

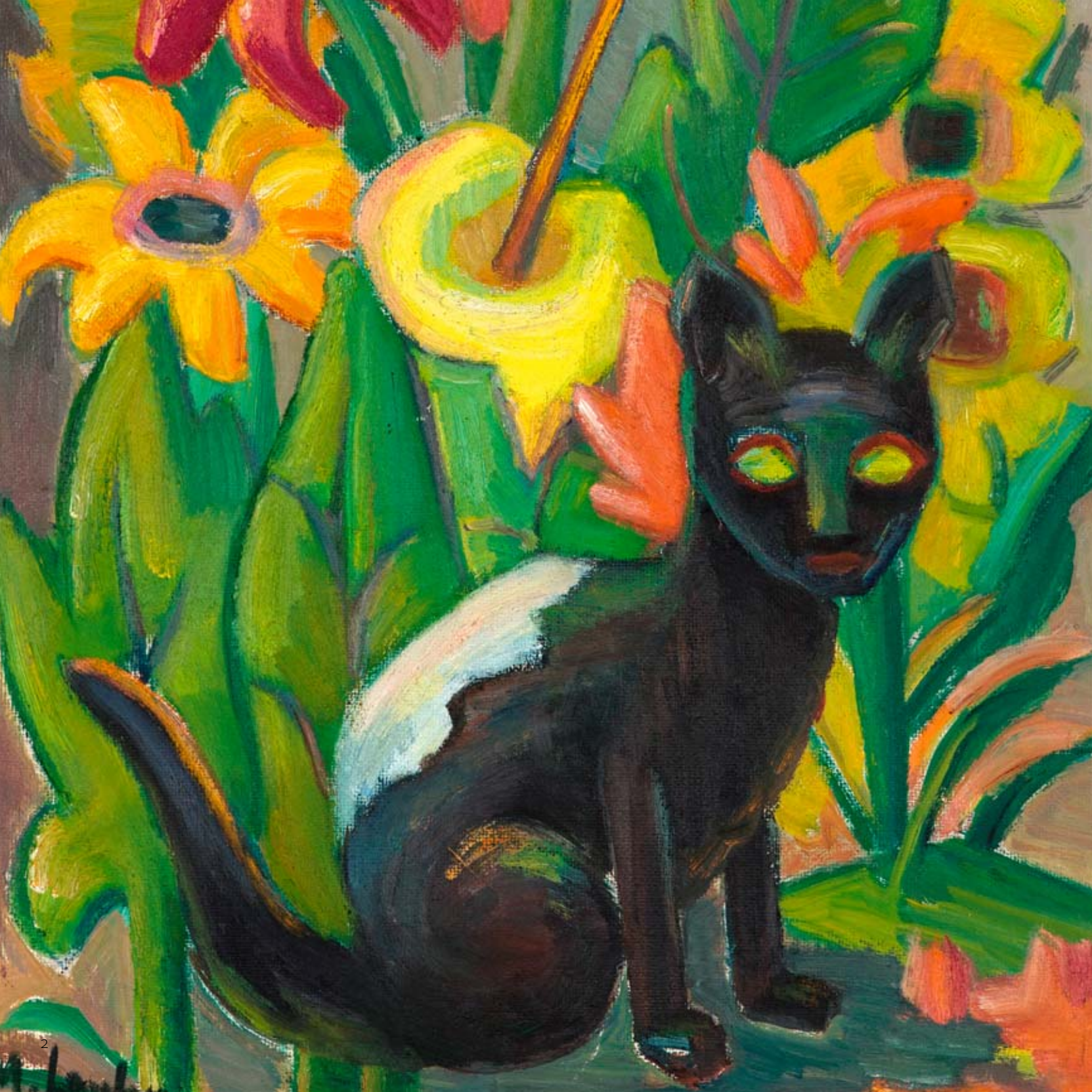


Strauss & Co



Strauss & Co

Fine Art Auctioneers | Consultants



Important South African & International Art, Decorative Arts & Jewellery

Monday 16 October 2017

10.30am: Session One (Lots 1-210)

2.00pm: Session Two (Lots 211-400)

5.00pm: Session Three (Lots 401-550)

8.00pm: Session Four (Lots 551-660)

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 13 to Sunday 15 October 10am to 5pm

WALKABOUTS

Saturday 14 and Sunday 15 October at 11am

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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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OPPOSITE

Lot 598 Walter Battiss, *The Early Men* (detail)

Sale Information

Auction

Monday 16 October 2017

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Walkabouts

Saturday 14 and Sunday 15 October
at 11am

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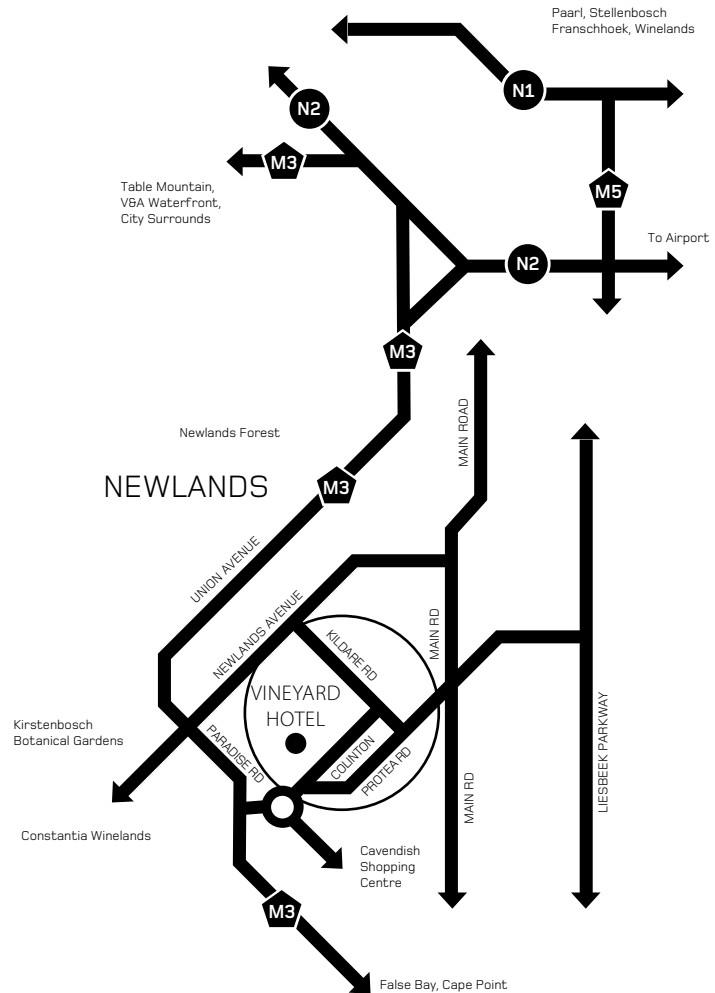
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Buying at Strauss & Co

A step by step guide for buying at auction.

1. Browse upcoming sales

The sale can be viewed on our website:

www.straussart.co.za

Catalogues can be purchased from our offices or by subscription.

Cataloguing information

1. **Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
2. **Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
3. **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 prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view the lots coming up for sale. 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.

2. Create a Strauss & Co Account

Get in touch and share your details with us.

Pre-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.

3. Bid in the sale

If you are unable to attend an auction there are other ways to bid:

Telephone Bid

If you prefer to bid by phone, we will call you from the saleroom and bid on your behalf.

Absentee Bid

Submit your maximum bid and we will bid for you. We will confirm your bids by sms.

To arrange a Telephone or Absentee Bid please complete a bidding form and email: bids@straussart.co.za or contact our Client Services Departments: Cape Town 021 683 6560, Johannesburg 011 728 8246.

Remember to check our terms and conditions regarding charges, including buyer's premium which is added to the hammer price on each lot.

4. If your bid is successful ...

You will receive an invoice and payment instructions shortly after the sale. 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.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque under R500 000 (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
Swift address: SBZA ZA JJ

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 12 noon.

No collections can be made from The Vineyard Hotel after this time.

The premises must be cleared by 12 noon.

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 Relttem Removers, Airwings and Stuttafords will be available on the night and 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 Contact: Brenim Mettler

Stuttafords Fine Art

Tel +27 21 514 8700

International Freight: Airwings

Tel +27 83 454 1115
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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.

'Attribute d 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.

Titles given by Strauss & Co are descriptive, unless otherwise stated.





Sales Calendar 2017

Live Auction

Johannesburg

Important South African and International Art

Monday 13 November

Entries close 16 September

Online-Only Auctions

South African and International Art and Decorative Arts

Friday 8 September - Monday 18 September

South African and International Art and Decorative Arts

Friday 17 November - Monday 27 November

Entries close 3 weeks prior

Please note: Online-Only auctions generally run for ten days commencing on a Friday at 8am and close on a Monday at 8pm. Depending on where the items were sourced (this is indicated beside each lot on the website), they can be viewed at our Johannesburg or Cape Town offices for the duration of the auction, weekdays only, 9am - 5pm. This does not however apply to furniture which unfortunately cannot be viewed.

*Entries close 2 weeks
before date of sales*

Dates are subject to change

Lot 284 A pair of Chinese famille rose saucer dishes, 18th century



Adolph Jentsch *Source of the Swakop River* R900 000 - 1 200 000

Important South African and International Art

Auction, Monday 13 November 2017, The Wanderers Club, Illovo, Johannesburg

Preview

10 - 12 November

Enquiries

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Strauss&CO

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contemporary

02 | 2018

art auction

now inviting consignments

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The Vineyard Hotel, Newlands, Cape Town
16 October – 10.30am

**Jewellery, Watches,
European and Oriental Decorative Arts**

Lots 1–210

Lot 15 Diamond bracelet



1



2



3



4

1
Victorian diamond and pearl brooch

designed as a small bird perched on a branch set with rose-cut diamonds and a cabochon ruby eye, flanked by diamond floral sprays set with pearls, *Rd No. 183823, length approximately 30mm*

R4 000–6 000

2
Victorian diamond and citrine brooch

in the form of a ribbon set with twenty-nine old- and eight-cut diamonds weighing approximately 0.80 carat, centred by two *later* claw-set round-cut citrines weighing approximately 0.80-0.85 carat, *length approximately 33mm*

R1 500–2 000

3
Late Victorian gold, amethyst and seed pearl brooch, Cornelius Desormeaux Saunders & James Francis Hollings Shepherd

designed as a bar set with a row of seed pearls heightened with a fly, its body tube-set with a round-cut amethyst, *lacking one seed pearl, length approximately 50mm*

R2 500–3 000

4
Victorian amethyst and seed pearl necklace/pendant

collet- and claw-set with twenty-nine oval-cut amethysts weighing approximately 80-90 carats, set to the centre with a cross accented with seed pearls, with detachable bale, *length approximately 410mm, cased, retailed THOS. SLY, MARKET PLACE, SALISBURY*

R12 000–15 000



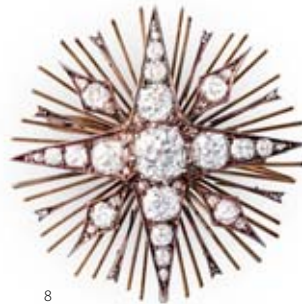
5



6



7



8



9

5
Diamond cluster ring

set to the centre with a claw-set round brilliant-cut diamond weighing approximately 0.75 carat surrounded by eight round brilliant-cut diamonds weighing approximately 1.75 carats, to open-work shoulders, *size O*

R17 000–20 000

6
Diamond ring

designed as a floral cluster, set with nine old-, eight-cut and round brilliant-cut diamonds, *size M*

R5 000–6 000

7
Diamond bracelet

octagonal tube-set with a row of forty-two graduated round brilliant-cut diamonds weighing approximately 3.40 carats, *length approximately 178mm*

R38 000–40 000

8
Late Victorian diamond star brooch/pendant

the starburst set with old miner- and rose-cut diamonds weighing approximately 3.50 carats to radiating knife-edge bars, *detachable brooch fitting, diameter approximately 40mm*

R18 000–20 000

9
Lady's stainless steel and diamond Reverso Florale Jaeger-LeCoultre wristwatch, Ref. 265808

quartz movement, silver dial with blue sword hands and Arabic numerals, round-cut diamonds set in two rows lining the front, back and sides of the reversible section, stainless steel case engraved with the initials 'RA', stainless steel Jaeger-LeCoultre bracelet, *diameter of bezel 25mm*

R15 000–20 000



10

10
Diamond necklet

the articulated open kite-shaped frame claw-set with seven round brilliant-cut diamonds to a knife-edge bar set with three further round brilliant-cut diamonds, weighing approximately 2.75-3.00 carats, to a fine link chain, length approximately 475mm

R35 000–40 000



11

11
Pair of diamond pendant earrings

each with diamond flowerhead surmount, to an articulated pierced pendant drop claw-set with seven round brilliant-cut diamonds weighing approximately 3.50-3.75 carats, screw and butterfly fittings, length approximately 32mm (2)

R30 000–35 000



12

12
Diamond-set locket pendant

the heart-shaped locket set to the front with round brilliant-cut diamonds weighing approximately 2.50-3.00 carats, to a diamond-set bale, length approximately 27mm

R30 000–35 000



13

13
Sapphire single stone ring

set to the centre with an oval-cut pink-purple sapphire weighing 1.93 carats, set in silver, size M½

R8 000–10 000



14

**14
Victorian ruby and diamond
brooch/pendant**

designed as a flowerhead, set to the centre with a round-cut ruby weighing approximately 0.50 carat, the petals set with old- and eight-cut diamonds weighing approximately 1.60 carats, *detachable brooch fitting, length approximately 28mm*

R5 000–7 000

**15
Diamond bracelet**

designed as a series of interlocking links collet- and claw-set with baguette-, old- and eight-cut diamonds and round brilliant-cut diamonds weighing approximately 7.00-8.00 carats, *length approximately 175mm*

R60 000–80 000



15



16

**16
Diamond double-clip
brooch, 1930s**

each open-work plaque set with eight old- and eight brilliant-cut diamonds weighing approximately 3.00-3.50 carats, *length approximately 40mm*

R15 000–20 000

**17
A silver and enamel cigarette
case, with import marks for
London, F B Reynolds, 1929,
.925 sterling**

rectangular, the front with pink guilloche enamel and applied with a foliate spray, engine-turned reverse, *6cm wide; cased*

R4 000–6 000

17





18

18
Lady's 18ct white gold, sapphire and diamond Chopard wristwatch, 1970s

nickel lever movement, the circular textured dial with baton indexes, the bezel claw-set with twenty diamonds and eight blue sapphires, the crown with cabochon-cut blue sapphire, to an integral woven bracelet, with adjustable Chopard folding clasp, *length approximately 175mm, diameter approximately 20mm*

R15 000–20 000



19

19
Opal and diamond brooch

the circular black opal enclosed by twenty-four old- and brilliant-cut diamonds weighing approximately 1.50–1.55 carats, *securing brooch pin missing, width approximately 25mm*

R4 000–6 000



21

20
Pair of ruby and diamond earrings/brooch

designed as a spray of flowers heightened by four calibre-cut synthetic rubies, set with twenty-six eight-cut diamonds weighing approximately 0.70 carat, *screw fittings, length approximately 30mm, brooch frame faulty (2)*

R6 000–8 000



20



22

21
Edwardian diamond and seed pearl brooch

the open frame designed as ribbons, highlighted with pearl drops and set with rose-cut diamonds, *length approximately 37mm*

R4 000–5 000

22
Edwardian diamond necklet

the pierced locket-shaped pendant millegrain-set with rose- and old-cut diamonds, to a diamond-set bale and fine link chain with bolt clasp, *length approximately 445mm*

R6 000–8 000



23

23
**Gem-set and pearl necklet,
 Liberty & Co Ltd**

composed of twenty-one flowerhead drops centrally set with variously cut and cabochon-cut stones including an opal, pink sapphire, peridot, turquoise, blue sapphire, orange spinel, emerald, garnet, beryl and nine pearls, the petals set with white sapphires and three pearl drops, to a pearl necklet with ruby and white sapphire bolt clasp, *length approximately 425mm, cased Pearls untested and as such unwarranted*

R40 000–45 000

PROVENANCE
 Formerly the property of
 Sir John Holder.



24

24
**Diamond and pearl dress
 ring, Oporto**

designed as two flowerheads, centred by a blue baroque pearl and a smaller blue pearl, the petals set with rose- and eight-cut diamonds, to a reeded shank, *size N*

R8 000–10 000

25



25



25
**Diamond dress ring,
Charles Greig**

claw-set to the centre with a rectangular radiant-cut diamond weighing approximately 1.27 carats to a shank in the form of a wreath, millegrain-set with thirty-nine round brilliant-cut diamonds weighing approximately 0.35 carat, *size L½*; and a pair of diamond earrings *en suite*, set with twenty-one round brilliant-cut diamonds weighing approximately 0.55-0.60 carat, *post and buckle fitting (3)*

R50 000–55 000

26



27



26

**Diamond and sapphire
cluster ring**

designed as a flowerhead, claw-set with nine round-cut sapphires weighing approximately 0.75 carat and round brilliant-cut diamonds weighing approximately 0.95 carat, *size J½*

R4 000–6 000

27

Diamond brooch, 1930s

the openwork plaque millegrain-set with baguette- and eight-cut diamonds weighing approximately 2.00-2.20 carats, *length approximately 40mm*

R15 000–20 000

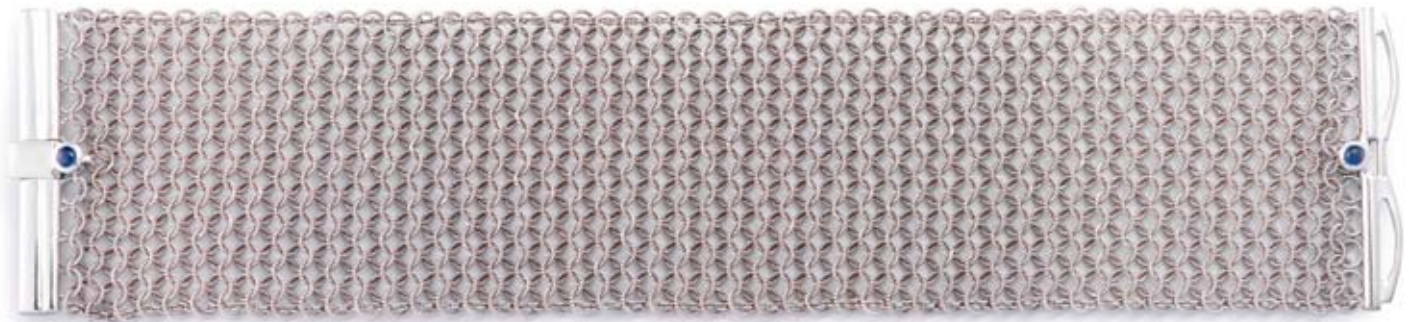
28

**White gold chainmaille and
sapphire cuff bracelet**

the ribbed clasp accented with two cabochon cut sapphires, *length approximately 180mm*

R22 000–25 000

28



29



29

Sapphire and diamond ring

claw-set with four oval-cut sapphires weighing approximately 2.12 carats heightened with six round brilliant-cut diamonds weighing approximately 0.32 carat, size *N*

R18 000–20 000

30



30

Diamond necklace

composed of a series of graduated compressed spherical links, partly set with round brilliant-cut diamonds weighing approximately 3.30 carats, length approximately 435mm

R34 000–36 000

31



31

Diamond dress ring

claw-set with a princess-cut diamond weighing 2.3300 carats, the shoulders set with fourteen princess-cut diamonds weighing approximately 0.37 carat, size *M*

Accompanied by certificate number 70901080/46015 from EGL South Africa stating that the diamond weighing 2.3300 carats is *J* in colour and *S1* in clarity

R110 000–120 000



32

32
Lady's 18ct white gold and diamond Tank Française Cartier wristwatch, Ref. MG322120

automatic 20 jewelled lever movement, ivory-coloured guilloché dial, black roman numerals, aperture for date at 6 o'clock, white gold rectangular case with diamond-set bezel, diamond-set winding crown, water resistant, 18ct white gold Cartier bracelet with deployant clasp, *diameter of bezel 22mm; accompanied by Cartier presentation case*

R80 000–100 000

33
Three-pearl and diamond necklace

set to the front with a champagne, cream and grey pearl drop united by two claw-set round brilliant-cut diamonds to a fine link chain tube-set with eight round brilliant-cut diamonds weighing approximately 0.65 carat, *with associated link extension and closing clasp, length approximately 440mm*

R6 000–8 000



33

34
Diamond ring

claw-set with an emerald-cut diamond weighing 3.20 carats set between two emerald-cut diamonds weighing 1.00 carat and 1.03 carats, the shoulders set with six round brilliant-cut diamonds, size N½

Accompanied by certificate number 2135912296 from the GIA stating that the diamond weighing 3.20 carats is Natural Yellow Fancy in colour and VS1 in clarity. Accompanied by certificate number 2176544020 from the GIA stating that the diamond weighing 1.00 carat is E in colour and VVS2 in clarity. Accompanied by certificate number 1166214709 from the GIA stating that the diamond weighing 1.03 carats is G in colour and VS1 in clarity

R220 000–230 000

34

35
Lady's 18ct yellow gold Happy Diamonds Chopard wristwatch, circa 1980s, Ref. 20 /3905

quartz movement, champagne dial, gold baton hour and minute hands, 18ct gold case with three tube-set running diamonds in the band, two tube-set diamonds set in the centre lugs, black leather strap with original gold-plated buckle, *case dial and movement signed, diameter of bezel 18mm*

R20 000–25 000

35



36

Bulgari 'Monete' gold-mounted ancient coin key-ring

set with a Roman coin of Constantinus, inscribed 'ROMA' and the date '1 AUG. 306-337', set to a curb-link chain and securing ring, *length approximately 83mm*

R8 000–10 000



37

Gold and diamond LOVE necklace, Cartier

circular, set with round brilliant-cut diamonds, weighing approximately 1.30 carats, the reverse stamped LOVE, stamped Cartier and OS 0332, *diameter approximately 24mm, to a gold link chain, unmarked, presentation cased*

R12 000–15 000



38

Trinity de Cartier tri-gold ring

the pink gold ring engraved 'Cartier', inscribed with initials, *size O½*

R5 000–6 000

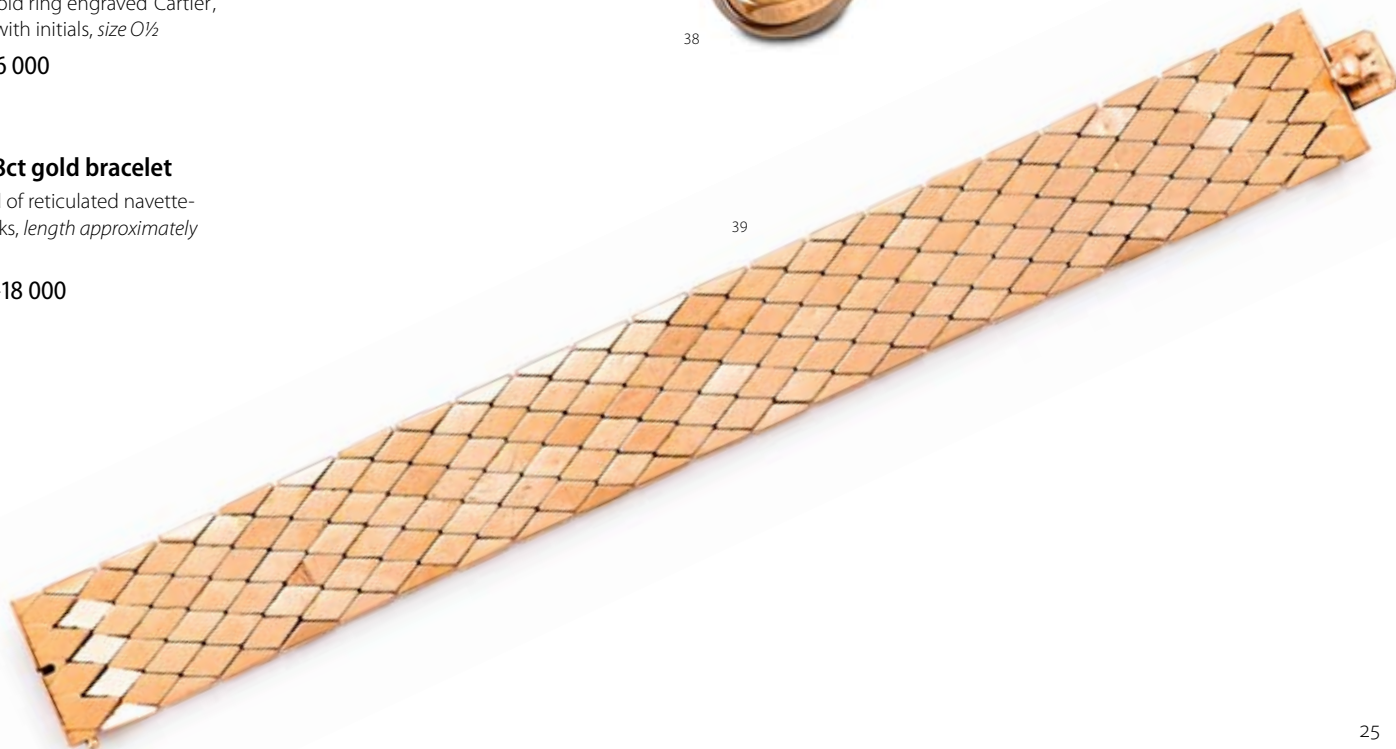


39

Italian 18ct gold bracelet

composed of reticulated navette-shaped links, *length approximately 200mm*

R15 000–18 000





40



40

Eight-row blister pearl necklace

divided by two spacers, length approximately 320mm; and a six-row cultured round pearl bracelet, similar, length approximately 185mm (2)

R15 000–20 000

41

Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 2.0400 carats, size L

Accompanied by report number 170711127/116494 from EGL South Africa stating that the diamond weighing 2.0400 carats is H in colour and VS₂ in clarity

R90 000–95 000



41

42

Pair of amethyst and diamond chandelier earrings

each articulated millegrain frame set with diamonds weighing approximately 1.15 carats, suspending three faceted teardrop-shaped amethysts weighing approximately 7.00 carats, to a stylised flowerhead with fixed bale, post and buckle fitting, length approximately 50mm (2)

R12 000–15 000



42



43

**43
Diamond brooch**

designed as a flowerhead, set to the centre with a round brilliant-cut diamond weighing approximately 1.05 carats, within an openwork border of round brilliant-cut diamonds weighing approximately 4.00-4.20 carats, width approximately 35mm

R100 000–110 000

**44
Single stone diamond ring**

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.70 carat, size J

R30 000–35 000



44



45

**45
Diamond cluster ring**

claw-set to the centre with a radiant-cut diamond weighing 1.160 carats flanked by two pear-shaped diamonds weighing approximately 0.30 carat to six round brilliant-cut diamonds weighing approximately 0.72 carat, size N

Accompanied by report number 333782 from The Jewellery Council of South Africa stating that the diamond weighing 1.160 carats is J in colour and SI1 in clarity

R38 000–40 000

**46
Pair of diamond and amethyst ear pendants**

designed as an articulated line of millegrain-set round brilliant-cut diamonds weighing approximately 0.71 carat, to a diamond-faceted cap amethyst drop weighing approximately 17.20 carats, post and butterfly fittings, length approximately 75mm (2)

R15 000–18 000



46



47

47
Diamond and gold crucifix
 accented with five round brilliant-cut diamonds weighing approximately 1.75 carats, to a circular bale, *length approximately 38mm*
R25 000–30 000



48

48
Diamond and gold dress ring
 tube- and part-claw-set to the centre with a round brilliant-cut diamond weighing 1.530 carats, and five further round brilliant-cut diamonds weighing approximately 1.60 carats, *size M*

Accompanied by report number 375306 from The Jewellery Council of South Africa, stating that the diamond weighing 1.530 carats is I in colour and SI1 in clarity

R115 000–120 000



49

49
Diamond and gold bangle, 1970s
 of abstract outline, one terminal pavé-set with twenty-two eight-cut diamonds, brushed gold opposing terminal, *diameter approximately 55mm*
R6 000–7 000

50
Lady's 18ct gold Omega de Ville wristwatch, 1970s
 nickel lever jewelled movement, oval champagne dial, black enamel baton indexes, replaced crown, to an integral woven bracelet with adjustable Omega folding clasp, *length approximately 180mm, diameter approximately 18mm*
R8 000–10 000

51
Sapphire, turquoise and gold necklace
 composed of two graduated rows of round mix-cut sapphires weighing approximately 30.00 carats enclosing pear-shaped and tear-drop turquoise, *length approximately 485mm*
R60 000–65 000

52
Single stone diamond ring
 claw-set with a round brilliant-cut diamond weighing approximately 3.93 carats, *size N*
R500 000–550 000



50



52

51



53

53
**Lady's stainless steel Catwalk
 Baume & Mercier wristwatch,
 Ref. MV 045219**

automatic quartz movement, black dial with roman numeral and dot indexes, stainless steel Baume & Mercier bracelet with deployant clasp, *signed, diameter of bezel 24mm; accompanied by Baume & Mercier presentation case and outer card case*

R8 000–10 000

54
**Blue topaz and gold Tank
 Cartier ring, 1999**

set to the centre with a square-faceted-cut topaz weighing approximately 2.50-2.60 carats, *engraved 56 Cartier, 1999, L 91837, size P½*

R8 000–10 000

54



55



55
Diamond bracelet

composed of a series of compressed spherical links set with thirty-three round brilliant-cut diamonds weighing approximately 1.80 carats, *length approximately 185mm*

R15 000–18 000

56
**Blue topaz and ceramic
 Chandra Bulgari ring**

the collet-set oval cabochon-cut topaz mounted on a carved white ceramic ring, *signed Bulgari, size M*

R15 000–20 000

56



57
Diamond dress ring

claw-set to the centre with a round brilliant-cut diamond weighing 1.8227 carats, the shoulders set with nine baguette-cut diamonds weighing approximately 0.80 carat, *size J½*

Accompanied by report number 60401072 from EGL South Africa stating that the diamond weighing 1.8227 carats is G in colour and VS1 in clarity

R145 000–150 000

57





58

**58
Aquamarine and diamond
pendant**

the emerald-cut claw-set aquamarine weighing approximately 40 carats, the open frame with a tube-set round brilliant-cut diamond weighing 0.08 carat, with fixed suspension loop, *length approximately 27mm*

R50 000–55 000



59

**59
Aquamarine and gold ring**

claw-set with a rhomboid aquamarine weighing approximately 4.50–5.00 carats, to a part-ribbed shank, *size M½*

R15 000–18 000

**60
Diamond pendant**

tube-set with a round brilliant-cut diamond weighing 1.001 carats, to an 18ct white gold choker

Accompanied by report number 010150741 from DIA South Africa stating that the diamond weighing 1.001 carats is G in colour and VS1 in clarity

R55 000–60 000



60



61

**61
Italian 18ct gold and
diamond bangle**

composed of five pink, white and yellow gold flattened-rope bands set to half-crescent terminals claw-set with ten round brilliant-cut diamonds weighing approximately 1.00 carat, *inner circumference approximately 175mm*

R30 000–32 000

**62
Silver and gold bracelet,
Charles Greig**

the silver curb-link chain set to a gold ring and bar clasp with cabochon-cut garnet terminals, T-bar clasp, *length approximately 205mm*

R6 000–8 000

62



63

**63
Diamond and gold dress ring**

claw-set to the centre with an oval-cut diamond weighing 1.41 carats, the shoulders set with two pear-shaped diamonds weighing approximately 0.62 carat, *size M½*

Accompanied by certificate number 2628242228 from EGL South Africa stating that the diamond weighing 1.41 carats is Light Yellow in colour and S1 in clarity

R60 000–65 000



64

**64
Lady's 18ct yellow gold and
stainless steel Oyster Perpetual
Datejust Rolex wristwatch,
Ref. 78273**

automatic jewelled-lever movement, white dial, roman numerals, magnified date aperture at 3 o'clock, yellow gold milled bezel, screw-down crown, water resistant at 100 metres (330 feet), stainless steel case, stainless steel Rolex Jubilee bracelet with 18ct yellow gold centre links, *signed, diameter of bezel 25mm; cased and accompanied by Rolex booklet and punched Rolex certificate stamped 'A789500'; outer card case*

R40 000–60 000





65

Italian 18ct gold compact

of textured yellow and white gold basketweave pattern, enclosing a mirror and powder compartment, *length approximately 65mm*; an 18ct gold double-sided photograph frame, *length approximately 50mm*; an 18ct gold coin case, *length approximately 40mm*; an 18ct gold lipstick case, *length approximately 60mm*; an 18ct gold pen and pencil; and a silver- and gold-mounted heart-shaped key-ring, *length approximately 78mm (7)*

R75 000–80 000



66

66
**Gold repoussé and filigree
 'makara' necklace and a pair of
 bracelets, en suite, South Indian,
 19th century**

the filigree necklace with a pair of fierce open-mouthed makara head terminals contesting a 'jewel', cabochon ruby eyes, the screw fitting with lotus petal finial, the bracelets can be combined and worn as a necklace, *some distress to the filigree, lacking two cabochon ruby eyes, necklace length approximately 560mm, the first bracelet length approximately 195mm, the second length approximately 200mm* (3)

R15 000–20 000

67
Gold dress ring

centred by a gold nugget to an openwork band, *size P*

R5 000–6 000



67



68

68
Single diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 2,5160 carats, *size N*

Accompanied by certificate number 170711124/116494 from EGL South Africa stating that the diamond weighing 2,5160 carats is J in colour and VS1 in clarity

R100 000–110 000

69
**Italian ruby and gold bracelet,
 1970s**

the centre designed with five flowerheads and foliage heightened with twenty-one claw-set rubies weighing approximately 1,70 carats, to a fancy textured bracelet, *length approximately 185mm*

R25 000–28 000



69



70

70
Ruby, diamond and gold bracelet, 1970s

the articulated bracelet composed of sprays of foliage heightened with rows of eight- and round brilliant-cut diamonds weighing approximately 1.00 carat and rubies weighing approximately 4.50 carats, *length approximately 183mm*

R40 000–50 000



71

71
Ruby and diamond ring

claw-set to the centre with a round-cut ruby enclosed by eight claw-set eight-cut diamonds weighing approximately 0.25 carat, *size L*

R2 000–2 500



73

72
Italian 18ct gold bracelet

woven and twisted, accented by two gold balls, *length approximately 190mm*

R12 000–15 000

73
Ruby and diamond dress ring

tube-set with a pear-shaped ruby weighing approximately 1.40 carats and a pear-shaped diamond weighing approximately 0.89 carat, *size O*

R25 000–30 000



72



74

74

Seven-stone diamond ring

set with seven graduated cushion-cut diamonds weighing approximately 2.47 carats, *size M*

R45 000–50 000



75

75

Emerald, diamond and gold necklace

set to the centre with a baguette-cut emerald weighing approximately 1.20 carats, to a trapezoid mount, set with six pavé-set round brilliant-cut diamonds weighing approximately 0.34 carat, to a snake-link chain, *length approximately 400mm*

R20 000–25 000



76

76

Emerald and diamond dress ring

claw-set to the centre with an oval-cut emerald weighing approximately 1.80-2.00 carats enclosed by ten round brilliant-cut diamonds weighing approximately 1.50 carats, *size M*

R35 000–40 000

77



77

Diamond single-stone ring

claw-set with a round brilliant-cut diamond weighing 1.62 carats, size *N*

Accompanied by certificate number 2247086682 from the Gemmology Institute of Southern Africa stating that the diamond weighing 1.62 carats is D in color and VVS2 in clarity

R165 000–170 000

78



78

Ruby, diamond and gold necklace

of cross-over design, the herringbone gold chain accented with five claw-set rubies weighing approximately 0.40 carat, intertwined with round brilliant-cut diamond-set ribbons weighing approximately 0.65 carat, length approximately 430mm

R35 000–40 000

79



79

Diamond dress ring

tube-set to the centre with a round brilliant-cut diamond weighing approximately 1.35 carats enclosed by a rope border and surrounded by eighteen round brilliant-cut diamonds weighing approximately 0.63 carat, size *M½*

R95 000–110 000



80

81

82

83

80
Italian 18ct gold bracelet
 composed of flattened C-links, *length approximately 205mm*

R10 000–12 000

81
14ct gold bracelet
 designed with textured and pierced interlocking links, *length approximately 200mm*

R10 000–15 000

82
Ruby, emerald and gold brooch/pendant
 designed as a frog, the eyes collet-set with two cabochon-cut emeralds and the body collet-set with five cabochon-cut rubies, *length approximately 25mm*

R5 000–7 000

83
Ruby, sapphire, diamond and gold pendant
 designed as a jester, collet-set with an oval cabochon-cut blue sapphire and four similarly-cut round rubies, the articulated figure's collar, eyes and shoes set with eight-cut diamonds, set to a bale highlighted with three eight-cut diamonds, *length approximately 58mm*

R8 000–10 000



84

84
Ruby and sapphire gold ring,
Diego Percossi Papi, with
import marks for London, 2000

collet-set to the centre with alternating round-cut rubies and oval-cut sapphires highlighted with rope-twist and beaded borders, *size Q½*

R12 000–15 000



85

85
Sapphire, diamond and
gold ring

designed with three elephants inlaid with diamonds and blue sapphires to an open frame part-set with two rows of calibre-cut blue sapphires, *size O*

R4 000–6 000

86
Gold and lapis lazuli chain,
Carl Bucherer, 1970s

composed of three chains designed with cable and rolo links heightened with a curved connector link, to three larger links and a collet-set lapis lazuli bead, *applied rectangular plaque engraved with the initials 'CB', cased, length approximately 610mm*

R28 000–30 000



87

87
Gold and ruby ring,
Sweden, 1930

collet-set with a faceted synthetic ruby weighing approximately 4.50 carats, *size Q*

R6 000–8 000

88
Italian gold bangle

designed as a series of three coloured gold elephants each with collet-set sapphire eyes, to an open frame-work, *inner circumference approximately 180mm*

R7 000–9 000



86



88



90



89

89
Sapphire and gold ring
 of abstract form set to the centre with a cabochon-cut sapphire, the reverse engraved 'I.T.' and the Roman numeral 'IX', size *M*
 R9 000–12 000

90
18ct gold necklace
 composed of a series of bamboo-shaped links, length approximately 1080mm
 R20 000–22 000



91

91
Lady's stainless steel and 18ct gold Santos Galbee Cartier wristwatch, Ref. 090235971
 automatic quartz movement, white dial with roman numerals and blue sword-shaped hands, faceted sapphire-top crown, water resistant to 30 metres, stainless steel case, stainless steel and 18ct gold Cartier bracelet with deployant clasp, signed, diameter of bezel 28mm
 R15 000–20 000



92

92
9ct gold bangle
 inner circumference approximately 220mm
 R12 000–15 000



93

Diamond and gold necklace

collet-set to the centre with a round brilliant-cut diamond enclosed by a square plaque pavé-set with diamonds flanked by ribbed and diamond-set shoulders weighing approximately 2.50-3.00 carats, to a flattened curb-link chain, length approximately 405mm

R140 000–160 000



94

94

Diamond dress ring

collet-set to the centre with a round brilliant-cut diamond weighing 3.1260 carats, the shoulders pavé-set with eighteen round brilliant-cut diamonds weighing approximately 0.55 carat to a part-ribbed shank, size N½

Accompanied by report number 90102962/57010 from EGL South Africa stating that the diamond weighing 3.1260 carats is R in colour and SI1 in clarity

R88 000–90 000



95

95

Pair of diamond earrings

each claw-set with a cushion modified brilliant-cut diamond weighing 2.02 carats and 2.00 carats, set with fancy yellow brilliant-cut diamonds weighing approximately 0.75 carat, to a stepped octagonal frame set with round brilliant-cut diamonds weighing 0.95 carat, to a part diamond-set bale, hoop fittings, length approximately 25mm (2)

Accompanied by certificate number 2135561008 from GIA stating that the diamond weighing 2.02 carats is fancy yellow in colour and VS2 in clarity

Accompanied by certificate number 32433802 from GIA stating that the diamond weighing 2.00 carats is natural fancy yellow in colour and SWI1 in clarity

R140 000–145 000



96

96
Gold charm bracelet
suspended with twelve detachable
charms, *length approximately 180mm*
R6 000–8 000



97

98

98
9ct pink gold chain,
Birmingham, 1901
composed of Figaro links to a dog-clip
clasp, *length approximately 1130mm*
R5 000–6 000



97
9ct gold bracelet
composed of a series of brick-links,
length approximately 190mm
R12 000–15 000



99

99
Ruby and gold bangle
collet-set with seven pear-shaped
rubies weighing approximately 2:00-
2:20 carats, *diameter 60mm*
R8 000–10 000



100



101

100

**Lady's 9ct gold cigarette case,
Mappin & Webb, London, 1920**

the front engraved with the initials
'MKW', with loop fitting and chain,
length approximately 77mm

R10 000–12 000

101

Late Victorian citrine necklace

collet- and claw-set with oval
graduated pear-shaped citrines,
weighing approximately 100-110 carats,
with three pear-shaped drops, *length
approximately 420mm*

R6 000–8 000

102

**Italian gold and madeira citrine
quartz dress ring**

claw-set with a rectangular faceted-
cut madeira citrine quartz weighing
approximately 56.00 carats, set to an
openwork five-strand rope-and-ball
shank, *size V*

R18 000–20 000



102



103

**103
Gentleman's 18ct yellow
gold Omega Constellation
wristwatch, Ref. 168005/6 SC**

automatic nickel lever movement, pie-pan champagne dial, black enamel baton indexes, date aperture at 3 o'clock, ten-sided crown, medallion case back, with Omega leather strap and stainless steel buckle, *diameter of bezel 30mm*

R40 000–60 000

**104
Diamond ring**

collet-set with a round old-cut diamond weighing approximately 1.20 carats, *size J½*

R54 000–56 000



104

**105
Late Victorian 9ct gold
fob chain**

composed of a series of curb links, to a dog-nose clasp and T-bar, *length approximately 415mm*

R4 000–5 000

**106
14ct gold hunting cased keyless
lever watch, Elgin Watch Co,
No. 5038480**

matt gilt lever movement, bi-metallic compensation balance, numbered cuvette, enamel dial with roman numerals and subsidiary seconds dial, blued steel hands, *signed, the movement numbered 10460050*, the case engraved with foliate motifs and initials, *42mm*

R20 000–25 000



105



106



107

107
Edwardian mother-of-pearl and gold gentleman's dress set

comprising four buttons, a pair of cufflinks and a pair of studs, of hexagonal form, each set to the centre with a pearl, the cufflinks with chain connectors; *cased (8)*

Pearls untested and as such unwarranted

R2 000–3 000

108
Victorian gold muff chain

length approximately 820mm

R3 500–4 000



108



109

109
Mother-of-pearl and diamond dress ring, Kabana, New Mexico

set with a marquise-shaped mother-of-pearl plaque enhanced with round brilliant-cut diamonds, the shoulders millegrain-set with twelve round brilliant-cut diamonds, *size P*

R5 000–7 000

110
Gold bracelet

with curb links to a padlock clasp, *length approximately 230mm*

R20 000–22 000



110



111



112



113

111
Pair of silver and gold cufflinks,
designed by Cecil Skotnes, 1974,
manufactured by Kurt Donau

one designed with the abstract figure of a man, the other with a woman against a hammered ground, to a T-bar connector, signed 'C. Skotnes, 1974', maker's initials KD, length approximately 350mm (2)

R8 000–10 000

112
Pair of 9ct gold cufflinks

circular, each engraved with radiating striations from the asymmetrically recessed-set 1865 Mexico 0.02 troy oz coin of Emperor Maximiliano, to a T-bar connector, length approximately 30mm (2)

R5 000–6 000

113
Pair of 9ct gold collar stays,
Kurt Jobst, 1972

the front engraved with the initials 'EM', the reverse with the date '1972', length approximately 58mm; and an 18ct gold toothpick case, Kurt Jobst, with pierced terminal, length approximately 62mm (3)

R4 000–6 000



114

**114
Lady's 18ct gold keyless lever
watch, Ulysse Nardin,
No. B 3960**

nickle lever movement, bi-metallic compensation balance, numbered cuvette, enamel dial with roman numerals and subsidiary seconds dial, pierced hands, *signed, the movement numbered 30893*, with engine-turned case, 25mm
R12 000–15 000



115

**115
Five-coin gold bracelet**
set with five one-ounce fine gold
Krugerrands, 1974, *length approximately
220mm*
R90 000–100 000

**116
Jaeger-LeCoultre brass
travelling alarm clock, 1950s**
the silvered dial with baton and
dot indexes, eight-day movement,
with ostrich case, *stamped 130478*,
approximate dial width 45mm
R10 000–12 000



116



117

117

18ct gold necklace

composed of a series of oval and rounded links, *length approximately 810mm*

R22 000–24 000

118

Chinese jade brooch

oval, pierced and carved with a gourd amongst peonies, *length approximately 50mm*

R1 000–1 500



119

119

Coral and gold ring

mushroom-shaped, *size M*

R3 500–4 500

*This lot is not suitable for export.

120

Chinese jade and gold brooch

circular, the pierced green jade plaque carved with a pair of fish and a bat to a claw-set gold frame, *width approximately 55mm*

R3 000–4 000



118



120

121

Chinese white jade pendant, late 19th/early 20th century

carved and pierced with a monkey clutching a gourd, with cord and mother-of-pearl bead toggle, *length approximately 37mm*

R3 000–4 000



121



122

122
Pair of Chinese jade, watermelon tourmaline and seed pearl pendant earrings, retailed by Spink & Son Ltd

each with a watermelon tourmaline drop carved in the form of a bell surmounted by a dragon, to a seed pearl connector, to a green jade plaque carved with a fish and a dog's head, to a watermelon tourmaline surmount enclosed by a dragon, hook fittings, length approximately 70mm, cased, stamped SPINK & SON, 5-7 KING STREET, ST JAMES'S, LONDON, S.W. 1 (2)

R15 000–20 000



123

123
Jade bead necklace

composed of a graduated line of beads measuring approximately 5mm - 8.8mm, length approximately 740mm

R12 000–15 000

124
Jade and gold bracelet

composed of five graduated collet-set marquise-shaped green jade plaques set to a conforming open frame and united by four links heightened by five petal flowerheads, length approximately 185mm

R5 000–7 000



124



125

125
A Jorgen Jensen pewter pendant, Denmark, circa 1970s

the pendant with six concave lobes, each set with amethyst-coloured glass cabochons set to a rod, with silver chain, engraved 'PEWTER, Georg Jensen, DENMARK', length approximately 73mm; and a Georg Jensen pewter bracelet, similar, set with seven glass cabochons, length approximately 180mm (2)

R1 500–2 000

125



126

126
A Georg Jensen silver cuff bracelet No. 203, by Vivianna Torun, Denmark, 1960s, .925 sterling

engraved 'GEORG JENSEN, TORUN', inner circumference approximately 65mm (2)

R4 000–6 000



127

**A Georg Jensen silver bangle,
Denmark, 1970s, .925 sterling**

engraved 'GEORG JENSEN, 925 S,
DENMARK, 188', inner circumference
approximately 60mm

R4 000–6 000

128

**A Georg Jensen silver 'Bulow-
Hube' necklace and pendant, by
Vivianna Torun, Denmark, circa
1967, .925 sterling**

the pendant set with cabochon-cut
rutilated quartz, engraved 'GEORG
JENSEN, TORUN'; necklace inner
circumference approximately 420mm (2)

R8 000–10 000



127

128



129

**A Georg Jensen silver necklace,
by Astrid Fog, Denmark, circa
1969, .925 sterling**

engraved 'GEORG JENSEN, 925 S,
DENMARK, 175', length approximately
1060mm

R4 000–6 000

130

**A Georg Jensen silver 'Mobius'
pendant/brooch, by Vivianna
Torun, Denmark, 1970s, .925
sterling**

engraved 'GEORG JENSEN, TORUN, 925
DENMARK, 374', 62mm wide

R2 000–3 000



131

131
Gentleman's stainless steel Chronoswiss Delphis wristwatch, circa 2002, Ref. 0146

automatic 29 jewel calibre movement, silver guilloché dial with digital jump hours, retrograde minutes and subsidiary seconds at 6 o'clock, date aperture at 12 o'clock, with onion crown, stainless steel milled-edge case and screw-down crystal case back, leather strap with Chronoswiss buckle, *diameter of bezel 35mm; accompanied by Chronoswiss lacquer and velvet-lined presentation case and outer card case, with guarantee*

R60 000–70 000



132

132
Gentleman's 18ct yellow gold Cartier Pasha wristwatch, Ref. M 100251817501

automatic jewelled lever movement, champagne dial, Arabic numerals and baton markers, magnified aperture for date at 4 o'clock, yellow gold smooth bezel, the crown cover set with a cabochon-cut sapphire, water resistant at 100 metres (330 feet), 18ct yellow gold case, the side applied with the initials 'JL', set with round brilliant-cut diamonds, black leather strap with 18ct yellow gold Cartier buckle, *the case engraved 'EXCLUSIVE J.L.', two diamonds missing from initials, diameter of bezel 28mm; accompanied by a Cartier soft case*

R80 000–85 000



133

**133
Lady's 18ct pink gold and
stainless steel Oyster Perpetual
Datejust Rolex wristwatch,
Ref. 116231**

automatic jewelled lever movement, pink gold dial, luminescent baton and roman numerals, aperture for day, magnified aperture for date at 3 o'clock, pink gold milled bezel, screw-down crown, water resistant at 100 metres (330 feet), stainless steel case, stainless steel Rolex bracelet with 18ct pink gold centre links, *signed, diameter of bezel 22mm; accompanied by Rolex booklet and guarantee*

R40 000–50 000



134

**134
Gentleman's 18ct pink gold and
stainless steel Oyster Perpetual
Datejust Rolex wristwatch,
Ref. 178271**

automatic jewelled lever movement, pink gold dial, luminescent baton and roman numerals, aperture for day, magnified aperture for date at 3 o'clock, pink gold milled bezel, screw-down crown, water resistant at 100 metres (330 feet), stainless steel case, stainless steel Rolex bracelet with 18ct pink gold centre links, *signed, diameter of bezel 30mm; accompanied by Rolex booklet and guarantee*

R70 000–80 000



135

**135
Gentleman's 18ct gold Oyster
Quartz Day-Date Rolex
wristwatch, circa 1980,
Ref. 19018**

automatic jewelled lever quartz movement, champagne dial with applied baton indexes, centre seconds, aperture for day, magnified aperture for date at 3 o'clock, screw-down crown with rapid date change, milled bezel, Oyster case, *case, dial and movement signed*, 18ct gold Rolex bracelet with folding clasp, *signed*, diameter of bezel 34mm; accompanied by punched Rolex certificate

R100 000–110 000



136

**136
Gentleman's 18ct yellow gold
Memovox Automatic Jaeger-
LeCoultre wristwatch, circa
1970, Ref. 1130808**

automatic nickel lever movement, champagne dial with central dial for alarm indication, black and gold baton indexes, aperture for date at 3 o'clock, 18ct yellow gold case, winder for movement and alarm, *associated* leather strap, diameter of bezel 27mm

R50 000–70 000



137

**137
Gentleman's 18ct pink gold
Santos-Dumont Cartier
wristwatch, circa 2008,
Ref. 2650 – 823402 CE**

manual winding movement, grey satin-brushed dial, roman numerals, pink gold smooth bezel, screw-down crown set with a faceted sapphire, water resistant, 18ct pink gold case, alligator strap with 18ct pink gold Cartier deployant clasp, *sapphire crown damaged*, *signed*, diameter of bezel 27mm; accompanied by Cartier presentation case and outer card case

R130 000–135 000

138

14ct gold hunting cased keyless lever watch, JWC, No. 306718

matte gilt lever movement with wolf's tooth winding, bi-metallic compensation balance, polished cuvette, enamel dial with arabic numerals and subsidiary seconds dial, gilt hands, the case engraved with the initials 'AK', the inside cover engraved with an inscription 'Für Erinnerung an den 18 Oktober 1913 von Deiner Schnester Marie', the movement stamped No. 285546 with the initials 'JWC', 42mm; and an 18ct gold figaro chain, length approximately 420mm (2)

R30 000–35 000



138

139

18ct gold hunting cased keyless watch, JW Benson, No. 866, Sheffield, 1909

the three-quarter gilt plate with nickel lever movement, bi-metallic compensation balance, enamel dial with roman numerals, subsidiary seconds dial, with blued steel hands, the case, dial and movement signed, engine-turned case, the front with vacant cartouche, the gilt plate inscribed 'J.W. Benson, Ludgate Hill, London, BEST LONDON MAKE TO H.M. THE QUEEN', 40mm

R15 000–20 000



139

140

A gold mounted scent bottle, possibly French, late 19th century

with engraved hinged cover and collar enclosing a glass stopper, the tapering body cut with printies to an oval footrim, chip to footrim, 10cm high

R2 000–2 500

141

A Victorian gold sliding propelling pencil, Sampson Mordan & Co, London, late 19th century

the barrel engraved with stylized foliage, the seal terminal inset with a yellow stone matrix, 12,3cm long; cased, retailed by T. West, Goldsmith, 48 Ladies Street, Near St Pauls

R3 500–4 000



140



141

142

143

142

**A Victorian 18ct gold sliding propelling pencil,
Sampson Mordan & Co, London, late 19th century**

with ribbed barrel and engraved foliate thumbpiece, the seal terminal inset with a bloodstone matrix, *11,6cm long*; another, with engine-turned barrel, the seal terminal inset with a quartz matrix, *stamped 'S. MORDAN & CO', 11,1cm long*; and another, similarly decorated, *stamped 'S. MORDAN & CO', 10,5cm long* (3)

R4 000–6 000

143

A Victorian 16ct gold and enamel sliding propelling pencil

the barrel enamelled with a putto holding a butterfly against a black ground, the ribbed shaft with suspension carrying loop, *enamel chipped, 10,5cm long*; an American 9ct gold sliding propelling pencil, Aikin Lambert & Co, circa 1890, engine-turned decoration, *11,8cm long*; a Victorian 9ct gold sliding propelling pencil, Constantine & Floyd, Birmingham, 1897, with engine-turned decoration, the seal terminal inset with a yellow stone matrix, *10,4cm long*; and a Victorian 9ct gold penknife and propelling pencil, probably James Allen, Birmingham, 1894, with engraved shaft and suspension carrying loop, *7cm long* (4)

R4 000–6 000

144

Three late Victorian carved carnelian agate and silvered-metal seals

in sizes, each with silver terminal set with carved matrixes, *the tallest 5,5cm high*; and two further examples, with gilt-metal and silver-engraved terminals, *the taller 7,5cm high* (5)

R4 000–6 000



144

145

A jewelled silver-gilt and blue guilloché enamel bell-push, possibly Austrian, maker's initials 'RL', .900 standard

the compressed bulbous body with beaded border terminating in a cabochon blue-stone push-piece, *4,5cm high*

R4 000–6 000



145

146

A French metal-mounted enamel box and cover, 19th century

of serpentine outline, the cover painted with a bird before a tree within a cartouche enclosed by a blue-scale ground, the body similarly decorated with sprays of summer flowers, *underglaze-blue initials, 'S.P.' and applied paper retailer's label for R.Leroy, 6cm high, 13cm wide*; another, rectangular, the hinged cover hand-painted with a scene of ladies being serenaded, the base and the body decorated with pastoral scenes against a white ground, *restored, 5cm high, 13,5cm wide*; another, hand-painted with sprays of flowers, the hinged domed cover decorated with a courting couple, *pseudo-Lille mark 'LILLE 1767', 4cm high, 8cm wide*; another, hand-painted with a courting couple and sprays of flowers, *distortion to the hinge on the one side, firing hairline cracks to the interior, restored, 3cm high, 7cm wide*; and a circular example with gilt-metal-lined interior, the body and hinged cover decorated with pastoral scenes, *gilding worn, 2,5cm high, 6,5cm diameter* (5)

R4 000–6 000



146

147

A French gilt-metal-mounted porcelain covered box, probably Samson, 19th century

the domed cover and front painted with chinoiserie cartouches enclosed by a stippled blue ground, *restored*, 9cm high, 15cm wide; another, Samson, Paris, late 19th century, painted in the Chinese manner, the cover with an armorial, the sides with flowers and *bianco-sopra-bianco* highlights, 3cm high, 4,5cm diameter; a French 'Sèvres' gilt-metal-mounted porcelain box and cover, the domed cover painted with a cartouche of summer flowers, enclosed by gilt and blue borders, *overpainted pseudo-Sèvres blue-glazed mark*, 3,5cm high, 14,5cm wide; and another French example, the domed cover painted with a spray of summer flowers enclosed by a maroon ground with gilt highlights, *iron-red inscription to the base*, 4cm high, 10,5cm wide (4)

R4 000–6 000



147

148



148

A French metal-mounted faience box and cover, Joseph Hannong, Strasbourg, circa 1770-1775

of wavy outline, the cover painted with a bird perched on a blossoming branch against a cream ground, the body painted with insects and rural scenes, *underglaze-blue-painted initials 'JH 23'*; one hinge is loose, 5,7cm high, 10,5cm wide

R5 000–7 000

149



150

149

A gilt-metal-mounted porcelain box and cover, 19th century

in the Meissen style, of bombé outline, the cover painted with a courting couple enclosed by a gilt and pink diaper border, the base painted with sprays of summer flowers, *underglaze-blue crossed-swords mark*, 5,4cm high, 10cm wide

R4 000–6 000

150

Two gilt-metal-mounted and enamel oval boxes and covers, early 19th century

each painted with pastoral scenes enclosed by c-scroll gilt borders against an apple-green ground, *both with restorations*, the taller 4cm high, 18,5cm wide; a Staffordshire gilt-metal-mounted enamel box and cover, inscribed 'The Hobby

Horse' and with two gentlemen on their bicycles, the body and base enamelled in yellow, *restored*, 2,5cm high, 4,5cm wide; and a gilt-metal-mounted enamel box and cover, possibly Bilston, the hinged cover painted with the proverb 'A Sound Conscience Is A Wall of Brass', the body and base enamelled in blue, *restored*, 2cm high, 4,5cm wide (4)

R3 000–4 000



151

151
A cold-painted bronze starling,
Franz Bergmann, Vienna, late
19th/early 20th century

realistically rendered, *impressed signature and the initial 'A'*; 11cm high; a cold-painted bronze kingfisher, probably Vienna, late 19th/early 20th century, 9,5cm high; and a cold-painted bronze owl and marble ashtray, Franz Bergmann, Vienna, late 19th/early 20th century, *the marble damaged, the base of the owl with impressed signature, the owl 5cm high* (3)

R8 000–10 000



152

152
A group of seven cold-painted
bronze roosters, hens and
chicks, probably Vienna, late
19th/early 20th century

the tallest 4cm high (7)

R4 000–6 000



153

153
A group of four cold-painted
bronze animals, probably
Vienna, late 19th/early
20th century

representing characters from Beatrix Potter including a figure of Mrs Tiddlemouse, Peter Rabbit, Squirrel Nutkin, *the tallest 3,7cm high* (4)

R6 000–9 000

154

**Two cold-painted bronze
contesting cats, Franz
Bergmann, Vienna, late 19th/
early 20th century**

*stamped 'GESCHUTZT', 4,9cm high; two
cold-painted bronze figures of mice,
probably Vienna, the larger 3,8cm long;
and a figure of a rabbit, 1cm high (4)*

R4 000–6 000



154

155

**A group of six cold-painted
bronze animals, probably
Vienna, late 19th/early
20th century**

*comprising an owl, 2,2cm high, a
bulldog, 2,2cm high, an elephant,
1,8cm high, and three bucks, the tallest
2,3cm high (6)*

R6 000–8 000



155

156

**Two cold-painted bronze
lizards, probably Vienna, late
19th/early 20th century**

*the longer 6,2cm long; a butterfly, some
enamel and gilt loss, 9,5cm wide; a pair
of pheasants, the taller 1,8cm high; and a
frog, 0,7cm high (6)*

R9 000–12 000



156



157

157
A Chinese carved coral figure of a boy,
early 20th century

standing holding a peony, *5cm high*; and a carved hardwood stand (2)

R4 000–6 000

*This lot is not suitable for export.



158

158
A group of four Chinese Mandarin
gilt-metal-mounted hat finials, late
19th/early 20th century

comprising; a milky white glass example of the Sixth Rank; a transparent blue glass example of the Third Rank; a transparent glass example of the Fifth Rank; and a coral-coloured example, carved with a *shou* character, each with gilt-metal and filigree base, *the tallest 6cm high* (4)

R5 000–7 000



159

159
Two Chinese cloisonné enamel snuff
bottles, late 19th/early 20th century

each decorated with pink and white flowers against a blue ground, raised on an oval footrim, similarly decorated stoppers, *one snuff spoon detached, the taller 7,3cm high* (2)

R4 000–6 000

160
A Chinese inside-painted glass snuff
bottle, late 19th/early 20th century

the front painted with a phoenix amongst chrysanthemums, the reverse painted with a panda, bamboo and blossom, the shoulders carved with yellow mask-and-ring handles, yellow-line borders, raised on an oval footrim, *5,7cm high*; and a Chinese blue glass overlay snuff bottle, carved with contesting dragons above stylized waves, raised on an oval footrim, the neck with metal collar, *6,5cm high* (2)

R8 000–10 000



160

161

A Chinese inside-painted agate snuff bottle, late 19th/early 20th century

the front painted with a pair of ducks, the reverse painted with lily pads and flowers, the sides carved with ring-handles, with coral stopper, 5,3cm

R4 000–6 000

*This lot is not suitable for export.



161

162

Three Chinese overlay snowflake glass snuff bottles, late 19th/early 20th century

each of ovoid form, carved with stylized foliate and architectural motifs, and scholar's objects, raised on a shallow oval footrim, with hardstone stopper, lacking one snuff spoon, the rim with minor chips, the tallest 6,7cm high (3)

R12 000–15 000



162

163

A Chinese pink and green overlay glass snuff bottle and stopper, late Qing Dynasty

of flattened ovoid form, carved with two stylized peonies and foliage against a milky-white ground, with pearl, coral and glass stopper, 6cm high

R4 000–6 000

*This lot is not suitable for export.



163

164

Two Chinese agate snuff bottles, late Qing Dynasty

the first oval, of white tone with pale-green jade stopper, the second in the form of a gourd, the front carved with further gourds and foliage, with green jade stopper; the taller 6cm high (2)

R8 000–10 000



164

165

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

the front and reverse carved with
a stylized *taotie* mask, raised on a
rectangular footrim, with green jade
stopper, 6cm high

R5 000–7 000



165

166

**A Chinese soldalite snuff bottle
and stopper, late Qing Dynasty**

of flattened ovoid form, carved with
prunus blossoms, 4,3cm high, a carved
amethyst snuff bottle and stopper, with
lily pad, bud and stylized leaves, 5,5cm
high; and another hardstone example,
carved with stylized lotus leaves, 7cm
high (3)

R8 000–10 000



166

167

**A Chinese turquoise snuff
bottle, late Qing Dynasty**

in the form of a ribbed gourd carved
with vines, with leaf-capped stopper,
chip to one leaf, 5,3cm high; and another
of lapis lazuli of flattened ovoid form,
carved with a maiden beneath a tree,
the reverse with a phoenix before a
rocky outcrop, raised on a low footrim,
5,9cm high (2)

R10 000–12 000



167

168

168

**A Chinese lapis lazuli snuff
bottle, late Qing Dynasty**

carved in the form of a scaly fish with
bifurcating tail emerging from stylized
waves, carved ball stopper, 6,8cm high

R4 000–6 000

169

**A Chinese jade snuff bottle,
late Qing Dynasty**

carved in the form of a scaly fish with
a crab clinging to one side, coral bud-
shaped stopper, 8,5cm long

R3 000–4 000

*This lot is not suitable for export.



170

**A Chinese mother-of-pearl
snuff bottle, late Qing Dynasty**

the front carved with an Immortal, with
coral and metal stopper, 6,8cm high

R6 000–8 000

*This lot is not suitable for export.



171

**A Chinese porcelain snuff
bottle, late Qing Dynasty**

bottle-shaped, painted in copper-red
with a sage before a rocky outcrop
between blue-line borders, with coral
stopper, *underglaze-blue four-character
mark, chips to the shoulder, 7,8cm high*;
and another, blue and white, decorated
with scrolls and peonies with iron-red
highlights, agate stopper, *minor chips to
rim and base, 7,8cm high (2)*

R2 500–3 000

*This lot is not suitable for export.



172

**A Chinese porcelain snuff
bottle, late 19th /early 20th
century**

bottle-shaped, painted with a figural
group beside a willow tree, *painted
four-character mark, minor chips to base,
7,6cm high*

R3 000–4 000



173

173
**A Chinese blue and white
 porcelain snuff bottle, late
 19th/early 20th century**

bottle-shaped, painted with horses
 and monkeys in a rocky landscape,
 highlighted in copper-red, with coral
 stopper, 6cm high

R3 000–4 000

*This lot is not suitable for export.



174

174
**A Chinese ivory snuff bottle,
 late 19th/early 20th century**

the front carved with three young
 boys, and the reverse with four storks
 amongst pine branches, bell-shaped
 ivory stopper, 8,3cm high; and another
 carved with two figures, the reverse
 with a twelve-character inscription,
 signed, 8,5cm high (2)

R4 000–6 000

*This lot is not suitable for export.



175

175
**A Chinese ivory, jade and
 turquoise snuff bottle,
 late 19th/early 20th century**

the front and reverse set with a pierced
 jade plaque carved in the form of a
 pavilion and flower arrangement within
 a turquoise beaded border, the body
 carved in low relief with stylized floral
 motifs, 8,1cm high

R4 000–6 000

*This lot is not suitable for export.

176

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

the front and reverse carved in relief with 'Napoleon's House on St Helena' and 'Napoleon's Tomb', within borders of carved foliage, the cover carved with a figural scene of Europeans having tea and playing with a dog, *11,5cm high*

R10 000–12 000

*This lot is not suitable for export.



176

177

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

carved with figures at leisure in a terraced garden before pavilions amongst pine, blossom, prunus and willow trees, the front with an oval cartouche carved with a crest, *repair to the cover, 11,6cm high*

R6 000–8 000

*This lot is not suitable for export.



177

178

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

carved with figures at leisure in a terraced garden before pavilions, the front with a vacant oval cartouche, *repair, 11,2cm high*

R8 000–10 000

*This lot is not suitable for export.



178

179

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

the front carved with a bird beneath a tree bordered by foliage and buildings, the reverse carved with an architectural scene before a mountainous landscape, the cover carved in relief with a figural group of Europeans, *the cover repaired, 8,5cm high*

R5 000–7 000

*This lot is not suitable for export.



179



180

180
A Chinese pierced and carved ivory pleasure boat, 20th century

with figures on the upper and lower decks, the top and the back carved in relief with peonies, *damaged, lacking some hinged shutters, 5,4cm high, 10cm long*

R4 000–6 000

*This lot is not suitable for export.



181

181
A Chinese export ivory puzzle ball and stand, early 20th century

the concentric pierced ball carved in relief with dragons amongst clouds enclosing multiple concentric balls, raised on a pierced domed similarly carved stand, surmounted by a maiden seated on a rocky outcrop beneath an umbrella of blossoms, the detachable stepped pierce column carved with conforming dragons and puzzle balls to a circular cup-shaped support, *the rim with minor chips, 35cm high (3)*

R15 000–20 000

*This lot is not suitable for export.



182

182
A group of five Chinese ivory figures of maidens, 20th century

four carved standing holding sprays and branches of flowers, the fifth playing a *liuqin*, *the base of one figure signed, one lacking base, the tallest 25,3cm high (5)*

R15 000–20 000

*This lot is not suitable for export.

183

**Two Japanese ivory netsuke,
late Meiji period (1868-1912)**

each carved as a bespectacled seated
cross-legged figure clipping his toenails,
signed, the taller 4,5cm high (2)

R6 000–8 000

*This lot is not suitable for export.



183

184

**Three Japanese ivory netsuke,
late Meiji period (1868-1912)**

the first carved with two figures
pounding mochi, *signed, 5,4cm high*; the
second carved with a seated smoker,
a bouquet of flowers at his feet and
his straw hat resting against his back,
signed, 3,9cm high; the third carved with
a seated figure, a small beetle on the
ground before him, *damaged, signed,
4,8cm high (3)*

R5 000–7 000

*This lot is not suitable for export.



184

185

**Two Japanese ivory netsuke,
late Meiji period (1868-1912)**

the first carved with a figure holding a
drum in his left hand, *signed, 5,2cm high*;
the second figure of a *sarumawashi*, the
monkey entertainer with his monkey
on his back, *signed, 5,2cm high (2)*

R5 000–7 000

*This lot is not suitable for export.



185



186

186
A Japanese ivory netsuke,
late Meiji period (1868-1912)

carved with a seated figure of Shōjō holding a large sake bottle in his left hand, a straw hat dangling from a ribbon tied around his neck, *signed*, 3,5cm high

R4 000–6 000

*This lot is not suitable for export.



187

187
Two Japanese ivory netsuke,
late Meiji period (1868-1912)

the first carved with a young scholar kneeling at his writing table, holding a paint brush in his right hand, *signed*, 3,9cm high; the second carved with a pair of puppies, *damaged*, 2,4cm high (2)

R5 000–7 000

*This lot is not suitable for export.



188

188
Two Japanese ivory netsuke,
late Meiji period (1868-1912)

the first carved with a vendor carrying masks, games, gourds and dice over his right shoulder, *signed*, 5,6cm high; the second carved with a figure pressing down on the head of an Oni, *damaged*, 4,2cm high (2)

R5 000–7 000

*This lot is not suitable for export.



189

**Two Japanese ivory netsuke,
late Meiji period (1868-1912)**

the first carved with a seated figure,
a *tanuki* on his shoulder, *signed*, 4cm
high; the second carved with a figure
seated on a rocky outcrop and holding
a fan in his right hand, to his left an
Oni crouching with his hands bound
behind his back, to his right a kneeling
dog holding a banner, *damaged*,
4cm high (2)

R5 000–7 000

*This lot is not suitable for export.



189



190

**A Japanese ivory netsuke of a
figural group, late Meiji period
(1868-1912)**

carved with figures at various pursuits,
carrying gourds, scrolls, fans, jardinières
and water jugs, a crouching tiger
between three figures and a sinuous
dragon above, the base carved in low
relief with stylized clouds and a scroll,
signed, 4,3cm high

R3 000–4 000

*This lot is not suitable for export.



190

191

**A Japanese ivory okimono of
Ebisu, Meiji period (1868-1912)**

the crouching figure resting his hands
on a fish, *signed*, 7cm high; and an
associated carved circular stand, 2,8cm
high (2)

R7 000–9 000

*This lot is not suitable for export.



191

192

A Japanese ivory okimono of a fish pedlar, Meiji period (1868-1912)

the kneeling figure holding a knife in his right hand and securing a fish to his chopping board with his left hand, a basket of fish to his left and a small crouching boy to his right pointing towards a crab, *thumb missing and knife repaired, signed in a red-lacquer reserve, 9,5cm high*

R7 000–9 000

*This lot is not suitable for export.



193

A Japanese ivory okimono, Meiji period (1868-1912)

carved as a fisherman wearing a straw hat standing before waves and casting his nets, *signed and heightened with red, 20,5cm high*

R7 000–9 000

*This lot is not suitable for export.



194

A Japanese ivory okimono of a fisherman, Meiji period (1868-1912)

the laughing figure standing on a rock, prising a fish from the beak of his cormorant perched on an overturned basket of fish, raised on an oval base, *signed in a rectangular reserve, 18cm high*

R7 000–9 000

*This lot is not suitable for export.

194

195

Two Japanese ivory okimono, late Meiji period (1868-1912)

the first carved as a seated mask-maker surrounded by his tools and holding a mask in his left hand, *signed, damaged, repairs, 6,6cm high*; the second carved as a seated figure holding parchment, a brush in his mouth, *damaged, repairs, 6,6cm high (2)*

R5 000–7 000

*This lot is not suitable for export.



195



196

Two Japanese ivory okimono, late Meiji period (1868-1912)

the first carved as an Immortal seated on a rocky outcrop, a fan in his right hand and a scroll in his left, *signed, damaged, 7,7cm high*; the second carved as a warrior monk astride the bell of *Dojoji*, carved in relief, *damaged, 7,4cm high (2)*

R3 000–4 000

*This lot is not suitable for export.



196

197

Two Japanese ivory okimono, late Meiji period (1868-1912)

the first carved with a standing monk holding a *Nyo* in his right hand and *Vajra* in his left hand, *signed, damaged, 10,3cm high*; the second carved with *Fukurokuju*, holding a staff in his right hand, the reverse with a young boy supported by a ladder, shaving the Immortal's exaggerated head, their engraved robes carved with mother-of-pearl inlay, *signed, damaged, 11cm high (2)*

R6 000–8 000

*This lot is not suitable for export.



197

198

A large Japanese ivory okimono, Gyokushi, Meiji period (1868-1912)

carved with the figure of a basket seller, with a staff over his left shoulder supporting baskets, drums and parasols, his left hand holding a mask, helmet, a further drum and basket, his right hand holding a gourd and further wares, standing on a rocky base, *repairs and restorations, signed and highlighted in red, 30,5cm high*

R15 000–20 000

*This lot is not suitable for export.

198

199

A Japanese ivory okimono, possibly Shusai, Meiji period (1868-1912)

carved with the figure of a bird-catcher, his arms supporting two birds in combat, a small boy below him holding a rope, standing on a rocky base, *left-hand of bird-catcher repaired, age cracks, base signed, 31cm high*

R6 000–8 000

*This lot is not suitable for export.

200

A Japanese ivory okimono, Meiji period (1868-1912)

carved with a warrior astride a tiger in combat with an *Oni*, *lacking sword handle, a section of the tiger's left paw missing, signed, 20,5cm high*

R6 000–8 000

*This lot is not suitable for export.

201

A Japanese carved ivory and Shibayama page turner, Meiji period (1868-1912)

the flat blade decorated in gold lacquer with a dragon, *ho-o* birds and stylized clouds, the handle carved with a bearded figure, his back adorned with a sword, *some loss to his left foot, gilt slightly rubbed, 54,5cm high*

R8 000–10 000

*This lot is not suitable for export.

202

A Japanese carved ivory tusk, Meiji period (1868-1912)

the front carved with the figure of *Hotei* and other deities, attended by a small boy, the reverse with a scrolling dragon, *approximately 43cm long*

R12 000–15 000

*This lot is not suitable for export.



203

A Japanese carved ivory covered box, Meiji period (1868-1912)

cylindrical, carved with a continuous frieze of chrysanthemums and peonies and highlighted with fan-shaped panels of *Hotei* and a maiden playing a *liuqin*, the cover similarly carved and with a flowerhead finial, signed in an oval reserve, 9cm high

R4 000–6 000

*This lot is not suitable for export.

203



204

A Japanese carved ivory brush pot, Meiji period (1868-1912)

cylindrical, carved with a frieze of tigers, an elephant, a buffalo, a goat and a rabbit, 7,8cm high

R4 000–6 000

*This lot is not suitable for export.

204



205

A shagreen and Japanese ivory-mounted cigarette box, 1930s

rectangular, the cover applied and carved in relief with an ivory figure of a Japanese musician playing his *O-tsuzumi*, the hinged cover enclosing a metal compartment, stamped with patent number '256860', the cover signed in a square reserve, 7,3cm high, 18cm wide, 13,5cm deep

R6 000–8 000

*This lot is not suitable for export.

205



206

An Art Deco carved ivory figure of a little girl, 1930s

in the style of Ferdinand Preiss, holding a butterfly, standing on a circular base and raised on a square onyx plinth, 10cm high

R4 000–6 000

*This lot is not suitable for export.

206



207-210 NO LOTS





The Vineyard Hotel, Newlands, Cape Town
16 October – 2pm

**English Silver & Furniture,
Oriental Ceramics & Furniture, Cape
Silver & Furniture, Foreign Silver,
Glass & Furniture**

Lots 211–400

Lot 387 A pair of Danish beechwood Swan chairs (detail)

211

Three George I Britannia standard silver Old English pattern spoons, John Hopkins, London, 1721-1724

each *later* chased and moulded with fruit, the stems engraved with geometric motifs and a crest; another, Isaac Dalton, London, *date mark indistinct*; and a George III silver sugar sifter, Peter & Ann Bateman, London, 1791, with pierced shell-shaped bowl, *300g all in; cased (5)*

R6 000–8 000



211

212

A George II silver coffee pot, Thomas Whipham, London, 1751

the tapering body moulded with flower, c-scroll and diaper borders, the body engraved with an armorial to the front and a crest to the reverse, with swan-shaped spout, the side applied with leaf-capped wooden double c-scroll handle, the hinged stepped domed cover with acorn finial, raised on a spreading circular footrim, *24,5cm high, 840g*

R10 000–15 000



212

213

A George II silver tankard, Fuller White, London, 1755

of baluster form with flared rim, the side applied with leaf-capped scroll handle, on a spreading circular footrim, *the base engraved with the initials 'BIM, JB', 11,5cm high, 320g*

R7 000–9 000



213

214

A George III silver sugar sifter, Matthew Boulton & John Fothergill, Birmingham, 1778

the stem engraved with foliate motifs enclosing a vacant cartouche, the shell-shaped bowl embossed with apples and berries; another, Hester Bateman, London, 1771, with wavy rim, the bowl embossed with fruit; a George III silver pierced condiment ladle, Peter & Ann Bateman, London, 1796, with gilt bowl; and an Edwardian silver sugar sifter, Williams Ltd, Birmingham, 1906, *155g all in (4)*

R2 400–2 800



214



215

215
A George III silver coffee pot, maker's initials W*, London, 1779

of baluster form, the body embossed with chinoiserie figures flanking open cartouches, with baskets of fruit, flowerheads and shells, the hinged domed cover surmounted by an oriental figure, with *later* leaf-capped scroll handle, raised on a spreading shell and foliate foot, 30,5cm high, 1155g

R25 000–30 000



216

216
A George III silver coffee pot, William Turton, London, 1785

the elongated baluster body with beaded borders, raised on a spreading domed stepped footrim, the side applied with *later* leaf-capped c-scroll wooden handle, with leaf-capped and stylized foliate spout, the hinged domed cover with urn-shaped finial, the front with a cartouche engraved 'From the Owner's of the SINCERITY to Captan Edw. Griffin, 1789' surmounted by a winged griffin, 33,5cm high, 835g

R15 000–20 000



217

217
A George III silver tea urn, George Smith II, London, 1787

the ovoid body on a circular pedestal foot raised on a square base with four ball feet, with upswept reeded handles, body chased with swags, wrigglework and diaper borders between beaded bands, the front engraved with an armorial, the reverse with a crest, the reeded tap with ivory spigot, the detachable cover with urn-shaped finial, engraved with a crest, 33cm high, 955g

R10 000–15 000

*This lot is not suitable for export.



218

218
A Scottish silver epergne, Walter & Patrick Cunningham, Edinburgh, 1797

the detachable two-handled navette-shaped basket with beaded border, the shoulder pierced with a foliate frieze flanking an engraved crest, raised on an oval foot, the stand raised on four paw feet and headed with fox heads suspending festoons of grapevines united by a flame-shaped finial, the open framework with beaded collars, 35cm wide over handles, 1765g all in (2)

R15 000–20 000



219

219
A pair of George III silver dinner dishes, Paul Storr, London, 1799

each rim engraved with a crest enclosed by a gadrooned border, 24,5cm diameter, 1145g all in (2)

R15 000–20 000

220
A George III silver sugar basket, Nathaniel Smith & Co, Sheffield, 1800

of navette outline, the body pierced with lobed pales, raised on a spreading oval reeded foot, engraved with the initials 'C' and 'M', with swing-handle, blue-glass liner, chips to the blue-glass liner, 13cm wide over handles, 120g (2)

R6 000–8 000



220



221

221

A George III silver coffee pot, Robert Hennell I & David Hennell II, London, 1800

urn-shaped, raised on a spreading circular reeded footrim, the body engraved with a crest, with *later* harp-shaped wooden handle, the detachable cover with turned wooden finial, 23,5cm high, 815g

R18 000–24 000



222

222

A pair of George III silver candle snuffers and tray, Solomon Hougham and William Burwash, London, 1801

the tray of navette form with reeded border and scroll handles, the centre engraved with an armorial, the candle snuffers on three button feet, with pierced handles, the case of the snuffers engraved with a crest, 27,5cm wide over handles, 265g all in (2)

R4 000–6 000



223

223

A George III silver coffee pot, Peter, Ann & William Bateman, London, 1803

the baluster body embossed with c-scrolls and flowerheads on a spreading circular foot, the front engraved with a crest, the side applied with *later* scroll-capped wooden handle, the spout moulded with a mask, the domed hinged cover with urn-shaped finial, 21cm high, 635g

R9 000–12 000



224

224
A George III silver covered tankard,
Peter, Ann & William Bateman, London,
1804

the ovoid body with ribbed borders, the hinged
 domed cover with pierced thumbpiece,
19,5cm high, 770g

R6 000–8 000



225

225
A George III silver pierced condiment
ladle, George Smith, London, 1805

the stem engraved with foliate and zigzag motifs,
 the terminal engraved with a crest; another,
 George Wintle, London, 1808, the bright-cut
 engraved stem enclosing a vacant cartouche;
 and a William IV silver Fiddle and Thread pattern
 pierced condiment ladle, William Eaton, London,
 1832, the terminal engraved with a crest, *150g all*
in (3)

R2 000–2 500



226

226
A George III silver Fiddle pattern salad
fork, William Eley & William Fearn,
London, 1805

with six prongs, the terminal engraved with
 an armorial, *145g*; a George III silver Old English
 pattern serving spoon, Stephen Adams I, London,
 1811, the terminal engraved with the initial 'H', *125g*;
 and a Victorian silver Fiddle pattern pickle fork,
 George William Adams, London, 1865, with five
 prongs, the terminal engraved with the initial 'C',
30g (3)

R3 000–4 000



227

227

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

each of ovoid form with part-gadrooned body, raised on a spreading circular footrim, the rim and the footrim with gadrooned bands, the sides applied with rectangular-shaped foliate handles, *gilt interiors, 10,5cm wide over handles, 290g all in (2)*

R5 000–7 000



228

228

**A near pair of George III silver wine goblets, maker's marks indistinct,
London, 1807-1810**

each waisted and gadrooned bowl with engraved crest, raised on a stepped circular footrim, *the taller 16cm high, 625g all in (2)*

R12 000–15 000

229

**A pair of Sheffield silver-plate sauce tureens and covers, early
19th century**

oval, each bulbous body applied with leaf-and-flowerhead handles and foliate rims, raised on shell, scroll, claw-and-ball feet, the stepped domed cover with foliate handle, *the covers engraved '1' and '4', 20cm wide over handles (2)*

R3 000–4 000



229



230

230
A George III silver teapot,
Rebecca Emes & Edward Barnard I,
London, 1809

the part-gadrooned body raised on a circular footrim, with leaf-capped c-scroll wooden handle and gadrooned, shell and acanthus-leaf rim, the hinged conforming cover engraved with a crest, with turned wooden finial, 12cm high, 655g

R5 000–7 000



231

231
A George IV silver coffee pot,
Thomas Ross, London, 1824

the tapering body moulded in relief with sprays of flowers between scroll borders, the body engraved with a crest, with foliate and shell-shaped spout, applied with leaf-capped double c-scroll wooden handle, the hinged domed cover with acorn-shaped finial, 28cm high, 110g

R20 000–25 000



232

232
A pair of George IV silver wine
coasters, Robert Gainsford,
Sheffield, 1825

each circular body moulded in relief with flowers and foliage enclosing a cartouche engraved with a crest, turned wooden base, with associated bosses, 17,5cm diameter (2)

R30 000–40 000



233

**A William IV silver snuff box,
Nathaniel Mills, Birmingham,
1833**

the hinged rectangular cover with
foliate borders, reeded sides and base,
gilt interior, 8,3cm wide, 130g

R5 000–7 000

233



234

**An early Victorian silver
coffee pot, Benjamin Smith III,
London, 1840**

the baluster body chased with
stylized flowers and leaves enclosing
a vacant cartouche, the loop-shaped
handle with flowerhead thumbpiece,
the hinged cover with conforming
decoration and flowerhead finial,
*engraved 'B.SMITH, DUKE ST, LINN INN
FIELDS' with scratch weights '22', 22cm
high, 670g*

R15 000–20 000

*This lot is not suitable for export.



234

235

**A Scottish silver coffee pot,
James McKay V, Edinburgh,
1850**

the octagonal baluster body engraved
with panels of foliage and vacant
c-scroll cartouches, on a conforming
domed stepped foot, with leaf-capped
double c-scroll handle, the hinged
cover with pagoda-shaped finial,
33cm high, 695g

R9 000–12 000

235





236

236
A Victorian silver entree dish and cover, Elkington & Co, Birmingham, 1853

of lobed navette outline, the moulded rim embossed with foliate and floral motifs, the cover engraved with two crests, the detachable handle with conforming decoration, 38cm wide, 2105g all in

R10 000–12 000



237

237
A Victorian silver-gilt-mounted travelling dressing-table set, James Vickery, Wells & Lambe, London, 1866

rectangular, the leather-lined interior fitted with a mirror, seven glass bottles, three covered boxes, nail and medicine accoutrements, each moulded with the initials 'ACD', the side with a secret drawer enclosing two ivory-backed hairbrushes, a clothes-brush, an ivory glove-stretcher and a covered box, the front with a velvet-lined jewellery drawer, contained in a brass-bound simulated coromandel case, manufactured and retailed by Wells & Lambe, *an embossed leather panel on the inside of the lid marked 'WELLS & LAMBE MANUFACTURERS TO THE QUEEN, COCKSPUR STREET'*, 21cm high, 34cm wide, 380g of weighable silver

R7 000–9 000

*This lot is not suitable for export.

238
A Victorian silver-mounted dressing table mirror, Henry William Dee, London, 1869

the arched rectangular engine-turned frame moulded with mask and bead border, surmounted and flanked by pierced scroll panels depicting fruit, garlands and putti, engine-turned silver back and bifurcated silver easel support, 51cm high, 47cm wide

R9 000–12 000



238

239

**A Scottish silver porringer,
George Edward & Sons, Glasgow,
1873**

moulded in relief with alternating panels of zodiac and Persian figures between zigzag and foliate borders, the rectangular cartouche engraved with the inscription 'ROBERT KNOX LUMSDEN MASTERTON FROM MAMMA, 14TH APRIL 1867', the base similarly engraved, gilt base, rim and interior, *the base engraved 'EDWARD & SONS, GLASGOW'*, 8,5cm high, 270g; and a Scottish silver-gilt spoon, James Reid & Co, Glasgow, 1872, similar, engraved with the initials 'RKLM', 45g (2)

R5 000–7 000



240

**A Victorian silver chalice, possibly
Robert Hennell IV, London, 1875**

the body chased with alternating vacant and palmette cartouches, the front cartouche engraved with a crest, with Greek-key border, raised on a spreading circular foot, gilt interior, 13cm high, 200g

R5 000–7 000



241

**A Victorian silver frame,
James Deakin & Sons, Chester, 1900**

embossed with cartouches and scenes from the Second Boer War, headed by a shell-shaped cartouche, engraved with initials and the date '1900', engraved registration number 'k. 355553', easel-back support, some distress to the purple velvet, 22,5cm high

R1 000–1 500



242

No Lot



243



King George VI, Queen Elizabeth, Princesses Elizabeth and Margaret with Mrs Iffie Smuts.



Princess Frederica Louise of Greece with Mrs Iffie Smuts.



244

243

A Victorian/Edwardian five-piece silver 'Cellini' pattern tea and coffee presentation service, Mappin & Webb Ltd, London, 1897-1909

comprising; a kettle-on-stand and burner, a coffee pot, a hot water pot, a two-handled sugar bowl and a milk jug, each ornately embossed with panels of masks in cartouches, goats and foliate scroll decoration, with caryatid handles, on domed stepped circular footrims, *the base engraved 'MAPPIN & WEBB, LONDON'; the two-handled sugar bowl engraved 'SHEFFIELD & JOHANNESBURG, MAPPIN & WEBB, LONDON' the kettle-on-stand 40cm high, 4525g all in (5)*

R80 000–90 000

PROVENANCE

This silver tea and coffee service, together with the tray in the following lot, were used for tea at Doornkloof, home of General and Mrs Smuts, during the Royal Visit in 1947 of King George VI, his wife Queen Elizabeth and his two daughters, Princess Elizabeth and Princess Margaret when they were reunited with their cousins, the exiled Prince Paul and Princess Frederica Louise of Greece. On Issie Smuts' death in 2002, this service and tray were inherited by the current owner.

244

A George V silver two-handled presentation tray, Mappin & Webb, Sheffield, 1915

oval, the centre engraved with the initials 'JCS'; the cavetto with a gadrooned border and reeded rim, applied with leaf and reeded handles, the reverse inscribed 'PRESENTED TO LT GENERAL THE RT. HON. J.C. SMUTS P.C. BY THE CITIZENS OF JOHANNESBURG, AUGUST 13, 1919', 74cm wide over handles, 4245g

R70 000–75 000



246

245
A pair of Edward VII silver sauce boats, Walker & Hall, Sheffield, 1902

each with scalloped rim and c-scroll leaf-capped handle, raised on three shell-headed-and-hoof feet, *dents, each stamped 'WALKER & HALL, SHEFFIELD, ENGLAND, 1/2 PINT', 11,4cm high, 560g all in (2)*

R7 000–8 000



245



247

246
A pair of Edward VII silver candlesticks, Mappin & Webb Ltd, London, 1903

each Corinthian column moulded in relief with garlands, to a square base with gadrooned border, the concave footrim moulded in relief with urns and acanthus leaves, detachable drip-pans with conforming decoration, *stamped 'MAPPIN & WEBB LONDON', loaded, 33,5cm high (2)*

R12 000–15 000

247
A pair of Edward VII silver candlesticks, Walker & Hall, Sheffield, 1904

each with Corinthian column moulded in relief with garlands of acorns, the incurved sides moulded with urns flanked by acanthus leaves with gadrooned borders, raised on a square base, *loaded, 16cm high (2)*

R6 000–8 000



248

248
An Edward VII silver two-handled presentation tray, C S Harris & Sons Limited, London, 1907

oval with scalloped rim, the sides applied with conforming handles, the reverse inscribed 'WALTER C.HARRILD FROM THE MEMBERS OF THE CATTERICK BRIDGE POLO, LAWN TENNIS AND CROQUET CLUB, 15TH JANUARY 1908', 72cm wide over handles, 3670 g

R25 000–30 000

249
A pair of Edward VII silver pedestal dishes, CS Harris & Sons Ltd, London, 1908

of navette outline with scroll handles, the shoulders pierced and engraved with garlands of flowers, urn motifs and wave-scroll borders, raised on an engraved and beaded oval foot, *engraved 'LOWE CHESTER'*, 21cm wide over handles, 595g all in (2)

R8 000–10 000



249



250

250

**A George V silver kettle-on-stand,
J Collyer & Co Ltd, Birmingham, 1913**

the kettle with scalloped rim and fixed handle, raised on three restrained cabriole legs and pad feet, the hinged cover with *later* turned wooden finial, the conforming stand with detachable burner, *dents*, 33cm high, 1310g all in (3)

R9 000–12 000



251

251

**A pair of George V silver Sabbath
candlesticks, possibly Morris Salkind,
London, 1921**

of baluster form, moulded with swags of flowers and foliage, raised on a stepped domed-shaped base, with detachable drip-pans, *loaded*, 31,5cm high (2)

R20 000–25 000

252

**A George V silver card case,
P & J Escofet, Birmingham, 1930**

rectangular, the engine-turned cover with foliate border and thumbpiece, gilt interior, 7,7cm wide, 125g

R6 000–8 000



252



253

253

**A George VI silver biscuit barrel,
Goldsmiths & Silversmiths Co Ltd,
London, 1936**

cylindrical with reeded rim, the detachable cover with ivory finial, *the base engraved 'THE GOLDSMITHS & SILVERSMITHS COMPANY LD, 112 REGENT STREET, W.'*, 12cm high, 440g (2)

R4 000–6 000

*This lot is not suitable for export.



254

254

**An Elizabeth II silver and silver-gilt novelty surprise mushroom,
Christopher Nigel Lawrence,
London, 1979**

with detachable domed textured mushroom cap, the bulbous silver gilt stem with a rim of stylized leaves, the detachable cover enclosing a scene depicting a woodland Christmas dinner with an elf and fairy seated at a trestle table wearing party hats and pulling a cracker, raised on a slate base, 10cm high

R6 000–8 000

255

**A large engraved glass hunting goblet,
first quarter 19th century**

engraved with a huntsman astride his horse attended by his hounds in pursuit of a fox in a wood, with engraved lozenge border, raised on a baluster stepped stem and circular foot, 22cm high

R6 000–8 000



255

256

**A George III mahogany
secretaire bookcase**

the outset cornice above a pair of
astragal glazed doors enclosing three
adjustable shelves, the lower half with
a secretaire drawer enclosing seven
drawers, six open compartments and
a gilt-tooled brown leather writing-
surface, three graduated long drawers
below, on tapering feet, *207,5cm high,
108,5cm wide, 54cm deep*

R25 000–30 000

257

**A George III mahogany and
inlaid chest of drawers**

the rectangular top above two short
and three long drawers, on bracket feet,
104cm high, 109cm wide, 54cm deep

R8 000–10 000



256



257



258

258

A Regency rosewood two-tiered canterbury

the rectangular top above a frieze drawer with an open tier below, the lower section with two pairs of turned columns and open divisions, with a frieze drawer below, on a plinth base raised on turned feet, *98,5cm high, 50,5cm wide, 49,5cm deep*

R7 000–9 000

259

A Regency mahogany bowfronted sideboard

with reeded front above a central drawer flanked by a pivoting cellaret drawer and a cupboard enclosing a shelf, the side with a small cupboard, on reeded legs headed by stiff-leaf decoration, *94,5cm high, 210cm wide, 73,5cm deep*

R20 000–30 000



259



260

260
A George III mahogany and upholstered armchair

with arched padded back, outscrolled arms with padded arm supports, upholstered seat, on moulded cabriole legs with scroll and shell feet, *restorations*

R5 000–7 000



261

261
A George III style Colonial Moabi/African pearwood tilt-top table, 19th century

the circular top with reeded edge raised on a ring-turned column, on four splayed fluted legs with brass paw feet and castors, *with bracing, 73,5cm high, 146cm diameter*

R20 000–30 000



262

262
A late Regency mahogany and brass-mounted extending campaign table

the rectangular top with rounded corners above a moulded frieze, on detachable ring-turned baluster legs, each headed by a brass collar, raised on brass caps and castors, *74cm high, 164cm long fully extended, 138cm deep; with one leaf, 42,5cm long*

R30 000–40 000



263

263
A late Regency rosewood
sofa table

the rectangular veneered top with rounded corners above a pair of frieze drawers, raised on a tapering column and carved socle, on a concave base with foliate-capped feet and porcelain castors, *base with restorations, 72cm high, 165cm wide open, 85,5cm deep*

R12 000–15 000



264

264
An early Victorian mahogany
table desk

the rectangular top with rounded corners, inset with a gilt-tooled tan leather writing surface above a pair of frieze drawers, on ring-turned tapering lobed legs with brass cappings and castors, *75cm high, 137cm wide, 90,5cm deep*

R12 000–15 000

265

A Victorian mahogany metamorphic three-tiered buffet

the moulded rectangular top above two shelves, with stepped rectangular stile supports joined by a *later* turned stretcher, on scroll feet with porcelain castors, 122cm high fully extended, 157cm wide, 63cm deep

R14 000–16 000



265

266

An early Victorian rosewood circular tilt-top loo table

the moulded circular top above a tapering column and a lotus-shaped socle, the circular base raised on three metal paw feet with brass castors, stamped 'IMPROVED CIRCULAR LOO TABLE', 72cm high, 130cm diameter

R7 000–9 000



266

267

An early Victorian mahogany bow-fronted chest of drawers

the moulded top above a brushing-slide and three graduated drawers below, on outset bracket feet, 91cm high, 93cm wide, 57,5cm deep

R6 000–8 000



267



268

268

A Victorian mahogany Wellington secretaire chest

the rectangular top above two short drawers and a secretaire drawer fitted with a maroon velvet writing-surface, two drawers and three open compartments, three graduated drawers below, two fitted with divisions, on porcelain castors, 123cm high, 60,5cm wide, 44cm deep

R6 000–8 000

269

Five Victorian brass measures, Potter, Poultry, London

including a Standard Quart, a Standard Pint, a Standard Half-Pint, a Standard Gill and a Standard Half-Gill, each engraved 'POTTER, POULTRY, LONDON'; the tallest 13,2cm high (5)

R30 000–35 000



269



270

**An Anglo-Indian engraved ivory tea caddy, Vizagapatam,
last quarter 18th century**

rectangular, the exterior engraved on all sides with Indian colonial architectural and landscape scenes, the hinged domed cover with leafy garlands and zigzag borders, applied with silvered carrying-handle, the interior with engraved borders and enclosing a *later* detachable tray, the inside of the cover lined with red velvet, raised on four bracket feet, *areas of distress, lacking original key, hairline cracks, chips, 16,5cm high, 26,5cm wide, 15cm deep*

R20 000–25 000

*This lot is not suitable for export.

271

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

circular with wavy rim, the centre painted with sprays of flowers, the cavetto with spearhead and cell-diaper border, the rim with further sprays of flowers and a Greek-key border, the pierced covered similarly decorated, firing faults, 43,5cm wide (2)

R8 000–10 000



271

272

A Chinese blue and white vase, Qing Dynasty, 18th century

the baluster body painted with double-bordered panels of stylized peonies, the shoulder and the rim with diaper borders, chip to the footrim, underglaze-blue double-ring mark, Artemisia leaf mark, 32,5cm high

R7 000–9 000



272

273

A Chinese blue and white Nanking bowl, Qing Dynasty, early 19th century

of lobed outline, the exterior painted with riverscapes, pavilions and sampans, with blue-diaper border, chips to rim, 10,5cm high

R3 000–4 000



273

274

A Chinese blue and white Nanking dish, Qing Dynasty, early 19th century

the octagonal body painted with pavilions and sampans before a riverscape, with wavy and cell-diaper borders, hairline crack, firing faults, 39cm wide

R4 000–6 000



274



275

275
A Chinese Longquan celadon-glazed dish, Ming Dynasty (1368-1644)

the well enclosed by a low-relief carved foliate border, the lightly ribbed body with scalloped border, raised on a circular footrim, *34,5cm diameter*

R15 000–20 000



276

276
A Chinese celadon-glazed bowl, Qing Dynasty, 18th century

the stoutly potted body raised on a circular footrim, with overall craquelure glaze, *hairline crack to rim, 25cm diameter*

R10 000–15 000



277

277
A Chinese celadon-glazed tripod *li*-shaped vessel

the squat body raised on three feet, *6cm high*; with a carved hardwood stand (2)

R6 000–8 000



278

278
A pair of Chinese sancai-glazed Dogs of Fo incense holders, Qing Dynasty, 18th/19th century

each seated with open-mouth and protruding eyes, its back set with an incense column headed with waterlily sconces, one wrestling with its puppy and the other resting its paw on a column with a rotating ball, raised on a rectangular pierced base, *restoration, 25,5cm high* (2)

R7 000–9 000

279

A Chinese blue-glazed carved vase, Qing Dynasty, 19th century

the ovoid body carved in low relief with a band of peonies between Greek-key and clouds, the rim with Sienna glaze, impressed two-character mark, paper label no. 25 MARK COLLECTION, 14,5cm high; with carved hardwood cover and stand (3)

R20 000–30 000

PROVENANCE

The Elizabeth Mark Collection, sold Sotheby's Johannesburg, April 1985.



279

280

A pair of Chinese powder-blue-glazed vases, Qing Dynasty, late 19th/early 20th century

each of baluster form, the shoulder applied with lion-mask handles, raised on a rectangular footrim, hairline crack, 18,5cm high (2)

R8 000–10 000



280

281

A pair of Chinese blue monochrome vases

each with pear-shaped body and flared lip, the sides applied with zoomorphic handles, pseudo Yongzheng mark, 20cm high (2)

R10 000–15 000



281

282

A Chinese flambé-glazed bottle vase, Qing Dynasty, Qianlong, (1735-1796)

with waisted elongated neck and bulbous body glazed with shades of purple and red, suffused with a mottled turquoise glaze, chips to the footrim, 37cm high

R20 000–25 000



282

283

A Chinese famille verte cafe-au-lait ground bowl, Qing Dynasty, 18th century

the exterior decorated with a small bird perched on a branch viewing a large peony and a pomegranate, against a café-au-lait ground, the interior rim with scholars' emblems and a green-diaper border, 7,5cm high

R4 000–6 000

PROVENANCE

The Dr William Frederick Purcell Collection, and thence by descent.

Dr William Frederick Purcell (1866-1919), regarded as being one of the founders of modern araneology in South Africa as well as pioneering the discovery of various frog species, was well-known for his avid collecting in various fields such as indigenous flora, which is now housed in the Kirstenbosch Compton Herbarium. In addition, Purcell amassed a substantial collection of Cape Dutch furniture and Chinese porcelain which was housed during his lifetime in the family-owned historic Bergvliet Farm, visited on several occasions by his close friend, Olive Schreiner. Moreover, he held the position of honorary curator of the Koopmans de Wet house, situated in Strand Street, and advised on the restoration of the building and the assembling of its Cape Dutch furnishings.



283

284

A pair of Chinese famille rose saucer dishes, Qing Dynasty, 18th century

enamelled with sprays of summer flowers and a butterfly, one with hairline crack, 15,5cm wide (2)

R6 000–8 000

PROVENANCE

The Dr William Frederick Purcell Collection, and thence by descent.



284

285

A pair of Chinese famille rose bowls, Qing Dynasty, Guangxu (1875-1908)

each body decorated with peonies, bamboo and double gourds issuing from a rocky outcrop, raised on a circular footrim, one with hairline crack, iron-red six-character mark, 6,3cm high (2)

R10 000–12 000



285



286

286

A pair of Chinese famille verte vases, early 20th century

cylindrical with a flared rim, each enamelled with two shield-shaped cartouches depicting figural scenes before a pavilion, enclosed by flowerhead and bird cartouches, *some enamel loss and star cracks to the bases*, 25,5cm high (2)

R8 000–10 000



287

287

A Chinese tea caddy and cover, Qianlong period (1736-1795)

painted in shades of sepia, the front and reverse with a rural scene, the cover with a strawberry prunt finial, the whole with wriggle-and-line borders, 14,5cm high; and a teapot stand, of lobed outline, similarly decorated, 14,5cm wide (2)

R4 000–6 000



288

288

A pair of Chinese burnt-orange-glazed and gilt double-gourd vases

each painted in gilt with scrolling lotus heads centred by *shou* character medallions and bats, *underglaze-blue pseudo Qianlong mark*, 24,5cm high (2)

R8 000–10 000



289

**289
A Chinese carved turquoise vase
and cover, Qing Dynasty, late 19th/
early 20th century**

carved in relief with birds, *lingzhi* and mythical creatures, the ovoid cover similarly carved, raised on a shallow footrim, 12cm high (2)

R4 000–6 000



290

**290
A Chinese carved lapis lazuli censor
and cover, Qing Dynasty, late 19th/
early 20th century**

the sides carved in high relief and open-work depicting a rugged landscape with phoenixes and stylized chrysanthemums, the cover similarly carved, 15,5cm high; with a carved hardwood stand (3)

R6 000–8 000



291

**291
A Chinese carved lavender
jadeite maiden, Qing Dynasty,
late 19th/early 20th century**

the maiden with a fly whisk in her left hand and a *lingzhi* in her right, reclining against a *qilin*, 14,3cm high; with a carved hardwood stand (2)

R8 000–10 000

292

A Chinese carved green and russet jade maiden, Qing Dynasty, late 19th/early 20th century

reclining with a large *lingzhi* in her hands, a baluster vase at her feet supporting a budding rose, 9,5cm high; with a carved hardwood stand (2)

R6 000–8 000



292

293

A Chinese carved pale green jade deer, Qing Dynasty, late 19th/early 20th century

the recumbant deer with bifurcated horns and a *lingzhi* in its mouth, 7,8cm high; with a carved hardwood stand (2)

R12 000–15 000



293

294

Three Chinese carved jade horses, 20th century

in sizes, carved in various poses, each with a carved hardwood stand, the tallest 5cm high (6)

R2 500–3 000



294

295

Two Indian carved rock crystal figures of Ganesh, 19th century

in sizes, each modelled in a seated position, minor chips and natural fissures, the taller 4cm high (2)

R4 000–6 000



295



296

296
A Chinese hardwood table,
20th century

the square panelled top above a carved shaped apron, on square-section moulded legs with scroll feet, *30cm high, 61cm square*

R8 000–10 000



297

297
A Chinese hardwood 'Kang' table,
20th century

the square panelled top above open stretchers, the knees with scroll and lappet carving, on outswep feet with scroll terminals, *33cm high, 89cm square*

R8 000–10 000

298
A Chinese export hardwood fall-front bureau, Qing Dynasty, 18th century

the moulded rectangular top with fall-front enclosing a shaped fitted interior, with a pair of arched reverse glass painted panelled doors enclosing four small horizontal drawers and six vertical drawers flanked by curved open compartments, above four conforming drawers inlaid with ivory stringing, with secret well, three graduated drawers below, on a plinth base with bracket feet, *110cm high, 105,5cm wide, 55cm deep*

R60 000–70 000

*This lot is not suitable for export.



298



299

299

Three Japanese stitched and painted silk panels, Meiji period (1868-1912)

each rectangular, painted with the 'Three Friends', bamboo, pine and prunus blossom and stitched with twelve cranes, *laid down*, 119 by 41cm (3)

R35 000–40 000

300

A Japanese ebonised open display cabinet, late Meiji period (1868-1912)

the rectangular top with dished sides above an arrangement of open shelves and galleries, with two cupboards each carved with chrysanthemums, and a small drawer below, on a plinth base, *some loss*, 108cm high, 103cm wide, 32cm deep

R6 000–8 000



300

301

**A Japanese cloisonné dish,
Meiji period (1868-1912)**

of circular outline, enamelled with a heron standing in a waterway observing a butterfly, against a turquoise ground, enclosed by a diaper border, 36cm diameter

R2 000–3 000



301

302

**A Japanese cloisonné enamel jar
and cover, Meiji period (1868-1912)**

the ovoid body enamelled with alternating panels of dragons, blossoms and butterflies against a turquoise ground, to a lappet decorated black-ground bordered with further sprays of flowers, the domed cover similarly decorated and surmounted by a finial in the form of a gilt-metal chrysanthemum bud, 12cm high; and a Japanese cloisonné enamel covered box, Taisho period (1912-1926), the rectangular hinged cover enamelled with a turquoise cartouche centred by a *ho-o* on a rocky outcrop amongst bamboo and peonies, against a royal-blue ground worked with further flowerheads and scrolls, the interior engraved with Mount Fuji, raised on four bracket feet, 4,5cm high, 9cm wide, 7,5cm deep (2)

R3 000–4 000



302



303

303

**A Japanese silver and Shibayama
card case, Meiji period (1868-1912)**

rectangular, set to the centre with a figure of a maiden against a gilt reserve, the corners with chrysanthemums, irises and peonies, the reverse with sprays of peonies and a butterfly, indigo silk-lined interior, signed, 9cm high; and a Japanese gilt and metal striker, decorated with cartouches and enclosed by maple leaves, 4,5cm high (2)

R2 000–2 500

*This lot is not suitable for export.

304

**A Japanese bronze figure of a night
watchman, Meiji period (1868-1912)**

yomawari, the shouting figure out on his round, with his sticks clasped in his hands and a *Chōchin* on his hip, standing on a rocky base, signed, 32,5cm high

R8 000–10 000



304



305

305
A pair of Japanese silver and enamel vases, Meiji period (1868-1912)

each of baluster outline with elongated engraved neck and flared scalloped rim, raised on a waisted domed circular base with conforming decoration, the body enameled with clusters of *Kakitsubata* in shades of blue, purple and pink, with *dents*, two-character mark to the base, 21,5cm high, 470g all in (2)

R12 000–15 000

306
A Japanese cloisonné vase, Ando, Showa period (1926-1989)

baluster with shortened neck, enameled with lilies against a turquoise ground, the rims with Greek-key borders, signed, 18,5cm high; and a carved hardwood stand (2)

R4 000–6 000



306

307
A Japanese cloisonné vase, Showa period (1926-1989)

the ovoid body enameled with chrysanthemums and blossoms against a yellow ground, stamped 'CLOISONNE', 19cm high

R4 000–6 000

308
A Japanese cloisonné vase, possibly Yukio Tamura, Showa period (1926-1989)

the baluster body enameled with a pink peony and a flying insect against a grey ground, metal-mounted rims, signed, 30,5cm high

R4 000–6 000



307



308

309

A pair of Cape silver Old English pattern three-pronged forks, Daniel Heinrick Schmidt, late 18th/early 19th century

and a Cape silver Old English pattern dessert spoon, Daniel Heinrick Schmidt, late 18th/early 19th century, *105g all in* (3)

R3 500–5 000



309



310

310

A set of ten Cape silver Fiddle pattern teaspoons, Lawrence Holme Twentyman, early 19th century

185g all in; a Cape silver Fiddle pattern teaspoon, Thomas Lock Townsend, early 19th century, the terminal engraved with the initials 'JL', *15g*; and a Cape silver Old English pattern konfyf fork, Johannes Combrink, early 19th century, the terminal engraved 'LB', *15g* (12)

R8 000–10 000



311

311

A set of ten Cape silver Fiddle pattern tablespoons, Lawrence Holme Twentyman, early 19th century

seven examples with the terminal engraved with a crest, *725g all in* (10)

R12 000–15 000



312

312

Three Cape silver Old English pattern tablespoons, Willem Godfried Lotter, early 19th century

each terminal engraved with the initials 'JdL', *185g all in* (3)

R3 000–4 000



313

313

A set of four Cape silver Fiddle pattern tablespoons, Lawrence Holme Twentyman, early 19th century

the terminal engraved 'Dar', *240g all in*; and a pair of Cape silver Fiddle pattern dessert spoons, Lawrence Holme Twentyman, early 19th century, *110g all in* (6)

R5 000–7 000



314

314

A set of six Cape silver Fiddle pattern dinner forks, William Moore, mid 19th century

each terminal engraved with the initial 'C'; 355g all in; and a set of six Cape silver Fiddle pattern dinner forks, Georg Egbertus Wolhunter, early 19th century, 385g all in (12)

R12 000–15 000



315

315

A set of six Cape silver Fiddle pattern teaspoons, William Moore, mid 19th century

one example with the terminal engraved with the initials 'GB'; 165g all in; and a set of four Cape silver Fiddle pattern teaspoons, John Townsend, second quarter 19th century, 90g all in (12)

R8 000–10 000



316

316

A set of eight Cape silver Fiddle pattern dessert spoons, William Moore, mid 19th century

355g all in; a Cape silver Fiddle pattern dessert spoon, Johannes Jacobus Heegers, early 19th century, the terminal engraved with the initials 'TB'; 40g; two Cape silver Fiddle pattern dessert spoons, Lawrence Holme Twentyman, early 19th century, each terminal engraved with the initials 'AT' and 'EP'; 75g all in; and a Cape silver Fiddle pattern dessert spoon, Johannes Marthinus Lotter, mid 19th century, the terminal engraved with the initials 'EWH'; 35g (12)

R10 000–12 000



317

317

A set of eight Cape silver Fiddle pattern dessert forks, William Moore, mid 19th century

six with the terminal engraved with the initial 'G'; one with terminal engraved 'A.M.Holden'; 325g all in; a Cape silver Fiddle pattern dessert fork, Theodorus Heegers, early 19th century, 55g; and three Cape silver Fiddle pattern dessert forks, Johannes Combrink, third quarter 19th century, 140g all in (12)

R10 000–12 000



318

318
A Cape silver beaker, Gerhardus Lotter, late 18th/early 19th century

tapering cylindrical, engraved with the initials 'PCG', 6,1cm high, 85g

R10 000–12 000



319

319
A Cape silver beaker, Johannes Casparus Lotter, late 18th/early 19th century

tapering cylindrical, with moulded rim, engraved with the initials 'JMH JJK' within a wreath, gilt interior, 7,8cm high, 150g

R20 000–25 000

320
A Cape silver snuffbox, Thomas Lock Townsend, early 19th century

oval, with gilt interior, 7,5cm wide, 75g

R4 000–5 000



320



321

321
A Cape silver Bible clasp,
Carel David Lotter, first quarter
19th century

engraved with borders of wrigglework

R6 000–8 000

322
A pair of Cape Paktong
candlesticks, attributed to Johan
Christiaan Bosse, 19th century

of neoclassical outline, with ribbed column,
 on a square domed stepped base with stiff-
 leaf decoration, *lacking sconces,*
18,5cm high (2)

R6 000–8 000

LITERATURE

Marius le Roux. (1982) *The Cape Copper-*
Smith, Stellenbosch Museum. Johan
 Christiaan Bosse is discussed on page 85.
 A similar pair of candlesticks is illustrated
 and discussed on pages 106–107.



322

323
A Cape stinkwood Tulbagh side
chair, late 18th century

the oval caned back within a wave-shaped
 frame, baluster-turned uprights headed by
later turned finials, caned seat, on baluster-
 turned legs joined by side stretchers, on
 shaped feet, *restorations*

R16 000–20 000

PROVENANCE

This chair was presented to the current
 owner's grandmother, Elizabeth C.
 Blanckenberg (1866–1946), by her parents
 Jacobus Hendrikus Blanckenburg and Maria
 Johanna de Villiers on the occasion of her
 confirmation, circa 1882.



323

324

A Cape teak escritorio, late 18th century

the moulded arched pediment centred by a c-scroll and foliage above a pair of panelled doors and sides enclosing three shelves and a pair of drawers, the fall-front with *later* leather-lined writing surface, six drawers, three open compartments and a secret well above a *faux* drawer, on tapering octagonal legs joined by a wavy stretcher centred by an oval plaque inlaid with a bone and ebony compass, on bun feet, 239cm high, 117cm wide, 70cm deep

R80 000–100 000

PROVENANCE

The Dr William Frederick Purcell Collection and thence by descent.

LITERATURE

cf. Michael Baraitser & Anton Obholzer. (2004) *Cape Antique Furniture*, Cape Town: Struik Publishers, where a similar example is illustrated, page 320, plate 1342.



324

325

**A Cape rococo stinkwood
armoire, 18th century**

the cornice moulded with sprays of foliage above a pair of panelled doors enclosing three shelves and three drawers, with panelled sides, the lower bombé half with a pair of drawers and a pair of graduated long drawers, with elaborately carved apron and feet, 266cm high, 210,5cm wide, 75cm deep

R500 000–700 000

This patrician Cape stinkwood armoire is pure in its interpretation of the Dutch Rococo period. It distinguishes itself from its Dutch counterpart by the sheer scale and the use of indigenous timber; however the skill of the carving is comparable to any Dutch armoire of the late 18th century and represents the finest work of the Cape cabinet-maker.





326

326
A Cape teak brass-bound balie,
19th century

oval, with hinged cover, tapering sides and brass tap, on three stilt feet, *84,5cm high, 58cm wide*

R12 000–15 000

327
A Cape stinkwood and yellowwood
corner cupboard, 19th century and later

the *later* triangular top above a pair of panelled doors enclosing two *later* shelves, on bun feet, *116cm high, 94cm deep*

R20 000–25 000



327

328

**A Cape stinkwood and beefwood
armoire, 19th century**

the moulded cornice centred by foliate
cresting flanked by leaves and berries,
above a pair of panelled doors and sides
enclosing three short drawers, two long
drawers and three shelves, the lower
half with three graduated long bombé
drawers above a ribbon-carved apron,
on scroll feet, *restorations*, 273cm high,
186,5cm wide, 68cm deep

R100 000–150 000





329

**A pair of Cape stinkwood half-moon
tables, 19th century**

each with a reeded frieze, on square-section
fluted legs and stop feet, *restorations*, 69,5cm
high, 134,5cm wide, 74cm deep (2)

R80 000–100 000

330

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

the outset moulded top above a pair of
drawers, with a pair of panelled doors below
inlaid with diamond motifs centred by hearts
and goblets, enclosing two shelves, with
panelled sides, on shaped bucket feet,
160cm high, 122,5cm wide, 56cm deep

R130 000–140 000

LITERATURE

Michael Baraitser & Anton Obholzer.
(2004) *Cape Antique Furniture*, Cape Town:
Struik Publishers, illustrated, page 308,
plate 1294.

Michael Baraitser & Anton Obholzer.
(1978) *Cape Country Furniture*, Second
Revised Edition, Cape Town: Struik Publishers,
illustrated, page 269, plate 934.



331

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

the moulded outset cornice above a pair of
panelled doors *later* inlaid with stylised star
motifs, enclosing a pair of drawers and four
shelves, with wavy apron below, on tapering
square-section legs, 182cm high, 144cm wide,
60,5cm deep

R120 000–130 000





332

332

A Cape indigenous hardwood tolletjies chair, early 19th century

the turned top- and mid-rails joined by a row of five turned spindles, riempie seat, on tapering legs joined by double front and side stretches, *restorations*

R4 000–6 000



333

333

A Cape indigenous hardwood tolletjies chair, early 19th century

with turned top- and mid-rails joined by four spindles, ring-turned side supports with turned finials, riempie seat, on turned legs joined by double front and side stretchers

R4 000–6 000

334

A Cape yellowwood and stinkwood table, mid 19th century

the rectangular top with rounded corners above a moulded frieze, on turned baluster legs, 75cm high, 153,5cm long, 101,5cm deep

R10 000–15 000



334

335

A Cape teak and brass-mounted kist, 19th century

the hinged rectangular top with brass bosses, the sides with brass carrying-handles, the front and sides with strapwork, on bun feet, *93cm high, 170cm wide, 80cm deep*

R30 000–40 000



336

A Cape mahogany and laminated beech bench, late 19th century

with moulded pierced solid back and seat, downcurved arms, on ring-turned baluster legs, *190cm long*

R10 000–12 000

PROVENANCE

Jannie Marais, Coetzenberg; Mostertsdrift, Stellenbosch, and thence by descent.





337

337
A carved fruitwood box,
Fort Napier, 1914-1918

the hinged rectangular top carved with a stylized compass motif and centred by the initials 'AH', for Alwyn Hurter, enclosed by a zigzag and fan-shaped border, the front, sides and reverse similarly carved, the inside cover carved 'IN REMEMBRANCE OF MY INTERNMENT, FORT NAPIER', raised on four block feet, *the lock-plate loose, 17cm high, 32,5cm wide, 17cm deep*

R6 000–8 000

338
A near pair of Cape yellowwood
and pine wall cupboards,
19th century

rectangular, each with a pair of part-glazed doors enclosing three shelves, *153cm high, 107,5cm wide, the larger 38,5cm deep (2)*

R20 000–30 000



339

339

A Dutch pierced silver basket, maker: initials 'J.P.H'; Amsterdam, possibly 1840, .833 standard

the oval flared pierced framework with crescent-shaped rim flanking a pair of angels, the body with geometric and foliate borders, raised on four leaf-headed scroll feet, the base with stiff-leaf-and-ribbon border, 37,5cm wide, 1005g

R8 000–12 000



340

An Austro-Hungarian silver basket, Vienna, first quarter 19th century, with import marks for Poland

oval with engraved swing handle, the pierced body with arched panels of berries and leaves above a band of pales, on a conforming spreading foot, 18cm wide over handles, 255g

R3 000–4 000



341

A pair of Austrian silver Sabbath candlesticks, Vienna, 1856, with import marks for Poland post 1914, .800 standard

each baluster stem with flared nozzle divided by bands of stylized foliage, the domed stepped base engraved with foliate bands and the initials 'B.B', loaded, 22cm high (2)

R12 000–15 000



342

An Austro-Hungarian silver pierced condiment ladle, with marks for Henry Holland, London, 1869

with twist-turned-and-rope handle, the terminal moulded with a bust of Bacchus, the wavy silver-gilt bowl later pierced; and a Victorian silver pierced condiment ladle, Henry Holland, London, 1877, Apostle terminal, with gilt bowl and Apostle, 95g all in (2)

R1 500–2 000



343

**A German silver six-piece chocolate set,
H Meyen & Co, Berlin, 1846-1950,
.800 standard**

comprising; an oval tray, a chocolate pot, a two-handled sugar bowl, a milk jug, a cup and saucer, each with engine-turned borders centred by an engraved armorial and the initials 'EB', the cover with urn-shaped finial, the tray inscribed '1820.9.Februar 1890', the chocolate pot handle with restoration, the tray 38,3cm wide, 1275g all in (6)

R6 000–8 000



343

344

**An Austrian five-piece silver tea service,
Vincenz Carl Dub, Vienna, 1886-1924,
.800 standard**

comprising; a teapot, a covered sugar bowl, a milk jug, a tray and a dish, each with waisted, hammered and faceted bodies, the covers with spire-shaped faceted finials, the teapot 20cm high, 2670g all in; and an Austrian silver tea-strainer and bowl, makers initials 'FT', .800 standard, with ivory handle, 8,5cm wide, 110g (6)

R18 000–24 000

*This lot is not suitable for export.



344

345

**A German silver and glass centrepiece,
Wilhelm Binder, .800 standard**

the diamond-shaped pierced frame moulded in relief with irises, the sides applied with bud-capped branch-form handles, raised on four outswept flowerhead feet, the glass liner engraved with flowers, scalloped rim, leaf-cut base, chips to glass rim, 20cm wide over handles, 145g (2)

R5 000–7 000



345

346

**A German silver and glass centrepiece,
19th century, .800 standard**

of lobed outline, the pierced frame moulded in relief with a band of roses, raised on four geometric legs with block feet, the glass liner with star-cut base, 20,3cm wide, the frame 260g (2)

R5 000–7 000



346

347

A silver and glass basket, apparently unmarked, late 19th/early 20th century, .800 standard

rectangular, with inverted rounded corners, the pierced body moulded with cornucopias of fruits, swags and c-scrolls flanking a vacant cartouche above an egg-and-tongue border, raised on leaf-headed paw feet, with pierced leaf-and-berry swing-handle, 26,5cm wide, the frame 415g (2)

R4 000–5 000



347

348

A German silver sugar box, with import marks for Vienna, 1901-1921, .800 standard

oval, the body moulded in relief with garlands and ribbons enclosing vacant cartouches between wave-and-pellet borders, raised on four bun feet, the hinged cover with pineapple finial, 11,5cm high, 400g

R6 000–8 000



348

349

A German silver-gilt and glass-mounted dressing table decanter set, Wertheimer, with import marks for J G Piddington, London, 1906

the pierced circular frame with garlands, ribbons and reeded borders, fitted with three divisions, each triangular bottle with engraved silver-gilt collar, with tear-shaped faceted stoppers, 12,5cm high, the frame 95g (4)

R8 000–12 000



349

350

A French four-piece silver-gilt tea and coffee set, Paris, post 1838, .925 standard

comprising; a teapot, a coffee pot, a covered sugar bowl and milk jug, each with reeded and ribboned borders, the wooden harp-shaped handles with foliate terminals, each cover with pineapple finial, the teapot 22,5cm high, 1970g all in; and a pair of French silver sugar tongs, 19th century, .925 standard, with claw pincers, 40g (5)

R25 000–30 000



350 part lot

351

**A French silver sugar sifter,
Claude Doutre Roussel, Paris, circa 1895**

with pierced shell-shaped bowl, the stem with engine-turned decoration, 40g, *cased and retailed by Berchon, Bijoutier, St Amand (Cher)*

R800–1 000



351

352

**A pair of American Novelty sugar nips,
Reed & Barton, early 20th century**

in George II taste, in the form of a harlequin, with serpent-shaped handles, the nips modelled as leaves, 45g

R1 500–2 000



352

353

**A Russian silver vodka set, Mikhail
Fyodorovich Sokolov, Moscow,
1860-1890**

comprising; a vodka bottle and stopper, five cups and a tray, each engraved with birds and sprays of flowers, the bottle and cups of hexagonal form, 22,5cm high, 745g all in (7)

R7 000–9 000



353

354

**A silver and hand-painted enamel
cigarette case, with import marks for
Russia, Moscow, 1908-1926**

of rectangular outline, the front painted with a Gothic church, gilt interior, *minor dents and overall scratches*, 8,4cm wide

R3 000–4 000



354

355

**A Russian silver money box, with
import marks for Russia, St Petersburg,
1882-1898**

modelled as a Gladstone bag, the hammered hinged cover with aperture, flanked by a pair of raised handles, the reverse with moulded vacant oval cartouche, raised on four circular feet, *dents*, 8cm wide, 160g

R4 000–6 000



355



356

356
A French Art Deco five-piece electroplate, macassar and ivory tea service, circa 1925

of spherical form, with angular macassar handles, raised on a spreading footrim, comprising: a teapot with hinged cover, hot water jug with hinged cover, sugar bowl and cover, milk jug, and circular tray on ball feet, tray 48cm diameter (5)

R35 000–40 000

*This lot is not suitable for export.

357
A Georg Jensen silver ladle (1910-1925), import marks for London, George Stockwell & Co Ltd, 1929, .925 sterling

stylized bud-and-leaf terminal, engraved '141', 80g

R4 000–6 000



357

358
A silver and ebonized two-handed tureen and cover, with import marks for Sweden, 1930s

circular, raised on a spreading footrim, the sides applied with fan-shaped handles, with oval and pierced finial, 25cm wide over handles, 690g all in

R8 000–10 000

359
A Patrick Mavros silver monkey and crocodile ashtray, 2007

in the form of a crocodile surmounted by a monkey smoking an 18ct gold cigar, the base engraved 'Patrick Mavros, 2007', 6,8cm high

R4 000–6 000



358



359

360

**A pair of Tiffany & Co silver
candlesticks, 1907-1947,
.925 sterling**

each tapering hexagonal column
engraved with the initials 'ED', with
conforming sconce and detachable
drip-pans, raised on a domed faceted
base with reeded hexagonal foot,
stamped 'TIFFANY & COMPANY, 16365B,
4187', 24,5cm high, 570g all in (2)

R15 000–20 000

361

**A near pair of Tiffany & Co silver
water pitchers, 1907-1947,
.925 sterling**

of baluster form with reeded shoulder
and lip, each side applied with a harp-
shaped handle, raised on a reeded
circular base, engraved 'TIFFANY & CO,
MAKERS STERLING SILVER, 18181, 4 PINTS'
and 'TIFFANY & CO, MAKERS STERLING
SILVER, 11869, 4 PINTS', 23,5cm high, 2075g
all in (2)

R70 000–80 000



360



361



362

362
An Emile Gallé faience cat, late 19th century

with glazed blue and yellow coat decorated with sprigs of flowers against a turquoise ground, a lace scarf tied around its head and wearing a dog pendant necklace, inset green glass eyes, with restorations, the base signed 'E. Gallé à Nancy', 33,5cm high

R20 000–25 000



363

363
A Danish 'Gloria In-Excelsis Deo' stoneware vase, Jais Nielsen for Royal Copenhagen, 1885-1961

ovoid, moulded in relief with three biblical figures, the shoulders with lug handles, raised on a spreading foot, underglaze-blue wave mark, painted 2966, green printed factory mark, 21cm high

R4 000–6 000



364

364
A large William Moorcroft 'Hibiscus' pattern flambé vase, post 1953

of ovoid form, the body tubelined with hibiscus and leaves in shades of pink and orange, the mottled flambé glaze ranging in colour from ochre to green and blue towards the base, green underglazed mark 'MOORCROFT, MADE IN ENGLAND'; 'Potter to HM The Queen' paper warrant label, 32cm high

R12 000–R15 000



365

365
A large Royal Copenhagen porcelain vase, Denmark, 1965

the baluster body decorated with a seascape, sailing boats and a view of Copenhagen, impressed mark '2234', underglaze-blue wave mark, underglaze-green factory mark, impressed numerals 2486 and 2234, 44cm high

R10 000–15 000



366

366
A Bohemian green opaline and gilt-bronze nine-light standing candelabra, mid 19th century

the central twist-turned column raised on a twelve-sided support with gilt-bronze collar and raised on six paw feet, the central candlestick surrounded by eight detachable candle arms adorned with grapes, the sconces drilled for electricity, 109,5cm high

R12 000–15 000

*Electrical fittings not warranted



367

367
A pair of Secessionist Loetz iridescent glass and Argentor brass-mounted vases, Vienna, 1900s

each of bulbous waisted outline, the purple iridescent body decorated with stylized flowers and stems, mounted with a brass collar, the sides applied with angular rope handles, raised on a pierced base, the collar applied with the regimental insignia of the Natal Carbineers Regiment and engraved 'GYMKHANA. 1913. TENT PEGGING, WON BY TP. G.J.ANDERSON', stamped 'ARGENTOR, AS', 26,7cm high (2)

R15 000–20 000



368

368
A French cameo glass vase, Legras & Cie Glassworks, 1920s

bulbous with garlic-shaped mouth, the mottled yellow and white body engraved with geometric motifs highlighted with aubergine enamel, signed, 29,5cm high

R6 000–8 000



369

369
A French nickel-plate metal and glass
'Lampe de Table Veilleuse', Desnet &
Rend Nauny for La Maison Desney,
Paris, 1925-1933

impressed marks 'DESNEY, PARIS, MADE IN FRANCE'; fitted for electricity, 17,2cm high

R18 000–24 000

*Electrical fittings not warranted



370

370
A French nickel-plate metal and
amber glass 'Lampe de Table
Veilleuse', Desnet & Rend Nauny for
La Maison Desney, Paris, 1925 -1933

fitted for electricity, 14cm high

R6 000–8 000

*Electrical fittings not warranted



371

371
A René Lalique 'Pinsons' frosted
and clear glass bowl, post 1950

the ovoid body moulded with vines and birds, engraved 'Lalique, France', 9,4cm high

R4 000–6 000

Marcilhac No 10-386

372
A Val Saint Lambert pink and clear
crystal bowl, Belgium, first half
20th century

of triangular outline, the underside moulded with swirls of clear glass to a raised footrim, factory paper label, 32,5cm wide

R4 000–6 000



372

373
A Val Saint Lambert violet overlay
crystal vase, Belgium, first half
20th century

24,7cm high

R4 000–6 000



373



374



375



376

374

A Val Saint Lambert cranberry pink overlay crystal vase, Belgium, first half 20th century

signed 'Val St Lambert', 22,8cm high

R4 000–6 000

375

A Val Saint Lambert blue overlay crystal vase, Belgium, first half 20th century

signed 'Val St Lambert', 20,3cm high

R4 000–6 000

376

A Val Saint Lambert 'Chinese green' overlay crystal vase, Belgium, first half 20th century

signed 'Val St Lambert, PV 486', factory paper label, 20,7cm high

R6 000–8 000

377

A Val Saint Lambert cranberry pink overlay crystal vase, Belgium, first half 20th century

25,5cm high; and two Val Saint Lambert 'Chinese green' overlay crystal vases, Belgium, first half 20th century, signed 'Val St Lambert', the taller 20,5cm high (3)

R6 000–8 000



377



378



379



380

378
A group of five Baccarat paperweights, France, 1973-1976

one set with green canes in different sizes and colourful Gridel silhouette canes of zodiac signs, with date cane B1976, 6cm high; another, with blue, green and yellow canes, a large central Gridel silhouette cane with a deer, with date cane B1976, 6cm high; another, with blue, yellow, red and green canes against an upset muslin ground, with date cane B1975, 6cm high; and two further examples, with date canes B1973 and B1976, the taller 5,5cm high (5)

R15 000–20 000

379
A cased white and café-au-lait glass vase, Barbini Glassworks for Murano, 1970s

of oval outline with pinched front and reverse, manufacturer's labels 'Barbini, Murano', 28,5cm high

R4 000–6 000

380
An Italian Rainbow vase, Barbini Glassworks for Murano, 1970s

the cylindrical clear-glass body blown with green, red, yellow and blue rods, engraved 'Barbini, Murano', manufacturer's label, 35,3cm high

R4 000–6 000



381

381
An Italian red and gold-leaf vase,
Ermanno Nason for Vetreria Gino
Cenedese, Murano, 1960s

the red-cased cylindrical thick-walled body with
gold-leaf inclusions, 24,7cm high

R3 000–4 000



382

382
A Leerdam 'Tortuga' brown and yellow
glass vase, Floris Meydam, 1963

the clear-cased cylindrical thick-walled body
internally blown with yellow lozenges to an
ochre band, 26,4cm high

R4 000–6 000



383

383
A Whitefriars Glassworks cinnamon
'Mobile Phone' glass vase,
Geoffrey Baxter, 1969

rectangular, 26,5cm high

R4 000–6 000

384
A large David Reade blue glass vase,
2000

baluster with flared rim, blown with swirls in
shades of blue and green, engraved 'D. Reade
2000', 49,5cm high

R6 000–8 000



384



385

385
A Danish Model 107 beech wood shell chair, NA Jørgensen/ Bramin, circa 1955

the curved armrests in bent beech plywood, re-upholstered

R9 000–12 000



386

386
A Danish Model FD185 beech wood dining chair, Arne Vodder for France & Daverkosen, circa 1956

with curved floating seat and pivoting backrest, re-upholstered

R5 000–7 000



387

**A pair of Danish beechwood
Swan chairs, by Arne Jacobsen
for Fritz Hansen, 1958**

each foam-upholstered, with label (2)

R70 000–80 000

The Swan chair was commissioned especially for the lobby area of the famous SAS Royal Hotel in Copenhagen in 1958, giving the Danish architect and designer, Arne Jacobsen (1902-1971), the occasion to implement his innovative design concepts in furniture; namely an aversion to straight lines. The curved forms, expert craftsmanship and technical innovation of this chair make it a timeless and iconic landmark in the history of mid-century Danish furniture design.



388

388
A Danish teak and woven paper cord side chair, Poul Volther for Frem Røjle, 1960s

the base with Danish control label

R5 000–7 000

Poul Volther (1923–2001), belonging to a group of Danish creatives spearheading functionalist aesthetics in mid-century Scandinavian design, has had his iconic designs produced by many important companies such as Munch Furniture and Frem Røjle. The latter is well-known for its production of extremely high-quality Danish mid-century furniture with an emphasis on fine woods, such as teak and mahogany, smooth sculptural silhouettes and expert craftsmanship.



389

389
A Norwegian teak lounge chair, Fredrik A Kayser for Vatne Møbler, 1950s

with wool upholstery

R16 000–20 000

390
A Danish Model 4410 teak lounge chair, Folke Ohlsson for Fritz Hansen, 1950s

with detachable and adjustable head cushion, *re-upholstered*

R16 000–20 000



390

391

**A pair of Swedish birch wood
Triva chairs, Bengt Ruda for
Nordiska Kompaniet, circa 1953**

*with scissor leg design, re-upholstered,
each with label*

R16 000–20 000



392

**A Danish teak and glass coffee
table, Illum Wikkelsø for
CF Christensens, 1960s**

*the x-shaped frame united by a
stretcher with smoke-tinted tempered
glass top, 53cm high, 119,5cm long,
86,5cm wide*

R20 000–25 000

Illum Wikkelsø (1919-1999), designer of Danish furniture, was heavily influenced by clean lines and organic forms often found in nature with a particular emphasis on those characteristic of the Danish landscape. Having produced several pieces for the most iconic Danish manufacturers, such as CF Christensen, Wikkelsø played an important role in the development of mid-century Danish design.



393

A Danish Rosewood coffee table, Johannes Anderson for CF Christensens, Denmark, 1960s

each end with a pair of frieze drawers fitted with compartments and divisions, 50cm high, 160cm long, 60cm deep

R18 000–24 000

*This lot is not suitable for export.

394

A Danish rosewood sideboard, Arne Vodder for Sibast, circa 1960

with sliding tambour doors, enclosing loose shelves, 63cm high, 203cm long, 45cm deep

R65 000–75 000

*This lot is not suitable for export.



393



394

395

A Dutch rosewood and black-leather Easy chair, Ib Kofod-Larsen for Bovenkamp, circa 1960

with upholstered black leather armrests and a detachable head cushion, stamped Bovenkamp

R30 000–35 000

*This lot is not suitable for export.

396

A Danish teak sideboard, Ib Kofod Larsen for Faarup Mobler, 1960s

with integrated door handles and legs, 74cm high, 230cm long, 50cm deep

R55 000–65 000

Ib Kofod-Larsen (1921-2003), one of the most iconic mid-century Scandinavian furniture designers, was praised for his graceful minimalist aesthetics and his originality in honouring the natural grains and patterns of the wood with which he worked. In addition to the beauty of the design, he emphasized the importance of practicality and comfort with each of his pieces.

397-400

NO LOTS



395



396



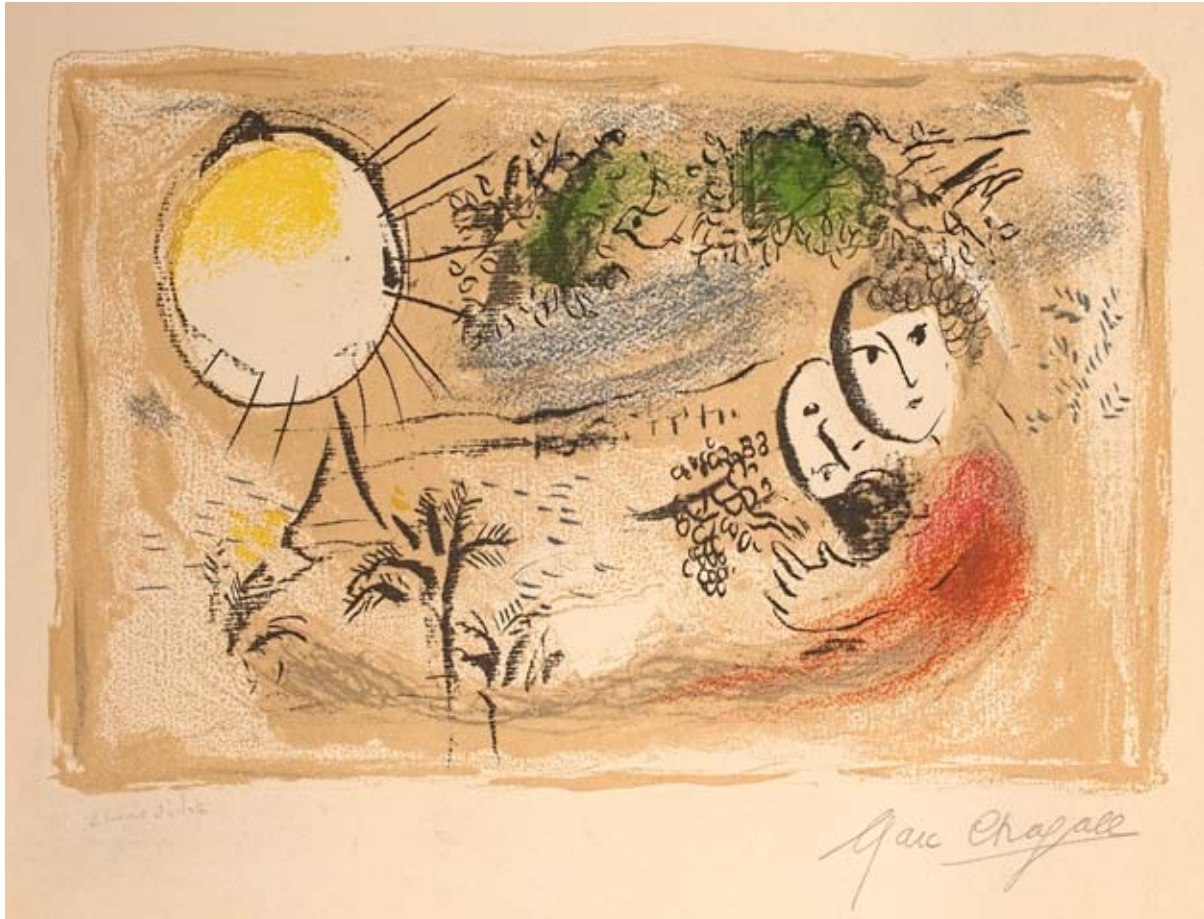


The Vineyard Hotel, Newlands, Cape Town
16 October – 5pm

South African and International Art

Day Sale
Lots 401–550

Lot 494 Larry Scully, *Recessent Forces* (detail)



401

Marc Chagall

RUSSIAN/FRENCH 1887-1985

Le Repos

executed in 1968

signed and inscribed 'Epreuve d'artiste' in pencil in the margin

colour lithograph

sheet size: 45,5 by 64cm; image size: 27,5 by 45cm

R30 000 – 40 000



402

402

Saul Steinberg

AMERICAN 1914-1999

Musician I

signed

ink on musical score sheet

37 by 27cm

R40 000 – 60 000



403

403

Saul Steinberg

AMERICAN 1914-1999

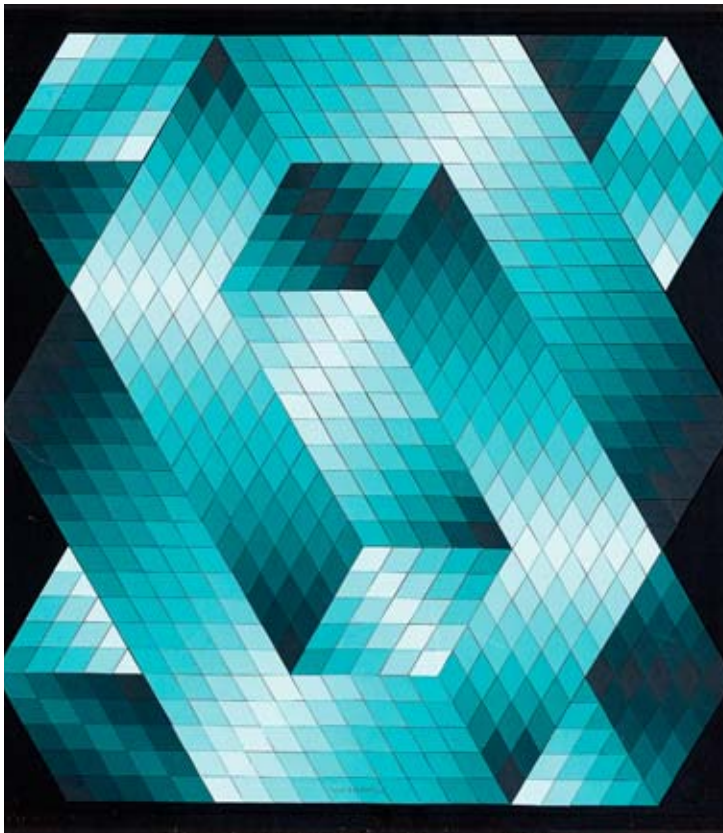
Musician II

signed

ink on musical score sheet

37 by 27cm

R40 000 – 60 000



404

404

Victor Vasarely

FRENCH/HUNGARIAN 1906-1997

Gestalt - nn

signed; dated 1969, inscribed with the artist's name and title on a label adhered to the reverse

tempera and collage

53,5 by 52cm

R250 000 – 350 000

EXHIBITED

Galerie Denise René, Paris.



405

405

Joan Miró

SPANISH 1893-1983

L'Essayage II

signed and numbered 6/30 in pencil; inscribed with the title on a label adhered to the reverse

colour lithograph

image size: 125 by 85cm

R80 000 – 120 000



406

Richard Hamilton

BRITISH 1922-2011

I'm Dreaming of a Black Christmas

signed and numbered AP 10/15 in pencil in the margin from an edition of 150

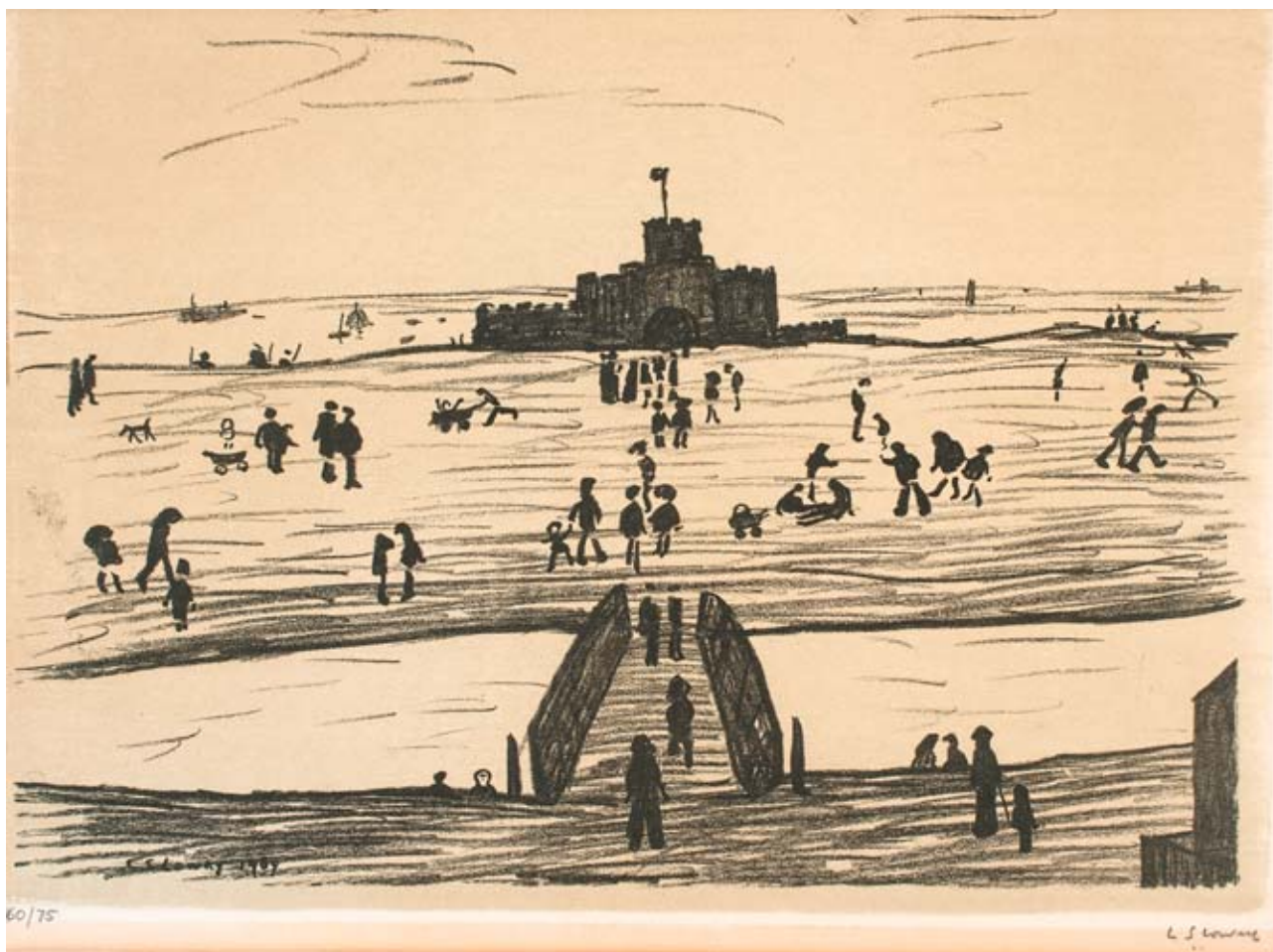
colour collotype and screenprint with hand colouring sheet size: 75 by 100cm; image size: 51 by 76cm

R170 000 – 250 000

Another example from this edition is included in the Metropolitan Museum of Art in New York. "Hamilton first referenced Irving Berlin's popular holiday ballad in an oil painting (1967–68) with reversed colors based on a color-negative film still of Bing Crosby in the famous 1954 film *White Christmas*. Hamilton used yet another negative, taken from his earlier painting, as the basis for this print. The painting's reversed colors now appear in positive, an eerie echo of its cinematic

source. Hamilton complicates the process from film still to painting to print (and from positive to negative and back again) with marks that look like paint: some are photographic transfers, some are silkscreened replicas of painterly strokes, and some are handmade additions."

The Metropolitan Museum of Art. (2017) *I'm dreaming of a black Christmas*, [Online], Available: [metmuseum.org/art/collection/search/491682](https://www.metmuseum.org/art/collection/search/491682) [11 August 2017].



407

Laurence Stephen Lowry

BRITISH 1887-1976

Castle by the Sea

signed and dated 1969 in the print, signed and numbered 60/75 in pencil in the margin; Ganymed Original Edition Limited, London, label bearing the artist's name, title, medium and edition size adhered to the reverse lithograph

sheet size: 56,4 by 76cm; image size: 48 by 61cm

R80 000 – 100 000

Another example from this edition is included in the Tate Britain in London, titled *Castle on the Sands*, 1969-70.

408

Richard Eurich

BRITISH 1903-1992

*Red Roofs: Red Robin Bay,
Yorkshire*

signed and dated '38
oil on canvas
40 by 50cm

R120 000 – 160 000



408

409

Ives Stocker

BRITISH 19TH CENTURY

*Cape Town and Port of Table Bay,
Cape of Good Hope, South Africa,
from the road over the kloof or
mountain pass and facing a glen*

signed, dated 1818 and inscribed
with the title in the margin
watercolour on paper
27 by 35cm

R20 000 – 25 000

PROVENANCE

Sotheby Parke Bernet, Johannesburg,
1973.

LITERATURE

A Gordon Brown. (1975) *Pictorial
Africana*, Cape Town: Balkema.
Page 226.

Lieutenant Stoker commanded the
Royal Engineers at the Cape circa
1816-19. He retired as captain on full pay
in 1936.



409

410

Charles Rolando

ITALIAN/AUSTRALIAN 1844-1893

***Washerwomen at the
Liesbeek River***

signed

oil on canvas

59,5 by 91cm

R30 000 – 50 000

PROVENANCE

William McGregor, and thence by
descent.

William McGregor was the son
of Alexander McGregor, Mayor of
Kimberley in 1886, after whom the
McGregor Museum is named.

411

William Timlin

SOUTH AFRICAN 1892-1943

Waterfall and Stork

signed and dated 1914

oil on canvas

59 by 89,5cm

R20 000 – 30 000

PROVENANCE

Acquired from the artist's sister, Irene
Nora Timlin, and thence by descent.

The current owner remembers that
'Uncle Timlin' travelled quite extensively,
and that there was talk at home that
this painting was thought to be set in
Tenerife.



410



411

412

William Timlin

SOUTH AFRICAN 1892-1943

***The Ship that Sailed to Mars:
The Royal Barge***

signed

pen and ink and watercolour on paper
24 by 26,5cm

R50 000 – 70 000

Original illustration for William Timlin's
book, *The Ship that Sailed to Mars*.



412

413

William Timlin

SOUTH AFRICAN 1892-1943

***The Ship that Sailed to Mars:
The Orchid Plant, Mars***

signed

pen and ink and watercolour on paper
30 by 17,5cm

R50 000 – 70 000

Original illustration for William Timlin's
book, *The Ship that Sailed to Mars*.



413

414

Timlin, William M.

SOUTH AFRICAN 1892-1943

The Ship that Sailed to Mars, book

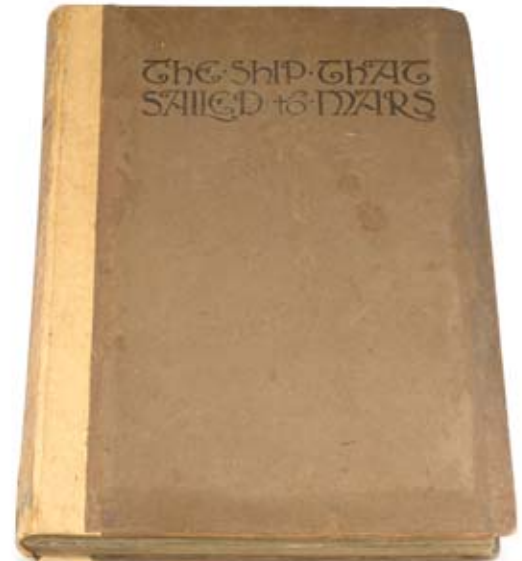
(1923). London: George Harrap, 46
tipped in plates and text, *quarter white
vellum binding, foxing, staining and tears*

R8 000 – 12 000

Acclaimed as both "the most beautiful
and valuable science fiction book
published this century"¹ and "a
masterpiece ... the most original
beautiful children's book of the 1920s"²

¹ Robert Weinberg. (1988) *Biographical
Dictionary of Science Fiction and Fantasy
Artists*.

² Richard Dalby. (1991) *The Golden Age of
Children's Book Illustration*.



414

415

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Das Bosch, Winterhoek Mountains,
near Porterville*

signed and dated 1934
pencil and watercolour on paper
39,5 by 49,5cm

R60 000 – 80 000

PROVENANCE

Gifted by the artist to the current
owner's father.

416

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Hermanus, KP

signed, dated 'Julie 1927' and inscribed
with the title
watercolour over pencil on paper
23 by 33cm

R50 000 – 70 000



415



416

417

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Goewerneurswoning, Pretoria

signed, dated 1912 and inscribed with the title

watercolour over pencil on paper
25 by 34cm

R40 000 – 60 000



417

418

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Okahandja

signed, dated 'Okt 1924' and inscribed with the title

watercolour over pencil on paper
24 by 34cm

R40 000 – 60 000



418

419

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Karibib, SWA

signed, dated 'Okt 1924' and inscribed with the title

pencil and wash on paper
23 by 34cm

R40 000 – 60 000



419

420

Johannes Blatt

SOUTH AFRICAN 1905-1972

Erongo

signed and dated 1952; inscribed with the title and a dedication in German from the artist to his son on a framer's label adhered to the reverse

oil on canvasboard

58 by 76,5cm

R20 000 – 30 000

421

Walter Meyer

SOUTH AFRICAN 1965-

Khomas Hochland

signed with the artist's initials and dated 01

oil on canvas

60 by 75cm

R40 000 – 60 000

PROVENANCE

Johans Borman Fine Art, Cape Town.

422

Walter Meyer

SOUTH AFRICAN 1965-

Langs Die Gariep

signed with the artist's initials and dated '99

oil on canvas

64,5 by 79,5cm

R30 000 – 50 000

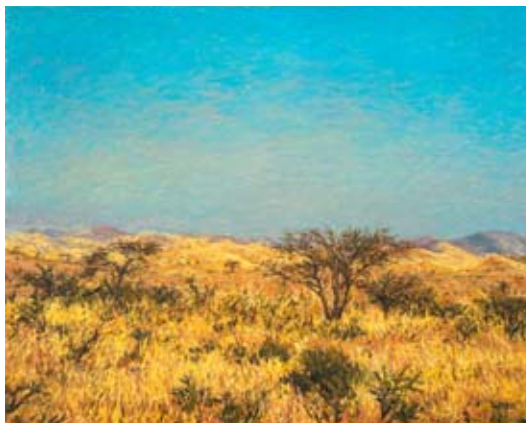
PROVENANCE

Johans Borman Fine Art, Cape Town.

420



421



422





423

423

Nico Roos

SOUTH AFRICAN 1940-2008

*Red Landscape, Khomas
Hochland*

signed and dated 06
oil on canvas
60 by 75cm

R25 000 – 35 000

424

Nico Roos

SOUTH AFRICAN 1940-2008

*Yellow Landscape, Khomas
Hochland*

signed
oil on canvas
60,5 by 75cm

R25 000 – 35 000



424

425

François Krige

SOUTH AFRICAN 1913-1994

Winter Vrystaat

signed and dated 38; inscribed with
the title on the stretcher
oil on canvas
37 by 44,5cm

R40 000 – 60 000

PROVENANCE

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

426

Piet van Heerden

SOUTH AFRICAN 1917-1991

Orange Landscape

signed and dated '72
oil on panel
44,5 by 59,5cm

R30 000 – 50 000



425



426



427

Alfred Krenz

SOUTH AFRICAN 1899-1980

Mowbray Mosque

signed and dated 1959

oil on canvas laid down on board

55 by 80,5cm

R40 000 – 60 000

428

Nita Spilhaus

SOUTH AFRICAN 1878-1967

Table Bay

signed with the artist's monogram

oil on artist's board

29,5 by 38cm

R50 000 – 70 000

LITERATURE

Peter Elliott. (2015) *Nita Spilhaus (1878-1967) and her artist friends in the Cape during the early twentieth century*, Cape Town: Peter Elliott. Illustrated in colour on page 138, plate 26.

429

Christopher Tugwell

SOUTH AFRICAN 1938-

Seascape

signed

oil on canvasboard

60 by 90cm

R20 000 – 30 000

428



429



430

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

The Sand Dunes of the Sea

signed and dated 1914; signed, dated
and inscribed with the title on the
reverse

oil on canvas

39 by 83,5cm

R50 000 – 70 000

430



431

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

Morning on the Veld

signed and dated 1908 twice; signed,
dated and inscribed with the title on
the reverse

oil on canvas

16,5 by 31,5cm

R20 000 – 30 000

431



432

Errol Boyley

SOUTH AFRICAN 1918-2007

Landscape with Fences

signed

oil on board

50 by 75cm

R25 000 – 35 000

433

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

Landscape with Huts

signed

oil on board

40 by 57cm

R30 000 – 50 000



432



433

434

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

*Extensive Landscape with
Rain on the Horizon*

signed
oil on board
46 by 61cm

R35 000 – 50 000



434

435

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

*Karoo Sonsondergang
(Karoo Sunset)*

signed and dated 52; inscribed with
the title on a label adhered to the
reverse

oil on artist's board
50 by 62cm

R40 000 – 60 000



435



436

436

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Gnarled Tree

signed and dated 1991
mixed media on paper
39 by 56cm

R25 000 – 35 000

437

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*Twee Bloekombome,
Kaapsevlakte (Two Bluegum
Trees, Cape Flats)*

signed and dated 1982; signed,
inscribed 'No 1' and with the title on
the reverse
mixed media on paper
52 by 46cm

R35 000 – 50 000



437



438

438

Maud Sumner

SOUTH AFRICAN 1902-1985

Île de la Cité, Paris

signed
watercolour on paper
45 by 60,5cm

R20 000 – 30 000

439

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Venice

signed and dated 1973
watercolour on paper
28 by 34,5cm

R18 000 – 24 000



439



440

440

George Enslin

SOUTH AFRICAN 1919-1972

Greek Island Harbour

signed and dated '50

oil on canvas

49 by 60cm

R30 000 – 50 000

441

Terence McCaw

SOUTH AFRICAN 1913-1978

Church on a Hill, Mykonos

signed and dated '58

oil on canvasboard

48 by 58cm

R30 000 – 40 000



441

442

Terence McCaw

SOUTH AFRICAN 1913-1978

Yacht Club, Saldanha Bay

signed; inscribed with the title on
the reverse

oil on canvasboard

44,5 by 59,5cm

R30 000 – 40 000

443

Terence McCaw

SOUTH AFRICAN 1913-1978

Gansbaai

signed and dated 48
oil on board

31 by 46cm

R30 000 – 50 000

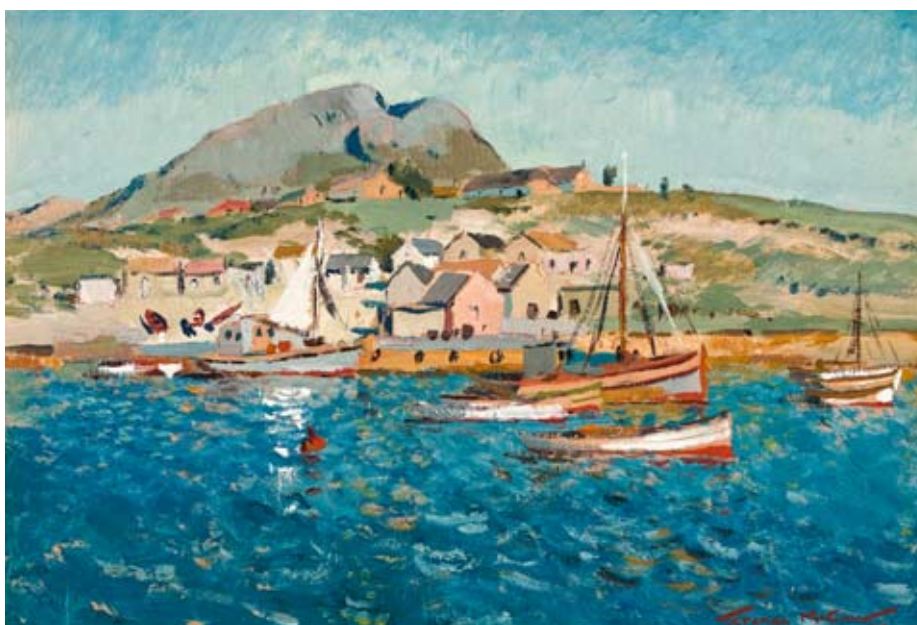
PROVENANCE

A gift from the artist to the current
owner's father.

442



443





444

444

Piet van Heerden

SOUTH AFRICAN 1917-1991

Rural Scene with Cottages

signed

oil on canvasboard

39,5 by 49,5cm

R30 000 – 40 000

445

Frans Oerder

SOUTH AFRICAN 1867-1944

At the Farm Gate

signed

oil on canvas

52 by 90,5cm

R50 000 – 70 000



445



446

446

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Farm Landscape with Trees

signed

oil on canvas laid down on board

47 by 68,5cm

R50 000 – 70 000

447

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Ox-wagon

signed

oil on canvas laid down on board

27,5 by 42,5cm

R35 000 – 50 000



447

448

Conrad Theys

SOUTH AFRICAN 1940-

Labourers' Cottages

signed and dated 1979
oil on canvas laid down on board
39,5 by 49,5cm

R50 000 – 70 000

448



449

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Crossroads

signed and dated 1979
oil on board
14,5 by 30cm

R30 000 – 40 000

449



450

Conrad Theys

SOUTH AFRICAN 1940-

Aalwyne - Groot Karoo
(*Aloes - Groot Karoo*)

signed and dated 2015; signed, dated
and inscribed with the title on the
reverse

oil on canvas

29,5 by 35cm

R40 000 – 60 000



450

451

Conrad Theys

SOUTH AFRICAN 1940-

*Quivertree, Near O'okiep,
Namakwaland [sic]*

signed and dated 1994/95; signed,
dated and inscribed with title in

English and Afrikaans on the reverse

oil on canvas

40 by 34,5cm

R55 000 – 65 000



451

452

Conrad Theys

SOUTH AFRICAN 1940-

Bluegums

signed and dated 1992

pastel on paper

30 by 25cm

R18 000 – 24 000



452



453

453

Tinus de Jongh

SOUTH AFRICAN 1885-1942

*The Cloete Cellar, Groot
Constantia*

signed
oil on canvas
34 by 51,5cm

R25 000 – 35 000

454

David Botha

SOUTH AFRICAN 1921-1995

*Wipmatolie, Stewartstraat,
Zuider Paarl*

signed and dated 54; inscribed with
the title on a label on the reverse
oil on board
37 by 49,5cm

R50 000 – 70 000

PROVENANCE

A gift from the artist to the current
owner's grandmother.



454



455

455

Piet van Heerden

SOUTH AFRICAN 1917-1991

Bergstraat, Paarl

signed and dated '62; dated 1962,
inscribed with title, the artist's name
and address in Villiersdorp on the
reverse

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

R50 000 – 70 000

456

Piet van Heerden

SOUTH AFRICAN 1917-1991

A Winter's Day, Paarl

signed and dated '53

oil on canvas
40,5 by 50,5cm

R30 000 – 40 000



456



457

457

Maud Sumner

SOUTH AFRICAN 1902-1985

The Parlour Maid

signed

mixed media on paper

39,5 by 29,5cm

R30 000 – 50 000



458

458

Maggie Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Girl in a Headscarf

signed

charcoal on paper

33 by 30cm

R40 000 – 60 000

© The Estate of Maggie Laubser | DALRO



459

© The Irma Stern Trust | DALRO

459

Irma Stern

SOUTH AFRICAN 1894-1966

Three Seated Women

signed and dated 1963
ballpoint pen on paper
22,5 by 32cm

R40 000 – 60 000

460

Jean Welz

SOUTH AFRICAN 1900-1975

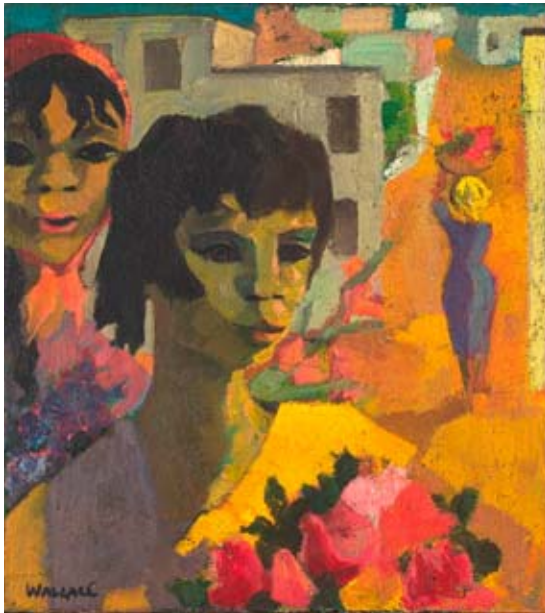
Reclining Nude in an Interior

signed and dated 70
mixed media on paper
38 by 56cm

R60 000 – 80 000



460



461

461

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Flower Sellers in Our Street

executed in 1963

signed

oil on canvas

50,5 by 45,5cm

R35 000 – 50 000

PROVENANCE

Acquired from the artist by the current owner.

EXHIBITED

Sasol Art Museum, University of Stellenbosch, *Marjorie Wallace Retrospective Exhibition (1953 - 2003)*, February 2003.

LITERATURE

Amanda Botha. (2006) *Marjorie Wallace: Drif en Vreugde*, Cape Town: New Africa Books (Pty) Ltd. Illustrated on page 68.



462

462

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Yellow Breakfast

executed in 1983

signed

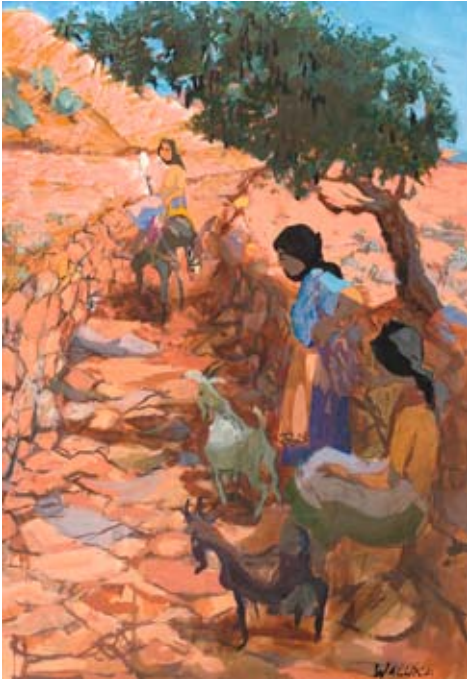
oil on canvas

73 by 91,5cm

R50 000 – 70 000

EXHIBITED

Sasol Art Museum, University of Stellenbosch, *Marjorie Wallace Retrospective Exhibition (1953 - 2003)*, February 2003.



463

463

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Resting in the Shade, Greece

signed

oil on paper

62,5 by 47,5cm

R35 000 – 50 000

PROVENANCE

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



464

464

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Relaxing on the Veranda

oil on canvas

64 by 80cm

R40 000 – 60 000

PROVENANCE

A gift from the artist to the current owner.

EXHIBITED

Mission's House Gallery, Onrus River.

Painted shortly before her death in 2005, this work depicts a typical scene of the artist engrossed in a crossword puzzle on the sunny veranda of her and husband Jan Rabie's house in Vermont, surrounded by their much loved cats.



465

465

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Portrait of a Woman Wearing a Hat

signed

oil on canvas

61 by 46cm

R40 000 – 60 000



466

466

Pieter van der Westhuizen

SOUTH AFRICAN 1931-2008

Two Women

signed and dated '94

pastel on paper

44,5 by 60cm

R50 000 – 70 000



467

467

May Hillhouse

SOUTH AFRICAN 1908-1989

Three Robed Figures

signed

oil on canvas

49,5 by 39cm

R40 000 – 60 000



468

468

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

Portrait of a Young Girl

signed

oil on canvas

39,5 by 29cm

R60 000 – 80 000



469

469

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Landskap met Vroue (Landscape with Women)

signed and dated 53; dated 1953 and inscribed with the title and '#417' on the reverse

oil on board
37 by 29,5cm

R40 000 – 60 000



470

470

Maurice van Essche

SOUTH AFRICAN 1906-1977

Bearded Man

signed
oil on board
67 by 41,5cm

R40 000 – 60 000

PROVENANCE

A wedding gift from the artist to the current owner's parents.

EXHIBITED

Rand Afrikaans University, Johannesburg, *RAU 1990, Memorial Exhibition*, 7 June to 6 July 1990, catalogue number 145.

LITERATURE

Dagboek van Johannes Meintjes: Deel III: April 1951 - Junie 1955. (1975) Molteno: Bamboesberg-Uitgewers. Page 203, catalogue number JM 417.



471

471

Maurice van Essche

SOUTH AFRICAN 1906-1977

Still Life with Fruit in a White Dish

signed; inscribed with the title on the reverse

oil on board

47 by 26cm

R40 000 – 60 000



472

472

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Roses in a Moonlit Landscape

signed and dated 1971

oil on board

60 by 60cm

R60 000 – 80 000



473

473

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Mixed Flowers in a Ceramic Vase

signed and dated 1932

oil on canvas

39,5 by 29,5cm

R40 000 – 60 000



474

474

Maud Sumner

SOUTH AFRICAN 1902-1985

Flowers from Ollersett

signed, dated 1951 and inscribed

with the title

and 'for Mrs Roberts'

ink and watercolour on paper

75 by 53,5cm

R30 000 – 40 000



475

475

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

Still Life with Anemones in a Vase

signed and dated 53

oil on canvas laid down on board

60,5 by 45,5cm

R30 000 – 50 000

cf. Named after the family home, Little Ollersett was the name of the artist's sister, Dorothy's home in Johannesburg where she lived for some years after World War II.

Charles Eglinton. (nd) *Sumner*, Cape Town: Purnell, page 33



476

476

Cecil Higgs

SOUTH AFRICAN 1898-1986

Camelia

signed and dated 54; inscribed with the title on a South African National Gallery label adhered to the reverse

oil on canvas

32 by 27cm

R25 000 – 35 000

PROVENANCE

Mrs H Policansky, Cape Town.
Stephan Welz & Co in Association with Sotheby's, Cape Town, 30 March 2004, lot 528.

EXHIBITED

South African National Gallery, Cape Town, *Cecil Higgs Retrospective 1975*, catalogue number 41.



477

477

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Hibiscus in a Vase

signed and dated 1980
oil on board

33,5 by 22,5cm

R60 000 – 80 000



478

478

Esias Bosch

SOUTH AFRICAN 1923-2010

A Floral Still Life

ceramic tile with lustre glaze

44 by 43,5cm

R30 000 – 50 000



479

479

Christo Coetzee

SOUTH AFRICAN 1929-2000

Roses in a Vase

signed

oil on board

22 by 21cm

R20 000 – 30 000



480



481

480

Christo Coetzee

SOUTH AFRICAN 1929-2000

Still Life with Fish and Fruit

signed

oil on board

53,5 by 70cm

R60 000 – 80 000

481

Christo Coetzee

SOUTH AFRICAN 1929-2000

Still Life with Fruit and Roses

signed and dated 78

oil on board

108 by 61cm

R60 000 – 80 000

482

Cecil Higgs

SOUTH AFRICAN 1898-1986

Rocks and Tide

executed circa 1976

oil on board

36,5 by 49,5cm

R20 000 – 30 000

483

Cecil Higgs

SOUTH AFRICAN 1898-1986

Orion

signed and dated 65

oil on canvas

24,5 by 37,5cm

R20 000 – 30 000



482



483



484

Cecil Higgs

SOUTH AFRICAN 1898-1986

Composition

signed and dated 64

oil on canvas

44,5 by 70,5cm

R30 000 – 50 000



485



486

485

Larry Scully

SOUTH AFRICAN 1922-2002

In Search of Ned Kelly I

signed, dated '90 and inscribed 'In Search of Ned Kelly'

oil on canvas
60,5 by 213cm

R35 000 – 50 000

486

Larry Scully

SOUTH AFRICAN 1922-2002

In Search of Ned Kelly II

signed, dated 90 and inscribed 'In Search of Ned Kelly'

oil on canvas
60,5 by 213cm

R35 000 – 50 000

(lots 485, 486 and 487)

EXHIBITED

Doncaster Art Gallery, Melbourne, *In Search of Ned Kelly*, 21 - 27 May 1990.

487



"Scully's panoramic views on a large scale, offer a fresh vision of the Australian outback. These images of shimmering depth and vibrant colour echo, in many ways, the Nolan landscapes of the 'Kelly' series, with an intensity of expression which comes from the direct experience of the bush."

"Although no figures appear in these works, they are celebrations of a powerful land that has freely

allowed man to foster legend around the people whose very existence has become synonymous with its broad horizon. Inspired by his stay at a house in Smith's Gully, Larry Scully's broad sweeps of colour and subtle blending of tones offer the viewer vistas of intrigue and mystery."

Anthony Matthews, Head, Faculty of Visual Arts, Vesley College, Melbourne, Australia. 1990.

487

Larry Scully

SOUTH AFRICAN 1922-2002

Dreamland

signed, dated '90 and inscribed with the title
oil on canvas
122 by 213cm

R50 000 – 70 000

488

Frank Sydney Spears

SOUTH AFRICAN 1906-1991

Riders

signed
oil on board
60 by 70cm

R20 000 – 30 000

LITERATURE

Melissa Sutherland. (2014) *Frank Spears - The Painter*, Hout Bay: Michael John Spears and Rosalind Mary Spears. Illustrated in colour on page X.

489

Nel Erasmus

SOUTH AFRICAN 1928-

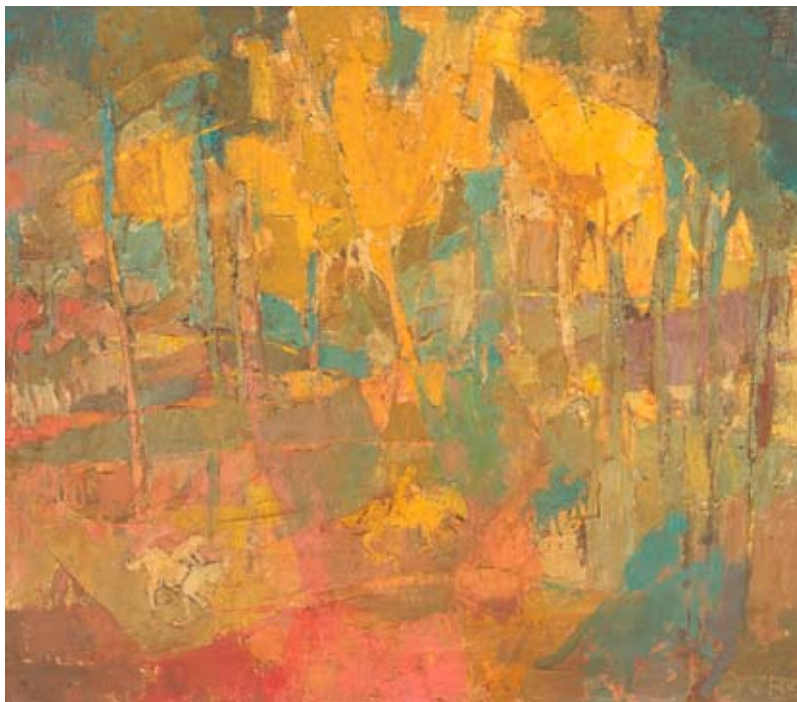
Autumn Cat

signed
oil on canvas
49,5 by 65cm

R18 000 – 24 000

Title provided by the artist.

This lot was painted in the late 1950s while Erasmus lived in Hillbrow with her black cat, the subject of this painting. The artist recalls that it was included in her first solo exhibition at the Lidchi Art Gallery in 1957.



488



489

490

Fred Schimmel

SOUTH AFRICAN 1928-2009

Abstract Landscape

signed and dated '02

acrylic on canvas

91 by 121,5cm

R18 000 – 24 000

491

Fred Schimmel

SOUTH AFRICAN 1928-2009

Abstract Landscape #402

signed and dated 93; stamped with

the artist's name and numbered

93/402 on the reverse

acrylic on card laid down on board

63 by 86cm

R30 000 – 40 000

PROVENANCE

Gallery J Art Modern and

Contemporary, Rijswijk, Netherlands.



490



491

492

Penny Stutterheim

SOUTH AFRICAN 1958-

The Field

executed in 2006

signed

oil on canvas

100 by 100cm

R30 000 – 50 000



492

493

Peter Clarke

SOUTH AFRICAN 1929-2014

*She Promised to Send Me Her
Burning Heart*

signed; inscribed with the title,
medium, dated '8 January 1996' and
"For Rubi Lara Geffen, 1 October 2012,
with affection, Peter" on the reverse
enamel and collage on cardboard
21 by 29,5cm

R50 000 – 70 000

PROVENANCE

A gift from the artist to the current
owner.

A prototype for the artist's 'Fanfare'
series which Clarke started working
on in 1996 and culminated in
his 2004 publication *Peter Clarke:
Fanfare* and exhibition of *100 Fans* at
Stevenson, Cape Town.



493

© The Estate of Peter Clarke | DALRO



494

Larry Scully

SOUTH AFRICAN 1922-2002

Recessant Forces

signed and dated 59; signed, dated 1959 and
inscribed with the title on the stretcher

oil on canvas

75,5 by 122cm

R40 000 – 60 000

This early abstract by Larry Scully reflects his signature “repeated use of vibrant notes of brilliant red in conjunction with the icy intensity of polar blue”¹ evident in a variety of his paintings. This work was painted after the completion of his BA Fine Arts degree at Wits in 1951 and before the completion of his MA degree on Battiss at the Pretoria University in 1963.²

1 Esme Berman. (1970) *Art and Artists of South Africa*, Cape Town: Balkema. Pages 266 and 267.

2 Ibid.



495

495

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

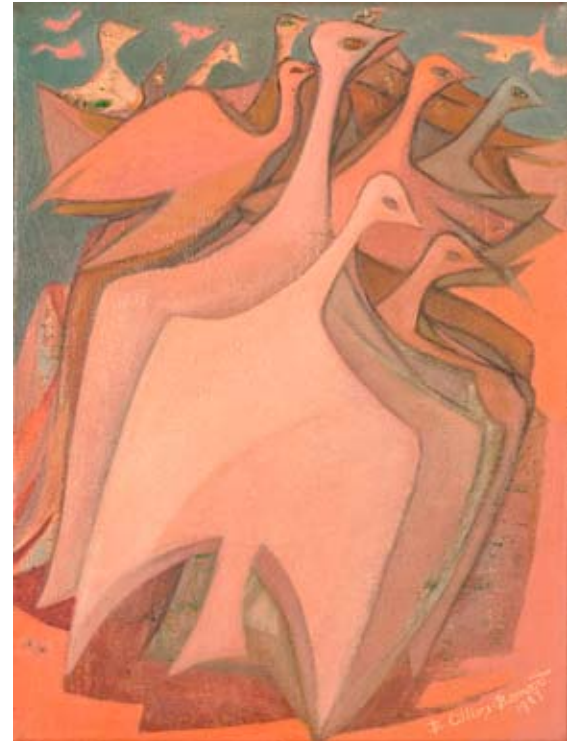
Triumphal March

signed and dated 1979; dated and inscribed with the title on the stretcher
oil on canvas
90,5 by 91cm

R50 000 – 70 000

LITERATURE

Muller Ballot. (2006) *Bettie Cilliers-Barnard: Towards Infinity*, Pretoria: Unisa Press. Illustrated in colour on page 8, plate 73.



496

496

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Alert

signed and dated 1983; inscribed with the title on the reverse
oil on canvas
40 by 30cm

R30 000 – 40 000



497

497

Alfred Thoba

SOUTH AFRICAN 1951-

Jazz Club

signed and indistinctly dated

enamel on paper

47 by 67cm

R20 000 – 30 000

498

Walter Battiss

SOUTH AFRICAN 1906-1982

Abstract with Figures

watercolour on artist's board

51 by 73cm

R30 000 – 50 000

PROVENANCE

The Giles Battiss Collection.



498

499

Stanley Pinker

SOUTH AFRICAN 1924-2012

Landscape with Goats

signed

mixed media on paper

19,5 by 27,5cm

R20 000 – 30 000

500

Penny Siopis

SOUTH AFRICAN 1953-

The Sheep in the Meadow

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

oil on board

69 by 67,5cm

R60 000 – 80 000



499

© The Estate of Stanley Pinker | DALRO



500



501

© The Estate of Peter Clarke | DALRO

501

Peter Clarke

SOUTH AFRICAN 1929-2014

Birds Quarrelling Over a Ripe Fig

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

mixed media on paper

14,5 by 17cm

R18 000 – 24 000

502

Gladys Mgudlandlu

SOUTH AFRICAN 1925-1979

Three Birds

signed and dated 1964

gouache on paper

50 by 37,5cm

R50 000 – 70 000



502



503

503

Gerard Bhengu

SOUTH AFRICAN 1910-1990

Sitting by the Fire

signed

watercolour on paper

24 by 34cm

R40 000 – 60 000



504

504

Frans Claerhout

SOUTH AFRICAN 1919-2006

Three Mothers with Children

signed

oil on board

75 by 90cm

R40 000 – 60 000

505

Lucio Muñoz

SPANISH 1929-1998

Papagenos

signed and dated 1974; signed, dated
and inscribed with the title on the
reverse

mixed media and oil on board
146 by 114cm

R200 000 – 300 000



506

Diederick During

SOUTH AFRICAN 1917-1991

Korèvousa Koré

signed; inscribed with the title on
the reverse

oil on board

69,5 by 52cm

R40 000 – 60 000



506



507

507

Rupert Shephard

SOUTH AFRICAN 1909-1992

Three Mine Dancers

signed, dated 57, inscribed with the
title and date on the reverse

oil on board

60 by 44,5cm

R20 000 – 30 000



508

508

Maurice van Essche

SOUTH AFRICAN 1906-1977

Fishermen with Boat

signed

mixed media on paper

26 by 46,5cm

R15 000 – 20 000



509

509

Welcome Koboka

SOUTH AFRICAN 1941-1999

Washing Day in the Township

signed and dated 91

oil on board

39,5 by 58,5cm

R35 000 – 50 000

510

Welcome Koboka

SOUTH AFRICAN 1941-1999

Township Scene

signed and dated 91

oil on board

42,5 by 59,5cm

R35 000 – 50 000



510

511

Judith Mason

SOUTH AFRICAN 1938-2016

Head

signed
oil on board
59 by 59cm

R20 000 – 30 000



511

© Judith Mason | DALRO

512

Simon Stone

SOUTH AFRICAN 1952-

The Man who Fell from the Roof

executed in 2006
signed
oil on board
77 by 99cm

R40 000 – 60 000

LITERATURE

Lloyd Pollack. (2003) *Simon Stone: Collected Works*, Stellenbosch: SMAC Art Publishing, illustrated in colour on page 164.



512

513

Wayne Barker

SOUTH AFRICAN 1963-

Zulu Lulu

inscribed with the title; signed on the reverse
oil on canvas
90 by 121cm

R30 000 – 50 000



513

514

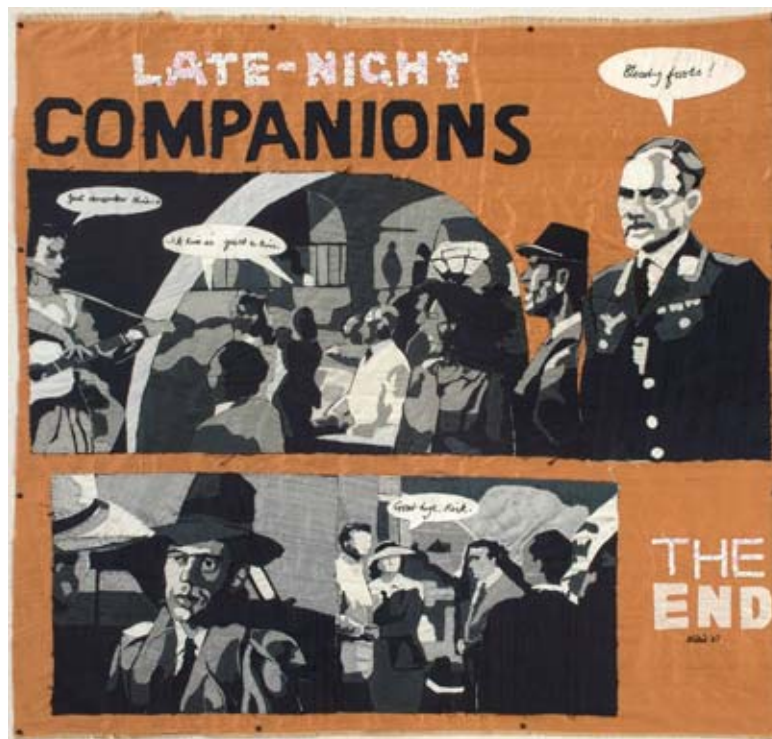
Billie Zangewa

MALAWIAN 1973-

Working Nights

signed and dated '07; inscribed with the title on a label adhered to the reverse
silk tapestry
79 by 82cm

R30 000 – 50 000



514

515

John Kramer

SOUTH AFRICAN 1946-

Clanwilliam Butchery

signed; dated 97 and inscribed with
the title in Afrikaans and English
oil on canvas

49,5 by 69,5cm

R25 000 – 35 000

516

Diederick During

SOUTH AFRICAN 1917-1991

Conversation Piece

signed; signed and inscribed with
the title on the reverse

oil on board

51 by 66,5cm

R30 000 – 40 000



515



516

517

Clare Menck

SOUTH AFRICAN 1969-

Looking Out to Sea

signed and dated '09

oil on panel

90 by 120cm

R25 000 – 35 000



517

518

John Meyer

SOUTH AFRICAN 1942-

Race Horses

signed

oil on canvas

39,5 by 59,5cm

R20 000 – 30 000



518



519

519

Esther Mahlangu

SOUTH AFRICAN 1936-

African Venus

signed and dated 2010
acrylic on mannequin and mixed media
height: 82cm

R30 000 – 50 000

EXHIBITED

34 Fine Art, Cape Town,
Ensemble, 26 April to 12 May
2011, catalogue number 41.



520

520

Hylton Nel

SOUTH AFRICAN 1941-

Vase

signed with the artist's initials and dated 2.3.2000
on the base
hand painted and glazed ceramic
height: 38cm

R10 000 – 15 000



521

Paul Blomkamp

SOUTH AFRICAN 1949-

Peace Talks (2) 1985, triptych

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

airbrush on canvas

151 by 120cm each (3)

R50 000 – 70 000

522

Conrad Botes

SOUTH AFRICAN 1969-

Untitled (Camouflage)

signed and dated 2003
reverse glass painting
diameter: 59cm

R20 000 – 30 000



522

523

Conrad Botes

SOUTH AFRICAN 1969-

Murder and Mayhem

executed in 2002
signed with the artist's initials and
inscribed with the title
reverse glass painting
54 by 54cm

R40 000 – 60 000

LITERATURE

Sophie Perryer (ed). (2004) *10 Years 100 Artists: Art in a Democratic South Africa*, Cape Town: Bell Roberts Publishing. Illustrated in colour on page 61.

Ashraf Jamal. (2004) *The Rat in Art: Conrad Botes, Pop and the Posthuman*. Cape Town: Erdmann Contemporary. Illustrated in colour on page 38.



523



524

Conrad Botes

SOUTH AFRICAN 1969-

Forensic Theatre: Empire of Error, diptych

executed in 2004

signed with the artist's initials

acrylic and screenprinting on stitched canvas
unframed 210 by 220cm, combined (2)

R60 000 – 80 000

LITERATURE

Anton Kannemeyer and Conrad Botes.
(2008) *The Big Bad Bitterkomix Handbook*.
Cape Town: Jacana Media. Illustrated in
colour on page 209.

525

William Kentridge

SOUTH AFRICAN 1955-

Seated Figure with Dogs

signed, dated 1980 and numbered
3/15 in pencil in the margin
etching

sheet size: 20 by 23cm;
image size: 11,5 by 14cm

R20 000 – 30 000



525

526

Diane Victor

SOUTH AFRICAN 1964-

Nude with Puppy

executed circa 1990
signed

charcoal on paper
49,5 by 71,5cm

R45 000 – 60 000



526

527

William Kentridge

SOUTH AFRICAN 1955-

Untitled (Baedeker Portfolio), three

executed in 1999

each signed and numbered 20/40 in pencil in the margin

lithograph and crayon on printed paper

image size: each 16 by 21cm (3)

R60 000 – 80 000

Cambio, *Dogana* and *Pensione* comprise a set of three lithographs printed in an edition of forty, of which this is number twenty. Like Kentridge's series of etchings titled *Sleeping on Glass*, six (1999), they were created by the *chine collé* or India proof method. This involves simultaneously printing on and mounting a thin sheet of paper onto a sturdier backing paper. In this case, Kentridge has used double pages from an old Baedeker Guide to Italy stuck onto a backing of white wove paper, with the result that every print is unique. Below the lithograph image on each print the title words, in capital letters, have been added by hand in blue crayon. *Cambio* depicts a man's naked upper body emerging from a pool of water. His hatted head is bowed in profile towards a megaphone on stilts, also in the water, which faces him. Additional blue lines join the man and the megaphone at his head and stomach levels and extend from each to the corner of the printed text of the Baedeker page. Strokes of turquoise watercolour have been painted in the area around the title to denote water. The image is printed over Baedeker pages headed 'Milan'. *Dogana* is printed onto pages titled 'Venice'. It depicts a pair of artist's drawing easels standing in an empty landscape. They are nearly identical, one on each side of the spread double page. *Pensione* depicts a suited man and his shadow. He appears in full on the left side of the image, printed over a page headed 'Bologna'. A dark shadowy version of his body is printed on the right side of the image over a page headed 'Ferrara'.

Tate. (2017) William Kentridge: *Cambio*, *Dogana* and *Pensione* [Online], Available: <http://www.tate.org.uk/art/artworks/kentridge-cambio-p78560> [19 July 2017].





528



529

528

Robert Hodgins

SOUTH AFRICAN 1920-2010

Home, sweet ...

signed and dated '07; signed, dated and inscribed with the title in pencil on the reverse
watercolour and airbrush on paper

34,5 by 27,5cm

R20 000 – 30 000

PROVENANCE
Gallery AOP, Johannesburg.

529

Robert Hodgins

SOUTH AFRICAN 1920-2010

A knowing young man

signed and dated '07; signed, dated and inscribed with the title in pencil on the reverse
watercolour and airbrush on paper

34,5 by 27cm

R20 000 – 30 000

PROVENANCE
Gallery AOP, Johannesburg.



530



531

530

Robert Hodgins

SOUTH AFRICAN 1920-2010

Old Lady Knitting

signed, dated '05, numbered 1/1, inscribed with the title in pencil in the margin and embossed with the Mark Attwood chop mark
monoprint

sheet size: 53 by 32cm; image size: 49 by 31cm

R30 000 – 40 000

PROVENANCE

Gallery AOP, Johannesburg.

531

Robert Hodgins

SOUTH AFRICAN 1920-2010

Rob III

signed, dated 2001 and inscribed with the title in crayon in the margin
monoprint

sheet size: 66 by 50cm; image size: 56 by 41cm

R30 000 – 40 000

PROVENANCE

Gallery AOP, Johannesburg.

532

William Kentridge

SOUTH AFRICAN 1955-

The Head and the Load are the Troubles of the Neck

executed in 1995

signed, numbered 37/50 in pencil in the margin and embossed with the Caversham Press chop mark

etching, aquatint and drypoint

sheet size: 41,5 by 63,5cm; image size: 29,5 by 37cm

R30 000 – 50 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*. Johannesburg: David Krut Publishing. Another example from the edition is illustrated on page 52.



532

533

William Kentridge

SOUTH AFRICAN 1955-

Universal Archive-Ref. 62 (Typewriter)

executed in 2012

signed, numbered 3/15 in pencil in the margin and embossed with the David Krut Workshop chop mark

linocut printed on pages from the Shorter Oxford English Dictionary

sheet size: 37 by 45cm

R35 000 – 50 000

534

William Kentridge

SOUTH AFRICAN 1955-

Scribe

executed in 2011

signed, numbered 7/40 in pencil and embossed with the David Krut Workshop chop mark in the margin

drypoint etching

sheet size: 44 by 39cm; image size: 25 by 19,5cm

R50 000 – 70 000

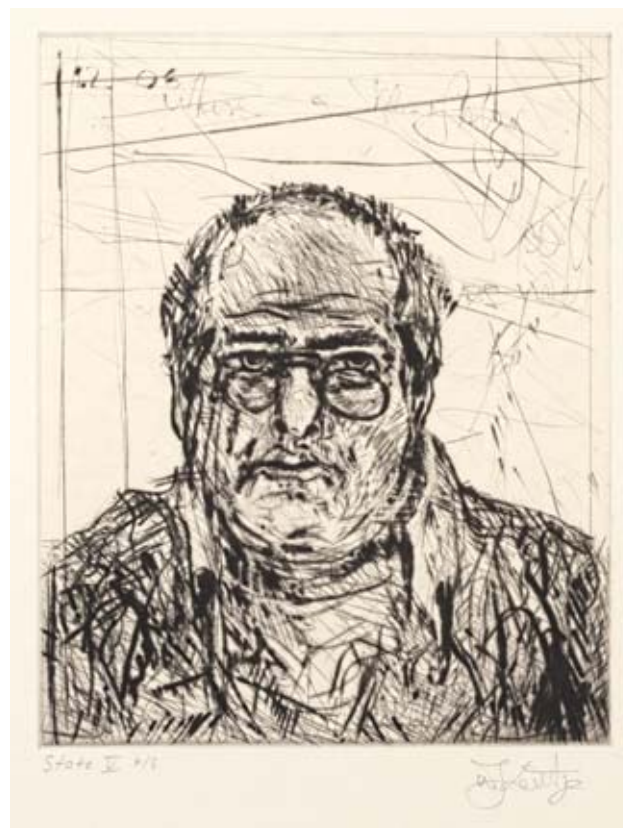


533



534

"The Scribe print came from William Kentridge's work on the project he did for the Louvre last year, *Carnets d'Egypte* (Egyptian Sketchbooks). For this exhibition, Kentridge made 16 short films that were shown in the Egyptian Collection wing of the Louvre. Some of the images that Kentridge made, both in films and in drawings, were of the scribe. Here the artist puts himself in the scene, adopting the position of the scribe, while he recited Percy Bysshe Shelley's famous poem *Ozymandias* - an ode to Ramses II. One of the short films, titled *Scribe*, involves the silent interaction between two



535

scribes, both Kentridge as the scribe. From this project, the scribe was adapted into other work - this small etching, some photogravures by master printmaker Randy Hemminghaus, as well as some charcoal drawings on multiple pages. Ancient Egypt is a theme that first appeared in Kentridge's work in 2004, in preparation for his staging of Mozart's comic opera, *The Magic Flute*."

Juliet White. (2011) *William Kentridge: Scribe: A new print*, [Online]. Available: davidkrutprojects.com/7771/wk-scribe [1 February 2017].

535

William Kentridge

SOUTH AFRICAN 1955-

Self Portrait, State V

executed in 2007

signed, numbered 6/8, inscribed 'State V' in pencil in the margin and embossed with the David Krut Workshop and Jillian Ross chop marks

drypoint etching

sheet size: 41 by 35cm; plate size: 25 by 19,5cm

R50 000 – 70 000

536

Clive van den Berg

SOUTH AFRICAN 1956-

Of Giotto and Egypt

executed in 2008

wood, wax and pigment

height: 60cm

R30 000 – 50 000

EXHIBITED

Goodman Gallery, Cape Town,
Clive van den Berg: New Work 2008,
11 October to 01 November 2008.



537

Zander Blom

SOUTH AFRICAN 1982-

Untitled [1.280]

signed and dated 2012 on the reverse;
Stevenson Gallery label adhered to the
reverse bearing the artist's name, date, title,
medium and size
oil and graphite on linen
56 by 42cm, unframed

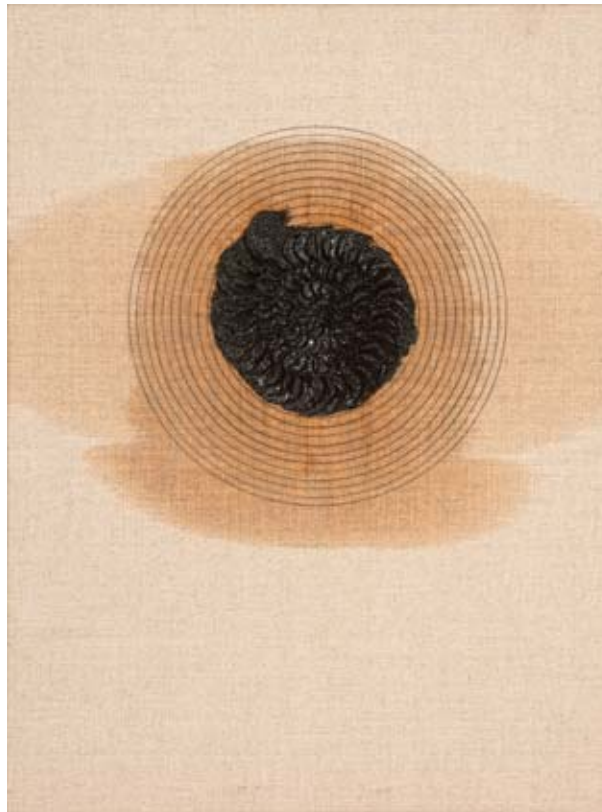
R25 000 – 35 000

EXHIBITED

Stevenson, Cape Town, *Zander Blom: New
Paintings*, 5 September to 13 October 2012.

LITERATURE

Sophie Perryer (ed). (2013) *Paintings: Volume 1,
Zander Blom - A Catalogue Raisonné of
Paintings by Zander Blom 2010-2012*. Cape Town:
Stevenson. Illustrated in colour on page 233.



537

538

Vivienne Koorland

SOUTH AFRICAN 1957-

Julia

signed and dated 1990
oil on linen over text on linen
92 by 174cm

R50 000 – 70 000

“The core of her work is about the slippages
of memory and the persistence of memory.
She has often chosen to speak through the
imagery of children. One recurring theme
is the archetypal motif of child’s rendering
of a house. This most simple and affecting
architectural metaphor is closely bound up
with the transcribed act of remembering.”
Neville Dubow. *Vivienne Koorland, Exhibition
of Small Paintings from the Nineties* catalogue,
1998.

Another example from this series, *Tomaz’
Garden*, 1990, forms part of the South African
National Gallery’s Permanent Collection.



538



539

Lyndi Sales

SOUTH AFRICAN 1973-

Fortune's Wheel

executed in 2006

paper, thread and found objects
127 by 116cm

R50 000 – 70 000

EXHIBITED

Bell Roberts Gallery, Cape Town, *Lyndi Sales,*
1 in 11 000 000 Chances, 13 September -
7 October 2006.

540

Lyndi Sales

SOUTH AFRICAN 1973-

29th November 1987

signed and dated 2006 on the reverse
edition of 3
newspaper and 159 pins
55 by 73cm

R30 000 – 50 000

EXHIBITED

Bell Roberts Gallery, Cape Town,
Lyndi Sales, 1 in 11 000 000 Chances,
13 September - 7 October 2006.

541

Lyndi Sales

SOUTH AFRICAN 1973-

Lottery Globe

signed and dated 2006 on the reverse
lottery coupons and watercolour
diameter: 70cm

R30 000 – 50 000

EXHIBITED

Bell Roberts Gallery, Cape Town,
Lyndi Sales, 1 in 11 000 000 Chances,
13 September - 7 October 2006.



540



541



Front



Reverse

542

Steven Cohen

SOUTH AFRICAN 1962-

A Chair for the Bewildered

A brown-painted and upholstered armchair, with handcoloured screenprinted fabric, upholstered back flanked by foliate flanges, drop-in seat, raised on claw and ball feet

82cm high, 67,5cm wide

R15 000 – 20 000



543

543

Andrew Putter

SOUTH AFRICAN 1965-

Hottentots Holland: Flora Capensis 3

executed in 2008

archival pigment print on cotton rag paper

78 by 64,5cm

R30 000 – 40 000



544

544

Andrew Putter

SOUTH AFRICAN 1965-

Hottentots Holland: Flora Capensis 4

executed in 2008

archival pigment print on cotton rag paper

78 by 64,5cm

R30 000 – 40 000



545

Hasan Essop and Husain Essop

SOUTH AFRICAN 1985-

X-Ray

executed in 2009
edition of 5 + 2 AP, only 2 printed
pigment print on cotton rag paper
sheet size: 112 by 163cm

R10 000 – 15 000

Commissioned specifically to raise funds for the Burns Unit of the Red Cross War Memorial Children's Hospital, this pair by twins, Hasan and Husain Essop, was purchased by Linda Givon in 2009 at a charity auction for the hospital. Givon donated these photographs to the Children's Hospital Trust to be displayed in the hospital. These works are being reoffered to raise much needed funds.

Husan and Husain Essop graduated from UCT's Michaelis School of Fine Art in 2007 and majored in photography and printmaking. They were recipients



of the Standard Bank Young Artist Award in 2014. Speaking on their mode of working together the brothers comment: "As twin brothers, we have set out to find ourselves in each other, the similarities become interesting and exciting. Trying to create something new each time, a story unfolds and never ends".

The proceeds of these lots will benefit the Childrens' Hospital Trust.

546

Hasan Essop and Husain Essop

SOUTH AFRICAN 1985-

Healing Words

executed in 2009

edition of 5 + 2 AP, only 1 printed
pigment print on cotton rag paper
sheet size: 112 by 163cm

R10 000 – 15 000

547

Various

(SOUTH AFRICAN 20TH CENTURY)

Photo Focus 2017 Portfolio, nine

each signed and numbered 1/10 on the reverse

photographic prints

sheet size: 30 by 40cm in a portfolio box measuring 46,5 by 34cm by 4,5cm

R30 000 –50 000

EXHIBITED:

The artists' proofs from this portfolio were exhibited at the Association for Visual Arts from 18 July to 12 August 2017.

This year the AVA Gallery partnered with Strauss & Co and Orms Print Room to produce and auction a limited portfolio of photographs.

Participating photographers include: Jodi Bieber, David Goldblatt, Pieter Hugo, Mohau Modisakeng, Jo Ractliffe, David Southwood, Guy Tillim, Graeme Williams and Nontsikelelo Veleko.

Proceeds will benefit the AVA's ArtReach programme founded in the late 1980s. ArtReach provides innovative art based programmes within existing disadvantaged communities in the Western Cape, placing resources in facilities where art based programmes are taught and maintained.

548-550 NO LOTS



Jodi Bieber



David Goldblatt



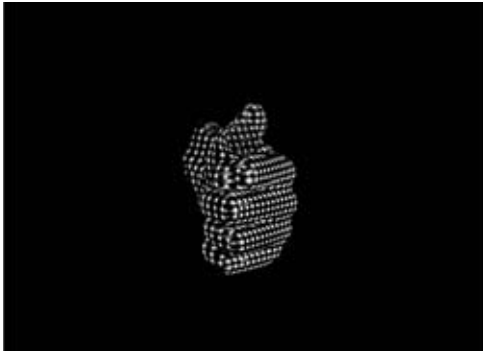
Pieter Hugo



Mohau Modisakeng



Jo Ractliffe



David Southwood



Guy Tillim



Graeme Williams



Nontsikelelo Veleko





The Vineyard Hotel, Newlands, Cape Town
16 October – 8 pm

Important South African and International Art

Evening Sale
Lots 551–660

Lot 581 Jacob Hendrik Pierneef, *Hardekoolboom in a Bushveld Landscape*

Thomas Baines

SOUTH AFRICAN 1820-1875

A South Easter off The Cape

indistinctly dated; signed, dated 'March 4 1849', inscribed with the title and 'Graham's Town' on the reverse

oil on canvas

41 by 60cm

R200 000 – 300 000

LITERATURE

cf. William Fehr, 1973, (4th Edition), *Treasures at the Castle of Good Hope*. Published by the Board of Trustees of the William Fehr Collection, Cape Town. A similar painting of the *Olivia* is illustrated on page 132.

cf. RF Kennedy, 1966. *Catalogue of Pictures in the Africana Museum*. Johannesburg, Africana Museum. Page 53 notes "Baines spent the first seven months of 1849 in Grahamstown painting from his sketches and visiting places in the vicinity". Preparatory sketches of the *Olivia* are illustrated on page 29 and page 30 and titled on the reverse: "Sketches of a voyage to the Cape of Good Hope by T Baines in the *Olivia*, W Roome Commander".

This image of a schooner being battered by the *South Easter* somewhere off the Cape was executed in Grahamstown and dated March 4, 1849, approximately a year after Thomas Baines' arrival in the Eastern Cape.

Baines arrived in South Africa via Cape Town in 1842 on board the schooner 'Olivia', which features as the subject in many of his maritime paintings. A similar example of the *Olivia* in rough waters off Table Bay is held in the William Fehr collection at the Castle of Good Hope in Cape Town.

After a period of five years in Cape Town and working as an apprentice to an ornamental coach painter, Baines set out on his voyages to the interior where he would carve his place in history as one of the famous colonial explorers of the era.

Born in 1820 in King's Lynn, Norfolk, Baines came from a family of mariners and travellers; his father, John, was a master mariner who had served a term in the Cape station, and his maternal uncle had emigrated to Durban. King's Lynn was then a busy whaling port, and the waterfront thronged with men who had fought under Nelson and Collingwood and others who, like their fellow townsman George Vancouver, had sailed with Cook.¹

When Baines first set out from King Lynn in Norfolk in 1842, at the age of 22, his diaries do not suggest that had any pronounced interest in exploration. However, ever present themes in Baines' life and work are his aspirations and disappointments as an explorer.²

He was born in an era in which the cult of the explorer was at its zenith. As has been observed in relation to Livingstone, the "figure of the explorer seemed to draw together the most cherished national ideals in an age of supreme confidence about the virtues of the British: a fearless sense of adventure, selfless dedication, heroic valour and technological mastery".³

1 Helen Lockett. (1975) 'Thomas Baines: 1820-1875', *The Geographic Journal*, vol. 141, No. 2, July.

2 Michael Stevenson. (1999) *Thomas Baines: An Artist in the Service of Science in Southern Africa*. Catalogue accompanying the exhibition *Thomas Baines: An Artist in the Service of Science in Southern Africa*, held at Christie's London, 1-17 September.

3 Felix Driver. (1996) 'David Livingstone and the Culture of Exploration in mid-Victorian Britain', in *David Livingstone and the Victorian encounter with Africa*, exhibition catalogue 8, National Portrait Gallery, London, page 112.







552

Hugo Naudé

SOUTH AFRICAN 1868-1941

Breaking Waves with Seagulls, Hermanus

signed

oil on artist's board

21 by 27,5cm

R60 000 – 80 000



553

Hugo Naudé

SOUTH AFRICAN 1868-1941

Hermanus

signed; inscribed with the title in pencil on the reverse

oil on artist's board

24,5 by 39,5cm

R70 000 – 90 000

PROVENANCE

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

554

Hugo Naudé

SOUTH AFRICAN 1868-1941

Venice

signed

oil on canvas

44,5 by 60,5cm

R300 000 – 500 000

PROVENANCE

Acquired from the artist by NC Krone and thence by descent. NC Krone's son, Gerhard, the current owner's father, was Hugo Naudé's godson.

"In 1913 [Naudé] returned to Europe ... [on] what one might call a working holiday, because he was at the same time escorting his nephew, Philip du Toit, and the young Cope (NC Krone) on their Grand Tour of Europe. The Krones, incidentally, remained amongst his closest friends and most ardent supporters throughout his life."

Adèle Naudé. (1974) *Hugo Naudé, Cape Town and Johannesburg*: C Struik Publishers. Page 13.

Having worked under Alphonse Legros at the Slade School in London, with Franz von Lenbach at the Kunst Akademie in Munich, and alongside contemporary Barbizon painters near Fontainebleau, Hugo Naudé painted briefly in Italy before returning to Worcester in 1896. With the grave, melancholic light typical of the Barbizon School no doubt then in mind, it seems unimaginable that the present lot – an undaunted, dazzling depiction of Venice – can come from this period. It is more likely, rather, that the painting was made during a later, and by all accounts more high-spirited, trip to the city in 1913. Naudé was then acting as cicerone to his nephew, Philip du Toit, as well as NC Krone, on their Grand Tour of Europe. Perhaps leaving the youngsters to their own devices momentarily, and in order to show the Doge's Palace, glimpse the *campanile*, and allow opportunity to paint

sunlight glinting off the Grand Canal, Naudé would have first sketched this scene from the bank opposite the Palazzo Giustinian.

Thanks to the artist's flashing swipes of teal and mauve for the water, amber and cream for the sails, purple for the shadowed gondolas, and glistening white for the famous colonnades, the painting has much more in common with the luminous, distinctive Cape Impressionism that the artist pioneered than it might to his original, gloomier, Barbizon influences. In any event, with this Venetian lot in mind, as well as the artist's iconic, mad-blooming Namaqualand vistas, his far-reaching views of the Matopos in Rhodesia, and his affectionate, private interior scenes in Worcester, one is reminded not only of how widely-travelled was Naudé for an early-century South African artist, but how brilliantly varied was his tone, his subject, and his colour.







555

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Landscape

signed

oil on artist's board

29,5 by 39,5cm

R120 000 – 160 000

PROVENANCE

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



556

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Afternoon Landscape

signed

oil on canvas

35 by 45cm

R250 000 – 350 000



557

Hugo Naudé

SOUTH AFRICAN 1868-1941

Gathering Arum Lilies

oil on canvas laid down on board
58,5 by 71cm

R250 000 – 350 000

PROVENANCE

A gift from the artist to his brother, and thence by descent.

LITERATURE

cf. Stephan Welz. (1996) *Art at Auction in South Africa: The Art Market Review 1969 to 1995*. Saxonwold: Art Link (Pty) Ltd. A similar example is illustrated on page 85.

558

Hugo Naudé

SOUTH AFRICAN 1868-1941

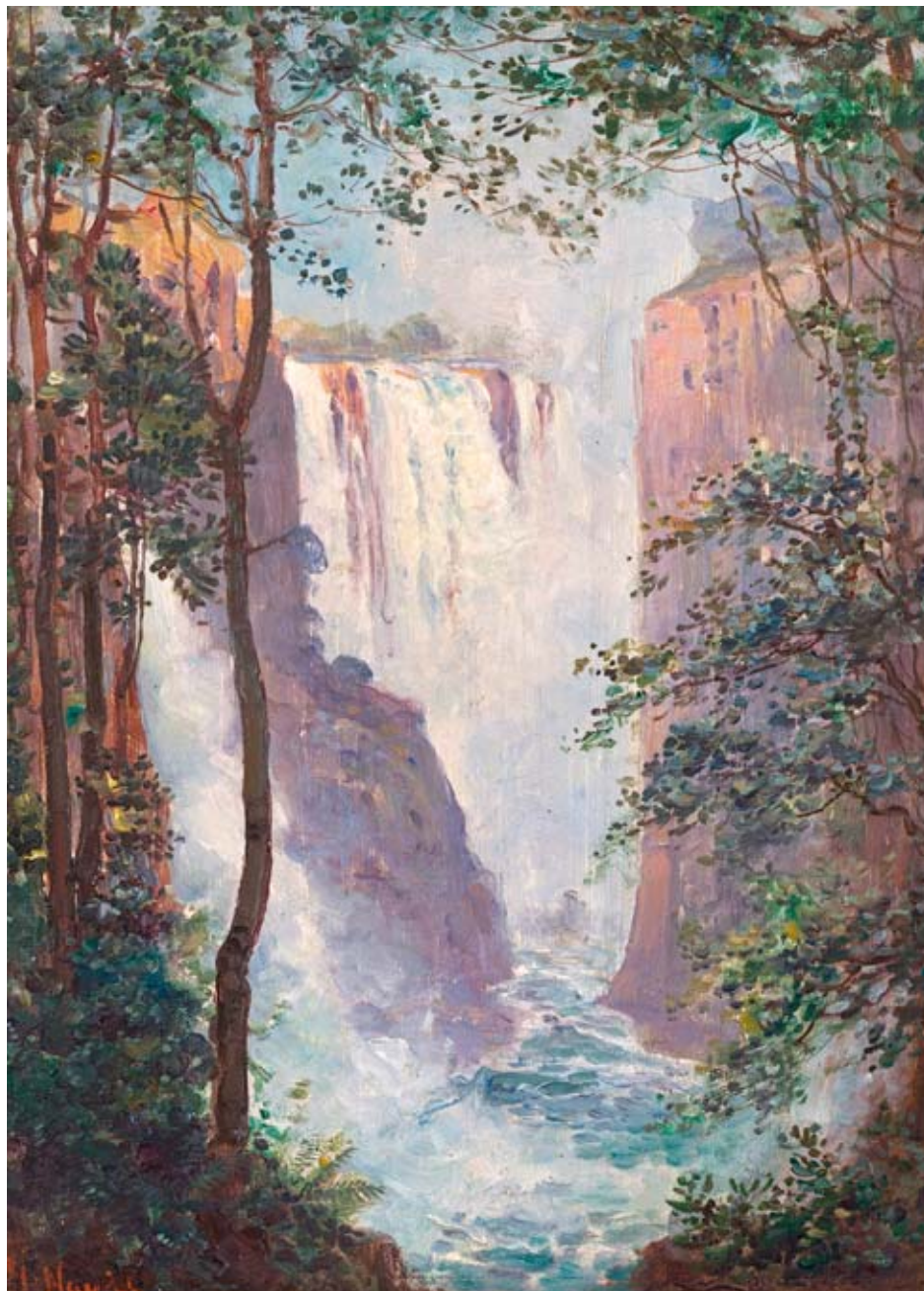
The Victoria Falls

signed

oil on panel

33 by 24,5cm

R200 000 – 300 000





559

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Bushveld Landscape

signed

oil on artist's board

14,5 by 24,5cm

R90 000 – 120 000

PROVENANCE

A wedding gift to the current
owner's parents.



560

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Trees in a Landscape

signed

oil on board

23 by 30,5cm

R250 000 – 350 000



561

Hugo Naudé

SOUTH AFRICAN 1868-1941

Snow Covered Brandwacht Mountains, Worcester

signed; inscribed 'Wedding present to D*** from the artist

Hugo Naudé Dec 1919' on a label adhered to the reverse

oil on artist's board laid down on board

24,5 by 34,5cm

R100 000 – 150 000



562

Hugo Naudé

SOUTH AFRICAN 1868-1941

Port St Johns

signed

oil on canvas laid down on board

28 by 39cm

R200 000 – 300 000



563

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Landscape Looking Towards False Bay

signed and dated 1928

oil on board

17 by 30cm

R60 000 – 80 000

PROVENANCE

Stephan Welz & Co in Association with Sotheby's, *Highly Important South African Paintings: The Collection of the Late Jack and Helene Kahn*, Cape Town, 13 February 2007, lot 31.

Accompanied by a copy of the catalogue.



564

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Seaside Cottages

signed and dated 1952

oil on canvas

44 by 59,5cm

R80 000 – 120 000

565

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Elim

signed and dated 50
oil on board
44 by 59cm

R700 000 – 900 000

PROVENANCE

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

The paint of this serene row of Cape Dutch cottages is so thinly applied that one could easily mistake it for a watercolour study, but Pierneef seems rather to attempt capturing the spirit of this unique little village in the Western Cape. Situated on the Agulhas Plain at the southernmost tip of Africa, Elim was established in 1824 by German missionaries as a Moravian mission station. Reminiscent of the Biblical Elim, a site on which the Israelites set up a camp next to "twelve wells of water, and threescore and ten palm trees", this particular area in Agulhas was rich in water and the land suitable for cultivating vines that the missionaries harvested to turn into wine for their Communion services. Apart from preaching the gospel, the missionaries also taught the villagers a variety of trades and skills and Elim's thatchers were renowned for their craftsmanship, as is evident in the immaculate thatched roofs depicted in the present lot. Small wonder that the village became a popular refuge for emancipated slaves after 1834.

Pierneef had always been deeply interested in domestic architecture. In 1944 he gave a lecture on local architecture to the Pretoriase Afrikaanse Kultuurvereniging, claiming that South Africa had no building style of its own and would be able to boast of one only when its architects had succeeded in understanding and interpreting the vastness and never ending quality of the South African landscape. Pierneef's interest in domestic architecture is also evident in many of his paintings of homesteads and farmhouses

in the then Transvaal, and often depicting Cape Dutch gables and Georgian houses in the streets of Tullbagh or the grand houses on the wine estates of the Boland, such as Meerlust. His interest in the domestic characteristics of official buildings such as the South African version of neo-classical architecture of the Union Buildings, or a local Art Deco style evident in the Dutch Reformed Church, Louis Trichardt, is also relevant in this regard. Pierneef's father, a builder-architect, encouraged his young son to study technical drawing while the family was in voluntary exile in the Netherlands during the Anglo-Boer war around the turn of the 20th century. This may account for the very strong sense of composition and the linear quality of many, if not all, of Pierneef's paintings.

The row of cottages in Elim may be considered a worthy successor of a previous commission Pierneef received from the Pretoria city council in 1947 to record the styles of the early dwellings in the city, a project Pierneef took much further by including many of the humble matchbox houses in Marabastad, a township just outside Pretoria.

Elim is a picturesque village and has changed little over the years. It is filled with whitewashed cottages and fruit trees. All the roads in the village lead to the iconic thatched roof church in the centre of the town. Curiously, Pierneef omitted the church in this painting, perhaps because, in his view, a spiritual dimension in this area resides elsewhere.







566

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Straat met Twee Bome en Oranje Dakke. Kenilworth, Kaap
(*Street with Two Trees and Orange Roofs. Kenilworth, Cape*)

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

oil on canvas laid down on board

33,5 by 33cm

R80 000 – 120 000



567

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Agterplaas en Skoorstene (Backyard and Chimneys)

signed and dated 1960; signed and inscribed with the title on the reverse
oil on canvas

44,5 by 62cm

R120 000 – 140 000



568

Hugo Naudé

SOUTH AFRICAN 1868-1941

Autumn in Hex River

signed; inscribed with the title in pencil on the reverse

oil on panel

24,5 by 34,5cm

R80 000 – 120 000



569

Hugo Naudé

SOUTH AFRICAN 1868-1941

Namaqualand

signed

oil on panel

22,5 by 30cm

R180 000 – 240 000

PROVENANCE

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



570

Maud Sumner

SOUTH AFRICAN 1902-1985

Flowers and Fruit on a Table

signed

oil on canvas

77 by 51cm

R80 000 – 120 000



571

Frans Oerder

SOUTH AFRICAN 1867-1944

Iceland Poppies in a Flat Dish

signed

oil on panel

36,5 by 88cm

R100 000 – 150 000

572

Maggie Laubser

SOUTH AFRICAN 1886-1973

A Black and White Cat Seated Amongst Flowers

signed

oil on board

52 by 36,5cm

R800 000 – 1 200 000

PROVENANCE

Sotheby's, Johannesburg, 19 November 1985, lot 119.

LITERATURE

Dalene Marais.(1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor.

Illustrated on page 389, number 1776.

How often have you seen a cat in elegant seated pose, seemingly frozen on a table or a counter – like a decorative ornament? Living and animate, yet motionless and static, it embodies the very contradiction embedded in the notion of a still life. Perhaps this is one of the reasons why Laubser painted several still lifes with cats – many with flowers, one with a large bold orange pumpkin.

But Laubser also owned a black cat – a photo of her holding a large black cat can be found in the University of Stellenbosch archives – so it would have been an image that was readily at hand to paint. However, the cat is also a motif which lends itself ideally to stylized simplification. Think how one only needs to draw two circles, with two triangles on the smaller circle, for the image to be recognizable as a seated cat. And Laubser's painting style was one which was reductive, avoiding naturalistic detail. Laubser not only chose subject matter that was idyllic and harmonious but, through her painting style throughout her life, she simplified extraneous detail and reduced objects to their most recognizable



Maggie Laubser with her black cat

Courtesy: Manuscripts Section, Stellenbosch University Library

and essential attributes. As she put it: "I did not want to paint things or events or ideas but wanted to paint visions. Whatever the object on my canvas it must only represent the final spiritual shape of that object."¹

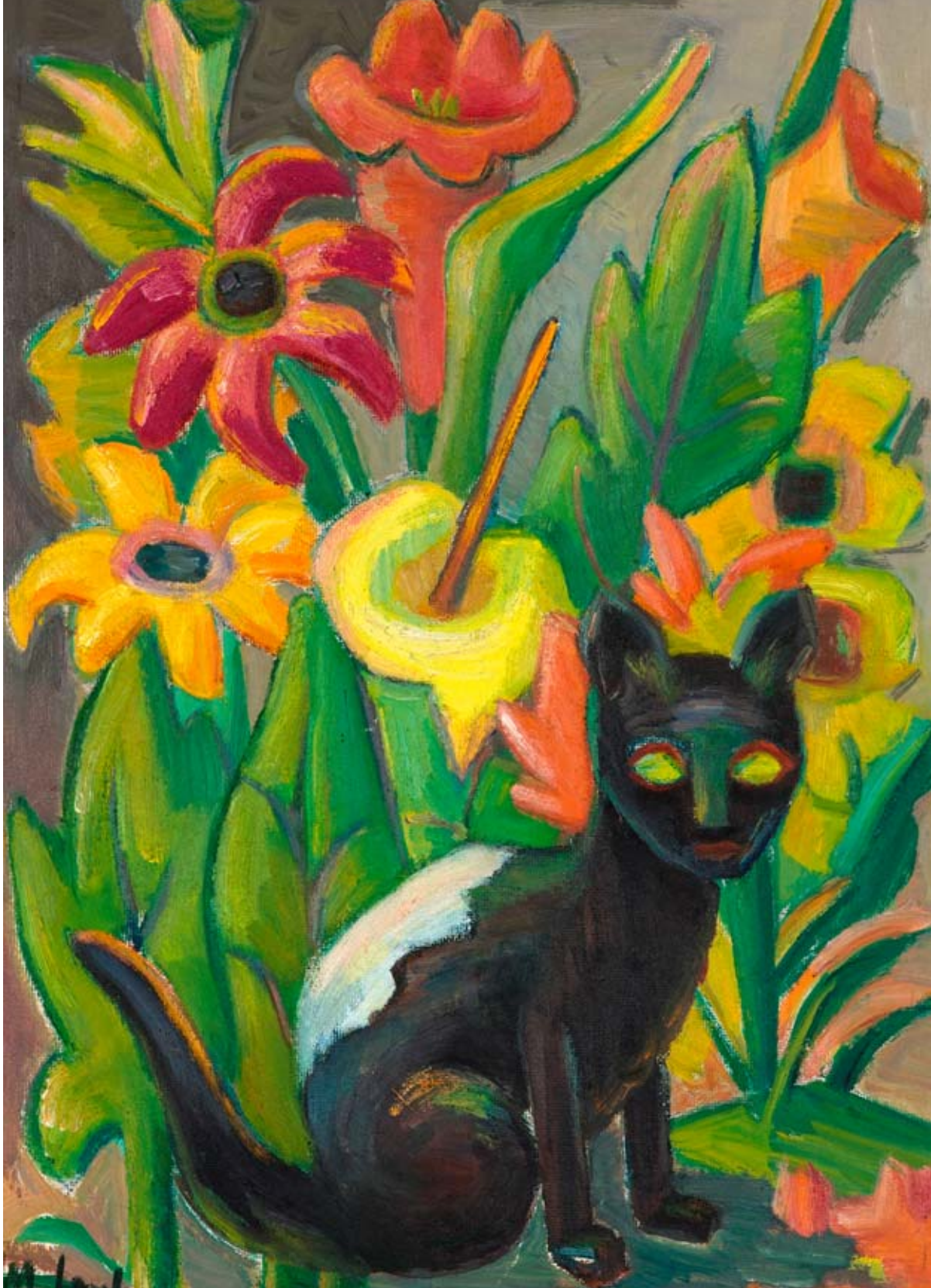
In this late work *A Black and White Cat Seated amongst Flowers*, the green of the cat's eyes echoes the background hues and the white on the cat's back echoes the shape of the leaves. Animate and inanimate are integrated in a unified composition as a 'harmony of colour and form.'²

1 Laubser 'What I remember' Talk on English radio, SABC, 30 June 1963.

2 Laubser in *Huisgenoot*, 18 August, 1939, page 7.

Elizabeth Delmont, 2017

We are grateful to Elizabeth Delmont, author of a dissertation on the early works of Maggie Laubser, published by Perskor in 1994, *Maggie Laubser: her paintings, drawings and graphics*, compiled by Dalene Marais, for this catalogue entry.



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573

Maggie Laubser

SOUTH AFRICAN 1886-1973

Tiger Lilies and Asters in a Green Vase

signed with the artist's initials
watercolour over pencil on paper
56 by 44cm

R120 000 – 160 000



© The Estate of Maggie Laubser | DALRO

574

Maggie Laubser

SOUTH AFRICAN 1886-1973

*Pink Flowers in a Glass Vase
on a Window Sill*

signed and dated '24

oil on cardboard

45,5 by 36cm

R300 000 – 400 000



© The Estate of Maggie Laubser | DALRO



575

François Krige

SOUTH AFRICAN 1913-1994

Montagu Mountains

signed and dated 88

oil on canvas

70 by 91cm

R60 000 – 80 000

“Krige would set out in the early morning to paint landscape scenes around Montagu [...] He loved hiking and swimming in the mountain streams and knew the fauna and flora of the Cape ranges intimately. His paintings of the mountains around Montagu show an acute understanding of nature, of how the rock was formed, twisted and contorted. His brushstrokes appear to take cognisance of the violent volcanic disturbances which once thrust the rock in different directions.” Justin Fox. (2000) *The Life and Art of Francois Krige*, Vlaeberg: Fernwood Press. Page 94.



576

François Krige

SOUTH AFRICAN 1913-1994

Still Life with Aubergines, Tomatoes and Onions on a Blue Cloth

signed; authenticated by the artist's widow on the reverse

oil on canvas laid down on board

44 by 64,5cm

R80 000 – 120 000

577

Peter Clarke

SOUTH AFRICAN 1929-2014

Still Life with Bottles and Twigs

signed and dated May 1972

oil on board

42 by 31,5cm

R200 000 – 300 000



© The Estate of Peter Clarke | DALRO



578

Freida Lock

SOUTH AFRICAN 1902-1962

Interior with Yellow Curtains

signed and dated 44

oil on canvas laid down on board

59 by 49,5cm

R150 000 – 250 000



579

Freida Lock

SOUTH AFRICAN 1902-1962

Zanzibar

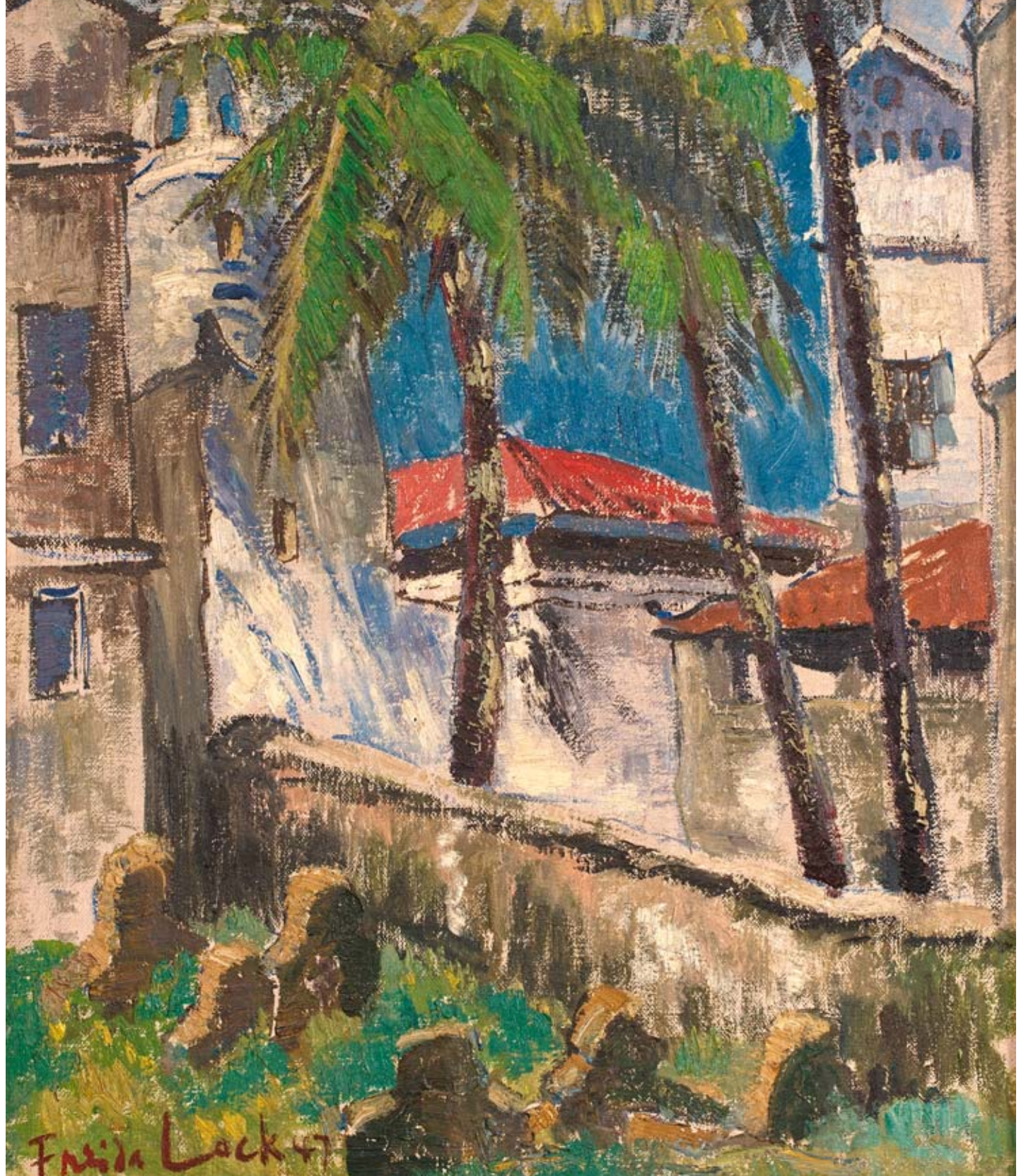
signed and dated 47
oil on canvas laid down on board
59,5 by 49,5cm

R200 000 – 300 000

Zanzibar, an island off the coast of Tanzania, became a protectorate of the British Empire in 1890. In the decades up until 1963, when it reverted back to the Sultan of Zanzibar, Zanzibar featured prominently in the work of a number of important South African painters, among them Freida Lock, JH Pierneef, Alexis Preller, Frans Oerder and Irma Stern. British-born Lock, who grew up on a farm near Stellenbosch, was a founder member of the New Group in 1938, an association of progressive artists united, as Gregoire Boonzaier noted at the time, “against junk”.¹ Lock spent 18 months between 1947 and 1949 travelling in Zanzibar and Lamu, an island chain off the Kenyan coast. Her work from this period included portraits of Arab traders, marine landscapes and street scenes. This is one of two oil studies from 1947 in which Lock juxtaposes scenes of natural splendour and fecundity (signified in the lush vertical palms) with signs of human habitation and the passage of time (the homesteads and cemetery). Lock exhibited her work in Cape Town shortly after her return and also spoke publicly. Artist Johannes Meintjes recorded in a diary entry how her “descriptions and narration” of her travels at one such talk created an urge among those present immediately to follow in her footsteps.²

¹ ‘New Group of Artists, united against junk’, Cape Times, 16 February 1938, page 11.

² Johannes Meintjes. (1961) *Die Dagboek van Johannes Meintjies*, Molteno: Bamboesberg-uitgewers, page 67.



580

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Willow Trees in Summer

signed and dated 1913

pastel on paper

43 by 57cm

R250 000 – 350 000

PROVENANCE

Sotheby Parke Bernet South Africa (Pty) Ltd,
Johannesburg, 22 October 1974, lot 331.

Highveld willow trees, whether skeletal and bare or sagging under the weight of their silver-green leaves, remained one of Henk Pierneef's favourite motifs. The tree's familiar silhouette dominated many of his early studies, while a number of examples were made during his final painting trips in 1956. From 1910 he sketched endlessly the enormous willow that shaded his garden on De Waal Street in Pretoria, and he produced numerous, seasonal linocuts of the tree's shifting outlines. One such winter example – with stripped, outstretched branches decorating the linoleum plate with a delicate, notched latticework – went on show at the first exhibition of *The Individualists* in the Pretoria Town Hall in 1911, alongside entries from Pieter Wenning, Marcelle Piltan, Selina Harding, Nina Murray and Sydney Stent. "I have studied the tree to the point of exhaustion," he noted at the time. "I know every bend in its trunk... I could draw by heart every gnarl in its bark... The willow is the most beautiful tree that I know..."¹

After kind reviews of his contributions to the second exhibition of *The Individualists* in 1912, Pierneef, who was still working late shifts at the State Library at the time, staged his first solo show in 1913. So tightly themed was his selection at the JH de Bussy Building that, despite the range of works in oils, pastels and black crayon, the reviewer for the Pretoria News could happily appreciate 'the cult of the willow', while another visitor left feeling that she 'had been looking at works of genius.'² With such praise in mind, but without conclusive exhibition lists at hand, one can only assume that the present lot was included in this defining show. A sense of summer, evoked by heavy-hanging branches against a late afternoon sky, is particularly memorable, as are the marks of sunlit-gold glinting on the ground where the tree's shadows end.

¹ See PG Nel (ed.), *JH Pierneef: His Life and His Works*. Johannesburg: Peskor, 1990, page 43.

² Ibid.





581

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Hardekoolboom in a Bushveld Landscape

signed and dated 1944; signed in pencil on the reverse

oil on artist's board

53 by 64cm

R2 000 000 – 3 000 000

LITERATURE

cf. JFW Grosskopf. (1945) *Hendrik Pierneef: Die Man en sy Werk*, Pretoria: JL van Schaik, Bpk. A preparatory sketch for this work is illustrated, plate 9.

Schweickerdt label adhered to the reverse



JH Pierneef, *Hardekoolboom Bosveld N.T.* 1943, JFW Grosskopf, *Hendrik Pierneef: Die Man en sy Werk*, plate 9.

Depicting indigenous trees has always been Pierneef's forte as a fine artist. Commenting on his momentous exhibition at the Lidchi Gallery, Johannesburg, in 1942, a *Star* reporter describes it thus: "Flat, decorative and formal in treatment, and high in key for the most part, the tree paintings represent an enthusiasm which finds full expression in the large painting, *Patriarch of the Bushveld*. This is a picture one can walk into and explore, it is the Bushveld". The Hardekoolboom could well have been another patriarch in Pierneef's oeuvre as a foremost painter of trees. He made numerous sketches of trees while criss-crossing the country on his frequent painting trips. A study for the present lot, for example, is reproduced in the first biography of Pierneef by JFW Grosskopf (1945, Plate 9). Says Grosskopf, "Pierneef himself believes in hard work and patient preparation. For many of the panels of the Johannesburg Station he worked out up to thirty, and even more preliminary sketches and projects. When he puts our South African trees, particularly the Bushveld trees that he loves, into one of his more decorative pictures in a somewhat formalized manner, those that know him also know that he has made hundreds of drawings from nature of all those trees with punctilious detail. He has drawn the roots gripping the earth, leaves and thorns, blossoms or curled seed pods, with the accuracy of a botanist."¹

Pierneef places the Hardekoolboom slightly off centre to the left in the overall composition in such a manner that the canopy of the tree forms part of an overarching umbrella form, a form completed on the right by dramatic storm clouds. The lush green canopy is complemented by the yellow acacia trees in the background. In addition, the big tree contrasts sharply with the white of the cloud behind it. Pierneef usually foregrounds his bulbous clouds in a vast sky that takes up most of the picture plane but, in this case, the emphasis is clearly on the tree.

Hardekoolboom is one of many in the Pierneef inventory of indigenous trees judging from a catalogue list of one of his exhibitions in Cape Town in 1947: The White Tree – Lowveld, Thorn Tree – Bushveld, Hardekoolbome, Rooibosboom, Harpuijsboom, Wild Acacia, and so on. The list is extended when Pierneef included Baobab Tree and Siringa Tree in the seminal exhibition, *Overseas Art from South Africa* at the Tate Gallery, London in 1948, an exhibition that travelled to The Hague in the Netherlands in 1949. Charles te Water aptly called Pierneef the 'doyen' of South African painting in the catalogue that accompanied this exhibition. Hardekoolboom, a majestic tree in its own right, is certainly another of Pierneef's patriarchs of the Bushveld.

¹ JFW Grosskopf. (1945) *Hendrik Pierneef: Die Man en sy Werk*, Pretoria: JL van Schaik, Bpk. Page 12.





582

Anton van Wouw

SOUTH AFRICAN 1862-1945

Shangaan

signed, inscribed 'S.A. Joh-burg' and
foundry 'G. Massa Roma'
bronze with a brown patina
height: 31cm

R400 000 – 600 000

LITERATURE

ML du Toit. (1933) *Suid-Afrikaanse
Kunstenaars, Deel 1, Anton van Wouw*.
Cape Town: Nasionale Pers Bpk. Another
cast illustrated as plate 15, unpaginated.
Dr Morris J Cohen. (1938) *Anton van
Wouw: Sculptor of South African Life*,
Johannesburg. Another cast illustrated
on page 19.

AE Duffey. (1981) *Anton van Wouw 1862-
1945 en die Van Wouwhuis*, University
of Pretoria, number A21. Another cast
illustrated on page 29.

AE Duffey. (2008) *Anton van Wouw: The
Smaller Works*. Pretoria: Protea Books.
Another cast illustrated on page 63.



583

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Young Swazi

signed and dated 1951

oil on board

38 by 31cm

R180 000 – 240 000

PROVENANCE

The Collection of Evan Robertson, to whom the artist dedicated his book *Stormberg - Lost Opportunity: The Anglo Boer War in the North Eastern Cape Colony, 1899 - 1902*.

EXHIBITED

Schweickerdt Art Gallery, Pretoria, 19 to 20 August 1952, catalogue number 7.

DS Vorster Art Gallery, Pretoria, 18 February to 1 March 1958, catalogue number 12.

South African Art Association Gallery, Cape Town, 4 to 15 March 1962, catalogue number 21.

Rand Afrikaans University, Johannesburg, Prestige Memorial Exhibition, 7 June to 6 July 1990, catalogue number 21.

South African Arts Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 to 23 August 1990.

LITERATURE

Dagboek van Johannes Meintjes: Deel III: April 1951 - Junie 1955. (1975) Molteno: Bamboesberg-Uitgewers. Page 201, catalogue number JM 345.

Johannes Meintjes, *Dagboek III*, 18 August 1951, page 25 (translated from Afrikaans):

"The drive from the border to Pigg's Peak is one of the the most magnificent I have ever experienced. I almost knocked Reg out of the car with excitement - in the first place the Swazis in their decorative loin cloths and colourful shawls with beautiful designs, the green on green of the shrubbery, the trees covered in blossoms, coral trees heavily laden with their clusters of red blooms, the rolling mountains with the quality of green velvet, the streams and the aloes - everywhere you encounter colour and design to die for. White cattle egrets on red cows, green-white blossoms, purple earth. And on top of it all, a permeating atmosphere of happiness, warmth and friendliness. Every Swazi greeted us with a raised hand and a beautiful smile."





584

Maggie Laubser

SOUTH AFRICAN 1886-1973

The Old Shepherd

signed with the artist's initials

oil on canvas

55 by 49,5cm

R2 800 000 – 3 400 000

PROVENANCE

Mr and Mrs CW Malan, Cape Town

Mr J van N Joubert, Patensie, Cape.

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 6 May 1996, lot 230.
Private Collection.

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 211, catalogue number 685, with the titles *Portrait of an Old Man with Hat and Walking Stick*; *Landscape with Tree and Sheep in Background*.

Laubser returned to South Africa from Europe in 1924 and over the next decade produced at least eight paintings of Ou Booi, the shepherd on the family farm Oortmanspos near Klipheuwel in the Cape, as well as several preliminary studies in various sketchbooks now in the University of Stellenbosch archives.

I almost forgot one of the most important farm characters – Ou Booi, the Boesman who was our shepherd. He told me many stories of the pioneering life in Bloemfontein, where he came from. (I had a great respect for the odd dignity of Ou Booi, with his multi-coloured patched pants, his green worn overcoat and ostrich feather in his hat. You often come across Ou Booi as he was my model on several occasions.¹

While the visual language is clearly heavily influenced by her contact with German Expressionism and European modernism, with modelling through slabs of colour, simplified planes and bold forms, Laubser invokes here the iconographic language of the picturesque. Laubser emphasizes a nostalgic recollection of Ou Booi's appealingly dilapidated appearance. In this work Ou Booi's appearance has been enlivened, with two colourful peacock plumes replacing a somewhat drab monochromatic ostrich feather and the bright red scarf framing the weather-beaten lined face with dramatic intensity.

A work like this which is clearly of a specific sitter who is named, shows a greater intimacy and connection (albeit in the context of a familial landowner-labourer relationship) than the later portraits of either faceless women or representations in which ethnic markers often give a sense of the exotic.

¹ From 'Dit is my Kontrei' unpublished 5-page transcript for radio talk on the Afrikaans Service of the SABC; 21 February 1956 (translated from the Afrikaans).

Elizabeth Delmont, 2017

We are grateful to Elizabeth Delmont, author of a dissertation on the early works of Maggie Laubser, published by Perskor in 1994, *Maggie Laubser: her paintings, drawings and graphics*, compiled by Dalene Marais, for this catalogue entry.





585

Wolf Kibel

SOUTH AFRICAN 1903-1938

Portrait of a Young Boy

signed

oil on board

23 by 21,5cm

R200 000 – 300 000

PROVENANCE

Gregoire Boonzaier, and thence by descent.

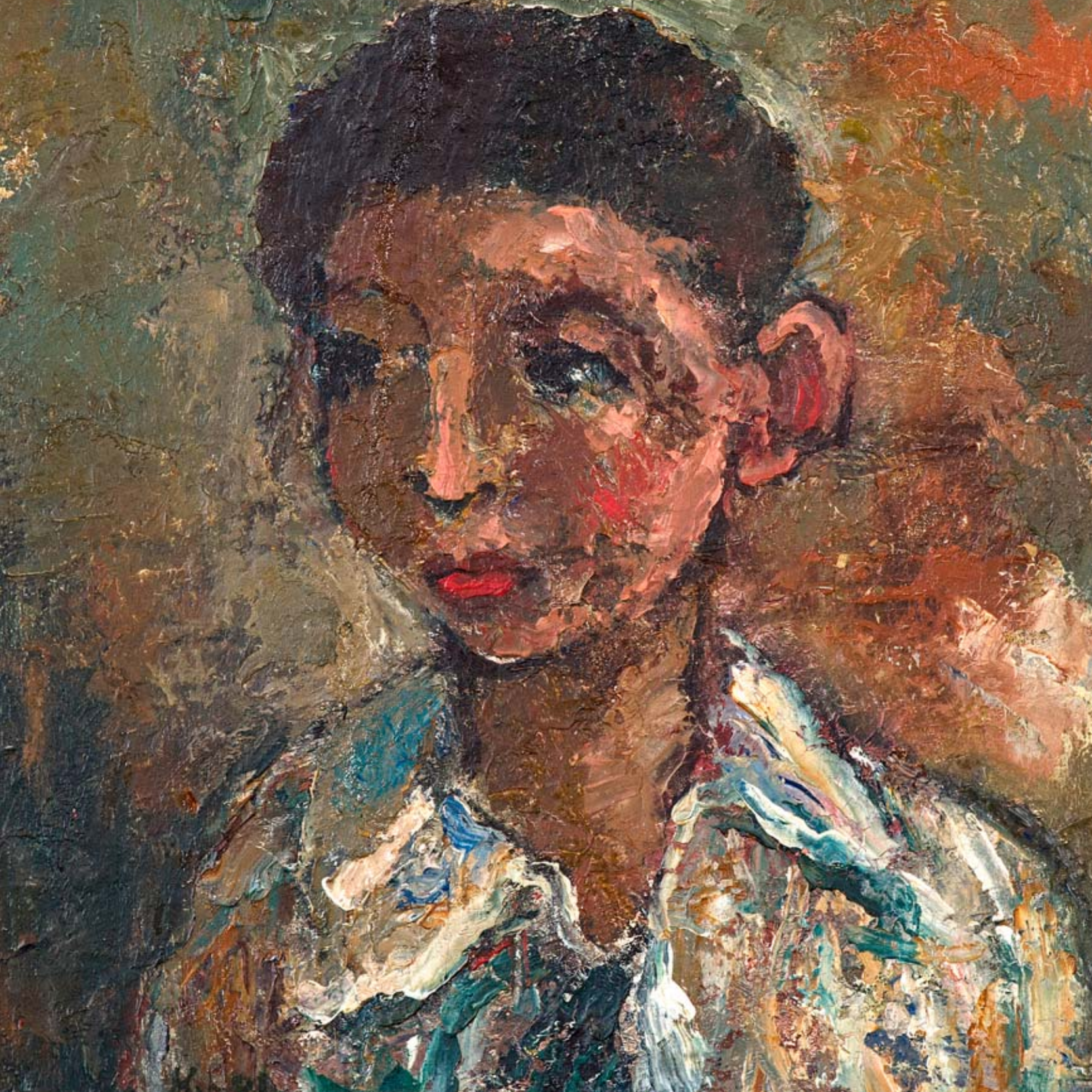
Accompanied by a letter confirming provenance.

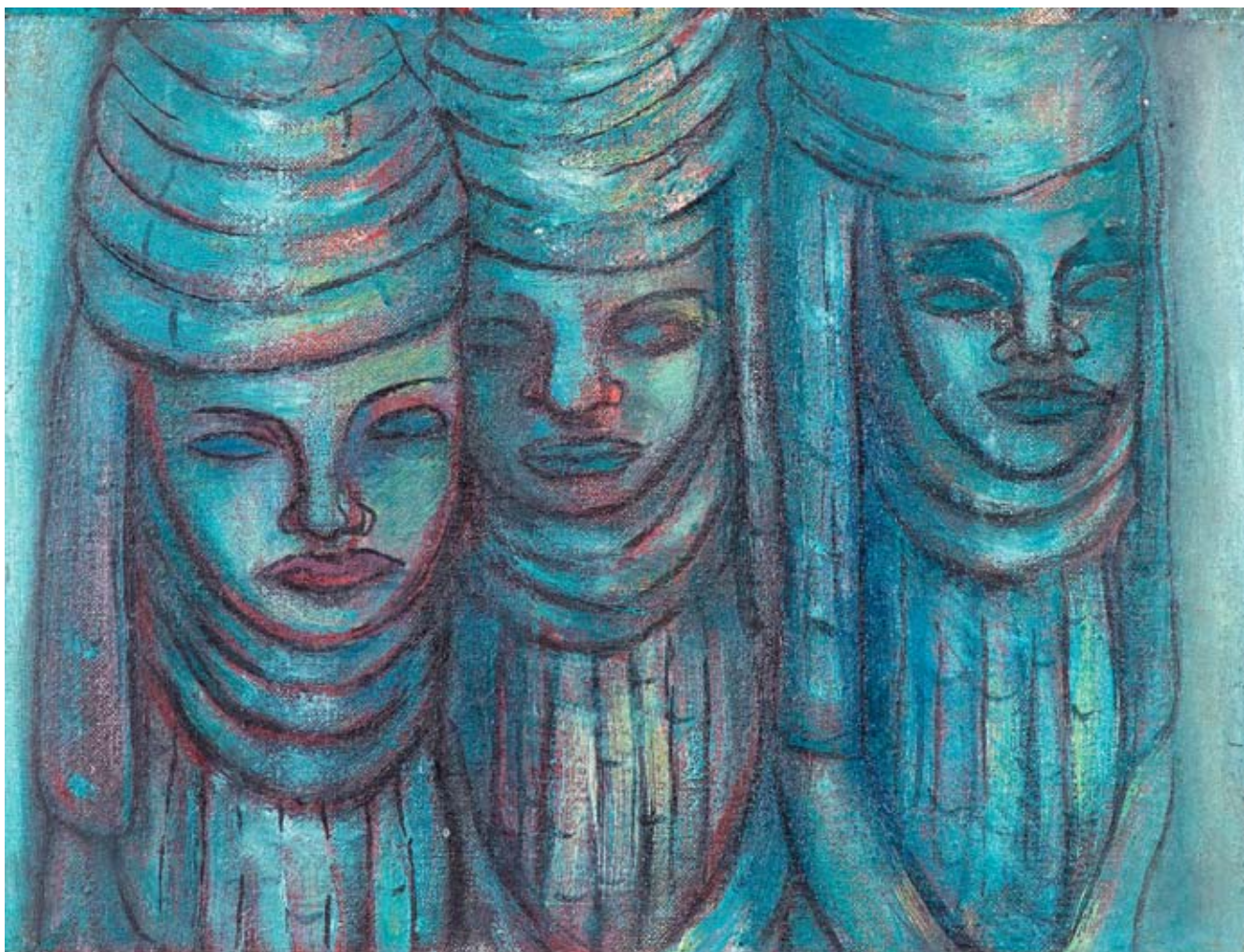
Wolf Kibel's acclaim rests on a compact body of work produced in the period between his arrival in Cape Town in 1929 and premature death, at age 35, from tuberculosis. Part of a vanguard of artists who modernised the form of South African painting in the 1930s, Kibel translated the various innovations of European painterly modernism into a personal idiom marked by what Esmé Berman typified as "exaggerated colour contrasts and expressionistic distortions".¹ The importance of his "raw style of sketchy, unsure contours" remains important in understanding the evolution of neo-expressionist artists such as William Kentridge.² Kibel was competent across a range of genres, including still life, urban landscape, domestic interior and the nude. He also produced a handful of portraits, including vivid and affecting studies of young sitters that point to the influence of Chaim Soutine. However, unlike this Russian-French painter, who made charged studies of pastry cooks, pageboys, choirboys, valets and waiters, Kibel did not assign recognisable vocations to his sitters. While faithful to the figure, Kibel's portraits are not mere transcriptions of reality. As Neville Dubow noted: "Always he was after something more elusive; something at once personal and yet general."³ The eruptive surfaces and dissonant colours of this composition suggest a painter's complex engagement with material as much as subject.

1 Esmé Berman, 'Introduction – Wolf Kibel', leaflet accompanying memorial exhibition for artist held in Pretoria, May 1966.

2 Carolyn Christov-Bakargiev. (1998) *William Kentridge*, Brussels: Société des Expositions du Palais des Beaux-Arts, page 26.

3 Neville Dubow. (1968) 'Wolf Kibel: A Critical Assessment of his Work', in *Wolf Kibel*, Cape Town: Human & Rousseau, page 43.





586

Alexis Preller

SOUTH AFRICAN 1911-1975

Three Benin Figures

inscribed with the artist's name on the reverse
oil on canvas laid down on panel
15 by 20cm

R80 000 – 120 000

PROVENANCE

Acquired from Joan Hoather, Gainsborough Gallery, Johannesburg.

LITERATURE

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. The carved Benin Figure is illustrated on page 289.
cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. A photograph of the artist's Ygdrasil studio with the carved Benin Figures appears on page 53.

587

Alexis Preller

SOUTH AFRICAN 1911-1975

Christ Head

signed and dated '47
oil on panel
28,5 by 22cm

R250 000 – 350 000

PROVENANCE

S De Wet.

LITERATURE

cf. Esmé Berman and Karel Nel. (2009)
Alexis Preller: Africa, the Sun and Shadows,
Johannesburg: Shelf Publishing. A similar
example is illustrated in colour on
page 110.

cf. Esmé Berman and Karel Nel.
(2009) *Alexis Preller: Collected Images*,
Johannesburg: Shelf Publishing. A similar
example is illustrated on page 81 and in
colour on page 122.



588

Irma Stern

SOUTH AFRICAN 1894-1966

Madonna

signed and dated 1952
gouache on paper
62 by 51cm

R500 000 – 700 000

PROVENANCE

A gift from the artist to the current owner's mother-in-law.

Irma Stern was a prodigious collector of art and artefacts from many cultures which she amassed during her travels. These influences provided inspiration and often served as vignettes in paintings or compositions in their own right. Christianity and Western art are inextricably linked to these iconic images. "In her later years she showed an interest in Catholicism. It is possible that her companion Dudley Welch's advocacy was a factor in her putative thoughts of conversion. My own reading of the matter would be that she was more in love with the ritual and iconography of the Roman Church than in its articles of faith."¹

"The fifties are notable for religious subjects in Stern's work. In turning to religious imagery, she divulges her need for spiritual fulfilment. Although she never denied her Jewishness she did not observe Jewish ritual and sought spiritual fulfilment in art, attempting to transmit a philosophy which had run consistently through her work. The philosophy

ignored the material conditions of life and posited an ideal world of harmony and timeless unity between humankind and nature. Its positivism is simplistic and it highlights the narrowness of her social awareness, but underpins the pictorial themes of her last years."²

The present work painted during this period shows Irma's bold expressionistic use of colour and black line along with a strong cubist influence, creating arcs and crescents where bisecting ovoid and circular forms meet at fractured, rhythmic intersections. The hot palette of orange and red tones in the robe and headscarf, topped by a golden yellow halo, contrast powerfully against the blue and green tones surrounding her person.

1 Neville Dubow. (2003) *Irma Stern: Expressions of a Journey, Remembering Irma: A Private View*, Standard Bank Printing Department, page 53.

2 Marion Arnold. (1995) *A Feast for the Eye*, Cape Town: Fernwood Press, page 21.



Jan 1952

589

Alexis Preller

SOUTH AFRICAN 1911-1975

The Poet Prince

signed and dated '75
oil and sand on canvas
49,5 by 39cm

R600 000 – 800 000

EXHIBITED

Goodman Gallery, Johannesburg, *Alexis Preller: Solo Exhibition*, 12 to 29 November 1975, catalogue number 3.

LITERATURE

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. A similar example is illustrated in colour on page 321 and 373.



Alexis Preller, *Greek Boy*, 1948
photographic credit: Cor van Tilbor



Alexis Preller, *O Poliziano*, 1975
photographic credit: Preller Archive

In *The Poet Prince* and companion work, *O Poliziano*, Alexis Preller pays homage to Angelo Ambrogini, commonly known by his nickname Poliziano, the Italian Renaissance poet and classical scholar, a close associate of Lorenzo de' Medici in 15th century Florence. Both these works were shown at Preller's last exhibition in 1975 at the Goodman Gallery in Hyde Park. The exhibition was characterised by paired examples of mythical portraits such as these, as well as those of Apollo and Icarus, two towers of Babel, a pair of shells and a final version of his climatic work, *Marathon*.

Over a lifetime Preller had produced a series of symbolic portrait heads, unusual in that their prototypes looked as though they were precise renderings of sculptural fragments. Two early works of 1948, *Head with Cracks* and *Greek Boy*, appear to be accurate renderings of wooden sculptures with painful longitudinal fissures. The images resemble paintings of early religious polychrome sculptures or icons.

This late portrait of *The Poet Prince* belongs to a dynasty of works, a long line of iconic profile heads of mythical gods, kings, princes and angels.

These powerful symbolic images of floating or disembodied heads all relate to this notion of a sculptural fragment. The semi-profile of this Florentine prince floats, disembodied, against a recessive dark field with a bright aquamarine silhouette on the far left. His conical red hat, similar to those seen in the intense Italian Renaissance portraits of Antonello da Messina, is topped with a shiny golden spike which is again mirrored below the neckline and collar sharply isolating the head from the recessive darkness.

The Florentine legacy of Preller's work, here ambiguously could be read to have middle-eastern like qualities in the intense sharply outlined dark eyes, black hair, sallow complexion, long nose and refined nostrils of *The Poet Prince*. The full lips, slightly narrowed eyes and sardonic eyebrows contribute to his enigmatic expression. The stylised beard is embellished with small shiny bell-like decorations that accentuate his aristocratic jawline.

A number of symbolic Preller-esque conventions punctuate the work: a series of floating eggs or small spheres in duck blue are

suspended ambiguously in space; jagged white forms flare upwards from the hairline and from behind the crimson red conical fez. Below, on the right, a more fluid version of these flares in white appear behind the poet's neck silhouetting his flowing hair. This is counterbalanced by a similar sumptuous red form on the left echoing the dominant red fez.

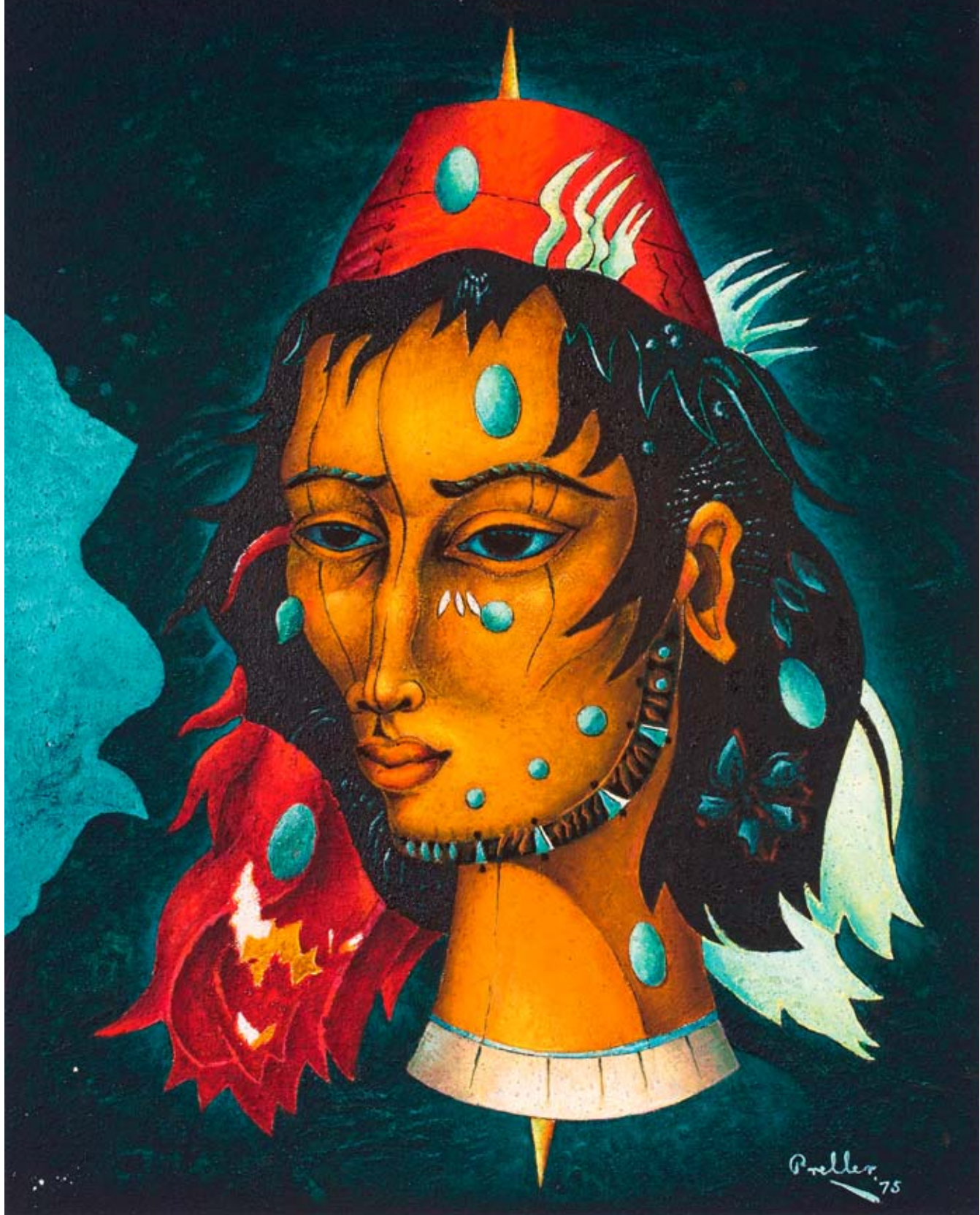
Preller's focus on this mythical wise young poet reflects his lifelong interest in Italian culture and the far-reaching transformative power of the poetic and the scholarly in creative endeavours, both of the past and in the present.

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, page 321 and 373.

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg, Shelf Publishing, page 82.

Karel Nel, 2017

We are grateful to Professor Karel Nel, co-author of Alexis Preller, *A Visual Biography* for this catalogue entry.



590

Alexis Preller

SOUTH AFRICAN 1911-1975

Homage to Hieronymus Bosch

signed and dated '48

oil on canvas

40 by 50cm

R3 000 000 – 5 000 000

PROVENANCE

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

LITERATURE

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. A similar example is illustrated in colour on page 135.

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. A similar example is illustrated in colour on pages 83 and 153.

The 1948 date of this unusual still life composition, *Homage to Hieronymus Bosch*, is significant. It followed a period of acute anguish in Alexis Preller's own life and was completed after his return from a recuperative trip to Paris where he had acquired a much-prized book on the works of Hieronymus Bosch. It was a feature of Preller's temperament that personal traumas did not surface immediately in his work: only after a period of time and degree of metaphysical transformation would the emotional experience find expression in his painting. In this case it took the form of a dialogue between details from Bosch's elegantly explicit catalogue of mental and spiritual torments in *Triptych of the Temptations of St Anthony* (circa 1505) and Preller's predilection for creating symbolic still lifes.

This work was painted in the same year as Preller's famous and unsettling *Still Life with Eggs* (1948), which also directly quotes Bosch's work with figures painfully strung on a harp and others scrambling to stay upon a lyre, all set in a phantasmagorical context. In the work on offer, this same fantastic quality and the strange conjunction between still life and allegorical figure painting create a heightened dreamlike strangeness that connects Preller's work obliquely to both the Italian metaphysical painters and to the Surrealist tradition.





Homage to Hieronymus Bosch is a precursor to Preller's 1949 work, *Symbols on a Beach*, painted on Preller's return from the Seychelles. Central to both paintings is a complex image of a dead tree with a branch penetrating a shallow bowl-like structure that cups a flying fish and a European or Florentine head. This disembodied, brooding, turbaned head gazes directly at the viewer from beneath the stark branches of the tree. A naked falling figure is impaled on a branch below an owl which is quietly perched at the apex of the tree.

"When Alexis was not studying the riches of the Louvre, he often prowled the bookshops of Montmartre. One day, he came upon a rare treasure, a beautiful and very costly illustrated book on Hieronymus Bosch (c 1450-1516). The Dutch master of fantasy and symbolism was a fascinating figure and an eminently compatible addition to his artistic production. Alexis was enthralled and Susan* bought the volume for him as a gift."¹

"Books were extremely important in Alexis Preller's life and appeared often in his still lifes. He read ferociously, and living so far away from the world's major art centres and great collections, he was heavily dependent on his art books for their visual content and inspiration. His impressive collection of volumes with colour illustrations was highly valued in a time when art reproductions were rare."² The stage-like setting of *Homage to Hieronymus Bosch* is significantly created by two books, one lying horizontally and the other opened on an illustrated page creating a backdrop for a complex tableau of figures involved in fantastical rituals, figures flying on a fish, a hand appearing from behind a draped brilliant red cloth that must obscure a figure centre stage, while another figure, a hermit-saint referenced from Bosch's painting *St Jerome at Prayer* (c 1842), lies elegantly across the illustrated page. On the far right of the book platform, a stocky 'peasant' woman carries an infant on her hip; below the stage, the deep blue cloth beneath the book transforms into an ocean-like moat, and a fish in a sumptuous medieval cape is marooned in its shallow waters.

This composition, dramatically lit in chiaroscuro, highlights Preller's capacity to transform the ordinary and mundane into a fantastical evocation of his emotional world, and his ability to harness the rich vocabulary of world art.

1 Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 105.

2 Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Page 51 and 53.

*Peter and Susan Marais were Preller's hosts while he was in Paris.

Karel Nel, 2017



Alexis Preller, *Still Life with Eggs*, 1948, sold Strauss & Co, lot 286, May 2011

photographic credit: Bob Cnaops



Alexis Preller, *Symbols on a Beach*, 1949

photographic credit: Estelle E Pretorius



Hieronymus Bosch, *Tentações de Santo Antão*
(*Triptych of the Temptations of St Anthony*), circa 1505

Credit: Museu Nacional de Arte Antiga
Direção-Geral do Património Cultural/Arquivo e Documentação Fotográfica.
Photographer: Luisa Oliveira



Hieronymus Bosch, *St Jerome at Prayer*, circa 1482
Credit: Museum voor Schone Kunsten,
Ghent, Belgium



Alexis Preller, *Homage to Hieronymus Bosch* (detail)

591

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Jonkershoek: Stellenbosch

signed and dated 24; inscribed with the artist's name, title and provenance on the reverse

casein

26 by 35,5cm

R500 000 – 700 000

PROVENANCE

Dr HG Schweickerdt (brother of Emil Heinrich Schweickerdt) and thence by descent.

A singularly important casein by Pierneef, dated 1924, the present lot is arguable the first complete rendering of the famous peaks of Jonkershoek, Stellenbosch, a subject that the artist explored virtually throughout his life. He made numerous sketches of the peaks in preparation for one of the four scenes of the Cape of Good Hope that form part of the eponymous Johannesburg Railway Station panels he painted between 1929 and 1932. The other scenes are of Hermanus, Table Mountain, and Lion's Head. *Jonkershoek Farm near Stellenbosch*, 1928, a painting referencing the same location, recently sold at Strauss & Co for a world record price of R20 462 400.

Deviating from his usual structural elements, such as the framing device of the trees on the left and right hand side of the scene, similar to the proscenium arch of a theatre stage, and featuring the homestead as focal point of the composition, Pierneef was much more adventurous when he composed this angle of the Jonkershoek peaks in the present lot. He renders the peaks with a dramatic diagonal which runs from the top right to the centre of the picture plane. In addition, he places the viewer on an elevated level in the

foreground, with a deep valley purportedly looming in the middle ground for a heightened experience of this majestic mountain range. This is nature in its purest sense, devoid of the cultivated land of the surrounding wine farms.

The sense of drama is intensified by the use of colour contrasts between the rather dark greens and purples of the fore- and middle grounds, and the bright pinks and oranges of the peaks in the background. This was a period in Pierneef's artistic development that Esmé Berman labelled as experimentation and exploration, and the adventurous composition is a worthy testament to this.

To strengthen what Berman calls the experimental nature of Pierneef's work at this time, is the wide range of styles he employed in this one work, ranging from the flat reduction of forms rendering the work rather abstract like many of the early-20th century modernist styles in Europe, to a detailed, impressionistic rendering of the vegetation and trees, and even using a pointillist style in the depiction of the peaks and the clouds in the background. This intimate casein constitutes a veritable jewel in Pierneef's crown of creative output.

Continued on page 284





592

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Highveld Landscape with Clouds

signed

casein on artist's board

22 by 29,5cm

R200 000 – 300 000

PROVENANCE

A wedding present to the current owner's parents.

Continued from page 282

Also innovative and experimental, is his use of an unusual medium, that of the casein, that Pierneef explored at this stage while he was awaiting art supplies ordered through the Schweikerdt company in Pretoria. Casein is a curd-based medium, akin to that of poster paint or gouache, the proteins in the curd acting as binding agent, in which grinded colour pigment is mixed. Fleeting in nature, the casein medium dries extremely quickly, compelling the artist to work rather fast and quite accurate, leaving no margin for errors that can be corrected, erased or painted over in any way. It constitutes a true test of an artist's dexterity with the paint brush. The result is often an overall glowing quality that surrounds the complete work, unlike gouache or poster paint that tend to be rather dull.

Stylistically, *Highveld Landscape*, illustrated on these pages, contrasts radically with *Jonkershoek*. This intimate casein contains all the classical elements of a typical Pierneef composition: Highveld thorn trees in the foreground; blue mountain range in

the middle ground; and his characteristic, bulbous clouds in the background. Compared to *Jonkershoek*, this casein appears more painterly than pointillist in application, the brushstrokes applied in a horizontal movement, rather than in short, brusque vertical dabs. These aspects all add to the atmospheric feeling evoked in the landscape. The reflection of the orange and yellow rays of the setting sun off the clouds, in contrast to the dark browns and purples of the trees and mountains, adds to the calmness of the scene.

Landscape painting in South Africa, according to Esmé Berman, falls neatly, albeit conveniently into two categories: traditional and contemporary, with the former signalling paintings in which the visual subject is more-or-less descriptively handled, and the latter, paintings in which the subject has undergone varying degrees of abstract transformation. Pierneef's *Highveld Landscape* straddles both categories.





593

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Apies River, Pretoria, with Meintjieskop Beyond

signed and dated 1922

oil on hessian

60,5 by 75,5cm

R1 600 000 – 2 400 000

LITERATURE

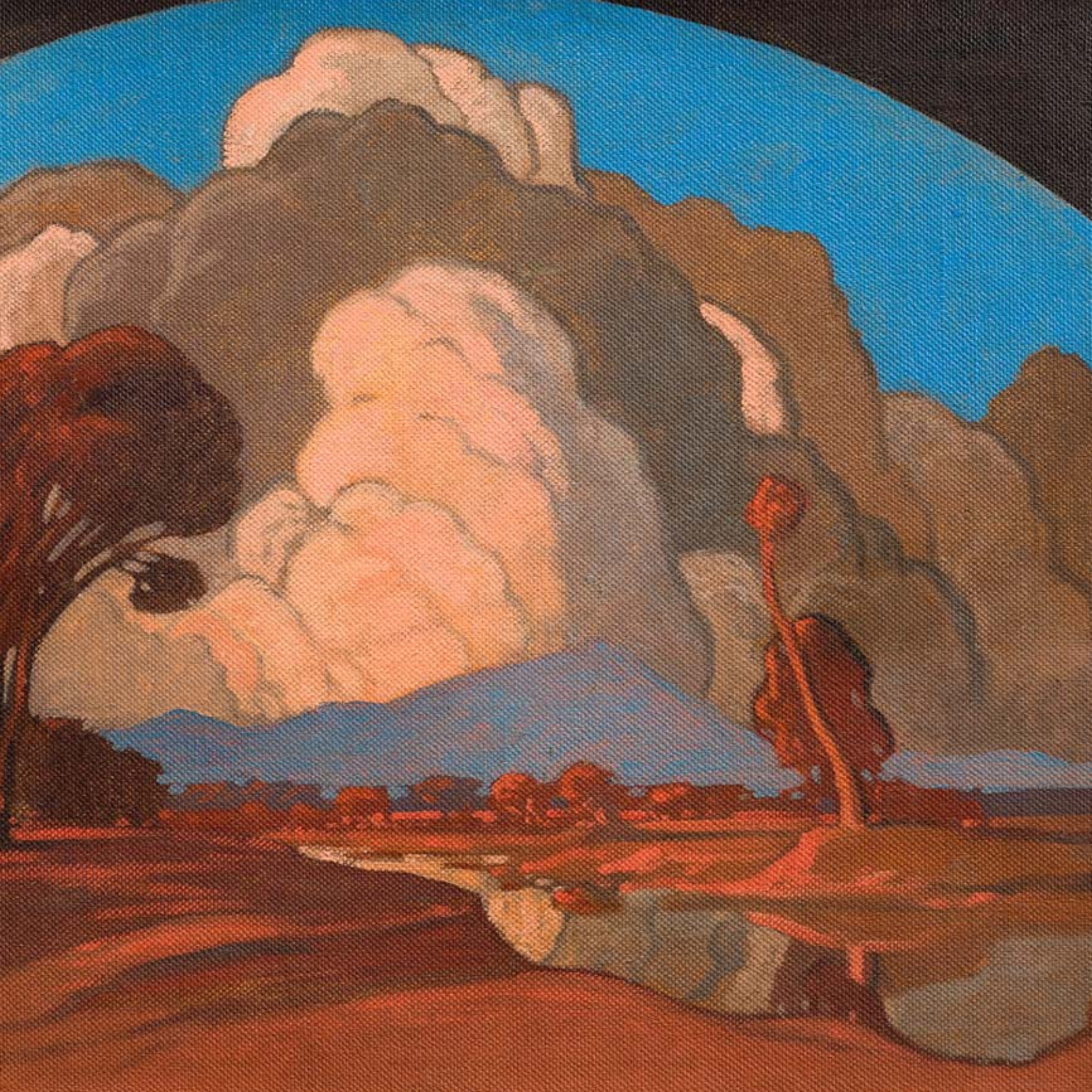
cf. JFW Grosskopf. (1945) *Hendrik Pierneef: Die Man en sy Werk*, Pretoria: Van Schaik. A similar example illustrated, plate 56.

Meintjieskop is a prominent landform in the artist's home town of Pretoria and acquired significance once it was chosen as the site for the Union Buildings - the seat of government and the symbol of a unified country. Numerous compositions in various media featuring Meintjieskop can be found throughout the artist's career which strongly suggest this place to be one of personal significance to the artist. This work, dating from 1922, is an important piece in that it demonstrates Pierneef's pioneering stylistic development away from his more detailed and embellished paintings from the early 1920s into the more simplified style for which he is well renowned.

This stylistic shift enabled the artist to work more rapidly and on a larger scale using a broader treatment of forms to create an elemental cohesion with increased pictorial drama. The powerful use of red in the foreground contrasts strongly against the dramatic towering storm clouds rising over Meintjieskop. The crowning blue arc above the cloud structure references a neoclassical painting canon which is often paired with elements of the divine. Pierneef's celebration of the natural world is always evident and, according to Juliette Leeb-du Toit: "Reverence for nature was paramount, such ideas closely echoing the pervasive influence at the time of theosophy (and later anthroposophy), in which a renewed reverence for nature was coupled with the desire to restore humankind's sense of self."¹ The artist's most celebrated version of this subject forms part of the Station Panels, titled *Apies River, Pretoria*, where the artist has painted the same subject from a slightly different angle.

¹ Juliette Leeb du Toit, *Visual Century: South African Art in Context*, Chapter Eight, *Land and Landlessness*: Wits University Press, page 185.





594

Maggie Laubser

SOUTH AFRICAN 1886-1973

Yellow Bird

signed
oil on board
40 by 45cm

R500 000 – 700 000

PROVENANCE

Acquired by the current owner's mother from the SAAA exhibition in 1963.

EXHIBITED

SAAA, Cape Town, 1963, catalogue number 18.

LITERATURE

Dalene Marais. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 365, catalogue number 1624, with the titles *Bird in a Landscape* and *Yellow Bird*.

After her return to South Africa in 1924, Laubser avoided urban life. Although she lived in Cape Town in between leaving her parents' farm in 1936 and moving to her cottage, *Altyd Lig*, in the Strand in 1947, when she travelled it was to uncrowded coastal villages or rural farming areas. Throughout her oeuvre, birds remained an important *leitmotif* in her work. Laubser's representations of ducks and ducklings which are some of her most well-known images would have been part her early life on the farm. She continued to paint birds in the landscape throughout her life, whether it be flamingoes and gulls at Langebaan or storks in the Freestate landscape. Here in this late work, *Yellow Bird*, she continues with the theme of the integration of living beings with vegetation and landscape elements reduced to their most basic through abstracted lines and shapes. This interconnection between different aspects of the world around her was part of her belief system of the mutual dependence of all living things. She spoke of the 'unity of creation' and the 'harmony of nature'. Positive messages resonate continually in her writing and in her art: "Separateness cannot be – it is the community that brings us here – we are to be in harmony with all!"

It is probably this attitude which drew her to the work of the German modernist and member of Der Blaue Reiter, Frans Marc, whose work she said she understood immediately when she saw it in Berlin. Marc's representations of interlocking and overlapping forms communicated his world view of the totality of nature and this resonated with Laubser.

Naïve, simplified motifs like the oversized yellow bird and rudimentary landscape elements, although not as powerful and emotionally resonant as her earlier work, still constitute a fine example of Laubser's late work.

¹ Handwritten note on an envelope dated 7.V.1957 left in Laubser's estate to Elza Miles, Johannesburg.

Elizababeth Delmont, 2017

We are grateful to Elizabeth Delmont, author of a dissertation on the early works of Maggie Laubser, published by Perskor in 1994, *Maggie Laubser: her paintings, drawings and graphics*, compiled by Dalene Marais, for this catalogue entry.





595

Irma Stern

SOUTH AFRICAN 1894-1966

Black Lilies

signed and dated 1941; inscribed with the artist's name, address and title on the reverse

oil on canvas

67 by 62cm

R2 000 000 – 3 000 000

LITERATURE

Sandy Shoolman (ed). (2008) *The Modern Palimpsest: Envisioning South African Modernity, Catalogue No 5*, Johannesburg: Graham's Fine Art Gallery. Page 64 and illustrated in colour on page 65.

The present lot has been identified by the South African Heritage Resources Agency (SAHRA) to be of "outstanding significance" and its export would be "a loss to the national estate". As such, it is not suitable for export.

"There are many fine flower still lifes by Irma Stern and these are highly sought-after on the art market and they fetch very high prices. Many of these works feature flowers which are not indigenous to Africa, such as dahlias and magnolias. Calla Lilies or Arum lilies, however, are indigenous to Southern Africa, and are commonly known as white. A well-known still life by Stern, featuring an African stool and white Arum Lilies is in the collection of the South African National Gallery. This painting, however, features the most unusual black variety. The calla lily, or zantedeschia, is a genus of twenty-eight different species all native to the southern parts of Africa from South Africa up to the latitude of northern Madagascar.

The genus was named by the famous Swedish botanist Carolus Linnaeus but as it became apparent that the genus needed to be split up, the German botanist Karl Koch named the new genus after his fellow botanist Giovanni Zantedeschi from Italy.

Calla lilies became popular in Europe as a wedding flower, although they also have significant associations with death and funerals. Their inclusion in this fine still life by Stern therefore makes them seem redolent of the memento mori – symbols of reminders of mortality – that we encounter in Dutch flower paintings and still lifes, for example. The unusual inclusion of these lilies and the fine formal qualities of this painting make this a startling work in aesthetic terms."

South African Heritage Resources Information System (SAHRIS), via SAHRA's website <http://www.sahra.org.za/>

Esmé Berman ranks Stern first among South African flower painters in *Art and Artists of South Africa* (1983: p167), comparing her flower pieces to those of Maggie Laubser's arum lilies, Pieter Wenning's depictions of hibiscus flowers, and Frans Oerder's magnolias. Berman also points out that, unlike botanical artists, Stern's renderings of indigenous flowers are treated as organic still-life objects, almost invariably displayed in domestic vases placed in an interior setting. Botanical artists, on the other hand, focus on the scientific properties of the flower devoid of any natural context.

In the present lot Stern chose not to adorn this still-life with her usual masks, figurines and African textiles. Instead, she draws attention to the formal qualities of the flowers, exploring the science of artistic forms and shapes, and introduces dramatic contrasts by placing a single slice of bright orange pumpkin in the right-hand corner of the picture plane.





596

Gerard Sekoto

SOUTH AFRICAN 1913-1993

Woman with Blue Blanket

signed and dated 72

gouache on paper

56 by 37,5cm

R150 000 – 200 000

PROVENANCE

Johans Borman Fine Art, Cape Town

© The Gerard Sekoto Foundation | DALRO

597

Irma Stern

SOUTH AFRICAN 1894-1966

Women at Work

signed and dated 1951; Dennis Hotz Fine
Art Limited label adhered to the reverse
gouache and pencil on paper
44 by 32cm

R350 000 – 500 000



© The Irma Stern Trust | DALRO

Walter Battiss

SOUTH AFRICAN 1906-1982

The Early Men

executed in 1938

inscribed on the reverse: "My first primitive painting in 1938 after my return from Europe" and "This is the first painting in which I break away from Impressionist art. I think it is in the year 1938. I still continued my orthodox impressionist painting working on primitive art forms until it became a definite part of my style. I called this painting "The Early Men". This work is therefore the first painting by a South African artist using our primitive art as a direct reference. Walter Battiss, 17 Oct 1960"

oil on paper laid down on cardboard

58 by 94cm

R200 000 – 300 000

In 1933, Walter Battiss discovered what he described as the "bigness of South Africa" when he saw damaged rock paintings on a farm at Malopodraai in the Free State. In a letter to Erich Mayer, Battiss described his intrigue at the "tone values" of these rock paintings, adding that "this area around here requires special study".¹ Over the next two decades Battiss, then still an art master at Pretoria Boys' High School (PBHS), dedicated much of his spare time to finding, documenting and publishing details about rock art across the length and breadth of southern Africa. He became a noted authority on both rock engravings (petroglyphs) and rock paintings, the two distinct forms of rock art found on the subcontinent. Battiss self-published five books on rock art through his Red Fawn Press and wrote articles for books and journals, including *The Studio* of London (1948) and *Lantern* (1951).

This important early painting records how a self-directed archaeological enquiry decisively influenced Battiss's career as a painter. In 1938, at age 32, Battiss made his first trip abroad, travelling from London to Paris and Tangier. There are various accounts of this trip and its influence on his practice. Murray Schoonraad, a former PBHS pupil and travel companion of Battiss who later figured

PROVENANCE

Prof. Murray Schoonraad and thence by descent.

EXHIBITED

Shown in the public art museums of the following cities: Pretoria, Johannesburg, Pietermaritzburg, Durban, Port Elizabeth, Cape Town and Kimberley, *Walter Battiss: Comprehensive Exhibition*, 26 September 1979 to 31 August 1980, catalogue number 2.

Parys en Suid-Afrikaanse Kunstenaars 1850-1965, South African National Gallery, Cape Town, 14 April to 29 May 1988 and Johannesburg Art Gallery, 22 June to 17 July 1988, catalogue number 78. Pretoria Art Museum, Pretoria, *Looking at Our Own: Africa in the Art of Southern Africa*, 20 June to 15 August 1990, catalogue number 32.

as an ardent champion, emphasises his meeting with Henri "Abbé" Breuil, a French Catholic priest and noted expert on European and North African rock art. Battiss also visited prehistoric sites in the south of France, as well as Arles where Vincent van Gogh had lived. Schoonraad links these events to the production of this formative work, made shortly after Battiss returned to South Africa.²

Painter Larry Scully, who taught at PBHS (1951-65) and wrote his Master's thesis on Battiss, offers a fuller analysis of Battiss's 1938 trip. "It was like a visit to the moon," the artist told Scully of his trip.³ Scully accounts for this reaction as follows: "From the comfortable world of a pre-war South African existence [Battiss] was projected into a world of strange and violent forms. Forms which seemed to him a destruction of the human image and of all that he had been lead to believe to be authentic."⁴ Battiss told Scully that he realised for the first time that "European artists were stealing from Africa the vital forms and colours", which he had previously ignored. "For Battiss this was probably the most important lesson he was to learn: he must open his mind to everything that contemporary European painting had to offer, and he must open his eyes to the autochthonous forms of the whole of Africa."⁵

LITERATURE

Karin Skawran and Michael Macnamara. (eds) (1985) *Walter Battiss*. Johannesburg: AD Donker. Pages 43 and 151, illustrated on pages 44 and 153. Lucy Alexander, Emma Bedford, Evelyn Cohen. (1988) *Parys en Suid-Afrikaanse Kunstenaars 1850-1965*. Cape Town: South African National Gallery. Page 96 and 97 and illustrated on page 93, catalogue number 78. Karin Skawran. (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Pages 21 and 22 and illustrated in colour on page 23. Warren Siebrits. (2016) *Walter Battiss: "I invented myself"*. Johannesburg: The Ampersand Foundation. Page 26.

Battiss began to experiment with oil painting after his return. The serene figures in this early statement of intent by Battiss recall the prelapsarian world evoked by Cézanne and Matisse in their canonical modernist studies of bathers. However, this painting is fundamentally informed by the techniques of local rock painters, notably their use of elongated forms, and what Battiss in 1945 described as "the serenity and dignity of statement made with the machinery of form".⁶ This painting describes Battiss's recognition that there was equivalence and correspondence between the two worlds of art that interested him, the one near and ancient, the other geographically far away but closer in time.

1 Murray Schoonraad. (1985) 'Battiss and Prehistoric Rock Art', in *Walter Battiss*, Karin Skawran and Michael Macnamara (eds.), Cape Town: A.D. Donker. Page 40.

2 *Ibid.*, page 43.

3 Larry Scully, *Walter Battiss*, Master's thesis, University of Pretoria, March 1963, page 23.

4 *Ibid.*, page 23.

5 *Ibid.*, page 24.

6 Walter Battiss quoted in text panel (WBC/08/01, 1945) at exhibition 'The Origins of Walter Battiss: Another Curious Palimpsest', Origins Centre, University of the Witwatersrand, Johannesburg, 2016.





599

Walter Battiss

SOUTH AFRICAN 1906-1982

"Danebury"; Dist Dordrecht, Cape Province

signed, dated 25 Nov 53 and inscribed with the title
watercolour

54 by 73cm

R50 000 – 70 000

PROVENANCE

Prof. Murray Schoonraad and thence by descent.

EXHIBITED

Pretoria Art Museum, *'n Blik op die Eie: Afrika in die Kuns van Suider Afrika*,
20 June to 15 August 1990, with the title *Koppie, Rotsskildering Danebury*.



600

Walter Battiss

SOUTH AFRICAN 1906-1982

Site: Die Kromelmboog, P.O. Cedarville, Dist. Matatiele

signed, dated June 1957 and inscribed with the title
watercolour over pencil on paper
93 by 121cm

R50 000 – 70 000

PROVENANCE

Prof. Murray Schoonraad and thence by
descent.

LITERATURE

Karin Skawran and Michael Macnamara.
(eds.) (1985) *Walter Battiss*. Johannesburg:
AD Donker. Illustrated on page 42, with
the title *Bushman painting from Farm
Kromelmboog, East Griqualand*.

Murray Schoonraad. (1976) *Walter Battiss*.
Cape Town and Johannesburg: C Struik
Publishers. Illustrated on pages 33, with the
title *Eland (copy of rock painting from the
farm Kromelmboog, Eastern Cape)* and on
page 186, Fig 73 with caption transposed
with Fig 72.



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601

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Head and Figure Landscape, from the Brandberg Wall series

executed 1993-1995

signed

acrylic and pigments on panel, in the artist's handmade frame

28,5 by 61cm; 51,5 by 84cm including frame

R70 000 – 90 000

PROVENANCE

Purchased from the artist by the current owner.

LITERATURE

Neville Dubow, Michael Godby, Stephen Gray, Frieda Harmsen, Elizabeth Rankin and Pippa Skotnes. (1996) *Cecil Skotnes; South African Breweries*, published privately in conjunction with the 1996 *Cecil Skotnes Retrospective Exhibition* at the South African National Gallery. Illustrated and page 115, figure 6.4 and 123, figure 6.9.

Chapter 6

"One can discern a progression, a process in which figures *in a landscape* give rise to a *refigured landscape*;

a process where the landscape itself becomes a pictorial trope, a configuration of the anthropomorphic and geomorphic. From 1993 through to 1995 he worked on a series that he has designated 'Head and Figure landscapes'.

The visual traces suggested by these encompass a wide range of associations - bleached bones, rib cages, rock markings, boulders split apart. Cleft rockfaces suggest fossil markings, underlying structures. They are about time, about records, about structures that underly structures. There are shifts of nuance. Heads become boulders and boulders become headlands. Morphologically and metaphorically these are meta-landscapes, landscapes of the mind." Neville Dubow.



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602

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Metaphysical Landscape

signed; dated Feb-March 1975, and inscribed with the title and "On a Visit to a Battle site (Isandhlwana)" on the reverse
oil on canvas laid down on board
58,5 by 76cm

R120 000 – 160 000

PROVENANCE

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

603

Erik Laubscher

SOUTH AFRICAN 1927-2013

Evening Landscape

signed and dated 66

oil on board

121 by 159,5cm

R400 000 – 600 000

PROVENANCE

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

In 1970 the prolific author and critic, Stephen Gray, wrote an appreciation of Erik Laubscher for the journal *Lantern* in which he described this Paris-trained painter as “one of South Africa’s leading abstract landscape artists”. Laubscher, noted Gray, “is at his best when capturing disappearing spaciousness and distance. His eye and the clear Cape light resolve planes of land down to essentials; the colouring, though not the content, is virtually psychedelic.” This was still a relatively novel insight in 1970. A decade earlier, in 1961, when Laubscher was still best known for works portraying interlocking abstract forms, he described his work as “essentially concerned with movement, volume, tension – the juxtaposition of forms.” By the time he painted *Evening Landscape* in 1966 Laubscher had rejected this austerity in favour of making abstracted horizontal studies of the undulating topography of the Swartland and Overberg regions. His planes of colour, some visibly overpainted, record the hard borders of human presence and industry. In a 1965 interview appearing in the Cape Times Laubscher described how his treatment of landscape was still informed by a two-dimensional understanding of pictorial space: “The moment you use perspective your eye travels to a certain point and there it stops and the painting becomes static. I am more concerned with expressing infinite space.” As Gray noted, this meant trees, animals, fences and human figures were not welcome: “There can be no obstacle to the direct experiencing of the landscape into the raw.”

* All quotes from Stephen Gray, *Erik Laubscher and Landscape*, *Lantern*, March 1970, pages 12-20.





604

Edoardo Villa

SOUTH AFRICAN 1915-2011

Rhythmic Forms

signed and dated 1987

painted steel

approximately: 235 by 120 by 160cm

R600 000 – 800 000

Using the same vocabulary of materials and colouration as his *San Sebastiano* and *War Machine*, executed a year prior in 1986, *Rhythmic Forms* sees Villa departing from the rigidity of his previous sculptures, in search of a more organic expression.

As Amalie von Maltitz and Karel Nel note, his “powerful organic shapes take on a life of their own, contrasting markedly with the mechanistic harshness of the preceding, much more planer works. Villa appears to revel in an almost Baroque feast of varied, bold, twisting, stretching, expanding, massive open shapes. Growing from a single stem, the explosion of rampant forms sometimes stretch to over three meters in height, challenging space. References to the human, animal and plant kingdoms merge to form a life-field with mutating potential, so different from the utterly immutable quality of the works that evoke the machines of war and aggression. These new works somehow seem to affirm life itself and its spontaneous ability to grow and transform in unexpected ways”¹

Whilst the work of the early 1980s came as a response to the oppressive ideology of the apartheid state, these humanistic concerns are evident in Villa’s early work. Writing in the 1965 catalogue of his solo exhibition at the Pretoria Art Museum, curator AJ Werth notes that Villa’s work “at present absorbed a number of elements from the physical surroundings, this Africa, in which the sculptor works: this Africa of startling contrasts, of thorny plants, with the brooding memory of its prehistoric past and its awareness of a harsh yet poetic reality.

Villa creates his steel sculptures in a bold reaching out into space, starting from complex yet beautifully organised

planes and masses which gradually evolve, projecting outwards, evolving into finely shaped spiky points which are like the antennae of a creature he has created... In some ways Villa’s sculptures are drawings in space, using space and buildings with it. The plastic qualities of metal are re-discovered by him. This hard and seeming unwieldy material has been mastered by the artist as he uses it to fashion masses, or to suggest them by planes and perforated forms of infinitive variety.

His work grows naturally as a dialogue between natural forms and the artistic selection and reshaping of these forms in accordance with the artist’s purpose and plan. In this process of growth the material with which he works plays its natural part, neither dominating the subject nor being subjected to it, or thereby losing its peculiar identity.

Each “being” that he creates is a living entity, and there is a heart which beats inside everyone of these metal creatures. Quite often there can be found in these “gentle monsters”, as they have been called, something humorous, even a certain element which evokes within us a response of something akin to love. It is as if these creatures of steel, heavily armoured for the battle of life are yet rather defenseless, and are putting out gentle fingers, seeking the warmth of human contact. Thus the aggressive quality and inner tension of these metal sculptures are tempered by a touch of playfulness and love.”²

1 Maltitz and Nel. (2005) *Villa at 90*. Johannesburg and Cape Town, Jonathan Ball. Page 92.

2 AJ Werth. *Edoardo Villa*. Arcadia, Pretoria Art Museum, 7 to 24 October, 1965. Catalogue introduction.





605

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Communication

signed

carved, painted and incised wood panel

121,5 by 121cm

R700 000 – 900 000

PROVENANCE

Acquired from the artist by the current owner.

Commissioned from Cecil Skotnes by the architect, Derek Holthausen, specifically for the Spiro family home in Durbanville, *Communication* was completed and installed in 1966. This square, carved wooden panel is typical of the work featured on his Retrospective Exhibition, 1956 to 1972 at the Pretoria Art Museum in March/April 1972.

Writing in that introduction Egon Guenther notes, "Very few South African artists have been able to establish an artistic form of expression which is not only personal, but also captures the spirit of our own complex age".¹

Skotnes entered his first wood panel into the Sao Paulo Biennale in 1959 and made an impact on the artworld with his unique symbolism and novel use of materials. His graphic sensibility, driven by the Wits Group of which he was an active member, led him from print-making with woodblocks to producing oversized carved wooden panels.

As Pippa Skotnes writes "By the 1960s the potential of the block itself as the significant component of the image, rather than as a mere substrate for the print began to prevail. Cecil slowly turned his attention to producing panels which were no longer intended to produce prints, but which were rather to be incised and painted as images themselves".²

Talking about his development from the print to the object, Guenther observes; "The grey-white backgrounds gradually changed to browns and ochres, and from ochres earthen reds and sandy yellows. The dormant colour sense of the painter Skotnes awakened and demanded equal share. The sombre and subdued colours brightened. The black contours made way for glowing reds, and orange and white on umber and ochre backgrounds".³

1 Egon Guenther. *Cecil Skotnes Retrospective: 1956 to 1972*. Art Museum Pretoria, March/April 1972.

2 Pippa Skotnes in Frieda Harmsen, (ed) 1996. *Cecil Skotnes*. Cape Town, Tricolor Press.

3 Ibid.





606

606

Maurice van Essche

SOUTH AFRICAN 1906-1977

Women and Children in a Landscape

signed

oil on board

79,5 by 98,5cm

R200 000 – 300 000

Antwerp-born Maurice van Essche studied at the Brussels Academy of Fine Art under James Ensor, an influential proto-expressionist, and later in France under Henri Matisse. Van Essche travelled to the Belgian Congo on a government-sponsored trip in 1939. As hostilities ramped up in Europe he opted to settle in South Africa, arriving in Cape Town in 1940. He quickly became integrated into the local art scene. Van Essche's new home unavoidably foisted changes on the 34-year-old painter, who became a member of the

New Group. His most consistent subject matter was the human figure, initially Congolese but later South African, which he expressed both in formal portraits and stylised landscape studies.

Esmé Berman notes that being neither realist nor expressionist his methods differed "quite considerably" from other South African painters: "The dual qualities of emotional humanism on the one hand and disciplined formalism on the other ... lent aesthetic tension to his compositions."¹ While confronted with what



607

Berman described as the “hazards of self-repetition,” Van Essche’s imaginative scenes of Congolese women bearing the loads of domestic duty were highly esteemed. “Perhaps no South African artists has succeeded so much in creating his own African imagery as Van Essche whose paintings of Africa, and of the Congo particularly, have established a style which finds many imitators but few emulators,” wrote a young Neville Dubow when Van Essche exhibited in Cape Town in 1963. Dubow singled out Van Essche’s

power as a colourist, “and his ability to use this gift in combination with a consistent stylised technique to produce work of great vigour and assurance.”²

- 1 Esmé Berman, *Art and Artists of South Africa*, Cape Town: A.A. Balkema, 1970, page 311.
- 2 Neville Dubow, untitled statement in printed leaflet accompanying Maurice van Essche’s exhibition at Lidchi Art Gallery, Cape Town, May 1963.

607

Maurice van Essche

SOUTH AFRICAN 1906-1977

Figures in a Clearing

signed
oil on canvas
53,5 by 72cm

R200 000 – 300 000



608

Walter Battiss

SOUTH AFRICAN 1906-1982

Limpopo

signed

oil on canvas

25 by 30cm

R150 000 – 200 000



609

Walter Battiss

SOUTH AFRICAN 1906-1982

A Gathering of Figures

signed

oil on canvas

50,5 by 60,5cm

R250 000 – 350 000



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610

Ephraim Ngatane

SOUTH AFRICAN 1938-1971

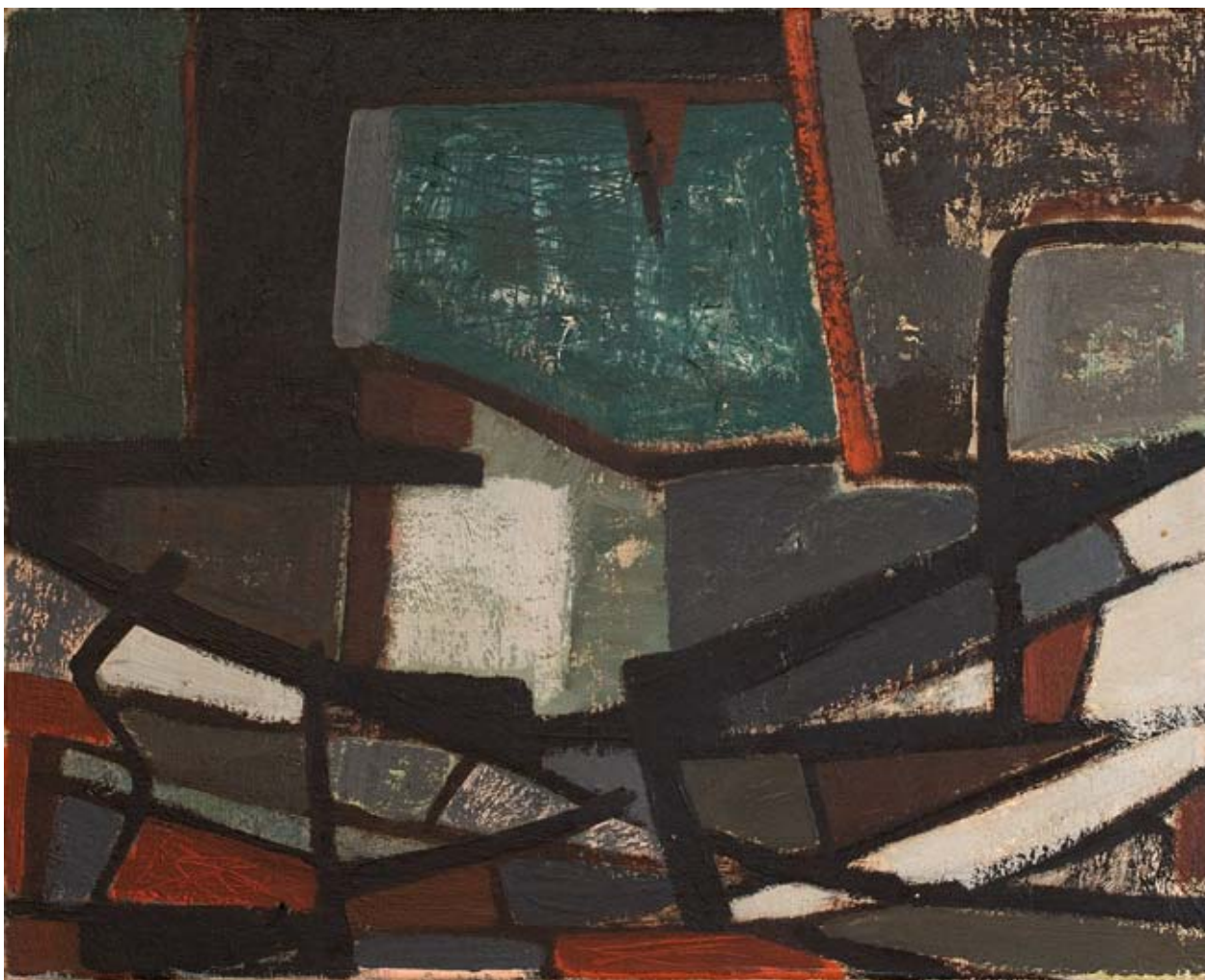
Gumboot Dancers

signed and dated 68

oil on board

59 by 75cm

R150 000 – 200 000



611

Erik Laubscher

SOUTH AFRICAN 1927-2013

Abstract Composition

signed and dated 58

oil on canvas

41 by 51,5cm

R120 000 – 160 000





612

Erik Laubscher

SOUTH AFRICAN 1927-2013

Still Life with Iron and Fruit

signed and dated 50

oil on canvas

70,5 by 88,5cm

R1 200 000 – 1 600 000

LITERATURE

Hans Franssen. (2009) *Erik Laubscher: A Life in Art*, Cape Town: SMAC Art Gallery. Illustrated in colour on page 31.

It was at the advice of Maurice van Essche that Erik Laubscher decided to study abroad. He arrived in war-ravaged London in 1948 where he briefly studied portrait drawing under Frank Slater, a student of Walter Sickert, before enrolling at the Anglo-French Art Centre, a newly opened institution in the old St John's Wood Art School whose staff included John Berger. Laubscher painted in a mannered style that reflected his youthful enthusiasm for pre-war Parisian modernism. In 1949 he briefly returned to Port Elizabeth before moving to Paris in 1950 to further his tuition at the Académie Montmartre. Cubist painter Fernand Léger was the school's best-known faculty member, although Laubscher initially fell under the spell of Bernard Buffet, a fashionable painter linked to the "miserabilist" school of French expressionism (also described as New Realist).

This lot shows compositional similarities to Buffet's tonally arid severe still life arrangements, which reflected the French experience under the Nazis and dislocated austerity that followed.¹ But Buffet, who enjoyed early

success, was an unreliable model for Laubscher, an undemonstrative colourist who later rejected figuration in favour of various forms of abstraction. Buffet, by contrast, is remembered for his belligerent anti-modernism in the face of inevitable innovation in the art world.²

Laubscher's infatuation with Buffet was however short-lived. "In the last few paintings I did in Paris there was a big shift towards more colour, away from the subdued, Buffet-type greys and greens of the New Realists," said Laubscher in a 2008 interview.³ This lot captures a moment of transition, as Laubscher's youthful uncertainties and anxiety of influence tentatively give way to a new self-confidence that would sustain his career when he returned to Cape Town in 1951.

1 Michael McNay. (1999) 'Obituary: Bernard Buffet', *The Guardian*, 6 October.

2 Natalie Adamson. (2009) *Painting, Politics and the Struggle for the Ecole de Paris, 1944-1964*, Farnham: Ashgate. Pages 140-41.

3 'Erik Laubscher in conversation with Baylon Sandri', in Hans Franssen. (2008) *Erik Laubscher: A Life in Art*, Cape Town: SMAC. Page 261.



613

Erik Laubscher

SOUTH AFRICAN 1927-2013

En Die Kouebokkeveld Lig Breekdeur [sic]

signed and dated 79; signed, inscribed with the title and the artist's address on the reverse

oil on canvas

97 by 124cm

R200 000 – 300 000

LITERATURE

cf. Hans Franssen. (2009) *Erik Laubscher, A Life in Art*, Stellenbosch: SMAC Art Gallery. A similar example is illustrated on page 184.



614

Erik Laubscher

SOUTH AFRICAN 1927-2013

Summer Clouds

signed and dated '93; signed, dated 1993
and inscribed with the title on the reverse
oil on canvas

53 by 64cm

R80 000 – 120 000

615

Peter Clarke

SOUTH AFRICAN 1929-2014

Day Dreaming

signed and dated 17.1.1967; inscribed with the title and medium on the reverse
gouache on paper
29 by 18cm

R180 000 – 240 000

PROVENANCE

The Peter Clarke Private Collection

The shorelines of the Cape Peninsula figure strongly in Simon's Town-born Peter Clarke's work. The artist's earliest gouaches and watercolours from the mid-1940s include various descriptions of False Bay and Misty Cliffs. In 1952 he produced a vivid series of drawings of black beachgoers at Kalk Bay. Commenting on his marine landscapes, Philippa Hobbs and Elizabeth Rankin note: "Clarke's early scenes are aligned with a long tradition of Cape landscape painting that did not overly concern itself with social comment. These works did not reveal that South African beaches were socialised in another sense too, in that their use was proscribed by prejudice."¹

Clarke was, however, aware of that racial exclusivity affected certain beaches: for instance, Muizenberg and St James were frequented by predominantly white beachgoers, while Strandfontein and Kalk Bay, being nearer the harbour, were unofficially designated for black users. By the late 1960s, when this lot was produced, the implementation of so-called "petty apartheid" entrenched these privileges.

From the 1970s onwards Clarke made the indignity of apartheid an explicit subject of his work. This lot predates such overt visual activism.

Painted in the graphic style of his mid-career works, which feature clearly delineated forms and lines, this lot recalls Paul Cézanne's gregarious studies of naked male bathers from 1897-98, albeit that the mood in Clarke's work is wistful. Clarke may well be describing an actual day at the beach. A similarly coloured study of four bathers at Sandy Bay painted in oil in 1969 was the product of Clarke's attempts to avoid the throttling practice of segregation on beaches. Clarke and his friends would seek out remote beaches where they would not be harassed on account of their skin colour, including Sandy Bay. But this social comment is sublimated into a eye-tingling description of the beach as a place of revelry and provisional escape.

¹ Philippa Hobbs and Elizabeth Rankin. (2014) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank. Page 35.



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616

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Wimcar with Boats

signed and dated 1954

oil on canvas

89,5 by 69,5cm

R60 000 – 80 000

EXHIBITED

Pretoria Art Museum, Pretoria,
*Bettie Cilliers-Barnard Accolade and
Retrospective Exhibition 1939-94, 1994,*
catalogue number 27.

LITERATURE

Muller Ballot. (2006) *Bettie Cilliers-
Barnard: Towards Infinity*, Pretoria: Unisa
Press. Illustrated in colour on page 31,
plate 23.

The subject of this work, Wimcar Cilliers,
is the artist's son.



617

Peter Clarke

SOUTH AFRICAN 1929-2014

Girl with Cat

signed and dated March 1966; inscribed
with the title, medium and dated
3.3.1966 on the reverse
gouache

35 by 25cm

R200 000 – 300 000

PROVENANCE

The Peter Clarke Family Collection.



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618

Helmut Starcke

SOUTH AFRICAN 1935-

Clumsy Angel (4)

signed and dated '97; signed, dated,
inscribed with the title and medium on
the reverse

acrylic on canvas

119 by 99cm

R100 000 – 150 000





619

Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

Eagle and Dove

signed

oil on canvas

122 by 61,5cm

R220 000 – 260 000



Klein Zoar,
Wemyss Street, Brooklyn
7405, South Africa
tel: 021/51-7528

I am the sole survivor of a deep friendship that began when my photographer husband met Peter in the late 60's. David was commissioned by Panorama Magazine (the Government sponsored publication) eager to promote this emerging 'coloured' artist. The bond of this friendship was so deep that it outlasted both their lives.

I remember that the entrance fee to Peter's first exhibition was more than we could afford, but we bought as many paintings as we could through the 60's. His style in that period particularly appealed to us for its simplicity and colour.

Our earliest purchase expressed Peter's deep concern for the plight of his people – it shows a black face with and black hand releasing a black bird. Birds flying free characterise many of his paintings.

Possibly the most famous – is a study of a woman on crutches in Tesselaarsdal. David rescued this piece of board off the floor and Peter gave it to him.

The first time I invited Peter home for lunch my char said in horror "you are not going to sit at the table with *him* are you?" This was a typical reaction that he met at the time and I think that's why he found our friendship so relaxing. David and he had much in common; love of the sea, wide ranging intellect and a serious interest in art.

Peter had not been schooled for long as he felt 'schooling' too institutionalized but I found his conversation revealed his wide reading and his original thoughts. He was a humble man totally without side.

His view of education was that it was a pathway that lay between thorns.

When we moved to our historic home, Klein Zoar, a national monument dating back to the 1700's, Peter designed our letterhead as a gift. His paintings formed a unique collection that brightened the walls.

My most poignant memory of Peter is the phone call in early 2016, the year of his death, fearing he had forgotten to wish me a Happy New Year.

Jos Baker, July 2017.



© The Estate of Peter Clarke | DALRO

620

Peter Clarke

SOUTH AFRICAN 1929-2014

Release

signed and dated 22.3.1962; inscribed
'Mr and Mrs Baker' on the reverse
mixed media on paper
40 by 52cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist by the current owner.

EXHIBITED

Library Hall, Fish Hoek Civic Centre, *Exhibition of Art by Guest Artist Peter Clarke under the Auspices of the Fish Hoek Municipal Art Collection Committee*, 1 to 14 November 1989, catalogue number 4.



621

Peter Clarke

SOUTH AFRICAN 1929-2014

Birds in Flight

signed and dated 25.5.1960

gouache on paper

55 by 45cm

R300 000 – 500 000

PROVENANCE

Acquired from the artist by the current owner.

Two aspects of Peter Clarke's distinctive idiom as a painter are apparent in this early work: his assured and vivid use of colour, and his graphic approach to pictorial space. The work was produced during a period marked by his focus on solitary, mostly working class black subjects, including washerwomen and labourers. But work was not Clarke's sole interest; he also portrayed homelessness and indolence. The flock of birds that dramatically occupy the sky above the cubist depiction of rocks is a rhetorical device. Although familiar with the precise descriptions of English engraver and natural history author, Thomas Bewick, Clarke frequently inserted flocks of unspecified birds into his compositions. Philippa Hobbs and Elizabeth Rankin speculate that the "hovering and swooping" birds that appear in his many early prints of birds symbolise a yearning for freedom and sanctuary.¹ Clarke, however, related them to childhood memories of homing pigeons owned by his uncle. In 1992 he told Patty Hardy how, at his uncle's funeral, the pigeons were ceremoniously released – and promptly returned home. "I thought about it a lot as an adult, and about the bondage of indoctrination," said Clarke.²

¹ Philippa Hobbs and Elizabeth Rankin. (2014) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank. Page 103.

² *Ibid.*, page 104.





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622

Peter Clarke

SOUTH AFRICAN 1929-2014

Girl with Goats

signed and dated 5.7.1974

mixed media on paper

36 by 43cm

R150 000 – 200 000

PROVENANCE

Acquired from the artist by the
current owner.

623

Peter Clarke

SOUTH AFRICAN 1929-2014

The Long Journey

signed; inscribed 'Mr and Mrs Baker' on
the reverse

oil on board

58,5 by 45cm

R150 000 – 200 000

PROVENANCE

Acquired from the artist by the current
owner.

EXHIBITED

Library Hall, Fish Hoek Civic Centre,
*Exhibition of Art by Guest Artist Peter
Clarke under the Auspices of the Fish Hoek
Municipal Art Collection Committee,*
1 to 14 November 1989, catalogue
number 7.



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624

Stanley Pinker

SOUTH AFRICAN 1924-2012

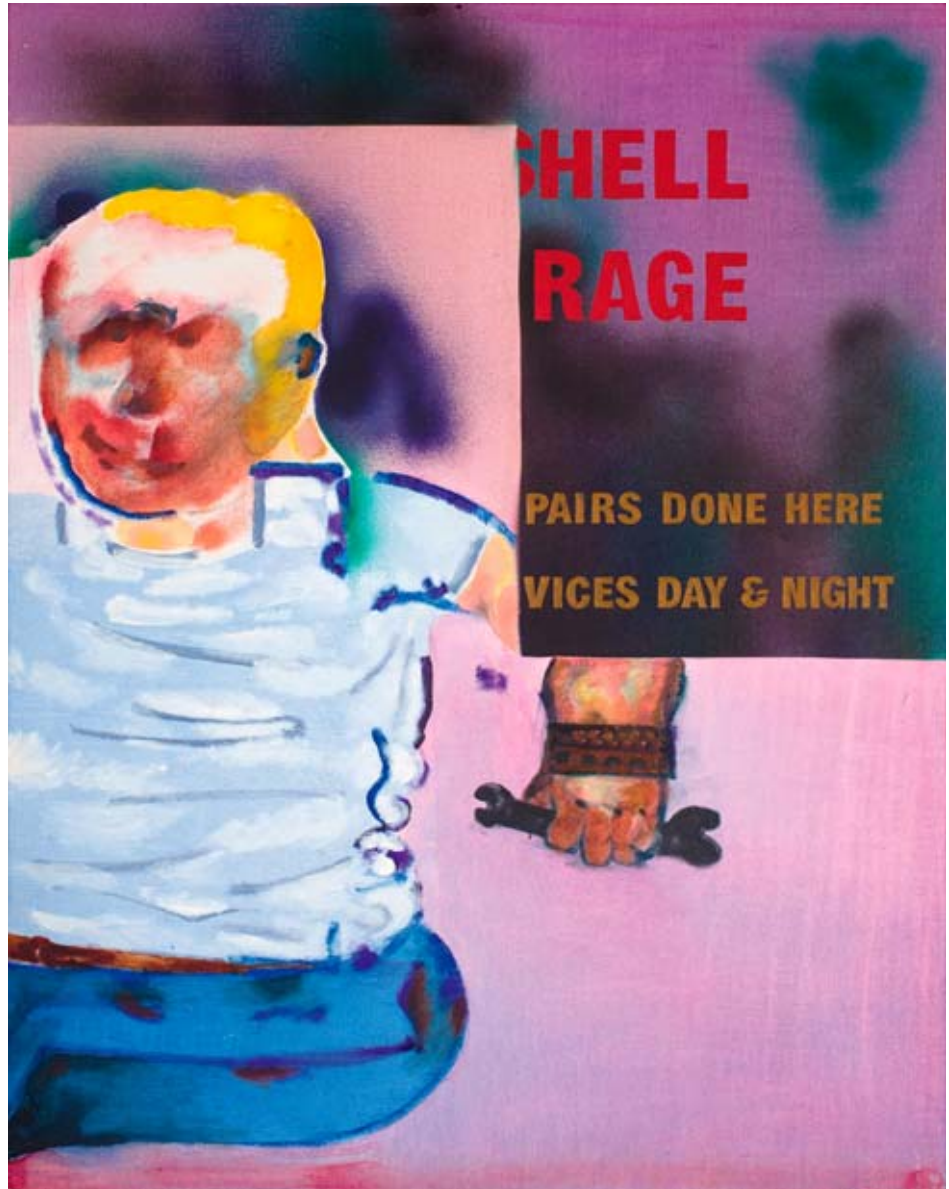
Abstract Landscape, diptych

signed

oil on canvas

23 by 44cm, in the artist's handmade frame

R60 000 – 80 000



625

Robert Hodgins

SOUTH AFRICAN 1920-2010

Your Friendly Garage Hand

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

oil on canvas

122 by 91,5cm

R500 000 – 700 000

626

Alexis Preller

SOUTH AFRICAN 1911-1975

Undeciphered Computerised Message I (or II)

signed and dated '75
oil and sand on canvas
49,5 by 39,5cm

R600 000 – 800 000

EXHIBITED

Goodman Gallery, Johannesburg, *Alexis Preller: Solo Exhibition*,
12 to 29 November 1975, catalogue number 7 or 8.

LITERATURE

cf. Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing.
A similar example is illustrated in colour on page 320.



Alexis Preller, *Hieratic Woman*, 1955
photographic credit: Bob Cnoops



Alexis Preller, *Tower of Babel*, 1975
photographic credit: Preller Archive

Alexis Preller's approach to subject matter is often fugue-like where a form or idea is engaged with and repeated again and again, echoing in evocative poetic sequences through a series of works over decades. During Preller's stay in the Seychelles between 1948 and 1949, he made a collection of shells which became the subject of a series of small paintings produced at Beau Vallon, and which were later exhibited in Pretoria upon his return.

His shell collection included a number of conus shells decorated with staccato black marks along their conical, curved surfaces. These in time became structural prototypes for the emblematic human figure, most notably in his famous work *Hieratic Women* of 1955, housed at the Johannesburg Art Gallery (JAG). Preller's transformation of the shell into the futuristic blanket-clad figure alludes to his understanding, conscious or unconscious, of the surrealist's use of the *objet trouvé*, an ordinary object transformed into an extraordinary image.

Twenty years separate *Hieratic Women* (1955) and the two versions of *Undeciphered*,

Computerised Message (1975). All these works reflect Preller's ability to conjure with an object, poetically transforming it into a figure or merely interpreting the shell as an inherently beautiful object with symbolic potential and the possibility of a deeply encoded message. Preller's 1940s world had changed dramatically technologically by the 1970s, from Morse code and tickertape to computer code. The title of this painting, *Undeciphered, Computerised Message*, alludes to this new world where coded information moves at unimaginable speed. It is from this point and this lens that Preller relooks and re-assesses the syncopated graphic marks of the conus shell, and considers its seemingly mysterious digitised message.

The graded aquamarine background of the painting and the small glowing golden sun allude to the shell's origin from the distant east African coastline. The typically Preller-esque spiked dark green forms that emerge from behind the shell have a palm frond-like quality that is further referenced by the small spray of stiff zig-zag-like stems with pink palm fruits.

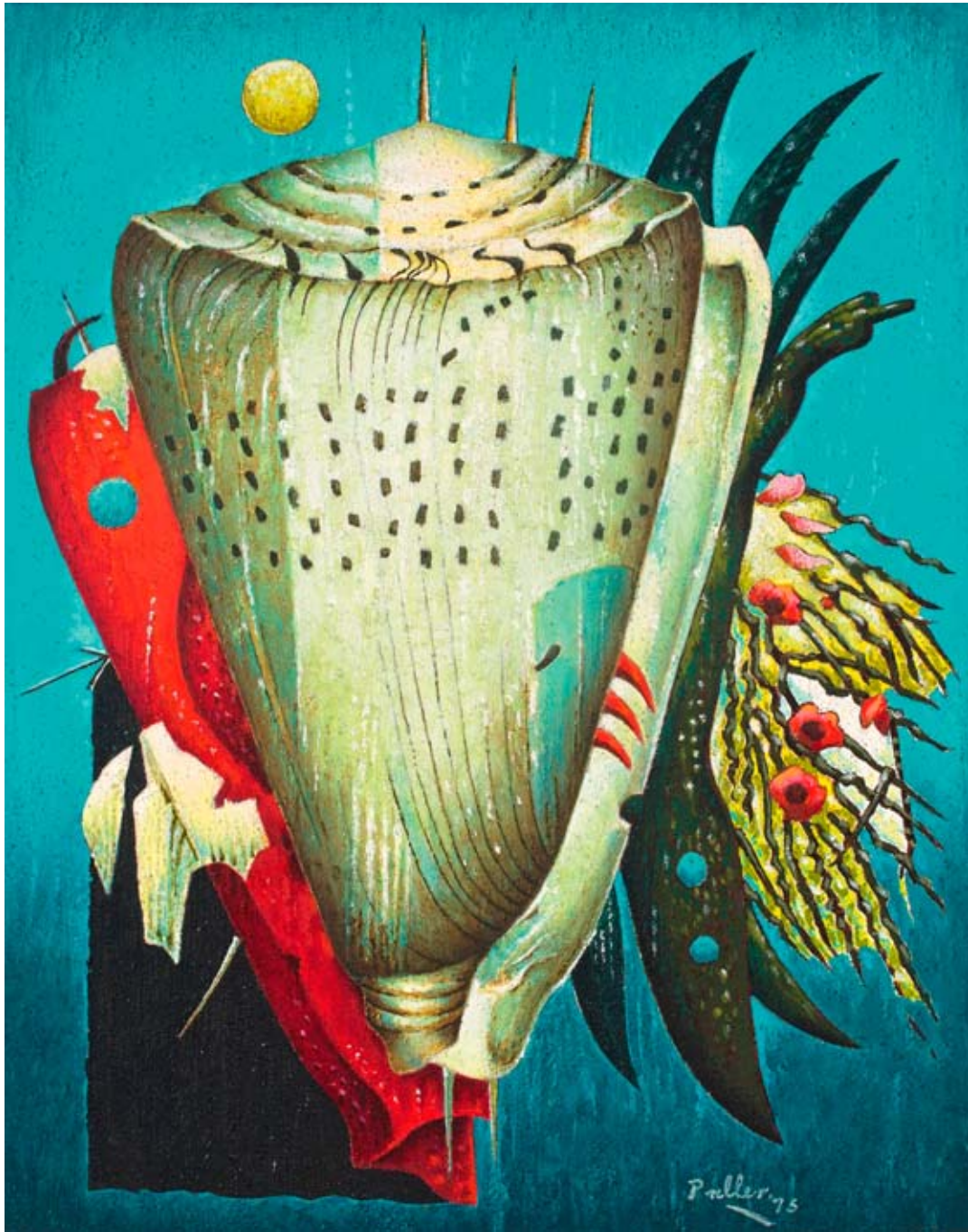
Two works, *Undeciphered, Computerised Message I and II*, were hung alongside another pair of shell-inspired works, *Tower of Babel I and II*, on his final 1975 exhibition at Goodman Gallery in Hyde Park. In these two paintings, Preller uses another type of spiralling shell to evoke the Biblical references to the great middle eastern image of the ramped tower of Babel. It is both inspiring and touching at the end of Preller's life to see the same modest objects used and reused to evoke a reverence for the small and ordinary and to conjure with ideas that so profoundly engage the immensity of the mythological and philosophical.

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

Esmé Berman and Karel Nel. (2009) *Alexis Preller: Collected Images*, Johannesburg, Shelf Publishing

Karel Nel, 2017

We are grateful to Professor Karel Nel, co-author of Alexis Preller, *A Visual Biography* for this catalogue entry.





627

Erik Laubscher

SOUTH AFRICAN 1927-2013

Tranquility, Teewatersdam [sic]

signed and dated 99; inscribed with the artist's name, address,
title and June 1999 on the reverse

oil on canvas

53 by 72cm

R120 000 – 180 000



628

Maud Sumner

SOUTH AFRICAN 1902-1985

Desert Landscape

signed

oil on canvas laid down on board

40 by 50,5cm

R80 000 – 120 000

629

John Meyer

SOUTH AFRICAN 1942-

Odysseus

signed and inscribed with the title on the reverse
oil on canvas
140 by 210cm

R1 800 000 – 2 200 000

The night sky is a rare theme in John Meyer's landscape painting. One other example, *Them and Us* (2009), is illustrated in colour on page 157 of the catalogue for his Retrospective (1972 - 2012).¹

In *Odysseus*, Meyer weaves a narrative of adventure into the drama of the moonless southern sky. Illuminated by the Magellanic clouds, which are distant galaxies beyond the Milky Way, a satellite shoots across the celestial plane, whilst an ancient baobab perches stoically on a rocky outcropping.

Titled after the character of Homer's *Odyssey*, Meyer's painting conjures a journey to the outer limits of the human imagination. Artists and poets have constantly returned to this epic tome with John Keats writing;

"Then felt I like some watcher of the skies
When a new planet swims into his ken;"²

A recurring characteristic in Meyer's work is this subtle sense of human presence. Meyer has noted that: "It is through being human that we have any sense of the landscape. We think we impose ourselves, but we are just short-term sojourners here. We think we alter the landscape to suit ourselves, but in many ways it is the other way around; the landscape tells us what we can do to it. The enormity of landscape is so vast that we have very little influence on it."³

In this sweeping panorama, Meyer turns his attention away from the landscape to the new frontier of space, and poses an existential question about future voyages and mankind's place in the universe.

1 John Meyer. (2013) *A Retrospective 1972 - 2012*. Kenilworth: Minx Publishing.

2 John Keats in Daniel J Boorstin. (1992) *The Creators: A History of Heroes of the Imagination*. New York: Random House.

3 John Meyer. (2013) *My Country: The Collection*. Cape Town, Everard Read.





John M. ...



630

William Kentridge

SOUTH AFRICAN 1955-

Rebus Composite

executed in 2015

signed, inscribed P/P I/I in pencil in the margin and embossed with the Artist Proof Studio chop mark

from an edition of 12

linocut with hand colouring in indian ink

sheet size: 80 by 140cm

R180 000 – 240 000



631

William Kentridge

SOUTH AFRICAN 1955-

Universal Archive (Big Tree)

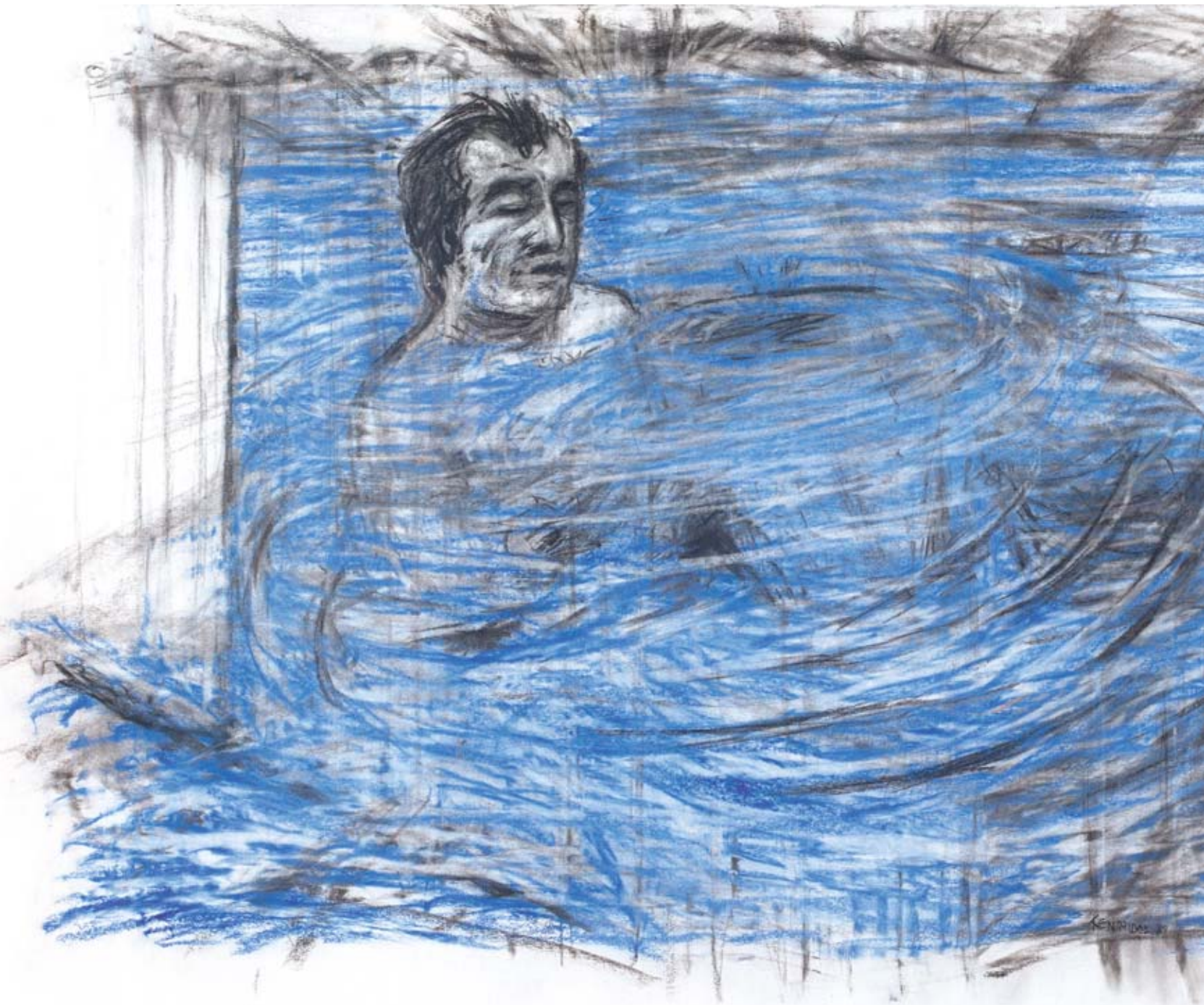
executed in 2012

signed, numbered 24/30 in pencil in the margin and embossed with the David Krut Workshop chop mark

linocut printed on 15 pages from Encyclopedia Britannica mounted to backing sheet

sheet size: 82 by 90cm; image size: 71 by 77cm

R300 000 – 500 000





632

William Kentridge

SOUTH AFRICAN 1955-

Drawing for 'Johannesburg Second Greatest City After Paris'

signed and dated 89
charcoal and pastel on paper
109 by 166,5cm

R2 000 000 – 3 000 000

PROVENANCE

Goodman Gallery, Johannesburg.

This drawing is from William Kentridge's film *Johannesburg, 2nd Greatest City after Paris* (1989), the first in his celebrated cycle of stop-animation films collectively known as *Drawings for Projection*. The eight-minute film is composed of 25 charcoal and pastel drawings (of which this is one) that Kentridge progressively altered through erasure and redrawing to evoke the action of his film. The narrative revolves around a property developer named Soho Eckstein, his estranged wife, and a dreamy interloper named Felix Teitlebaum, who in Kentridge's words gives Mrs Eckstein "a gift of love."¹ The film culminates in Eckstein and Teitlebaum wrestling over Mrs Eckstein's affections in the city's damaged industrial landscapes, notably its slime dams.

Kentridge's film forms the opening gambit of a longstanding project exploring the pleasures and corruptions – personally, socially, politically as well as ecologically – of white privilege in South Africa. Teitlebaum is not disconnected from Eckstein and is conventionally understood to be an alter ego of his ruthless antagonist in the film. There is a cartoonish grandeur to both Kentridge's protagonists, who feature in a number of the films in his *Drawings for Projection* cycle, but also a flagrant self-awareness to his visual criticism. As philosopher Arthur C. Danto notes, "Felix and Soho look much alike, which suggests that together they constitute a self-portrait of the artist, since he resembles both"².

The film features a number of intertitles, a device from silent films used to narrate the action. This drawing follows a statement reading,

"Felix Teitlebaum's anxiety flooded half the house." Teitlebaum is routinely associated with the imagery of water and bathing in Kentridge's film. This wet imagery, notes art historian Carolyn Christov-Bakargiev, is presented "in opposition to the dry mining landscape, one of many binary oppositions between Soho and Felix."³

Johannesburg, 2nd Greatest City after Paris premiered at the Weekly Mail Film Festival in October 1989. The film has subsequently been shown at numerous venues internationally, enabling a rare density of opinion to form around this key early work of Kentridge. Of interest, Teitlebaum, who floats in his own anxiety, has been variously characterised as "humane and loving"⁴, "a moony artist who looks like a somewhat leaner Soho with his clothes off,"⁵ and "artsy, fleshy, sex-obsessed [and] mostly shown in the nude, letting it all hang out in bona fide artist mode, while he frets about the world around him without making any difference to it."⁶

1 William Kentridge quoted in Carolyn Christov-Bakargiev. (1998) *William Kentridge*, Brussels: Société des Expositions du Palais des Beaux-Arts. Page 42.

2 Arthur C. Danto. (2001) 'Drawing for Projection', *The Nation* (USA), 28 June.

3 Carolyn Christov-Bakargiev, op.cit., page 42.

4 Elizabeth Manchester. (2000) *Felix in Exile: Summary*, [Online], Available: <http://www.tate.org.uk/art/artworks/kentridge-felix-in-exile-t07479>

5 Arthur C. Danto, op.cit.

6 Blake Gopnik. (2001) 'An Animated Darkness', *Washington Post* (USA), 11 March.

633

William Kentridge

SOUTH AFRICAN 1955-

Drawing for 'Sobriety, Obesity, and Growing Old'

signed and dated 91
charcoal and pastel on paper
sheet size: 120 by 150cm

R2 800 000 – 3 400 000

Sobriety, Obesity, & Growing Old is the fourth film in William Kentridge's *Drawings for Projection* cycle of stop-animation films. The film picks up on the troubled love story introduced by Kentridge in his debut film, *Johannesburg, 2nd Greatest City after Paris* (1989). Soho Eckstein, the overbearing industrialist whose wife has been involved in an illicit affair with whimsical artist-figure Felix Teitlebaum, is faced by financial ruin. It is one of many losses faced by Soho Eckstein. His wife also leaves him, choosing instead her young paramour's "open landscape of megaphones, loudspeakers and passion".¹ This drawing, one of 25 Kentridge progressively altered through erasure and redrawing during the production of the film, dramatizes this pivotal moment.

As in his first film, indicators and signs of social upheaval are interjected into the action of film, complicating a discrete love story involving archetypal white characters. The film is shadowed by this immanent reality, although draws to a climax with Felix and Mrs Eckstein making love in the architectural ruins of Johannesburg. Soho Eckstein, ruined, alone and possibly repentant, contemplates an open landscape with a cat. "Her absence filled the world", a textual caption reads.

The film won Kentridge the gold medal at the last Cape Town Triennial in 1991, where it also premièred. The film has since been widely exhibited. In 2001, Kentridge was the subject

of a major survey exhibition at New York's New Museum of Contemporary Art. Arthur C Danto, an influential American art critic and philosopher, reviewed the exhibition for *The Nation*. His review included a detailed appraisal of *Sobriety, Obesity, & Growing Old* (1991), in particular the film's description of events at the edge of South African political history.

I am very impressed by the way, as an artist, Kentridge seeks to reflect political problems through interpersonal relationships ... At the edge of huge social upheavals, yet also removed from them. Not able to be part of these upheavals, nor to work as if they did not exist. That is the way I see his art – not part of the upheavals but to be understood through the fact that they exist and in some deflected way explain the art. In the end, if one thinks about it, this is the way artists have often dealt with political upheavals: at their edge, and in the framework of love stories. Think of Hemingway or Tolstoy or, if you like, Jane Austen or possibly Matisse.²

1 Carolyn Christov-Bakargiev. (1998) *William Kentridge*, Brussels: Société des Expositions du Palais des Beaux-Arts. Page 74.

2 Arthur C. Danto. (2001) 'Drawing for Projection', *The Nation* (USA), 28 June.





634

Diane Victor

SOUTH AFRICAN 1964-

Nevermore

executed in 2010
signed, numbered 1/10 and inscribed
with the title in pencil in margin
linocut on paper
sheet size: 203 by 100,9cm;
image size: 179 by 88cm

R65 000 – 85 000





635

Diane Victor

SOUTH AFRICAN 1964-

Bearer (Four Horses Series)

executed in 2010

signed, numbered 16/20 and inscribed 'Bearer'

in pencil in the margin

etching and digital print

sheet size: 105 by 200cm

R90 000 – 120 000

LITERATURE

Karin von Veh. (2012) *Diane Victor: Burning the Candle at Both Ends*. Johannesburg: David Krut Publishing.

Another example from this edition illustrated on page 44.

EXHIBITED

Goodman Gallery, Johannesburg, *Transcend*, 2010.

Another example from this edition exhibited.



636

Wim Botha

SOUTH AFRICAN 1974-

Untitled (Ecstasy Series III)

signed and dated '11

Afrikaans Bibles, wood and stainless steel

height: 162cm

R250 000 – 350 000

LITERATURE

Sophie Perryer. (ed) (2012) *Wim Botha: Busts 2003 - 2012*, Cape Town: Stevenson. Illustrated in colour on pages 53 and 59.

Pretoria-born sculptor, Wim Botha, came to prominence in 2001 with *commune: suspension of disbelief*, a suspended sculpture depicting a Christ-like figure that he carved out of tightly-packed bibles. First exhibited at the 2001 Klein Karoo National Arts Festival in Oudtshoorn, the work, which is accompanied by a surveillance camera and monitor, was subsequently acquired by the Johannesburg Art Gallery. Botha has used bibles as a found material in subsequent sculptures, notably in a series of busts exhibited in Cape Town in 2011. This work, which dates from the same period, did not form part of his exhibition *All This*. It does, however, closely resemble the busts carved from bibles, dictionaries, and encyclopaedias shown as either plinth-mounted or suspended pieces. The busts did not evoke any particular subject but clearly referenced the aspiration and form of classical renaissance marble busts.

Botha is well known for his appropriation, mimicry and distortion of familiar symbols and icons – what the artist has characterised as “saturated images”.¹ His method involves study, reflection and interpretation, often using unorthodox (non-classical) materials to express his final form. “It is the challenge of taking an image that is so assimilated into the communal psyche, taking that image and presenting something that takes you by surprise, catches you off guard,” Botha has said.² Of his use of unorthodox materials, Botha states: “In my work there is seldom a distinction to be drawn between the prominence of the concept and that of the medium. I work with materials central to mass consumerist applications, that are subsequently transformed in essence and meaning to a point at which material and concept becomes integrally interdependent.”³

1 Sean O’Toole. (2002) ‘Interview with Wim Botha’, *Clean/Grime*, Cape Town: Bell-Roberts. Page 6.

2 Ibid., page 6.

3 Sean O’Toole. (2003) *Artbio: Wim Botha*, [Online], Available: <https://arthrob.co.za/03apr/artbio.html>



637

William Kentridge

SOUTH AFRICAN 1955-

Middle-Aged Love

executed in 2002
signed and numbered 5/18
offset lithograph on Korean Kozo paper
188 by 131cm

R600 000 – 800 000

LITERATURE

Bronwyn Law-Viljoen. (2002) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Illustrated on page 136.

Printed and published at The Leroy Neiman Center for Print Studies, Columbia University, New York.

In 2002, William Kentridge was the first artist-in-residence at the School of the Arts at Columbia University, New York. He occupied studio 301 in Watson Hall. During his residency Kentridge worked on a variety of projects. They included physical experiments and drawings towards his film *Reversals of Fortune* (2003), part of a larger film project celebrating the early cinema of Frenchman, George Méliès. Kentridge also produced several print projects with the LeRoy Neiman Center for Print Studies, including this large lithograph depicting a couple dancing. This print work quotes a series of life-size charcoal and turpentine drawings of dancing couples on display in Kentridge's studio during his residency.

In a 2002 interview Kentridge described the drawings as showing the futile battles against entropy, representing bodies aging rather than bodies triumphant.¹ A year later, when Kentridge exhibited his Méliès films at the Baltic Art Center in Sweden, the artist returned to the subject of his recent drawings and print of dancing couples.

There is an ambiguity about the action of the middle-aged lovers, he noted, describing them as either "embracing or wrestling"² In a more recent interview, Kentridge again revisited the theme of middle-aged love, acknowledging that it is "not the traditional terrain of romantic love"³ It nonetheless endures as a recurring theme in Kentridge's mature work.

1 Kristin Sterling. (2002) *Drawing, Filmmaking, Theatre are all Artist-in-Residence William Kentridge's Specialities*, Columbia News (USA), 5 December. [Online], Available: <http://www.columbia.edu/cu/news/02/12/williamkentridge.html>

2 William Kentridge. (2003) *Notes for Journey to the Moon and Seven Fragments for Georges Méliès*, exhibition at Baltic Art Center in Visby, Sweden, 6 June - 31 August [Online], Available: <http://archive.balticartcenter.com/william-kentridge/>

3 Sara Dolfi Agostini. (2014) *William Kentridge: The Ambiguity of History*, Klat (Italy), 5 November. [Online], Available: <http://www.klatmagazine.com/en/art-en/william-kentridge-lambiguita-della-storia-interview/32988>



638

Wim Botha

SOUTH AFRICAN 1974-

Untitled (Skull Drawings 1, 2, 3 & 4), four

executed in 2010

the artist's name, date, title and medium
on labels adhered to the reverse
charcoal on paper
99 by 69cm each (4)

R100 000 – 120 000

PROVENANCE

Michael Stevenson Fine Art, Cape Town.

EXHIBITED

Michael Stevenson, Cape Town, *Wim Botha: All This*, 20 January to 26 February 2011.

Accompanied by certificates of authenticity for each drawing signed by Wim Botha.

Wim Botha studied art at the University of Pretoria where his teachers included Diane Victor. Like his mentor, Botha is an accomplished draughtsman whose art synthesises classical western figuration and iconography with South African themes. This quartet of drawings was first exhibited on a solo exhibition titled *All This* at Michael Stevenson's Cape Town gallery in 2011. The exhibition included meticulous natural history studies of animal skulls in pencil and more expressive drawings in charcoal of hominid skulls, trees and also of the sculptural busts that appeared in his two large-scale sculptural installations on the same exhibition. The architectonics of the human form is a point of enquiry for Botha. In 2009, also in Cape Town, he exhibited an installation titled *Joburg Altarpiece* (2009); it comprised eight linocuts of human skeletons, their poses based on historical paintings and sculptures.





639

Marlene Dumas

DUTCH/SOUTH AFRICAN 1953-

Portrait of a Young Nelson Mandela

signed, dated 2008, numbered 233/250, inscribed with the title and 'Would you trust this man with your daughter' in pencil in the margin

lithograph

sheet size: 45 by 35cm

R70 000 – 90 000



Zander Blom's studio
Image courtesy of Stevenson Gallery

640

Zander Blom

SOUTH AFRICAN 1982-

Untitled [1.99]

signed and dated 2011 on the reverse
oil on Belgian linen
122 by 85,5cm

R100 000 – 120 000

LITERATURE

Sophie Perryer (ed). (2013) *Paintings: Volume 1, Zander Blom - A Catalogue Raisonné of Paintings by Zander Blom 2010-2012*. Cape Town: Stevenson. Illustrated in colour on page 212.



641

Zander Blom

SOUTH AFRICAN 1982-

Untitled [1.63]

signed and dated 2011 on the reverse

oil on Belgian linen

76,5 by 56,5cm

R60 000 – 80 000

EXHIBITED

Stevenson, Johannesburg, Zander

Blom: *New Paintings*, 26 October to

6 December 2011.

LITERATURE

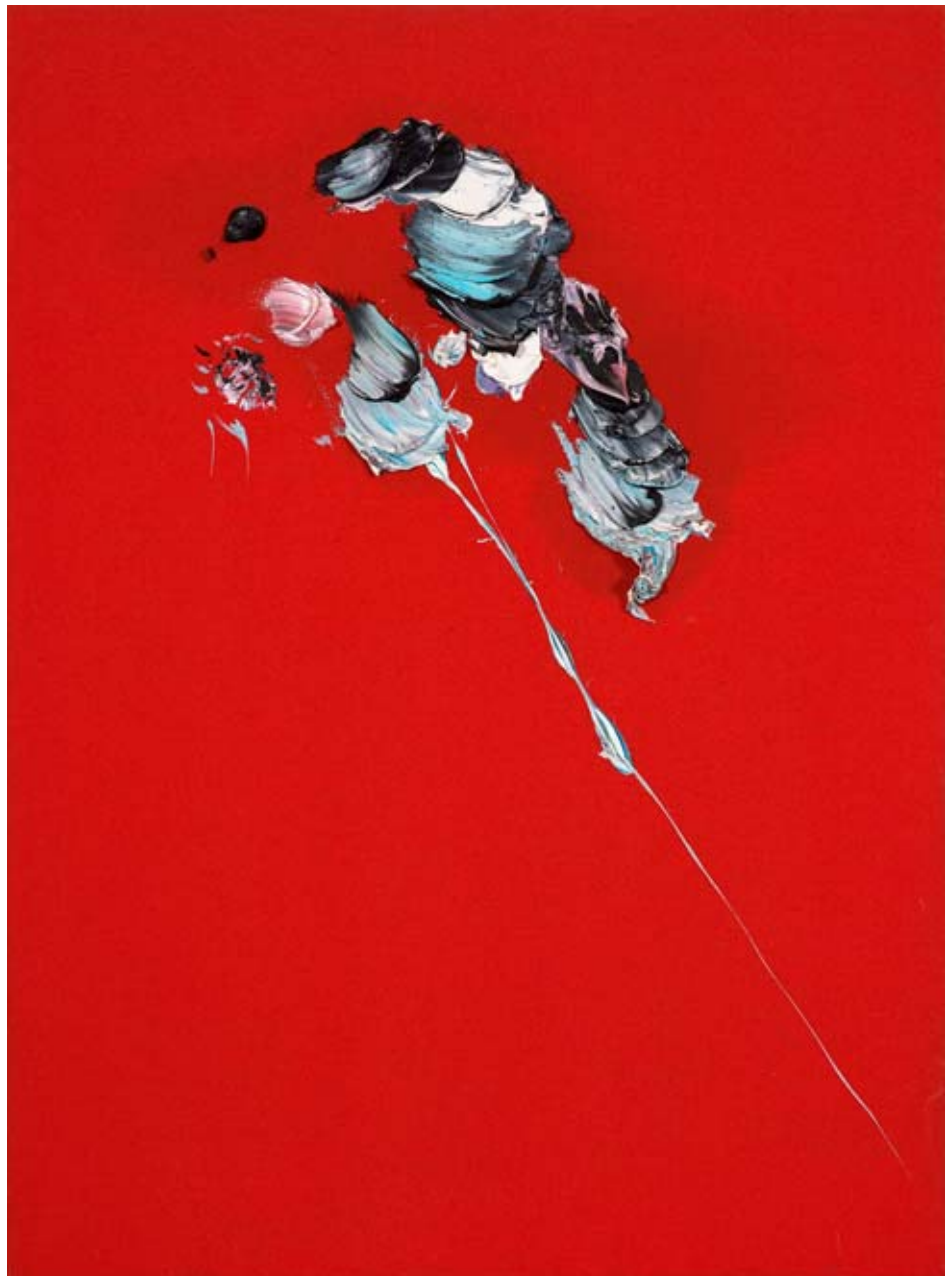
Sophie Perryer (ed). (2013) *Paintings:*

Volume 1, Zander Blom - A Catalogue

Raisonné of Paintings by Zander Blom

2010-2012. Cape Town: Stevenson.

Illustrated in colour on page 207.





642

Cecily Sash

SOUTH AFRICAN 1924-

Swazi Birds

signed and dated '59
oil on board
55 by 121cm

R100 000 – 150 000

LITERATURE

Frieda Harmsen and Victor Thorne. (1999) *Cecily Sash: Working Years*, Presteigne: Studio Sash. Page 51.

The present lot was inspired by a roadside curio of a simply carved black bird with a red beak. Such was Sash's imagination that the little rustic souvenir was transformed instantly into a single, regal bird, and then into a jostling, inquisitive flock. Frieda Harmsen, recalling the anecdote, noted that 'the model for *Swazi Bird* was a crude primitive Swazi carving. Even in the early

compositions a sense of primitive design was apparent, but this is probably the first time that a bird is painted directly from an indigenous prototype. Like the carving, the painting is decorative. The painter has used the black pattern burned into the wood, but has intensified it by making the outlines more austere and alternating the black with white. The background to the bird is the familiar, sensitive ochre-grey, now displaying assurance and full competence of handling.¹

¹ Frieda Harmsen and Victor Thorne. (1999) *Cecily Sash: Working Years*, Presteigne: Studio Sash. Page 51.



© Andrew Verster | DALRO

643

Andrew Verster

SOUTH AFRICAN 1937-

Rideaux

signed and dated 97; signed, dated 1997, inscribed with the title
and the medium on the reverse

oil on canvas

170 by 220cm

R80 000 – 120 000

644

Norman Catherine

SOUTH AFRICAN 1949-

Moonshine I (Standing)

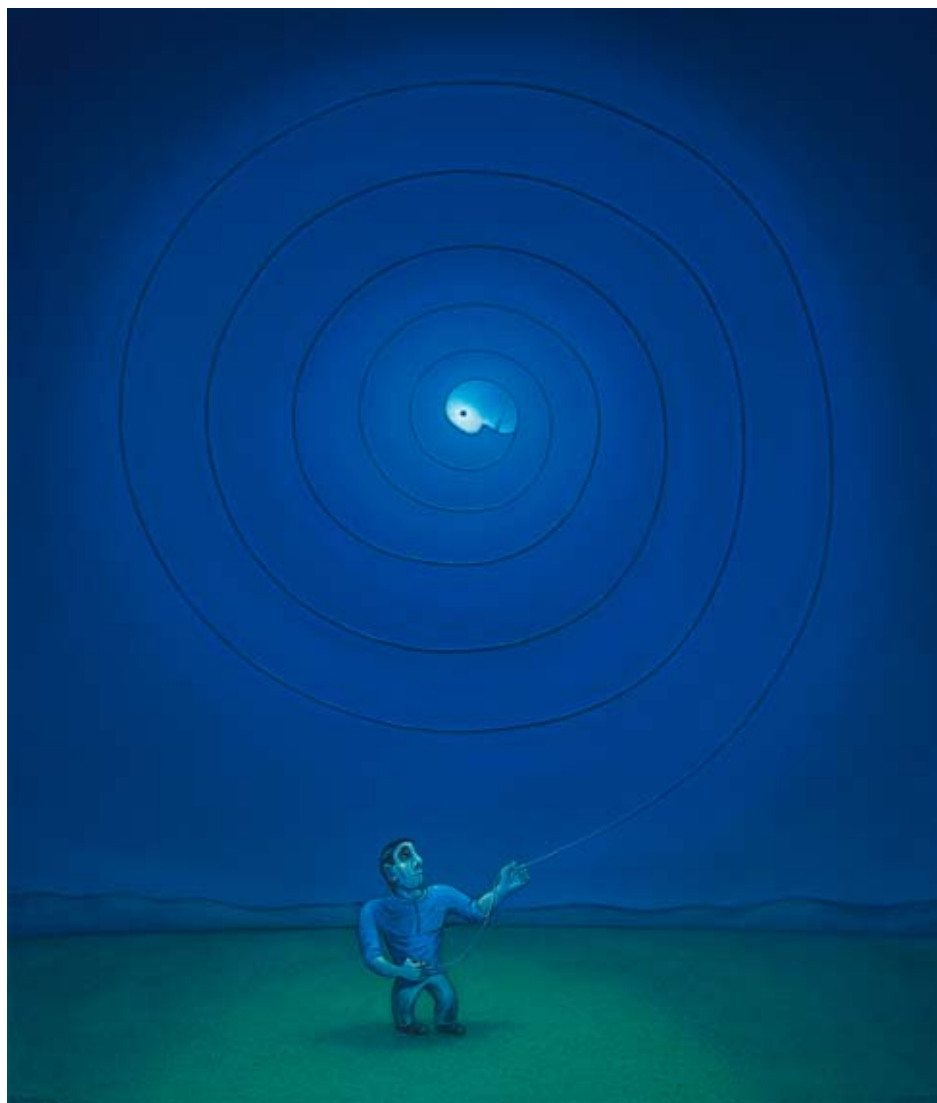
executed in 2007

signed twice

oil on canvas

120 by 100cm

R160 000 – 200 000



645

Norman Catherine

SOUTH AFRICAN 1949-

Moonshine II (Lying)

executed in 2007

signed twice

oil on canvas

120 by 100cm

R160 000 – 200 000



646

Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

The Crayfish Vendor

signed

oil on canvas

73,5 by 98cm

R500 000 – 700 000

From his earliest years in South Africa to the end of his artistic career, Tretchikoff painted portraits of Cape Town street vendors. This may come as a surprise to those who are used to thinking of him strictly as a purveyor of glamour and sentimentality. Here we see Tretchikoff finding inspiration in everyday life.

A Russian who grew up in China, made a name for himself in British Malaya and met one of his best-known models in Java, he was fascinated by interinfluence of cultures. His first show in South Africa was opened by Dr I D du Plessis, a faithful friend of the Cape Malay community, because so many pictures on display were of Bo-Kaap residents.

The earliest Tretchikoff portraits of herb, vegetable and flower sellers from Adderley Street and the Grand Parade were exhibited in 1949. Two years later, just before his tour of North America, he came up with his first study of a lady holding spiny lobsters.

It appears that *The Crayfish Vendor* was produced in the 1960s. It is interesting that the turban is reminiscent of the headpieces in his Javanese portraits and in his *Balinese Girl* (1959), a major commercial success.

Boris Gorelik, 2017

We are grateful to Boris Gorelik, author of *Incredible Tretchikoff* for this catalogue entry.



TRETCHIKOFF



647

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Die Mes (The Knife)

signed and dated 45
oil on canvas laid down on board
50 by 39,5cm

R120 000 – 150 000

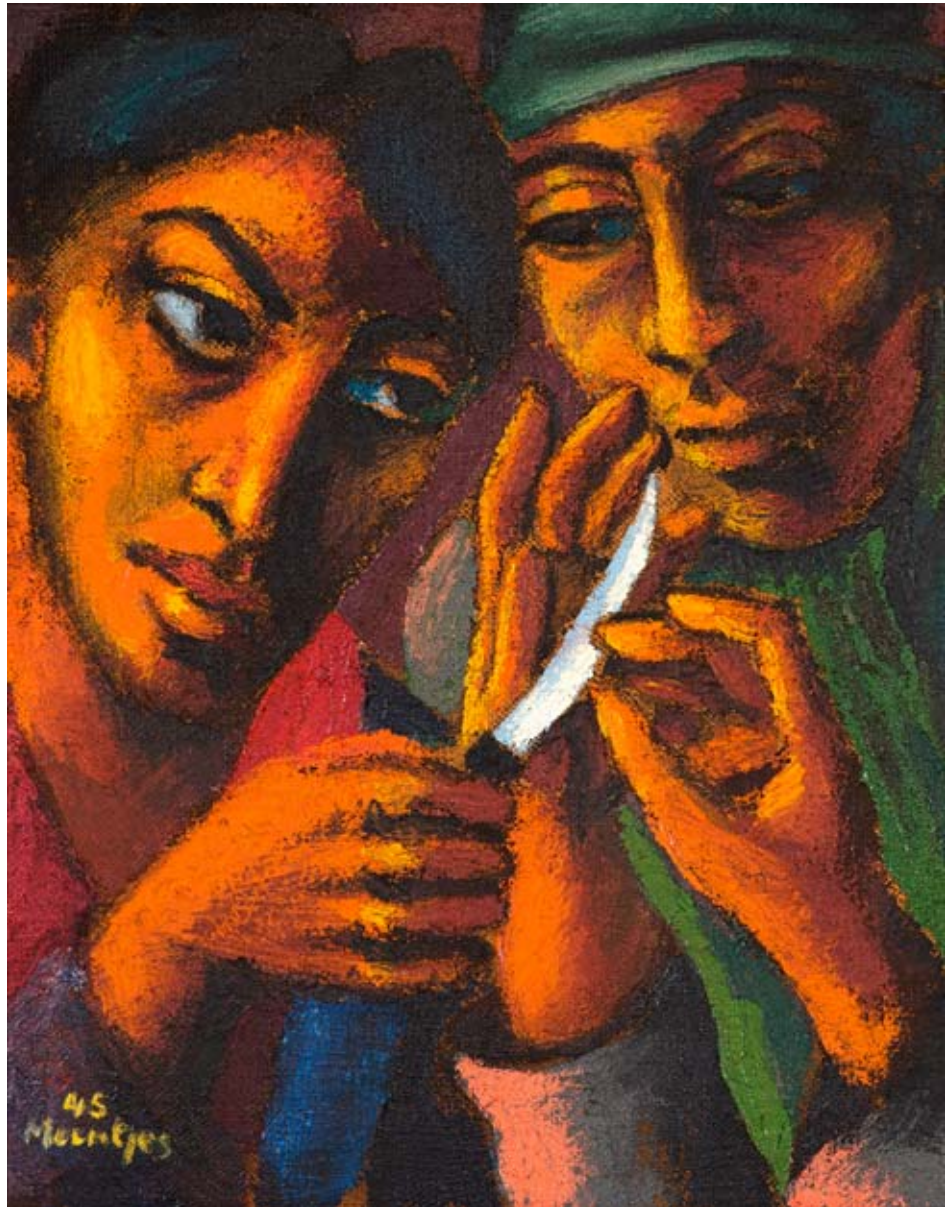
PROVENANCE

Dr Piet van Straaten, Stellenbosch.

LITERATURE

Dagboek van Johannes Meintjes, Deel I, Feb 1941 - Feb 1947. (1961) Molteno: Bamboesberg-Uitgewers. Page 185, catalogue number JM 104.

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





Johannes Meintjes and Dr Hermien McCaul-Dommissie, Gallery 101, Johannesburg, 22 March - 2 April 1971
 Photo courtesy: Kobus Opperman

648

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Minnaars met Appel
 (*Lovers with Apple*)

signed and dated 1965; inscribed with the artist's name and the title on the reverse in another hand

oil on board

90,5 by 64cm

R250 000 – 350 000

PROVENANCE

Dr Piet van Straaten, Stellenbosch.

EXHIBITED

South African Association of Arts, Pretoria, 4 to 16 October 1965, catalogue number 39.

Gallery 101, Johannesburg, 22 March to 2 April 1971.

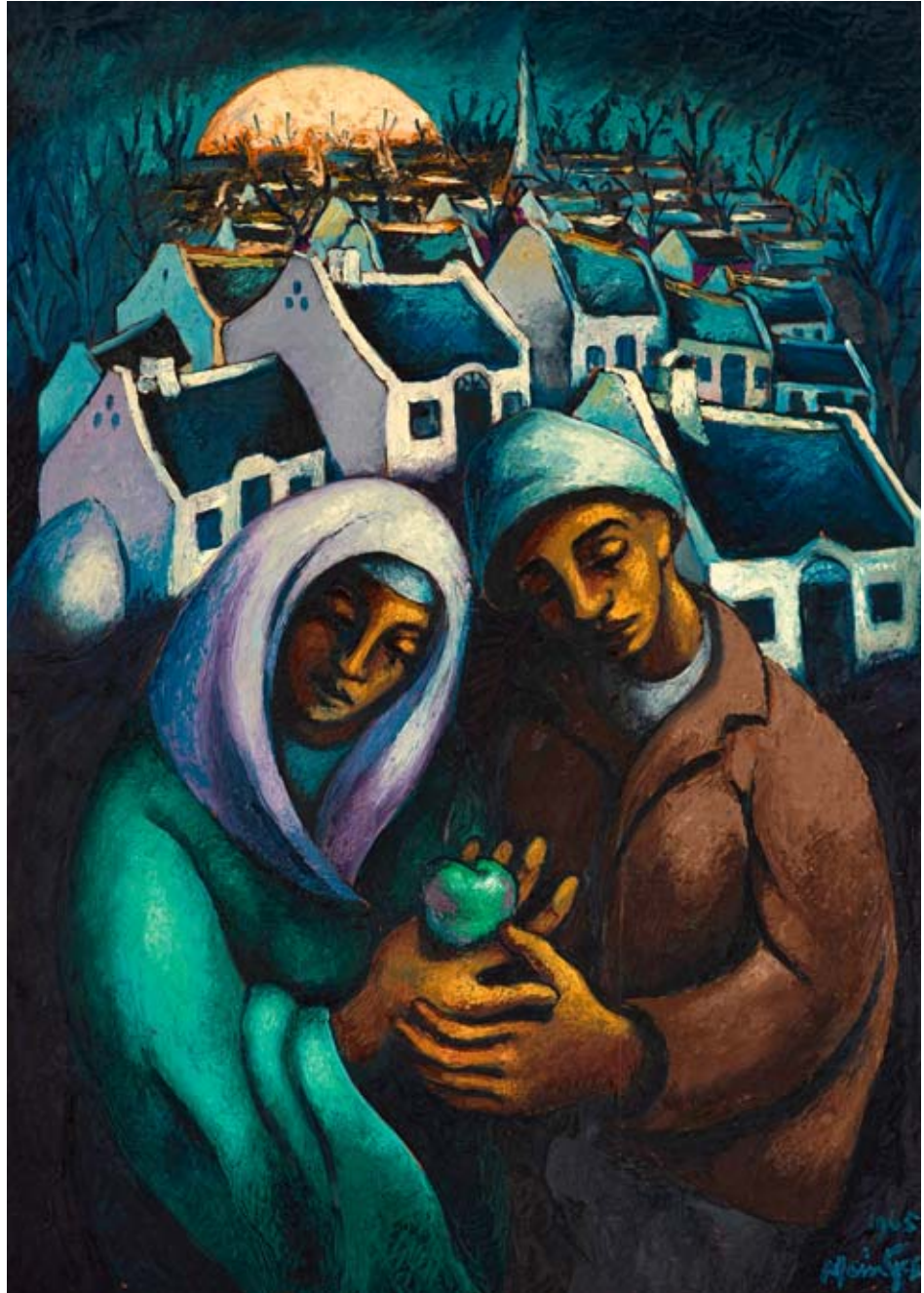
Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition*, 7 June to 6 July 1990.

South African Arts Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 to 23 August 1990.

LITERATURE

Die Dagboek van Johannes Meintjes - Deel VIII (unpublished manuscript). Page 257, catalogue number JM 868.

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





© The George Pemba Trust | DALRO

649

George Pemba

SOUTH AFRICAN 1912-2001

Xhosa Women Harvesting Wheat

signed and dated 75

oil on board

44 by 59,5cm

R180 000 – 240 000



© The George Pemba Trust | DALRO

650

George Pemba

SOUTH AFRICAN 1912-2001

The Rehearsal: Umbororho

signed and dated 87; inscribed indistinctly
'Umbo*** | Singing & Dancing' on the reverse
oil on board
38,5 by 53cm

R100 000 – 150 000

LITERATURE

cf. Sarah Hudleston. (1996) *Against All Odds: George Pemba: His Life and Works*. Johannesburg: Jonathan Ball Publishers. A similar example titled '*Xhosa Traditional Dance II*' illustrated on page 57.

651

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

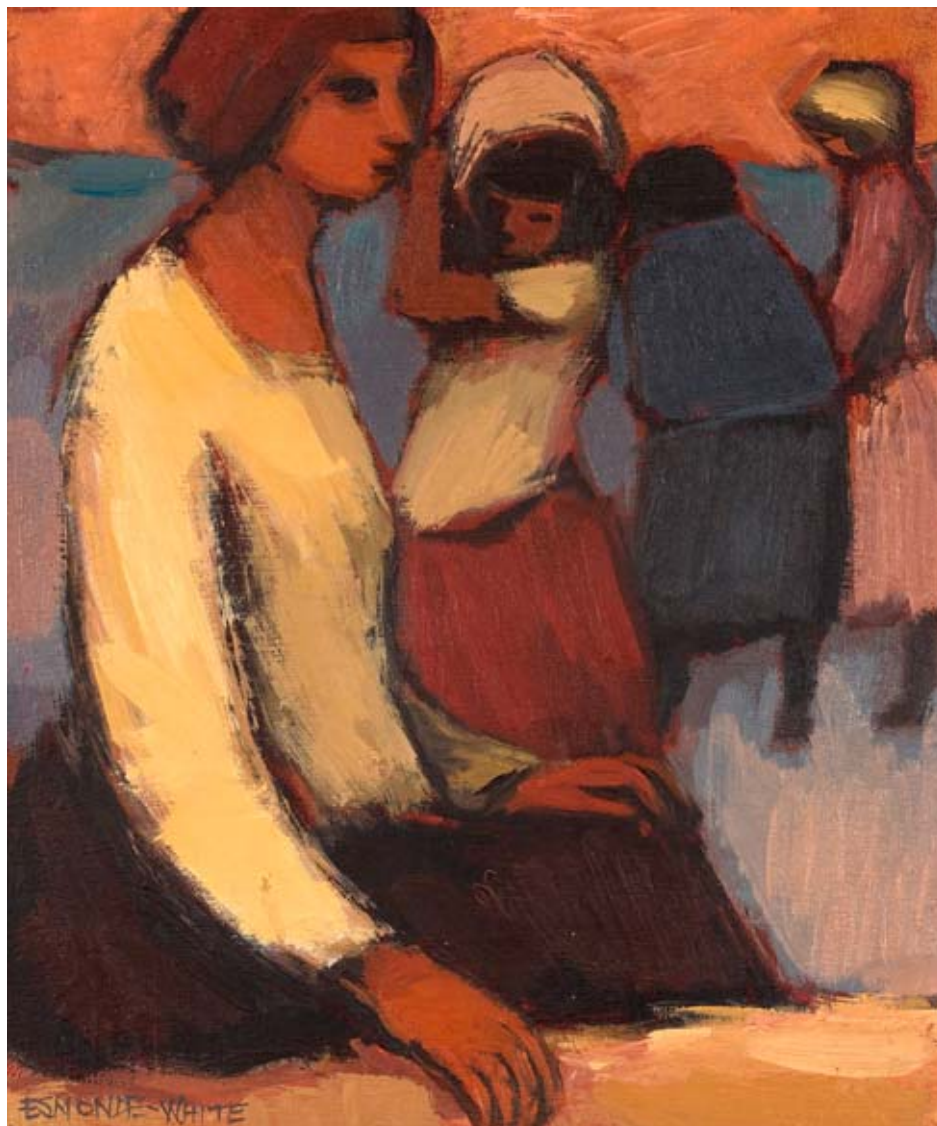
Four Figures

signed

oil on canvas

34,5 by 29,5cm

R80 000 – 120 000



652

Maurice van Essche

SOUTH AFRICAN 1906-1977

The White Clown

signed; inscribed with the title on the
stretcher

oil on canvas

54 by 37,5cm

R100 000 – 150 000



653

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Courting Couple

signed

oil on canvas laid down on board

99 by 54,5cm

R180 000 – 240 000





654

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Kloof with Ox-wagon, Meiringspoort

signed

oil on canvas laid down on board

85,5 by 121cm

R180 000 – 240 000

PROVENANCE

Acquired from the artist's studio by the current owner's father in the 1980s.

655

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Pensive Nude

signed with the artist's initials and dated
14; signed, dated 2014 and inscribed with
the title on the reverse

oil on canvas

99 by 59cm

R100 000 – 150 000





656

Beezy Bailey

SOUTH AFRICAN 1962-

Fallen Angels Rising

signed and dated '13; inscribed with the

title on the reverse

oil on canvas

246 by 167cm

R100 000 – 150 000

Everard Read, Cape Town, gallery label
adhered to the reverse.

657

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Abstract

incised with the artist's initials
painted and incised wood panel
86,5 by 66cm

R120 000 – 160 000

Commissioned by the artist Eben van der
Merwe in 1962 for the studio door in his
new house in Parkmore, Johannesburg.



© The Estate of Cecil Skotnes | DALRO



658

Dylan Lewis

SOUTH AFRICAN 1964-

Cheetah Bust, Maquette

executed in 2012

signed and numbered 8/15 and
impressed S108 X

bronze with a brown patina
height: 29cm, including base

R65 000 – 75 000



659

Lionel Smit

SOUTH AFRICAN 1982-

Broken Fragment

signed and numbered 2/6

bronze

height: 53cm

R100 000 – 150 000



660

Lionel Smit

SOUTH AFRICAN 1982-

Untitled #3

signed and dated 2015; Everard Read
Gallery label adhered to the stretcher
oil on Belgian linen
120 by 120cm

R280 000 – 340 000

END OF SALE

Conditions of Business

Strauss and Company Proprietary Limited (Registration No. 1972/000019/07) ('Strauss & Co') carries on business as fine art auctioneers and consultants. As auctioneers, Strauss & Co would usually act as agent of the seller of a lot or (in instances where Strauss & Co owns or has a financial interest in any lot) as principal. The contractual relationship of Strauss & Co with prospective buyers and sellers is governed by (i) the conditions set out below, (ii) any additional or special terms and conditions that Strauss & Co may impose (whether in the form of notices displayed at the premises at which any auction is conducted or announced by the auctioneer prior to or during any auction and whether in respect of any specific lot or in general), and (iii) such other terms and conditions as may be set out in any relevant catalogue (collectively the 'general conditions of business'). Strauss & Co confirm that these general conditions comply with section 45 of the Consumer Protection Act 2008, and with the Regulations promulgated thereunder pertaining to auctions.

1 DEFINITIONS

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

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'business day'** means any day other than a Saturday, Sunday or official public holiday in the Republic of South Africa;
- 1.6 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.7 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.8 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;

- 1.9 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation, whether deliberate or otherwise, made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- 1.10 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.11 **'lot'** means any item or items to be offered for sale as a unit and identified as such by Strauss & Co at an auction. Each lot is, unless it is indicated to the contrary, regarded to be the subject of a separate transaction;
- 1.12 **'parties'** means the buyer, seller and Strauss & Co;
- 1.13 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa Limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;
- 1.14 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.15 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium (plus VAT) for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 1.16 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.17 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.18 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and **'sell'** and **'sold'** shall have corresponding meanings;
- 1.19 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission (plus VAT) for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.20 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.21 **'seller's commission'** means the commission payable by the

seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and

- 1.22 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991 including any similar tax which may be imposed in place thereof from time to time.

2 CONDITIONS MAINLY CONCERNING BUYERS

2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co provides a written acknowledgement that a particular bidder is acting on behalf of a third party.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.
- 2.1.4 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangement with Strauss & Co in connection with such telephonic bids at least twenty hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns or damage to any lot. Strauss & Co does not guarantee the working order of clocks and watches and cannot be held responsible for any losses which may be incurred. Strauss & Co cannot be held liable for any synthetic stones.

- 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.

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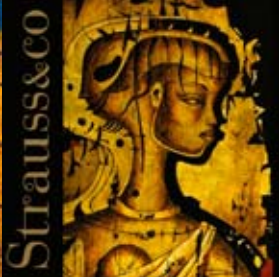
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Matthys Strydom



Die skrywer
Fotograaf - Johan Strydom

Matthys Strydom is op 20 Maart 1935 op Oudtshoorn gebore. Einde 1968 neem hy die familiesaak, Strydom & Jordaan, wat sy pa in 1930 begin het, oor. Met die hulp van Helene, sy argitekvrout, word die George tak geleidelik omskep in die Strydom Galery, waarvan (sê hy) hy self sy beste klient was.

Beskikbaar van: johanstrydom9@gmail.com

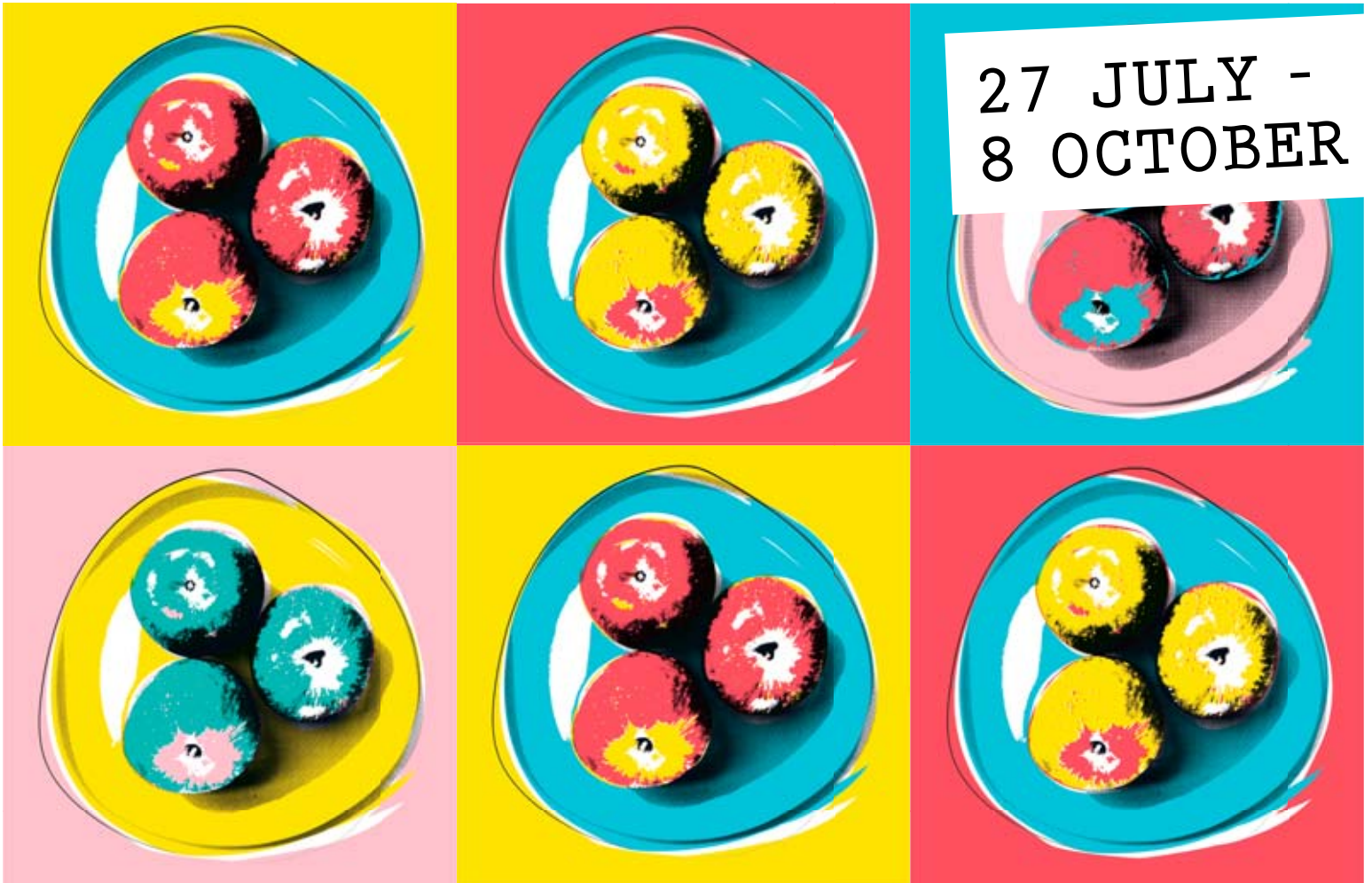


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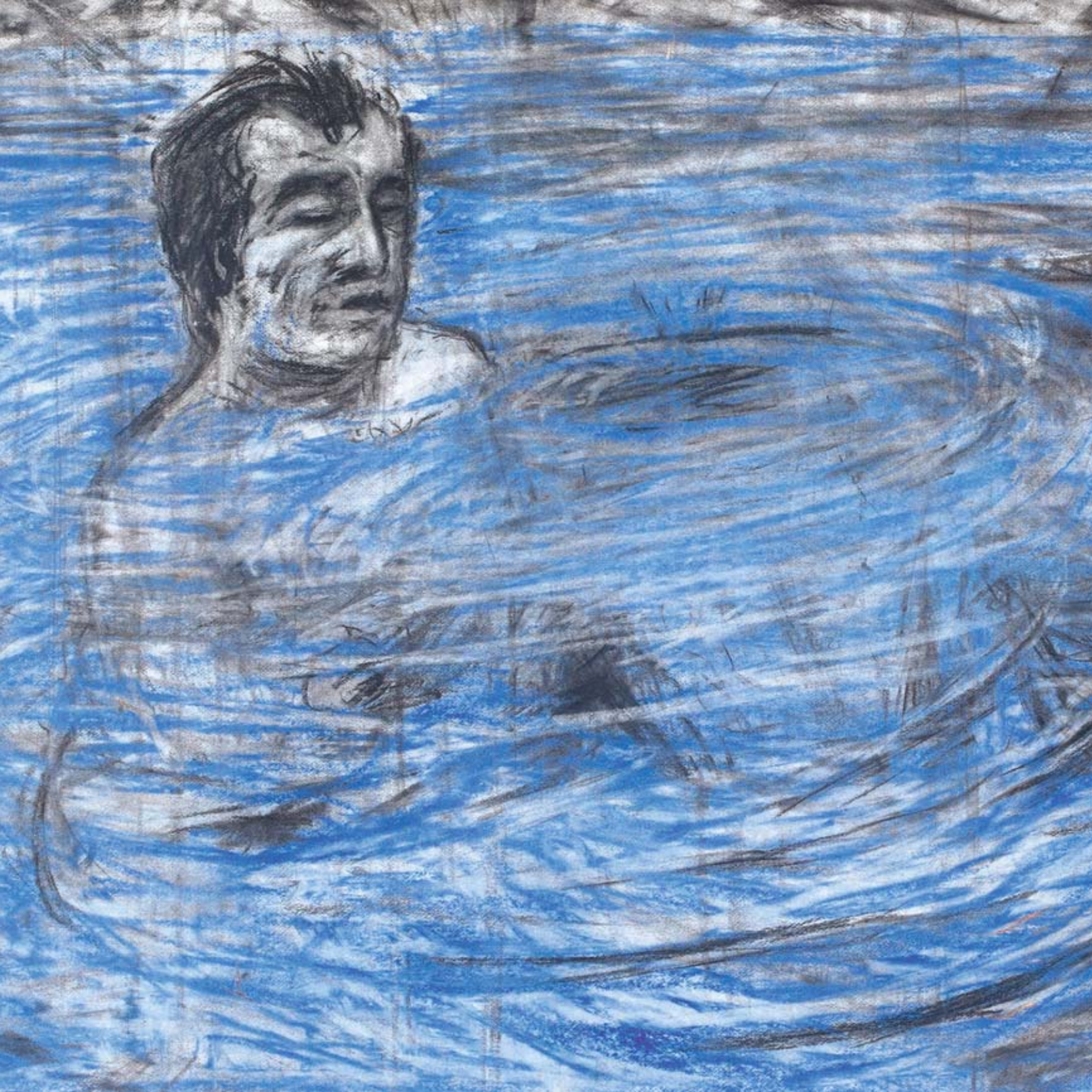
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