



Strauss & Co



# Strauss & Co

Fine Art Auctioneers | Consultants



# 19th Century, Modern, Post-War and Contemporary Art, Decorative Arts, Jewellery and Wine

including The Property of a Collector, The Late Lady Ina Oppenheimer Blue Bird Farm Collection,  
Property of the Kangra Group (Pty) Ltd. Assembled by the Late Graham and Rhona Beck

## SUNDAY 10 MAY 2020

11am: Session One (Wine)

## MONDAY 11 MAY 2020

10am: Session Two

2pm: Session Three

5pm: Session Four

7.30pm: Session Five

## VENUE

The Vineyard Hotel, Newlands, Cape Town  
Colinton Road (off Protea Road)

## PREVIEW

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

## ART WALKABOUT

Friday 8 May at 12pm

## TALKS

**Friday 8 May at 11am**

*Decorative Arts: Out of the Curiosity Cabinet*

by Vanessa Phillips, Senior Decorative Arts Specialist and  
Joint MD and Sophie-Louise Fröhlich, Decorative Arts Specialist

**Saturday 9 May at 11am**

## Mini Art Talks

*Laubscher and Laubser* by Jean le Clus-Theron, Art Specialist and  
Dr Gera de Villiers, Art Specialist and Researcher  
*Walter Battiss* by Kirsty Colledge, HOD and Senior Art Specialist  
*Irma Stern* by Matthew Partridge, Contemporary Art Specialist

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## ILLUSTRATED CATALOGUE R220.00

ALL LOTS ARE SOLD SUBJECT TO THE CONDITIONS OF BUSINESS PRINTED AT THE BACK  
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PUBLIC AUCTION BY

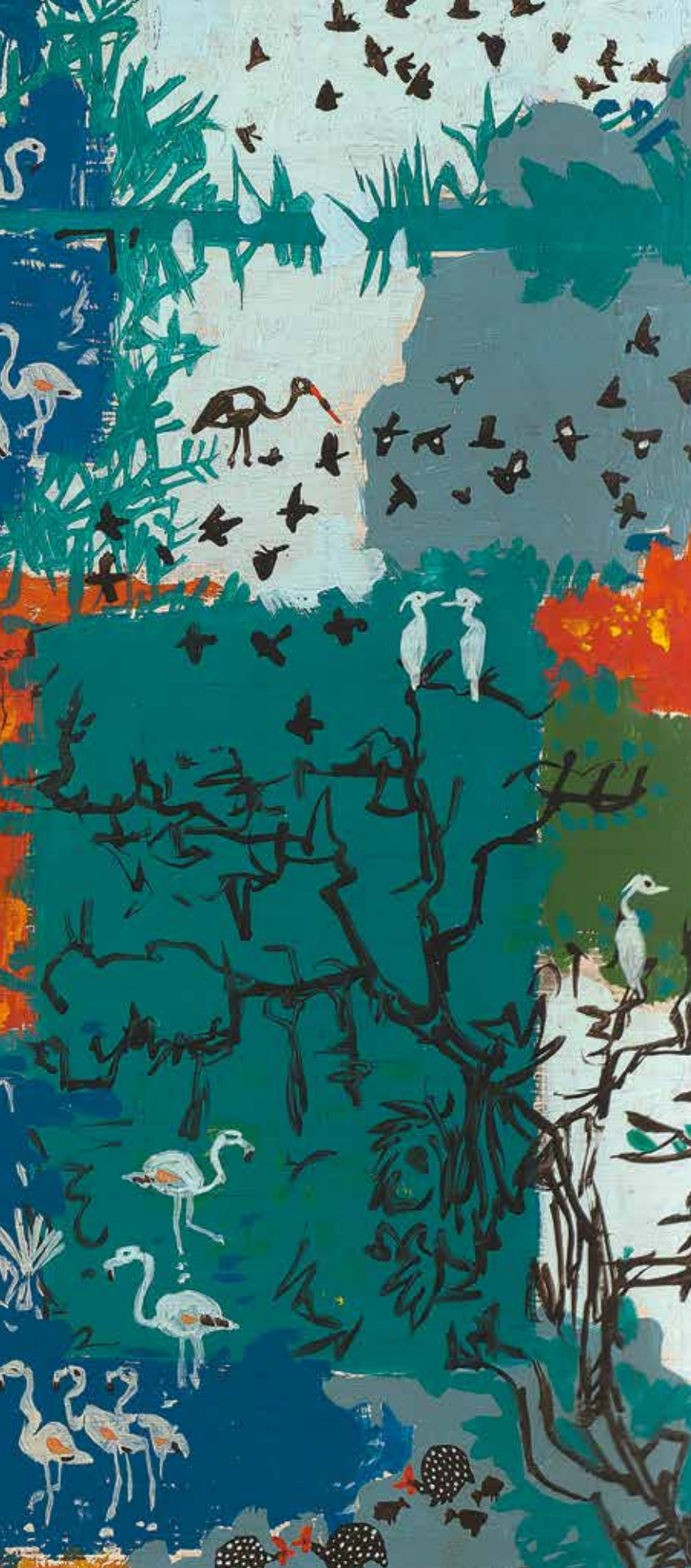
**Strauss&co**

Fine Art Auctioneers | Consultants

## DIRECTORS

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E BRADLEY, CB STRAUSS, C WIESE,  
J GINSBERG, C WELZ, V PHILLIPS (MD),  
B GENOVESE (MD), AND S GOODMAN (EXECUTIVE)





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**The Late Lady Ina Oppenheimer**  
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**Property of Kangra Group (Pty) Ltd.**  
**Assembled by the**  
**Late Graham and Rhona Beck**  
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# Buying at Strauss & Co

## 1. BROWSE UPCOMING SALES

The sale can be viewed on our website: [www.straussart.co.za](http://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, in particular 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 for new prospective local bidders and R15 000 for new prospective international bidders.

## 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](mailto: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.

### Online Bidding

Now available on [www.straussart.co.za](http://www.straussart.co.za)

## 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.

## How much will I pay (Live Auctions)?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows:

12% for lots selling over R20 000  
15% for lots selling at and below R20 000 + VAT on the buyer's premium on each lot.

## Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)  
Current Account  
Strauss & Co  
Standard Bank: Killarney  
Bank code: 007205  
Current Account No: 001670891  
Swift address: SBZA ZA JJ
- b) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- c) Telegraphic Transfer (TT)  
Remitter to bear all costs

## Insurance

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

## Collection of Purchases

### 1) From The Vineyard Hotel

Purchased lots can be collected during the auction and on the morning after from 9am to 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 the buyer's expense.

### 3) From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co Johannesburg may make use of the Stuttafords consolidated shipment. In order to take advantage of the consolidated shipment which offers reduced rates it is imperative to approve Stuttaford Van Lines' quotes immediately. 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 (0) 84 504 6096  
Contact: Brenim Mettler

### Stuttafords Fine Art

Tel +27 (0) 21 514 8700

### International Freight: Airwings

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The Vineyard Hotel, Newlands, Cape Town  
10 May – 11am

**South African and International Fine Wine  
Bordeaux style themed sale including  
the Finest and Rarest Wines from  
South Africa and Bordeaux**

Lots 1–120

Lot 62 - Meerlust *Rubicon* 1995 – 12 x 750ml



Higgs Jacobs

**Higgs Jacobs, Auction Curator and Wine Specialist**

Higgs Jacobs's experience in the wine industry spans over 20 years. He started by doing harvests in Stellenbosch in 1998 and 1999, before being interrupted by a law degree from the University of Stellenbosch. He has experience on either side of the cellar door, first as winemaker's assistant, then in marketing and sales. Relocating to the UK in 2007, he cut his teeth on the wines of the world, working with highly respected wine merchants Anthony Byrne Fine Wines and Jeroboams of London, and completing studies with the Wine and Spirit Education Trust (WSET) and Court of Master Sommeliers certification.

Higgs returned to South Africa in the role of resident sommelier at the five-star Steenberg Hotel in Constantia, after which he began consulting to the industry. He is the driving force behind a variety of projects ranging from annual fine wine events and auctions, to sommelier education and competitions. Higgs is a senior judge at the International Wine Challenge (IWC) and Decanter World Wine Awards. He is a founding member and past chairman of the South African Sommelier Association (SASA), which does training and development for the profession in South Africa, as well as a member of by-laws committee of the ASI (Association de la Sommellerie Internationale), the international regulatory body for the sommelier profession.

*'The application of strict criteria with regard to quality, provenance and rarity will enable collectors to buy outstanding wines with confidence, in a seamless and highly transparent manner.'* – Higgs Jacobs



Roland Peens

**Roland Peens, Wine Specialist and Director of Wine Cellar**

Studying economics at the University of Stellenbosch meant that Roland was surrounded by wine. He succumbed to its lures and, as soon as he had finished his BComm degree, he found his way into the industry. Roland worked in marketing, retail, exports and as a sommelier before joining Wine Cellar Fine Wine Merchants in 2005. As one of South Africa's foremost importers and retailers of fine wine, Wine Cellar focuses on the traditional regions of Europe as well as on South Africa's finest wines. Wine Cellar leads the industry in offering the biggest allocations of South Africa's most sought-after wines. As a cellaring operation, Wine Cellar manages the holdings of 900 customers and some 450 000 bottles, constituting arguably, the largest collection of fine wine in South Africa. Wine Cellar has also helped develop the secondary market in South Africa by identifying and brokering local and international vintage wines. Since 2018, various wine investment portfolios have been launched, adding 35 000 bottles of South African fine wine to the future secondary market.

Local and international study, as well as regular travel, have added to Roland's extensive insight into the wine world. You will find Roland at most of South Africa's top wine events, judging, learning and exploring the world of wine, forever expanding his palate. Roland has been a taster for Platter's Guide, Winemag.com and the Nederburg Auction, and participated in the world wine tasting championships in Bordeaux in 2013.

*'As prices rise, we have naturally had more brokerage requests. We see a serious opportunity for an open-market auction. No other auction house has the track record and experience in selling fine and rare assets that Strauss & Co brings to the table.'* – Roland Peens

Strauss & Co Fine Wine Auctions is a ground-breaking venture between leading South African retailer Wine Cellar, sommelier Higgs Jacobs and Strauss & Co.

It is no secret that South Africa is undergoing a fine wine renaissance. Interest in vintage South African wines is at an all-time high, especially as the country raises its profile in the local and international wine market. Clearly the time is right to elevate South Africa's finest wines, both old and new, to the same level of collectability as northern hemisphere wines, as well as professionalise their availability via a transparent auction platform.

The aim of the curated wine sale is simple: to present prospective buyers and collectors with a meticulously sourced sale of rare and esteemed South African and international wines.

The auction process offers a transparent, structured and sustainable model for affirming the status of our very finest wines. We have made absolutely sure that all the wines featured in the Strauss & Co Fine Wine Auction comes from credible provenance, properly stored, in order to pass onto our clients the guarantee that these wines represent the pinnacle of rare, properly matured, fine wines.



### Investing in Fine Wine

With the launch of Strauss & Co Fine Wine Auctions, along with Wine Cellar's existing brokerage platform, liquidity in the secondary market has increased considerably, totalling R8 million sales in 2019. While minute when compared to the world's estimated fine wine market of £6 billion, it constitutes a solid foundation to realise growth in fine South African wine prices. South African wine prices at the entry-level and super premium are the least expensive of the major wine producing countries, presenting a major investment opportunity.

*'Treat yourself. Order a few bottles. Don't deny yourself. Yes, those prices are a fraction compared to other wine regions, as the Cape continues to offer unbeatable quality combined with affordability... Trust me when I say that in a decade's time, you might well rue not grabbing some of these exceptional wines.'* – writes Neal Martin, recently voted the BWW 2020 most influential wine critic in the world, in his 2019 SA Report on Vinous.com

Unlike the fine wines of France, for example, very little South African vintage stock exists for sale on the secondary market. While Strauss & Co Fine Wine Auctions aims to formalise the current market, Wine Cellar has launched various investment packages to seed the future market. VIP 2015, Wine Cellar's first Investment Portfolio launched in September 2018, has shown over 30% price growth.

Investment potential is considered according to price, volume, sales data, customer demand, brand equity, consistent quality and ageability. The top 10 investment wines according to 2019 sales data are: Kanonkop Paul Sauer, Mullineux Olerasay, Klein Constantia Vin de Constance, Alheit Vineyards Magnetic North Makstok, Beeslaar Pinotage, Mullineux Syrah, Sadie Family Old Vines Series, Rustenberg Peter Barlow, Alto Cabernet Sauvignon and Vilafonté Series C.

### An introduction to Bordeaux

Of all the wines of the world, no other style has had as significant an influence over South African wine as Bordeaux. Not only do the Bordeaux varieties seem to proliferate in the Cape, but over the last four decades South Africa has established icon status with its Bordeaux-styled reds, including the likes of Meerlust Rubicon and Kanonkop Paul Sauer.

Apart from being a region in southwest France with the significant port city of Bordeaux as its capital, Bordeaux is France's largest wine region by volume and value. In fact, the region matches South Africa's entire wine production. It has a history of wine production dating as far back as 300 AD and claims spiritual residence to some of the world's most known and noble varieties.

As with the famous wine regions in France, the *Appellation d'Origine Contrôlée* – AOC – system applies in Bordeaux. This regulates styles, volume and grape variety in accordance with the physical site, or 'terroir'. The five red varieties grown are Cabernet Sauvignon, Merlot, Cabernet Franc, Malbec and Petit Verdot. Thus, any red wine made from one or more of these varieties in another part of the world can correctly be referred to as a Bordeaux-style red. Note that it doesn't have to be a combination of all five, or even a blend at all, as is commonly mistaken locally. Although a major factor in the success of their wines is their mastery of blending, a 100% Cabernet Sauvignon is a legitimate Bordeaux red.

In 1855 the French authorities, in line with growing trends in the industry, assigned designations to the most expensive wines of the Medoc, the left-bank of Bordeaux. Sixty-one wines were categorised from 1st through to 5th Growth. The classification was formalised by the Bordeaux brokers and the open-market and remains an important quality indicator

today. St Emilion and Pessac Leognan followed suite with their own classifications, while Pomerol interestingly remains unclassified. While the heights of Bordeaux in great vintages is realised by many chateaux, the greatest properties are able to produce high volumes and high quality in almost every vintage.

Fine Bordeaux is broadly sold on an *en-primeur*, or futures, basis two years before release. The *en-primeur*, which sells through a massive network of merchants around the world, has been driving the market for more than a century. Traded much like an equity, often a wine will change hands numerous times before landing in a cellar. In recent years the appetite for fine wine from the developing world has been rising. Increased transparency around the mythical world of wine has opened new markets, with continued growth ahead. With prestige comes demand and Bordeaux's large supply has fed the global fine wine auction scene.

Bordeaux was once dominated by influential wine critic and Bordeaux authority, Robert Parker, who made a bold and accurate prediction on the 1982 vintage. His appraisal of a chateau would directly influence the price. Today there are several critics who decide on the quality of each vintage and chateau. Prices are less correlated with critics and more with brand equity and limited supply. Prices are generally higher on release in today's market and there is increasing competition from Burgundy and the New World at the top of the wine order.

South Africa has produced incredible Bordeaux-styled wines over the last few decades, but the recent era has been even more exciting. Maturing vineyards, better understanding of fine wine and great vintages such as 2009, 2015 and now 2017 have pushed South African Bordeaux-style wines to new heights.

# Buying Wine at Strauss & Co

## Provenance definitions

Every effort is made in selecting only the very best, well-stored bottles for auction.

**Producer** – sourced directly from the producer's cellars

**Wine Cellar** – stored since release in Wine Cellar's professional cellars under optimum conditions

**Private client** – sourced from a private client or stored at a renowned or commercial cellar. Rigorous tasting and vetting has been performed by Higgo Jacobs and the Wine Cellar team.

## Cataloguing information

1. **Descriptions** include size, vintage, provenance, background information and tasting notes from a highly regarded source, where possible.
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.

## If your bid is successful:

All the lots you purchase will be invoiced to the name and address that appear on the registration form.

You will receive an invoice and payment instructions shortly after the sale. Please arrange payment and indicate to Sarah Jordaan via [wine@straussart.co.za](mailto:wine@straussart.co.za) or +27 82 922 2594 your delivery, collection or further cellaring requirements.

## How much will I pay?

If you are successful, you will pay the hammer price plus the buyer's premium of 12% (+ VAT on buyer's premium) on each lot.

## Methods of payment:

- a) Electronic Transfer (EFT)  
Current Account  
Strauss & Co  
Standard Bank: Killarney  
Bank code: 007205  
Current Account No: 001670891  
Swift address: SBZA ZA JJ
- b) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- c) Telegraphic Transfer (TT)  
Remitter to bear all costs

## Insurance

Wine Cellar covers insurance of R450 per 750ml bottle whilst under Wine Cellar management and cellaring. Full insurance on transport across South Africa is included in the transport fee.

## Collections

Collections can be made during office hours by prior arrangement at Wine Cellar, Unit 4 Prices Park, Nelson Road, Observatory, Western Cape, South Africa. Wine Cellar will charge successful bidders cellaring fees from 4 weeks after the sale.

## Door-to-door delivery

Wine Cellar is able to assist in delivering your successful bid almost anywhere in South Africa at a fee, depending on the volume and delivery address. Wine Cellar will also assist with international delivery via The Vineyard Connection.

## Further cellaring

Wine Cellar is able to continue cellaring your successful bid at Wine Cellar, Unit 4 Prices Park, Nelson Road, Observatory, Western Cape, South Africa.

The secure underground cellars have ideal wine cellaring conditions of 13 to 14°C with 70% humidity. Clients are required to open a cellaring account with Stefan van der Merwe at [stefan@winecellar.co.za](mailto:stefan@winecellar.co.za). Cellaring rates are viewable on the website at [www.winecellar.co.za](http://www.winecellar.co.za). Clients are billed quarterly in arrears and wines can be viewed or withdrawn at any time via the website.

For more information, please visit [www.straussart.co.za/strausswine](http://www.straussart.co.za/strausswine) or contact Sarah Jordaan via [wine@straussart.co.za](mailto:wine@straussart.co.za) or +27 82 922 2594.

## STORAGE TIPS AND TRICKS

To ensure that you get the maximum enjoyment out of your purchase, it is important that these optimum cellaring conditions are continued, especially if you are considering reselling the wines in the future. Here are a few important pointers on how to store your wines correctly until you decide to open it.

**Temperature** – Ideal range between 12°C and 16°C. The key is avoiding fluctuations.

**Darkness** – Store wines in a dark space, as light ages wine prematurely.

**Store wine on its side** – This position keeps the liquid in touch with the cork.

**Quiet** – Keep free from vibrations and other movements that disturb the sediment.

**Humidity** – Roughly at around 70%. This prevents the cork from shrinking.

## OPENING OLDER CORKS

Natural corks are a great closure for ageing wines; however, it is wise to expect a cork in an aged wine (whether white, red or fortified) to be brittle and fragile.

It is hard to predict exactly when a cork will lose its youthful vigor, a sensible rule is to handle all wines older than 10 years with care when uncorking for enjoyment. The old sweet wines can be especially tricky.

Where we were entirely doubtful of the integrity of the corks in any of the wines on auction, we re-corked them with new corks to ensure quality. Where capsules, corks and fill heights still looked satisfactory we opted not to disturb the original packaging.

If you are using a regular (screw) opener, make sure that the screw is inserted into the center of the cork, and make sure that you go deep enough, otherwise you will only pull out the top half of the cork. Pull upwards very softly and very slowly. Tools of the trade for easier opening are the prong openers, also called the 'Ah So' for when we expect really fragile corks. Generally, most corks are removed with regular bottle openers, as long as it's done slowly and carefully.

## IMPORTANT

If the cork does disintegrate and a few pieces fall into the wine, this does not mean that your wine is spoilt. Simply decant the wine with a funnel and sieve, or any clean filter process that you can muster. A corked wine is a wine that has been sealed with a defective cork and can be a perfectly healthy looking cork in a young wine. Note that a brittle cork does not mean the wine is spoilt. The only proof of a wine's condition is its taste.

Many red wines and port-style wines drop a sediment. This is a harmless deposit that actually points to positive elements of more natural winemaking and less intensive filtration by the winemaker. Prevent the sediment from being poured into your glass by standing the bottle in a vertical position for a few hours before service.

Very old wines are sensitive to oxidation and should never be aerated in a decanter for as long as a younger wine. If an older red wine has been decanted for sediment, it should be served immediately thereafter.

The older a bottle of wine, the more respect it demands, but your extra care will be rewarded by the contents the bottle.

## Wine List

Lot	Description	Quantity	Estimates
1	De Toren; Fusion V; 2004	6 (1 x 6), 750ml	R 7 500 - 9 500
2	Thelema; Cabernet Sauvignon; 2012	6 (1 x 6), 750ml	R 2 500 - 3 000
3	Waterford; Cabernet Sauvignon; 2012	6 (1 x 6), 750ml	R 3 000 - 3 500
4	Diemersdal; Estate Red; 1985	6 (1 x 6), 750ml	R 4 000 - 5 000
5	Buitenverwachting; Christine; 2001	6 (1 x 6), 750ml	R 4 500 - 5 500
6	Warwick; Trilogy; 2011	12 (2 x 6), 750ml	R 7 000 - 9 000
7	Warwick; Trilogy; 2011	12 (2 x 6), 750ml	R 7 000 - 9 000
8	d'Armailhac; Pauillac; 1997	3 (1 x 3), 1500ml	R 6 000 - 8 000
9	Delaire Graff; Cabernet Sauvignon Reserve; 2011	6 (1 x 6), 750ml	R 10 000 - 12 000
10	Delaire Graff; Cabernet Sauvignon Reserve; 2011	6 (1 x 6), 750ml	R 10 000 - 12 000
11	Kanonkop; Paul Sauer; 1991	12 (2 x 6), 750ml	R 24 000 - 28 000
12	Morgenster; Estate; 2000	6 (1 x 6), 750ml	R 10 000 - 12 000
13	Morgenster; Estate; 2000	6 (1 x 6), 750ml	R 10 000 - 12 000
14	Glenelly; Lady May; 2008 - 2013	6 (1 x 6), 750ml	R 5 000 - 6 000
15	Veenwouden; Merlot; 1999	6 (1 x 6), 750ml	R 5 000 - 6 000
16	Veenwouden; Merlot; 1999	6 (1 x 6), 750ml	R 5 000 - 6 000
17	Meerlust; Rubicon; 2001	1 (1 x 1), 3000ml	R 3 000 - 3 500
18	Hartenberg; The MacKenzie; 2009 - 2011	3 (1 x 3), 750ml	R 3 000 - 3 500
19	Hartenberg; The MacKenzie; 2007 - 2009	3 (1 x 3), 750ml	R 3 500 - 4 000
20	Constantia Glen; FIVE; 2008	6 (1 x 6), 750ml	R 4 000 - 5 000
21	Thelema; Cabernet Sauvignon; 1993	6 (1 x 6), 750ml	R 6 000 - 8 000
22	Vergelegen; Estate; 1998	6 (1 x 6), 750ml	R 6 000 - 8 000
23	Vergelegen; Estate; 1998	6 (1 x 6), 750ml	R 6 000 - 8 000
24	Kanonkop; Paul Sauer; 2003	6 (1 x 6), 750ml	R 10 000 - 12 000
25	Plaisir de Merle; Cabernet Sauvignon; 1999	12 (2 x 6), 750ml	R 8 000 - 10 000
26	De Toren; Fusion V; 2002	6 (1 x 6), 750ml	R 9 000 - 12 000
27	Cos d'Estournel; Saint-Estèphe; 2005	2 (1 x 2), 750ml	R 7 500 - 9 500
28	Alto; Cabernet Sauvignon; 2000	4 (1 x 4), 1500ml	R 5 500 - 6 500
29	Domaine de Chevalier; Pessac-Leognan Rouge; 2012	12 (2 x 6), 750ml	R 10 000 - 12 000
30	Vilafonté; Series C; 2009	6 (1 x 6), 750ml	R 18 000 - 20 000

Lot	Description	Quantity	Estimates
31	Rauzan-Segla; Margaux; 2014	12 (1 x 12), 750ml	R 12 000 - 15 000
32	Vergelegen; V; 2005	6 (1 x 6), 750ml	R 10 000 - 12 000
33	Vergelegen; V; 2005	6 (1 x 6), 750ml	R 10 000 - 12 000
34	Jordan; Cobblers Hill; 2001	6 (1 x 6), 750ml	R 9 000 - 12 000
35	Keet; First Verse; 2011	6 (1 x 6), 750ml	R 6 500 - 8 500
36	Klein Constantia; Estate Red; 2014	6 (1 x 6), 750ml	R 2 000 - 2 500
37	Botanica; Mary Delany Semillon; 2015	6 (1 x 6), 750ml	R 1 500 - 2 000
38	Nederburg; Paarl Cabernet Sauvignon; 1980	6 (1 x 6), 750ml	R 6 000 - 8 000
39	Ernie Els; Estate; 2000	6 (1 x 6), 750ml	R 9 000 - 12 000
40	Lanzerac; Cabernet; 1961	6 (1 x 6), 375ml	R 12 000 - 15 000
41	Lanzerac; Cabernet; 1963	6 (1 x 6), 375ml	R 12 000 - 15 000
42	Opus One; Napa Valley Red; 1996	2 (1 x 2), 750ml	R 14 000 - 16 000
43	Morgenster; Estate; 2004	6 (1 x 6), 1500ml	R 12 000 - 15 000
44	Morgenster; Estate; 2004	6 (1 x 6), 1500ml	R 12 000 - 15 000
45	Uityky; Carlonet; 1982	1 (1 x 1), 3000ml	R 18 000 - 20 000
46	Raats; Cabernet Franc; 2005	6 (1 x 6), 750ml	R 7 500 - 9 500
47	Meerlust; Rubicon; 1992	6 (1 x 6), 750ml	R 8 000 - 10 000
48	Meerlust; Rubicon; 1992	6 (1 x 6), 750ml	R 8 000 - 10 000
49	Warwick; Trilogy; 2005	6 (1 x 6), 750ml	R 5 000 - 6 000
50	De Trafford; Cabernet Sauvignon; 2006	6 (1 x 6), 750ml	R 5 000 - 6 000
51	Rustenberg; Peter Barlow; 2009	6 (1 x 6), 750ml	R 6 000 - 8 000
52	Kanonkop; Paul Sauer; 2002	6 (1 x 6), 750ml	R 6 500 - 8 500
53	Kanonkop; Paul Sauer; 1999	12 (2 x 6), 750ml	R 16 000 - 18 000
54	Kanonkop; Paul Sauer; 1999	12 (2 x 6), 750ml	R 16 000 - 18 000
55	Kanonkop; Cabernet Sauvignon; 1998	6 (1 x 6), 750ml	R 8 000 - 10 000
56	Kanonkop; Cabernet Sauvignon; 1998	6 (1 x 6), 750ml	R 8 000 - 10 000
57	Figeac; St Emilion; 2004	6 (1 x 6), 750ml	R 20 000 - 25 000
58	Haut Brion; Pessac-Leognan; 1989	3 (1 x 3), 750ml	R 50 000 - 55 000
59	Palmer; Margaux; 2000	1 (1 x 1), 1500ml	R 16 000 - 18 000
60	Meerlust; Rubicon; 1992	12 (2 x 6), 750ml	R 15 000 - 18 000

Lot	Description	Quantity	Estimates
61	Mvemve Raats; De Compostella; 2004 - 2009	6 (1 x 6), 750ml	R 15 000 - 18 000
62	Meerlust; Rubicon; 1995	12 (2 x 6), 750ml	R 30 000 - 35 000
63	d'Yquem; Sauternes; 2005	3 (1 x 3), 375ml	R 10 000 - 12 000
64	Rauzan-Segla; Margaux; 2000	3 (1 x 3), 750ml	R 10 000 - 12 000
65	Trotanoy; Pomerol; 2012	3 (1 x 3), 750ml	R 8 000 - 10 000
66	Kanonkop; Paul Sauer; 2012	3 (1 x 3), 1500ml	R 7 500 - 9 500
67	Tokara; Director's Reserve White; 2014	6 (1 x 6), 750ml	R 2 000 - 2 500
68	Tokara; Director's Reserve White; 2011	6 (1 x 6), 750ml	R 2 500 - 3 000
69	Raats; Cabernet Franc; 2013	6 (1 x 6), 750ml	R 6 000 - 8 000
70	Uiterwyk; Cabernet Sauvignon; 1974	3 (1 x 3), 750ml	R 4 500 - 5 500
71	Alto; Cabernet Sauvignon; 1997	3 (1 x 3), 1500ml	R 4 500 - 5 500
72	Kanonkop; Cabernet Sauvignon; 2012	6 (1 x 6), 750ml	R 4 000 - 5 000
73	Meerlust; Merlot; 1994	6 (1 x 6), 750ml	R 5 000 - 6 000
74	Rupert & Rothschild; Baron Edmond; 2008	6 (1 x 6), 750ml	R 5 500 - 6 500
75	Meerlust; Rubicon; 1994	6 (1 x 6), 750ml	R 8 000 - 10 000
76	Meerlust; Rubicon; 1993	6 (1 x 6), 750ml	R 8 000 - 10 000
77	Mouton Rothschild; Pauillac; 2006	1 (1 x 1), 750ml	R 8 000 - 10 000
78	Kanonkop; Paul Sauer; 2009	6 (1 x 6), 750ml	R 9 000 - 12 000
79	d'Armailhac; Pauillac; 2014	12 (1 x 12), 750ml	R 10 000 - 12 000
80	Hartenberg; The Mackenzie; 2005	6 (1 x 6), 750ml	R 10 000 - 12 000
81	Hartenberg; The Mackenzie; 2005	6 (1 x 6), 750ml	R 10 000 - 12 000
82	Meerlust; Cabernet Sauvignon; 1982	1 (1 x 1), 3000ml	R 18 000 - 20 000
83	Pétras; Pomerol; 1989	1 (1 x 1), 750ml	R 65 000 - 70 000
84	Léoville Barton; St Julien; 2015	6 (1 x 6), 750ml	R 12 000 - 15 000
85	Meerlust; Rubicon; 2007	12 (2 x 6), 750ml	R 10 000 - 12 000
86	Vilafonté; Series M; 2005	6 (1 x 6), 750ml	R 12 000 - 15 000
87	Kanonkop; Cabernet Sauvignon; 1995	6 (1 x 6), 750ml	R 9 000 - 12 000
88	Neil Ellis; CIWG Auction Reserve; 1992	6 (1 x 6), 750ml	R 9 000 - 12 000
89	Delaire Graff; Botmaskop; 2011	12 (2 x 6), 750ml	R 7 500 - 9 500
90	Warwick; Cabernet Franc; 1999	6 (1 x 6), 750ml	R 7 000 - 9 000

Lot	Description	Quantity	Estimates
91	Le Riche; Reserve Cabernet Sauvignon; 2007	6 (1 x 6), 750ml	R 6 500 - 8 500
92	De Toren; Fusion V; 2010	1 (1 x 1), 3000ml	R 6 000 - 8 000
93	Hartenberg; The MacKenzie; 2003	4 (1 x 4), 750ml	R 6 000 - 8 000
94	Morgenster; Estate; 2001	6 (1 x 6), 750ml	R 5 000 - 6 000
95	Alter Ego de Palmer; Margaux; 2015	3 (1 x 3), 750ml	R 3 500 - 4 000
96	Warwick; Blue Lady Cabernet Sauvignon; 2014	6 (1 x 6), 750ml	R 3 500 - 4 000
97	Vergelegen; Semillon Reserve; 2013	6 (1 x 6), 750ml	R 2 500 - 3 000
98	Cape Point Vineyards; Sauvignon Blanc Reserve; 2015	6 (1 x 6), 750ml	R 1 000 - 1 500
99	Kanonkop; Paul Sauer; 2010	1 (1 x 1), 1500ml	R 2 500 - 3 000
100	Kanonkop; Paul Sauer; 1998	12 (2 x 6), 750ml	R 24 000 - 28 000
101	Mouton Rothschild; Pauillac; 1995	3 (1 x 3), 750ml	R 25 000 - 30 000
102	Tokara; Director's Reserve Red; 2012	6 (1 x 6), 750ml	R 3 000 - 3 500
103	Stellenryck; Cabernet Sauvignon; 1980	6 (1 x 6), 750ml	R 3 500 - 4 000
104	Veenwouden; Classic; 2001	4 (1 x 4), 750ml	R 4 000 - 5 000
105	Thelema; Merlot; 2001	6 (1 x 6), 750ml	R 4 500 - 5 500
106	Thelema; Merlot; 2001	6 (1 x 6), 750ml	R 4 500 - 5 500
107	Stellenbosch Cabernet Collective; Vintage Collector's Case; 2015	12 (1 x 12), 750ml	R 7 500 - 9 500
108	La Fleur Petrus; Pomerol; 2012	3 (1 x 3), 750ml	R 8 000 - 10 000
109	Rustenberg; Peter Barlow; 1998	6 (1 x 6), 750ml	R 9 000 - 12 000
110	Kanonkop; Paul Sauer; 2015	6 (1 x 6), 750ml	R 10 000 - 12 000
111	Kanonkop; Paul Sauer; 2015	6 (1 x 6), 750ml	R 10 000 - 12 000
112	Vilafonté; Series M; 2007	6 (1 x 6), 750ml	R 10 000 - 12 000
113	Kanonkop; Cabernet Sauvignon; 1997	12 (2 x 6), 750ml	R 15 000 - 20 000
114	Cos d'Estournel; Saint-Estèphe; 2014	6 (1 x 6), 750ml	R 12 000 - 15 000
115	Ernie Els; Estate; 2000	12 (2 x 6), 750ml	R 15 000 - 18 000

Please see website for detailed entries of **all** above lots.  
Highlighted lots illustrated on pages 15 - 23.





## Kanonkop Wine Estate

Owned by four generations of the Krige family, Kanonkop is widely recognised as a South African *Grand Cru* or First Growth. International awards accumulated over more than three decades have gone a long way to substantiating these claims. Abri Beeslaar is their long-term winemaker and has won International Winemaker of the year an incredible three times.

Kanonkop Estate is situated on the lower slopes of the Simonsberg Mountain, between the towns of Stellenbosch and Paarl in the Western Cape. These slopes have earned a reputation, both at home and abroad, for producing some of the finest red wines in the country. The wines are classically styled, and the best vintages require a decade or two in order to show their true potential.



### 11 Kanonkop

#### Paul Sauer 1991

(12 bottle lot)

Paul Sauer, first made in 1981, is an internationally acclaimed, long-ageing Bordeaux blend, named after former owner and figurehead, Paul Sauer.

Winner of the *La Revue du Vin de France* trophy, this 1991 flagship red utilised favourable conditions in an "above average" vintage for Stellenbosch to produce a fine, structured and complex red that has aged remarkably well.

**R24 000 - 28 000**

### 24 Kanonkop

#### Paul Sauer 2003

(6 bottle lot)

2003 is considered among the best Cape vintages since the turn of the century.

*'The 2003 Kanonkop Paul Sauer Stellenbosch has the highest percentage of Cabernet Franc used to date (31%) with 6% Merlot and 63% Cabernet Sauvignon. It has a very refined bouquet, very pure, with star-anise-tinged black fruit with hints of bell pepper and tertiary notes emerging with time. The palate has an understated entry with a slightly grainy texture: blackberry, black olive, a touch of menthol and dried orange rind toward the finish. This is drinking now, but will continue to evolve over 15 to 20 years.'* – Neal Martin, *Wine Advocate* (October 2014), 91/100

**R10 000 - 12 000**

### 87 Kanonkop

#### Cabernet Sauvignon 1995

(6 bottle lot)

Renowned for decades of ageing, Kanonkop's Cabernet Sauvignon is austere when young and ages with grace.

*'Impressively fresh and composed. Elegant and classic in many ways, but with the savoury, meaty footprint of the Kanonkop Cabernets from the 1990s. Seamless, yet mouth-wateringly dry finish.'* – Higgs Jacobs 2019, 93/100

**R9 000 - 12 000**

### 110 and 111 Kanonkop

#### Paul Sauer 2015

(6 bottle lot)

*'A great wine, with a distinguished track record in one of the best-ever Cape vintages: if any South African wine deserves 100 points, and I strongly believe that it does, then it is the brilliant 2015 Paul Sauer, one of the greatest young wines I have ever tasted.'* – Tim Atkin, *SA Special Report 2018*, 100/100

**R10 000 - 12 000**



## Meerlust Wine Estate

Long recognized for producing world-class wines, Meerlust Estate has been the pride of the Myburgh family since 1756. Today, the traditional dedication to the art of winemaking continues under the guidance of eighth generation custodian Hannes Myburgh.

Meerlust, with its historic manor house, classic wine cellar, family cemetery and bird sanctuary, is situated fifteen kilometres south of the town of Stellenbosch, near False Bay. As pioneers of Bordeaux and Burgundy-styled wines in South Africa, few estates can match their track-record over four decades.

### The Rubicon Story

“Alea iacta est. The die is cast,” Julius Caesar is supposed to have said as he

led his troops towards Rome in 49BCE. The crucial border of the ancient capital was the Rubicon River, and the decision to cross it marked a historical point of no return. It altered the course of Roman politics profoundly.

Some 2000 years later, a watershed event occurred in the life of Nico Myburgh, father of the current custodian of Meerlust, Hannes Myburgh. Holidaying in Bordeaux, he discovered that the terroir in that area of France was similar to the Eerste River Valley. Both have a distinctive climate, characterised by a cooling sea breeze. And both have a soil structure made up of decomposed granite and clay.

The red wines produced by the two regions, however, were very different.

Unlike the Western Cape’s specified cultivars, Bordeaux thrived on producing blends.

Nico returned to Meerlust, filled with inspiration and the desire to create a blend of his own that would match those of the French. In 1980, after several years of experimentation together with winemaker Giorgio Dalla Cia, he announced the birth of the new blend. With proportions of 70% Cabernet Sauvignon, 20% Merlot and 10% Cabernet Franc, a new style of wine was created in South Africa. Like Caesar, there could be no turning back.

Nico and Giorgio had already considered a number of names for the new blend when Professor Dirk Opperman from the University of

Stellenbosch, a friend of Nico’s, suggested that “Rubicon” might be appropriate. The pair had, after all, crossed a new frontier – and changed the way South Africans thought about red wine.

The first vintage, the 1980, remains vivacious and very much alive, even 30+ years after vintage. Subsequent vintages all express the personality and characteristics of their specific year. All vintages of Rubicon, however, share the hallmarks of wines grown at this special place: intensity, harmony, vibrancy, complexity and individuality.

Meerlust is committed to ensuring that Rubicon becomes even more distinguished and continues to occupy its rightful place amongst the finest wines in the world.



62

**Meerlust**

**Rubicon 1995**

(12 bottle lot)

This iconic vintage graced the back page of *Decanter's* magazine in 2000 with Michael Broadbent describing the vintage as 'One of the Cape's classics... Good fruit, lovely flavour and remarkably good value.' In the same year Pierre Rovani reviewed the wine for *The Wine Advocate*, finding a cornucopia of fruits: 'It exhibits fabulous aromas of dark fruits, spices, and some candied strawberries. It has a lovely satiny structure, excellent focus, elegance, and is crafted in a feminine style. This concentrated, spicy, cherry and blackberry syrup-flavoured offering has an exceptional finish filled with plums and tangy blackcurrants.'

Stored in professional cellaring since release, this is an extraordinarily rare investment opportunity to purchase a pristine 12-bottle case of arguably the greatest Rubicon vintage.

**R30 000 - 35 000**

75

**Meerlust**

**Rubicon 1994**

(6 bottle lot)

'For many – including followers abroad – this remains an ultimate name and statement in Cape claret style. Rubicon remains the quintessence of refined understatement – serious, medium-textured vinosity, ripe but not overripe berry flavours, moderate grip from tannins, essentially dry rather than fruity-sweet. Winemaker Dalla Cia considers Rubicon a "better, richer, more complex wine than Cabernet Sauvignon on its own could ever be". Here, the blend is about 65–70% Cabernet, 20–25% Merlot, balance Cabernet Franc. New Nevers barrel-matured about 18 months to 2 years, through malolactic fermentation. Dalla Cia has never wavered stylistically: while others see-sawed between bold fruity "New World modernity" and "Cape tradition" this Bordeaux-style standard-bearer has kept a constant course, for nearly 2 decades, openly aiming at European restraint and vinosity. 94 splendid array of layered fruit, tannin, oak.' – Platter's SA Wine Guide 1999

'The 1994 is traditional in style with a freshness that belies its age, red berry fruit and delicate complexity.' – Roland Peens, 91 points, 2019

**R8 000 - 10 000**

85

**Meerlust**

**Rubicon 2007**

(12 bottle lot)

This wine gained a position on Wine Enthusiast's Top 100 Wines of the Year in 2012.

'Approaching its 30th birthday, Cab-based blend with Merlot, Cab Franc still a Cape benchmark. Splendid 2007 (5 stars) reflects work in the vineyard, with remarkably intense fruit core, currently masked by firm, integrated tannin which should preserve charms to 2025. Like 2006, restrained not showy.' – Platter's SA Wine Guide 2012, 5 stars

**R10 000 - 12 000**





## Delaire Graff Estate

Nestled between majestic mountains on the Helshoogte pass, Delaire was established by John and Erica Platter in the early 1980s and is now one of the jewels in the Cape Winelands. Current owner, luxury brand mogul, Laurence Graff, has transformed the 'vineyards in the clouds' into a Cape art, hospitality and wine destination bar none. Under the auspice of winemaker Morne Vrey, Delaire Graff has amassed a host of awards and is listed as a 'First Growth' producer by Tim Atkin MW.



9 and 10

### Delaire Graff

#### *Cabernet Sauvignon Reserve 2011*

(6 bottle lot)

Only 400 cases produced, the Cabernet Sauvignon Reserve is now firmly established as one of the best from South Africa.

*'There was no Cabernet Reserve in 2010 so it's good to see this superb wine back in the portfolio in 2011. Sourced from a single block, it's a benchmark Stellenbosch Cab, with dark, brooding plum and blackcurrant, polished tannins and effortless concentration. Drink: 2016-25'* Tim Atkin, SA Report 2014, 94/100

**R10 000 - 12 000**



89

### Delaire Graff

#### *Botmaskop 2011*

(12 bottle lot)

Delaire Graff Estate is nestled upon the slopes of the Botmaskop peak, which served in the past as a crucial lookout point for ships entering Table Bay harbour. Since the very first vintage in 1998, the Botmaskop has won numerous awards locally and internationally.

*'Made from the five Bordeaux varieties (with Cabernet Sauvignon in the driving seat) and a splash of Shiraz, this is a typically intense, focused red showing flavours of mint, dried herbs, cassis, plum and chocolate and serious, age-worthy tannins. Intriguing. Drink: 2015-22'* – Tim Atkin, SA Report 2014, 92/100

*'Concentrated dark fruit aromas on '11 still a little demure, yet intense & harmonious, with finely etched vinosity. Will benefit from time in bottle.'* – Platter's SA Wine Guide 2014, 5 stars

**R7 500 - 9 500**



## Hartenberg Estate

With a rich history that dates back to 1692, Hartenberg passed through the legendary families of Finlayson and Gilbey before the late Ken Mackenzie purchased the estate in 1987. Situated on the slopes of the Bottelary Hills, the terroir is renowned for fine quality and ageability. CWG member Carl Schultz has

presided as the head-winemaker for over 25 years and has produced world class, powerful reds.

The Mackenzie is a limited volume single-vineyard flagship blend. The selection on auction constitutes the best vintages of the decade following the turn of the century.



### 18 Hartenberg

#### *The Mackenzie 2009 – 2011*

(3 bottle lot)

A thrilling 3-bottle vertical with Platter's 4.5 and 5 stars vintages, usually 85% Cabernet Sauvignon with dashes of Merlot and Petit Verdot. 2009 was 'poised and balanced', 5 Star 2011 showed 'vibrant Immediacy' while the 2010 was 'effortlessly elegant and polished' according to Platters

R3 000 - 3 500

### 19 Hartenberg

#### *The Mackenzie 2007 – 2009*

(3 bottle lot)

A thrilling 3-bottle vertical with Platter's 4.5 and 5 stars vintages, usually 85% Cabernet Sauvignon with dashes of Merlot and Petit Verdot. Classically styled and for long-ageing, Platters states 'Immensely pleasurable' on the 2008 and 'dazzling fruit purity' on 2007. The benchmark vintage of 2009 was 'poised and balanced'.

R3 500 - 4 000

### 80 and 81 Hartenberg

#### *The Mackenzie 2005*

(6 bottle lot)

'Cabernet Sauvignon-led with dollop Merlot/dash Malbec honouring family regenerating the estate. 2005 a marvellous exercise in restraint, 100% new Fr oak moulds around concert of black berries, tobacco and leafy glens. Beautifully crafted.' – Platter's SA Wine Guide 2008, 5 stars

R10 000 - 12 000

### 93 Hartenberg

#### *The Mackenzie 2003*

(4 bottle lot)

'new 03 classically styled blend Cabernet (70%) and Merlot, named for family responsible for estate's regeneration. Cassis, crystallised violets, mint-choc characters. Tightly structured with plenty of oak, well handled, harmonious. Will grow over 7-10 yrs. As with next only 450 cases.' – Platter's SA Wine Guide 2006, 4 stars

R6 000 - 8 000



## Vilafonté

Vilafonté is a high-profile collaboration between the well-known American winemaking team of Zelma Long and Phil Freese and South Africa's Mike Ratcliffe. On the Paarl side of the Simonsberg mountain, it was founded in 1996 and their first release was the stellar 2003 vintage. Meticulous viticulture and up-to-date, modern cellar practices ensured that Vilafonté was at the cutting-edge of fine wine and still is today. Vilafonté is arguably South Africa's most luxurious wine.

### The birth of series c and series m

In the formative years, winemaking partner Zelma Long noticed that the vineyards were producing two distinctive styles. Both styles were of the highest quality, neither of them better than the other, but distinctive nonetheless. One portion of the vineyard produced a soft, rounded, fleshy and fruit-driven style. The other side of the vineyard produced a bolder, more powerful and structured style. It was this realisation that led to the birth of *Series C* and *Series M*.

30

### Vilafonté

#### Series C 2009

(6 bottle lot)

The Cabernet Sauvignon-dominant (54% plus Merlot, Cabernet Franc and Malbec) big brother in the series, from the highly celebrated 2009 vintage.

*'... dark chocolate and vanilla, demonstrating great precision on the finish with a hint of cappuccino on the aftertaste. This is superb. I have a lot of respect for the superlative Vilafonté wines, where Zelma Long is at the helm, and their pair of 2009s do not disappoint.'* – Neal Martin, Robert Parker, 94 points

**R18 000 - 20 000**

86

### Vilafonté

#### Series M 2005

(6 bottle lot)

The Series M is a Merlot-inspired blend and 2005 is rated as one of the finest Stellenbosch vintages of the last two decades.

*'The 2005 series m has a perfumed, floral bouquet of dark cherries, pressed iris, a touch of cigar box and light minty scents. The fresh, vibrant palate is medium-bodied with supple tannin, mint-infused black cherry and boysenberry fruit and a potent, spicy, white pepper finish that lingers in the mouth. Excellent.'* – Neal Martin, Vinous.com, 92/100

**R12 000 - 15 000**

112

### Vilafonté

#### Series M 2007

(6 bottle lot)

From the long, slowly ripening 2007 vintage, the Series M is a Merlot-inspired blend that impresses when young and with age.

*'A dense red, showing layers of fig, plum sauce, hoisin sauce and melted licorice snap flavors, allied to a strong graphite spine. Offers lots of grip, with extra notes of maduro tobacco and anise weaving in on the finish. Cabernet Sauvignon, Merlot, Malbec and Cabernet Franc ... 950 cases made.'* – Wine Spectator, 92/100

**R10 000 - 12 000**



## Rupert & Rothschild Vignerons

Rupert & Rothschild Vignerons was established in 1997 under the leadership of Dr Anton Rupert and Baron Edmond de Rothschild. The men later handed over the reins to their sons Anthonij Rupert and Baron Benjamin de Rothschild. Few South African wine brands have been able to penetrate the premium global market quite like Rupert & Rothschild with their distinctive Bordeaux-style blends from the Cape.

### 74 Rupert & Rothschild Baron Edmond 2008

(6 bottle lot)  
Named after the late Baron Edmond de Rothschild, this is the flagship red from the property. A blend of 49% Cabernet Sauvignon, 39% Merlot and 3% Petit Verdot and holds a 13.5% Alcohol. The elegant and long-ageing style was refined by two-decade long ex-winemaker, Schalk-Willem Joubert. 2008 is a mature, juicy vintage with creamy notes balanced by a fine acidity, red fruit and a textured finish.

R5 500 - 6 500

### 107 Stellenbosch Cabernet Collective 2015

*Vintage Collector's Case*  
(12 bottle lot)  
*'A collective of Stellenbosch producers to whom quality is paramount. Producers through whom the legacy of our ancestors lives on. We are the story tellers, the curators of Earth's expression. We are the custodians of the oldest soils known to man. Aiming to shatter perceptions and daring to be bold. We are innovative craftsmen, artists of oenology and masters of agronomy. We are Stellenbosch Cabernet.'*

The Stellenbosch Cabernet Collective presents a 12-bottle lot comprising a unique selection (chosen by the Strauss fine wine curators) of Cabernet Sauvignons from Stellenbosch Cabernet Collective member wineries from the revered and sold out 2015 vintage. This vintage has been hailed as one of the best modern vintages for Cabernet Sauvignon in Stellenbosch. Among the fine producers included in the collection are Kanonkop, Le Riche, Neil Ellis, Rust & Vrede, Stark Conde, Thelema and Waterford.

R7 500 - 9 500





## Morgenster Estate

In 1992, the Late Giulio Bertrand retired to South Africa from Italy and bought the historic Morgenster farm on the slopes of the Schaapenberg, which dates back to 1711.

Specialising in long-ageing Bordeaux-style reds, the director of Cheval Blanc, Pierre Luton, was hired as the consultant.

### 12 and 13 Morgenster Estate 2000

(6 bottle lot)

The debut vintage of the property's flagship blend, now well established among the Cape's finest Bordeaux-styled expressions.

*'Cabernet Franc takes lead (51%) in the blend with Cab S. 16 months French oak, 80% new; 14% alc. Winemaker Marius Lategan says the hand of consultant master blender Pierre Luton is written all over the wine.'* – Platter SA Wine Guide 2004, 4 stars.

*'The superbly poised and elegant 2000 Morgenster has aged beautifully. Much like a right-bank Bordeaux, it offers fine red fruits, florals and meaty complexity. Tasted alongside the 100 point Cheval Blanc 1998, it was the better wine on the night!'* – Roland Peens, 96 points June 2019

**R10 000 - 12 000**

### 43 and 44 Morgenster Estate 2004

(6 x 1500ml bottle lot)

*'Aristocratic Old-World-style flagship. 2004 Merlot driven (69%) with Cabernet Sauvignon and Franc (17/14). Perfumed, plush, persistent; tapered tannins contributing to fine, noble structure, seemingly endless finish.'* – Platter SA Wine Guide 2008, 4.5 stars

**R12 000 - 15 000**

### 58 Haut-Brion Pessac-Leognan 1989

(3 bottle lot)

Chateau Haut-Brion is one of the First Growths of Bordeaux and its unique terroir has produced prized wines for close to 600 years. After a visit on May 25, 1787, Thomas Jefferson wrote in his diary: "The soil of Haut-Brion, which I examined in great detail, is made up of sand, in which there is near as much round gravel or small stones and very little loam like the soils of the Medoc." The 1989 Haut-Brion is widely regarded as one of the greatest Bordeaux wines ever produced.

Sourced from one of South Africa's greatest private cellars, these bottles are in perfect condition.

*The 1989 Haut-Brion commenced one of the most spectacular dinners that I ever attended, this representing one of the best bottles of a dozen tasted over the years. Deep in color with thin bricking on the rim, the haunting bouquet has heart-rending delineation – as profound as it has ever been. Scents of black olives intermingle with graphite, clove and cherry liqueur, underneath subtle gravel scents becoming more vocal with aeration. The palate is medium-bodied and maybe not as powerful as it was a few years ago. Yet it is ineffably complex with layers of pure dark berry fruit, black olive, cloves and crushed violets. This particular example was one of the most youthful that I have encountered. The finish is so effortless and yet it changes constantly in the glass, revealing new facets, some attendees noticing a touch of greenness after 30 minutes although I could not detect that myself. It is an awe-inspiring Haut-Brion that is only just beginning to demonstrate the ethereal heights it can achieve.* – Neal Martin Vinous.com 100/100 (2018)

**R50 000 - 55 000**

### 59 Palmer Margaux 2000

(1 x 1500ml bottle lot)

A glorious vintage by one of Bordeaux's greatest chateaux

*'Tasted at the Château Palmer vertical in London, the 2000 Château Palmer was closed for a number of years, but it appears to be finally opening. Deep in colour, there remains a slight broodiness on the nose, although it loses its inhibitions and develops potent blackberry, strawberry and mint aromas, perhaps just a smudge of camphor. It is unashamedly rich on the entry: intense and vibrant with layers of black cherry and cassis fruit pierced by a fine line of acidity. This millennial tightens everything up towards the finish whereupon it reverts to something much more classic in style, long and tensile. It does not quite occupy the same class as the 2005 or the imperial 2010, but it certainly has long-term potential. My advice? Give it another 4-5 years in the cellar.'* – Neal Martin, 94 points, eRobertParker.com May 2015

**R16 000 - 18 000**



63

### d'Yquem

#### Sauternes 2005

(3 x 375ml bottle lot)

Chateau d'Yquem is often described as the greatest sweet wine in the world and the only Sauternes First Growth of Bordeaux. Few wines in the world have produced consistently noble quality for more than four centuries.

*'The pale to medium lemon-gold colored 2005 d'Yquem opens with a provocative, mineral and earth-tinged nose of chalk dust, wet pebbles and dried wild mushrooms over a core of warm apricots, green mango, honeyed toast, ginger and pink grapefruit plus wafts of honeycomb, orange blossoms and saffron. The palate confirms the wine is still a little closed and shut down, offering achingly gorgeous glimpses at the tightly wound, intricate layers structured with a racy acid line and wonderfully creamy texture, finishing incredibly long and perfumed. This decadent flavor bomb still needs a good five to seven years in bottle before it is set to go off, but oh what a spectacle it will give then!'* – eRobertParker.com 2019, 97 points

R10 000 - 12 000

83

### Pétrus

#### Pomerol 1989

(1 bottle lot)

Pétrus is one of the world's rarest and most expensive wines. Virtually unheard of 30 years ago, it was only when the Moueix family bought a half share in the property in 1962 that its true potential began to be fully realised. Pétrus lies on the unique Pomerol terroir and it produces a rich, full wine with a velvety texture and a bouquet of cassis, violet and truffle. Although an opulent wine with dense fruit, it is distinctive by its incredible harmony and exceptional length on the palate.

This bottle has been stored in the famous estate's cellar since release in the early 1990s. It is in pristine condition.

*'This wine is more tightly knit, more tannic, but every bit the blockbuster concentrated effort that its younger sibling, the 1990, is. It seems to need more coaxing from the glass, but the color is virtually identical, a dense ruby/purple with no lightening at the edge.'*

*In the mouth the wine cuts a broad swath, with spectacular intensity, richness, massive concentration, and high levels of tannin, yet the wine is fabulously well-delineated and like its sibling, the 1990, has a finish that goes on for nearly a minute. It does not seem to be quite as evolved as the 1990, and my instincts suggest there is a bit more tannin, but both are as prodigious as Pétrus can be. Anticipated maturity: 2010-2040; tasted 2003 – Robert Parker 100/100*

R65 000 - 70 000

59



94

### Morgenster Estate

#### 2001

(6 bottle lot)

The fine 2001 vintage is simply immaculate today and remains one of their standout vintages. It was recorked at the cellar and is perfectly composed to age well for another decade or more.

*'Finer, more structured and with a higher acidity than the beguiling 2000, it is just as impressive and perfectly mature. Herb complexity alongside red and black fruits lead to a delicate finish.'* – Roland Peens, 93 points, June 2019

R5 000 - 6 000

63



58



83





The Vineyard Hotel, Newlands, Cape Town  
11 May – 10am

**Jewellery, English Silver and Furniture  
Continental Furniture, Ceramics, Glass  
and Contemporary Furniture**

Lots 121–290

Lot 276 A Louis XV style ormolu-mounted boule ebonised longcase clock (detail)



121

**121  
Edwardian diamond  
negligée pendant**

designed as knife-edge bar links millegrain collet-set with an oval cushion-cut diamond and four old-cut round diamonds suspending two articulated knife-edge drops highlighted with three old-cut diamonds and terminating in two old-cut round diamonds weighing a total of approximately 5.50-6.00 carats, to a fine link chain, *length approximately 445mm*

**R55 000 - 60 000**



122

**122  
Victorian diamond, emerald  
and ruby-set brooch, retailed  
by N.BLOOM & SON, London**

designed as a bee, its thorax and wings set with rose-cut diamonds and emeralds, ruby-set eyes, *width approximately 27mm*

**R7 000 - 9 000**



123

**123  
Pair of diamond earrings**

*with interchangeable attachments, each of foliate design claw-set with a pear-shaped diamond weighing approximately 0.70 carat, the stylised leaves pavé-set with round brilliant-cut and single-cut diamonds, post and buckle fittings with suspension loop, length approximately 20mm; a pair of detachable aquamarine and diamond pendant drops, each claw-set with a pear-shaped aquamarine weighing a total of approximately 13.70 carats accented with single and round brilliant-cut diamonds weighing approximately 1.59 carats, length approximately 45mm; a pair of detachable diamond and emerald pendant drops, each claw-set with a pear-shaped emerald weighing a total of approximately 3.50 carats accented with round brilliant-cut diamonds weighing approximately 1.45 carats, length approximately 35mm; and a pair of detachable diamond and pearl pendant drops, each pearl drop accented with a pear-shaped diamond surmount weighing approximately 0.60 carat, length approximately 38mm; the above approximate measurements include the length of each diamond earring surmount (8)*

**R140 000 - 150 000**



124

**124  
Emerald and diamond brooch**

of stylised foliate and ribbon design, set with old-cut diamonds weighing approximately 2.90 carats and highlighted with a claw-set pear-shaped emerald weighing approximately 1.40 carats, *width approximately 45mm*

**R55 000 - 60 000**

125



**125**  
**Lady's diamond and 18ct white gold cocktail watch, 1930s**

with nickle-lever movement, the octagonal cream face with arabic numerals, blued steel hands, diamond-set bezel and shoulders set with old-cut single diamonds weighing approximately 0.35 carat, to a later stainless steel tubogas bracelet with folding clasp, *not in working order, bezel diameter approximately 22mm*

R10 000 - 12 000

**126**  
**Emerald and diamond ring**

of bombé design, claw-set to the centre with a pear-shaped emerald weighing approximately 2.00 carats, surrounded by pavé-set round brilliant-cut diamonds weighing approximately 5.78 carats, *size M½*

R65 000 - 70 000

126



127

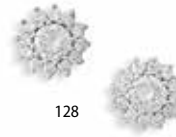


**127**  
**Aquamarine and diamond pendant**

collet-set with a faceted oval-cut aquamarine weighing approximately 27.85 carats, the open-work scroll frame surmounted by rose- and old-cut diamond-set flowerheads and foliage, to a diamond-set bale, *length approximately 40mm*

R70 000 - 75 000

128



**128**  
**Pair of diamond and white gold earrings**

designed as a flowerhead, each claw-set to the centre with a round brilliant-cut diamond within a surround of brilliant-cut diamonds weighing approximately 1.65-1.70 carats, *post and butterfly fittings, length approximately 15mm (2)*

R30 000 - 35 000

129



**129**  
**Diamond and gold pendant**

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.50-0.55 carat surrounded by a claw-set diamond bezel, to a diamond-set bale, *length approximately 15mm*; with a fine 18ct white gold chain, *length approximately 400mm (2)*

R20 000 - 25 000



130

131

132



133



134



135



**130  
14ct gold fancy link bracelet,  
Boodle and Dunthorne,  
London, 1987**

composed of a series of textured rope work rectangular and baton links, *length approximately 180mm; cased*

R20 000 - 22 000

**131  
Italian diamond and  
18ct gold bracelet**

designed as a woven double row gold bracelet accented with three diamond-set x-shaped batons, to a barrel-shaped clasp, *length approximately 185mm*

R15 000 - 20 000

**132  
Diamond cluster dress ring**  
collet-set to the centre with a round brilliant-cut diamond weighing approximately 2.00 carats surrounded by twelve claw-set round brilliant-cut diamonds weighing approximately 0.25 carat, *four stones missing, size J½*

R70 000 - 75 000

**133  
Diamond ring**  
of bombé design pavé-set with round brilliant- and single-cut diamonds weighing approximately 2.00 carats, *to a curved shank fitted with a size adjuster, size M½*

R14 000 - 16 000

**134  
Pair of amethyst and  
diamond earrings**  
each claw-set with a checkerboard amethyst accented with a border of round brilliant-cut diamonds weighing approximately 0.90 carat, *post and clip fittings, diameter approximately 15mm (2)*

R8 000 - 10 000

**135  
Strand of opera-length pearls**  
composed of one hundred and fourteen pearls measuring approximately 7mm, set to a citrine quartz and seed-pearl gold clasp, *length approximately 850mm*

R8 000 - 10 000



137

136



**136**  
**Tourmaline and diamond brooch**

claw-set to the centre with an emerald-cut bluish-green tourmaline weighing approximately 3.20 carats, to shaped shoulders millegrain-set to a line of single-cut diamonds weighing approximately 0.45 carat, *length approximately 55mm*

**R8 000 - 10 000**

**137**  
**Tourmaline, diamond and gold necklace**

designed as an articulated line of alternating claw-set oval-cut pink and green tourmalines weighing approximately 15.80 carats interspersed with pavé-set round brilliant-cut diamond rondelles weighing approximately 1.12 carats to a flat curb-link chain, *length approximately 455mm*

**R25 000 - 28 000**

138



**138**  
**Tourmaline and diamond dress ring**

claw-set to the centre with a rectangular step-cut bluish-green tourmaline weighing approximately 18.80 carats, the shoulders accented with round brilliant-cut diamonds weighing approximately 1.40 carats, to an open square-shaped shank, *size Q½*

**R50 000 - 55 000**

**139**  
**Tourmaline and diamond bracelet**

designed as an articulated line of alternating claw-set oval-cut pink and green tourmalines weighing approximately 13.10 carats interspersed with pavé-set round brilliant-cut diamond rondelles weighing approximately 1.11 carats, *length approximately 185mm*

**R20 000 - 25 000**

139



140



**140**  
**Tourmaline and diamond brooch/pendant**

claw-set with a round mixed-cut slightly yellowish green tourmaline weighing approximately 10.00 carats accented by round brilliant-cut and tapered baguette-cut diamonds set to open-work knife-edge bars weighing approximately 5.40 carats, *width approximately 50mm*

**R60 000 - 70 000**

141



**141  
Diamond, sapphire and ruby  
brooch, Charles Grieg**

designed as a bee, its thorax collet-set with a cabochon-cut sapphire and ruby-set eyes, *width approximately 30mm; cased*

R6 000 - 8 000

142



**142  
Italian diamond and gold  
brooch, Gioielleria Casini**

designed as a bee, with diamond-set thorax and sapphire-set eyes, *width approximately 20mm*

R7 000 - 9 000

143



**143  
Strand of opera length pearls**

composed of one hundred and one semi-baroque pearls measuring 8mm, to two lozenge-shaped gold clasps each accented with a navette-shaped panel of pavé-set round brilliant-cut diamonds, *length approximately 980mm*

R7 000 - 9 000

144



**144  
Diamond, ruby and  
sapphire gold ring**

designed as a three-leaf clover, claw-set with a cushion-cut ruby and sapphire with two old- and rose-cut diamonds, *size E½*

R7 000 - 9 000

145



**145  
Garnet and diamond ring**

collet-set to the centre with a rectangular cushion-cut garnet weighing approximately 1.60 carats, heightened with four claw-set round brilliant-cut diamonds, *size M½*

R8 000 - 10 000

146



**146  
Lady's diamond and 18ct  
gold bangle watch, Baume &  
Mercier, Ref 20342-1**

manual wind with seventeen jewel nickle-lever movement, the rectangular gilt dial with arabic numerals and dot markers, gold sword hands, with inscribed dial, the shoulders line-set with eight brilliant-cut diamonds, to an integral hinged adjustable bangle, *signed, inner diameter approximately 50mm, bezel width 13mm*

R15 000 - 20 000



147

**Gold, ruby, sapphire, chalcedony and diamond pendant in the form of a clown**

the articulated figure's cap collet-set with a cabochon-cut sapphire, his knees with cabochon-cut chalcedony, his tunic with a round faceted-cut ruby and his collar pavé-set with round brilliant-cut diamonds, *length approximately 43mm*; an Italian 9ct gold chain, composed of flattened box-links, *length approximately 600mm*; and an Italian 9ct gold bracelet, composed of flattened curb-links, *length approximately 185mm* (3)

R20 000 - 25 000

147



148

**Italian 14ct gold necklace with enamel and diamond pendant**

the 14ct gold woven necklace with bolt-shaped clasp, suspending a blue enamelled heart-shaped pendant accented with round brilliant-cut diamonds to a hinged bale, *length approximately 440mm* (2)

R18 000 - 20 000

148



149

**18ct gold, tourmaline and diamond pendant**

collet-set with an oval mixed-cut bluish-green tourmaline weighing approximately 4.50 carats to a pierced arrowhead shaped surmount collect-set with a round brilliant-cut diamond, *length approximately 20mm*

R8 000 - 10 000

149



150



151



151

**Pair of Italian diamond and 9ct gold earrings**

each hoop embellished with a diamond-set five pointed star, *length approximately 17mm* (2)

R10 000 - 12 000

152

**14ct gold case**

textured rectangular with hinged cover, the thumbpiece set with a cabochon-cut blue sapphire, *measurements approximately 93mm x 80mm x 20mm*

R75 000 - 85 000

152



150

**Tourmaline and diamond dress ring**

centrally claw-set with an emerald-cut green tourmaline weighing approximately 1.50 carats to an open-work shield-shaped bezel pavé-set with fifteen round brilliant-cut diamonds, *size M½*

R6 000 - 8 000



153

**153  
Tourmaline and diamond  
necklace**

claw-set to the front with a round mixed-cut slightly greenish blue tourmaline weighing approximately 25.00 carats accented by claw-set round brilliant-cut diamonds surmounted to a part diamond-set necklace weighing approximately 5.00 carats, to an articulated brick-link necklace, length approximately 390mm

**R200 000 - 250 000**



154

**154  
Diamond brooch, 1960s**

designed as ribbons embellished throughout with lines of old, eight-cut and round brilliant-cut diamonds weighing approximately 2.60 carats, centring a claw-set baguette-cut diamond weighing 0.8780 carat, flanked by two smaller baguette-cut diamonds, width approximately 50mm

*Accompanied by report number 200210010/128890 from E.G.L. South Africa, stating that the diamond weighing 0.8780 carat is I in colour and SI<sup>1</sup> in clarity*

**R35 000 - 40 000**



155

**155  
Diamond dress ring**

claw-set to the centre with a rectangular emerald-cut diamond weighing approximately 1.15 carats surrounded by eight baguette-cut diamonds and rectangular plaques set with eight-cut diamonds weighing approximately 2.00 carats, to a curved shank fitted with a size adjuster, size K

**R62 000 - 65 000**



156

**156  
Pair of diamond and white  
gold half-hoop earrings**

claw-set with round brilliant-cut diamonds weighing approximately 1.50 carats, post and butterfly fittings, length approximately 15mm (2)

**R15 000 - 18 000**



157

**157  
Diamond brooch**

designed as a ribbon spray set throughout with round brilliant-cut, baguette and eight-cut diamonds weighing approximately 9.00 carats, width approximately 70mm

**R80 000 - 82 000**



158

**158  
Tourmaline and diamond  
brooch/pendant**

centrally claw-set with a round mixed-cut bluish-green tourmaline weighing approximately 24.00 carats surrounded by round brilliant-cut and marquise-cut diamonds weighing approximately 7.40 carats, *width approximately 40mm*

**R185 000 - 200 000**



159

**159  
Pair of green tourmaline  
and diamond earrings**

each claw-set with a round mixed-cut green tourmaline weighing approximately 11.60 carats, the stepped bezel pavé-set with single-cut diamonds to a diamond-set surmount, weighing approximately 1.00 carat, *one fitting faulty, post and clip fittings, length approximately 23mm (2)*

**R20 000 - 25 000**

**160  
Diamond and white gold  
tennis bracelet**

claw-set with forty-five round brilliant-cut diamonds weighing approximately 5.00-5.50 carats, *length approximately 180mm*

**R55 000 - 60 000**

160



161

**161  
Single-stone diamond ring**

claw-set to the centre with a round brilliant-cut diamond weighing 3.1050 carats, to bifurcated shoulders, *size L*

*Accompanied by report number 190811949/127139 from European gemological Laboratory of South Africa stating the diamond weighing 3.1050 carats is J in colour and VS<sup>1</sup> in clarity*

**R280 000 - 300 000**



162

**162  
Diamond brooch**

the openwork spray channel-set with baguette-cut diamonds and clusters of claw-set round brilliant-cut diamonds weighing approximately 4.80 carats, *length approximately 32mm*

**R40 000 - 45 000**



164

163



**163**  
**An Art Deco five-stone diamond ring, 1930s**

claw-set to the centre with an emerald-cut diamond weighing 2.86 carats, between four tiered baguette-cut diamond shoulders, size O

*Accompanied by report number 6341848586 from Gemological Institute of America, stating that the diamond weighing 2.86 carats is D in colour and VS2 in clarity*

**R315 000 - 320 000**

**164**  
**Baroque pearl necklace**

the single row composed of twenty-seven baroque pearls measuring approximately 15.5mm-16mm, set to a single baroque pearl clasp, length approximately 465mm

**R3 000 - 5 000**

**165**  
**Diamond eternity ring**

claw-set with round brilliant-cut diamonds weighing approximately 2.40-2.50 carats, size N

**R18 000 - 20 000**

165



166



**166**  
**Pair of Italian diamond and white gold earrings**

designed as a hoop, claw-set to the front with round brilliant-cut diamonds weighing 1.38 carats, length approximately 18mm (2)

**R14 000 - 16 000**

**167**  
**A pair of diamond and white gold bangles**

hinged, highlighted at intervals with thirty-six round brilliant-cut diamonds weighing approximately 1.10 carats, inner circumference approximately 53mm (2)

**R35 000 - 40 000**

167





168

**168  
Diamond ring**

claw-set to the centre with a natural fancy brown-yellow emerald-cut diamond weighing 2.93 carats to a bezel embellished with claw-set round brilliant-cut diamonds, *size M*

*Accompanied by report number 10667112 from GIA Gem Trade Laboratory of America stating that the diamond weighing 2.93 carats is natural fancy brown-yellow even in colour and SI<sup>2</sup> in clarity*

**R130 000 - 140 000**

169

**169  
Diamond and white gold tennis bracelet**

claw-set with cognac and round brilliant-cut diamonds weighing approximately 5.00-6.00 carats, *length approximately 175mm*

**R55 000 - 60 000**

**170  
Diamond platinum and gold dress ring**

collet-set to the centre with a rose-cut brownish, greenish diamond weighing 5.38 carats surrounded by round brilliant-cut diamonds weighing 1.40 carats, *size N½*

**R55 000 - 60 000**

170

**171  
Diamond pendant**

claw-set with a round brilliant-cut natural fancy deep orange-yellow diamond weighing 2.53 carats, set to a bale, *length approximately 12mm*

*Accompanied by report number 5201774996 from Gemological Institute of America stating that the diamond weighing 2.53 carats is natural, fancy deep orange-yellow even in colour*

**R95 000 - 100 000**

171

**172  
Lady's 18ct rose gold and stainless steel 'Serpenti Tubogas' Bulgari wristwatch, Ref. SP 35 SPG**

automatic movement, curved case with cream enamelled dial, applied roman numerals and faceted baton markers, *dauphine* hands, the crown set with a cabochon-cut pink rubellite, integrated 18ct pink and stainless steel extension bracelet, *signed dial, case and movement, the bezel width approximately 35mm, the case stamped Acier/Au 750, 18K, SP 35 SPG, PO 4657, instruction booklet and warranty*

**R60 000 - 80 000**

172





173



176



174



175



**173  
Italian 'Yukiko' 18ct gold necklace**

composed of a series of open brick-shaped links to a bolt ring clasp, stamped with maker's mark, length approximately 440mm

R42 000 - 44 000

**176  
Jade, onyx and diamond ring**

collet-set with a square cabochon-cut jade stone within a stepped onyx surround accented by four round brilliant-cut diamonds, size S

R6 000 - 8 000

**174  
18ct gold and ebony bracelet, 1970s**

composed of cable and arched connector links, interspersed with two ebony rectangular-shaped links, length approximately 195mm

R24 000 - 26 000

**177  
9ct gold novelty whistle**

with suspension loop, length approximately 30mm

R4 000 - 6 000

**175  
Pair of 18ct gold, mother-of-pearl and onyx earclips, Tiffany & Co**

rectangular, each gold plaque inlaid with wave-shaped patterns, buckle fittings, width approximately 25mm, cased (2)

R15 000 - 20 000

**178  
18ct gold Patek Philippe ball-point pen**

the top set with a glass matrix, engraved Patek Philippe, 18K, 750, the chrome shaft stamped 9604, length approximately 135mm

R10 000 - 15 000



177



178



179

**179**  
**Pair of diamond, onyx and gold earrings**

the shell-shaped ribbed base with a v-shaped collar set with round brilliant-cut diamonds and a collet-set pentagon-shaped onyx surmount, post and buckle fittings, length approximately 20mm (2)

R12 000 - 15 000

**180**  
**Italian 'Fope' 18ct gold bracelet**

composed of a series of brick-shaped links, stamped with maker's mark, length approximately 200mm

R7 000 - 9 000

180

181

**181**  
**Black pearl necklace**

the single row composed of thirty-one graduated pearls measuring approximately 11.0mm-14.0mm, set to a 14ct white gold S-shaped clasp, length approximately 450mm

R6 000 - 8 000

**182**  
**14ct gold cigarette case**

reeded rectangular with hinged cover and rectangular thumbpiece, enclosing a fitted interior, measurements approximately 110mm x 91mm x 10mm

R90 000 - 95 000

182





183

**183**  
**Cultured pearl necklace**

the single row composed of thirty-nine graduated pearls measuring approximately 9.9mm-13.8mm, set to a 14ct white gold S-shaped clasp, length approximately 480mm

**R6 000 - 8 000**

**184**  
**Diamond pendant**

claw-set with a natural fancy deep brownish yellow round brilliant-cut diamond weighing 1.15 carats, to a bale, length approximately 10mm

*Accompanied by report number 2135561166 from Gemological Institute of America, stating that the diamond weighing 1.15 carats is natural fancy deep brownish yellow even in colour and SI<sup>2</sup> in clarity*

**R32 000 - 35 000**



184



185

**185**  
**Diamond pendant**

claw-set with a natural fancy deep brown-orange heart-shaped brilliant-cut diamond weighing 1.85 carats to a bale claw-set with a round brilliant-cut diamond, length approximately 10mm; and an 18ct white gold fine link chain, length approximately 420mm (2)

*Accompanied by report number 2185095864 from Gemological Institute of America stating that the diamond weighing 1.85 carats is natural fancy deep brown-orange even in colour and SI<sup>1</sup> in clarity*

**R60 000 - 70 000**



186

**186**  
**Pair of Italian pearl and gold earrings, Le-Gi**

each hoop set with beaded pearls and spherical balls, buckle fittings, applied designer plaque, length approximately 28mm (2)

**R5 000 - 7 000**

**187**  
**Italian 18ct tri-colour gold bracelet**

plaited with pink, yellow and white gold woven links, length approximately 190mm

**R15 000 - 18 000**



187





188

**188**  
**Pearl torsade necklace,**  
**attributed to David Thomas,**  
**London, 1970s**

designed as eleven strands of fresh water pearls to a gold and diamond-set clasp weighing approximately 1.40-1.50 carats, *length approximately 450mm*

**R8 000 - 10 000**



189



189



**189**  
**Diamond and gold ring**  
**designed by Guy Triest**  
 the domed fluted front accented with four tapering spiral flutes set with thirty-four graduated eight-cut and old-cut diamonds weighing approximately 1.20 - 1.30 carats, *to a curved shank fitted with a size adjuster, size K*; and a pair of diamond and gold earrings, each set with four rows of pavé-set graduated round brilliant-cut diamonds weighing approximately 1.80 carats, *length approximately 25mm (3)*

**R28 000 - 30 000**



190

**190**  
**Lady's 18ct yellow gold and**  
**diamond-set 'Ellipse' Patek**  
**Philippe wristwatch, Ref.**  
**4498, 1980s**

manual winding nickel lever 18 jewel movement, mono-metallic balance, the square textured gold dial with rope-twist hands, diamond-set markers at the quarters, the diamond-set bezel with reeded corners, 18ct yellow gold snap-on back to an integrated woven bracelet and adjustable folding clasp, *dial and movement signed, clasp engraved PATEK PHILIPPE, GENEVE, 750, length approximately 155mm, bezel width approximately 24mm*

**R80 000 - 85 000**

**191**  
**Italian 18ct gold bracelet**  
 composed of tri-coloured textured matt gold chevron links, the front with diamond-shaped patterns, heightened with foliate engraving, *length approximately 195mm*

**R24 000 - 26 000**

191



192



**192  
Italian diamond, ruby and  
gold brooch, Gioielleria Casini**

designed as a bee, with diamond-  
set thorax and ruby-set eyes, *width  
approximately 18mm*

R5 000 - 7 000

193



**193  
Italian 18ct gold chain**

composed of two-tone elongated  
links, *length approximately 690mm*

R16 000 - 18 000

194



**195  
Diamond ring**

centrally collet-set with a round  
brilliant-cut diamond weighing  
approximately 1.50 carats to split  
shoulders set with alternating  
baguette-cut and round brilliant-cut  
diamonds, *size P½*

R70 000 - 75 000

195



**196  
18ct gold necklace**

composed of a series of belcher links,  
*length approximately 700mm*

R40 000 - 42 000

196



**194  
Single stone diamond ring**

the squared-off bezel collet-set  
with a round brilliant-cut diamond  
weighing approximately 2.75-2.78  
carats, *size E½*

R90 000 - 95 000

**197  
Diamond and gold bangle**

double hinged, pavé-set to the front  
with fifty-five round brilliant-cut  
diamonds weighing approximately  
3.00 carats, *inner circumference  
approximately 50mm*

R25 000 - 30 000

197





198



**198**  
**Pair of gold earrings, retailed by Hooper Bolton, London, 1982**

each of pierced abstract outline, buckle fittings, length approximately 20mm, case (2)

R7 000 - 9 000

**199**  
**18ct gold ring**

composed of pierced irregular shaped links, size J½

R4 000 - 6 000

**200**  
**Tourmaline and gold ring, designed by Conti**

designed as interlocking stylised amphibious digits with one digit collet-set with a tourmaline weighing approximately 0.60 carat, size O

R7 000 - 9 000



199

**201**  
**Italian gold bracelet**

composed of a series of textured rope links, to an associated clasp and bolt ring, length approximately 205mm

R8 500 - 9 000

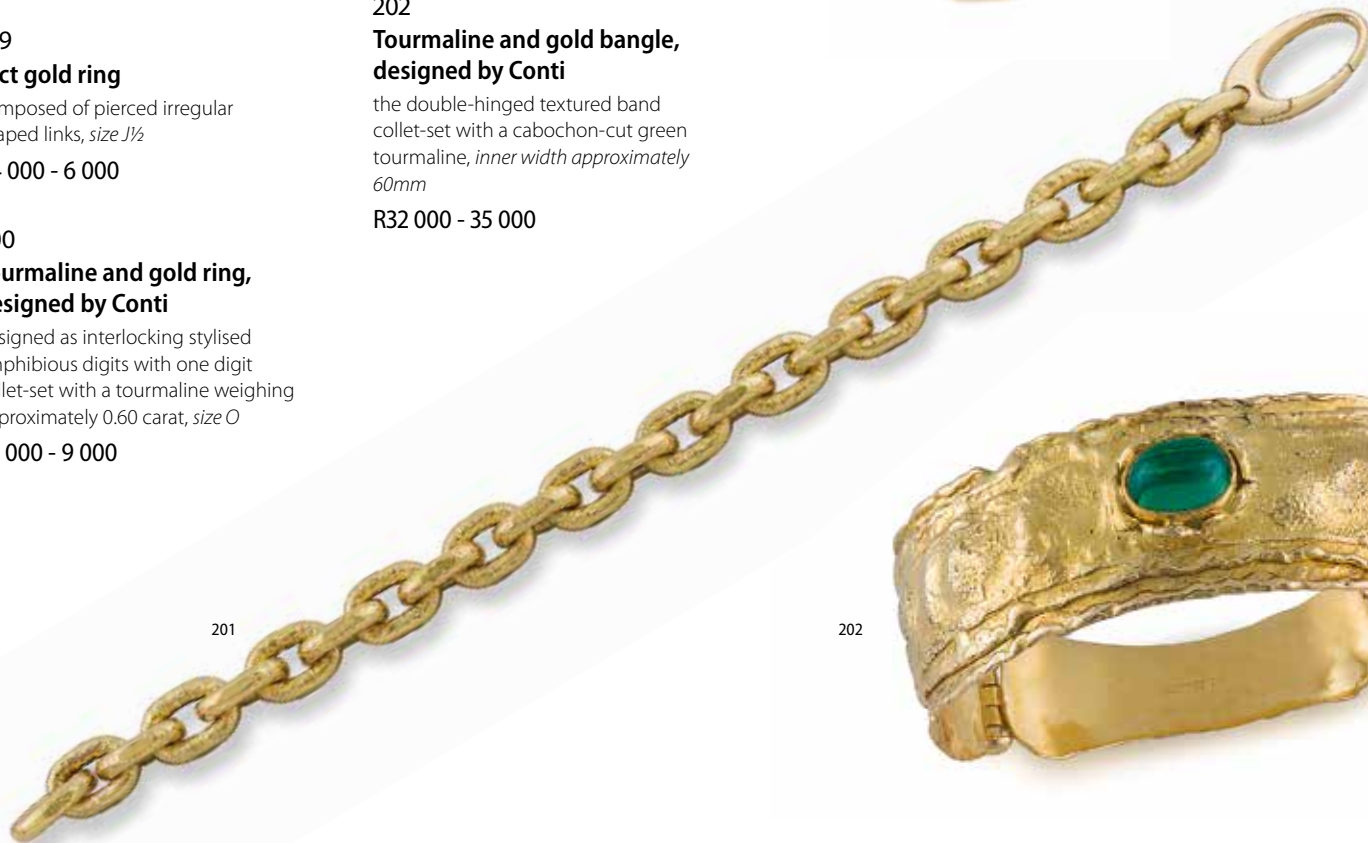
**202**  
**Tourmaline and gold bangle, designed by Conti**

the double-hinged textured band collet-set with a cabochon-cut green tourmaline, inner width approximately 60mm

R32 000 - 35 000



200



201

202





203



204



205

**203  
Chinese carved coral and  
silver bracelet, earrings,  
ring and brooch**

*en suite*, collet-set to the centre with square, oval and round coral plaques carved with birds and flowers, to silver filigree wire-work mounts, the earrings with screw fittings, *length of bracelet approximately 170mm, presentation case (5)*

**R8 000 - 10 000**

\* This lot is not suitable for export

**204  
9ct gold watch chain necklace**

composed of rope and reeded links, the front suspending an engraved T-bar and a chalcedony stone seal, *length approximately 430mm*

**R12 000 - 14 000**

**205  
Charm bracelet**

the 9ct gold curb-link chain with heart-shaped padlock suspending various charms including a Scottish terrier, a Turkish coffee pot, a zodiac disc, a lion, a cow, a scarab beetle, a springbok, a dolphin, a hedgehog, a giraffe, an owl, an ostrich, a Turkish jewelled slipper, a lion's claw, a pierced medallion and a rickshaw, *inner diameter 50mm*

**R10 000 - 12 000**



206



207



210



208



209

206

### Five-strand pearl choker

designed as five graduated rows of pearls measuring approximately 7.5mm-8.0mm, to a yellow gold clasp centrally set with an oval mixed-cut citrine quartz collet-set with rope-twist borders to an openwork knife-bar frame, inner strand length approximately 320mm

R10 000 - 15 000

207

### Madeira citrine and diamond dress ring

collet-set with an oval faceted Madeira citrine weighing approximately 8.80 carats, to a step bezel of round brilliant-cut diamonds weighing approximately 1.20 carats, size K

R22 000 - 24 000

208

### Smoky quartz and gold ring, 1970s

centrally collet-set with an oval faceted-cut smoky quartz weighing approximately 12.00 carats, to a triple-step bezel accented with engraving and bifurcated shoulders, size M½

R5 000 - 7 000

209

### Diamond pendant

claw-set with a natural fancy vivid yellow cut-cornered rectangular modified brilliant-cut diamond weighing 1.00 carat, to a bale, length approximately 10mm

Accompanied by report number 2135342336 from Gemological Institute of America, stating that the diamond weighing 1.00 carat is natural, fancy vivid yellow, even in colour and VS<sup>1</sup> in clarity

R40 000 - 42 000

210

### Pair of diamond earrings

each claw-set with a natural fancy intense orange-yellow round brilliant-cut diamond, weighing 1.03 carats and 1.10 carats, post and butterfly fittings, length approximately 15mm (2)

Accompanied by report 1206774075 from Gemological Institute of America, stating that the diamond weighing 1.03 carats is natural fancy intense orange-yellow even in colour

Accompanied by report 1206775962 from Gemological Institute of America, stating that the diamond weighing 1.10 carats is natural fancy intense orange-yellow even in colour

R65 000 - 70 000

211



211  
**Diamond and platinum  
 eternity ring**

claw-set with baguette-cut diamonds weighing approximately 2.50 carats, the shank fitted with a size adjuster, size N½

R20 000 - 22 000

212



212  
**Diamond ring**

designed as a series of articulated brick links embellished to the front and sides with round brilliant-cut diamonds weighing approximately 1.80-2.00 carats, size N½

R25 000 - 30 000

215

**Diamond-set bangle**

hinged, pavé-set to the front with round brilliant-cut diamonds weighing approximately 0.85 carat, inner diameter approximately 60mm

R12 000 - 15 000

215



213  
**Aquamarine and diamond  
 dress ring**

claw-set with a rectangular step-cut aquamarine weighing approximately 15.00 carats, the shoulders claw-set with two tapered baguette-cut diamonds, size L

R25 000 - 30 000

213



214  
**Pair of diamond  
 hoop earrings**

the front and inner border of each hinged hoop pavé-set with lines of black and white brilliant-cut diamonds weighing approximately 3.86 carats, to post fittings, length approximately 35mm (2)

R15 000 - 18 000

214



216

**Gentleman's stainless steel  
 Breitling Chronomètre  
 Automatic wristwatch,  
 circa 2005**

automatic chronomètre movement, reference number A42362, the cream dial applied with a polished luminous 12 o'clock baton hour marker, outer 1/5th second, base and tachymetre markers, bi-directional inner slide rule scale, date aperture between 4 and 5, subsidiary dials for seconds, 30 minute and 10 hour recording, polished pointed baton hands with luminous inserts, centre chronograph hand, screw down back, crown flanked by twin pushers, on a leather strap, with Breitling folding clasp, diameter of bezel approximately 42mm, with Breitling box and soft cloth

R30 000 - 40 000

216





217

**217  
Cartier silver and enamel  
evening bag, .925 sterling**

textured rectangular, with engraved  
blue enamel clasp, the interior fitted  
with grey cloth, *stamped Cartier, ITALY,*  
.925 STERLING, 300g all in

R10 000 - 12 000

**218  
A Judith Leiber multi-  
coloured crystal clutch  
evening bag, late 20th  
century**

with gold hardware, gold chain  
shoulder strap, interior with gold  
leather, fitted with a swivel mirror  
and suede coin purse, *inner mount*  
*engraved Judith Leiber, measurements*  
*approximate 115mm x 155mm x 45mm*

R12 000 - 15 000



218

219

**A George II silver dish,  
Edward Wakelin, London, 1748**

oval with wavy gadrooned rim, the border engraved with a crest, *the reverse engraved No. 8, scratch weights 38=3, 39,8cm wide, 1145g*

R12 000 - 15 000



220

**A pair of cast George II silver  
candlesticks, John Cafe, London,  
1751**

each on a shaped circular spreading base, chased with scrolls, fluting and quilting, rising to a knopped baluster stem with conforming decoration and spool-form socket with removable quilted nozzles, the bases engraved with initials, *splits, dents, holes, 25cm high, 1675g all in (2)*

R25 000 - 30 000

**PROVENANCE**

Purchased from Templar's Antiques (Pty) Ltd, Benmore Gardens, Sandton, 16 February 1979.



221

**A pair of George III silver Corinthian  
candlesticks, Emick Romer, London,  
1762**

each raised on a square base moulded with grapes and vines amongst scrolls, rising to a fluted column, with leaf socket, detachable nozzle with stiff-leaf moulding, *scratch weights 64=17, dents, repair, loaded, 38cm high (2)*

R25 000 - 30 000

222

**A George III silver teapot,  
The Batemans, London, 1794**

the hinged cover engraved with bright-cut decoration surmounted by an oval ivory finial, the side applied with a *later* wooden scroll handle, the body and shoulders with further bright-cut borders, the front engraved with a navette-shaped cartouche and the reverse with a vacant cartouche with initials, on an oval-shaped reeded base, *dents, 15cm high, 385g*; and a George III silver stand, Peter & Ann Bateman, London, 1791, navette-shaped, engraved with bright-cut foliate decoration, with reeded rim, raised on four fluted outswept feet, *dent, repair, 18,8cm wide, 145g (2)*

R15 000 - 20 000

\*This lot is not suitable for export





223

**A George III silver assembled coffee set, Peter & Ann Bateman, London, 1794-1799**

the urn-shaped coffee pot with bands of bright-cut decoration interspersed with rondels of flowerheads and sprays of flowers, engraved with initials below, the hinged cover surmounted by a ball finial, the side applied with a *later* wooden handle terminating in an acanthus leaf, on a spreading stepped circular foot, reeded bands throughout, *32,5cm high*; the stand similarly engraved, raised on three fluted outswept paw feet, *15cm diameter*; the sugar basket navette-shaped, similarly engraved, the sides applied with a reeded swing-handle, on a conforming spreading oval foot, *16,5cm wide*; a George III silver milk jug, maker's mark rubbed, London, 1799, the oval body similarly engraved, the side applied with a reeded handle, *11,4cm high, 165g*; and two pairs of George III silver sugar tongs, Peter, Ann & William Bateman, London, 1803, *14,5cm long, scratch weights 4-23-18 and appears to be 59 4, marks worn, minor dents and restorations, 1335g all in (6)*

**R35 000 - 40 000**

**PROVENANCE**

Purchased from Templar's (Pty) Ltd, Benmore Gardens, Sandton, 28 June 1978.

224

**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*

**R10 000 - 12 000**

225

**Four George III silver tureens and covers, Rebecca Emes & Edward Barnard I, London, 1809**

each rectangular with rounded corners and gadrooned border, engraved with an armorial, the sides applied with scroll handles, raised on a conforming spreading foot, the cover engraved with a crest and surmounted by a stylised branch handle, *engraved 1-4, 14,8cm high, 2580g all in (4)*

**R25 000 - 30 000**

226

**A George III silver tureen and cover, Benjamin Smith II & James Smith III, London, 1810**

rectangular, with moulded lobed rim, the body engraved with an armorial, the sides applied with handles, the domed cover with foliate and c-scroll handle, raised on four leaf-headed paw feet, *41cm wide over handles, 4360g all in*

**R20 000 - 25 000**





227 part lot

227

**A George III silver 'Fiddle' pattern part flatware service, Thomas Wilkes Barker, London, 1812**

comprising: nine dinner spoons, a soup ladle, twelve dinner forks, a basting spoon, nine dessert spoons, nine teaspoons, two salt spoons, each terminal engraved with an armorial, 2370g all in; twelve George III silver 'Fiddle' pattern dessert forks and a sugar sifter, Richard Crossley, London, 1812-1813, each terminal engraved with a crest, 595g all in; a pair of George III silver 'Fiddle' pattern sauce ladles, Robert

Rutland, London, 1809, 115g all in; nine Elizabeth II silver 'Rattail' pattern dinner and dessert knives, Francis Howard Ltd, Sheffield, 1973; three George III silver-gilt salts, Rebecca Emes & Edward Barnard I, London, 1812, each rectangular, with moulded gadrooned rim, the body engraved with an armorial, raised on four shell feet, gilt interior, 225g all in; and an associated mahogany canteen, 19th century, the hinged rectangular top enclosing a removable baize-lined compartment and interior, the sides applied with carrying handles, with Garrard paper label, 10,4cm high, 47cm wide, 32,5cm deep (80)

**R30 000 - 35 000**



228

228

**A George III silver two-handled tray, Robert Sibley I, London, 1814**

oval with gadrooned rim and moulded border, the sides applied with reeded and leaf-capped handles, 63,2cm wide over handles, 3055g

**R30 000 - 35 000**



229

229

**A pair of George IV silver entrée dishes and covers, maker's initials RG, Sheffield, 1820**

each rectangular with moulded flowerhead and foliate borders, the cover similarly moulded and engraved with detachable handle, minor dents, surface scratches, 3245g all in (2)

**R40 000 - 50 000**

230

**A George IV silver two-handled tureen and cover, JE Terrey & Co, London, 1823**

oval with moulded gadrooned rim, the body engraved with an armorial, the sides applied with reeded and acanthus-leaf handles, raised on four paw feet, the cover surmounted by a leaf handle, *minor oxidisation, splits, dents, 22cm wide over handles, 785g*

R7 000 - 9 000



230

231

**A George IV and William IV silver assembled 'Shell and Thread' pattern flatware service, William Eaton, London, 1825-1837**

comprising: twelve dinner spoons, twelve dinner forks, twelve dessert forks, twelve dessert spoons, twelve teaspoons, *2430g all in*; and twenty-four Elizabeth II silver dinner and bread knives, Sterling Silverware Ltd, Sheffield, 1970 (84)

R40 000 - 45 000



231 part lot



232

232

**A George IV silver salver, possibly William Brown, London, 1827**

circular with moulded foliate border, the centre engraved with flowerheads and scrolling foliage, raised on three bracket feet, *split, 24cm diameter, 490g*

R2 500 - 3 000

233

**A pair of George IV silver-gilt salts, Robert Sharp, London, 1828**

cauldron-shaped body, each with moulded gadrooned rim, the bulbous body engraved with a crest, raised on three claw-and-ball feet, gilt interior, *dents, one engraved 'G.Y' to the reverse, 8,3cm diameter, 420g all in*; another pair, Thomas Heming, London, 1821, similar, *410g all in*; and four George IV silver-gilt 'Old English Thread' pattern salt spoons, William Hill, London, 1821, each terminal engraved with the initial 'R', *70g all in* (8)

R4 000 - 6 000



233



234

**A George IV silver two-handled wine cooler, Paul Storr,  
London, 1829**

urn-shaped, the lobed body moulded and engraved with alternating repoussé panels of flowerheads, c-scrolls, fruit and leaves, grapes and vines, centred by an armorial to one side and two crests to the other, the sides applied with vine-form handles moulded with fruiting vines supported on a Bacchanalian mask, raised on a lobed pedestal base, the rim similarly moulded, gilt interior, *underside engraved with scratch weight Oz 165*"10, 46,8cm wide over handles, 3620g

**R80 000 - 100 000**

235

**A Victorian silver 'Hanoverian' pattern flatware service, Chawner & Co, London, 1851-1855**

comprising: twelve dinner forks, twelve dinner spoons, six egg spoons, two fish slices, a fish serving fork, a soup ladle, a pair of sauce ladles, a pair of basting spoons, twenty-four dessert forks, ten dessert spoons, twelve teaspoons, 4248g all in; a Victorian silver 'Old English' pattern fish server, London, 1851, 125g; twelve Edward VII silver 'Old English' pattern fish knives and forks, Atkin Brothers, Sheffield, 1906-1907, 1555g all in; and twelve Elizabeth II silver 'Sandringham' pattern dinner and bread knives, Terry Shaverin, .925 sterling, Sheffield, 1980 (133)

R50 000 - 60 000



235 part lot

236

**A Victorian silver 'Fiddle, Thread and Shell' pattern flatware service, Emmanuel Brothers, London, 1858**

comprising: six dinner spoons, six dinner forks, six dessert forks, six dessert spoons, six teaspoons, each terminal engraved with the letter 'W'; 2025g all in; and a pair of Victorian silver 'Reeded King's Husk' pattern basting spoons, Elizabeth Eaton, London, 1854, 395g all in (32)

R15 000 - 20 000



236 part lot

237

**A Victorian silver tray, Martin, Hall & Co, London, 1875, retailed by Worldley & Co, Liverpool**

oval, with beaded rim, the centre bright-cut with garlands of flowerheads, inscribed 'THIS TRAY TOGETHER WITH A SILVER TEA AND COFFEE SERVICE AND KETTLE were presented to the Revd L.W. Diggle M.A., incumbent at St Matthew and St James Church Mossley Hill near Liverpool, and Rural Dean of Childmhall, ON THE OCCASION OF HIS MARRIAGE WITH MISS EDITH MOSS, XXIII APRIL MDCCCLXXXIV, by Members of the Congregation and Parishioners as a mark of their sincere esteem and regard'; the sides applied with reeded and acanthus-leaf handles, raised on four bun feet, engraved 9726, with retailer's name to the reverse, 73,3cm wide over handles, 4120g

R25 000 - 30 000



237



238

238

**Five Mappin & Webb 'Prince's' plate domes, 20th century**

*in sizes, each with detachable handle, moulded with c-scrolls, scrolling foliage, swags of flowerheads, ribbon and fish scales, stamped, registration numbers, the largest 46,2cm wide (5)*

R10 000 - 12 000



239

239

**An Edwardian silver-plated revolving breakfast dish**

*oval, the hinged domed cover engraved with sprays of foliage, enclosing a detachable beaded dish, the sides applied with stylised leaf handles, raised on four fluted legs with paw feet, 38,3cm wide over handles*

R1 500 - 2 000

240

**An Edward VII silver bowl, maker's mark worn, London, 1908**

*of navette shape, with moulded wavy rim, the sides with shield-shaped stylised handles, raised on four stylised claw feet, numbered 12051, dent, 40cm wide over handles, 1610g; and a George V example, maker's mark worn, Sheffield, 1917, similar, numbered 12051, dent, 31cm wide over handles, 810g (2)*

R10 000 - 15 000



240

241

**An Edward VII silver four-handled bowl, maker's mark worn, possibly Jay Richard Attenborough Co Ltd, London, 1909**

circular with canted sides, with wavy rim, the sides applied with four harp-shaped handles, raised on a triangular spreading foot, *minor dents and pitting, the base stamped indistinctly, 27cm wide, 1015g*

R6 000 - 8 000



241

242

**A George V silver-gilt two-handled tureen, maker's marks worn, Sheffield, 1927**

of navette shape with moulded rim, gilt interior, the sides applied with leaf-capped handles, raised on a spreading oval foot, *minor abrasion to one handle, engraved CAPITAL 13932 E, 31,5cm wide over handles, 725g*

R6 000 - 8 000



242

243

**A George V silver four-piece tea service, Sheffield, Roberts & Belk Ltd, 1928**

comprising: a hot water pot, a teapot, a two-handled sugar bowl and a milk jug, each with canted corners, the body engraved with two bands of foliate and flowerhead decoration, the hot water jug and teapot applied with ivory scroll handles, the hinged domed cover surmounted by a pineapple finial, the milk jug and two-handled sugar bowl each with harp-shaped silver handles, *engraved 9091 to the base, the hot water jug with detachable muslin strainer, the hot water jug 19,5cm high, 1815g all in (4)*

R12 000 - 15 000



243

\*This lot is not suitable for export

244

**A pair of George V silver Corinthian candlesticks, maker's mark worn, Birmingham, 1933**

each raised on a square stepped and gadrooned base, rising to a fluted column, with beaded nozzles, each base engraved with the inscription 'TO HARRY AND LIBBY FROM MOTHER 23.6.37'; repairs, loaded, 30,5cm high (2)

R12 000 - 15 000



245

**An Elizabeth II silver novelty cigarette case, Joseph Gloster Ltd, Birmingham, 1953**

rectangular with canted corners, the engine-turned body with a rectangular cartouche engraved with initials, enclosed by chased foliate decoration, with hinged cover, the opposing side with hinged flap inscribed 'Penny from Ted, 29.4.55'; stamped 'MADE IN ENGLAND'; with gilt interior, cased, 7,5cm high, 5,1cm wide, 2cm deep, 85g

R4 000 - 6 000



246

**An Elizabeth II silver 'King's' pattern flatware service, EP & Co, Sheffield, 1963**

comprising: twelve soup spoons, twelve dinner forks, twelve dinner knives, twelve dessert knives, twelve dessert spoons, twelve dessert forks, six fruit knives, six fruit forks and a pair of butter knives, 3310g all in; six electroplated fish knives and forks, Sheffield, 20th century; and a mahogany canteen, mid 20th century, the hinged moulded rectangular top enclosing a fitted baize-lined interior with a fitted frieze drawer below, the front with brass carrying handle, 17cm high, 47,5cm wide, 34,5cm deep (99)

R20 000 - 25 000



247

**An Elizabeth II silver 'Dubarry' pattern flatware service, Cooper Brothers & Sons Ltd, Sheffield, 1964-1967**

comprising: twelve dinner knives, twelve dinner forks, eighteen dinner spoons, a carving knife, a carving steel, a carving fork, a soup ladle, a pair of sauce ladles, twelve fish knives, twelve fish forks, a pair of fish servers, twelve bread knives, twelve dessert forks, twelve dessert spoons, twelve teaspoons, eleven coffee spoons, a salt spoon, each terminal engraved with the letters 'L.G.'; 6030g all in; an electroplated salt spoon; and an oak canteen, mid 20th century, the hinged rectangular moulded top enclosing a baize-lined fitted interior with two graduated drawers below, raised on a moulded plinth base, distress to top, 28,5cm high, 48cm wide, 34cm deep (136)

R25 000 - 30 000







248

**A set of twelve Elizabeth II silver dinner  
plates, SA Ld, London, 1964, .925 sterling**

*circular, each with wavy moulded gadrooned border,  
28,8cm diameter, 11005g all in (12)*

R70 000 - 80 000



249

**249**  
**A George III mahogany tilt-top pie-crust table**

with moulded wavy rim, raised on a part fluted tapering column, on three acanthus-carved cabriole legs, on paw-and-ball feet, *with later bearers and bracing, lacking castors, 70cm high, 74cm diameter*

R9 000 - 12 000



250

**250**  
**A George III mahogany tea stand**

the square top with blind key-fret gallery, the blind 'Chinese' fretwork frieze with a slide, raised on square key-fret legs with pierced foliate spandrels, on brass castors, *restorations, 66cm high, 31cm square*

R6 000 - 8 000



251

**251**  
**A George III style carved mahogany silver table, 19th century**

the rectangular top with a pierced fretwork gallery, the blind 'Chinese' fretwork frieze with ribbon-carved beading, on four pierced fretwork square-section legs, headed by carved pierced angle brackets, joined by a scrolled pierced conforming stretcher surmounted by an urn finial, on block supports with brass castors, *repair, restoration, chips, retailer's plaque Frank Partridge, Works of Art, 26 King St. St. James's and New York, 77cm high, 84,5cm wide, 50,6cm deep*

R10 000 - 15 000

**252**  
**A George III mahogany secrétaire chest of drawers**

the *later* reeded rectangular top above a hinged fall-front drawer, enclosing an arrangement of drawers, cubby holes, a cupboard and a gilt-tooled green leather writing surface, above three graduated drawers, on tapering lobed and bun feet, *116,5cm high, 110cm wide, 54cm deep*

R10 000 - 15 000

\*This lot is not suitable for export



252



253



254



255



256

**253**  
**A Regency rosewood sofa table**

the rectangular top with rounded corners above a pair of moulded frieze deep drawers flanked by scroll spandrels, raised on tapering lobed supports terminating in a lotus-leaf collar, on moulded bracket-shaped platforms, on turned feet, with brass castors, *some losses*, 74,5cm high, 150,5cm wide, 68cm deep

**R15 000 - 20 000**

\*This lot is not suitable for export

**254**  
**A William IV rosewood library table**

the rectangular top above a frieze drawer, raised on tapering fluted and acanthus-leaf columns, on a moulded socle and shaped plinth support, on claw-and-scroll feet, with recessed brass castors, 73cm high, 137,5cm wide, 67cm deep

**R12 000 - 15 000**

\*This lot is not suitable for export

**255**  
**A William IV rosewood library table**

the rectangular rounded top above a pair of frieze drawers, raised on gadrooned baluster supports, on square-section legs, on gadrooned bun feet, with brass castors joined by a stretcher, 73,2cm high, 93,7cm wide, 55,2cm deep

**R8 000 - 10 000**

\*This lot is not suitable for export

**256**  
**A Victorian walnut sofa table, Johnstone & Jeanes, New Bond Street, London, mid 19th century**

the moulded rectangular top with gilt-tooled leather inset writing surface above a pair of frieze drawers, raised on tapering columnar supports, with lotus-leaf socle, the cabriole legs headed by foliate carving with claw-and-ball feet, on brass castors, *the drawer stamped 'Johnstone & Jeanes, New Bond ST, London'*, 73cm high, 113,5cm wide, 59,5cm deep

**R35 000 - 45 000**

257

**A Victorian oak cigar box**

modelled as a sentry box with slatted sides and roof, the arched glazed front set with a watercolour of a uniformed guardsman possibly by Richard Simkin, enclosing four drawers, *in sizes*, on a plinth base, 54cm high, 23cm wide, 23cm deep

R15 000 - 20 000



257

258

**A Victorian walnut and gilt-metal-mounted desk**

the kidney-shaped top inset with a gilt-tooled brown leather writing surface above a frieze drawer, on chamfered cabriole legs with gilt-metal mounts and sabots, 74cm high, 115cm wide, 58cm deep

R8 000 - 10 000



258

259

**An Edwardian satinwood and painted table-top vitrine**

the hinged glazed trefoil top enclosing a green silk interior, the conforming frieze painted with sprays of roses on three square-section outswept legs joined by a stretcher centred by a triangular platform, *some veneer losses and overpainting*, 75cm high, 46cm wide, 42cm deep

R4 000 - 6 000



259

260

**A Carter Stabler & Adams Ltd Poole Pottery stoneware 'Harpy Eagle' by Harold Stabler, 1916**

realistically rendered, perched on a rocky outcrop glazed with marbled shades of green, apricot and dark brown, *firing faults to the bird's crest, chips, impressed HAROLD STABLER 1916, 65,7cm high*

R15 000 - 20 000

**PROVENANCE**

De Goede Hoop Estate, Noordhoek, Cape Town.



260

261

**A Tiffany & Co silver 'Windham' pattern four-light centrepiece, 1947-1956, .925 sterling**

the central bowl with everted rim raised on four scroll feet each headed by a nozzle, engraved *TIFFANY & Co, MAKERS, STERLING SILVER 23312 M, 41cm diameter, 1005g*

R30 000 - 40 000



261



262

**A silver cast 'Root Tree & Klipspringer' candle holder, Patrick Mavros, Harare, 2000**

raised on a tree root base with a standing male and recumbent female klipspringer, stylised tree stem, with detachable foliate-shaped nozzle, 22,5cm high, 1070g

R50 000 - 70 000



263

**A silver cast 'Root Tree & Elephant' candle holder, Patrick Mavros, Harare, 2000**

raised on a tree root base with two standing elephants, stylised tree stem, with detachable foliate-shaped nozzle, 23cm high, 1150g

R50 000 - 70 000



264

**A silver cast 'Root Tree & Elephant' candle holder, Patrick Mavros, Harare, 2001**

raised on a tree root base with two standing elephants, stylised tree stem, with detachable foliate-shaped nozzle, 23cm high, 1245g

R50 000 - 70 000



265

**265**  
**Two lacquered papier-mâché boxes,**  
**Fedoskino workshop, Russia,**  
**20th century**

each oval-shaped, one painted with a portrait of a lady in traditional attire against a mother-of-pearl ground enclosed by a gilt frame, the other painted with a game of *durak* in progress, with Cyrillic inscriptions, *the larger 3,5cm high, 8,8cm wide, 10,2cm deep (2)*

R6 000 - 8 000



266

**266**  
**Seven lacquered papier-mâché**  
**boxes, Palekh workshop, Russia,**  
**20th century**

each with either a religious or folkloric polychrome image to the cover, with Cyrillic inscriptions, *the largest 3,9cm high, 16cm wide, 10cm deep (7)*

R15 000 - 20 000



267

**267**  
**Five lacquered papier-mâché boxes,**  
**Fedoskino workshop, Russia,**  
**20th century**

each with fairy tale or folkloric polychrome image to the cover, with Cyrillic inscriptions, *the largest 2,5cm high, 8,8cm wide, 13cm deep (5)*

R8 000 - 10 000



detail

268

**A black japanned and chinoiserie decorated  
brass-mounted cabinet-on-stand, 19th century**

*in two parts*, the rectangular top above a pair of lacquered doors, the sides and top decorated with birds before flowering trees, with engraved copper and brass strap work hinges and escutcheon plates, the sides with carrying handles, enclosing an arrangement of Japanese lacquered drawers, *in sizes*, *in nashiji* and *maki-e*, with landscapes, pavilions, animals and birds, raised on a pierced bracket, the *associated* giltwood stand carved with four female caryatids with their arms aloft adorned with foliate swags centring a shield-shaped cartouche carved with initials, raised on acanthus-leaf legs, on lion paw feet, joined by an x-shaped platform stretcher, *restorations*, 166cm high, 110cm wide, 68,5cm deep (2)

R50 000 - 70 000





269

**An Italian walnut mother-of-pearl and bone-inlaid centre table**

the rectangular top profusely inlaid with borders of flowers and scrollwork enclosing five panels of flower-filled urns, each corner inlaid with a bone and pen work engraved cartouche, the frieze similarly inlaid and centred by masks, each corner block with a crest, drop-finial below, raised on arched columnar supports, on scrolled bracket supports joined by an H-stretcher inlaid with a continuous hunting scene below eleven moon phases, *brass banding throughout, 82cm high, 138cm wide, 71,5cm deep*

R80 000 - 100 000



detail



270

**A pair of 'Sèvres' style gilt-metal-mounted two-handled vases and covers, late 19th century**

each painted with a classical scene of maidens, *putti* and dolphins within a gilt scroll frame, the reverse painted with a cartouche of summer flowers against a turquoise ground, the sides applied with female mask and acanthus-leaf handles, each rim with beaded, pierced and foliate border, the domed cover with a fruit-filled urn finial, raised on an octagonal foot headed by a band of acanthus-leaf and scroll-work, *restorations, hairline cracks, some loss to the gilding and turquoise ground, 78cm high (2)*

R30 000 - 40 000



271

**A Louis XV style bronze jardinière, 19th century**

the tapering rectangular latticework basket raised on scroll and acanthus-leaf supports, on a waisted stepped plinth base centred by a pine cone finial, *restorations, 20,5cm high, 30cm wide, 23cm deep*

R8 000 - 10 000

272

**A pair of French painted and upholstered fauteuilles, 18th/19th century**

each with padded and closenailed back, side and arms, on curved acanthus-leaf-carved and scrolled supports, stuff-over seat, shell-carved and foliate apron, on cabriole trailing foliate legs (2)

R30 000 - 40 000

**PROVENANCE**

De Goede Hoop Estate, Noordhoek, Cape Town.



273

**A French Empire style mahogany and brass-bound partners' desk, 19th century**

the rectangular top with re-entrant corners with a gilt-tooled green leather inset writing surface, above a central deep frieze drawer flanked by four graduated drawers, the opposing side with panelled doors each enclosing a *later* shelf, between fluted columns, panelled sides, raised on ring-turned tapering legs, restorations, some loss, 77cm high, 152cm wide, 80cm deep

R25 000 - 30 000



274

**A French kingwood and gilt-metal-mounted occasional table, late 19th/early 20th century**

the radiating-veneered circular top above a frieze drawer applied with Bacchanalian and Pan figures with garlands of ribbon-tied swags, on cabriole legs with leaf-and-claw sabots, 75cm high, 80,5cm diameter

R10 000 - 15 000



275

**A French Empire style mahogany and gilt-metal-mounted recamier, 19th century**

with padded back, seat and foot support, with swan-neck supports, the frieze centred by a pair of winged mythical beasts flanked by stars, raised on winged lion-mask restrained cabriole legs, on sabot paw feet, with two loose bolsters, repair, 70,5cm high, 89,2cm wide, 188cm long

R15 000 - 20 000





276

**A Louis XV style ormolu-mounted Boulle ebonised longcase clock, circa 1860**

the 24,5cm gilt dial with enamel cartouche Roman hour numerals, outer minute track, with steel hands, striking the quarter, half and full hour on a spiral gong, the backplate stamped '172 C.R', the shaped hood surmounted by the seated figure of Chronos, the baluster-shaped trunk centred by a conforming door with an ormolu lenticle below an Apollo mask, on an outswept plinth, raised on a bracket with scrolled apron centred by a further mask, on lion-paw feet, *inlaid overall with scrolling inhabited brass arabesques, the whole with scenes from the Commedia dell'Arte, 230cm high*

R60 000 - 80 000

277

**A French kingwood Vernis Martin gilt-metal-mounted vitrine cabinet, late 19th century**

the serpentine-shaped pediment above a conforming glazed door and sides enclosing a pair of glass shelves and a velvet-lined interior, the lower half with Vernis Martin panels painted with figures in 18th century attire before wooded landscapes, on outswept legs with gilt-metal sabots, *the back stamped '3872'*, 179cm high, 123cm wide, 52cm deep

R20 000 - 30 000



277

278

**A French kingwood, gilt-metal-mounted and marble-topped meuble d'appui, late 19th century**

the stepped marble top above a waisted bombé body, with heart-shaped door set with a Vernis Martin panel enclosing a silk-lined interior and a shelf, raised on outswept feet with foliate mounts, 111cm high, 50,5cm wide, 30cm deep

R8 000 - 10 000



278

279

**A French kingwood-veneered and gilt-metal-mounted occasional table, late 19th century**

the radiating-veneered circular top with canted corners, above a shaped frieze, raised on leaf-headed restrained cabriole legs with sabot mounts, on scroll feet, *restorations*, 75cm high, 60cm diameter

R5 000 - 7 000



279

280

**A Louis XVI style marble-topped, kingwood and gilt-metal-mounted occasional table, late 19th/early 20th century**

the shaped top inset with a grey-veined marble top above a frieze applied with foliate mounts, on cabriole legs with foliate sabots, united by a wavy stretcher and circular platform surmounted by a rope-twist basket frame, *minor losses*, 76cm high, 80cm diameter

R6 000 - 8 000



280

281  
**An Art Deco Schneider cameo and frosted two-handled glass vase**

baluster, carved with a band of trailing flowerheads in shades of amethyst, blue and dark orange, the tapering neck applied with shaped carrying handles, the rim with a purple band, signed 'Charad Le Verre Francais' and stencilled 'FRANCE'; minor chips, 26cm high

R15 000 - 20 000



281

282  
**An Italian silver Antipodi reversible centerpiece, designed by Marco Ferreri for De Vecchi, .925 sterling, 20th century**

oval, on a circular spreading base, engraved 925 DE VECCHI, 39,6cm wide, 1520g

R12 000 - 15 000



282

283  
**An Italian first edition P40 lounge armchair designed in 1954 by Osvaldo Borsani for Tecno, Varedo**

with adjustable padded reclining back, seat and footstool, rubber arms, on tubular black painted steel legs, manufacturer's metal label and paper label

R40 000 - 50 000

**EXHIBITED**

The model was exhibited at the Osvaldo Borsani Retrospective exhibition, Milan Triennale Design Museum, 16.05.2018 - 16.09.2018.

**LITERATURE**

Charlotte & Peter Fiell (2017) *1000 CHAIRS*, Köln: TASCHEN Bibliotheca Universalis, where the later version is illustrated on page 288.



283



284

**284**  
**An Italian walnut poker table and four walnut and leather folding chairs designed by Gio Ponti for Fratelli Reguitti, 1960s**

*en suite*, the detachable reversible top with rounded sides, and baize-lined playing surface below, the frieze fitted with brass swivel poker trays, on turned tapering legs, *manufacturer's stamp, made in Italy, 75cm high, 90cm square*; and four walnut and leather folding chairs, each with padded curved back support and seat, on chamfered legs joined by stretchers, *one leg repaired (5)*

R35 000 - 40 000



285

**285**  
**A Danish teak coffee table, 20th century**

the rectangular top on square-section legs joined by square-section side supports, *stamped 'MADE IN DENMARK', 34,5cm high, 70cm wide, 46cm deep*

R4 000 - 6 000



286

**286**  
**A Danish CH445 Wingchair designed in 1960 by Hans J. Wegner for Carl Hansen & Søn**

with leather back, arms and seat, raised on tubular stainless steel legs, with pad feet

R25 000 - 35 000

287

**A Danish ash and flag line  
Harp chair designed in  
1968 by Jørgen Høvelskov  
for Christensen & Larsen  
Møbelhadvaerk**

the frame carved to resemble a  
stylised Viking ship's bow, strung with  
flag line to form the back and seat,  
*restoration*

R8 000 - 10 000

**LITERATURE**

Charlotte & Peter Fiell (2017) *1000  
CHAIRS*, Köln: TASCHEN Bibliotheca  
Universalis, illustrated on page 247.  
Per H. Hansen & Klaus Petersen (2005)  
*300 danske design møbler*, Lindhart  
og Ringhof, Latvia, illustrated on the  
front cover.



287

288

**An LC1 leather and chrome  
armchair designed in 1928 by  
Le Corbusier, Pierre Jeanneret  
and Charlotte Perriand**

the curved hinged chrome frame  
with leather back, between curved  
supports, leather strap arms, leather  
seat, on tubular legs joined by front  
and back stretchers, on metal flat bun  
feet, *repair*

R7 000 - 9 000

**PROVENANCE**

Purchased from Innovation,  
Cape Town in the 1980s by the  
current owner.



288

289-290

**No Lots**







The Vineyard Hotel, Newlands, Cape Town  
11 May – 2pm

**Oriental Ceramics and Works of Art**  
**Property of a Collector**  
**The Late Lady Ina Oppenheimer**  
**Blue Bird Farm Collection**  
**Property of Kangra Group (Pty) Ltd.**  
**Assembled by the**  
**Late Graham and Rhona Beck**

Lots 291–430

Lot 338 An Arita blue and white VOC dish, late 17th century (detail)



291

**291  
A Chinese sancai-glazed earthenware two-handled vessel, Ming Dynasty**

the baluster body moulded in high relief with *Guanyin* and her acolytes above a pair of contesting dragons chasing a flaming pearl, the shoulders modelled with a pair of standing *dogs-of-fo*, raised on three dragon-mask and scroll feet, *the body with an aperture, some losses and firing faults*, 46cm high

**R20 000 - 30 000**

**292  
A Chinese Provincial blue and white 'Swatow' Zhangzhou dish, 16th century**

the centre painted with a phoenix surrounded by stylised clouds, peonies and foliage, enclosed by a double blue-line border, the rim with a further double blue-line border, the reverse painted with sprays of peonies enclosed by further blue-line borders, *fritting and glaze chips*, 34,8cm diameter

**R12 000 - 15 000**

**PROVENANCE**  
Purchased from Ross Hamilton Limited Antiques, 95 Pimlico Road, London, SW1W 8PH, 21 December 1995.



292



293

**293  
A Chinese polychrome 'Swatow' Zhangzhou dish, 17th century**

the centre painted with a pair of phoenix surrounded by stylised clouds, peonies and scrolling foliage, enclosed by a double iron-red line border, the rim painted and enamelled with alternating cartouches enclosed by a lattice ground, raised on a low foot, 25,5cm diameter

**R6 000 - 8 000**

**LITERATURE**  
cf. CS Woodward (1974) *Oriental Ceramics at the Cape of Good Hope, 1652-1795*, AA Balkema, Cape Town, a similar example illustrated on page 13, fig. 20.



294

**294  
A Chinese blue and white jar, Kangxi period, 1662-1722**

ovoid, painted with five birds amongst sprays of peonies, prunus blossoms, lilies and trailing foliage enclosed by a diaper border, *underglaze-blue double-ring mark, repaired neck, applied Guest & Gray paper label*, 20cm high

**R9 000 - 12 000**

**PROVENANCE**  
Purchased from H Woods Wilson Limited, 103 Pimlico Road, London, SW, 4 March 80.

295

**A pair of Chinese Export blue and white dishes, Qianlong period, 1735-1796**

oval, each painted to the centre with a bouquet of flowers and foliage, the cavetto with sprigs of flowers, enclosed by a floral border, sienna-glazed rim, *paper label, with presentation case, 38,5cm diameter (2)*

R20 000 - 25 000

**PROVENANCE**

Purchased from Charlotte Horstmann & Gerald Godfrey Ltd, Ocean Terminal, Hong Kong, 31 March 1990.

296

**A Chinese Export blue and white octagonal plate, Qianlong period, 1735-1796**

rectangular with canted corners, the centre painted with a ribbon-tied posy of peonies, the cavetto decorated with a cell-diaper and spear-head border, the border painted with Buddha's finger citron, persimmon, double gourds and sprays of peonies and prunus blossoms enclosed by a double blue-line border, *rim chip, 32,7cm wide*

R7 000 - 9 000

**PROVENANCE**

Purchased from Charlotte Horstmann & Gerald Godfrey Ltd, Ocean Terminal, Hong Kong, 1 April 1996.

297

**A Chinese blue and white dish, Qianlong period, 1735-1796**

the centre finely painted with a dwelling before a rocky outcrop with 'The Three Friends', with further dwellings and sampans in the distance, the cavetto with a double blue-line, scroll and spear-head border, the border with lappet-, cell- and diamond-shaped borders interspersed with sprays of flowers, sienna-glazed rim, *35cm diameter*

R5 000 - 7 000

298

**A Chinese blue and white dish, Qianlong period, 1735-1796**

the centre painted with peonies, chrysanthemums, carnations, roses and lilies amongst scrolling foliage, the border similarly decorated, sienna-glazed rim, *35,5cm diameter*

R6 000 - 8 000

299

**A Chinese blue and white dish, Qing Dynasty, 18th century**

the whole profusely decorated with sprays of peonies and foliage enclosed by double blue-line borders, the reverse with stylised bamboo leaves, *underglaze-blue double-ring mark, fritting chips to the rim, chip to foot rim, 28cm diameter*; and a Chinese blue and white dish, Qianlong period, 18th century, the centre with rocky outcrop issuing bamboo, peonies and chrysanthemum blooms within a cell-diaper border, enclosed by sprays of blossoms and chrysanthemums within blue-line borders, sienna-glazed rim, the reverse with stylised foliate sprays, *chips, 27,5cm diameter (2)*

R6 000 - 8 000



295



296



297



298



299



300

**A Chinese Export blue and white dish, Qianlong period, 1735-1796**

oval, the centre painted with pavilions before a rocky landscape and with a figure in a sampan, the cavetto with a cell-diaper border enclosed by four sprays of peonies and blooms, sienna-glazed rim, *minor fritting chips*, 39cm wide

R5 000 - 7 000



300

301

**A set of four Chinese Export blue and white shell-shaped dishes, Qianlong period, 1735-1796**

each painted to the centre with two small figures before a riverscape with a pagoda and dwellings in the distance, enclosed by double blue-line, spear-head and key-fret borders, the shaped border with butterflies and cell-diaper ground, *later gilded rim*, raised on a foot, 20,5cm wide (4)

R5 000 - 7 000



301

302

**A set of thirteen Chinese Export blue and white plates, Qianlong period, 1735-1796**

each centre painted with a flower-filled jardinière within double blue-line borders enclosed by a stylised bamboo and berries border, sienna-glazed rim, the reverse with stylised sprays, *fritting chips*, 22cm diameter; and another similar, the border decorated with sprays of peonies, *chips, hairline cracks*, 22,5cm diameter (14)

R12 000 - 15 000



302

303

**A set of twelve Chinese Export blue and white soup dishes, Qianlong period, 1735-1796**

octagonal, each decorated with pagodas before a mountainous riverscape, the cavetto with cell-diaper and foliate medallions enclosed by four chrysanthemum sprays, *fritting chips*, 22cm diameter (12)

R12 000 - 15 000



303

304

**A Chinese Export blue and white dish, Qing Dynasty, 18th/19th century**

octagonal, the centre painted with a mountainous riverscape with pagodas, dwellings and small sampans enclosed by a cell-diaper border, the rim with wave and cell-diaper border, 46cm wide

R6 000 - 8 000



305

**A near pair of Chinese Export blue and white shell-shaped dishes, Qing Dynasty, 18th/19th century**

each shaped body painted with a riverscape scene with pagodas, bridges, sampans and a small scholar within a pavilion, enclosed by a crosshatched border, the rim similarly decorated with wave-shaped border, 25,5cm wide (2)

R3 000 - 5 000



306

**A Chinese Export blue and white dish, Qing Dynasty, 19th century**

circular, the centre painted with pagodas before a mountainous riverscape with a fisherman and a figure crossing a bridge in the foreground, enclosed by three cartouches with Buddhist symbols, the diaper border with a band of spear-heads, 37,1cm diameter

R7 000 - 9 000



307

**A Chinese blue and white ginger jar, Qing Dynasty, 19th century**

ovoid, the body painted with six lotus blooms and scrolling foliage divided by Buddhist emblems, the shoulder and base with ruyi-head and wave-and-prunus shaped borders, hairline crack, cracks, 21cm high, with wooden cover

R6 000 - 8 000

**PROVENANCE**

Purchased from H Woods Wilson Limited, 103 Pimlico Road, London, SW, 3 April 80.





308

**308**  
**A Chinese famille-verte platter,**  
**Qianlong period, 1735-1796**

rectangular with canted corners, the centre painted and enamelled with pavilions amongst pine trees, clouds, peony blossoms and sprays of foliage enclosed within a wavy cavetto, the moulded border with eight cartouches enclosing birds and peony blossoms amongst foliage, with moulded ribbed rim, the reverse painted with sprays of peony blossoms, *glaze chips*, 36cm wide

R5 000 - 7 000



309

**309**  
**A pair of Chinese stoneware**  
**I-shing figures of fu lions,**  
**Qing Dynasty, 19th century**

each modelled seated on its haunches, with turned head and mouth agape, with incised body, the mane, eyebrows, tail and claws highlighted with white slip glaze decoration, *with presentation case, restorations and repair, the taller*, 19,7cm high (2)

R10 000 - 15 000

**PROVENANCE**

Purchased from Charlotte Horstmann & Gerald Godfrey Ltd, Ocean Terminal and Harbour City, Kowloon, 10 April 1984.

**310**  
**A Chinese lavender-glazed**  
**baluster vase, Qing Dynasty,**  
**19th century**

baluster, rising to a flared lip, raised on a low foot, *chips to the foot*, 30,5cm high

R10 000 - 15 000



310



311

**311**  
**A Chinese flambé-glazed**  
**bottle vase, Qing Dynasty,**  
**19th century**

the bulbous body rising to a tapering cylindrical neck, raised on a circular foot, *chips to the foot*, 37,4cm high

R15 000 - 20 000



312

**312**  
**A Chinese red-glazed vase,**  
**Meiping, Qing Dynasty,**  
**19th century**

the rounded shoulders rising to a short slightly everted lip, *the base with chips and glaze loss*, 29,5cm high

R7 000 - 9 000

313

**A Chinese famille-rose  
'Mandarin' bowl, Qing Dynasty,  
19th century**

the centre painted and enamelled with scenes of games including horse riding and wrestling before a waterway, enclosed by gilt stylised Greek key-lock pattern, the border enamelled with four cartouches each depicting figures at various pursuits interspersed with three butterflies, chrysanthemums, flowerheads and scrolling foliage, the gilt rim similarly enamelled with twelve butterflies, the reverse depicting a continuous court scene, raised on a low foot, 35cm diameter

R10 000 - 12 000



313

314

**A pair of Chinese famille-verte  
bowls, Xuantong period,  
1909-1912**

each exterior enamelled and painted with three quails amongst clusters of peonies, bamboo, flowerheads and foliage, gilt rim, raised on a low foot, underglaze-blue six-character mark, 11,2cm diameter (2)

R15 000 - 20 000



314



315

315

**A pair of Chinese famille-rose  
bowls, Republic period**

each exterior enamelled with scholar's rocks, sprays of peonies and flowerheads and bamboo shoots against an apple-green ground, with inscription, raised on a low foot, enamelled blue Hall of Ever Present Spring four-character seal mark, one bowl restored, 15cm diameter (2)

R10 000 - 12 000



316

316

**A Chinese iron-red decorated  
'dragon and phoenix' water pot,  
Republic period**

the exterior painted with four alternating rondels depicting a phoenix and a dragon chasing a flaming pearl, divided by four bats suspending ribboned cash, enclosed by waves and a spearhead border, apocryphal underglaze-blue Qianlong six-character mark, 11cm high

R8 000 - 10 000

317

**A Chinese iron-red decorated  
'bat' dish, Republic period**

the interior painted with five iron-red glazed bats highlighted in gilt enclosing a shou symbol against a pale celadon-glazed ground, the exterior painted with nine bats, raised on a low foot, apocryphal underglaze-blue Qianlong seal mark, 14cm diameter

R6 000 - 8 000



317



318

**A set of four Chinese ink and colour  
paper scroll paintings, Republic period**

each painted with birds amongst various blooms  
including irises, peonies, bamboo and sprays  
of prunus blossom with a rocky outcrop, *some  
areas of staining, some areas of foxing, each 185 by  
53,5cm, boxed (4)*

R20 000 - 30 000





319



320



321



322



323

**319**  
**A Chinese Export silver box and cover, Wang Hing & Company, circa 1854-1941**

circular, the cover engraved with the initial 'B' below a crest, *minor dents*, 8,3cm diameter, 155g

**R3 000 - 4 000**

**LITERATURE**

Adrien von Ferscht (2015) *Chinese Export Silver 1785-1940, the definitive collectors' guide*, University of Glasgow, Scottish Centre for China Research, page 819.

**320**  
**A Chinese red and black lacquer 'Tixi' box and cover, 18th century**

the cover carved with *ruyi*-shaped pommel scrolls enclosed within a circle, the sides with Greek key-lock pattern, the base similarly carved, raised on a conforming tapering foot, *minor chips to lacquer throughout*, 9,5cm high, 15,5cm square

**R20 000 - 25 000**

**321**  
**A Chinese amber and coral snuff bottle, Qing Dynasty, 19th century**

rectangular, the front and reverse inset with a square carved coral panel, with green stone stopper, *the bottle 6,4cm high*

**R4 000 - 6 000**

\*This lot is not suitable for export

**322**  
**A Chinese 'shadow' agate snuff bottle, Qing Dynasty, 19th century**

of ovoid form, with coral and gilt-metal stopper, *the bottle 5cm high*; and a Chinese jade snuff bottle, Qing Dynasty, 19th century, of flattened ovoid form, the sides carved as indented handles, raised on a low foot, the stone of pale brown tone with pale white inclusions, with tiger's eye stopper, *lacking snuff spoon*, *the bottle 6,2cm high (2)*

**R8 000 - 10 000**

\*This lot is not suitable for export

**323**  
**A Chinese glass snuff bottle, Qing Dynasty, 19th century**

the flattened ovoid body with carved ring-and-mask-headed handles, raised on a low oval foot, the glass of pale mottled grey tone, with coral and bone stopper, *lacking snuff spoon*, *the bottle 7,4cm high*

**R6 000 - 8 000**

\*This lot is not suitable for export



324



325



326



327



328



329

324

**A Chinese carved jade figure of a small boy astride a ram, 19th century**

the saddled ram standing foursquare with a small boy proffering a flaming pearl amongst clouds, the saddle carved with *shou* symbols, the pale grey stone with mottled brown and white inclusions, *the flaming pearl glued*, 12cm high, raised on a pierced hardwood stand

R20 000 - 25 000

325

**A Chinese jade pierced carving of a small boy in his boat, late 19th century**

holding an oar in his hands and paddling his boat beneath *wutong* trees, the bough with a flower-filled vase, supported on stylised waves, the stone of pale celadon tone, 5,7cm high

R10 000 - 15 000

326

**A Japanese boxwood netsuke of kappa, Edo period, 1615-1868, 19th century**

the kappa carved enticing a frog from below a *taro* leaf, 2,5cm high; another of a sea dragon and a rat, Edo period, 1615-1868, 19th century, carved with an open-mouthed sea dragon, one side carved with a rat, 6cm high; and a Japanese ebony netsuke of a monkey, Edo period, 1615-1868, 19th century, the cross-legged animal with a peach on its back, 4,5cm high (3)

R10 000 - 12 000

327

**String of amber beads**

composed of twenty-eight beads in sizes of honey tone, to a turned barrel clasp, length approximately 520mm

R4 000 - 6 000

328

**A gilt-bronze figure of Buddha, Thailand, Rattanakosin period, 19th century**

the robed, bejewelled and winged figure with serene expression, seated in *dhyanasana* with one hand resting across his knee, the other in *dhyana mudra*, raised on a three-tiered 'jewelled' throne highlighted with 'jewelled' flame borders, lacking *mandorla* and *jewels*, lacking *ushnisha*, 23cm high

R12 000 - 15 000

329

**A Japanese bronze figure of Buddha, 19th century**

modelled in *dhyanasana*, dressed in flowing robes, with serene expression, the hands in *dhyana mudra*, with *seven-character inscription*, 12,9cm high

R20 000 - 25 000



330

**330**  
**A Japanese giltwood and plaster figure of Kannon, 19th century**

the four-armed figure seated on a double lotus throne, the front arms in *namaste*, the others holding a vessel, on a lotus throne, raised on a stylised wave-shaped base, 28,5cm high, fixed to a later rectangular hardwood base, losses

R12 000 - 15 000



331

**331**  
**A Japanese black and gold lacquer case inro, 19th century**

the *roiro* ground decorated in gold and *togidashi maki-e* with a continuous scene of dwellings before a river amongst clouds, plum and pine trees against a hillside, the interior of *nashiji*, unsigned, with a wooden netsuke carved with *Fukurokuju* clutching his gnarled staff in his right hand, his left arm draped around a tortoise, and an ivory and painted *ojime* in the shape of a *daruma*, surface scratches, 8cm high

R10 000 - 12 000

\*This lot is not suitable for export



332

**331**  
**A Japanese black and gold lacquer case inro, 19th century**

the *roiro* ground decorated in gold, *kirikane* and *togidashi maki-e* with a continuous scene of an owl in *raden* perched on a pine branch, the interior with black lacquer, signed, with an associated staghorn netsuke, in the form of an *oni*, with an agate bead *ojime*, 7,2cm wide

R10 000 - 12 000

\*This lot is not suitable for export

**332**  
**A Japanese black and gold lacquer four-case inro, 19th century**

of wide form, decorated in gold, *raden* and coral with a continuous scene of five butterflies amongst chrysanthemums, blossoms and foliage, unsigned, with a wooden netsuke in the form of *Noh* masks, 8cm wide; and a Japanese gold and red lacquer four-case inro, 19th century, the *roiro* and red ground decorated in gold, *kirikane* and *togidashi maki-e* depicting swirling water and various chrysanthemums accentuated in white and silver, the interior of *nashiji*, unsigned, 5,3cm high (2)

R10 000 - 12 000

\*This lot is not suitable for export



333

334

**A Japanese Imari vase, Edo period, late 18th century**

baluster, the front and reverse painted with a *ho-ho* bird amongst blossoms, the sides with ribbon-tied stylised foliage and blossom panels between double blue-line borders, the shoulders with panels of iron-red, blue and gilt flowers, the neck similarly decorated, *crazing throughout*, 78cm high

R5 000 - 7 000



334

335

**A Japanese Fukagawa charger, Meiji period, 1868-1912**

loosely painted with a pair of *oshi-dori* before wave-shaped *chiku* and brocaded panels, further decorated with five cranes in flight before a lattice ground heightened with prunus blossoms and *chiku*, the reverse with four foliate sprays, 55,5cm diameter

R5 000 - 7 000



335

336

**A Japanese cloisonné vase, Andō Cloisonné Company, late 19th/early 20th century**

baluster, enamelled with sprays of chrysanthemums and foliage in shades of yellow, pink, white and green against a dark blue ground, enclosed by lappet borders, with silver rim and foot, *stamped 'Jungin'*, *signed*, 31,5cm high

R15 000 - 20 000



336

337

**A Japanese painted four-panel folding screen, Edo period, 1615-1868, early 19th century**

ink, colours and gold on paper, painted with walled pavilions, pine trees and blossoms before a mountainous landscape, with courtiers and their attendants, with floral silk border and black painted wooden frame heightened with metal fittings, *unsigned*, *applied with two later pierced hanging brackets*, *overpainting*, *foxing*, 66,3cm high, 122cm fully extended

R10 000 - 15 000

**PROVENANCE**

Purchased from Lohan Fine Arts, Grays Mews, 1-7 Davies Mews, London, W1, 25 January 1985.



337



338

**An Arita blue and white VOC dish, late 17th century**

circular, painted in underglaze-blue with a central roundel of the VOC monogram enclosed by two *ho-ho* birds among prunus blossoms and pomegranates within a double blue-line, the border with six fan-shaped panels enclosing bamboo, peonies and prunus blossoms, 31cm diameter

**R200 000 - 250 000****LITERATURE**

cf. William Fehr (1973) *Treasures at the Castle of Good Hope*, Board of Trustees William Fehr Collection, Cape Town, illustrated on page 56, fig. 66.

cf. CS Woodward (1974) *Oriental Ceramics at the Cape of Good Hope 1652-1795*, AA Balkema, Cape Town, illustrated on page 52, fig. 83.

339

**An Arita blue and white VOC dish, late 17th century**

circular, painted in underglaze-blue with a central roundel of the VOC monogram enclosed by two *ho-ho* birds amongst prunus blossoms and pomegranates within a double blue-line, the border with six fan-shaped panels enclosing bamboo, peonies and prunus blossoms, 31,5cm diameter

R200 000 - 250 000

LITERATURE

cf. William Fehr (1973) *Treasures at the Castle of Good Hope*, Board of Trustees William Fehr Collection, Cape Town, illustrated on page 56, fig. 66.

cf. CS Woodward (1974) *Oriental Ceramics at the Cape of Good Hope 1652-1795*, AA Balkema, Cape Town, illustrated on page 52, fig. 83.



340

**An Arita blue and white VOC dish, late 17th century**

circular, painted in underglaze-blue with a central roundel of the VOC monogram enclosed by two *ho-ho* birds amongst prunus blossoms and pomegranates within double blue-lines, the border with six fan-shaped panels enclosing bamboo, peonies and prunus blossom, restorations, 32cm diameter

R150 000 - 200 000

LITERATURE

cf. William Fehr (1973) *Treasures at the Castle of Good Hope*, Board of Trustees William Fehr Collection, Cape Town, illustrated on page 56, fig. 66.

cf. CS Woodward (1974) *Oriental Ceramics at the Cape of Good Hope 1652-1795*, AA Balkema, Cape Town, illustrated on page 52, fig. 83.





341



342



343



344

**341**  
**An Arita blue and white VOC**  
**bowl, late 17th century**

with deep rounded sides, the interior painted in underglaze-blue with the VOC monogram, the exterior with peony scrolls enclosed by double blue-line borders, *age cracks*, 23,5cm diameter

**R15 000 - 20 000**

**PROVENANCE**

Sotheby's, *Chinese and Japanese Ceramics and Works of Art*, Amsterdam, Monday 7 May 1993, lot 549, illustrated on the front cover.

**LITERATURE**

cf. CS Woodward (1974) *Oriental Ceramics at the Cape of Good Hope 1652-1795*, A A Balkema, Cape Town, illustrated on page 66, fig. 95 & 96.

**342**  
**A Japanese blue and white**  
**VOC apothecary flask,**  
**18th century**

ovoid with elongated neck, the centre painted in underglaze-blue with the VOC monogram enclosed by a laurel wreath, raised on a low foot, 23,1cm high

**R15 000 - 20 000**

**343**  
**A Chinese VOC blue and white**  
**platter, late 18th century**

oval, enamelled with a medallion of the VOC monogram before a pair of laurel sprays, the cavetto with scroll-and-dot border, the whole enclosed by a blue and gilt border, *restorations*, 48cm wide

**R15 000 - 20 000**

**PROVENANCE**

Sotheby's, *Chinese and Japanese Ceramics and Works of Art*, Amsterdam, 17 May 1994, lot 293. Ashbey's Galleries, Cape Town, 2 February 1995, lot 100.

**EXHIBITED**

Westfries Museum, Hoorn, from 1895 until 1992.

**344**  
**A Chinese VOC famille-rose**  
**dish, 18th century**

circular, decorated to the centre with a spray of two pink roses enclosed by a spray of foliage, headed by the VOC crest and the initials VOC, enclosed by a diamond diaper band centred by a pink flowerhead enclosed by a blue ground and gilt stars, *restored*, 24cm diameter

**R6 000 - 8 000**



345



346



347



348



349

**345  
A Chinese Table Bay plate,  
Qianlong period, 1735-1796**

painted *en grisaille* with two ships and a skiff in Table Bay flying enamelled Dutch flags before Table Mountain, Devils Peak, Lions Head and Signal Hill, enclosed by a double *en grisaille* line, the border painted with flower-filled cornucopias, foliage and flowerheads, gilt rim, *restored*, 22,7cm diameter

**R50 000 - 70 000**

**PROVENANCE**

Sue Ollemans, Michael Stevenson & Deon Viljoen, *Art of the Dutch & British Colonies in South Africa & East Asia*, Johannesburg, 26-29 August 1998, lot 41.

**LITERATURE**

C.S. Woodward (1974) *Oriental Ceramics at the Cape of Good Hope*, A.A. Balkema, Cape Town, illustrated on page 137, fig.157.

**346  
A Chinese VOC blue and white  
dish, 18th/19th century**

circular, the centre painted with the VOC monogram and a pair of long-tailed birds amongst pomegranates and peonies, enclosed by a triple blue-line border and six fan-shaped panels enclosing peonies, bamboo and blossoms, the reverse with three sprays of bamboo, 30cm diameter

**R40 000 - 60 000**

**347  
A Royal Delft de Porceleyne  
Fles earthenware polychrome  
Commemorative VOC plate,  
1619-1919**

the centre moulded and painted with a Dutch sailing ship from the conquest of Jakarta flanked by two shield-shaped crests headed by the VOC monogram and the dates '1619. Mei.1919', the rim painted 'De cost gaet voor de baet uit 1598', raised on a low foot, *underglaze-blue Delft factory mark, painted 9L6*, 23cm diameter

**R4 000 - 6 000**

**PROVENANCE**

Ashbey's Galleries, Cape Town, 26 March 2016, lot 75.

**348  
A Dutch silver VOC ingot**

oblong, countermarked with the stamps of the Dutch East India Company (Zeeland Chambers in Middelburg), *with assayer's mark*, 14,5cm long, 1445g

**R40 000 - 60 000**

**PROVENANCE**

Christie's, *Chinese and Japanese Ceramics, Furniture and Works of Art*, Amsterdam, 26 October 1993, lot 418. Christie's, *The Bredenhof Bullion*, Amsterdam, 4 December 1986.

These bars were salvaged from the wreck of the *Bredenhof* which went down in the Mozambique Channel in 1753.

**349  
A large VOC iron key,  
18th century**

the pierced terminal with the VOC insignia

**R20 000 - 30 000**

**PROVENANCE**

This lot was purchased from Earle D. Vandekar of Knightsbridge Ltd, 1988 by the late Elmar Breuning, philanthropist and collector. Stephan Welz & Company in association with Sotheby's, Cape Town, 14 February 2007, lot 761.





350



351



352



353



354

**350  
A VOC bronze weight, 1748**

of bell form, engraved with the VOC monogram and variously dated, *21cm high*

**R15 000 - 20 000**

**351  
A VOC bronze weight, 1752**

of bell form, engraved with the VOC monogram and variously dated, *15,5cm high*

**R15 000 - 20 000**

**352  
A VOC bronze weight, 1778**

of bell form, engraved with the VOC monogram and variously dated, *9,8cm high*

**R10 000 - 15 000**

**353  
A Dutch brass VOC tobacco box, 18th century**

of rounded rectangular shape, the hinged cover punched with the crowned Utrecht arms with lion supporters flanked by VOC monograms and the date 1726, *dents, 15cm long*

**R6 000 - 8 000**

**354  
A VOC paktong cuspidor, 18th/19th century**

of baluster outline, the body engraved with the VOC monogram and an initial, raised on a domed stepped circular foot, *dents to the rim, splits, 44cm high*

**R8 000 - 10 000**

**PROVENANCE**  
Purchased by the current owner from Julian Adler Antiques, Cape Town.

355

**Holland, VOC, two ducatoons or silver riders, 1739**

(2)

R1 500 - 2 000

**PROVENANCE**

Strauss & Co, *The Property of Keerweder*, Franschhoek, 22 October 2012, part lot 453 offered.



355



356

356

**A cluster of VOC copper coinage, dated 1752**

3,5cm high

Accompanied by a Certificate of Authenticity from the salvors dated June 1986, stating that this artefact was recovered off the Dutch East India Company vessel, *Bredenhof*, which wrecked on the 6 June 1753, in the Mozambique Channel.

R4 000 - 6 000

357

**An MV folder containing twenty VOC duit coins, dated 1734-1790**

with six further coins dated 1702-1808, Holland and India Batavia; and another 56 loose VOC coins, dated 1733-1806 (82)

R800 - 1 000

**PROVENANCE**

Ashbey's Galleries, Cape Town, 2 February 1995, lot 101, MV folder.



357

358

**A miniature metal replica of a VOC cannon manufactured by Bill Pace, 20th century**

the tapering barrel with trunnions, vent hole and cascabel, the barrel bearing the VOC monogram, the cannon 25cm long, with gun carriage, 7cm high

R4 000 - 6 000



358



359

**A Cape Queen Anne teak and yellowwood corner armchair, circa 1760**

the bowed crested rail with outscrolled terminals above two vase-form splats, the caned seat with a moulded leaf-and-pendant shell-headed cabriole leg with ball-and-claw foot joined by a turned cross-stretcher

R70 000 - 80 000

**PROVENANCE**

Stephan Welz & Co in association with Sotheby's, Cape Town, *Important Cape Furniture from the Collection of Mr Herbert Prins*, 21 & 22 October 1997, lot 60.

Deon Viljoen & Guus Röell, Cape Town, 2003.

A similar chair was sold by Sotheby's *Property from the Estate Late Jocelyn Purcell, Groot Constantia*, Cape Town, 11 December, 1985, lot 14.

**LITERATURE**

Deon Viljoen & Guus Röell (2003) *Uit Verre Streken*, Cape Town & Maastricht exhibition catalogue, Ince Cape (Pty) Ltd, illustration No 6.

Mathilda Burden (2015) *Old Cape Furniture Studies in styles*, SUN MeDIA, Stellenbosch, illustrated on page 98, fig. 224. cf. Mathilda Burden (2015) *Old Cape Furniture Studies in styles*, SUN MeDIA, Stellenbosch, illustrated on page 98, fig. 223, where a near example is illustrated from the Oude Kerk Volksmuseum in Tulbagh.

cf. G. E. Pearse (1960) *Eighteenth Century Furniture in South Africa*, Pretoria, illustrated on page 55, pl. 63, where a near example is illustrated from Groote Schuur.



**360**  
**A Cape stinkwood and yellowwood  
corner chair,  
18th century**

the fielded panel back supports with  
stile side supports, moulded caned seat, on  
square-section legs joined by a  
box-stretcher

**R60 000 - 70 000**

**PROVENANCE**

Stephan Welz & Co in association with  
Sotheby's, Cape Town, 29 & 30 May 2007, lot  
329.



**361**  
**A Cape Transitional Tulbagh  
stinkwood side chair,  
18th century**

the shaped moulded top-rail above three  
moulded splats, shaped bottom rail flanked by  
baluster-turned and finialled uprights, caned  
seat, on block-and-turned legs with rounded  
feet, joined by a box-stretcher

**R30 000 - 40 000**

**PROVENANCE**

Stephan Welz & Co in association with  
Sotheby's, Cape Town, *Important Cape Furniture  
from the Collection of Mr Herbert Prins*, 21 & 22  
October 1997, lot 47.

**LITERATURE**

Michael Baraitser and Anton Obholzer (2004)  
*Cape Antique Furniture*, Struik, Cape Town,  
illustrated on page 35, figure 96.  
Mathilda Burden (2015) *Old Cape Furniture*, SUN  
MeDIA, Stellenbosch, illustrated on page 85,  
fig. 175.



362

**A Cape van der Stel stinkwood side chair, first half 18th century**

the oval shaped caned back enclosed by a pair of bearded masks in profile above c-scroll and leaf carving, with vase-filled cresting, the twist-turned side supports headed by *later* block and ring-turned finials, caned seat with reeded seat rails, on block and barley-twist legs, on ring-turned bun feet joined by a box-stretcher

**R40 000 - 50 000**

**PROVENANCE**

Deon Viljoen & Guus Röell, Cape Town, 2003.

**LITERATURE**

Deon Viljoen & Guus Röell (2003) *Uit Verre Streken*, Cape Town & Maastricht exhibition catalogue, Ince Cape (Pty) Ltd, illustration No 4. Mathilda Burden (2015) *Old Cape Furniture Studies in styles*, SUN MeDIA, Stellenbosch, illustrated on page 75, fig. 148. cf. G. E. Pearse (1960) *Eighteenth Century Furniture in South Africa*, Pretoria, page 22, fig. 24, where a near example is illustrated from the Property of Mrs H. G. Mackeurtan.

'High-back chairs, with oval caned backs set in baroque-carved frames, seem to have had brief popularity at the Cape, judging from the few surviving examples. The introduction of this style coincided with the governorships of Simon van der Stel (1679-1699) and his successor, his son Willem Adriaen van der Stel (1699-1701). Their patrician ambitions, conspicuous display of wealth and adoption of aristocratic life-styles at their great country estates of Constantia and Vergelegen would have called for such fashionable furniture.

Although a number of Cape chairs have been recorded with the characteristic twist-turned elements seen, for instance, in the William-and-Mary type, many more with the typical baluster-turned back posts and legs have survived!<sup>1</sup>

1. Deon Viljoen & Guus Röell (2003) *Uit Verre Streken*, Cape Town & Maastricht exhibition catalogue, Ince Cape (Pty) Ltd.



363

**A Cape van der Stel stinkwood side chair, 18th century**

the stepped arched top-rail above a caned splat and conforming mid-rail, ring-turned tapering supports headed by turned and ring-turned finials, caned seat, on block-headed ring-turned baluster legs, block-and-bun feet joined by a box-stretcher

**R40 000 - 50 000**

**PROVENANCE**

Deon Viljoen & Guus Röell, Cape Town, 2003.

**LITERATURE**

Deon Viljoen & Guus Röell (2003) *Uit Verre Streken*, Cape Town & Maastricht exhibition catalogue, Ince Cape (Pty) Ltd, illustration No 3. Mathilda Burden (2015) *Old Cape Furniture Studies in styles*, SUN MeDIA, Stellenbosch, illustrated on page 79, fig. 161, from the Drosty Museum, Swellendam.

364

**A Cape stinkwood, yellowwood and bone-inlaid bible desk, 18th century**

the rectangular crossbanded top inlaid with half-fan paterae, the hinged fall-front inlaid with a pair of birds flanking a radiating circle within formal bands and inlaid stringing, enclosing a long drawer flanked by two pairs of short drawers above an open compartment, the lower half with a frieze drawer above a wave-shaped apron, on square-section chamfered legs, on outset feet, 102cm high, 98cm wide, 70cm deep

**R150 000 - 200 000**

**PROVENANCE**

Professor Robert Harold Compton (1886-1979) Director of the National Botanical Gardens at Kirstenbosch and Professor of Botany at the University of Cape Town from 1919-1953. The Compton Herbarium at Kirstenbosch Gardens was named in his honour.

Thence by descent to the current owner.

365

**A Cape stinkwood rusbank, 18th century**

the wave-shaped top- and mid-rails united by pierced conforming splats, chamfered back supports with stylised heart-shaped finials, riempie seat, downcurved arms with scroll terminals, on chamfered front and back legs joined by box-stretchers, 245cm long

**R80 000 - 100 000**

**PROVENANCE**

The Olivier family, The Towers, Oudtshoorn.

**LITERATURE**

cf. Michael Baraitser and Anton Obholzer (2004) *Cape Antique Furniture*, Struik Publishers, illustrated on page 130, fig. 631.



364



365

366

**A pair of Cape Van der Stel  
stinkwood side chairs,  
19th century**

each with oval caned back within a carved leaf-and-shell-shaped frame, twist-turned side supports headed by vase-shaped finials, caned seat, on tapering baluster legs and block supports, on *later* ball feet, joined by a box-stretcher, *minor losses, restorations* (2)

R30 000 - 40 000

**PROVENANCE**

La Gratitude, 95 Dorp Street, Stellenbosch and thence by descent.

**LITERATURE**

cf. Michael Baraitser and Anton Obholzer (2004) *Cape Antique Furniture*, Struik Publishers, Cape Town, illustrated on page 28, fig. 57 showing a similar example from Groote Schuur.



367

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

the hinged rectangular top with brass bosses, the brass-bound sides applied with carrying handles, on *later* bracket feet, *restorations*, 71cm high, 168cm wide, 71cm deep

R80 000 - 100 000





368

**368**  
**A Cape stinkwood**  
**transitional Tulbagh rusbank,**  
**early 19th century**

the wave-shaped top-rail above an arrangement of seven vase-shaped splats and wavy mid-rail, caned seat, with outswept arms and scrolled supports, on reeded square-section tapering legs joined by box-stretchers, 210cm long

R30 000 - 40 000

**PROVENANCE**

Mostert's Mill, Welgelegen, thence by descent to the current owner.

**369**  
**A Cape yellowwood and**  
**stinkwood de Rust kist,**  
**19th century**

the hinged rectangular top inlaid with star motifs enclosed by checkerboard borders, the front and sides similarly inlaid, on faceted spire-shaped feet, restorations, lacking lock, 60cm high, 106cm wide, 61cm deep

R25 000 - 30 000



369



370

**A Cape Neo-Classical  
stinkwood split-splat  
side chair**

the stepped top-rail above a pierced  
lattice splat, *later* drop-in caned seat,  
with conforming apron, on tapering  
fluted legs joined by an H-stretcher

R4 000 - 6 000

LITERATURE

Michael Baraitser and Anton Obholzer  
(2004) *Cape Antique Furniture*, Struik  
Publishers, Cape Town, illustrated on  
page 63, fig. 266.



370

371

**A Cape stinkwood and witels  
wakis, 19th century**

the moulded rectangular hinged top  
applied with a brace, the tapering  
sides applied with iron carrying-  
handles, *traces of paint*, 48cm high,  
95cm wide, 55,5cm deep

R12 000 - 15 000



371

372

**A Cape stinkwood and  
yellowwood inlaid writing  
slope, 19th century**

the rectangular top inlaid with two  
geometric panels, the hinged fall-  
front similarly inlaid and enclosing  
four drawers above an open  
compartment, the front and sides  
similarly inlaid, on a moulded base,  
*restorations*, 20cm high, 53cm wide,  
40cm deep

R15 000 - 20 000



372

373

**A Boer War ebony and  
fruitwood box, Ceylon, 1901**

rectangular, the hinged top with  
inlaid corners and an ebonised  
plaque inscribed 'HSM. MARAIS  
BOERE KAMP CEYLON' flanked by  
a pair of hearts, the front and sides  
applied with strapwork, raised on a  
plinth base, *lacking lock*, 14cm high,  
23,4cm wide, 15cm deep

R15 000 - 20 000



373



374



375



376



377

**374  
A Cape of Good Hope 4lb  
brass weight, 1893**

the rounded body engraved 'GOVT OF CAPE OF GOOD HOPE 1893'; the rounded knob engraved 'LB 4 AV OIR'; minor dents, 9cm high

**R8 000 - 10 000**

**375  
A Cape of Good Hope Imperial  
Pint brass measure, De Grave  
& Co, London, 1895**

inscribed 'IMPERIAL PINT, GOVT OF CAPE OF GOOD HOPE, 1895, DE GRAVE & CO, LONDON'; 11,3cm high; and an Oranje Vrystaat Imperial Half Pint brass measure, 1875, inscribed 'IMPERIAL HALF PINT, ORANJE VRY STAAT, 1875, POTTER, LONDON' and numbered '1592'; 9,1cm high (2)

**R20 000 - 25 000**

**376  
A Cape copper measure,  
Daniel Benjamin Woudberg  
& Son, Wellington, 1939**

dents, stamped 'DB WOUDEBERG & SON, WELLINGTON, 1939'; 26cm high

**R6 000 - 8 000**

LITERATURE  
cf. Marius le Roux (1982) *The Cape Copper-Smith*, Stellenbosch: Stellenbosch Museum, where a similar example is illustrated on page 145.

**377  
A Cape copper and brass  
bowl, Johannes Marthinus  
Woudberg (IV), Wellington,  
20th century**

the rim with brass band, raised on three turned brass bun feet, the base stamped with the maker's name and 'Wellington'; 21cm diameter

**R5 000 - 7 000**

378

**A Colonial hardwood gentleman's wardrobe, 19th century**

*in two parts*, the outset pediment carved with foliate and key-fret bands above a pair of panelled doors enclosing three drawers and three open shelves, the lower half with a pair of deep drawers above a long drawer, on bracket feet, *some losses, restorations*, 185cm high, 130cm wide, 63cm deep

R15 000 - 20 000



378

379

**A Colonial padouk and silver-mounted deeds box, 1751**

the hinged top surmounted by a petal-shaped and ring handle, the sides applied with scrolled carrying-handles, the latch of the lock-plate engraved "1751", on a *later* plinth base, raised on *later* flat bun feet, the interior with *later* presentation plaque inscribed "A TOKEN OF APPRECIATION FROM WOMEN OF PRETORIA 5. 12. 1932", 12,2cm high, 29,3cm wide, 22,4cm deep

R12 000 - 15 000

380

**A Colonial Indian silver waiter, John Hunt, Calcutta, 1808-1815**

circular, with reeded rim, the centre engraved with a crest, raised on three ball feet, *dents*, 16,5cm diameter, 210g; and another, apparently unmarked, similar but larger, 19,6cm diameter, 285g (2)

R6 000 - 8 000



379



380

381

**A Colonial Indian silver ice bucket, maker's initial 'R', 19th century**

the tapering cylindrical body engraved with a crest and initials between bands of reeding, the sides applied with a swing-handle, gilt interior, 10,5cm high excluding handle, 465g

R7 000 - 9 000

**PROVENANCE**

Stephan Welz & Co. in association with Sotheby's, Cape Town, 17 & 18 October 2006, lot 864.

**LITERATURE**

cf. Wynyard R.T. Wilkinson (1973) *Indian Colonial Silver, European Silversmiths in India (1790-1860) and their Marks*, London: Argent Press, illustrated on page 111, illustration A145.



381

382

**A Black Forest treen fox nutcracker, 19th century**

finely carved, with screw mechanism, chips, 20,5cm long

R2 000 - 3 000



382

383

**A treen nutcracker, 19th century**

carved with a hand clasping a walnut, 17,5cm long

R2 000 - 3 000



383

384

**A treen nutcracker, 19th century**

carved as a squirrel eating a nut, chips, 19,8cm long

R2 000 - 3 000



384

385

**A treen boxwood cheese scoop, early 18th century**

the handle naively carved in the form of a woman, her back engraved with the initials 'SB', 15,7cm high; a treen fruitwood citrus fruit squeezer, 19th century, with arrowhead and turned handle, chips, 15cm long; a treen shovel, 19th century, 14,5cm long; a treen butter pat, 19th century, 14cm long; a treen lignum vitae three-handled loving cup, 19th century, the waisted body carved with ferns, 3,8cm high; and an Irish treen lignum vitae saucepan and cover, 19th century, the body carved with a harp and three-leaf clovers, the handle with a chip, 3cm high (6)

R4 000 - 6 000



385

386

**A treen lignum vitae spill vase, 19th century**

urn-shaped, with screw neck ring, concertina sides, raised on a ring-turned beaded stem, on a fluted fan-shaped base, 11,2cm high

R2 500 - 3 000



386

387

**A treen piqué boot snuff box, 19th century**

with sliding cover, 9,7cm long; a treen shoe snuff box, 19th century, similar, 6cm long; a treen lignum vitae tobacconist counter snuff box and cover, 18th/19th century, circular, 5cm diameter; and another, fruitwood, 18th/19th century, with turned cover, the base with pen and ink inscription, 3,3cm diameter (4)

R2 000 - 3 000



387



388



389



390



391



392

388

### A treen fruitwood nutmeg grater, 19th century

in the form of a bottle, with threaded lid, 11,5cm high; another, 19th century, in the form of an acorn, with turned cover, 7cm long; another, 19th century, arched with sliding back, 14cm high; a treen nutcracker, 19th century, in the form an acorn, 9,5cm high; a French treen pepper grinder, 19th century, part glazed, the base stamped 'DEPOSE PARIS', painted steel handle, 8,5cm high; a pair of treen lignum vitae spice boxes, 19th century, each of turned baluster form, with screw cap, some damage, 10,5cm high; a treen offertory tray, 19th century, circular, with moulded rim, 12,7cm diameter; and a treen lignum vitae egg cup, 19th century, with ring-turned stem, 7,5cm high (9)

R3 000 - 4 000

389

### A treen sermon watch glass, 19th century

housed in an openwork frame, 8,5cm high; a treen fruitwood seal box, 19th century, circular, with aperture and detachable cover set with a rondel to one side and carved to the other, 6,2cm diameter; a treen lignum vitae pounce pot, 19th century, with circular pierced dish raised on a baluster support, minor chips, 9,6cm high; and a treen fruitwood seal, 19th century, the matrix with an elephant, splits, 7,5cm high (4)

R4 000 - 6 000

390

### Two treen silk winders, 19th century

in sizes, each caged spool mounted on a ring-turned table clamp, the larger 14cm long; and a treen brass-bound string barrel, 19th century, in two parts, the spigot with string aperture, the detachable base with later screw, 9cm high (3)

R4 000 - 6 000

391

### A treen lignum vitae bilboquet, 19th century

the ball mounted on a turned double baluster stem, 13,5cm high; a treen lignum vitae dice box, 19th century, in the form of a top hat, enclosing bone dice, 4,5cm high; a treen fruitwood ring holder, 19th century, the centre with a ring-turned spire support, 9cm high; a treen fruitwood domino box, 19th century, rectangular, with sliding cover, enclosing bone dominos, the cover split, 5,4cm wide; a treen propelling pencil, 19th century, in the form of bellows, 4,8cm long; a treen love token, 19th century, the arched wedge handle with glazed compartment inset with a paper dedication, lacking handle, 17,5cm long; and three treen stained fruitwood birds, 19th century, in sizes, one with broken neck and wing, the largest 14,5cm long (9)

R3 000 - 4 000

392

### A Welsh treen 'chain' knitting sheath, 19th century

the two ends carved in the form of hands united by an integral chain, 91cm long; and a collection of treen turned and carved lace bobbins, 18th/19th century, in sizes, with glass spangles, losses, the longest 14cm long (14)

R1 500 - 2 000

The coloured Venetian glass spangles attached to many examples enabled the lace maker to distinguish between the numerous bobbins in simultaneous use.



393

**A Cape stinkwood satinwood  
and beefwood armoire,  
late 18th/early 19th century**

the moulded pediment centred by  
a three-feather cresting above a pair  
of panelled doors enclosing a *later*  
hanging rail, panelled sides, above  
three graduated linenfold drawers,  
on claw-and-ball feet, *lacking shelves*,  
*restorations*, 250cm high, 170cm wide,  
75cm deep

R250 000 - 300 000

**PROVENANCE**

Ernest Oppenheimer's Anglo  
American office in Johannesburg.

394

**A Cape Louis XV style  
stinkwood side chair,  
19th century**

with curved shield-shaped caned back, serpentine caned seat, on moulded cabriole legs, *restorations*

R7 000 - 9 000



394

395

**A Cape Louis XV style  
stinkwood side chair,  
19th century**

with curved shield-shaped caned back, serpentine caned seat, on moulded cabriole legs joined by a *later* H-stretcher, *restorations*

R6 000 - 8 000



395

396

**A Cape Regency stinkwood  
armchair, 19th century**

the rectangular panelled top-rail above a reeded lattice back support with conforming mid-rail, reeded arms on reeded supports, riempie seat, on square-section tapering legs joined by a *later* H-stretcher, *minor distress*

R8 000 - 10 000

**LITERATURE**

cf. Michael Baraitser and Anton Obholzer (2004) *Cape Antique Furniture*, Struik Publishers, Cape Town, where a near example is illustrated on page 117, fig. 565.



396

397

**An Anglo-Indian mahogany  
and caned metamorphic  
library armchair, late  
19th/early 20th century**

the panelled top-rail above a reeded mid-rail, scrolled reeded arms, hinged caned seat converting to four baize-lined treads, on sabre reeded legs with brass cappings and castors, *wear to baize on the steps, lacking the securing bar, restorations, the library step 72,7cm high, 56,7cm wide, 100cm deep*

R10 000 - 15 000



397

398

**A forged iron fire grate  
by Kurt Jobst**

*in two parts, the rectangular  
openwork fire basket with scroll side  
handles, raised on a pair of cobra  
andirons, 58cm high, 104cm wide,  
63cm deep; and an associated poker  
(2)*

R15 000 - 20 000

**PROVENANCE**

This piece was commissioned for  
the Blue Bird farm.

**LITERATURE**

Gerrit Bakker (1979) *Kurt Jobst,  
Goldsmith & silversmith, Art metal  
worker*, Gerrit Bakker Publishers,  
Johannesburg, illustrated on page 36.

399

**A Baktiari carpet, West Persia,  
circa 1930**

*condition: breaches, areas of loss, edges  
with moth damage, 464cm wide,  
720cm long*

R60 000 - 80 000



398



399





400

**A Cape stinkwood parquetry bureau cabinet, late 18th/early 19th century**

*in two parts, the broken swan-neck pediment above a pair of panelled doors enclosing three shelves and an arrangement of drawers, the lower half with fall-front enclosing an arrangement of drawers and open compartments, above three shaped drawers, on bracket supports, restorations, 243cm high, 120cm wide, 68cm deep*

**R70 000 - 100 000**

\*This lot is not suitable for export



401

**401  
A Chinese blue and white  
kendi, 16th/17th century**

the bulbous body decorated with alternating panels of birds and geometric motifs divided by double blue-line borders, the elongated neck with stiff-leaf motifs, raised on a circular foot, *fritting chips, hairline cracks, 13,5cm high*

R4 000 - 6 000



402

**402  
A pair of Chinese blue and  
white dishes, Kangxi period,  
1662-1722**

each with wavy rim, the centre painted with a feather surrounded by Buddhist emblems within an octagon, enclosed by Eight Buddhist Emblems, the reverse with panels enclosing geometric shapes, raised on a low foot, *rim chips, 14cm diameter*; and a pair of Chinese blue and white dishes, Kangxi period, 1662-1722, each with wavy rim, painted to the centre with a courtier holding a peony spray facing a flower-filled jardinière, enclosed by ten panels of sprays of peonies, flowerheads and courtesans before a balustrade, the reverse painted with sprays of scrolling peonies, raised on a low foot, *underglaze-blue double-ring mark, mark of commendation, one dish repaired, rim chip to the other, 15cm diameter* (4)

R8 000 - 10 000

**403  
A pair of Chinese blue and  
white vases, Qing Dynasty,  
19th century**

each ovoid, painted with scrolling foliage and stylised flowerheads alternating with diamond-shaped cartouches, the shoulders and lower half with foliate lappet borders, *underglaze-blue double-ring mark, 24cm high* (2)

R7 000 - 9 000



403

**404  
A Chinese Export silver tea  
caddy, Luen Wo, 1880-1940**

ovoid, the body moulded with four pheasants amongst prunus blossoms, against a latticework ground, the cylindrical cover with beaded rim, *dent, 15cm high, 320g*

R8 000 - 10 000

**LITERATURE**

Adrien von Ferscht (2015) *Chinese Export Silver 1785-1940, the definitive collectors' guide*, University of Glasgow, Scottish Centre of Research, page 519.



404



405



406



407



408



409

**405  
A Japanese Imari charger,  
Meiji period, 1868-1912**

the centre painted and enamelled with a flower-filled jardinière within a border of three cartouches enclosing figures at various pursuits centred by peony blossoms with gilt highlights, interspersed by scrolling foliage and flowerheads, with blue-glazed rim, the reverse with three sprays of scrolling foliage enclosed by blue-line borders, wear to the gilding, underglaze-blue mark, 55cm diameter

**R5 000 - 7 000**

**406  
A Japanese Imari charger,  
Meiji period, 1868-1912**

the centre painted with two peony sprays against latticework enclosing a brocaded enamelled ground, within a cell-diaper border with gilt rim, the reverse with scrolling foliage, wear to the gilding, underglaze-blue apocryphal *Chenghua* six-character mark, 53cm diameter

**R5 000 - 7 000**

**407  
A William IV silver salver,  
maker's mark worn, London,  
1830**

circular with gadrooned and moulded shell rim, the centre chased with c-scrolls and flowerheads, raised on three bracket feet, dents, 37,4cm diameter, 1320g

**R7 000 - 9 000**

**408  
A Victorian silver coffee pot,  
Charles Thomas Fox & George  
Fox, London, 1846**

the baluster body engraved with an armorial and bright-cut with a band of flowerheads, the spout similarly engraved, the side applied with a leaf-capped handle, the hinged domed cover surmounted by a turned finial, raised on a spreading circular foot, dents, lacking one securing pin to the handle, 22cm high, 750g

**R3 000 - 4 000**

\*This lot is not suitable for export

**409  
A Sheffield plated dome,  
possibly Tricket R. & Co, late  
18th/early 19th century**

the oval lobed body engraved with an armorial and the later inscription 'To my Darling Children Graham & Rhona on the occasion of your 14th anniversary may God Bless you both for many long years together, From your Mother Lily & Maxy, 14th. June, 1973; with detachable moulded fruit-and-foliage handle, later silver plated, engraved R.T., dents, 41,7cm wide

**R1 500 - 2 000**

410

**A Victorian brass-bound coromandel cased two bottle tantalus**

the domed hinged cover centred by a brass plate engraved with a crest, enclosing a pair of cut-glass decanters and stoppers, *the base partially lined, the decanters with chips, 25,7cm high, 27cm wide, 13,3cm deep (3)*

R3 000 - 4 000



411

**A pair of French silver-plated 'Hurricane' table candlesticks, Christofle, 1935-1983**

each with detachable inverted baluster glass shade with wavy rim, raised on a knopped turned stem, on a circular spreading foot, *41,5cm high (2)*

R8 000 - 10 000

412

**A set of nine George III style mahogany dining chairs**

including a pair of armchairs, each stepped top-rail above an arched openwork splat, upholstered stuff-over seat, on square-section tapering legs joined by a box-stretcher (9)

R15 000 - 20 000



413

**A George III style mahogany triple pedestal extending dining table**

the oval top with reeded edge, raised on three tapering columns, on reeded outswept legs with brass paw feet, on brass castors, *two leaves, 74cm high, 114cm wide, 333cm fully extended*

R25 000 - 30 000



414

**A Regency mahogany tilt-top occasional table**

the octagonal hinged top with reeded edge, on a twist-turned spiral support, on three outswept legs with block feet, *stringing throughout, later tilt-top mechanism, lacking castors, 71cm high, 43cm wide, 36cm deep*

R2 000 - 3 000



415

**An Edwardian mahogany, satinwood and inlaid two-tiered étagère**

the oval galleried top raised on sabre-shaped supports inlaid with harebells, the lower half on outswept feet headed by fan-shaped brackets united by a double curved stretcher, *78cm high, 88cm wide, 54,5cm deep*

R3 000 - 4 000



416

**An Edwardian mahogany breakfront secrétaire bookcase**

the moulded outset rectangular pediment above three Gothic-shaped glazed doors enclosing nine adjustable shelves, the lower section with a secrétaire drawer enclosing an arrangement of six small drawers, a cupboard and pigeon holes above three graduated drawers flanked by panelled doors enclosing four adjustable shelves, on a moulded plinth base, *stringing throughout, restorations, 249cm high, 196cm wide, 42cm deep*

R25 000 - 30 000





417

417  
**A French Louis XV style  
rosewood-veneered  
commode, late 18th/early  
19th century**

the quarter-veneered serpentine shaped cross-banded top above a pair of conforming drawers, on tapering splayed feet, *restorations, later handles and escutcheon plates*, 81cm high, 121cm wide, 62cm deep

R20 000 - 25 000



418

418  
**A Louis XVI style gilded and  
upholstered settee**

the triple arched padded back with foliate carved frame, padded arm supports, upholstered seat, on leaf-carved cabriole legs with foliate feet, *gilding worn*, 140cm long

R2 000 - 3 000

419  
**A Tabriz carpet, Iran, 1940s**

*condition: good, 380 by 300cm*

R40 000 - 60 000



419



420

**420**  
**A silk Qum carpet, Iran, 1960s**

*condition: good, 308 by 195cm*

R50 000 - 60 000



421

**421**  
**A Keshan carpet, Iran, 1960s**

*condition: fair, 307 by 204cm*

R20 000 - 25 000



422

**422**  
**A silk Nain, Iran, modern**

*condition: good, 265 by 165cm*

R50 000 - 60 000



423

**423**  
**A Tabriz carpet, Iran, modern**

*condition: good, 300 by 205cm*

R25 000 - 30 000

424-430  
**No Lots**







The Vineyard Hotel, Newlands, Cape Town  
11 May – 5pm

**19th Century, Modern, Post-War  
and Contemporary Art**

Day Sale  
Lots 431–540

Lot 517 Andrew Verster *Abstract* (detail)

431

**Joseph Wolf**

GERMAN 1820-1899

***The Greater Kudu and Zebra***

signed and dated 1882; inscribed with the artist's name and title on a Tryon Gallery label; further inscribed "A Kudu and two Zebra at a watering hole" on a label alongside a Spink Gallery label adhered to the reverse watercolour heightened with bodycolour on paper  
48 by 60,5cm

R40 000 - 60 000



431

432

**Abraham De Smidt**

SOUTH AFRICAN 1829-1908

***Kalk Bay***

signed and inscribed with the title and 'South Africa' on a note adhered to the reverse  
oil on board  
26 by 46,5cm

R50 000 - 60 000

**PROVENANCE**

The Dr Ryno Greenwall Collection.  
Strauss & Co, Cape Town, 15 March 2010, lot 119.  
Private Collection.

**EXHIBITED**

South African National Gallery,  
Cape Town, *False Bay Coastal Scenes*,  
30 November 1996 to 12 January 1997.

**LITERATURE**

Marjorie Bull (1981) *Abraham de Smidt: 1829-1908; Artist and Surveyor General of the Cape Colony*, Cape Town: privately published, illustrated on pages 121 and 125.



432

433

**Abraham De Smidt**

SOUTH AFRICAN 1829-1908

***View from the Bridle Path up Table Mountain Looking towards Muizenberg and Land Valley***

signed with the artist's initials  
oil on board  
26 by 48cm

R50 000 - 60 000

**PROVENANCE**

Strauss & Co, Cape Town, 15 March 2010, lot 120.  
Private Collection.

**LITERATURE**

Marjorie Bull (1981) *Abraham de Smidt: 1829-1908, Artist and Surveyor General of the Cape Colony*, Cape Town: privately published, illustrated on pages 123 and 136.



433

434

**Gerhard Batha**

SOUTH AFRICAN 1937-

***Battle of the Glorious  
First of June, 1794, after  
Philippe-Jacques de  
Loutherbourg***

signed  
oil on canvas  
152 by 172cm

**R50 000 - 70 000**

Also known as *Lord Howe's Action*, this painting depicts the victory of the British naval forces under Lord Howe over a French force led by Louis Thomas Villaret de Joyeuse. The original is in the collection of the National Maritime Museum, Greenwich.

435

**Thomas Bowler**

SOUTH AFRICAN 1812-1869

***Alabama Leaving Table Bay***

watercolour heightened with  
bodycolour on paper  
16,5 by 49,5cm

**R40 000 - 60 000**

**PROVENANCE**

The Dr Ryno Greenwall Collection.  
Private Collection.

**LITERATURE**

cf. Frank Bradlow (1967) *Thomas  
Bowler: His life and work*, Cape Town:  
A.A. Balkema. A similar example is  
illustrated on page 120, catalogue  
number 115. Present owner: William  
Fehr Collection, Rust en Vreugd.

The Confederate raider, the *Alabama*, visited Cape Town in 1863 and 1864, during the American Civil War, for the purpose of taking on provisions and refitting. Her visits drew large crowds and much public interest in this vessel and her charismatic Captain, Raphael Semmes. "Captain Green relates in *Africana Notes and News* that Bowler's youngest daughter narrowly missed being named 'Alabama!'"<sup>1</sup>

1. *Ibid*, page 55.



434



435

436

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Spring Veld Scene*

signed

oil on canvas laid down on board

25 by 34cm

**R50 000 - 70 000**

**PROVENANCE**

JJ Hofmeyr & Son (Pty) Ltd, 17 June 1983.

Prof. BA Mackenzie.

Die Kunsamer, Cape Town.

Private Collection.



437

**Hugo Naudé**

SOUTH AFRICAN 1868-1941

*Figure in Namaqualand*

oil on board

19 by 28,5cm

**R30 000 - 40 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 31 July to 2 August 2006, lot 367.



438

**Pranas Domsaitis**

SOUTH AFRICAN 1880-1965

*Figures in a Karoo Landscape*

signed

oil on board

44 by 64cm

**R40 000 - 60 000**

**PROVENANCE**

Johans Borman Fine Art, Cape Town, 2000.

Private Collection.



439

**Bertha Everard**

SOUTH AFRICAN 1873-1965

*Green Trees*

signed  
oil on panel  
26 by 32cm

**R60 000 - 80 000**

**PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, Cape Town, 6 March  
2000, lot 246.

Die Kunsamer, Cape Town, April  
2001.

Private Collection.

**EXHIBITED**

Pretoria Art Museum, 9 August to 10  
September 1967, catalogue number  
40.

Adler Fielding Gallery, 1967,  
catalogue number 13.



440

**Hugo Naudé**

SOUTH AFRICAN 1868-1941

*Brandvlei Dam, Worcester*

signed  
oil on board  
28 by 38,5cm

**R70 000 - 100 000**



441

**Pablo Picasso**

SPANISH 1881-1973

**Raphaël et la Fornarina. VII:  
Le Pape est là, assis (Bloch 1782)**

signed and numbered 34/50 in  
pencil in the margin; dated 1.9.68 II  
in the plate  
etching

plate size: 29,5 by 51 cm;  
sheet size: 44 by 65,5 cm

**R60 000 - 80 000**

**LITERATURE**

Georges Bloch (1968) *Picasso:  
Catalogue of the printed graphic work  
1966-1969, Volume II*, Kornfeld et  
Klipstein: Switzerland, illustrated on  
page 304, catalogue number 1782.

Plate 302 from Series 347.



442

**Hylton Nel**

SOUTH AFRICAN 1941-

**Bird I**

signed with the artist's initials and  
dated 23.10.2003 on the underside  
glazed earthenware  
diameter: 26 cm

**R7 000 - 9 000**



442

443

**Hylton Nel**

SOUTH AFRICAN 1941-

**Bird II**

signed with the artist's initials and  
dated 23.10.2003 on the underside  
glazed earthenware  
diameter: 25,5 cm

**R7 000 - 9 000**



443



444

**Pablo Picasso**

SPANISH 1881-1973

***Faune et bacchante, avec combat de faunes (Bloch 1557)***

signed and numbered 34/50 in pencil in the margin; dated 12.5.68 II in the plate  
etching

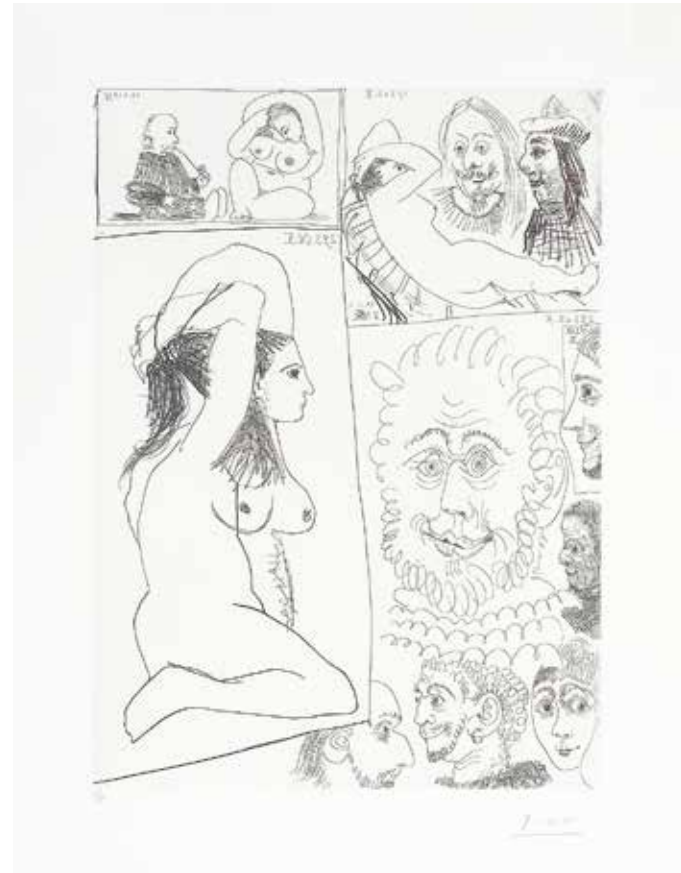
plate size: 18,5 by 11,5cm;  
sheet size: 32,5 by 25cm

**R40 000 - 60 000**

**LITERATURE**

Georges Bloch (1968) *Picasso: Catalogue of the printed graphic work 1966-1969, Volume II*, Kornfeld et Klipstein: Switzerland, illustrated on page 170, catalogue number 1557.

Plate 77 from Series 347.



445

**Pablo Picasso**

SPANISH 1881-1973

***Bande dessinée (Bloch 1491)***

signed and numbered 3/50 in pencil in the margin; dated 29.3.68 and numbered II, III, IV, V, VI in the plate  
etching

plate size: 42 by 31cm;  
sheet size: 58 by 44,5cm

**R80 000 - 120 000**

**LITERATURE**

Georges Bloch (1968) *Picasso: Catalogue of the printed graphic work 1966-1969, Volume II*, Kornfeld et Klipstein: Switzerland, illustrated on page 110, catalogue number 1491.

Plate 11 from Series 347.

446

**Florian Wozniak**

SOUTH AFRICAN 1962-

*Figural Group*

signed, dated 2000, numbered 8/9  
bronze with a soapstone patina  
height: 29cm

R30 000 - 50 000



447

**Florian Wozniak**

SOUTH AFRICAN 1962-

*Menorah*

signed and numbered 1/7  
bronze with a brown patina  
height: 28cm

R30 000 - 50 000







448

**Dylan Lewis**

SOUTH AFRICAN 1964-

*Sog9 Leopard Bust Leaping  
maquette V*

signed, numbered 11/15 and  
stamped with the SCS foundry mark  
bronze with a brown patina on a  
marble base  
height: 22cm including base;  
base 8cm

**R50 000 - 70 000**

This maquette is from the Leopard  
Creek series, first cast in 1998.



449

**Willem de Sanderes Hendrikz**

SOUTH AFRICAN 1910-1959

*Khoisan Head*

bronze with a black patina, mounted  
on a wooden base  
height: 20,5cm including base;  
base 5cm

**R50 000 - 70 000**

PROVENANCE

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



450

**After Auguste Rodin**

FRENCH 1840-1917

*Tête de Madame Druet*

signed, dated 1984, numbered III/IV, and bears  
the Delval studio's stamp; accompanied by a  
Certificate of Authenticity from Comité Auguste  
Rodin dated 23 September 2005  
bronze on a perspex base  
height: 26,5cm including base; base: 12cm

**R70 000 - 100 000**

PROVENANCE

Private Collection, Paris.  
Christie's, London, 21 October 1988, lot 561.  
Christie's, London, 20 October 1989, lot 212.  
Christie's, London, 26 June 1995, lot 5.  
Soissons, Etude Laurent-Collignon, 2 July 1995.  
Etude Artcurial-Briest, Paris, 2 July 2003, lot 625.  
Christies, South Kensington, 27 October 2005,  
lot 76.

Madame Druet was the wife of Eugène Druet,  
official photographer for Auguste Rodin.

451

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Matlala, Pietersburg*

signed

charcoal and watercolour on paper  
34,5 by 50cm

R60 000 - 80 000

LITERATURE

FEG Nilant (1974) *Die Hout- en  
Linosneë van JH Pierneef*, Balkema:  
Kaapstad/Rotterdam, page 99, where  
reference is made to this watercolour.



452

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Kerkstraat, Heidelberg, Tvl*

signed and dated 19

pencil and watercolour on paper  
47 by 60cm

R70 000 - 90 000



453

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

*Portrait of a Woman with  
Patterned Head Scarf*

signed  
charcoal and white chalk on paper  
46 by 30cm

**R40 000 - 60 000**

**PROVENANCE**

Mr A Krook, Johannesburg.  
Mr D Hotz, Johannesburg.  
Mrs S Sifrin.  
Stellenbosch Art Gallery, circa 2000.  
Private Collection.

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics*,  
Johannesburg and Cape Town:  
Perskor, illustrated on page 237,  
catalogue number 838.



454

**William Timlin**

SOUTH AFRICAN 1892-1943

*The Castaway*

signed, inscribed with the title and  
the artist's owl device mark  
watercolour on artist's board  
53 by 72cm

**R40 000 - 60 000**



455

**John Piper**

BRITISH 1903-1992

*Brignogan*

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

mixed media on paper

35,5 by 53cm

R90 000 - 120 000



456

**John Piper**

BRITISH 1903-1992

*St. Brides, Pembrokeshire*

signed; inscribed with the title on  
the reverse

mixed media on paper

36 by 53,5cm

R70 000 - 100 000



457

**Paul du Toit**

SOUTH AFRICAN 1922-1986

*Abstract Landscape*

signed

oil on canvas laid down on board  
41 by 75,5cm

**R60 000 - 80 000**

**PROVENANCE**

Strauss & Co, Johannesburg, 20 May  
2019, lot 73.

Private Collection.



458

**John Piper**

BRITISH 1903-1992

*Untitled (Pot Plants)*

1992

authenticated on the reverse by  
the artist's wife, Myfanwy Piper; the  
artist's name and title inscribed on  
a Goodman Gallery, Johannesburg  
label adhered to the reverse  
chalk, indian ink, and gouache  
on paper

59,5 by 79cm

**R100 000 - 150 000**

**PROVENANCE**

Goodman Gallery, Johannesburg.  
Private Collection.



459

**Irmin Henkel**

SOUTH AFRICAN 1921-1977

*Still Life with Water Jug  
and Roses*

signed and dated 73; inscribed with  
'XXVI (26)' on the reverse  
oil on canvas  
58,5 by 48,5cm

**R60 000 - 80 000**

**PROVENANCE**

Purchased from the artist's widow in  
1986 by the current owner.



460

**Irmin Henkel**

SOUTH AFRICAN 1921-1977

*Poppies*

signed and dated 77; inscribed with  
the title on a fragment of a Pretoria  
Art Museum label adhered to the  
reverse  
oil on canvas  
50 by 60cm

**R50 000 - 70 000**

**PROVENANCE**

Purchased from the artist's widow in  
1986 by the current owner.



461

**Jean Welz**

SOUTH AFRICAN 1900-1975

*Still Life with Two Grapefruit  
and a Knife*

signed twice and dated 43  
oil on canvas laid down on board  
22 by 28,5cm

**R70 000 - 90 000**

PROVENANCE

Strauss & Co, Cape Town, 8 October  
2009, lot 101.

Private Collection.



462

**Cecil Higgs**

SOUTH AFRICAN 1898-1986

*Rock & Bush (To the Sea)*

signed and dated 69; inscribed with  
the title on the reverse  
oil on canvas  
60 by 75cm

**R40 000 - 60 000**

PROVENANCE

Pieter Wenning Gallery,  
Johannesburg, 1969.

Private Collection.



The proceeds from the sale of lots 463 - 468 will benefit the Irma Stern Trust.

463

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Boats*

signed and dated 1965

felt tip pen on paper

45 by 54cm

R60 000 - 80 000

PROVENANCE

Irma Stern Trust Collection, accession number 1449.



463

464

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Three Figures*

signed and indistinctly dated 1945

pen and ink on paper

26,5 by 19,5cm

R50 000 - 70 000

PROVENANCE

Irma Stern Trust Collection, accession number 1472.



464

465

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Two Figures*

signed and dated 1960

gouache and ballpoint pen on paper

42 by 28,5cm

R60 000 - 80 000

PROVENANCE

Irma Stern Trust Collection, accession number 1766.



465



466

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Group of Figures*

signed and dated 1963  
pastel and felt tip pen on a  
sketchbook page  
33,5 by 46cm

R100 000 - 150 000

PROVENANCE

Irma Stern Trust Collection, accession  
number 1763.

466



467

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Harvesters*

signed and dated 1961  
pastel, felt tip pen and ballpoint  
on paper  
30 by 55cm

R40 000 - 60 000

PROVENANCE

Irma Stern Trust Collection, accession  
number 1772.

467



468

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Two Women*

signed and dated 1961  
pastel and ballpoint pen on a  
sketchbook page  
33,5 by 45,5cm

R30 000 - 40 000

PROVENANCE

Irma Stern Trust Collection, accession  
number 1235.

468





469

469

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*Sun Slice*

signed and dated '66  
stone, plaster, gold leaf and oil  
height: 17cm including base;  
base: 2,5cm

**R50 000 - 70 000**

**PROVENANCE**

Acquired from the artist by the current owner's aunt and thence by descent.

Accompanied by a letter from Alexis Preller to the current owner's aunt:  
"Dear Auntie Ray  
This 'Sun Slice' is for you.  
With love, from Alexis".



470

470

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*Abstract*

signed and dated '65  
pencil  
5 by 4,5cm  
(Qty)

**R30 000 - 50 000**

**PROVENANCE**

Acquired from the artist by the current owner.

Accompanied by a quantity of the artist's memorabilia, letters, postcards, telegrams, invitations, articles, catalogues and paraphernalia.



471

471

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*The Artist's Palette*

oil on wooden palette  
41 by 61,5cm

**R30 000 - 50 000**

**PROVENANCE**

Acquired from the artist by the current owner.

472

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Flowers in a Vase*

signed and dated 1932  
oil on canvas  
27 by 22cm

R40 000 - 60 000



472



473

473

**François Krige**

SOUTH AFRICAN 1913-1994

*Iris in a Vase*

signed  
oil on canvas  
74 by 59,5cm

R70 000 - 100 000



474

474

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*The Samovar*

signed and dated 1967; inscribed  
with the artist's name and title on the  
reverse in another hand  
oil on canvas laid down on board  
56,5 by 32,5cm

R40 000 - 60 000



475

475

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Trees*

signed and dated 1979  
oil on board  
28,5 by 20,5cm

R30 000 - 40 000



476

476

**Christo Coetzee**

SOUTH AFRICAN 1929-2000

**Wedding Group**

signed on the reverse  
oil on board  
44 by 37cm

**R50 000 - 70 000**



477

477

**Wolf Kibel**

SOUTH AFRICAN 1903-1938

**Girl in a Blue Gown**

signed  
oil on canvas laid down on board  
13,5 by 11,5cm

**R70 000 - 100 000**

478

**Wolf Kibel**

SOUTH AFRICAN 1903-1938

**Seated Man**

signed  
oil on canvas  
14 by 11cm

**R40 000 - 60 000**

479

**Wolf Kibel**

SOUTH AFRICAN 1903-1938

**Seated Woman**

certified by the artist's widow on the reverse; inscribed with the title on the reverse, further inscribed with the artist's name and 'Portrait of a Woman' on Die Kunsamer label adhered to the reverse  
oil on canvas  
19 by 20cm

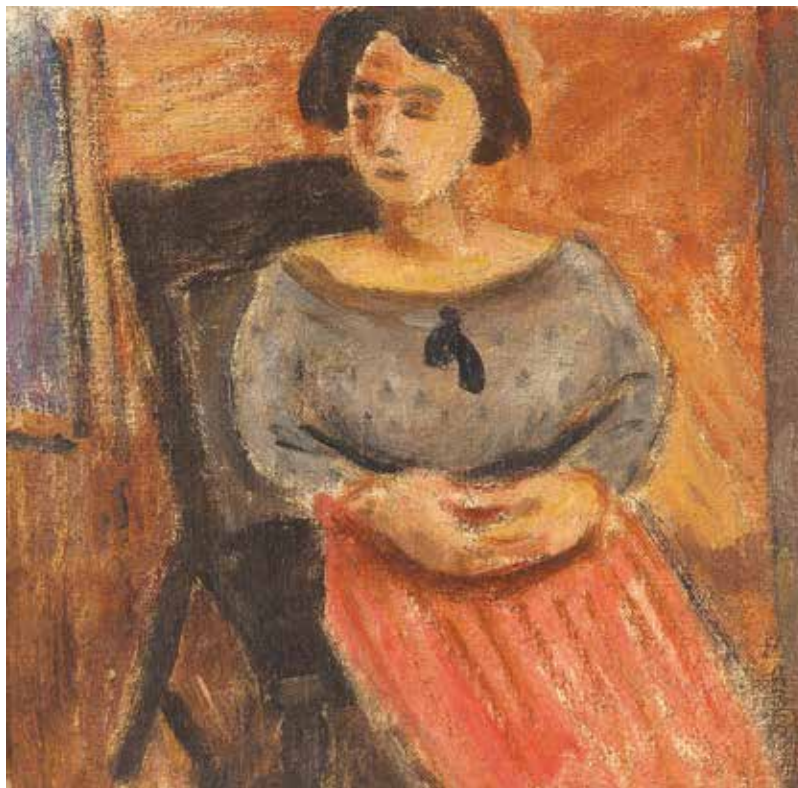
**R25 000 - 35 000**

**PROVENANCE**

Die Kunsamer, Cape Town, 1991.  
Private Collection.



478



479

480

**Wolf Kibel**

SOUTH AFRICAN 1903-1938

*In the Park*

authenticated by the artist's widow,  
Mrs F Kibel, on the reverse  
watercolour on paper  
20 by 22,5cm

**R20 000 - 30 000**

**PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg, 8 May  
2000, lot 772.

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
20 November 2006, lot 254.

Private Collection.



480



481

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*Head of a Harlequin*

signed  
oil on canvas  
45 by 35cm

**R60 000 - 80 000**



482

**Johannes Meintjes**

SOUTH AFRICAN 1923-1980

*Portrait of Raymund van Niekerk*

signed and dated 54; inscribed on the reverse: 'This portrait is a painting of Raymund van Niekerk who later became the Director of the S.A. National Gallery in Cape Town. Portrait by Johannes Meintjes' signed 'Brian Proudfoot'; a *Cape Times* obituary from Tuesday, February 22, 2005 of Raymund van Niekerk adhered to the reverse  
oil on board  
40 by 30cm

**R40 000 - 60 000**

**LITERATURE**

Johannes Meintjes (1975) *Dagboek van Johannes Meintjes Deel III: April 1951 - Junie 1955*, Molteno: Bamboesberg-Uitgewers, page 144. JM catalogue number 425.



483

**Johannes Meintjes**

SOUTH AFRICAN 1923-1980

*Portrait of Brian Proudfoot*

signed and dated 54; inscribed on the reverse 'This painting is a portrait of myself, Brian Proudfoot, by Johannes Meintjes'  
oil on board  
40 by 30cm

**R40 000 - 60 000**

**LITERATURE**

JM catalogue number 433.

The following two entries in Johannes Meintjes Diary refer to Raymund van Niekerk:  
18 Februarie, 1954.

"Die dae is so aangenaam dat ek soms moet stilstaan om vir 'n oomblik te wonder daarvan in te neem. Ek skilder deurgaans, teken portrette, gesels en kuier rond. Raymund wat tans soek na 'n nuwe betrekking ... is reeds 'n week lank hier by my en gaan waarskynlik hierdie woonstel met my deel. Ons woon heerlik saam, en daar is geen twyfel meer nie; weer eens het ek 'n vriendskap gekry soos P.M. – iets waarop ek skaars meer gehoop het. Eintlik is dit veel meer as daardie vriendskap, en dit sê baie. Op die oomblik is ek seker gelukkiger as wat ek in vyf jaar was."  
2 Maart, 1954

"Ek het onlangs drie portrette voltooi in olie – John McIntosh, Raymund en Stanley Falconer. Al drie is suksesse..."  
*Ibid*, page 144.



484

**Alfred Neville Lewis**

SOUTH AFRICAN 1895-1972

*Seated Zulu Woman*

signed

oil on panel

34,5 by 23,5cm

**R60 000 - 80 000**

**PROVENANCE**

Die Kunsamer, Cape Town,

5 September 2003.

Private Collection.



485

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*Seated Nude*

signed

oil on panel

31,5 by 23cm

**R40 000 - 60 000**



486

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*Woman Wearing a White Headscarf*

signed; inscribed with the artist's name and 'Coloured Woman' on the reverse; inscribed with the artist's name and 'Coloured Woman' on a Johans Borman Fine Art Gallery label adhered to the reverse

oil on canvas

64 by 46,5cm

**R80 000 - 120 000**

**PROVENANCE**

Johans Borman Fine Art Gallery,

Cape Town.

Private Collection.

487

**Edward Wolfe**

SOUTH AFRICAN 1897-1982

*Still Life Composition, tray*

oil on panel

30,5 by 44 by 5cm

R80 000 - 100 000

PROVENANCE

Hans Niehaus, Cape Town.  
The Ben and Cecilia Jaffe Collection.  
Private Collection.



488

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Still Life with Vessels and Fruit*

signed

oil on board

27 by 31cm

R60 000 - 80 000



489

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Three Pomegranates*

signed and dated 1971; signed and  
inscribed with the title in English and  
Afrikaans on the reverse

oil on board

25 by 30cm

R25 000 - 35 000





490

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*A Plate of Peaches*

signed

oil on canvas laid down on card

29,5 by 34,5cm

R80 000 - 120 000



491

**David Botha**

SOUTH AFRICAN 1921-1995

*Still Life with a Jug, Copper Pot and Pomegranates*

signed and dated '74

oil on canvas laid down on board

49,5 by 74,5cm

R60 000 - 80 000

PROVENANCE

Strauss & Co, Cape Town, 13 October  
2014, lot 647.

Private Collection.



492

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Table Bay from the  
Malay Quarter*

signed and dated 1940

oil on canvas

27 by 32cm

R70 000 - 100 000



493

**Terence McCaw**

SOUTH AFRICAN 1913-1978

*Early Morning, Chiappini St,  
Malay Quarter*

signed and dated 74; inscribed with  
the title in another hand on the  
reverse

oil on board

47,5 by 57,5cm

R20 000 - 30 000

492



493

494

**Terence McCaw**

SOUTH AFRICAN 1913-1978

*Bo-Kaap with Mosque*

signed and dated 74

oil on board

59,5 by 44cm

R30 000 - 50 000



494

495

**Alexander Rose-Innes**

SOUTH AFRICAN 1915-1996

*District Six*

signed  
oil on canvas  
40 by 50cm

**R80 000 - 120 000**

**PROVENANCE**

Acquired from the artist by the current owner.



496

**Terence McCaw**

SOUTH AFRICAN 1913-1978

*Fishermen's (sic) Houses, Waenhuiskrans*

signed; inscribed with the title on the reverse  
oil on canvas board  
39,5 by 55cm

**R40 000 - 60 000**

**PROVENANCE**

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



497

**Alexander Rose-Innes**

SOUTH AFRICAN 1915-1996

*View Towards Glen Cairn*

signed  
oil on canvas board  
44,5 by 60cm

**R40 000 - 60 000**

**PROVENANCE**

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



498

**Walter Meyer**

SOUTH AFRICAN 1965-2017

*Paulette House, Somerset East*

signed with the artist's initials and dated 93

oil on canvas laid down on board  
59,5 by 78,5cm

**R35 000 - 50 000**

**PROVENANCE**

Purchased from the Walter Battiss  
Gallery, Somerset East, early 90s.



499

**Walter Meyer**

SOUTH AFRICAN 1965-2017

*Huis Wolmaranstad*

signed with the artist's initials and dated '94

oil on canvas laid down on board  
73 by 89cm

**R60 000 - 80 000**



500

**David Botha**

SOUTH AFRICAN 1921-1995

*Buildings, Paarl*

signed and dated 81

oil on canvas laid down on board  
59,5 by 90,5cm

R60 000 - 80 000



501

**David Botha**

SOUTH AFRICAN 1921-1995

*177 Main Road, Paarl*

signed and dated '65; inscribed '177 Main Road Paarl, the home of Senator & Mrs JD Rossouw, parents of Mrs Ena Harvey. Painted on commission when the Harveys were stationed in Brussels, 1965; further inscribed '177 Main Road is a National Monument and the only South African home to have figured on a bank note of the Paarl, African Bank' on the stretcher oil on canvas laid down on board 49,5 by 64,5cm

R100 000 - 150 000

**PROVENANCE**

Commissioned from the artist by the current owner's father in 1965 and thence by descent to the current owner.

This building was home to the Western Province Bank and following the 1891 purchase by the African Banking Corporation, featured on their bank notes. The balcony was added in 1895. Standard Bank used the building until 1935.<sup>1</sup>

1. *Paarl: The Pearl of the Winelands* [Online] Available: <https://www.paarlonline.com/paarl-activities/paarl-heritage/> [18 February 2020].



502

**Eleanor Esmonde-White**

SOUTH AFRICAN 1914-2007

*Reclining Nude*

signed

oil on canvas

29,5 by 34,5cm

**R60 000 - 80 000**

LITERATURE

Leanne Raymond (2015) *Eleanor Esmonde-White*. Paarl: Main Street Publishing, illustrated in colour on page 113.



503

**Eleanor Esmonde-White**

SOUTH AFRICAN 1914-2007

*Woman with Children*

signed; inscribed with the artist's name and title on a Die Kunsamer label adhered to the reverse

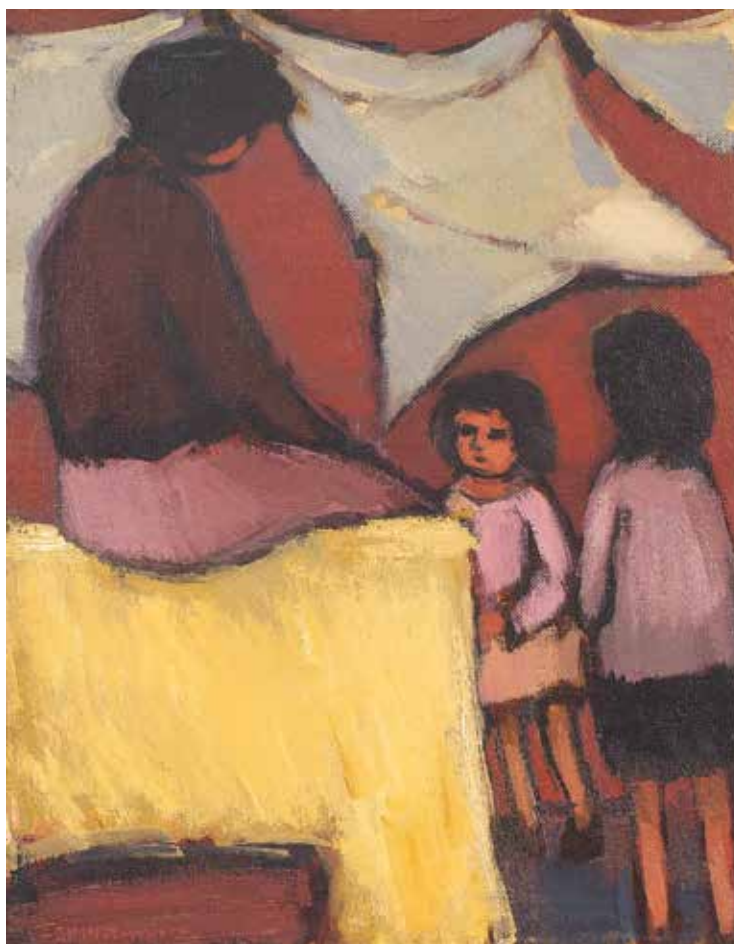
oil on canvas

50 by 39,5cm

**R80 000 - 120 000**

PROVENANCE

Die Kunsamer, Cape Town.  
Private Collection.



504

**François Krige**

SOUTH AFRICAN 1913-1994

*Fisherfolk with Dog*

signed

oil on canvas laid down on board

39 by 50cm

R80 000 - 120 000

**PROVENANCE**

Purchased from the artist by the current owner's parents and thence by descent.



505

**François Krige**

SOUTH AFRICAN 1913-1994

*Portrait of Paula in a Green Dress*

signed and dated 78

oil on canvas

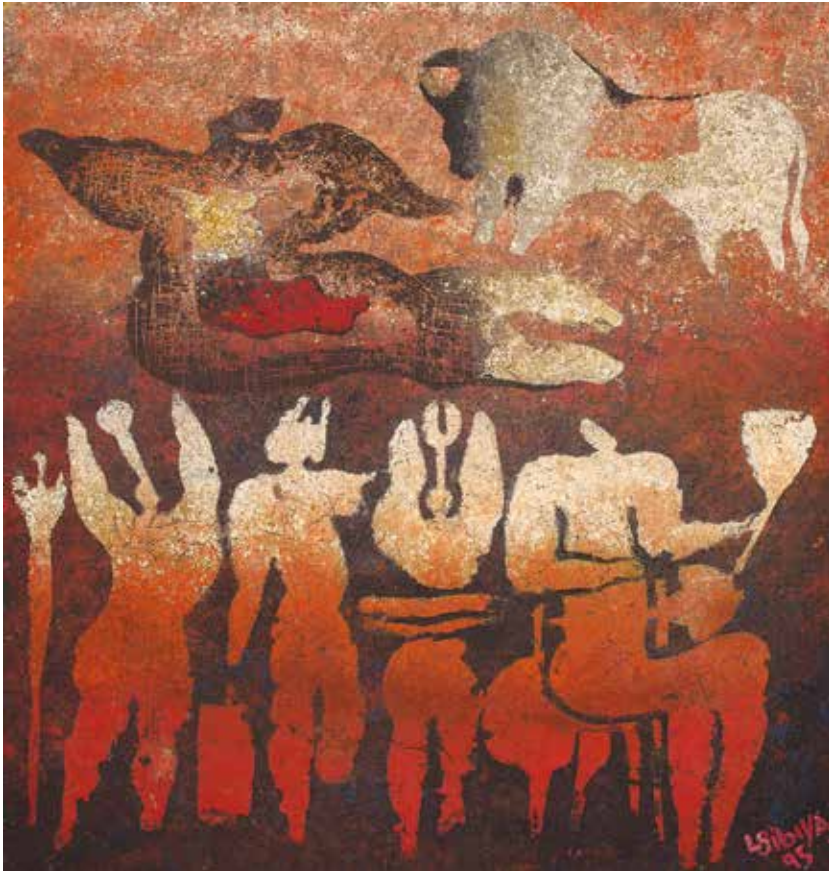
88 by 73cm

R70 000 - 90 000

**PROVENANCE**

Acquired from the artist by the current owner's parents and thence by descent.





506

**Lucky Sibiyi**

SOUTH AFRICAN 1942-1999

*Row of Figures and Bull*

signed and dated 95  
mixed media on board  
68 by 64cm

**R60 000 - 80 000**

**PROVENANCE**

Property of Kangra Group (Pty) Ltd.  
Assembled by the Late Graham and  
Rhona Beck.

507

**Jackson Hlungwani**

SOUTH AFRICAN 1923-2010

*Standing Figure*

carved wood  
height: 104cm

**R40 000 - 60 000**







508

**Lucas Sithole**

SOUTH AFRICAN 1931-1994

*Nobody Appreciates Me, No  
Matter How Hard I Try (LS7629)*

1976

signed

Rhodesian teak on liquid steel base

height: 43cm including base;

base: 10cm

**R40 000 - 60 000**

**PROVENANCE**

Acquired from Gallery 21,  
Johannesburg, by the current owner's  
father in 1976.

**EXHIBITED**

Gallery 21, Hyde Park, Johannesburg,  
16 September 1976, catalogue  
number X17.

Originally recorded as HP3512.



509

**Speelman Mahlangu**

SOUTH AFRICAN 1958-2004

*Two Figures*

signed and numbered 6/9

bronze with brown patina

height: 56cm

**R40 000 - 60 000**

**PROVENANCE**

Peter Badenhorst, Cape Town.  
Private Collection.



510

510

**Cecily Sash**

SOUTH AFRICAN 1924-2019

*Insect Composition*

signed and dated '63-7; inscribed with the artist's name and title on a Pretoria Art Museum label adhered to the reverse  
mixed media on board  
158 by 75,5cm

**R80 000 - 120 000**

**EXHIBITED**  
Pretoria Art Museum, Pretoria,  
*Cecily Sash Retrospective 1954-1974*,  
catalogue number 57.

Unfinished landscape painting on the reverse.



511

511

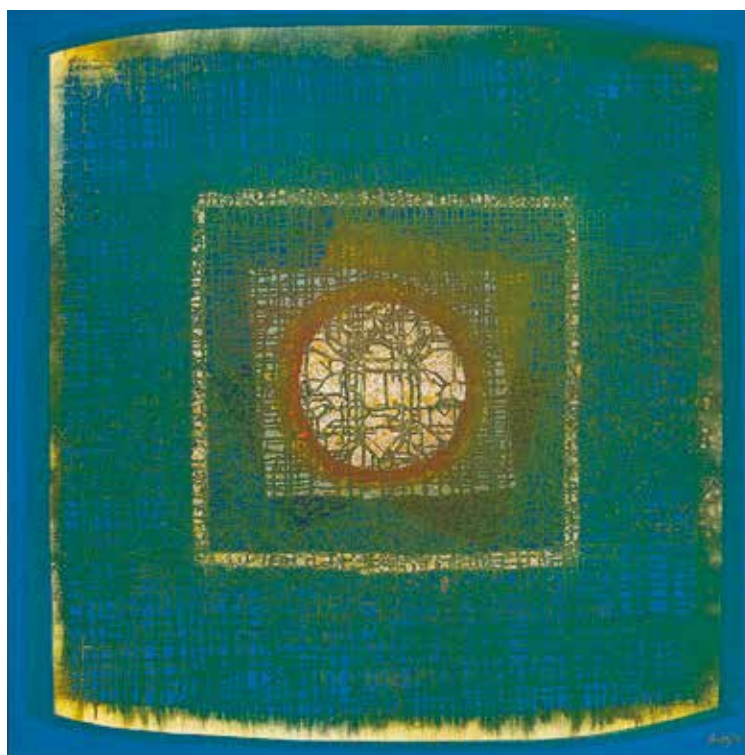
**Christo Coetzee**

SOUTH AFRICAN 1929-2000

*Abstract*

signed and dated 74  
oil and collage on canvas  
39 by 69cm

**R50 000 - 70 000**



512

512

**Larry Scully**

SOUTH AFRICAN 1922-2002

*Circles in Squares*

signed and dated '73  
oil on canvas  
122 by 122cm

**R50 000 - 70 000**

513

**Douglas Portway**

SOUTH AFRICAN 1922-1993

*Abstract with Red Circles*

signed and dated 70

oil on canvas

128 by 128cm

R80 000 - 120 000



514

**Douglas Portway**

SOUTH AFRICAN 1922-1993

*Abstract*

signed and dated '66

oil on canvas

89,5 by 117,5cm

R70 000 - 90 000





515

**Michael Taylor**

SOUTH AFRICAN 1979-

***No Easy Way Out***

2012

acrylic, gouache, and pencil crayon  
on paper  
94 by 67cm

**R30 000 - 50 000**

**PROVENANCE**

WHATIFTHEWORLD, Cape Town, 2012.  
Private Collection.

**EXHIBITED**

WHATIFTHEWORLD, Cape Town,  
*Mumbo Jumbo*, 1 November to  
1 December 2012.



516

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

***Angry Old Man***

signed, dated 03/'03 and inscribed  
with the title in pencil in the margin;  
a Johans Borman Fine Art label  
adhered to the reverse  
watercolour on paper  
32,5 by 23cm

**R20 000 - 30 000**

**PROVENANCE**

Johans Borman Fine Art, Cape Town.  
Private Collection.

The current lot is thought to be a self  
portrait of the artist.

517

**Andrew Verster**

SOUTH AFRICAN 1937-2020

*Abstract*

signed and dated 86  
oil on canvas  
121,5 by 122cm

R50 000 - 70 000



518

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Samos Harbour*

signed, dated 1980 and inscribed  
with the title  
watercolour on paper  
34,5 by 48cm

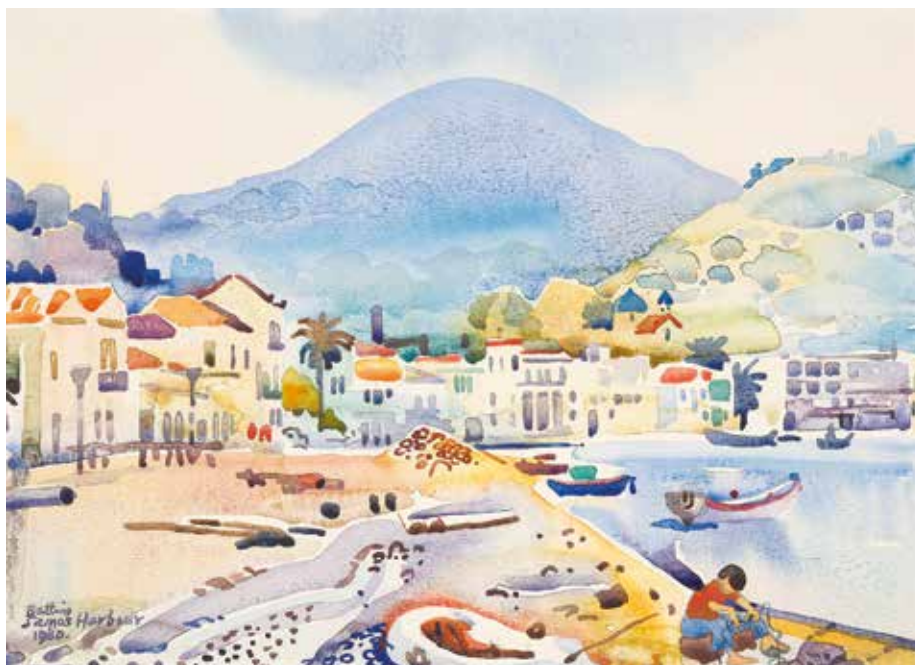
R40 000 - 60 000

**PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
6 November 1995, lot 169.

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
8 May 2000, lot 242.

Private Collection.





519

**Andrew Verster**

SOUTH AFRICAN 1937-2020

*Dance IV*

signed and dated 96; inscribed with the title on the reverse in another hand  
oil on canvas  
101 by 75,5cm

**R30 000 - 40 000**



520

**Michael Pettit**

SOUTH AFRICAN 1950-

*Hypothesis, Portrait of Joachim 5*

signed; signed, dated March/April/17  
May to 2 July 1997 and inscribed with the title on the reverse  
oil on canvas  
102 by 51cm

**R35 000 - 50 000**

**PROVENANCE**

Purchased from the artist by the current owner on 2 February 2001.

521

**Claude Bouscharain**

SOUTH AFRICAN 1922-

*Bongo Drummer*

signed on the reverse

oil on canvas

68 by 78cm

**R40 000 - 60 000**

**PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
12 November 2001, lot 544.  
Private Collection.



522

**Michael Pettit**

SOUTH AFRICAN 1950-

*Night Fall*

signed, dated December 2003,  
January, February 2004 and inscribed  
with the title on the reverse

oil on canvas

135,5 by 147,5cm

**R60 000 - 80 000**

**PROVENANCE**

AVA Gallery, Cape Town, 2008.  
Private Collection.





523

523

**Diane Victor**

SOUTH AFRICAN 1964-

***Baited***

signed, dated 09, numbered 1/25 and inscribed with the title in pencil lithograph, intaglio and aquatint sheet size: 106 by 199cm

**R80 000 - 120 000**

524

**William Kentridge**

SOUTH AFRICAN 1955-

***Studio Portrait***

signed and numbered 102/120 in pencil in the margin photolithograph sheet size: 100 by 70cm

**R90 000 - 120 000**

525

**William Kentridge**

SOUTH AFRICAN 1955-

***Nose 24***

2009

signed and numbered 46/50 in pencil in the margin and embossed with the David Krut Workshop chopmark sugarlift, aquatint, drypoint, hardground etching and engraving image size: 20 by 14,5cm; sheet size: 40 by 35cm

**R40 000 - 60 000**

**LITERATURE**

William Kentridge (2010) *Nose: Thirty Etchings*, Johannesburg: David Krut Publishing, illustrated in colour, unpaginated.

526

**William Kentridge**

SOUTH AFRICAN 1955-

***Handspring: Untitled (Deconstructed Horse)***

2009

signed, inscribed HPC and number II/IV in pencil and embossed with the David Krut Workshop chopmark in the margin drypoint, sugarlift, aquatint image size: 24,5 by 19,5cm; sheet size: 36 by 31cm

**R30 000 - 50 000**





524



525



526

527

**Lyndi Sales**

SOUTH AFRICAN 1973-

**Portal**

watercolour on paper  
70 by 81,5cm

**R30 000 - 50 000**

**PROVENANCE**

Acquired from the artist by the current owner, 2012.

Accompanied by a signed letter of authenticity and rationale:

"The artwork titled *Portal* forms part of a larger body of work, which draws its inspiration from images sourced from the Hubble and Kepler telescopes as well as Google sky. The body of work is a preoccupation with our vision and perception and focuses on that which the naked eye is unable to see easily. Images harnessed from telescopes revealing the macrocosm as well as images of the microcosm harnessed from the microscopic all form starting point for these artworks works (sic).

In the artwork *Portal* an implosion and an explosion are simultaneously suggested. A transition from one dimension to the next or the notion that multiple dimensions exist simultaneously is of interest to me. *Portal* could be read as black hole or a tunnel of light explained by those who have encountered near death experiences.

*Portal* was created with the intention of connecting to a place within the universe that represents unity, completeness and interconnectedness that may feel far away but is in fact within everything, everyone and is everywhere."

Lyndi Sales, 2015



527

528

**Sanell Aggenbach**

SOUTH AFRICAN 1976-

**Momento**

2015  
edition number 2 of 3  
digital print  
100 by 150cm

**R40 000 - 60 000**

**PROVENANCE**

WHATIFTHEWORLD, Cape Town, 2017.  
Private Collection.

**EXHIBITED**

WHATIFTHEWORLD, Cape Town and Johannesburg, *Sanell Aggenbach: Bend to Her Will*, 6 September to 4 November 2017.



528

529

**Jake Aikman**

SOUTH AFRICAN 1978-

***Lake Shoreline***

signed and dated 2014 on the reverse  
oil on panel  
60 by 72cm

**R30 000 - 50 000**

**PROVENANCE**

SMAC, Cape Town, December 2014.  
Private Collection.



529

530

**Kate Gottgens**

SOUTH AFRICA 1965 -

***Baggy Creeps***

2015  
signed on the reverse; inscribed with  
the artist's name and title on a SMAC  
label adhered to the stretcher  
oil on canvas  
86 by 120cm

**R60 000 - 80 000**

**PROVENANCE**

SMAC, Cape Town, 2015.  
Private Collection.

**EXHIBITED**

SMAC, Stellenbosch, *Kate Gottgens:  
Infinity Loop*, 1 August to 19 September  
2015.

**LITERATURE**

Marelize van Zyl (ed) (2015) *Kate  
Gottgens: Paintings 2007-2015*,  
Stellenbosch: SMAC Art Publishing,  
illustrated in colour on page 6 and 179.

"When she stands back to look at what  
is there, she observes a kind of muted  
entropy at work in the painting.

The scene from the discarded  
photograph has been duly retrieved.  
Four boys are running sack races in an  
abandoned lot – staying out of trouble  
for the duration of an afternoon. The  
mood of the lost moment has been  
transmitted. But the documentary is  
dissipating, their shapes morphing as  
if they were chemical matter – crystal  
substance inside a pupa or a cocoon.  
These long-gone boys appear not yet  
hatched.

She is trying to locate the cycle in a  
moment – how we move from birth to  
death and vice versa."<sup>1</sup>

1. *Ibid*, page 179.



530



531

**Lionel Smit**

SOUTH AFRICAN 1982-

*Portrait*

signed and dated '09; Die Dorpstraat  
Gallery label adhered to the reverse

oil on canvas  
80 by 80cm

R70 000 - 90 000



532

**Dumile Feni**

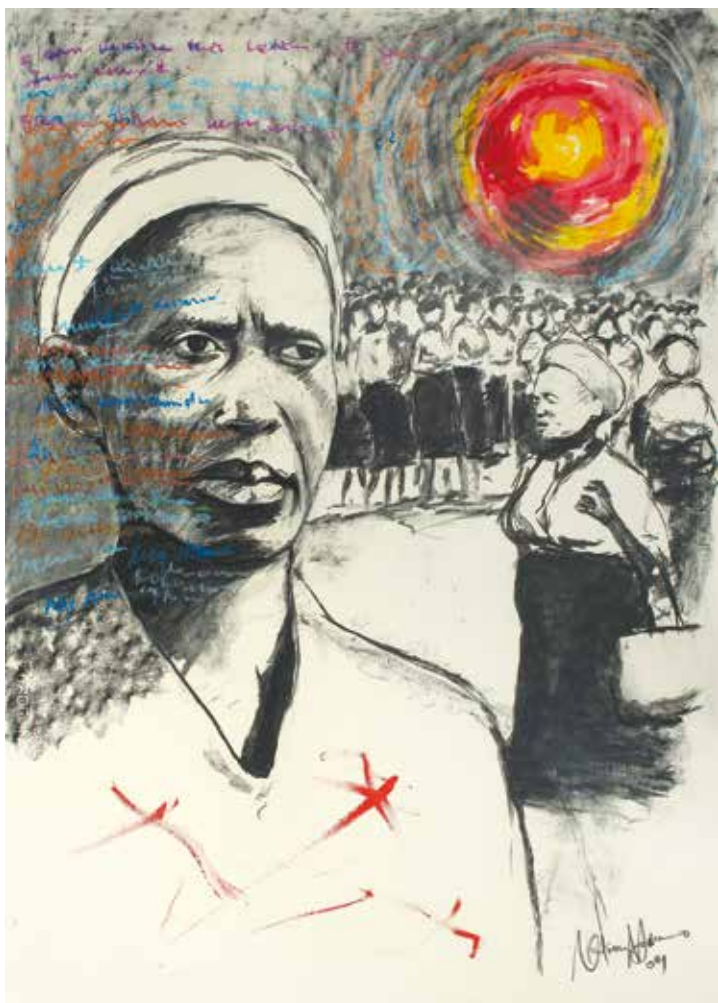
SOUTH AFRICAN 1942-1991

*Protest*

signed and dated 1966; inscribed  
with the artist's name, title,  
and 'Purchased Gallery 101,  
Johannesburg, 2 July 1968 – Jack  
Lugg' on a facsimile note on the  
reverse

ballpoint pen on paper  
31,5 by 18cm

R40 000 - 60 000



533

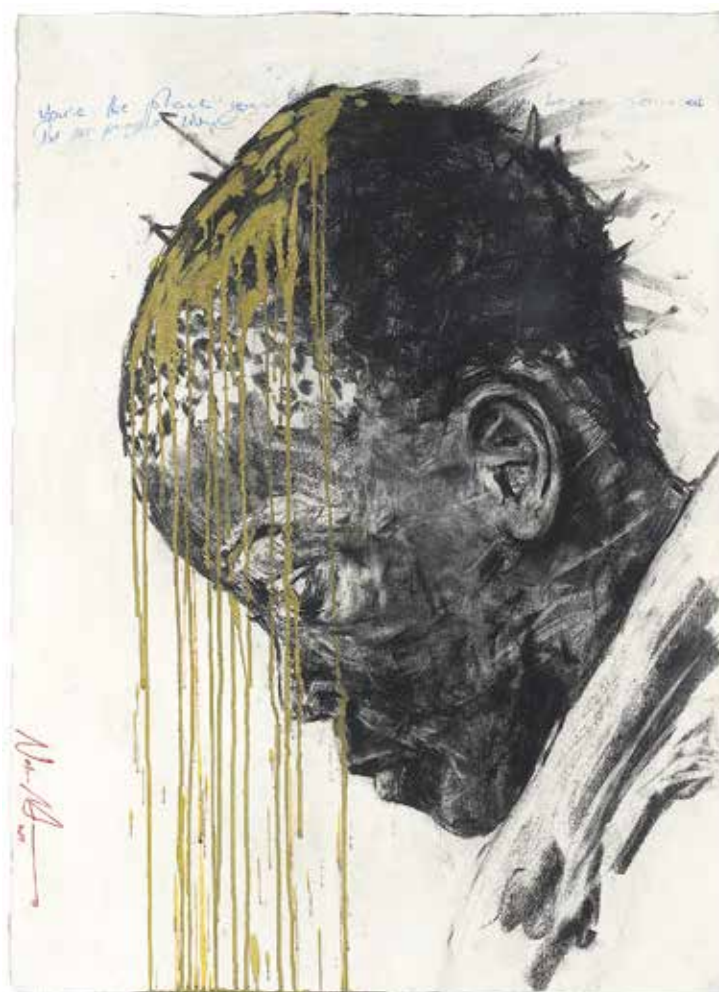
**Nelson Makamo**

SOUTH AFRICAN 1982-

*A Tribute to our Mothers*

signed and dated 09  
mixed media on paper  
100 by 70,5cm

R60 000 - 80 000



534

**Nelson Makamo**

SOUTH AFRICAN 1982-

*Astonished*

signed and dated 2017; inscribed  
with the artist's name and title on an  
Everard Read label adhered to the  
reverse

mixed media on paper  
75,5 by 56,5cm

R70 000 - 90 000

PROVENANCE

Everard Read, Cape Town.  
Private Collection.



535

535

**Willem Boshoff**

SOUTH AFRICAN 1951-

***Blind Cards***

circa 1977  
cardboard  
88,5 by 63cm

R70 000 - 90 000

LITERATURE

cf. Ivan Vladislavic (2005) *Willem Boshoff*, Johannesburg: David Krut Publishing, a similar example entitled *Kaartland*, 1980, illustrated in colour on page 19.

Authenticated by Willem Boshoff Studio via email correspondence, 21 January 2020.



536

536

**Angus Taylor**

SOUTH AFRICAN 1970-

***Plotted Maquette***

signed, numbered 2/4 and dated '06  
bronze on a granite base  
height: 125,5cm including base;  
base 5,5cm

R70 000 - 90 000

Accompanied by a steel base with wheels; height: 62cm.

537

**Brett Murray**

SOUTH AFRICAN 1961-

***Devil***

1991  
resin and paint  
height: 28,5cm

R 40 000 - 60 000



537

538

**Kendell Geers**

SOUTH AFRICAN 1968-

*Yellow Christ 1992*

1992

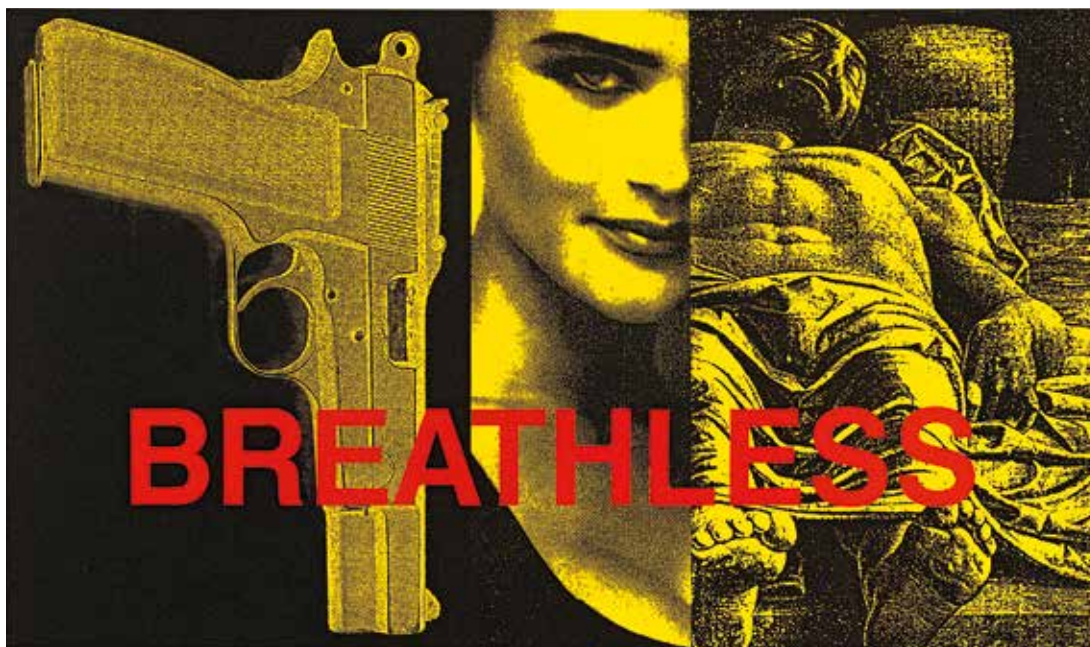
signed, inscribed with 'Workshop Impression' and the title in pencil and embossed with the Mark Attwood chopmark

from an edition of 13

3 colour lithograph

64 by 93cm

R50 000 - 70 000



539

**Nigel Mullins**

SOUTH AFRICAN 1969-

*This Painting Cured a Woman Who Could Not Walk*

signed and dated 17; inscribed with the artist's name and title on an Everard Read label adhered to the reverse

oil on supawood and frame

108 by 136cm, including frame

R60 000 - 80 000

**PROVENANCE**

Everard Read, Cape Town, 2017.  
Private Collection.

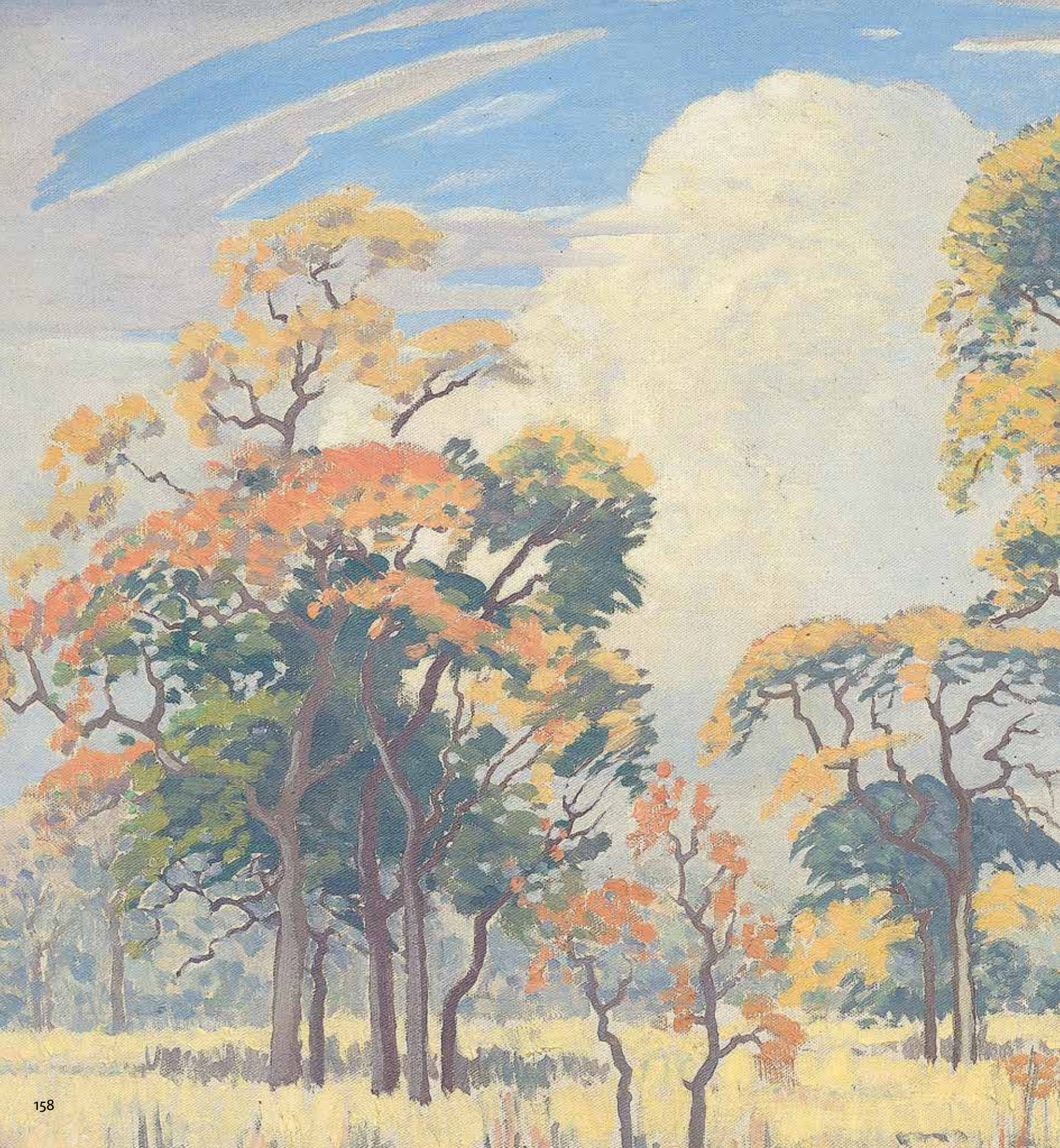
**EXHIBITED**

Everard Read, Cape Town,  
*Nigel Mullins: Artefacts from the Anthropocene*, 1 to 25 November 2017.

540

**No Lot**









The Vineyard Hotel, Newlands, Cape Town  
11 May – 7.30pm

**19th Century, Modern, Post-War  
and Contemporary Art**

Evening Sale  
Lots 541–656

Lot 557 Jacob Hendrik Pierneef *Bushveld Game Reserve* (detail)



541

### Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

#### *Rio de (sic) Mendicanti, Venice*

signed; signed and inscribed with the title on a Pastel Society label accompanying the work  
pastel

48 by 62cm

R200 000 - 300 000

#### PROVENANCE

Acquired from The Pastel Society Exhibition by the current owner's mother.

#### EXHIBITED

The Pastel Society, London, 1915.

This pastel by Robert Gwelo Goodman depicts the Ponte del Cavallo, a bridge that spans the Venetian canal, Rio dei Mendicanti. To the right of the composition is the Scuola Grande di San Marco that borders the square of Campo San Giovanni e Paolo. Executed *en plein air*, presumably from the Ponte Rosso, a bridge downstream famously painted by Canaletto in 1724, Goodman's work follows in the tradition of *vedute*, a genre

of vista painting originating in Flanders and later adopted by the 18th century Venetian *vedutisti*.

Goodman visited Venice in 1910, recording his experience predominantly in pastels which were then exhibited later in London. Most significant was his 1915 showing at the Pastel Society, where he was given "practically a one-man show, two rooms being allotted to his work alone." The critical reception was equally favourable with one writer noting: "He employs pastel with an assurance that gives this drawings a freshness and vivacity which will remain after contemporary oil paintings have become opaque and dull",<sup>1</sup> further asserting that "He ranks now among the

albeit young painters of landscape and open-air subjects"<sup>2</sup>

Goodman was known for his command of the medium, which provided the immediacy required to work outdoors. He would write memorably that "Pastel is capable of a richness and velvety depth of colour impossible in any other medium" that manages to "convey the illusion of holding and reflecting actual light"<sup>3</sup>

1. Joyce Newton Thompson (1951) Gwelo Goodman: South African Artist, London: George Allen & Unwin Ltd, page 39.

2. *Ibid.*

3. *Ibid.*



542

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*The Arrival of Jan van Riebeeck at the Cape*

signed and dated 1933  
watercolour and charcoal heightened  
with gouache  
68 by 90cm

**R200 000 - 300 000**

543

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Extensive Mountain Landscape with Pine Trees*

signed and dated London 1934  
charcoal on paper laid down on card  
150 by 60cm

**R300 000 - 500 000**

**PROVENANCE**

Stephan Welz and Co in Association  
with Sotheby's, *The IGI Collection  
of Paintings, Prints and Sculpture*,  
Johannesburg, 15 February 1994,  
lot 26.  
Private Collection.

**LITERATURE**

Stephan Welz (1996) *Art at Auction  
in South Africa: The Art Market Review  
1969 to 1995*, Johannesburg: Art Link,  
illustrated on page 179.

In 1933 Pierneef was commissioned  
to paint murals for South Africa  
House, London. He spent two years  
in London, returning to South Africa  
in 1935.



544

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

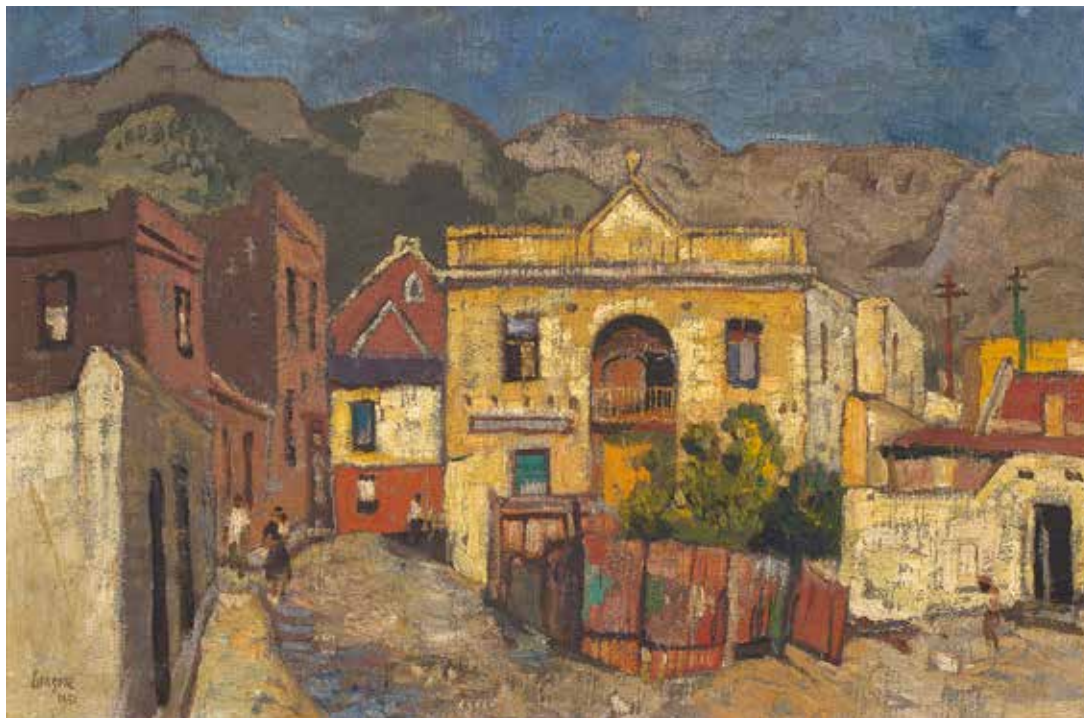
*Die Geel Huis, Distrik Ses, Kaapstad*

signed and dated 1951; inscribed with the title on the stretcher  
oil on canvas  
39,5 by 60cm

**R180 000 - 240 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 8-9 July 1991, lot 308.



545

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Street View*

signed and dated 1956  
oil on canvas  
39,5 by 50cm

**R150 000 - 200 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 8-9 July 1991, lot 307.

**LITERATURE**

Stephan Welz (1996) *Art at Auction in South Africa: The Art Market Review 1969 to 1995*, Johannesburg: Art Link, illustrated in colour on page 119 with the title *District Six*.



546

**Hugo Naudé**

SOUTH AFRICAN 1868-1941

*Namaqualand*

signed  
oil on canvas  
33,5 by 40cm

R150 000 - 200 000

LITERATURE

cf. Esmé Berman (1996) *Art & Artists of South Africa*, Third Edition, Western Cape: Southern Book Publishers, a similar example illustrated in colour on page 302.



547

**Hugo Naudé**

SOUTH AFRICAN 1868-1941

*Namaqualand in Spring*

signed; inscribed with the title on a  
label on the reverse  
oil on panel  
23,5 by 34cm

R180 000 - 240 000

PROVENANCE

Die Kunsamer, Cape Town,  
December 1998.  
Private Collection.



548

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

***Portrait of Mena***

signed with the artist's initials and dated '24

oil on board  
47 by 35,5cm

**R250 000 - 300 000**

**PROVENANCE**

Sotheby Parke Bernet, Johannesburg,  
October 1974, catalogue number  
156.

**EXHIBITED**

South African National Gallery, Cape  
Town, *Maggie Laubser Retrospective*,  
1969.

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics*,  
Johannesburg and Cape Town:  
Perskor, illustrated on page 186,  
catalogue number 535, where the  
title *Portrait of a Woman with Head  
Scarf* is given.

549

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

***Still Life with an Orange,  
a Lemon, Pot and Tray***

signed; inscribed with the artist's  
name and title on a South African  
National Gallery label adhered to the  
reverse

oil on cardboard  
33,5 by 40,5cm

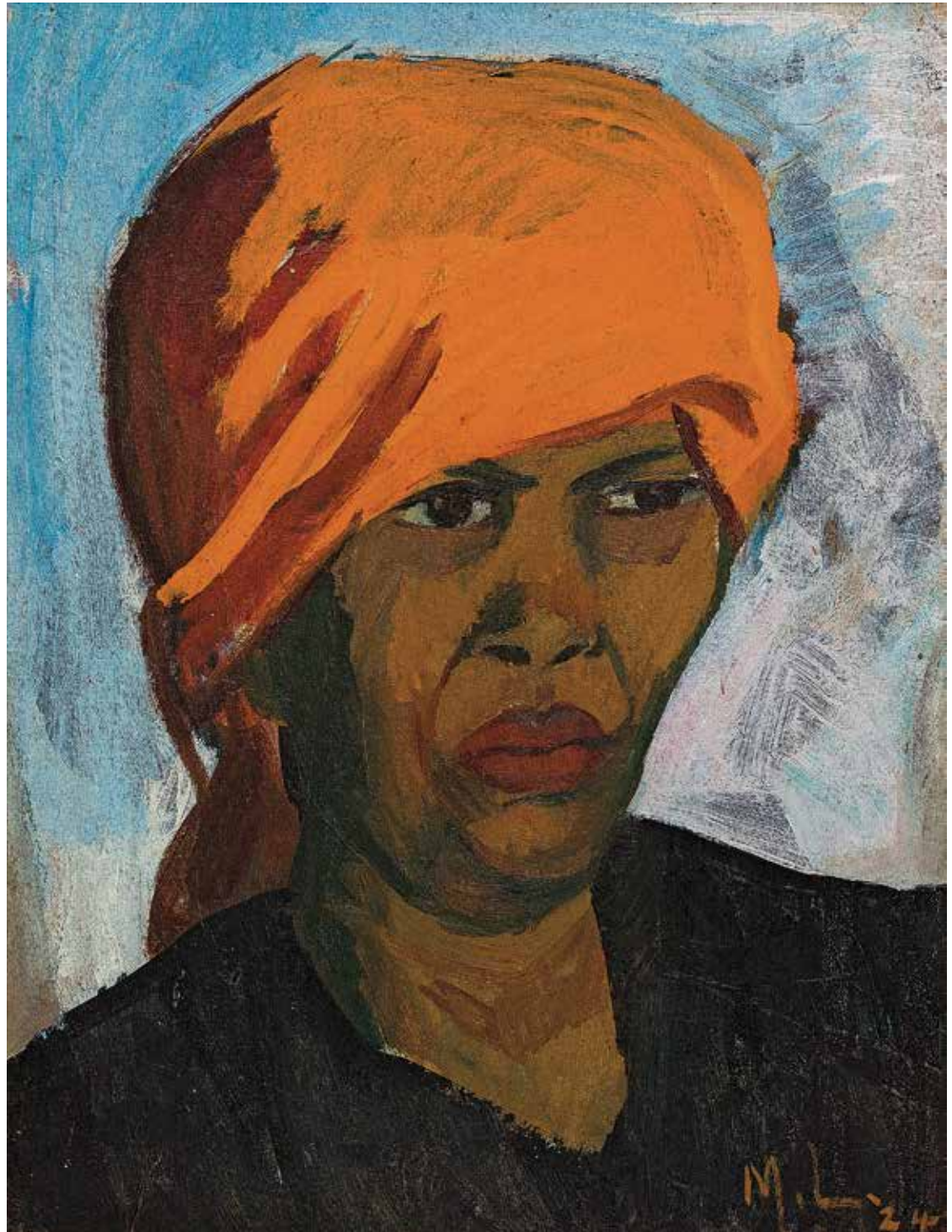
**R180 000 - 240 000**

**PROVENANCE**

Purchased at Maggie Laubser's  
Stellenbosch exhibition in 1930 by  
Mrs A E Malherbe, Stellenbosch.

**EXHIBITED**

Federasie van Afrikaanse  
Kultuurverenigings, Stellenbosch,  
*Maggie Laubser*, October 1930.  
South African Association of Arts  
Gallery, Cape Town, *Works by Maggie  
Laubser*, 26 April to 8 May 1965,  
catalogue number 45.





South African National Gallery, Cape Town, *Maggie Laubser Retrospective*, 3 July to 2 September 1969, catalogue number 3.

South African National Gallery, Cape Town, *Paris and South African Art*, unknown date, catalogue number 151.

#### LITERATURE

Johann Van Rooyen (1965) 'Development Over Four Decades Seen in Painter's Show', *Cape Times*, 28 April: page 4.

F.L. Alexander (1969) 'In die S A Nasionale Kunsmuseum Maggie Laubser Sing Lof van Boland en Al Sy Mense', *Burger*, 5 July: page 2.

E. Green (1969) 'A Fully Representative Collection of Pictures', *Cape Argus*, 7 July: page 15.

Nico Van Rensburg, (1969), 'Maggie Laubser - 'n Retrospektiewe Uitstalling', *Die Vaderland*, 11 Nov : page 2.

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor, illustrated on page 134, catalogue number 246.

It is suggested that the present lot was painted in 1921, due to its subject matter and rendering.<sup>1</sup> In this year Maggie received a book from her benefactor, Jan Balwe, of letters that Vincent van Gogh wrote to his brother, Theo, and friend, Emile Bernard. Maggie had encountered Van Gogh's work a few years prior and was struck by his art and spirituality,

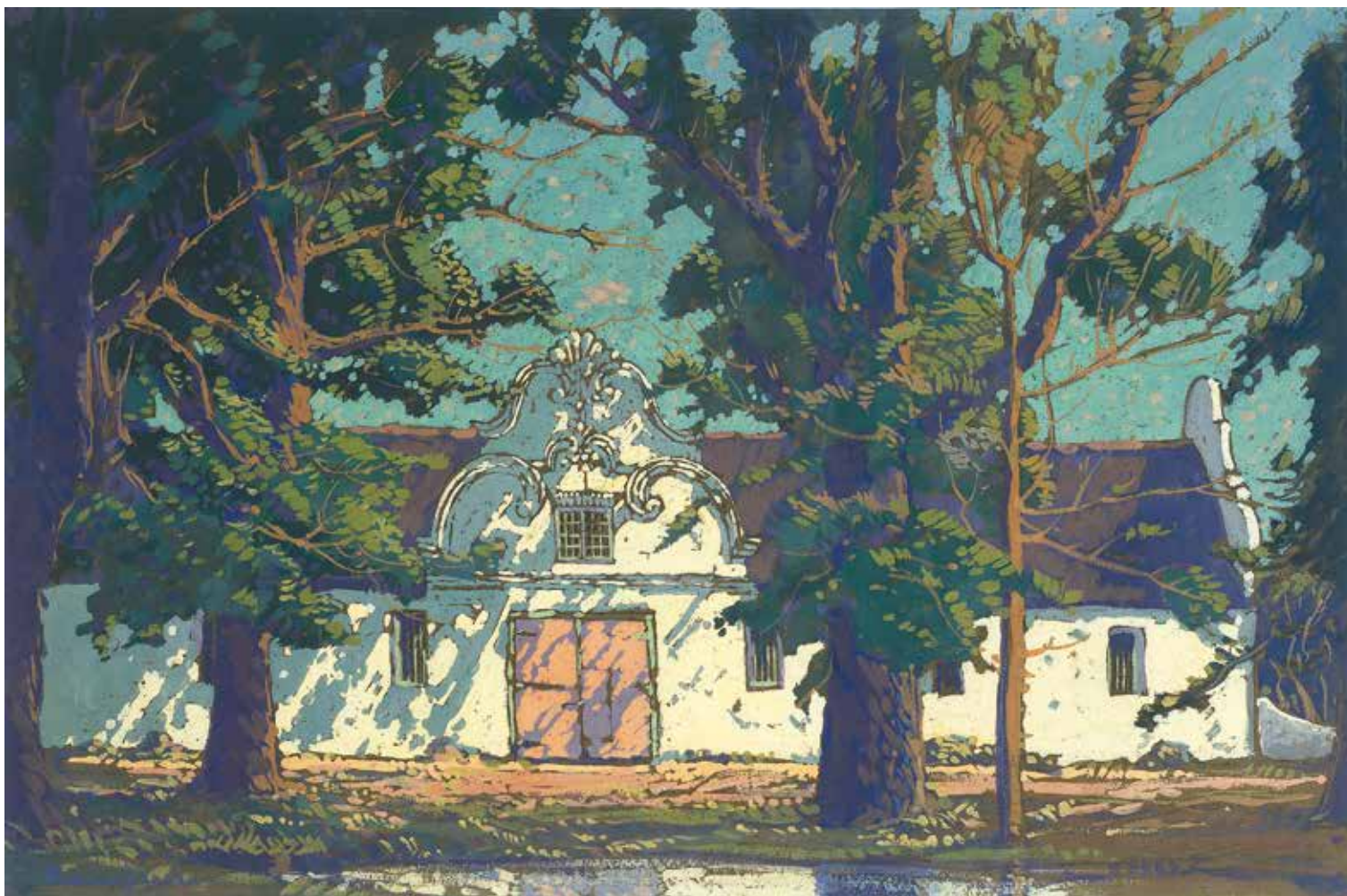
which had a notable influence on Maggie both personally and artistically. In an excerpt from one of his letters to Bernard published in the book, Van Gogh wrote "There is no blue without yellow and orange, and when you paint blue, paint yellow and orange as well."<sup>2</sup> In the present lot Maggie has dutifully followed Van Gogh's words, pointillistically painting a royal blue jug alongside a sharp yellow lemon and a vibrant orange. Maggie would have learned about the pointillist technique from images of works by its pioneers, Georges Seurat and Paul Signac and its brief follower, Van Gogh, that were reproduced in her art books. Pointillism, a movement that grew out of Impressionism, is the placement

of broken brushstrokes or dots of pure, unmixed colour next to each other; allowing a viewers' eyes to mix or blend the colours together to form a complete image. The present lot is believed to be the only true work of pointillism that Maggie produced and is a thoughtful testament to the movement and its artists.<sup>3</sup>

1. Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg: Perskor, page 134.

2. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*. Stellenbosch: Sun Press, page 92.

3. *Ibid*, page 90.



550

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Die Wynkelder by Du Toits Plaas,  
Krommerivier, Stellenbosch*

signed and dated 1923

casein on paper

36,5 by 54,5cm

R300 000 - 500 000

551

**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

R600 000 - 800 000

PROVENANCE

Dr HG Schweickerdt (brother of Emil  
Heinrich Schweickerdt) and thence  
by descent.

Strauss & Co, Cape Town, 16 October  
2017, lot 591.

Private Collection.





A singularly important casein by Pieneef, dated 1924, the present lot is arguably 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, 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, Pieneef 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 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 Pieneef'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 Pieneef'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 Pieneef's crown of creative output.

Also innovative and experimental, is his use of an unusual medium, that of the casein, that Pieneef explored at this stage while he was awaiting art supplies ordered through the Schweickerdt 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 accurately, 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.

552

**Victor Binet**

FRENCH 1849-1924

*Children Picking Wild Flowers*

signed

oil on canvas

71,5 by 113,5cm

R 50 000 - 70 000



553

**Benjamin Williams Leader**

BRITISH 1831-1923

*Worcester Cathedral*

signed and dated 1888

oil on canvas

60 by 90cm

R100 000 - 120 000



554

**Adriaan Boshoff**

SOUTH AFRICAN 1935-2007

*Landscape with Cattle*

signed

oil on canvas laid down on board

70 by 121 cm

R200 000 - 300 000



555

**Adriaan Boshoff**

SOUTH AFRICAN 1935-2007

*Children Playing on the Beach*

signed

oil on canvasboard

121 by 159,5cm

R300 000 - 500 000





556

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

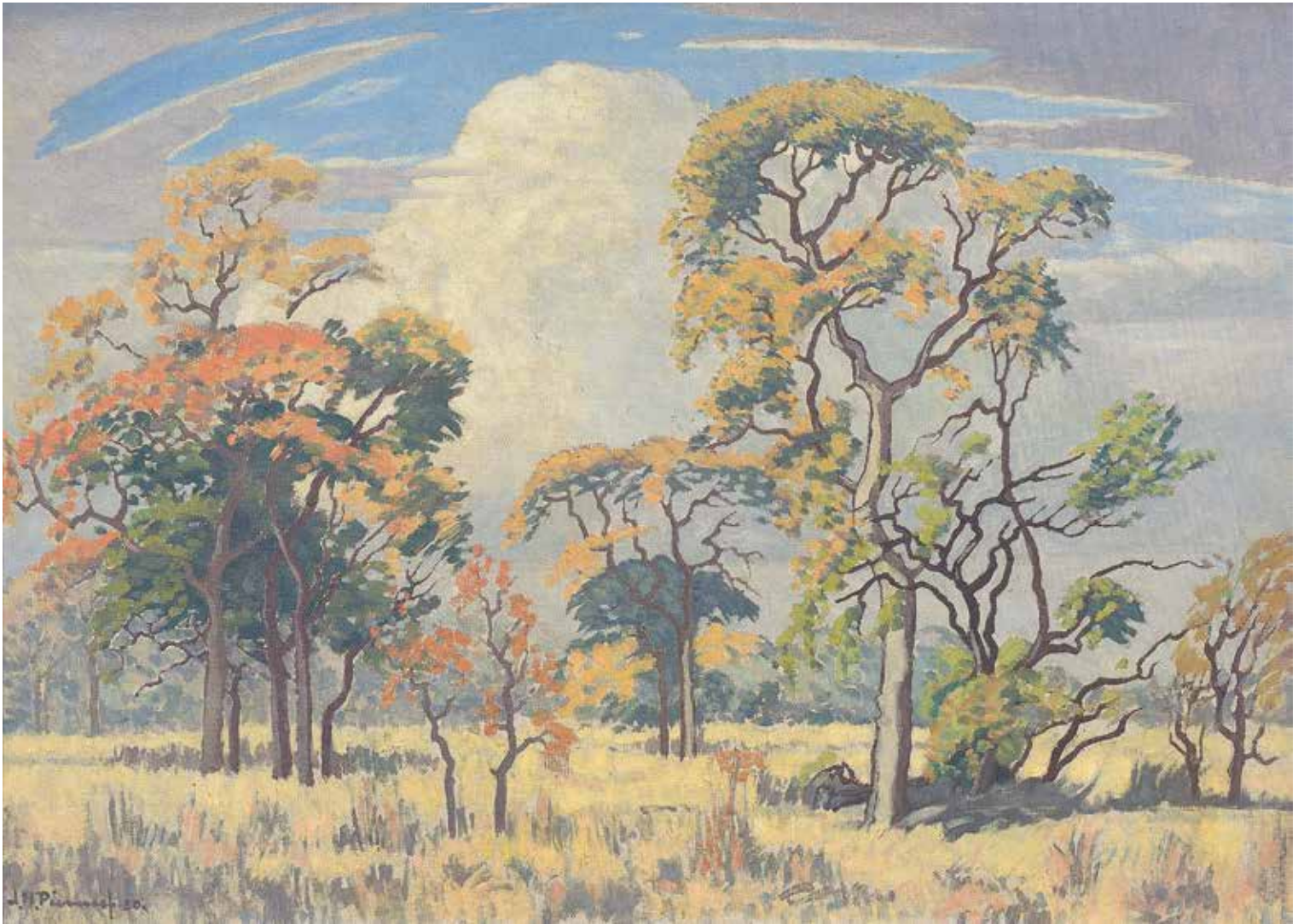
*Landscape with Acacia Tree*

signed; signed and inscribed 'Aan my vriend Roux, van Oom Hendrik. 27 Sept 44' on the reverse

oil on board

21 by 28cm

R250 000 - 350 000



557

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

***Bushveld Game Reserve***

signed and dated 50; inscribed with the title on the reverse  
oil on canvas  
40 by 55cm

**R2 000 000 - 3 000 000**

**PROVENANCE**

Acquired from the artist by the current owner's grandfather and thence by descent.

Painted in 1950, this landscape, titled *Bushveld Game Reserve*, is part of a theme and body of work which occupied the artist throughout his life. These bushveld landscapes from the 1940s and 1950s have certain formal compositional similarities but retain their unique distinctions, some with marked variations on that theme. This work, rendered in a lively palette of green, ochre, yellow, orange and red against a blue and grey sky, alludes to the time of year it was painted. Springtime also heralds the arrival of summer rains illustrated by the rising cumulonimbus cloud in the background.



558

**Irma Stern**

SOUTH AFRICAN 1894-1966

**Yekiwe**

signed, dated 1929 and inscribed  
with the title  
charcoal on paper  
43 by 33cm

**R150 000 - 200 000**

**PROVENANCE**

Die Kunsamer, Cape Town, 1998.  
Private Collection.



559

**Anton van Wouw**

SOUTH AFRICAN 1862-1945

***The Mieliepap Eater***

signed and inscribed 'SA Joh-burg'  
and 'G Nisini fusé Roma'  
bronze with a dark brown patina,  
mounted on a marble base  
height: 17cm including base;  
base: 2,5cm

R350 000 - 450 000

**LITERATURE**

AE Duffey (2008) *Anton van Wouw:  
The Smaller Works*, Pretoria: Pretoria  
Book House. Another cast from the  
edition is illustrated on pages 71  
and 72.

560

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

*Portrait of a Youth*

signed

oil on cardboard laid down on board  
43 by 33,5cm

**R180 000 - 240 000**

**PROVENANCE**

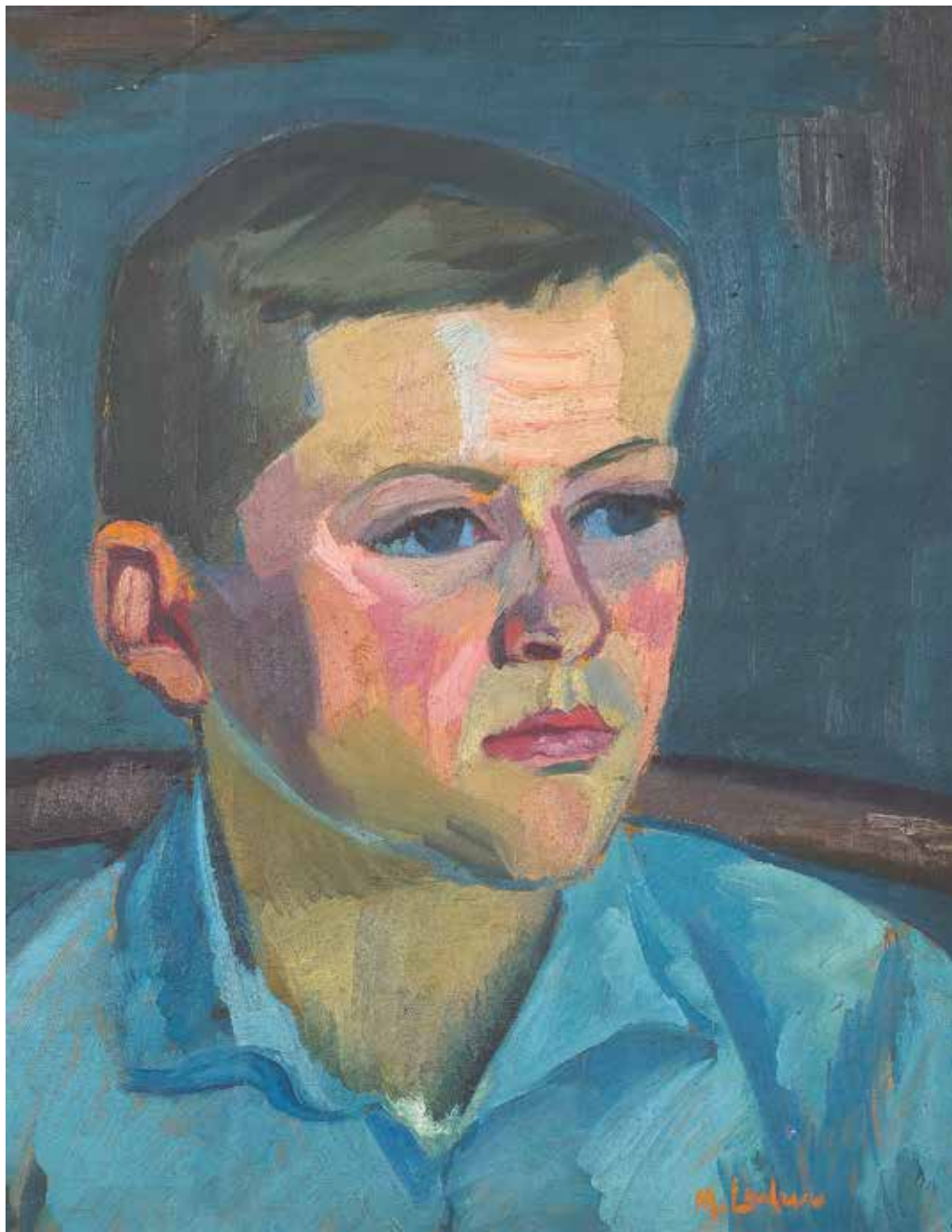
Kevin B Quinlivan, Cape Town.  
Mr and Mrs P Goldberg, Pretoria.  
Dr HK Silberberg, Tullbagh.  
Sanlam, Cape Town.  
Sotheby's, Johannesburg,  
3 December 1980, lot 89.  
Private Collection.

**EXHIBITED**

South African National Gallery, Cape  
Town, 1969, catalogue number 82.

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics*,  
Johannesburg and Cape Town:  
Perskor, illustrated on page 205,  
catalogue number 652.







561

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

***Birds on Water***

signed and dated '53 in pencil  
gouache on paper laid down on card  
33,5 by 45,5cm

R250 000 - 350 000

**PROVENANCE**

Acquired from the artist by the current owner's mother and thence by descent.

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg and Cape Town: Perskor, illustrated on page 355, catalogue number 1562.

For an article in *Trek* magazine, artist May Hillhouse wrote of Laubser: "In her portrayal of the South African countryside, Maggie Laubser has drawn upon a deep human understanding to recreate for us her paintings of the ducks, the geese, the peasants surrounding her. It is the essence of the material thing that she offers us, a deep sense of the inner reality which transcends natural appearance. There is a stressing of essential form in the subjects chosen

rather than the accidental differences of one being and thing from another. The paintings of ducks and geese are in a sense all ducks and geese ... It is in this regard that Maggie Laubser shows creative and visual force ... there is a union of the artist with her motif, harmonising the expression into a concrete unity of subject and feeling."<sup>1</sup>

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*. Stellenbosch: Sun Press, page 232.



562

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Mountain Landscape  
with Clouds*

signed and dated 45

oil on board

39,5 by 49,5cm

R400 000 - 600 000

563

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Mountain Landscape*

signed  
oil on canvas  
64,5 by 49,5cm

**R2 000 000 - 3 000 000**

**PROVENANCE**

Acquired from the artist by the current owner's family in the 1930s.

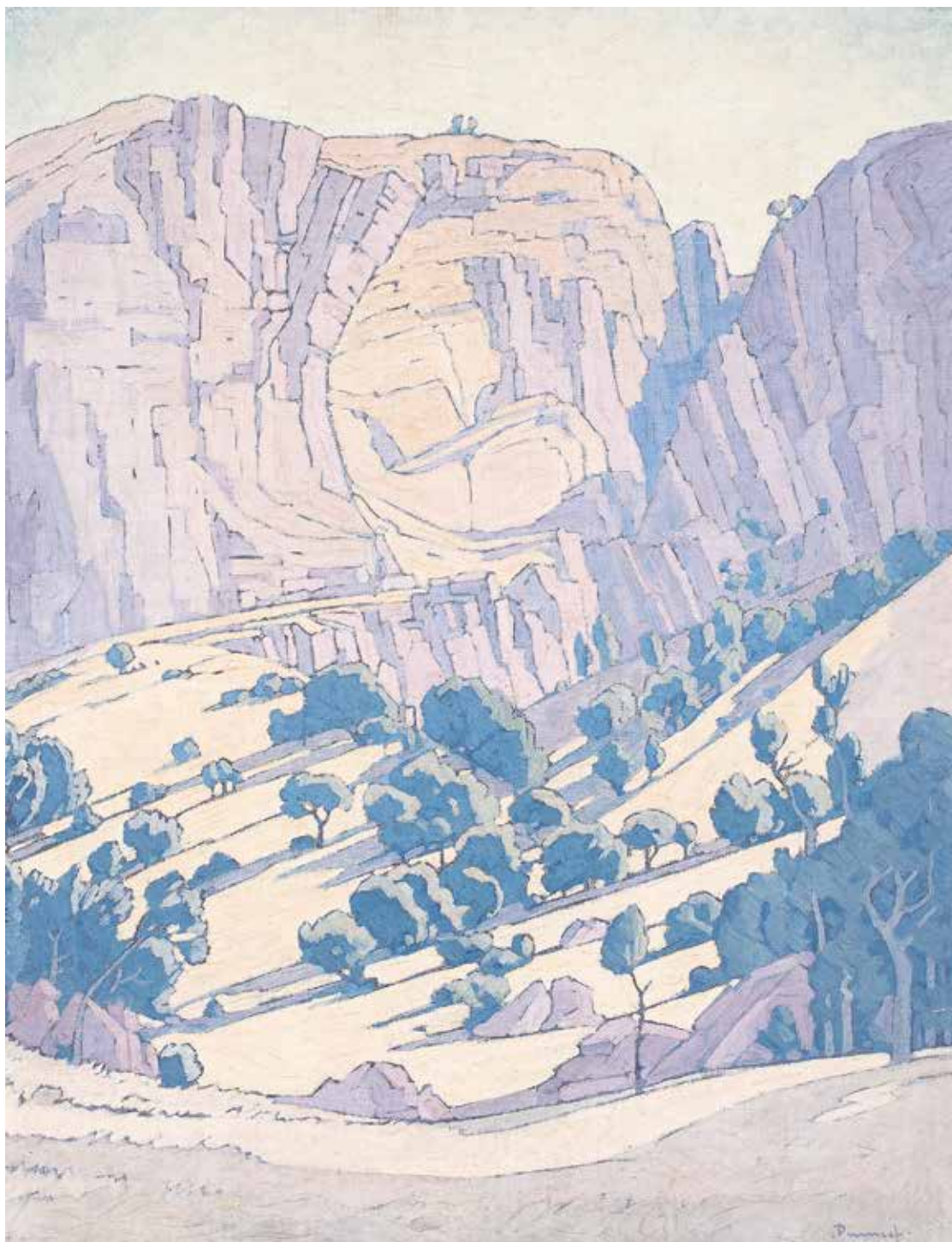
Painted during the early to mid-1930s at the time of the Station Panels and the South Africa House commission, this work originates from the artist's most celebrated stylistic period of production.

In order to fulfil the deadline of the Station Panel commission, the artist undertook a nationwide tour to capture a diverse and rich variety of pictorial splendour reflective of the South African landscape.

Such a project required great energy and discipline to conceive and complete 28 large scale works. Pierneef recorded these compositional candidates in drawings and paintings from which he would work in the studio. Whilst the drawings are fairly plentiful, paintings in this style and from this period are rare. The artist's style evolved, due to these time constraints and scale of the project, into what has been described as *massive monumental* and can be identified by generally large, flatly-painted dramatic compositions employing subtle, faceted tonal graduations, unifying the composition with precise and eloquent linear expression.

This work invites the viewer to wander into the composition and explore the varied textures and topography; from the soft grassy foreground and lightly wooded slopes to the majestic folded rocky cliff face above.

This work viewed from the artist's low vantage point makes full use of architectonic natural forms to generate a powerful ascending composition.





564

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Wasdag Dist. Ses*

signed and dated 1979; signed and  
inscribed with the title and 'No. 4' on  
the reverse

oil on canvas

65 by 86cm

R200 000 - 300 000

565

**Gregoire Boonzaier**

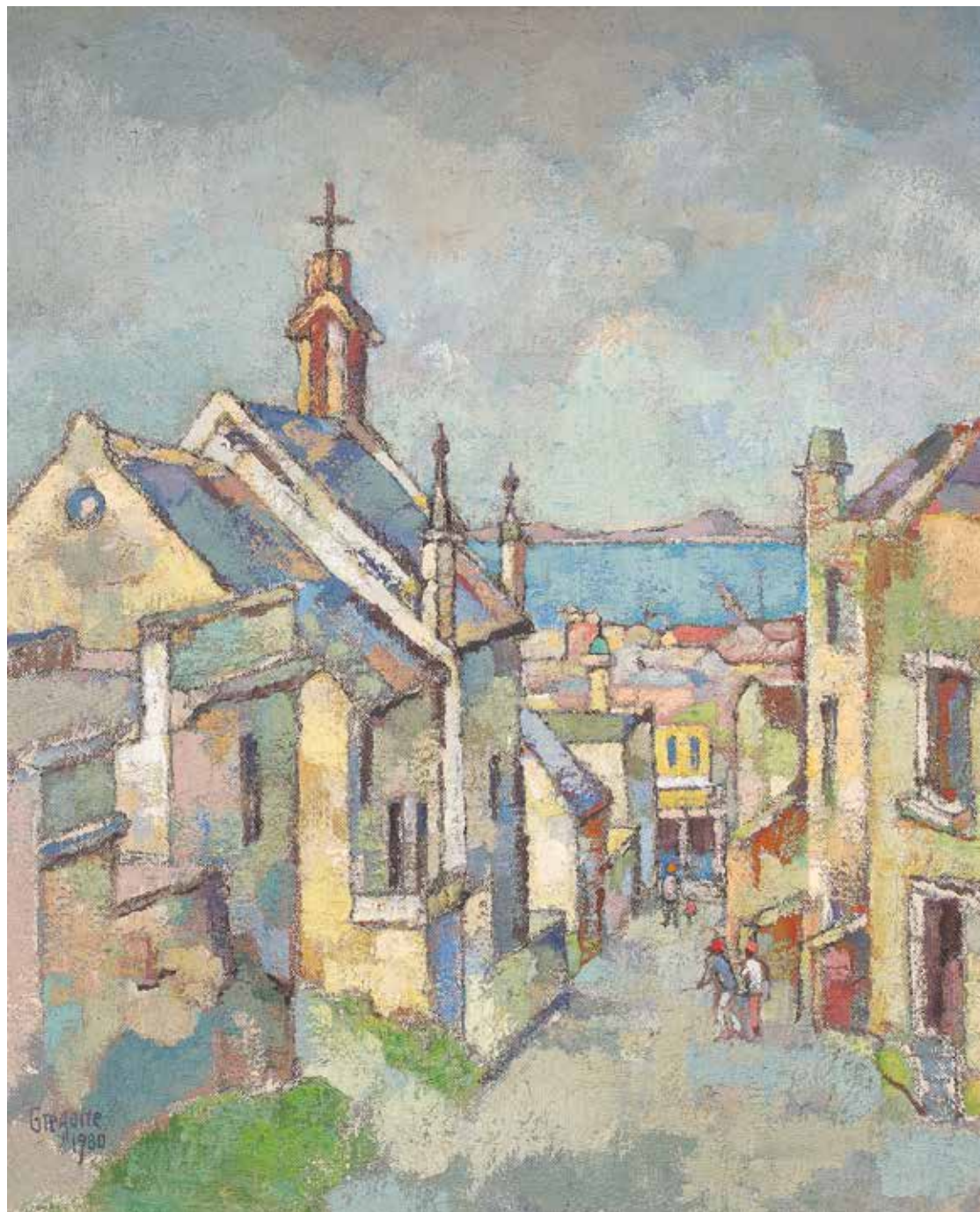
SOUTH AFRICAN 1909-2005

*Morawiese Kerk Dist. Ses*

signed and dated 1980; inscribed  
with the title and 'No.7' on the reverse

oil on canvas  
75 by 62,5cm

R100 000 - 150 000



566

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Street Scene, Madeira*

signed and dated 1931

gouache on paper

48 by 37,5cm

R400 000 - 600 000



567

**Irma Stern**

SOUTH AFRICAN 1894-1966

*In the Harem*

signed and dated 1945  
mixed media on paper, with raffia  
mount  
39 by 32cm, including mount

R400 000 - 600 000

**PROVENANCE**

Die Kunsamer, Cape Town, 21 May  
1992.  
Private Collection.



568

**Irma Stern**

SOUTH AFRICAN 1894-1966

**Zanzibar Arab**

signed and dated 1939; inscribed with the artist's name on a Pretoria Art Museum exhibition label adhered to the reverse  
oil on canvas  
67 by 64,5cm

**R10 000 000 - 12 000 000**

**PROVENANCE**

The Ivan Katzen Collection.  
Curries Auctioneers, Johannesburg,  
The "Ivan Katzen Collection" of Pretoria;  
*Important Works by Leading South African Artists as well as by Picasso and Clavé*, 17 November 1971, lot 35.  
Private Collection.

**EXHIBITED**

Martin Melck House, Cape Town,  
*Irma Stern: Exhibition of Paintings from Zanzibar*, 12 to 26 February 1940, catalogue number 9.  
Gainsborough Galleries,  
Johannesburg, *Irma Stern: Exhibition of Paintings from Zanzibar*, 3 to 10 December 1940, catalogue number 7.

Pretoria Art Museum, Pretoria, *The Ivan Katzen Collection*, April 1968, catalogue number 38.

Curries Auctioneers, The Duncan Hall, Main City Hall Block, Johannesburg, 15 to 17 November 1971, catalogue number 35, with the title *Zanzibar Arab*.

**LITERATURE**

A.J. Werth (1968) *The Ivan Katzen Collection*, Pretoria Art Museum, illustrated, catalogue number 38.  
Marion Arnold (1995) *A Feast for the Eye*, Vlaeberg: Fernwood Press, illustrated in colour on page 117.

On 14 June 1939, Irma Stern set sail aboard the Duvenage Castle for the island of Zanzibar on the Swahili Coast of East Africa, returning to Cape Town in mid-October. She would visit the island again in 1945, documenting her experiences by way of her published travel diary titled *Zanzibar*.<sup>1</sup>

In an interview with HT Lawless she describes her decision to travel, saying; "This is how I went to Zanzibar ..., tired of this infernal wind, I was walking down Adderly Street one morning in 1938, remembering the stories told by our old Arab cook ... when I was a child (he) used to spend the time of day reminiscing about his island home". Then, appearing to make fun at her own naiveté that disguised a more impulsive nature, she continues "... so I walked into a travel bureau and asked 'Can I motor to Zanzibar?'"<sup>2</sup>

Stern's interest in African travel had undoubtedly been sparked by her visits to the Senegalese capital of Dakar on the west coast, while en route to Europe in 1937 and 1938. For her extended four

month stay on the east coast island of Zanzibar, a British protectorate since 1890, Stern would stay as a guest of the provincial commissioner, Captain John O'Brian before taking residence in a large house across from the bazaar.<sup>3</sup>

From there she would become intoxicated by the island, proceeding to paint its inhabitants with a keen observation and attention to detail that has come to define the Zanzibar portraits as Stern's golden period. To these highly focussed depictions of character Stern brought her distinct brand of expressionism evident in the subtle colours of the present lot. This is perhaps most striking in the sitter's headdress, known as a *feta*, which is a pre-wound turban of golden thread particular to the Bohra people of Zanzibar. Belonging to the Ismaili sect of Islam, the Bohra arrived on the East Coast of Africa in the 19th century; their name denoting "merchant" from the Gujarati word *vohorvu* meaning "to trade".<sup>4</sup>

The bearded figure represented here in his later years, seems more

contemplative and is likely an Imam given the presence of a red bound manuscript resembling the Qu'ran. For Marion Arnold, Zanzibar offered Stern "contact with Islam and eastern customs ... with the paintings distinguished by the large number of portraits produced. These works indicate how successfully Stern was able to translate the exterior world into art when she trusted perception rather than imagination as the basis for making images."<sup>5</sup>

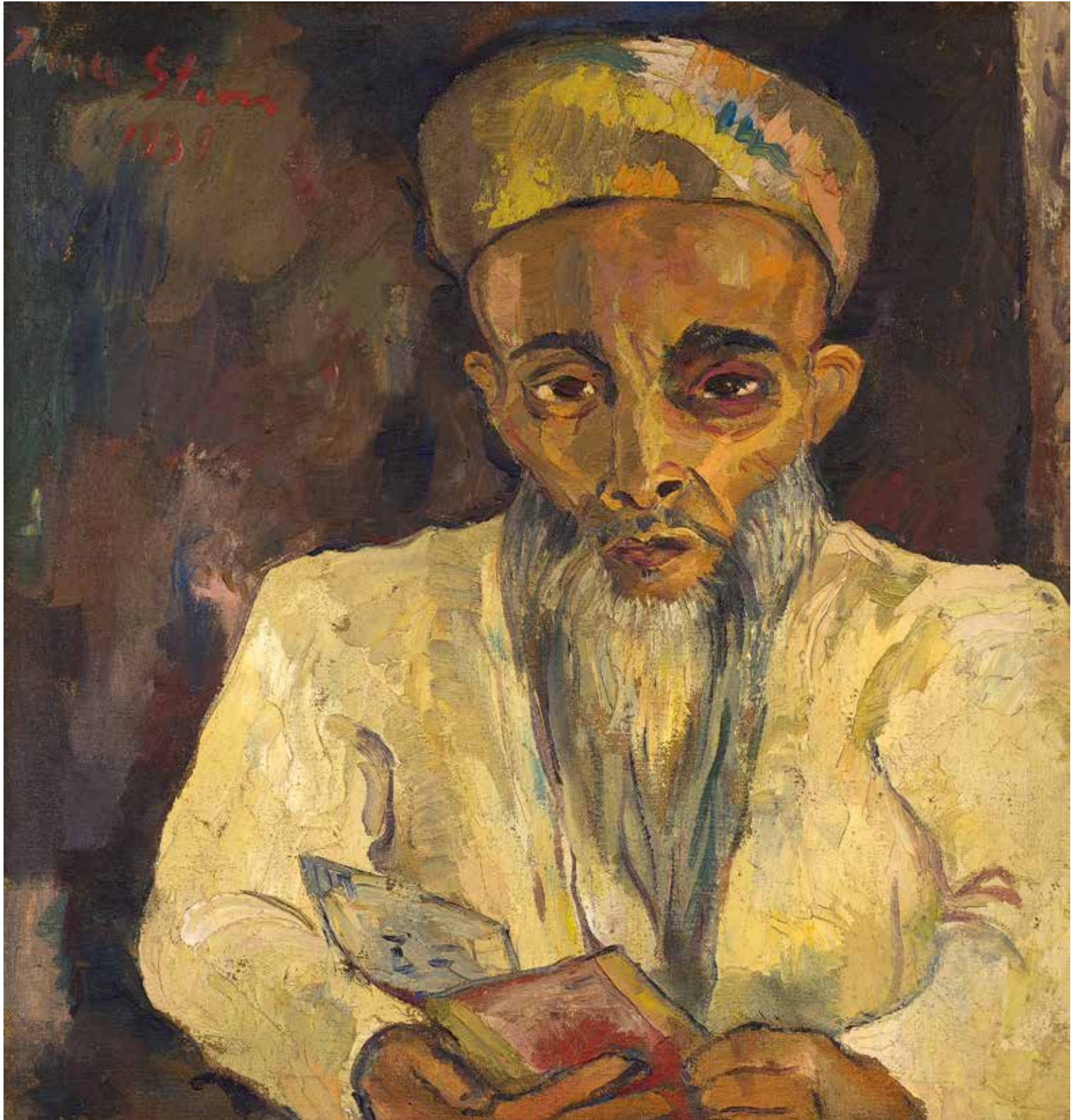
Enthusiastically received by critics and the general public alike, the work that Stern produced during these visits has come to define her as a portraitist. A commentator in the *Cape Times* would call her first exhibition of paintings from Zanzibar in February of 1940 a "veritable triumph for the artist".<sup>6</sup> Whilst the review in *Cape Argus* the next day would go further saying "The vitality and the sense of colour which you will find has always been implicit in Irma Stern's painting, but in the best work here there is an even greater sense of achievement".<sup>7</sup>

Describing Stern's process, Arnold

notes that "to render the human object life-like the artist has to locate visual devices to suggest non-visible attributes of character. As she gained experience, Stern developed a vocabulary that enabled her to fuse naturalistic detail with expressive mark and colour. In this way she particularises portraits, infusing outward appearance with a sense of inner energy and rendering reality persuasively"<sup>8</sup>

1. Irma Stern (1948) *Zanzibar*, Pretoria: Van Schaik publishers.
2. HT Lawless (15 March 1946) In the Limelight: Irma Stern, *Spotlight*.
3. *Ibid*.
4. Hatim Amiji (1975) The Bohras of East Africa, *Journal of Religion in Africa*, vol 7, no. 1, page 27.
5. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press, page 73.
6. E.R.P (Tuesday, 13 February 1940) Miss Irma Stern's Exhibition: Vital Pictures Inspired by Stay in Zanzibar, *The Cape Times*. Unpaginated.
7. (Monday, 12 February 1940) Irma Stern's Latest Exhibition; The Results of her Visit to Zanzibar, *The Cape Argus*, page 13.
8. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press, page 99.







569

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Figure in a Hadhramaut Cityscape*

signed

oil on canvas laid down on board

22,5 by 29,5cm

R150 000 - 200 000



570

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Group of Figures*

signed

oil on canvas

50 by 61cm

R280 000 - 340 000

**PROVENANCE**

Strauss & Co, Cape Town, 16 October

2017, lot 609.

Private Collection.



*Luba figure*, image courtesy of The Irma Stern Museum.



Irma Stern, *Nude with Still Life*, 1948, image courtesy of The Irma Stern Museum.



Irma Stern, *Arum Lilies*, 1951, image courtesy of the Iziko South African National Gallery.

571

## Irma Stern

SOUTH AFRICAN 1894-1966

### *Nativ (sic) Idol*

signed and dated 1952  
oil on board  
90 by 60cm

**R1 800 000 - 2 400 000**

#### PROVENANCE

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
2 November 1992, lot 432.

Illustrated and inscribed with the title  
in Irma Stern scrapbook, Irma Stern  
Museum Collection, Rosebank.

In the 1950s Irma Stern was in the mood for experimentation. Perhaps this was brought about by regular exposure to the continent of Europe which she had so longed for during the isolating years of the war.

In 1950, she exhibited at the Venice Biennale, and this exposure, together with the visits to Europe that followed, bear testimony to this desire to create a new mood in her work.

A greater tend to abstraction and a calligraphic use of the brush, with areas of the canvas played up and down, in texture and painterly weight, are characteristics of this time. This work portrays these aspects to an excellent degree, with the mysterious spaces in the background forming a dramatic contrast to the sensuality of the foreground.

The distortion of form, in this case of one of her favourite Luba figures, is brutally realised with a vertical

downward thrust to the supporting arm. The luscious split paw paw in a bowl adjoining the figure makes a dizzying organic statement which successfully celebrates the female form. The mysterious orange and green content of the supported bowl are either decorative or edible or both.

In the early 1950s, the artist painted several works focused on this Luba figure as well as the now famous Luba caryatid stool by the Master of Buli, a region of South East Congo made famous by this master carver of the late 19th, early 20th century.

These works, together with works featuring the masks from her Congolese collection, are formally realised with fruit and flowers and foliage, creating dramatic compositions which speak to the mystery and drama of the objects.

The Luba figure depicted here is in the Irma Stern Trust collection in the UCT Irma Stern Museum.

A gouache figure study of 1948, *Nude with Still Life*, in the Irma Stern Trust collection features this Luba item with a nude female model. The characteristic presence of fruit is central to the theme. The model and the figure are aligned in mood and form.

In the Iziko South African National Gallery collection we can see the masterful *Arum Lilies*, 1951, oil on canvas, which features the figure superbly enhanced by arum lilies and fruit.

Irma Stern was to make a third and final trip to the Congo in 1955.

Portraits and figure studies of this period are heavily influenced by the masks which she brought back, and which can be seen in the passage of the Museum where they were displayed in her day.

Christopher Peter  
*Irma Stern Museum*, 2017



572

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

*Landscape with Houses,  
a Figure and a Cow*

signed  
oil on board  
45 by 39,5cm

**R300 000 - 500 000**

**PROVENANCE**

Mr PJ Naudé, Durban.  
Thence by descent to the current  
owner.

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics*,  
Johannesburg and Cape Town:  
Perskor, illustrated on page 376,  
catalogue number 1692.

In the late 1940s, Laubser moved from her family's farm to a house in the Strand that she named 'Altyd Lig' (Always Light), where she would live for the rest of her life. After this move, she continued working within the various themes and tropes that she had become well known for such as in the present lot: landscapes with villages, women carrying bundles of sticks, and livestock. However, these works were now mostly constructed from memory as is the case here. Dalene Marais explains this: "Where figures are usually small in the landscapes, birds, trees, cattle, and houses are generally big. It is as if these diminishing figures become a symbol of Maggie's physical withdrawal from nature in this phase."<sup>1</sup>

1. Dalene Marais (1994) *Maggie Laubser:  
Her Paintings, Drawings and Graphics*.  
Johannesburg: Perskor, page 55.



573

**Maggie Laubser**

SOUTH AFRICAN 1886-1973

***Bird and Boats***

signed and dated '67

oil on board

50 by 39,5cm

**R400 000 - 600 000**

**PROVENANCE**

Mr PJ Naudé, Durban.

Thence by descent to the current owner.

**LITERATURE**

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor, illustrated on page 362, catalogue number 1606.

In her later life, Laubser revisited the many motifs with which her oeuvre had become synonymous. Both the sea and birds held a special place in her heart, as she was intrigued and energised by their freedom of movement.<sup>1</sup> During her last decade, many of Laubser's birds were an oversized focal point, becoming stylised and dominating the picture plane "while texture and descriptive colours appear in the background."<sup>2</sup> In the present lot, against a backdrop of mountains and billowing clouds, the bird wades in the surf where the reflections of the sailboats dance on placid water.

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*. Stellenbosch: Sun Press, page 266.
2. Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor, page 56.





574

**Irma Stern**

SOUTH AFRICAN 1894-1966

*French Riviera*

signed and dated 1965  
mixed media on paper  
54 by 44,5cm

R180 000 - 240 000

PROVENANCE

Acquired directly from the artist by  
the current owner's mother and  
thence by descent.





575

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Repairing Fishing Nets on  
the Quay*

signed and dated 1963

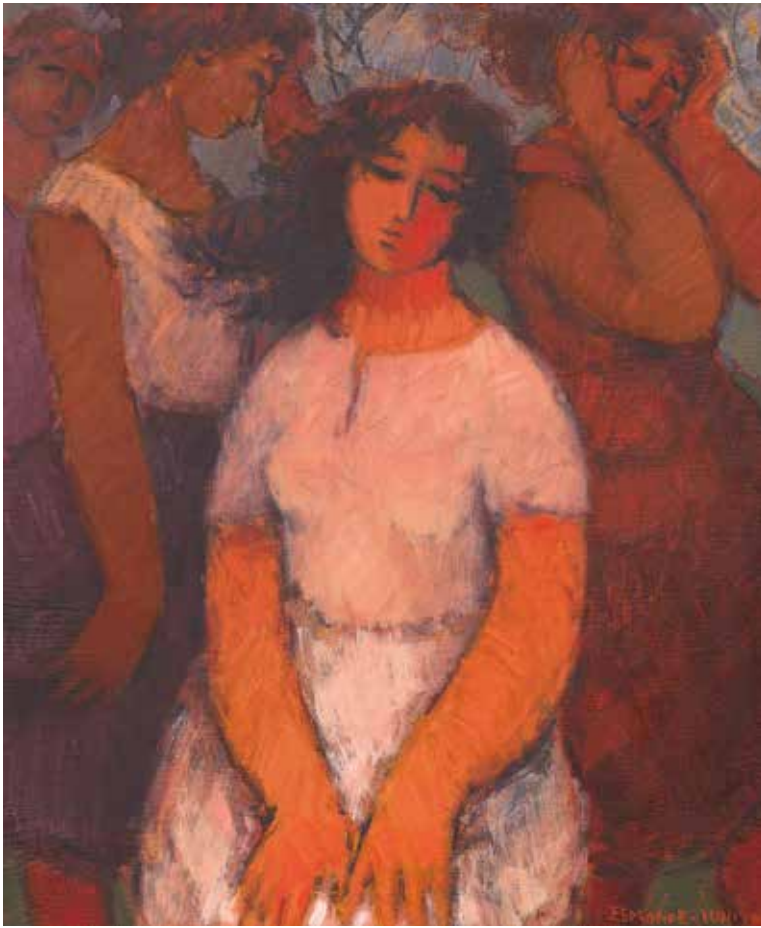
oil on canvas

89 by 69cm

R2 000 000 - 3 000 000

PROVENANCE

Strauss & Co, Johannesburg,  
1 November 2010, lot 210.



576

**Eleanor Esmonde-White**

SOUTH AFRICAN 1914-2007

*A Group of Women*

signed  
oil on canvas  
60 by 50cm

R120 000 - 160 000



577

**Andrew Verster**

SOUTH AFRICAN 1937-2020

*Seated Woman*

signed and dated 86  
oil on canvas  
147,5 by 111cm

R100 000 - 150 000



578

**Alexis Preller**

SOUTH AFRICAN 1911-1975

***Woman in Blue***

signed and dated '39

oil on board

40 by 31,5cm

**R200 000 - 300 000**

**PROVENANCE**

Taffy Whipman Gallery,  
Johannesburg, circa 1960s.  
Private Collection.



579

**Edward Wolfe**

SOUTH AFRICAN 1897-1982

***Group of Women Beneath a Tree,  
Taxco, Mexico***

signed

oil on canvas

70 by 78cm

**R80 000 - 120 000**

**PROVENANCE**

Stephen Welz & Co in Association  
with Sotheby's, Johannesburg,  
6 November 1984, lot 129.  
Private Collection.

**LITERATURE**

Stephan Welz (1989) *Art at Auction in  
South Africa: Twenty Years of Sotheby's/  
Stephan Welz & Co 1969-1989*,  
Johannesburg: AD. Donker, illustrated  
in colour on page 170.

580

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Two Seated Women*

signed and dated 1959

oil on card  
62 by 49cm

R400 000 - 600 000





581

**Irma Stern**

SOUTH AFRICAN 1894-1966

*Mother and Child*

signed and dated 1961

oil on canvas

72 by 53cm

**R1 200 000 - 1 600 000**

**PROVENANCE**

Strauss & Co, Johannesburg, 30 June  
2014, lot 204.

Private Collection.



582

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Jeune fille près de la table rose*

signed and dated 34; inscribed with the artist's name, Paris address and title on a Salon des Tuileries label adhered to the reverse  
oil on canvas  
58,5 by 48cm

**R300 000 - 500 000**

**PROVENANCE**

Property of Kangra Group (Pty) Ltd.  
Assembled by the Late Graham and Rhona Beck.

583

**Jean Welz**

SOUTH AFRICAN 1900-1975

*Still Life with Fig Branch*

signed and dated 46; inscribed on the reverse in pencil 'To Sir Alfred Beit, Nov 1948'

oil on panel  
19,5 by 49,5cm

**R100 000 - 150 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Cape Town, *The Collection of Sir Alfred and Lady Beit*, 27 May 1991, lot 625.

Die Kunsamer, Cape Town, 13 January 1992.

Private Collection.



584

**Freida Lock**

SOUTH AFRICAN 1902-1962

*A White Hyacinth on a Chair*

signed and dated 60

oil on board  
70 by 60cm

**R150 000 - 200 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 8 May 2000, lot 769.

Die Kunsamer, Cape Town, 2000.  
Private Collection.

585

**Irma Stern**

SOUTH AFRICAN 1894-1966

***Still Life with Lilies***

signed and dated 1947

oil on canvas

83 by 76,5cm

**R13 000 000 - 15 000 000**

**PROVENANCE**

A gift from the artist to her brother Rudi Stern, and thence by descent. Strauss & Co, Cape Town, 10 October 2016, lot 590. Private Collection.

**LITERATURE**

Marion I. Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press, illustrated in colour on page 145.

Irma Stern painted still-life scenes throughout her prolific career. These compositions served an important function in relation to her overall practice. "She did not attain the fluent and evocative style that characterizes her mature paintings, from about 1935, without effort," writes art historian Marion Arnold. "Object painting enabled her both to experiment with paint application and to determine how she related to empirical reality. The physicality of objects – their materials, surfaces and forms – presented a challenge: description had to be balanced with expression."<sup>1</sup> Stern would also use the genre of still life as a "testing ground for colour experiments", writes Arnold. Given the preponderance of figurative elements – here a Buddha sculpture – it is possible to infer a relationship with her understanding of the human form too. These formal considerations are, though, subsumed by a bias against botanical still lifes. The genre, writes Arnold, is viewed as a "popular, light-weight, purely decorative art".<sup>2</sup> Arnold has argued for a reappraisal of Stern's floral still lifes, stating that they

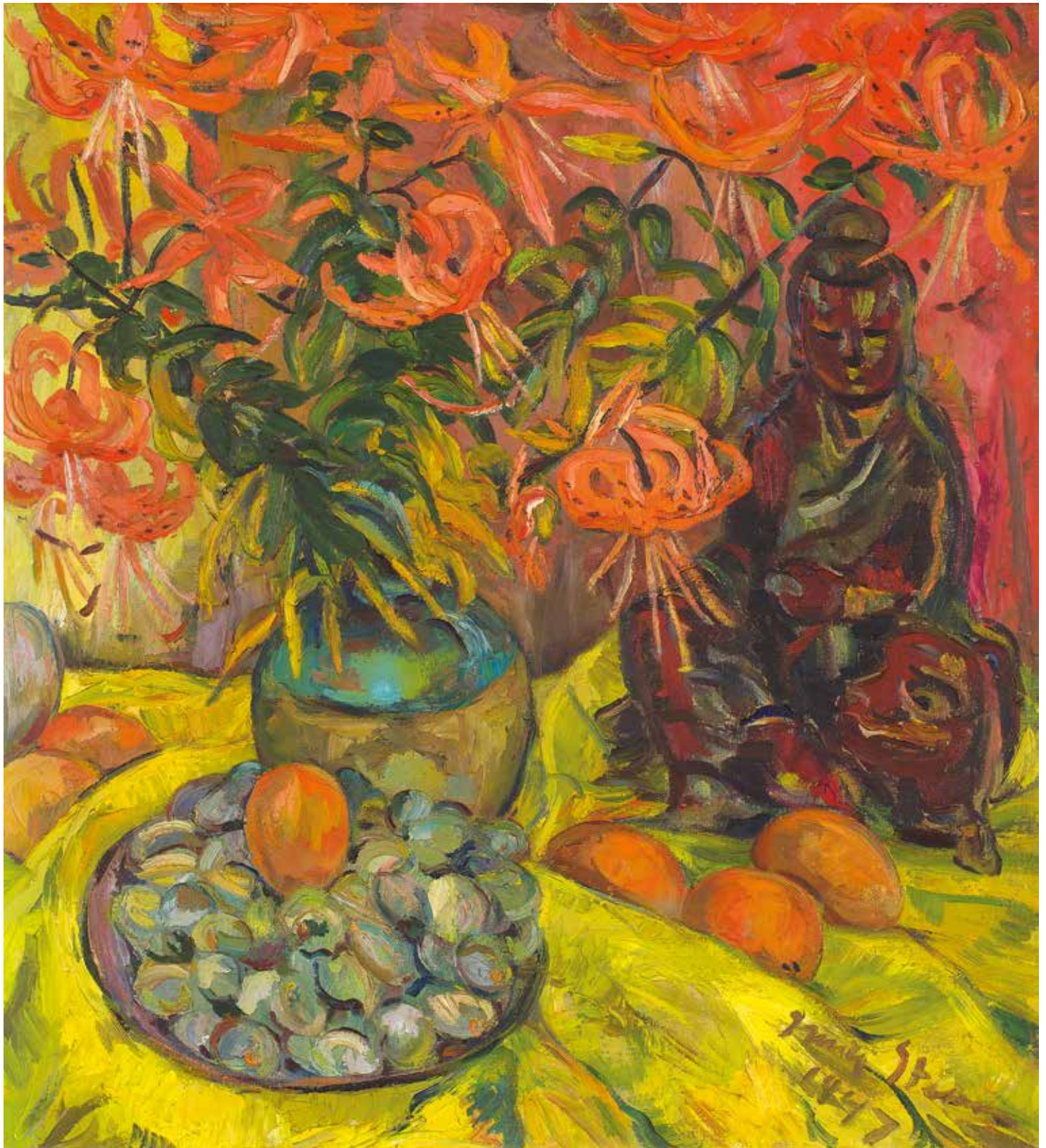
possess diverse meanings related to commercial enterprise and the ecology.<sup>3</sup> Stern's choice of ornamental tiger lilies in this painting is instructive. Tiger lilies flower in shades from salmon-orange to orange-red in late summer and autumn. They are not indigenous to South Africa. Their exuberant flowers are unlike the delicate blooms of the Southern Cape. Their "untidy leaf structure" and "wonderful abundance" were, however, perfectly suited to Stern's expressive style of painting.<sup>4</sup> Emil Nolde, an important German-Danish painter and member of Die Brücke group of expressionist painters, also painted tiger lilies. Nolde's reputation was partly staked on the "storms of colour" his works presented, which is an appropriate description for this brilliantly coloured canvas too. The vessels and objects in *Still Life with Lilies* merit description. The vase, a partly glazed Chinese storage jar thought to date from the Yuan dynasty, formed part of Irma Stern's personal collection. The Buddha figure, however, is of unknown provenance. It was not listed in the sale of Stern's estate at Ashbey's Galleries in 1968. It is thought to have

been disposed of earlier, or may have been loaned. Stern collected widely and her collection included several other Buddha statues, as well as religious artefacts from Africa, Asia and Europe. Stern attributed aesthetic – rather than religious – significance to these objects. Mona Berman writes: "Irma's eclectic but priceless collection had nothing to do with her religious beliefs or absence of them. She acquired the artworks as an artist and a collector, not for their religious associations."<sup>5</sup>

Strauss & Co achieved a record price for a Stern still life in May 2019. *Still Life with Fruit and Dahlias* (1946) sold for R16 157 600.

1. Marion I. Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press, page 139.
2. Marion I. Arnold (2001) 'Petals and Stigmas', in *South African Botanical Art*, Cape Town: Fernwood, page 148.
3. *Ibid*, page 148.
4. Interview with Christopher Peter, Director, Irma Stern Museum, 25 August 2016.
5. Mona Berman (2003) *Remembering Irma: Irma Stern: A Memoir with Letters*, Cape Town: Double Storey Books, page 136.





586

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Ou Eikeboom op die Braak,  
Suurbraak, K.P.*

signed and dated 1966; inscribed  
with the artist's name and the title  
on the reverse

oil on canvas

40 by 50cm

R150 000 - 200 000



587

**Gregoire Boonzaier**

SOUTH AFRICAN 1909-2005

*Semi-detached Houses, Cape*

signed and dated 1951

oil on canvas

39 by 59,5cm

R100 000 - 150 000



588

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Leaves and Flowers in a Grey Jug*

signed

oil on canvas

87 by 84,5cm

R250 000 - 350 000



589

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Namibian Landscape*

signed  
oil on canvas  
53 by 63,5cm  
R80 000 - 120 000



590

**Maud Sumner**

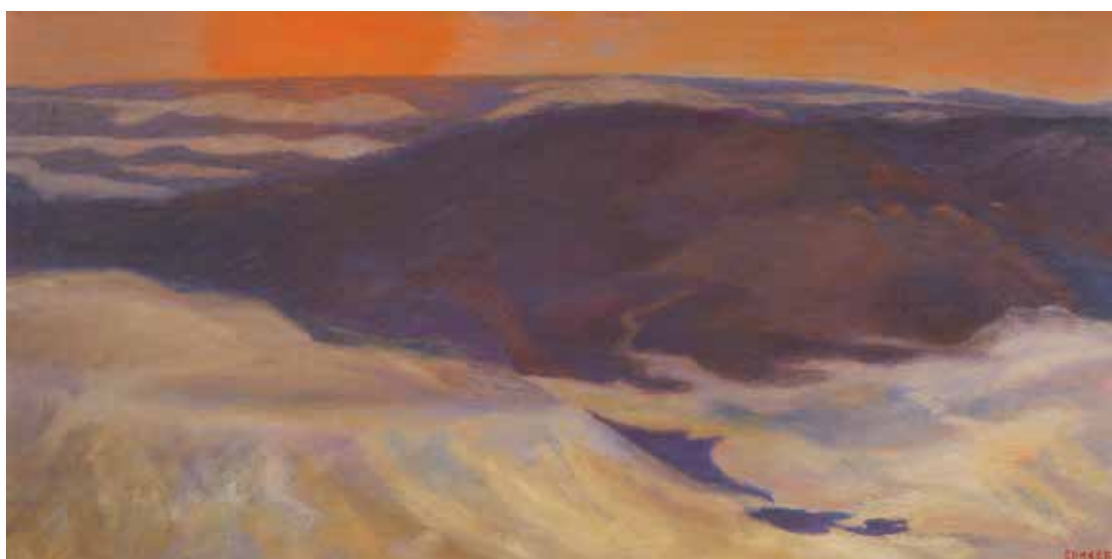
SOUTH AFRICAN 1902-1985

*Brandberg*

signed; inscribed with the title and  
'No 17' on the stretcher and further  
inscribed with the artist's name and  
title on an Everard Read Gallery label  
adhered to the reverse  
oil on canvas  
59 by 119cm  
R120 000 - 160 000

**PROVENANCE**

Everard Read Gallery, Johannesburg.  
Die Kunsamer, Cape Town, 1998.  
Private Collection.



591

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Landscape, South West Africa*

oil on canvas  
29,5 by 37cm

R120 000 - 180 000

PROVENANCE

Estate Late Erich Mayer.



592

**Erik Laubscher**

SOUTH AFRICAN 1927-2013

*Rooi Heuwel*

signed and dated 98; signed, dated  
and inscribed with the title on the  
reverse

oil on canvas  
51 by 85cm

R80 000 - 120 000

PROVENANCE

Acquired from the artist by the  
current owner.





593

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Stellenbosch Landscape*

signed and dated 21

oil on canvas

40 by 55cm

R450 000 - 650 000

Claude Monet's extensive collection of Japanese woodblock prints still hangs in the dining room of his house at Giverny, in France. The artists of "The Floating World", as the Japanese woodblock printers are often called, had had a profound influence of the manner in which Monet composed his landscapes, creating a veritable bird's-eye view of the French countryside.

George Smithard introduced JH Pierneef to Japanese woodblock prints when he showed the young artist the ropes of the linocut technique. Not only did these prints influence Pierneef's own linocuts, they also set the tone for many of the compositions of his varied and extensive landscapes.

In the present lot Pierneef seems to invite the viewer to "dive" into the

foreground of this Cape winelands scene, ending up in the middle ground among a clump of trees, only to be challenged to scale the mountains in the background – truly a roller coaster ride! The perception of this landscape is that of great movement, of virile animation.

In addition, the viewer is seemingly also given the choice of angle from which to approach this flight: pathways



are suggested in the three diagonals in the foreground: one on the left, another at the centre, in the form of a ploughed furrow, and a third on the right in the form of a green thicket along what appears to be a stream.

Beyond the trees these pathways seem to refract again but now in the opposite direction. In addition, the silhouette of the mountain range in

the background has its own network of diagonals.

Pierneef rejoiced in painting the farms in the Stellenbosch valley. He often visited the town, exhibiting in the local Town Hall in 1921, and staying with JFW Grosskopf, who wrote the very first Pierneef biography, published in 1945. Pierneef exhibited the same suite of paintings in the Ashbey Hall, Long

Street, Cape Town, in October 1921. Praising Pierneef, *Die Burger* stated that "... many people were amazed to see how successfully the painter captures the vastness and mystery of the African plains and mountains and friendly old farmhouse. Pierneef can be very proud of himself. He has given the people of the Cape something new and they have appreciated it."

594

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886-1957

*Extensive Mountain Landscape*

signed and dated 32  
oil on artist's board  
45,5 by 55cm

R600 000 - 800 000



595

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888-1977

*Extensive Landscape*

signed with the artist's initials and  
dated 1943

oil on canvas

69 by 98cm

**R300 000 - 500 000**

**PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, Johannesburg,  
8 October 1980, lot number 118.  
Private Collection.





596

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888-1977

*South West African Landscape*

signed with the artist's initials and dated 1943; signed and numbered 12.96 twice and inscribed "Mitte Wind III" on the reverse

oil on canvas

69 by 99cm

**R500 000 - 700 000**

**PROVENANCE**

Strauss & Co, Johannesburg, 1 June 2015, lot 221.

Private Collection.



Édouard Manet, *Le Déjeuner sur l'herbe* (Luncheon on the Grass), 1863

Image Courtesy: © RMN (Musée d'Orsay) / Hervé Lewandowski



Walter Battiss, *The Early Men*, 1938

597

## Walter Battiss

SOUTH AFRICAN 1906-1982

### *Le Déjeuner sur l'Herbe*

signed, inscribed with the title in part on a Michael Stevenson Gallery label on the reverse  
oil on canvas  
41 by 50,5cm

**R500 000 - 700 000**

#### PROVENANCE

Acquired directly from the artist by Linda Givon, Goodman Gallery. Private Collection.  
Linda Givon, Goodman Gallery, circa 1980.  
Michael Stevenson, Cape Town, circa 2004.  
Property of Kangra Group (Pty) Ltd Assembled by the Late Graham and Rhona Beck, 2005.

In broad overview, French impressionism and German expressionism exerted the greatest influence on progressive South African painters in the earlier twentieth-century. As is evident from this late-career work by Walter Battiss, an effortless reimagining of Édouard Manet's well-known picnic scene, *Le Déjeuner sur l'herbe* (1862-63), his allegiance remained steadfastly Gallic throughout his life. This assertion requires qualification. As a young artist Battiss revered post-impressionists like Paul Cézanne and Vincent van Gogh. In 1938, at age 32, he travelled abroad for the first time. His itinerary included a stopover in Paris. Painted shortly after his return home in a shock of insight, *The Early Men* (1938) announced his "break" with impressionism in favour of a style more directly influenced by South Africa's early rock artists.<sup>1</sup>

This posthumously announced divorce was never total. The subject of *The Early Men*, four naked figures in a landscape, reiterated a stock motif of classical and early modernist European painting: undressed bodies at leisure in nature. Battiss would return to this subject throughout his many stylistic periods. Works like *The Early Men*, *Figures and Rocks* (c.1940) and *Boys'*

*Swimming Pool* (1948-49) prefigure his late-career reinterpretations of Manet's *Le Déjeuner*. Battiss produced two nearly contemporaneous variations of Manet's work. Also undated, *Le Déjeuner*, *Millionaire with Two Nubile Girls* similarly depicts three naked figures in a woodland setting using the same casual brush style. This lot more directly riffs on Manet's original, particularly in the arrangement of figures. Most likely painted in the mid to late 1970s, when the hues of his palette softened, the work is an expression of the artist's lifelong vision of harmonious coexistence.

More than just a reiteration of Manet, Battiss used the work of an esteemed precursor to declare his break with tradition. In her 1971 book *Realism*, a study of later nineteenth-century French painting, art historian Linda Nochlin describes Manet's *Le Déjeuner* as a "straight-faced juxtaposition of classical elevation and contemporary banality" in which the cosmopolitan picnic presents itself as a juncture of "eternal nature and transitory worldly fashion".<sup>2</sup> Battiss, who abjured "the hot wheel of civilisation," rarely explored metropolitan insecurities in his work.<sup>3</sup> His art as a whole is the expression of a sensualist who paused to

appreciate the scent of grass, of leaves, of rocks, who celebrated sunbathing and nudism, and whose euphoric bush wanderings in the presence of "birds and fearless animals" offered him an opportunity, as he wrote in 1965, to encounter "the world as it was a million years ago".<sup>4</sup>

It bears noting that *Le Déjeuner*, besides being much debated has also been frequently imitated and parodied. In 1978, roughly the time period out which this work originated, Neville Dubow, a friend and work colleague of Battiss, produced a sequence of eight black and white photographs based on Manet's painting, titled *Déjeuner Variations 2, Reductive Luncheon*. Like Battiss, Dubow also undressed the notoriously clothed male protagonist in the foreground of *Le Déjeuner*.

1. Walter Battiss (1960), note affixed to rear of *The Early Men* dated 17 October 1960. *The Early Men* was sold at Strauss & Co, Cape Town, 16 October 2017, lot 598, for R511 560.
2. Linda Nochlin (1971) *Realism*, London: Penguin Books. Pages 19 & 137
3. Walter Battiss (1965) *Limpopo*, Pretoria: J.L. van Schaik. Page 20
4. *Ibid.*



598

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*The Kraal*

signed and dated '51  
oil on panel  
25,5 by 30,5cm

R800 000 - 1 200 000



*Mapogga Kraal*, photograph Constance Stuart  
Eliot Elisofon Photographic Archives, National Museum of African Art  
Smithsonian Institution



Alexis Preller, *The Kraal II*, 1948  
Image courtesy of the Iziko South African National Gallery

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 2 November 1992, lot 427.  
Die Kunsamer, Cape Town, 13 May 1993.  
Private Collection.

**LITERATURE**

Stephan Welz (1996) *Art at Auction in South Africa: The Art Market Review 1969 to 1995*, Johannesburg: Art Link, illustrated in colour on page 159.  
cf Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, two similar examples illustrated on page 117, title *Kraal I* and *Kraal II*.  
cf Esmé Berman and Karel Nel (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing, a similar example illustrated on page 71, titled *Kraal II*.  
cf Esmé Berman (1983) *Art and Artist's of South Africa*, Cape Town: Southern Book Publishers, a similar example illustrated on page 71, titled *Kraal II*.

*Kraal II* is in the permanent collection of the Iziko South African National Gallery, Cape Town.

"Alexis Preller was captivated by the mystique of the 'Mapogga' [Ndebele] people. Their rituals, their architecture and their traditional dress seemed to him to have descended from the dawn of time. The Ndebele villages thus became enduring source material for his vision of eternal Africa."<sup>1</sup>

In 1948, Preller gave expression to his vision of a Ndebele village in a painting he called *The Kraal* and, even though it was selected to travel on the Overseas Exhibition of South African Art, Preller was not completely satisfied with the work. So, in the same year, he started over and produced a substantially larger work, also titled *The Kraal*, in which he transformed the reality of the homestead into a complex, brilliant and mysterious tableau, a poetic image of African life. It was one of the most ambitious and complex compositions that he had yet attempted.<sup>2</sup>

Then in 1951 he returned again to the same subject with a much smaller painting, the present lot, also titled *The Kraal*. At first glance this work appears to be a detail of the large 1948 painting. Yet this is a much more stylised, bolder and pared down rendition in comparison to the earlier paintings. Once again, Preller has placed the head of a woman at the bottom of the picture plane, in this instance a more sculptural bald head,

that establishes the initial viewpoint over the village complex.

As in the previous two paintings the most startling elements are the ritual objects. In complete defiance of the proportions of the people and architecture, these ritual objects have been scaled up to triumphal size. They objectify the community's belief system and they dominate the kraal. As Berman and Nel point out, none of these objects is actually of Ndebele origin. The bright red animal form is inspired by a Baga artefact from Guinea and is portrayed here as large enough to support the bowl-shaped drum that carries a lighted candle, a familiar Preller 'household god'.

In the distance beyond the irregular Ndebele houses, the artist places a huge egg, another Preller icon, in the enshrined stockade that is traditionally both a corral for cows and a burial ground for the ancestors. Preller scatters a number of highly stylised birds that allude to a Baga sculpture throughout this imagined village instead of his more typical egrets, which in some African belief systems are considered to harbour the spirits of the ancestors.

1. Esmé Berman and Karel Nel (2009) *Alexis Preller: Volume II, Collected Images*, Johannesburg: Shelf Publishing, page 71.
2. *Ibid.*





599

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*Karoo*

signed and dated 65; inscribed with  
the artist's name and title on the  
reverse

oil on board  
75,5 by 106cm

R180 000 - 240 000



600

**Maurice van Essche**

SOUTH AFRICAN 1906-1977

*Still Life in the Artist's Studio*

signed and dated 68

oil on board

64 by 98cm

R250 000 - 350 000

Maurice van Essche settled in South Africa in 1940, when expressionist painting was still in its ascendancy. His training under James Ensor in Belgium and Henri Matisse in the French Riviera town of Cagnes uniquely equipped Van Essche to contribute towards the advancement of painting in a parochial art scene still awed by the theatrics of impressionist facility. A member of the New Group, Van Essche is best known for his stylised depictions of tall Congolese

women and stoic Coloured fishermen, although he also depicted clowns and still-life scenes. This lot dates from the final years of Van Essche's professorship (1962–70) at the Michaelis School of Fine Art, where he was first employed as a lecturer in 1952. Unlike his earliest still lifes, in which he attempted to rehearse the precision of Flemish painting, Van Essche's late-career works were expressive mood pieces. Loosely painted, albeit with a clear sense of

design and understanding of colour, Van Essche frequently juxtaposed art objects (brushes, tubes of paint, drawings, paintings, sculptures) with perishable comforts (fruit, vegetables, fish). Less consciously decorative than his figure paintings, these introspective genre pieces communicate a harmonious unity between the disparate elements – including, here, the cut apple, two playing cards and work-in-progress composition at left.



601

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

*Head*

signed and dated 99; inscribed with the artist's name, title and 'No. 19' on the reverse

carved, painted and incised wood panel in the artist's handmade frame  
130 by 125 by 5cm including frame

**R250 000 - 350 000**

**PROVENANCE**

Property of Kangra Group (Pty) Ltd.  
Assembled by the Late Graham and  
Rhona Beck.





602

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

***Brandenberg***

signed and dated 91  
oil on panel, in the artist's handmade  
frame

122 by 134cm, including artist's frame

R500 000 - 700 000

**PROVENANCE**

Die Kunsamer, Cape Town.  
Private Collection.



603

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Abstract Figures*

signed

oil on canvas

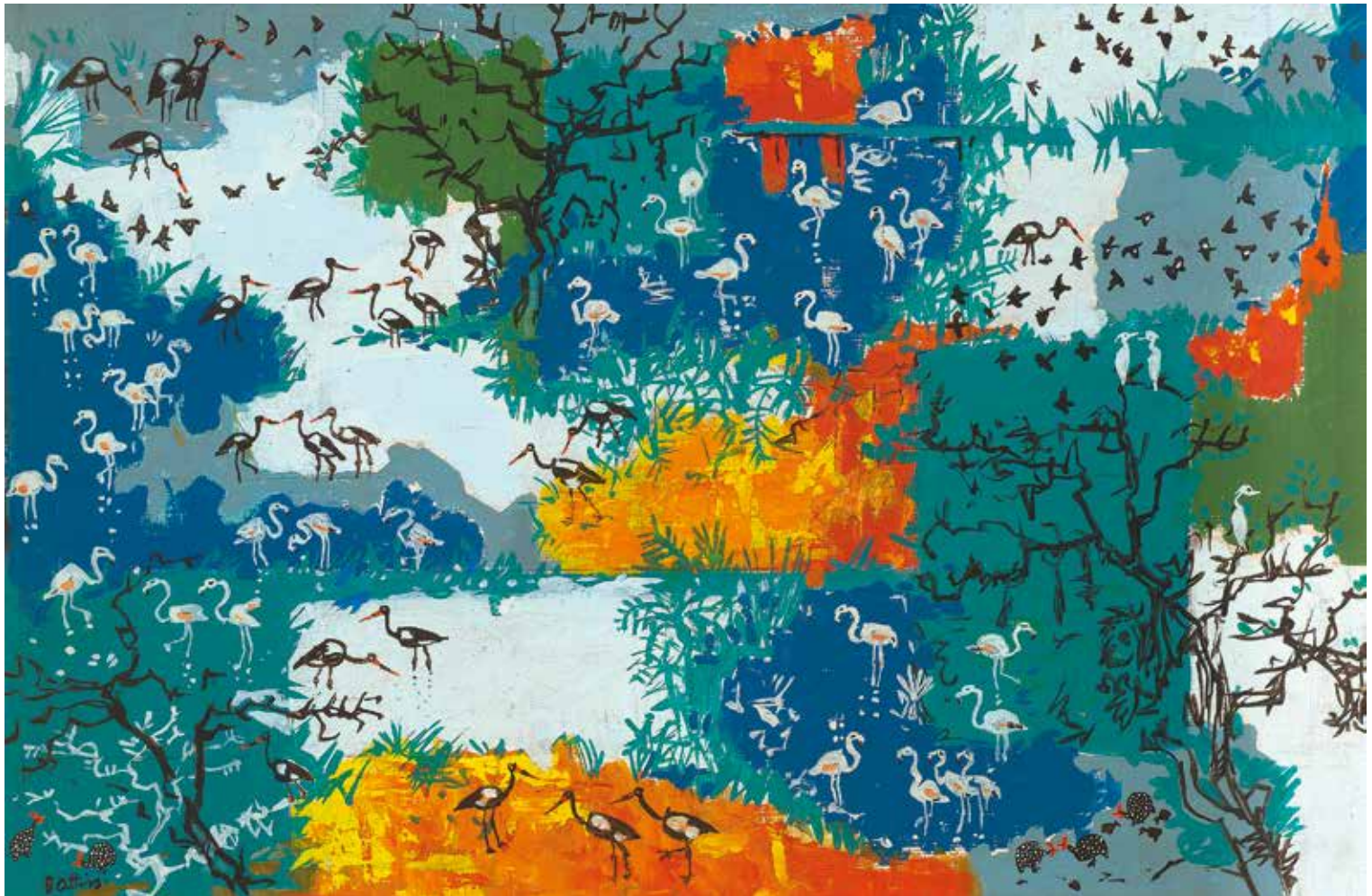
44,5 by 34,5cm

R300 000 - 500 000

PROVENANCE

Bonhams, London, 10 September  
2008, lot 402.

Property of Kangra Group (Pty) Ltd.  
Assembled by the Late Graham and  
Rhona Beck.



604

**Walter Battiss**

SOUTH AFRICAN 1906-1982

**Birds**

signed  
oil on board  
40 by 60cm

**R300 000 - 500 000**

**PROVENANCE**

Acquired from the artist by the current owner's grandmother and thence by descent.

Birds recur as a fond subject in a number of drawings, prints, canvas paintings and tapestries by Walter Battiss. A skilled draughtsman capable of fine realistic depictions, Battiss nonetheless shunned the precision of encounter favoured by celebrated bird artists like John James Audubon and Edward Lear. His mature work translated the techniques of local rock painters, which Battiss in 1945 summarised as "the serenity and dignity of statement made with the machinery of form".<sup>1</sup> The artist's awareness of birds was primed by his Karoo upbringing and frequent bushveld rambles as an adult, initially to study and archive rock art

at various sites across Southern Africa, and in later years on camping trips in the Limpopo Valley. "Sometimes in the bush," Battiss wrote in 1965, "the world is full of birds. The sky is merely space between the birds, trees cease to exist as trees but as spaces in between birds."<sup>2</sup> This lot offers a fine distillation of his enraptured wonder at the bush and its avian inhabitants. The rich abundance of bird life described in this lot is also typical of his mature style, of presenting animal and/or human subjects in multitudes on flattened planes framed by vibrant colours. The watery colour palette, coupled with the dominance

of flamingos and saddle-billed storks (recognisable by their dappled plumage and red bill with a black band), suggests a riverine setting. Scenes depicting birds form an important component of the artist's output; the Pretoria Art Museum, Sasol Art Collection and Johannesburg Art Gallery all hold examples.

1. 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.
2. Walter Battiss (1965) *Limpopo*, Pretoria: J.L. van Schaik, page 17.



Alexis Preller, *Two Angels*, 1970

Image Courtesy: From the permanent collection of the Pretoria Art Museum

605

### Alexis Preller

SOUTH AFRICAN 1911-1975

#### *Space Angel*

signed and dated '71  
oil and gesso on canvas  
111 by 121cm

**R5 000 000 - 7 000 000**

#### PROVENANCE

Strauss & Co, Johannesburg,  
7 November 2016, lot 234.  
Private Collection.

Preller's image of a disembodied head in aquiline profile, with sumptuous lips and a large Egyptian-like eye, became the prototype for an extended, seminal series of works to which *Space Angel* firmly belongs. The left-facing profile, animated by the sleekest, almond eye and stylised teardrops, merges spectacularly with a fragment of turquoise and sun-glow skull. A deep, empty eyesocket balances the composition, and the head is edged by a pharaonic beard and golden teeth.

Preller's unique motif appeared initially in a number of related intaglio works such as *Angel of the Lord* (1969) and *Angel King* (1971), while in 1970 the same image was transfigured in

*Two Angels*. The latter work, a large, square oil painting of heads floating in space, remains in the Pretoria Art Museum.

*Space Angel* shows Preller exploring the translation of this archaic or heiratic head into yet another technique; he used high relief gesso built up in a Tachist manner, and then over-painted to simulate an opulent and textured surface. The piece is testament to Preller's lifelong and ongoing process of working and reworking images that were significant to his iconographical vocabulary, with each version systematically attempting to release a new and nuanced reading of his original, iconic, and prototypical image.





606

**Cecil Skotnes**

SOUTH AFRICAN 1926-2009

*Figures at the Coast*

signed and dated 04  
oil on panel  
117 by 120cm

R350 000 - 500 000

**PROVENANCE**

Property of Kangra Group (Pty) Ltd.  
Assembled by the Late Graham and  
Rhona Beck.

607

**Alexis Preller**

SOUTH AFRICAN 1911-1975

*The Ship*

signed and dated '65  
oil on canvas  
60 by 75,5cm

R1 800 000 - 2 000 000

In the catalogue to the 1972 Alexis Preller retrospective exhibition at the Pretoria Art Museum, Esmé Berman writes of the process of “repetition, adaptation, variation and transformation that characterises the artist’s work”.<sup>1</sup> He reuses and reinvents familiar objects throughout his career – eggs, candles, mangoes, egrets, fish and less commonly, sailing vessels.

The boats are at times fully



representational, such as in *The Island, Seychelles* (1950) where the vessels are recognisably Seychelloise fishing pirogues, and in the large-scale mural *Discovery* (1959–1962) where a Portuguese caravel sails across the background. In the present lot, however, the vessel is largely abstracted, but given Preller's interest in archaic Greek art, the suggestion of hull, multiple masts and a bank of oars in the lower right

portion perhaps reference an ancient Mediterranean galley. The apparently impulsive black calligraphic flourishes, blots and scribbles that overwrite Preller's characteristic palette of turquoise, coral, emerald and orange, create a palimpsest of implied text and image.

After working in relative seclusion on the large-scale *Discovery* mural, Preller re-emerged, after an absence from the gallery scene of four years,

with an exhibition of new work at the Pieter Wenning Gallery in Johannesburg in 1962. The show included entirely abstract works, such as *The Golden Fleece* (1962), for the first time. This signalled a new direction for the artist, which he explored more fully the following year in the *Temple of the Sun* series. His interest in abstraction was spurred in part, according to Karel Nel, by news reports of Soviet and US space exploration,<sup>2</sup>

and this broadened his focus from the mythical African past that had dominated his subject matter in the 1950s and early 1960s, to celestial visions of an indeterminate universal future.

1. Esmé Berman (1972) *Alexis Preller*, exhibition catalogue, Pretoria: Pretoria Art Museum, page 1.
2. Esmé Berman and Karel Nel (2009) *Alexis Preller: Volume II, Collected Images*, Johannesburg: Shelf Publishing, page 203.



608

**Christo Coetzee**

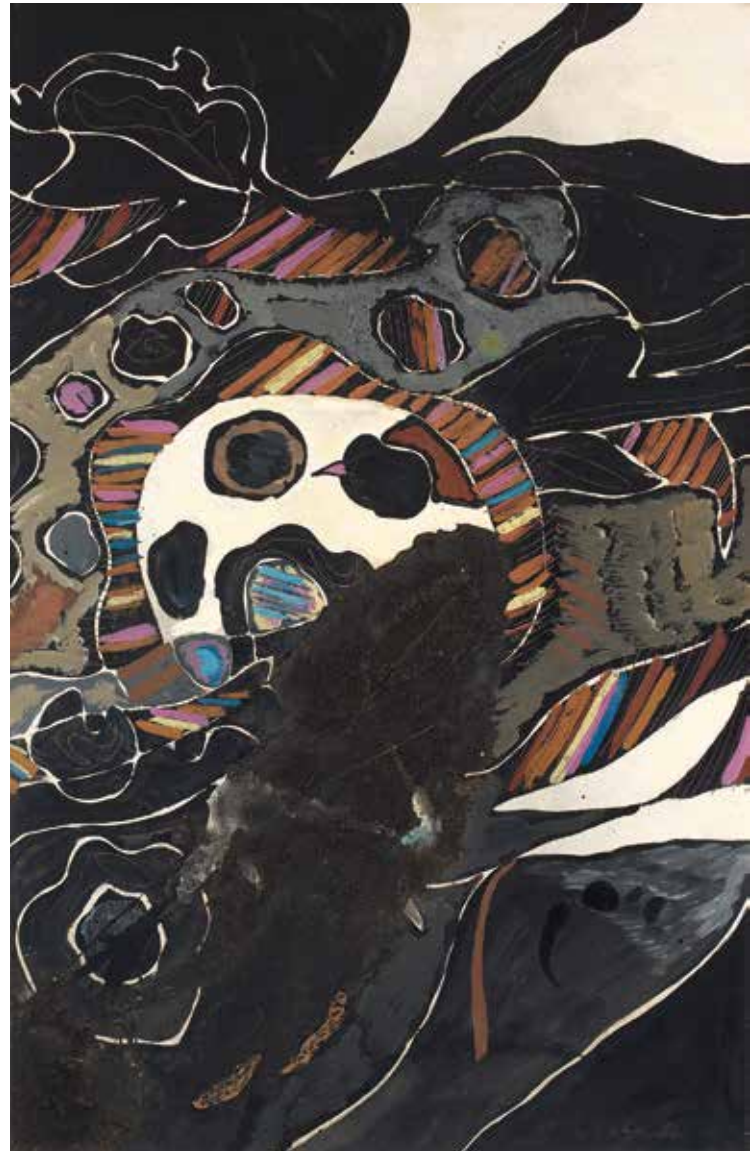
SOUTH AFRICAN 1929-2000

*Abstract*

signed and dated 64; signed, dated  
13/7/64 and inscribed 'Paris' on the  
reverse

mixed media on canvas  
99 by 49,5cm

**R100 000 - 150 000**



609

**Christo Coetzee**

SOUTH AFRICAN 1929-2000

*Space Rock Flower*

signed and dated 70; signed, dated  
70 and inscribed with the title on the  
reverse

mixed media on board  
89,5 by 58cm

**R100 000 - 150 000**

610

**Christo Coetzee**

SOUTH AFRICAN 1929-2000

*Untitled*

1956  
oil and assemblage on hessian  
91 by 91cm

**R90 000 - 120 000**





#### PROVENANCE

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 12 May 2003, lot 509. Die Kunsamer, Cape Town. Private Collection.

#### EXHIBITED

Standard Bank Gallery, Johannesburg, *The Safest Place is the Knife's Edge: Christo Coetzee (1929-2000)*, 5 October to 1 December 2018.

#### LITERATURE

Willhelm van Rensburg (2018) *The Safest Place is the Knife's Edge*, Johannesburg: Standard Bank, illustrated in colour on page 72.

"It was during this time that Coetzee was fortunate to study in Japan on a British Council grant. He was introduced to the post-War Japanese avant-garde group, the Gutai Art Association, founded by Yoshihara Jiro in 1954. Yoshihara's manifesto of 1956 maintains that 'Gutai

art does not change the material; it brings it to life. Gutai art does not falsify the material. In Gutai art the human spirit and the material reach out their hands to each other even though they are otherwise opposed to each other.'

This exposure proved to have a lasting influence on Coetzee's art. He was in step with the Gutai's notion of embodiment of the materiality of the medium, as well as their experiments in installation art and/or performance art, which is evident in the slashing of his work in 1975...

What is of particular interest in his work at this time is the manner in which he assembled his paintings, using manufactured as well as natural objects such as bicycle parts, ping pong balls, egg trays, coins, wire mesh and even twigs and butterfly wings, creating assemblages that reside in the intersection of painting and sculpture."<sup>1</sup>

1. Willhelm van Rensburg (2018) *The Safest Place is the Knife's Edge*, Johannesburg: Standard Bank, page 57.

611

### Stanley Pinker

SOUTH AFRICAN 1924-2012

#### *His and Hers or Decline and Fall,* diptych

signed  
oil on canvas  
94 by 147cm

R2 000 000 - 3 000 000

#### PROVENANCE

Die Kunsamer, Cape Town, 13 May  
1993.  
Private Collection.

#### EXHIBITED

University of Cape Town, The  
Chancellor Oppenheimer Library,  
2001, number 34.  
Welgemeend, Cape Town, *Satire and  
Irony: Robert Hodgins, Stanley Pinker  
and Alexander Podlaschuc from the  
Kilbourn, Bloch, Wiese & Podlaschuc  
Collections & Almost Forgotten: Peter  
Haden, a selection of works from private  
collections*, August 2019. Illustrated in  
colour on page 37 of the exhibition  
catalogue.

#### LITERATURE

Michael Stevenson (2004) *Stanley  
Pinker*, Cape Town: Michael Stevenson  
illustrated in colour on page 80.

"The couple is an anachronism, awkwardly and uncomfortably situated in a hostile landscape. They are relics from another era, much like the fallen Grecian column, and the prospect of their using the contemporary His and Hers exercise bikes seems most improbable. They are both dressed in mad and impractical white Victorian outfits; he wears a pith helmet and carries a felt-covered water bottle; she wears a boater hat and holds a parasol. The colonial colours of red, white and blue feature in small details. He has two walking sticks, one white which he taps against the edge of a pavement – a case of the blind leading the blind. We don't have to look very far to encounter that in our history. A snake emerges from a chamber pot on her lap, recalling the Indian snake-charmers in the old Empire who used to walk around with little baskets of snakes and perform, sitting cross legged. But here the snake rears up threateningly from the chamber pot, an object which travellers of their era would have had under their beds as an essential part of their equipment. She is a relic, a fossil, and her disconnected marble foot recalls the forms of Greek and Roman Sculpture, as does the drapery of her dress. The yellow crumpled form was

based on a child's plastic block that has been squashed. I used to walk along the beach and collect these objects, thinking 'I'm going to use this at some point'. Here I use it as a symbol that evokes decay and the temporal."<sup>1</sup>

"Pinker spent a decade living, studying and working in Europe between 1954 and 1964. In his intelligent translation of the formal conventions of modern art movements, especially Cubism, he explores the follies, pretensions and evils of colonial and post-colonial white society in South Africa. In this painting, which exemplifies Pinker's later work, the idea that this society is capable of transformation is gently mocked by the exercise machines that promise a new body, but not necessarily a new or changed mind. The fresh colour and decorative flatness of the work competes with a savage dryness of the line and fractured quality in the figurative elements. This results in a work where emotional and conceptual complexity is woven into a composition of exceptional formal elegance."<sup>2</sup>

1. Michael Stevenson (2004), *Stanley Pinker*, Cape Town: Michael Stevenson. Page 80.
2. Notes from University of Cape Town Exhibition catalogue.





612

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*Man on a Wide Highway*

signed, dated 2002, inscribed with the artist's name and title on the reverse; inscribed with the artist's name, date and title on a João Ferreria Gallery label adhered to the reverse

oil on canvas  
40,5 by 50,5cm

R150 000 - 200 000

**PROVENANCE**

João Ferreria Gallery, Cape Town.  
Private Collection.

613

**Norman Catherine**

SOUTH AFRICAN 1949-

***Red Rubber Neck Too***

2006

signed; inscribed with the artist's name, title and date on a Goodman Gallery label adhered to the reverse  
oil on canvas  
150 by 120cm

**R300 000 - 500 000**

**PROVENANCE**

Goodman Gallery, Johannesburg, 2006.  
Private Collection.

**EXHIBITED**

The Goodman Gallery, Johannesburg, *Norman Catherine*, 16 September to 7 October 2006.

*Rubber Neck Too* was reproduced on the Goodman Gallery, *Norman Catherine*, 2006 exhibition poster.

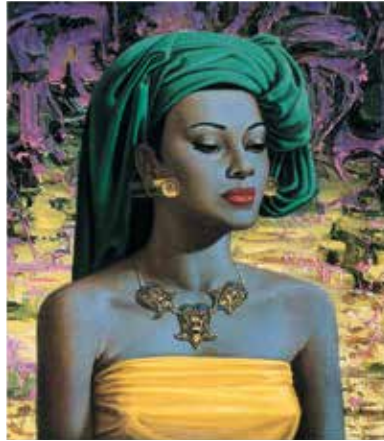
Throughout his many stylistic evolutions and creative detours as an artist, Norman Catherine has remained true to the human figure. Whether dismembered or restrained, deracinated or knotted, his human subjects also endure – sometimes with the help of bandages and here sutures. This optimism is central to negotiating Catherine's vivid panoply of characters. The contorted figure in a dapper yellow suit depicted in this lot traces his origins back to a series of psychologically themed paintings from the mid-1980s that portrayed spindly male characters with elongated limbs. In the subsequent decade these anxious and wounded Caucasian figures took on a more bulky physique, first in a series of paintings of menacing men in tight-fitting suits, and later in the 1990s in a series of diminutive sculptures that provided the template for the artist's current, mature practice. Versions of



this elastic man are discernable in works such as *Who Do Voodoo* (1995), a sculptural assembly of small, hand-painted fetish idols. Whether working on canvas or three-dimensionally Catherine's interest is in capturing the many "characteristics and pathologies of human nature,"<sup>1</sup> including

here the all too human habit of rubbernecking – or rudely gawking – which Catherine's energetic work thoroughly invites.

1. Hazel Friedman (2000) *Norman Catherine*, Johannesburg: Goodman Gallery Editions, page 123.



Vladimir Tretchikoff, *Balinese Girl*, 1959

Permission to include this image is granted by The Tretchikoff Project (Pty) Ltd., license holders to the artworks of Vladimir Tretchikoff.

614

### Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

#### *Portrait of Ellen Peters*

1974

signed

oil on canvas

75,5 by 65cm

**R900 000 - 1 200 000**

#### LITERATURE

Andrew Lamprecht (ed.) (2011) *Tretchikoff: The People's Painter*, Jonathan Ball Publishers: Johannesburg & Cape Town, illustrated on page 75.

In 1973, Ellen Peters, a teenage secretary from Kensington, Cape Town, was proclaimed 'Newsmaker of the Year' by the Cape Press, Radio and TV Club.

To celebrate the occasion, she appeared at their ball, a rare multiracial event, with other heroes of the day. Among them, mixing with the city mayor, the captain of the provincial rugby team and the queen of South African ballet, was the country's wealthiest artist, Vladimir Tretchikoff. After a recent series of lucrative British shows and the launch of his illustrated autobiography by Collins of London, the painter was very proud of himself.

Ellen, in her silver sequined dress, caught his eye. That year, the girl from a Coloured suburb, where she lived with her parents and seven brothers and sisters, won the title of Miss Africa South. It was the non-White equivalent of Miss South Africa.

The newly crowned beauty queen represented her country at the Miss World pageant. Ellen reached the semi-finals, saw London and New York, and socialised with Gregory Peck and Engelbert Humperdinck. For her it was a dream come true.

Tretchikoff, always seeking a multiracial ideal of female beauty, was so impressed by Ellen that he asked her to sit for this portrait. At his studio, as they were having tea served his favourite way, with a peeled apple, he studied her face. Her ancestors came from Scotland, France and Indonesia. Her grandfather was Jewish. Ellen had the intercontinental look that Tretchikoff found appealing.

Her portrait by Tretchikoff belongs to the same tradition as his famous *Balinese Girl* (1959). It is a view of a Western onlooker admiring female beauty and being fascinated with visual expressions of Asian culture which complement that beauty.

Sitters for his Balinese portraits made in the 1950s and onwards were South Africans of mixed ancestry, like Ellen Peters. Even the dress that she wears in this portrait is golden like that in the *Balinese Girl*.

What sets this work apart from the Balinese series is an absence of 'exotic' accessories: no heavy traditional earrings, no headscarf. Even in Tretchikoff's portraits of Coloured fruit-and-vegetable sellers, the models' heads are always

covered. Still, Ellen is clearly a modern girl, with her confident gaze, bold makeup and long hair hanging loose. Her complexion may be bluish, like that of Tretchikoff's famous *Miss Wong* or *Chinese Girl*, but it was purely an aesthetic choice for the artist. There is no timelessness in Ellen's look, no combination of the archaic and the new that we find in his most popular 'exotic' studies. The girl in this painting is obviously Tretchikoff's contemporary.

It is one of the last inspired portraits that Tretchikoff produced in that decade.

Tretchikoff's sitter was confident enough to change her life dramatically in the following years. Ellen met an Israeli businessman and chairman of Friends of Lubavitch of Tel Aviv. After a long wait, she converted to Judaism.

Her happy marriage lasted three decades. After the death of her husband, she returned to Cape Town. Ilana Skolnik-Kazarnovsky, as she is known today, is a South African motivational speaker, who has shared her story of spiritual transformation with Jewish women around the world.

*Boris Gorelik, 2020*





615

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*The Witch in her Domain*

signed, dated 1995/7 and inscribed with the title and 'For Graham Flax on his 21st birthday' on the reverse oil on canvas 41 by 51cm

R120 000 - 160 000

This spare composition by Robert Hodgins typifies his economy of means as a painter. A barely human figure with aquiline nose, button-like blue eye and burnished-wood complexion is depicted in profile in a bland interior setting with a window ajar. The artist's approximation of a cat takes fright at the anthropomorphic shadow cast by the painting's imposing central figure in a pink dress. The air of domestic disquiet is complicated by the presence of a noose, which Hodgins emphatically delineates against an undifferentiated slab of red. What do all these elements together

amount to? Hodgins rarely painted with binding intent. His distinctive characters – pinstriped executives, decorated generals, punch-drunk boxers, cloistered wives – would often emerge from a smudge of marks and colours. Hodgins's associative way of arriving at a figure was informed by his love for Philip Guston, whose cartoonish style, formal restraint and gallows humour he much admired.<sup>1</sup> It was also guided by his enduring sense that "history is lived near the bone. It's not something that happens outside your studio."<sup>2</sup> Hodgins frequently depicted hangmen and gallows from

1985 onwards. This lot was started in the year capital punishment was abolished in South Africa. It was gifted to collector Graham Flax, a friend of the artist, around the time of Flax's fiftieth birthday. In 2013 a transgender woman murdered Flax in Sea Point.

1. Kathryn Smith (2012) 'Some General Rules: Robert Hodgins in Conversation with Kathryn Smith', in *A Lasting Impression: The Robert Hodgins Print Archive*, Johannesburg, Wits University Press, page 117
2. Ivor Powell (1984) 'One of my own fragments: An interview with Robert Hodgins' *De Arte*, No. 31, September, page 37.



616

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*First Light*

signed, dated 1995 and inscribed  
with the title on the reverse

oil on canvas  
120,5 by 90cm

R400 000 - 600 000





617

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Musician and Bathers*

signed

oil on canvas

34 by 44cm

R250 000 - 350 000

**PROVENANCE**

Property of Kangra Group (Pty) Ltd.  
Assembled by the Late Graham and  
Rhona Beck.



618

**Walter Battiss**

SOUTH AFRICAN 1906-1982

*Gathering*

signed  
oil on canvas  
40 by 75cm

R450 000 - 550 000

**PROVENANCE**

Strauss & Co, Johannesburg,  
7 November 2016, lot 230.  
Private Collection.



619

**Norman Catherine**

SOUTH AFRICAN 1949-

*Fireman*

signed; inscribed with the title on a  
Strydom Gallery label on the reverse

oil on canvas

51 by 61cm

R100 000 - 150 000

PROVENANCE

Strydom Gallery, George.

Private Collection.



620

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*The Death of Danton: Final Act*

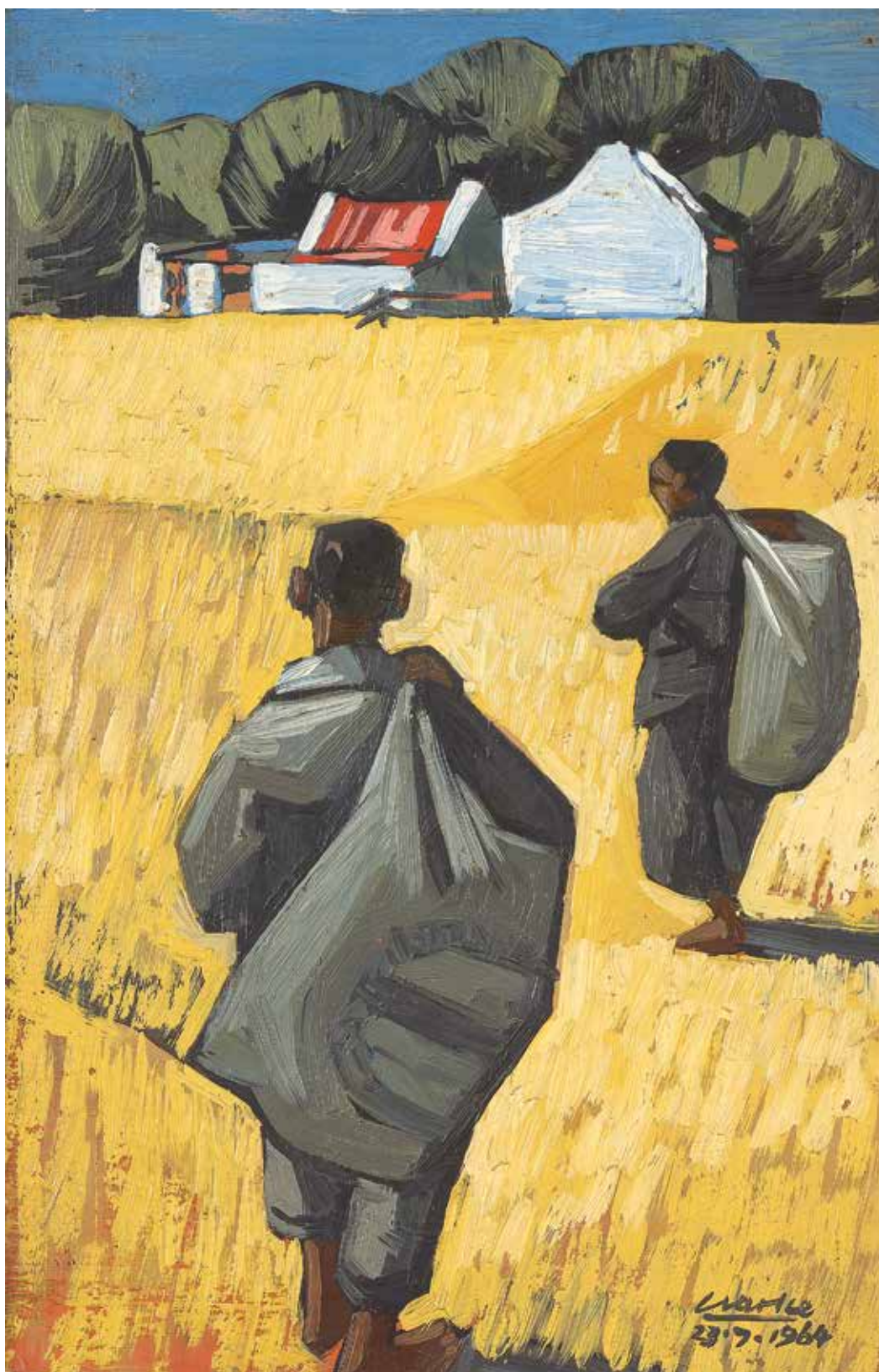
signed, dated 1990/91, inscribed with the medium, title and "Or if one wishes not to be Euro-Centric; The Death of Lumumba: The Final Act. For Madeleine von Biljon, Always with Love, Robin" on the reverse. Further signed, dated 1991, inscribed with the title and dedication on the stretcher.

oil on canvas  
60,5 by 76cm

**R300 000 - 500 000**

**PROVENANCE**

Stephan Welz & Co in Association  
with Sotheby's, 22 & 23 March 2005,  
lot 576.



621

**Peter Clarke**

SOUTH AFRICAN 1929-2014

*Harvesters, Teslaarsdal*

signed and dated 23.7.1964

oil on board

26,5 by 17,5cm

R250 000 - 350 000



622

**Erik Laubscher**

SOUTH AFRICAN 1927-2013

***Wheat Lands near Hermon***

signed and dated '96; signed, inscribed with the title and dated November 1996 on the reverse oil on canvas 100 by 144cm

**R450 000 - 600 000**

Writing in the catalogue accompanying his 1970 survey exhibition at the University of Stellenbosch, Erik Laubscher organised his early painting career into five developmental phases. Tellingly, three of the five phases dealt with his diverse treatment of the Western Cape's agricultural landscapes.<sup>1</sup> Laubscher was especially intrigued by the Swartland region, enough to list the paintings of this area, named for the colour of the endemic Renosterbos, as a distinct category in his development. His

fascination with the region endured throughout his life. This late-career work depicts the small village of Hermon. Located on the southeastern edge of the Swartland, between Wellington and Gouda, this settlement is surrounded by wheat fields, vineyards and olive groves. Laubscher's naturalistic painting relays aspects of this brochure description. Nonetheless, traces of his earlier interest in cubistic forms and intersecting planes of bright colour inform his organisation and description of the undulating

summer landscape. Repetition and change define Laubscher's practice as a landscape painter. "Once I have identified with a place that is visually stimulating, I find one or two paintings lead easily into a series, each one hopefully giving a new interpretation," he stated in a 1993 lecture.<sup>2</sup>

1. Muller Ballot (1994) *Erik Laubscher*, Stellenbosch: University of Stellenbosch, page 7.
2. Erik Laubscher (1993) *Lesing: 25-jarige bestaansviering van die Strydom Kunstgalerie*, George.



623

**Maud Sumner**

SOUTH AFRICAN 1902-1985

*Landscape*

signed

oil on canvas laid down on board

40 by 55cm

R120 000 - 160 000





624

**Stanley Pinker**

SOUTH AFRICAN 1924-2012

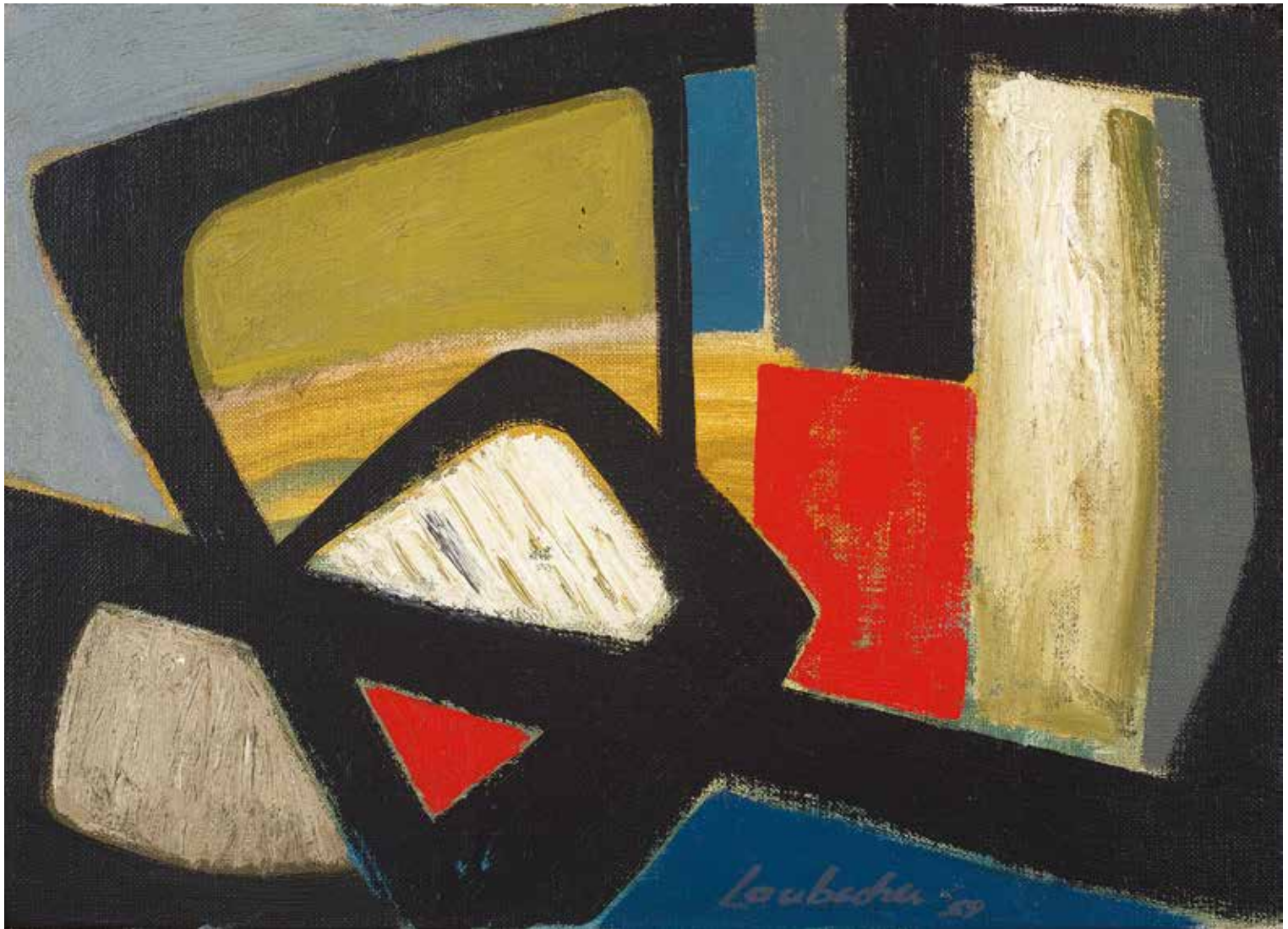
*Spanish Landscape*

signed  
oil and sand on canvas  
75 by 49cm

**R400 000 - 600 000**

PROVENANCE

Stephan Welz & Co, Cape Town,  
18 & 19 October 2011, lot 555.  
Private Collection.



625

**Erik Laubscher**

SOUTH AFRICAN 1927-2013

***Abstract Vision***

signed and dated 59  
oil on canvas  
32 by 44,5cm

R100 000 - 150 000

**PROVENANCE**

Johan Coetzee, Stellenbosch,  
21 December 1990.  
Private Collection.

**EXHIBITED**

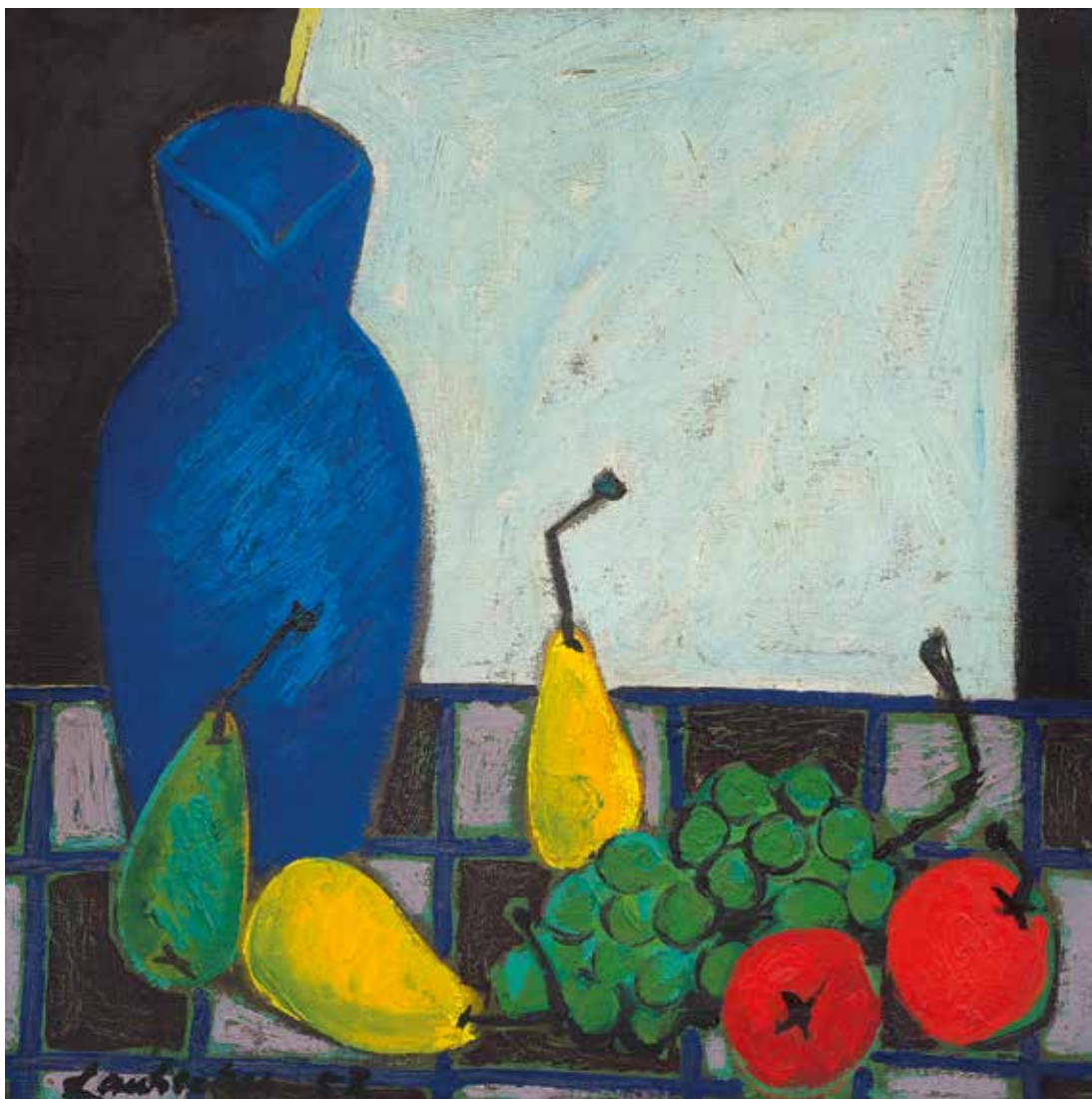
University of Cape Town, The Chancellor  
Oppenheimer Library, 2001, number 26.

**LITERATURE**

Hans Franssen (2009) *Erik Laubscher: A Life  
in Art*, Stellenbosch: SMAC ART Gallery,  
illustrated in colour on page 258.

As a young artist Laubscher studied extensively abroad, and the imprint of one of his most important mentors, Fernand Léger, is echoed in the geometrical forms of this painting. While the roots of this powerfully architectonic abstract composition are evident in the urban cityscapes preceding this work, Laubscher's abiding and quintessentially modernist concern with the formal integrity of painting would also underpin his later, more realistic landscape paintings.<sup>1</sup>

1. Notes from University of Cape Town Exhibition catalogue.



626

**Erik Laubscher**

SOUTH AFRICAN 1927-2013

*Still Life with Fruit and a Blue Jug*

signed and dated 52

oil on canvas

54,5 by 54,5cm

**R500 000 - 700 000**

**PROVENANCE**

Wolpe Gallery, Cape Town.  
Private Collection.

Eric Laubscher's early career is a catalogue of still lifes. His compositions from this period are characterised by their graphic delineation of forms, flattened picture planes and bold use of colour. The formal styling of his paintings owed a debt of influence to Fernand Léger, Laubscher's teacher at the Académie Montmartre in Paris, as well as Bernard Buffet, a leading figure in the New Realist school of French expressionism. From Buffet he gained insights into how to choreograph

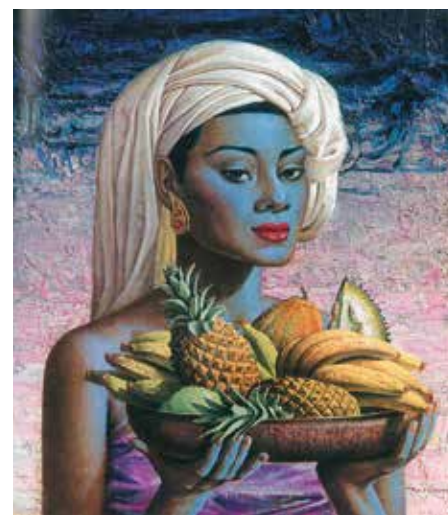
pictorial space and notate essentials. Produced in 1952, the year he returned to Cape Town, this lot registers Buffet's waning influence on Laubscher, who already in Paris had begun incorporating bolder colour treatments into his still-life compositions. Laubscher's contemporary style of painting made an immediate impact when he first exhibited in Cape Town. Writing in 1952, Walter Battiss described his work as "compelling", adding that Laubscher's ability to "paint big canvases with satisfying assurance"

represented "a challenge to stale ideas in the Cape".<sup>1</sup> Matthys Bokhorst, who later became director of the South African National Gallery, commended Laubscher's still lifes for their "stylised realism with strong cubistic elements".<sup>2</sup>

1. Walter Battiss (1952) "New Art and Old Art in South Africa", *The Studio*, Vol. 144, page 70.
2. Matthys Bokhorst (1955) "Exhibition by Erik Laubscher", *Cape Times*, 24 September.



Irma Stern, *African Woman*, 1945



Vladimir Tretchikoff, *Fruits of Bali*

Permission to include this image is granted by The Tretchikoff Project (Pty) Ltd., license holders to the artworks of Vladimir Tretchikoff.

627

### Peter Clarke

SOUTH AFRICAN 1929-2014

#### *The Fruit Vendor*

signed and dated 1959

oil on card

47,5 by 39cm

R600 000 - 800 000

Peter Clarke fills the picture plain of the present lot with a young man or boy walking briskly towards the viewer, carrying a basket of brightly coloured fruit and vegetables on his head. He is confidently announcing his presence and advertising his delectable products. Behind him, a street runs diagonally to the left, and a few pedestrians are visible in the distance. Closer to the boy, the artist has depicted a woman with a baby, as well as a street vendor standing next to his barrow, holding a head of cabbage.

Apart from the occasional wood gatherer, washerwoman, road worker, farm worker, cattle herder and fishmonger, Clarke surprisingly seldom depicts the theme of labour, of people at work, in his art. His paintings *do* show people in a specific society dealing with the specific socio-economic and political situation in the South Africa of

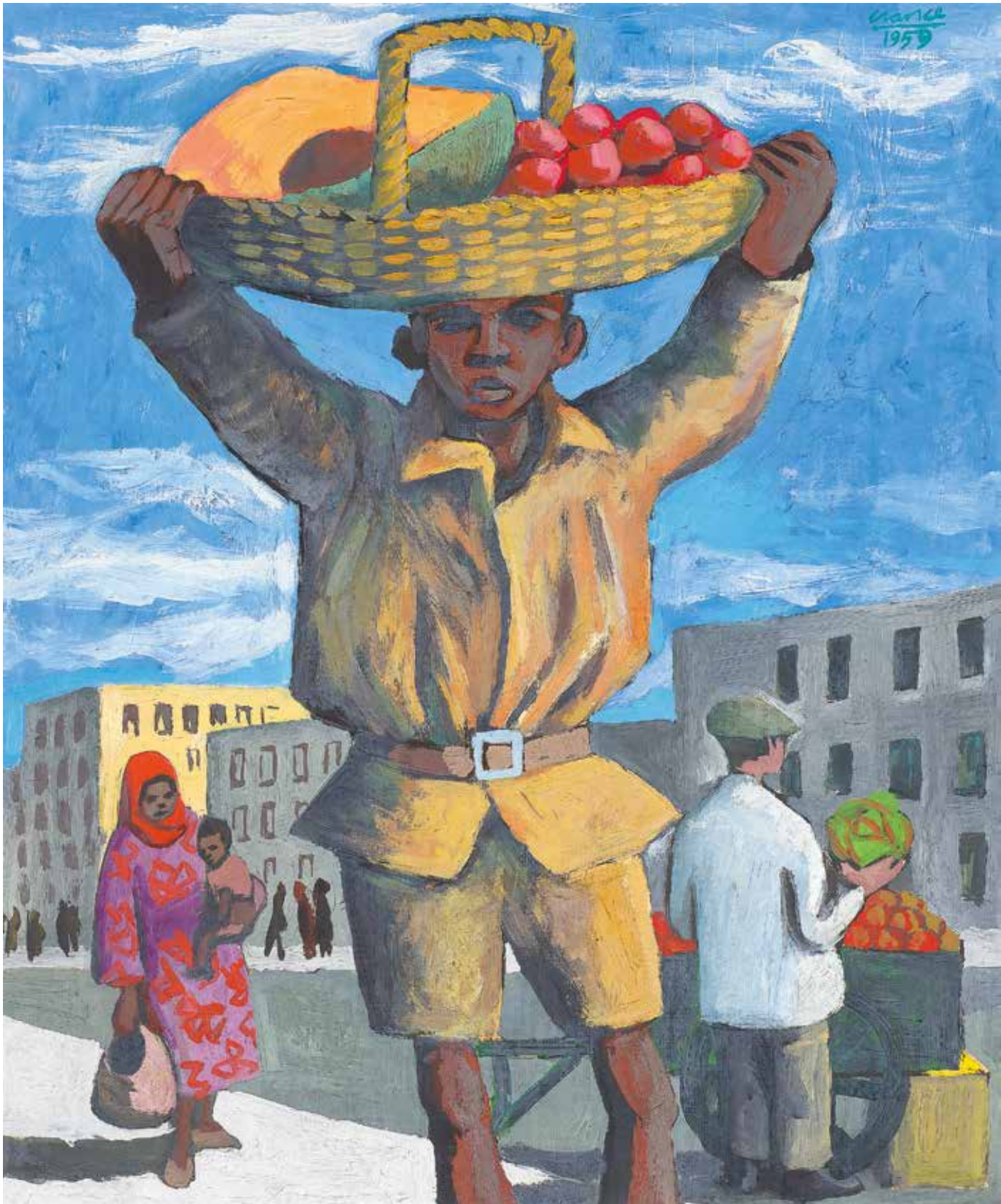
the 1950s and 60s. The fruit vendor does not draw attention to himself as some sort of symbol of the nobility of work, but does tell the viewer something about the society in this country at that time.

Many other prominent South African artists also created images of informal traders and street vendors earning their living: Irma Stern painted *African Woman* with the products dwarfing the seller, suggesting the fecundity of the earth; Vladimir Tretchikoff celebrated the abundance and exoticism of the East in his famous *Fruits of Bali*; and Rupert Shephard illustrated many informal traders, from basket sellers to flower sellers and fruit sellers, in one of his famous linocut artist's books, *Passing Scenes: Eighteen Images of Southern Africa*.

In Clarke's *The Fruit Vendor*, the prevailing social stratification is evident.

The boy is wearing a uniform of khaki shorts and shirt, commonly worn by those patronisingly known at the time as 'house boys'. Soon after his marriage to Grace Andersen, Walter Battiss wrote to his parents about how he had just appointed a 'house boy' and fitted him out with just such a uniform. This gives rise to another potential reading of Clarke's painting: is the boy in fact selling the contents of his basket, or has he just bought fruit and vegetables from the street vendor with the barrow and is now rushing back to his employer's kitchen?

This work is one of the most accomplished and significant oil paintings by a South African master perhaps better known for his gouaches. It is a high point in his Tesselarsdal period of the late 1950s and early 60s, and anticipates the more overtly political works of the 1970s and 80s.





628

**Ephraim Ngatane**

SOUTH AFRICAN 1938-1971

***Jazz Band***

signed and dated '69  
oil on board  
61 by 91cm

**R100 000 - 150 000**

**PROVENANCE**

Strauss & Co, Cape Town, 6 March  
2017, lot 543.  
Private Collection.

Ephraim Ngatane was born in Lesotho and moved to Johannesburg in the early 1940s. He studied under Cecil Skotnes at the Polly Street Art Centre between 1952 and 1954. Although Ngatane earned a reputation for producing highly individual social-realist paintings descriptive of black urban life under apartheid, his output also records many instances of pleasure: boxing, jazz

performances, weddings and a 1967 snowstorm in Soweto. He held sell-out exhibitions throughout the 1960s and up to his premature death in 1971 and was an important figurehead, playing an important role in mentoring Dumile Feni, among others. An accomplished colourist, his work is marked by lyrical impressionism and a selective use of abstraction.

629

**Peter Clarke**

SOUTH AFRICAN 1929-2014

*Blue Fantasy (Wall)*

signed and dated 20 Oct 1975;  
inscribed with the title and dated  
1975-1976 on the reverse  
mixed media and collage on paper  
laid down on cotton rag board  
42 by 34cm

R80 000 - 120 000



630

**Peter Clarke**

SOUTH AFRICAN 1929-2014

*Burning Poem*

signed and dated Jan. 1981; inscribed  
with the title on the reverse  
mixed media and collage on paper  
laid down on cotton rag board  
76 by 100cm

R140 000 - 180 000





631

**George Pemba**

SOUTH AFRICAN 1912-2001

*Township Woman*

signed and dated 76; inscribed with  
the title on the reverse  
oil on canvas laid down on board  
45 by 35cm

R150 000 - 200 000



632

**George Pemba**

SOUTH AFRICAN 1912-2001

*Flight to Basutoland*

signed and dated 60; inscribed 'Fleeing' and 'The Flight' (to Basutoland)' on the reverse and further inscribed with the artist's name and title on a South African National Gallery label adhered to the reverse

oil on artist's board  
48,5 by 39cm

**R250 000 - 350 000**

**PROVENANCE**

Everard Read, Johannesburg,  
11 March 1992.  
Private Collection.

**EXHIBITED**

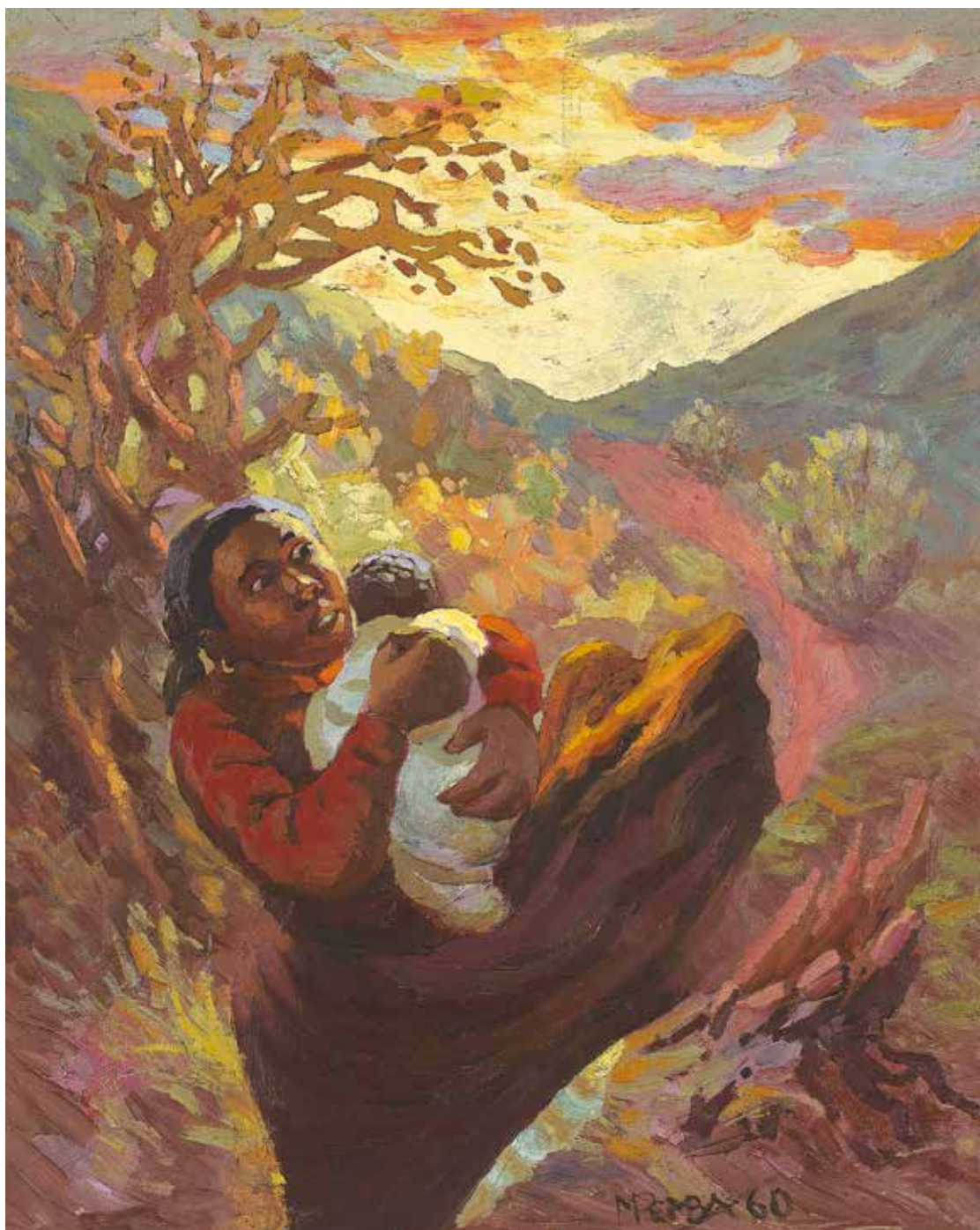
Iziko South African National Gallery,  
Cape Town, *The George Milwa  
Mnyaluza Pemba Retrospective  
Exhibition*, 27 April to 28 July, 1996,  
catalogue number 75, illustrated  
on page 102, number 20, of the  
exhibition catalogue.

**LITERATURE**

Sarah Huddleston (1996) *Against  
All Odds: George Pemba: His Life and  
Words*, Jeppestown, Johannesburg:  
Jonathan Ball Publishers, illustrated in  
colour on page 115.

"Painted after the Sharpeville riots in  
1960, this image of a woman fleeing  
to Basutoland from the security  
police, is evocative of the Holy  
Family's flight into Egypt to escape  
Herod."<sup>1</sup>

1. Sarah Huddleston (1996) *Against All  
Odds: George Pemba: His Life and  
Words*, Jeppestown, Johannesburg:  
Jonathan Ball Publishers (Pty) Limited, page 115.



633

**John Meyer**

SOUTH AFRICAN 1942-

*Study for the Stairwell*

2005

signed, dated 2005 and inscribed  
with the title on the reverse

oil on board

50 by 39,5cm

**R80 000 - 120 000**

PROVENANCE

Everard Read, Cape Town, 2005.  
Private Collection.



634

**John Meyer**

SOUTH AFRICAN 1942-

*The Interview*

2000

signed; signed, inscribed with the  
title and 22.80 on the stretcher

mixed media on canvas

74,5 by 89,5cm

**R160 000 - 180 000**

LITERATURE

Brett Hilton-Barber (2003) *John Meyer*,  
Cape Town: Prime Origins, illustrated  
in colour on page 122 with a detail  
on page 123.





635

**Kevin Roberts**

SOUTH AFRICAN 1965-2009

*Lady and Shadow*

signed with the artist's initials and dated '2k'; inscribed with the title on the stretcher and further inscribed with the artist's name and title on an Everard Read gallery label adhered to the reverse

oil on panel

125 by 68cm

R150 000 - 200 000



636

**Neil Rodger**

SOUTH AFRICAN 1941-2013

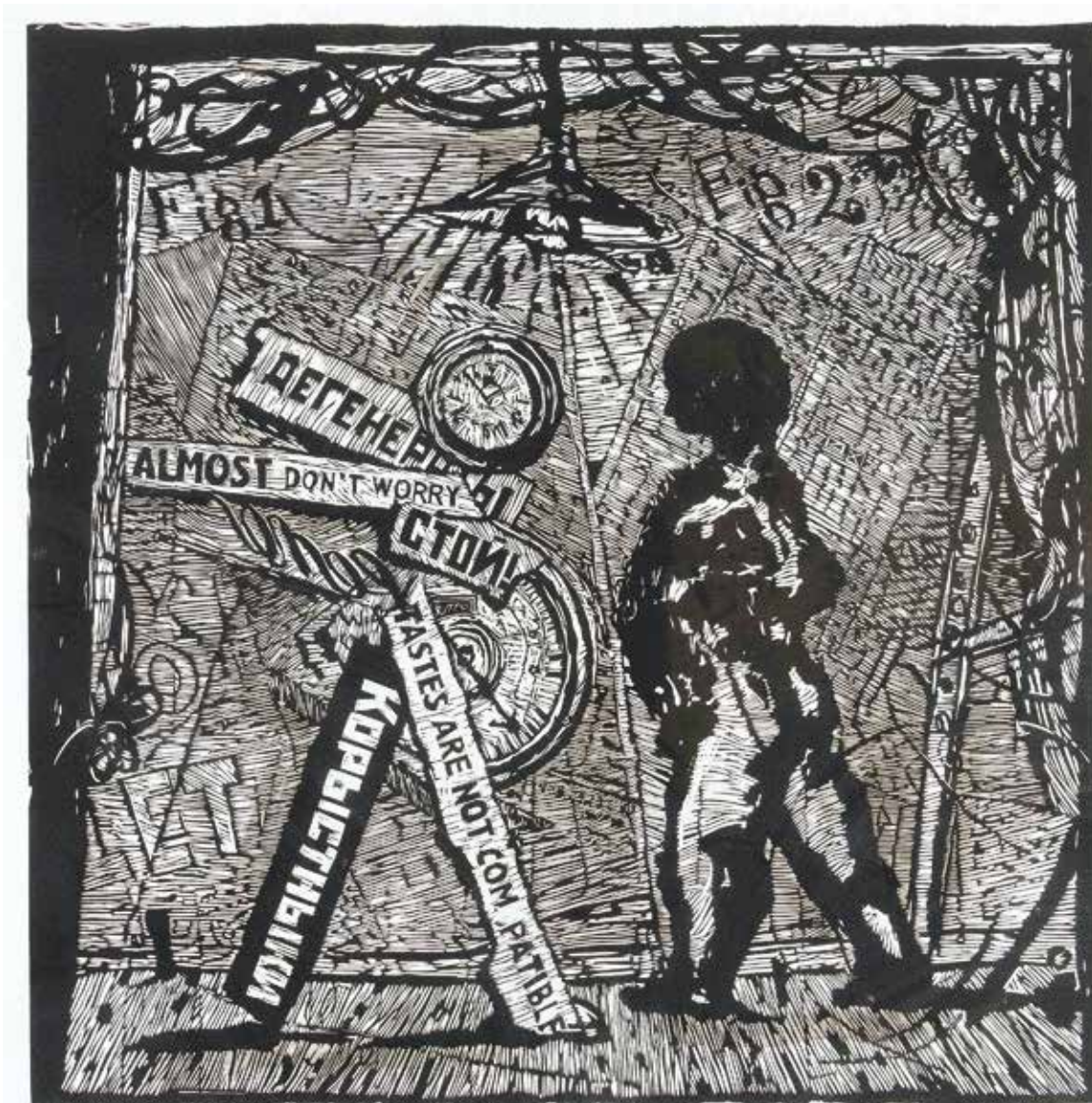
*The Blue Settee*

signed; inscribed with the title on the stretcher, inscribed with the artist's name, the title and the medium on an Everard Read gallery label adhered to the reverse

oil on canvas

120,5 by 120,5cm

R180 000 - 240 000



637

**William Kentridge**

SOUTH AFRICAN 1955-

*Almost Don't Worry*

signed, numbered EV 33/40 in pencil  
and embossed with the Artist Proof  
Studio chopmark in the margin  
linocut

plate size: 100 by 98cm;  
sheet size: 118 by 107cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co, Johannesburg,  
15, 16 & 17 November 2011, lot 764.



638

**William Kentridge**

SOUTH AFRICAN 1955-

*Olympia (53)*

2007

signed, numbered 6/25 and embossed with The Artists' Press chopmark  
single colour lithograph and collage  
sheet size: 75 by 93,5cm

R120 000 - 160 000

**PROVENANCE**

Rose Korber Art Gallery, Cape Town, 2009.

Private Collection.

This lithograph, produced by Mark Attwood of The Artists' Press, references Édouard Manet's well-known painting, *Olympia* (1863). First exhibited at the 1865 Paris Salon, Manet's nude with confrontational gaze and motifs linking her to the demimonde scandalised French society. The figure of the reclining nude is not new to art: Manet based

his work on a study of Titian's *Venus of Urbino* (1538). This process of quotation and recycling is apt. William Kentridge's practice has long been energised by the modernisms that emerged in early twentieth-century Europe, notably German expressionism and Russian constructivism – he has frequently quoted these sources. Scholars of Kentridge do not discuss the influence of Manet, a proto-impressionist who rescued French painting from academicism. This is understandable: Kentridge has expressed dim views on

South Africa's strongly impressionist tradition of landscape painting. Yet Kentridge clearly holds Manet in high esteem. A 2008 chine collé lithograph, *Manet (Heating and Ventilation)*, references the barmaid in Manet's famous picture, *A Bar at the Folies-Bergère* (1882). *Test for Manet* (2016), a hardground etching and aquatint, is based on *Bouquet of Flowers* (1882). Kentridge's exhibition *O Sentimental Machine* (2017) at Marian Goodman, Paris, included four ink drawings derived from Manet's late flower paintings.

639

**David Goldblatt**

SOUTH AFRICAN 1930-2018

*At the Voortrekker Monument,  
on the Day of the Covenant*

signed, dated 16/12/63 and inscribed  
with the title in pencil on the reverse  
silver gelatin print, hand printed  
image size: 30 by 20cm;  
sheet size: 35,5 by 28cm

R150 000 - 200 000

**PROVENANCE**

Gail Behrmann.  
Private Collection.

**EXHIBITED**

Stevenson, Cape Town, *David  
Goldblatt: Some Afrikaners Revisited*,  
24 October to 25 November 2006.

Another example from the edition  
in the permanent collection of the  
Victoria and Albert Museum, London.

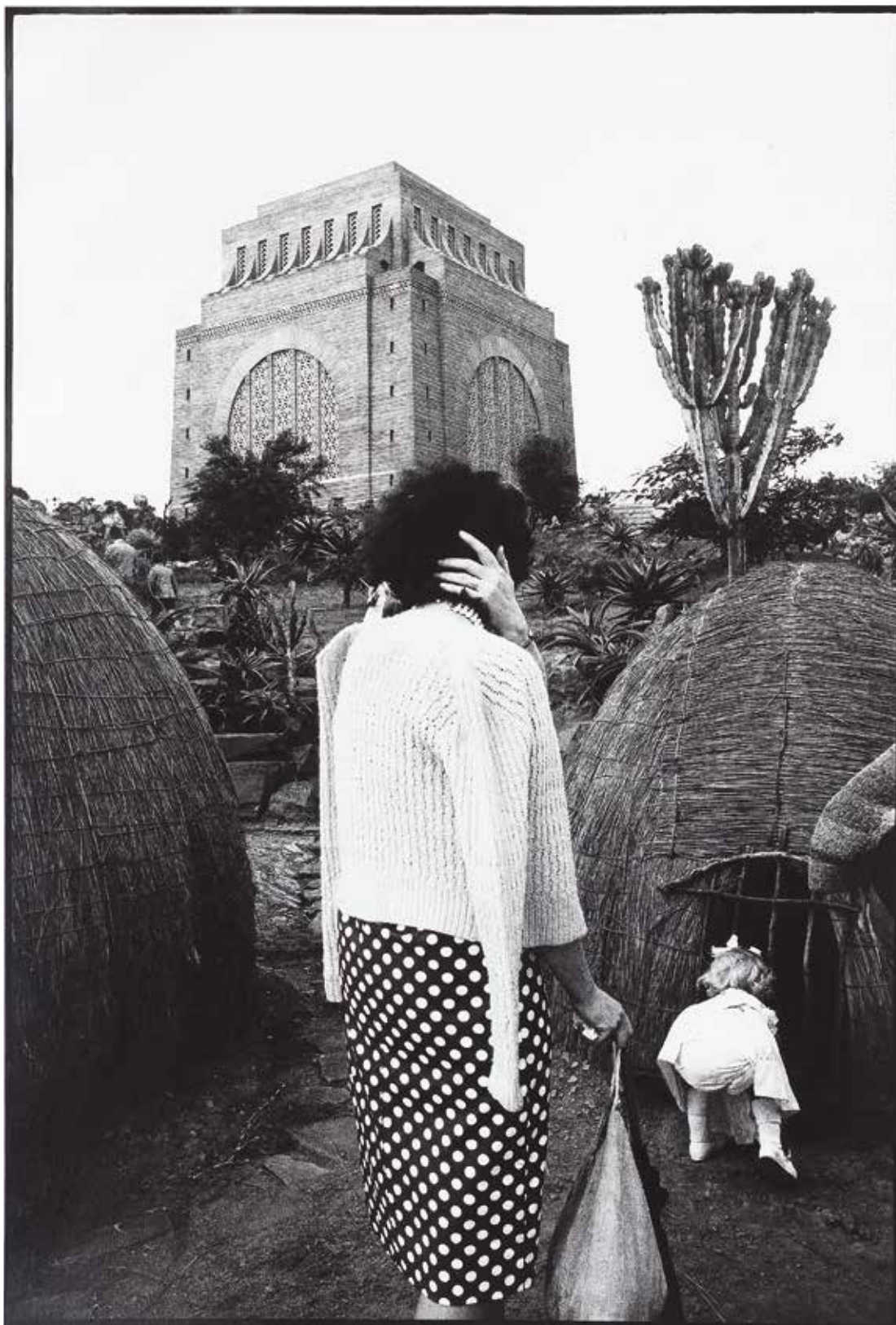
**LITERATURE**

David Goldblatt (1975) *David  
Goldblatt: Some Afrikaners  
Photographed*, Germany: Steidl  
Publishers.

Accompanied by a copy of the book  
David Goldblatt (1982) *In Boksburg*,  
The South African Photographic  
Gallery: 1, The Gallery Press, Cape  
Town, signed by the artist and  
numbered 36/50.

"Child with a replica of a Zulu hut  
at the Voortrekker Monument, on  
the Day of the Covenant. This day  
commemorated the vow taken by  
the Voortrekkers before the Battle  
of Blood River, that if God gave  
them victory over the Zulus, they  
would always keep this as a day of  
thanksgiving."<sup>1</sup>

1. Stevenson, [Online], Available: [http://  
archive.stevenson.info/exhibitions/  
goldblatt/afrikaners/afrikaners61.htm](http://archive.stevenson.info/exhibitions/goldblatt/afrikaners/afrikaners61.htm) [10  
February 2020]





640

**Edoardo Villa**

SOUTH AFRICAN 1915-2011

*Liberation*

signed and dated 1985

bronze and steel

height: 183cm including base;

base 90cm

R700 000 - 1 000 000



641

**Stella Shawzin**

SOUTH AFRICAN 1923-

*Reclining Figure*

signed with the artist's initials and  
numbered 1/8

bronze

height: 53cm; length: 83cm

**R100 000 - 150 000**

**PROVENANCE**

Die Kunsamer, Cape Town,  
4 December 1996.  
Private Collection.

642

**Stella Shawzin**

SOUTH AFRICAN 1923-

*Acrobats*

signed with the artist's initials, and  
numbered 1/8

bronze, on a black slate base

height: 97cm including base;

base: 6cm

**R200 000 - 300 000**

**PROVENANCE**

Die Kunsamer, Cape Town, February  
1995.  
Private Collection.







643

**Lionel Smit**

SOUTH AFRICAN 1982-

*Small Malay Girl*

signed, dated 2010, and numbered  
12/12

bronze, mounted on a steel base  
height: 78cm including base;  
base: 15,5cm

**R100 000 - 150 000**



644

**Dylan Lewis**

SOUTH AFRICAN 1964-

*S150 Standing Oriental Cat*

first cast in 2001

signed, numbered 2/15, S150 and  
stamped with a SCS foundry mark  
bronze with a dark brown patina  
height: 55,5cm

**R100 000 - 150 000**

"The spirited Oriental Cat in typical posture: vigilant, assured, primed for action, every fibre of its lithe body attuned to the moment. Pride, even arrogance is proclaimed by the high-held tail, anticipation by the raised foreleg."

*Dylan Lewis Studio, 2020*



645

**Lionel Smit**

SOUTH AFRICAN 1982-

*Yellow Boy*

signed and dated 2011

oil on canvas

100,5 by 100,5cm

R120 000 - 160 000



646

**Simon Stone**

SOUTH AFRICAN 1952-

*Chain*

signed; inscribed with the artist's name and title on a Knysna Fine Art label adhered to the stretcher

oil on canvas

114,5 by 91,5cm

R80 000 - 120 000

PROVENANCE

Knysna Fine Art, Knysna.

Private Collection.



647

**Lionel Smit**

SOUTH AFRICAN 1982-

*Grey Portrait*

signed and dated 2010

oil on canvas

200 by 149cm

R200 000 - 300 000



648

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972-

*Friends*

signed with the artist's initials and dated '14; signed, dated 2014 and inscribed with the title on the reverse

oil on canvas

88,5 by 69cm

R140 000 - 160 000



649

**Hennie Niemann Jnr**

SOUTH AFRICAN 1972-

*Youth*

signed with the artist's initials and dated 16; signed, dated 2016 and inscribed with the title on the reverse

oil on canvas

150 by 130cm

R180 000 - 220 000



650

**Edoardo Villa**

SOUTH AFRICAN 1915-2011

*Midnight Blue*

welded steel  
height: 230cm

**R200 000 - 300 000**

**PROVENANCE**

Acquired from the artist by the  
current owner.



651

**Edoardo Villa**

SOUTH AFRICAN 1915-2011

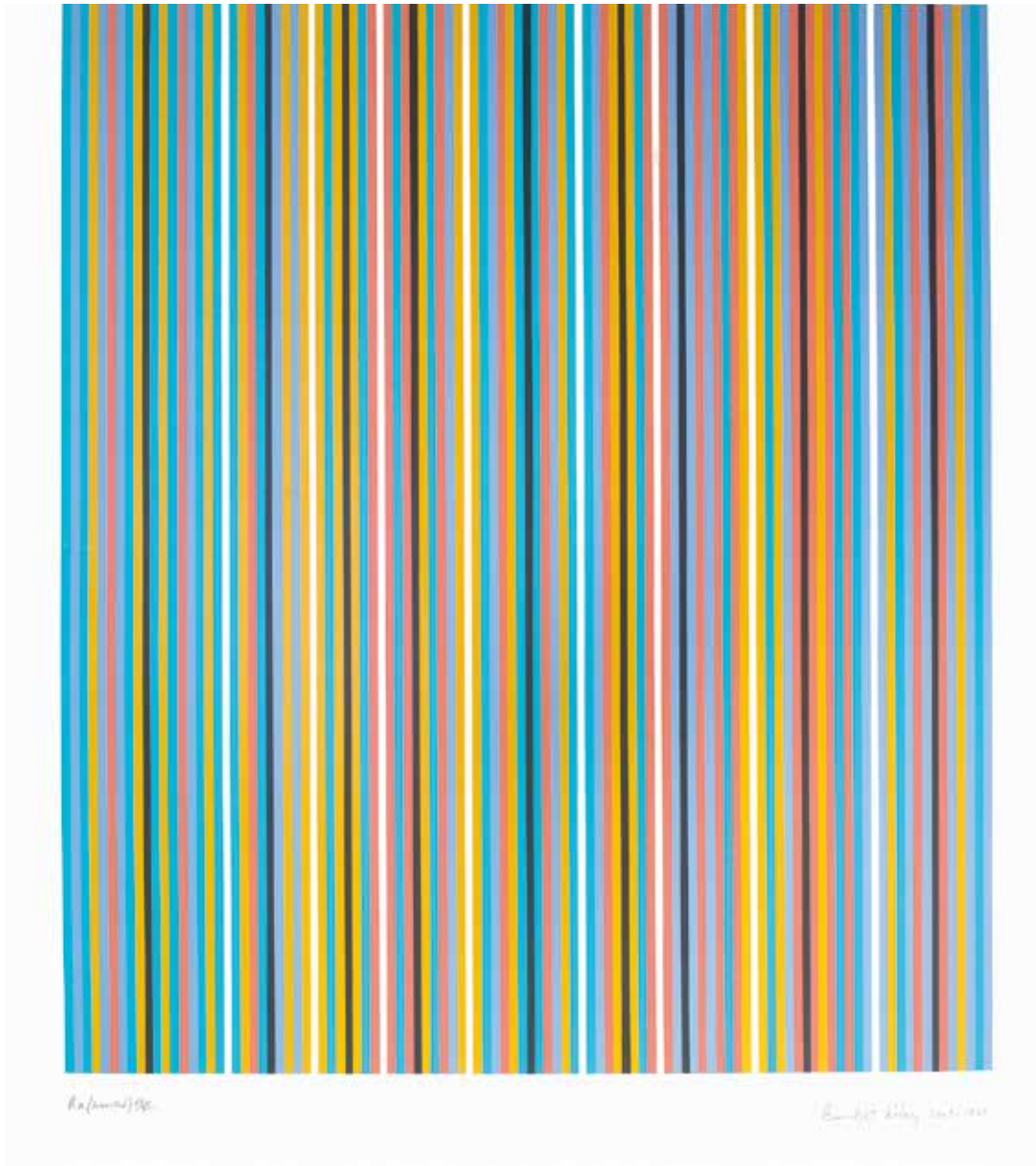
*Raw Form*

signed and dated 2002  
welded steel  
height: 158cm

**R350 000 - 500 000**

**PROVENANCE**

Acquired from the artist by the  
current owner.



652

**Bridget Riley**

BRITISH 1931-

*RA (Inverted)*

signed, dated 2009-1981, numbered

56/85 and inscribed with the title in

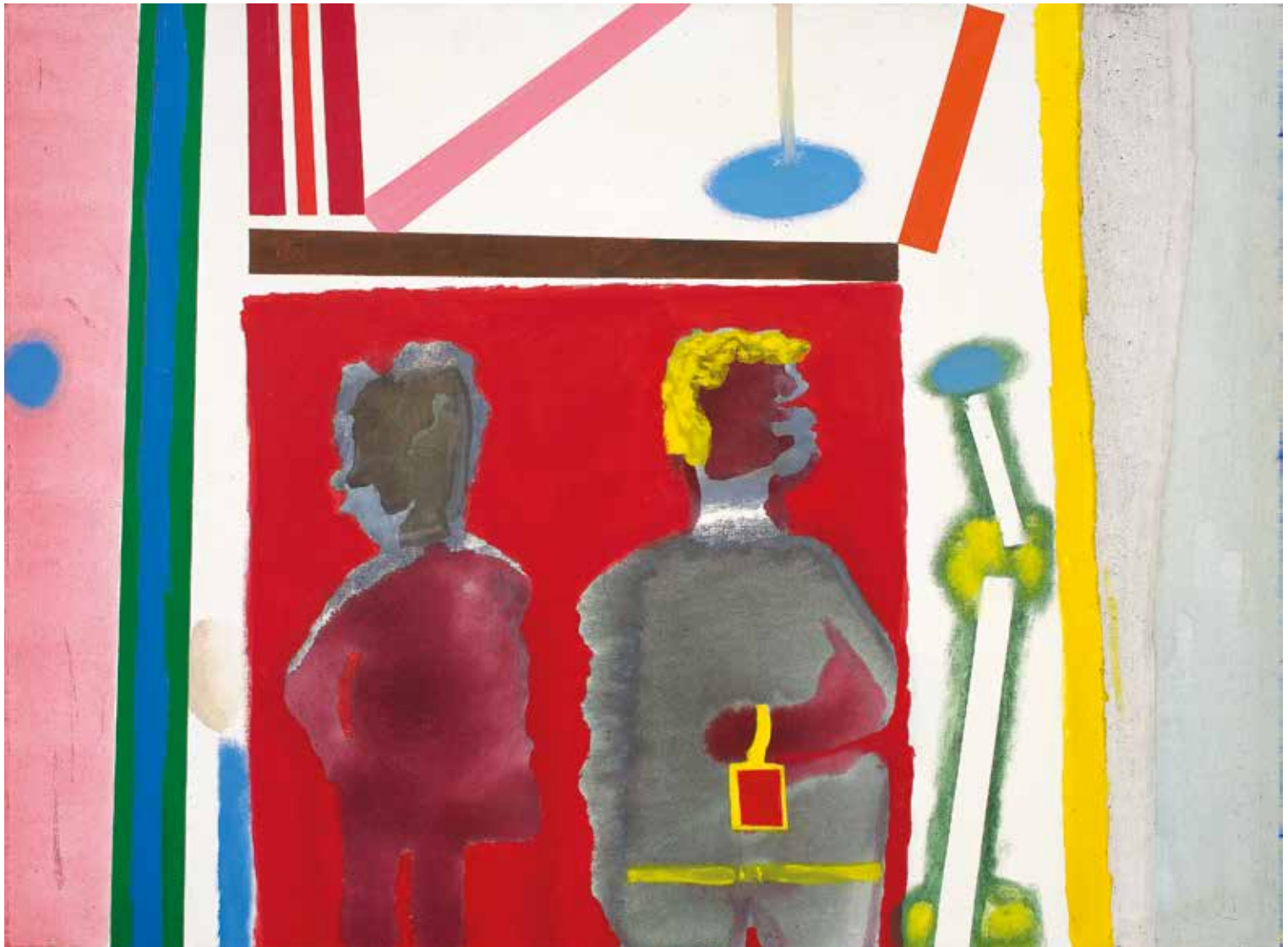
pencil in the margin

colour screenprint

image size: 115 by 98,5cm;

sheet size: 134 by 113,5cm

R150 000 - 200 000



653

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*Out Shopping*

signed and inscribed with the title on  
the reverse

oil on canvas  
91,5 by 122cm

R500 000 - 700 000

654

## Georgina Gratrix

SOUTH AFRICAN 1982-

### *Crazy for You*

2012

oil on canvas

80 by 60cm

R80 000 - 120 000

#### EXHIBITED

SMAC, Cape Town, *PAINT I: Contemporary South African Painting 2002 – 2012*, 27 November 2012 to 26 January 2013.

Accompanied by a SMAC Certificate of Authenticity.

Georgina Gratrix is best known for her kitschy still lifes and sardonic portraits painted in an exaggerated, cartoonish style using lurid colours. Her subjects are often modelled with thick impasto paint, which the artist additionally gouges, scrapes and smears. Once dry, this encrustation forms the skin of her gaudy blooms, weeping belles and preening society figures. An encounter with Gratrix's delicious brand of tropical grotesque is meant to tickle. Delight, though, does not fully account for her motivations as an artist. This lot portraying a cheerful Caucasian woman with signifying gold jewellery and bulging left eye is exemplary. It recalls Pablo Picasso's countless figural distortions, of women with mismatching eyes and noses askew. Gratrix's casual notation also invokes Willem de Kooning, who used large, fluid strokes to describe his compositions *Woman, Sag Harbor* (1964) and *Woman* (1965). Two examples from art history suffice. Gratrix has said that the canon of painting is filled with "so many stodgy, stoic canvases by so many important men," and, further, that working in this revisionist moment she is able to "dig and have fun with historical representations".<sup>1</sup> Notwithstanding her tendency to use a reference image to start, be it a tabloid photo or historical painting, her portraits are never straightforward likenesses. "I am never just painting one person. It is actually a jumble of references, motifs of a *type* of woman I paint. For instance, there is the garish, too-many teethed woman. She reappears in a lot of works – some of friends, others of cover girls." The outcome is always portrait that hovers between specificity and type, a compelling likeness and unreliable fiction.

1. Emily Friedman (2015), Georgina Gratrix, *The Editorial Magazine*, Issue 14, November 2015, page 62.

2. *Ibid.*



654



655



655

**Georgina Gratrix**

SOUTH AFRICAN 1982-

*Guard Dog*

signed and dated 2011 on the reverse, inscribed with the artist's name, date, and title on a SMAC Art Gallery label adhered to the reverse  
oil on canvas  
100 by 120cm

**R100 000 - 150 000**

**PROVENANCE**

SMAC, Cape Town, July 2012.  
Private Collection.

656

**Jake Aikman**

SOUTH AFRICAN 1978-

*The Island (Closer)*

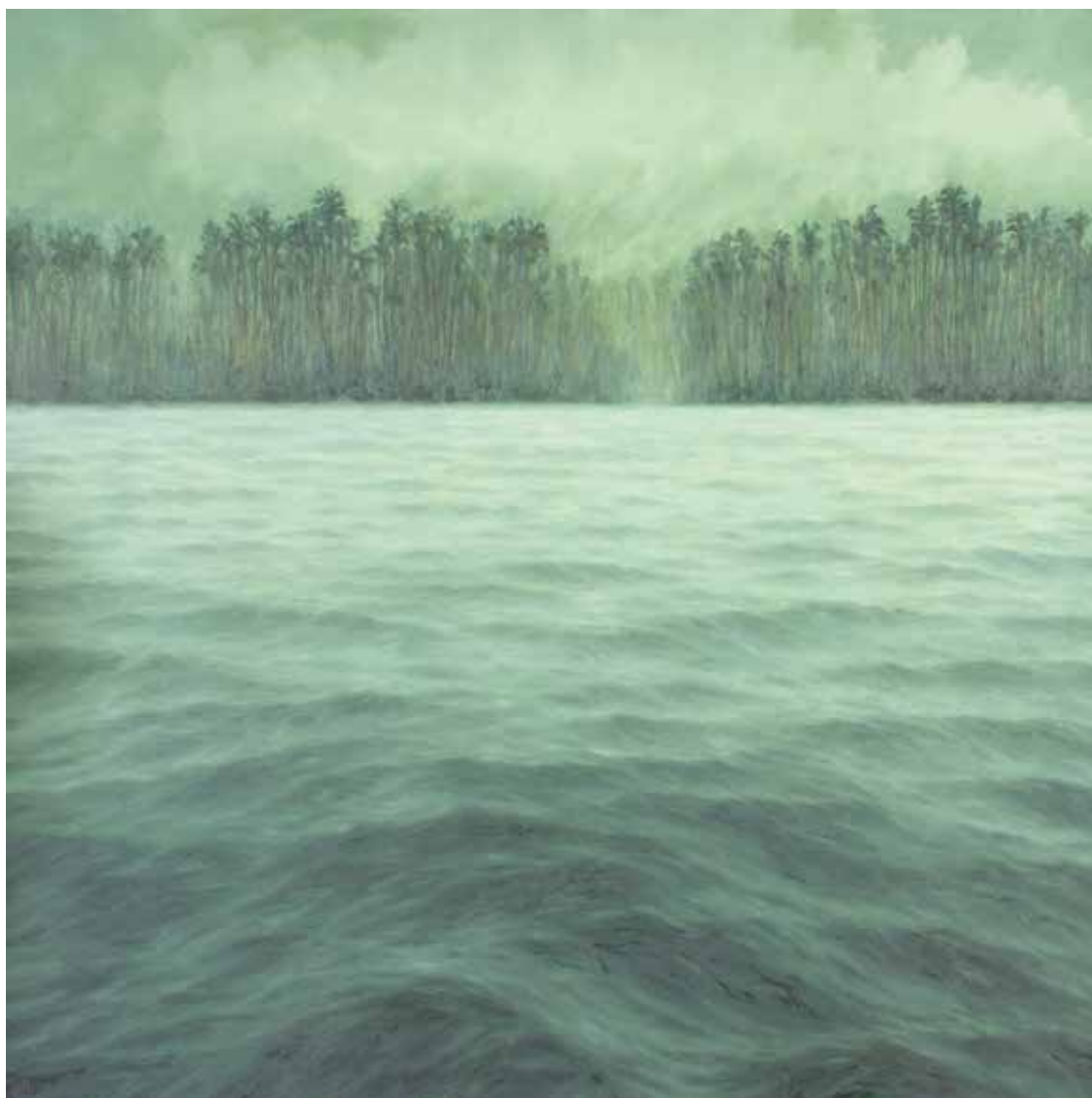
signed, dated 2014 and inscribed with the title on the reverse  
oil on canvas  
175 by 175cm

**R140 000 - 180 000**

**PROVENANCE**

SMAC, Cape Town, December 2014.  
Private Collection.

**END OF SALE**



## Conditions of Business

Strauss and Company Proprietary Limited (Registration No. 1972/000019/07) ("Strauss & Co") carries on business as fine art, decorative arts and jewellery 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, headings 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'** 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 is provided with a written acknowledgement from a third party in respect of

whom a particular bidder is acting as agent, which acknowledgement must (i) identify the third party principal, (ii) be accompanied by all relevant information and documentation referred to below in respect of that third party principal as if that third party principal were to register as a bidder, (iii) confirm that that particular bidder is acting on behalf of that third party principal, (iv) be signed by that third party principal, and (v) otherwise be in form and substance acceptable to Strauss & Co.

- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a bidder 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 The following information must accompany the bidder registration form:
  - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of current address (for example, a current utility bill or bank statement);
  - (ii) for corporate clients: Certificate of Incorporation, Memorandum of Incorporation or equivalent document(s) showing the name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

Prospective bidders who have not previously registered with Strauss & Co are required to register at least twenty four hours before the auction commences, and pay a R5 000 holding deposit.

- 2.1.5 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 arrangements with Strauss & Co in connection with such telephonic bids at least twenty four 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.
- 2.1.6 If Strauss & Co agrees, as a convenience to a client, to execute a bid as a buyer, Strauss & Co will not be responsible for failing to execute the bid, or executing such bid strictly in accordance with the client's instructions (including but not limited to computer-related errors). In doing so, Strauss & Co will endeavour to purchase the relevant lot for the lowest possible price, taking into account the reserve and other bids. If identical bids are left, Strauss & Co will give precedence to the first bid received.

#### 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, condition 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, are 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 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 gavel, 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 rescission 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 basis for cancellation or rescission 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 consecutive 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 gavel at the hammer price finally accepted by the auctioneer (which also usually includes the auctioneer noting the paddle number of the buyer) and after determination of any dispute that may exist. Where a lot remains unsold (usually where the auctioneer's gavel is struck with a hammer price and without noting a paddle number) there is no such contract that is concluded. 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.
- 2.5.4 The auctioneer, has the absolute discretion to accept or refuse bids from bidders that differ from the increments he was adhering to.

#### 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. (For live auctions this buyer's premium (excluding VAT) is 12% for lots selling over R10 000, and 15% for lots selling at or below R10 000.) 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 the 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 rescind 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 If any object submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1 was unsold on auction, and if Strauss & Co receives a bid or offer from a buyer, then Strauss & Co may proceed to sell same (taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable), whether by private treaty or otherwise, after contacting the seller and obtaining confirmation from the seller to do so.
- 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.
- 3.2.4 Where a seller insists on estimate or reserve that is higher than those provided by Strauss & Co specialists and not in line, in the opinion of Strauss & Co (in its absolute discretion), with market-related values, Strauss & Co reserves the right to charge a "bought-in" or "unsold fee", in addition to the recovery of all expenses (including, but not limited to, photography, insurance and catalogue costs) incurred by Strauss & Co in respect of such lot.

#### 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; 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 sum for which Strauss & Co so insures any object shall not be construed as a warranty or

representation by Strauss & Co as to the value thereof.

- 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.
- 3.7.5 If the seller 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:
- 3.7.5.1 to agree terms for payment of the total outstanding amount;
- 3.7.5.2 to remove, store and insure the lot sold;
- 3.7.5.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
- 3.7.5.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
- 3.7.5.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.6 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.
- 3.7.7 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. The withdrawal fee (together with VAT and all such expenses) must be received into

Strauss & Co's designated bank account in full in cleared funds before the lot will be withdrawn.

- 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 subject to the provisions of clause 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 bidders' record, marketing and otherwise as required by law
- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.
- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, provenance, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these conditions of business are held to be

unenforceable, the remaining parts shall remain in force and effect.

- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.12 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.
- 4.13 An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.

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**Pieter Colyn** Environmental Land Art Installation *BREATHE CONGO: A Reflection on the Growing Deforestation of Central Africa's Rainforest, 2020*  
Syzygium guineense trees, hessian fabric, wood chips, red earth, mirror  
**Materials and Construction:** Langverwacht Nursery and Langverwacht Landscaping

BREATHE CONGO is a living interactive land art piece. A spiralling path of trees. An opportunity to go inward and to reflect. Into the green. Into the breath. Honoring the Green Heart of Africa. The world's Second Lung. Our African Lung. A meditative path and an elemental gesture contemplating the beauty and fragility of our relationship and interdependence with one another and with our natural world.

On view:  
The Woodmill Lifestyle Centre  
Vredenburg Road, Devon Valley  
Stellenbosch  
(Outside the curated area of the Stellenbosch Triennale)

Every tree a silent majestic witness, and an urgent reminder,  
That we exist now and our collective future is in our own hands.  
A spiral, like breath, is both radiating out and drawing inward. Infinite.  
Without beginning and without end.  
The root of the word 'spiral' comes from the Latin *spirare*: to breath, to inspire, to expire.  
This is our earthly contract with the trees and the forests.  
We only exist in togetherness.  
They are breathing us.  
And we are breathing them.  
The choices we make now are creating the future.  
**TOMMOROW THERE WILL BE MORE OF US.**  
May we be wise. May the trees and forests still remain.  
May the breath be without end. May it not spiral out of control.  
May we be the path for the footsteps of our children and their children and the children of their children's children.  
The breath of the future.  
May we be the miracle memory.  
May we become the wise ancestors who left a natural world worthy of its future dreamers.

# Strauss&co



Alexis Preller, *Mapogga Woman* R600 000 – R800 000

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# TOYOTA SU WOORDFEES



Festival artist: **Gerhard Marx**  
*Ocean Crossing, 2019*

Join Strauss & Co at the Toyota SU Woordfees from 6 - 15 March. The Visual Arts programme includes more than 20 exhibitions featuring artists like Gerhard Marx, Zayaan Khan, Liza Grobler, Dineo Bopape, Olaf Bisschoff, Lunga Kama and Daniel Naudé.

**TOYOTA SU WOORDFEES ARTS FESTIVAL, 6 - 15 MARCH 2020, STELLENBOSCH**  
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## FRONT COVER

Lot 568 Irma Stern, *Zanzibar Arab* (detail)

## INSIDE FRONT COVER

Lot 611 Stanley Pinker, *His and Hers or Decline and Fall*, diptych (detail)

## INSIDE BACK COVER

Lot 563 Jacob Hendrik Pierneef, *Mountain Landscape* (detail)

## BACK COVER

Lot 598 Alexis Preller, *The Kraal* (detail)



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