

Strauss & Co





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Fine Art Auctioneers | Consultants



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JOHANNES du CHESNE

AMSTERDAM

PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Important South African & International Art, Furniture, Decorative Arts & Jewellery

Monday 14 March 2016

11.00am: Session One (Lots 1-160)

2.00pm: Session Two (Lots 161-290)

5.00pm: Session Three (Lots 291-440)

8.00pm: Session Four (Lots 441-538)

VENUE

The Vineyard Hotel, Newlands, Cape Town

Colinton Road (off Protea Road)

GPS Co-ordinates: S 33° 58' 44.6" E 18° 27' 31.1"

PREVIEW

Friday 11 to Sunday 13 March 10am to 5pm

WALKABOUT

Conducted by Emma Bedford and Alex Richards

Saturday 12 March at 11am

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B GENOVESE (MD) AND V PHILLIPS (MD)

ILLUSTRATED CATALOGUE R200.00

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





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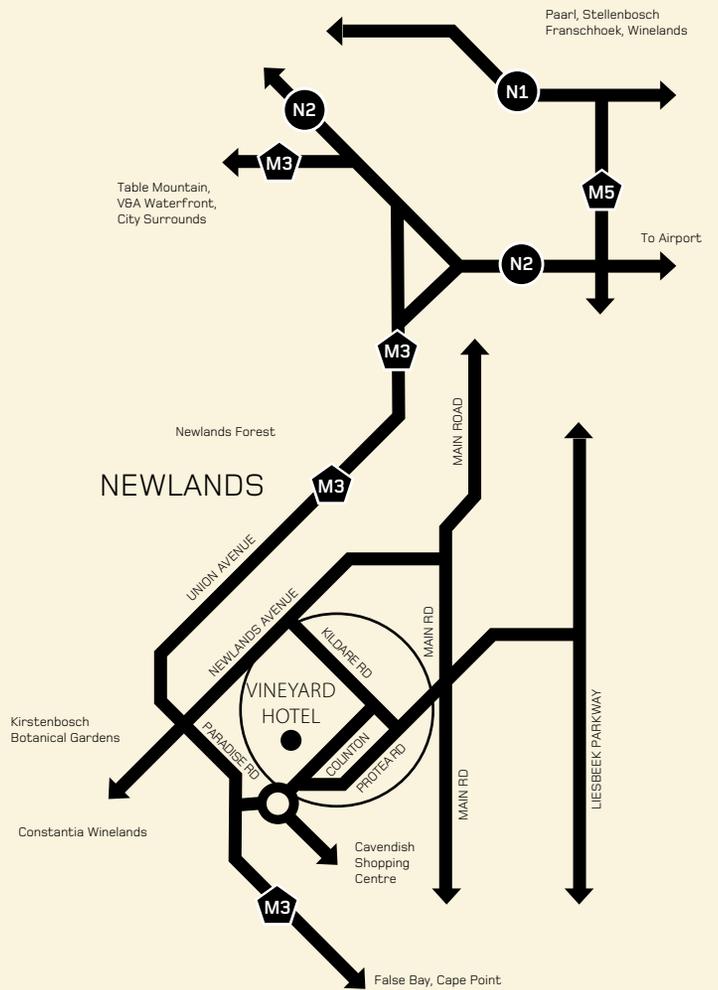
Lot 270 A Dutch burr walnut longcase clock with ship's automaton, Johannes du Chesne, Amsterdam, third quarter 18th century (detail)

OPPOSITE

481 Gregoire Boonzaier, *Moskee, Chapelstraat, Distrik Ses, Kaapstad* (detail)



Preview and Auction
 Vineyard Hotel, Newlands
 Colinton Road (off Protea Road),
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Sale Information

Auction

Monday 14 March 2016
11.00am Session 1 (Lots 1-160)
2.00pm Session 2 (Lots 161-290)
5.00pm Session 3 (Lots 291-440)
8.00pm Session 4 (Lots 441-538)

Venue**The Vineyard Hotel**

Colinton Road, Newlands, Cape Town

Preview

Friday 11 to Sunday 13 March
10am to 5pm

Walkabout

Emma Bedford and Alex Richards
Saturday 12 March at 11am

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Buying at Strauss & Co

Please read the guide below and if you still have questions, please refer to our Conditions of Business at the back of this catalogue or contact our Client Services Departments: Johannesburg 011 728 8246, Cape Town 021 683 6560.

What is coming up for sale?

Browsing through our richly illustrated and well researched catalogues is a great way to find out what is coming up for sale. These may be purchased individually from our offices, by subscription or viewed on our website: www.straussart.co.za

Should you wish to subscribe to our catalogues, the Catalogue Subscription Form can be found at the back of this catalogue or on our website.

Descriptions include basic information such as size, date or age, medium, type, attribution and quantity. Where pertinent, provenance, literature, exhibitions and additional notes are also included.

Estimates are given for all lots and can be based on recent prices achieved at auction for comparable property, taking into account quality, condition, rarity and provenance. Estimates are exclusive of Buyer's Premium and VAT and are subject to revision.

The reserve is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

The auction preview occurs on the days prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view, inspect and evaluate the property coming up for sale. Strauss & Co specialists are available at the preview to advise, discuss and help you with the lots you are interested in.

Condition Reports are available on request and are advisable if you are unable to attend the preview.

Saleroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the preview halls and, where pertinent are announced by the auctioneer. Please take note of them.

How do I Bid?

There are three ways to participate in a Strauss & Co auction offering you flexibility whether you are able to attend an auction or not:

- 1) **in the saleroom**
- 2) **by absentee written bids or**
- 3) **on the telephone**

These services are free of charge.

1. In the saleroom

Be a part of the excitement and drama of our auctions by attending the auction and bidding in the saleroom. Our auctions are open to the public, without any admission fee or obligation to bid. Please complete the registration form to obtain your paddle number.

2. Telephone Bidding

Enables you to bid directly on the phone with a Strauss & Co member of staff in the room who will relay progress back to you and upon your instruction bid on your behalf. Telephone bids are offered for lots with a minimum low estimate of R10 000.

Please arrange a telephone line at least 24 hours before the sale.

Please see Bidding Form at the back of this catalogue or obtain one from our front counters and our website.

3. Written or Absentee Bids

If you are unable to attend an auction and are not available for a telephone bid, please submit an absentee or written bid. This is your maximum bid on a lot. (The auctioneer will bid on your behalf up to your maximum bid in order to purchase the lot for you at the lowest price possible, obviously taking into account the reserve and other bids.)

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.

Depending on the interest in the lot and assuming that your bid exceeds the reserve, you may well be successful in securing the lot at a lower figure. In the event of an identical bid, the one received first will take precedence. Please double check that you have left bids on the correct lots and insure that we receive your bids 24 hours before the sale.

An sms will be sent the morning after the auction notifying you whether you have been successful or unsuccessful with your bids. If you do not receive the sms – please can you contact us after the sale to get your results.



Do not forget that your final invoice will include buyer's premium and VAT on the buyer's premium on each of your successful lots.

Registration

In order to avoid queues and unnecessary delays, advance paddle registration is advised. Registrations forms will be available at the Front Counter throughout the preview and on the day of the sale.

Important Notice for all Bidders

In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers.

Prospective Bidders who have not previously registered with us are required to register at least 24 hours before the auction commences.

We may require a R5,000 holding deposit.

How do I Pay and Collect?

All the lots you purchase will be invoiced to the name and address that appear on the registration form. Please arrange payment and collection immediately after the sale.

How much will I pay?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows: 12% for lots selling over R10 000, 15% for lots selling at and below R10 000 + VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque (by prior arrangement)
- c) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- d) Direct Cash deposit into our Current Account
Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
SBZA ZA JJ

Payment and immediate collection will avoid delay, storage, shipping agent's transport and insurance costs.

Insurance

Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect immediately.

Collection of Purchases

1) From The Vineyard Hotel

Purchased lots can be collected during the auction and on the morning after from 9am to 1pm. No collections can be made from The Vineyard Hotel after this time.

The premises must be cleared by 2pm.

2) From Strauss & Co, Cape Town

Uncollected small lots will be removed to the Cape Town office and will be available for collection from the day following the sale: The Oval, Oakdale Road, First Floor Colinton House, Newlands. Tel: 021 683 6560.

Please note: we can only take small items, paintings and jewellery to our offices. Large items will go into storage at your expense.

3) From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co Johannesburg may make use of the Stuttafords consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Stuttafords to quote or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Payment of purchases and transport costs will be payable to Strauss & Co upon collection of purchased lots from the Johannesburg Office: 89 Central Street, Houghton. Tel: 011 728 8246.

Door to Door Delivery Service

A representative from Stuttafords and Relttem Removers will be available the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

Relttem Removers

Tel +27 84 504 6096

Brenim Mettler

Stuttafords Fine Art

Tel +27 21 514 8700

International Freight: Airwings

Tel +27 0 83 454 1115

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Strauss&co

Now inviting consignments

We are currently sourcing
Important South African and International Art
for our forthcoming auction in Johannesburg
which takes place on 23 May 2016.

Entries close end March

Enquiries:

Jacqui Carney jacqui@straussart.co.za
Alastair Meredith alastair@straussart.co.za

011 728 8246 | www.straussart.co.za

Lucas Sithole, *Witchdoctor (LS8211)* Sold R545 664

Sales Calendar 2016

Cape Town
Important South African and
International Art, Furniture,
Decorative Arts
& Jewellery

Monday 10 October

*Entries close approximately
10 weeks before the sale*

Johannesburg
Important South African
and International Art

Monday 23 May
Monday 14 November

*Entries close approximately
10 weeks before the sale*

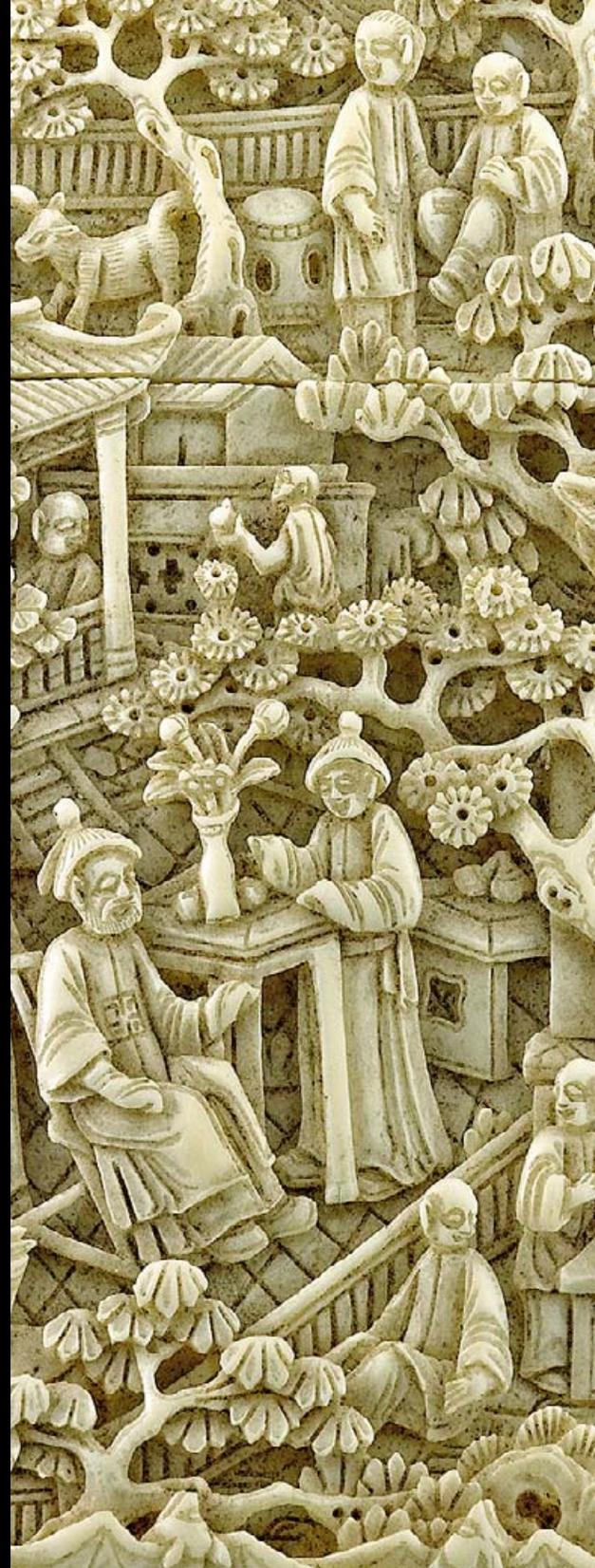
StraussOnline
South African and International Art
and Decorative Arts

8-18 April 2016
8-18 July 2016
16-26 September 2016

*Entries close 2 weeks
before date of sales*

Dates are subject to change

Lot 208 A Chinese ivory card case, 19th century (detail)





Explanation of Cataloguing Terms

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.

Strauss&co

Art Valuations with visiting UK expert Dendy Easton and Strauss & Co specialists

MODERN & CONTEMPORARY BRITISH EUROPEAN SOUTH AFRICAN ART



Ivon Hitchens, *Landscape with a caravan and apple trees* Sold R1 250 480

Friday 11 March, The Vineyard Hotel, Conference Centre, Colinton Road, Newlands

For an appointment: 021 683 6560 | ct@straussart.co.za | www.straussart.co.za

Dendy Easton began his career in fine art in 1971 and spent 30 years at Sotheby's where he was a director specialising in 19th and 20th century paintings. More recently he became a fine art consultant at Bonhams. He has been a popular figure on the BBC Antiques Roadshow since 2003. A colleague and associate of the late Stephan Welz, they travelled extensively around South Africa together valuing art.

Dendy is also a highly experienced auctioneer.



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 14 March – 11.00am

Jewellery, Vertu and
English Silver, Decorative Arts
and Furniture

Lots 1–160

A selection from a private collection of snuff boxes



1



2



3

1

Georgian diamond 'target' ring

claw-set to the centre with a rose-cut diamond enclosed by two bands of further rose-cut diamonds, with closed back setting, set to a *later* trifurcated shank, *size H*

R20 000–24 000

2

Diamond and pearl dress ring

the openwork circular frame millegain-set with old-cut diamonds weighing approximately 3.75 carats, centred by a pearl measuring approximately 8.20mm, to a *later* shank, *altered*, *size L*

R30 000–35 000

3

Five-strand pearl and diamond necklace

the graduated pearls measuring approximately 4.50 to 9.00mm, the clasp centred by an old-cut diamond weighing approximately 0.45 to 0.50 carat flanked by a tinted black pearl and a white pearl, enclosed by ten old-cut diamonds weighing approximately 0.50 to 0.60 carat in total, *inner length approximately 450mm*

R25 000–30 000



4



5



6

4

Ruby, seed pearl and miniature portrait locket pendant/brooch, 19th century

oval, painted with a portrait of a lady in 18th century attire, the gold and black enamel frame enclosed by collet-set seed pearls and rubies, the reverse with hinged aperture enclosing two glazed compartments, set to a bale, *later* pin, two seed pearls lacking, length approximately 40mm excluding bale

R15 000–20 000

5

Diamond and chalcedony cameo pendant/brooch, late 19th/early 20th century

oval, carved in relief with the profile of a lady in period attire, to a *later* frame and bale set with 62 claw-set rose-cut diamonds weighing approximately 1.50 to 1.60 carats in total, length approximately 55mm

R15 000–20 000

6

Late Victorian diamond, ruby and gold bracelet, retailed by Collingwood & Co, London

the curb-link chain centred by the head of a fox set with cabochon ruby eyes and rose-cut diamonds, length approximately 180mm; retailer's case

R5 000–6 000

7

Diamond single-stone ring

collet-set to the centre with an old mine-cut diamond weighing approximately 1.80 carats, size S½

R24 000–26 000

7





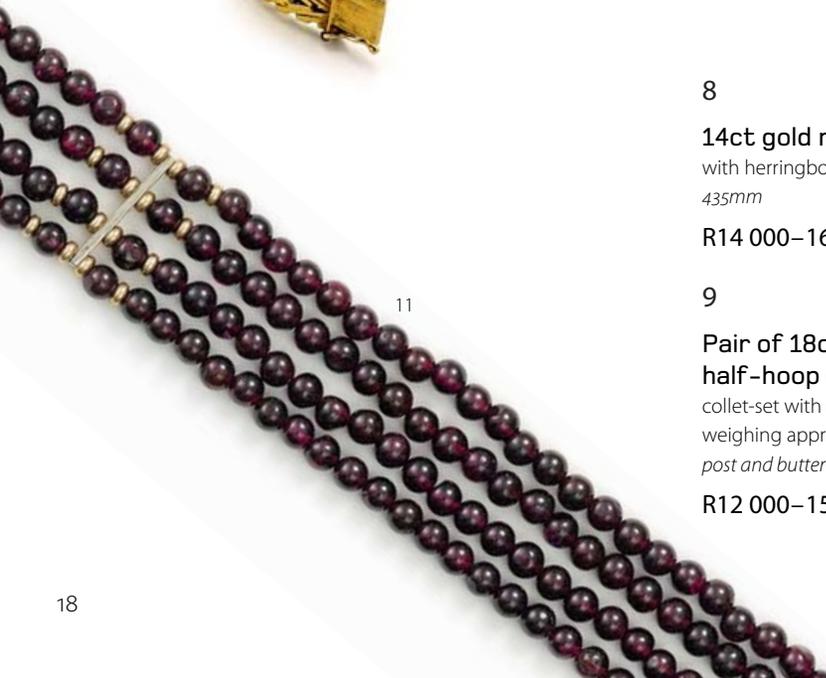
8



9



10



11

8

14ct gold necklace

with herringbone links, *length approximately 435mm*

R14 000–16 000

9

Pair of 18ct gold and diamond half-hoop earrings, Piaget, 1991

collet-set with round brilliant-cut diamonds weighing approximately 0.25 carat in total, *post and butterfly fittings (2)*

R12 000–15 000

10

18ct gold dress ring

realistically modelled in the form of a snarling jaguar with round brilliant-cut diamond eyes, the back of his head and integrated penannular band both textured, *size I*

R15 000–20 000

11

Four-strand garnet choker

the garnet beads measuring approximately 4.60 to 4.80mm, with metal spacers and a collet-set cabochon garnet metal clasp, *length of shortest row approximately 365mm*

R6 000–8 000



12

12

Emerald and pearl brooch

designed as a spray, centred by a pearl measuring approximately 8.00mm, enclosed by an arc of oval and round claw-set emeralds weighing approximately 7.00 carats, width approximately 45mm

R8 000–10 000

13

Unset round brilliant-cut diamond

weighing 3.2800 carats

Accompanied by report number 160120434/203096 from EGL South Africa stating that the diamond weighing 3.2800 carats is P in colour and VS2 in clarity

R170 000–180 000

13



14



14

Two-stone diamond ring, David Thomas, London

claw-set with two round brilliant-cut diamonds weighing approximately 1.10 carats in total, stamped with maker's initials, size K

R30 000–32 000

15

Diamond, emerald and 18ct gold bracelet

the articulated basket-weave bracelet with rounded terminal and rope-twist-bordered reeded clasp claw-set with round emeralds and round brilliant-cut diamonds weighing approximately 0.30 carat, adjustable, length approximately 221mm fully extended

R35 000–40 000

15





16

16

South-East Asian 22ct gold bangle, 5th–9th century

with three coiled and beaded flowerheads flanked by coils, *inner diameter approximately 65mm*

R50 000–60 000



17

17

Pair of South-East Asian 20ct gold ear ornaments, 9th–12th century

each penannular, with granulated and beaded decoration (2)

R 15 000–20 000

18

18ct gold necklace

textured to the front, *length approximately 420mm*

R25 000–28 000



19

19

Pair of ruby and diamond earrings

collet-set to the centre with a round-cut ruby, enclosed by pavé-set round brilliant-cut diamonds weighing approximately 0.60 carat in total, *screw fittings* (2)

R6 000–8 000



18





20

**Indian 19ct gold pendant
necklace**

designed as a fringe, the foliate border
suspending spherical beads, set to
the centre with a conforming hinged
pierced leaf-shaped drop collet-set with
red and white stones, to a *fixed* clasp,
*two stones lacking, inner circumference
approximately 680mm*

R120 000–140 000

21



21

Sapphire and diamond ring

the open oval frame pavé-set with 18 eight-cut diamonds weighing approximately 0.18 carat in total, the shoulders heightened with four claw-set round-cut sapphires weighing approximately 0.35 carat in total, *size I*

R5 000–7 000

22

Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.15 carat, flanked by a pair of baguette-cut diamonds weighing approximately 0.16 carat in total, *size N*; and a diamond ring, claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.15 carat, flanked by channel-set baguette-cut diamonds weighing a total of approximately 0.30 carat, *size N (2)*

R8 000–10 000

22



23

Lady's diamond and 18ct white gold watch, Omega, 1970s

the lapis lazuli dial with white enamel hands, enclosed by 30 round brilliant-cut diamonds weighing approximately 0.90 carat, 17 jewel manual winding Swiss movement adjusted to 2 positions, with an integral pierced and textured bracelet to an adjustable Omega clasp, *case and dial signed, the dial chipped and repaired, length approximately 165mm, dial width approximately 17mm*

R25 000–30 000

24

Eight-strand baroque freshwater pearl and diamond necklace

the strands united by a pair of semi-spherical and circular diamond-set clasps, the pavé-set round brilliant-cut diamonds weighing a total of approximately 6.00 to 6.50 carats, length approximately 775mm, the clasps are detachable to form two shorter necklaces, lengths approximately 425mm and 350mm

R35 000–40 000

24



23



25

25

Sapphire and diamond ring

designed as a flowerhead, claw-set with six oval-cut sapphires weighing approximately 1.50 to 1.80 carats, interspersed with claw-set round brilliant-cut diamonds weighing approximately 0.15 carats in total, *size M*

R5 000–7 000

26

Unset round brilliant-cut diamond

weighing approximately 0.54 carat

R15 000–16 000



26

27

Lady's diamond and 18ct white gold watch, Chopard, 1976, Ref 62949

the rectangular silvered dial with applied baton markers and lance hands, enclosed by 68 round brilliant-cut diamonds weighing approximately 2.00 to 2.20 carats, manual winding Swiss movement, to an integral textured woven bracelet, *crown and clasp signed 'LUC', case stamped '5028 77549', length approximately 170mm, dial width approximately 18mm; presentation case and certificate*

R35 000–40 000



27





28

28

Lady's Oyster Perpetual steel and 18ct gold watch, Rolex, 1970s

the matte black dial applied with gilt baton markers accented by luminous dots, with gilt and luminous baton hands, magnified date aperture at 3 o'clock, and fluted gold bezel, the nickel lever escapement with mono-metallic screw balance wheel adjusted to temperature and 5 positions, to an integral bracelet with Omega deployant clasp, *dial and clasp signed, dial diameter approximately 21mm*

R15 000–20 000



29

29

Three-stone diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.55 carat, flanked by two collet-set round brilliant-cut diamonds weighing approximately 0.10 carat in total, *size L*; and a conforming yellow and white gold band, *size L½ (2)*

R14 000–16 000

30

Diamond single-stone ring

claw-set to the centre in an openwork foliate frame with a round brilliant-cut diamond weighing approximately 0.50 carat, *size K½*

R16 000–18 000



30

31

Silver and citrine necklace

the curb links accented by gold bars, collet-set to the centre with an oval-cut citrine weighing approximately 7.60 carats, *length approximately 380mm*

R5 000–7 000

32

Diamond and quartz necklace

the fine link chain collet-set to the centre with a rectangular-shaped pale blue quartz with a collet-set round brilliant-cut diamond weighing approximately 0.45 carat to the left, *length approximately 400mm*

R12 000–15 000



31

32



33

Nine strand pearl and garnet choker

the strands united by three silver spacers, the oval silver clasp frame claw-set with white stones enclosing a detachable collet-set cabochon garnet fitting weighing approximately 30.00 carats, *length approximately 335mm*; a blue topaz fitting weighing approximately 30.00 carats; a lemon citrine fitting weighing approximately 30.00 carats; and a 9ct gold collar, *inner circumference approximately 330mm* (4)

R8 000–10 000

34

A diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 0.503 carat enclosed by round brilliant-cut diamonds weighing approximately 0.37 carat in total, *size M½*; and a half eternity diamond band weighing approximately 0.15 carat, *size O* (2)

Accompanied by report number 130203079 from EGL South Africa stating that the diamond weighing 0.503 carat is I in colour and VS2 in clarity.

R20 000–22 000



33 topaz fitting



33 citrine fitting



34



33 garnet fitting



35

35

10ct gold necklace

the two-tone rope-twist chain set to a clasp in the form of a hand with a turquoise ring, length approximately 800mm

R12 000–15 000

36

Ruby and gold 'hand' clasp

the hand entwined with a serpent, the cuff channel-set with a double row of rubies, length approximately 37mm

R1 200–1 500

37

A Victorian silver-gilt novelty propelling pencil, Sampson Mordan & Co, circa 1842

in the form of a hand, with ornate cuff and collet-set ruby ring, the terminal inlaid with a citrine, engraved 'S.MORDAN AUG 3 1842 No 1390', the citrine with damage, length approximately 51mm fully extended; three 'hand' stickpins, formerly clasps; a 'hand' clasp; an ivory and gilt 'hand' pendant; a 'hand' pendant; and a pendant in the form of a ewer (8)

R6 000–8 000

36



37 part lot

38

18ct gold ring

the brushed gold band with a flat table applied with the model of a hand adorned with an emerald 'ring' to the index finger and foliate channel-set ruby cuff, size H½; and a 'hand' brooch, with an old-cut diamond 'ring', the anthemion-fringed cuff set with an emerald and old-cut diamond band, the diamonds weighing a total of approximately 0.25 to 0.30 carat, width approximately 31mm (2)

R10 000–12 000

38





39

39

40

39

Diamond, synthetic sapphire and gold bracelet

composed of seven openwork circular plaques, each heightened by a pair of opposing c-scrolls and silver leaves centred by a part-collet-set baguette-cut synthetic sapphire, the plaques connected by openwork links centred with a claw-set round brilliant-cut diamond weighing approximately 0.70 carat in total, *length approximately 198mm*; and a pair of conforming earrings, the diamonds weighing approximately 0.30 carat in total, *post and clip settings (3)*

R30 000–35 000

40

Diamond brooch

designed as a floral stem with textured leaves, the flower claw-set with old-cut diamonds weighing approximately 0.85 carat, *length approximately 48mm*

R4 000–6 000

41

Lady's diamond and 18ct gold watch, Piaget, 1970s

the brushed gold dial with black baton markers and lance hands, the bezel set with eight-cut diamonds weighing approximately 0.45 to 0.50 carat, 18 jewel manual wind movement adjusted to temperature and 5 positions, the integral pierced textured bracelet with adjustable clasp, *the case stamped '9235 155725', the movement stamped '689032', length approximately 170mm, dial width approximately 19mm*

R20 000–25 000

41





42

42

Double-strand pearl, ruby and diamond necklace

the pearls measuring approximately 8.70mm to 9.30mm, the openwork millegrain- and pavé-set diamond clasp centred by a collet-set ruby, the round brilliant-cut diamonds weighing approximately 0.40 carat, *length approximately 455mm*

R10 000–15 000



43

43

Diamond and platinum ring

the millegrain-set pierced frame collet-set to the centre with an old-cut diamond weighing approximately 0.80 carat, flanked by ten old-cut diamonds, *size O½*

R18 000–20 000



44

44

Pair of Edwardian ruby and diamond pendant earrings

the drops set with alternating bands of square and round-cut rubies and millegrain-set old- and eight-cut diamonds weighing approximately 1.60 carats, to a diamond-shaped ruby link suspended from a diamond-centred flowerhead, *later post and butterfly fittings, one ruby lacking, length approximately 28mm (2)*

R15 000–20 000

45

Diamond ring

claw-set to the centre with a pear-shaped diamond weighing 0.9600 carat, flanked by a pair of trillion-cut diamonds weighing approximately 0.80 to 1.00 carat in total, *size L*

R60 000–65 000



45



46

46

Pair of diamond and pearl earrings

the flowerhead settings claw-set with round brilliant-cut diamonds weighing approximately 0.45 carat in total, to a pearl measuring approximately 8.00 to 8.50mm, *post and button fittings* (2)

R12 000–15 000

47

Unset round brilliant-cut diamond

weighing 0.9100 carat

Accompanied by report number 160120089/203012 from EGL South Africa stating that the diamond weighing 0.9100 carats is F in colour and VVS2 in clarity.

R40 000–45 000

47



48



48

Diamond bracelet

centred by a buckle motif set to graduated, articulated, arrow-shaped links, pavé-set throughout with round brilliant-cut diamonds weighing approximately 7.00 carats, *length approximately 175mm*

R65 000–70 000

49

Single-stone diamond ring

part claw-set to the centre with an emerald-cut diamond weighing approximately 0.48 carat, *size O½*

R10 000–12 000

49



50



50

Ruby and diamond ring

claw-set to the centre with an oval-cut ruby weighing approximately 2.20 carats, enclosed by eight-, baguette- and round brilliant-cut diamonds weighing approximately 0.85 carat, to bifurcated shoulders, *size N*

The ruby not authenticated for any treatment.

R60 000–80 000



51

52



53



54



51

Lady's diamond and white gold cocktail watch, Jaeger-Le Coultre, 1960s

the circular silver dial applied with dot and baton markers, the bezel set with eight round brilliant-cut diamonds, manual back-wind lever movement, to a pierced bracelet with rope borders, *stamped '184044'*; length approximately 160mm, dial diameter approximately 9mm; cased

R9 000–10 000

52

Sapphire and diamond dress ring

claw-set to the centre with a rectangular step-cut sapphire enclosed by claw-set round brilliant-cut diamonds weighing approximately 1.15 carats, *size P½*

R15 000–20 000

53

Diamond pendant/brooch

designed as a spray, heightened with claw-set round brilliant-cut diamonds weighing approximately 0.50 carat, suspending a pear-shaped diamond drop weighing approximately 1.15 carats, *length approximately 50mm*

R42 000–45 000

54

Diamond and tanzanite dress ring

collet-set to the centre with an old-cut diamond weighing approximately 0.75 carat, enclosed by eight-cut diamonds weighing approximately 0.30 carat in total, the shoulders with collet-set pear-shaped tanzanites weighing a total of approximately 1.60 to 1.70 carats, *size N*

R8 000–10 000



55

55

A diamond brooch

designed as a floral and ribbon spray, the yellow and white gold frame claw-set with round brilliant- and eight-cut diamonds weighing approximately 0.80 to 0.85 carat, *length approximately 55mm*

R6 000–8 000

56

Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 3.0160 carats, the shoulders collet- and claw-set with baguette- and eight-cut diamonds, *size M*

Accompanied by report number 80900467/53763 from EGL South Africa stating that the diamond weighing 3.0160 carats is H in colour and VS2 in clarity.

R230 000–240 000



56

57



57

Ten-strand pearl and diamond necklace

the strands united by a buckle clasp pavé-set with round brilliant-cut diamonds weighing approximately 1.80 to 2.00 carats, *inner circumference approximately 390mm*

R12 000–15 000



58



59



60

58

Diamond ring

in the form of a buckle, pavé-set with old-cut diamonds weighing approximately 3.50 carats, size H½

R16 000–18 000

59

Two silver and marcasite lizard brooches

realistically modelled, in sizes, length of the larger approximately 150mm (2)

R1 200–1 500

60

Three-strand garnet necklace

the garnet beads measuring approximately 4.90 to 5.30mm, to a black and gold plaited thread rope, with adjustable ball and tassel, length of garnet strands approximately 415mm

R4 000–6 000



61

61

Opal ring

the navette-shaped plaque centred by a collet-set oval-shaped opal flanked by smaller claw-set circular opals, the pierced frame set to bifurcated shoulders, *size M½*

R5 000–7 000



62

62

Two portrait miniatures, early 19th and 20th century

each oval, one painted with the portrait of a young boy, the other painted with the portrait of a young lady, each in eighteenth century attire, enclosed by a pierced frame set with white stones, *formerly buckles, later clasp and velvet band bracelet fittings, length approximately 165mm (2)*

R1 500–2 000



63

Continental silver, marcasite and enamel lorgnette

the engraved handle inlaid with blue enamel geometric motifs, with ring terminal, *two stones lacking*

R1 200–1 500



63

64

Pair of citrine drop earrings

the faceted teardrop-shaped citrines suspended from a ball and link chain, *post and butterfly fittings*, length approximately 36mm; and a heart-shaped pendant, the pierced frame set with rubies to the front and sapphires to the reverse, length approximately 20mm (3)

R2 000–3 000

65

Cameo brooch

oval, carved in relief with buildings in a landscape, collet-set to a gold frame with rope-twist border, *later pin*, width approximately 60mm

R3 000–4 000



65

66

Cameo pendant/brooch, 20th century

oval, carved with a profile of Pomona, to a gold frame with rope-twist border, with a hinged bale, width approximately 50mm

R1 500–2 000

67

Pearl necklace

the pearls measuring approximately 7.00 to 8.00mm, to a textured 14ct gold pearl-centred clasp, length approximately 835mm; another, the pearls measuring approximately 7.00 to 8.10mm, inner circumference approximately 920mm; and another, the pearls measuring approximately 7.00 to 7.30mm, inner circumference approximately 840mm (3)

R12 000–15 000



66



64



67



68

68

Pair of 18ct gold earrings

designed as stylised flowerheads, with filigree work, post and butterfly fittings (2)

R9 000–12 000

69

Single-stone diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 0.7500 carat, size N½

Accompanied by report number 160120049/203004 from EGL South Africa stating that the round brilliant-cut diamond weighing 0.7500 carat is E in colour and VS1 in clarity.

R30 000–32 000

70

Italian 18ct gold bracelet

composed of woven textured and plain links, length approximately 207mm

R20 000–25 000



69



70

71

71

9ct gold curb-link bracelet

length approximately 205mm

R7 000–9 000

72

Pearl, citrine and diamond ring

set to the centre with a pearl measuring approximately 7.50mm, the textured pierced 'foliate' band collet-set with thirteen citrines and old-cut diamonds, size F; and a similar brooch, width approximately 61mm (2)

R18 000–20 000



72





73

73

An 18ct gold pocket watch, Tavannes, 1920s

the enamel dial with arabic numerals, subsidiary seconds and steel hands, the outer case with engine-turned engravings and a vacant cartouche, the inner cover engraved 'TO F/LT MB. FREW DSO. MC. AFC. FROM 4 F.T.S.F.C., 1925'; retailer's metal cuvette, 15 jewel Cyma movement, later bale and glass, dial diameter approximately 38mm; with retailer's case for 'L Kramer & Co Egypte'

R7 000–8 000

74

Sapphire ring

collet-set with an oval-cut sapphire weighing approximately 0.40 carat, the reverse with the head of a panther, size O

R7 000–9 000



74

75

Topaz ring

set to the centre with an oval blue topaz weighing approximately 3.00 carats, size I½

R8 000–10 000

76

A 9ct gold bracelet, William James Dingley, Birmingham, 1922–1938

composed of six angling trophy medals from the Rowbank Angling Club, won by John Ritchie, connected by plain links, length approximately 215mm; a 9ct gold chain with two further medals, one 9ct gold, the other silver-gilt, length approximately 1480mm; a 9ct gold watch chain, length approximately 480mm; a 9ct bracelet, length approximately 200mm; two silver medals; and a silver brooch in the form of a fish, width approximately 42mm (7)

R20 000–22 000



75

77

Pair of multi-gem pendant earrings

collet-set, the synthetic sapphire suspending an emerald and ruby pendant terminating in a pear-shaped diamond weighing approximately 0.30 carat in total, post and butterfly fittings, length approximately 52mm (2)

R 10 000–12 000

78

Single-stone diamond ring

weighing 3.0630 carats, size P½

Accompanied by report number 160120050/203005 from EGL South Africa stating that the round brilliant-cut diamond weighing 3.0630 carats is K in colour and VS1 in clarity.

R160 000–180 000

76 part lot





78



79



80



79

18ct gold bracelet

designed as a series of open oval links united by reeded spacers, *length approximately 174mm*

R15 000–20 000

80

Single-stone diamond ring

claw-set with a round brilliant-cut diamond weighing 0.730 carat, to a reeded band, *size L½*

Accompanied report number 13031544 from DIA South Africa stating that the diamond weighing 0.730 carat is F in colour and I in clarity.

R12 000–15 000

81

9ct gold cigarette case, Asprey & Co, London, 1957

the reeded cylindrical body with channel-set sapphire thumbpiece, the interior cover engraved 'Noon', *width approximately 91mm*

R15 000–20 000

81





82

82

**Lady's 14ct gold cocktail watch,
Tourneau**

the rectangular dial with arabic numerals, diamond markers and lance hands, 17 jewel manual winding anchor movement, the spring-cover with foliate engraving, the articulated bracelet similarly engraved, *dial and movement signed, length approximately 180mm, dial width approximately 12mm*

R12 000–15 000

83

**Peruvian two-tone 18ct gold
pendant/brooch**

circular, pierced with the figure of the Incan creator deity, Viracocha, *width approximately 21mm*; an Italian 18ct gold charm of Pinocchio; an 18ct gold charm of a revolver; a 14ct gold charm of a mortarboard; a 9ct gold charm of St Paul's Cathedral, Georg Jensen Ltd, London, 1959; and a 9ct gold charm of a Beefeater, Slade & Kempton, London, 1961 (6)

R6 000–8 000

84

Single-stone diamond ring

claw-set to the centre with a vivid fancy yellow round brilliant-cut diamond weighing 2.0510 carats, *size R*

Accompanied by report number 160120358/203075 from EGL South Africa stating that the round brilliant-cut diamond weighing 2.0510 carats is Vivid Fancy Yellow in colour and SI1 in clarity

R125 000–130 000

85

Tiger's eye brooch, Erich Frey

of open abstract design, collet-set to the centre with a cabochon Tiger's eye, *width approximately 60mm*

R2 000–2 500



83



84



85



86

86

Diamond and gold dress ring

rectangular, collet-set with round brilliant-, eight- and old-cut diamonds weighing approximately 1.70 carats, against a pierced, textured foliate ground, *size F*

R15 000–20 000



87

87

Diamond, emerald and pearl dress ring

oval, collet-set with a round-cut diamond weighing approximately 0.90 to 0.95 carat, eight-cut diamonds, four emeralds and a pearl measuring approximately 5.50mm, to an abstract foliate textured ground, *size G*

R32 000–35 000



88

88

Emerald and diamond dress ring

collet-set with round emeralds weighing approximately 1.00 carat and round brilliant-cut diamonds weighing approximately 0.30 carat, to a pierced textured 'foliate' band, *size G*

R5 000–7 000

89

Single-stone diamond ring

claw- and collet-set with a round brilliant-cut diamond weighing approximately 0.60 to 0.65 carat, to a textured table and band, *size Q½*

R14 000–16 000



89

90

Diamond and gold dress ring

designed as a part-textured cube, three sides set with eight-cut diamonds, to a textured band, *size K*

R6 000–8 000



90



91

91

Gentleman's Christobal C steel watch, Longines, 1992, Ref 5253

the circular dial with red roman numerals, red inner minute track, traditional names of the Mediterranean winds in blue, blued steel compass hands and red 24 hour indicator hand with sunburst terminal, the hinged solar compass bezel engraved with degree markers, 21 jewel Eta movement 289, to a later brown leather strap with Breitling clasp, *engraved 5253 0586, length approximately 245mm, dial width approximately 28mm*; a presentation glass bottle blown with a model of the Santa Maria, with glass stopper, *height approximately 245mm*; and a wooden presentation stand (3)

This watch was released to commemorate the 500th anniversary of Christopher Columbus landing in the Americas.

R15 000–20 000



92

92

Gentleman's Oyster Perpetual Air King steel watch, Rolex, 1960s

the circular dial with arabic numerals, luminous dot hour markers and hands, blued steel second hand, black outer minute divisions, 25 jewel automatic movement, tonneau case with screw-down Oyster back and Rolex crown, Oyster-link bracelet with deployant Rolex clasp, the case with presentation inscription, *dial signed, dial width approximately 28mm*

R15 000–20 000



93

93

Gentleman's 18ct gold Omega Constellation wristwatch, 1960s

circular champagne dial, applied gilt baton hour markers, black outer minute markers, polished gilt lance hands, date aperture at 3 o'clock, the case with screw-down back, 24 jewel, automatic movement adjusted to 5 positions and temperature, with later Omega leather strap and plated buckle, *case, dial and movement signed*, dial diameter approximately 31mm; and an 18ct gold bracelet strap (2)

R35 000–40 000



94

94

Gentleman's Portugieser steel watch, IWC, 2009, Ref 5001

the circular black dial with applied arabic numerals, day, date and second subsidiary dials, date aperture at 6 o'clock, 42 jewel cal.50010 damascened automatic nickel lever movement, mono-metallic compensation balance adjusted to 5 positions, screw-down sapphire crystal display back, the down-turned lugs to a black alligator strap and IWC folding buckle, *case and movement signed 3467636*, dial diameter approximately 28mm, with presentation case, watch cloth, guarantee card dated 1.11.09, certificate and instructions manual

R60 000–80 000



95



96



97



98

95

A 22ct gold 'handbag' vinaigrette, 19th century

the shaped body engraved throughout with a wave pattern, the front with an applied gold band beneath a collet-set emerald and engraved 'lock', with collet-set diamond thumbpiece and later rope handle, the interior with a hinged pierced foliate and floral grille, 10,5g, 3,1cm wide

R9 000–12 000

96

A George IV silver-gilt vinaigrette, probably Ledsam & Vale, Birmingham, 1820

in the form of a handbag, the body with an abstract leaf motif against a stippled ground, with link chain, the rectangular hinged cover with a floral design and fruiting vine border, the gilt interior with hinged, pierced and foliate grille, 7,9g, 2cm high; and a Victorian brass novelty pendant/locket, in the form of a trunk with foliate engraved body, the hinged cover enclosing four oval compartments, 2,5cm wide (2)

R8 000–10 000

97

A George V 9ct gold vesta case, Henry Matthews, Birmingham, 1911

the front with a vacant cartouche enclosed by shamrocks, ring attachment to the side, 3,7cm high

R2 000–2 500

98

A mother-of-pearl, lapis lazuli gilt and gold paper knife, retailed by Hancock, 39 Bruton Street, 1851–1869

the waisted mother-of-pearl blade with foliate gold mounts, to a lapis lazuli handle, minor loss to the blade, minor loss to one leaf of the mount, 23,5cm long; cased

R15 000–20 000

99

A Victorian double-ended glass and gilt metal-mounted scent bottle, Hunt & Roskell, late Storr & Mortimer, 155 New Bond Street

with faceted sides, the inner hinged cover engraved 'Hunt & Roskell', lacking stoppers, 12cm long; cased

R1 500–2 000



99

100

An Irish Old English pattern silver basting spoon, Michael Homer, Dublin, 1777

with engraved stem, the terminal with a crest, 100g; and another, maker's mark worn, Dublin, 1799, the bright-cut engraved stem headed by a cartouche enclosing the initials 'H W. H. E.' beneath a six-pointed star, 110g (2)

R5 000–6 000

101

A George III silver swing-handled cake basket, Robert Hennell I, London, 1792

oval, raised on a conforming foot, with reeded rims, pales and bright-cut engraved and stipple borders, the centre engraved with an armorial, reeded swing-handle, 885g, 37cm long

R15 000–20 000

102

A George III silver hot water pot, John Edwards III, London, 1805

the tapering bulbous body engraved with an armorial and raised on a moulded shallow footrim, the domed cover with button-shaped finial, with undulating lip, T-shaped thumbpiece and bamboo-bound handle, footrim with repairs, dent to the thumbpiece, 805g, 21cm high

R8 000–10 000



100



101



102

103

A George III silver nutmeg grater, Joseph Willmore, Birmingham, 1806

rounded rectangular, with hinged steel rasp, *oxidisation to the interior*, 16g, 3,5cm wide



103

R6 000–8 000

104

A George III silver snuff box, John Shaw, Birmingham, 1809

the reeded oblong body with thumbpiece and hinged cover, gilt interior, 60g, 8cm wide



104

R5 000–7 000

105

A George III silver snuff box, John Shaw, Birmingham, 1812

rectangular, the cover and reverse engraved with a basket-weave design, the cover engraved 'RJ' within a rectangular reserve, with thumbpiece and gilt interior, *gilding with wear*, 50g, 5,6cm wide



105

R4 000–6 000

106

A George IV silver snuff box, Joseph Willmore, Birmingham, 1825

rectangular, with engine-turned body, the hinged cover with foliate border enclosing a reserve with a bright-cut engraved flower, gilt interior, 80g, 6,6cm wide



106

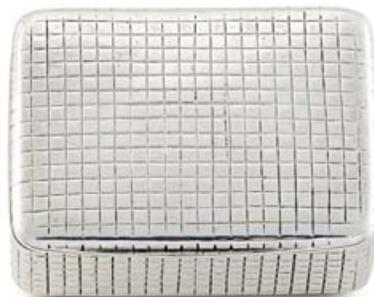
R5 000–7 000

107

A George IV silver snuff box, Mary Ann & Charles Reilly, London, 1826

rectangular, engraved throughout with a grid pattern, with thumbpiece and gilt interior, 65g, 5,7cm wide

R5 000–7 000



107

108

A George IV silver snuff box, probably John Linnit, London, 1827

rectangular, with engine-turned cover and base and reeded sides, with foliate thumbpiece, the gilt interior with the inscription 'A small token of Regard to Charles Long Esq. from Mr. Thomas Park, October 1828', 65g, 6,8cm wide

R5 000–7 000



108

109

**A William IV silver snuff box,
Francis Clark, Birmingham,
1836**

rectangular, with engine-turned hinged cover and base, the cover with a vacant reserve, with floral thumbpiece and gilt interior, 40g, 5.4cm wide

R4 000–6 000



109

110

**A Victorian silver snuff box,
Joseph Willmore, Birmingham,
1840, of Masonic interest**

rectangular, the hinged cover with presentation inscription 'PRESENTED TO brother James Hargreaves p.m. PROV. GRAND SECRETARY OF W. YORKSHIRE; by the Brethren of the Alfred Lodge number 384 Leeds, as a token of their Respect & Esteem for his unwearied zeal in the cause of Freemasonry and his fervent zeal for the good of the Craft A.L. 5840. A.D. 1840' enclosed by Masonic symbols and a foliate rim, the bombé sides with flowers and c-scrolls against a stippled ground, the engine-turned base with vacant rectangular cartouche, gilt interior, 240g, 9.5cm wide

R10 000–12 000



111

111

**A Victorian silver snuff box,
Francis Clark, Birmingham,
1845**

rectangular, the hinged cover later engraved 'PRESENTED TO GEORGE BOYD ESQR by the 20th R.R.V. 1863', within an applied foliate border, foliate rims and engine-turned sides, the base later engraved with an amorous couple, gilt interior, 155g, 8cm wide

R8 000–10 000



113

112

**A Victorian silver snuff box,
George Unite, Birmingham, 1878**

rectangular, with engine-turned body and foliate rims, the hinged cover engraved 'PRESENTED TO JR Jones The best Swordsman in the CAP: J.M. DUGDALE'S TROOP OF THE M.Y. CAVALRY. 1879', 110g, 7.2cm wide

R6 000–8 000



110

112

113

**A Victorian silver snuff box, Hilliard
& Thomason, Birmingham, 1888**

shaped rectangular, the hinged cover with a vacant cartouche enclosed by bright-cut engraved foliage and wrigglework borders, with snake-shaped thumbpiece, the sides with wrigglework and zig-zag borders, the base bright-cut engraved with a panel of flowers, gilt interior, gilding worn, 45g, 5.5cm wide

R4 000–6 000



Various properties

***114**

An assembled George IV three-piece silver tea set, Thomas & George Hayter, London, 1826

the teapot with a part gadrooned body engraved 'REO', raised on four paw and anthemion feet, with shell, acanthus-leaf and gadrooned rims, the reeded leaf-capped and shell handle with ivory fillets, the hinged cover with petal-form finial, 880g, 14cm high; the two-handed sugar bowl and milk jug similarly decorated, raised on rose-headed paw feet, with acorn, acanthus and scroll handles, gilt interiors, 800g all in, the sugar bowl 21cm wide over handles (3)

**Please note that this lot is not suitable for export.*

R9 000–12 000

115

A pair of William IV silver salts, William Bateman II, London, 1832

each trumpet-shaped flowerhead raised on a leafy stem, 245g all in, 5,8cm high (2)

R4 000–6 000

116

An early Victorian silver sugar basket, Charles Reilly & George Storer, London, 1839

the pierced frame applied with a fruiting vine, the pierced swing-handle with flowerheads, raised on a spreading stepped domed foot with reeded rim and engraved border, 345g, 17,4cm high, 14,2cm diameter; later blue glass liner

R6 000–8 000



114



115



116

117

A Victorian silver milk jug, Benjamin Smith III, London, 1841

the lobed body engraved with a crest, raised on a conforming foot, the rim with c-scroll and foliate border, with leaf-capped handle, the hinged cover with flowerhead finial, the base engraved 'B.SMITH DUKE ST LINN INN FIELDS', 335g, 19,2cm high

R6 000–8 000



117



118

118

A pair of Victorian silver candlesticks, Henry Wilkinson & Co, Sheffield, 1843

each baluster fluted column moulded with swags of flowers and acanthus leaves, to a lobed base similarly moulded and engraved with a crest, with conforming sconce and detachable drip-pan, *one sconce apparently unmarked, loaded, 28,5cm high (2)*

R12 000–15 000



119

119

A Sheffield-plate platter, 19th century

oval, with shaped gadrooned border, 46cm wide

R3 500–4 500



120

120

A pair of silver-plate wine coasters, late 19th century

each moulded with leaf-and-berry swags united by lion masks between pale borders, the rim with a reeded and foliate border, turned wooden base, *10,5cm high (2)*

R5 000–7 000



121

***121**

A Victorian silver teapot, R & S Garrard & Co, London, 1862, retailed by Garrard's, Panton Street, London

the fluted bulbous body with alternating cell diaper and strapwork panels, the conforming hinged cover surmounted by a seated Oriental gentleman, with ivory leaf-capped handle, raised on a shaped circular foot, *670g, 16cm high*

**Please note that this lot is not suitable for export.*

R7 000–9 000

122

A pair of Victorian silver candlesticks, John Watson & Son, Sheffield, 1883

the knopped tapering cylindrical column to a shaped base, the rims moulded with c-scrolls, shells and acanthus leaves, with spool-shaped sconces and detachable drip-pans, *the sconces with dents, loaded*, 29cm high (2)

R15 000–20 000



122

123

A Victorian silver sauce boat, George Nathan and Ridley Hayes, Birmingham, 1895

with wavy rim and leaf-capped double scroll handle, raised on leaf-headed scroll and shell feet, 375g, 11cm high

R2 000–3 000



123

124

A Victorian silver rosebowl-on-stand, Atkin Brothers, Sheffield, 1900

circular, moulded in relief with summer flowers, reeded rims, raised on a pierced foliate stand with reeded rim, on fluted outcurved legs with pad feet, 710g all in, 19cm high (2)

R5 000–7 000



124

125

An Edward VII silver rosebowl, William Comyns & Sons, London, 1903

octofoil, the lobed body with alternating plain and moulded floral and fruit curved bands, raised on a domed circular foot, 625g, 20cm wide

R7 000–9 000



125

126

A pair of silver-plate coasters, late 19th/early 20th century

each cylindrical pierced body moulded with leaf-and-berry swags united by lion masks, the everted rim with flower and scroll border, raised on four fluted legs with paw feet united by a shaped stretcher centred by a rosette, one with blue glass liner, the other with *later* plastic liner, 16cm high (2)

R6 000–8 000



126

127

A pair of Edward VII silver candlesticks, Williams (Birmingham) Ltd, Birmingham, 1904

of rococo design, each baluster, profusely moulded with c-scrolls, flowerheads and foliage, with detachable drip-pans, loaded, 29cm high (2)

R18 000–24 000



127

128

A pair of Edward VII silver bon bon dishes, Skinner & Co, London, 1906

the hammered oval bowls raised on four brackets, to a conforming domed base centred by a finial, 525g all in, 12cm high (2)

R10 000–12 000



128

129

An Edward VII silver salver, Hawksworth, Eyre & Co Ltd, London, 1910

circular, with pie-crust border, raised on three scroll and pad feet, 1670g, 41cm diameter

R10 000–12 000



129

130

**A cased set of George V
Aynsley coffee cans and
saucers, with silver mounts,
F H Adams Ltd, Birmingham,
1913**

the six coffee cans and six saucers with wavy gilt rims, with green, yellow, black and swag borders, *the cans 6,8cm high, the saucers 12cm diameter*; each silver mount moulded with a vacant cartouche flanked by pierced floral latticework panels, with harp-shaped handle, to a spreading circular foot, *185g all in, the case with distress* (18)

R6 000–8 000

131

**A George V silver trophy
bowl, William Neale & Son Ltd,
Birmingham, 1930**

the bulbous body raised on a spreading circular foot, the sides applied with lion-mask and ring handles, the rim with ovolo and reeded border, *2225g, 20cm high*; and an ebonised trophy stand, J.W. Cassidy & Son, Worcester, *20cm high* (2)

R9 000–12 000

132

**A George V silver two-
handled rosebowl, Wakely &
Wheeler, London, 1934**

circular, raised on a conforming foot, the rim and base with Celtic dragon and boss borders, the sides applied with a pair of conforming dragon-headed handles, *975g, 12,7cm high, 30cm wide over handles*

R6 000–8 000



130



131



132



detail



133

**A George II style carved
walnut-veneered and parcel-
gilt mirror, 19th century**

the *later* bevelled plate enclosed by a
carved gilt slip, the sides with leaf-and-
berry borders, the top with swan-neck
cresting with foliate mouldings
centred by a bird with outspread
wings perched on a sphere, the
shaped apron with conforming
foliate carved borders,
restorations, 142,5cm high, 67cm wide

R60 000–80 000



134

134

**An oak low dresser base,
18th century and later**

the rectangular top above three mitred drawers, on square-section legs, 76cm high, 205cm long, 55,5cm wide

R15 000–20 000

135

An oak settle, 18th/19th century

with four-panelled plank back, hessian and string seat with squab cushion, downswept arm supports, on cabriole legs and pad feet, 180,5cm long

R10 000–12 000

PROVENANCE

Sold: Strauss & Co, October 2011, Lot 65



135

136

An oak bench, 18th century and later

the rectangular three-panelled back carved with a frieze, the solid seat with hinged compartment above a panelled frieze, on stile feet, *some damage and loss, 132cm wide*

R5 000–7 000



136

137

A Regency mahogany and inlaid music stand

the adjustable ratchet sheet holder with gallery, above a ring-turned column with adjustable brass support, on three outswept legs united by a triform platform stretcher, with ball feet, *restorations, 125cm high, 41cm wide*

R6 000–8 000



137

138

A William IV rosewood sofa table

the rectangular twin-flap top with gadrooned border above a frieze drawer, on a tapering column with quadripartite base, paw feet and castors, 71cm high, 148cm wide open, 86cm deep,

R15 000–20 000

139

A William IV rosewood card table

the hinged rectangular top with rounded corners enclosing a baize-lined playing surface, on a tapering column with carved lotus socle, quadripartite base, on leaf-carved feet with brass castors, 72,5cm high, 91,5cm wide, 44,5cm deep

R7 000–9 000

140

A late Regency mahogany extending dining table

the moulded rectangular top on ring-turned reeded legs with brass cappings and castors, with four leaves, additions and restorations, 73cm high, 152,5cm deep, 418cm long fully extended

R60 000–80 000





141

141

A pair of Victorian mahogany armchairs

each with curved top-rail above a plain mid-rail, downcurved arms, caned seat, on turned and ring-turned legs (2)

R7 000–9 000

142

A Victorian walnut and walnut-veneered pedestal desk

the rectangular top inset with a gilt-tooled brown leather writing surface above three frieze drawers, each pedestal with three graduated drawers on a plinth base, on wooden castors, 78,5cm high, 137,5cm wide, 75cm deep

R12 000–15 000



142



143

143
A bronze equestrian model of Grand National winner Kellsboro' Jack, E M Alexander, 1933

ridden by his jockey, Dudley Williams, on a rectangular mottled green marble base, *signed and dated 'E M ALEXANDER 1933'; inscribed 'No 1 G.D.N.L 1933'; 34cm high including base*

R20 000–30 000

144
A Victorian mahogany butler's tray

rectangular, the gallery incorporating the handles, *9,5cm high, 68cm wide, 56,5cm deep, on a later X-shaped folding stand, 88,5cm high (2)*

R5 000–7 000

145
A Victorian mahogany brass-mounted campaign chest

of small proportions, the rectangular top above a pair of short and two long drawers, the sides with brass carrying-handles, *on later bracket feet, 75cm high, 91,5cm wide, 30,5cm deep*

R15 000–20 000



144



145



146

146

**A Belleek basket, 1964–1965,
model number 588**

oval, the two-handed latticework basket applied with roses, thistles and clovers, with four-strand base, *impressed applied double ribbon mark, repaired, 32cm wide over handles*; with original correspondence between the former owner and PB Stephens & Co Ltd, Ireland

R5 000–6 000

147

**A Victorian mahogany
pedestal desk**

the rectangular top inset with a gilt-tooled brown leather writing surface above three frieze drawers, each pedestal with three graduated drawers, plinth base on brass and black-painted castors, *77,5cm high, 119,5cm wide, 69cm deep*

R12 000–15 000

147



148

A Victorian rosewood two-tiered trolley, Howard & Sons, 25, 26, 27 Berners Street, London W, 1872-1899

each rectangular tier with turned open gallery united by spindles, on turned legs with brass castors, with manufacturer's label, *64,5cm high, 78cm wide, 44cm deep*

R12 000-15 000

149

A Victorian mahogany pedestal desk

the rectangular top inset with a red leather writing surface above three frieze drawers, each pedestal with three graduated drawers on a plinth base with porcelain castors, *78cm high, 137cm wide, 69cm deep*

R12 000-15 000

148



HOWARD & SONS
MANUFACTURERS
25, 26, 27, BERNERS ST.
LONDON, W.

149



150

A Victorian yew, ash and elm Windsor armchair

with outscrolled arm supports and solid seat, on ring-turned legs joined by turned stretchers

R3 000–4 000

151

A near pair of Victorian yew, ash and elm Windsor armchairs

each with outscrolled arms and saddle seat, on ring-turned baluster legs joined by turned stretchers, *one stretcher replaced* (2)

R6 000–8 000

152

An Elizabethan style oak and teak trestle dining table, modern

the four-plank top above a pair of ring-turned double lobed and baluster-turned supports, each on a shaped platform base, *74cm high, 300,5cm long, 92cm deep*

R15 000–20 000

153-160 No Lots



150



151



152



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 14 March – 2.00pm

Continental, Oriental and Cape
Silver, Decorative Arts
and Furniture

Lots 161–290

Lot 271 An impressive pair of Chinese blue and white jars
and covers, Qing Dynasty (detail)

161



162



161

A Dutch silver peppermint box, maker's mark CB, early 19th century, .934 standard, import mark for London, 1891, retailer possibly Louis Landsberg

in the form of a tea caddy, engraved with foliate swags between dash and line borders, *ring attachment lacking*, 31,7g, 3,8cm high; another, 1815, .833 standard, engraved with a cockerel and other birds, the cover with swing-handle, 23,4g, 3,3cm high; and another, early 19th century, engraved with swags, *later ring attachment*, 22,6g, 3,4cm high (3)

R2 500–3 000



163

162

A Dutch silver peppermint box, 1846, .833 standard

in the form of a reeded tea caddy, the front with a cartouche engraved 'CHD.B'; the cover with ring attachment, 18,6g, 3,5cm high; another similar example, apparently unmarked, 29,3g, 3,8cm high; another, Utrecht, 19th century, .833 standard, *handle lacking*, 16,1g, 2,5cm high; and another, 1868, .833 standard, the hinged cover engraved with wrigglework and flowers, the front with a vacant cartouche, 24,3g, 3,7cm high; *all with some distress* (4)

R1 200–1 500

163

A Dutch silver peppermint box, 19th century, .833 standard

the tapering body engraved with bands of flowerheads, anthemions and foliage, with applied pierced ovolo rims, the sides with rope-twist handles, the front with a vacant cartouche, 16,7g, 4,3cm high; another, Utrecht, 19th century, the two-handled urn-shaped body engraved with foliate motifs, *the cover now fixed*, 24,3g, 5,3cm high; and another, 19th century, pail-shaped, the sides moulded with flowerheads and ring attachments, *lacking handle*, 29,6g, 4cm high (3)

R2 000–2 500

164



164

A Dutch silver peppermint box, maker's mark IS, 1823, .833 standard

modelled as an armoire, with wrigglework decoration, the cover with pierced gallery, 21,9g, 4cm high; two silver-gilt examples, Utrecht, 19th century, .833 standard, the reverse moulded with 'HE DAT IS LIEF', 43,7g *all in*, 4,3cm high; and another silver example, 19th century, the sides moulded with maidens at work, the reverse with a couple in a horsedrawn cart, *pseudo marks to the base*, 21,2g, 4cm high (4)

R2 500–3 000



165

165

A pair of Spanish silver pheasant table ornaments, post 1933, .915 standard

the cock and hen realistically modelled with tail feathers raised, *distortions to the feet and tails*, 670g all in, the taller 33,3cm high (2)

R9 000–12 000

166

A French silver Fiddle and Thread pattern sugar sifter, Théophile-Désiré Pinchon (active 1835–1846), .950 standard

with pierced shell-shaped bowl, the stem with foliate motifs, the reverse with an armorial, 100g; a pair of French silver tongs, similar, with leaf-headed claw nips, 50g; and another pair, possibly Russian, apparently unmarked, 55g (3)

R3 000–3 500



166
part lot



167

167

A French silver two-handled sauceboat-on-stand, Charles Folliot, Paris, late 19th/early 20th century, .950 standard

the reeded rims moulded with leaves, the sides applied with leaf-capped handles, the oval stand moulded with a quiver and a flame motif flanked by floral swags, 655g, 11,5cm high

R6 000–8 000

168

A pair of Austro-Hungarian silver Sabbath candlesticks, maker's initials TD, Vienna, 1872–1922, .800 standard

baluster, raised on a domed foot engraved with 'H.A.' within a cartouche, the whole engraved with foliate bands between engine-turned borders, *dents, loaded*, 26,5cm high (2)

R8 000–10 000



168



169



170



171

169

A Russian silver two-handled tray, assay master probably Aleksandr Alekseyevich Smirnov, Moscow, 1867

rectangular with rounded corners, the pierced handles centred by a sphere, minor dents, 39cm wide over handles

R15 000–20 000

170

A Russian silver swing-handled basket, Israel Eseevich Zakhoder, assay master Viktor Vasiyevich Savinsky, Moscow, 1885

oval, engraved with buildings enclosed by geometric and foliate borders, raised on four ball feet, minor dents, 195g, 18cm wide

R7 000–9 000

171

A Russian silver measure, assay master Anatoly Apollonovich Artsybashev, Moscow, 1896

circular, with rope and beaded borders, raised on a low foot, probably lacking cover, 35g, 6cm diameter

R2 000–2 500

172

A Russian silver inkstand, Ivan Lebedkin, Moscow, 1898–1906

rectangular, the sides with open gallery, the back with paper knife supports and engraved in relief, with fitted pierced ink compartments and silver-mounted glass inkwells flanking an applied gold plaque engraved with initials, with pen depression, raised on four bell-shaped feet, the stand 945g, 25,5cm wide; and an associated silver pen, apparently unmarked, in the form of a quill (2)

R25 000–30 000



172 part lot



173

173

A Russian silver and cloisonné kovsh, Konstantin Skvortsov, Moscow, 1908-1917

enamelled with a band of flowerheads enclosed by green and turquoise borders, some loss to the enamel, 9cm wide over handle

R6 000-8 000

174

A Russian silver tea service, Moscow, 1908-1926

each with anthemion border to the base, the pierced handles with horn fillets, comprising: a coffee pot with filter frame, teapot, two-handled sugar bowl and cover, a milk jug and a two-handled oval tray, restorations and repairs, 1950g all in (5)

R20 000-30 000

175

A Georg Jensen silver tea set, post 1945, number 787, designed by Johan Rohde, circa 1933

each with lightly hammered compressed bulbous body, comprising: a teapot with ebony handle, the cover with spherical finial, a covered sugar bowl and a milk jug, 1120g all in, the teapot 10,5cm high (3)

R40 000-50 000



174



175



176 part lot

176

A set of Belgian silver flatware, Lemaire & de Vernisy, Brussels, 1919–1953, .800 standard

the tapering terminals with part-textured geometric design, comprising: six fish forks, six fish knives, six hors d'oeuvres forks, four crayfish picks, six soup spoons, six bread knives, six dinner forks, six dinner knives, six dessert forks, six dessert spoons, six coffee spoons, six cake forks, a soup ladle, a pair of salad servers, a sauce ladle, a pair of fish servers and a dessert slice, *4080g weighable silver (77)*

R35 000–45 000

177

An Indian silver water jug and ice bucket, Ravissant, modern

the geometric folded bodies applied with ebonised handles, *2805g all in, the water jug 27,5cm high (2)*

R15 000–20 000



177



178

178

**An Italian glass vase, mid
20th century**

cylindrical ribbed 'tortoiseshell' body, 36,5cm high

R4 000–6 000

179

**An Italian glass sculpture, mid
20th century**

*the blue-grey disc and inner clear glass border
centred by a red, orange, blue and purple sphere,
indistinct engraved signature, 43,5cm diameter; to a
fitted black-painted metal stand (2)*

R 8 000–10 000



179



180

180

**An oak and walnut serving table,
17th/18th century**

the rectangular top above a pair of drawers carved with scrolling foliage, each side frieze carved with two flowerheads flanking a heart-shaped motif, on ring-turned baluster legs joined by stretchers, on bun feet, *78cm high, 184cm wide, 77cm deep*

R30 000–35 000

181

**An Italian walnut and fruitwood
prie dieux, 17th/18th century**

the moulded rectangular top above a carved frieze set with three drawers, the cupboard door carved with the initials 'JHS' and enclosing a shelf, flanked by two male terms draped with acanthus leaves on a fluted column, the front with a hinged compartment above a panelled frieze, on later bracket feet, *some damage, 86cm high, 68,5cm wide, 53cm deep*

R7 000–9 000



181



182

182

**A Biedermeier satin birch
longcase clock, 19th century**

29,5cm circular white-painted dial with Arabic numerals, pierced brass handles and twin winding holes, the conforming hood with convex glass, with eight-day two bell striking twin anchor escapement, the wasted case inlaid with a bird, raised on *later* ebonised block feet, 247cm high, *pendulum, two weights*

R25 000–30 000

183

**A Dutch mahogany, marquetry
and caned armchair,
19th century**

the curved back inlaid with a basket of flowers, with serpentine stuff-over seat, on moulded cabriole legs

R 5 000–7 000

PROVENANCE

Formerly the property of Sir James Percy FitzPatrick (1862-1931), Amanzi, Uitenhage, and by descent to the current owner.



183



184

184

A Baccarat close-pack millefiori paperweight, 1846

set with brightly coloured canes, *signed and dated 'B 1846', 6,2cm diameter*

R8 000–10 000

185

A Legras et Cie 'Mont Joye' cameo glass vase, Paris, late 19th/early 20th century

waisted ovoid, the acid-etched and textured shaded purple ground highlighted with two flowerheads, gilt rim, to a spreading circular foot with ribbed gilt border, *painted gilt and yellow mark, 25cm high*

R10 000–15 000

186

A bronze figure of a maiden viewing a frog, late 19th/early 20th century

the nude figure with her hair in a chignon, peering over her left shoulder at the frog at her feet, standing on a shaped base, *46,5cm high*

R6 000–8 000



185



186

187

A French bronze figure of
'Le Char d'Aurore', cast
from the model by Auguste
Moreau (1834-1917), late
19th century

the draped figure atop a shell-shaped
chariot and holding aloft a billowing
scarf, attended by a putto holding the
reins of a pair of birds, *the back of the shell*
signed 'Auguste Moreau', to a marble base,
84,5cm high excluding base, 87,5cm high
including base

R120 000-150 000



188

**A giltwood display cabinet,
late 19th century**

the top carved with leaf-and-berry
cresting centred by a ribbon, the glazed
front embellished with four rosettes, the
top rosette set with a blue and white
jasper plaque, the interior with mirrored
back and base and enclosing two glass
shelves, each side with a glazed door,
on cabriole legs with scroll feet joined
by foliate swags, *171cm high, 100cm wide,
37,5cm deep*

R12 000–15 000



189

**A Japanese red lacquer and
gilt-painted cabinet, late
Meiji period, 19th century**

the rectangular top above a pair of doors
enclosing five paper-lined drawers, the
sides with adjustable steel handles, 104cm
high, 90cm wide, 45,5cm deep

R9 000–12 000





190

190

**A Japanese blue and white vase,
late Meiji Period (1868-1912)**

tapering ovoid, loosely painted with a
mountainscape with pavilions and figures to the
foreground, 22,5cm high

R3 000-4 000

191

**A Japanese Imari barber's bowl,
18th century**

the bowl painted with a vase of flowers before a
balustrade, the everted rim with crescent-shaped
aperture and a pair of holes, painted with panels
of flowers and buildings in underglaze-blue and
shades of iron-red, heightened with gilding, the
reverse with sprays of blossom, 27cm diameter

R4 000-6 000

192

**A Japanese rootwood brazier,
Meiji period (1868-1912)**

the sides and top inset and decorated with black-
painted scrolls, double gourds and fans in relief,
the centre set with a metal liner, 24,4cm high,
62,5cm wide

R8 000-10 000



191



192

193

A Japanese ginbari cloisonné enamel vase, 20th century

tapering ovoid, enamelled to the front with a pair of birds perched on a blossoming branch viewed by another bird from above, the foreground with sprays of bamboo, chrysanthemums and irises, against a pigeon-blood ground, 31cm high

R4 000–6 000



193

194

A pair of Japanese Kutani vases, Meiji Period (1868–1912)

cylindrical with a bulbous base, the sides applied with gilt cicada handles, one vase painted with a panel of a rooster, the other with a hen, both painted with a panel of two maidens in a landscape, the whole with rabbits, bats, flowerhead medallions and cell diaper borders, chip to one rim, now converted to lamps and fixed to stands, fitted for electricity, the vases 36cm high (2)

R 5 000–7 000



194



detail

*195

**Two Japanese ivory netsuke,
19th century**

the first carved as a seated tiger with head turned to the left, incised with stripes, his tail curled under his chin, *signed, 3,8cm*; and another, carved with a pair of entwined tigers, their incised fur heightened with black staining, each with mother-of-pearl eyes, to an oval base, *one mother-of-pearl eye missing, signed, 4cm* (2)

R12 000–15 000



195



*196

**Two Japanese ivory netsuke,
19th century**

the first of a cockerel, hen and chicks, carved with a chick nestling below the cockerel's wing, a chick resting on the hen's back, with four further chicks, the reverse carved with the mask of an *oni* (demon), with inlaid horn eyes, *minor loss to the hen, some eyes lacking, signed, 4cm*; the second of five rats devouring the contents of a shell, with inlaid horn eyes, *one rat with eyes lacking, age-related cracks, signed, 4cm* (2)

R15 000–20 000



196



*197

**Two Japanese ivory netsuke,
19th century**

the first carved with a *tanuki* disguised as a priest holding a rosary and beating a *mokugyo*, *2,5cm high*; the second carved with a shrieking figure holding the tail of a mongoose, *the figure's left foot missing, the animal's right leg missing, 4cm high* (2)

R7 000–8 000



197



195 detail

*Please note that lots 195-198 and 200 are not suitable for export.

*198

**Two Japanese ivory netsuke,
19th century**

the first carved with a seated monkey examining a netsuke of an infant in his left paw attached to an ojime and a four-case inro, formerly holding a magnifying glass in his right paw, chip to his robe, one eye lacking, signed, 3,5cm high; the second of a shishi astride a ball, a small loose ball in its mouth, some loss, 3,4cm high (2)

R6 000–8 000



198



199

**Two Japanese boxwood netsuke,
19th century**

the first of a toad on an overturned bucket, signed, 4cm high; the second of three nasubi, signed, 3,8cm high (2)

R8 000–10 000



199



*200

**Two Japanese ivory netsuke,
19th century**

the first of a seated boy pointing with his right hand to his left hand resting on a Daruma doll, signed, 3,4cm high; the second, a netsuke okimono carved with two small boys kneeling at a table, one with his brush poised above a suzuribako, both holding a scroll, signed, 3cm high (2)

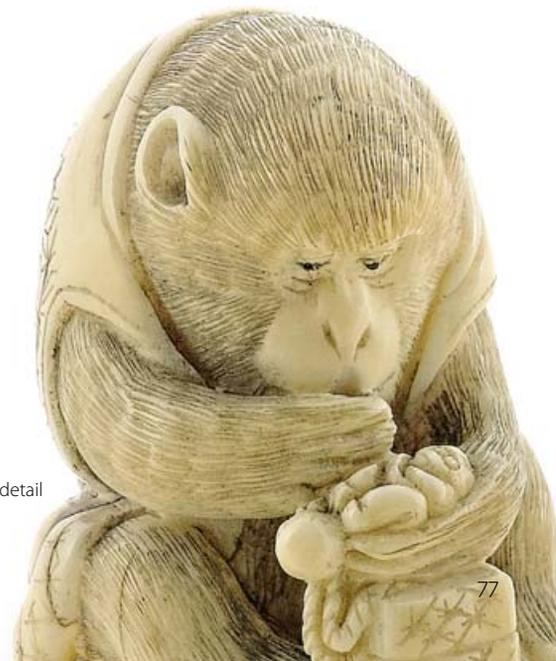
R10 000–15 000



200



198 detail



*201

**Two Japanese ivory netsuke,
19th century**

the first an okimono netsuke of an *Ebisu* holding a fish above a basket, attended by two young boys, signed, 4,8cm; the second of a figure riding on a giant carp, 3cm high (2)

R8 000–10 000



201



*202

**Two Japanese ivory netsuke,
19th century**

the first a *manju* netsuke of shallow oval form, carved with *Minogame*, the long-tailed turtle, the reverse carved with *Fukurokuju* holding an open manuscript roll before a crane, signed, 5cm; the second a netsuke of an *umibōzu* within an open *hamaguri* (clam), one eye lacking signed, 5,5cm (2)

R10 000–12 000



202



*203

**Two Japanese ivory okimono
netsuke, 19th century**

the first of a *takarabune* with the figurehead of a cockerel, divided by a sail with an emblem of the auspicious crane, the front with three figures and *umibōzu*, the reverse with two figures, signed in a red lacquer reserve, 4,5cm high; the second, of a small pleasure boat, the interior with a couple in *flagrante*, with the oarsman viewing them from the stern, 2,7cm high (2)

R12 000–15 000



203



203 reverse detail

*Please note that lots 201-206 are not suitable for export.

*204

**Three Japanese ivory netsuke,
19th century**

the first of a seated woman holding a fan in her left hand and resting her right hand on a bag and holding a chrysanthemum, 3,2cm high; the second of a man holding an open fan beneath his chin, 3,4cm high; the third of a fruit-seller standing holding a basket of nasubi above his right shoulder, signed, 4,2cm high (3)

R 6 000–8 000



204

*205

**Three Japanese ivory netsuke,
19th century**

the first of seven masks for *Noh* and *Kyogen* plays, signed, 3,5cm; the second of a seated scholar holding a manuscript, signed, 3,5cm high; and the third of a seated open-mouthed sage, possibly Fukurokuju, holding his beard, signed, 4cm high (3)

R7 000–9 000



205

*206

**Three Japanese ivory netsuke,
19th century**

the first carved with the seated figure of *Gama Sennin* holding the front left leg of his toad which sits on his shoulders and head, his right hand holding a peach, the toad's eyes inlaid with dark horn, 4cm high; the second with a seated figure of an *oni*, of powerful build and wearing a tigerskin loincloth, his right arm entwined with a rope and his body resting against his *mokuguyo*, signed, 4cm high; and the figure of *Tanuki* dressed as a priest holding a rosary in his right hand and a staff in his left, his back resting against sheaves of grain with a tethered rat below, the other crouching figure disguised as *Daikoku*, indistinctly signed, 3,5mc high (3)

R12 000–15 000



206



206 detail



207

***207**

**A Chinese ivory card case,
19th century**

shield-shaped and carved with a rope-twist border enclosing fish, lobsters and crabs against a wave ground, the reverse carved with figures at various pursuits viewed by further figures in pavilions surrounded by trees and blossoms, *9.7cm high*

R8 000–10 000



208

***208**

**A Chinese ivory card case,
19th century**

carved with a seated figure and attendants before open pavilions, with further figures at various pursuits, the sides with four scaly four-clawed dragons, the reverse with figures in a sampan before a willow tree being overlooked by figures before balustrades, the cover with an agricultural scene, *10cm high*

R12 000–15 000



209

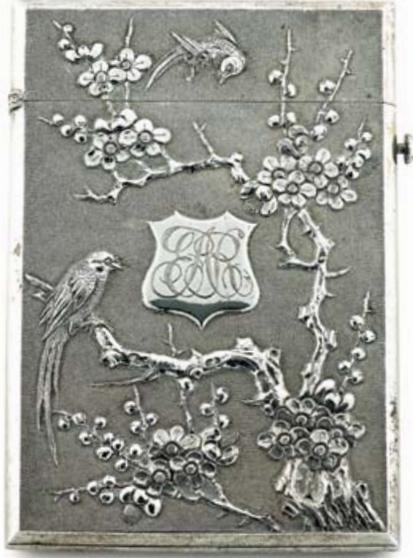
***209**

**A Chinese ivory card case,
19th century**

carved with a figure astride his horse with two attendants before pavilions, with a vacant oval cartouche, the reverse with a seated figure and attendants, the inner cover with two-character mark, *minor loss, hairline cracks, 9cm high*

R8 000–10 000

**Please note that lots 207-209 are not suitable for export.*



210

210

A Chinese Export silver card case, retailed by Hung Chong & Co, Shanghai, 1830–1925

the front moulded with a bird perched on a blossoming branch and applied to the centre with a cartouche engraved 'EAR', against a hammered stippled ground, the reverse similarly decorated, with hinged cover, 100g, 11cm high

R5 000–7 000



211

211

A Chinese Export silver bowl, retailed by Wang Hing & Co, Hong Kong, circa 1913

moulded in relief with a scaly four-clawed dragon, to a spreading low foot engraved 'K.B.G.C. Bowls Championship 1913', 12cm diameter, 225g

R4 000–6 000

KBGC refers to the Kowloon Bowling Green Club which is still in existence in Hong Kong.



212

212

A Japanese silver bowl, Meiji Period (1868–1912)

oval, the hollow hammered body moulded in relief with a scaly three-clawed dragon amongst trailing clouds, 580g, 21,7cm long

R7 000–9 000

213



213

**A Chinese jade plaque, late 19th/
early 20th century**

rectangular, pierced and with peonies and scrolling foliage enclosed by a rope border, the sides with oval apertures, to a woven cord with tassel, the stone of pale white tone, *5,7cm high*

R6 000–8 000

214



214

**A Chinese porcelain pale plum-
glazed snuff bottle, Qing Dynasty,
late 19th century**

the ovoid ribbed body raised on a low footrim, with stone stopper and snuff spoon, *chips, lip reduced, 8,5cm high*; and an agate example, Qing Dynasty, late 19th century, of pebble form, *snuff spoon lacking, 9cm high (2)*

R3 000–4 000

215



215

**A pair of Chinese green- and
aubergine-glazed dog-of-fo night
lights, Qing Dynasty, late 18th/
early 19th century**

the opposing recumbent figures with open mouths, their heads painted with a commendation mark, *6cm high (2)*

R4 000–5 000

216

**A Chinese pale celadon-glazed
scholar's brush stand, Qing
Dynasty, 19th century**

of lingzhi form, with overall crackled glaze and pierced body, *3,5cm high, 9cm wide*

R6 000–8 000

216





217

217

A pair of Chinese mustard- and green-glazed pottery horses, Tang Dynasty

each standing foursquare to rectangular bisque base, the green-glaze saddle with small aperture, some restorations, 21cm high (2)

R15 000–18 000

218

A 'Kraak-porcelain' blue and white dish, 17th century

the centre painted with two deer and a pair of birds before a pine tree and rocky landscape, within scalloped and cell diaper panels, enclosed by alternating panels of flowers and Buddhist emblems, the reverse loosely decorated with further flower panels, hairline crack and chip, 31cm diameter

R6 000–8 000



218

219

A pair of Chinese blue and white dishes, Qing Dynasty, Qianlong (1736–1795)

rectangular with wavy rims, each painted with a pair of *feng-hu*, one perched on a rocky outcrop viewing its mate on the reverse side of a balustraded fence enclosed by 'The Three Friends', the cavetto painted with scroll and spearhead border, the rim with cell diaper and floral borders, 34cm wide (2)

R12 000–15 000



219

220

A Chinese famille-rose bowl, Qing Dynasty, Qianlong (1736–1795)

the centre enamelled with a spray of pink flowers within a blue diaper and spearhead border, the inner rim with cell diaper band, the exterior with underglaze-blue floral panels enclosing enamelled floral sprays, the footrim with double-line orange border, gilt highlights, *hairline cracks*, 26,5cm diameter

R3 000–4 000



220

221

A Chinese blue and white bidet, Qing Dynasty, Qianlong (1736–1795)

waisted oblong, the centre painted with two figures on a bridge before pagodas, waterways and buildings within a blue line border, the cavetto with circular aperture, the rounded rim with cell diaper borders divided by floral sprays of chrysanthemums and peonies, the sides painted with floral sprays between a spearhead and *ruyi* border and a greek-key, cell diaper and *ruyi* border, formerly with a spout, restored, 62cm long

R25 000–30 000



221

222

**A Chinese blue and white dish,
Qing Dynasty, Qianlong (1736-1795)**

circular, the centre painted with flowers before water, the cavetto and rim decorated with cell diaper and flowerhead panels interspersed with Buddhist emblems and flowers, the reverse with floral sprays, *restored*, 37,5cm diameter

R5 000-7 000



222

223

**A pair of Chinese blue and white
chargers, Qing Dynasty, Qianlong
(1736-1795)**

each painted with a balustraded garden issuing peonies before a rocky outcrop, the rim with three floral sprays, *hairline cracks, fritting chips*, 38,5cm diameter (2)

R8 000-10 000



223



224



224

A pair of Chinese blue and white plates, Qing Dynasty, Qianlong (1736–1795)

circular, each centre painted with sprays of blossom before a balustrade and enclosed by further blossom and a rocky outcrop within a double-line border, the rim similarly painted, the reverse with sprays, *one plate with rivets, 27,5cm diameter (2)*

R3 000–4 000

225

A Chinese yellow-ground famille rose saucer dish, Qing Dynasty, Tongzhi (1862–1874)

the centre enamelled with lotus blooms and foliage within double gilt lines, enclosed by the eight Precious Objects, gilt rim, the reverse with scrolling foliage and flowerheads, raised on a shallow foot, *overpainted Tongzhi iron-red four-character mark, 15,2cm diameter*

R10 000–15 000

226

A Chinese Canton famille rose brass-mounted baluster temple jar, Qing Dynasty, 19th century

enamelled with panels of courtly scenes framed by floral and butterfly borders, *some gilding loss, restoration to the rim, 60cm high*

R30 000–40 000



226



225

227

A pair of Chinese celadon-glazed jars, Qing Dynasty, 19th century

ovoid, with shortened neck, the shoulder with blue-glazed *ruyi* border outlined in white enamel, the body with five *fu* characters, one jar with a cover, *spurious underglaze-blue six-character Qianlong mark*, 24cm high with cover, 22cm high without cover (2)

R9 000–12 000

PROVENANCE

Conkwell Grange, Somerset, formerly the property of Sir Eric Millbourn, thence by descent to his daughter, the current owner.

228

A pair of Chinese blue and white vases, Qing Dynasty, late 19th century

each tapering ovoid with everted rim, painted with a sage beneath a pine tree, flanked by a pair of young male attendants, each holding a chrysanthemum spray in their left hands, before a balustraded rocky outcrop, the reverse painted with a butterfly, *one with firing fault and chip to footrim, the other with hairline crack, underglaze-blue double-ring mark*, 35cm high (2)

R6 000–8 000

229

A near pair of Chinese blue and white vases, Qing Dynasty, 19th century

each of baluster outline, profusely decorated with writhing five-clawed dragons amongst waves, the lip with greek-key border, *restored*, 61,5cm high; with later metal cylindrical two-handled liners, 55,5cm high (2)

R40 000–60 000



227



228

229

detail



230

**A set of eight Chinese famille
rose narrative plaques, Republic
Period (1912-1949)**

rectangular, painted with Immortals, courtiers
and maidens at various pursuits, 39,5cm high,
25cm wide; and another two, similar, 38,5cm
high, 25,5cm wide; each with wooden frame (10)

R40 000-60 000



231

**An Oriental hardstone,
lacquer and black-painted
four-fold screen, early
20th century**

each panel carved with figures at various
pursuits in formal landscape settings, in
mother-of-pearl, agates and bone, the
lower half with gilt-line panels of floral
sprays, on brass-mounted bracket feet,
*some chipping to lacquer and some stones
damaged, 87cm high, 100cm fully open*

R6 000–8 000

232

**Two Tibetan thangka,
19th century**

each painted with a fierce Buddhist
protector deity and consort, the first atop
a bull and figure of a man, the second
atop prone figures of humans and
animals, each enclosed by the pristine
orange flames of awareness, surrounded
by various *arhats*, laid down on board,
56cm high, 42,5cm wide (2)

R20 000–25 000

231



232



233

A Chinese bronze tripod censer and cover, late 18th/early 19th century

the bulbous body cast in relief with scrolling foliage and lotus blooms, raised on three mask-headed cabriole legs and pad feet, the shoulder and greek-key rim applied with a pair of ferocious pierced *chilong* handles, the domed cover pierced with a band of scrolling foliage, surmounted by a snarling dog-of-fo, his left paw resting on a pierced foliate ball, *some minor loss, 57cm high*; and a fitted hardwood stand, of *lingzhi* form, centred by a carved finial, with three circular depressions, on three lotus-headed scroll feet, *15,5cm high, 30cm wide (2)*

R70 000–80 000

PROVENANCE

The Norman Bloom Collection, Sold: Stephan Welz & Co in association with Sotheby's, 25 November 2002, lot 146

234

A Chinese hardwood altar table, first half 20th century

the rectangular panelled top with scroll-shaped ends above a pierced and carved frieze centred by a pierced disc, on moulded square-section legs, *85,5cm high, 38,5cm deep, 136cm long*

R20 000–25 000

235

A Chinese carved hardwood two-tier table, first half 20th century

the square top carved with a double bamboo border above a pierced frieze, the lower tier similiary carved, on outset bamboo-carved legs joined by box-stretchers, *81cm high, 47,5cm square*

R6 000–8 000



233



234



235



236

236

**A pair of Chinese carved hardwood
half-moon tables, first half
20th century**

each semi-circular top above a frieze carved with lotus blooms and waterlilies, the knees carved with peonies and flanked by pierced foliate brackets, on spherical-headed rounded legs with ball feet headed by carved waterlilies, 73,5cm high, 79cm wide, 40cm deep (2)

R12 000–15 000

237

**A pair of Chinese hardwood
corner chairs, late 19th/early
20th century**

each top-rail carved with a scaly dragon terminating in a dragon's head with a flaming pearl in his mouth, on a carved and pierced cloud support, the back splat carved with his claws amongst clouds, the solid plank seat with a dentil frieze border above a winged dragon, on carved cabriole legs, *some replacements and repairs* (2)

R12 000–15 000



237

238

A Chinese hardwood hanging cabinet, modern

with mirrored back and glazed door enclosing stepped shelves, the base with scroll carving, 84cm high, 51cm wide, 10cm deep

R4 000–6 000



238

239

A pair of Chinese hardwood hanging cabinets, modern

each with mirrored back and glazed door enclosing stepped shelves, the top and base with pierced scroll cresting, one with cresting repaired, 77cm high, 46cm wide, 12cm deep (2)

R12 000–15 000



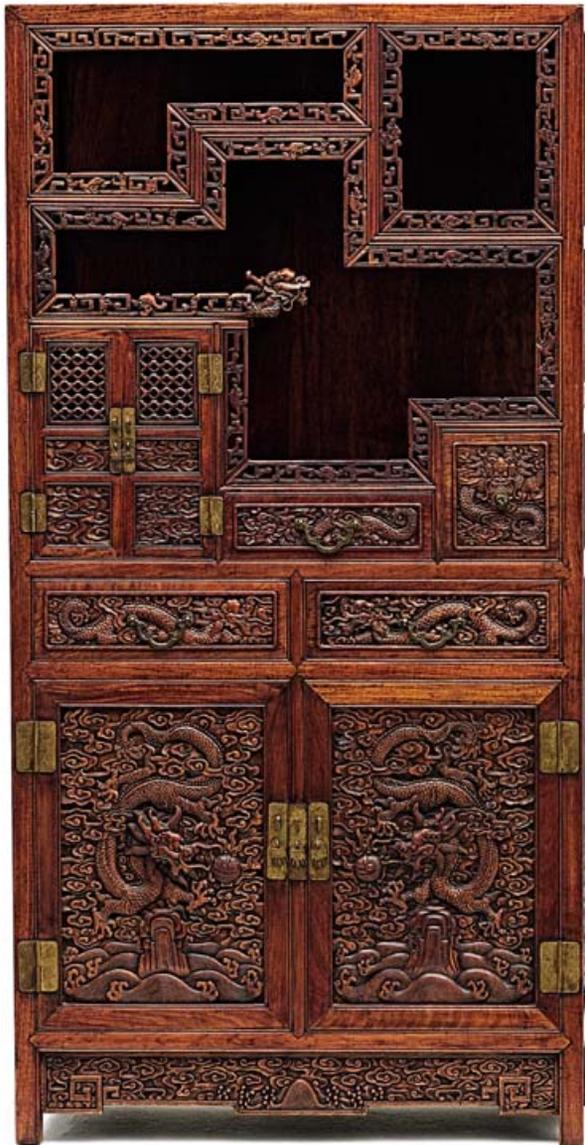
239

240

A pair of Chinese carved teak side cupboards, 20th century

each profusely carved to the front and sides with contesting and writhing dragons, with an arrangement of open shelves above drawers and two cupboards, on stile feet, 180cm high, 90cm wide, 40cm deep (2)

R20 000–25 000



240



241

A pair of Cape silver escutcheon plates, Johan Anton Bünning, second half 18th century

each moulded with c-scrolls, flowerheads and shells, 42g, 10,1cm long (2)

R10 000–15 000

PROVENANCE

Sold: Strauss & Co, March 2011, Lot 136

242

A rare pair of Cape silver spectacle frames, Marthinus Lourens Smith, second half 18th/early 19th century

the retractable arms with oval loop terminals, 20g

R8 000–12 000

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: AA Balkema. Pages 90-91, where a similar example by Smith, now in the Africana Museum, is discussed and illustrated.

243

A Cape silver Bible clasp, Johannes Combrink, first half 19th century

engraved with a flowerhead within swag and stipple borders, mounted on a Dutch 'Het Nieuwe Testament', the frontpaper with inscription by 'J C Hofmeyr, 8 Meij 1844'

R6 000–8 000

244

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

the lobed body engraved 'H.M.' and raised on a spreading circular conforming foot, applied with a leaf-capped scroll handle, with moulded rims and gilt interior, the base inscribed 'From S.S.B.; 175g, 8,8cm high

R15 000–20 000



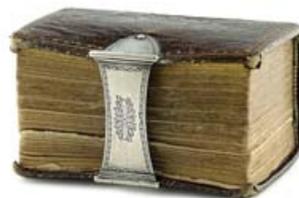
241



242



detail



243



244



245

**A Cape silver tessie-on-stand,
Gerhardus Lotter, late 18th/early
19th century**

the everted beaded rim above a pierced border, raised on three ball-and-claw feet, fixed copper liner, 325g all in, 7,9cm high, secured by a silver nut and bolt to a circular stinkwood base, raised on three turned feet, 3,5cm high, 14,5cm diameter

R200 000–250 000

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: A A Balkema. Similar examples are illustrated and discussed on pages 107 and 108



246

A Cape silver sugar box, Johannes Casparus Lotter, late 18th/early 19th century

oval, the bombé body moulded with panels of stylised shells, with conforming domed hinged cover and thumbpiece, raised on four flower-headed paw feet, *later bud-and-leaf finial*, 275g, 11cm high

R80 000–120 000

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: A A Balkema. Similar examples are illustrated and discussed on pages 98 and 99.

247

**A Cape silver sugar bowl,
Oltman Ahlers, first quarter
19th century**

urn-shaped with beaded borders, the body engraved 'MMW' and applied with a pair of rope-twist handles, with foliate engraved rim, on a spreading circular foot and square base, the domed cover with bud-and-leaf finial, *three leaves, bolt and nut replaced*, 355g, 18,5cm high

R180 000–200 000

cf. Stephan Welz. (1996) *Art at Auction in South Africa*, Cape Town: Art Link. Page 20
cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: A. A. Balkema.
Similar examples are illustrated and discussed on pages 98-101



248

**A Cape silver tea caddy,
Johannes Casparus Lotter,
late 18th/early 19th century**

rectangular with canted corners, the bombé body with hinged stepped cover with shell thumbpiece, raised on four feet, formerly with pad paws, 210g, 6,8cm high

R30 000–40 000

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: A A Balkema. Similar examples are illustrated and discussed on pages 99, 102 and 103

249

**A Cape silver tea caddy,
Daniel Heinrich Schmidt, late
18th/early 19th century**

rectangular with canted corners, with hinged domed stepped cover, raised on four paw feet, hinges repaired and braced, 145g, 6,5cm high

R 30 000–40 000

cf. Stephan Welz. (1976) *Cape Silver and Silversmiths*, Cape Town: A A Balkema. Similar examples are illustrated and discussed on pages 99, 102 and 103



248



249

250

**A rare Cape silver snuff box,
Johannes Combrink, first half
19th century**

circular, the hinged cover engraved with
'A.C.O.' within a wrigglework border, the rim
similarly decorated, 55g, 5cm diameter

R6 000–8 000

251

**A Cape silver snuff box,
Johannes Combrink, first half
19th century**

navette-shaped, the hinged cover engraved
with 'WJ' and a flowerhead within a
wrigglework cartouche, the rim similarly
engraved, the base naïvely engraved, gilt
interior, 90g, length 7,7cm

R6 000–8 000

252

**A Cape silver snuff box,
Marthinus Lourens Smith,
second half 18th/early
19th century**

rectangular, the domed hinged cover
engraved with a plaque enclosing the
initials 'JMEVDM', with applied gable-shaped
thumbpiece and gilt interior, the base with a
vacant wriggle- and stipplework panel, 90g,
6,5cm wide

R7 000–9 000

253

**A Cape silver snuff box,
Johannes Combrink, first half
19th century**

convex, the part-hinged cover engraved
with the initials 'A.W.J.P.' and with a
flowerhead within wrigglework borders,
70g, 6,5cm long

R6 000–8 000



250



251



252



253 detail



253



254



254



255



256

254

**A Cape silver christening mug,
Thomas Lock Townsend, circa
1824-1825**

the cylindrical body engraved 'L.W.E.C.', the scroll handle with applied heart-shaped foliate motif, gilt interior, 140g, 8cm high; and another example, similar, with leaf-capped scroll handle, 130g, 7,6cm high (2)

R20 000-25 000

255

**A Cape silver christening mug,
Lawrence Holme Twentyman,
first half 19th century**

tapering cylindrical, engraved 'RDJ' within a ribbon-tied wreath between wrigglework borders, with scroll handle and gilt interior, *repairs where the handle meets the body*, 8,5cm high, 145g

R12 000-15 000

256

**A Cape silver christening mug,
Thomas Stephenson, mid
19th century**

tapering cylindrical, engraved with a vacant foliate cartouche between reeded bands, gilt interior, 155g, 7,9cm high

R12 000-15 000



257



258



259

257

A Cape silver-mounted cowrie shell snuff box, maker's mark ID between two stars, late 18th century

the shell set to a silver zig-zag border, the hinged base engraved with a stippled cartouche and conforming border, *8cm wide*

R5 000–7 000

PROVENANCE

Sold Strauss & Co: *The Contents of Keerweder*, 22 October 2012, part lot 455

258

A Cape silver-mounted cowrie shell snuff box, with maker's initial F.S, possibly Godfried Fredrik Schmitzdorff, late 18th/early 19th century

the shell set to a scalloped silver border, the hinged cover and reverse with foliate wrigglework bands, *5,3cm wide*; and another, apparently unmarked, the shell set to an engraved silver zig-zag border, the hinged cover engraved with 'HCG' within foliate wrigglework borders, *5,5cm wide (2)*

R6 000–8 000

259

A Cape silver port label, John Townsend, mid 19th century oval, the central plaque engraved 'PORT' between floral sprays, enclosed by a pierced rope-twist border, to a chain, *15g, 5,5cm wide*

R 5 000–7 000

258 reverse detail



260

A Cape silver Fiddle pattern konfynt fork, Marthinus Lourens Smith, second half 18th/early 19th century

the terminal engraved 'PJS', 16g; another, probably Johan Anton Bünning, second half 18th century, the terminal engraved 'FFM', 15,5g; a Cape silver Old English pattern konfynt fork, Johannes Casparus Lotter, late 18th/early 19th century, the terminal engraved 'MMR', *the tines distressed*, 14g; another, Oltman Ahlers, first quarter 19th century, 14,8g; and a Cape silver Hanoverian pattern konfynt fork, unknown maker IVG, 7,3g (5)

R4 000–6 000

261

A Cape silver Old English pattern soup ladle, Oltman Ahlers, first quarter 19th century

the bowl with wavy rim, 245g

R9 000–12 000

262

A Cape silver marrow scoop, Fredrik David Waldek, 19th century

35g

R4 000–6 000



260



261

262



263

**A Cape silver snuff box,
Marthinus Lourens Smith,
second half 18th/early
19th century**

rectangular, the hinged cover engraved with initials within a rectangular plaque enclosed by leaf and wrigglework borders, with wave-shaped thumbpiece and gilt interior, the base engraved with a vacant plaque, *engraving and gilding worn*, 80g, 6,3cm wide; and another, Johannes Marthinus Lotter, 19th century, rectangular, the hinged cover engraved with initials enclosed by a foliate border, with shell thumbpiece and gilt interior, *engraving and gilding worn*, splits, 60g, 6cm wide (2)

R5 000–7 000

264

**A Cape silver snuff box,
Marthinus Lourens Smith,
second half 18th/early
19th century**

rectangular, the hinged cover engraved with a vacant panel enclosed by foliate and wrigglework borders, with shaped thumbpiece and gilt interior, the base with wrigglework and stipple borders, 65g, 5,5cm wide

R5 000–7 000

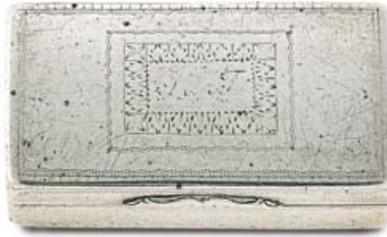
265

**A Cape silver snuff box,
Johannes Combrink, first half
19th century**

rectangular with rounded corners, the hinged cover engraved with a foliate panel with wrigglework and stipple borders, gilt interior, the base and sides similarly engraved, 65g, 6,2cm wide

R3 500–4 000

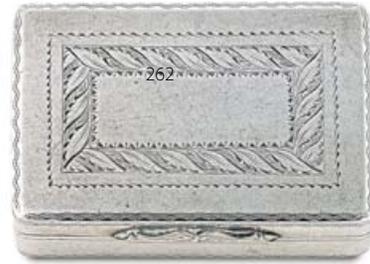
263



263



264



265



266



266



266

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

rectangular, the hinged cover engraved 'J.W. Anningson' against an engine-turned ground, with foliate thumbpiece and reeded sides, gilt interior and engine-turned base, *gilding worn*, 45g, 6,1g; and another, Johannes Combrink, first half 19th century, rectangular, the hinged cover engraved with a flowerhead motif and wrigglework borders, gilt interior, *engraving worn*, 40g, 5,4cm wide (2)

R5 000–7 000

264 detail



Various properties

267

An Indian Colonial silver two-handled tureen and cover, Hamilton & Co, Calcutta, circa 1820

the bulbous gadrooned body with stepped moulded shoulders, the sides applied with acanthus-leaf handles, raised on a spreading circular foot, the rim and foot with flowerhead and foliate borders, with conforming stepped domed cover and finial, 1205g, 21,5cm high

R6 000–8 000



267

268

A Zanzibar brass-mounted teak kist, 19th century

the rectangular hinged top applied with brass bands and decorative bosses, enclosing two compartments, the front set with a pair of drawers, the sides with copper handles, on a plinth base, 32,5cm high, 61,5cm wide, 43cm deep

R4 000–6 000



268



*269

**An Anglo-Indian engraved ivory work-
box, late 18th/early 19th century,
Vizagapatam**

rectangular, the hinged top centred by a raised tablet and engraved with flowers and foliage, the sandalwood-lined interior with removable tray fitted with three covered and open compartments, a spindle, thimble and velvet-lined pin cushion, the sides similarly engraved, *hairline cracks to ivory*, 7,5cm high, 20cm wide, 15cm deep

**Please note that this lot is not suitable for export.*

R15 000–20 000



open

270

A Dutch burr-walnut-veneered longcase clock with ship's automaton, Johannes du Chesne, Amsterdam, third quarter 18th century

the 35cm dial with engraved border and rococo spandrels, engraved silvered chapter ring with roman and arabic numerals, signed Johannes du Chesne, Amsterdam, foliate pierced hands and alarm disc, subsidiary seconds and apertures for date, day, month, moon phase and automaton in the arch, with ships and mermaids rocking to and fro on a choppy sea before a view of Amsterdam, with connection to the train of the anchor movement, with trip repeating rack Dutch half-hour striking on alternating bells, the burr-walnut-veneered case with bell top surmounted by three giltwood figures of angels, moulded break arch cornice, foliate pierced frets above the break arch and centred by a carved bird, the arched shaped trunk door inlaid with a flower-filled urn, with lenticle centred by the figure of Chronos, the bombé base with foliate marquetry inlay, raised on claw and ball feet, inlaid with stringing throughout, 290cm high

R150 000–180 000

PROVENANCE

Formerly the property of Punch and Cynthia Barlow, Vergelegen, Somerset West.

LITERATURE

John Kench. (1990) *Cape Dutch Homesteads*, Cape Town: Struik. Illustrated in colour on page 138, positioned in the dining-room at Vergelegen.
Graham Viney. (1989) *Colonial Houses of South Africa*, Cape Town: Struik. Illustrated in colour on page 25, positioned in the dining-room at Vergelegen.



detail

271

An impressive pair of Chinese blue and white jars and covers, Qing Dynasty, 18th century

each baluster body painted with scrolling foliage and lotus flowers between *ruyi* and lappet borders, the similarly painted cover with spire-shaped finial, restorations and rivets, 64cm high (2)

R70 000–80 000

PROVENANCE

Sold: The Contents of Vergelegen, Somerset West, 1942, Lot 97.

Formerly the property of Sir Lionel and Lady Phillips.

LITERATURE

GE Pearse. (1960) *18th Century Furniture in South Africa*, Pretoria: JL van Schaik. Illustrated on page 47, Fig 59.

Graham Viney. (1989) *Colonial Houses of South Africa*, Cape Town, Struik. Illustrated in colour on page 24, positioned in the voorkamer at Vergelegen.

271



272

An oak refectory table, 19th century

the rectangular three-plank top with the front frieze carved with scrolling foliage, on carved baluster legs and block feet joined by moulded stretchers, 79cm high, 248,5cm long, 74cm deep

R 30 000–40 000

PROVENANCE

Formerly the property of Punch and Cynthia Barlow, Vergelegen, Somerset West.

LITERATURE

Graham Viney. (1989) *Colonial Houses of South Africa*, Cape Town: Struik. Illustrated in colour on page 25, positioned in the dining-room.

272





273

273

A Cape stinkwood, satinwood and silver-mounted armoire, 18th century

the moulded gable with double-leaf cresting centred by a carved flowerhead, above a pair of panelled doors enclosing four shelves and two drawers, the canted front sides inlaid with diamond motifs, panelled sides, the lower half with three long graduated drawers, on acanthus-leaf and scroll feet, the silver mounts apparently unmarked, in the style of Daniel Heinrich Schmidt, 270cm high, 181cm wide, 83cm deep

R600 000–800 000

PROVENANCE

Formerly the property of Punch and Cynthia Barlow, Vergelegen, Somerset West.

LITERATURE

Michael Baraitser and Anton Obholzer. (1987) *Town Furniture of the Cape*, Cape Town: Struik. Illustrated on pages 71 and 73, numbers 246, 247 and 257.

Michael Baraitser and Anton Obholzer. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 258, number 1100.

274

A pair of Cape Neo-Classical stinkwood, yellowwood, amboyna-veneered and inlaid side tables, late 18th/early 19th century

each rectangular top with outset corners, above a frieze inlaid with feather and shell motifs, on tapering square-section legs with brass feet inlaid with ebonised and fruitwood stringing, repairs, 76cm high, 78cm wide, 43cm deep (2)

R 400 000–500 000

PROVENANCE

Formerly the property of Punch and Cynthia Barlow, Vergelegen, Somerset West.

cf. GE Pearse. (1960) *Eighteenth Century Furniture in South Africa*, Pretoria: JL van Schaik. Page 82, Fig 101 where a table of similar construction is illustrated.



274



275

A Cape Neo-Classical stinkwood gateleg table, 18th century

the moulded rectangular peg-top with moulded wavy corners above a wavy frieze, on square-section stop-fluted tapering legs carved with flowerheads, 72,5cm high, 200cm long wide open, 155cm deep

R 80 000–100 000

PROVENANCE

Formerly the property of Punch and Cynthia Barlow, Vergelegen, Somerset West.

LITERATURE

Michael Baraitser and Anton Obholzer. (1987) *Town Furniture of the Cape*, Cape Town: Struik. Illustrated on page 150, number 610. 'The finest example of this type we have seen.'

Graham Viney. (1989) *Colonial Houses of South Africa*, Cape Town: Struik. Illustrated in colour on pages 28 and 29, positioned in the library at Vergelegen.

Michael Baraitser and Anton Obholzer. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 180, number 840.



276

**A Cape stinkwood and
yellowwood display cabinet,
late 18th century**

the moulded gable with *later* key-block above a pair of conforming glazed doors enclosing three shelves with *later* white-painted interior, *later* panelled sides, the lower half with flower- and leaf-carved crested panelled doors enclosing two shelves, with fluted canted corners, on a stepped moulded plinth base, 244cm high, 142cm wide, 46cm deep

R150 000–180 000

PROVENANCE

Sold: The Contents of Vergelegen, Somerset West, 1942, Lot 632.

Formerly the property of Sir Lionel and Lady Phillips.

LITERATURE

Michael Baraitser and Anton Obholzer. (1987) *Town Furniture of the Cape*, Cape Town: Struik. Illustrated on page 93, number 354.

Graham Viney. (1989) *Colonial Houses of South Africa*, Cape Town: Struik. Illustrated in colour on page 24, positioned in the agterkamer.

Michael Baraitser and Anton Obholzer. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 360, number 1514.



277

**A Cape yellowwood and
stinkwood armoire, late 19th/
early 20th century**

of small proportions, the moulded gable
centred by feather cresting above a pair
of panelled doors enclosing a fabric-lined
interior, with panelled sides, three linenfold
drawers below, on claw and ball feet, 132cm
high, 84cm wide, 43cm deep

R20 000–30 000

PROVENANCE

Formerly the property of Punch and
Cynthia Barlow, Vergelegen, Somerset West.





278

278

A Colonial brass-mounted teak kist

with hinged rectangular top, the front and corners with engraved and pierced brass mounts, the sides with brass carrying-handles, on bun feet, 66,5cm high, 112cm wide, 51cm deep

R20 000–30 000

PROVENANCE

Formerly the property of Punch and Cynthia Barlow, Vergelegen, Somerset West.

279

A Cape stinkwood fall-front bureau, late 19th century

the *later* top above a panelled fall-front enclosing a fitted interior, three graduated linenfold drawers below flanked by carved floral panels, with wavy apron, on bracket feet, restorations, 97cm high, 95,5cm wide, 46cm deep

R10 000–15 000

PROVENANCE

Formerly the property of Punch and Cynthia Barlow, Vergelegen, Somerset West.



279

Various properties

280

**A Cape 'Transitional Tulbagh'
stinkwood side chair, late
18th century**

with double wave-shaped mid-rails,
reeded side supports headed by finials
and riempie seat, on reeded square-
section legs joined by side stretchers,
front stretcher lacking

R30 000–35 000

cf. Michael Baraitser and Anton Obholzer.
(1986) *Cape Country Furniture*, Cape Town:
Struik. Similar examples are illustrated on
pages 62 and 67, numbers 191 and 206.

281

**A Cape teak kist,
18th century**

the hinged rectangular top with iron
bosses, the tapering sides with iron
carrying-handles, the front with iron hasp,
*some restorations, 47cm high, 85cm wide,
58cm deep*

R30 000–40 000



280



281

282

**A Cape stinkwood and
fruitwood Bible desk,
18th century**

the moulded hinged fall-front with book rail and enclosing four open pigeonholes, the front with brass bosses, corners and escutcheon plates, the stand with a *later* frieze drawer above ring-turned baluster legs joined by a wavy stretcher, on bun feet, *restorations, replacements, 90cm high, 83cm wide, 67cm deep*

R100 000–150 000



283

**A Cape teak wall cupboard,
late 18th century**

with moulded gable top above a glazed
door enclosing three pine shelves,
141cm high, 114cm wide, 36cm deep

R50 000–60 000



284

**A Cape Neo-Classical
stinkwood, yellowwood,
satinwood and inlaid side
cupboard, early 19th century**

the rectangular breakfront above a pair
of frieze drawers and a pair of panelled
doors enclosing a *later* fixed shelf, with
canted corners, panelled sides, on fluted
tapering legs, *restorations*, 122,5cm high,
121cm wide, 58,5cm deep

R250 000–300 000





285

285

A pair of Cape Regency stinkwood and caned side chairs, 19th century

each with curved and reeded top-rail, reeded side supports joined by three rails, caned seat, on square-section tapering legs joined by H-shaped stretchers (2)

R5 000–7 000

286

A pair of Cape stinkwood and caned side chairs, mid 19th century

each with plain top-rail above a bow-shaped mid-rail, caned seat, on ring-turned tapering legs (2)

R 4 000–6 000

287

Three Cape Queen Anne style stinkwood side chairs, 19th century

each with wave-shaped top-rail above a vase-shaped splat, caned seat, on square-section legs joined by stretchers, *restorations* (3)

R7 000–9 000



286



287

288

A pair of Cape stinkwood and caned side chairs, mid 19th century

each with plain top-rail above a pair of mid-rails, caned seat, on ring-turned baluster legs (2)

R4 000–6 000

289

A Cape stinkwood and yellowwood rusbank, 19th century

with reeded top- and mid-rails united by splats, reeded downcurved arms, the plank seat on sabre legs joined by side stretchers, *185,5cm long*

R8 000–10 000

290 No Lot



288



289



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 14 March - 5.00pm

South African & International Art Day Sale

Lots 291–440

South African and International Art

291

Frederick Timpson **I'ONS**

SOUTH AFRICAN 1802-1887

An English Lady in Grahamstown

oil on canvas
61,5 by 50,5cm

R35 000–50 000

The sitter is believed to be Mary Pote (née Wathall) wife of Charles Pote, highly respected citizen of Grahamstown and prominent in civic affairs during the 1850s and 1860s.

292

Attributed to Charles Davidson **BELL**

SOUTH AFRICAN 1813-1882

Bassouto War Dance

circa 1836
inscribed on the reverse with the title and 'for
Captain Wood', in pencil
watercolour
26,5 by 36,5cm

R40 000–60 000

LITERATURE

This relates to the group of seven finished watercolours in MuseumAfrica which Kennedy attributes positively to Bell. The initials 'FG' lower left are consistent with other Bell watercolours which bear initials that seem to function as some kind of coding. In the opinion of Michael Godby, Emeritus Professor of History of Art at the University of Cape Town, "Charles Bell is one of the most significant – and interesting – of all nineteenth-century South African artists."

cf. RF Kennedy. (1966) *Catalogue of Pictures in the Africana Museum*. Johannesburg; Africana Museum, pages 178-181, B787-793.

cf. Phillida Brooke Simons. (1998) *The life and work of Charles Bell*, Cape Town: Fernwood Press.

cf. Michael Godby. (2015) *Battleground: Charles Bell's drawings of the War of the Axe, 1846*, Cape Town:

Primavera Publishing



291



292

293

Frederick Hugh **BARBER**

SOUTH AFRICAN 1847-1919

South African Wildlife, three

each signed, one dated 1904

oil on canvas

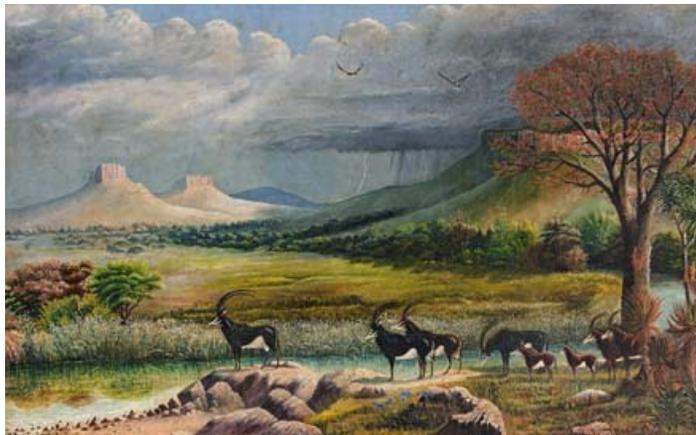
59,5 by 90cm; 54,5 by 101cm; 74,5 by

120cm (3)

R30 000–50 000

Frederick Hugh Barber and his brother, Henry Mitford, were diamond-diggers, big-game hunters, prospectors and, according to *Men of the times*, 'foremost among the great pioneers of the Rand and prominent in the historical annals of South Africa.' They dug for diamonds at Kimberley in 1871 and made many expeditions into the remote interior, shooting lions, elephants and buffalo. In 1875 Frederick journeyed by ox-wagon from Kimberley to the Victoria Falls and back. In 1884 the brothers explored De Kaap Valley, eastern Transvaal and their discovery of payable gold caused the great influx of diggers to the Barberton area, which was named after them. They emigrated to Kenya in 1915, where they became coffee-planters near Eldoret. Henry changed his name to Mitford-Barberton.

[1906] *Men of the times*; 1 Mitford-Barberton [1934] *The Barbers of the Peak* (Oxford)



294

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853-1936

Op de Werf, Riversdale district

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

oil on canvas

10,5 by 22cm

R16 000–20 000

295

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853-1936

In Tradouw Pass

signed and dated 1920; signed, dated
and inscribed with the title on the
reverse

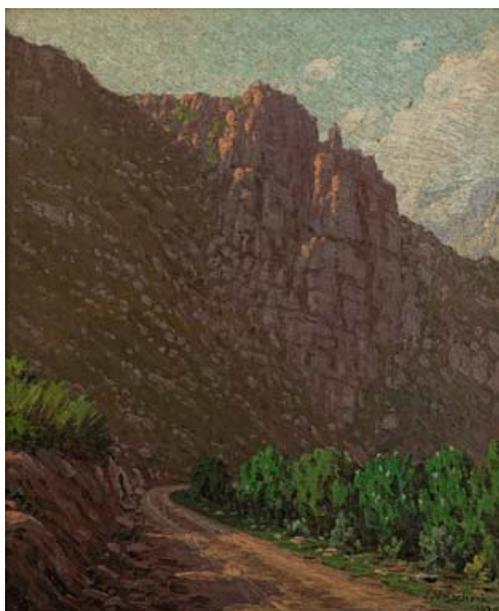
oil on canvas

23 by 19,5cm

R20 000–30 000



294



295

296

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853-1936

An Afternoon of Solitude

signed and dated 1907

oil on canvas

32 by 67,5cm

R50 000–70 000

297

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853-1936

Golden Evening

signed and dated 1907; signed, dated
and inscribed with the title on the
reverse

oil on canvas

40 by 74cm

R30 000–40 000



296



297

298

Charles H*** THOMPSON

BRITISH 1870-1946

Cornish Cliffs

signed and dated 1934

oil on board

49,5 by 60cm

R18 000–24 000

299

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Borrelpot, Hermanus

oil on canvas

24 by 39cm

R50 000–70 000

PROVENANCE

A wedding gift from the artist to one of his students, and thence by descent.

300

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Mountains, Worcester

signed

oil on board

22,5 by 28cm

R50 000–70 000



298



299



300



301

301

Sydney CARTER

SOUTH AFRICAN 1874-1945

An Avenue of Gum Trees

signed

gouache

50 by 63cm

R20 000–30 000

302

Sydney CARTER

SOUTH AFRICAN 1874-1945

Landscape with Gum Trees

signed

oil on canvas

65 by 96cm

R25 000–35 000



302

303

Charles **ROLANDO**

ITALIAN/AUSTRALIAN 1844-1893

View of Devil's Peak

signed

oil on canvas

59,5 by 90cm

R50 000–70 000



303

304

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

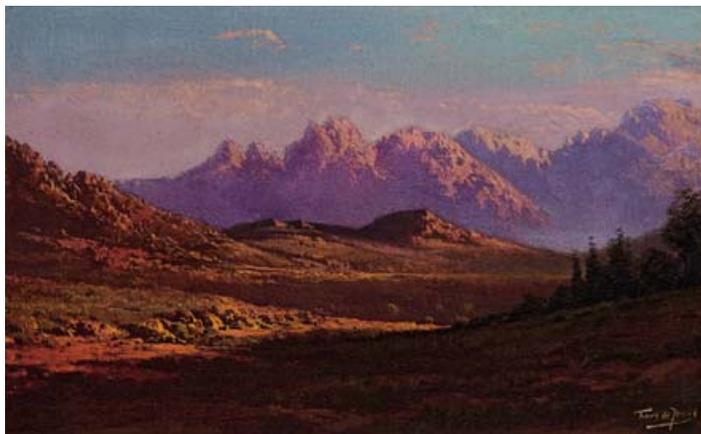
Cape Landscape

signed

oil on canvas

30 by 49,5cm

R15 000–20 000



304

305

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

*Clifton and the Twelve Apostles,
Cape*

circa 1921

signed

watercolour

39 by 73cm

R20 000–30 000



305

PROVENANCE

Wolpe Gallery



306

306

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Mountainous Landscape

signed

oil on canvas

45,5 by 62,5cm

R30 000–50 000

307

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

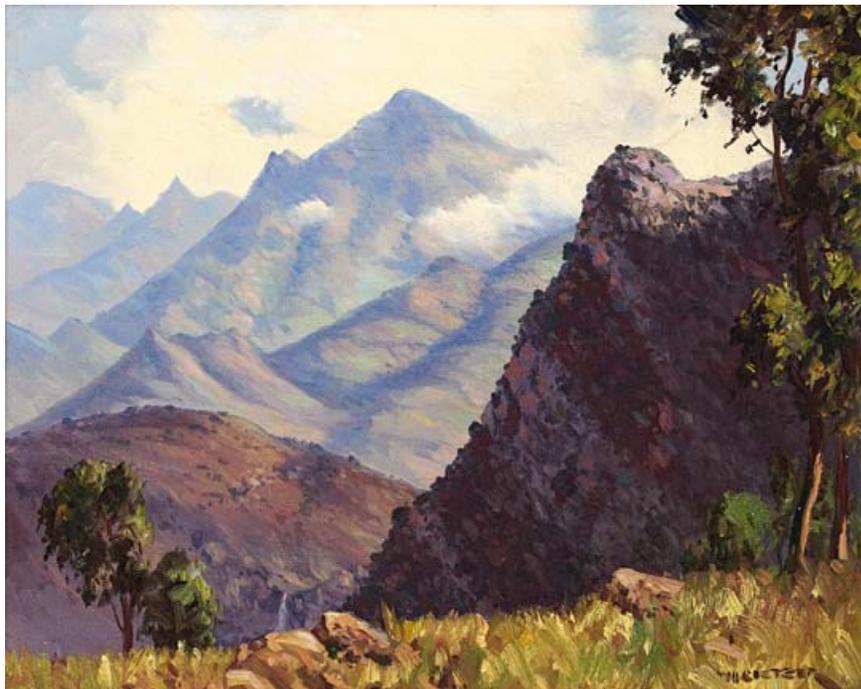
Drakensberg

signed

oil on canvas

40 by 50cm

R30 000–50 000



307

308

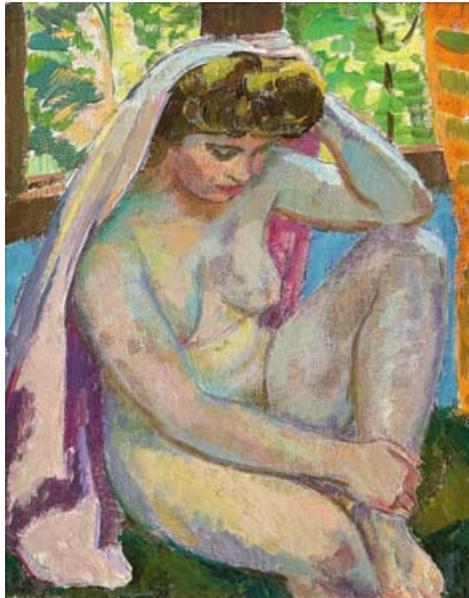
Alfred Friedrich Franz
KRENZ

SOUTH AFRICAN 1899-1980

Nude with Bridal Veil

signed and dated 49
oil on canvas
69 by 54,5cm

R60 000–80 000



308



309

© Irma Stern Trust | DALRO

309

Irma **STERN**

SOUTH AFRICAN 1894-1966

Three Women

signed and dated 1956
pen, ink and wash
23 by 15,5cm

R30 000–40 000

310

Sydney **CARTER**

SOUTH AFRICAN 1874-1945

Nymphs by a Lily Pond

signed
watercolour
32 by 52cm

R12 000–16 000



310



311

311

Jean Max Friedrich **WELZ**

SOUTH AFRICAN 1900-1975

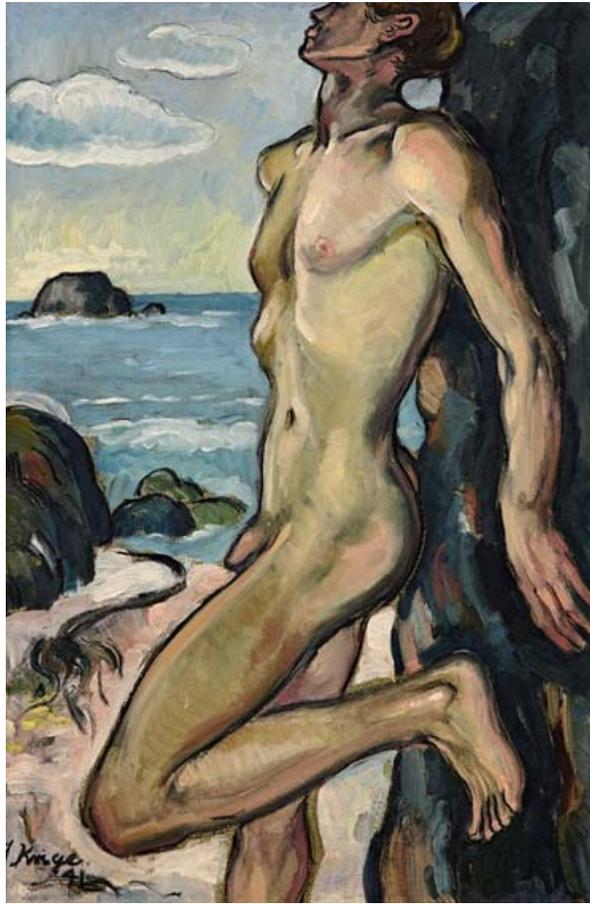
Male Nude

signed and dated 47

oil on canvas laid down on board

58,5 by 26,5cm

R50 000–70 000



312

312

François **KRIEGER**

SOUTH AFRICAN 1913-1994

Male Nude on the Beach

signed and dated 41

oil and charcoal on paper laid down on board

55 by 36cm

R60 000–90 000

313

Florence Louise Josephine
ZERFFI

SOUTH AFRICAN 1882-1962

Wooded Landscape

signed

oil on canvas

30,5 by 30,5cm

R12 000–16 000

314

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

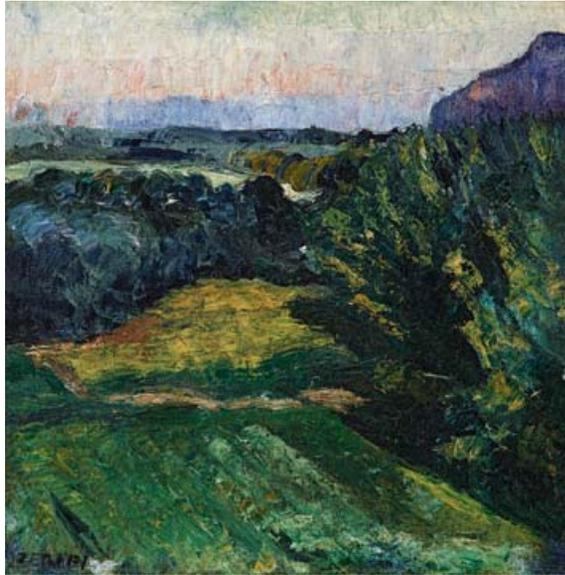
Farm Buildings

signed

oil on canvas

44 by 76,5cm

R35 000–50 000



313



314

315

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Cattle Grazing in a Field

signed with the artist's initials

oil on board

43,5 by 62,5cm

R35 000–50 000

316

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Horses in a Field

signed with the artist's monogram

oil on canvas

37 by 48,5cm

R35 000–50 000

317

Allerley GLOSSOP

SOUTH AFRICAN 1870-1955

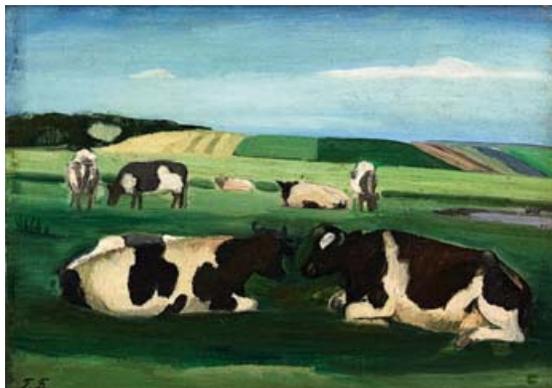
Ponies in the Drakensberg

signed and dated 1916

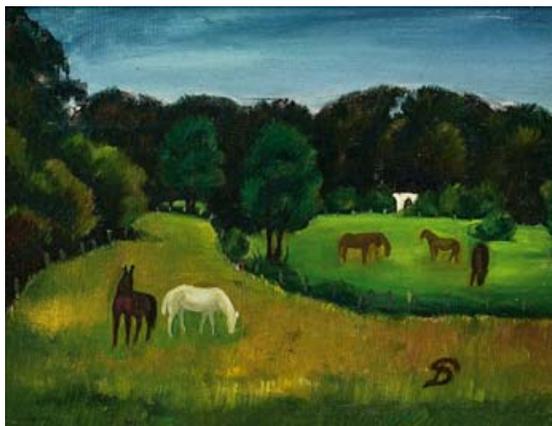
oil on canvas

29 by 35,5cm

R15 000–20 000



315



316



317

318

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

Bushveld Koppie

signed and dated 67

oil on board

17,5 by 24cm

R15 000–20 000

319

Willem Hermanus **COETZER**

SOUTH AFRICAN 1900-1983

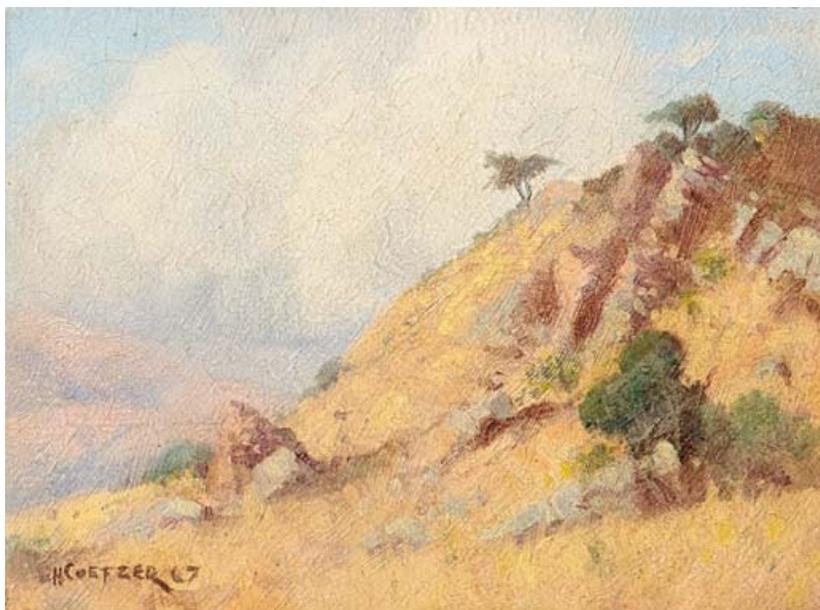
Landscape with Cottage

signed

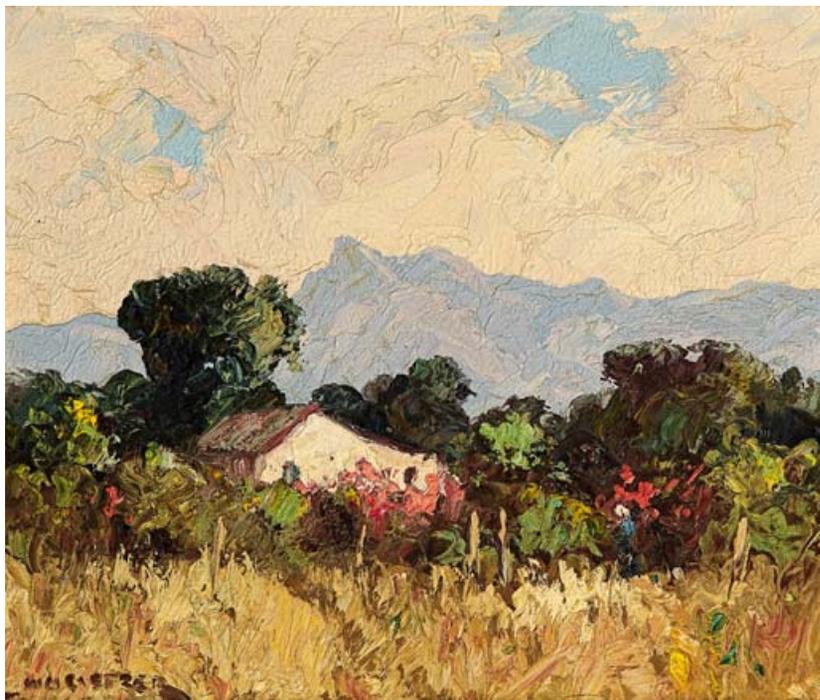
oil on board

25 by 29cm

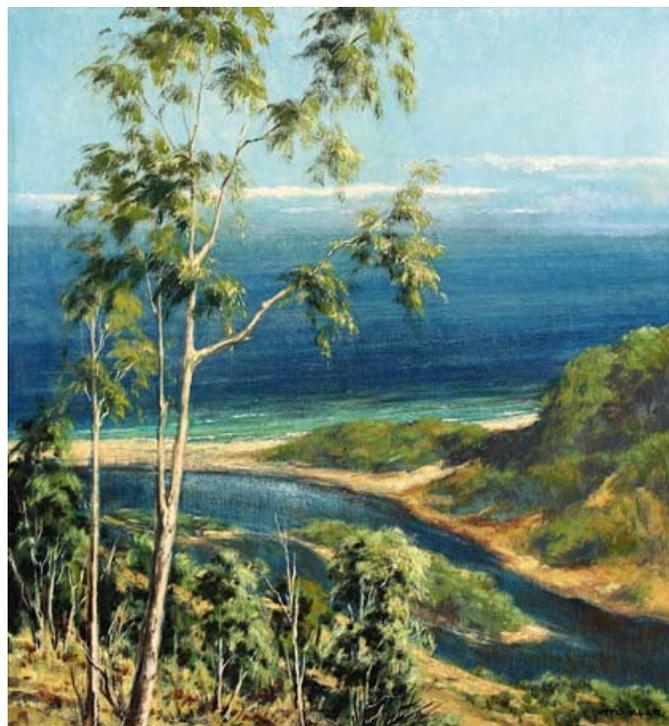
R25 000–35 000



318



319



320

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Sunset near Stormsriver, Cape

signed; inscribed with the title in another
hand on the reverse

oil on canvas laid down on board
17,5 by 34cm

R18 000–24 000

321

Otto **KLAR**

SOUTH AFRICAN 1908-1994

Letaba

signed
oil on board
38,5 by 59cm

R25 000–35 000

322

Otto **KLAR**

SOUTH AFRICAN 1908-1994

Groot Rivier

signed
oil on board
60 by 55,5cm

R35 000–50 000

323

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Trees in the Wind

signed and dated 72; inscribed with the title and exhibition details on a South African National Gallery label adhered to the reverse
mixed media on paper
38 by 56cm

R20 000–30 000

EXHIBITED

South African National Gallery,
Cape Town, *Prestige Retrospective
Exhibition*, 1975

324

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899-1980

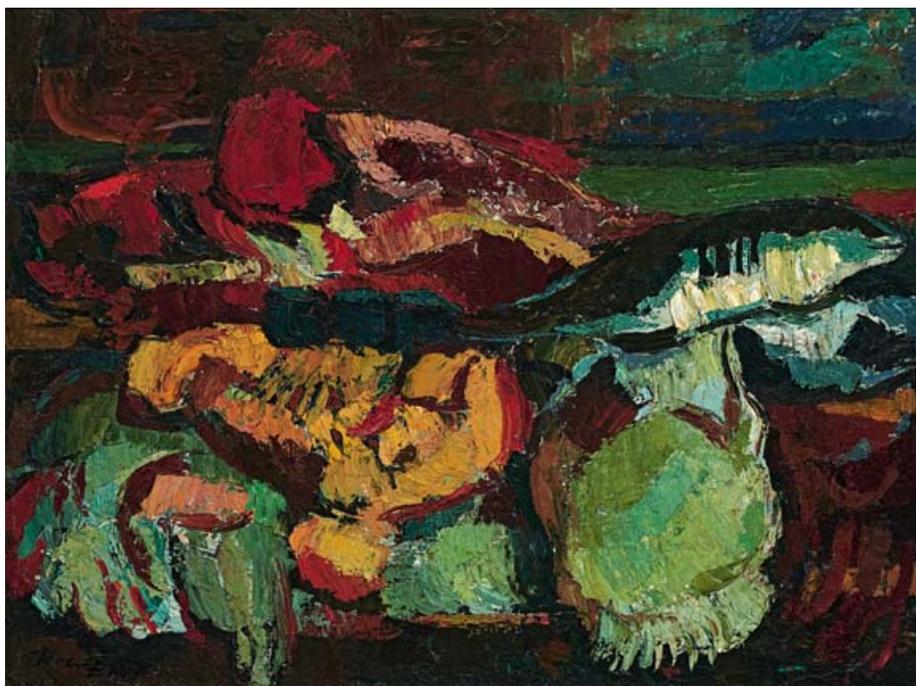
Fruits de Mer

signed and dated 1961
oil on board
56,5 by 76cm

R30 000–40 000



323



324

325

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Fynbos

signed and dated 65

oil on canvas

45,5 by 30cm

R15 000–20 000

326

François KRIGE

SOUTH AFRICAN 1913-1994

Tree in a Gorge

signed

oil on board

64,5 by 39cm

R50 000–70 000

327

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Shark's Purse

signed and dated 59

oil on canvas

55,5 by 73cm

R40 000–60 000

EXHIBITED

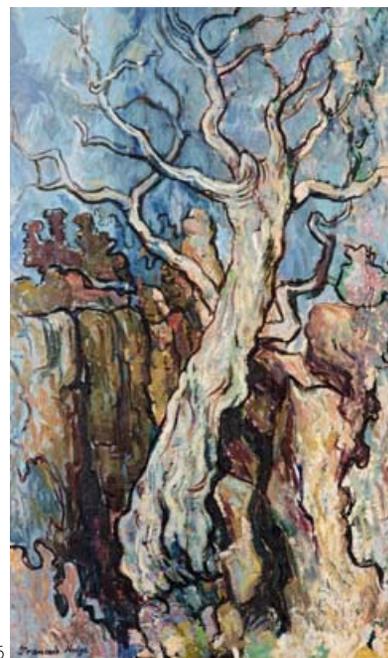
South African National Gallery, Cape Town, *Prestige Retrospective Exhibition*, 1975

LITERATURE

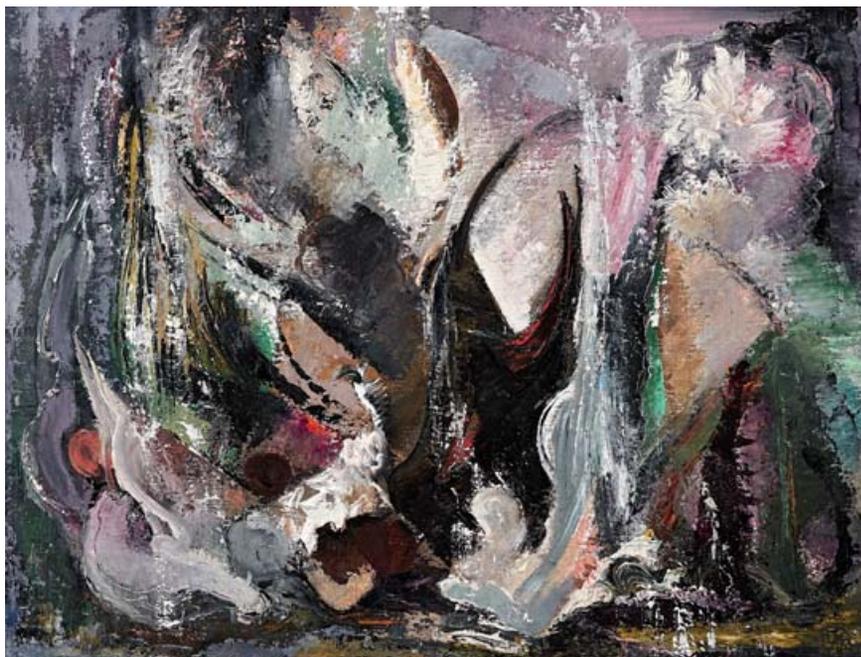
Victor Holloway. (1974) *Cecil Higgs*, Cape Town and Johannesburg: Struik. Illustrated on page 55, Fig. 36.



325



326



327

328

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921-1990

Still Life with Flowers

signed and dated 1948

oil on board

70 by 57cm

R40 000–60 000



328

329

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Still Life with Leaves and Fruit

signed

oil on board

55 by 60cm

R40 000–60 000



329

330

May (Mary Ellen) HILLHOUSE

SOUTH AFRICAN 1908-1989

Iris

signed and dated 57
oil on canvas
40,5 by 50,5cm

R20 000–30 000

EXHIBITED

South African National Gallery, Cape
Town, *May Hillhouse Retrospective*, 1979,
catalogue number 33.



330

331

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

*Still Life with Flowers and
Pomegranates*

signed with the artist's monogram
oil on board
56,5 by 64cm

R40 000–60 000



331

332

Wolf **KIBEL**

SOUTH AFRICAN 1903-1938

The Dome

authenticated by the artist's widow,
Mrs F Kibel, on the reverse
oil on panel
20,5 by 14cm

R30 000–50 000

EXHIBITED

South African National Gallery and
Pretoria Art Museum, *Wolf Kibel
Retrospective*, 1976, catalogue number 35

333

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921-2003

White Mosque

signed
oil on card
44,5 by 60cm

R25 000–35 000

334

Pranas **DOMSAITIS**

SOUTH AFRICAN 1880-1965

Karoo Village with Church

signed with the artist's monogram
oil on board
35 by 44,5cm

R40 000–60 000



332



333



334



335
recto



335
verso

335

Wolf KIBEL

SOUTH AFRICAN 1903-1938

Townscape, recto; Nude, verso

signed

oil on canvas

19 by 24,5cm

R20 000–40 000

336

Wolf KIBEL

SOUTH AFRICAN 1903-1938

Village Peace at Sundown

signed, dated 37 and inscribed with the
artist's name and title on the reverse

gouache on paper

22 by 29cm

R30 000–50 000



336

337

Wolf **KIBEL**

SOUTH AFRICAN 1903-1938

Still Life with Wine

signed and dated 37

watercolour

17,5 by 20cm

R25 000–35 000

PROVENANCE

The Joe Wolpe Collection

EXHIBITED

South African National Gallery and Pretoria Art Museum, *Kibel Retrospective*, 1976, catalogue number 52

LITERATURE

Freda Kibel and Neville Dubow. (1968)

Wolf Kibel: A Brief Sketch of his Life and Work, Cape Town: Human & Rousseau.

Illustrated in colour on page 7, plate II.

338

Enslin Hercules **DU PLESSIS**

SOUTH AFRICAN 1894-1978

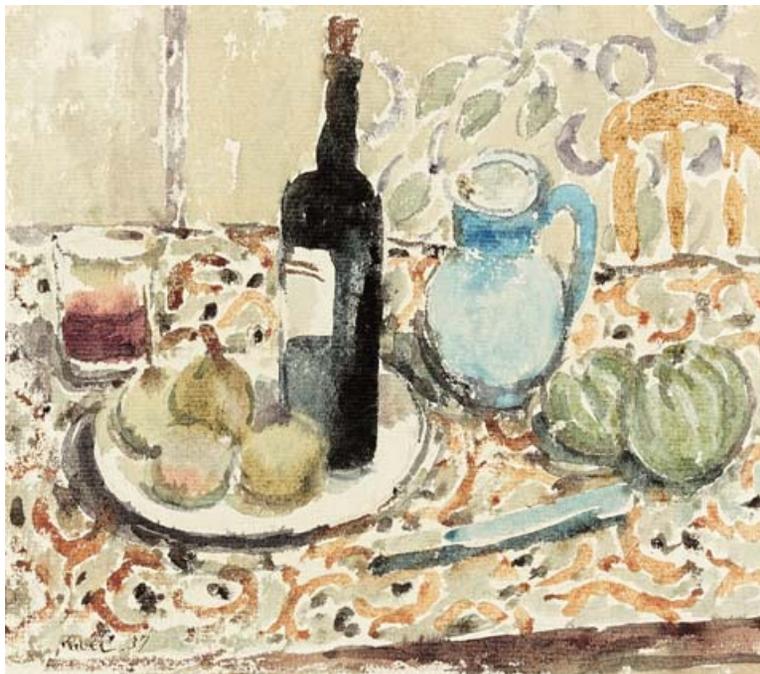
A View of a Vineyard

signed

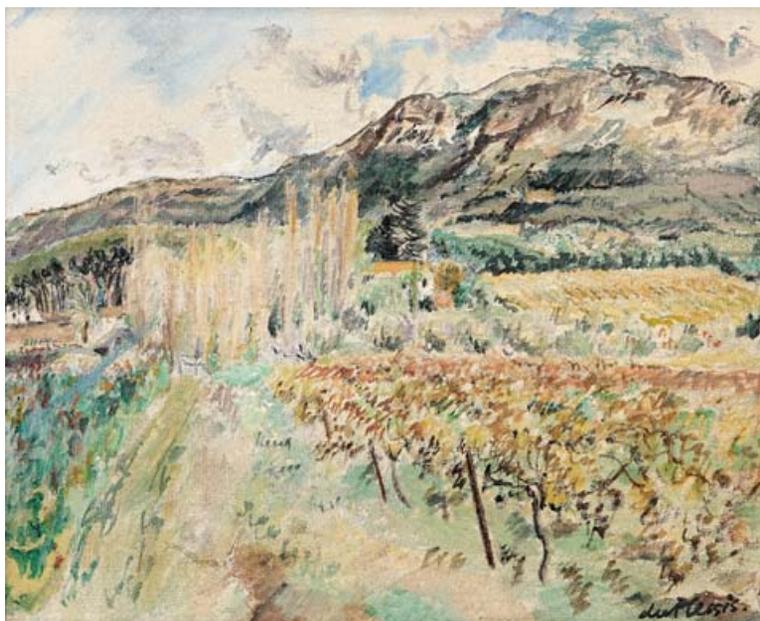
oil on board

39,5 by 49,5cm

R25 000–35 000



337



338

339

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

Still Life with Poppies and Lilies

signed

mixed media on paper

62 by 47,5cm

R40 000–60 000



339



340

340

Enslin Hercules **DU PLESSIS**

SOUTH AFRICAN 1894-1978

The Open Door

signed

oil on canvas

41,5 by 36,5cm

R25 000–35 000



341

341

Freida **LOCK**

SOUTH AFRICAN 1902-1962

Interior

signed and dated 44

pen and ink and watercolour

27,5 by 37cm

R40 000–60 000

342

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

Polperro, Cornwall

signed

pen, ink and watercolour

46 by 62cm

R30 000–40 000



342

343

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

Autumn in Paris

signed

pen, ink and watercolour

47 by 62,5cm

R25 000–35 000



343

344

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Roofs, Malaga

signed, dated '36 and inscribed on the reverse: 'Sketch of Malaga by Gregoire.

Watercolour sketch by Gregoire

Boonzaier of the large oil painting called

"Roofs, Malaga" which was hung in the

Royal Academy in 1936 and subsequently

bought by the Art Gallery in Cape Town

for £50. "Roofs, Malaga" now hangs in the

Capetown Art Gallery. Gregoire is the first

Dutch South African to have a picture

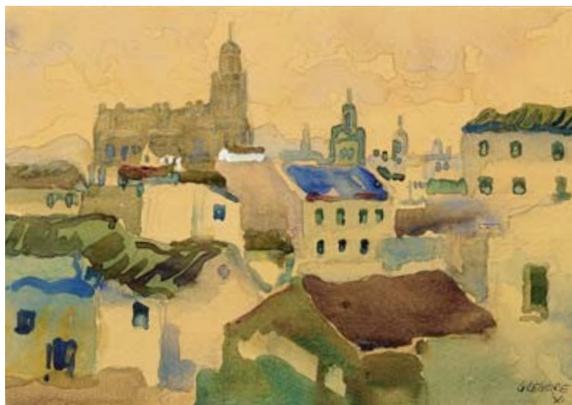
hung in the Royal Academy. For 1936 he

had two hung.'

watercolour

19,5 by 27cm

R20 000–30 000



344

345

David Johannes **BOTHA**

SOUTH AFRICAN 1921-1995

Morning Mist, Hout Bay

signed and dated 44

oil on board

24,5 by 34cm

R25 000–40 000



345

346

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919-1979

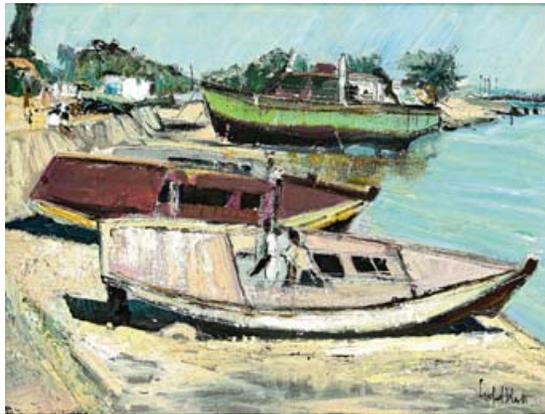
Boats on the Shore, Spain

signed

oil on board

45 by 60cm

R25 000–35 000



346

347

Terence John **MCCA**

SOUTH AFRICAN 1913-1978

Gansbaai

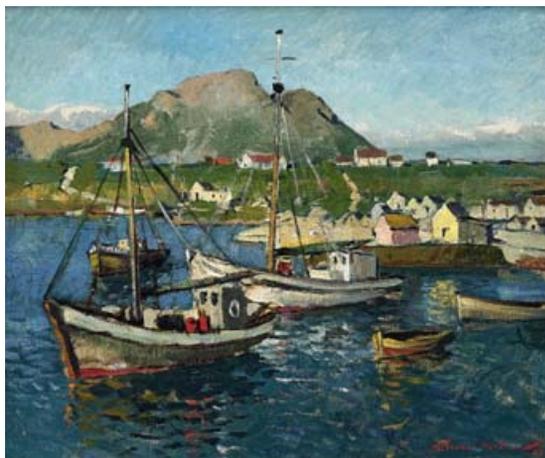
signed, dated 48 and inscribed

with the title on the reverse

oil on canvas

49 by 59cm

R50 000–70 000



347



348

348

François **KRIGE**

SOUTH AFRICAN 1913-1994

Still Life with Fruit

signed and dated 93

oil on board

48,5 by 60cm

R50 000–70 000

349

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

Still Life with Pawpaw and Apples

signed and dated 1934

oil on canvas

29 by 39cm

R40 000–60 000



349

350

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

*Still Life with Blue Jug and
Lemons, recto; District Six, verso*

signed and dated 1940

oil on canvas

29,5 by 24,5cm

R20 000–30 000

351

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

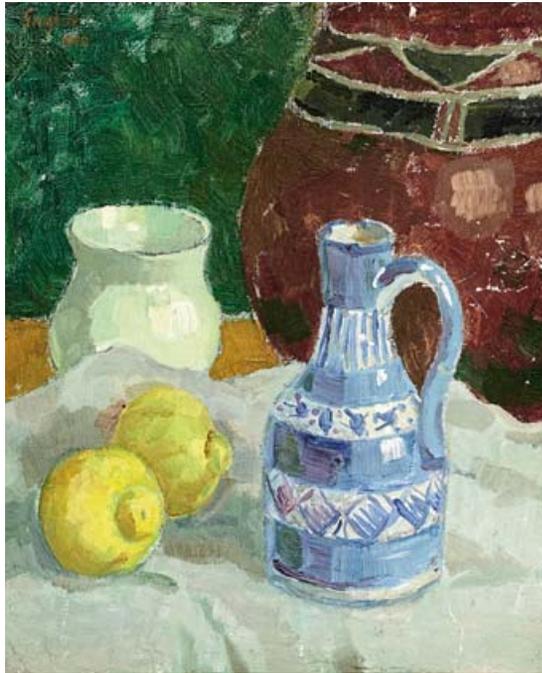
*Still Life with Pomegranates
and Books*

signed and dated 1971

oil and charcoal on board

30,5 by 44,5cm

R40 000–60 000



350



351



352

352

Nurullah **BERK**

TURKISH 1906-1982

Man at the Window

signed and dated 59

oil on canvas

45 by 37cm

R40 000–60 000



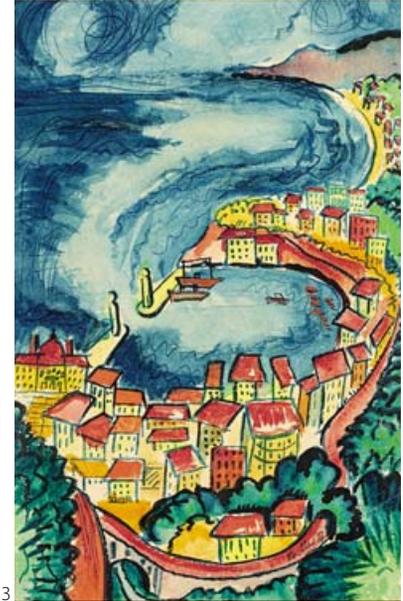
353

recto

EXHIBITED

The University Art Gallery, the State University of New York, Binghamton, USA, *Contemporary Turkish Painting*, 13 December 1970 to 17 January 1971.

After studying at the Academy of Fine Arts in Istanbul, Berk relocated to Paris in the 1930s where he studied under André Lhote and Fernand Léger, as did Erik Laubscher from 1950 to '51. Interesting comparisons can be drawn between the influence of Léger on their developing styles that utilised strong, dark outlines and flat areas of bright colour.



353

verso

353

Alexis **PRELLER**

SOUTH AFRICAN 1911-1975

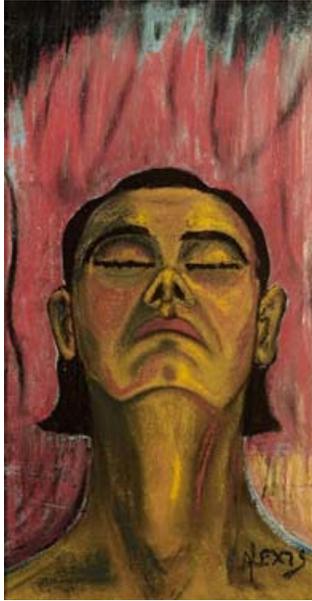
Portrait, recto; Mediterranean Port, verso

signed and dated 37

watercolour

29,5 by 19cm

R40 000–60 000



354

354

Alexis **PRELLER**

SOUTH AFRICAN 1911-1975

Portrait Study

signed; inscribed 'Portrait study by Alexis Preller, circa 1930, and given by him to Alastair Denoon' in another hand on the reverse
pastel

27 by 14,5cm

R20 000–30 000



355

355

Albert **WENBAUM**

FRENCH, RUSSIAN 1890-1943

Les Musiciens

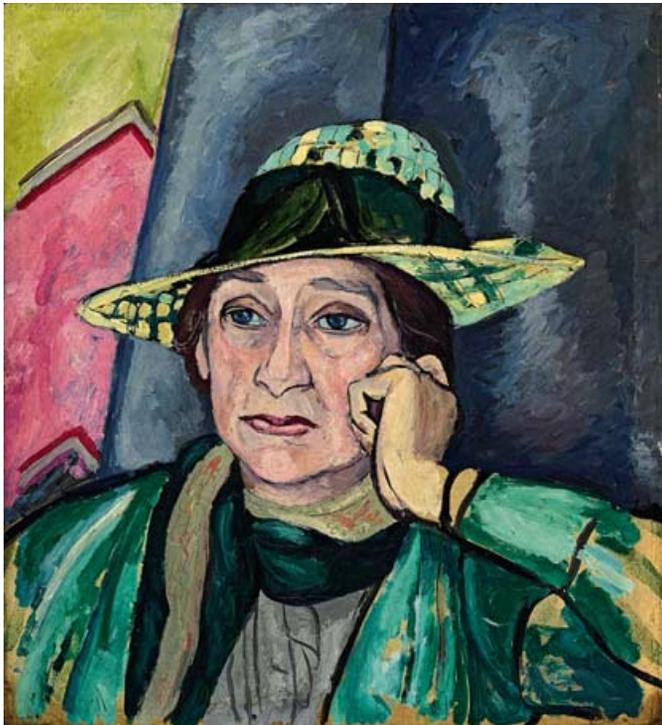
signed; signed, inscribed with the title and the artist's address on the reverse
oil on canvas

71,5 by 90,5cm

R40 000–60 000

PROVENANCE

A gift from the artist to his friend Alastair Denoon and thence by descent.



356

356

Edward WOLFE

SOUTH AFRICAN 1897-1982

Portrait of a Lady in a Hat

signed

oil on cardboard

53,5 by 49cm

R40 000–60 000



358

358

Maurice Charles Louis VAN ESSCHE

SOUTH AFRICAN 1906-1977

Pierrot

signed

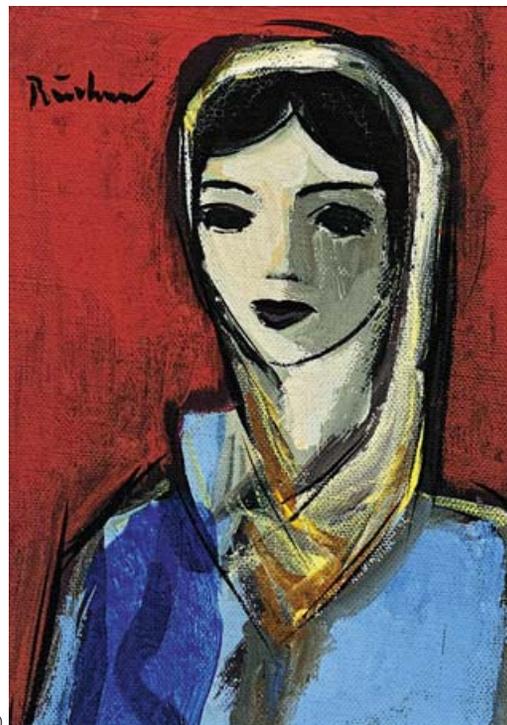
oil on board

29 by 22,5cm

R50 000–70 000



359



360

359

Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931-2008

Portrait of a Woman

signed and dated '90

pastel

46,5 by 40,5cm

R40 000–60 000

LITERATURE

Leonard Schneider. (1998) *Pieter van der Westhuizen*, South Africa: Carmel Art Publications. Illustrated in colour on page 33.

360

Carl Adolph BÜCHNER

SOUTH AFRICAN 1921-2003

Woman with a White Headscarf

signed

oil on canvas laid down on board

23,5 by 17cm

R20 000–30 000

361

James Vicary **THACKWRAY**

SOUTH AFRICAN 1919-1994

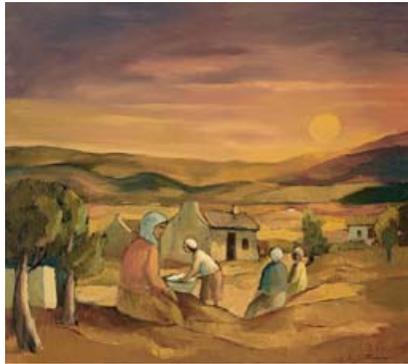
Washing Day

signed

oil on canvas

81 by 91cm

R50 000–70 000



361

362

Titta **FASCIOTTI**

SOUTH AFRICAN 1927-1993

Two Xhosa Women

signed and dated 79

oil on canvas laid down on board

55 by 40,5cm

R30 000–40 000



362

363

Wolf **KIBEL**

SOUTH AFRICAN 1903-1938

A Group of Figures

authenticated by the artist's widow,

Mrs F Kibel, on the reverse

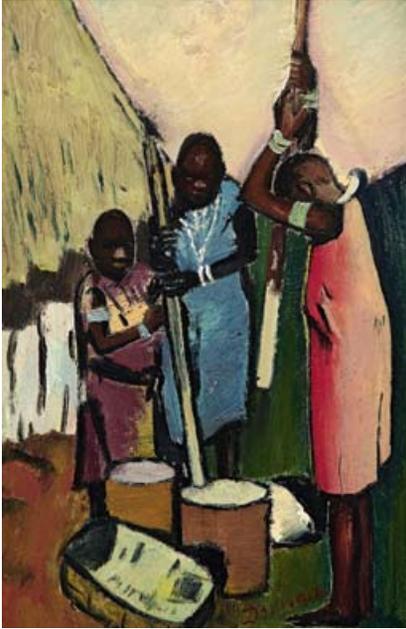
watercolour

21,5 by 26cm

R20 000–30 000



363



364

364

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

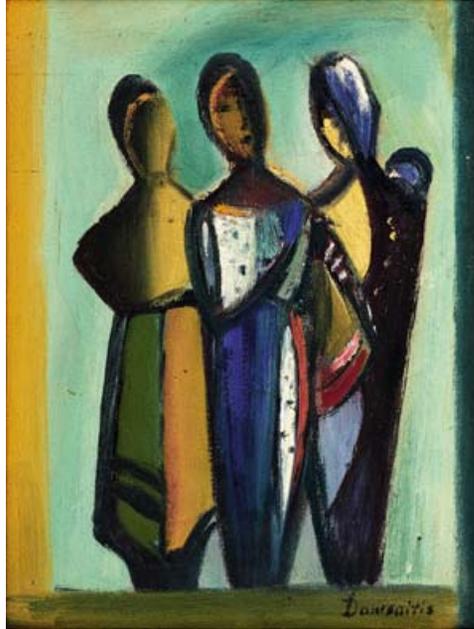
Stamping Maize

signed

oil on board

57 by 37,5cm

R30 000–50 000



365

365

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Three Women, recto; Still Life with Flowers, verso

signed

oil on board

41,5 by 31,5cm

R30 000–50 000



366

366

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Two Figures

signed

oil on board

70 by 41,5cm

R25 000–35 000

367

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

Cape Homestead

signed

oil on canvas laid down on board
39,5 by 49,5cm

R25 000–35 000

368

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

A Cape Dutch Homestead

signed

oil on canvas laid down on board
60 by 75cm

R40 000–60 000

369

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

Newlands Gate

signed

oil on canvas laid down on board
44,5 by 59,5cm

R20 000–30 000

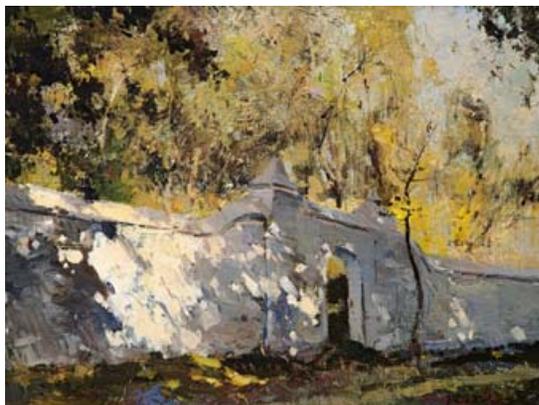
367



368



369



370

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

*Drie Herfsbome en Huisies,
Somerset-Wes*

signed and dated 1989; inscribed with
the title in another hand on the reverse
mixed media on paper
36 by 51cm

R20 000–30 000

371

Piet (Pieter Gerhardus)
VAN HEERDEN

SOUTH AFRICAN 1917-1991

A Cape Farm

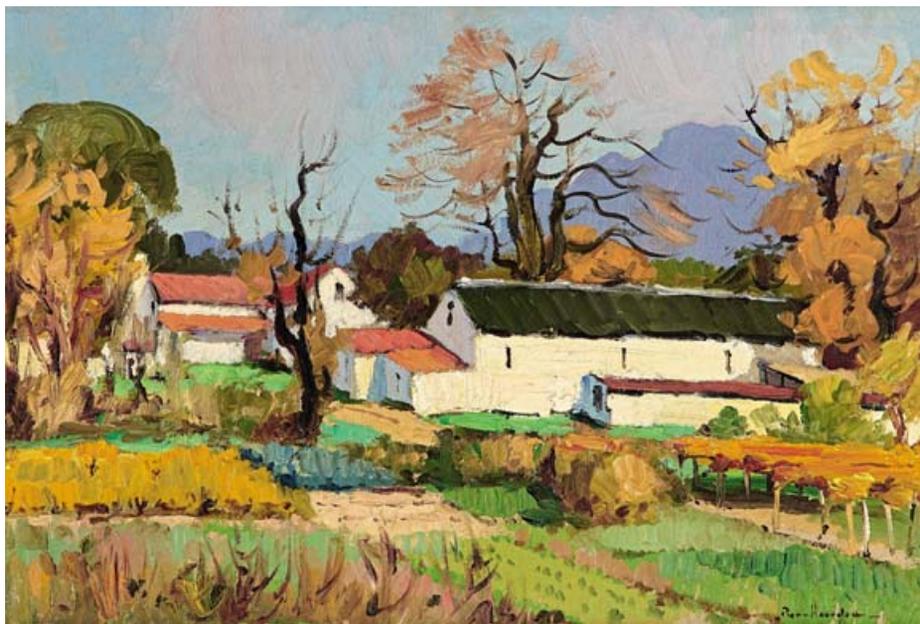
signed
oil on board
30 by 45cm

R25 000–35 000

370



371



372

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

Landscape

signed

oil on canvas

64,5 by 89,5cm

R40 000–60 000

373

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918-2007

An Avenue of Trees

signed

oil on canvas laid down on board

64 by 90cm

R40 000–60 000

372



373



374

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

An Avenue of Bluegums

signed

oil on canvas laid down on board
49 by 74,5cm

R20 000–30 000

Acquired from the artist by the current
owner circa 1966-69.

375

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

A Country Road with Bluegums

signed

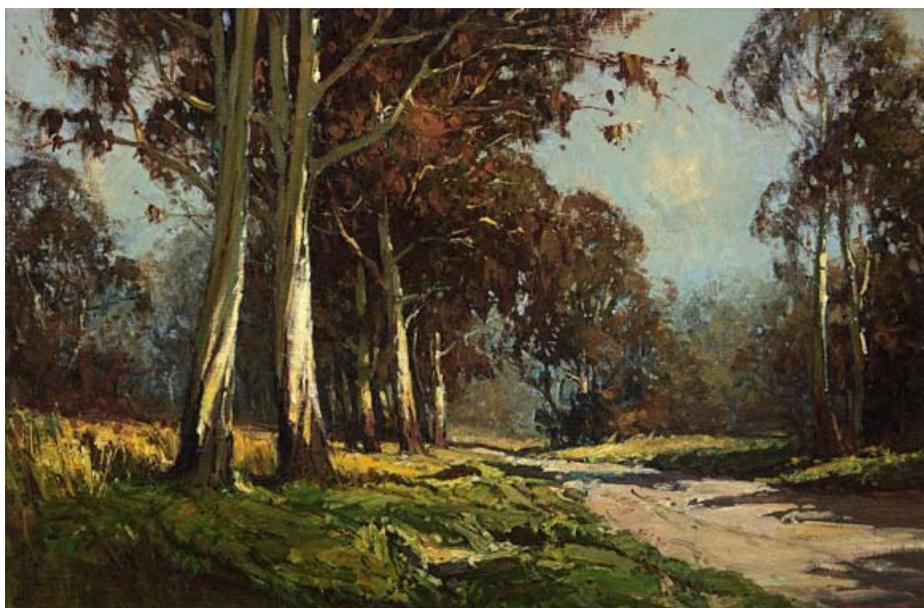
oil on canvas laid down on board
59 by 90cm

R20 000–30 000

Acquired from the artist by the current
owner circa 1966-69.



374



375

376

Christopher TUGWELL

SOUTH AFRICAN 1938-

The Windmill

signed
oil on canvas board
50 by 60cm

R20 000–30 000

377

Christopher TUGWELL

SOUTH AFRICAN 1938-

Free State Town and Rain Clouds

signed
oil on board
44 by 59cm

R20 000–30 000

378

Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Knysna Lagoon

signed; inscribed with the title on the
reverse
oil on canvas laid down on board
50 by 75cm

R40 000–60 000

376



377



378



379

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

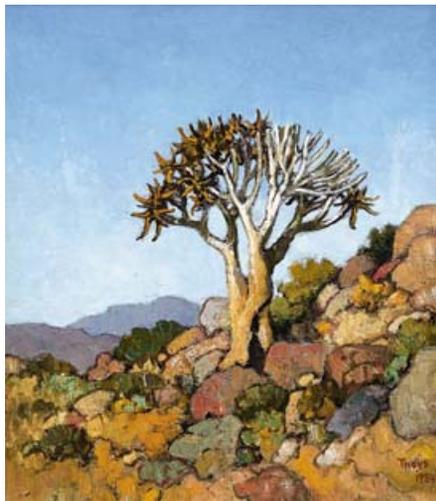
Kokerboom

signed and dated 1984

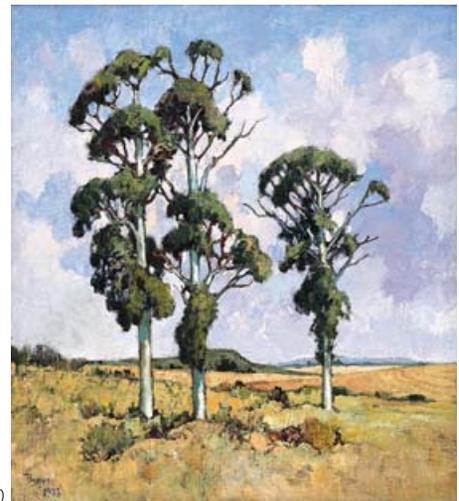
oil on canvas

40 by 35cm

R60 000–80 000



379



380

380

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Drie Bloekombome, Swartland

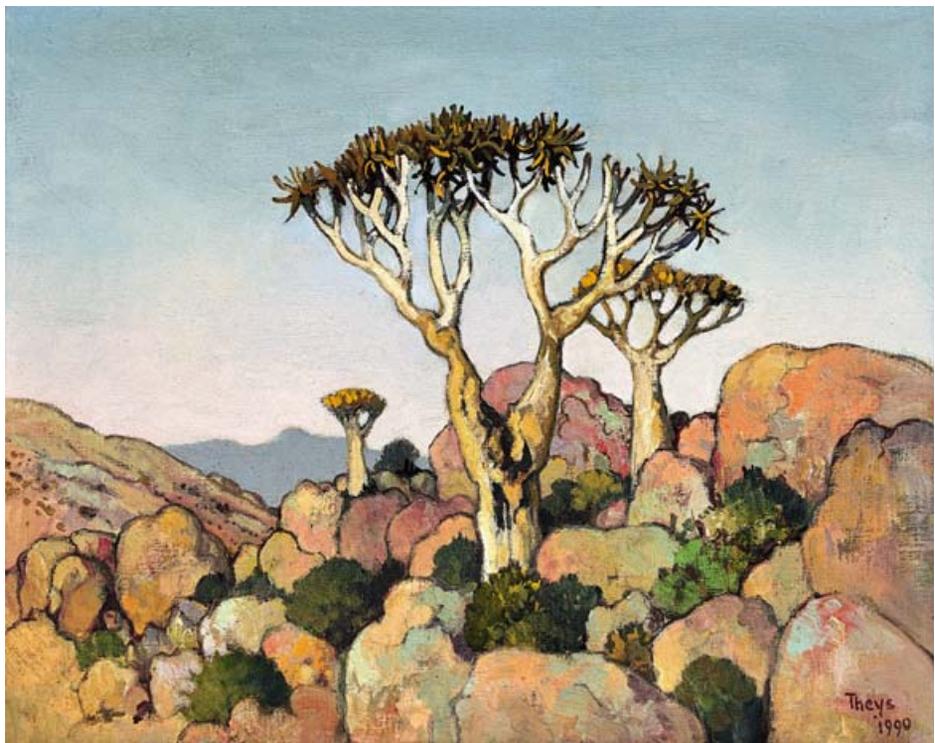
signed and dated 1988; signed, dated and

inscribed with the title on the reverse

oil on canvas

50 by 45cm

R30 000–50 000



381

381

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

*Kokerbome - Tussen O'okiep en
Steinkopf (Namakwaland)*

signed and dated 1990; signed, dated and

inscribed with the title on the reverse

oil on canvas

40 by 50cm

R50 000–70 000

382

Christiaan St. Patrick **NICE**

SOUTH AFRICAN 1939-

Donkey Cart and Local Store

signed

oil on canvas laid down on board

44 by 59,5cm

R20 000–30 000



382

383

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935-2007

Fetching Water

signed

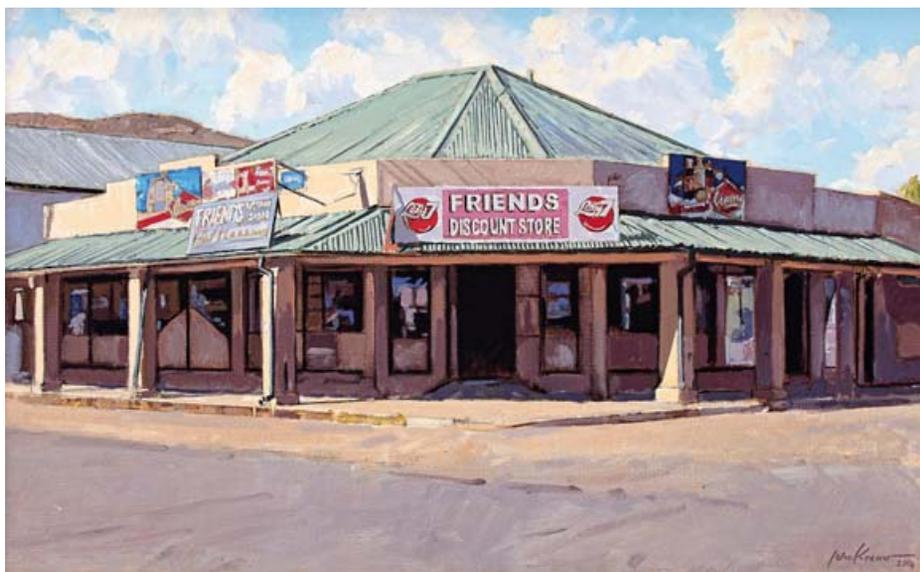
oil on board

27,5 by 42cm

R25 000–35 000



383



384

384

John Barnett **KRAMER**

SOUTH AFRICAN 1946-

Friends Discount Store, Wepener

signed and dated 2014; inscribed with the artist's name, date, and title on the stretcher in another hand

oil on canvas

42 by 68,5cm

R30 000–40 000

385

John Barnett **KRAMER**

SOUTH AFRICAN 1946-

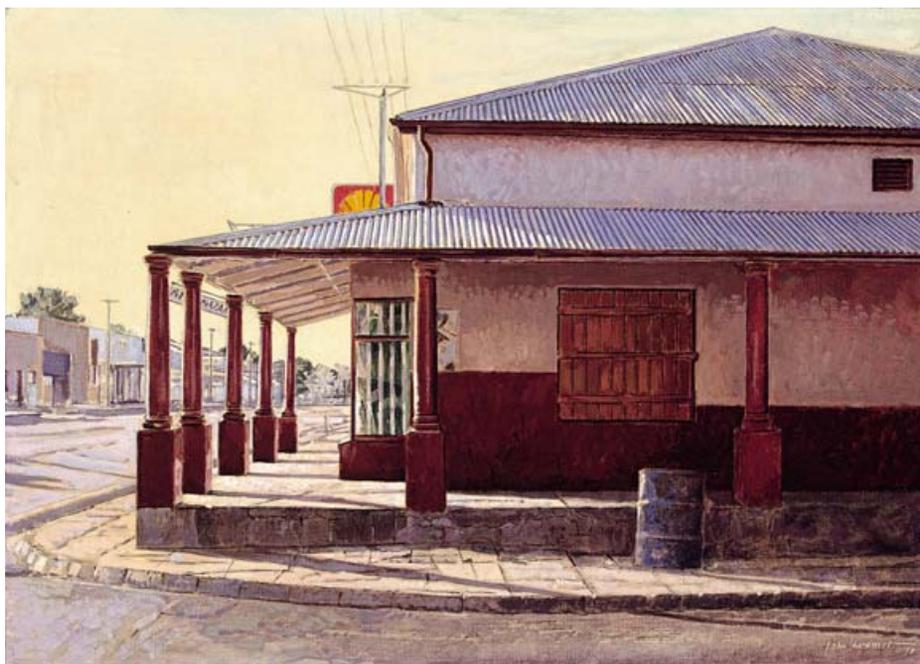
The Oil Drum

signed and dated 97

oil on canvas

50 by 70,5cm

R20 000–30 000



385



386

386

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

*Die Oranje Pondokkie, "Crossroads",
Kaap*

signed and dated 1982; signed and inscribed
with the title on the reverse
oil on canvas laid down on board
26 by 49,5cm

R50 000–70 000

387

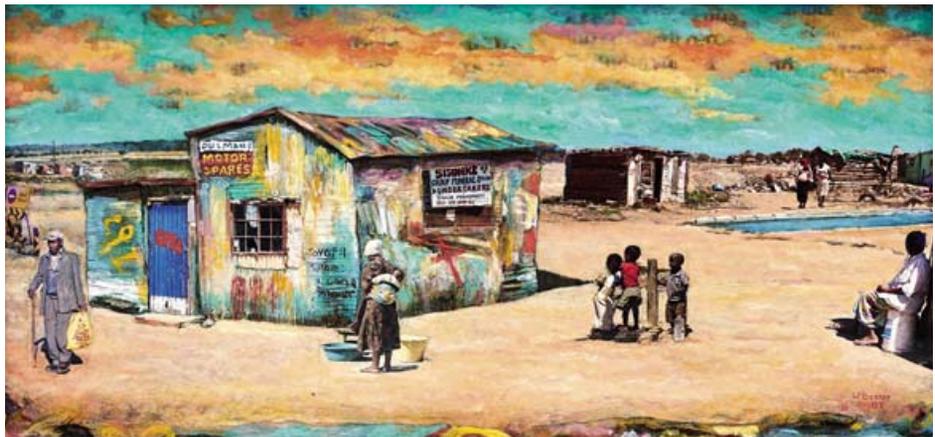
Willie (William) **BESTER**

SOUTH AFRICAN 1956-

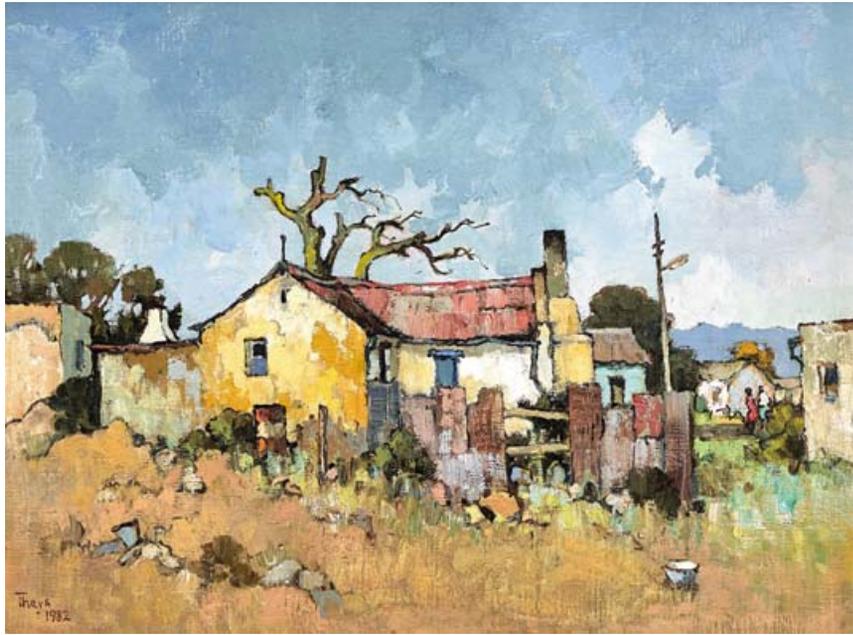
Township Scene

signed and dated 07
mixed media and collage on board
40 by 85cm

R20 000–30 000



387



388

388

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

Woonbuurt

signed and dated 1982

oil on canvas

37 by 49,5cm

R60 000–80 000

389

Conrad Nagel Doman **THEYS**

SOUTH AFRICAN 1940-

District Six with Table Mountain

signed and dated 1975

oil on canvas

60 by 75,5cm

R70 000–90 000



389

390

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Harvesting

signed

oil on board

49,5 by 59,5cm

R30 000–50 000

391

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

A Woman with a Pot

signed

oil on board

48 by 60cm

R30 000–50 000

392

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

Man with a Spade

signed

oil on board

54 by 43,5cm

R30 000–50 000



390



391



392



393

393

Marjorie WALLACE

SOUTH AFRICAN 1925-2005

Story Time

signed

oil on canvas

64,5 by 53cm

R40 000–60 000



394

394

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

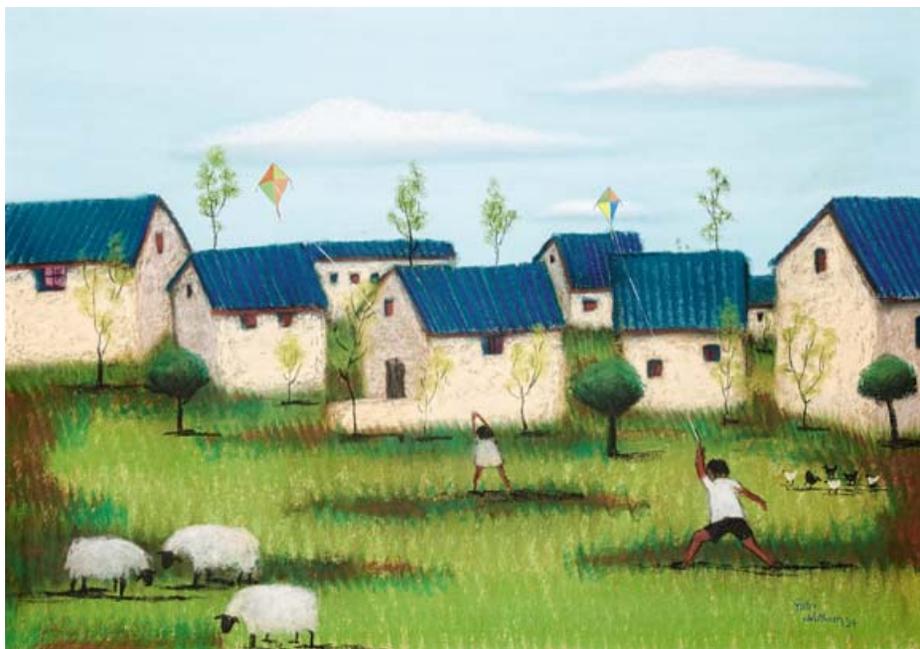
The Knitting Lesson

signed

oil on canvas laid down on board

26,5 by 18cm

R18 000–24 000



395

395

Pieter **VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931-2008

'Kites' tussen Bloudakke

signed and dated '94; title inscribed on a gallery label adhered to the reverse

pastel

68,5 by 98cm

R40 000–60 000

396

Zwelethu **MTHETHWA**

SOUTH AFRICAN 1960-

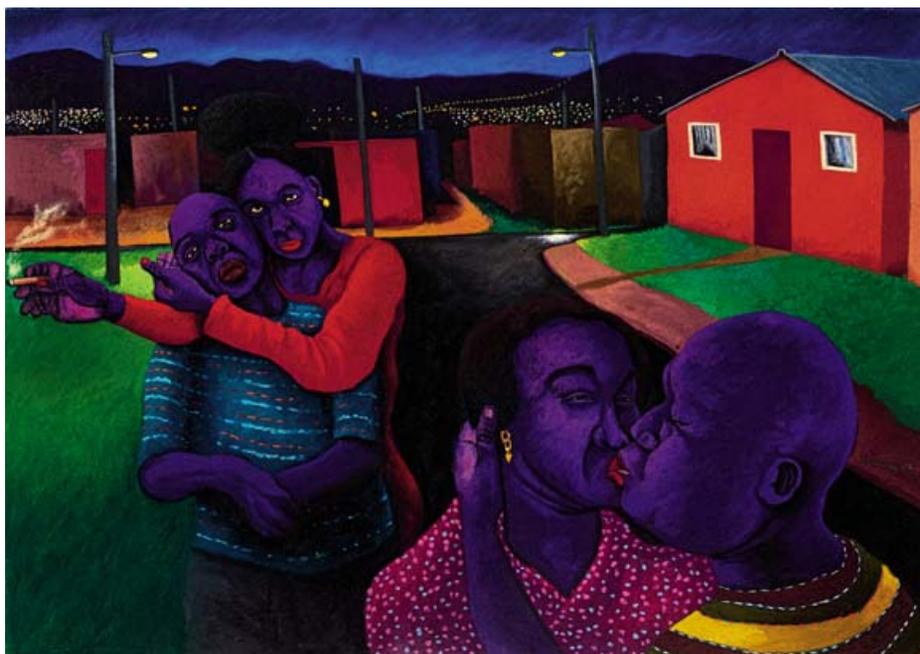
Lovers

signed and dated '07

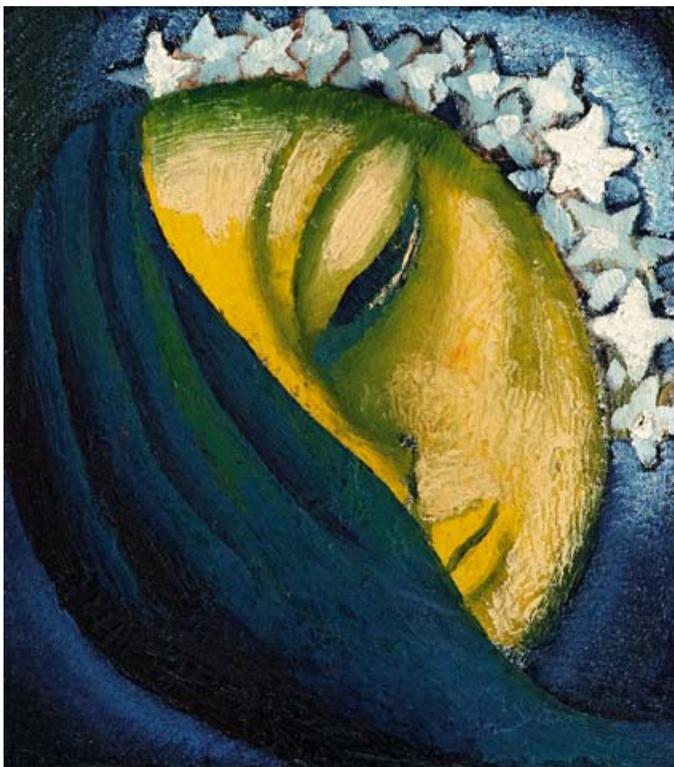
pastel on paper

70 by 99cm

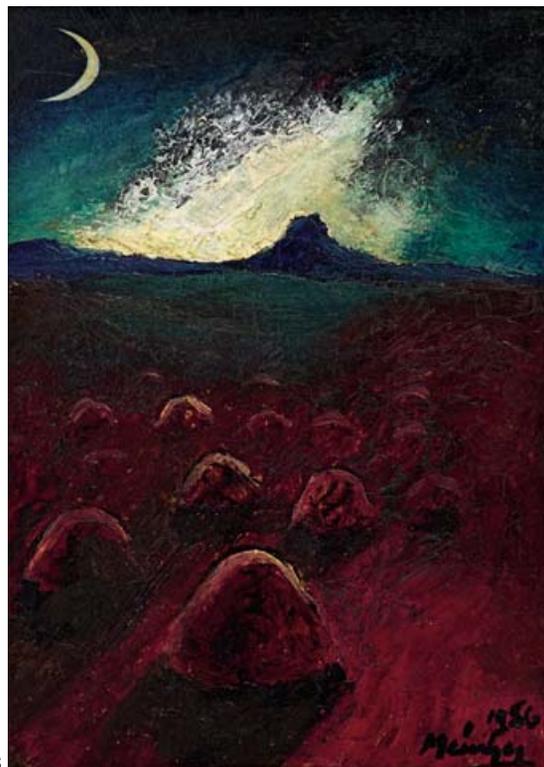
R40 000–60 000



396



397



398

397

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923-1980

Maan

executed circa 1945

oil on board

22,5 by 20cm

R50 000–80 000

LITERATURE

Meintjes: Lyrical Work (1948) Cape Town: Anreith. Illustration number 13.

Dagboek van Johannes Meintjes (1972)

Molteno: Bamboesberg-Uitgewers.

Catalogue number JM 92.

Kobus Opperman. (2007) *Johannes Meintjes, 1923-1980, Artist, Author, Historian*. Unpublished essay, illustrated in colour.

398

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923-1980

Karoo Maan

signed and dated 1956

oil on board

33,5 by 24cm

R50 000–70 000

LITERATURE

Dagboek van Johannes Meintjes (1972) Molteno: Bamboesberg-Uitgewers. Catalogue number JM 542.

Kobus Opperman. (2007)

Johannes Meintjes, 1923-

1980, Artist, Author, Historian.

Unpublished essay. Illustrated in colour.



399

399

Paul **DU TOIT**

SOUTH AFRICAN 1922-1986

Treescape

circa 1961

signed

oil on canvas laid down on board

49 by 57,5cm

R40 000–60 000

400

Ephraim Mojalefa **NGATANE**

SOUTH AFRICAN 1938-1971

Abstract with Dogs

signed and dated 68

oil on board

69,5 by 59,5cm

R40 000–60 000



400

© The Estate of Ephraim Ngatane | DALRO

401

Christo **COETZEE**

SOUTH AFRICAN 1929-2000

Tropical Fish

signed, dated 83, inscribed with the title and 'Tulbagh, Cape, SA'
mixed media on paper
sheet size: 49 by 64cm

R15 000-20 000

402

Fred **SCHIMMEL**

SOUTH AFRICAN 1928-2009

Abstract

signed and dated '04
oil on canvas laid down on board
54 by 69,5cm

R18 000-24 000

403

Jackson (Jekiseni Mbhazima Sгани) **HLUNGWANI**

SOUTH AFRICAN 1923-2010

Eve

signed
wood
height: 197cm, excluding base
base: 27,5cm

R 30 000-40 000

PROVENANCE

Acquired from the artist by the current owner.



401



402



403

404

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Composition

signed and dated 81

oil on board

29 by 38,5cm

R40 000–60 000

405

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

Passage through an Alien Land

signed and dated 81

oil on board

23,5 by 34cm

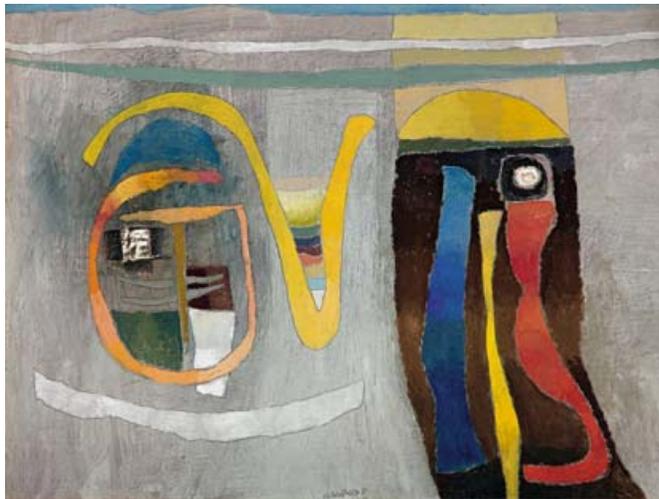
R40 000–60 000

LITERATURE

Frieda Harmsen (ed) (1996) *Cecil Skotnes*.

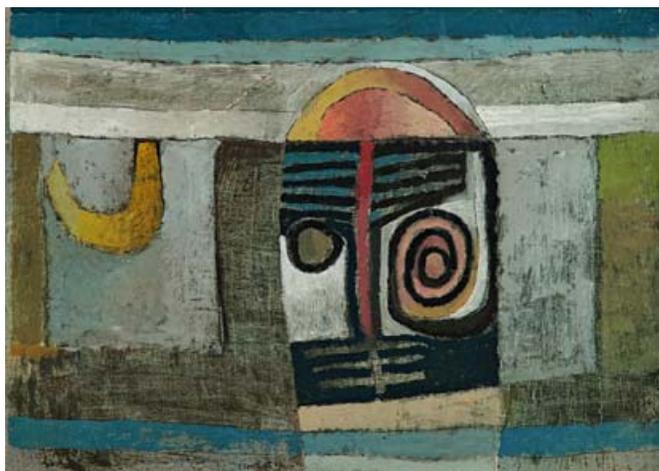
Cape Town: South African National

Gallery. Illustrated on page 117.



404

© The Estate of Cecil Skotnes | DALRO



405

© The Estate of Cecil Skotnes | DALRO

406

Eugene LABUSCHAGNE

SOUTH AFRICAN 1921-1990

Abstract

signed and dated 1951

oil on canvas

49 by 60cm

R20 000–30 000



406

407

Kenneth BAKKER

SOUTH AFRICAN 1926-1988

Rock Face Forms No 3

signed and dated 62; inscribed with the title and the artist's address on a label adhered to the reverse

oil on board

91,5 by 104cm

R30 000–50 000



407

408

Diederick George DURING

SOUTH AFRICAN 1917-1991

Bo Kaap Street Scene, recto;
Fisherman's Tale, verso

signed

oil on board

53 by 44,5cm

R40 000–60 000



408

recto



408

verso

409

Carl Walter MEYER

SOUTH AFRICAN 1965-

Landscape

signed with the artist's initials and

dated 08

oil on canvas

40 by 50cm

R30 000–40 000

410

Hennie (Hendrik Christiaan)

NIEMANN JNR

SOUTH AFRICAN 1972-

Elephants

signed with the artist's initials and

dated 93

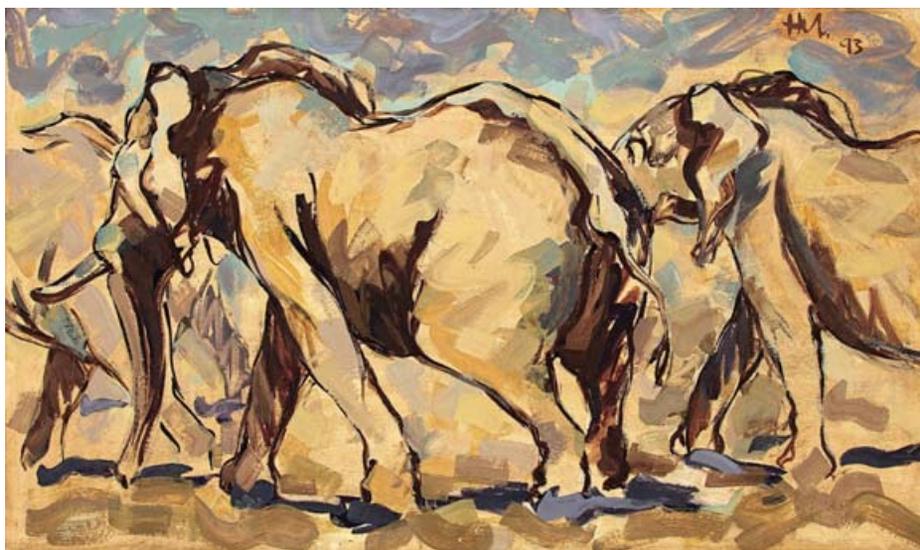
oil on board

58 by 98,5cm

R50 000–70 000



409



410

411

Hennie (Hendrik Christiaan)

NIEMANN JNR

SOUTH AFRICAN 1972-

Wildebeeste

signed with the artist's initials and

dated 99

oil on canvas

69,5 by 99,5cm

R40 000–60 000

412

Hennie (Hendrik Christiaan)

NIEMANN JNR

SOUTH AFRICAN 1972-

Buffaloes

signed with the artist's initials and

dated 96

oil on canvas

78,5 by 99cm

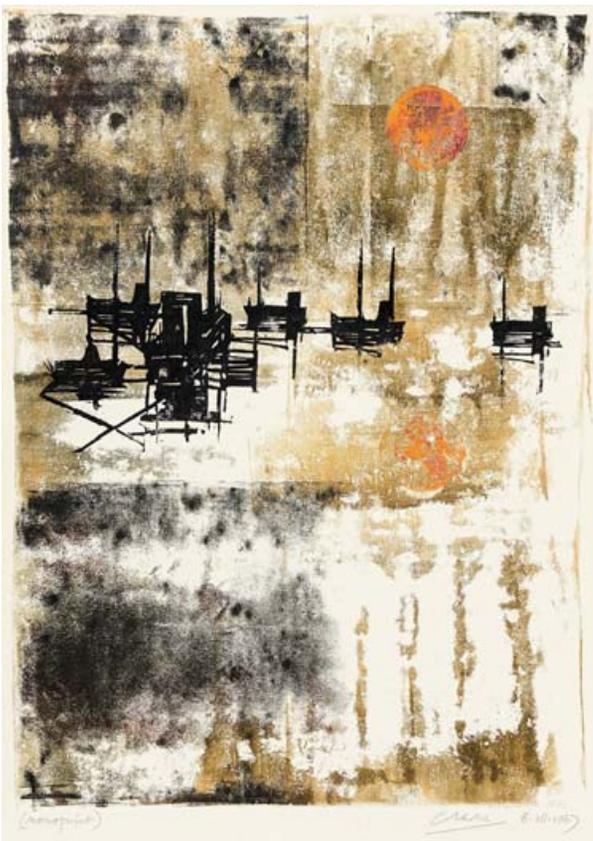
R40 000–60 000



411

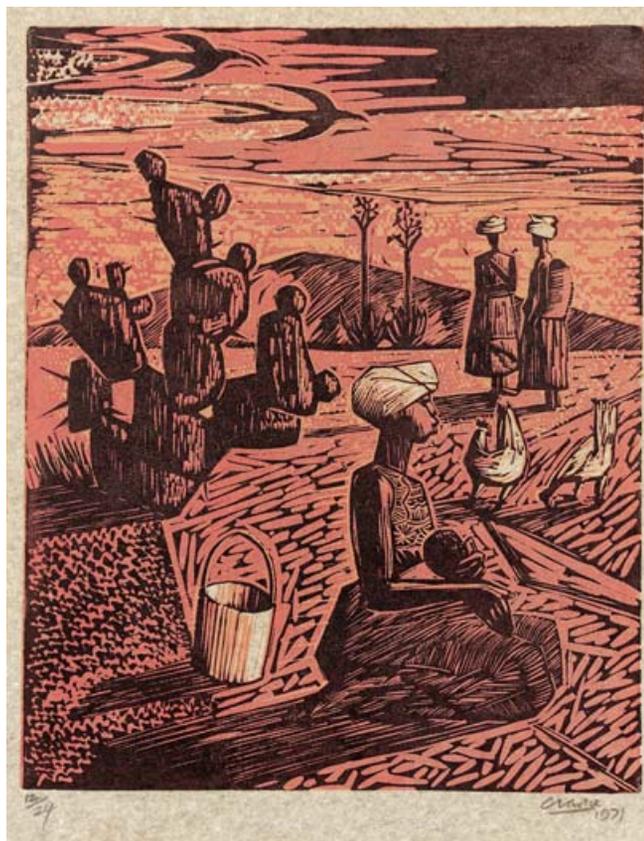


412



413

© The Estate of Peter Clarke | DALRO



414

© The Estate of Peter Clarke | DALRO

413

Peter **CLARKE**

SOUTH AFRICAN 1929-2014

Simon's Town Harbour

signed, dated 8.10.1967 and inscribed
'monoprint' in pencil in the margin
monoprint

image size: 41 by 29,5cm

R30 000–40 000

414

Peter **CLARKE**

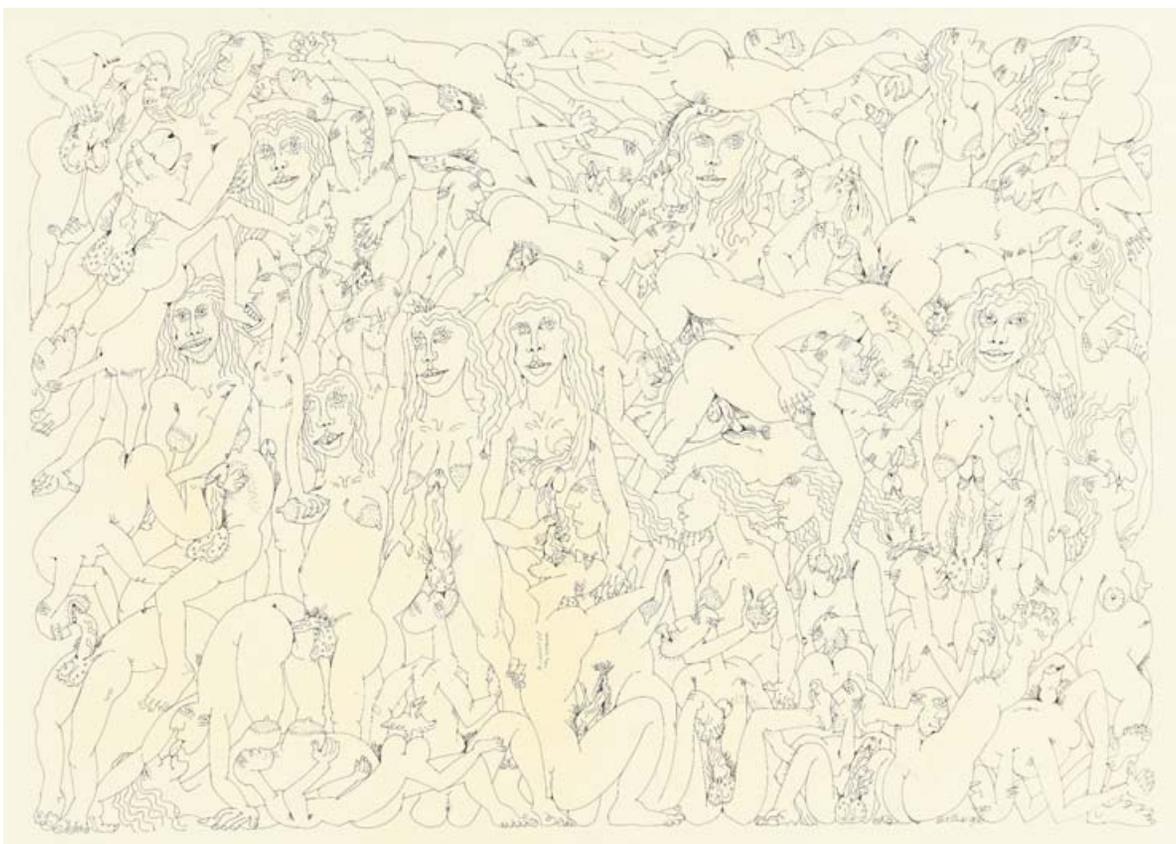
SOUTH AFRICAN 1929-2014

Father will be coming home soon

signed, dated 1971 and numbered 12/24 in pencil in the margin; inscribed
with 'no.8', the title, and the medium on a label adhered to the reverse
linocut

image size: 38 by 30,5cm

R20 000–30 000



415

Walter Whall **BATTS**

SOUTH AFRICAN 1906-1982

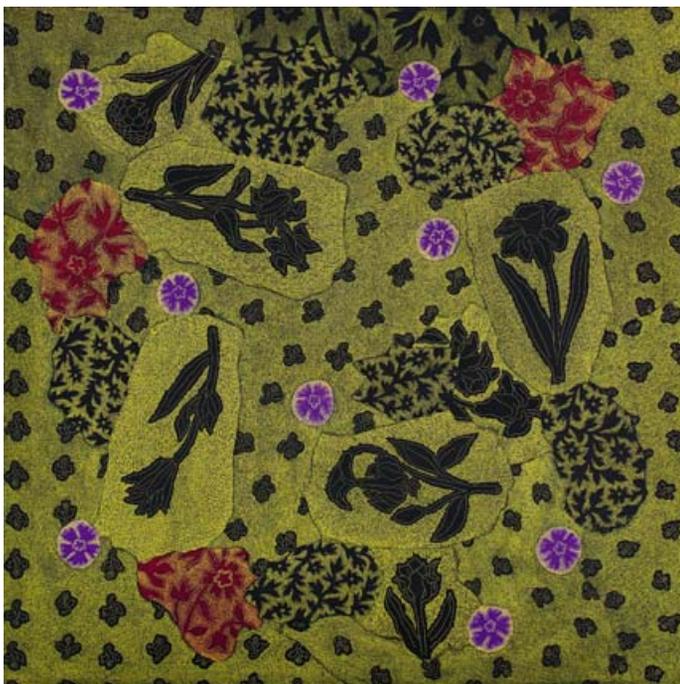
Orgy

signed and dated 1970

pen and ink on paper

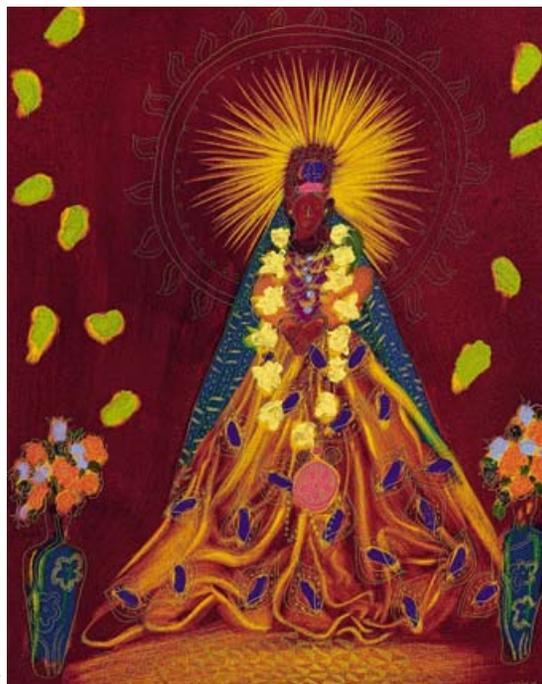
33 by 45cm

R30 000–50 000



416

© Andrew Clement Verster | DALRO



417

© Andrew Clement Verster | DALRO

416

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937-

Bandhani Series 37

signed, dated 2001 and numbered 37

on the reverse

oil on canvas

70 by 70cm

R20 000–30 000

EXHIBITED

Goodman Gallery exhibition
label adhered to the reverse

417

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937-

Deity

signed and dated 99

oil on canvas

50 by 39,5cm

R18 000–24 000



418

418

Georgina **ORMISTON**

SOUTH AFRICAN 1903-1967

Reflections

signed and dated 62

oil on board

60 by 91cm

R40 000–60 000

Bears Gallery 709, Cape Town, label

419

Raymond Hillary **ANDREWS**

SOUTH AFRICAN 1948-

The Royal Court

signed with the artist's initials

painted, carved and incised wood panel

121,5 by 162,5cm

R50 000–70 000



419



420

420

Robert **LEGGAT**

SOUTH AFRICAN 1963-

A Dove on a Thorn Branch

signed, dated 1999 and numbered 2/10
bronze, silver, and inset with
tourmalines and garnets, on a marble
base

height: 41,5cm excluding base;
base 2cm high

R30 000–40 000



421

421

Sir William Reid **DICK**

BRITISH 1879-1961

Dawn

signed, dated 1925 and inscribed ARA
bronze with brown patina
height: 13cm

R40 000–50 000

422

Diane Veronique **VICTOR**

SOUTH AFRICAN 1964-

Two Faces

signed
smoke on paper
86 by 60cm

R15 000–20 000



422



423

423

Vivienne KOORLAND

SOUTH AFRICAN 1957-

House Sutra: From Cape Town to Kathmandu

signed, dated 2006 and inscribed with the title
oil on canvas
81 by 91cm

R 40 000–60 000

EXHIBITED

Freud Museum, London, *Reisemalheurs (Travel Woes)*, 2007

LITERATURE

Tamar Garb. (2007) *Vivienne Koorland: Reisemalheurs (Travel Woes)*. London: Freud Museum. Illustrated in colour on page 17. Page 18:
In *House Sutra: From Cape Town to Kathmandu*, the tentative linear form of the house is stranded in a sea of black paint peppered with star/flower like fragments of pasted canvas. Painted along the bottom edge, the words 'From Cape Town to Kathmandu' familiar from other works, bring the world of migrations and meanderings into the fragile dream-space of home. *House Sutra: From Cape Town to Kathmandu*, 2006,

presents a schematic image of a house, filled with white lines in a childlike scrawl. A repeated motif in Vivienne Koorland's paintings, the house floats against a tar-black background, suggesting spatial insecurity and disorientation. That fragmented effect is emphasized by the canvas's stitched – together surface, atop which are glued scintillating pieces of coloured canvas, evenly distributed, evoking flowers or falling snowflakes. As a comforting image of a home built from ruins, it appears to salve an ache; but the reality of dislocation that informs Koorland's practice – she grew up in South Africa and now resides in New York – is never far away. TJ Demos. (2007) *Vivienne Koorland: Freud Museum* http://www.viviennekoorland.com/images/exhibit_1264709041.pdf [19/01/2016]

424



424

Marlene **DUMAS**

DUTCH/SOUTH AFRICAN 1953-

*The Black Man is Tired; The Jewish
Nose Doesn't Exist; The Girl Can't
Help it*

signed, dated 1993, numbered 21/60
and inscribed with the title in pencil
lithograph with pochoir printed in
colours

26 by 60,5cm

R40 000–60 000

425

Penny (Penelope) **SIOPIS**

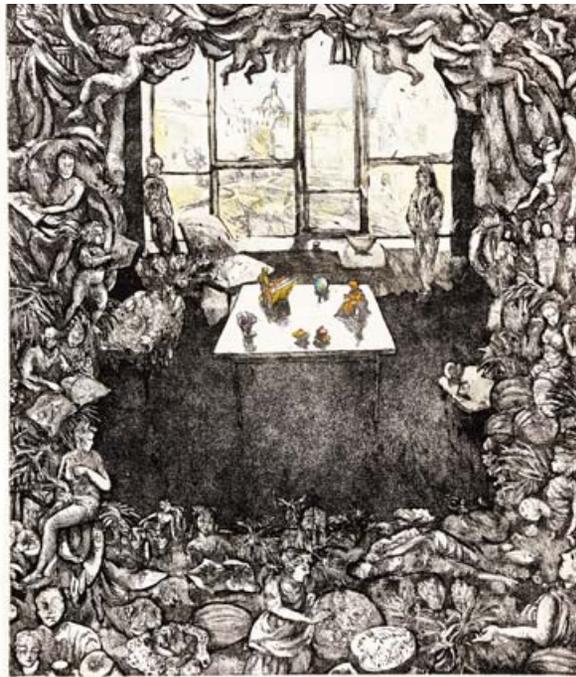
SOUTH AFRICAN 1953-

Chambre Cinquante-six

signed, dated '87, numbered AP II/III in
pencil in the margin, embossed with
the Caversham Press and Goodman
Gallery chopmarks under the mount
hand-coloured etching
image size: 29 by 24,5cm

R15 000–20 000

425





part lot



426

Bridget **BAKER**

SOUTH AFRICAN 1971-

Bridget Baker - BAFA (Stell.) BA Hons (FA) (Stell.) MFA (UCT) cand,
twelve

executed 1996-7

embroidered kickboards, plastic, valves,
cotton, polystyrene balls
each approximately 25 by 38cm (12)

R30 000–40 000

EXHIBITED

part of an installation comprised of a porta-pool
and 17 kickboards when first exhibited:
Hänel Gallery, Cape Town, 1997

LITERATURE

Sue Williamson. (2009) *South African Art Now*,
New York: Collins Design. Illustrated in colour
on page 81: 'For Baker's second solo show, at the
Hänel Gallery in Cape Town in 1997, the artist
floated kickboards, inflatable swimming aids, on
the surface of the water of a portable swimming
pool. Baker had hand-embroidered each with

facsimiles of one of her achievement certificates,
earned when she was growing up. As a child
Baker had believed these achievements, such
as the Special Award for Enthusiastic Service
and Support, given by the Clarendon Girls High
School in 1989, would help keep her afloat
through the stormy seas of life. Once out of the
cocoon of mediated information, it was clear to
Baker that, like an easily punctured kickboard,
these skills were of limited value.'



427

427

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

Untitled

signed and numbered 27/45 in pencil
colour screenprint
sheet size: 90 by 64cm

R15 000–20 000



428

428

Dorothee **KREUTZFELDT**

SOUTH AFRICAN 1970-

Boxer (Go Baby Go)

signed with the artist's initials, dated Jan 02 and
inscribed with the title on the reverse
oil and acylic on canvas
86 by 160cm

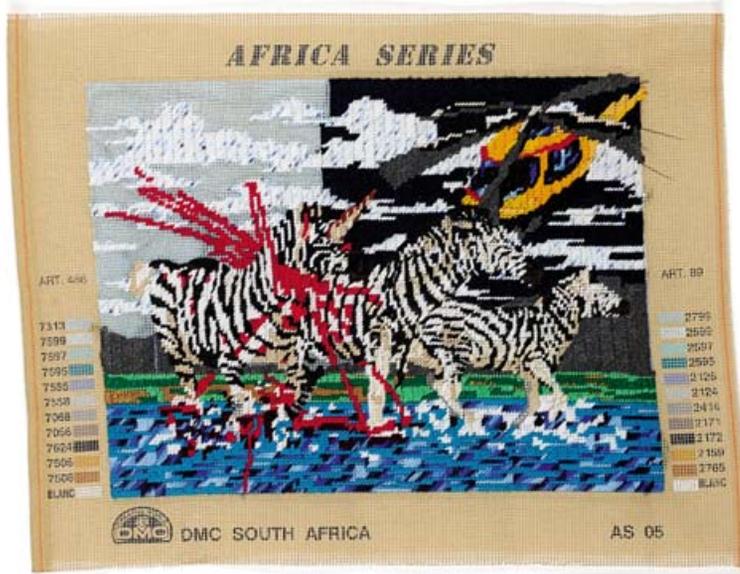
R30 000–40 000

LITERATURE

Emma Bedford. 'Dorothee Kreutzfeldt' in Sophie Perryer (2004) *10 Years 100 Artists*. Cape Town, Bell Roberts Publishing, Page 190, illustrated in colour on page 193: 'Kreutzfeldt revels in the seductive qualities of paint, giving herself over to the medium and allowing it to lead her where it will.

... she is interested in bucking tradition, playing with conventional formats and assessing how far she can push the boundaries. Synthesising representation and abstraction, she alternates figurative elements with decorative patterning, three-dimensional depth with flat surface, dynamism with stasis.'

As such Baby Jake is an ideal subject for her painterly explorations. Jacob 'Baby Jake' Matlala (1 August 1962 – 7 December 2013) was a champion South African boxer from Meadowlands, Johannesburg. At 1.48 metres tall, he was the shortest world champion in history – he weighed only 48.99 kg when he was at the height of his career. Arguably the most successful boxer produced by South Africa and said to be Nelson Mandela's favourite, Matlala was often described as the little big man, South Africa's smallest boxing giant, or the small fighter with the big heart.



429



430

429

Athi-Patra **RUGA**

SOUTH AFRICAN 1984-

... *noddy helps out*

executed in 2008

embroidery thread and tapestry canvas

40 by 52cm

R25 000–30 000

LITERATURE

Athi-Patra Ruga. (2009) *The Works 2006-2009*, Cape Town: Whatiftheworld. Illustrated on page 41.

Athi-Patra Ruga. (2013) *The Works 2006-2013*, Cape Town: Whatiftheworld. Illustrated in colour on page 97.

430

Zander **BLOM**

SOUTH AFRICAN 1982-

Untitled

signed and dated 2011

ink on paper

101 by 75cm

R15 000–20 000

431

Braam Kruger

SOUTH AFRICAN 1950-2008

Batman Awakens in Struisbaai

signed and dated 85-7-13

oil on board

40 by 59,5cm

R25 000–35 000

432

Norman Clive CATHERINE

SOUTH AFRICAN 1949-

Patient

signed and dated 85

gouache and coloured pencil on paper

28 by 33,5cm

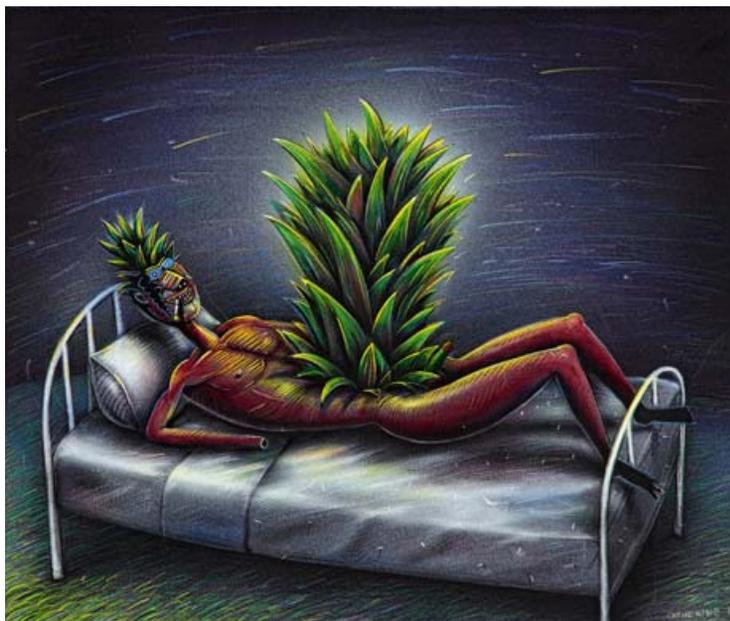
R20 000–30 000

LITERATURE

Hazel Friedman. (2000) *Norman Catherine*, Johannesburg: Goodman Gallery Editions. Illustrated in colour on page 78



431



432



433



434

433

Simon Patrick **STONE**

SOUTH AFRICAN 1952-

The Artist and his Muse

signed and dated 07

oil on cardboard

33 by 27cm

R20 000–30 000

PROVENANCE

Acquired from the artist
by the current owner.

434

Michael Francis **PETTIT**

SOUTH AFRICAN 1950-

Moves

signed, dated 2000/2001/2003, inscribed with the title,
medium, dimensions and artist's address on the reverse

139 by 139cm

R30 000–50 000

435-440 No Lots



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 14 March – 8.00pm

Important South African and International Art Evening Sale

Lots 441 –538

Lot 446 Marc Chagall, *Pour Gustave Zumsteg* (detail)

Important South African and International Art



441

© Picasso Administration | DALRO

441

Pablo
PICASSO

SPANISH 1881-1973

Mask (Alain Ramié 311)

executed in 1956

numbered 78/250 and inscribed 'Edition Picasso' and 'Madoura' on the reverse

partially glazed white earthenware tile painted in colours

20 by 20cm

R40 000–60 000



442

© Picasso Administration | DALRO

442

Pablo
PICASSO

SPANISH 1881-1973

Taureau et Picador (Alain Ramié 369)

inscribed 'Edition Picasso' and stamped with 'D'apres Picasso' and

'Modoura Plein Feu' on the base

partially glazed ceramic pitcher

height: 13,5cm

R50 000–70 000

443

Pablo
PICASSO

SPANISH 1881-1973

Visage De Profil (Alain Ramié 209)

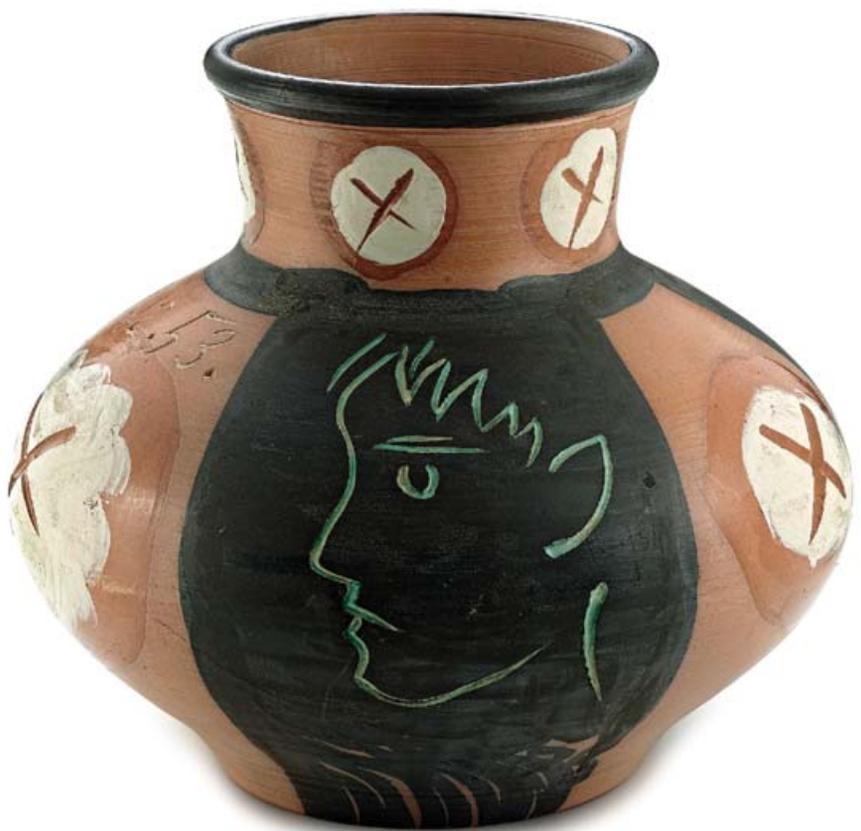
dated 19.12.53; numbered 97/150,
incised 'Edition Picasso', 'Madoura' and
'R154', stamped 'Madoura Plein Feu' and
'Edition Picasso' on the base
partially glazed and engraved terracotta
vase

height: 26cm

R280 000–320 000

PROVENANCE

Acquired from Dennis Hotz Fine Art,
Rosebank, Johannesburg, circa 1985.



© Picasso Administration | DALRO



© Picasso Administration | DALRO

444

Pablo
PICASSO

SPANISH 1881-1973

Raphael and the Fornarina XIX, from 347 Suite (Bloch 1794)

dated 5.9.68.I in the plate; signed and numbered 5/50 in pencil in the margin

etching

image size: 14,5 by 20,5cm

R70 000–100 000

LITERATURE

Georges Bloch. (1971) *Pablo Picasso Volume II: Catalogue of the printed graphic work 1966 - 1969*, Berne: Kornfeld et Klipstein. Illustrated on page 310.

Gary Tinterow and Susan Alyson Stein. (eds) (2010). *Picasso in the Metropolitan Museum of Art*, New York: The Metropolitan Museum of Art. Illustrated on page 315.

445

Marc
CHAGALL

RUSSIAN/FRENCH 1887-1985

Bouquet Sur La Ville (Mourlot 1009)

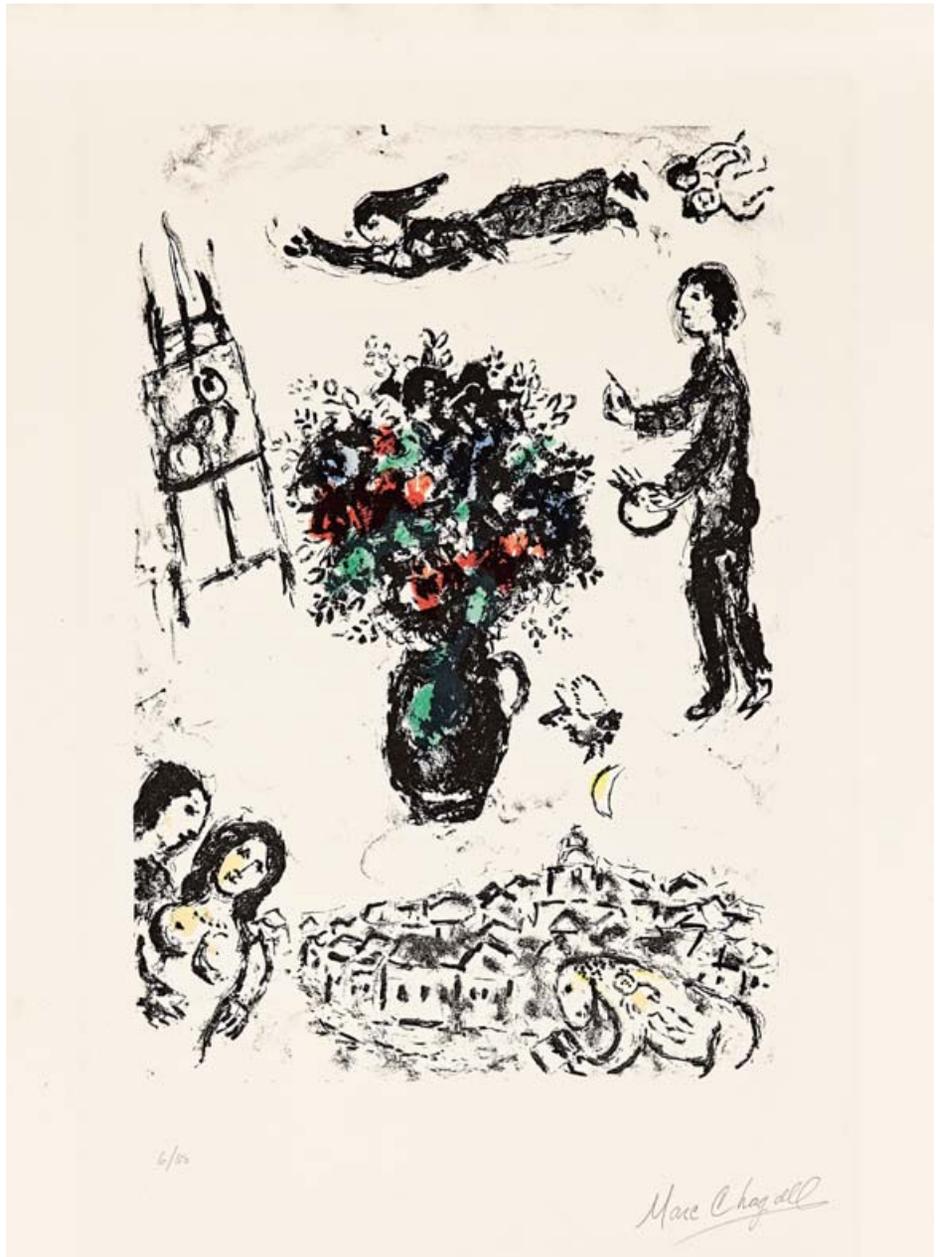
executed in 1983

signed and numbered 6/50 in pencil in the
margin

colour lithograph

sheet size: 65 by 47,5cm

R60 000–80 000



© Marc Chagall | DALRO



Rudolf Nureyev and Hulda Zumsteg



Sophia Loren with her son



Hulda Zumsteg with Yves Saint Laurent

446

Marc
CHAGALL

RUSSIAN/FRENCH 1887-1985

Pour Gustave Zumsteg

signed, dated 1959, inscribed with the title and
'souvenir amicale'
pastel and ball point pen
24 by 18,5cm (2)

R1 100 000–1 300 000

Accompanied by a certificate of authenticity from the Comité Marc Chagall and a copy of the publication, *Kronenhalle Zürich*, Orell Füssli, 2005, a prestige book on the restaurant of which Zumsteg was proprietor.

Marc Chagall is best known for his richly coloured figure paintings depicting dream-like scenes. Floating lovers, farmyard animals, musical instruments and, in later years, Christian scenes are hallmarks of this émigré Russian painter, who translated the vanguard styles of pre- and post-WW1 Paris, notably fauvism and cubism, into an authentic personal idiom. Although best known for his paintings and stained-glass commissions, Chagall was also an accomplished draughtsman. He produced numerous etchings for art dealer and publisher Ambroise Vollard including an illustrated edition of the Old Testament. By the time he produced this autographed drawing for the Zurich fabric merchant and art collector Gustav Zumsteg (1915-2005), Chagall had returned from exile in the US and was living in the Mediterranean village of Saint-Jean-Cap-Ferrat, between Nice and Monaco. At 72 he remained a prolific artist, working on a commission for Metz Cathedral, his canvas study *The Circus with a Black Background* (1959), and an exhibition at the Museum of Decorative Arts in Paris. Between all this he met with Zumsteg, whose company Abraham AG was a major collaborator for haute couturiers like Christobal Balenciaga, Hubert de Givenchy and Yves Saint Laurent. Zumsteg's fastidious sense of style extended beyond fashion



to food. Founded in 1924 and still operating, Kronenhalle is a ritzy Zurich restaurant known for its wood-panelled walls displaying earlier twentieth-century art. Zumsteg's parents, in particular his mother Hulda, helped establish Kronenhalle's name as a leisure destination for discriminating talents like Coco Chanel, Pablo Picasso and Sophia Loren. The quiet Chagall Room still displays original works by both Chagall and Pierre Bonnard. Zumsteg was a prominent collector of Chagall's work. He for instance owned Chagall's oil *The Gladioli* (1956), as well as an autographed copy of *Vitraux Pour Jerusalem* (1963), a folio containing seven lithographs based on stained-glass windows for the synagogue of Hebrew University's Hadassah Medical Center in Jerusalem. The blue donkey in this drawing is a familiar icon from Chagall's earlier paintings, notably his 1930 canvas *The Blue Donkey*, a work that bears out what Chagall biographer Sidney Alexander describes as the artist's conviction that "image-making was not the fixing of vision but the language of emotion": The dominant emotion in this drawing is one of kinship and mutuality between friends.

1. Sidney Alexander. (1978) *Marc Chagall: A Biography*, London: G. P. Putnam's Sons. Page 251.



Pour Gustave
Zamsted
souvenir amical
Marc Chagall 1959

447

Paul
MAK

RUSSIAN 1891-1967

Twelve Persian Fantasy Illustrations

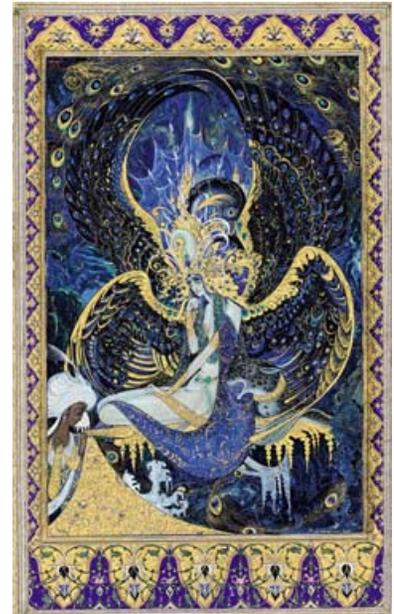
each signed, dated from 1922 to 1927 respectively and inscribed 'Teheran'
mixed media on paper
the largest: 23,5 by 38cm (12)

R80 000–100 000

After studying at Konstantin Fedorovich Ikonnikov's (1875-1958) studio in Moscow, Mak provided illustrations for Moscow and St. Petersburg journals for two years, before enrolling at the Kiev Military Academy following the outbreak of World War I. He was something of a war hero, being promoted to Captain before being wounded in action. After the war he was imprisoned for six months by the Bolsheviks in the infamous Butyrka prison, but was swiftly rehabilitated. By 1920, he was working as an artist for the Theatre of Revolutionary Satire in Moscow.

Mak's emigration in 1922 marked the creative turning-point in his work. He travelled extensively throughout the Middle East, eventually settling in Persia (modern-day Iran), where he initially worked as a racehorse trainer, before an introduction to the Reza Shah (1878-1944) led to his appointment as official court artist. During this period, Mak devoted himself to the study of the Persian miniature, renowned for its exquisite detail and intricacy, and he found constant inspiration from the culture of the region. He continued to travel throughout the 1920s and 1930s, eventually settling in Belgium, where he worked for the rest of his life.

<http://www.artfinding.com/61899/Biography/Mak-Paul>



part lot



448

Germaine
RICHIER

FRENCH 1904-1959

Sculpture (No. 1972)

bronze with gold patina, mounted on a wooden base
height: 16cm excluding base;
base 2cm high

R80 000–120 000

PROVENANCE

Galerie Krugier et Cie, Geneva,
purchased 30 July 1970



449

David
SHEPHERD

BRITISH 1931-

Rhino Emerging from the Bush

signed and dated '90

oil on canvas

19,5 by 26,5cm

R180 000–240 000

PROVENANCE

The Riaan Potgieter Collection

450

Anton
VAN WOUW

SOUTH AFRICAN 1862-1945

The Bushman Hunter

signed and indistinctly dated 1902
bronze with a dark brown patina
height: 48,5cm

R350 000–450 000

LITERATURE

AE Duffey. (2008) *Anton van Wouw:*

The Smaller Works, Pretoria: Protea Book House.

Similar examples are illustrated on pages 36 to 38.

Joy Ernst. (2006) *Anton van Wouw:*

A Biography. Corals Publishers.

Another example from the edition is illustrated on page 66.

Stephan Welz, (1989) *Art at Auction in South Africa: Twenty Years of Sotheby's/Stephan Welz & Co 1969 - 1989*, Johannesburg: AD Donker. Another example from the edition is illustrated on page 68.

"...through his smaller works [van Wouw] reached heights of sculptural expression which he seldom attained in his monumental works."¹

Anton van Wouw's smaller sculptures were produced out of his own will, in contrast to his larger, monumental works which were usually commissions. It is apparent in these sculptures the enjoyment he took in their production and the consequent effort that he devoted, resulting in the superior quality of rendering and finish inherent therein.

The model for this sculpture was a Bushman named Korhaan. At the time that Van Wouw produced the sculpture Korhaan lived with him for a year working as domestic help and model. After this he went into the employ of a man who took him to America where he was exhibited as a human rarity and, ultimately, he ended up at Barnum and Bailey's circus where he remained for over 30 years.

1. Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Page 9





451

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

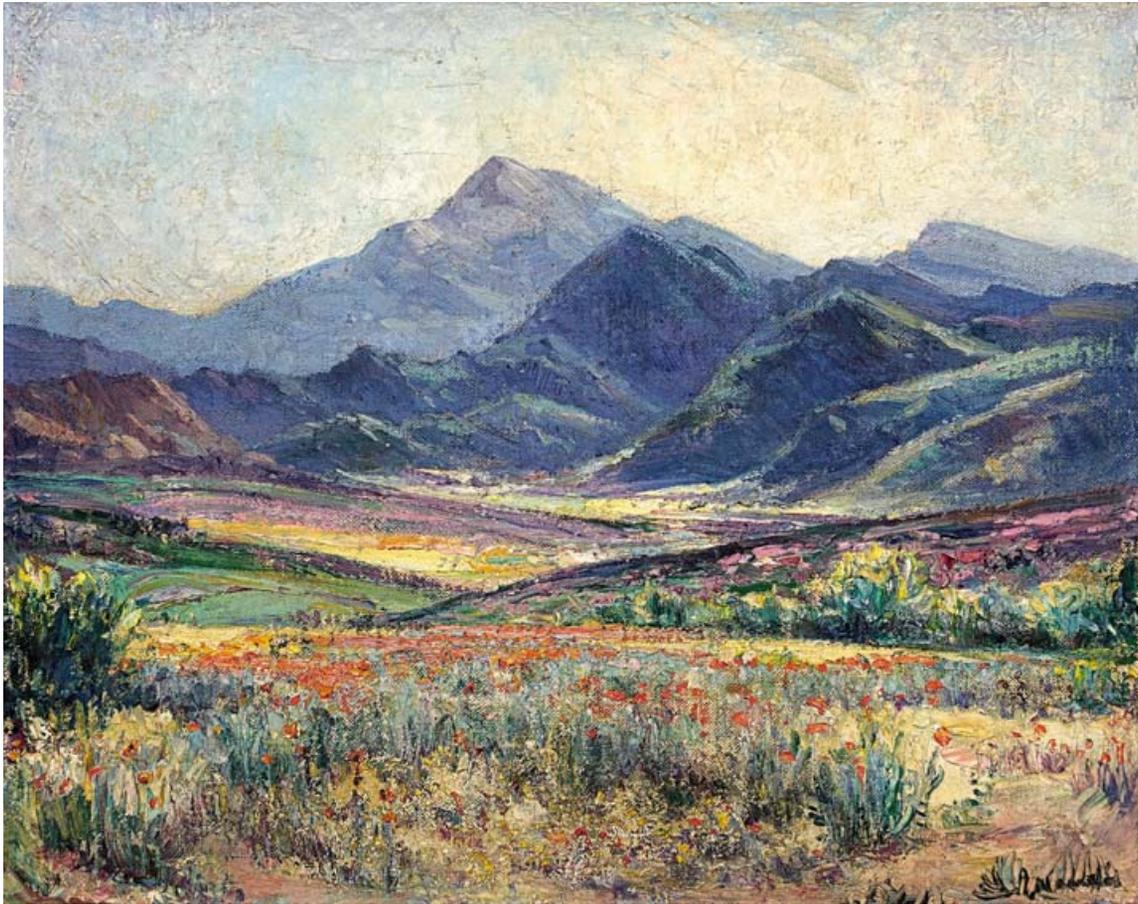
Namaqualand in Spring

signed
oil on panel
24 by 34cm

R200 000–300 000

PROVENANCE

Acquired circa 1930 directly from the artist and bequeathed to the current owner, Clive van Ryneveld, former South African cricket captain, rugby player, lawyer and politician.



452

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Springtime in Namaqualand

signed

oil on canvas

40,5 by 50,5cm

R250 000–350 000

PROVENANCE

DC Loubser and thence by descent

Plaque reads: "Presented to DT Loubser Esq. as a mark of esteem by the members of the Divisional Council and School Board, Springbok, Oct. 1925."



453

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886-1957

Ou Pretoria at Van der Hovensdrift

signed; inscribed with the title on the reverse
casein

28,5 by 37cm

R350 000–500 000

EXHIBITED

The Everard Read Gallery, Johannesburg,
23 May 1981

Modestly scaled and less architectonic than his oils, JH Pierneef's casein paintings are widely regarded as amongst his most lyrical works. The artist is said to have produced upwards of 50 landscape studies using casein, a milk-based binding agent that Pierneef obtained from a Düsseldorf-based supplier.¹ Characterised by their notational brushstrokes and impressionistic use of colour, Pierneef's casein works are a benchmark of his intuition and assuredness as a painter. A fast-drying material casein demands certainty. "It is not likely that it will become a very

popular process with artists owing to the extreme difficulty of its manipulation, as after application to the prepared surface the mixed paint sets like a fine and indestructible cement," wrote Ernest Lezard, a Johannesburg art dealer, in an appreciation of Pierneef:²

1. Frieda Harmsen, Joey De Jager, and Katinka Kempff, (1985) *Looking at South African art: A guide to the study and appreciation of art*, Pretoria: JL van Schaik. Page 47.
2. KL De Villiers, (1997), *The JH Pierneef collection of the City Council of Pretoria housed in the Pretoria Art Museum*, MA dissertation, University of Pretoria, Pretoria. Page 208.



454

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886-1973

Birds and Boats

signed

oil on canvas laid down on board

39,5 by 49,5cm

R700 000–900 000

PROVENANCE

Acquired from the artist by Col Wicht, Gordon's Bay, and thence by descent

EXHIBITED

Carnegie Library, Stellenbosch, 4 to 18 June 1954, catalogue number 17, with the title *Bootjies en Voëls*

LITERATURE

Elsa Botha, 1964: 102, 106, catalogue number 206.
Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 276, catalogue number 1077 and 1079, with the titles *Birds on Shore; Seascape with Boats in Background* and *Birds and Boats*.

'New vitality and a fresh spirit of exploration buoyed her work. Sketch tours to Arniston, Langebaan, Gansbaai and Elim, broadened her thematic field of reference. The close-knit communities of the fisherfolk of the Cape coast resembled the lifestyle of the familiar farm labourers. Memories of happiness were stirred as boats of joy set their sails. ... Often present are gulls as agents of freedom.'¹

So said celebrated author Johan van Rooyen of Laubser's paintings from the 1930s.

We know from her correspondence with friends in 1929 that Maggie Laubser had already visited Langebaan and adjacent coastal areas near her family home at Oortmanspost in the Malmesbury District of the Western Cape. In 1937 she communicated her desire to establish her own studio in Langebaan.² *Boats and Birds* may be a view of Langebaan lagoon. The sails are



Maggie Laubser standing with her hand on the shoulder of her friend, Johanna Wicht.

billowed by the characteristic West Coast breezes while a glorious sunset bathes the scene in a rosy glow, no doubt fuelled by memories of idyllic experiences shared with good friends.

The repetition of billowing sails and the variations in the birds set up a lively rhythmic structure informed by Laubser's abiding love of music. As Van Rooyen points out, Laubser's mother shaped her musical tastes and throughout her life she was surrounded by musicians.

This painting has a special provenance. It was acquired directly from Maggie Laubser by her life-long friends, Colonel and Mrs Wicht (née Claasens). Johanna Claasens had come from Victoria West to Stellenbosch to study for her licentiate in piano and singing. Committed to sharing her passion for music, she founded a musical club in Stellenbosch with Professor Hans Endler and organised regular evenings at which celebrated musicians and singers such as Cecilia Wessels performed while staying in the Wicht's family home. It is during this period that Johanna Wicht made the acquaintance of

Maggie Laubser with whom she remained firm friends throughout her life. Maggie had enjoyed weekly singing lessons in Cape Town. Her mother, a talented pianist, was a former pupil of Professor Jannasch of Stellenbosch and music was central to their family life. Professors LW Jannasch and Endler were instrumental in the founding of the Stellenbosch Conservatorium in 1905.

The Wicht family lived on the farm Schoongezicht which had been acquired by Johan Hendrik Wicht in 1887. Sold in 1922 to Mrs Elizabeth English, it was later to be developed into the renowned Lanzerac wine estate, hotel and legendary restaurant under the ownership of the visionary David Rawdon who was also responsible for the phenomenal success of Matjiesfontein.

Many marvellous stories are told of Colonel Wicht's military achievements, his involvement in assisting business and farmers through the Board of Executors and Boland Bank as well as his political career as United Party member of the Provincial Council in association with Sir De Villiers Graaff. And Johanna Wicht was an adventurous and independent minded woman - the first in the Cape Province to obtain a driver's licence.

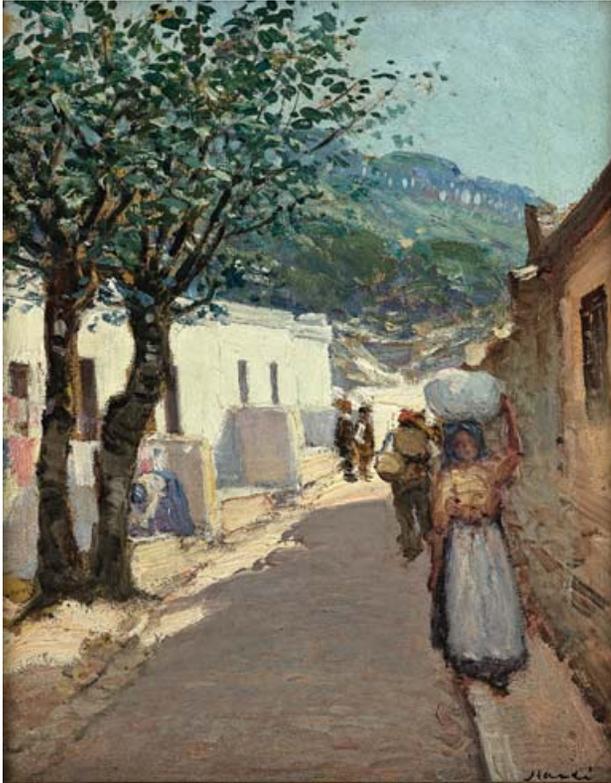
After the war, the Wichts retired to their Gordon's Bay house, 'Af-en-toe', where they regularly entertained their friend, Maggie Laubser who, by this time, was living at her home 'Altyd Lig' in the Strand. It is here, probably over a sumptuous shared meal, that Johanna Wicht acquired this painting from her beloved friend, Maggie, and it has remained in this family ever since.

"I want to express joy and give joy and happiness."³ So reads an annotation on one of the artist's sketches found in her studio after her death. It perfectly expresses Maggie Laubser's approach to life and to art and is encapsulated in this joyful work.

1. Johan van Rooyen. (1974) *Maggie Laubser*. Cape Town and Johannesburg: C. Struik Publishers. Page 18.
2. Van Rensburg. *Brandwag*, 1 May 1937. Pages 12 – 13 in Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Page 8.
3. Johan van Rooyen. Op cit. Page 22.



© The Estate of Maggie Laubser | DALRO



455

455

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

District Six, Cape Town

signed

oil on cardboard

28 by 22cm

R120 000–160 000



456

456

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

The Malay Quarter, Cape Town

signed

oil on artist's board

28,5 by 22,5cm

R150 000–200 000

457

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

View of Chiappini Street

signed

oil on artist's board

29 by 25cm

R150 000–200 000





458

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886-1957

Karoo

signed
oil on board
11 by 14,5cm

R120 000–160 000



459

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868-1941

Woodstock Pier

signed

oil on cardboard

24,5 by 29,5cm

R120 000–160 000



460

Alexis
PRELLER

SOUTH AFRICAN 1911-1975

Still Life with Sandals and Fruit

signed and dated 44

oil on linen laid down on cardboard

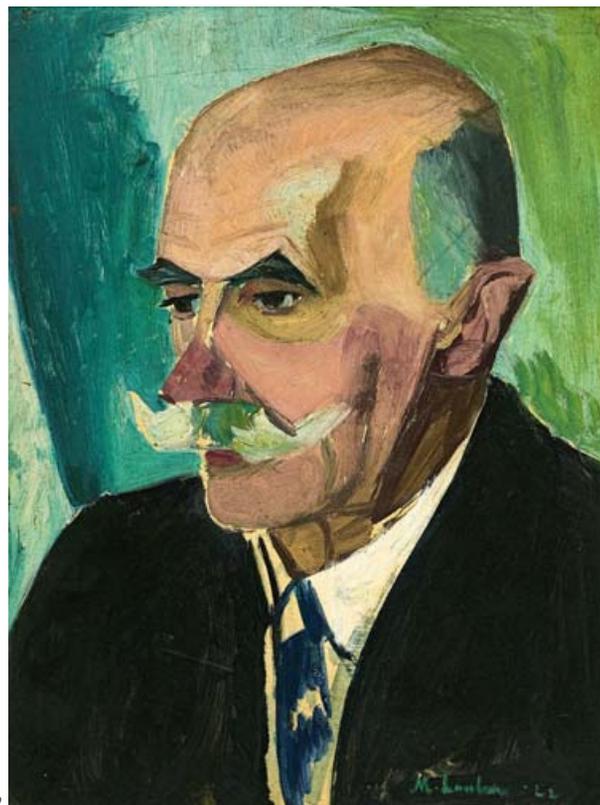
35 by 45,5cm

R200 000–300 000



461

© The Estate of Maggie Laubser | DALRO



462

© The Estate of Maggie Laubser | DALRO

461

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886-1973

Portrait of a Girl

signed

charcoal

41 by 32cm

R60 000–80 000

462

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886-1973

Portrait of a Man with a Moustache

signed and dated 22

oil on board

50 by 37,5cm

R70 000–90 000

cf. Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Similar examples are illustrated on page 159, catalogue numbers 379 and 380

463

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

*Two Congolese Women Seated
in a Forest*

signed
oil on board
60 by 52cm

R100 000–150 000



464

Irma
STERN

SOUTH AFRICAN 1894-1966

Ndebele Woman

signed and dated 1955
mixed media on paper
62 by 49,5cm

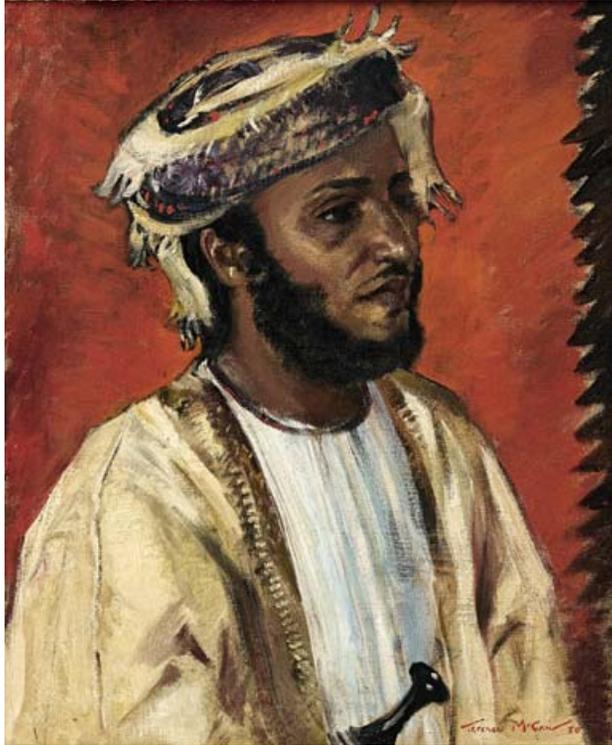
R800 000–1 200 000

PROVENANCE

Sold: Estate Late Irma Stern, Ashbey's
Galleries Auctioneers, Cape Town, April
1968, lot 130. Purchased by the current
owner's father.



© Irma Stern Trust | DALRO



465

465

Terence John
MCCAW

SOUTH AFRICAN 1913-1978

Portrait of an Arab Sheikh

signed and dated 50
oil on canvas
60 by 50cm

R60 000–80 000

McCaw spent a year in
Zanzibar in 1950.



466

466

Alfred Neville
LEWIS

SOUTH AFRICAN 1895-1972

Portrait of a Woman in a Doek

signed
oil on canvas board
39 by 29cm

R70 000–90 000

467

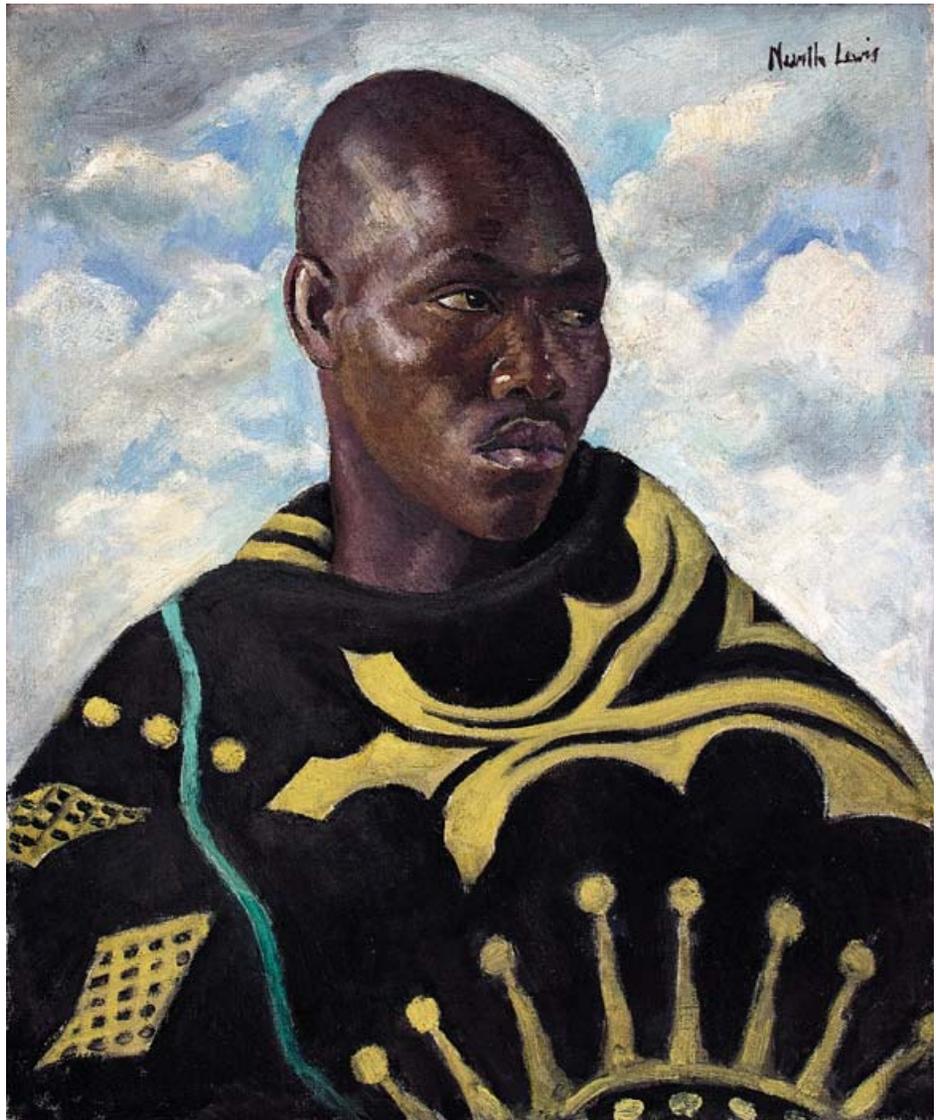
Alfred Neville
LEWIS

SOUTH AFRICAN 1895-1972

*Portrait of a Man in a
Basuto Blanket*

signed
oil on canvas
60 by 49,5cm

R100 000–150 000



468

Wolf
KIBEL

SOUTH AFRICAN 1903-1938

Still Life with Proteas

signed

oil on canvas

43,5 by 29cm

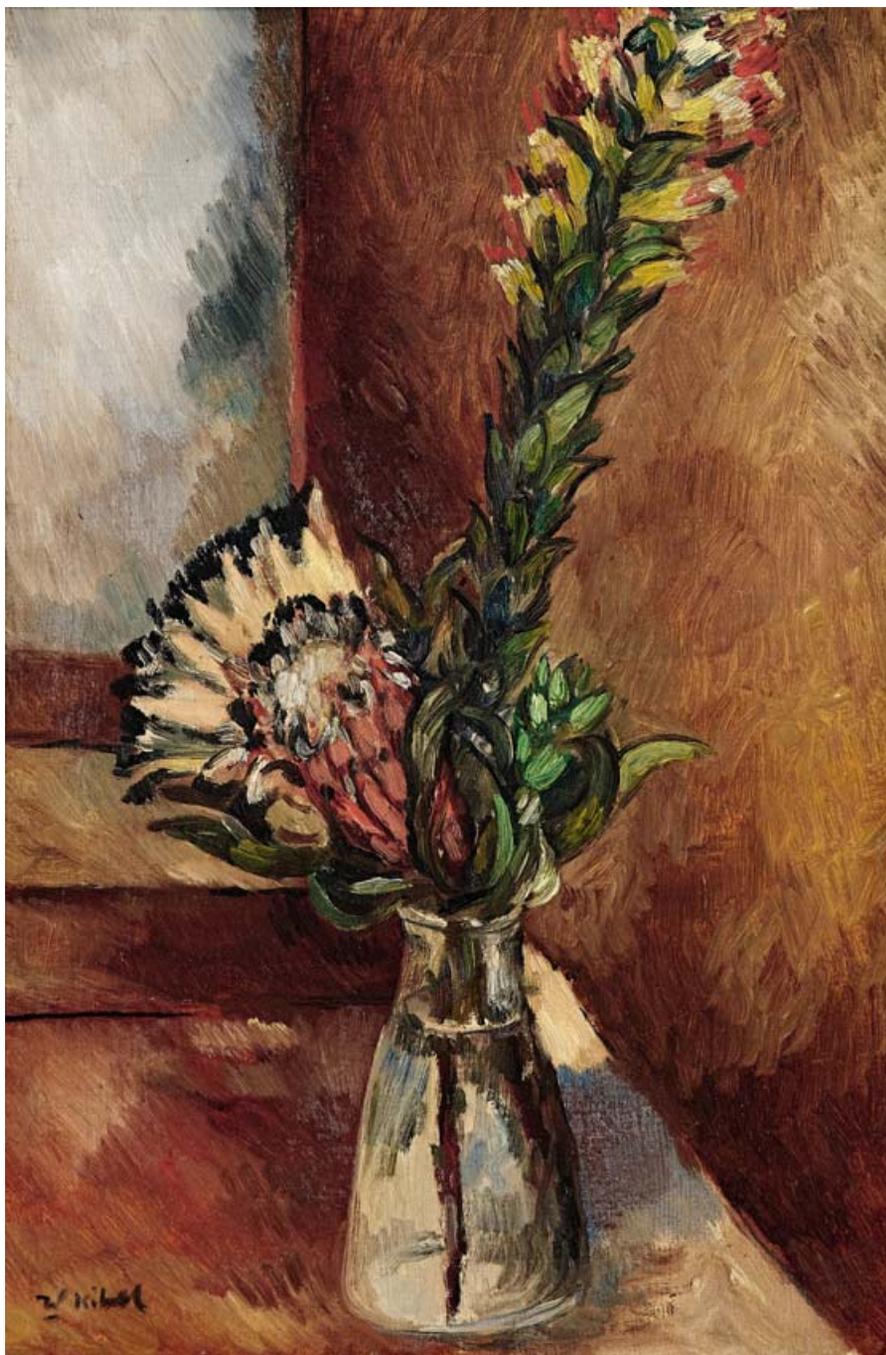
R70 000–90 000

PROVENANCE

Acquired from the artist by Ben and
Cecilia Jaffe, gifted to Gabi Shapiro and
thence by descent.

EXHIBITED

South African National Gallery, Cape
Town, *Wolf Kibel Retrospective*, 1976,
catalogue number 23.





469

Frans David
OERDER

SOUTH AFRICAN 1867-1944

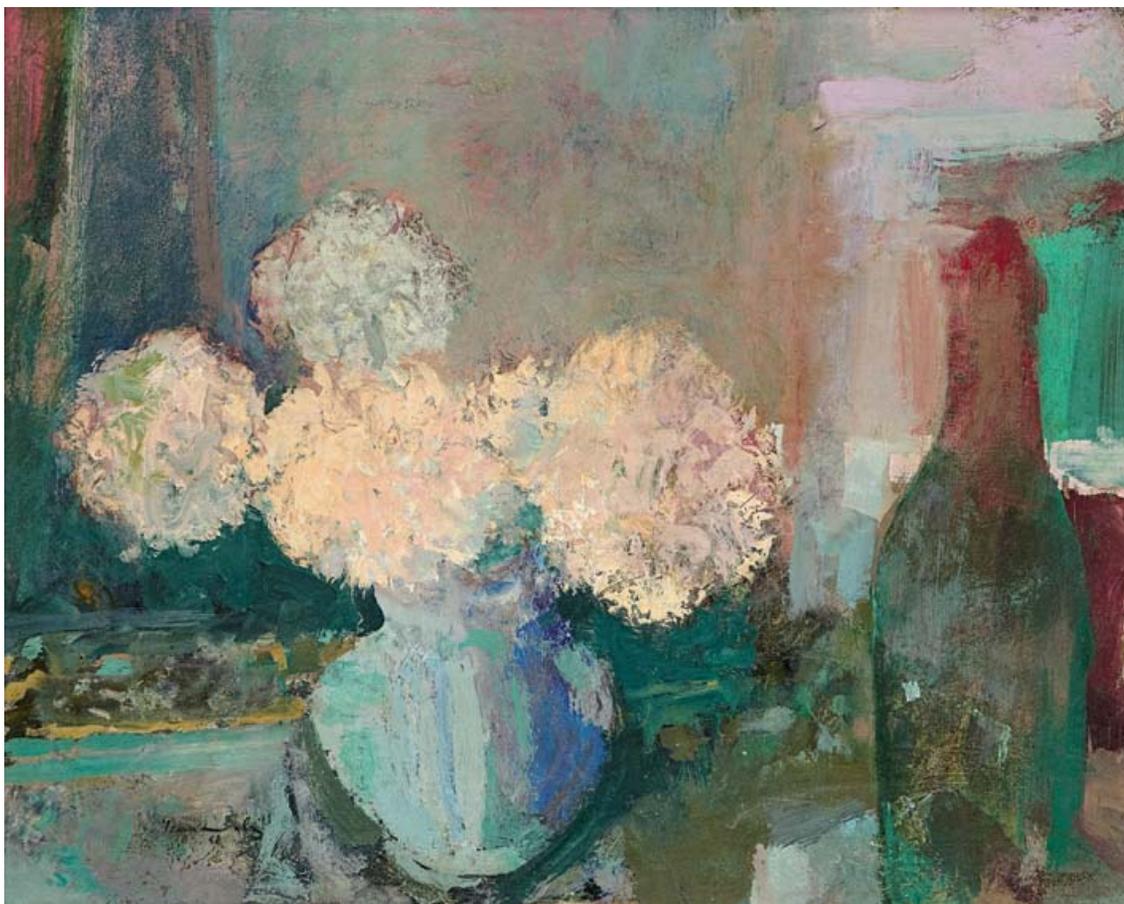
A Vase of Hibiscus, Dog-rose and Cyclamen

signed

oil on canvas

59 by 99cm

R100 000–150 000



470

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900-1975

Still Life with Bottle and Flowers in a Vase

signed and dated 58

oil on canvas

40 by 50cm

R150 000–200 000

471

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900-1975

Still Life with Typewriter

signed and dated 59

oil on board

50 by 40,5cm

R150 000–200 000



472

Maud Frances Eyston
SUMNER

SOUTH AFRICAN 1902-1985

Desert Landscape

signed; inscribed on the stretcher 'Oasis,

No 7' in another hand

oil on canvas

91 by 72cm

R150 000–200 000





473

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902-1985

Desert

signed

oil on canvas

46 by 61cm

R100 000–150 000



474

Alfred Friedrich Franz
KRENZ

SOUTH AFRICAN 1899-1980

Still Life of Pumpkin and a Pitcher

signed and dated 1971

oil on paper laid down on board
53,5 by 72cm

R60 000–90 000



475

Walter Whall
BATTISS

SOUTH AFRICAN 1906-1982

African Market

signed

oil on canvas

39,5 by 39,5cm

R150 000–200 000

476

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Red Rock

signed and dated May '49

oil on canvas

63 by 98,5cm

R600 000–900 000

PROVENANCE

Prof Murray Schoonraad

EXHIBITED

Pretoria Art Museum, *Looking at Our Own: Africa in the Art of Southern Africa*, 20 June to 15 August 1990, catalogue number 33.

LITERATURE

Karin Skawran. (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Illustrated in colour on page 106.

Pretoria Art Museum label adhered to the reverse.

Walter Battiss first encountered rock art when, in his early teens, he was introduced to the engraved petroglyphs near Koffiefontein where his family was living. It was in 1933 that he first saw rock paintings now dated from the early years of colonisation back several thousand years in time. He was captivated by this art form which was to play such a significant role in the development of his own art. Later that year he accidentally kicked up a stone which so entranced him that he traced its source to a river of beautiful water-washed stones including implements that would have been used by prehistoric artists. This profound experience led him to conclude, "It was my foot which spurred me onto this and I decided that pre-historic art in South Africa belonged to us, the artists. Fate had sent it to me to go into action as an artist and not as an archaeologist!"

Accompanying Battiss on a rock art excursion to the Barkly East district, Terence McCaw recalls Battiss sitting in a cave and exclaiming "This belongs to us. This is our beginning. This is where we move from!"² With great enthusiasm, Battiss continued

his intensive research into South African rock art, documenting numerous local sites as well as visiting several prehistoric rock art sites in the south of France after consulting with the acknowledged authority, Abbé Breuil in Paris. His first book on the subject, *The amazing Bushman*, was published in 1939. Over the next few years he sought various ways to incorporate the style and content of what he was seeing on the rock faces into his paintings, linocuts, woodcuts and wood engravings.

In 1948 Battiss visited the rock art areas of Namibia for the first time and hunted with the Heikum bushmen from Namutoni in the Etosha region. By this time Battiss had visited many of the major painted shelters and petroglyph sites in southern Africa, including those in Zimbabwe, the Eastern Cape and the Drakensberg area. His research culminated in the publication in 1948 of *The artists of the rocks*, which was to become a classic of rock art literature. A copy was presented to Pablo Picasso when Battiss made a visit to his Paris studio in 1949. After studying the images thoughtfully, Picasso enquired, "Tell me now Battiss, am I as good as your Bushman artists?"³

His engagement with rock art was the catalyst in Battiss's own move away from naturalism towards figurative abstraction. The insights he gained enabled him to approach his canvas as the bushmen had seen the rock face and treat it as an overall surface across which to arrange elements without being constrained by the one-point perspective of European art. *Red Rock* painted at this critical time in 1949 is a seminal work in the liberation from such conventional norms. Not only was the artist enabled to forge a path away from naturalism towards developing his own unique vision but this painting may be viewed as a key work in South African art, setting a new bench mark in art history. Eliminating light and shade in favour of bold colours applied flatly in clearly delineated areas, Battiss reveals his delight both in his subject and in his newfound approach to painting.

1. Murray Schoonraad. 'Battiss and Prehistoric Rock Art' in Karin Skawran and Michael Macnamara (1985) *Walter Battiss*. Craighall: AD. Donker Publisher. Page 41.

2. Ibid. Page 41.

3. Ibid. Page 49.







477

François
KRIGE

SOUTH AFRICAN 1913-1994

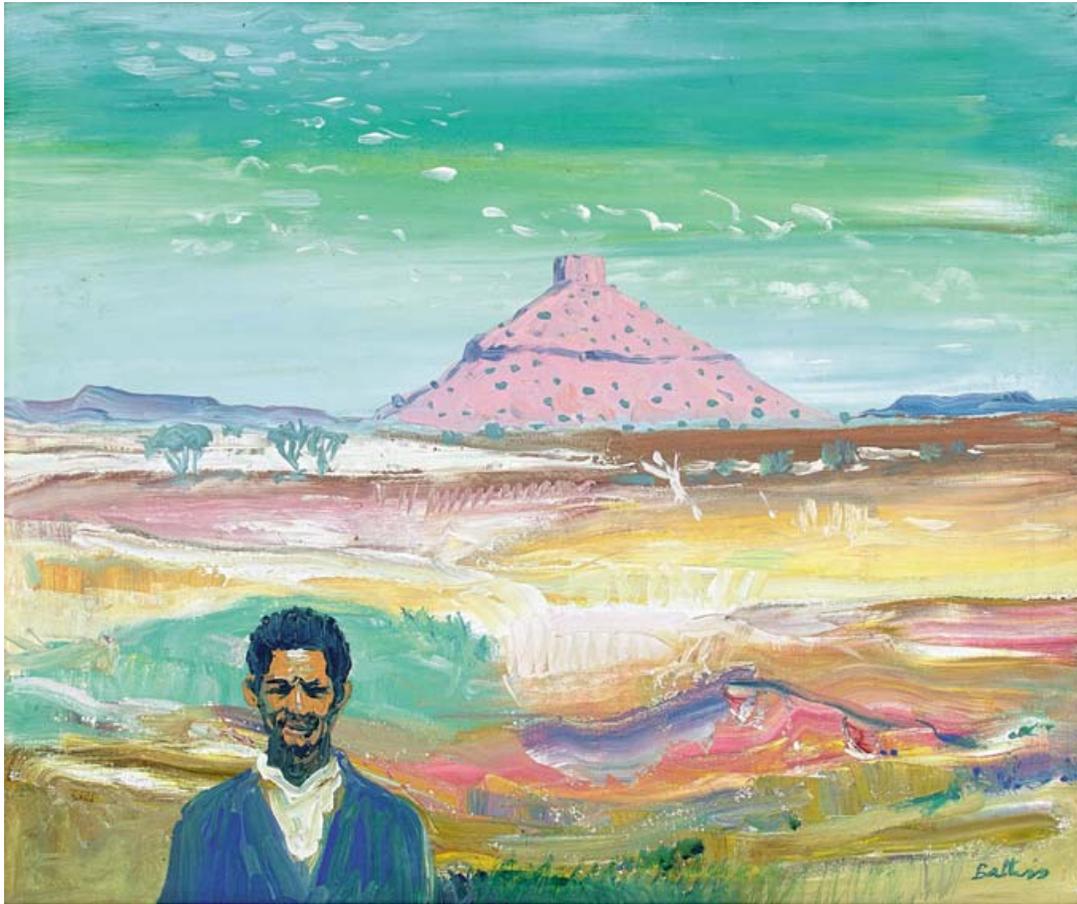
Ladismith

signed and dated 41

oil on canvas

45,5 by 58,5cm

R70 000-100 000



478

Walter Whall
BATISS

SOUTH AFRICAN 1906-1982

Man in Karoo

executed in 1976-7

signed

oil on canvas

48,5 by 58,5cm

R150 000–200 000

PROVENANCE

Prof Murray Schoonraad

EXHIBITED

Exhibited in the public art museums of the following cities: Pretoria, Johannesburg, Pietermaritzburg, Durban, Port Elizabeth, Cape Town and Kimberley, *Walter Battiss: Comprehensive Exhibition*, September 1979 to August 1980, catalogue number 66.

LITERATURE

Karin Skawran and Michael Macnamara. (eds.) (1985) *Walter Battiss*, Johannesburg: AD Donker. Illustrated in colour on page 164, plate 40.
Karin Skawran. (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Illustrated in colour on page 94. Pretoria Art Museum exhibition label adhered to the reverse.

479

Alexis
PRELLER

SOUTH AFRICAN 1911-1975

A Welsh Farm

signed
oil on canvas
50 by 60cm

R200 000–300 000

PROVENANCE

A gift from the artist to his friend, Alastair Denoon, and thence by descent.

Accompanied by photographs of Alastair Denoon and of Alexis Preller inscribed 'Allie, ever your friend Alexis'.

LITERATURE

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Pages 3 and 18.

In 1934, encouraged by his lifelong friend Norman Eaton and advised by JH Pierneef, Preller travelled to London and enrolled at the Westminster School of Art. Preller was somewhat apprehensive about his prospects as an artist until gaining recognition for a work entitled *A Welsh Farm*, in all likelihood the present lot.

Esmé Berman and Karel Nel recount the story surrounding this work:

'With the end of the year approaching, one of the events devised to challenge students and to separate sheep from goats was scheduled to take place very shortly. For that occasion students were given a set subject to work on, away from the studio. They were then to bring the paintings to the school on the appointed day, when they would be assembled into an exhibition. A critic from one of the well-known newspapers was usually invited to inspect the show and to criticise the works from a professional point of view.



Alexis Preller

The subject assigned for this term's exercise was 'The Edge of the City'. Alexis wasn't sure how to set about expressing that theme, but he did have a painting that he had worked on while on a short holiday with friends in Wales. He had called it *A Welsh Farm* and he thought that it would serve the purpose. When he arrived at the studio on the day of reckoning, he was quite upset to discover that most of the students who had the know-how about such events had had their paintings beautifully framed. Amidst them his "just looked like an old piece of canvas!" He added his picture to the pile and left. The tutor and a few assistants would arrange the exhibition.

On his walk back to the Westminster School of Art late that afternoon he was filled with foreboding. Had he been misguided in assuming that he had any prospects as an artist? Was this to be the deflating moment of truth? Since there was nothing to be gained from evading the inevitable, he hurried on along the road and



Alastair Denoon

through the entrance of the School of Art ...

When I came in my painting had been framed and placed in the centre of the room. I remember the shock and surprise I had at how complete and finished the painting suddenly looked. I had never thought of putting it in a frame.

We all sat back on a tier of seats ... and the tutor and this man went around from one painting to the other, discussing them. When they got to mine, his remark was, "I think this is the most outstanding painting in the room ...!"

By the time I left the studio I was so excited to think that a painting of mine could be singled out ... I knew from the excitement of the students that something had been achieved and when I walked back through the park to my rooms that night, I realized that if I could have done that in a year, then painting would be the thing... From then on I stopped trying to write, to act, and made up my mind that I would be a painter!





480

480

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906-1977

Table Bay from District Six

signed

oil on canvas

39 by 49,5cm

R120 000–160 000

LITERATURE

Stephan Welz. (1989) *Art at Auction in South Africa*, Johannesburg: AD. Donker.

Illustrated on page 176.

481

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Moskee, Chapelstraat, Distrik Ses, Kaapstad

signed and dated 1960; signed, inscribed with the title and 'No 37' on the reverse

oil on canvas

60,5 by 74,5cm

R600 000–800 000



481

cf. Martin Bekker. (1990) *Gregoire Boonzaier, Cape Town: Human & Rousseau*. A similar example is illustrated in colour on page 61.

This mosque, built on the corner of Chapel and Muir Street in 1938 to replace earlier mosques which the Muslim community had outgrown, is better known today as the Muir Street mosque. The largest masjid in the city, it formed the focal point of the religious and cultural activities of the people of District Six.¹

Painted in 1960 at a significant moment in history, before the proclamation of District Six as a white area and the consequent evictions, the painting captures the mosque as it was then – central to a thriving multicultural community that was rich in its religious, racial and ethnic diversity. The streets, bordered by period houses characteristic of the Cape, are alive with people going about their business, providing insights into what has been lost and allowing us to imagine what life must have been like at that time.

Today the surrounding landscape has changed. Most of the buildings are gone, and the new land restitution housing has emerged nearby. Yet the mosque, now further renovated and expanded, still stands proud as a testament to belief and a bastion of resistance to oppression. With paintings such as this, Boonzaier contributes to preserving the cultural heritage of old Cape Town and the memory of District Six.

1. <http://zeenatul-islam.com/history/>

482

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Portrait of Alexander Rose-Innes

signed and dated 1970
oil on board
39,5 by 29,5cm

R100 000–120 000

EXHIBITED

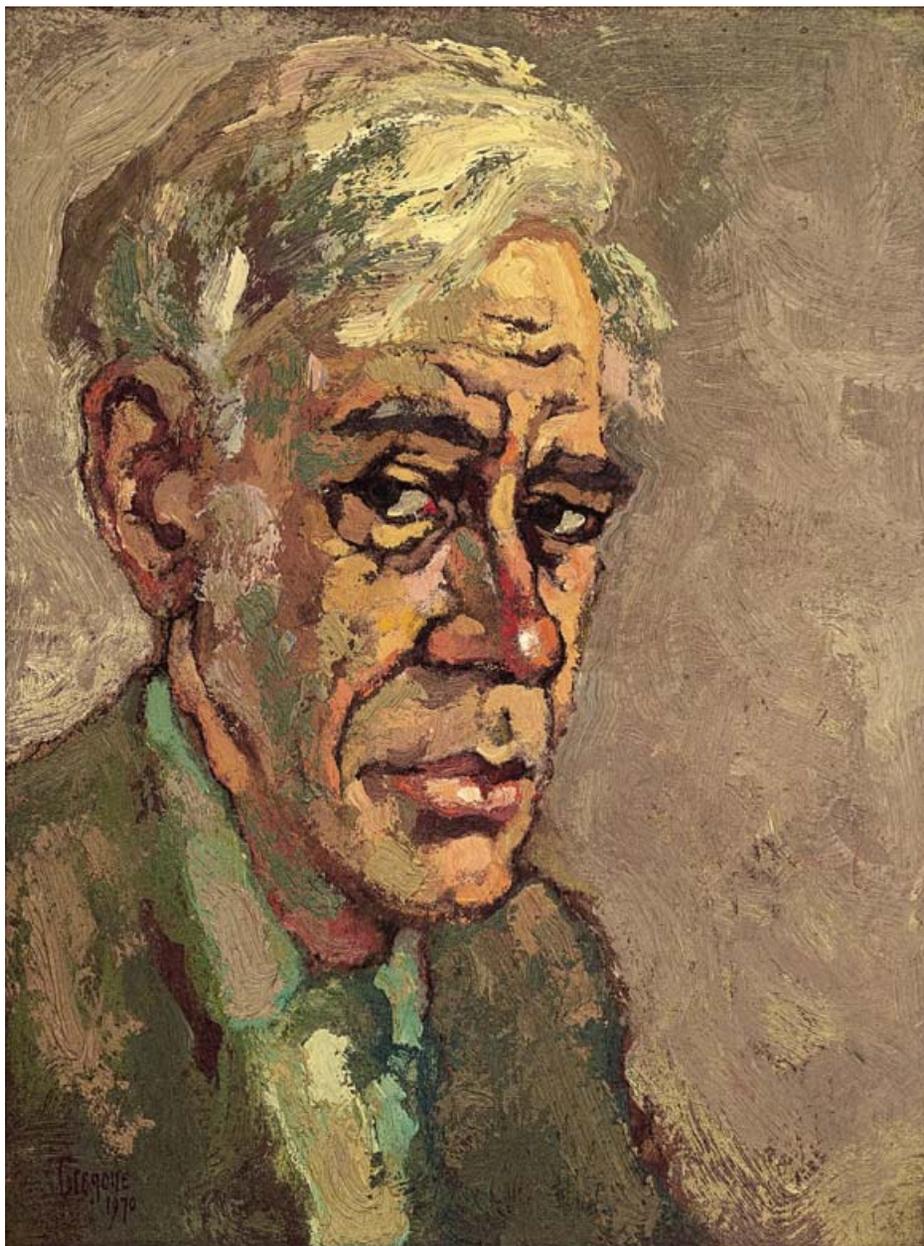
Pretoria Art Museum, *Friends of the
Museum*, 13 March to 15 April 1973,
catalogue number 11.

Pretoria Art Museum Exhibition label
adhered to the reverse

LITERATURE

Martin Bekker. (1991) *The Art of Alexander
Rose-Innes*, Cape Town: Perskor.

Illustrated in colour on the frontispiece.



483

Alexander
ROSE-INNES

SOUTH AFRICAN 1915-1996

Staircase at Kleine Oude

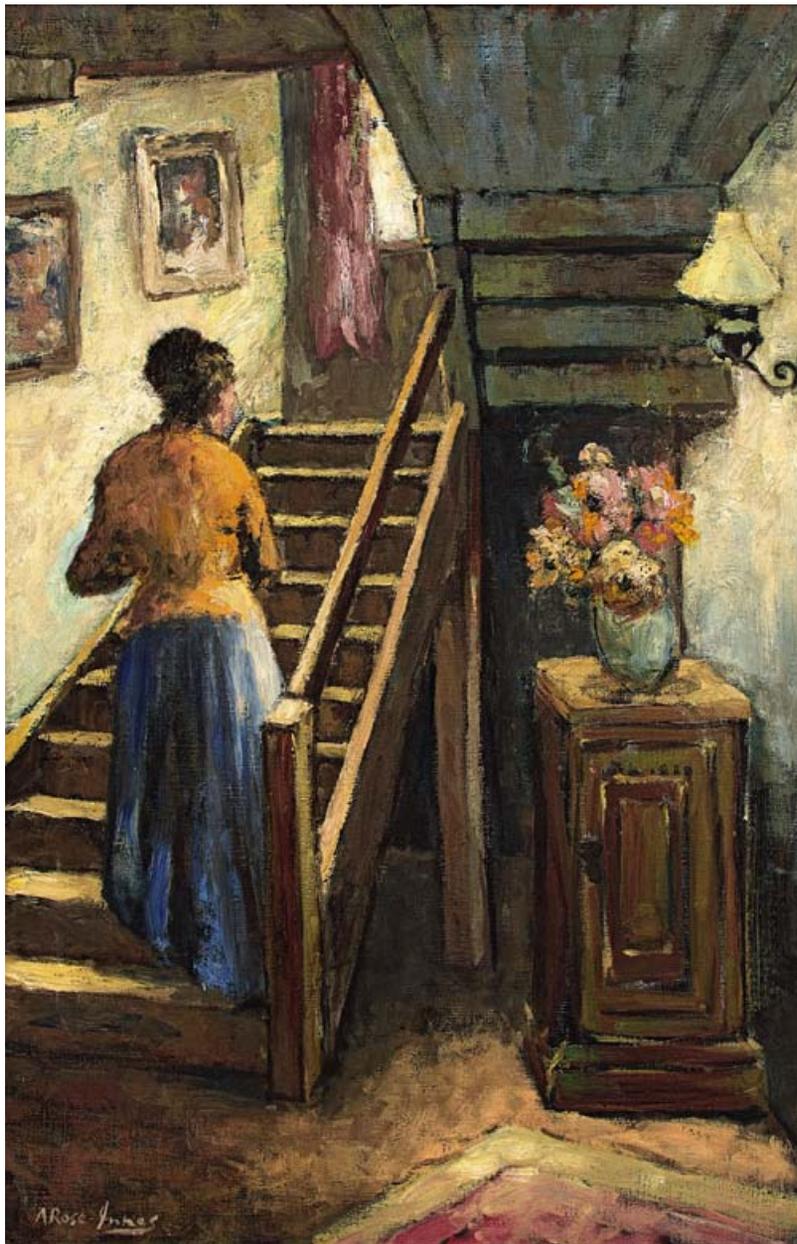
signed
oil on canvas
87,5 by 57cm

R150 000–200 000

LITERATURE

Martin Bekker. (1991) *The Art of Alexander Rose-Innes*, Cape Town: Perskor.

Illustrated in colour on page 13. Page 8: 'In the sylvan suburb of Wynberg, one of the Cape's most beautiful old residential areas at the southeastern foot of Table Mountain, is a picturesque thatched cottage in traditional Cape Dutch style named *Kleine Oude* – 'Little Old One'. This was the house in which Alexander Rose-Innes lived and worked with his wife Joy, the subject of this work.





484

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Dakke en Skoorstene, Dist. Ses, Kaap

signed and dated 1973; signed and inscribed
with the title on the reverse

oil and charcoal on canvas
49,5 by 59,5cm

R120 000–160 000



485

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Moskee & Leeuwkop, Bo-Kaap

signed and dated 1934; signed, dated and
inscribed with the title on the reverse
oil and charcoal on canvas
64,5 by 84,5cm

R600 000–800 000

PROVENANCE

Acquired from the artist by the current owner.

The artist skilfully leads the viewer's eye down Chiappini Street towards Lion's Head as if inviting us to take a stroll down memory lane. On the right is the Mosque Shafee which stands on the corner of Helliger Lane. The mosque was built by Imam Hadjie after acquiring the land in 1859. The earliest members of this community arrived from

the Malayan Archipelago in the late seventeenth century and the area was increasingly settled between 1790 and 1840. During this period the character of the Bo-Kaap emerged as its inhabitants utilised their building and artisanal skills to develop a vernacular architecture influenced by elements of Cape Dutch and Georgian styles. Despite many changes, its architecture and culture have remained relatively coherent over the years.



486

486

Alexander
ROSE-INNES

SOUTH AFRICAN 1915-1996

District Six

signed

oil on canvas

60 by 50cm

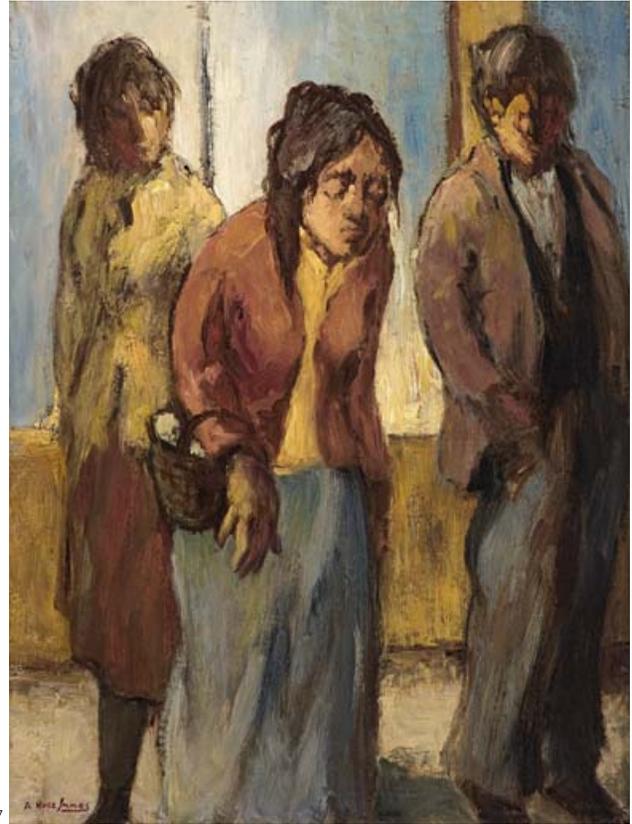
R180 000–240 000

PROVENANCE

Acquired from the artist by the current owner.

LITERATURE

Martin Bekker. (1991) *The Art of Alexander Rose-Innes*, Cape Town: Perskor. Illustrated in colour on page 43.



487

487

Alexander
ROSE-INNES

SOUTH AFRICAN 1915-1996

Out Shopping

signed

oil on canvas

60 by 45cm

R70 000–90 000

488

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935-2007

A Stitch in Time

signed

oil on canvas laid down on board
120 by 73cm

R250 000–350 000



489

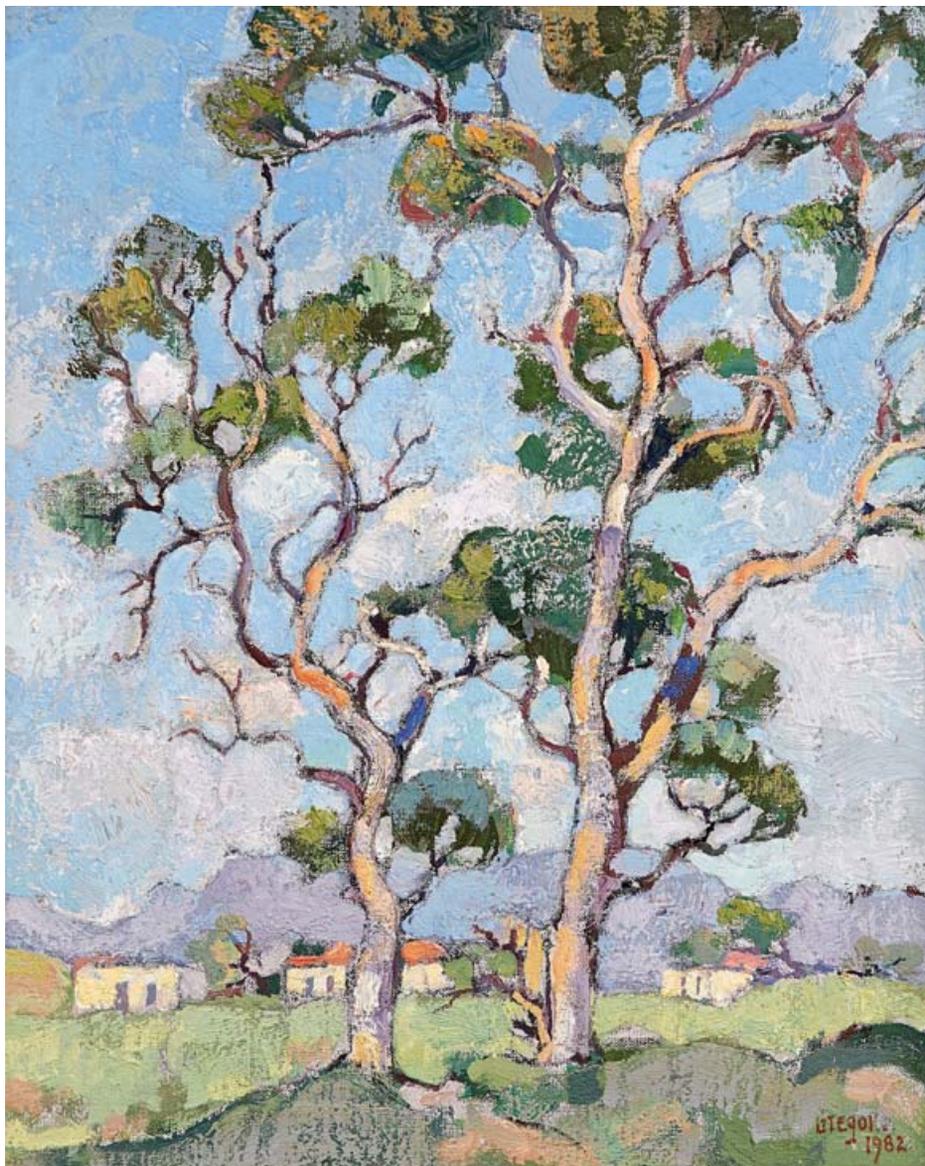
Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Bloekombome, Kenilworth

signed and dated 1982; signed and
inscribed with the title on the reverse
oil on canvas
50 by 40cm

R80 000–120 000





490

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Man with Cart

signed and dated 1950

oil on canvas

55 by 70,5cm

R300 000–400 000

PROVENANCE

Acquired from the artist by the current owner..



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491

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912-2001

A Celebration

signed and dated 75

oil on canvas board

34 by 44cm

R150 000–200 000



© The Estate of Ephraim Ngatane | DALRO

492

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938-1971

Sophiatown

signed and dated '69

oil on board

60 by 90cm

R150 000–250 000

493

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912-2001

Trader Horn

signed and dated 82

oil on board

55 by 44cm

R80 000–120 000

PROVENANCE

Commissioned by Tim Couzens
Trader Horn (real name Aloysius Smith)
was a great wanderer, especially
in Africa and North America. His
adventures were recorded by the
novelist Ethelreda Lewis and their
publication was a worldwide sensation.
Many of his tales sounded so outlandish
that they were regarded as fiction by
many commentators, but they have
since been shown to be 99% true. He
died in 1931.

The extraordinary story of the literary
cooperation between a housewife and
a gentleman of the road, a settler and a
nomad, has been fully documented by
Tim Couzens in his book *Tramp Royal:
The True Story of Trader Horn*.



© The George Pemba Trust | DALRO

494

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

Ethelreda Lewis

signed and dated 83

oil on board

54 by 39cm

R80 000–120 000

PROVENANCE

Commissioned by Tim Couzens
Ethelreda Lewis, English-born but married to a South African, was a minor novelist with scant success until one day in 1925 an old tramp arrived on her doorstep at 26 Loch Avenue, Parktown, Johannesburg. She was so intrigued by his way of speaking and lively turn of phrase that she took down his memories in three volumes. The first volume was a world bestseller and was made into a famous Hollywood movie, called 'Trader Horn', in 1931. She wrote a couple of novels after the Trader Horn books under a pseudonym, because she wanted them approached for their quality, not her fame. She died in 1946.



© The George Pemba Trust | DALRO

495

Peter
CLARKE

SOUTH AFRICAN 1929-2014

Boys being Boys

signed and dated 13 Oct 1976; inscribed
with the title on a label adhered to the
reverse

gouache on card
34 by 30cm

R80 000–120 000

PROVENANCE

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



© The Estate of Peter Clarke | DALRO

496

Gerard
SEKOTO

SOUTH AFRICAN 1913-1993

Convicts Cutting the Hedge

signed
oil on cardboard
23 by 22cm

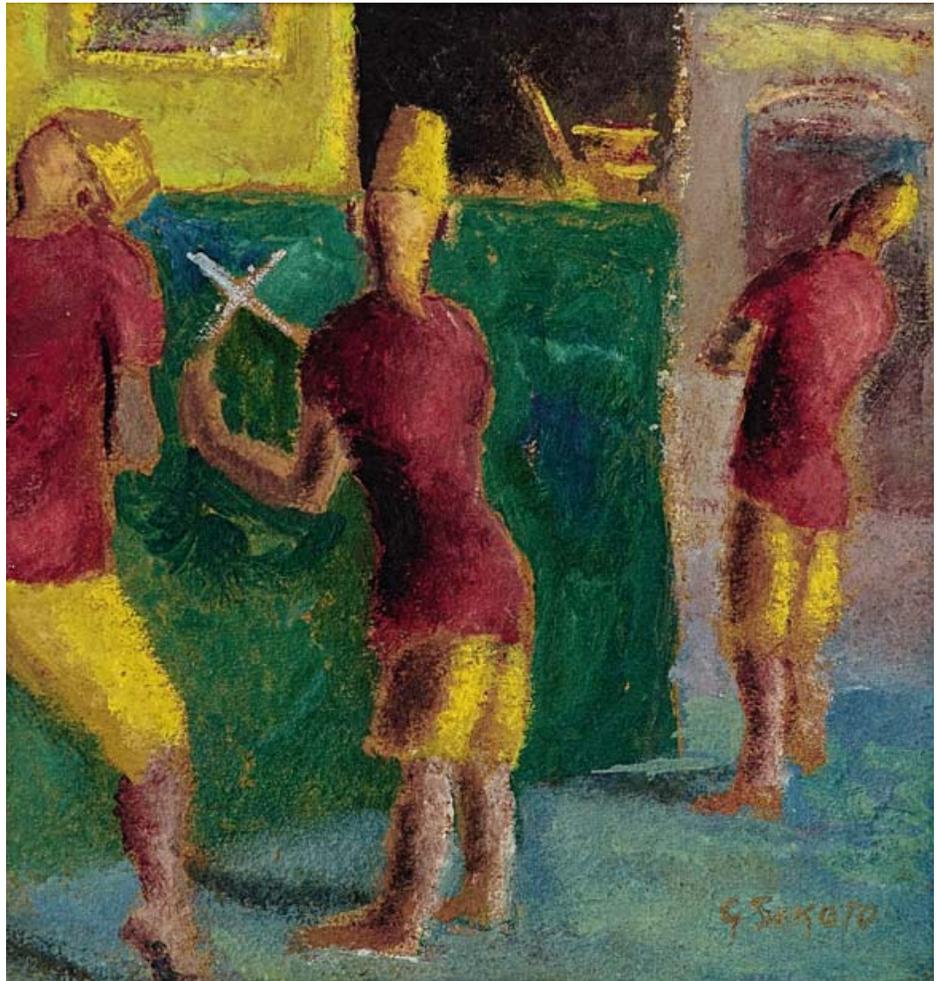
R250 000–350 000

LITERATURE

Barbara Lindop. (1988) *Gerard Sekoto*,
Randburg: Dictum Publishing. Page 108,
illustrated in colour on page 109
Barbara Lindop et. al. (2013) *Song
for Sekoto: Gerard Sekoto 1913-2013*,
Johannesburg: The Gerard Sekoto
Foundation. Page 112, illustrated in
colour on page 85

"This is done in Cape Town. The
prisoners who were my neighbours
are cutting a hedge at this time, before
they are marched into their located
place." Gerard Sekoto in Barbara Lindop,
(1988) page 108.

In 1942, Sekoto moved to the outskirts
of District Six in Cape Town where
Brother Roger organized for him to rent
a room with the Manuel family who
lived opposite Roeland Street prison.
He met with members of the New
Group - contemporary South African
artists who worked and exhibited
together, including Judith Gluckman
and Alexis Preller as well as Lippy
Lipschitz, Gregoire Boonzaier, Louis
Maurice, Solly Disner and Walter Battiss.
During this time, his work was exhibited
in a number of galleries in Cape Town,
namely the Argus Gallery, with the
New Group, and at the Jerome Gallery,
where he and Louis Maurice held a
joint exhibition in 1944. Barbara Lindop,
(2013) page 112.



© Gerard Sekoto Foundation | DALRO

497

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926-2009

Head

signed and dated 88; inscribed with
the title and 1988 in another hand on
the reverse
carved, incised and painted wood panel
93,5 by 93,5cm, in the artist's handmade
frame

R350 000–500 000



© The Estate of Cecil Skotnes | DALRO

498

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926-2009

Conversation

signed

carved, painted and incised wood panel

91,5 by 90cm

R300 000–500 000



© The Estate of Cecil Skotnes | DALRO

499

Sydney Alex
KUMALO

SOUTH AFRICAN 1935-1988

Mask

signed
terracotta
height: 35,5cm

R140 000–180 000

cf. Elza Miles. (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: The Ampersand Foundation. Similar examples are illustrated on pages 84 and 85.

In the early 1960s, Kumalo sculpted three terracotta heads, two of which are dehumanised masks [figs. 103, 104]. These heads are constructed in a cubist fashion using volumes and geometric shapes [...] Elza Miles, page 88.



500

Sydney Alex
KUMALO

SOUTH AFRICAN 1935-1988

Praying Woman

signed

bronze

height: 40,5cm including base

R200 000–300 000

cf. Elza Miles. (2004) *Polly Street: the story of an art centre*, Johannesburg: The Ampersand Foundation. A similar example illustrated in colour on page 71.
cf. Stephan Welz. (1996) *Art at Auction in South Africa*, The Art Market Review 1969-1995, Johannesburg: ArtLink. A similar example illustrated in colour on page 173.

Praying Woman is one of an edition of fifteen that were cast by the Fiorini & Carney Foundry, London in 1966. At 40,5cm, the work is intimate in scale. Its modest form nevertheless still commands a monumental presence, a feature that epitomizes the artist's sculpture more generally and on which Cecil Skotnes has commented, "Kumalo has a remarkable sense of form – no matter how big the work, it has a sculpturally monumental feeling."¹

Praying Woman is a simplified iconic form. An elongated body transitions into an elegant neck with a small head. Hands, rendered in delicate linear fashion, are crossed over the chest. The elongation of form and the gesture of the hands, coupled with the title, suggest an interest in spirituality and transcendence, but the fuller and more concretely moulded feet, put the figure

firmly on the ground and root it to the base.

The beautifully attenuated neck becomes the focal point in much writing on the work. Commenting on a larger version of the sculpture made in 1960 for the Union Pavilion at the Rand Easter Show in Milner Park, Johannesburg, Elizabeth Rankin notes; "The elongated body flows... into the slender neck, on top of which the enlarged head turns upward in supplication."² Although Rankin's comment relates to the larger version this supplication is also clearly visible in the tilted up head of the current lot.

Praying Woman has considerable delicacy yet retains the physical and symbolic weight of the medium, bronze. This work and works like it exerted a powerful influence on younger sculptors of his day, artists intent on finding an aesthetic that felt rooted in the part of Africa in which they lived. Kumalo's significance is confirmed by Ivor Powell:

"The importance of Kumalo in terms of the developing traditions of South African art can hardly be overstated... he succeeded in finding formulas and registers which, while they drew strongly on African sculptural tradition, nevertheless articulately spoke the languages of international modernism, and demanded to be taken seriously as such."³

1. Elza Miles (2004) *Polly Street: the story of an art centre*, Johannesburg: The Ampersand Foundation. Page 71.
2. Elizabeth Rankin (1994), *Images of metal*, Johannesburg: Wits University Press. Page 130.
3. Ivor Powell 'Sydney Kumalo' in Hayden Proud (Ed.) (2006) *Revisions: Expanding the Narrative of South African Art - The Campbell Smith Collection*, South Africa: SA History Online and UNISA Press. Page 144.



front view



side view

501

Edoardo Daniele
VILLA

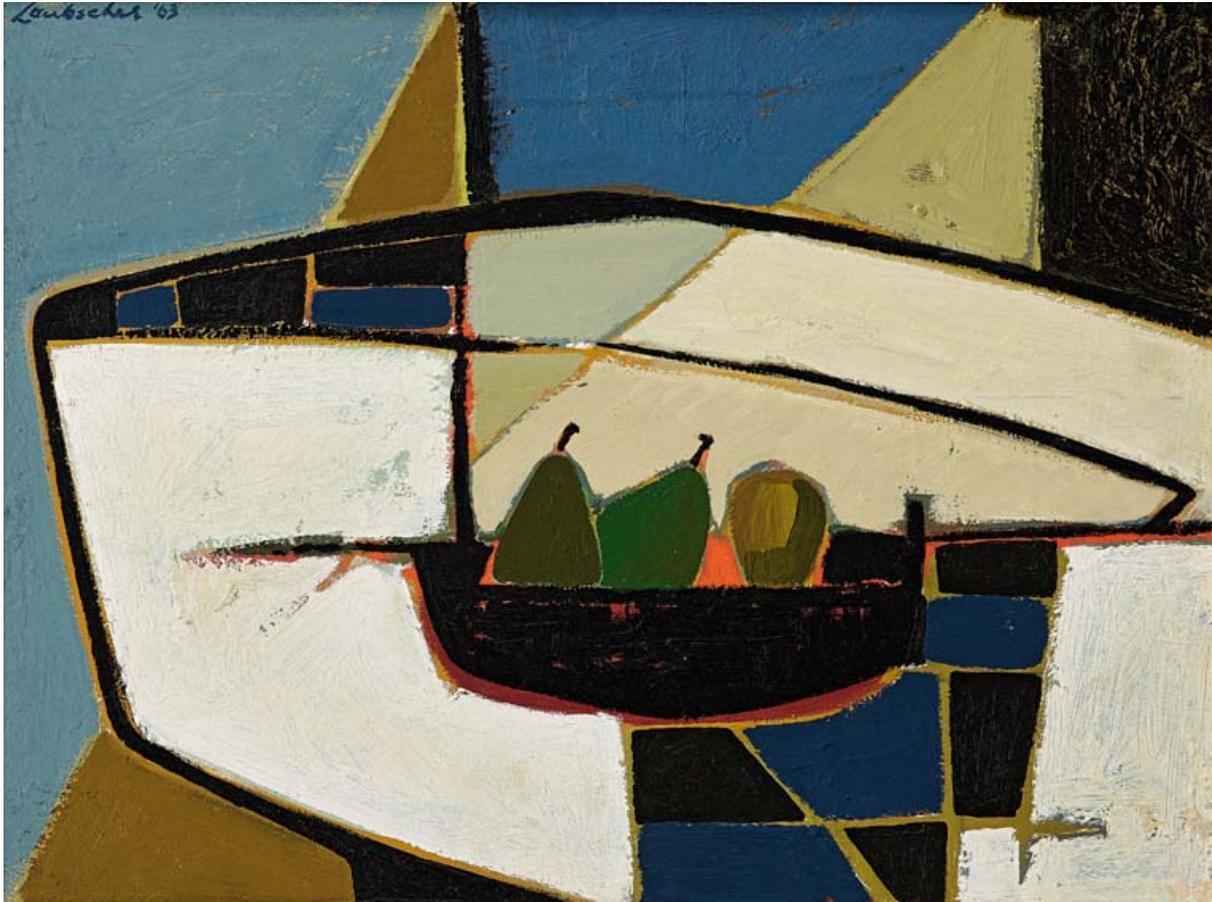
SOUTH AFRICAN 1915-2011

Standing Form

signed, dated 1964 and inscribed AP2
bronze mounted on a wooden base
height: 38cm excluding base;
base 5cm high

R70 000–100 000





502

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Still Life with Black Bowl and Fruit

signed and dated '63; signed, dated 1963, inscribed with the title and dimensions on the reverse

oil on board

45 by 60cm

R 200 000–300 000

LITERATURE

Hans Franssen. (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery. Illustrated in colour on page 257.



503

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Quarry in Swartland

signed and dated '03; signed, dated 2003/2005, inscribed
with the title and artist's address on the reverse

oil on canvas

88,5 by 116cm

R160 000–180 000

504

Stanley Faraday
PINKER

SOUTH AFRICAN 1924-2012

Three Storks

signed
oil on canvas
35 by 22cm

R80 000–120 000



© The Estate of Stanley Pinker/DALRO



505

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920-2010

Bad Man with Great Threads

signed, dated 1997, inscribed with the medium and 'begun 27/6/97 My 77th birthday' on the reverse
charcoal and oil on canvas

121,5 by 91,5cm

R700 000–900 000

Bad Man with Great Threads brings an involuntary smile to one's face, not least because we all know someone like this. But closer inspection reveals how much more Hodgins, in his brilliance, uncovers. The canvas is bisected horizontally into two large areas of colour, the lower half washed in peach tones and the top half iridescent in bright yellow, echoing the way in which Abstract Expressionist, Mark Rothko, divided his canvases. Across each top corner are dribbles of primary colour, akin to Morris Louis' Colour Field canvases of the 1950s. As South African artists and fine art lecturers sought to come to terms with the impact

of Clement Greenberg's single-minded insistence on the flatness of the canvas, Hodgins refused to sacrifice figuration and instead found ingenious ways to challenge such narrow orthodoxies and to make abstraction serve his painterly needs. Not only does Hodgins quote the leading abstractionists of the 50s and 60s but he is able to paint in such a way that his areas of colour may be interpreted in terms of both abstraction and figuration. Louis' dribbles also read as curtains that part to reveal Rothko's floating squares which, in turn, provide a well-lit stage on which our Bad Man may be seen to act out his nefarious deeds.





506

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Almost Don't Worry

signed, numbered 11/40 and inscribed 'EV'
in pencil in the margin
linocut with hand colouring
image size: 100 by 99cm

R120 000–160 000

Sometimes an edition is produced with more variation within the set than usual. This variation is deliberate, not due to poor printing. These prints are often signed as an "edition variée" or "E. V."



507

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920-2010

Head

signed, dated 2004 and inscribed with the title and the medium on the reverse
oil on canvas
50 by 50cm

R250 000–350 000

508

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920-2010

*Three characters in search of a painter -
and I know some smart-ass critic will say:
"Well, they didn't find him, did they?"*

signed, dated 1998, inscribed with the medium
and the title on the reverse

oil on canvas
91,5 by 121,5cm

R600 000–800 000

LITERATURE

Brenda Atkinson et al. (2002) *Robert Hodgins*,
Cape Town: Tafelberg Publishers. Illustrated in
colour on page 102.

This extraordinary painting was clearly inspired
by Robert Hodgins' love of theatre and all things
thespian. As Kendell Geers has pointed out:

It was through art museums, theatres,
music, and literature that the young Robert
Hodgins found his escape from the London
of the Depression-era 1930s, an escape that
no doubt still informs his conception of art
and his understanding of its possibilities.
... A vast library of cultural knowledge
and points of reference is filtered through
lived experience and deposited onto the
white canvas, a battleground of countless
possibilities but only one solution.¹

The painting's title is a playful reference to
Six Characters in Search of an Author, Italian
playwright, Luigi Pirandello's absurdist play, first
performed in 1921, in which a theatre rehearsal is

invaded by six unfinished characters who have
lost their author and demand an end to their
story.

With characteristic humour, Hodgins challenges
distinctions between life and theatre, between
reality and artifice. He also defies all preconceived
ideas about art by allowing the process to
dictate how the painting evolves. Anchored
in a saturated red floor, against a limitless blue
backdrop are three actors, bathed in the same
yellow light reflecting off a proscenium arch
draped in green and pink curtains. Sensational
colour contrasts – scarlet, crimson, lemon and
lime – reverberate across the surface creating an
electric energy and setting the stage for some
high drama to unfold.

1. Kendell Geers. 'Undiscovered at 82' in Brenda Atkinson
et al. (2002) *Robert Hodgins*, Cape Town: Tafelberg
Publishers. Page 65.







509

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927-2013

Autumn Composition

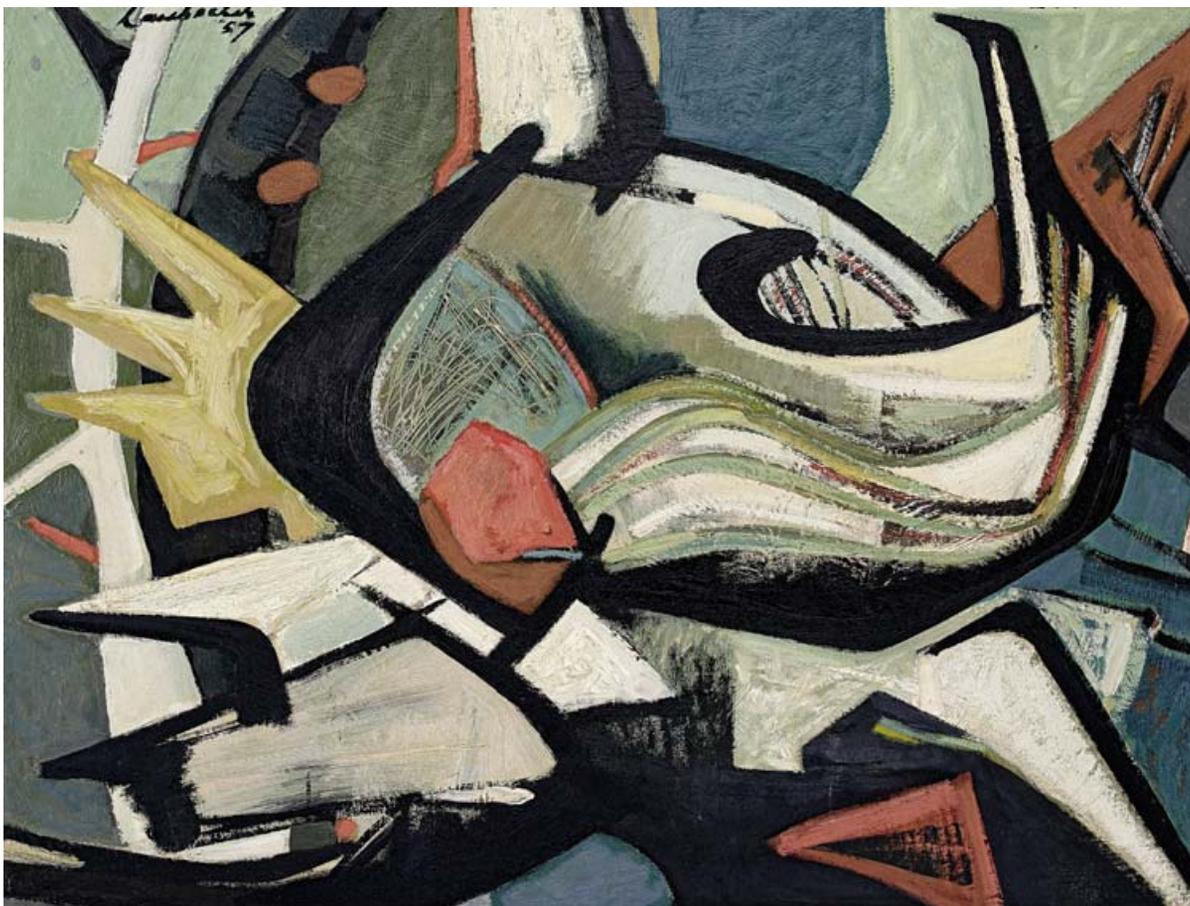
signed; signed, dated 1961 and inscribed with
the title on the reverse

oil on board
63,5 by 121,5cm

R150 000–250 000

EXHIBITED

Biennial of São Paulo, September to
December 1963, exhibition label adhered
to the reverse



510

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927-2013

Tree Fragment

signed and dated '57; signed and dated on the reverse, signed
and inscribed with the title on a label adhered to the reverse

oil on board

61,5 by 81,5cm

R250 000–350 000



511

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Model and Abstract Painting

signed, dated 2000/2001, inscribed with
the title, artist's name and medium on
the reverse

oil and graphite on canvas
90 by 120cm

R600 000–800 000

Robert Hodgins loved to paint. As Michael Godby explains, "He would want his insistent expression of the desire to paint, and his rigorous working routine, to be understood, not as acknowledgement that time may be short, but as simple statements that he feels most fulfilled in his studio, that he is most alive when he is painting."¹ This love for painting and being in his studio clearly evident in this work.

Through a skillful mix of abstract form and sketchy linear depiction, Hodgins draws attention to the process of painting, presenting a scene that suggests the artist's studio. Shapes and colours converge to create a figure who we might assume to be the artist's model. Seated in front of a shape that implies a canvas, the figure is both part of the painting and part of the space that surrounds it. Expressive marks escape the canvas and enter the space as well. The space is rendered in a warm pink wash and a sketchy horizon line. Another figure appears to the right of the scene, and is partly obscured by the edge of the painted field. One might imagine this figure to be

the artist pacing up and down as he reflects on the next creative move. What looks like a suit – a popular symbol for Hodgins – could be a painting overall.

Whilst different from his well-known critiques on humankind and society, this work reveals Hodgins' characteristic irony and wit, as well as his relish of paint.

Hodgins' reflections on his painting practice seem pertinent to this work, "Being an artist is about putting something into your subject matter that isn't inherently there. You are not at the mercy of your subject matter, it's the content, and what you put into it, what you do with it, what you extract from it, and what you put it with, that is so exciting. If you are aware of this, then you begin to build on the content of your whole life".²

1. Brenda Atkinson et al. (2002) *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 77.
2. Kathryn Smith. (2003) *Robert Hodgins*, [Online], Available: <http://artthrob.co.za/oojun/artbio.html> [02/02/2016]



512

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Sleeper Red

executed in 1997

signed and inscribed PP IV/V

etching, aquatint and drypoint, from 2 copper
plates, on Velin d'Arches Blanc

300 gsm paper

sheet size: 97 by 193cm

R800 000–1 200 000

LITERATURE

Bronwyn Law-Viljoen. (ed.) 2006. *William Kentridge Prints*. Johannesburg and Grinnell College, Iowa: David Krut Publishing, another example from the edition is illustrated in colour on pages 68 and 69.

Sleeper Red depicts a recumbent naked man rendered in black etched marks and set against a deep red background. The etching is unusually large in scale for an intaglio print. It is also atypical in the type and range of etched marks that have been deployed by the artist. In this regard Kentridge notes:

"With the first set of drypoints I had used a thumbprint and printed the heel of my hand to suggest the flesh texture... I wheeled a bicycle across the paper, hit it with a charcoal-impregnated silk rope, invited children and cats to walk over it, spattered it freely with pigment."¹

As Kentridge is well known for his monochromatic work, such large expanses of colour are rare in his oeuvre. In those instances where colour has featured it has generally been confined to blue and red drawn lines subordinate to the dominant monochromatic form.

The viewer might recognize a reference to

Kentridge himself in the figure, and this would be consistent with the manner in which the artist works with his own image as an alter ego, mostly stemming from his creation of the characters Soho Eckstein and Felix Teitelbaum in his early drawings for animation.

Sleep has been an important metaphor in Kentridge's work over the years and many have interpreted it as the difficulty in facing the history of exploitation associated with apartheid and colonialism. Sleep has been a popular subject for international artists over time. One thinks of Francisco Goya's 18th century etching, *The Sleep of Reason Produces Monsters*.

However, Kentridge completed the etching in 1997 which emanated from his work on *Ubu and the Truth Commission*. This fact might account for the reason another version of the Sleeper series, *Sleeper Black*, forms such an important part of the Constitutional Court Art collection, assembled

by Former Constitutional Court Judge, Albie Sachs. In a review of the collection and through conversations with Sachs, Emile Maurice notes that:

"Reading as a universal statement on vulnerability and remorse, and rendered with great empathy, Kentridge's 'Sleeper' shows a corpulent, naked and prostrate man who, unable to face the world, seeks comfort and solace in his own arms."² But Maurice later explains that one should not necessarily feel sorry for the subject, rather that it is a work about internal conflict, guilt and atoning for sins and excesses.

The importance of *Sleeper Red* is confirmed by its inclusion in the Tate Modern Collection.

1. Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 66.
2. Emile Maurice, Supper with Sachs, [Online], Available: <http://www.constitutionalcourt.org.za/site/artcollection/thecollection.htm> [01/02/2016]



513

Stanley Faraday
PINKER

SOUTH AFRICAN 1924-2012

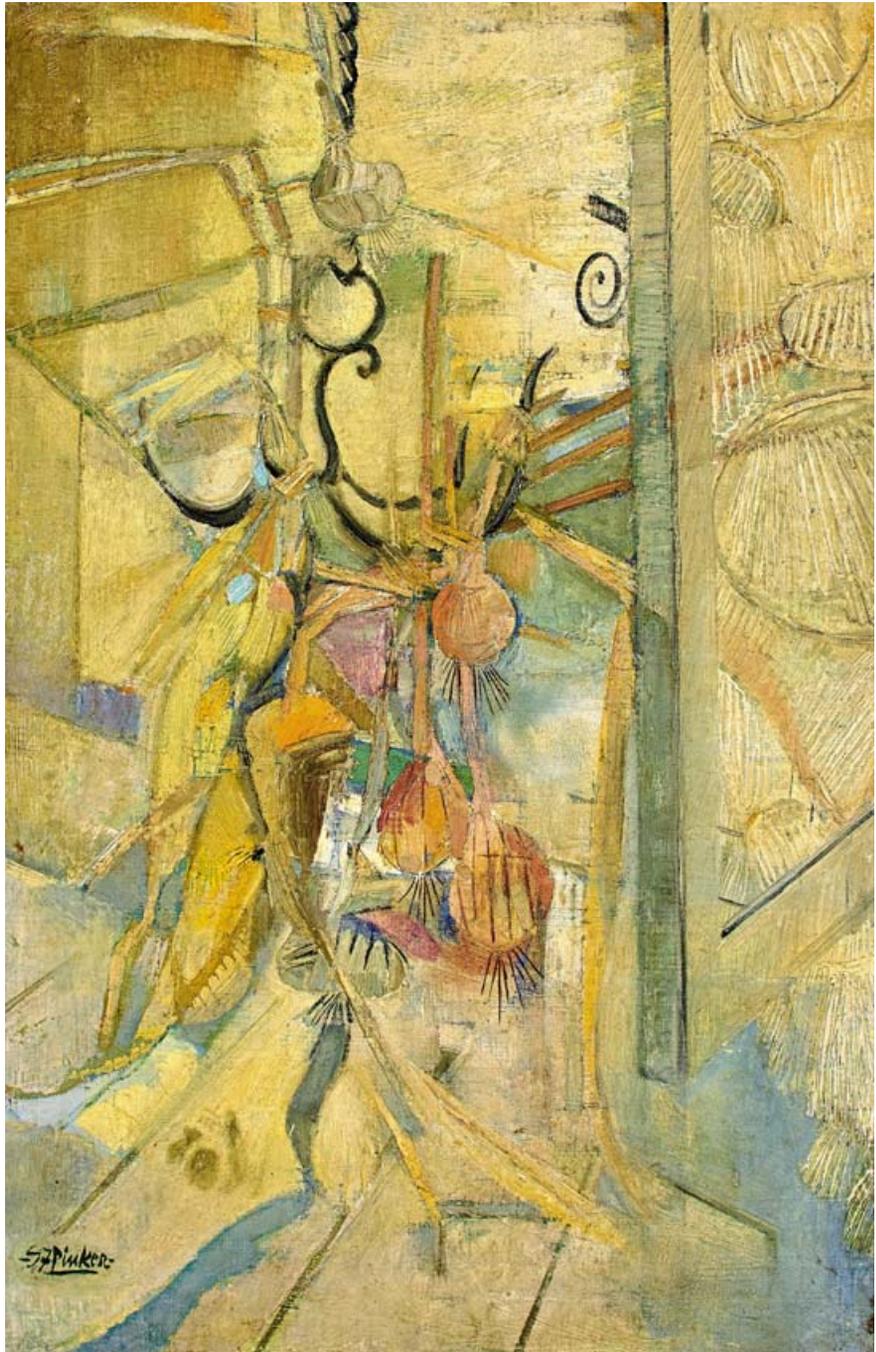
A String of Onions

signed

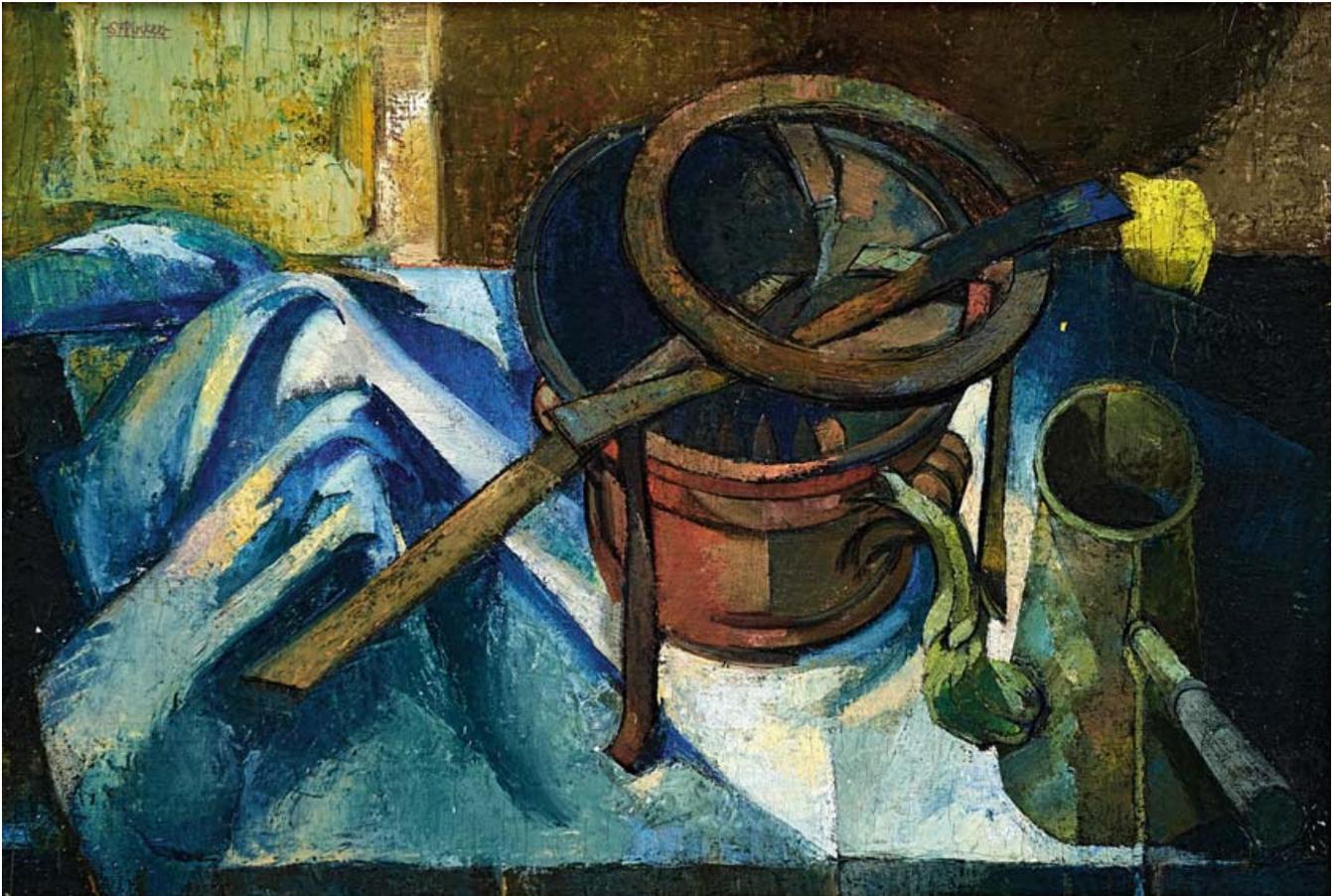
oil on canvas laid down on board

90,5 by 59cm

R80 000–120 000



© The Estate of Stanley Pinker/DALRO



© The Estate of Stanley Pinker/DALRO

514

Stanley Faraday
PINKER

SOUTH AFRICAN 1924-2012

Still Life with Coffee Pot

signed

oil on canvas laid down on board

40 by 59,5cm

R150 000–200 000

515

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923-1980

Maanlig op die Stoep

signed and dated 50
oil on board
74 by 49,5cm

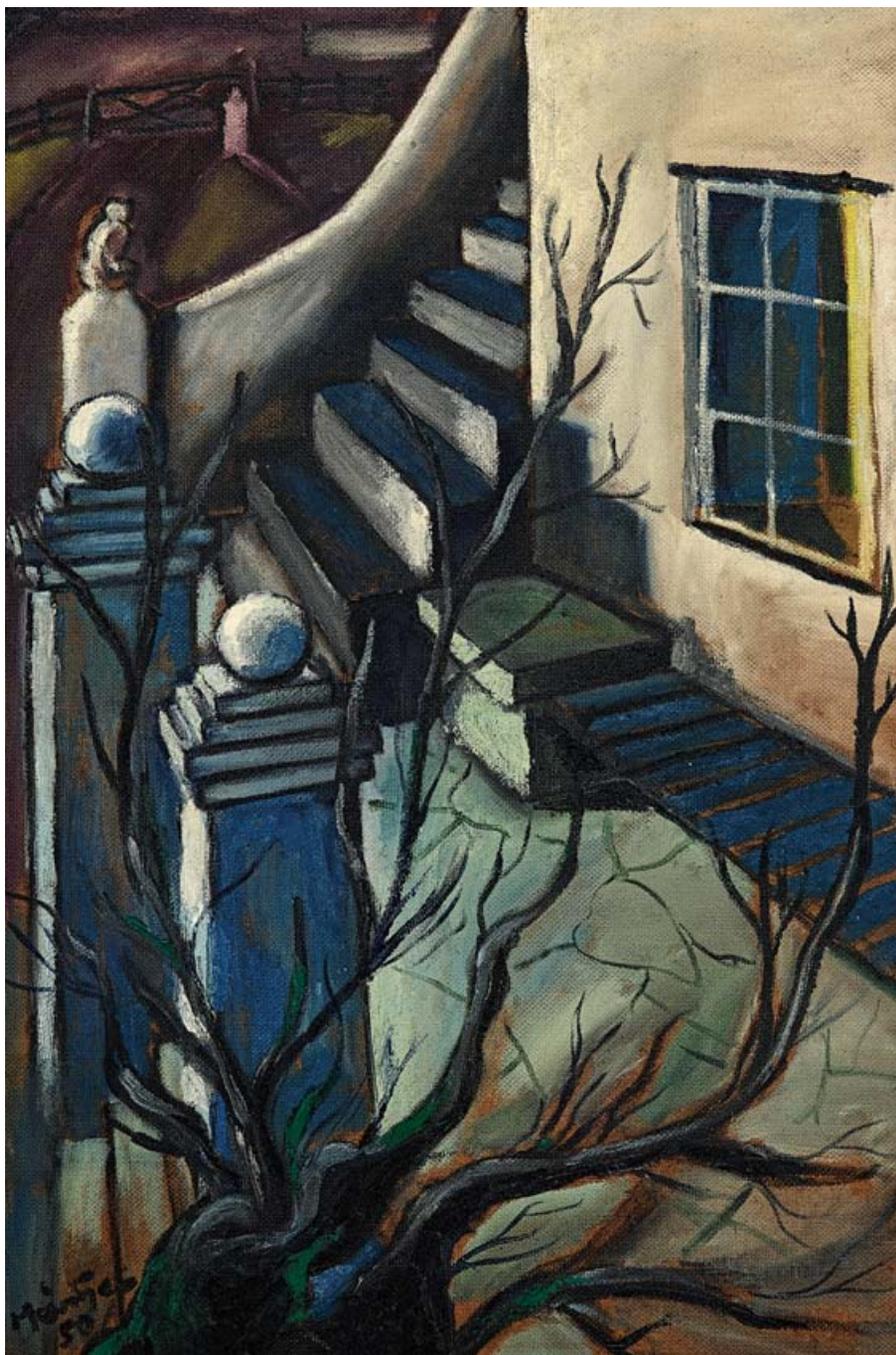
R200 000–300 000

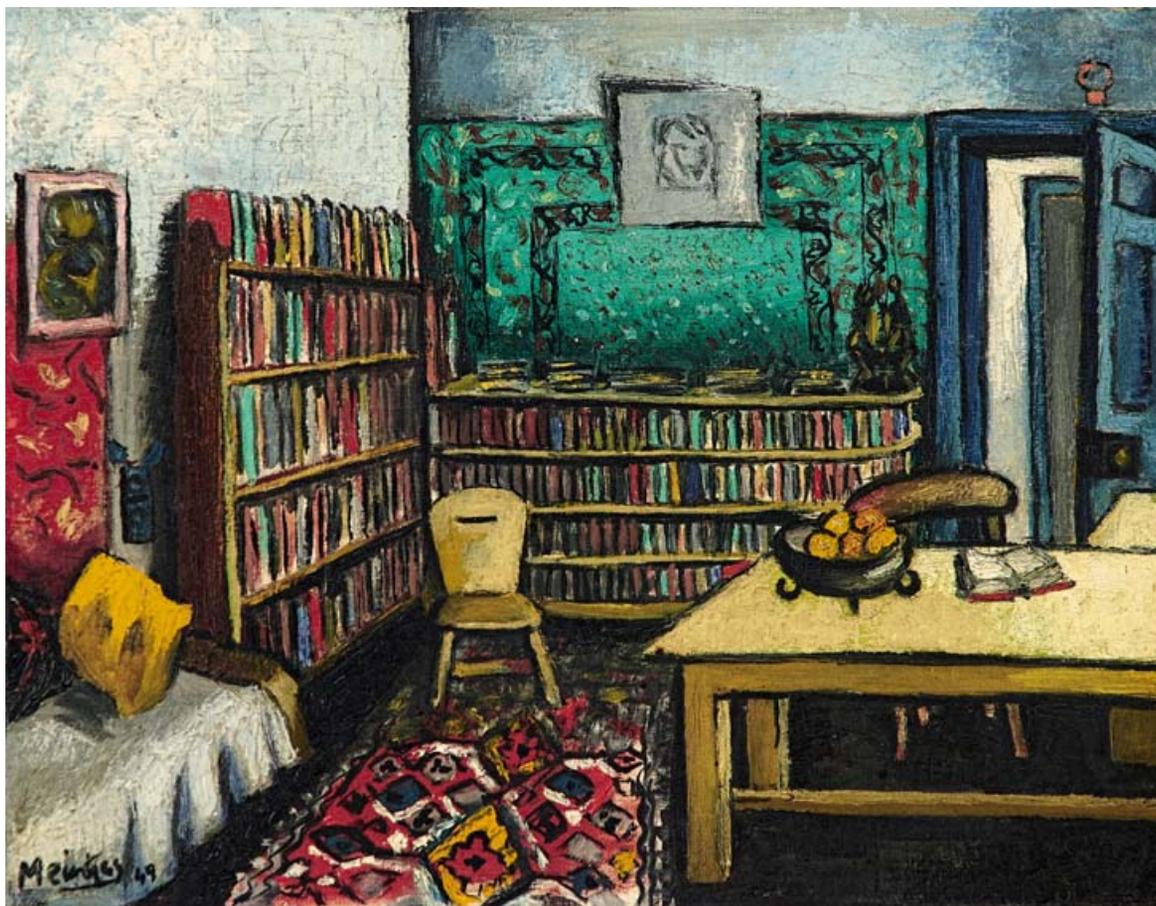
This is the stoep at Groetzeekoegat, the family farm at Molteno.

LITERATURE

Dagboek van Johannes Meintjes (1972)
Molteno: Bamboesberg-Uitgewers.
Illustrated opposite page 156, catalogue
number JM 303.

Kobus Opperman. (2007) *Johannes Meintjes, 1923-1980, Artist, Author, Historian*. Unpublished essay. Illustrated in colour.





516

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923-1980

Interior, Grootzeekoegat

signed and dated 49

oil on canvas laid down on board

35 by 45cm

R250 000–350 000

Grootzeekoegat was the family farm in Molteno.

LITERATURE

Dagboek van Johannes Meintjes (1972) Molteno:
Bamboesberg-Uitgewers. Catalogue number JM 259.



517

© Andrew Clement Verster | DALRO

517

Andrew Clement
VERSTER

SOUTH AFRICAN 1937-

Fragile Paradise

signed and dated 90
oil on canvas, six panels
181 by 181cm

R80 000–120 000

518

Andrew Clement
VERSTER

SOUTH AFRICAN 1937-

Ornate Interior

signed and dated 96
oil on canvas
170 by 98cm

R80 000–120 000



518

© Andrew Clement Verster | DALRO

519

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923-1980

Two Young Boys

signed and dated 1951

oil on board

29 by 19cm

R60 000–80 000

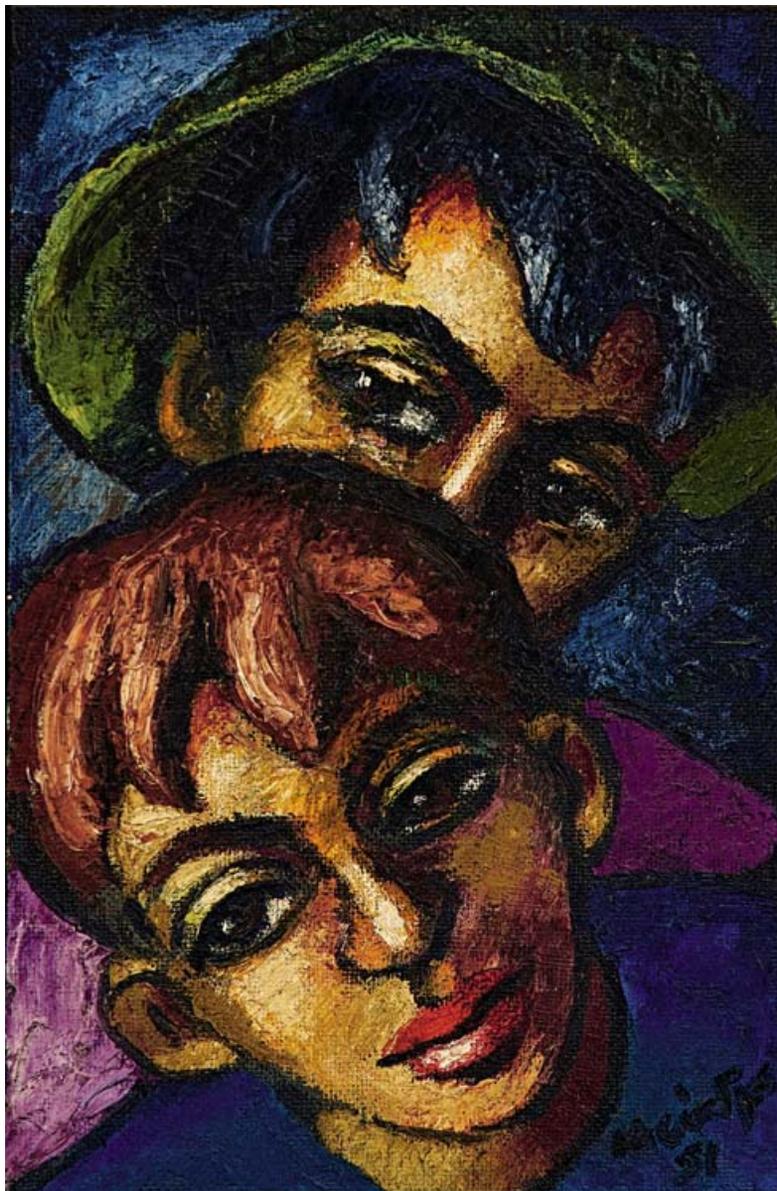
LITERATURE

Dagboek van Johannes Meintjes (1972)

Molteno: Bamboesberg-Uitgewers.

Catalogue number JM 335.

Kobus Opperman. (2007) *Johannes Meintjes, 1923-1980, Artist, Author, Historian*. Unpublished essay. Illustrated in colour.



520

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923-1980

Narcissus

signed and dated 1947

oil on canvas

44,5 by 34,5cm

R120 000–160 000

LITERATURE

Dagboek van Johannes Meintjes (1972)

Molteno: Bamboesberg-Uitgewers.

Catalogue number JM 168.

Kobus Opperman. (2007) *Johannes Meintjes, 1923-1980, Artist, Author, Historian*. Unpublished essay. Illustrated in colour



521

Christo
COETZEE

SOUTH AFRICAN 1929-2000

Repaired Hole & Discism

signed and dated 72; signed twice,
dated 27/1/75, inscribed with the title
and 'Protest exhibition' on the reverse
mixed media on canvas laid down on
board

93 by 66cm

R70 000–90 000

"For myself, an intuitive happening
of this kind made in protestation by
apparent destruction should also be
considered as an act of construction,
I think, especially when related to my
work of the Fifties." Christo Coetzee.
PROTESTISM – IS IT ART? Summary
of a public lecture at the former SA
Association of Arts (Western Cape)
in Cape Town on 7 February 1975
published in Muller Ballot. (1999)
*Christo Coetzee, Cape Town: Human &
Rousseau. Page 85.*

522

Christo
COETZEE

SOUTH AFRICAN 1929-2000

Simon's Icon

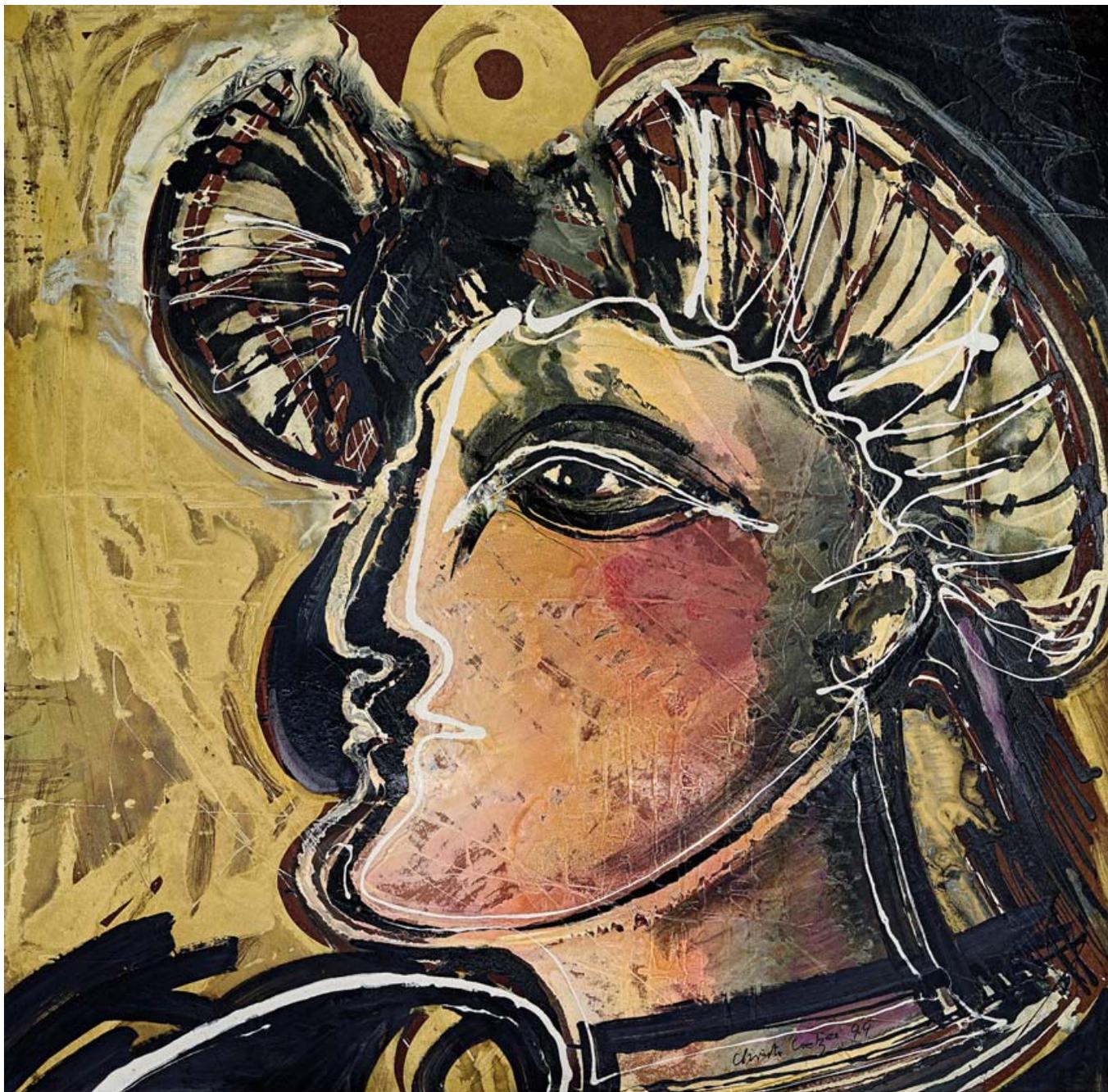
signed and dated 99; signed, dated and
inscribed with the title on the reverse
enamel on board

117,5 by 120,5cm

R100 000–150 000



521



523

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909-2005

Still Life with Irises and Tulips

signed and dated 1935

oil on canvas

50 by 39,5cm

R60 000–80 000

PROVENANCE

Acquired from the artist in 1935 by Bernard Lewis, art critic and trustee of the South African National Gallery, and gifted to the current owner's parents on the occasion of their wedding.

524

Christo
COETZEE

SOUTH AFRICAN 1929-2000

Rose

signed; signed, dated 93 and inscribed

with the title on the reverse

mixed media on board

121,5 by 121,5cm

R140 000–180 000



523





525

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Eight Figures

signed and numbered P/P 2/2 in pencil in the margin
linocut with hand colouring
image size: 84 by 184,5cm

R400 000–600 000

cf. R Krauss, R Malbert and K McCrickard. (2012)
A Universal Archive: Kentridge as Printmaker,
London: Hayward Publishing, another
example from the edition is illustrated on
pages 106 and 107.

526

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Dutch Iris

executed in 1992

signed and numbered 27/50 in pencil in
the margin

etching and aquatint with three copper
plates

image size: 108 by 59cm

R400 000–600 000





527

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Underweysung der Messung: Melencolia, Momento Mori, Still Life, A Cat in the Meat Trade, Étant Donnée, Larder

executed in 2007

each signed, numbered BC1 5/5 in pencil and embossed with the *Brodsky Centre* chop mark in the margin

six photogravures with stereopticon on wove paper, including stereoscope sheet size: 34 by 57cm, each (7)

R70 000–90 000

LITERATURE

John McDonald and Bill Gregory. (2008) *William Kentridge: Telegrams From The Nose*, Australia: Annandale Galleries. Other examples from the edition and installation views illustrated on pages 39 to 49.

What will come (has already come) (2007) Basel: Stroemfeld Verlag

In another group of works Kentridge shows motifs which refer directly to Dürer's drawing machines. Six model stages, distinguished by different actors and props, have been stereoscopically photographed and photogravures made of the two photographs.

These are now presented horizontally on tables, like the anamorphoses. Through six stereoscopes one can see twelve images arranged in pairs, which when looked at may be linked to form three-dimensional images. The manner of presentation also emphasises the laboratory character of these images. The exhibition becomes a cabinet of knowledge, a Wunderkammer, a curiosity cabinet of a self-questioning seeing.

Another example from the edition forms part of the The Metropolitan Museum of Art permanent collection.

528

Sue (Susan Mary)
WILLIAMSON

SOUTH AFRICAN 1941-

A Tale of Two Cradocks

signed, dated 1994, and numbered 1/10 on the reverse, South African National Gallery label adhered to the reverse
colour laser prints, wood, extruded acetate, with brass hinges
43,5 by 500cm

R80 000–120 000

EXHIBITED

South African National Gallery, Cape Town, *Lines of Sight: Perspectives on South African Photography*, 1999
Bamako Biennale, Mali, *Lines of Sight: Perspectives on South African Photography*, 2001

Other examples from this edition:

Art First, London, *Trackings*, 19 April to 19 May 1994
Haus der Kulturen der Welt, Berlin, *Colours: Kunst aus Südafrika*, 24 May to 18 August 1996
Centre d'Art Contemporain, Brussels, Belgium, *Sue Williamson*, 24 April to 14 June 2003
International Center of Photography, New York, *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*, 14 September 2012 to 6 January, 2013
Gloucester Green, Regent's Park, London. *Frieze Masters*, 15 to 19 October 2014

LITERATURE

Other examples from this edition:

Alfons Hug and Sabine Vogel. (eds.) (1996) *Colours: Kunst aus Südafrika*, Berlin: Haus der Kulturen der Welt. Illustrated in colour on page 147.



Nicholas Dawes. (2003) *Sue Williamson: Selected Works*, Cape Town: Double Storey Books. Illustrated in colour on pages 64 and 65.
Okwui Enwezor and Rory Bester. (eds.) (2013) *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*, New York: International Center of Photography. Illustrated in colour on pages 330 and 331.
Mark Gevisser. (ed.) (2015) *Sue Williamson: Life and Work*, Torino: Skira. Illustrated in colour on page 89 to 93.
Other examples from this edition in the Museum of Contemporary Art, San Diego, USA as well as major international private collections.
Mark Gevisser. (ed.) (2015) *Sue Williamson: Life and Work*, Torino: Skira. Page 88 (excerpt):
In her artwork, Williamson alternates pages of the guidebook with the story of Matthew and Nyameka Goniwe and, specifically, the killing of the Cradock Four. As she had been doing since A

Few South Africans (1983-7), the artist endeavoured to tell those stories erased from the official history, and to use the research in an artwork to educate herself, and her viewers, about her country's real history.

Williamson's own practice is an act of restitution. If white Cradock is "received" through official channels and presented, flat and official, without the artist's intervention, then the black Cradock we view is seen through her own camera and found documentation, sketched by her own hand, and understood through the words of Nyameka Goniwe.

In *Selected Work* the artist writes that "the concertina form of the piece relates to the effects of apartheid: depending on where you stand, only one side of the tale can be seen." After many years away from Cradock, Nyameka Goniwe returned to the town and was elected its first female mayor in 2011.

529

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953-

The Bench, Grahamstown Library

signed

oil on board

105 by 79,5cm

R80 000–120 000





530

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Untitled (Tree Man from 'Procession')

signed

charcoal on paper
26,5 by 36cm

R200 000–250 000

The drawing is a study for the tree man (walking) from the video, *Shadow Procession* (1999), and the suite of 26 bronze sculptures, *Procession* (2000).



531

Deborah Margaret
BELL

SOUTH AFRICAN 1957-

Fuse

signed, dated 2008 and inscribed with the title
mixed media on paper
56 by 75,5cm

R120 000–150 000

EXHIBITED

Goodman Gallery, Cape Town, *Deborah Bell: Flux*,
January, 2009

532

Deborah Margaret
BELL

SOUTH AFRICAN 1957-

Moral Lesson IV

signed and dated 2012; inscribed with
the title and medium on an Everard
Read Gallery label adhered to the
reverse

Indian ink and pastel on paper
152 by 63cm

R100 000–150 000





533

David James
BROWN

SOUTH AFRICAN 1951-

Thomas and the Boneyard

bronze casting, stainless steel, copper, brass,
wood, glass and found objects
approximately 450 by 260 by 140cm

R120 000–160 000

EXHIBITED

The 1st Spier Outdoor Sculpture Biennial, 2001/2002.

LITERATURE

Paul Edmunds. (ed.) (2001/2002) Spier Outdoor Sculpture Biennial, Stellenbosch: Spier. Illustrated in colour on a double-page spread, unpaginated. Emma Bedford. 'Common Ground: The Case for Public Art' in Edmunds. Ibid, unpaginated:

In *Thomas and the Boneyard* David Brown likewise encourages playful exploration, but closer examination of the work exposes sinister undertones. Toy trains reminiscent of childhood innocence contrast with references to the trains

that carried the condemned to concentration camps. Chilling reverberations of the holocaust raise the spectre of apartheid in South Africa and its devastating impact. Through a range of autobiographical investigations the artist prompts a voyage of discovery that leads one alternately through evocative associations of everyday life and the darkest moments of the twentieth century. Employing construction, welding, bronze casting, carving, and found objects, this work embodies a history of contemporary sculptural processes.

534

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955-

Untitled (Nose), three

signed

Indian ink and coloured pencil on

found book pages

each approximately: 23,5 by 28cm (3)

R200 000–300 000



535

Carl Walter
MEYER

SOUTH AFRICAN 1965-

Street Corner

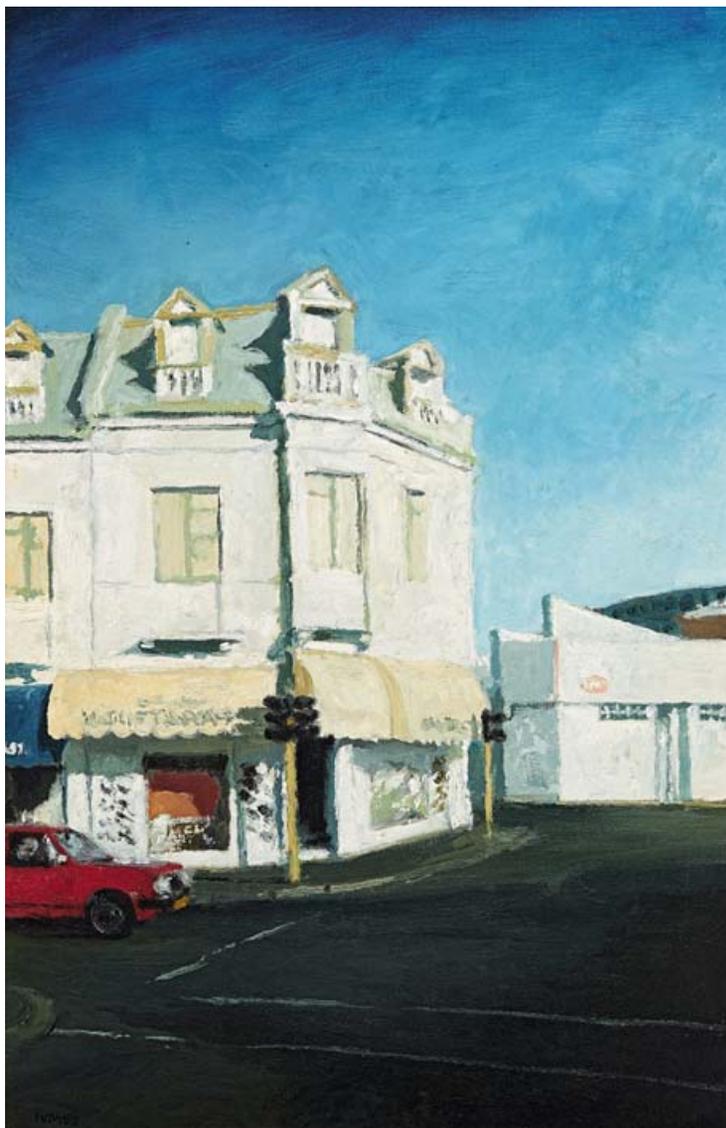
signed with the artist's initials

and dated 83

oil on canvas

74 by 48cm

R70 000–100 000



536

Ian
GROSE

SOUTH AFRICAN 1985-

Moiré

signed, dated 2013, printed with the title and medium on a Stevenson Gallery label on the reverse

oil on linen laid down on board

155,5 by 119,5cm

R70 000–90 000

Ian Grose completed his post-graduate diploma in painting at the Michaelis School of Fine Art, University of Cape Town, in 2010. He received the Tollman Award for Visual Arts in 2011 and was awarded the Absa l'Atelier prize in 2011, spending six months in residence at the Cité Internationale des Arts in Paris in 2012. During his time in Paris he was exposed to the painting traditions held in the city's famous museums. Grose like Post-Impressionist, Edouard Vuillard is famed for his handling of genres like portraiture, interiors and still life. He wants to make paintings "that work": an image that "pulls your eye and your mind back to it and you can dwell in the painting for a long time, visually, and also ... you can constantly work out different meanings – or it just seems there's a kind of inner mystery to it that you can't quite get to the bottom of."¹ This mystery is present in his work *Moiré* which also reveals his interest in the materiality of paint and his curiosity in the proliferation and recontextualisation of imagery. *Moiré* is a textile, traditionally of silk, with a rippled or 'watered' appearance. Encouraging the viewer to focus on an image that seems to be flowing, he captures the feel of the fabric on a flat painted surface.

1. Alexander Matthews. (2014) *Painting and the miracle of representation* [Online], Available: <http://mg.co.za/article/2014-07-31-painting-and-the-miracle-of-representation> [02/02/2016].





537

Hennie (Hendrik Christiaan)
NIEMANN JNR

SOUTH AFRICAN 1972-

Bathers

signed with the artist's initials and dated '09; signed,
dated 2009 and inscribed with the title on the reverse
oil on canvas

69,5 by 79,5cm

R150 000–200 000

EXHIBITED

Johans Borman Fine Art Gallery, *Art that Inspires:
Our 10-20 Anniversary Exhibition*, 15 August to
12 September 2009, catalogue pages 140 to 141,
illustrated in colour



538

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955-

Mine Worker

signed and dated 79
mixed media and collage on canvas
101 by 115cm, unframed

R90 000–130 000

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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

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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. Strauss & Co does not guarantee the working order of clocks and watches and cannot be held responsible for any losses which may be incurred.

- 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. The denial of any permit or licence shall not justify cancellation or recession of the sale contract or delay in payment.

- 2.4.1 Property incorporating materials from endangered and other protected species:
Property made of or incorporating (irrespective of percentage) materials from endangered and other protected species of wildlife are marked with the symbol * in the lot description. All are identified in the lot description with language indicating (as such). Prospective purchasers are advised that several countries prohibit altogether the importation of property containing certain materials, and that other countries require a permit (e.g. a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. Strauss & Co cannot ensure that a licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits required for export or import licence. The inability of a client to export or import property containing endangered and other protected wildlife material is not a bases for cancellation or recession of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or reoffer lots for sale, to accept and refuse bids and/or to reopen 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 No cancellation or Returns

No statutory "cooling off" period shall apply in respect of the sale of any lot. A buyer shall accordingly not be entitled to rescind any sale or

request a refund of any payment pertaining thereto after his bid has been finally accepted by the auctioneer, save in the circumstances expressly provided for in these general conditions of business.

2.7 Payment and collection

- 2.7.1 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.
- 2.7.2 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.
- 2.7.3 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.
- 2.7.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the purchase price of that lot in full and in clear funds. Strauss & Co shall not be obliged to release a lot to the buyer prior to receipt in 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.
- 2.7.5 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.
- 2.7.6 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.
- 2.7.7 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.
- 2.7.8 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.

2.8 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

2.7 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:

- 2.8.1 to remove, store (with a storage facility chosen at the sole discretion of Strauss & Co and at the cost and expense of the buyer) and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.8.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.8.3 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;
- 2.8.4 to reject future bids and offers on any lot from the buyer;
- 2.8.5 to proceed against the buyer for damages;
- 2.8.6 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;
- 2.8.7 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;
- 2.8.8 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;
- 2.8.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10 to commence legal proceedings;
- 2.8.11 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;
- 2.8.12 if the lot is paid for in full but remains uncollected after twenty eight 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, or to store the lot, as contemplated in 2.8.1, pending resale. 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, save for the circumstances contemplated elsewhere in these general conditions of business.

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.

- 3.3.5 The seller agrees that Strauss & Co may, at its absolute discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance to sell. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal thereof.

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 Where a reserve has been placed on a lot, Strauss & Co may, at its option, still sell a lot at a hammer price below the reserve, provided that the sale proceeds to which the seller is entitled will be the same as they would have had the sale been at the reserve. Without limiting the generality of the foregoing, where Strauss & Co does sell a lot below reserve, Strauss & Co reserves the right to adjust its seller's commission charge/rate accordingly to ensure that the seller is paid the correct proceeds it would have had the sale been at the reserve.
- 3.5.5 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 forty 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, the bidder's record, 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 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 and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11 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.
- 4.12 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.
- 4.13 An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.

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Jean Welz, *Still Life with Papaya*, oil on canvas laid down on board, 40 x 49, 5cm



Stra

In Memoriam

Stephan Welz

13 April 1943 - 25 December 2015

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

LOT NO	TOTAL	LOT NO	TOTAL	LOT NO	TOTAL						
1	55 000	49	25 000	100	160 000	149	38 000	207	80 000	253	260 000
2	30 000	50	15 000	101	55 000	150	24 000	210	4 200 000	254	460 000
3	22 000	51	90 000	102	20 000	151	16 000	211	700 000	255	120 000
4	20 000	52	60 000	103	35 000	152	20 000	212	380 000	256	120 000
5	26 000	53	48 000	104	22 000	153	140 000	213	460 000	257	130 000
7	40 000	54	35 000	105	16 000	155	40 000	214	450 000	258	520 000
8	32 000	55	38 000	106	45 000	156	55 000	215	170 000	259	480 000
9	40 000	56	38 000	107	42 000	157	15 000	216	350 000	260	350 000
10	40 000	57	30 000	108	38 000	158	15 000	217	750 000	261	300 000
11	38 000	58	30 000	109	65 000	160	60 000	218	300 000	265	250 000
12	90 000	59	70 000	110	30 000	162	5 000	219	250 000	266	90 000
16	45 000	60	42 000	111	50 000	163	5 000	220	7 500 000	267	160 000
17	20 000	61	210 000	113	35 000	165	2 800	221	80 000	269	440 000
18	12 000	63	18 000	114	35 000	166	18 500	222	80 000	270	180 000
20	7 000	64	28 000	115	25 000	167	50 000	223	4 800 000	273	240 000
21	70 000	65	19 000	118	50 000	168	50 000	224	70 000	274	140 000
22	30 000	66	52 000	121	70 000	169	40 000	227	190 000	275	300 000
24	42 000	67	40 000	123	40 000	170	8 000	228	360 000	277	70 000
25	40 000	68	17 000	124	18 000	173	28 000	229	230 000	281	70 000
26	40 000	69	26 000	125	60 000	175	10 500	230	2 800 000	282	1 200 000
27	50 000	70	24 000	126	85 000	176	30 000	231	180 000	283	280 000
28	30 000	71	55 000	127	40 000	178	35 000	232	260 000	284	150 000
29	25 000	75	38 000	129	40 000	179	26 000	234	250 000	285	75 000
30	12 000	77	40 000	130	70 000	180	18 000	235	550 000	286	420 000
31	40 000	78	20 000	131	30 000	181	65 000	236	600 000	287	450 000
33	22 000	80	45 000	132	25 000	182	32 000	237	75 000	288	228 212
34	42 000	82	110 000	133	55 000	183	30 000	238	480 000	289	100 000
35	35 000	83	180 000	135	50 000	184	26 000	240	340 000	290	120 000
36	48 000	84	45 000	136	40 000	185	30 000	241	420 000	291	85 000
39	50 000	87	15 000	137	42 000	187	26 000	242	520 000	293	135 000
40	110 000	88	60 000	138	60 000	190	35 000	243	70 000	295	65 000
41	22 000	89	55 000	141	75 000	191	70 000	244	140 000	296	90 000
42	16 000	90	85 000	142	38 000	192	50 000	246	260 000	297	80 000
43	20 000	91	38 000	143	55 000	193	65 000	247	800 000	298	80 000
44	15 000	92	50 000	144	50 000	201	1 100 000	248	450 000	299	80 000
45	50 000	93	38 000	145	20 000	202	70 000	249	120 000		
46	25 000	94	50 000	146	32 000	204	240 000	250	90 000		
47	50 000	96	25 000	147	40 000	205	160 000	251	480 000		
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