed and dated 71

oil on board

40,5 by 30 cm

R25 000 – 35 000



206

206

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

*An Extensive Landscape*

signed and dated '62

oil on canvas laid-down on board

29,5 by 59,5 cm

**R40 000 – 60 000**



207

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

*Children Looking for Shells*

signed

oil on canvas-board

75 by 49,5 cm

R30 000 – 40 000

207





208

208

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

*Farm Buildings*

signed

oil on board

49,5 by 74,5 cm

**R25 000 – 35 000**

209

George **ENSLIN**

SOUTH AFRICAN 1919–1972

*Mombasa, near Fort Jesus*

signed

oil on board

50 by 60 cm

**R25 000 – 40 000**



209



210

210

George **ENSLIN**

SOUTH AFRICAN 1919–1972

*A Busy Street*

signed

oil on canvas

39 by 49,2 cm

R25 000 – 40 000

211

Michael **FLEISCHER**

SOUTH AFRICAN 1915–

*A Vuvuzela Player*

signed and numbered 3/3

bronze

165 by 61 by 39 cm

R25 000 – 30 000



212

212

Michael Ferreira **HEYNS**

SOUTH AFRICAN 1946–

*Die Witblompot*

signed and dated 90; signed, dated '90 and  
inscribed with the title on the reverse

oil on canvas

121 by 150 cm, unframed

**R20 000 – 30 000**

213

Fleur **FERRI**

SOUTH AFRICAN 1929–2004

*Market Day Gossip*

signed

mixed media on board

114 by 121 cm

**R20 000 – 30 000**



213



214



215

214

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

*A Landscape with Cows*

signed

oil on canvas-board

36,5 by 74,5 cm

**R20 000 – 30 000**

215

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940–

*Crossroads Shacks*

signed and dated 2003; signed, dated 2003

and inscribed with the title on the reverse  
pastel

31,5 by 42,5 cm

**R15 000 – 20 000**

216

Johannes **OLDERT**

SOUTH AFRICAN 1912–1984

*Cottages*

signed; inscribed 'Between Paarl and Wellington' on the stretcher  
oil on canvas  
39,5 by 57 cm

**R8 000 – 12 000**

217

Christopher **TUGWELL**

SOUTH AFRICAN 1938–

*An Overcast Landscape with a Tree*

signed  
oil on board  
40 by 49 cm

**R9 000 – 12 000**

218

Martin (Martinus Stephanus) **KOCH**

SOUTH AFRICAN 1940–

*An Extensive Landscape with a Baobab and Figures*

signed and dated 62  
oil on board  
34 by 49 cm

**R5 000 – 8 000**

219

Ted (Tjeerd Adrianus Johannes) **HOEFSLOOT**

SOUTH AFRICAN 1930–

*Cape Dutch House at Rennie's Compound, Stellenbosch*

signed; inscribed with the title on the reverse  
oil on board  
43 by 58,5 cm

**R5 000 – 8 000**

220

Hennie (Hendrik Christoffel) **POTGIETER**

SOUTH AFRICAN 1916–1992

*David*

signed  
bronze  
25 by 28 by 26 cm  
mounted on a marble base

**R10 000 – 15 000**

221

Hennie (Hendrik Christoffel) **POTGIETER**

SOUTH AFRICAN 1916–1992

*A Nude*

signed and dated 1992  
bronze  
33 by 12 by 12 cm  
mounted on a marble base

**R10 000 – 15 000**



222

Jo ROOS

SOUTH AFRICAN 1926–2010

*A Dancing Girl*

signed

bronze

59 by 32 by 7 cm

mounted on a wooden base

R30 000 – 50 000

222



223

223

Jo **ROOS**

SOUTH AFRICAN 1926–2010

*A Sitting Beauty*

signed

bronze

39 by 63 by 30 cm

mounted on a wooden base

**R40 000 – 60 000**





224

224

Christiaan St Patrick NICE

SOUTH AFRICAN 1939-

*A Street Scene with Figures and a Cart*

signed and dated '80

oil on board

44,5 by 60 cm

R40 000 – 50 000

225-230

NO LOTS



Country Club Johannesburg, Woodmead

7 November 2011 – 8 pm

## Important South African Art

Evening Sale  
Lots 231–345



231

Ernst Karl Erich

**MAYER**

SOUTH AFRICAN 1876–1960

*A View in the Limpopo Valley*

signed and dated 1948

oil on canvas

37 by 57 cm

**R20 000 – 30 000**



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232

Ernst Karl Erich  
**MAYER**

SOUTH AFRICAN 1876–1960

*A View from Uitkyk*

signed and dated 1947

oil on canvas

32 by 57 cm

**R20 000 – 30 000**



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233

Frans David

**OERDER**

SOUTH AFRICAN 1867–1944

*Landscape with Stone Pines, Franschoek*

signed

oil on canvas

39 by 56,5 cm

R60 000 – 80 000



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234

Cathcart William

**METHVEN**

SOUTH AFRICAN 1849–1925

*A Hopeless Dawn*

signed and dated 1908

oil on canvas

75 by 126 cm

**R120 000 – 160 000**

**LITERATURE**

Nigel Hughes, *Views in Colonial Natal*, Craighall, 2005, page 56 and 57, illustrated in colour.

'On occasion Methven painted a scene after the event and this commemorates a shipwreck in the breakers, possibly that of the Cape wooden dandy Harry Mundahl which came ashore at daybreak on 31 January 1901, just north of Port Shepstone. Carrying sugar at the time of her wreck – in which no lives were lost – the Harry Mundahl of 122 tons was owned by the Port Shepstone Shipping Company.'

235

Anton

**VAN WOUW**

SOUTH AFRICAN 1862–1945

*The Scout*

1910

signed and bears the foundry mark: Fonderia G. Nisini, Roma  
bronze

17,5 by 33 by 63 cm  
mounted on a wooden base

**R500 000 – 700 000**



Anton van Wouw is widely regarded as South Africa's finest sculptor. Born near Utrecht in Holland in 1862, he received a thorough training in academic sculpture during evening classes at the Rotterdam Academy under the guidance of Flemish architect and artist, Vieillevoye, and later in the studio of Belgian sculptor, Joseph Graven. Through visits to galleries in Brussels and Paris he familiarised himself with the European masters and is credited with first introducing traditions of European sculpture into this country.

He immigrated to South Africa and settled in Pretoria in 1890. As a Dutch immigrant, he sympathised with the Boer cause and produced many iconic images that immortalise both the leadership and the ordinary people. His first commission came in 1896, from South African industrialist and financier, Sammy Marks, for the bronze sculpture of Paul Kruger that now stands in Pretoria's Church Square.

*The Scout* (or *Brandwag*) is perfectly camouflaged for the guerrilla warfare which the boers initiated during the Second Boer War or

*Tweede Vryheidsoorlog* to combat the might of the British forces ranked against them. Viewed from the other side of the rock, the fighter would be barely discernible. A blanket covers him, leaving only his head, hand and boots protruding. While the blanket serves as a useful disguise, in the hands of this consummate sculptor it becomes a clever device to minimise attention to superfluous details and focus all interest on the head and hand – the ultimate signifiers in this work. The boers, with power and numbers against them, fought a strategic war through ingenuity and skill.

Van Wouw, ever the master sculptor, knew how best to extract symbolic significance from every detail and gesture. With his hat removed to make him less conspicuous (and more vulnerable), the scout's rifle lies within easy reach of his right hand. Van Wouw favoured modelling his subjects in clay and overseeing their casting at the best foundries in Italy such as the Nisini Foundry in Rome in order to ensure the highest possible standards. As Professor A E Duffey points out, the



best castings render the textural differences between the hard ground and soft blanket and highlight the fine detail of facial features, hand, boots and rifle mechanisms.<sup>1</sup>

<sup>1</sup> A.E. Duffey, *Anton van Wouw: The Smaller Works*, Protea Book House, Pretoria, 2008, page 85.

**PROVENANCE**

The Everard Read Gallery, Johannesburg.

**LITERATURE**

A.E. Duffey, *Anton Van Wouw: the Smaller Works*, Protea Book House, Pretoria, 2008, page 84–85.





236

Willem Hermanus

**COETZER**

SOUTH AFRICAN 1900–1983

*An Extensive Landscape with Ant-hills*

signed and dated 64

oil on canvas laid-down on board

75 by 121 cm

**R50 000 – 70 000**

There is a pen drawing of bottles and flasks on the reverse, signed, dated 3.11.59 and inscribed with the title *The Critic at the strip-tease*.

237

Coert Laurens  
STEYNBERG

SOUTH AFRICAN 1905–1982

*Two Klipspringers*

signed

bronze

each: 54 by 35 by 14 cm (2)

R100 000 – 120 000





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238

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Meintjieskop vanaf Daspoort*

signed and dated 1922

oil on board

23 by 34,5 cm

**R150 000 – 200 000**



239

Cathcart William

**METHVEN**

SOUTH AFRICAN 1849–1925

*Mount-aux-Sources, Natal National Park,  
Drakensberg*

signed

oil on canvas

50 by 75,5 cm

R80 000 – 120 000

LITERATURE

Nigel Hughes, *Views in Colonial Natal*, Craighall, 2005, page 48 and 49, illustrated in colour.

‘Methven never tired of painting Mont-aux-Sources in all its moods and this is one of several. The mountain is shown during a summer storm with menacing low clouds rolling down into the valley below. In the foreground is the Tugela (Thukela) River in full spate, a churning mass of white water. Methven’s sometimes cold Scottish palette is well suited to dramatic Drakensberg storms.’

240

Cathcart William

**METHVEN**

SOUTH AFRICAN 1849–1925

*Plowman's Kop, Natal National  
Park, Drakensberg*

signed

oil on canvas

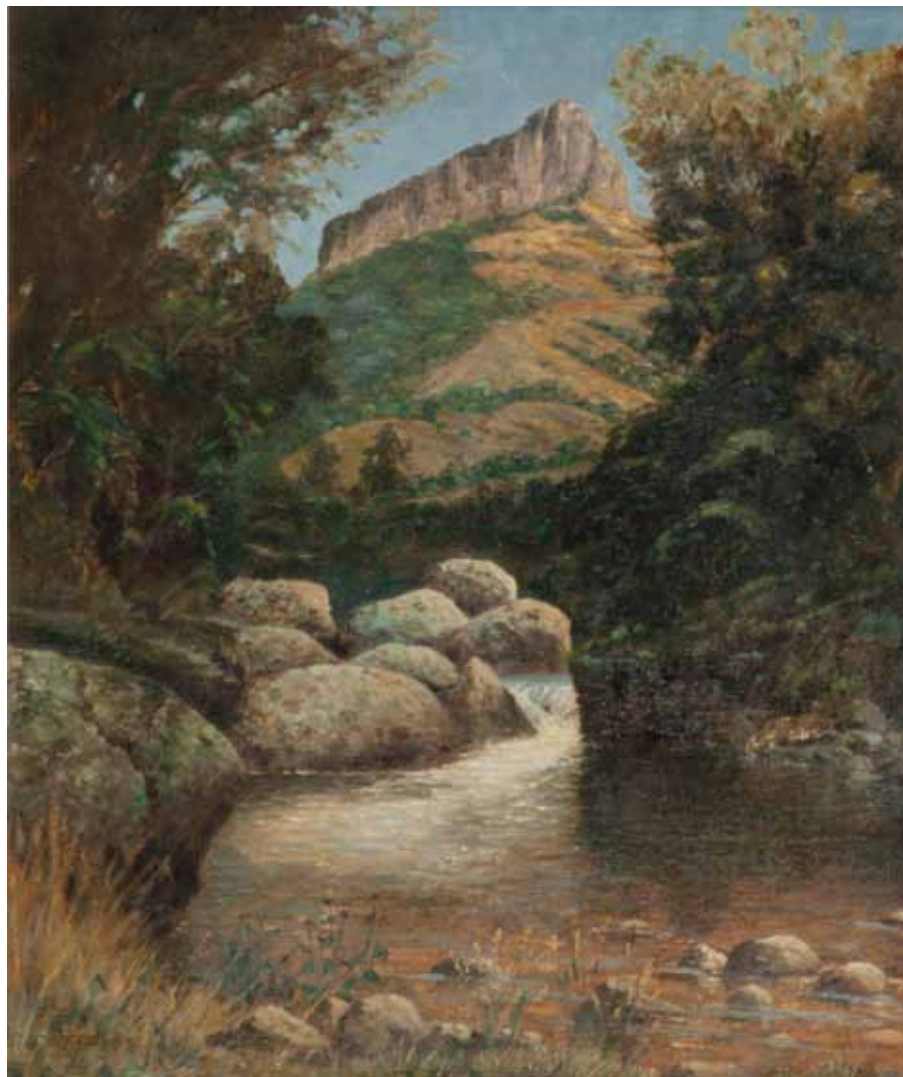
60 by 49,5 cm

**R70 000 – 100 000**

**LITERATURE**

Nigel Hughes, *Views in Colonial Natal*,  
Craighall, 2005, page 46 and 47,  
illustrated in colour.

'This view of Plowman's Kop with Goodoo (Gudu) Bush on the left is seen from above the Cascades on the Marai (Mahai) Stream. Sir George Plowman, Administrator of Natal, became the first president of the Natal section of The Mountain Club of South Africa in 1919. Goodoo was one of several farms acquired in the same year by The Natal Parks Board in order to establish the Natal National Park. It was only in 1947, after the visit of the Royal Family, that the park was referred to as the Royal Natal National Park.'





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241

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Seringboom Bosveld*

signed and dated 1924

oil on board

35 by 51 cm

**R250 000 – 350 000**



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242

Pieter Willem Frederick

**WENNING**

SOUTH AFRICAN 1873–1921

*A Cottage Amongst the Trees*

oil on canvas

21,7 by 33 cm

**R250 000 – 350 000**





243

Ernst Karl Erich

**MAYER**

SOUTH AFRICAN 1876–1960

*The Donkin Houses and St. Augustine's Cathedral, Port Elizabeth*

signed

oil over pencil on canvas-board

40,5 by 54,5 cm

**R50 000 – 70 000**



244

John Koenakeefe

**MOHL**

SOUTH AFRICAN 1903–1985

*The River Scene Half Way Pretoria (S.A.)*

signed, inscribed 'in the 20th Century'; inscribed with the artists

name, title and 'in the 20th Century' on the reverse

oil on board

31,5 by 46 cm

**R50 000 – 70 000**



245

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

*Resting the Cart Horses*

signed with the initials

oil on card

36 by 61 cm

R250 000 – 400 000

246

Bertha Amy

**EVERARD**

SOUTH AFRICAN 1873–1965

*Trees and Sea, England*

authenticated by Leonora Everard-  
Haden, the artist's granddaughter,  
on the reverse

oil on canvas

46 by 35,5 cm

**R60 000 – 90 000**





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247

Terence John

**MCCAWE**

SOUTH AFRICAN 1913–1978

*Saldanah Bay*

signed and dated 48; signed and inscribed with the title on the reverse

oil on canvas

50 by 59,5 cm

**R50 000 – 70 000**

248

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Namaqualand in Spring*

signed

oil on canvas

40 by 55,5 cm

**R500 000 – 700 000**



*Namaqualand in Spring* offers a view of one of Hugo Naudé's favourite painting sites. The artist chose the same view for his painting, *Namaqualand*, in the collection of the Worcester City Council and housed in the Hugo Naudé House. Esmé Berman clearly considered this a seminal work, sufficiently important to include in *The Story of South African Painting* with the following commentary:

Naudé completed scores of views across the flowering veld and farmlands of the Cape. He is probably best known, however, for his distinctive handling of the fields of brilliant orange daisies which transform the semi-desert of Namaqualand each Spring.

The example illustrated in colour is an evocative, rather than imitative, image of the subject. Although it may be possible to identify the very spot from which the scene was painted, the artist himself was more concerned with capturing the quality of this particular landscape than with the definition of its details. In addition to the gay spring atmosphere communicated in his colours and spontaneous brushwork, there is a feeling, too, of open air and spaciousness, which results from Naudé's knowledgeable use of various pictorial devices. The raised

horizon, the subtle guiding lines which lead the eye toward the distant mountains and the optical recessions of the cool colours in the top sector of the composition all contribute to the overall effect.

Hugo Naudé has been described as an Impressionist – largely in loose reference to the 'sketchy' brushwork that occurs, for instance in the foreground of this painting. The work was almost certainly completed in a single energetic session, the kind of 'fleeting moment' favoured by Impressionism ... His primary intention was to record his own perception of the natural scene and his observations led him to devise techniques which would convey the special character of the environment in which he painted. He was the first local artist to adapt his style to the distinctive sunlit atmosphere of the South African landscape.<sup>1</sup>

<sup>1</sup> Esmé Berman, *The Story of South African Painting*, A A Balkema, Cape Town and Rotterdam, 1975, pages 13–14.

#### LITERATURE

cf. Esmé Berman, *The Story of South African Painting*, Balkema, Cape Town, 1975, page 13, illustrated in colour.



249

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*An African Village Scene*

signed

oil on canvas

65 by 54 cm

**R160 000 – 200 000**

**PROVENANCE**

Acquired from the artist's estate by the present owner's father.







250

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Sandhills, Hex River Valley*

signed

oil on canvas

39 by 55 cm

R250 000 – 350 000

251

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Mountain Landscape with an Acacia Tree*

signed and dated 27

oil on canvas

45 by 60 cm

**R350 000 – 500 000**



*A Mountain Landscape with an Acacia Tree* clearly reveals Jacob Hendrik Pierneef's early exposure to European art movements and the ways in which he brought these new influences to bear in his definitive interpretations of the South African landscape. While in the Netherlands with his family from 1901 until 1903, Pierneef attended the Rotterdam art school, Academia Erasmiana, admired the Old Masters at the Boymans van Beuningen Museum and visited art exhibitions at local galleries.

However, it was during a second trip to Europe in 1925 and 1926 that he was able to pursue his interests in European Modernism through visits to museums and galleries and discussions with leading theorists and artists. Subsequently, according to Esmé Berman, he painted some of his most spontaneous impressionistic pictures and began to experiment with different styles.<sup>1</sup>

This landscape, painted in 1927, vividly demonstrates Pierneef's explorations of the painting techniques of Divisionists such as Seurat and Post-Impressionists like Cézanne. Divisionism developed in the nineteenth century as artists discovered scientific theories of vision which encouraged a departure from the tenets of Impressionism. Instead of physically mixing pigments, colours were placed side by side in dots or patches, requiring the viewer to combine the colours optically.

Thus, it was believed, maximum luminosity could be achieved.

Pierneef makes effective use of this technique of separate brushstrokes with distinct colours to record his visual sensations of colour. Individual daubs of russet, gold ochre, cadmium orange and citron capture the shimmering effects of the bright sunlight on the foreground landscape and the Acacia tree. By contrast, the sky is enlivened with larger brushstrokes loaded with modulated tones as utilised by Cézanne in his landscape paintings to achieve harmony through the repetition of subtle colours.

The spectacle of a lowveld scene in mid-summer is dramatically heightened through the parting of clouds that allows a shaft of bright light to illuminate the distant mountains making them almost evanescent. It provides a perfect display of Pierneef's strong convictions that the formal elements of art be harnessed to express the spiritual dimension.

<sup>1</sup> Esmé Berman, *Art & Artists of South Africa*, A A Balkema, 1983, page 327.

**PROVENANCE**

Prof A E du Toit, rector of the University of Pretoria from 1929 to 1934. It was in this period that he acquired this painting from the artist.





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252

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*An Extensive Landscape with an Approaching Storm*

signed

oil on board

28 by 39 cm

**R300 000 – 500 000**



253

Terence John

**MCCAWE**

SOUTH AFRICAN 1913–1978

*A Woman and Child in a Mediterranean Hilltop Village*

signed and dated 72

oil on board

56 by 75,5 cm

**R60 000 – 90 000**



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254

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Farmhouse in an Extensive Landscape with  
an Approaching Storm*

signed and dated 1922

oil on board

29,5 by 45 cm

**R350 000 – 500 000**



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255

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Lion's Head and Signal Hill from Windermere, Cape*

signed and dated 1961 twice; inscribed with the title on  
the reverse

oil on canvas

45 by 59,5 cm

**R300 000 – 500 000**

256

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909-2005

*A Still Life of Flowers in a Chinese Vase*

signed and dated 1934

oil on board

49 by 32 cm

R50 000 – 80 000





257

Johannes Petrus  
**MEINTJES**

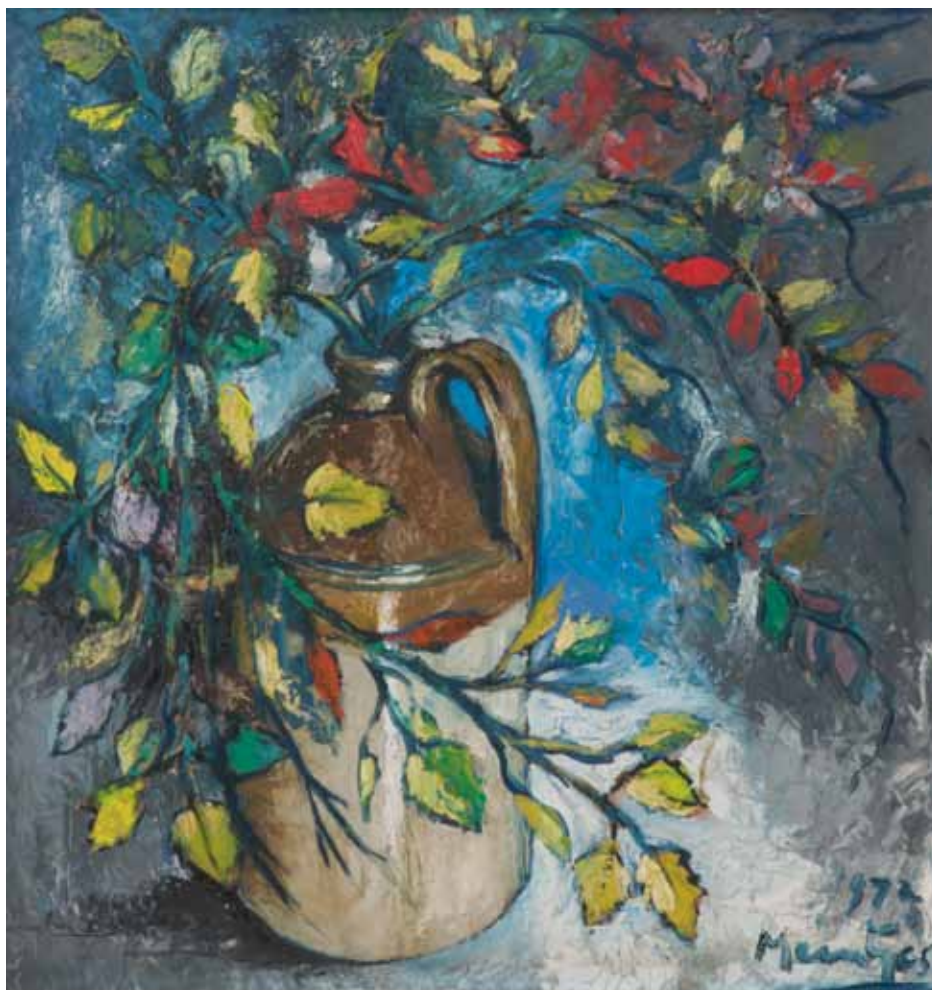
SOUTH AFRICAN 1923–1980

*A Still Life with a Flask and Autumn  
Leaves*

signed and dated 1972  
acrylic on board  
59,5 by 57,5 cm

**R80 000 – 120 000**

The Diary of Johannes Meintjes,  
number JM 1087.



258

Walter Whall

### BATTISS

SOUTH AFRICAN 1906–1982

#### *Martha*

signed and indistinctly dated 12 Oct., 1941

oil on canvas

84 by 98,5 cm

**R500 000 – 700 000**



Artist, scholar, educator, author – Walter Battiss was the proverbial Renaissance man who excelled in many spheres of life and succeeded in opening the eyes of many to the beauty surrounding them – beauty they may have missed were it not for his vision and insights. Battiss's role as a teacher at Pretoria Boys High has assumed legendary proportions and many former pupils, whether or not they have gone on to careers in the arts or have become art collectors, remember him with great fondness as an inspirational force in their lives.

In 1938 he was a co-founder of the New Group with Gregoire Boonzaier, Freida Lock, Terence McCaw and others. By 1939 he had published his first book on rock art, *The Amazing Bushmen*, a subject that had fascinated him since he first saw rock engravings as a child. In 1940 he married the artist Grace Andersen and was awarded his BA Fine Arts by the University of South Africa.

This painting produced in 1941 is an excellent example of Battiss's early work showing his skill as a portraitist. His naturalistic treatment, that focuses on adhering to the physical appearances of observed reality and avoids idealisation, is the perfect vehicle for capturing not only accurate detail but the character of the sitter. Her strong features

and expressive hands are drawn with great sensitivity. Clothed in dark blue that accentuates her substantial presence, she fixes her steadfast gaze on some distant horizon. With great empathy, Battiss has produced a compassionate portrait that emphasises fortitude, resilience and selflessness.

In an illustrious career that spanned many decades, Battiss exhibited in several international exhibitions including the Venice Biennale in 1950, 1952 and 1954; the Victoria and Albert Museum, London in 1948 and 1956; the São Paulo Biennale in 1957, 1961, 1963 and 1965 and the Royal Society of Arts, London in 1959. His work is represented in the Victoria and Albert Museum, London; the Albertina Graphische Sammlung, Vienna; Musées Royaux des Beaux Arts de Belgique and the Cincinnati Art Museum, amongst others as well as in many local public and private collections.

#### LITERATURE

Murray Schoonraad, *Walter Battiss*, C. Struik Publishers, Cape Town, 1976, page 27, illustrated.



259

Gerard

## SEKOTO

SOUTH AFRICAN 1913–1993

### *Outside the Shop*

signed

oil on canvas-board

34,5 by 44,5 cm

**R3 000 000 – 4 000 000**

#### LITERATURE

Barbara Lindop, *Gerard Sekoto*,  
Johannesburg, 1988, page 165,  
illustrated in colour.



Gerard Sekoto is a very important figure in the art history of African modernism. He sensitively portrays the dignity of life in black communities in paintings rich with color and infused with a light that seems to glow from within. His works suggest a sense of calm, despite the challenges that this artist must have endured under apartheid. His international reputation was hard-fought and justly earned.<sup>1</sup>

So says Christine Mullen Kreamer, PhD, Deputy Director & Chief Curator, National Museum of African Art, Smithsonian Institution, in affirmation of the artist's international status as a major African artist.

Sekoto was born in 1913 at the Lutheran Mission Station at Botshabelo, near Middelburg in Mpumalanga and died in Paris in 1993. Though less than a quarter of his artistic life was spent in South Africa, it was undoubtedly 'the richest creative period of his career, during which he sensitively captured the soul of such areas as Sophiatown, District Six and Eastwood' according to Lesley Spiro, one of the most authoritative writers on Sekoto to date.<sup>2</sup>

The three remarkable paintings by Sekoto on this auction were produced in Eastwood, near Pretoria, where he lived with his family from 1945 until his departure for Paris in 1947. According to Spiro, former Paintings Curator at Johannesburg Art Gallery and curator of Sekoto's first major museum retrospective:

The Eastwood period may represent the pinnacle of Sekoto's achievement. It was a time when he pushed his understanding of colour and form to new

heights, when he seemed to sharpen even further his already remarkable sense of mood and movement.<sup>3</sup>

With his lively curiosity, his interest in people and his keen observation, Sekoto was the ideal storyteller. Here the stage is set for a narrative to unfold. A statuesque woman sashays down the street perfectly balancing a bundle on her head and her baby on her back, the old man snoozes on the stoep, a dapper gentleman in a hat approaches at left and two women gossip at right, while a youth loiters by the shop window.

Spiro has remarked that, while Sekoto evoked more and more powerfully the soul of Africa, his work echoed increasingly the artistic sensibilities of Europe. The dramatic composition is bisected by a diagonal line that draws one's eye to centre-stage. Bright sunlight casts the scene in blocks of light and shade that emphasise the picture plane and figures are simplified and tonally modelled for sculptural effect – formal devices characteristic of a Modernist vision.

Clearly naturalistic detail was of less interest to the artist than evoking an atmosphere and communicating psychological content. The foreground figure of the dozing man suggests an atmosphere of afternoon languor permeating this place in which the artist clearly felt at home and at ease.

1 Email to Emma Bedford, 13 September 2011.

2 Lesley Spiro, *Gerard Sekoto: Unsevered Ties*, Johannesburg Art Gallery, Johannesburg, 1989, page 9.

3 Ibid, page 42.





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260

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A View of Hartebeespoort Dam*

signed

oil on board

35 by 50 cm

**R250 000 – 350 000**



261

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*In the Cape Flats*

signed

oil on canvas

54 by 65 cm

**R160 000 – 200 000**

**PROVENANCE**

Acquired from the artist's estate by the present owner's father.



262

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*A Group of Africans*

signed  
oil on canvas  
50 by 65 cm

**R150 000 – 200 000**

**PROVENANCE**

Acquired from the artist's estate by the present owner's father.





263

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*River Bed, Limpopo Valley*

signed

oil on board

34,5 by 50,5 cm

**R200 000 – 300 000**

**PROVENANCE**

Prof A E du Toit, rector of the University of Pretoria from 1929 to 1934.

It was in this period that he acquired this painting from the artist.



264

Jacob Hendrik

**PIERNEEF**

South African 1886-1957

*Wynberg Transvaal*

signed and dated Mei. 1948

watercolour over pencil

36 by 54 cm

**R60 000 – 90 000**

265

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886–1973

*A Malay Boy Playing a Guitar,  
with a Duck in the Background*

signed and dated '28

charcoal

57 by 45 cm

R50 000 – 80 000



266

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913–1993

*Portrait of a Young Girl*

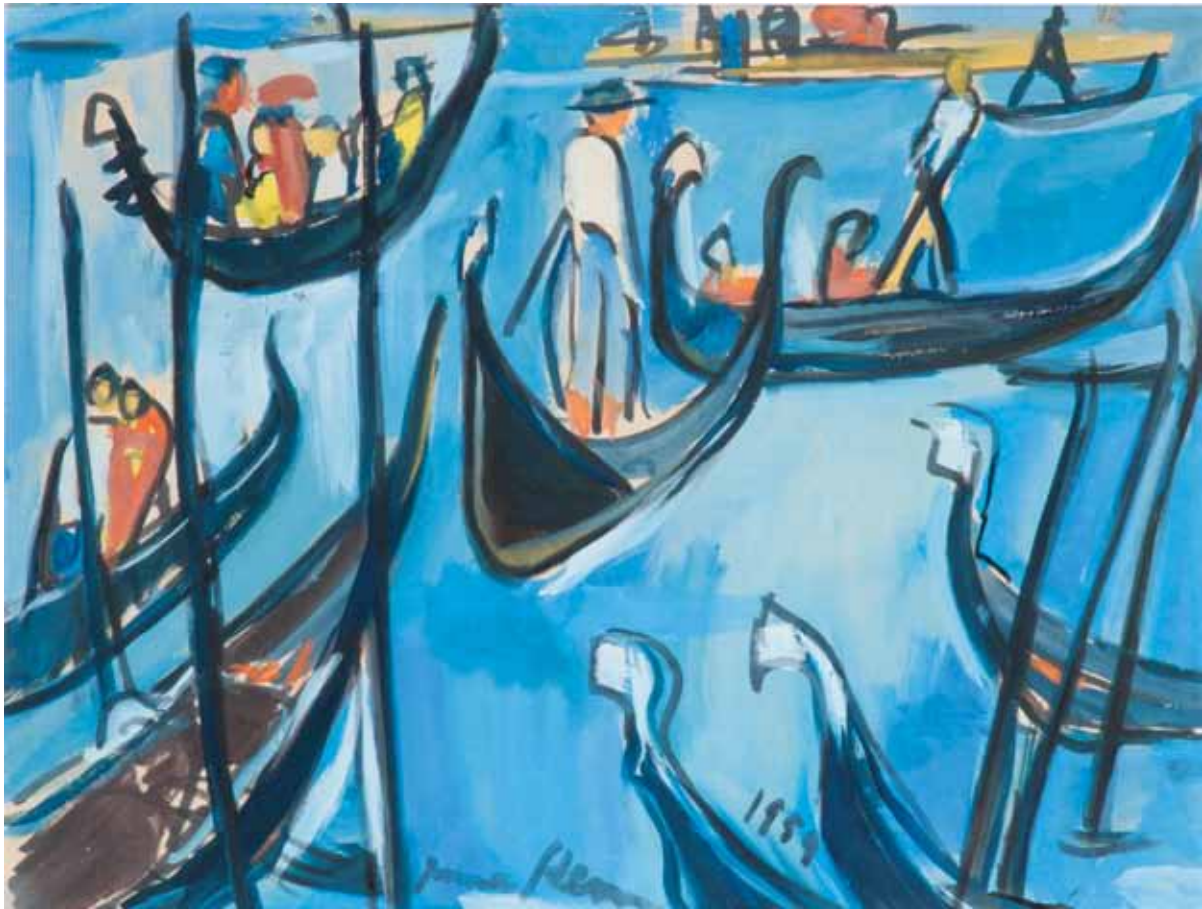
gouache on paper  
48,5 by 31 cm

**R120 000 – 180 000**

PROVENANCE

Sold by Stephan Welz and Co  
in association with Sotheby's,  
Johannesburg, 7 May 2001, lot 469.





267

Irma

**STERN**

SOUTH AFRICAN 1894–1966

*Gondolas*

signed and dated 1959

gouache on paper

29 by 38 cm

**R180 000 – 240 000**

268

Irma

**STERN**

SOUTH AFRICAN 1894–1966

*Venice Reflections*

signed and dated 1957

oil on canvas

85 by 67,5 cm

R1 400 000 – 1 800 000



269

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*A Portrait of Guna*

signed, dated '75 and inscribed with the title; signed and inscribed 'Wishing Guna a Happy Birthday, Love, Alexis.' on the reverse  
oil on canvas  
34 by 28,5 cm

**R180 000 – 240 000**

LITERATURE

cf. Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Africa, the Sun and Shadows*, Johannesburg, 2009, page 320, illustrated in colour.





270

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*A Reclining Nude*

signed

oil on panel

47 by 69,5 cm

R600 000 – 800 000



271

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Still Life of Spring Flowers*

signed and dated 1934  
oil on canvas-board  
42 by 33 cm

R60 000 – 90 000



272

Irma

**STERN**

SOUTH AFRICAN 1894–1966

*Poinsettias*

signed and dated 1934

oil on canvas

98,5 by 78 cm

**R6 000 000 – 8 000 000**

*Poinsettias* is undoubtedly one of the finest still-life paintings by Irma Stern ever to come to market. It clearly demonstrates why Stern is South Africa's most sought-after Modernist. In her authoritative monograph on the artist, Marion Arnold maintains:

Her still life paintings comprise some of her most sumptuous and sensual images. Here – in her depictions of objects – she fuses form and content, Modernist preoccupations with visual language, and social commentary on nature and material culture.<sup>1</sup>

As one's eye traverses the lively surface, Stern's skill in engaging opposites to achieve a perfect balance, becomes apparent. Her sophisticated understanding of the properties of paint and sensitive use of colour are elucidated in Arnold's detailed comments on the painting:<sup>2</sup> Notice how Stern contrasts saturated and modulated reds and greens – the former in their intensity add a boldness of character while the latter, which are richly textured with tints and shades, contribute subtlety.

The bright, flame-red flowers lend a festive atmosphere while



the star-shaped leaf patterns are traced with elegant, fluid lines. The chromatic greys, where white is mixed with red and green to echo the saturated colours in the bracts and leaves, illuminate the painting with a freshness that sparkles. By contrast, the tertiary ochres and burnt sienna in the foreground anchor the work, providing a reassuring stability. This remarkable painting clearly demonstrates the artist's consummate skill in manipulating the formal media of her craft to achieve the most satisfying results. But more than that, one senses Stern's delight in the dramatic beauty of these flowers, the sensuous appeal of the fruit and her immeasurable joy in being able to capture those so eloquently with her brushes and paints.

<sup>1</sup> Marion Arnold, *Irma Stern: A Feast for the Eye*, Rembrandt van Rijn Art Foundation and Fernwood Press, Cape Town, 1995, page 125.

<sup>2</sup> *Ibid*, page 34.

#### LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, page 33, illustrated.



273

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

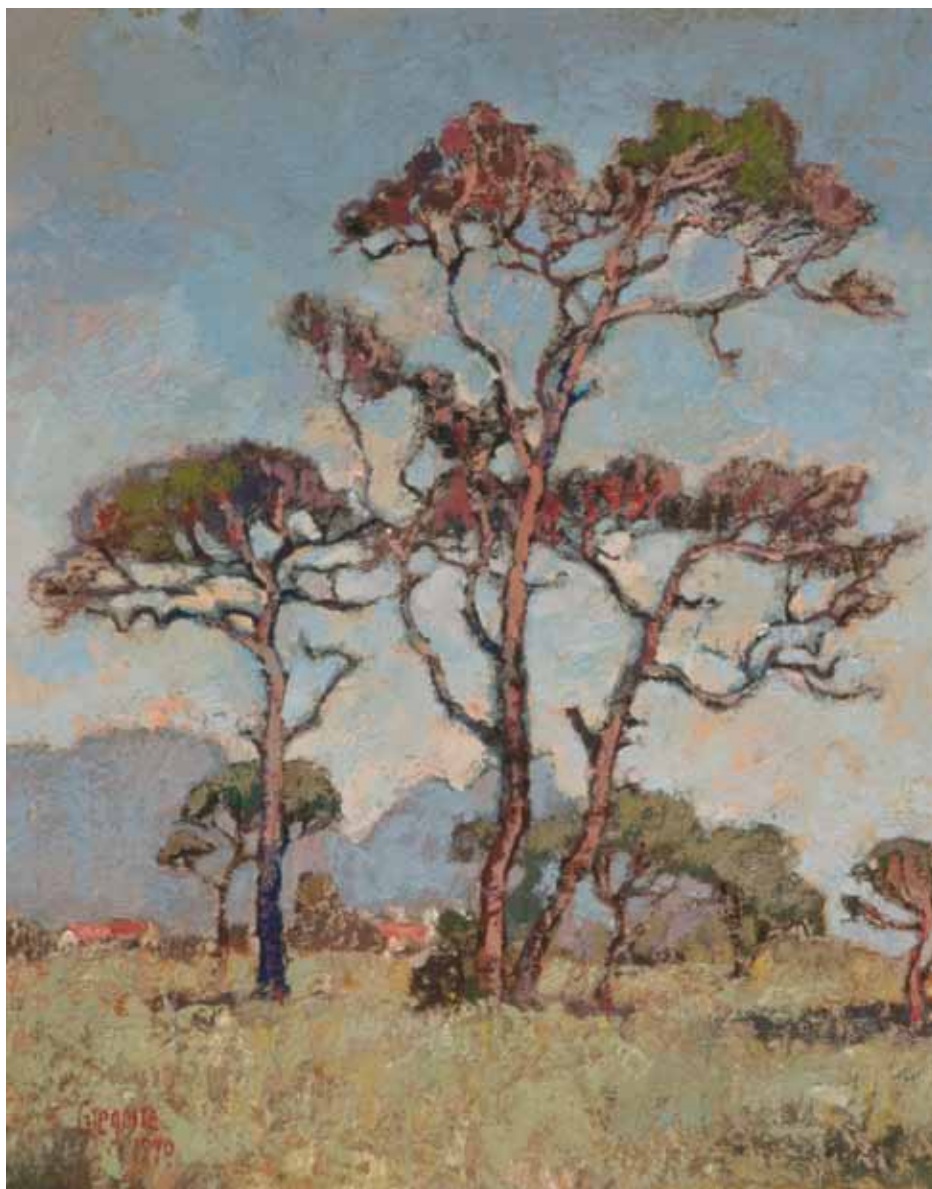
*Drie Dennebome, Kenilworth*

signed and dated 1970; signed and  
inscribed with the title on the reverse  
oil on board  
48 by 37 cm

**R90 000 – 120 000**

LITERATURE

cf. Martin Bekker, *Gregoire Boonzaier*, Human  
& Rousseau, Cape Town, 1990, page 41,  
illustrated in colour.





274

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

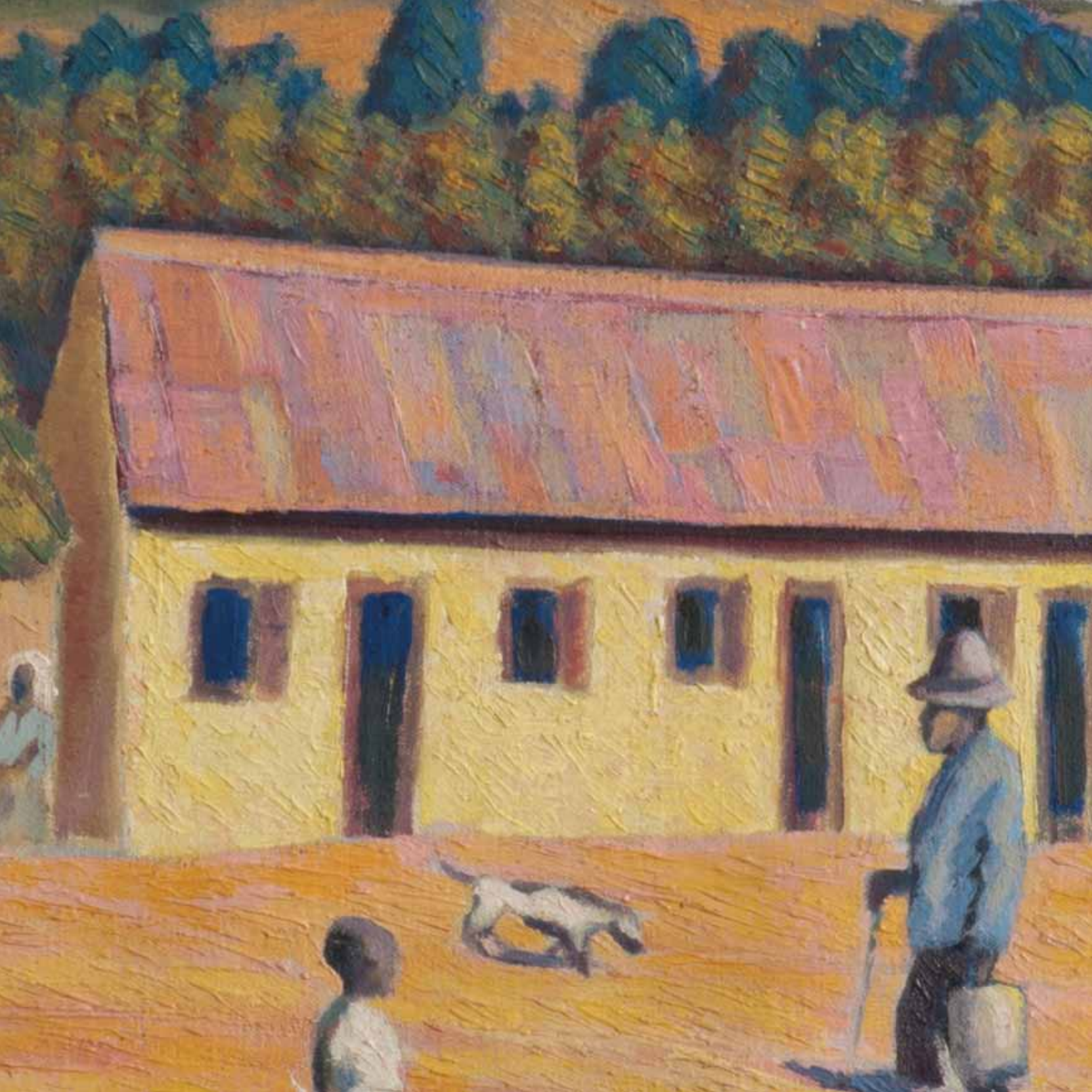
*De Villiers Straat met Tafelbaai, Dist Ses*

signed and dated 1980; signed and inscribed with  
the title on the reverse

oil on canvas

39,5 by 49,5 cm

**R120 000 – 180 000**



275

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913–1993

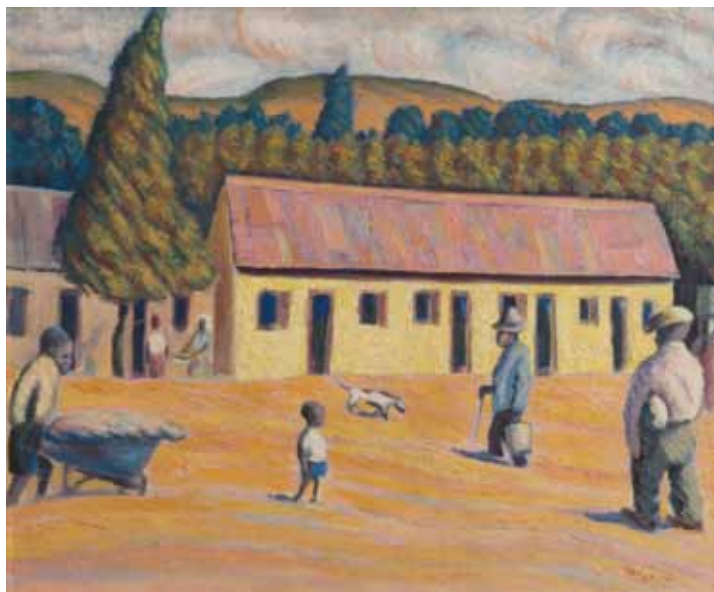
*Yellow Rooms*

signed

oil on canvas-board

44 by 54,5 cm

**R3 000 000 – 4 000 000**



After first arriving in Johannesburg in 1939, Sekoto was befriended by artists and enjoyed the support of several key people in the art world. Alexis Preller gave him his first tubes of oil paint. Judith Gluckman, recently returned from Paris, is likely to have had considerable influence on the way Sekoto painted as she initiated him into Western painting techniques, teaching him about the materials of oil painting and the use of brushes and palette knife.

In Cape Town, where he lived from 1942, he associated with members of the artistic community such as Gregoire Boonzaier and sculptors Lippy Lipschitz, Solly Disner and Emile Maurice. Through the influence of Walter Battiss, Sekoto's work was included in several exhibitions in the mid-40s organised by the Gainsborough Galleries that included New Group members and Maud Sumner, amongst others. Reviewing a New Group exhibition at the Argus Gallery in 1944, the critic for the *Rand Daily Mail* noted that Sekoto's 'canvases are good enough to attract favourable attention in their own right next to a hundred others by 20 of the Union's best painters.'<sup>1</sup>

In 1945 Sekoto moved to Eastwood where, according to Lesley Spiro, the curator of Sekoto's first major retrospective exhibition, he produced some of his most masterful works.<sup>2</sup> She describes how his already adventurous palette expanded enormously and pinks, purples and greens became familiar colours in his paintings.<sup>3</sup>

While Sekoto was part of an educated elite, he never forgot his rural childhood in Botshabelo nor the memories of Ndebele herdboys in

Wonderhoek in the 1920s. Indeed, this painting of Eastwood evokes the bucolic charm of village life with its quiet, pastoral rhythms echoed in the repetition of trees and windows. The wide open spaces and the melange of soft colours create an arena in which the players act out their daily tasks.

The response to his first solo exhibition in 1947 was rapturous. *The Star* reporter enthused:

The painting community has for some years been interested in the work of Gerard Sekoto and they flocked to the opening yesterday afternoon at the Gainsborough Gallery of his first one-man show in Johannesburg. By the end of the afternoon Mr Sekoto had sold nine pictures, which by any standard means the beginning of a successful exhibition.<sup>4</sup>

1 Quoted in N Chabani Manganyi, *Gerard Sekoto: I am an African*, Wits University Press, 2004, page 40.

2 Lesley Spiro, *Gerard Sekoto: Unsevered Ties*, Johannesburg Art Gallery, Johannesburg, 1989, page 35.

3 Ibid, page 39.

4 *Star*, 23 July 1947, quoted in N Chabani Manganyi, op cit, page 45.

#### PROVENANCE

Sold by Sotheby Parke Bernet South Africa, Johannesburg, 31 October 1975, lot 215.



276

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*Bringing in the Catch*

signed

oil on canvas

54 by 65 cm

**R180 000 – 240 000**

**PROVENANCE**

Acquired from the artist's estate by the present owners father.



277

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*A Still Life with Spring Flowers in a  
Glass Vase*

signed

oil on canvas

54,5 by 44,5 cm

R120 000 – 160 000



278

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Composition with Lamps*

signed and dated 1997;  
inscribed with the title in  
Afrikaans on the reverse  
oil on board  
39 by 28 cm

R50 000 – 70 000



279

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Still Life with a Samovar*

signed and dated 1984

oil on board

30,5 by 24 cm

R60 000 – 90 000



280

Irma

**STERN**

SOUTH AFRICAN 1894–1966

*A Still Life with Roses*

signed and dated 1952

oil on canvas

78 by 78 cm

R4 000 000 – 6 000 000



'Drye roses put to the nose to smell do comforte the braine and the harte and quencheh Spirits' is the sage opinion offered in Ascham's Herbal published in 1550. Throughout time the rose has been celebrated for its incomparable beauty and delicate perfume with its praises sung by poets and lyricists. More than any other, it is the flower associated with love and tenderness.

Roses have featured in the Fine Arts and were favoured in Dutch seventeenth-century still life paintings, in particular for their symbolic significance. Irma Stern who was particularly passionate about flowers, no doubt selected these blooms for their splendour and their fragrance.

The flowers are clustered together in a generous arrangement that highlights their diversity. They may well include older, popular varieties like Comtesse Vandal (1932) with their peach-coloured petals and pale pink tips, as well as newer varieties such as Sutter's Gold (1950) with their coppery apricot tones and Confidence, a delicate pink hybrid which was awarded the gold medal at the Concours de Bagatelle in 1951.

Setting them in a terracotta-coloured vase against a blue-grey backdrop emphasises the magnificence of these exquisite blooms. One can just imagine their heady fragrance filling the room.





281

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Hieratic Mango*

signed and dated '70

oil on canvas

61 by 77 cm

**R600 000 – 900 000**

**EXHIBITED**

Pretoria Art Museum, Arcadia Park, Pretoria, *Alexis Preller Retrospective Exhibition*, 1972, catalogue number 166.

**LITERATURE**

Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Africa, the Sun and Shadows*, Johannesburg, 2009, page 300, illustrated.



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282

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Sun Bathing*

signed

oil on canvas

24,5 by 31 cm

**R70 000 – 90 000**



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283

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*A Crowd*

signed

oil on canvas laid-down on board

57,5 by 73 cm

**R120 000 – 160 000**



284

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*An Abstract Nude with Flowers and  
a Windmill*

signed

oil on canvas

59 by 48,5 cm

**R120 000 – 160 000**



285

Gerard

## SEKOTO

SOUTH AFRICAN 1913–1993

### *The Washerwoman*

signed

oil on canvas-board

39 by 29 cm

**R2 000 000 – 3 000 000**

After his arrival in Eastwood in 1945, Sekoto participated in several exhibitions including a group show entitled *Contemporary Art* at the Gainsborough Galleries in 1946. *The Star* critic noted:

The African painter, Sekoto, seems to be seeking his own path and finding it. There is a new feeling for form in his work (notably in the painting of the *Washergirl* and the huddled woman's figure in *Squatters*) that shows a development beyond the riotous and often beautiful colour for which his earlier work received lavish praise. This growing mastery of drawing suggests that his work may yet hold surprises.<sup>1</sup>

Sekoto was a sympathetic observer of everyday life, ever vigilant and always ready to capture details with his pencil and paper. His skilled draughtsmanship, his bolder colours and his sense of strong composition focus all energy and intent on the task at hand – getting the washing done. Form and colour are simplified into large, almost abstract planes that emphasise the flatness of the canvas. By contrast, the exquisite painterliness of the hedge creates a foil for the woman at work and effectively screens out all background detail.

His mature mastery of colour as both a compositional device and an emotional register are evident here: the woman's red shirt, at the very heart of the painting, suggests warmth and ensures that her form advances against the receding cool tones of the background. The simplified elements of the painting lend the woman an iconic dignity, making her formally and metaphorically the steadfast, dependable woman at the centre of the image.

<sup>1</sup> 'Imagination on Canvas. Work of 18 artists on exhibition', *The Star*, 7.3.1946.

#### PROVENANCE

Sold by Sotheby Parke Bernet South Africa, Johannesburg, 31 October 1975, lot 214.







286

Gladys

**MGUDLANDLU**

SOUTH AFRICAN 1925–1979

*A Woman Carrying Firewood*

signed and dated 1961

gouache on card

33 by 55 cm

R80 000 – 120 000

287

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913–1993

*Man with a Stick*

signed and dated 76

gouache

55 by 37,5 cm

**R120 000 – 180 000**

LITERATURE

Barbara Lindop, *Gerard Sekoto*, Bruce and Mark Attwood, Broedestroom Press, Johannesburg, 1988, page 284, illustrated in colour.



288

Paul

**DU TOIT**

SOUTH AFRICAN 1922–1986

*A Wooded Landscape*

signed

oil on canvas

68 by 47 cm

R50 000 – 70 000





289

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Red Roofs, Clouds and Table Bay*

signed and dated 1979; signed and inscribed with the title on the reverse

oil on board

31 by 41 cm

**R150 000 – 200 000**



290

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Cottages with a Cart*

signed and dated 1967

oil on canvas laid-down on board

28 by 44,5 cm

R50 000 – 80 000



291

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Still Life with Jug, Bowl and Book*

signed and dated 1948

oil on canvas

50 by 44 cm

**R90 000 – 120 000**

LITERATURE

cf. Lizelle Kilbourn (Ed) *50 Years | 500 Works. The Kilbourn Collection of South African Art*, Cape Town, 2011, page 121.



292

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*A Woman in a Black Corset*

signed

oil on canvas

53 by 36,5 cm

R150 000 – 200 000





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293

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Houses Napier*

signed and dated 1959

oil on canvas

41 by 51 cm

**R80 000 – 120 000**

294

Pranas

**DOMSAITIS**

SOUTH AFRICAN 1880–1965

*Adderley Street in the Rain*

signed

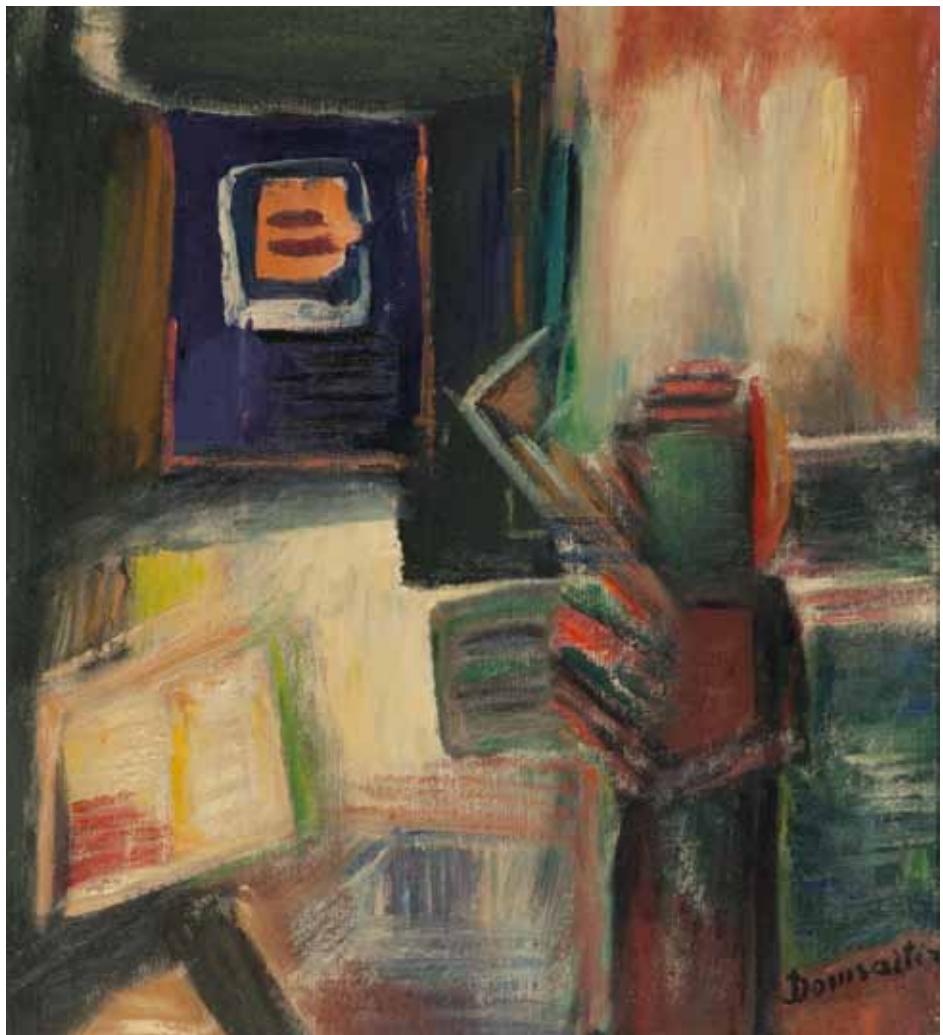
oil on canvas laid-down on board

54 by 48 cm

**R50 000 – 70 000**

**PROVENANCE**

A gift from the artist to the present owner.



295

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*A Mother with Children in a  
Landscape*

signed

oil on canvas

73 by 60,5 cm

**R180 000 – 240 000**

**PROVENANCE**

Acquired from the artist's estate by the  
present owners father.



296

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*A Malay Woman*

signed

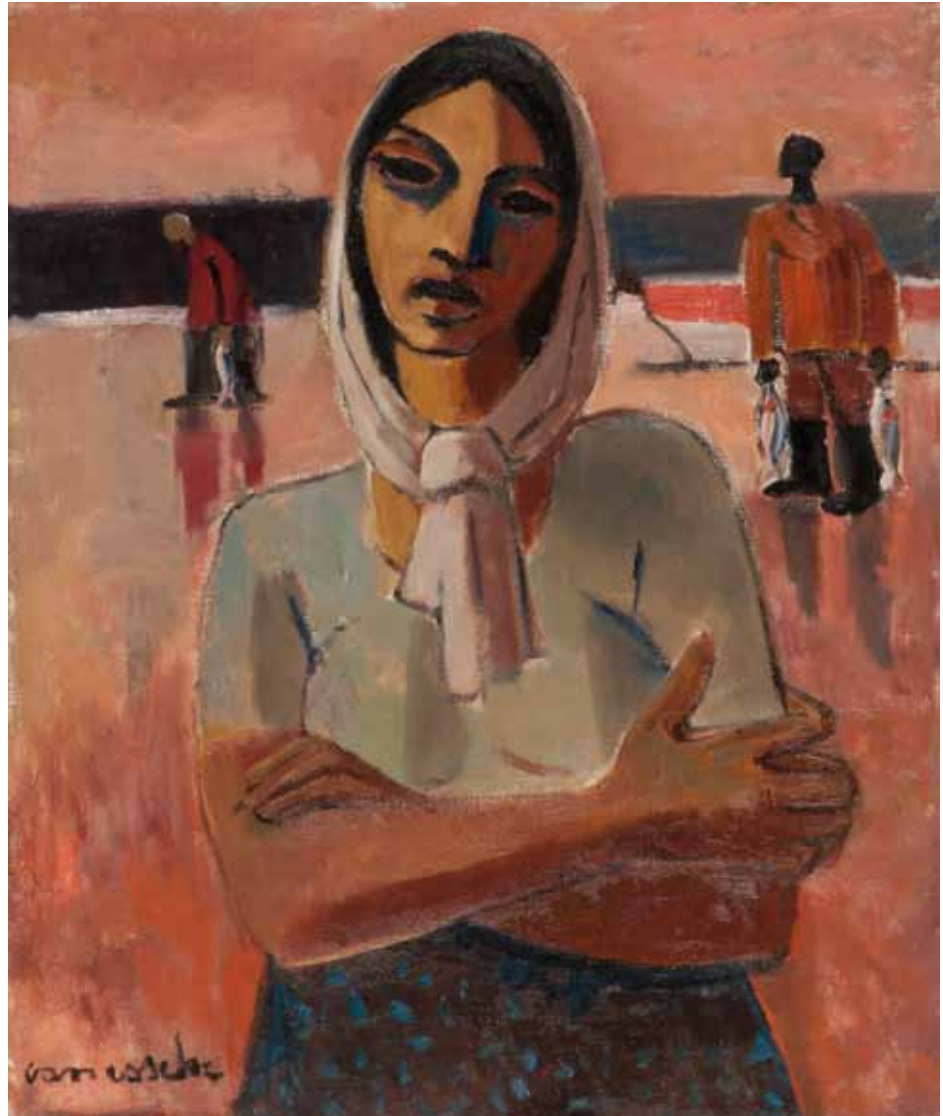
oil on canvas

65 by 54 cm

**R160 000 – 200 000**

PROVENANCE

Acquired from the artist's estate by the present owners father.



297

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Still Life of Hibiscus*

signed and dated 1980

oil on board

40 by 27 cm

R60 000 – 90 000



298

Eleanor Frances  
**ESMOND-WHITE**

SOUTH AFRICAN 1914–2007

*The Bathers*

signed  
oil on canvas  
60 by 40 cm

R200 000 – 300 000





299

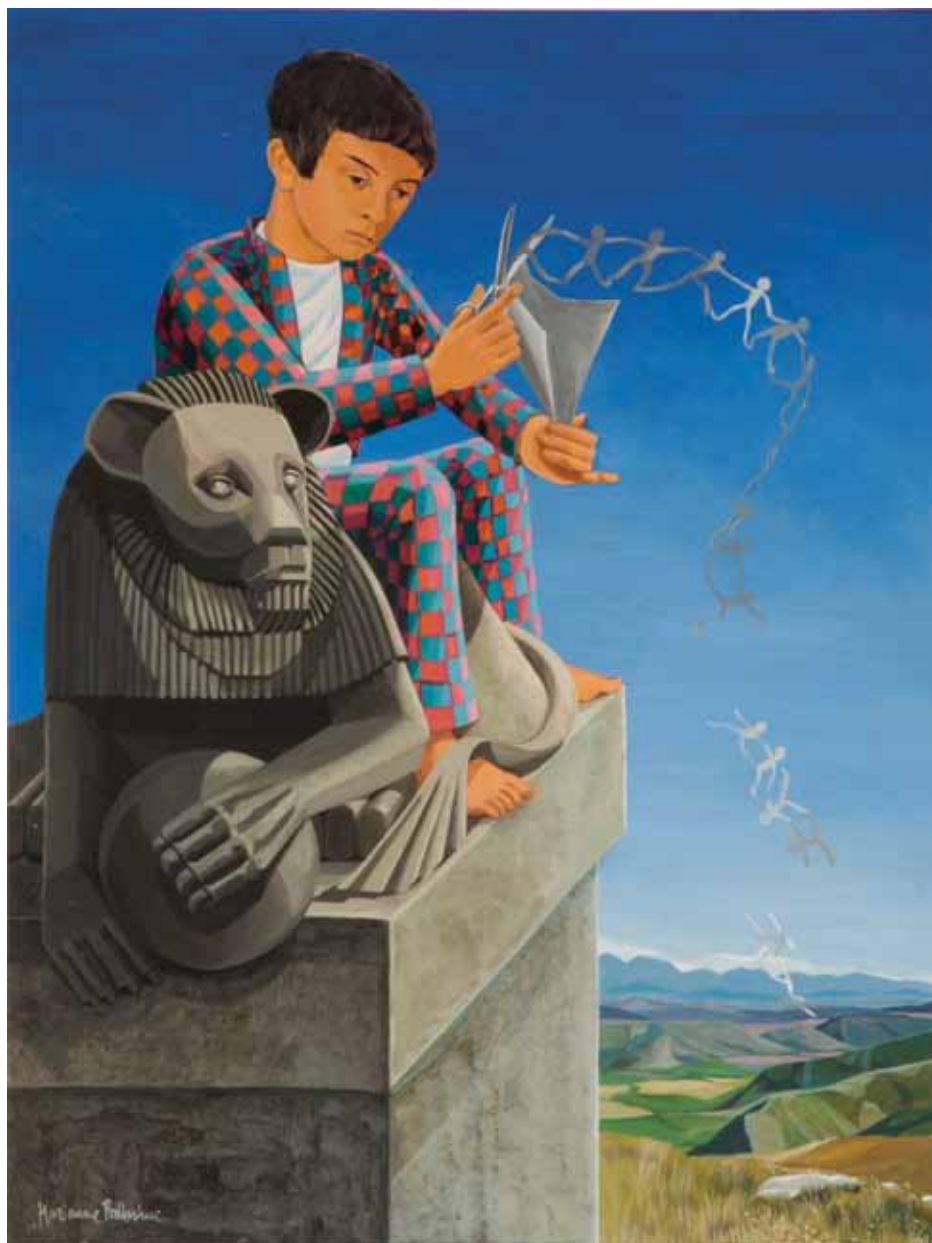
Marianne  
**PODLASHUC**

SOUTH AFRICAN 1932–2006

*Paper Dolls*

signed  
acrylic on board  
74 by 56 cm

R30 000 – 40 000





300

George Mnyaluza Milwa

**PEMBA**

SOUTH AFRICAN 1912–2001

*An Open Air Concert*

signed and dated 81

oil on board

33,5 by 43,5 cm

**R90 000 – 120 000**



301

Irmin

**HENKEL**

SOUTH AFRICAN 1921–1977

*A Still Life with Mushrooms and a Pumpkin*

signed and dated 77

oil on canvas

40 by 49 cm

R60 000 – 80 000



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302

John

**MEYER**

SOUTH AFRICAN 1942–

*Berg Clouds*

signed

oil on canvas

98 by 148 cm

**R200 000 – 300 000**



303

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*Women Bathing*

signed with the initials

oil on board

46 by 76,5 cm

**R100 000 – 120 000**

**EXHIBITED**

National Arts Festival, Grahamstown; South African National Gallery, Cape Town, 1986, Standard Bank Festival of the Arts Retrospective 'Images 1953–1986' Touring Exhibition, cat A13.

304

Nhlanhla

XABA

SOUTH AFRICAN 1960–

*Endangered Pools*

signed and dated '98

oil on canvas

103 by 134 cm

R80 000 – 120 000



305

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949–

*Climbing the Ladder*

signed and dated 1996  
oil on multi-media wood, plywood,  
tin etc.

178 by 109 cm

R200 000 – 300 000



306

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*A Still Life of Daisies in a Vase*

signed

oil on canvas laid-down on board

75 by 64 cm

R90 000 – 120 000





307

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*A Standing Nude*

signed

oil on canvas laid-down on board

59 by 38 cm

R70 000 – 100 000





308

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*An Oxwagon in a Mountainous Landscape*

signed

oil on board

37 by 59 cm

R50 000 – 70 000

309

Bettie

**CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

*An Abstract Composition*

signed and dated 1970

acrylic on canvas

75,5 by 50 cm

R50 000 – 70 000



310

Bettie

**CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

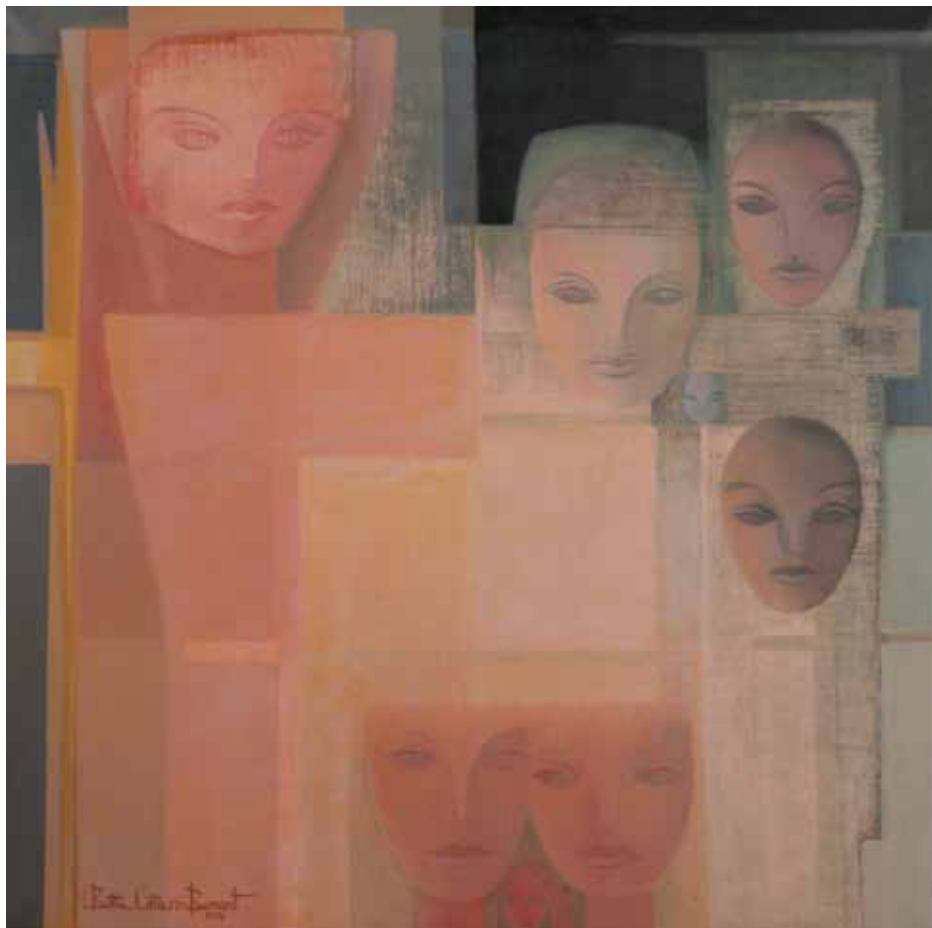
*Voices from the Past*

signed and dated 1974

oil on canvas

120 by 120 cm

R80 000 – 120 000



311

Bettie

**CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

*Egrets in a Landscape*

signed and dated 1981

oil on canvas

121 by 121 cm

R70 000 – 100 000





312

Carl Walter

**MEYER**

SOUTH AFRICAN 1965–

*Golden Sunlight*

signed with the initials and dated 2000; inscribed with the title on the stretcher

oil on canvas

59 by 79 cm

**R50 000 – 70 000**

313

Hennie (Hendrik Christiaan)

**Niemann (Jnr)**

SOUTH AFRICAN 1972–

*A Still Life with Pomegranates*

signed with initials and dated 09;  
signed, dated 2009 and inscribed with  
the title on the reverse

oil on canvas

60 by 50 cm

R50 000 – 80 000



314

Ephraim Mojalefa  
**NGATANE**

SOUTH AFRICAN 1938–1971

*The Cock Fight*

signed and dated 68

acrylic on board

73,5 by 57,5 cm

R120 000 – 180 000





315

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*Alberich in an Armchair*

signed, dated 2008 and inscribed  
with the title, the artists name and  
the medium on the reverse

oil on canvas

60 by 60 cm

R70 000 – 100 000



316

Jabulane Sam  
**NHLENGETHWA**

SOUTH AFRICAN 1955–

*The Proud Musician*

signed and dated '93  
collage and oil on paper  
70 by 56 cm

**R50 000 – 70 000**



317

Jabulane Sam  
**NHLENGETHWA**

SOUTH AFRICAN 1955–

*Dedicated to all Saxophone Players*

signed and dated '93  
collage and oil on paper  
67 by 48 cm

R40 000 – 60 000



318

Ephraim Mojalefa  
**NGATANE**

SOUTH AFRICAN 1938–1971

*A Resting Man*

signed and dated 70  
acrylic on board  
74 by 59,5 cm

**R180 000 – 240 000**



319

Ezrom Kgobokanyo Sebata  
**LEGAE**

SOUTH AFRICAN 1938-1999

*Loneliness*

signed with the initials and  
numbered 2/5

bronze

154 by 29 by 19 cm

mounted on a circular base

R200 000 – 300 000





320

George Velaphi

**MZIMBA**

SOUTH AFRICAN 1959–

*Dice Players*

signed and dated 86

acrylic on paper

69 by 103 cm

R50 000 – 80 000

321

Edoardo Daniele  
**VILLA**

SOUTH AFRICAN 1915–2011

*A Totemic Form*

bronze with verdigris patina  
54 by 16 by 11 cm  
mounted on a wooden base

R60 000 – 90 000





Two views of Lot 322

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322

Edoardo Daniele  
**VILLA**

SOUTH AFRICAN 1915–2011

*An Abstract Throne*

signed and dated 1991

steel

62 by 55 by 50 cm

R70 000 – 90 000



323

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*When I'm Guitaring (LS 7912)*

1979

signed

Msimbiti wood

237 by 36 by 35 cm

**R600 000 – 800 000**

**EXHIBITED**

Gallery 21, Johannesburg, 1979.



Two views of Lot 323



324

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*Two Figures*

signed

carved, painted and incised wood panel

45 by 61 cm

**R120 000 – 160 000**

325

Ezrom Kgobokanyo Sebata

**LEGAE**

SOUTH AFRICAN 1938–1999

*A Striding Girl*

signed with the initial L and  
numbered V/X; inscribed with the title  
under the base

bronze

52 by 22 by 17 cm

mounted on a wooden base

**R150 000 – 200 000**





326

Edoardo Daniele

**VILLA**

SOUTH AFRICAN 1915–2011

*A Reclining Figure*

signed and dated 1999

bronze with verdigris patina

43 by 35 by 19 cm

R70 000 – 90 000

327

Cecil Edwin Frans  
**SKOTNES**

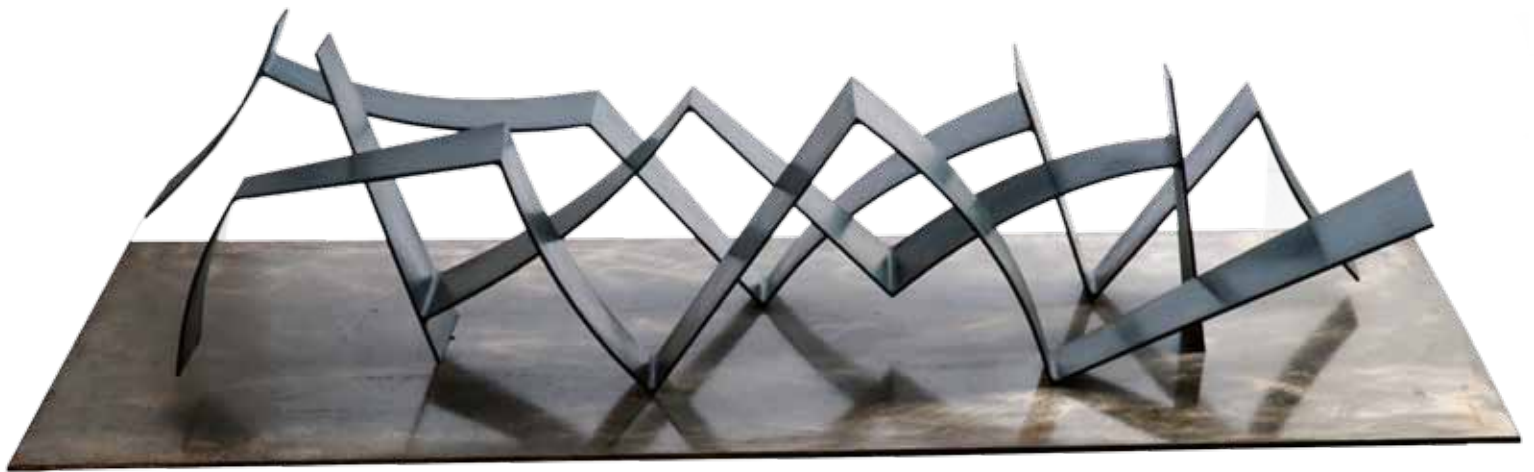
SOUTH AFRICAN 1926–2009

*Two Figures*

signed  
carved, painted and incised wood  
panel  
91 by 90 cm

**R300 000 – 500 000**





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328

Edoardo Daniele

**VILLA**

SOUTH AFRICAN 1915–2011

*Three Reclining Forms*

signed and dated 1976

steel

95 by 50 by 19,5 cm

R60 000 – 90 000



329

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*A Standing Woman with Arms  
Outstretched (LS 9005)*

signed; inscribed with the artists  
name and title on a label under  
the base

hardwood on a liquid steel base  
152 by 58 by 22 cm

**R300 000 – 500 000**

330

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*Night Figure II*

signed and dated 1987; signed and  
inscribed with the title on a label on  
the reverse

carved, painted and incised wood  
panel

102 by 80 cm

**R350 000 – 500 000**

**PROVENANCE**

The Goodman Gallery, Johannesburg.







331

Lucky Madlo

**SIBIYA**

SOUTH AFRICAN 1942–1999

*The Return*

signed, dated 94; inscribed with the title on the reverse

carved and painted wood panel

46 by 66,5 cm (formerly a diptych)

**R80 000 – 120 000**



332

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949–

*Ear, Nose & Throat*

signed

oil on canvas

60 by 70 cm

R120 000 – 160 000



333

Deborah Margaret

**BELL**

SOUTH AFRICAN 1957–

*Diary I*

signed, marked AP, numbered 5/5 and inscribed with the title in pencil in the margin

drypoint with colour roll and chine colle

120 by 179 cm

R80 000 – 120 000



334

Durant Basi

**SIHLALI**

SOUTH AFRICAN 1935–2004

*Abstract Forms*

each signed, triptych

watercolour

185 by 122 cm, 119 by 98 cm, 119 by 98 cm (3)

R60 000 – 90 000



335

Ezrom Kgobokanyo Sebata

**LEGAE**

SOUTH AFRICAN 1938–1999

*A Standing Man*

signed

bronze

59,5 by 10 by 3 cm

mounted on a wooden base

R90 000 – 120 000





336

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*Mother and Child (LS 6902)*

signed

wood with green oxide patina

102,5 by 20 by 36 cm

**R350 000 – 450 000**

**EXHIBITED**

Rand Afrikaans University,  
Johannesburg, *Lucas Sithole  
Retrospective Exhibition*, 15 August–31  
August 1979.

Pretoria Art Museum, Pretoria, *Lucas  
Sithole Retrospective Exhibition*,  
12 September – 7 October 1979.

**LITERATURE**

F.F. Haengi, *Lucas Sithole, A  
Pictorial Review of Africa's Major  
Black Sculptor*, published by Gallery  
21, Johannesburg, 1979, page 224,  
illustrated.





337

Judith Seelawder

**MASON**

SOUTH AFRICAN 1938–

*The Hatchling*

signed

oil on canvas laid-down on board

76,5 by 100 cm

**R60 000 – 90 000**

338

Marlene

**DUMAS**

DUTCH/SOUTH AFRICAN 1953–

*A Portrait of a Young Nelson  
Mandela*

signed, dated 2008 and numbered  
169/250 in pencil

lithograph

sheet size: 44,5 by 34,5 cm

R60 000 – 80 000





339

Simon Patrick  
**STONE**

SOUTH AFRICAN 1952–

*Three Women*

signed; signed, dated 2008 and  
inscribed with the title on the reverse  
oil on board  
95 by 73 cm

**R50 000 – 70 000**





340

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*I am Listening (LS 3437)*

signed; inscribed with the title,  
medium and number on a label under  
the base

olivewood on a liquid steel base  
51 by 10 by 10 cm

**R150 000 – 250 000**



341

Lucky Madlo

**SIBIYA**

SOUTH AFRICAN 1942–1999

*Two Women and Birds Under a Tree*

signed and dated 94  
carved, painted and incised wood  
panel

105,5 by 58 cm

R70 000 – 90 000





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342

Lucky Madlo

**SIBIYA**

SOUTH AFRICAN 1942–1999

*The Guardian, Love Burning*

signed; inscribed with the title on the reverse

carved, painted and incised wood panel

57 by 76 cm

**R70 000 – 100 000**



343

Edoardo Daniele  
**VILLA**

SOUTH AFRICAN 1915–2011

*Standing Abstract Form*

painted steel

160 by 125 by 77 cm

mounted on a steel base

R300 000 – 400 000





344

Lucky Madlo

**SIBIYA**

SOUTH AFRICAN 1942–1999

*Fertility*

signed

carved, painted and incised wood panel

74,5 by 122 cm

**R100 000 – 120 000**



345

Jabulane Sam **NHLENGETHWA** in collaboration with Robert Griffiths **HODGINS**

SOUTH AFRICAN 1955–

*A Cigar Smoker*

signed and dated '08; signed and dated '08 and inscribed 'After our 2007 Art on Paper Collaboration with Robert Hodgins, we did four more images two of which I signed and handed over to him.

These are the two he couldn't sign. I 'A Cigar Smoker' II 'Impersonator'.

oil and collage on canvas

60 by 84 cm

R100 000 – 140 000

End of Sale

## Conditions of Business

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

### 1 DEFINITIONS

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

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



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

## 2 CONDITIONS MAINLY CONCERNING BUYERS

### 2.1 The buyer

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

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

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

### 2.2 Examination of lots

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

### 2.3 Exclusions and limitations of liability to buyers

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

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

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

## **2.4 Import, export and copyright restrictions**

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

## **2.5 Conduct of the auction**

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

## **2.6 Payment and collection**

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

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

## **2.7 Remedies for non payment or failure to collect**

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

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

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

## **3 CONDITIONS MAINLY CONCERNING SELLERS**

### **3.1 Strauss & Co's powers**

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

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

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

### **3.2 Estimated selling range and descriptions**

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

### **3.3 Warranties of the seller**

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

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

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

### **3.4 Commission and expenses**

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

### **3.5 Reserve**

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

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

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

### **3.6. Insurance**

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

### **3.7 Payments for the proceeds of sale**

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

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

- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within twenty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:
- 3.7.2.1 to agree terms for payment of the total outstanding amount;
- 3.7.2.2 to remove, store and insure the lot sold;
- 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
- 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
- 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

### **3.8 Withdrawal fees**

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

### 3.9 Photography and illustration

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

### 3.10 Unsold lots

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

## 4 GENERAL PROVISIONS

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

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

Absentee

(\*Telephone

(Please tick applicable box)

Bidder Number

(for office use only)

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SALE VENUE: **COUNTRY CLUB JOHANNESBURG, WOODMEAD**  
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2 _____	

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Lot \_\_\_\_\_ Lot \_\_\_\_\_

Lot \_\_\_\_\_ Lot \_\_\_\_\_

Lot \_\_\_\_\_ Lot \_\_\_\_\_

Lot \_\_\_\_\_ Lot \_\_\_\_\_

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