

Strauss & co

Fine Art Auctioneers | Consultants





# South African and International Art and Books

Monday 11 June 2012

2.00 pm Books

3.30 pm Day Sale

8.00 pm Evening Sale

## VENUE

Country Club Johannesburg, Woodmead  
Corner Lincoln Road & Woodlands Drive, Woodmead  
GPS Co-ordinates: Latitude: 26.0519 S – Longitude: 28.0675 E

## PREVIEW

Friday 8 June to Sunday 10 June from 10 am to 5 pm

## WALKABOUTS

Saturday 9 June and Sunday 10 June at 11 am

## ENQUIRIES AND CATALOGUES

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## CONTACT NUMBERS DURING VIEWING AND AUCTION

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Fax: +27 (0) 11 728 8247

## ILLUSTRATED CATALOGUE R100.00

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



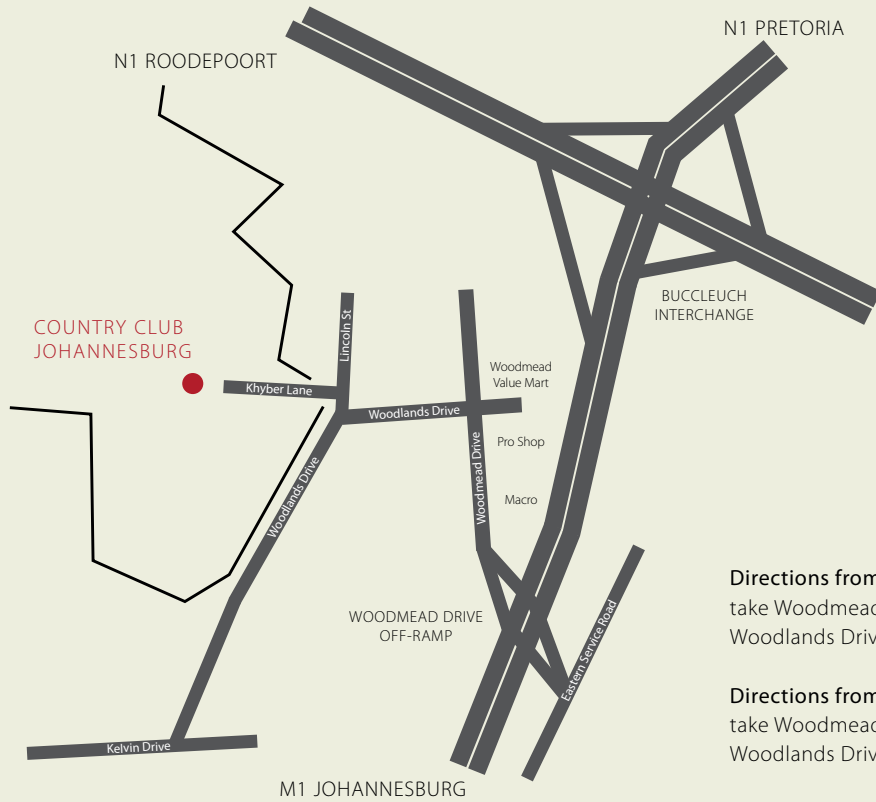


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- 3.30 pm**  
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OPPOSITE  
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**Directions from Pretoria:** N1 South Johannesburg, M1 South Johannesburg, take Woodmead Drive off-ramp, right onto 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.



## Specialists and Services

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## Sale Information

### Auction

Monday 11 June 2012  
2.00 pm Books (Lots 1–140)  
3.30 pm Day Sale (Lots 141–340)  
8.00 pm Evening Sale (Lots 341–445)

### Venue

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

### Preview

Friday 8 to Sunday 10 June 2012  
10 am to 5 pm

### Walkabouts

Saturday 9 and Sunday 10 June at 11 am

### Enquiries and Catalogues

Tel: +27 (0) 11 728 8246  
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### Contact Numbers during Viewing and Auction

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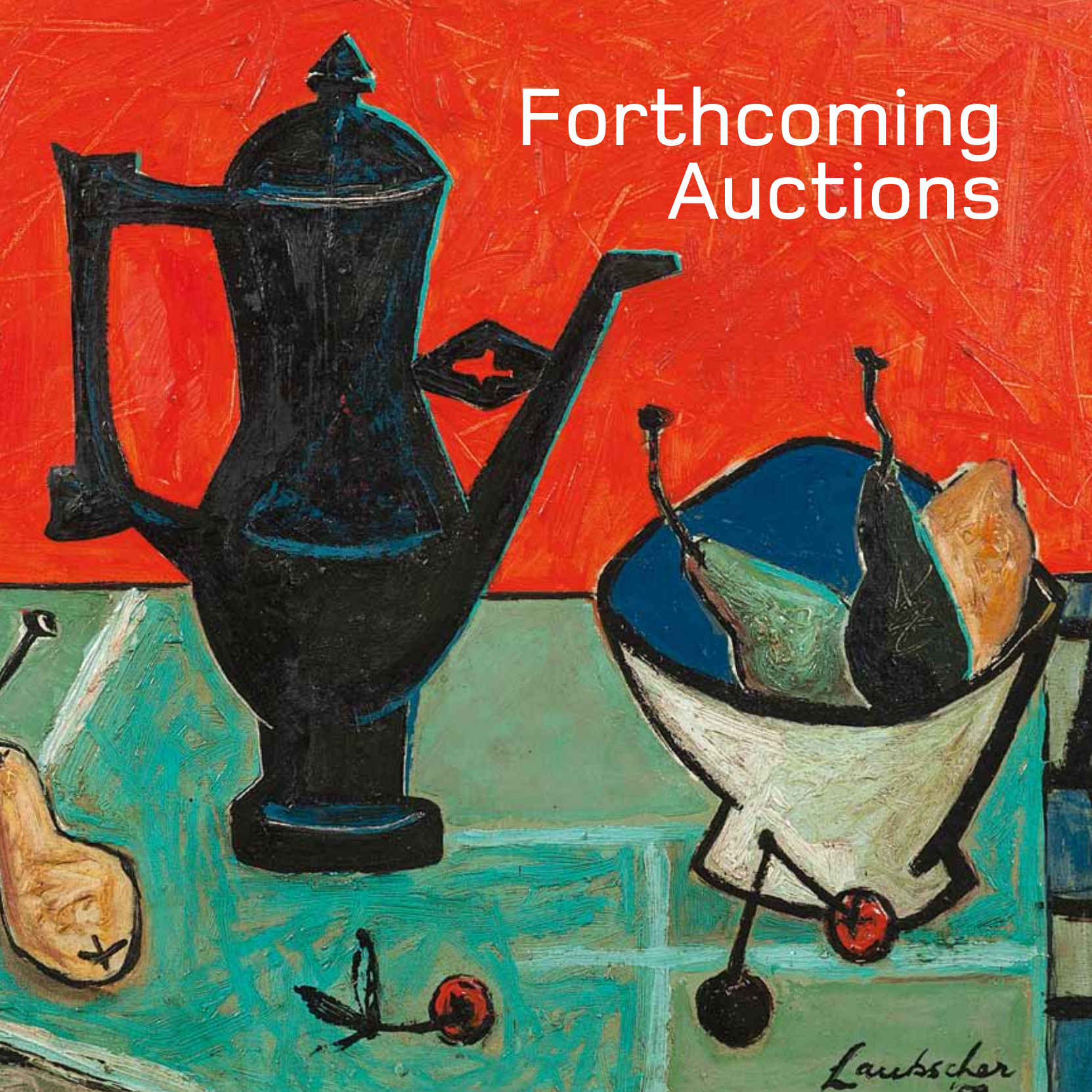
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www.straussart.co.za

# Forthcoming Auctions



Lantscher  
1908



## Strauss & Co records

### Artists

Irma Stern  
JH Pierneef  
Pieter Wenning  
Frans Oerder  
Fanie Eloff  
Anton van Wouw  
Hugo Naudé  
Maud Sumner  
Walter Battiss  
Dorothy Kay  
Wolf Kibel  
Stanley Pinker  
Johannes Meintjes  
Cecil Skotnes  
Sydney Kumalo  
Lucas Sithole  
Jane Alexander  
Robert Hodgins

### Decorative Arts

Cape Furniture  
Cape Silver  
Paul Storr Silver

**The global leader in the  
South African art market**

## Sales Calendar 2012

Cape Town, Monday 8 October  
**Important South African Art, Furniture, Silver,  
Glass, Ceramics and Jewellery**

Closing date for entries: end-July

Franschhoek, Monday 22 and Tuesday 23 October  
**House Sale: The Contents of Keerweder**

Johannesburg, Monday 12 November  
**Important South African and International Art**

Closing date for entries: end-August

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OPPOSITE

Erik **LAUBSCHER**

*Still Life with Coffee Pot, recto; Abstract, verso (detail)*

signed and dated '50

oil on canvas

49 by 60 cm

**R400 000 – 600 000**

(Cape Town, Monday 8 October 2012)

# Strauss & Co

Fine Art Auctioneers | Consultants



Country Club Johannesburg, Woodmead  
11 June 2012 – 2 pm

## Books

Day Sale  
Lots 1–140

OPPOSITE

Lot 1 Andrews, H.C., *Coloured Engravings of Heaths*

- 1  
Andrews, H.C.  
**Coloured Engravings of Heaths: The Drawings Taken from Living Plants Only**  
London: H.C. Andrews, 1802, 1805 and 1809, Vols 1–3, large folio, text in Latin and English, hand-coloured engraved plates with interleaving, full leather with gold tooling, marbled endpapers, edges gilt, ribbon bookmarkers, all 216 plates present, a few interleaf sheets missing, slight wear to outer covers, spines slightly faded, foxing and time-staining (3)  
R200 000–300 000
- 2  
Angas, G.F.  
**The Kafirs Illustrated**  
Cape Town: Balkema, 1974, introduction by Frank R. Bradlow, illustrations, large folio, green simulated leather, limited edition: No. 486 of 950 copies, cover with minor dents and marks  
R3 000–4 000
- 3  
Arnold, Marion  
**Irma Stern: A Feast for the Eye**  
Cape Town: Fernwood Press, 1995, illustrations, 4to, hardback, dustjacket  
R1 000–1 500
- 4  
Arnott, Bruce and Miros, Volker  
**Lippy Lipshitz**  
Cape Town: Balkema for the Trustees of the South African National Gallery, 1969, illustrations, 4to, cloth, dustjacket, owner bookplate on front endpaper, endpapers stained, dustjacket worn; Apollonio, Umbro, **Baldinelli**, Rome: Edizioni D'Arte Moderna, 1964, illustrations, 4to, hardback, owner bookplate on front endpaper, dustjacket rubbed; Werth, Albert, **Armando Baldinelli**, London and Johannesburg: Gallery Twenty-One, 1974, illustrations, 4to, rexine, dustjacket, slipcase, dustjacket with tears, slipcase rubbed, owner bookplate on front endpaper; and Scholtz, J. du P., **Moses Kottler: His Cape Years**, Cape Town: Tafelberg, 1976, illustrations, 4to, cloth, dustjacket, dustjacket with plastic protective covering, cover worn, front endpaper stained and with press cutting and owner bookplate (4)  
R550–750
- 5  
Arnott, Bruce and Miros, Volker  
**Lippy Lipshitz**  
Cape Town: Balkema for the Trustees of the South African National Gallery, 1969, illustrations, 4to, cloth, dustjacket, endpapers stained, dustjacket with plastic protective covering; and **Ons Kuns**, Pretoria: Lantern in collaboration with the SABC (Vols 1–2), Lantern (Vol. 3), circa 1961, 3 vols, illustrations, 4to, Vols 1 and 2 paperback with plastic covers, Vol. 3 hardback with dustjacket, minor wear, minor foxing (4)  
R400–600
- 6  
Aschenborn, Hans Anton  
**Linosneë / Linocuts / Linolschnitte: 1**  
Pretoria: Phoenix, 1971, 4to, card portfolio numbered 222 and containing 10 loose illustrations and reprint of article by Skawran, Karin, 'Die Grafiese Kuns van H.A. Aschenborn', *Lantern*, December 1965, pp. 58–67, owner bookplate on inside cover with dedication by author Karin Skawran in ink, cover rubbed; reprint article by K.M. Skawran, **Hans Anton Aschenborn, Mens en Kunstenaar**, *Historia* 10(1):1965, pp. 50–70; and **Die Suid-Afrikaanse Spoorweë se Pierneefskilderye**, Johannesburg: South African Railways, 1978, illustrations, landscape, ring-bound paperback, cover stained and marked, owner bookplate on inside cover (3)  
R1 000–2 000
- 7  
Aylward, Alfred  
**The Transvaal of To-Day: War, Witchcraft, Sport, and Spoils in South Africa**  
Edinburgh and London: William Blackwood, 1878, map, 8vo, cloth, binding shaken, spine torn, cover worn and corners bumped, minor foxing and staining  
R300–500
- 8  
Baines, Thomas  
**The Birds of South Africa**  
Johannesburg: Winchester Press, 1975, illustrations, 4to, green rexine with matching slipcase, limited edition: No. 424 of 500 copies, with plastic protective covering, some staining of first and final few pages, slipcase marked  
R1 200–1 500
- 9  
Baker, H.A. and Oliver, E.G.H.  
**Ericas in Southern Africa: With Paintings by Irma van Below, Fay Anderson and Others**  
Cape Town: Purnell, 1967, illustrations, 4to, full leather with gold tooling, limited edition: No. 75 of 400 copies, signed by the authors and 2 lead artists, spine slightly rubbed, minor foxing, front endpaper slightly rippled  
R1 000–1 200
- 10  
Ballot, Muller  
**Bettie Cilliers-Barnard**  
Pretoria: University of South Africa Press, 2006, illustrations, 8vo, laminated hardback, signed and inscribed by the author and artist, owner bookplate on front endpaper; Bertram, D.R., **Cecil Higgs: Close Up**, Rivonia: William Waterman, 1994, illustrations, 8vo, hardback, dustjacket, cover edge rubbed, owner bookplate on front endpaper; and Eglington, Charles, **Maud Sumner**, Cape Town: Purnell, [1967], illustrations, folio, cloth, dustjacket, dustjacket torn, owner bookplate on front endpaper, working copy (3)  
R500–600
- 11  
Ballot, Muller  
**Bettie Cilliers-Barnard**  
Cape Town: Human & Rousseau, 1996, illustrations, 4to, hardback, dustjacket, fold in dustjacket flap; Scholtz, J. du P., **Katrine Harries: Life and Work**, Cape Town: Tafelberg, 1978, illustrations, 4to, hardback, dustjacket, limited edition: No. 80 of 500 copies, signed by the author, cover stained, dustjacket repaired; Bertram, D.R., **Cecil Higgs: Close Up**, Rivonia: William Waterman, 1994, illustrations, 8vo, hardback, dustjacket; Rankin, Elizabeth and Von Veh, Karen, **Diane Victor**, Johannesburg: David Krut, 2008, 4to, illustrations, paperback, with 18 pp. educational supplement by Jacki McInnes and Lara Koseff (5)  
R500–600
- 12  
Baraitser, Michael and Obholzer, Anton  
**Cape Country Furniture**  
Cape Town: Struik, 1978, 2 ed., illustrations, 4to, hardback, dustjacket, cover marked, dustjacket worn, foxing on first and final few pages; and Pearse, G.E., **Eighteenth Century Furniture in South Africa**, Pretoria: Van Schaik, 1960, illustrations, folio, cloth, dustjacket, cover spine torn, dustjacket torn and well worn, foxing on first and final few pages (2)  
R800–1 200
- 13  
Baraitser, Michael and Obholzer, Anton  
**Town Furniture of the Cape**  
Cape Town: Struik, 1987, illustrations, 4to, hardback, dustjacket, some foxing on page ends; Baraitser, Michael and Obholzer, Anton, **Cape Country Furniture**, Cape Town: Struik, 1978, 2 ed., illustrations, 4to, hardback, dustjacket, dustjacket worn and inexpertly repaired, 10 Antique Cape



*Furniture stamps tipped onto front free endpaper*; and Viney, Graham and Proust, Alain, **Colonial Houses of South Africa**, Cape Town: Struik-Winchester, 1987, illustrations, 4to, cloth, dustjacket with matching slipcase, signed by photographer Alain Proust (3)

R1 000–1 200

14  
Baraitser, Michael and Obholzer, Anton  
**Town Furniture of the Cape**

Cape Town: Struik, 1987, illustrations, 4to, cloth, dustjacket, *minor stains on endpapers*; and Atmore, M.G., **Cape Furniture**, Cape Town: Howard Timmins, 1965, illustrations, 4to, hardback, dustjacket, *minor foxing (page edges, dustjacket and endpapers), dustjacket with plastic protective covering* (2)

R600–800

15  
Barnard, Lady Anne  
**South Africa a Century ago (1797–1801)**

Cape Town: Maskew Miller, n.d. [1926], illustrations, 8vo, rebound in half leather and cloth with gilt-tooled spine, *corners rubbed and worn, some staining*; and Thom, H.B. (ed.), **Journal of Van Riebeeck**, Cape Town: Balkema for The Van Riebeeck Society, 1952–1958, 3 vols, illustrations and maps, 4to, cloth, top edges tinted, *covers rubbed and stained, all plates present, some foxing* (4)

R500–700

16  
Barrow, John  
**An Account of Travels into the Interior of Southern Africa, Volume 2**

London: T. Cadell and W. Davies, 1804, folding frontispiece, 7 folding charts, 1 folding plan, 4to, half leather and marbled paper, *marbled paper rubbed, endpapers and first and final few pages foxed*

R800–1 000

17  
Battiss, Walter  
**Limpopo**

Pretoria: Van Schaik, 1965, illustrations, 4to, cloth, dustjacket, *dustjacket edges scuffed and front flap with foldmarks*

R1 000–1 500

18  
Bekker, Martin  
**The Art of Alexander Rose-Innes**

Cape Town: Perskor, 1991, illustrations, 4to, hardback, *no dustjacket and cover worn, binding shaken, inside back cover damaged*; and Meintjes, Johannes, **Maggie Laubser**, Cape Town: H.A.U.M., 1944, illustrations, 4to, cloth, dustjacket, *dustjacket torn and repaired, cover stained, foxing and staining of first and final few pages* (2)

R800–1 000

19  
Bekker, Martin  
**Gregoire Boonzaier**

Cape Town: Human & Rousseau, 1990, illustrations, 4to, laminated hardback, cover lower edges worn, front free endpaper missing; and Buncher, Richard, **Tretchikoff**, Cape Town: Howard Timmins, 1950, illustrations, folio, ring-bound pages with hard cover, *Plates 29 and 30 missing, foxed and time-stained, some pages with offset, spine a little damaged at base* (2)

R1 000–1 500

20  
Bell, David (ed.)  
**Pall Mall Encyclopaedia of Art**

London: Pall Mall Press, 1971, Vols 1–5, illustrations, 4to, linen cloth, *owner bookplates on endpapers* (5)

R700–800

21  
Bouman, A.C.  
**Kuns in Suid-Afrika**

Cape Town: H.A.U.M., 1938, 2 ed., illustrations, 8vo, hardback, dustjacket, *inscribed on front free endpaper: 'Cecil Higgs with compliments*

*from the author, foxed and a little stained, spine with small tear, dustjacket worn*; Bouman, A.C., **Kuns en Kunswaardering**, Pretoria: Van Schaik, 1942, illustrations, 8vo, cloth, *spine torn and loose*; Gordon-Brown, A., **Pictorial Art in South Africa During Three Centuries to 1875**, London: Chas J. Sawyer, 1952, illustrations, 4to, cloth, *minor foxing, cover stained and spine chewed at base*; Yntema, Elisabeth (comp.), **South African Painting and Sculpture: Catalogue**, Cape Town: South African National Gallery, 1970, illustrations, 8vo, paperback, *title-page stained*; Beck, Hilary and Bull, Marjorie (comps), **South African Prints and Drawings: Catalogue**, Cape Town: South African National Gallery, 1971, illustrations, 8vo, paperback; Bax, D. (comp.), **Catalogue of the Michaelis Collection, The Old Town House, Cape Town**, Cape Town: [Michaelis Collection], 1967, illustrations, 8vo, paperback, *cover bent*; Fransen, Hans (comp.), **Michaelis Collection, The Old Town House, Cape Town**, Zwolle: Waanders, 1996, illustrations, 4to, paperback; and 23 other exhibition catalogues and associated texts, including items on artists such as J.H. Pierneef, Cecil Higgs and Christo Coetzee (30)

R600–800

22  
Berman, Esmé  
**Art & Artists of South Africa: An Illustrated Biographical Dictionary and Historical Survey of Painters, Sculptors & Graphic Artists Since 1875**

Halfway House: Southern, 1983, 2 ed., illustrations, 4to, cloth, dustjacket, *binding a little shaken, dustjacket with plastic protective covering*

R1 000–2 000

23  
Berman, Esmé  
**Paintings in South Africa**

Halfway House: Southern, 1993, illustrations, 4to, hardback, dustjacket; *dustjacket a little worn*

R300–350

24  
Berman, Esmé and Nel, Karel  
**Alexis Preller: Africa, the Sun and Shadows; Collected Images**

Johannesburg: Shelf Publishing, 2009, illustrations, 4to, 2 vols in slipcase with book divider, paperbacks; and Berman, Esmé, **Alexis Preller: Africa, the Sun and Shadows; A Visual Biography**, Johannesburg: Pan Macmillan and Shelf Publishing, 2010, illustrations, 4to, paperback (3)

R800–1 000

25  
Berman, Esmé and Werth, Albert  
**Alexis Preller Retrospective, Oct 24–Nov 26 1972**

Pretoria Art Museum, 1972, illustrations, 4to, paperback, signed by the artist, *cover rubbed and marked*

R400–500

26  
Bird, John  
**The Annals of Natal, 1495 to 1845**

Pietermaritzburg: P. Davis, 1888, Vols 1 and 2, 8vo, cloth, *covers worn, Vol. 1 shaken and front cover torn at hinge, corners bumped, owner bookplates (designed by W.H. Coetzer) on front inner boards, both vols signed on front endpapers by W.H. Coetzer and dated 28/9/37, minor time-staining* (2)

R1 000–2 500

- 27  
Blair, Claude (ed.)  
*The History of Silver*  
London: Macdonald Orbis, 1987, illustrations, 4to, hardback, dustjacket, and 6 others of similar interest including guides to antiques, furniture and clocks (7)  
R200–250
- 28  
Brenthurst Press  
*First Series (10 volumes)*  
Johannesburg: The Brenthurst Press, 1975–1984, illustrations, 4to, cloth, dustjackets, and supplement to Volume 3, and pair of maroon bookends; editions limited to 850 copies, very good condition with only very minor wear to dustjackets (13)  
R6 000–8 000
- 29  
Brenthurst Press  
*Second Series (10 volumes)*  
Johannesburg: The Brenthurst Press, 1985–1994, illustrations, 4to, cloth, ribbon bookmarkers, dustjackets; editions limited to 850 copies, very good condition with only very minor wear to dustjackets (10)  
R6 000–8 000
- 30  
Brown, N.E., Tischer, A. and Karsten, M.C.  
*Mesembryanthema: Descriptions with Chapters on Cultivation and General Ecology*  
Ashford, England: L. Reeve, 1931, text in English, German and Dutch, illustrations, 4to, cloth with gold tooling, insect damage to cover, time-stained, minor foxing  
R600–800
- 31  
Bunt, Cyril G.E.  
*Chaffers' Handbook to Hall Marks on Gold and Silver Plate: Great Britain and Ireland*  
London: William Reeves, 1949, 7 ed., illustrations, 8vo, hardback, some foxing; and 5 others of similar interest, 1 with missing title-page and loose front section (6)  
R400–500
- 32  
Cameron, Dan, Christov-Bakargiev, Carolyn and Coetzee, J.M.  
*William Kentridge*  
London: Phaidon, 1999, illustrations, 4to, paperback, dustjacket; Ballot, Muller, Christo Coetzee, Cape Town: Human & Rousseau, 1999, illustrations, 4to, paperback, signed by the author, signed and dated by the artist; and Van den Boogerd, Dominic, Bloom, Barbara and Casadio, Mariuccia, Marlene Dumas, London: Phaidon, 1999, illustrations, 4to, paperback, dustjacket (3)  
R500–800
- 33  
Campbell, John  
*Travels in South Africa*  
Cape Town: Struik, 1974, Africana Collectanea Series No. 47, illustrations, 8vo, half leather, No. 50 of 50 de luxe copies, some foxing, mainly on book edges, spine label edges loose  
R400–500
- 34  
Casalis, E.  
*The Basutos; Or, Twenty-Three Years in South Africa*  
London: James Nisbet, 1861, illustrations, map, 8vo, cloth, owner bookplates (including 1 designed by W.H. Coetzer) at front, binding shaken and edges rubbed, spine torn, corners bumped, foxing and staining of first and final few pages; and Moodie, Duncan Campbell Francis, *The History of the Battles and Adventures of the British, the Boers, and the Zulus, &c., in Southern Africa*, Cape Town: Murray & St Leger, 1888, Vol. 2, illustrations, map, 8vo, cloth, binding shaken, spine torn and glued, edges rubbed and corners bumped, foxed (2)  
R900–1 200
- 35  
Chastel, André  
*The Myth of the Renaissance, 1420–1520*  
Geneva: Skira, 1969, illustrations, 4to, hardback, dustjacket, slipcase, owner bookplate on endpaper; Barraclough, Geoffrey, (ed.), *The Christian World*, New York: Harry N. Abrams, 1981, illustrations, 4to, hardback, dustjacket, owner bookplate on half-title; and Dent, Anthony, *The Horse Through Fifty Centuries of Civilization*, London: Phaidon, 1974, illustrations, 4to, hardback, dustjacket, owner bookplate on endpaper (3)  
R200–250
- 36  
Claerhout, F.  
*Strate Sonder Pad / Streets Without Road*  
Tweespruit: the author, [1985], illustrations (including 2 originals on pp. 3 and 29), 4to, hardback, dustjacket, signed by the author-artist, owner bookplate on front endpaper; handwritten note at back: 'Mike Edwards told me that Father Claerhout found and bought the blank books. The schoolchildren of the Tweespruit Mission printed the text (Claerhout's poems). Claerhout put in two original drawings, and photostat illustrations were pasted opposite the verses. February 1985. [initialled FH (Frieda Harmsen)]'  
R3 000–6 000
- 37  
Claerhout, Frans  
*Catcher of the Sun*  
Cape Town: Tafelberg, 1983, illustrations, small 4to, cloth, dustjacket, owner bookplate on front endpaper, back endpaper stained; Claerhout, Frans, *Twee Zoenen op één Gesicht*, Roeselare, Belgium: printed by Huize Breughel, 1987, illustrations, 4to, hardback, original signed and dated ink sketch by artist on title-page, owner bookplate on endpaper, cover marked; and Claerhout, F., *Sketse en Gedagtes vir die Simfonie van die Sonnevanger*, Tweespruit: RCM, 1982, text in English and Afrikaans, illustrations, 4to, paperback, signed and dated by the artist, cover worn, owner bookplate on inside cover (3)  
R2 000–4 000
- 38  
Claerhout, Frans Martin  
*Kromdraai*  
Pretoria: EMU, 1982, illustrations, 4to, cloth, dustjacket, owner bookplate on front endpaper, cover marked, dustjacket rubbed; and Lannoo (ed.), Frans Claerhout, Tiel, Belgium: *The Friends of Frans Claerhout*, 1975, illustrations, 4to, cloth, owner bookplate on endpaper, dustjacket worn (2)  
R1 000–2 000
- 39  
Clammer, David  
*The Last Zulu Warrior*  
Cape Town: Purnell, 1977, illustrations, 4to, full rexine, dustjacket, limited edition: No. 953 of 1000 copies, foxing of a few pages and page ends, dustjacket with small tear  
R1 000–1 500
- 40  
Cormick, Dina  
*Bernard Gcwesa and Ruben Xulu*  
Pretoria: Arcadia, 1993, illustrations, 8vo, rexine, dustjacket, owner bookplate and handwritten note in pencil on front endpaper, news cuttings and other text on back endpaper, most in a pocket; Haenggi, F.F., Lucas Sithole 1958–1979, Johannesburg: Gallery 21 and The Haenggi Foundation, 1979, illustrations, small 4to, paperback, spine broken and pages loose, owner bookplate on inner front cover; Godby, Michael, *Is there Still Life?* Cape Town: Iziko, Sanlam, and others, 2007, illustrations, landscape, paperback; Younge, Gavin, *Art of the South African Townships; Foreword by Archbishop Desmond M. Tutu*, London: Thames and Hudson, 1988, illustrations, 4to, paperback, owner

bookplate on half-title page, news cuttings pasted onto inner back cover (4)

R800–1 000

41

Courtney-Clarke, Margaret  
**Ndebele: The Art of an African Tribe**

London: Thames & Hudson, 2002, illustrations, 4to, paperback; Proud, Hayden, (ed.), **Revisions: Expanding the Narrative of South African Art**, Pretoria: SA History Online and UNISA Press, 2006, illustrations, 4to, hardback, dustjacket, *dustjacket rubbed*; and Proud, Hayden, **Revisions +: Expanding the Narrative of South African Art**, Stellenbosch Modern and Contemporary Art Gallery, 2008, illustrations, 4to, paperback (3)

R650–850

42

De Jager, E.J.  
**Contemporary African Art in South Africa**

Cape Town: Struik, 1973, illustrations, 4to, full leather, limited edition: No. 21 of 100 copies, signed by the author, *some foxing and browning, spine faded*; and Alexander, F.L., **South African Graphic Art and its Techniques**, Cape Town: Human & Rousseau, 1974, illustrations, 4to, quarter leather and cloth, limited edition: No. 141 of 150 copies, *missing loose graphic by Roman Waher* (2)

R550–650

43

De Kock, W.J. [ed.]  
**Dictionary of South African Biography**

Pretoria: National Council for Social Research and Human Sciences Research Council, 1968–1977, Vols 1–3, 4to, hardbacks, Vols 2 and 3 with dustjackets, *minor foxing and staining* (3)

R300–500

44

Diemont, Marius and Joy  
**The Brenthurst Baines: A Selection of the Works of Thomas Baines in the Oppenheimer Collection, Johannesburg**

Johannesburg: The Brenthurst Press, 1975, Brenthurst Series 1, No. 1, illustrations, 4to, cloth, dustjacket, edition limited to 850 copies, *signed by the authors, dustjacket with plastic protective covering, some foxing of dustjacket and page edges, dustjacket spine faded*

R1 000–1 200

45

Dubow, Neville  
**Irma Stern**

Cape Town: Struik, 1976, South African Art Library series, illustrations, landscape, hardback, *dustjacket, dustjacket worn, owner bookplate on front endpaper; and 3 others in the same series*, all published in 1974, hardbacks with dustjackets *and in the same condition*: Van Rooyen, Johann, **Maggie Laubser**; Naudé, Adèle, **Hugo Naudé**; Holloway, Victor, **Cecil Higgs**; and no author, **Hugo Naudé 1869–1941**, Worcester: Hugo Naudé Art Centre, no date, text in English and Afrikaans, portrait frontispiece, pamphlet, 8vo, *cover stained* (5)

R800–1 200

46

Dubow, Neville  
**Irma Stern**

Cape Town: Struik, 1974, South African Art Library series, illustrations, landscape, paperback, cover marked; and Van Rooyen, Johann, **Maggie Laubser**, Cape Town: Struik, 1974, South African Art Library series, illustrations, landscape, paperback, *cover marked* (2)

R500–600

47

Dyer, R. Allen, Codd, L.E. and Killick, D.J.B. (eds)

**Die Blomplante van Afrika**

Pretoria: Government Printer, 1949–1985, Vols 27–48, text in Afrikaans, illustrations, 4to, half-bound in simulated leather, *page edges and some pages foxed* (22)

R1 800–2 000

48

Elliott, Arthur

**Architectural Beauty of the Old Cape: Selected, Annotated and with an Introduction by Hans Fransen**

Cape Town: Balkema, 1969, illustrations, 4to, quarter leather and marbled paper, limited edition: No. 67 of 200 copies, signed by Hans Fransen, *spine broken and loose, some foxing*; and Trotter, Alys Fane, **Old Colonial Houses of the Cape of Good Hope: With a Chapter on the Origin of Old Cape Architecture by Herbert Baker**, London: Batsford, 1900, illustrations, 4to, cloth, *binding shaken and most pages loose, all plates present, some foxing and staining, with plastic protective covering* (2)

R400–600

49

Fagan, Gwen

**Roses at the Cape of Good Hope**

Cape Town: Breestraat-Publikasies, 1988, 1 ed., illustrations, 4to, cloth, dustjacket, signed by the author; and Fagan, Gawie and Gwen, **Church Street in the Land of Waveren**, n.p.: Tulbagh Restoration Committee, 1975, illustrations, landscape, hardback, dustjacket, *dustjacket rubbed* (2)

R750–1 000

50

Fagan, Gwen

**Roses at the Cape of Good Hope**

Cape Town: Breestraat-Publikasies, 1988, 1 ed., illustrations, 4to, cloth, dustjacket, signed by the author, *front endpaper with small foldmark*

R600–800

51

Fairbridge, Dorothea

**Historic Houses of South Africa**

London: Humphrey Milford Oxford University Press, Cape Town: Maskew Miller, 1922, illustrations and diagrams, 4to, full leather, top edge marbled, *cover worn and marked, corners bumped*; and Fairbridge, Dorothea, **Historic Farms of South Africa**, London: Humphrey Milford Oxford University Press, 1931, illustrations and diagrams, 4to, cloth, *with plastic protective covering, foxed* (2)

R800–1 200

52

Fairbridge, Dorothea

**Historic Houses of South Africa**

London: Humphrey Milford Oxford University Press, Cape Town: Maskew Miller, 1922, illustrations and diagrams, 4to, cloth, *binding a little shaken, cover and endpapers stained, with plastic protective covering*

R500–700

53

Finch-Davies, Claude Gibney

**The Bird Paintings of C.G. Finch-Davies**

Johannesburg: Winchester Press, 1984, introduction by Alan Kemp, illustrations, large 4to, cloth with matching slipcase, limited edition: No. 1329 of 5026 copies

R1 500–2 000

54

Finch-Davies, C.G.

**Gamebirds & Waterfowl of Southern Africa**

Johannesburg: Winchester Press, 1986, illustrations, 4to, cloth, dustjacket, laminated slipcase, limited edition: No. 1329 of 5026 copies, *minor foxing of cover, dustjacket and page ends*

R300–400

- 55  
Finch-Davies, Claude Gibney and Kemp, Alan  
*The Birds of Prey of Southern Africa*  
Johannesburg: Winchester Press, 1980, illustrations, 4to, cloth, dustjacket, card slipcase, limited edition: unnumbered proof copy of 1726 copies, minor foxing of dustjacket and page ends  
R1 200–1 500
- 56  
Fox, Justin  
*The Life and Art of François Krige*  
Cape Town: Fernwood Press, 2000, illustrations, landscape, hardback, dustjacket; and Simons, Phillida Brooke, **The Life and Work of Charles Bell**, Cape Town: Fernwood Press, 1998, illustrations, landscape, hardback, dustjacket, dustjacket with small tears (2)  
R350–500
- 57  
Fransen, Hans (comp.)  
*A Guide to the Old Buildings of the Cape: A Survey of Extant Architecture From Before c1910 in the Area of Cape Town–Calvinia–Colesberg–Uitenhage*  
Johannesburg: Jonathan Ball, 2004, illustrations, folio, hardback, dustjacket  
R800–1 000
- 58  
Fransen, Hans and Cook, Mary Alexander  
*The Old Houses of the Cape*  
Cape Town: Balkema, 1965, illustrations, maps, diagrams, 4to, cloth, dustjacket, inscription on front endpaper, endpapers stained, some foxing (cover, page ends, first and final few pages), dustjacket with plastic protective covering; Lückhoff, C.A., **Table Mountain: Our National Heritage after Three Hundred Years**, Cape Town: Balkema, 1951, illustrations, 4to, cloth, dustjacket, foxing, staining, water damage (few pages adhering), dustjacket with plastic protective covering and repaired with tape; and Lückhoff, C.A., **The Preservation of Table Mountain**, Cape Town: The Table Mountain Trust, 1954, illustrations, 8vo, paper cover, pinhole marks on cover and half-title (3)  
R800–1 000
- 59  
Giddy, Cynthia  
*Cycads of South Africa: With Pencil Drawings and Diagrams by Barbara Jeppe*  
Cape Town: Purnell, 1974, illustrations, 4to, full leather, limited edition: No. 11 of 200 copies, signed by the author  
R700–800
- 60  
Goode, Douglas  
*Cycads of Africa*  
Cape Town: Struik Winchester, 1989, illustrations, 4to, cloth, dustjacket, laminated slipcase; Baker, H.A. and Olivier, E.G.H., **Ericas in Southern Africa: With Paintings by Irma van Below, Fay Anderson and Others**, Cape Town: Purnell, 1967, illustrations, 4to, cloth, dustjacket, some pages with offset, dustjacket with plastic protective covering and some staining, cover insect-damaged; and Letty, Cythna, W. **Wild Flowers of the Transvaal**, Cape Town: Purnell, 1967, illustrations, 4to, cloth, dustjacket, some pages with offset, foxing of page ends, dustjacket with plastic protective covering (3)  
R700–900
- 61  
Gordon-Brown, A.  
*Pictorial Africana: A Survey of Old South African Paintings, Drawings and Prints to the End of the Nineteenth Century*  
Cape Town: Balkema, 1975, illustrations, 4to, quarter leather and marbled paper, dustjacket, limited edition: No. 37 of 200 copies, signed by the author, dustjacket and endpapers with minor staining; and Gordon-Brown, A., **An Artist's Journey along the Old Cape Post Road, 1823–33**, Cape Town: Balkema, 1972, illustrations, 4to, hardback, some foxing (2)  
R850–1 000
- 62  
Gordon-Brown, A.  
*Pictorial Art in South Africa During Three Centuries to 1875*  
London: Chas J. Sawyer, 1952, illustrations, 4to, leather, top edge gilt, signed by the author, minor foxing and staining  
R700–900
- 63  
Greig, Doreen E.  
*Herbert Baker in South Africa*  
Cape Town: Purnell, 1970, illustrations and diagrams, 4to, rexine, dustjacket, limited edition: No. 656 of 2000 copies, endpapers with minor stains, minor foxing of page edges, dustjacket with plastic protective covering  
R600–800
- 64  
Grosskopf, J.F.W.  
*Hendrik Pierneef: The Man and his Work*  
Pretoria: J.L. van Schaik, 1947, illustrations, 4to, cloth, dustjacket, minor foxing and staining, dustjacket with minimal rubbing and plastic protective covering  
R2 000–4 000
- 65  
Grosskopf, J.F.W.  
*Hendrik Pierneef: The Man and his Work*  
Pretoria: J.L. van Schaik, 1947, illustrations, 4to, cloth, some staining, cover time-worn, owner bookplates on front endpaper  
R1 500–1 800
- 66  
Harmsen, Frieda (ed.)  
*Cecil Skotnes*  
n.p.: published privately, 1996, illustrations, landscape, paperback  
R1 000–1 500
- 67  
Harmsen, Frieda  
*Looking at South African Art: A Guide to the Study and Appreciation of Art*  
Pretoria: Van Schaik, 1985, illustrations, 4to, hardback, dustjacket, minor marks on dustjacket; and Alexander, F.L. and Waher, Roman, **South African Graphic Art and its Techniques**, Cape Town: Human & Rousseau, 1974, illustrations, 4to, cloth, dustjacket, dustjacket with small tears (2)  
R1 000–1 500
- 68  
Harris, W. Cornwallis  
*Portraits of the Game and Wild Animals of Southern Africa*  
Cape Town: Balkema, 1969, reproduced from original edition of 1840/41, illustrations, 4to, quarter leather and marbled paper, limited edition: No. 13 of 200 copies, corners bumped, spine scuffed, foxing of page ends; Harris, W. Cornwallis, **The Wild Sports of Southern Africa**, Cape Town: Struik, 1963, facsimile reproduction of fifth edition, illustrations, 4to, rexine, limited edition: No. 184 of 750 copies, some foxing and browning; and Ewart, James, **Journal Covering his Stay at the Cape of Good Hope (1811–1814)**, Cape Town: Struik, 1970, illustrations, 4to, full leather, limited edition: No. 56 of 100 copies, cover a little scuffed, some foxing and browning (3)  
R500–600
- 69  
Hartt, Frederick  
*History of Italian Renaissance Art: Painting, Sculpture, Architecture*  
London: Thames and Hudson, 1987, 3 ed., 4to, illustrations, cloth, dustjacket, dustjacket very slightly marked; and 6 others of similar interest (7)  
R450–500



70

Heller, David

**Further Researches in Cape Silver**

Cape Town: Maskew Miller, 1953, illustrations, plates with interleaving, 4to, hardback, dustjacket, endpapers stained, foxing of page edges, dustjacket with plastic protective covering

R1 000–2 000

71

Heller, David

**A History of Cape Silver, 1700–1870**

Cape Town: the author, 1949, illustrations, plates with interleaving, 4to, cloth, dustjacket, signed by the author, endpapers stained, foxing of page edges, dustjacket with plastic protective covering

R1 000–2 000

72

Herre, H.

**The Genera of the Mesembryanthemaceae**

Cape Town: Tafelberg, 1971, illustrations, 4to, cloth, dustjacket, cover and dustjacket slightly stained, dustjacket with plastic protective covering

R400–500

73

Hobson, N.K., Jessop, J.P., Ginn, M.C. vd R. and Kelly, Jane

**Veld Plants of Southern Africa**

Johannesburg: Macmillan, 1975, illustrations, 4to, cloth, dustjacket, minor foxing (dustjacket, page ends and first and final pages), small tear on dustjacket spine; and Schumann, Dolf, Kirsten, Gerhard and Oliver, E.G.H.,

**Ericas of South Africa**, Cape Town: Fernwood Press, 1992, illustrations, 4to, cloth, dustjacket, signed by the authors (2)

R1 000–1 200

74

Irving, Clifford

**Fake! The Story of Elmyr de Hory the Greatest Art Forger of our Time**

New York: McGraw-Hill, 1969,

illustrations, 8vo, cloth, dustjacket, dustjacket worn, owner bookplate on endpaper; Watson, Peter, **Double Dealer: The John Blake Conspiracy**, London: Hutchinson, 1983, illustrations, 8vo, cloth, dustjacket, owner bookplate on endpaper; and Wijde, Inge, **Kluchten en Drama's in den Kunsthandel**, Leiden: Nedererl. Uitgeversbedrijf, 1943, illustrations, 8vo, hardback, foxed, stained and 1 page insect-damaged (3)

R300–400

75

Isaacs, Nathaniel

**Travels and Adventures in Eastern Africa, Descriptive of the Zoolus, Their Manners, Customs: With a Sketch of Natal**

Cape Town: Struik, 1970, facsimile reprint, map, illustrations, full leather with gold-tooling, marbled endpapers, limited edition: No. 5 of 100 copies, cover a little rubbed and stained, some foxing of front and end pages and top edge

R1 000–1 500

76

Jacobsen, H.

**Succulent Plants**

London: Williams and Norgate, 1946, 2 ed., illustrations, 8vo, cloth, some foxing, cover time-worn; and Kensley, Brian, **Sea-Shells of Southern Africa. Gastropods**, Cape Town: Maskew Miller, 1973, illustrations, 8vo, full leather, limited edition: No. 99 of 100 copies, signed by the author, back cover marked, minor staining of first and final few pages (2)

R300–400

77

Jeppe, Barbara

**Natal Wild Flowers**

Cape Town: Purnell, 1975, illustrations, 4to, full leather, limited edition: No. 22 of 150 copies, signed by the author, endpapers with minor staining; and Mason, Hilda and Du Plessis, Enid, **Western Cape Sandveld Flowers**,

Cape Town: Struik, 1972, illustrations, 4to, full leather, limited edition: No. 157 of 300 copies, signed by the artist and author, some staining on first and final few pages (2)

R800–1 000

78

Kemp, Alan and Calburn, Simon

**The Owls of Southern Africa**

Cape Town: Struik Winchester, 1987, illustrations, 4to, cloth, dustjacket, laminated slipcase; and 2 others of similar interest: Harris, Tony and Arnott, Graeme, **Shrikes of Southern Africa**, Cape Town: Struik Winchester, 1988, illustrations, 4to, cloth, dustjacket, laminated slipcase, minor foxing of book cover and page ends; and Hockey, Phil, Douie, Clare and Barlow, Andrew, **Waders of Southern Africa**, Cape Town: Struik Winchester, 1995, illustrations, 4to, cloth, dustjacket, laminated slipcase, slipcase corner bumped (3)

R600–700

79

Kendall, Richard (and others)

**Van Gogh to Picasso: The Berggruen Collection at the National Gallery**

London: National Gallery, 1991, illustrations, 4to, paperback, 1995, illustrations, 4to, cloth, dustjacket, others of similar interest (5)

R200–250

80

Latrobe, C.I.

**Journal of a Visit to South Africa in 1815 and 1816**

Cape Town: Struik, 1969, facsimile reprint, map, illustrations, full leather, ribbon bookmark, marbled endpapers, limited edition: No. 37 of 100 copies, corners bumped, minor foxing of page edges

R500–600

81

Levey, Michael

**From Giotto to Cézanne: A Concise History of Painting**

London: Thames and Hudson, 1968, 2 ed., illustrations, 8vo, paperback; and 11 others of similar general art interest including 5 in the Time-Life Library of Art series (12)

R350–450

82

Lewis, G. Joyce and Obermeyer, A. Amelia

**Gladiolus: A Revision of South African Species**

Cape Town: Purnell, 1972, Journal of South African Botany, Supplementary Volume No. 10, illustrations, 4to, cloth, dustjacket, dustjacket with plastic protective covering, endpapers stained; and Hilliard, O.M. and Burtt, B.L., **Streptocarpus: An African Plant Study**, Pietermaritzburg: University of Natal Press, 1971, illustrations, 8vo, cloth, dustjacket, dustjacket foxed, endpapers stained (2)

R400–500

83

Lewis, Ima (and others)

**Armando Baldinelli**

Johannesburg: IGI Insurance, 1991, illustrations, 4to, hardback, dustjacket, signed by the artist, dustjacket rubbed and torn; and 3 brochures/leaflets on the artist (4)

R400–500

84

Loedolff, Cecile and Basson, Eunice (comps)

**ABSA Corporate Art Collection, ABSA Korporatiewe Kunsversameling**

n.p.: ABSA, circa 1997, illustrations, 4to, paperback, matching dustjacket; and Cohen, Evelyn, **The Sanlam Art Collection, Die Sanlam Kunsversameling**, Cape Town: Tafelberg, 1993, illustrations, 4to, cloth, matching slipcase, limited edition: No. 4848 of 5000 copies (2)

R800–1 200

85

Maas, Jeremy

**The Victorian Art World in Photographs**

London: *Barrie & Jenkins*, 1984, illustrations, 4to, cloth, dustjacket, dustjacket very slightly worn and spine faded; and Maas, Jeremy, **Victorian Painters**, London: *Barrie & Jenkins*, 1988, with revised bibliography, illustrations, 4to, paperback, cover very slightly rubbed (2)

R250–350

86

Marloth, Rudolf

**The Flora of South Africa**

Cape Town: *Darter*, 1913–1915, 4 vols in 6, illustrations and diagrams, 4to, cloth, top edges gilt, all plates present, endpapers stained and foxed, some covers spotted, with plastic protective covering (6)

R6 000–8 000

87

Martin, Kevan

**Paul du Toit: A Painter's Journey**

Cape Town: *Fernwood Press*, 2004, illustrations, 4to, hardback, dustjacket; Miles, Elza, **Nomfanekiso: The Art of Gladys Mgudlandlu**, Cape Town: *Fernwood Press*, 2004, illustrations, 4to, hardback, dustjacket; Stevenson, Michael and Viljoen, Deon, **Christo Coetzee**, Cape Town: *Fernwood Press*, 2001, illustrations, 4to, hardback, dustjacket; and Van der Merwe, Strijdom, **Sculpting the Land**, Pretoria: *Protea Book House*, 2005, illustrations, 4to, hardback, dustjacket (4)

R650–900

88

Medvedow, Jill

**Marlene Dumas: One Hundred Models and Endless Rejects**

Boston: *Institute of Contemporary Art*, 2001, illustrations, 8vo, hardback; and Charlton, Julia (and others, eds), **Judith Mason: A Prospect**

**of Icons**, Johannesburg: *The Standard Bank of South Africa*, 2008, illustrations, 4to, hardback, ribbon bookmark (2)

R1 000–1 500

89

Mendelssohn, Sydney

**Mendelssohn's South African Bibliography**

London: *Kegan Paul, Trench, Trübner*, 1910, 2 vols, illustrations, 4to, cloth, top edges gilt, foxing, endpapers stained, spines faded, with plastic protective coverings (2)

R800–1 200

90

Miles, Elza

**Land and Lives: A Story of Early Black Artists**

Cape Town: *Human & Rousseau and Johannesburg Art Gallery*, 1997, illustrations, 4to, hardback, dustjacket; Van Niekerk, Marlene and Van Zyl, Adriaan, **Memorandum: 'n Verhaal met Skilderye**, Cape Town: *Human & Rousseau*, 2006, illustrations, 4to, hardback, dustjacket; and Geers, Kendell, (ed.), **Contemporary South African Art: The Gencor Collection**, Johannesburg: *Jonathan Ball*, 1997, illustrations, 4to, paperback (3)

R800–1 200

91

Miles, Elza

**The World of Jean Welz**

Cape Town: *Fernwood Press*, 1997, illustrations, 4to, hardback, dustjacket, small mark on front cover; and Alexander, F.L., **Art in South Africa: Painting, Sculpture and Graphic Work Since 1900**, Cape Town: *Balkema*, 1963, illustrations, text in English and Afrikaans, 4to, cloth, dustjacket, dustjacket worn and foxed and with plastic protective covering, foxing and staining, some pages with offset (2)

R500–800

92

Mitford, Bertram

**Through the Zulu Country: Its Battlefields and its People**

London: *Kegan Paul, Trench*, 1883, 5 illustrations, 8vo, cloth, binding shaken, spine torn and upper section missing, frontispiece loose, some page sections uncut, foxing and staining

R1 500–2 000

93

Morrison, Mollie N.

**The Silversmiths and Goldsmiths of the Cape of Good Hope, 1652–1850**

Johannesburg: *the author*, 1936, illustrations, 4to, cloth, staining and foxing, with plastic protective covering; and Bax, D., **Het Oudste Kaapse Zilver, 1669–1751: Summary in English**, Amsterdam and London: *B.V. Noord-Hollandse Uitgevers*, 1974, illustrations, 8vo, paperback, dustjacket, dustjacket torn, endpapers and dustjacket a little stained (2)

R800–1 000

94

Mullins, Edwin (ed.)

**The Arts of Britain**

Oxford: *Phaidon*, 1983, illustrations, 4to, cloth, dustjacket, dustjacket torn; and 5 others of similar interest including guides to art history, antiques, furniture and clocks (6)

R200–250

95

Mutwa, Vusamazulu Credo

**Indaba, my Children**

Johannesburg: *Blue Crane*, 1965, 2 ed., illustrations, 4to, cloth, dustjacket, dustjacket with plastic protective covering, some staining, foxing of page ends; Tyrrell, Barbara, **Tribal Peoples of Southern Africa**, Cape Town: *Books of Africa*, 1971, 2 ed., illustrations, 4to, cloth, dustjacket, dustjacket with plastic protective covering, minor staining, foxing of page ends; and Ryan, Ray, **A City that Changed its Face**, Cape Town: *McKerrow Atkins*, 1981, illustrations,

landscape, hardback, dustjacket, signed by the author, spine bumped, cover stained (3)

R250–300

96

Nel, P.G. (ed.)

**JH Pierneef: Sy Lewe en sy Werk**

Cape Town: *Perskor*, 1990, illustrations, 4to, full leather, dustjacket, limited edition: No. 19 of 150 copies, ink inscriptions on inside front cover, front free endpaper missing

R5 000–6 000

97

Nilant, F.E.G.

**Die Hout- en Linosneë van J.H. Pierneef**

Cape Town: *Balkema*, 1974, illustrations, 8vo, cloth, dustjacket, owner bookplate on front endpaper, endpapers stained, dustjacket worn and spine faded

R1 500–2 000

98

Obholzer, A.M., Baraitser, M. and Malherbe, W.D.

**The Cape House and its Interior**

Stellenbosch Museum, 1985, illustrations, 4to, skivertex, dustjacket, limited edition: No. 280 of 1600 copies, foxing of dustjacket and first and final few pages

R3 000–6 000

99

Ogilvie, Grania and Graff, Carol

**The Dictionary of South African Painters and Sculptors, Including Namibia**

Johannesburg: *Everard Read*, 1988, illustrations, 4to, hardback, dustjacket, cover worn, dustjacket worn and with small tears

R1 000–1 500

100

Ogilvie, Grania and Graff, Carol

**The Dictionary of South African Painters and Sculptors, Including Namibia**

Johannesburg: Everard Read, 1988, illustrations, 4to, hardback, dustjacket, cover edges worn and front marked, dustjacket edges worn

R1 000–1 500

101

Palmer, Eve and Pitman, Norah

**Trees of Southern Africa: Covering All Known Indigenous Species in the Republic of South Africa, South-West Africa, Botswana, Lesotho & Swaziland**

Cape Town: Balkema, 1972–1973, 3 vols, illustrations, 4to, cloth, dustjackets, errata slip in Vol. 1, dustjackets with plastic protective covering and hand-written volume numbers marked on spines, minor staining of endpapers (3)

R1 000–1 500

102

Pama, C.

**Heraldry of South African Families**

Cape Town: Balkema, 1972, illustrations, diagrams, 4to, cloth, dustjacket, dustjacket torn, stained and repaired, minor foxing; Palestrant, Ellen,

**Johannesburg One Hundred: A Pictorial History, Johannesburg:**

Donker, 1986, illustrations, 4to; Michener, James A., **The Covenant**, London: Secker & Warburg, 1980, illustrations, 8vo, hardback, foxing; and Giliomee, Hermann, **The Afrikaners: Biography of a People**, Cape Town: Tafelberg and University of Virginia Press, USA, 2003, illustrations, 8vo, paperback (4)

R400–600

103

Pearse, G.E.

**Eighteenth Century Architecture in South Africa**

Cape Town: Balkema, 1968, 3 ed., illustrations, folio, cloth, dustjacket, endpapers browned, dustjacket spine faded and marked on back and with some wear

R1 000–1 500

104

Percival, Robert

**An Account of the Cape of Good Hope**

London: C. and R. Baldwin, 1804, map, 4to, half leather and marbled paper, edges marbled, owner bookplate (designed by W.H. Coetzer) on front inner board, binding shaken and torn and in poor condition, foxing and staining

R2 000–2 500

105

Portway, Douglas

**Douglas Portway: Selected Graphic Works**

London: Zebra One, n.d. (circa 1990), illustrations, 4to, hardback, dustjacket, signed by the artist and in pencil numbered 30/100, cover marked, dustjacket ripped and torn

R400–500

106

Rankin, Elizabeth

**Images of Metal: Post-War Sculptures and Assemblages in South Africa**

Johannesburg: Witwatersrand University Press, 1994, illustrations, 4to, paperback, owner bookplate on front endpaper, cover a little worn; and Rankin, Elizabeth, **Images of Wood: Aspects of the History of Sculpture in 20th-Century South Africa**, Johannesburg Art Gallery, 1989, illustrations, 4to, paperback, owner bookplate on title-page, cover rubbed, newspaper cuttings pasted at back of book (2)

R500–800

107

Redgrave, J.J.

**Port Elizabeth in Bygone Days**

Cape Town: Rustica Press, 1947, illustrations, maps and plans, 8vo, cloth, cover worn, endpapers browned, some foxing; De Bosdari, C., **Cape Dutch Houses and Farms**, Cape Town: Balkema, 1964, illustrations, maps and plans, 8vo, library hardback binding, dustjacket blurbs pasted to inner covers, cover stained, pages browned; Kennedy, R.F., **Africana Repository**, Cape Town: Juta, 1965, 2 ed., illustrations, 8vo, cloth, dustjacket, dustjacket edges a little scuffed, some foxing; Levinson, Olga, **The Ageless Land: The Story of South West Africa**, Cape Town: Tafelberg, 1964, illustrations, 8vo, hardback, dustjacket, dustjacket rubbed and with plastic protective covering (4)

R400–600

108

Reynolds, Gilbert Westacott

**The Aloes of South Africa**

Johannesburg: Trustees of The Aloes of South Africa Book Fund, 1950, illustrations, 4to, cloth, dustjacket, some foxing (dustjacket, endpapers, page ends and first and final pages), small tears on dustjacket and spine faded, dustjacket with plastic protective covering

R400–450

109

Reynolds, Gilbert Westacott

**The Aloes of Tropical Africa and Madagascar**

Mbabane: Trustees of The Aloes Book Fund, 1966, illustrations, 4to, cloth, dustjacket, minor foxing (dustjacket, endpapers, and first and final pages), small tears on dustjacket

R400–450

110

Roos, Nico

**Art in South-West Africa**

Pretoria: J.P. van der Walt, 1978, text in Afrikaans, English and German, illustrations, landscape, cloth, dustjacket, dustjacket spine damaged, owner bookplate on front endpaper; and Heinze, Lieschen and Oldorf, Uschi, **Painters SWA/Namibia Kunstmalers**, Roodepoort: CUM, 1983, text in English and German, illustrations, landscape, hardback, dustjacket, limited edition: No. 354 of 1000 copies, owner bookplate on front endpaper (2)

R700–800

111

Rourke, John P., Anderson, Fay and Ripley, Lura (and others)

**The Proteas of Southern Africa**

Cape Town: Purnell, 1980, illustrations, 4to, full leather, limited edition: No. 185 of 300 copies, signed by the author J.P. Rourke and artist Fay Anderson, minor foxing on first and final pages

R1 000–2 000

112

Scheepmaker, H.J. (ed.)

**Adventure in Art**

New York: Harry N. Abrams, circa 1970, illustrations, 4to, cloth, signature of Anton Rupert on front endpaper; and Shapiro, Terry (ed.), **SA Masterpiece**, Johannesburg: SA Masterpiece, 2004, illustrations, 4to, hardback, dustjacket; Cook, Mary Alexander, **Die Kaapse Kombuis**, Stellenbosch Museum, n.d., illustrations, 4to, hardback, dustjacket, offset on endpapers, dustjacket rubbed and torn; Le Roux, Marius, **The Cape Coppersmith**, Stellenbosch Museum, 1982, illustrations, 4to, hardback, dustjacket; and Woodward, C.S., **Oriental Ceramics at the Cape of Good Hope, 1652–1795**, Cape Town: Balkema, 1974, illustrations, 4to, cloth, dustjacket (5)

R800–1 000



113

Scholtz, J. du P.

**D.C. Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap**

Cape Town: Tafelberg, 1973, illustrations, 4to, cloth, dustjacket, endpapers browned, dustjacket with plastic protective covering; and Bouman, A.C., **Painters of South Africa**, Cape Town: H.A.U.M., circa 1947, illustrations, 4to, cloth, dustjacket, endpapers browned, dustjacket with plastic protective covering (2)

R600–800

114

Scholtz, J. du P.

**Katrine Harries: Life and Work**

Cape Town: Tafelberg, 1978, illustrations, 8vo, cloth, dustjacket, limited edition: No. 355 of 500 copies, signed by the author, owner bookplate on front endpaper, dustjacket spine stained; Nienaber, P.J., **Skone Kunste in Suid-Afrika**, Deel 1, Johannesburg: Afrikaanse Pers-Bookhandel, 1951, illustrations, 8vo, cloth, binding shaken, cover insect-damaged; and Scholtz, J. du P., **Strat Caldecott 1886–1929**, Cape Town: Balkema, 1970, illustrations, 4to, cloth, dustjacket, dustjacket with tears, owner bookplate on front endpaper (3)

R500–550

115

Scholtz, J. du P. and Dubow, N.E.

**Catalogue of the Collections in the Irma Stern Museum**

University of Cape Town, 1971, illustrations, 4to, paperback; Hobbs, Philippa and Rankin, Elizabeth, **Rorke's Drift Empowering Prints: Twenty Years of Printmaking in South Africa**, Cape Town: Double Storey, 2003, illustrations, 4to, hardback, dustjacket; Lindop, Barbara, **Sekoto: The Art of Gerard Sekoto**, London: Pavilion, 1995, illustrations, small landscape, hardback, dustjacket; Berman, Mona, **Remembering Irma**, Cape Town: Double Storey, 2003, illustrations, 8vo, paperback, cover

tearing loose; **Ons Kuns**, Pretoria: Lantern in collaboration with the SABC (Vols 1–2), Lantern (Vol. 3), *Stigting vir die Skeppende Kunste* (Vol. 4), circa 1961–1994, 4 vols, illustrations, 4to, Vols 1, 2 and 4 paperback, Vol. 3 hardback, minor wear; Hundt, Stephan, **Johann Louw**, Bellville: Sanlam, 2007, illustrations, 4to, paperback; and 3 issues of **Art South Africa**, 2(3)2004, 6(1)2007 and 6(3) 2008 (12)

R900–1 000

116

Schoonraad, Murray

**Walter Battiss**

Cape Town: Struik, 1976, South African Art Library series, illustrations, landscape, hardback, dustjacket, dustjacket worn, owner bookplate on front endpaper; and Schoonraad, Murray and Elzabé, **Battiss in the Hadhramaut**, Pretoria: Elmur, 1985, illustrations, landscape, cloth, dustjacket, Numbered '34' and signed by the authors, cover edge marked, small tear in dustjacket, owner bookplate on front endpaper (2)

R1 000–1 500

117

Skawran, Karin (intro.)

**Walter Battiss: Gentle Anarchist**

Johannesburg: Standard Bank Gallery, 2005, illustrations, 4to, hardback, small scratches on cover

R1 500–2 000

118

Starcky, Emmanuel

**Rembrandt**

London: Studio Editions, 1990, illustrations, 4to, hardback, dustjacket; and 9 others of similar interest on a variety of European artists (10)

R300–350



119

Stern, Irma

**Congo**

Pretoria: Van Schaik, 1943, b/w illustrations by the artist (most are tipped-in photographs of paintings by the artist), 4to, original raffia and cloth binding, limited edition: No. 256 of 300 copies, signed by the artist, spine worn with top and base missing surface, hinge torn at base, front cloth loose, corners bumped and worn, water-stained throughout, a few pages with plate edges folded (esp. p. 22)

R20 000–25 000

120

Steyn, Helene and Roux, Marie-Lou

**Die Volschenks: Drie Geslagte Kunstskilders**

Still Bay: Stilbaai-bewaringstrust, 1992, illustrations, 8vo, hardback, dustjacket; and 2 others of similar interest (3)

R500–600

121

Theal, George McCall

**History of South Africa: Before 1505 to 1884**

Cape Town: Struik, 1964, reproduced facsimile from the 'Star' edition, 11 vols, illustrations, maps, 8vo, hardback, foxing, Map 5 missing from Vol. 3 (11)

R600–800

122

Thom, H.B. (ed.)

**Journal of Jan van Riebeeck**

Cape Town: Balkema for The Van Riebeeck Society, 1952–1958, 3 vols, illustrations and maps, 4to, cloth, top edges tinted, frontispiece of Vol. 3 loose, all plates present, with plastic protective coverings, some foxing (3)

R500–600

123

Timlin, William M.

**The Ship that Sailed to Mars**

London: George G. Harrap, [1923], illustrations and text tipped onto grey paper (96 pp. in all), 4to, half vellum and grey paper boards, dustjacket, base of spine stained and worn, dustjacket is stained, torn, repaired and missing upper part of spine

R12 000–16 000

124

Trauseld, W.R.

**Wild Flowers of the Natal Drakensberg**

Cape Town: Purnell, 1969, illustrations, 4to, full leather, limited edition: No. 316 of 500 copies, signed by the author, some staining on first and final few pages, spine slightly rubbed, with plastic protective covering; Goldblatt, Peter and Anderson, Fay, **The Moraeas of Southern Africa**, Cape Town: National Botanic Gardens in Association with Missouri Botanical Gardens, USA, 1986, illustrations 4to, hardback, dustjacket, minor staining of endpapers and page ends, dustjacket slightly faded; and Rourke, John P., Anderson, Fay and Ripley, Lura (and others), **The Proteas of Southern Africa**, Cape Town: Purnell, 1980, illustrations, 4to, rexine, dustjacket, signed by the author (3)

R650–750

125

Truter, Christi

**Alexis Preller**

Pretoria: Maroela Press, 1947, illustrations, 4to, paperback, binding stained and shaken, spine damaged, owner bookplate on front endpaper

R2 000–3 000

126

Van Riebeeck Society

**Second Series, Numbers 1–40**

Cape Town: Van Riebeeck Society for the Publication of South African Historical Documents, 1970–2009, 40 vols, illustrations, 8vo, cloth, Nos 19–40 with dustjackets, Nos 1–18 with some foxing and minor cover staining, Nos 19–40 very good condition (40)

R3 000–5 000

127

Van Riebeeck Society

**Second Series, Numbers 2 (2 copies), 3–5, 8–31, 33–34, 35 (2 copies), 3–41**

Cape Town: Van Riebeeck Society for the Publication of South African Historical Documents, 1971–2010, 39 vols (not a consecutive run with 2 duplicates), illustrations, 8vo, cloth, Nos 19–41 with dustjackets, Nos 2–18 with some foxing and cover staining or fading, Nos 19–40 very good condition (39)

R1 000–1 500

128

Van Wyk, P.,

**Trees of the Kruger National Park**

Cape Town: Purnell, 1972–1974, 2 vols, illustrations, 4to, rexine, dustjackets, minor staining of endpapers, dustjackets with plastic protective covering (2)

R500–700

129

Villa, Edoardo

**Sculpture**

[Johannesburg]: United Book Distributors, 1980, illustrations, 4to, cloth dustjacket, dustjacket rubbed, owner bookplate on front endpaper

R600–800

130

White, Alain and Sloane, Boyd L.

**The Stapelieae**

Pasadena: printed at Abbey San Encino Press, 1937, 2 ed., 3 vols, illustrations and maps, 4to, cloth, endpapers stained and with bookplates, page edges and some pages foxed, covers rubbed on edges and with plastic protective coverings (3)

R1 000–1 500

131

Wilkinson, Wynyard R.T.

**Indian Colonial Silver: European Silversmiths in India (1790–1860) and their Marks**

London: Argent Press, 1973, illustrations, 4to, cloth, dustjacket, limited edition of 1000 copies, minor foxing (dustjacket, endpapers and page edges), cover insect-damaged, dustjacket with plastic protective covering

R1 000–2 000

132

Williams, Ion J.M.

**A Revision of the Genus Leucadendron (Proteaceae)**

Cape Town: Bolus Herbarium, UCT, 1972, Contributions from the Bolus Herbarium, No. 3, illustrations, 4to, half leather with tooling, limited edition: No. 15 of 20 copies, signed by the author, minor foxing of page ends

R1 000–1 500

133

Williamson, Sue

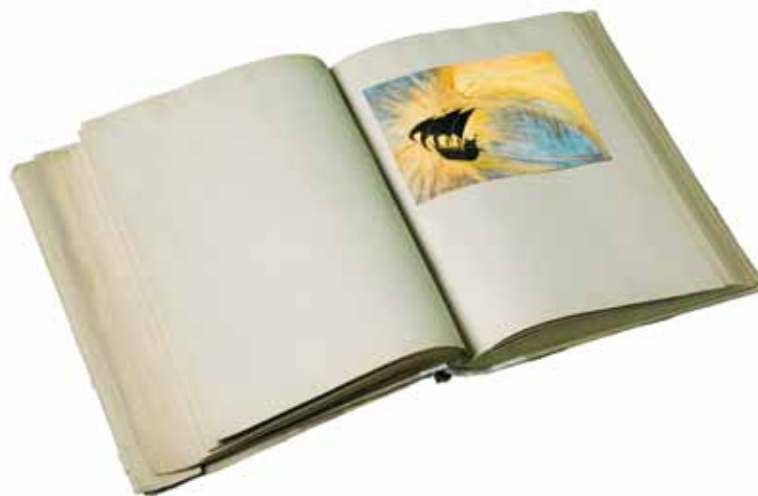
**Resistance Art in South Africa**

Cape Town: David Philip, 1989, illustrations, 4to, paperback, cover rubbed, owner bookplate on front endpaper and press cutting on back endpaper; and Williamson, Sue and Jamal, Ashraf, **Art in South Africa: The Future Present**, Cape Town: David Philip, 1996, illustrations, 4to, paperback(2)

R400–600

134–140

NO LOTS



123







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141

German School

19TH CENTURY

*Introducing the Baby*

oil on tin  
20 by 24 cm

R3 000–5 000

142

Style of

Johannes Hermanus Barend

**KOEKKOEK**

DUTCH 1840–1912

*Dutch Ships in a Choppy Sea*

signed  
oil on panel  
18 by 29,5 cm

R5 000–7 000

143

Style of

James **STARK**

BRITISH 19TH CENTURY

*Figures by a River*

oil on panel  
23,5 by 28,5 cm

R3 000–4 000

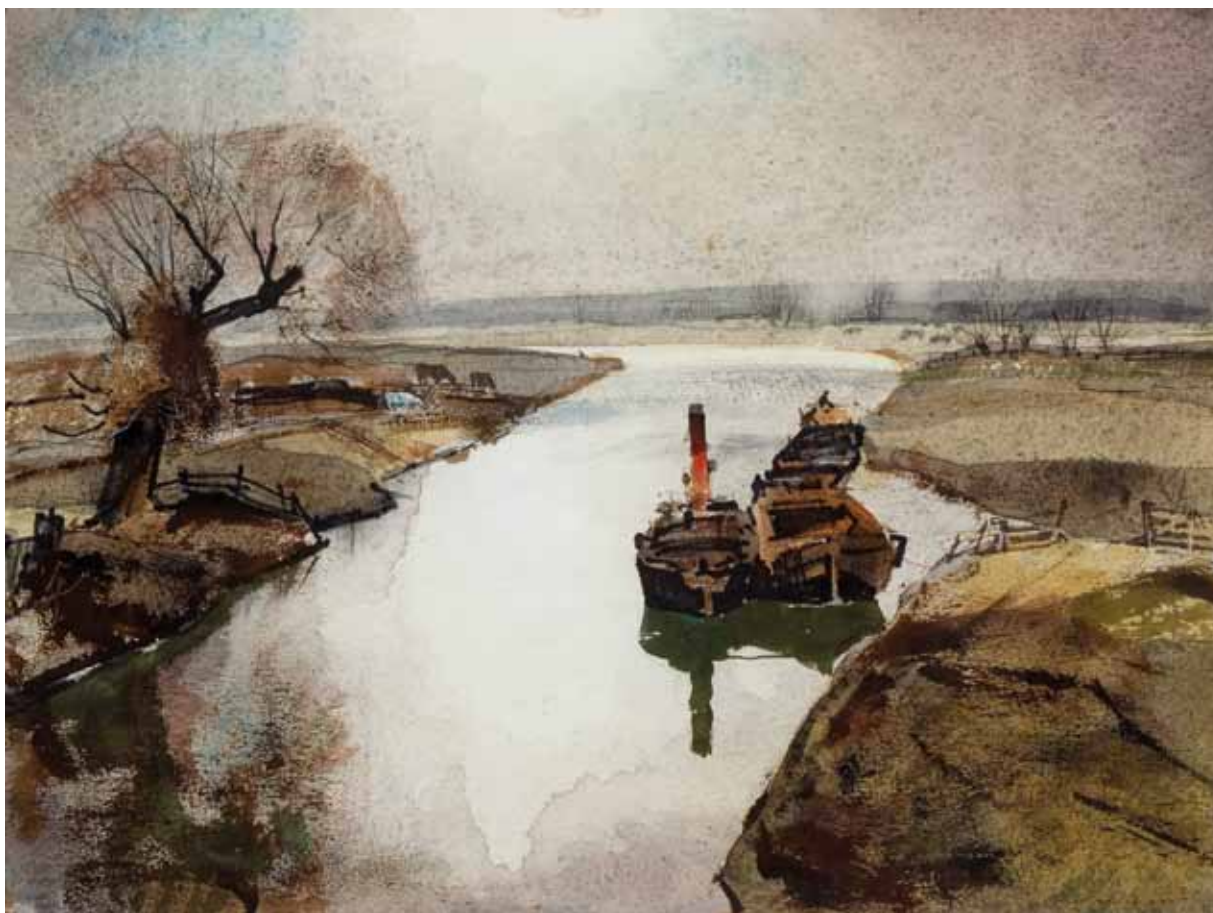


141



142





144

Rowland HILDER

BRITISH 1905–1993

*Tug and Lighters, Cambridgeshire*

signed

watercolour

28 by 38 cm

(2)

R20 000–30 000

Accompanied by the book Rowland Hilder and Denis Thomas, *Rowland Hilder's England*, The Herbert Press Limited, London, 1986.

LITERATURE

Rowland Hilder and Denis Thomas, *Rowland Hilder's England*, The Herbert Press Limited, London, 1986, page 37, illustrated in colour.



145

145

James **WHAITE**

BRITISH 19TH CENTURY

*The Harvesters*

signed

watercolour

25,5 by 35,5 cm

**R9 000–12 000**

146

James Burrell **SMITH**

BRITISH 1822–1897

*A Scottish Landscape with Figures  
and a Castle*

signed and indistinctly dated 1840

watercolour

19 by 32 cm

**R2 500–4 000**

147

Style of  
Samuel **PROUT**

BRITISH 1783–1852

*Lake of Como*

watercolour

33 by 23,5 cm

**R1 800–2 400**





148

148

Sir William Russell **FLINT**

BRITISH 1880–1969

*The Centurion*

signed, dated 27.11.57 and indistinctly inscribed

conté on paper

20,5 by 23 cm

**R18 000–24 000**



149

149

Sir William Russell **FLINT**

BRITISH 1880–1969

*A Seated Lady*

signed and dated c.30.4.56

red conté

19,5 by 16 cm

**R12 000–16 000**

150

Frederick **SMALLFIELD**

BRITISH 1829–1915

*Portrait of a Young Lady*

signed and dated April 1889

watercolour

13 by 11 cm

R2 500–3 500

151

Lorenzo **BONECHI**

ITALIAN 1955–1994

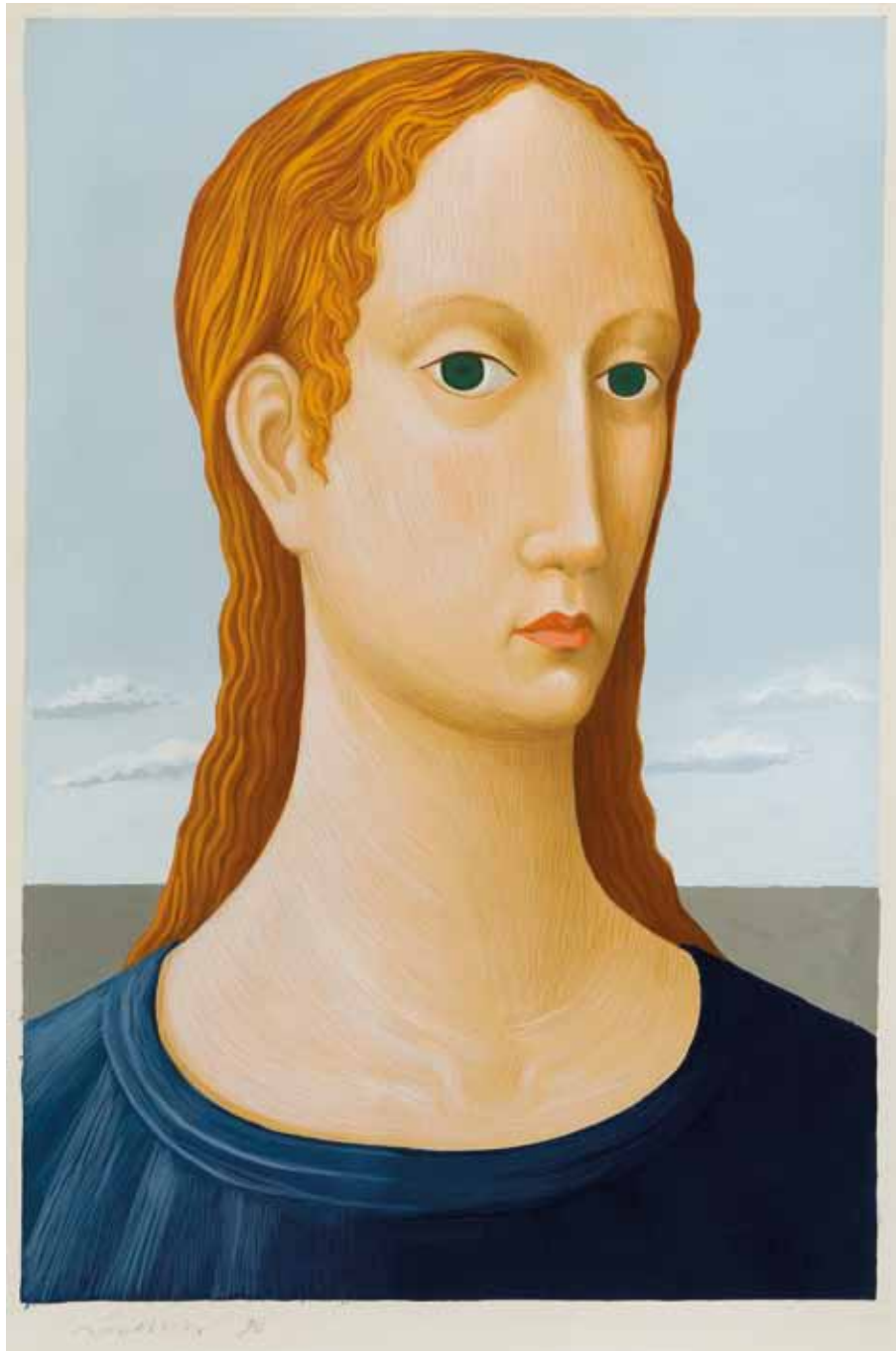
*Head of a Boy, in the Titian Manner*

signed and dated 90

tempera on paper

36,5 by 24,5 cm

R12 000–16 000



151

152

David HOCKNEY

BRITISH 1937–

*Peter Schlesinger*

signed, dated 76 and numbered  
35/90

lithograph in colours  
40 by 30 cm

**R9 000–12 000**

LITERATURE

Tokyo Museum of Contemporary Art,  
*David Hockney: Prints 1954–1995*, Tokyo  
Museum of Contemporary Art, Tokyo and  
Tankosha Publishing Co. Ltd., Tokyo, 1996,  
page 111.

153

David HOCKNEY

BRITISH 1937–

*Mo with Five Leaves*

signed, dated 71 and inscribed AP in  
pencil in the margin, aside from the  
edition of 75

etching  
68 by 53,5 cm

**R20 000–30 000**

LITERATURE

Tokyo Museum of Contemporary Art,  
*David Hockney: Prints 1954–1995*, Tokyo  
Museum of Contemporary Art, Tokyo and  
Tankosha Publishing Co. Ltd., Tokyo, 1996,  
page 89.



152



153



154

154

Joan MIRÓ

SPANISH 1893–1983

*Grans Rupestres VI (Large Cave Paintings VI)*

1979

signed and numbered 1/30

etching and aquatint

88,5 by 67,5 cm

**R40 000–60 000**

LITERATURE

Jacques Dupin and Ariane Lelong-Mainaud, *Miró Engraver: IV*. 1976–1983, Galerie Lelong, France, 2001, number 1058, page 93.



155

155

Joan MIRÓ

SPANISH 1893–1983

*Les Révolutions Scéniques du XXe Siècle (Cramer 1078)*

1975

signed and numbered 25/80

lithograph in colours

31,5 by 25,5 cm

**R5 000–8 000**

LITERATURE

Patrick Cramer, *Joan Miró Lithographs: V 1972–1975*, Maeght Éditeur, Paris, 1992, page 180–181.



156

Christiaan Karel APPEL

DUTCH 1921–2006

*A Beast-Drawn Man*

signed

lithograph in colours

50 by 39,5 cm

R8 000–10 000



156

157

Christiaan Karel APPEL

DUTCH 1921–2006

*An Abstract*

signed, dated 69 and numbered 59/110

lithograph in colours

68 by 52 cm

R7 000–10 000



157

158

Friedensreich HUNDERTWASSER

AUSTRIAN 1928–2000

*Die Häuser hängen unter den Wiesen*  
(Kosehatzley 52)

1971

signed, stamped and numbered 2659/3000

300 numbers ending with 9 are signed by

the artist, this one being 266/300

silkscreen in colours with metal imprints

sheet size: 48 by 66 cm

R16 000–20 000

from *Look at it on a Rainy Day*



158

159

Roberto MATTA

CHILEAN 1911–2002

*Fog Gog Magog*

signed and numbered 22/90 in pencil in

the margin

lithograph in colours

47 by 63 cm

R3 000–5 000

160

Marino MARINI

ITALIAN 1901–1980

*Danza Minima I (from Personaggi)*  
(Gaustalla 305)

1973

signed and numbered 43/50  
etching, drypoint and coloured  
aquatint  
63 by 48 cm

**R10 000–15 000**

Plate 5 from Personaggi

LITERATURE

Giorgio and Guido Guastalla, *Marino Marini: Catalogue Raisonné of Graphic Works 1919-1980*, Leslie J. Sacks Editions, Italy, 1993, page 104.

Alfredo and Carlo Coen and Giorgio Negro (Eds.), *Marino Marini Etchings and Lithographs: 1919–1980*, Shorewood Japan co. Ltd., Tokyo, 1991, page 157.



160

161

Marino MARINI

ITALIAN 1901–1980

*Spartaco (from an American Portrait 1776–1976)*  
(Gaustalla A184)

1975

signed and numbered XXXV/L  
etching in colour  
36,5 by 49 cm

**R7 000–10 000**

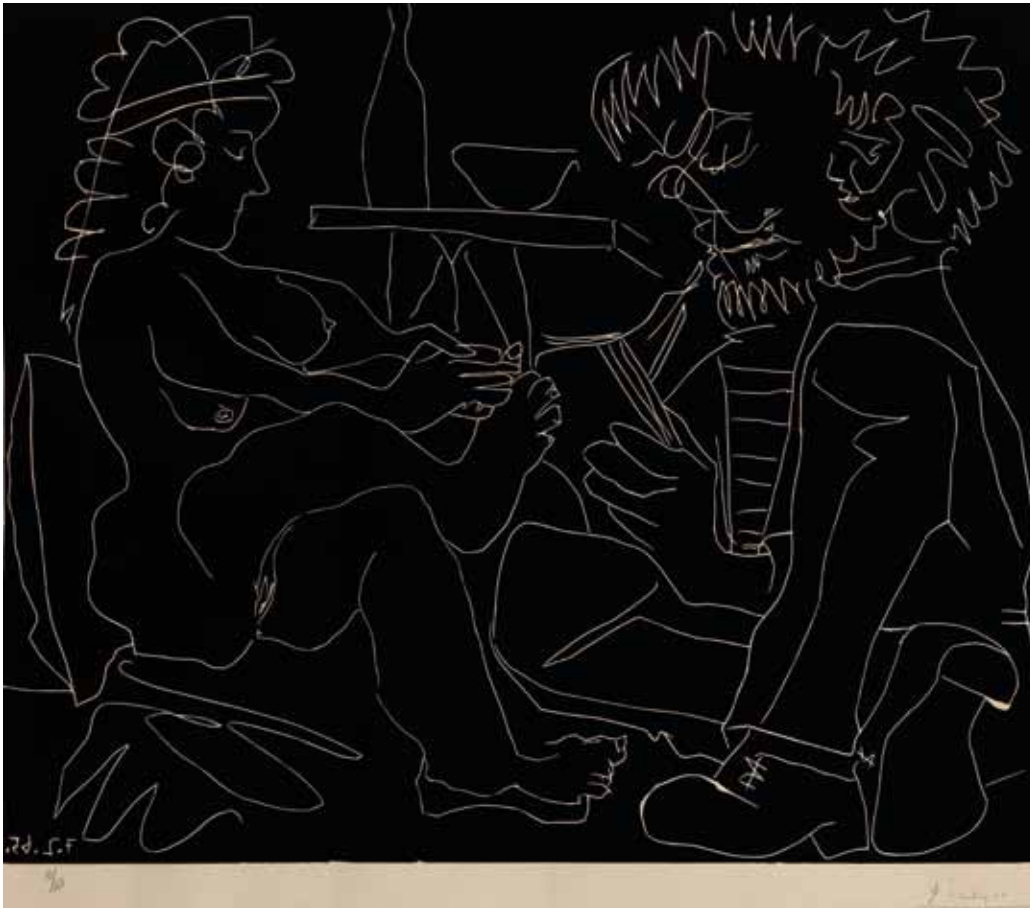
LITERATURE

Giorgio and Guido Guastalla, *Marino Marini: Catalogue Raisonné of Graphic Works 1919-1980*, Leslie J. Sacks Editions, Italy, 1993, page 110.

Alfredo and Carlo Coen and Giorgio Negro (Eds.), *Marino Marini Etchings and Lithographs: 1919–1980*, Shorewood Japan co. Ltd., Tokyo, 1991, page 167.



161



162

Pablo PICASSO

SPANISH 1881–1973

*Peintre Dessinant et Modèle nu au Chapeau*

signed and numbered 10/160 in pencil in the margin,

dated 7.2.65 on the plate linocut

52 by 63 cm

R20 000–30 000

South African



163

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Trees in a Landscape, Lowveld*

signed

watercolour over pencil

24 by 34,5 cm

**R40 000–60 000**





164

164

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*A Tent and Cart in a Wooded Landscape (recto);  
Study of a Man (verso)*

recto signed; verso signed and dated  
15/5/32

recto watercolour; verso pencil  
32,5 by 35 cm

**R12 000–16 000**

165

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Guildford Gypsies*

signed and inscribed with the title  
pencil and watercolour  
34 by 48,5 cm

**R20 000–30 000**



165

166

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868–1941

*A Seascape*

signed and dated 08  
watercolour on card  
16 by 33 cm

R12 000–16 000



166

167

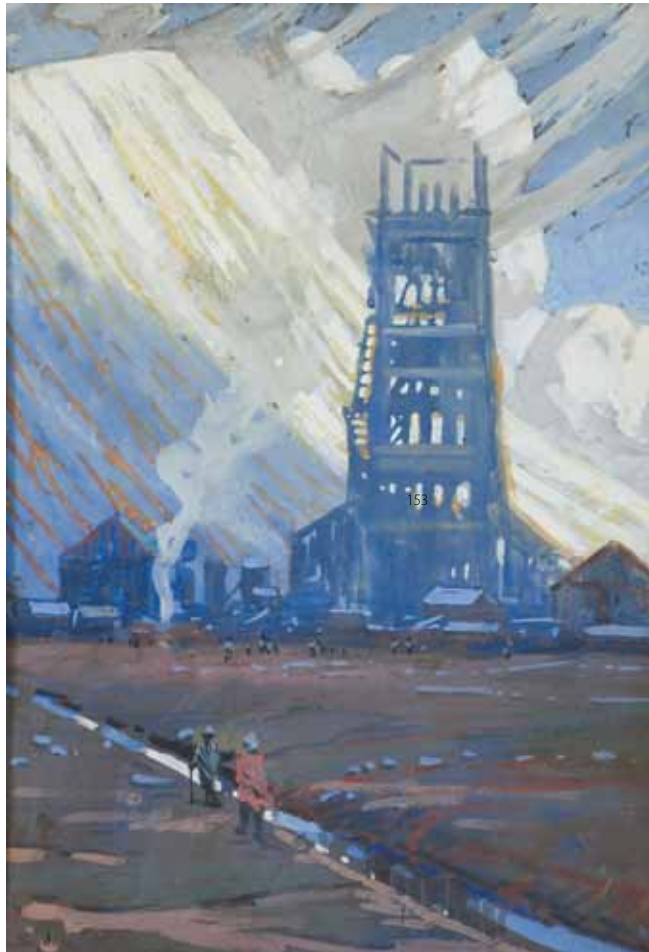
Allerley GLOSSOP

SOUTH AFRICAN 1870–1955

*Basotho Village*

signed  
watercolour  
30 by 42,5 cm

R3 000–5 000



168

168

Sydney CARTER

SOUTH AFRICAN 1874–1945

*Mine Headgear at Crown Mines*

signed  
gouache  
54,5 by 37,5 cm

R15 000–20 000



169

169

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*A Barn with Chickens*

signed and dated 1928

watercolour

22 by 30 cm

**R10 000–15 000**

170

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*'Mbwani', Zanzibar*

signed, dated Okt 54, inscribed

with the title and stamped with the

studio signature

watercolour over pencil

37 by 52 cm

**R30 000–40 000**



170





171

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*A View of a Garden*

signed

pen and ink and watercolour

47 by 61,5 cm

**R30 000–50 000**



172

Edith Luise Mary **KING**

SOUTH AFRICAN 1869–1962

*Strelitzia*

authenticated by Leonora Everard-Haden, the artist's granddaughter and inscribed '*property of Ruth Haden*' on the reverse

ink and watercolour

55 by 40 cm

**R20 000–30 000**

173

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*English Countryside*

signed

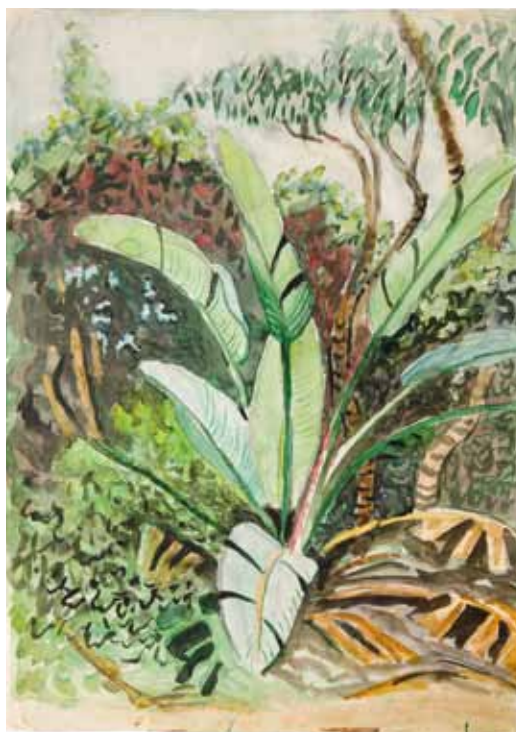
watercolour and charcoal

45 by 58 cm

**R30 000–40 000**

PROVENANCE

Acquired from the artist and thence by descent.



172



173



174

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*Battersea Bridge over The Thames*

signed

pen and watercolour

48 by 62 cm

**R30 000–40 000**

**PROVENANCE**

Acquired from the artist and thence by descent.



176

175

Robert Gwelo **GOODMAN**

SOUTH AFRICAN 1871–1939

*A River Landscape*

signed

watercolour

26 by 36 cm

**R10 000–15 000**

176

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

*A Lagoon Scene*

signed

oil on canvas

45 by 60 cm

**R20 000–30 000**



177

**177**

Jan Ernst Abraham **VOLSCHENK**

SOUTH AFRICAN 1853–1936

*Pale Dawn, on the River Zonde End,  
Caledon CP*

signed and dated 1928; signed, dated 1928  
and inscribed with the title on the reverse  
oil on canvas  
35 by 40 cm

**R30 000–40 000**

**178**

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

*An Encampment*

signed and dated 1933  
oil on canvas laid down on board  
12,5 by 16,5 cm

**R12 000–18 000**

**179**

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Pretoria*

signed, dated 9 Junie 1920 and  
inscribed with the title  
pencil  
16 by 25 cm

**R8 000–12 000**



180

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Roadway with Figure and Houses*

signed  
oil on panel  
19 by 15 cm

**R30 000–50 000**

181

Gordon Frank **VORSTER**

SOUTH AFRICAN 1924–1988

*Northern Cape Landscape with  
Quiver Trees*

signed  
oil on canvas laid down on board  
69 by 98,5 cm

**R25 000–35 000**

PROVENANCE

Acquired from the artist and thence by  
descent.



180



181



183

182

Kenneth **BAKER**

SOUTH AFRICAN 1931–1995

*An Evening Street Scene*

signed  
oil on board  
35,5 by 40,5 cm

**R12 000–16 000**

183

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

*Old Chelsea, New York*

signed, dated 24 May 1974 and inscribed  
with the title  
watercolour  
46,5 by 57,5 cm

**R25 000–40 000**

EXHIBITED

Pretoria Art Museum, Pretoria, *Walter Battiss  
Retrospective*, catalogue number 84.

184

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

*A Cityscape*

signed  
oil on board  
38,5 by 49 cm

**R12 000–15 000**

185

Wim (Willem Adriaan) **BLOM**

SOUTH AFRICAN 1927–

*An Evening Landscape*

signed and dated '55

oil on board

49 by 59 cm

**R10 000–15 000**



186

186

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

*A Still Life of Persimmons (recto);  
A Figure by a Fireplace (verso)*

recto signed

oil on board

36,5 by 46,5 cm

**R20 000–30 000**



187

187

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Bosveldpeule met Koperpan*

signed and dated 1976; signed and  
inscribed with the title on the reverse

oil on canvas

30 by 40 cm

**R30 000–50 000**



188

Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902–1985

*A Girl and Her Dog*

signed and dated 49  
watercolour  
23 by 25,5 cm

R14 000–18 000



188

189

Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902–1985

*A Seated Girl Knitting*

signed  
pen and watercolour  
37 by 29 cm

R18 000–24 000



189

190

Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902–1985

*A View on to a Veranda*

signed  
pen and watercolour  
38 by 50 cm

R10 000–15 000





191

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*A Cafe in Montparnasse*

signed and inscribed Paris 37; inscribed with the title on  
an exhibition label on the reverse

charcoal and watercolour

43 by 55 cm

**R35 000–50 000**

PROVENANCE

Acquired from the artist and thence by descent.

EXHIBITED

Pretoria Art Museum, Pretoria, *Maud Sumner*,  
November 1992, catalogue number 13.



192

192

Nerine Constantia **DESMOND**

SOUTH AFRICAN 1908–1993

*Basoeto Ruiters*

bronze with green patina  
height: 37cm, excluding base;  
on a marble base

**R20 000–30 000**

cf. A similar example is in the Rupert Museum, Stellenbosch



193

193

Edith Luise Mary **KING**

SOUTH AFRICAN 1869–1962

*Aloes in a Rocky Landscape*

signed  
ink and watercolour  
73,5 by 48 cm

**R20 000–30 000**

EXHIBITED

Adler Fielding Gallery, Johannesburg,  
*Retrospective Exhibition of the Everard Group*,  
February 1967, catalogue number 37.  
Pretoria Art Museum, Pretoria, *Retrospective  
Exhibition of the Everard Group*, September  
1967, catalogue number 17.



194

194

Nerine Constantia **DESMOND**

SOUTH AFRICAN 1908–1993

*Transkei Evening*

signed and dated '76

oil on canvasboard

37,5 by 48,5 cm

**R50 000–70 000**

195

Wolf **KIBEL**

SOUTH AFRICAN 1903–1938

*A Woman Reading*

signed

watercolour

17,5 by 26,5 cm

**R5 000–8 000**





196

John Koenakeefe **MOHL**

SOUTH AFRICAN 1903–1985

*Twilights of Dawn, in Lesotho Near Sunnypass (sic)*

signed, dated in the Twentieth Century; signed, dated  
and inscribed with the title on the reverse

oil on board

50 by 78 cm

**R30 000–40 000**



197

Phoshoko David **MOGANO**

SOUTH AFRICAN 1932–2000

*Thursday Prayers*

signed and dated 1989; inscribed with  
the title on the reverse  
watercolour  
26,5 by 36,5 cm

**R9 000–12 000**



197

198

Phoshoko David **MOGANO**

SOUTH AFRICAN 1932–2000

*A Township Street Scene*

signed and dated 86  
watercolour  
32 by 51,5 cm

**R9 000–12 000**

199

Azaria **MBATHA**

SOUTH AFRICAN 1941–

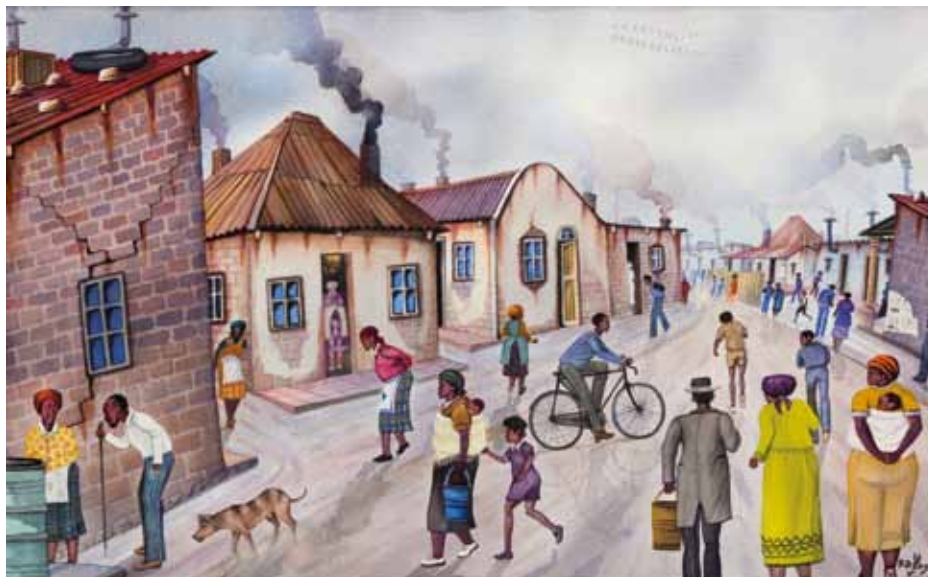
*Scenes from the Old Testament*

signed and numbered 39/100  
woodcut  
32 by 54,5 cm

**R3 000–5 000**

PROVENANCE

The Late Norman Eaton



198

200

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

*Pietà*

signed  
oil on board  
59,5 by 44 cm

R5 000–8 000



200

201

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*Christ Healing the Blind Man*

signed  
watercolour  
12,5 by 13 cm

R5 000–8 000

This is a preliminary sketch for a window in the Anglican Church, Prestatyn, Wales, installed January 1962.

LITERATURE

Frieda Harmsen, *Maud Sumner Painter and Poet*, Pretoria, 1992, pages 100–101.

202

Peter **CLARKE**

SOUTH AFRICAN 1929–

*A Figure and Goats Near a Barn*

signed, dated Oct. 1961 and numbered  
8/8 in pencil in the margin  
etching  
12 by 18 cm

R6 000–9 000



202



201

203

Maggie (Maria Magdalena)  
**LAUBSER**

SOUTH AFRICAN 1886–1973

*Portrait of Dr Andries Dreyer*

signed and dated '28;  
inscribed 'A Dreyer, Kaapstad 1926/28  
deur M Laubser' on the reverse  
oil on canvas  
54,5 by 44,5 cm

**R50 000–70 000**

For related subject matter see sketchbook 19.

Dr Andries Dreyer (1872–1938) was a missionary, church historian and archivist, whose publications and invaluable collections earned him an honorary doctorate from UNISA in 1937.

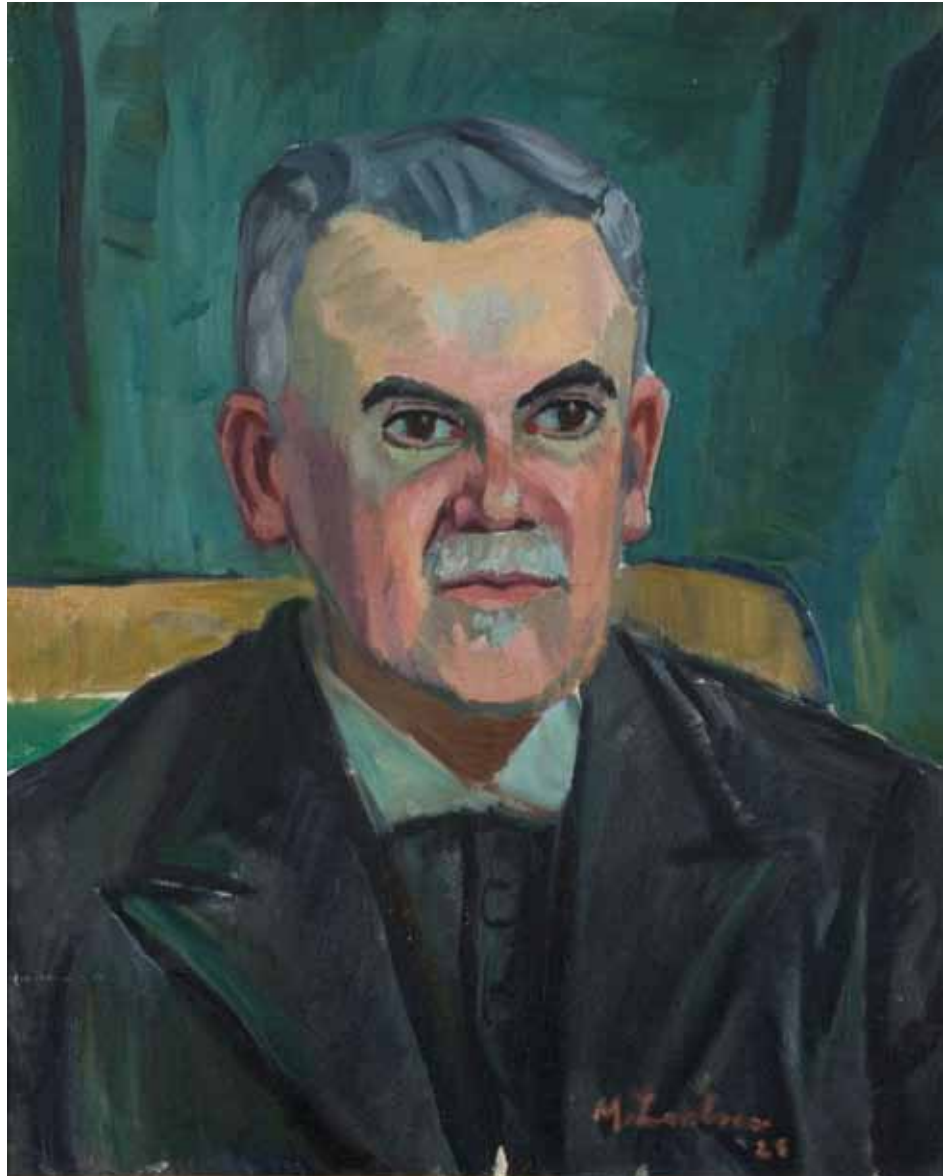
**PROVENANCE**

Acquired directly by the sitter and thence by descent to Prof and Mrs Meyer de Villiers, Stellenbosch and the current owner.

Prof Meyer de Villiers (1913–1995), an award-winning author of dictionaries and text books, was Professor of Afrikaans and Dutch at Stellenbosch University from 1953 until 1978. In addition to memberships of august bodies such as the International Association of Dutch Linguistics, he was a council member of the Michaelis Collection, now incorporated into Iziko Museums in Cape Town.

**LITERATURE**

Dalene Marias, *Maggie Laubser; her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, catalogue number 711, page 215.





204

Peter CLARKE

SOUTH AFRICAN 1929–

*An African Figure in Elaborate  
Headgear*

signed and dated 17.12.1973

crayon

49 by 35 cm

R40 000–60 000





205

Gunther Friedrich Julius  
**VAN DER REIS**

SOUTH AFRICAN 1927–

*An African Helmet*

signed

bronze with verdigris patina  
height: 35 cm, excluding base;  
mounted on a wooden base

**R10 000–15 000**



205

206

Sydney Alex **KUMALO**

SOUTH AFRICAN 1935–1988

*An Abstract Mask*

signed and dated 83  
pencil and pastel  
46,5 by 32,5 cm

**R7 000–10 000**

207

Carl Adolph **BÜCHNER**

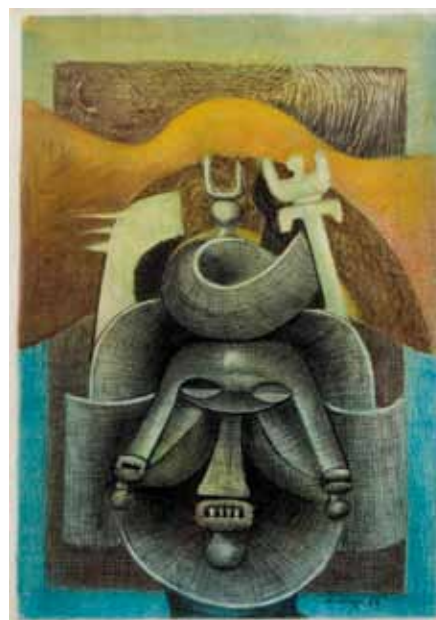
SOUTH AFRICAN 1921–2003

*A Harlequin with White Ruffle*

signed

oil on board  
34 by 29 cm

**R10 000–15 000**



206

208

Hennie (Hendrik Christiaan)  
**NIEMANN**

SOUTH AFRICAN 1941–

*A Harlequin*

signed

oil on board  
46 by 31 cm

**R10 000–15 000**

209

Sidney GOLDBLATT

SOUTH AFRICAN 1919–1979

*Architectural Abstract*

signed and dated 67  
oil and collage on canvas  
101 by 71 cm

**R25 000–35 000**

210

Frank Sydney SPEARS

SOUTH AFRICAN 1906–1991

*Venice*

signed  
oil on canvas laid down on board  
59 by 74 cm

**R16 000–18 000**

PROVENANCE

Acquired from the artist and thence by  
descent.

211

Hannes HARRS

SOUTH AFRICAN 1927–2006

*An Abstract Composition*

signed and dated '87 on the reverse  
painted and incised wood panel  
15 by 12 cm

**R4 000–6 000**



209



212

212

Bettie CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

*Abstract Forms*

signed and dated 1969

oil on canvas

90 by 60 cm

**R25 000–35 000**

PROVENANCE

Acquired from the artist and thence by descent.



213

213

Bettie CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

*Abstract Shield*

signed and dated 1970

mixed media on board

74,5 by 59 cm

**R12 000–18 000**

214

George Velaphi MZIMBA

SOUTH AFRICAN 1959–

*A Zulu Bride*

signed and dated 82

oil on canvas laid down on board

87 by 57 cm

R35 000–50 000

215

Gerard BHENGU

SOUTH AFRICAN 1910–1990

*An Elderly Zulu Couple Outside a Hut*

signed and dated 41

watercolour

18,5 by 27 cm

R15 000–20 000

216

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923–1980

*Figure, House and Bird*

signed and dated 1962

oil on board

35,5 by 29,5 cm

R15 000–20 000

The Diary of Johannes Meintjes,  
number JM 747.

EXHIBITED

Rand Afrikaans University, Johannesburg,

*Johannes Meintjes Prestige Memorial*

*Exhibition*, 1990, catalogue number 49.



214





217

George Velaphi MZIMBA

SOUTH AFRICAN 1959–

*A Miner with a Machine Drill*

signed and dated 87

oil on board

59,5 by 121 cm

R40 000–60 000

218

Gladys **MGUDLANDLU**

SOUTH AFRICAN 1925–1979

*A Dancing Woman*

signed and dated 1965

oil on canvas

35,5 by 20,5 cm

**R15 000–20 000**

219

Jan **VERMEIREN**

SOUTH AFRICAN 1949–

*A Woman Wearing a Red Hat*

signed

oil on canvas

59 by 49 cm

**R15 000–20 000**

220

Jan **VERMEIREN**

SOUTH AFRICAN 1949–

*Two Figures and a Cat*

signed

oil on canvas

64 by 64 cm

**R15 000–20 000**



219



220

221

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919–2006

*A Bride in a Donkey Cart*

signed; signed and inscribed with the title on a label on the reverse  
oil on board  
49,5 by 59,5 cm

R25 000–30 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Vriende se Keuse*, October 1993.

222

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919–2006

*A Bride with Sunflowers*

signed  
oil on board  
54,5 by 42 cm

R20 000–30 000

223

Nerine Constantia DESMOND

SOUTH AFRICAN 1908–1993

*Two Guitarists*

signed  
oil on board  
32 by 37,5 cm

R15 000–20 000

PROVENANCE

Acquired from the artist and thence by descent.



221



223



224

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

*A Xhosa Maiden*

signed and dated 79  
oil on canvas laid down on board  
34,5 by 24,5 cm

R20 000–30 000



224

225

Willie (William) BESTER

SOUTH AFRICAN 1956–

*Truck, Barber and Spaza Shop*

signed and dated 03  
oil and collage on board  
40 by 86 cm

R20 000–30 000



225





226

226

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880–1965

*Blouberg Strand with Table Mountain*

authenticated by Adelheid Domsaitis,  
the artist's wife and inscribed with the  
title on a label on the reverse

oil on board

37,5 by 50 cm

**R25 000–35 000**

227

Walter Gilbert **WILES**

SOUTH AFRICAN 1875–1966

*A Beach Scene with Moored Boat*

signed

oil on board

45 by 60 cm

**R10 000–15 000**



227



228

Gordon Frank VORSTER

SOUTH AFRICAN 1924–1988

*Boats in a Bay*

signed

oil on board

75 by 95 cm

R25 000–40 000



229

Leonora EVERARD-HADEN

SOUTH AFRICAN 1937–

*Durban Dock, Low Tide*

signed; inscribed with the title on the reverse

oil on canvas

70,5 by 105,5 cm

**R30 000–50 000**

EXHIBITED

Tatham Art Gallery, Pietermaritzburg, *Jabulisa: The Art and Craft of KwaZulu-Natal*, catalogue number 30.



230

George ENSLIN

SOUTH AFRICAN 1919–1972

*Harbour Scene*

signed and dated '68  
oil on canvas  
58,5 by 88,5 cm

R18 000–24 000

231

Sidney GOLDBLATT

SOUTH AFRICAN 1919–1979

*Fishing Boats*

signed  
oil on board  
38,5 by 80,5 cm

R20 000–30 000

232

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935–2007

*Two Women on a Beach*

signed  
oil on canvas laid down on board  
18 by 30,5 cm

R7 000–10 000

233

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935–2007

*The Cattle Herder*

signed  
oil on canvas laid down on board  
18 by 33,5 cm

R6 000–9 000



230



231



234

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

*A Rural Settlement*

signed and dated 1955

watercolour

17 by 24 cm

**R8 000–12 000**

235

William Mitcheson **TIMLIN**

SOUTH AFRICAN 1892–1943

*Extensive Landscape at Dusk*

signed

oil on canvasboard

37,5 by 58 cm

**R18 000–24 000**

236

Titta **FASCIOTTI**

SOUTH AFRICAN 1927–1993

*A Flight of Stairs in Simonstown*

signed

oil on canvas laid down on board

39,5 by 29,5 cm

**R20 000–30 000**



235



236



237

237

David Johannes **BOTHA**

SOUTH AFRICAN 1921–1995

*Chickens in a Farmyard*

signed

oil on canvas laid down on board

44 by 59,5 cm

**R25 000–35 000**

238

Terence John **MCCA**W

SOUTH AFRICAN 1913–1978

*A House in a Landscape*

signed and dated 51

oil on board

43,5 by 54 cm

**R30 000–50 000**



238



239

239

Piet (Pieter Gerhardus)

**VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*Mieta se Huis, Rawsonville*

signed

oil on canvas laid down on board

37,5 by 49,5 cm

**R30 000–40 000**

240

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

*Two Figures in a Field of Sunflowers*

signed

oil on board

77,5 by 51 cm

**R40 000–60 000**



240



241

Clement Edmond Theodore  
Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

*A Young Girl*

signed and dated 66  
oil on board  
59 by 40 cm

**R15 000–20 000**

242

Jan (Johannes Wilhelmus)  
**DINGEMANS**

SOUTH AFRICAN 1921–2001

*African Figures*

signed  
oil on board  
46,5 by 59 cm

**R12 000–16 000**

243

Clement Edmond Theodore  
Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

*Bouquet*

signed and dated 75  
oil on canvas  
88,5 by 68,5 cm

**R40 000–60 000**

PROVENANCE

Pieter Wenning Gallery, Johannesburg.



243

244

Aileen LIPKIN

SOUTH AFRICAN 1933–1994

*A Still Life with a Vase of Flowers and Apples*

signed

oil on canvas

101 by 76 cm

R15 000–20 000

245

Louis VAN HEERDEN

SOUTH AFRICAN 1941–

*A Still Life of Flowers in a Vase*

signed and dated 80

oil on canvas

79,5 by 59 cm

R7 000–10 000

246

Nita (Pauline Augusta  
Wilhelmina) SPILHAUS

SOUTH AFRICAN 1878–1967

*A Still Life of Spring Flowers*

signed with the artist's monogram

oil on board

29,5 by 27,5 cm

R25 000–40 000



246

247

Frank Sydney SPEARS

SOUTH AFRICAN 1906–1991

*A Still Life of Roses*

signed

oil on canvas

60 by 44 cm

R12 000–16 000

PROVENANCE

Acquired from the artist and thence by descent.

248

Christopher TUGWELL

SOUTH AFRICAN 1938–

*Mother and Child Returning to the Kraal*

signed

oil on board

59,5 by 90,5 cm

R20 000–30 000

249

Titta FASCIOTTI

SOUTH AFRICAN 1927–1993

*Trees by a Farm Gate*

signed

oil on board

35 by 50 cm

R12 000–18 000

250

Piet (Pieter Gerhardus) VAN HEERDEN

SOUTH AFRICAN 1917–1991

*A Country Road*

signed

oil on canvas laid down on board

40 by 49,5 cm

R25 000–35 000



248



250



251

Eben VAN DER MERWE

SOUTH AFRICAN 1932–

*Aloes at Elandskrants*

signed and dated '90; signed, dated  
1990 and inscribed with the title on the  
reverse

oil on board

55,5 by 78 cm

R10 000–15 000



251

252

Edward ROWORTH

SOUTH AFRICAN 1880–1964

*Thunderstorm, Zululand*

signed

oil on board

49,5 by 74,5 cm

R8 000–12 000



253

253

Edward ROWORTH

SOUTH AFRICAN 1880–1964

*Drostdy, Swellendam*

signed

oil on canvas

39 by 59 cm

R14 000–18 000



254

254

Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853–1936

*Landscape, De Rust*

signed and dated 1915

oil on canvas laid down on board

11 by 22 cm

R15 000–20 000



255

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868–1941

*The Valley of a Thousand Hills*

signed

oil on board

21,5 by 34,5 cm

**R40 000–60 000**

PROVENANCE

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



256

Jan Ernst Abraham **VOLSCHENK**

SOUTH AFRICAN 1853–1936

*The Twelve Apostles from Above Camp's Bay*

signed

oil on canvas laid down on board

16 by 34 cm

**R40 000–60 000**





257

257

Tinus (Marthinus Johannes) DE JONGH

SOUTH AFRICAN 1885–1942

*A River Landscape*

signed

oil on canvas

32 by 47,5 cm

R30 000–40 000

258

Tinus (Marthinus Johannes) DE JONGH

SOUTH AFRICAN 1885–1942

*An Extensive Landscape*

signed

oil on canvas

25 by 37,5 cm

R8 000–12 000

259

Amos LANGDOWN

SOUTH AFRICAN 1930–

*A Boy Leading a Goat*

signed

oil on canvas laid down on board

45 by 60 cm

R20 000–30 000

260

Amos LANGDOWN

SOUTH AFRICAN 1930–

*Women and a Child with Chickens*

signed

oil on board

49 by 40 cm

R18 000–24 000

261

Christopher TUGWELL

SOUTH AFRICAN 1938–

*Autumn Glow*

signed

oil on board

59,5 by 90 cm

R20 000–30 000

PROVENANCE

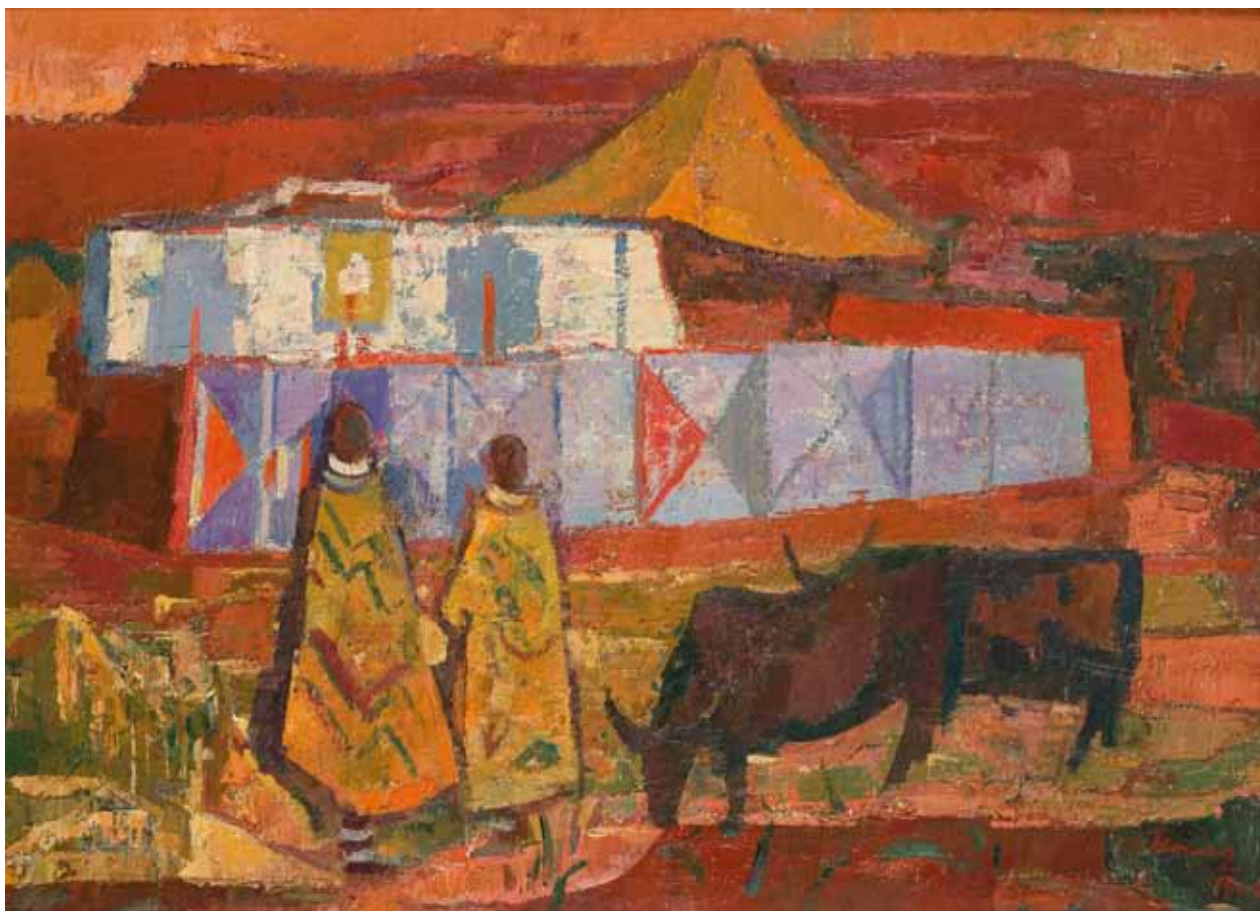
The Everard Read Gallery, Johannesburg.



259



261



262

Alfred Friedrich Franz KRENZ

SOUTH AFRICAN 1899–1980

*Mapoch Settlement*

signed and dated 1965

oil on board

60 by 82 cm

R30 000–50 000

LITERATURE

cf. Ellen Davis-Mesman, *The Colourful Palette of Alfred Krenz*, the author, Onrust River, 1998, page 63, illustrated in colour.





263

Frans Martin CLAERHOUT

SOUTH AFRICAN 1919–2006

*A Figure on a Donkey Approaching a Village*

signed

oil on board

83,5 by 99 cm

R80 000–120 000



264

George Velaphi MZIMBA

SOUTH AFRICAN 1959–

*A Penny Whistler*

signed

oil on paper laid down on board

103 by 32 cm

**R18 000–24 000**

265

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923–1980

*Autumn Still Life*

signed and dated 68

oil on board

49,5 by 18,5 cm

**R20 000–30 000**

The Diary of Johannes Meintjes,  
number JM 964.



264



265

266

Eugene LABUSCHAGNE

SOUTH AFRICAN 1921–1990

*Swazi Panel*

signed and dated '53

oil on canvas

38 by 49 cm

R30 000–40 000



266

267

Tertia KNAAP

SOUTH AFRICAN 1939–

*Egyptian Temple*

signed with the artist's monogram,

executed in 1998

carved wood

height: 163 cm

R4 000–6 000

This work was inspired by a visit Knaap made to Egypt. She was entranced by the mysticism of the ancient culture. After reading esoteric publications on the subject, including one which explained how the temple was a symbolic recreation of the human body, she created this image.



267

268

Nerine Constantia DESMOND

SOUTH AFRICAN 1908–1993

*A Malay Bride*

signed

oil and goldleaf on canvasboard

29 by 20 cm

R8 000–12 000



268





269

269

Raymond Hillary **ANDREWS**

SOUTH AFRICAN 1948–

*Okavango Elephant*

signed with the artist's initials; signed, dated 1985 and inscribed with the title on the reverse carved, painted and incised wood panel  
121,5 by 81 cm

**R18 000–24 000**

270

Reginald Ernest George **TURVEY**

SOUTH AFRICAN 1882–1968

*A Herd of Impala*

signed  
oil on board  
40 by 50 cm

**R7 000–10 000**



272

271

Reginald Ernest George **TURVEY**

SOUTH AFRICAN 1882–1968

*An Abstract Composition*

signed  
oil on board  
50 by 60 cm

**R10 000–15 000**

EXHIBITED

Pretoria Art Museum, Pretoria, *Memorial Exhibition*,  
1975–1976, catalogue number 142.

272

Durant Basi **SIHLALI**

SOUTH AFRICAN 1935–2004

*Sable Antelope*

signed and dated 50  
oil on board  
60 by 80 cm

**R25 000–40 000**





275

**273**

Gordon Frank **VORSTER**

SOUTH AFRICAN 1924–1988

*Buffalos Amongst Baobabs*

signed  
oil on board  
52 by 72 cm

**R8 000–12 000**

**PROVENANCE**

Acquired from the artist and thence by descent.

**274**

Gordon Frank **VORSTER**

SOUTH AFRICAN 1924–1988

*Zebra, Midday, Kalahari*

signed  
watercolour  
57 by 96 cm

**R8 000–12 000**

**275**

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

*Cattle Grazing Under an Overcast Sky*

signed  
oil on board  
54 by 74,5 cm

**R30 000–50 000**



276

276

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935–2007

*A Team of Oxen and Cart on a Country Road*

signed

oil on card laid down on board

41 by 70 cm

**R30 000–50 000**

277

Jean **DOYLE**

SOUTH AFRICAN 1930–

*Eve with Apple*

signed and numbered 5/6

bronze

height: 48 cm, excluding base;

mounted on a perspex base

**R10 000–15 000**

278

Elsa Hermine **DZIOMBA**

SOUTH AFRICAN 1906–1970

*Olga*

bronze with verdigris patina

height: 17 cm, excluding base;

mounted on a perspex base

**R8 000–12 000**



279

279

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

*A Standing Figure*

signed, dated 1977 and numbered 1/3

bronze

height: 43 cm, excluding base;

mounted on a wooden base

**R30 000–40 000**

LITERATURE

Fritz-Uwe Günther, *Edoardo Villa Museum Catalogue*, University of Pretoria, Pretoria, 1998, page 25, catalogue number 90.

280

Edoardo Daniele VILLA

SOUTH AFRICAN 1915–2011

*A Small Standing Figure*

signed and dated 1980

bronze

height: 34 cm, excluding base;

mounted on a wooden base

**R25 000–40 000**



280





281

**281**

Frans David **OERDER**

SOUTH AFRICAN 1867–1944

*A Still Life with an Oriental Figure and Orchids*

signed

watercolour

42 by 32 cm

**R10 000–15 000**



282

**282**

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924–

*A Bird in a Garden*

signed

watercolour

34 by 20 cm

**R9 000–12 000**

**283**

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

*Butterfly Sketch*

signed with the studio stamp

gouache

35 by 24 cm

**R7 000–10 000**

284

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

*Toads and Figures*

signed  
gouache  
47 by 24 cm

**R18 000–24 000**

285

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

*Thematic Development*

signed, dated 78 and inscribed with  
the title in pencil in the margin  
pen and ink  
28 by 44 cm

**R10 000–15 000**



284

286

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*A View of a Chateau Through the Gate*

signed and dated 48  
pen and ink and watercolour  
45 by 60,5 cm

**R30 000–40 000**



286

287

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*A Seated Nude*

signed  
ink and wash  
39 by 39 cm

**R9 000–12 000**



287

288

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*Ophelia*

signed, executed circa 1945  
pen and ink  
19 by 12,5 cm

**R3 000–5 000**

There are numerous versions of Ophelia by Sumner. See Frieda Harmsen, *Maud Sumner Painter and Poet*, Pretoria, 1992, page 70.



288



289

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Nude with Roses*

linocut

37 by 19,7 cm

**R10 000–16 000**



289

290

Hennie (Hendrik Christoffel)

**POTGIETER**

SOUTH AFRICAN 1916–1992

*A Female Torso*

signed and dated 1963

bronze

height: 44 cm, excluding base;

mounted on a marble base

**R8 000–12 000**



290

291

Irma **STERN**

SOUTH AFRICAN 1894–1966

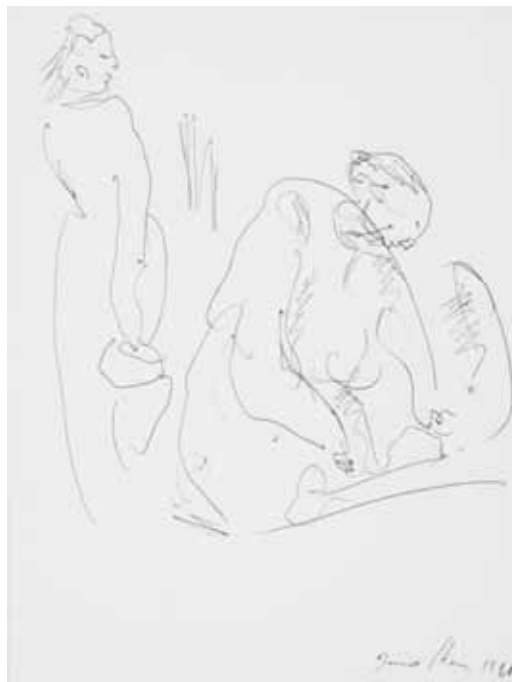
*Two Women*

signed and indistinctly dated 1960

pen and ink

29 by 22 cm

**R18 000–24 000**



291

292

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926–2009

*Orange Nude*

signed, dated 74 and numbered x/x  
proof

woodcut

61 by 34,5 cm

R3 000–5 000



293

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926–2009

*Altar to a Beached Whale*

signed and dated 81

oil on panel

28,5 by 39 cm

R30 000–40 000

PROVENANCE

Joseph Wolpe Gallery, Cape Town.

294

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926–2009

*Altar to a Beached Whale II*

signed and dated 81

oil on panel

28,5 by 39 cm

R30 000–40 000

PROVENANCE

Joseph Wolpe Gallery, Cape Town.



294



RECTO



VERSO

295

Raymond Hillary **ANDREWS**

SOUTH AFRICAN 1948–

*Spirit of the Resurrection (recto and verso)*

signed with the artist's initials

carved, painted and incised wood panel

30,5 by 23 cm;

mounted on a wooden base

**R10 000–15 000**



296

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926–2009

*An Abstract Head*

signed with the artist's initials  
carved, painted and incised wood panel  
18,5 by 13 cm

R25 000–35 000

297

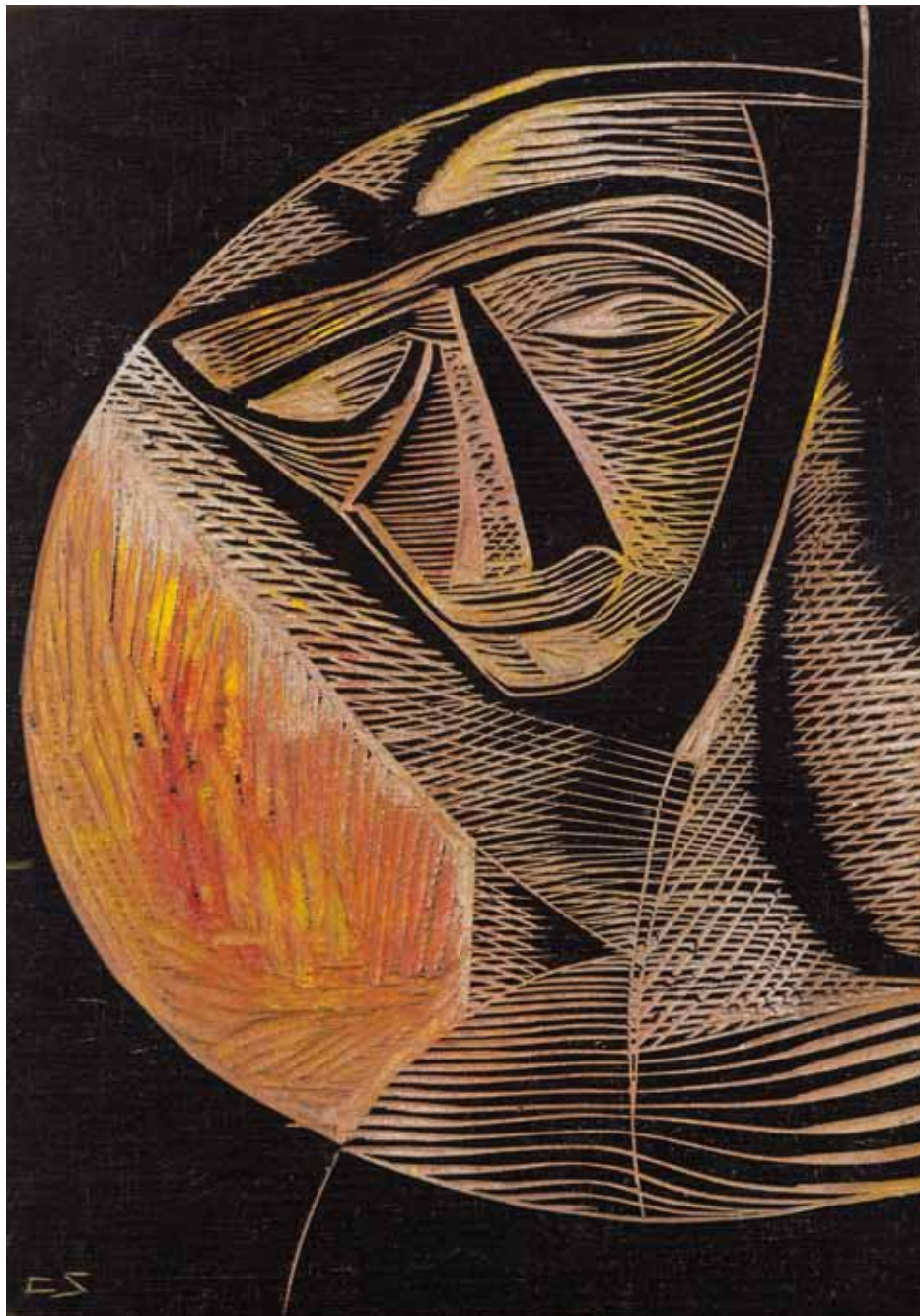
Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926–2009

*Four Figures*

signed and dated 67  
watercolour  
35 by 45,5 cm

R6 000–9 000



296



298

298

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Primordial Scene*

signed and inscribed with the title

pen and ink

44 by 49 cm

**R25 000–40 000**

299

Michael Alan **COSTELLO**

SOUTH AFRICAN 1948–

*Goat Man*

1975

soapstone

height: 75 cm

**R5 000–8 000**

PROVENANCE

Wolman-Goodman Gallery, Cape Town.

300

Ezrom Kgobokanyo Sebata

**LEGAE**

SOUTH AFRICAN 1938–1999

*A Figure and Feather*

signed

pencil

25 by 37 cm

**R6 000–9 000**



300

301

Ezrom Kgobokanyo Sebata

**LEGAE**

SOUTH AFRICAN 1938–1999

*Crucified Figure*

signed and dated 71

pen and ink

42 by 31 cm

**R7 000–10 000**



301

302

Diane Veronique **VICTOR**

SOUTH AFRICAN 1964–

*The Hammer and the Anvil*

signed, inscribed with the title and  
marked a/proof in pencil in the margin  
etching and aquatint

44,5 by 29,5 cm

**R5 000–7 000**



302

303

Walter Whall **BATISS**

SOUTH AFRICAN 1906–1982

*Bosveld*

signed, marked Proof and inscribed  
with the title in pencil in the margin  
linocut

33 by 44,5 cm

**R4 000–6 000**



304

Judith MASON

SOUTH AFRICAN 1938–

*Marionette*

signed and inscribed with the title

pencil and collage

83,5 by 70 cm

**R5 000–8 000**



305

305

Robert Griffiths HODGINS

SOUTH AFRICAN 1920–2010

*Golden Girl*

signed, dated '05, numbered 17/40

and inscribed with the title in pencil

in the margin

lithograph in colours

49 by 69,5 cm

**R10 000–15 000**



306

306

Robert Griffiths HODGINS

SOUTH AFRICAN 1920–2010

*Doan Mess with Me, Boy*

signed, dated '06, numbered 1/1 and

inscribed with the title in pencil in

the margin

monoprint

42,5 by 60 cm

**R12 000–16 000**



307

307

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

*Does One Know You?*

signed, dated '05, numbered 1/1 and inscribed  
with the title in pencil in the margin

monoprint

70 by 50 cm

**R20 000–30 000**



308

308

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

*Ulysses*

signed, dated 2005 and inscribed with the title on the reverse  
hand-painted and glazed ceramic plate

diameter: 33 cm

**R10 000–15 000**

LITERATURE

Retief van Wyk, *The Ceramic Art of Robert Hodgins*, Bell-Roberts  
Publishing, Cape Town, 2008, page 67, illustrated in colour.



309

309

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

*Pudding Head*

signed, dated Nov 2007 and inscribed with the title on the reverse  
hand-painted and glazed ceramic plate  
diameter: 33,5 cm

**R10 000–15 000**



310

310

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

*Heinz*

signed, dated 2007 and inscribed with the title on the reverse  
hand-painted and glazed ceramic plate  
diameter: 39 cm

**R10 000–15 000**



311

Hylton NEL

SOUTH AFRICAN 1941–

*Blue Leaves*

signed with the artist's initials and dated 20.10.98 on the reverse  
hand-painted and glazed ceramic bowl  
diameter: 22,5 cm

R2 000–3 000



311

312

Hylton NEL

SOUTH AFRICAN 1941–

*Portrait of a Bearded Man*

hand-painted and glazed ceramic bowl  
diameter: 25 cm

R4 000–6 000



312

313

Hylton NEL

SOUTH AFRICAN 1941–

*Three Figures*

signed with the artist's initials and dated 8.2.95 on the reverse  
hand-painted and glazed ceramic bowl  
diameter: 26 cm

R4 000–6 000



313

314

Hylton NEL

SOUTH AFRICAN 1941–

*A Shoe*

signed with the artist's initials and dated 8.2.95 on the reverse  
hand-painted and glazed ceramic bowl  
diameter: 26,5 cm

R3 000–4 000



314



315

315

Esias BOSCH

SOUTH AFRICAN 1923–2010

*Large Vessel with Scroll Handle*

brown glazed ceramic

height: 78 cm

R18 000–24 000



316

316

Esias BOSCH

SOUTH AFRICAN 1923–2010

*Abstract Flowers*

ceramic plaque with lustre glaze

52 by 35 cm

R7 000–10 000



317

Dylan LEWIS

SOUTH AFRICAN 1964–

*Sitting Leopard Maquette III*

signed, numbered 21/100 and inscribed with the title on a plaque under the base  
bronze

height: 10,5 cm, excluding base;  
mounted on a wooden base

R25 000–40 000

318

Norman Clive CATHERINE

SOUTH AFRICAN 1949–

*Sextuplets*

signed

oil on wood

height: 125 cm, including base

R50 000–70 000







319

319

Norman Clive CATHERINE

SOUTH AFRICAN 1949–

*Title Fight*

signed

oil on wood

height: 44,5 cm, including base

R20 000–30 000



320

320

Norman Clive CATHERINE

SOUTH AFRICAN 1949–

*Ju-ju Man*

signed

oil on wood

height: 86 cm, including base

R15 000–20 000

321

Walter Whall BATTISS

SOUTH AFRICAN 1906–1982

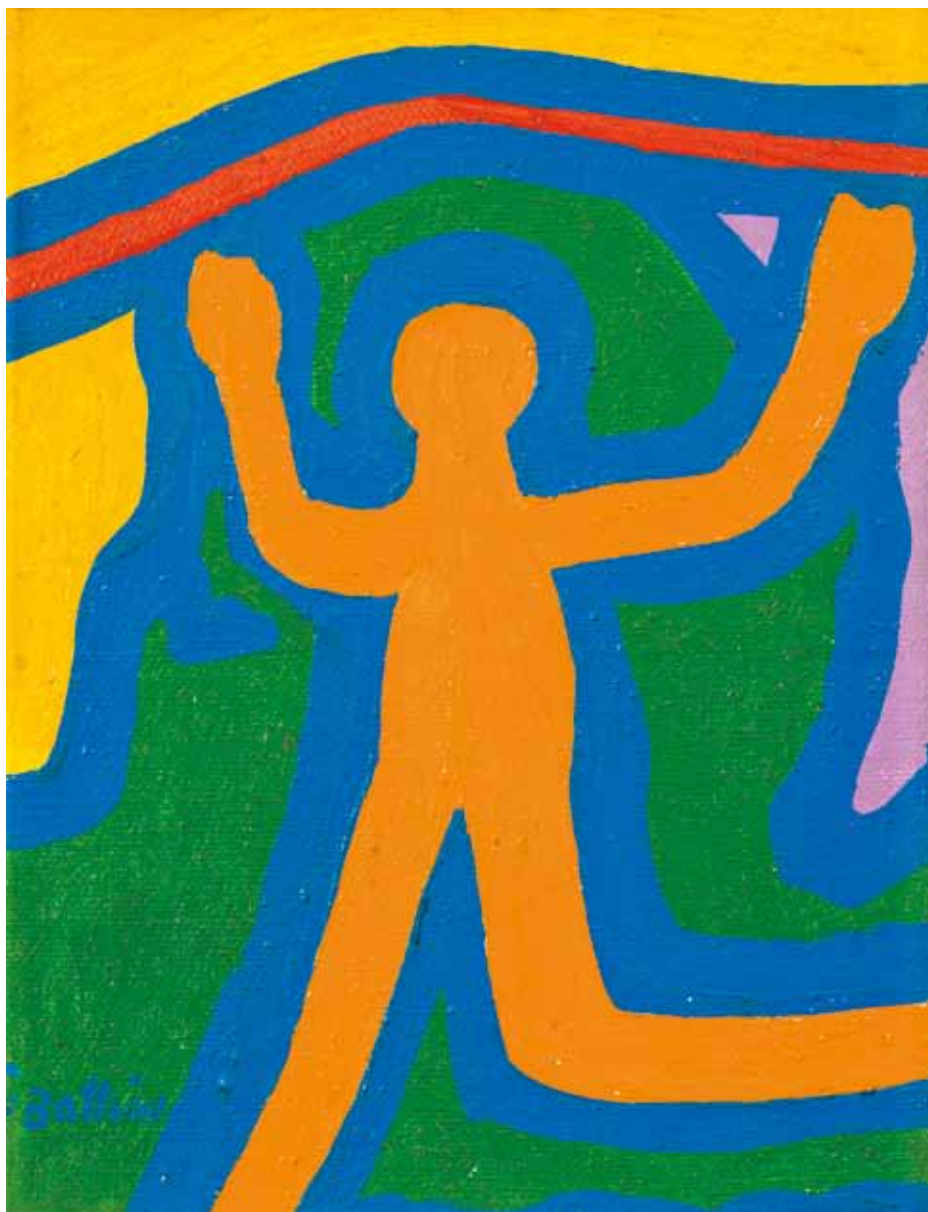
*A Man in the Morning*

signed

oil on canvas

24 by 19 cm

R25 000–40 000





322

Norman Clive CATHERINE

SOUTH AFRICAN 1949–

*Rendezvous*

signed and dated 84

airbrush and coloured pencil

29 by 38,5 cm

R40 000–60 000

PROVENANCE

The Goodman Gallery, Johannesburg.



323

Norman Clive **CATHERINE**

in collaboration with Allan **CAMERON**

SOUTH AFRICAN 1949–

*Beetle Study for a Film Story Board*

signed N. Catherine A. Cameron and dated 1984

airbrush and collage

42 by 42 cm

R20 000–30 000



324

Norman Clive CATHERINE

SOUTH AFRICAN 1949–

*Fake Fook Flower*

signed, dated 1974 and inscribed with

the title

airbrush

76 by 65 cm

**R40 000–60 000**

PROVENANCE

The Goodman Gallery, Johannesburg.





325

Norman Clive CATHERINE

SOUTH AFRICAN 1949–

*Norman King Norman and Ferd III*

signed and dated '88

airbrush

36,5 by 26 cm

R30 000–40 000

326

Walter Whall BATTISS

SOUTH AFRICAN 1906–1982

*Females*

signed, numbered 20/30 and inscribed  
with the title in pencil in the margin  
screenprint in colour  
41 by 55,5 cm

R18 000–24 000



326

327

Walter Whall BATTISS

SOUTH AFRICAN 1906–1982

*Nudes*

signed, numbered 5/30 and inscribed  
with the title in pencil in the margin  
screenprint in colour  
41 by 60 cm

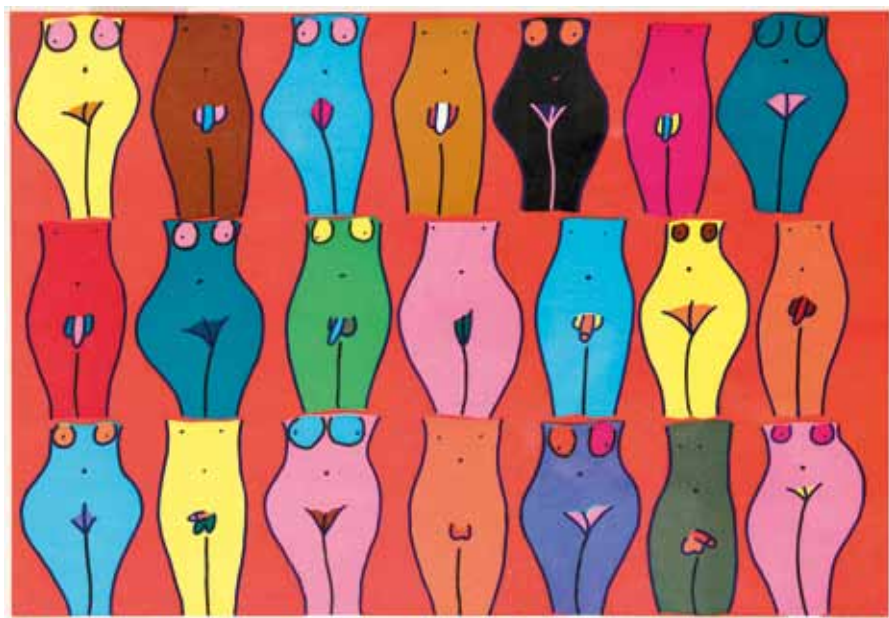
R20 000–30 000

EXHIBITED

Standard Bank Gallery, Johannesburg,  
*Walter Battiss Gentle Anarchist*, 20 October  
to 3 December 2005, page 154, illustrated in  
colour.

LITERATURE

Karin Skawran and Michael Macnamara (Eds.)  
*Walter Battiss*, Johannesburg, 1985, page 170,  
plate 42, illustrated in colour.



327



328

Bronwen FINDLAY

SOUTH AFRICAN 1953–

*Strelizias in a Landscape*

signed and dated 1985

oil on canvas

136,5 by 170 cm

R20 000–30 000



328

329

Jan (Johannes Wilhelmus)

DINGEMANS

SOUTH AFRICAN 1921–2001

*African Women*

signed

oil on canvasboard

53 by 43,5 cm

R12 000–15 000



329

330

Jan (Johannes Wilhelmus)

DINGEMANS

SOUTH AFRICAN 1921–2001

*Five Congolese Women*

signed

oil on board

39 by 27,5 cm

R7 000–10 000

331

Jan (Johannes Wilhelmus)

DINGEMANS

SOUTH AFRICAN 1921–2001

*A Group of Congolese Women*

signed

oil on board

29,5 by 49,5 cm

R8 000–12 000





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332

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

*Jolly Old Girl*

signed, dated 2003 and inscribed with the  
title on the reverse

oil on canvas

30,5 by 30,5 cm

**R40 000–60 000**



333

**333**

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

*Bitter Old Woman*

signed, dated 2003 and inscribed with  
the title on the reverse

oil on canvas  
30,5 by 30,5 cm

**R40 000–60 000**

**334**

Norman Clive **CATHERINE**

SOUTH AFRICAN 1949–

*Identikit*

signed, dated 83, numbered 35/40 and  
inscribed with the title in pencil in the margin

silkscreen in colours  
47,5 by 56,5 cm

**R4 000–6 000**

335

Editions for ARTTHROB

*Portfolio Three*

**Willem Boshoff**, *Political Candyfloss* (Left and Right), 2009, etching.

**Lisa Brice**, *Untitled*, signed, dated 2008 and numbered 5/60, lithograph in colours.

**Robert Hodgins**, *Miss Priss*, signed, dated '09, numbered 5/60 and inscribed with the title, lithograph in colours.

**Clive van den Berg**, *Cyber Erotics*, signed, dated 2009, numbered 5/60 and inscribed with the title, lithograph in colours.

**Candice Breitz**, *Ex Libris South Africa*, accompanied by a certificate of authenticity: signed, dated Berlin, 25 February 2010 and numbered 5/60, Cibachrome photograph.

**William Kentridge**, *Untitled*, signed and numbered 5/60, a hand-printed lithograph printed on collaged Chambers Encyclopedia book pages. in an archival linen box: 87,5 by 67 cm (6)

R40 000–60 000



*Editions for ArtThrob was started with two aims in mind. The first, was to make top quality original prints from the country's leading artists available at affordable prices. The second, was to provide a source of funding for [www.artthrob.co.za](http://www.artthrob.co.za).*

*ArtThrob is a not-for-profit website on the contemporary art scene in South Africa. In its fifteen years of existence, it has become internationally recognised as the most consistently authoritative voice in the field, attracting over 20 000 page views monthly from a unique niche audience. Half these viewers are South Africans, but the other half come from all over the world. Quotes from ArtThrob, often found in art journals and books, reflect the high status and respect in which the website is held.*



336

Zwelethu MTHETHWA

SOUTH AFRICAN 1960–

*Untitled*

2002

Lambda print

43,5 by 60 cm

R5 000–8 000



337

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 20, signed by the artist, full-leather binding, in a wooden slipcase inset with a bronze plaque by Edoardo Villa, signed, dated 1965 and numbered 20/50.

slipcase size: 35,5 by 30 cm

**R20 000–30 000**

338

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926–2009

*The Assassination of Shaka*

A portfolio of forty three woodcuts by Cecil Skotnes with captions by Steven Gray, 1973, with title and preface, edition limited to 225 copies, this set numbered 73/225, each woodcut signed, dated 73 and numbered 73/225 in pencil in the margin, the title page signed and dated by the artist and signed by the poet, in an original linen portfolio.

woodcuts in colour  
sheet size: 50 by 33,2 cm

**R30 000–40 000**



337



338

339

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926–2009

*The White Monday Disaster*

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 8/125, 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

R25 000–30 000

340

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926–2009

*Man's Gold*

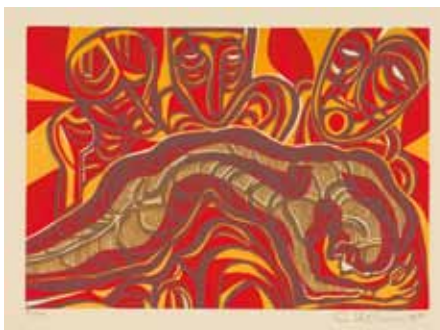
A portfolio of twenty eight woodcuts by Cecil Skotnes, 6 poems and text by Stephen Grey, based on ideas by Denis Godfrey. These woodcuts were printed from original blocks in 2 to 5 colours on Zerkall Buetten paper by Egon Guenther, each copy is hand bound in Oasis goat skin by Peter Carstens, Johannesburg, August 1975 – January 1979, edition limited to 75 copies, this set numbered 73/75, each woodcut signed and numbered 73/75 in pencil in the margin, the title page signed by the artist and poet.

woodcuts in colour  
sheet size: 38,5 by 53,5 cm

R25 000–40 000



339



340





Country Club Johannesburg, Woodmead  
11 June 2012 – 8 pm

## Important South African and International Art

Evening Sale  
Lots 341–445





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341

Jan Ernst Abraham

**VOLSCHENK**

SOUTH AFRICAN 1853–1936

*Heather Beneath the Langebergen*

signed and dated 1929; signed, dated 1929 and

inscribed with the title on the reverse

oil on canvas

22 by 34,5 cm

**R40 000–60 000**



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342

Jan Ernst Abraham

**VOLSCHENK**

SOUTH AFRICAN 1853–1936

*Mountain Veld, Riversdale District*

signed and dated 1915; signed, dated 1915 and inscribed with the title on the reverse

oil on canvas

30 by 60,5 cm

**R40 000–60 000**



343

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*A Mountain Landscape*

signed

oil on board

26 by 39,5 cm

**R90 000–120 000**





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344

Edward

**ROWORTH**

SOUTH AFRICAN 1880–1964

*The Constantia Valley Looking Towards False Bay*

signed and dated 1919

oil on canvas

98,5 by 124 cm

**R50 000–70 000**





345

Jan Ernst Abraham

**VOLSCHENK**

SOUTH AFRICAN 1853–1936

*Below the Drift: the Morass River, Oudtshoorn*

signed and dated 1929; signed, dated 1929 and inscribed with the title on the reverse

oil on canvas

39 by 59,5 cm

**R80 000–120 000**



346

Robert Gwelo

**GOODMAN**

SOUTH AFRICAN 1871–1939

*Source of the Little Tugela*

signed

oil on canvas

72,5 by 98,5 cm

**R300 000–400 000**

PROVENANCE

Mrs Graham MacKeurtan

LITERATURE

Joyce Newton Thompson, *Gwelo Goodman: South African Artist*, George Allen and Unwin Ltd., London, circa 1951, page 85, illustrated in colour.

347

Ruth

**EVERARD-HADEN**

SOUTH AFRICAN 1904–1992

*Path Near Harpenden*

authenticated by Leonora Everard-Haden, the artist's daughter and inscribed with the title on a label on the reverse

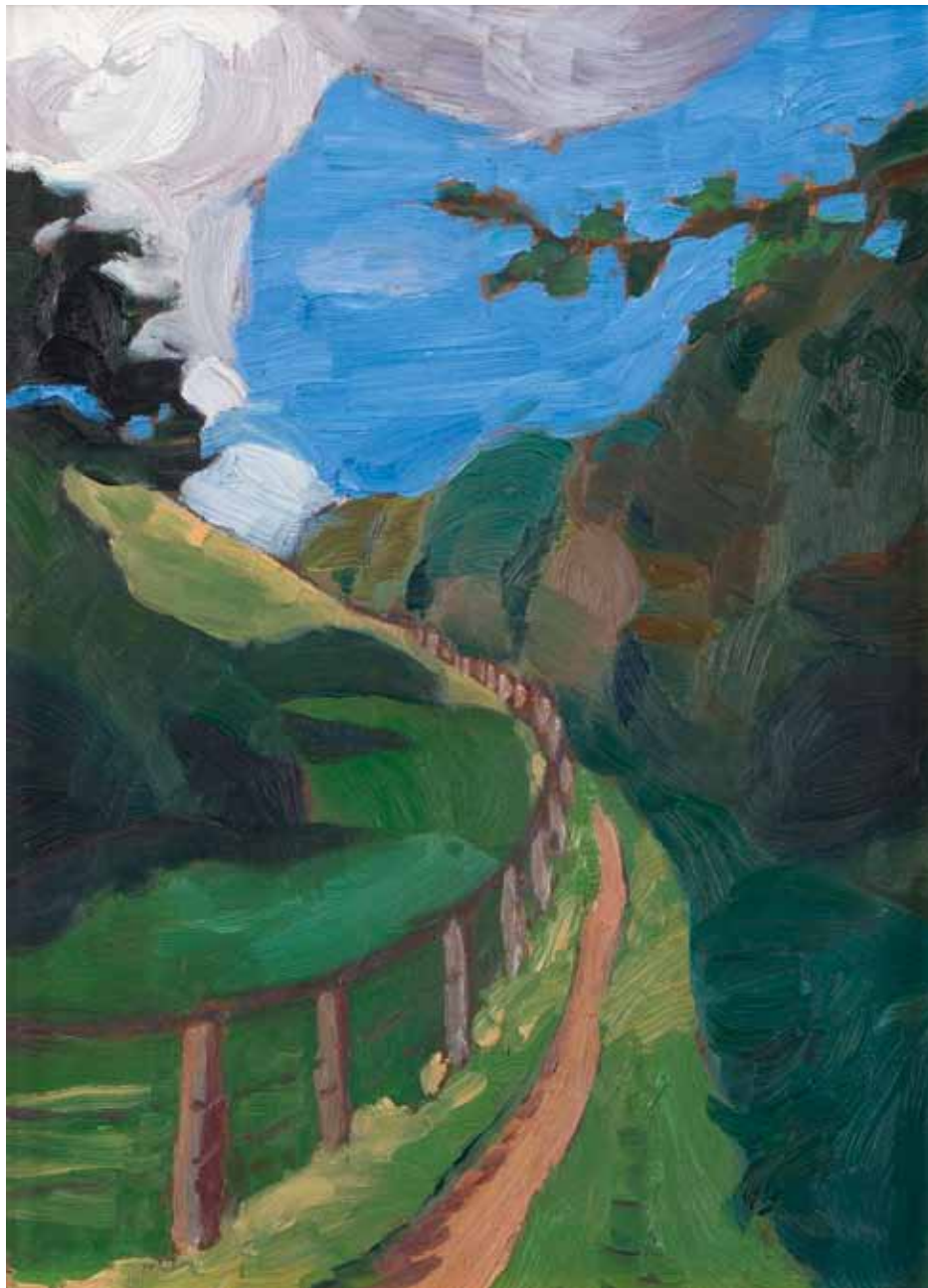
oil on board

24,5 by 25 cm

**R50 000–70 000**

PROVENANCE

The Everard Read Gallery, Johannesburg.







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348

Ruth

**EVERARD-HADEN**

SOUTH AFRICAN 1904–1992

*English Landscape*

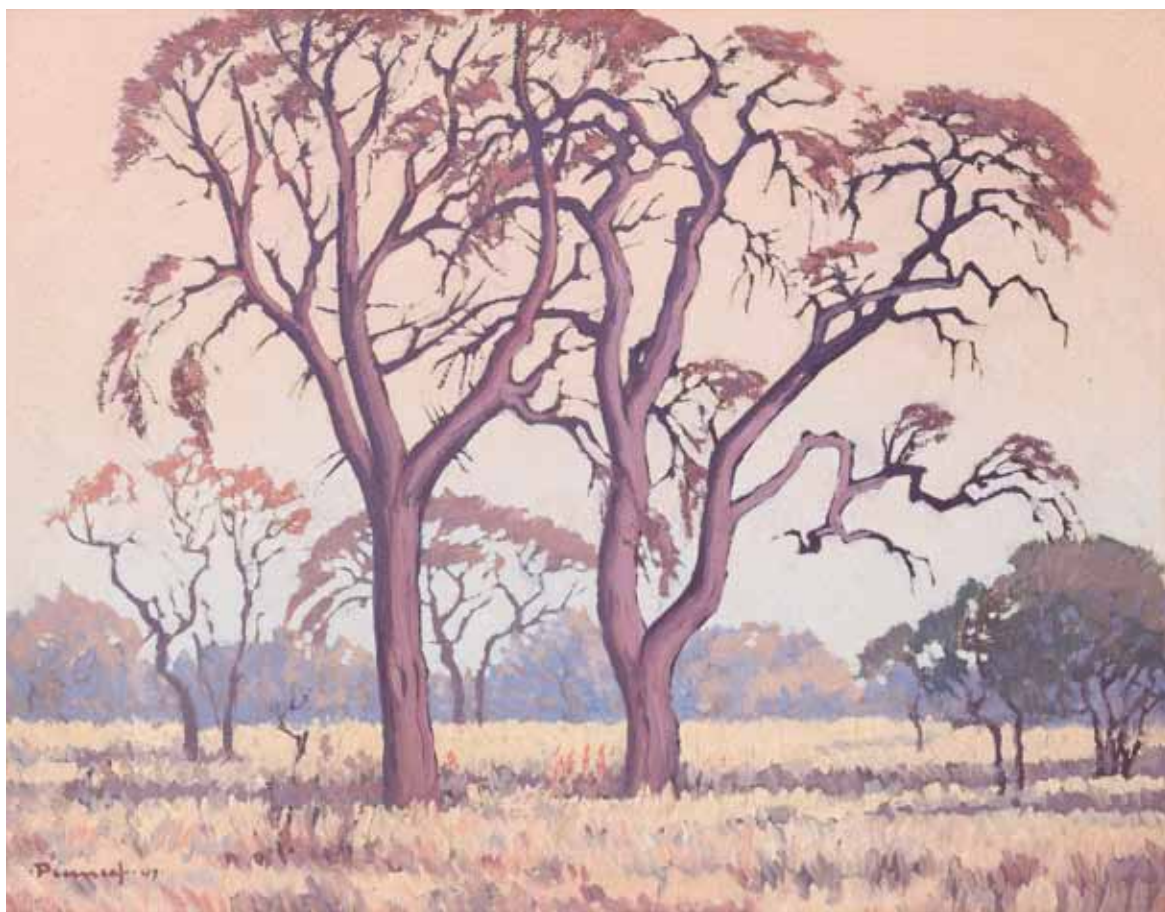
signed; signed and inscribed with the title on the reverse

oil on canvas

65,5 by 81,5 cm

**R80 000–120 000**





349

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

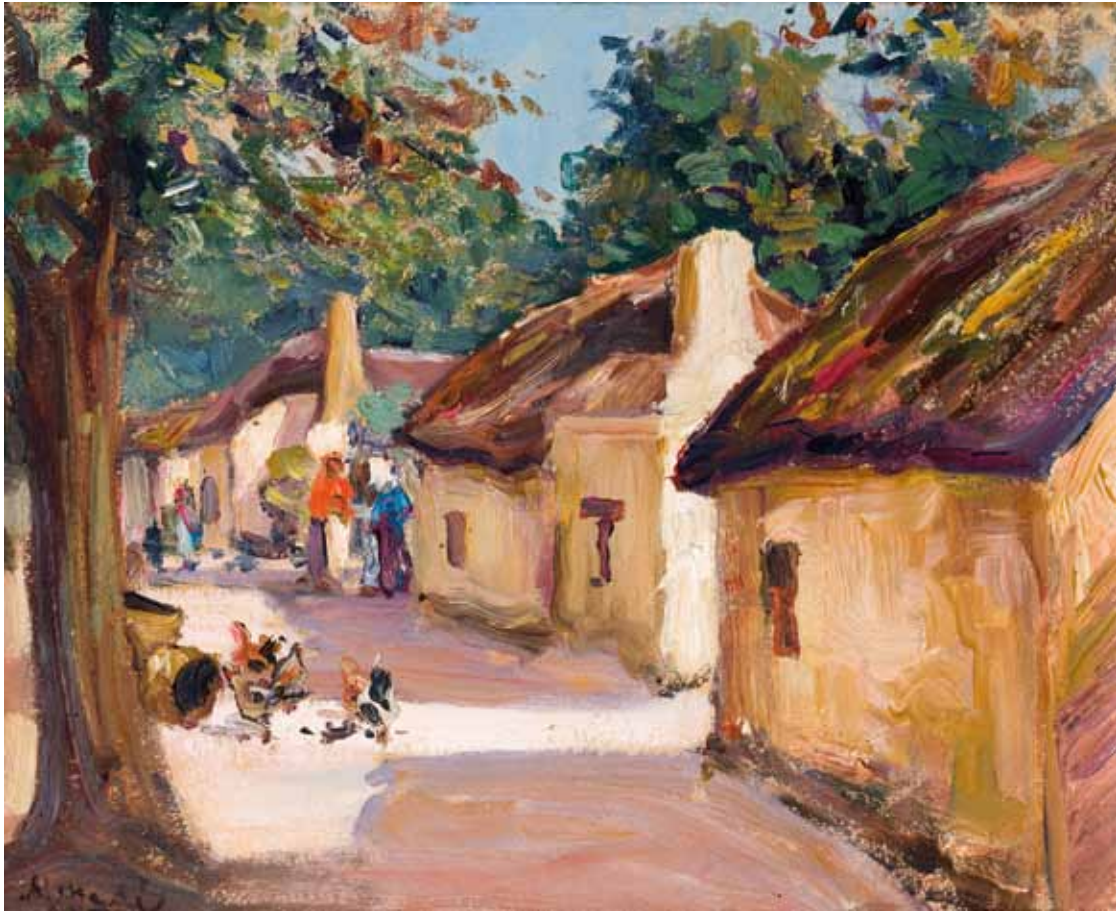
*A Bushveld Scene*

signed and dated 47

oil on board

35,5 by 45,5 cm

**R250 000–350 000**



350

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Figures and Chickens Outside a Cape Cottage*

signed

oil on board

24 by 30 cm

R70 000–90 000



351

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Dwarsrivier, Ceres*

signed

oil on board

38,5 by 39,5 cm

**R80 000–120 000**





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352

Cecil

**HIGGS**

SOUTH AFRICAN 1898–1986

*Drakensberg*

signed and dated 56-57

oil on canvas

70,5 by 96 cm

**R90 000–120 000**





353

Alfred Friedrich Franz

**KRENZ**

SOUTH AFRICAN 1899–1980

*Waenhuiskrans*

signed and dated 1975

oil on canvas laid down on board

60,5 by 82,5 cm

**R60 000–90 000**

PROVENANCE

Acquired from the artist by the current owner. Sold with a letter of authenticity from the artist, dated 1975.

EXHIBITED

Pretoria Art Museum, Pretoria, *Prestige Retrospective Exhibition*, 4 June 1975.

LITERATURE

cf. Ellen Davis-Mesman, *The Colourful Palette of Alfred Krenz*, the author, Onrust River, 1998, page 30, illustrated in colour.



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354

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*Mountainous Snow Capped Peaks*

signed

oil on canvas

64 by 80 cm

**R70 000–100 000**

**PROVENANCE**

The Everard Read Gallery, Johannesburg.



355

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*A Mountainous River Landscape*

signed

oil on paper laid down on board

30 by 35 cm

R90 000–120 000





356

Robert Gwelo

**GOODMAN**

SOUTH AFRICAN 1871–1939

*Garden near Crown Mines*

oil on canvas

38 by 48 cm

**R80 000–100 000**





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357

François

**KRIGE**

SOUTH AFRICAN 1913–1994

*An Overcast Seascape*

signed and dated 40

oil on board

36,5 by 44,5 cm

**R50 000–70 000**



358

Ruth  
**EVERARD-HADEN**

SOUTH AFRICAN 1904–1992

*South Coast Roller*

signed, executed circa 1949

oil on canvas

58 by 72,5 cm

**R300 000–500 000**

PROVENANCE

Mr van Graan, Badplaas.

EXHIBITED

The Everard Read Gallery, Johannesburg.



359

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886–1973

*Landscape with Cow, Trees, Huts and Figures*

signed

oil on board

39 by 45 cm

**R350 000–500 000**

**EXHIBITED**

Gallery 101, Johannesburg, 1962, catalogue number 27.

**LITERATURE**

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, pages 366-367, catalogue number 1635.





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360

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Near Neudam, Auas Mountains, SWA*

signed and dated 24; inscribed with the title on the reverse

oil on board

29,5 by 45,5 cm

**R200 000–300 000**



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361

Robert Gwelo

**GOODMAN**

SOUTH AFRICAN 1871–1939

*The Garden, Newlands House*

oil on canvas

44 by 56 cm

R150 000–200 000





362

Eugene

**LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

*The House*

signed and dated 46

oil on board

44,5 by 55,5 cm

R50 000–70 000



363

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A View Through the Trees, Lowveld*

signed

oil on canvas

59,5 by 75 cm

**R700 000–900 000**

PROVENANCE

Purchased from a Pierneef exhibition in early 1940 and thence by descent.



Jacob Hendrik Pierneef remains one of South Africa's most sought-after painters, not least because of his capacity to capture the landscapes that he so loved – a passion shared with his many viewers and admirers.

From an examination of the topography in this painting, Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens, identifies the location as either the Waterberg, north of Pretoria or the Bankenveld, an area of rare and increasingly endangered vegetation, straddling the North-West, Gauteng and Mpumalanga provinces. It comprises a transitional vegetation type

between the grasslands of the high interior plateau and the bushveld of the low interior plateau.

The large trees in the foreground resemble the *Eucalyptus* or blue gum trees often planted by South African farmers. A winding path between them invites us to step into this composition which the artist has cleverly constructed, employing the curving branches and fine leafy latticework to create an archway through which to view an almost sacred space – the natural environment of the bushveld beyond.









364

Peter

**CLARKE**

SOUTH AFRICAN 1929–

*Evening Runners (recto); Two Young School Boys (verso)*

recto signed and dated 12.2.1960; verso signed, inscribed with the title and '*To Zeke and Ribs from Peter, Paris April 1963*'

recto gouache; verso gouache and pencil

41 by 51,5 cm

**R80 000–120 000**



365

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*Congolese Figures*

signed

oil on board

61 by 51 cm

R100 000–150 000



366

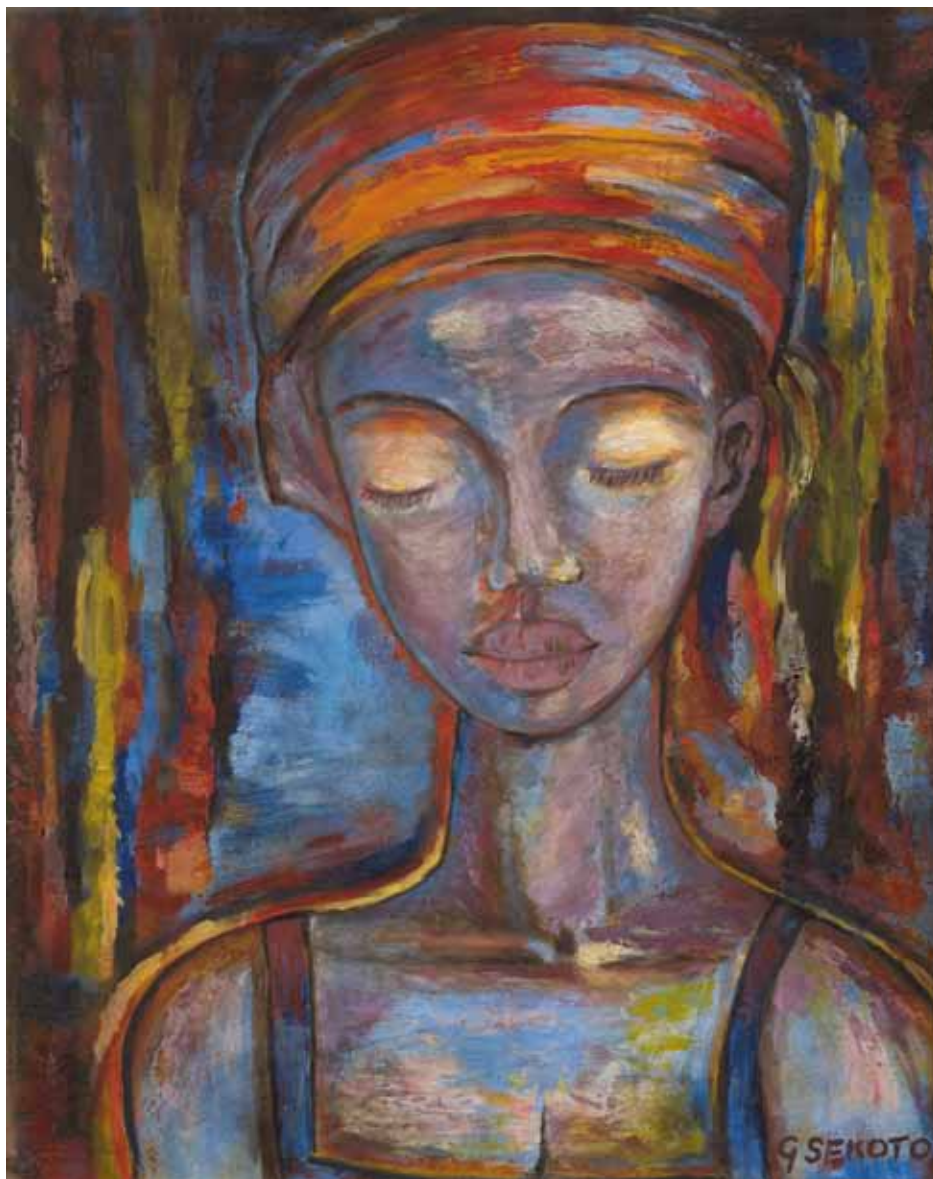
Gerard  
**SEKOTO**

SOUTH AFRICAN 1913–1993

*A Portrait of a Young Girl*

signed  
oil on board  
50 by 40 cm

R250 000–350 000



367

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886–1973

*A Malay Girl*

signed

oil on canvasboard

44,5 by 34 cm

**R350 000–500 000**

PROVENANCE

A gift from the artist to the current  
owner in 1967.





368

Rosamund King  
**EVERARD-STEENKAMP**

SOUTH AFRICAN 1907–1946

*An Assembled Still Life*

signed

oil on canvasboard

34 by 26 cm

R60 000–90 000





369

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Still Life with Vases and a Jug*

signed

oil on wood panel

60 by 79,5 cm

R180 000–240 000

370

Irma  
STERN

SOUTH AFRICAN 1894–1966

*Arab*

signed and dated 1939

oil on canvas, in the original Zanzibar frame

66,5 by 65,5 cm

**R7 000 000–9 000 000**

#### LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, Vlaeberg, 1995, page 61, illustrated in colour.

Following the record-breaking sale last year of Irma Stern's *Two Arabs* for R21 166 000, the highest price ever achieved for a painting in South Africa, Stern's *Arab*, another extraordinary painting from this celebrated artist, affords us an opportunity to consider the ways in which this painting is distinctive.

Since her first visit to Zanzibar in 1939, Irma Stern was captivated by its peoples and cultures. In passages from her book on Zanzibar published in 1948, Stern makes several pertinent observations:

'The most distinguished Arab – 'the truly wise and religious father' – is dressed in a pure white robe with a white turban around his white skull cap.'<sup>1</sup>

Describing those attending a reception hosted by the Sultan of Zanzibar, Stern wrote, 'White bearded figures belonging to another age – a thousand years or more back; gold glistening on their coats, silk woven into their rainbow-coloured turbans, wound artfully ...'<sup>2</sup>

Light, peace and tranquillity radiate from this remarkable portrait of wisdom. With incomparable mastery, Stern has chosen to focus all attention on this single Arab, his contemplative face infused with kindness and bathed in glowing light. The background shades ranging from the creamiest whites to Naples yellow are calculated not to detract from his memorable face. Like *The Golden Shawl* in the Permanent Collection of Iziko South African National Gallery, the subject is centrally placed, emphasising his iconic status. This centralised placement also creates a balanced composition that produces a calm atmosphere of meditation and reflection.

Remarkably, through her understanding of her subject as much as through the formal elements of painting, Stern has managed to



integrate the spiritual and the sensual. The rich skin tones of his face are surrounded by an aureole of cloth and beard threaded through with the subtlest hints of lilac grey and soft green. The burgundy-black stripe in his turban accentuates his arched eyebrows that lead the eye down his aquiline nose to the gentle curve of his lips.

Purchased directly from the artist by the present owner's mother over 70 years ago, *Arab* has been in the same family since and has never before appeared on the market. It is still in its original Zanzibar frame embellished with flowers and foliage that are intended to invoke good fortune.

1 Irma Stern, *Zanzibar*, J L Van Schaik Ltd, Pretoria, 1948, page 12.

2 Ibid, page 55.

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





371

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*An Arab*

signed

oil on board

54,5 by 43 cm

**R50 000–70 000**







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372

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A View of Mesas*

signed and dated 23

oil on board

38,5 by 56 cm

R250 000–350 000





373

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

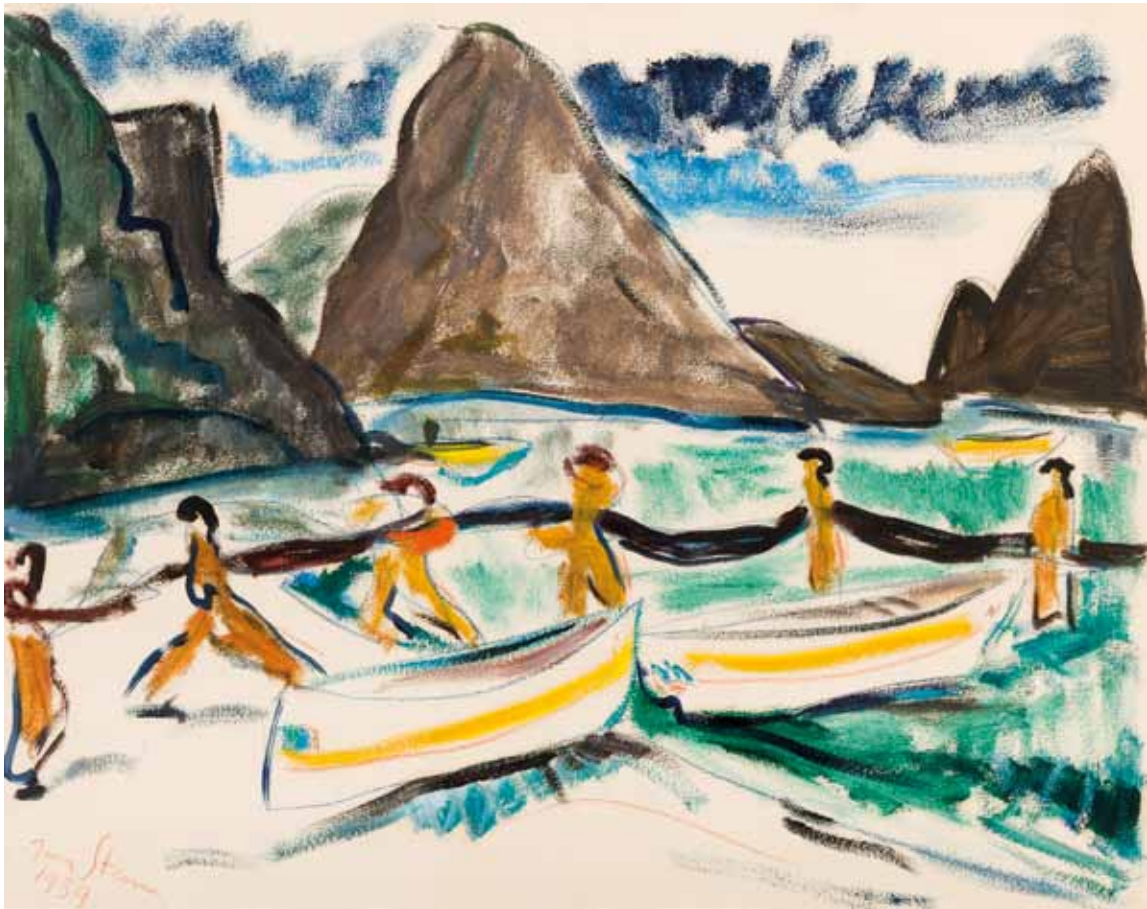
*A Gathering*

signed

oil on canvas

35,5 by 50,5 cm

**R180 000–240 000**



374

Irma

**STERN**

SOUTH AFRICAN 1894–1966

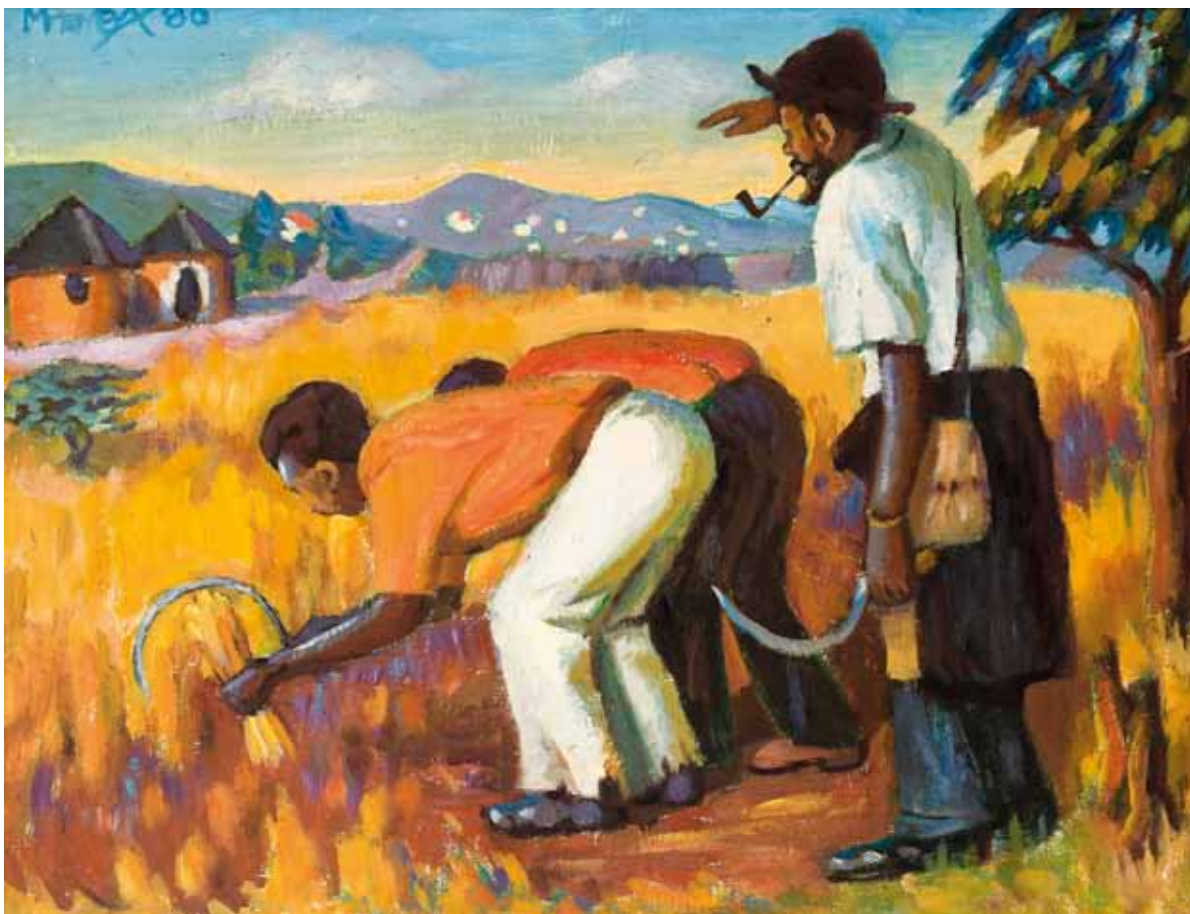
*Bringing in the Nets*

signed and dated 1959

mixed media on card

50 by 63 cm

**R180 000–240 000**



375

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

*Cutting Grass*

signed and dated 86

oil on board

35,5 by 44 cm

R80 000–100 000





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376

Ephraim Mojaalefa

**NGATANE**

SOUTH AFRICAN 1938–1971

*A Township with Children and a Donkey*

signed and dated 64

oil on board

60 by 74,5 cm

**R120 000–160 000**







377

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Trees Along a River Bank*

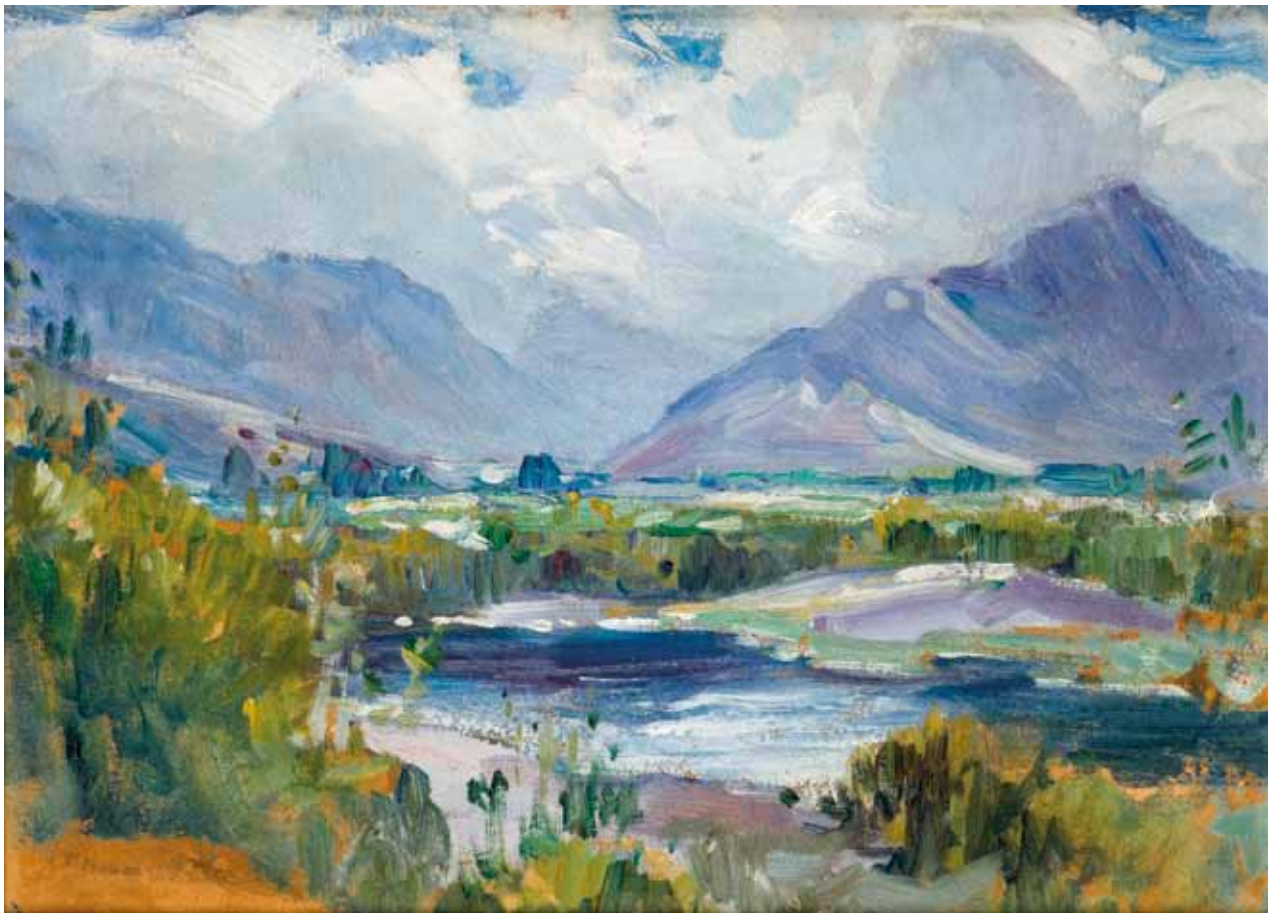
signed and dated 56

oil on canvas

45 by 61 cm

**R500 000–700 000**





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378

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Storm Over the Hex River Mountains*

bears signature

oil on board

24 by 33 cm

R70 000–90 000



379

379

Marjorie

**WALLACE**

SOUTH AFRICAN 1925–2005

*A Woman Shelling Peas (recto);  
A Couple Drinking Tea (verso)*

recto signed

gouache

52 by 48,5 cm

**R25 000–35 000**

380

Marjorie

**WALLACE**

SOUTH AFRICAN 1925–2005

*A Woman in a Rocking Chair*

signed

oil on canvas laid down on board

63 by 79,5 cm

**R60 000–90 000**



380

381

Cecil  
**HIGGS**

SOUTH AFRICAN 1898–1986

*The Odd Couple*

signed and dated 46  
oil on canvas  
37 by 31,5 cm

**R40 000–60 000**

**PROVENANCE**

Joseph Wolpe Gallery, Cape Town.  
Die Kunsamer, Cape Town.

**EXHIBITED**

The South African National Gallery,  
Cape Town; The William Humphreys  
Art Gallery, Kimberley; The Pretoria Art  
Museum; The Durban Art  
Gallery, *Cecil Higgs Retrospective  
Exhibition*, 1975, catalogue number 20.





382

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Self Portrait*

signed and dated 1946

oil on canvas laid down on board

54 by 39 cm

R50 000–70 000



383

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923–1980

*Boy with Arum Lillies*

signed and dated 51  
oil on canvas board  
45 by 34 cm

**R50 000–70 000**

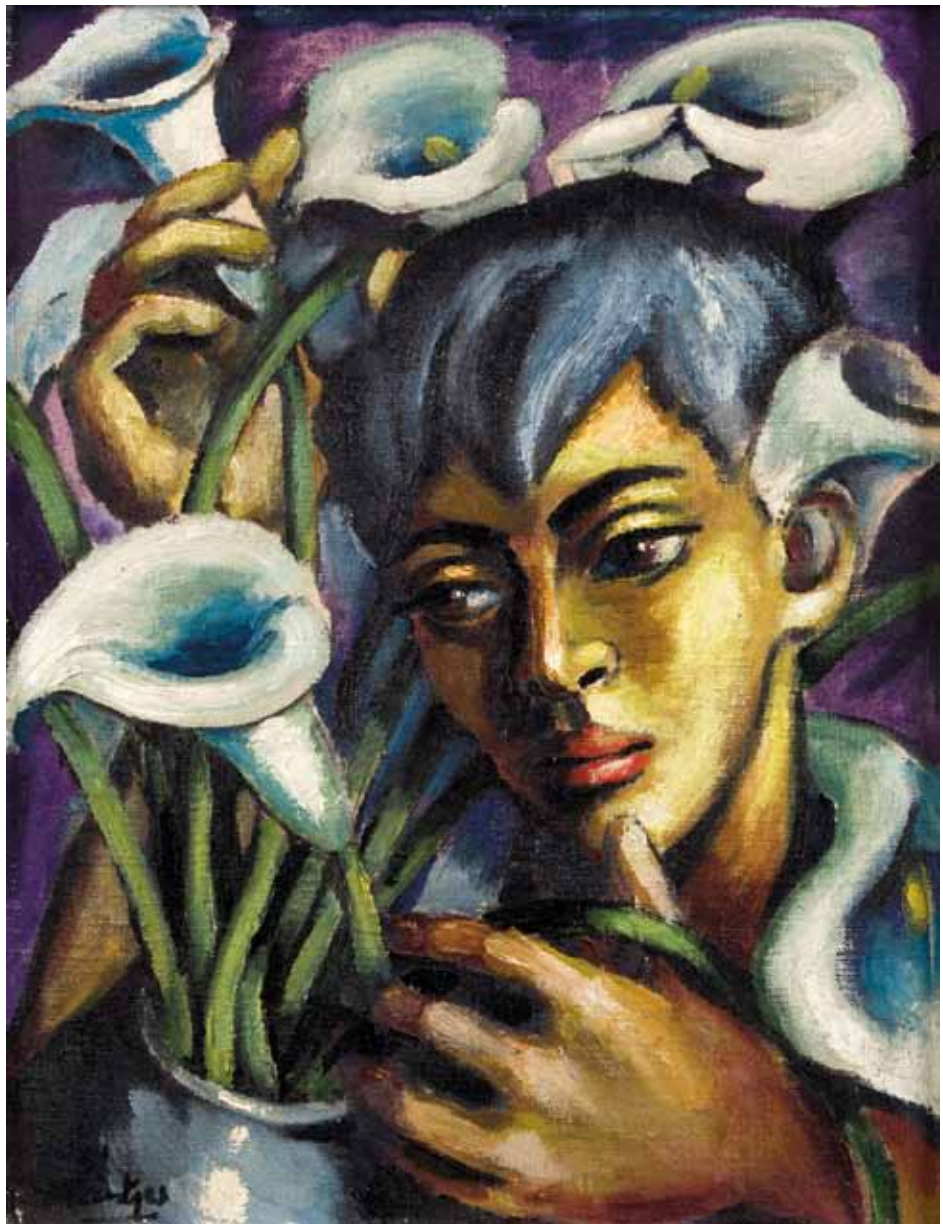
The Diary of Johannes Meintjes, number  
JM 329.

**PROVENANCE**

Gallery 101, Johannesburg.

**EXHIBITED**

Rand Afrikaans University,  
Johannesburg, *Johannes Meintjes  
Prestige Memorial Exhibition*, 1990,  
catalogue number 18.





384

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923–1980

*Shepherd in a Marsh*

signed and dated 1964  
oil on board  
60 by 49,5 cm

**R80 000–120 000**

The Diary of Johannes Meintjes, number  
JM 843.

EXHIBITED

Rand Afrikaans University,  
Johannesburg, *Johannes Meintjes  
Prestige Memorial Exhibition*, 1990,  
catalogue number 57.





385

Lucas Thandokwazi

### SITHOLE

SOUTH AFRICAN 1931–1994

*Proud and Angry (LS 7701)*

signed

Zulu indigenous wood

height: 95 cm

**R300 000–500 000**

#### PROVENANCE

Gallery 21, Johannesburg.

Die Kunsamer, Cape Town.

#### EXHIBITED

Gallery 21, Johannesburg, March 1977 catalogue number X73, September 1977 catalogue number X23, 1978 catalogue number X13.

National Gallery of Rhodesia, Salisbury, November 1977.

Bulawayo Art Gallery, Bulawayo, 1978.

South African Association of Arts, Pretoria, *South African Art to Rhodesia*, 1978.

Rand Afrikaans University, Johannesburg and Pretoria Art Museum, Pretoria *Sithole Retrospective Exhibition*, 1979.

Lookout Art Gallery, Plettenberg Bay, 1980/1981.

Standard Bank, Soweto, *Black Art Today*, 1981.

Ernst de Jong Studio, Pretoria, 1981, catalogue number X13.

Alliance Française, Pretoria, *Historical Perspective*, May 1986.

#### LITERATURE

FF. Haenggj, *Lucas Sithole, A Pictorial Review of Africa's Major Black Sculptor*, Gallery 21, Johannesburg, 1979, page 157, illustrated.

Matsemela Manaka, *Echoes of African Art*, Skotaville Publishers, Johannesburg, 1987, page 42, illustrated in colour.





Two views of Lot 385

From 1959 to 1960 Lucas Sithole studied painting and sculpture under Cecil Skotnes at the Polly Street Art Centre which has played a pivotal role in the development of South African art. Elza Miles, in her seminal book on the subject, sees the Centre as a crucible of two distinct modes of expression, one more mimetic that reflects everyday life while the other is more interpretative.<sup>1</sup>

Sithole is more representative of the latter approach, drawing on African art forms and modernist language to create sculpture that is more imaginative than imitative. He was known as a gentle, sensitive and empathetic person whose concerns over the sufferings of others were fearlessly addressed in his work.

Nevertheless, alternative forms of expression had to be found at a time when opposition to the political order was severely punishable. *Proud and Angry* presents two faces, encapsulating some of the socio-political tensions that were rife at the time, the solidarity experienced amongst likeminded people and defiance in the face of systemic violence.

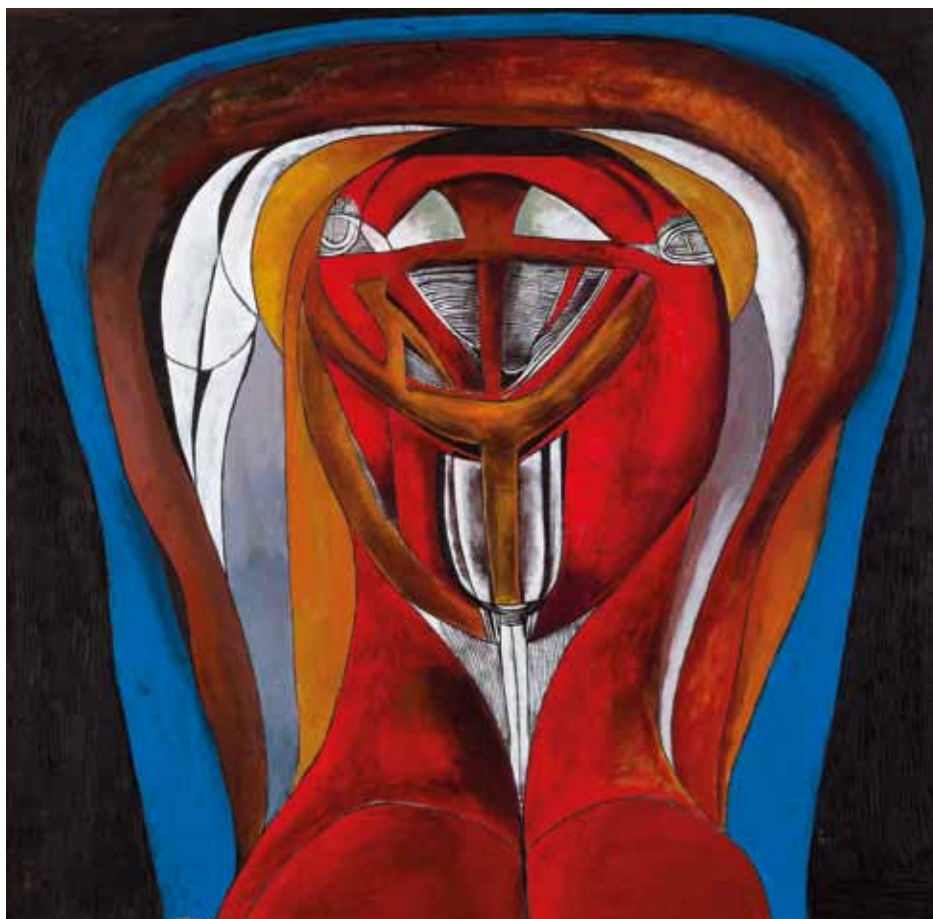
In Elza Miles' assessment, Sithole understood his materials. Rather than producing preliminary drawings for sculptures, 'Sithole felt with his hands the shape of the creature that he had to liberate from the wood or stone.'<sup>2</sup> He had a particular affinity for wood prizing it for its warmth and seeing in it analogies with life and humanity.

In *Proud and Angry* empathy for his fellow human beings and sensitivity to materials are reinforced in a powerful statement. As Sithole said, 'I am an African whose imagination is definitely influenced by the life of my people which I absorbed as a child. But when it comes to the emotions experienced by humanity, we are not all that different from each other.'<sup>3</sup>

<sup>1</sup> Elza Miles. *Polly Street: The Story of an Art Centre*, The Ampersand Foundation, 2004, page 134.

<sup>2</sup> Ibid, page 134.

<sup>3</sup> K. Brooke, 'Black myth, legend in Sithole sculptures', *The Argus*, 24 October 1975 quoted in Marilyn Martin. 'Lucas Sithole' in *Our Art 4*, The Foundation for Education, Science and Technology, Pretoria, 1993, page 184.



386

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Head*

signed and dated 02  
carved, painted and  
incised wood panel  
127,5 by 130,5 cm

**R300 000–400 000**





387

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*Resonance VI (Floating)*

signed and dated (20001?)

carved, painted and incised wood panel

40 by 198 cm

**R180 000–240 000**

This work was on Skotnes' first exhibition in the new century and was one of the earliest panels made during that year, therefore the date 20001 is understandable.

EXHIBITED

The Goodman Gallery, Johannesburg, 2001.



388

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*African Dance*

signed; signed and inscribed with the title on the reverse

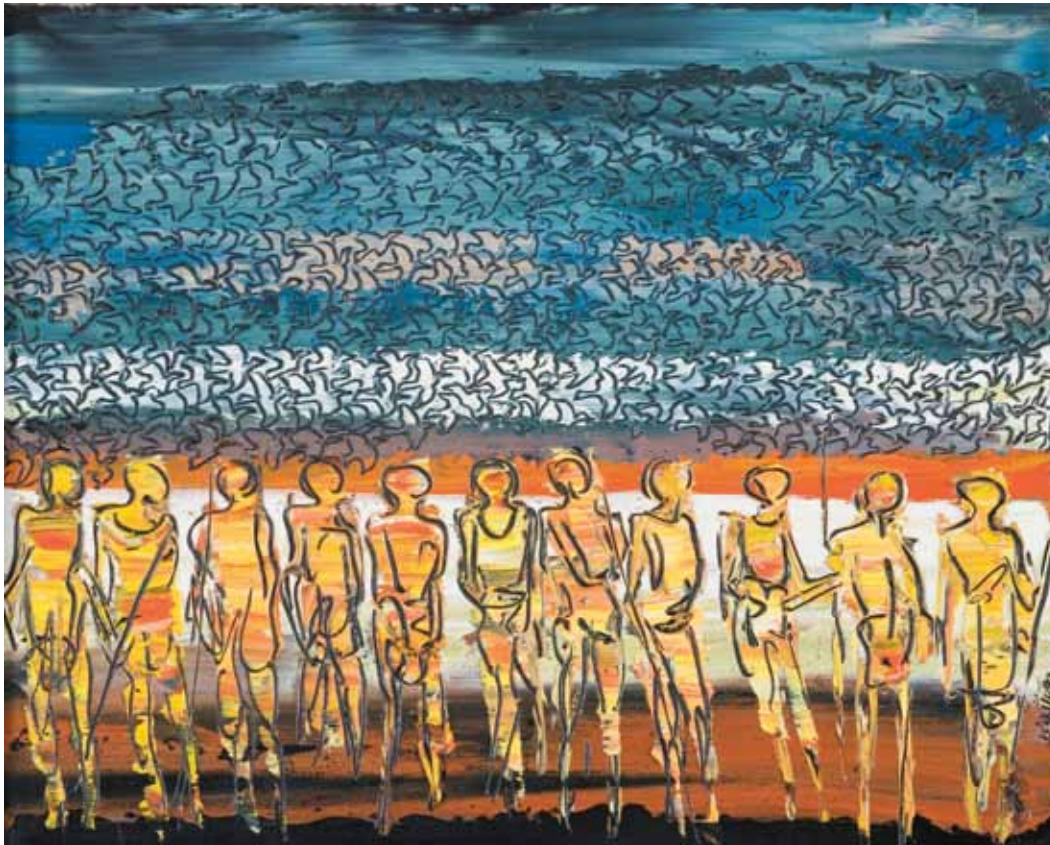
oil on canvas

39,5 by 50 cm

**R100 000–140 000**

EXHIBITED

Johannesburg Art Gallery; Pretoria Art Museum; National Gallery, Cape Town; Durban Art Gallery; Tatham Art Gallery, Pietermaritzburg; King George VI Art Gallery, Port Elizabeth; William Humphries Art Gallery, Kimberley, *Prestige Exhibition*, 1979/80, catalogue number 26.



389

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*African Figures and Birds*

signed

oil on canvas

40 by 50 cm

**R300 000–500 000**

In her refreshingly forthright way, Marion Arnold describes Walter Battiss as 'a man who looked at life and art with curiosity, with delight and with few preconceptions. He sought ways of giving his visual experiences a new identity as art.'<sup>1</sup> She outlines Battiss' perception of painting as both an intuitive and intellectual process that begins with a sensory apprehension and is followed by a logical analysis of the image's construction and implications.

In drawing attention to the physical language of painting which the artist employed to convey both a life force and sensuality through paint, Arnold reminds us that for Battiss, an oil painting was rarely a perceptual tool to create an illusion of the world but rather a two-dimensional picture plane on which to develop ideas.

As a scholar and respected amateur archaeologist, Battiss studied, documented and published his findings on rock art. Their influence on the development of his paintings is evident here both in his emphasis on two-dimensionality and on the linear rhythms of the composition. Using a palette knife and the creamy viscosity of oil paint to emulate the surface of the rocks, he has laid down colour and texture into which the fluid movement of figures and the flocks of birds in flight are inscribed with rapid graphic marks.

<sup>1</sup> Marion Arnold 'Confronting Paintings' in Karin Skawran and Michael Macnamara, *Walter Battiss*, AD Donker, 1985, page 55.



390

Ezrom Kgobokanyo Sebata

**LEGAE**

SOUTH AFRICAN 1938–1999

*African Goat*

signed and numbered 5/7

bronze

height: 67,5 cm

**R100 000–150 000**

**PROVENANCE**

The Goodman Gallery, Johannesburg, 1990.

When the story of South African sculpture is told, Ezrom Legae may well prove to be one of its greatest protagonists – one whose mastery of his sculptural medium and of the tenets of Modernism has not been sufficiently acknowledged because so few of his best works have been brought to public attention. Legae's *Goatherd and Goat* broke auction records when it sold for R334 200 at Strauss & Co's March auction in 2010.

Legae was exposed to contemporary African art when he studied at the Polly Street and Jubilee Art Centres under Cecil Skotnes and Sydney Kumalo from 1959 to 1964. He was introduced to the sculptural traditions of West and Central Africa as well as to German Expressionism and European Modernism by leading African art collector, connoisseur and gallerist, Egon Guenther, who played a major role in Legae's stylistic development.

His travels in Europe and the USA in 1970 as a result of winning a travel scholarship from the United States South Africa Leadership Exchange Programme (USSALEP) resulted in an expanded and more sophisticated vision that married African and European iconography and formal language.

While *African Goat* acknowledges



Two views of Lot 390

traditional African art forms such as the mask it also evokes the sculptural innovations of European Modernists such as Picasso and Giacometti. With rare sensitivity Legae pares down extraneous detail yet retains all the intensity and physicality of lived experience.

*African Goat*, edition 3 of 7, is in the Permanent Collection of Iziko South African National Gallery. The gallery's

records reveal that it was cast in 1990 and acquired in the same year. Legae is also represented in the National Museum of African Art, Smithsonian Institute, Washington; Johannesburg Art Gallery, Pretoria Art Museum, Durban Art Museum, Tatham Art Gallery, William Humphries Art Gallery, Wits Art Museum, Fort Hare Museum and the University of South Africa, amongst others.



391

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Composition*

signed and dated 81

oil on board

29,5 by 39 cm

R30 000–40 000

392

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*Et in Arcadia Ego*

signed, dated 1990/2 and inscribed with the title on the reverse  
oil on canvas  
121,5 by 152 cm

**R500 000–700 000**

LITERATURE

*Robert Hodgins*, Tafelberg, Cape Town, 2002,  
page 65, illustrated in colour.



In his provocative essay for Hodgins' monograph, Kendell Geers identifies this as one of the artist's more remarkable paintings, locating it within a trajectory beyond his earliest investigations:

These early tentative explorations soon gave way to the self-confident explosion of paint and form that today sets Hodgins apart from any other painter. The dark outlines can also be understood metaphorically as art historical convention, the languages and canons against which Hodgins has rebelled and which, with his palette, he laid waste.

Being both verb and adjective, Robert Hodgins' oeuvre is best understood in terms of play – the hide-and-seek play of forms, a game of eternal youth, a theatre of paint, the coy playfulness

of meaning trapped behind mercurial forms. Witness the way he reinterprets Poussin's *Arcadian Shepherds* and the epitaph *Et in Arcadia Ego* (page 65), which has perplexed historians ever since it was completed. Even in Arcadia there is death, even in perfection there is a glitch caused by human error ... the survival tactics of yesterday's 'warrior' reinventing himself as today's corporate Jogger.<sup>1</sup>

The intellectual references together with the impressive scale and refreshing use of colour contrasts ranging from hot pinks to searing yellows tempered by cool turquoise, mutually reinforce the painting's striking impact.

<sup>1</sup> Kendell Geers, *'Undiscovered at 82'*, *Robert Hodgins*, Tafelberg Publishers, Cape Town, 2002, page 67.





393

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*Head on Fire*

signed, dated '86/'87 and inscribed

with the title on the reverse

oil on canvas

121,5 by 76 cm

R200 000–300 000



394

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955–

*Dutch Iris*

signed and numbered AP III/IV  
etching and aquatint, 3 plates and 14  
colours

109 by 60 cm

R350 000–400 000







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395

Edoardo Daniele  
VILLA

SOUTH AFRICAN 1915–2011

*A Rhythmic Form*

signed, dated 1993 and numbered 9/9

painted steel

height: 41,5 cm

R60 000–90 000



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396

Edoardo Daniele  
VILLA

SOUTH AFRICAN 1915–2011

*A Small Reclining Form*

signed and dated 2004

painted steel

height: 42 cm

R60 000–90 000

397

Edoardo Daniele  
**VILLA**

SOUTH AFRICAN 1915–2011

*Machine Ballet*

signed, dated 1962, inscribed with  
the title and 'Al Mio Amore Karin  
23-1-1964' on the reverse  
copper  
39 by 40 cm

**R50 000–70 000**

PROVENANCE

A gift from the artist to the current  
owner.

LITERATURE

E.P. Engel (Ed.), *Edoardo Villa:  
Sculpture*, United Book Distributors,  
Johannesburg, 1980, page 55,  
illustrated.

Lola Watter, *Villa*, Phillip Stein,  
Johannesburg, 1967, page 18, illustrated.





398

Cecily

**SASH**

SOUTH AFRICAN 1924–

*Dove on a Thorn Branch; Bird with Pomegranate; Spotted Bird with Egg*

each signed and dated 55, 56 and 57 respectively

oil on board

39 by 29 cm; 39 by 29 cm;

37 by 27 cm

(3)

**R50 000–70 000**

**EXHIBITED**

Pretoria Art Museum, Pretoria, *Cecily Sash Retrospective*, 1974, catalogue numbers 7, 14 and 16.

*First Quadrennial Exhibition of South African Art*, 1956, illustrated in catalogue.

**LITERATURE**

Victor Thorne (Ed.), *Cecily Sash: Working Years*, Studio Sash, United Kingdom, 1999, page 8–9, illustrated.

F.L. Alexander, *Art in South Africa since 1900*, Cape Town, 1962, page 115, *Bird with Pomegranate* illustrated.

Lantern, June 1964, illustrated.





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399

Sidney

**GOLDBLATT**

SOUTH AFRICAN 1919–1979

*Abstract Composition with Red and Black*

signed

oil on board

90 by 90 cm

**R40 000–60 000**



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400

Sidney

**GOLDBLATT**

SOUTH AFRICAN 1919–1979

*Red Composition*

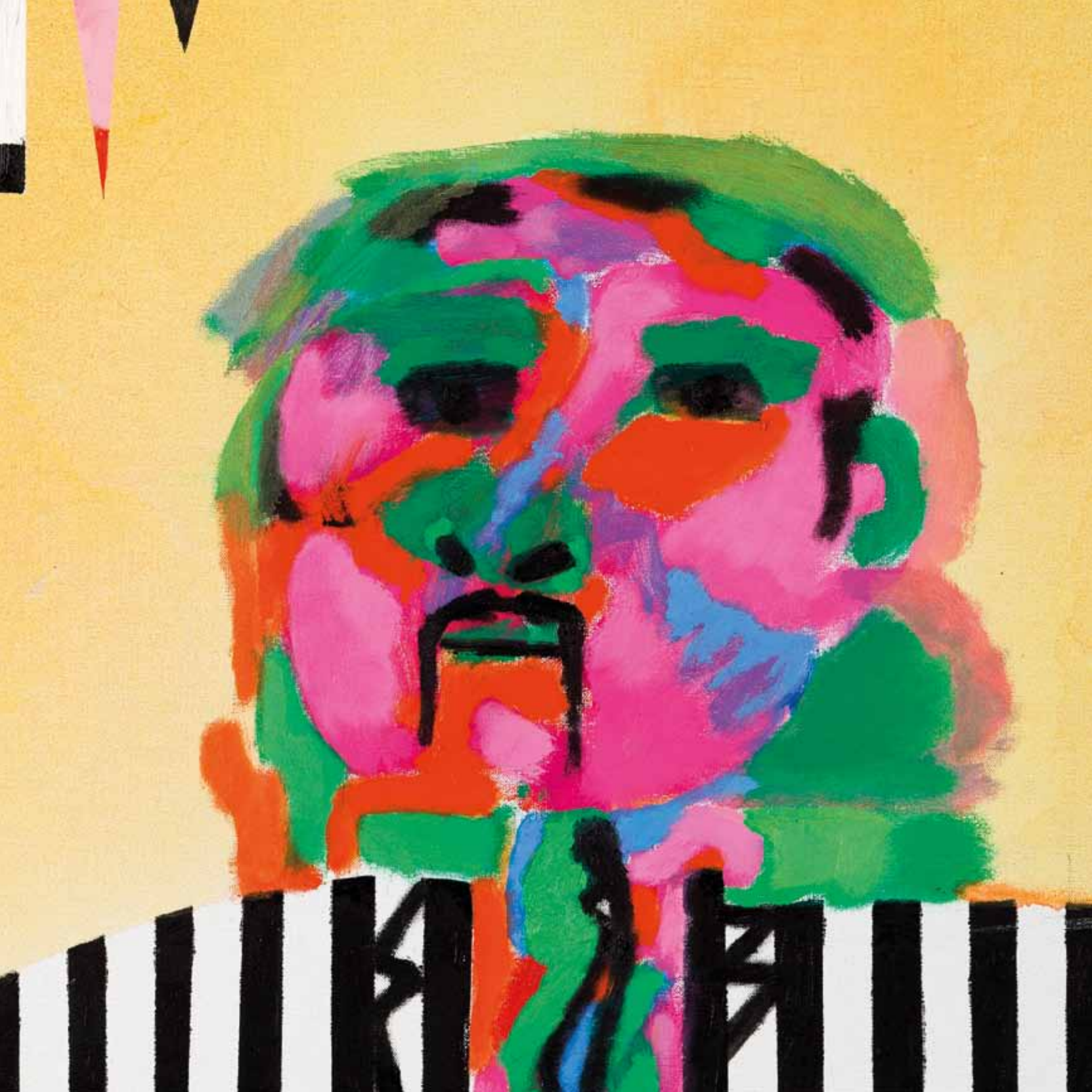
signed

oil on board

105 by 120 cm

**R60 000–90 000**





401

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*A Gentleman from Mexico*

signed, dated 1999/00 and inscribed with  
the title on the reverse

oil on canvas

120 by 90 cm

**R400 000–600 000**

Strauss & Co has broken all auction records for Robert Hodgins in a run of remarkable successes starting with his *A Seated Figure, Red Room* that sold for R356 480 in May 2011, followed by *Greenpiece '99 No 3 (A Godson of the Godfather)* selling for R612 700 in September 2011 and culminating in *Igor Stravinsky & Four Women* that exceeded all expectations in February this year when it sold for R724 100. Hodgins occupies a unique position in South African art. According to Kendell Geers, indisputably one of South Africa's leading contemporary artists and former curator of the Gencor Collection, now the BHP Billiton Collection:

'Very few artists in the world command the respect and admiration of their peers in the way Robert Hodgins does, a reverence often verging on cult status. In South Africa he is the quintessential artist's artist, a guru for four generations, a point of



reference for every self-respecting curator, and a voice of reason where video has all but killed the painting star.'

*A Gentleman from Mexico* forms part of Hodgins' inimitable collection of businessmen, suited-up in the trappings of power and ready to engage the world. However, this gentleman could just as well be a denizen of the underworld, a dodgy dealer or a smooth tango master.

The black and white stripes of his snazzy suit read like a keyboard and suggest the syncopated rhythms of a jazz ensemble. This pared-down palette is offset by the explosion of puce and green that colour his face, his shirt and waistcoat. The pencil moustache, echoed in the shoelace tie, add to the humour with which the artist captures this curious character. These colours and designs are reiterated in the flags that cleverly act as devices to reinforce the abstract qualities of the painting while lending it a festive atmosphere.



402

Edoardo Daniele

**VILLA**

SOUTH AFRICAN 1915–2011

*A Standing Abstract Composition*

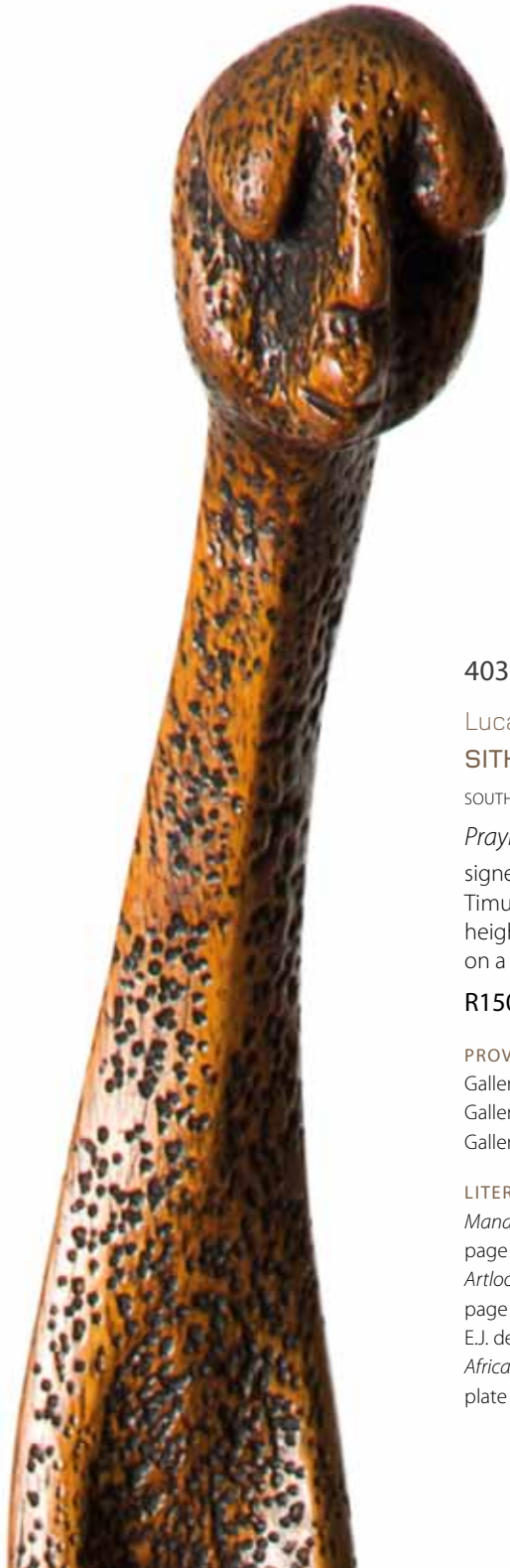
signed and dated 1989

painted steel

height: 37 cm

**R60 000–90 000**





403

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*Praying Woman (LS 6217)*

signed

Timulo wood

height: 68cm, excluding base; mounted  
on a wooden base

**R150 000–250 000**

PROVENANCE

Gallery 101, Rand Central, Johannesburg, 1963.

Gallery 21, Hyde Park, Johannesburg, 1972.

Gallery 21, Johannesburg, 1993.

LITERATURE

*Management*, Johannesburg, September 1971,  
page 80, illustrated.

*Artlook 70*, Johannesburg, September 1972,  
page 23, illustrated.

E.J. de Jager, *Contemporary African Art in South  
Africa*, C. Struik (Pty) Ltd, Cape Town, 1973,  
plate 107, illustrated.



404

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Liberty at the Barricades*

signed

charcoal and pastel

91 by 68 cm

**R600 000–900 000**



In 'Art in a State of Grace, Art in a State of Hope, Art in a State of Siege', a lecture presented at the Standard Bank National Festival of the Arts in Grahamstown in July 1986, William Kentridge articulated his belief that a work of art must arrest and intrigue viewers.<sup>1</sup>

This large drawing, new to the market and not seen since it was acquired directly from the artist in the early 90s, does just that. It can certainly be linked to the body of drawings he produced in the mid-80s like *The Conservationists Ball* in the Rupert Museum that drew inspiration from the great narrative works of Francisco Goya and Max Beckmann.

Here Kentridge brings his European cultural heritage to bear on African societies undergoing profound political and social change. Discussing the making of his film *Mine*, which was completed in 1991, Kentridge revealed the following:

I had in mind an image of Delacroix' painting *Liberty Guiding the People*: 28 July 1830 (1830), as well as another image of a dancing woman clothed in newspapers. I was determined to have a clear storyboard before commencing on the film. ... I drew my version of *Liberty Guiding the People* ...<sup>2</sup>

The dominant figure of a woman with her head wrapped in a scarf, looks back over her shoulder in the manner of Delacroix' protagonist but rather than wielding the weapons of war she carries the tools of labour prefiguring the arenas of negotiation in this country.

From the perspective of the artist standing at the brink of historical transformation he offers commentary on South Africa's remarkable transition to democracy. It is this capacity to provoke interest and intrigue through the traditional but revitalised medium of drawing that has made Kentridge one of our most sought-after artists today.

<sup>1</sup> Reprinted in Carolyn Christov-Bakargiev (ed), *William Kentridge*, Société des Expositions du Palais des Beaux-Arts, Brussels, 1998, pages 55–57.

<sup>2</sup> William Kentridge, 'Artist's Writings' in Dan Cameron, Carolyn Christov-Bakargiev and J M Coetzee, *William Kentridge*, Phaidon, 1999, page 116.







405

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Man and a Woman*

signed  
carved, painted and incised  
wood panel  
61 by 45,5 cm

R90 000–120 000





406

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*Agamemnon*

signed; dated 1970 and inscribed  
with the title on a label on the  
reverse

carved, painted and incised wood  
panel

214 by 55 cm

**R250 000–350 000**

EXHIBITED

The South African National Gallery,  
Cape Town, *Cecil Skotnes Retrospective*,  
25 September 1996.







407

Ezrom Kgobokanyo Sebata  
**LEGAE**

SOUTH AFRICAN 1938–1999

*Loneliness*

bronze with verdigris patina  
height: 144 cm, excluding base;  
mounted on a travertine base

R180 000–240 000







408

Ezrom Kgobokanyo Sebata  
**LEGAE**

SOUTH AFRICAN 1938–1999

*A Shrugging Woman*

bronze with rich brown patina  
height: 57 cm, excluding base;  
mounted on a wooden base

R70 000–100 000

409

Alfred  
**THOBA**

SOUTH AFRICAN 1951–

*1976 Riots*

signed and dated 13/8/87

oil on board

138,5 by 156 cm

**R150 000–250 000**

#### LITERATURE

Sue Williamson, *Resistance Art in South Africa*, David Phillip, Cape Town, 1989, unpaginated, illustrated in colour.



Desmond Tutu, in his foreword to Sue Williamson's seminal book on art during the apartheid era, says: 'There can be no doubt in my own mind that the arts play a crucial role in the life of a people.'<sup>1</sup> In this ground-breaking book, Alfred Thoba is accorded a full page and this is the painting that was selected to illustrate his contribution to the struggle for democracy in South Africa. The accompanying text by Sue Williamson is reproduced in full here:

'I used to paint love stories all the time – I had no violence in my work – but one day I thought: let me paint the riots.'

Alfred Thoba's painting *1976 Riots* reminds us of the scores of news shots of that year when the schoolchildren of Soweto defied the authorities with such devastating results.

The story of the making of this painting spotlights another aspect of black life in Johannesburg. Officially, under the Group Areas Act, blacks may live only in black areas, like Soweto. In practice thousands are living illegally in central Johannesburg, but as exploited fugitives.

'I started the painting in a room in Yeoville. The owner said I couldn't use the room as a studio, so I had to carry the picture to Orange

Grove and from there to Jeppe Street.' Thoba carried the large picture at night to avoid unwelcome attention.

'In Jeppe Street I could stay only a week, then I moved to Berea Boulevard.' Thoba is talking about places many kilometres apart. 'I convinced the caretaker to give me a small room on the roof ... I worked very hard on the picture. When I finished I cried a lot. Each time I looked at it I cried. The cops wanted to see it. Luckily the day they came in the picture was covered. I'm sure they were told about it. I had to take it to a certain businessman in High Point [apartment block] to keep it safe for me.'

*1976 Riots*, full blooded and poignant, was a high point of the 100 Artists Protest Detention Without Trial Exhibition at the Market Gallery in January 1988. The cops did see it after all. The exhibition was organised by the Detainees' Parents Support Committee, and when the DPSC was restricted on 27 February, the police came to the gallery and photographed all the work.<sup>2</sup>

<sup>1</sup> Sue Williamson, *Resistance Art in South Africa*, St Martin's Press, New York, 1990, page 7.

<sup>2</sup> Ibid, page 106.

410

The Cape Mural  
COLLECTIVE

SOUTH AFRICA 1988

*A Woman's Place is in the Struggle*

hand-painted and moulded  
terracotta plate  
diameter: 31 cm

R4 000–6 000

LITERATURE

Sue Williamson, *Resistance Art in South Africa*, St Martin's Press, New York, 1989, unpaginated, illustrated in colour.

'Cape Mural Collective: The South African Domestic Workers' Union recommends a monthly wage of R350 (about \$140) for a full time domestic worker, but most women earn far less. Unprotected by labour laws, and often having to abandon her own family for a 'sleep-in' job, the worker's life is one of alienation and struggle. *South Africa Will Never Be Free While the Women Are in Chains* is the message spelt out in words and pictures on a series of ceramic plates made by the Cape Mural Collective.

Conceived specially for a Women's Festival in 1988, each plate was made by one of twelve women in the group.'







411

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949–

*The Final Curtain*

signed and dated 2007

oil on canvas

115,5 by 150 cm

**R250 000–350 000**

Renowned for his dark comic humour, Norman Catherine's paintings and sculptures contain characters that appear to have emerged from graphic novels or films. Here we witness a man with all the manic energy and elasticated action of Jim Carrey's Stanley Ipkiss in *The Mask*. In a double-edged comment on corporate culture, he scrapes the floor as he takes a low bow and yet his hand gesture suggests he's anything but

subservient.

Bright, primary colours produce vivid contrasts and bold forms heighten the exaggerated action. His ironic titles excite laughter but their unnerving edge provokes reconsideration. This statement on power and obsequiousness is presented in a carnivalesque atmosphere, marking a distinct shift in the mood of Catherine's work since South Africa's change to democracy.

412

Kudzanai  
CHIURAI

ZIMBABWEAN 1981–

*State of Affair*

signed and dated 09  
airbrush and acrylic on canvas  
200 by 140 cm

R60 000–80 000

Kudzanai Chiurai is an internationally acclaimed young artist living and working in Johannesburg.

He has been described as one of the fastest rising talents in contemporary African art and is one of the very few South Africans to be selected for Documenta 13, the prestigious art exhibition set to open on 9 June 2012 in Kassel Germany.

He was the first black student to graduate with a BA Fine Art from the University of Pretoria. This painting emerged from his projects *Dying to be Men* and *Black President* which explored notions of masculinity and power in Africa.

Chiurai was included in *Figures & Fictions: Contemporary South African Photography* at the Victoria and Albert Museum in London and *Impressions from South Africa: 1965 to Now* at the Museum of Modern Art in New York, which acquired Chiurai's work for their collection. His work is also represented in the collections of Iziko South African National Gallery, BHP Billiton and Nando's UK, amongst others.





413

Sydney Alex

**KUMALO**

SOUTH AFRICAN 1935–1988

*Seated Woman*

1962

signed with the artist's initials  
and numbered VII/X  
bronze with black patina  
height: 59 cm, including base;  
mounted on a marble base

**R200 000–250 000**

**EXHIBITED**

The Johannesburg Art Gallery, *The Neglected Tradition*, 23 November 1988 – 8 January 1989.  
The Goodman Gallery, Johannesburg.

**LITERATURE**

The Johannesburg Art Gallery, *The Neglected Tradition: Towards a New History of South African Art*, The Johannesburg Art Gallery, Johannesburg, 1988, page 51, illustrated.  
Elizabeth Rankin, *Images of Metal*, Witwatersrand University Press, Johannesburg, 1994, page 131, illustrated.  
Harold Jeppe, *South African Artists 1900–1962*, Afrikaanse Pers-Boekhandel, Johannesburg, 1963, page 130, illustration of another cast.





414

Dame Barbara  
**HEPWORTH**

BRITISH 1903–1975

*Two Forms*

conceived in 1962

numbered 3/10

bronze

height: 19 cm, including base;  
mounted on a slate base

R300 000–400 000



0911  
1645  
879  
144  
602  
1111  
9431  
332  
52  
224

3496  
5923  
6694  
2685

856  
9414  
604  
44  
210

3  
4  
11





415

William Joseph

## KENTRIDGE

SOUTH AFRICAN 1955–

### *Drawing from Stereoscope*

1998–1999

signed and inscribed with working notes that Kentridge made in filming and animating the drawing

charcoal

64 by 120 cm

### R500 000–700 000

Stereoscope: 35mm animated film, transferred to video and laser disc, 8mins., 22secs., colour.

#### LITERATURE

cf. Exhibition Catalogue, *William Kentridge*, Museum of Contemporary Art: Chicago; Museum of Contemporary Art: New York, 2001–2002, page 51.



In 1989 Kentridge made *Johannesburg, 2nd Greatest City After Paris*, the first in a series of short animated films featuring Soho Eckstein, property developer extraordinaire and his alter ego, Felix Teitlebaum, the artist. A decade later, Kentridge had produced seven films in the series, including *Monument*; *Mine*; *Sobriety, Obesity and Growing Old*; *Felix in Exile*; *History of the Main Complaint*; *WEIGHING... and WANTING*. *Stereoscope*, the eighth film in the series, was produced between 1998 and 1999.

Here Soho Eckstein is bent over what appears to be a ledger, examining columns of numbers that have been struck through. However, these are not just an accountant's figures but evoke ciphers in some great cost-counting exercise. Throughout the film the screen is often divided to present two versions of the same event or person. According to Kentridge:

Yes, *Stereoscope* is about trying to bring these disparate parts of oneself together. ... [It asks] how to maintain a sense of both contradictory and complementary parallel parts of oneself. Since James Joyce there has always been in modernist writing the notion

of a stream of consciousness – floating connections rather than a programmed, clear progression. What I'm interested in is a kind of multi-layered highway of consciousness, where one lane has one thought but driving up behind and overtaking it is a completely different thought.<sup>1</sup>

Kentridge has employed his signature medium of drawing and erasure that deliberately leaves traces of itself behind like a shadowy memory of what was. Filming each mark with stop-frame animation techniques allows the images to emerge and disappear before our eyes like magic. The red text on this drawing forms part of the working notes that Kentridge made in filming and animating the drawing. '450' is a frame reference number (as in start at frame 450), and the other notes refer to the length of time to hold certain moments in the filming.

<sup>1</sup> 'Interview: Carolyn Christov-Bakargiev in conversation with William Kentridge' in Dan Cameron, Carolyn Christov-Bakargiev and J M Coetzee. 1999. *William Kentridge*. Phaidon, pages 6–35.





416

David James

**BROWN**

SOUTH AFRICAN 1951–

*Confrontation (Part of the Dogwatch Series)*

signed, dated 90 and numbered 1/1

bronze and corten steel

height: 81 cm

**R40 000–60 000**

LITERATURE

cf. Elizabeth Rankin, *Images of Metal*, Witwatersrand University Press, Johannesburg, 1994, page 103.

417

Ezrom Kgobokanyo Sebata  
**LEGAE**

SOUTH AFRICAN 1938–1999

*Head II*

signed and numbered 3/5  
bronze

height: 13 cm, excluding base;  
mounted on a marble base

**R40 000–60 000**





418

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*Caddy (LS 7411)*

1974

signed

Rhodesian teak

height: 63 cm, including base;  
mounted on a liquid steel base

**R60 000–90 000**

PROVENANCE

Gallery 21, Johannesburg.

Die Kunsamer, Cape Town.

EXHIBITED

Gallery 21, Johannesburg, 1974.

Rand Afrikaans University, Johannesburg  
and Pretoria Art Museum, Pretoria, *Sithole*  
*Retrospective Exhibition*, 1979.







419

Lucas Thandokwazi  
**SITHOLE**

SOUTH AFRICAN 1931–1994

*Tall Figure (LS 6824)*

signed  
Rhodesian teak  
height: 103 cm, including base;  
mounted on a liquid steel base

**R140 000–180 000**

PROVENANCE

Gallery 21, Johannesburg.  
Die Kunsamer, Cape Town.

LITERATURE

FF. Haengi, *Lucas Sithole, A Pictorial  
Review of Africa's Major Black Sculptor*,  
Gallery 21, Johannesburg, 1979,  
page 108–109, illustrated.



420

Lucas Thandokwazi  
**SITHOLE**

SOUTH AFRICAN 1931–1994

*I'm Sorry, I Didn't Do It (The Golfer) (LS 7509)*

1975

signed

Ironwood

height: 120 cm, including base;

mounted on a liquid steel base

**R180 000–240 000**

**PROVENANCE**

Gallery 21, Johannesburg.

Die Kunsamer, Cape Town.

**EXHIBITED**

Gallery 21, Johannesburg, 1975.

Die Kunsamer, Cape Town, 2000.

**LITERATURE**

FF. Haenggi, *Lucas Sithole, A Pictorial Review of Africa's Major Black Sculptor*, Gallery 21, Johannesburg, 1979, page 142–143, illustrated.

421

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*A Standing Female Nude*

signed and dated '94

charcoal

69 by 49 cm

R250 000–350 000







422

Ezrom Kgobokanyo Sebata

**LEGAE**

SOUTH AFRICAN 1938–1999

*A Striding Man*

bronze with verdigris patina  
height: 85cm, excluding base;  
mounted on a marble base

**R80 000–120 000**



423

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923–1980

*Boy in Landscape*

signed and dated 1966

oil on board

59 by 60 cm

**R60 000–90 000**

The Diary of Johannes Meintjes,  
number JM 887.



424

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923–1980

*Young Bathers*

signed and dated 1960

oil on board

58,5 by 46 cm

**R40 000–60 000**

The Diary of Johannes Meintjes,  
number JM 689.







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425

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*Mindless Youth*

signed, dated 1989 and inscribed with the title on a label on the reverse

acrylic and oil on canvas

106 by 106 cm

**R200 000–300 000**



426

Edoardo Daniele  
VILLA

SOUTH AFRICAN 1915–2011

*A Throne*

painted steel  
height: 135 cm

R200 000–300 000



427

Edoardo Daniele  
VILLA

SOUTH AFRICAN 1915–2011

*A Reclining Figure*

signed and dated 1978

painted steel

height: 79 cm, excluding base;

mounted on a painted steel base

**R150 000–200 000**

LITERATURE

E.P. Engel (Ed.), *Edoardo Villa Sculpture*,  
United Book Distributors, Johannesburg,  
1980, page 188 and 196, illustrated.





428

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Reeds*

signed, dated '97 and numbered 5/40

etching, aquatint, drypoint and hand-painted paper with further hand work in red/white pastel by the artist  
115 by 157 cm

R300 000–400 000



429

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Kabeljou*

signed, dated 5-05-90 and inscribed with the title

charcoal and pastel

51,5 by 76,5 cm

R250 000–350 000



430

Guy  
TILLIM

SOUTH AFRICAN 1962–

*Departure Series*

each signed and numbered 1/12 (3), 3/12 and 4/12 respectively

archival pigment print on cotton rag paper

48,5 by 73 cm

(5)

R25 000–30 000

The individual titles are:

Mai Mai Malitia Camp Near Ben, Democratic Republic of Congo, 2002;

Near Matatiele, South Africa, 1990;

Queen's Mercy, South Africa, 1988;

Children Bath in the Coppename River, Guyana, 1997;

Displaced People in a Shelter, Keren, Eritrea, May 2000

PROVENANCE

Stevenson Gallery, Cape Town.





431

David

**GOLDBLATT**

SOUTH AFRICAN 1930–

*Farmlands Uitkyk, Bushmanland, Northern Cape, 27 June 2004*

signed, dated 27/6/04 and numbered 2/10 in pencil in the margin;

inscribed with the title on a label on the reverse

archival pigment ink on cotton rag paper

81 by 102 cm

**R50 000–70 000**

LITERATURE

*David Goldblatt: Intersections Intersected*,  
Fundação Serralves, 2008, page 47, illustrated.



432

Carl Walter

**MEYER**

SOUTH AFRICAN 1965–

*Huisie in Laingsburg*

signed with the artist's initials and dated '11; signed, dated 2011 and inscribed with the title on the reverse

oil on canvas

60 by 75 cm

**R50 000–70 000**

433

Zwelethu

**MTHETHWA**

SOUTH AFRICAN 1960–

*Two Figures in a Bedroom*

signed and dated '99

pastel

97 by 68 cm

R70 000–100 000







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434

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949–

*Riverside*

signed

oil on canvas

85,5 by 45,5 cm

**R60 000–90 000**



435

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949–

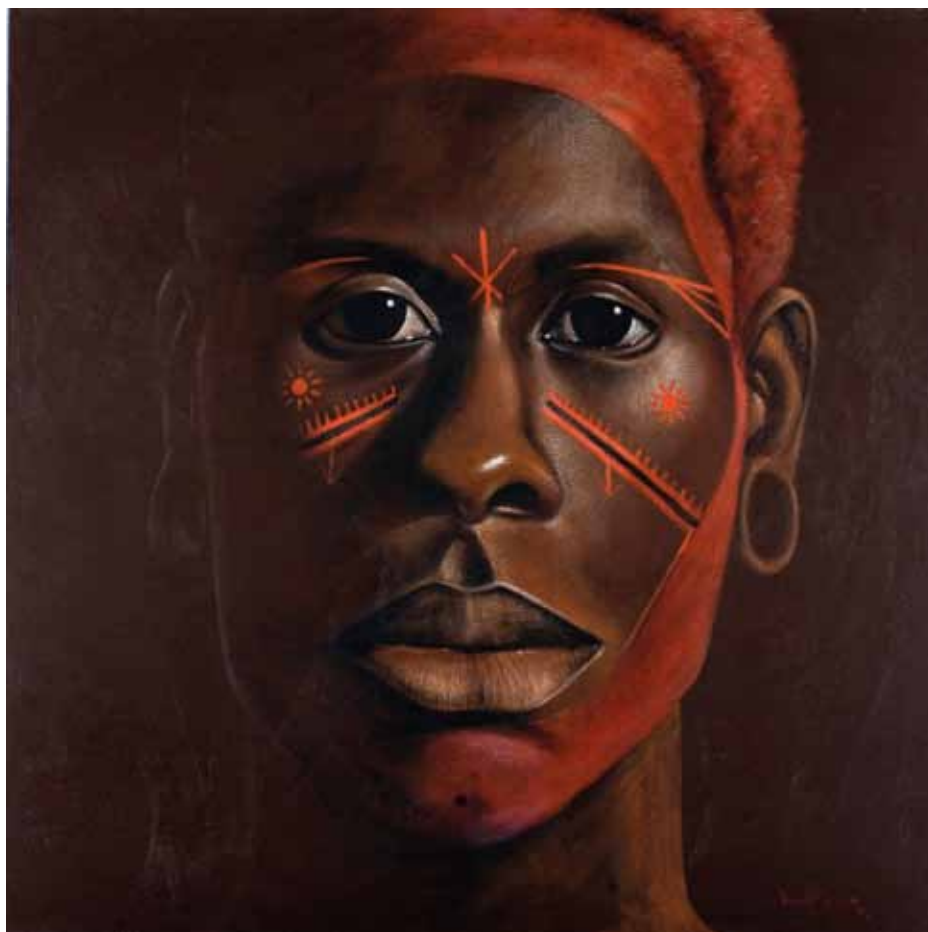
*A Multiracial Tea Party*

signed and dated 1989

gouache

41 by 57 cm

R60 000–80 000



436

George Velaphi

**MZIMBA**

SOUTH AFRICAN 1959–

*Masai II*

signed and dated 00

acrylic on canvas

170 by 170 cm

**R50 000–80 000**





437

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

*A Reclining Form*

signed, dated 1970 and numbered 1/3

bronze with verdigris patina

height: 35,5 cm, excluding base;

mounted on a wooden base

**R50 000–70 000**

LITERATURE

cf. Fritz-Uwe Günther, *Edoardo Villa Museum Catalogue*, University of Pretoria, Pretoria, 1998, page 31, catalogue number 115.

438

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955–

*Give and Take 1–8*

2001

signed and marked with Caversham  
Press chop

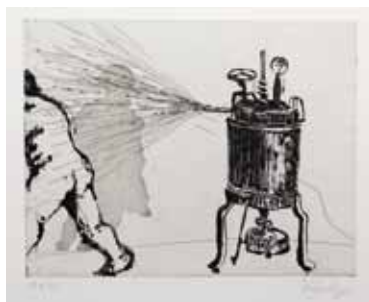
suite of 8 etchings with soft ground,  
sugarlift aquatint, drypoint and  
engraving  
each image size: 19 by 24,5 cm  
(8)

**R140 000–180 000**

from an edition of 40

LITERATURE

William Kentridge, *William Kentridge Prints*,  
David Krut Publishing, Johannesburg, 2006,  
pages 114–115, illustrated in colour.







439

William Joseph  
KENTRIDGE

SOUTH AFRICAN 1955–

*Casspirs Full of Love*

1988–1989

signed in red crayon

screenprint

441 by 122,5 cm

R200 000–300 000





440

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Woman Reflecting*

signed

oil on canvas

55 by 34 cm

R50 000–70 000





441

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Collecting Cosmos*

signed

oil on paper laid down on board

98,5 by 138,5 cm

**R300 000–500 000**

PROVENANCE

Acquired from the artist by the current owner.



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442

Titta

FASCIOTTI

SOUTH AFRICAN 1927–1993

*A Drakensberg Scene with the Tugela River*

signed and dated 90

oil on canvas laid down on board

85 by 120,5 cm

R80 000–120 000





443

David Johannes

**BOTHA**

SOUTH AFRICAN 1921–1995

*Prepared Fields, Autumn*

signed

oil on canvas laid down on board

49 by 74,5 cm

**R50 000–70 000**



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444

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Spring Daisies in a Bowl*

signed

oil on canvas

75,5 by 85,5 cm

**R80 000–100 000**

445

Vladimir Griegorovich

**TRECHIKOFF**

SOUTH AFRICAN 1913–2006

*Proteas in a Chinese Vase*

signed

oil on canvas

105,5 by 84,5 cm

**R180 000–240 000**

PROVENANCE

Acquired from the artist by the  
current owner.



END OF SALE



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- 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.

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### 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.



## Shipping Instruction Form

Bidder Number  
(for office use only)

**Please return to Strauss & Co  
by fax on 086 565 9324 or e-mail debbie@straussart.co.za**

**Enquiries**

**Tel: +27 (0) 11 728 8246 / +27 (0) 79 407 5140**

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

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

Please arrange packaging and shipping of the following lots:

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

Is Insurance required?	<input type="checkbox"/>
Insurance Value: _____	
Please indicate if you would like the shipping company to provide unpacking, crate removal, and/or installation of your purchases at your expense.	<input type="checkbox"/>
Please indicate if you would like your purchases to be sent to our Johannesburg office for collection.	<input type="checkbox"/>

Client Signature:
Client Printed Name:
Date:

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Fax: +27 (0) 21 683 6085    ct@straussart.co.za  
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<b>CAPE TOWN</b> 2 sales per annum		
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<b>Sms notification</b>	no charge	<input type="checkbox"/>

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Please complete and fax to 011 728 8247 or e-mail subs@straussart.co.za

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Company name:		Vat No:
Postal address:		
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Please debit my credit card	Visa <input type="checkbox"/>	Master Card <input type="checkbox"/> Debit Card <input type="checkbox"/>
Cardholder name:		
Card number:	Signature:	
Expiry date:	3/4 digit code on reverse:	
<b>Direct Deposit</b>		
Account Name:	Strauss & Co	
Bank:	Standard Bank	
Branch:	Killarney 007-205	
Account No:	001670891	
Swift Code:	SBZA ZA JJ	
Reference:	Please use your surname and initials	
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### JOHANNESBURG

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## AUCTION RESULTS 6 FEBRUARY 2012

South African Art, Jewellery and Decorative Arts

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

LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS
1	R28 964	50	R10 539	98	R3 747	146	R3 045	192	R4 099	266	R100 260
3	R23 394	51	R5 270	99	R9 954	147	R4 450	193	R5 855	267	R189 380
4	R13 368	52	R937	100	R8 783	148	R3 279	194	R6 089	268	R11 125
5	R11 710	53	R2 810	101	R5 621	149	R4 684	195	R6 441	271	R22 280
6	R3 747	54	R2 342	102	R2 928	150	R5 621	196	R7 260	272	R26 736
7	R5 855	56	R10 539	103	R6 441	151	R761	197	R1 991	273	R27 850
9	R3 747	57	R1 639	104	R5 270	152	R1 171	198	R1 991	274	R14 482
10	R2 342	58	R1 405	105	R11 125	153	R7 026	199	R9 134	275	R15 596
11	R7 260	59	R16 153	106	R17 824	154	R4 099	200	R4 216	276	R133 680
12	R5 855	60	R8 783	107	R4 450	155	R3 747	201	R3 747	277	R5 855
13	R4 684	61	R4 684	108	R6 441	156	R11 125	202	R2 342	278	R10 539
14	R24 508	62	R1 874	109	R5 621	157	R72 410	203	R1 991	279	R9 368
15	R9 954	63	R5 855	110	R4 684	158	R5 855	204	R6 441	281	R11 710
16	R3 747	64	R3 513	111	R1 874	159	R6 089	205	R937	282	R9 954
17	R8 783	65	R3 513	112	R3 747	160	R8 783	206	R1 874	284	R3 747
18	R5 621	66	R3 513	113	R1 874	161	R4 099	207	R2 576	285	R8 783
19	R4 684	67	R4 918	114	R3 513	162	R7 026	208	R1 054	286	R31 192
21	R6 089	68	R3 045	115	R7 260	163	R5 270	231	R61 270	287	R4 684
22	R7 026	69	R1 874	116	R5 621	164	R11 125	232	R27 850	288	R1 522
23	R20 052	70	R12 254	117	R3 747	165	R42 332	233	R4 099	289	R2 342
24	R4 684	71	R8 783	118	R8 783	166	R13 368	234	R6 441	290	R3 513
25	R16 153	72	R8 783	119	R8 431	167	R17 824	235	R14 482	292	R53 472
26	R2 928	73	R9 368	120	R1 874	168	R7 612	236	R8 197	293	R12 254
27	R3 513	74	R3 981	121	R1 405	169	R44 560	237	R5 855	294	R10 539
28	R1 288	75	R5 270	122	R2 928	170	R14 482	238	R9 368	296	R3 513
29	R9 368	76	R12 254	123	R5 621	171	R19 495	239	R13 368	297	R55 700
30	R7 026	77	R5 621	124	R3 513	172	R4 684	240	R15 596	298	R12 254
31	R10 539	78	R8 197	126	R3 747	173	R6 089	242	R9 954	300	R22 280
32	R1 874	79	R22 280	127	R3 513	174	R2 342	243	R9 368	301	R64 612
33	R1 757	80	R21 166	128	R3 513	175	R1 171	244	R6 441	302	R15 596
34	R2 810	81	R2 342	129	R2 928	176	R6 792	245	R4 918	303	R9 368
35	R11 125	82	R9 368	130	R4 099	177	R1 171	247	R24 508	304	R9 954
36	R1 757	83	R25 622	131	R2 928	178	R7 026	248	R16 710	306	R16 710
37	R878	84	R18 938	132	R2 928	179	R3 045	249	R9 954	307	R21 166
38	R3 747	85	R22 280	133	R1 991	180	R1 874	250	R16 710	308	R5 855
39	R1 405	86	R26 736	134	R6 441	181	R1 405	251	R8 783	309	R72 410
40	R2 810	87	R17 824	135	R1 874	182	R8 197	253	R8 197	311	R7 026
41	R2 810	88	R2 225	136	R3 513	183	R1 171	254	R27 850	315	R69 068
42	R4 450	89	R1 171	137	R22 280	184	R11 697	255	R11 710	317	R22 280
43	R11 710	90	R15 039	138	R2 576	185	R11 125	256	R20 052	318	R9 368
44	R5 270	91	R13 368	139	R7 026	186	R6 441	257	R38 990	319	R40 104
45	R4 099	92	R8 783	140	R4 450	187	R3 747	259	R38 990	320	R8 783
46	R5 855	93	R33 420	141	R2 928	188	R410	260	R11 710	322	R4 684
47	R3 279	94	R46 788	143	R2 928	189	R1 757	261	R14 482	324	R8 783
48	R7 612	96	R6 089	144	R3 747	190	R1 054	262	R24 508	325	R4 450
49	R4 684	97	R16 710	145	R4 099	191	R2 928	264	R42 332	326	R5 270

LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS	LOT NO.	RANDS
327	R15 596	398	R12 254	476	R50 130	529	R24 508	585	R27 850	641	R33 420
328	R7 026	399	R11 710	477	R100 260	530	R28 964	586	R14 482	642	R24 508
329	R31 192	400	R3 513	478	R30 078	532	R28 964	587	R17 824	643	R2 576
331	R334 200	403	R5 270	479	R28 964	533	R31 192	588	R33 420	644	R17 824
333	R189 380	405	R3 747	480	R401 040	534	R22 280	589	R40 104	645	R28 964
335	R44 560	407	R3 513	481	R200 520	535	R22 280	590	R31 192	646	R24 508
337	R27 850	408	R5 035	482	R21 166	536	R20 052	591	R4 684	647	R13 368
339	R22 280	409	R9 954	483	R23 394	538	R44 560	592	R33 420	648	R89 120
340	R83 550	410	R14 482	484	R22 280	540	R31 192	593	R20 052	649	R61 270
342	R38 990	412	R3 279	485	R17 824	542	R20 052	596	R10 539	650	R167 100
343	R15 596	413	R2 108	486	R155 960	543	R15 596	597	R1 448 200	651	R89 120
344	R5 270	415	R35 648	487	R100 260	544	R53 472	598	R245 080	652	R31 192
345	R38 990	416	R7 026	488	R22 280	545	R17 824	599	R33 420	653	R35 648
347	R12 254	417	R5 621	489	R36 205	546	R18 938	600	R111 400	654	R15 596
348	R10 539	418	R7 729	490	R10 539	547	R17 824	601	R66 840	655	R28 964
349	R12 254	419	R7 026	491	R72 410	548	R13 368	603	R4 099	656	R30 078
350	R22 280	422	R7 729	493	R94 690	549	R42 332	604	R42 332	657	R133 680
351	R12 254	423	R9 954	494	R13 368	551	R557 000	606	R27 850	658	R20 052
353	R1 757	424	R4 450	495	R14 482	553	R10 539	607	R50 130	659	R24 508
355	R72 410	425	R3 279	496	R14 482	554	R10 539	608	R72 410	660	R868 920
356	R2 576	426	R2 225	497	R13 368	556	R122 540	609	R42 332	661	R77 980
357	R46 788	427	R4 450	499	R21 166	557	R24 508	610	R245 080	662	R33 420
358	R9 368	428	R8 197	500	R4 099	558	R46 788	611	R724 100	663	R42 332
361	R14 482	430	R11 710	501	R4 450	559	R356 480	612	R267 360	664	R31 192
362	R27 850	451	R38 990	503	R15 039	560	R26 736	615	R44 560	665	R278 500
363	R15 596	452	R13 368	504	R8 783	561	R22 280	617	R178 240	666	R8 197
365	R5 855	454	R11 125	505	R189 380	562	R20 052	618	R7 494	667	R17 824
369	R3 513	455	R27 850	506	R16 710	563	R33 420	619	R15 039	668	R24 508
370	R155 960	456	R64 612	507	R7 612	564	R133 680	620	R200 520	669	R20 052
371	R38 990	457	R61 270	510	R105 830	565	R46 788	621	R835 500	670	R4 099
377	R77 980	458	R5 270	511	R28 964	566	R31 192	622	R17 824	672	R26 736
378	R77 980	459	R18 938	513	R80 208	567	R35 648	623	R17 824	673	R8 197
379	R31 192	460	R27 850	514	R9 954	568	R89 120	624	R22 280	674	R17 824
381	R22 280	462	R501 300	515	R802 080	569	R105 830	625	R17 824	675	R233 940
382	R16 710	464	R8 197	516	R334 200	570	R200 520	626	R17 824	676	R17 824
383	R31 192	465	R22 280	517	R144 820	572	R66 840	627	R17 824		
384	R24 508	466	R10 539	518	R111 400	573	R22 280	628	R28 964		
385	R8 783	467	R10 539	519	R27 850	574	R20 052	629	R20 052		
386	R6 441	468	R23 394	520	R46 788	575	R44 560	630	R311 920		
387	R8 197	469	R27 850	521	R8 355 000	576	R10 539	631	R31 192		
390	R9 954	470	R77 980	522	R31 192	577	R13 368	633	R8 431		
391	R12 254	471	R44 560	523	R13 368	578	R9 954	634	R300 780		
393	R2 225	472	R35 648	525	R12 811	579	R13 368	637	R12 254		
394	R12 254	473	R42 332	526	R2 785 000	580	R11 125	638	R22 280		
396	R4 684	474	R267 360	527	R111 400	581	R11 710	639	R167 100		
397	R2 225	475	R401 040	528	R38 990	584	R61 270	640	R11 710		



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