



Strauss & Co



Strauss & Co

Fine Art Auctioneers | Consultants

CATALOGUE 1



PUBLIC AUCTION BY

Strauss & Co

Fine Art Auctioneers | Consultants

NORTH/SOUTH

Live Virtual Auction

**between the Johannesburg and
Cape Town offices of Strauss & Co**

Modern, Post-War and Contemporary Art, Decorative Arts, Jewellery and Fine Wine

Including A Private Single-owner Collection of Fine Wines from Renowned Burgundy and Rhône Valley Domaines; The Tasso Foundation Collection of Important South African Art assembled by the Late Giulio Bertrand of Morgenster; A Focus on South African Ceramics; and works from the Late Desmond Fisher Collection and the Küpper Family Collection.

8–11 November 2020

Sunday 8 November 2020

Session 1: 11.00am

A Private Single-owner Collection of Fine Wines from Renowned Burgundy and Rhône Valley Domaines

Monday 9 November 2020

Session 2: 10.00am

Jewellery and Oriental Works of Art

Session 3: 2.00pm

Interiors: Art, Furniture and Decorative Arts

Session 4: 7.00pm

The Tasso Foundation Collection of Important South African Art assembled by the Late Giulio Bertrand of Morgenster

Tuesday 10 November 2020

Session 5: 2.00pm

New Collector: South African Ceramics, Selected Prints and Multiples

Session 6: 7.00pm

Contemporary Art

Wednesday 11 November 2020

Session 7: 2.00pm

Modern, Post-War and Contemporary Art Part I

Session 8: 7.00pm

Modern, Post-War and Contemporary Art Part II
Including works from the Late Desmond Fisher Collection and the Küpper Family Collection





NORTH/SOUTH Live Virtual Auction

between the Johannesburg and Cape Town offices of Strauss & Co

Modern, Post-War and Contemporary Art, Decorative Arts, Jewellery and Fine Wine

8–11 November 2020

VENUE

The sale will have live sessions in the Johannesburg and Cape Town venues and will be live-streamed at www.straussart.co.za

PREVIEW

Lots will be on view according to prevailing COVID-19 regulations from Monday 26 October 2020 at the auction venues:

Johannesburg: Strauss & Co, 89 Central Street, Houghton

Cape Town: Brickfield Canvas, 2nd Floor, 35 Brickfield Road, Woodstock

For location of lots, either Johannesburg or Cape Town, see our website www.straussart.co.za

WALKABOUTS AND LECTURES

A programme of walkabouts, lectures and Zoom talks will take place during the fortnight preceding the auction. The topics and the links will be available at www.straussart.co.za

ENQUIRIES AND CATALOGUES

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CONDITION REPORTS

conditionreports@straussart.co.za www.straussart.co.za

SET OF 3 ILLUSTRATED CATALOGUES R500.00

Catalogue 1: Sessions 1, 2, 3 and 4

Catalogue 2: Sessions 5 and 6

Catalogue 3: Sessions 7 and 8

FOR LOCATION OF LOTS, EITHER JOHANNESBURG OR CAPE TOWN, SEE OUR WEBSITE WWW.STRAUSSART.CO.ZA

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



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COVER
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INSIDE FRONT COVER
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Buying at Strauss & Co

A step by step guide for buying at auction

1. BROWSE UPCOMING SALES

The sale can be viewed on our website: www.straussart.co.za

Catalogues can be purchased from our offices or by subscription.

Cataloguing information

1. **Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
2. **Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
3. **The reserve** is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

Our specialists are available online to advise, discuss and help you with the lots you are interested in.

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

Saleroom notices amend the catalogue description of a lot after our catalogue has gone to press.

2. REGISTER TO BID

To place a bid, you must first register for the auction on our website www.straussart.co.za. You can do this simply by clicking on the 'Register to Bid' link and completing the short online form.

An email will be sent to you confirming your registration and paddle number. If you are bidding at Strauss & Co for the first time you might be asked for a holding deposit before you are approved to bid.

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

3. BID IN THE SALE

Submit a bid

Placing a bid before the auction begins allows you to get in on the action ahead of the live bidding that takes place once the auction kicks off. This can be done on our website by clicking 'Submit your bid' on the lot that you are interested in.

Absentee bids

If you would like to place a maximum bid that our auctioneer will execute on your behalf, you can click on the 'Absentee Bid' button on our website. This will open a digital form for you to complete, and it will be submitted to bids@straussart.co.za or you can complete our Bidding Form, found on our website under 'Auction Details', and submit it to bids@straussart.co.za. An sms will be sent to you to confirm your bids.

Telephone bidding

If you prefer to bid by phone, we will call you from the saleroom and bid with you on the phone. Please complete our Bidding Form, which can be found on our website under 'Auction Details', and submit it to bids@straussart.co.za. An sms will be sent to you to confirm your bids.

Virtual live bids

Once the live auction begins, you will gain access to an exclusive virtual bidding console that simulates all aspects of being at the auction house in a live sale. Virtual live bidding is user-friendly, safe and secure.

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

Please contact our Client Service Department if we can assist in any way: Johannesburg 011 728 8246 Cape Town 021 683 6560

4. IF YOUR BID IS SUCCESSFUL

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

How do I pay and collect?

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

Please arrange payment and collection immediately after the sale.

How much will I pay (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 as soon as possible. If you require insurance, we recommend that you contact ITOO Art Insure Gail Bosch, Artinsure Product Head, gail@artinsure.co.za or 082 965 8837.

5. COLLECTION OF PURCHASES

The Strauss & Co NORTH/SOUTH Live Virtual Auction takes place between the Johannesburg and Cape Town offices.

Buyers are advised to check the location of purchased lots before collection. For the location of individual lots, either Johannesburg or Cape Town, please visit our website: www.straussart.co.za.

1. Collection from Strauss & Co, Johannesburg

89 Central Street, Houghton
Tel: +27 (0)11 728 8246

Purchased lots that are *located at our Johannesburg office at the time of the sale* can be collected as the sale unfolds, from Monday 9 November.

Purchased lots that are *located at the Cape Town auction venue at the time of the sale*, could be available for collection from our Johannesburg office within approximately 10 days of the sale, if requested by the buyer. Please contact our shipping department to discuss the costs and the expected date of arrival.

2. Collection from the Cape Town auction venue

Brickfield Canvas, 2nd Floor,
35 Brickfield Road, Woodstock

Purchased lots that are *located at the Cape Town auction venue at the time of the sale* can be collected as the sale unfolds, from Monday 9 November until Thursday 12 November at 2.00pm. **No collections can be made from Brickfield Canvas after this time.**

3. Collection from Strauss & Co, Cape Town

The Oval, 1st Floor, Colinton House,
1 Oakdale Road, Newlands
Tel: + 27 (0)21 683 6560

Purchased lots that are *located at our Johannesburg office at the time*

of the sale could be available for collection from our Cape Town office within approximately 10 days of the sale, if requested by the buyer. Please contact our shipping department to discuss the costs and the expected date of arrival.

PLEASE NOTE

Uncollected purchased lots remaining at the Cape Town auction venue, Brickfield Canvas, after close of business on Thursday 12 November will be transported to Strauss & Co's office, with the exception of furniture and extra large paintings.

As we cannot accommodate these in our Cape Town office they will be sent to storage at the buyer's risk and expense. We therefore advise that for purchased lots that are *located at the Cape Town auction venue at the time of the sale*, shipping is arranged directly from the auction venue.

Jewellery

Please note that jewellery can *only* be collected at Strauss & Co's Cape Town office and will not be available for collection from Brickfield Canvas.

4. Shipping: Door-to-door delivery service and international freight

Please contact our shipping department if you require a quote for local or international door-to-door delivery:

Shipping Department

shipping@straussart.co.za
Johannesburg: Tel: +27 (0)11 728 8246
Cape Town: Tel: +27 (0)21 683 6560

For wine deliveries and shipping please see 'Buying Wine at Strauss & Co' in catalogue 1.





Sunday 8 November 2020

Session 1 at 11am

A Private Single-owner Collection of Fine Wines from Renowned Burgundy and Rhône Valley Domaines

Lots 1–90

Domaine Armand Rousseau Père et Fils
Image courtesy of Great Domaines

Strauss & Co

Fine Wine Auctions



Higgs Jacobs



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 finest wines. We have made absolutely sure that all the wines featured in the Strauss & Co Fine Wine Auctions come with credible provenance and have been properly stored, in order to pass onto our clients the guarantee that these wines represent the pinnacle of rare, properly matured, fine wines.

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 transparent manner.' – Higgs Jacobs

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 clients 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.

'Over the last decade we have seen a huge leap in South African fine wine, and in 2020 alone, critics have awarded three 100 point wines! Strauss & Co Fine Wine Auctions is contributing towards the development of the secondary market, as the demand for current and vintage South African wines continues to grow.' – Roland Peens

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 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% 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:

- 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.

Deliveries

All wine purchases are currently being stored in refrigerated, secure ideal conditions at Wine Cellar in Observatory, Cape Town. The Strauss & Co Fine Wine Auction Coordinator will be in contact with you once payment has been received to finalise options for collection, delivery or further cellaring for long or short term.

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 purchased lot/s almost anywhere in South Africa.

International delivery

For international bidders, the cost of shipment, import duties and taxes is for your own expense. Vineyard Connection can assist you with a quote. Please enquire about international shipping fees first by emailing info@vineyardconnection.co.za.

Further cellaring

Wine Cellar is able to continue cellaring your purchased lot/s 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. Cellaring rates are viewable on the website at 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 or contact Sarah Jordaan via 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 them.

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.

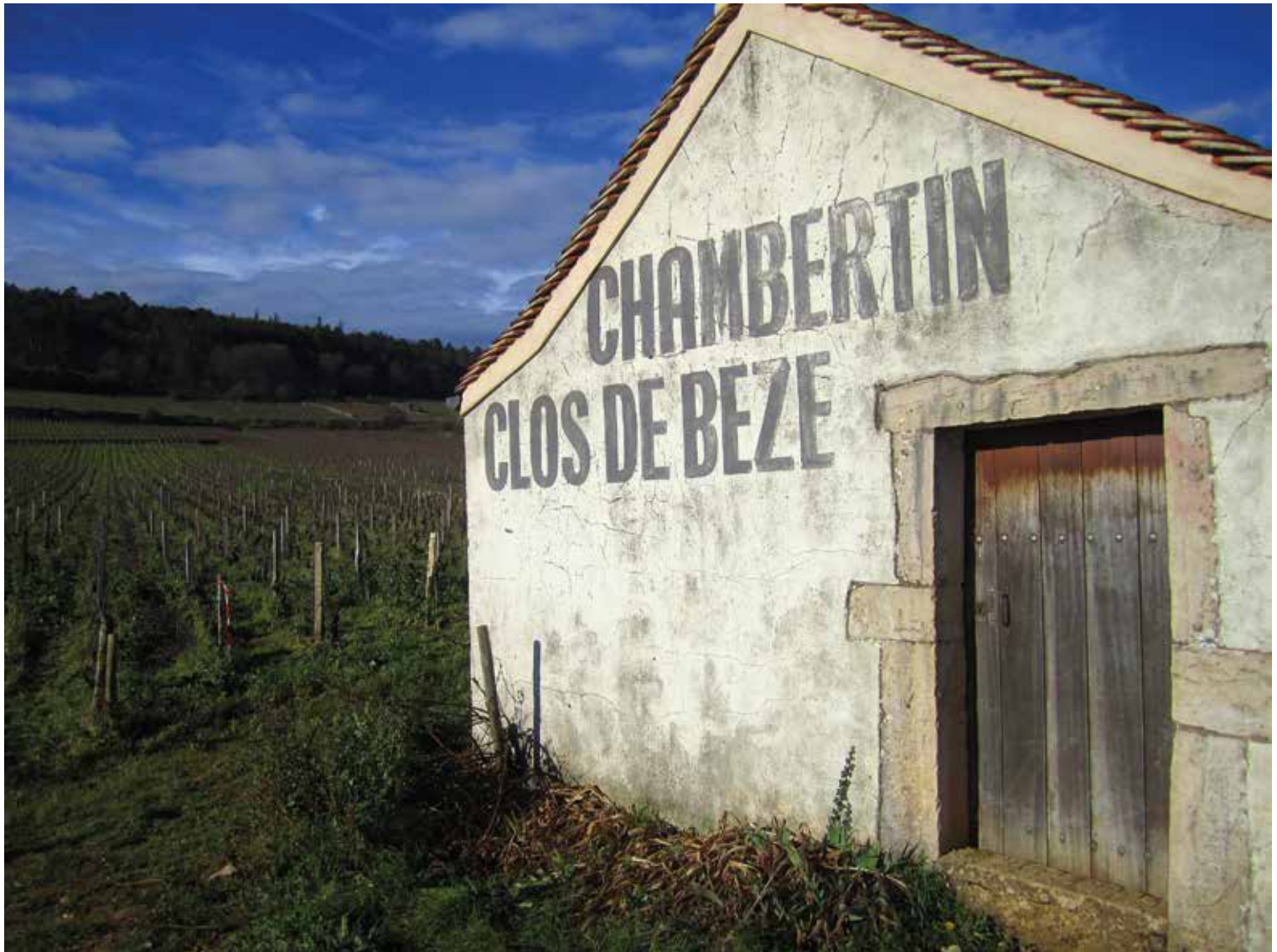
IMPORTANT

If the cork does disintegrate and a few pieces fall into the wine, this does not mean that your wine is spoiled. 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 spoiled. 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 in the bottle.



Domaine Armand Rousseau Père et Fils Images courtesy of Great Domains

A Private Single-owner Collection of Fine Wines from Renowned Burgundy and Rhône Valley Domaines

Strauss & Co Fine Wine Auctions is honoured to offer a unique single-owner collection from a private cellar of the most hallowed wines of Burgundy and the northern Rhône.

The nineteen producers on sale include Domaine Armand Rousseau Père et Fils, Domaine Comte Georges de Vogue and Domaine de la Romanée-Conti – increasingly among the most sought-after wines in the world. Produced from small parcels of Pinot

Noir and Chardonnay, Burgundy wines date back to Roman times more than 15 centuries ago. During the middle ages, the Cistercian monks developed the complex terroir classification that defined the famous region today. Over centuries, certain vineyards have consistently produced greater wines than others, leading to the hallowed vineyards such as Chambertin, Echezeaux and Richebourg. Under the custodianship of the leading producers these wines

are able to age for many decades and have attained cult status.

The Rhône valley has a shorter history but is starting to command similar demand. We are delighted to include two legendary producers who, over the last half century, have become synonymous with the northern Rhône. Both Domaine Jamet and Augustus Clape are classically styled, historic producers that are considered one of the greatest Syrah producers in the world.



Domaine Armand Rousseau

80
Domaine Armand Rousseau
Père et Fils Chambertin 2008 –
1 bottle lot

'The 2008 Chambertin is rather delicate and almost ethereal in its seductive personality. This is another surprisingly open, expressive 2008. The tannins are elegant, while the wine's balance is simply terrific. Anticipated maturity: 2018-2038.' – Antonio Galloni, Vinous.com
 R25 000 - 30 000

82
Domaine Armand Rousseau
Père et Fils Chambertin 2010 –
1 bottle lot

'The 2010 Chambertin is exceptional for its polish and sheer elegance. Nothing in particular stands out, instead the Chambertin impresses for



its fabulous overall sense of harmony. The integration of fruit, tannin and oak is beyond impeccable. Silky tannins wrap around a finish laced with dark red berries, licorice and sweet spices. Anticipated maturity: 2025-2050.' – Antonio Galloni, Vinous.com
 R38 000 - 60 000

73
Domaine Armand Rousseau
Père et Fils Clos de la Roche
2007 – 2 bottle lot

'Pretty cherry and strawberry aromas and flavors are accented by spice from the oak in this silky red, which has plenty of tannins for support, with bright acidity that keeps it all lively and persistent through the finish. Best from 2013 through 2023.' – Bruce Sanderson, Wine Spectator
 R16 000 - 22 000

75
Domaine Armand Rousseau
Père et Fils Gevrey-Chambertin
1er Cru Clos Saint Jacques
2007-2010 – 4 bottle lot

2007
'Drunk from double-magnum, Rousseau's 2007 Gevrey-Chambertin 1er Cru Clos Saint-Jacques is showing very well, bursting from the glass with an expressive bouquet of raspberries, red plums, raw cocoa, peonies, sweet soil tones and spicy new oak. Medium to full-bodied, supple and charming, it's an open-knit, expressive wine, its ample core of fruit framed by succulent acids and melting tannins. It's drinking very well already.' – William Kelley, Wine Advocate

Domaine Armand Rousseau Père et Fils

Armand Rousseau is one of Burgundy's greatest domaines offering a deep history of prestigious vineyards and pinnacle wines. The domaine has been family run ever since its inception in the early 20th century and was one of the first producers to estate-bottle its own wines in the 1930s. By acquiring new plots of grands crus and other noble old vines, Rousseau has steadily increased its enviable status in the Gevrey-Chambertin commune and Burgundy at large.

Armand's son Charles, who trained as a lawyer, put aside his legal

aspirations and joined his father in 1945. Armand passed away unexpectedly in 1959. Charles' son Eric joined the team in 1982 and Armand's great-granddaughter Cyrielle, who came to South Africa in 2017, started working for the domaine in 2012. The prestigious baton is being passed securely down from one generation to the next.

Domaine Armand Rousseau Père et Fils combines modern techniques such as green harvesting and leaf removal with organic viticulture and minimal intervention in the cellar. The resultant wines are elegant and richly layered with a genuine expression of terroir and a signature Rousseau fingerprint. They offer a refreshing lack of pretence, even though the domaine produces some of the finest and rarest wines in the world.



2008
'The 2008 Gevrey-Chambertin Clos St. Jacques is an unusually warm, pliant 2008. The use of 80% new barrels here undoubtedly contributes to the wine's open, generous expression of fruit. The Clos St. Jacques is a beautiful wine, even at this early stage. Anticipated maturity: 2018-2038.' – Antonio Galloni, Vinous.com

2009
'The 2009 Clos St. Jacques is a rich, deeply pitched wine built on a serious core of dark red fruit, menthol, spices and licorice. Readers won't find much of the early appeal of 2009 here, rather this is a wine built for the cellar. Layers of flavor build to a huge finish

supported by considerable tannin. This intense, powerful wine is going to require quite a bit of patience. Anticipated maturity: 2019-2029.' – Antonio Galloni, Vinous.com

2010
'The 2010 Gevrey-Chambertin Clos St. Jacques flows across the palate with fabulous depth and richness. Dark red fruit, licorice, smoke and exotic spices all come together in the glass, while the intensity of the fruit covers every corner of the palate. This huge, powerful wine will require considerable patience, but it is impeccable, not to mention stunning in its beauty. Anticipated maturity: 2025-2045.' – Antonio Galloni, Vinous.com
 R55 000 - 75 000



Domaine Dujac Cellar Images courtesy of Great Domaines



Domaine Dujac

The domaine was founded by Jacques Seysses, the son of a wealthy biscuit manufacturer, who bought the struggling 4.5ha Domaine Marcel Graillet in 1967. He renamed it Domaine du Jacques, which evolved into Dujac – a playful moniker.

Seysses, in contrast to typical Burgundian vignerons, was a well-travelled, multilingual gourmet with a sophisticated palate. He developed the domaine under the tutelage of his father, Louis, who was president of the Club des Cent, a fraternity of wine and food lovers. Thanks to his father's connections, Jacques managed to

place his wines in some of France's best restaurants. In 1973, Rosalind Boswell came from California for the 1973 harvest and never left. Jacques and Rosalind now have three sons, Jeremy, Alec and Paul. Jeremy, Alec and Jeremy's wife, Diana, who is a trained oenologist, are all involved in the running of the domaine.

The domaine has holdings of up to 14.5 hectares and cultivates 18.5 hectares in total. As parcels of vineyard have become available, the domaine has expanded and boasts some of the most exceptional holdings in the area, such as the grands crus of Echézeaux, Bonnes-Mares, Clos St. Denis, Romanée-St-Vivant, Charmes-Chambertin and Clos de la Roche.

Dujac stopped using herbicides in the early 1990s and invests the better part of the domaine's time and energy in the vineyards. Dujac aims for elegance, finesse, complexity and charm ahead of alcohol and tannic structure. They prefer to keep their wines unfiltered and shy away from any fining. The deftest of touches are applied in the winemaking process and Dujac often prefers the stems to be included in the fermentation.

The wines from this domaine possess beautiful aromatics, firm structure and the potential to age over long periods of time. The quality of the seven parcels of grands crus vineyards testify to this being one of the leading domaines in Burgundy.

65

**Domaine Dujac Bonnes-Mares
2009 – 1 bottle lot**

'The 2009 Bonnes-Mares is cool, implosive and totally reticent. In other words, classic young Bonnes-Mares. Sweet red cherries, flowers and mint sit on a bright, sinewy frame that gradually relaxes just enough to release the wine's potential. There is more than enough verve and structure to support several decades of fine drinking. Today the blend of Dujac's holdings in Bonnes-Mares is approximately equally divided between terres rouges and terres blanches. Anticipated maturity: 2024-2044.' – Antonio Galloni, Vinous.com
R14 000 - 18 000

61

**Domaine Dujac Clos Saint
Denis 2007-2009 – 3 bottle lot**

2007

'Black tea on the nose; a stony background on the palate; and palate inflections of ginger and rhubarb all offer counterpoint to an almost raspberry syrup-like sweetness of fruit as well as a vanillin overlay in the Dujac 2007 Clos St. Denis. While this might sound like the recipe for yet another bifurcated wine of its vintage, somehow the whole Gestalt works. The combination of relative delicacy with intensity of flavor; tenderness of texture with a focused if elusive sense of minerality; and satisfying primary juiciness all suggest a wine as worth revisiting 4-5 years from now as it is a delight today. "It's a quintessential Dujac wine," says Seysses, more or less summarizing my impressions. It should be worth following for close to a decade.' – David Schildknecht, Wine Advocate

2008

'The 2008 Clos St. Denis emerges from the glass with layers of fruit. This is an especially round, generous wine for the vintage. The Clos St. Denis has plenty of underlying structure to support the fruit and also allow for significant aging. The finish lingers on the palate for what seems like an eternity. The qualities of the vineyard as seen through the lens of the year come through loud and clear in this profound Burgundy. Anticipated maturity: 2018-2033.' – Antonio Galloni, Vinous.com

2009

'The 2009 Clos St. Denis initially comes across as big and powerful. The wine finds a more feminine side of its personality with time in the glass. Despite its deceptively mid-weight body, the 2009 has plenty of underlying structure and ideally needs to be cellared for at least a few years. The Clos St. Denis is the epitome of weightless elegance. Dark raspberries, flowers and sweet spices wrap around the eternal finish. Anticipated maturity: 2019-2039.' – Antonio Galloni, Vinous.com
R32 000 - 40 000

68

**Domaine Dujac Echezeaux
2007-2010 – 4 bottle lot**

2007

'Pomegranate and red raspberry set the tart, bright, yet ripe themes for Dujac's 2007 Echezeaux, with vanilla, ginger spice, sage-like pungency, and cherry pit piquancy lending stimulating complexity to fruit of surprisingly liqueur-like sweetness and creaminess of texture, yet strongly lingering brightness. This is so ravishing now there's no need to wait, but I would not be surprised to see it continue on excellent behavior for another 4-6 years.' – David Schildknecht, Wine Advocate

2008

'Dujac's 2008 Echezeaux displays a cool, aloof flavor personality, featuring lightly-cooked yet somehow crisp-edged red fruits, high-toned herbs, and elusive suggestions of salt and peat. These traits are beautifully complimented by subtly soothing creaminess of texture and tannic tenderness for a very Dujac-typical performance. Ravishingly long and refined, this represents a sort of alter ego to the collection's Malconsorts, yet possessed of its own vibrant inner-energy. Look for a dozen years' pleasure and intrigue.' – David Schildknecht, Wine Advocate

2009

'The 2009 Echezeaux is another inward wine. With time in the glass, some of the layers of fruit begin to flesh out, showing the depth I sensed when I tasted the wine from barrel. There is plenty of elegance and finesse, although today the 2010 appears to be more promising by a touch. Anticipated maturity: 2017-2039.' – Antonio Galloni, Vinous.com

2010

'The 2010 Echezeaux fleshes out beautifully on the palate with layers of seamless, totally integrated fruit. All of the elements meld together with supreme grace, making it hard to pick out the specific components. A deep, implosive finish laced with dark fruit, cassis, spices and minerals shows the palate. This is a fabulous young wine. Anticipated maturity: 2020-2040.' – Antonio Galloni, Vinous.com
R 38 000 - 50 000

60

**Domaine Dujac Vosne-
Romanée 1er Cru Aux
Malconsorts 2008 –
3 bottle lot**

'The 2008 Vosne-Romanée Aux Malconsorts blossoms with endless layers of dark fruit. This is a totally sensual, enveloping wine graced with finesse, class and elegance. The Malconsorts is a pretty open 2008, but it will be even better in another few years' time. Anticipated maturity: 2016-2028.' – Antonio Galloni, Vinous.com
R25 000 - 35 000





Domaine Jean-Marie Fourier Images courtesy of Great Domaines

Domaine Jean-Marie Fourier

Domaine Jean-Marie Fourier is owned and run by Jean-Marie who took over from his father in 1994, who had, in turn, trained with the legendary Henri Jayer in Vosne-Romanée. Jean-Marie's vision and talents have enabled him to turn the estate around completely. This was during the challenging time for Burgundy when the trend was to follow the over-extraction wave that pleased the likes of wine authority Robert Parker.

Jean-Marie is assisted by his wife Vicki and the domaine now owns 10 hectares of vines spread across the commune of Gevrey-Chambertin, with small plots of vines in other villages. The impeccably tended vines range from 70 to 100 years in age and *sélection massale* is the only method used to replace any when necessary. Respect for terroir is paramount and therefore spraying of the vineyards is kept to an absolute minimum and the use of herbicides is avoided entirely.

Today, Domaine Jean-Marie Fourier enjoys a cult following in Burgundy, offering a legacy of fine, elegant, terroir-driven wines.





17
Domaine Jean-Marie Fourier
Gevrey-Chambertin 1er Cru Clos
Saint Jacques – 2 bottle lot

2010

'The 2010 Gevrey-Chambertin Clos St. Jacques comes across as quite feminine in this vintage. Graphite, dark red berries, plums and licorice are all woven together gracefully in this expressive, impeccable wine. The tannins show a satin-like finesse that is striking. Anticipated maturity: 2020-2030.' – Antonio Galloni, Vinous.com

2011

'The 2011 Gevrey-Chambertin 1er Cru Clos Saint Jacques, has a very reduced nose at first and required vigorous aeration. There is a herbaceous and stem-like element that I had not noticed in previous bottles, before the wild berry and gamy scents emerge. The quality is really delivered on the palate: here there is the purity, the fineness of the tannin, the symmetry and precision we come to expect from both Fourier and Clos Saint Jacques. It still requires another couple of years in bottle and I would not ascribe profundity to it. But there is something enigmatic and intriguing about this Clos Saint Jacques that impels me to plot its evolution.' – Neal Martin, Wine Advocate

R18 000 - 25 000



15
Domaine Jean-Marie Fourier
Gevrey-Chambertin 1er Cru La
Combe Aux Moines VV – 4 bottle
lot (1 x 2009; 1 x 2010; 2 x 2011)

2009

'Soft floral notes add nuance and breadth to the ripe and pretty red berry fruit and earth aromas that precede the powerful, concentrated and focused middle weight plus flavors that culminate in a balanced, focused and beautifully precise and mildly austere finish. This displays plenty of underlying tension and there is a lovely sense of overall harmony here.' – Allen Meadows Burghound.com

2010

'A slightly riper though still extremely fresh nose features notes of plum and dark berry fruit liqueur aromas that complement the equally ripe and velvety full-bodied flavors that brim with both minerality and plenty of dry extract that coats the mouth. Despite the seductive texture the overall impression is that this understated effort is both very serious and notably austere, indeed this is a classic Combe Aux Moines that is built to age. In a word, superb.' – Allen Meadows Burghound.com

2011

'Soft but not invisible wood weaves through the beautifully well-layered and relatively high-toned red berry, plum, wet stone and sauvage scents. There is an appealing texture to the lush, indeed even opulent medium weight plus flavors that display a subtle

minerality on the precise, firm and impressively persistent finish. This is a big but not especially rustic or muscular Combe Aux Moines.' – Allen Meadows Burghound.com
 R18 000 - 22 000

16
Domaine Jean-Marie Fourier
Gevrey-Chambertin 1er Cru Les
Cherbaudes VV – 4 bottle lot

2010

'This is ripe yet quite cool and airy with its ultra-pure blend of red currant, plum and violet aromas. There is plenty of pungent Gevrey style earth on the seductive and strikingly refined medium-bodied flavors that are also supported by impressive mature tannins that are pushed to the background by the copious amount of dry extract. I very much like the delivery as the tannins are quite finely grained though dense and the overall sense of harmony is entirely beguiling.' – Allen Meadows Burghound.com

2011

'An attractively fresh and layered nose of both red and dark pinot fruit is laced with plenty of pungent Gevrey-style earth, humus and underbrush notes. There is a touch of the savage to the bigger and more powerful flavors that display fine complexity but not nearly the finesse. I do like the richness and this too should repay up to a decade of cellar time.' – Allen Meadows Burghound.com

R15 000 - 20 000



Domaine Jamet

Domaine Jamet was founded in 1950 by Joseph Jamet and in 1976, his son, Jean-Paul began making wine alongside his father. Jean-Paul was instrumental in transforming the northern Rhône from subsistence farming to one of the greatest wine regions in the world. As one of the first to bottle their own wines and focus on quality, Jamet has remained staunchly traditional in a changing era of ripe, heavily oaked wines.

Domaine Jamet owns some of the finest vineyards in the northern Rhône and their flagship Côte-Rôtie is a blend of more than 20 parcels from this hallowed 'roasted slope'.

After 40 vintages, the next generation, Loïc Jamet, is taking over the winemaking duties. But don't expect big changes to the classically styled wines, as the tradition runs deep! The Jamet's produce long-ageing, whole-bunch Syrahs which remain profound and authentic renditions of Côte-Rôtie.

52 Domaine Jamet Côte-Rôtie 2005-2008 – 6 bottle lot

2005
'Jamet's 2005 Côte-Rôtie is still tight and backwards, with almost no evolution in its blackberry, bouquet garni, violets and

olive-scented bouquet. Medium-bodied, fresh, pure and lively, with bright acidity and notable tannin, give bottles another 3-4 years of bottle age and enjoy over the following decade.' – Jeb Dunnuck, Wine Advocate

2006
'Jean-Paul told me that 2006 was "a complex vintage to get even ripeness" and went on to say he "waited and waited to get ripe tannins." He produced an outstanding wine and his 2006 Côte-Rôtie is more elegant than the '09 and offers up pretty aromas and flavors of spice, smoked meats, pepper, currants and licorice. Medium to full-bodied, with bright acidity and fine tannin, it doesn't have the depth of top vintage, but is charming, silky and drinking beautifully.' – Jeb Dunnuck, Wine Advocate

2007
'As with most producers' 2007 Côte-Rôtie, this cuvee is difficult to judge. It was a challenging year with abundant hail damage, and horrible weather in August, but September turned things around for the better producers. This offering, which was aged in a combination of small barrels and demi-muids, exhibits a dark ruby/purple-tinged color, aromas of ground pepper and green vegetables, decent, medium-bodied, concentrated flavors, but little ripeness or depth.' – Robert Parker, Wine Advocate

2008
'Tasting through both cuvees of Jamet's 2008 Côte-Rôtie showed the 2008 Côte-

Rôtie regular bottling to be herbaceous, tannic, austere and tough to grasp. It possesses a dark ruby color as well as some raspberry and herbal fruit, but it comes across as sinewy and astringent.'
– Robert Parker, Wine Advocate

R20 000 - 25 000

51 Domaine Jamet Côte-Rôtie 2009 – 6 bottle lot

'Possessing more stuffing than the '12 (but maybe not its purity and seamlessness), the 2009 Côte-Rôtie offers tons of cassis, black raspberry, incense, peppery herbs and violets in a ripe, full-bodied, richly textured style. It shows the warmth of the vintage, yet still has plenty of Côte-Rôtie flair. Although, those craving the more perfumed, elegant side to Côte-Rôtie will need to give this another 5-7 years in the cellar as it's showing mostly fruit at the moment.' – Jeb Dunnuck, Wine Advocate

R20 000 - 28 000

50 Domaine Jamet Côte-Rôtie 2010 – 6 bottle lot

'Opaque purple. Heady aromas of red and dark berry preserves, potpourri, incense and Asian spices, with a bright mineral accent. Stains the palate with intense black raspberry, blueberry and candied violet flavors and becomes sweeter with air. Rich but lively, with superb finishing clarity, fully integrated tannins and lingering spice and floral notes. This wine's blend of power and finesse is remarkable; it was still in barrel when I tasted it in early November, 2012.'
– Josh Reynolds Vinous.com

R28 000 - 38 000

49 Domaine Jamet Côte-Rôtie 2011 – 6 bottle lot

'Looking at the 2011s from bottle, the straight Côte-Rôtie is a knockout effort that has soaring aromas of underbrush, herbed game, green coffee beans and white pepper to go with black cherry and blackberry-styled fruit. Medium to full-bodied, textured and layered, with fantastic precision and focus in the vintage, it should continue to shine through 2026.' – Jeb Dunnuck, Wine Advocate

R16 000 - 18 000



Wine List 750 ml per bottle

Lot	Description	Quantity	Estimates	Lot	Description	Quantity	Estimates
1	Domaine Alain Hudelot-Noellat; <i>Vosne-Romanée</i> , 2014	6 (1 x 6)	R8 000 - 10 000	21	Domaine Ghislaine Barthod; <i>Chambolle-Musigny 1er Cru Les Cras</i> , 2009	6 (1 x 6)	R28 000 - 38 000
2	Domaine Alain Hudelot-Noellat; <i>Vosne-Romanée 1er Les Suchots</i> , 2010	6 (1 x 6)	R22 000 - 30 000	22	Domaine Comte Georges de Vogue; <i>Chambolle-Musigny</i> , 2008 2009 2010	1 (1 x 1) 2 (1 x 2) 1 (1 x 1)	R14 000 - 18 000
3	Domaine Alain Hudelot-Noellat; <i>Vosne-Romanée 1er Cru Les Beaux Monts</i> , 2010	6 (1 x 6)	R22 000 - 32 000	23	Domaine Comte Georges de Vogue; <i>Chambolle-Musigny 1er</i> , 2008 2009	1 (1 x 1) 2 (1 x 2)	R12 000 - 16 000
4	Domaine Alain Hudelot-Noellat; <i>Vosne-Romanée 1er Cru Les Beaux Monts</i> , 2008	3 (1 x 3)	R11 000 - 14 000	24	Domaine Comte Georges de Vogue; <i>Bonnes-Mares Grand Cru</i> , 2008-2010	3 (3 x 1)	R20 000 - 28 000
5	Domaine Alain Hudelot-Noellat; <i>Clos de Vougeot</i> 2010 <i>Nuits-Saint-Georges 1er Cru Les Murgers</i> , 2010 <i>Vougeots 1er Les Petits Vougeot</i> , 2010 <i>Vosne-Romanée</i> , 2010	1 (1 x 1) 2 (1 x 2) 2 (1 x 2) 2 (1 x 2)	R14 000 - 18 000	25	Domaine Comte Georges de Vogue; <i>Chambolle-Musigny 1er Les Amoureuses</i> , 2009	1 (1 x 1)	R12 000 - 16 000
6	Domaine Alain Hudelot-Noellat; <i>Richebourg</i> , 2010	1 (1 x 1)	R15 000 - 20 000	26	Domaine Comte Georges de Vogue; <i>Musigny</i> , 2008	1 (1 x 1)	R10 000 - 14 000
7	Domaine Alain Hudelot-Noellat; <i>Richebourg</i> , 2008	3 (1 x 3)	R28 000 - 38 000	27	Domaine Comte Georges de Vogue; <i>Musigny</i> , 2009	2 (1 x 2)	R20 000 - 28 000
8	Domaine Auguste Clape; <i>Cornas Renaissance</i> , 2009 2010 2011	4 (1 x 4) 2 (1 x 2) 2 (1 x 2)	R14 000 - 18 000	28	Domaine Comte Georges de Vogue; <i>Musigny</i> , 2010	2 (1 x 2)	R25 000 - 35 000
9	Domaine Auguste Clape; <i>Cornas</i> , 2011	3 (1 x 3)	R6 000 - 8 000	29	Domaine Henri Gouges; <i>Nuits-Saint-Georges 1er Cru Clos des Porrets & 1er Cru Le Pruliers</i> , 2011	6 (2 x 3)	R8 000 - 10 000
10	Domaine Auguste Clape; <i>Cornas</i> , 2010	3 (1 x 3)	R16 000 - 22 000	30	Domaine Henri Gouges; <i>Nuits-Saint-Georges 1er Cru Clos des Porrets & 1er Cru Les Vaucrains</i> , 2010	4 (2 x 2)	R8 000 - 10 000
11	Domaine Auguste Clape; <i>Cornas</i> , 2009	3 (1 x 3)	R11 000 - 15 000	31	Domaine Henri Gouges; <i>Nuits-Saint-Georges & Nuits-Saint-Georges 1er Cru Les Vaucrains</i> , 2009	4 (2 x 2)	R6 000 - 8 000
12	Domaine Bonneau du Martray; <i>Corton-Charlemagne</i> , 2010-2015	6 (6 x 1)	R20 000 - 25 000	32	Domaine Jacques-Frédéric Mugnier; <i>Nuits-Saint-Georges 1er Clos de La Marechale</i> , 2010	3 (1 x 3)	R7 000 - 9 000
13	Domaine du Comte Liger-Belair; <i>Vosne-Romanée 1er Aux Reignot</i> , 2008	2 (1 x 2)	R30 000 - 45 000	33	Domaine Jacques-Frédéric Mugnier; <i>Nuits-Saint-Georges 1er Clos de La Marechale</i> , 2009	6 (1 x 6)	R14 000 - 18 000
14	Domaine Jean-Marie Fourrier; <i>Chambolle-Musigny 1er Les Gruenchers VV</i> , 2009-2011	6 (3 x 2)	R22 000 - 28 000	34	Domaine Jacques-Frédéric Mugnier; <i>Nuits-Saint-Georges 1er Clos de La Marechale</i> , 2005	2 (1 x 2)	R4 500 - 5 800
15	Domaine Jean-Marie Fourrier; <i>Gevrey-Chambertin 1er Cru La Combe Aux Moines VV</i> , 2009 2010 2011	1 (1 x 1) 1 (1 x 1) 2 (1 x 2)	R18 000 - 22 000	35	Domaine Marquis d'Angerville; <i>Pommard 1er Cru Combes-Dessus</i> , 2010	1 (1 x 1)	R2 500 - 3 000
16	Domaine Jean-Marie Fourrier; <i>Gevrey-Chambertin 1er Cru Les Cherbaudes VV</i> , 2010-2011	4 (2 x 2)	R15 000 - 20 000	36	Domaine Marquis d'Angerville; <i>Volnay 1er Cru Cos Des Ducs</i> , 2009-2010	4 (2 x 2)	R20 000 - 28 000
17	Domaine Jean-Marie Fourrier; <i>Gevrey-Chambertin 1er Cru Clos Saint Jacques</i> , 2009	2 (1 x 2)	R18 000 - 25 000	37	Domaine Méo-Camuzet; <i>Vosne-Romanée 1er Cru Les Chaumes</i> , 2008	2 (1 x 2)	R8 000 - 11 000
18	Domaine Jean-Marie Fourrier; <i>Gevrey-Chambertin 1er Cru Clos Saint Jacques</i> , 2010 2011	2 (1 x 2) 3 (1 x 3)	R38 000 - 55 000	38	Domaine Méo-Camuzet; <i>Clos de Vougeot Pres le Cellier</i> , <i>Vosne-Romanée 1er Aux Brulees</i> , <i>Vosne-Romanée 1er Cru Les Chaumes</i> , 2009	6 (3 x 2)	R32 000 - 45 000
19	Domaine Ghislaine Barthod; <i>Chambolle-Musigny & Chambolle-Musigny 1er Cru Les Cras</i> , 2010	6 (2 x 3)	R20 000 - 28 000	39	Domaine Méo-Camuzet; <i>Clos de Vougeot Pres le Cellier</i> <i>Vosne-Romanée 1er Aux Brulees</i> <i>Vosne-Romanée 1er Cru Les Chaumes</i> , 2009	1 (1 x 1) 2 (1 x 2) 2 (1 x 2)	R38 000 - 50 000
20	Domaine Ghislaine Barthod; <i>Chambolle-Musigny 1er Cru Les Cras</i> , 2008	6 (1 x 6)	R22 000 - 25 000	40	Domaine de la Romanée Conti; <i>Echezeaux</i> , 2014	1 (1 x 1)	R25 000 - 35 000
				41	Domaine de la Romanée Conti; <i>Echezeaux</i> , 2015	1 (1 x 1)	R28 000 - 40 000

Lot	Description	Quantity	Estimates
42	Domaine Trapet Père et Fils; <i>Chambertin</i> , 2007-2008	2 (2 x 1)	R10 000 - 14 000
43	Domaine Trapet Père et Fils; <i>Chambertin</i> , 2009-2010	2 (2 x 1)	R16 000 - 22 000
44	Domaine Robert Chevillon; <i>Nuits-Saint-Georges 1er Cru Les Saint-Georges</i> , 2008	1 (1 x 1)	R2 500 - 3 500
45	Domaine Robert Chevillon; <i>Nuits-Saint-Georges 1er Cru Les Cailles</i> , 2009 <i>Nuits-Saint-Georges 1er Cru Les Perrieres</i> , 2009 <i>Nuits-Saint-Georges 1er Cru Les Vaucrains</i> , 2009	1 (1 x 1) 2 (1 x 2) 2 (1 x 2)	R11 000 - 14 000
46	Domaine Robert Chevillon; <i>Nuits-Saint-Georges 1er Cru Les Caille</i> , 2010 <i>Nuits-Saint-Georges 1er Cru Les Perrieres</i> , 2010 <i>Nuits-Saint-Georges 1er Cru Les Vaucrains</i> , 2010	2 (1 x 2) 2 (1 x 2) 2 (1 x 2)	R16 000 - 20 000
47	Domaine Robert Chevillon; <i>Nuits-Saint-Georges 1er Cru Les Cailles</i> , 2011 <i>Nuits-Saint-Georges 1er Cru Les Perrieres</i> , 2011 <i>Nuits-Saint-Georges 1er Cru Les Saint-George</i> , 2011 <i>Nuits-Saint-Georges 1er Cru Les Vaucrains</i> , 2011 <i>Nuits-Saint-Georges 1er Cru Les Bousselets</i> , 2011	1 (1 x 1) 1 (1 x 1) 1 (1 x 1) 1 (1 x 1) 1 (1 x 1)	R9 000 - 12 000
48	Domaine Jayer-Gilles; <i>Echezeaux du Dessus</i> , 2009	3 (1 x 3)	R12 000 - 18 000
49	Domaine Jamet; <i>Côte-Rôtie</i> , 2011	6 (1 x 6)	R16 000 - 18 000
50	Domaine Jamet; <i>Côte-Rôtie</i> , 2010	6 (1 x 6)	R28 000 - 38 000
51	Domaine Jamet; <i>Côte-Rôtie</i> , 2009	6 (1 x 6)	R20 000 - 28 000
52	Domaine Jamet; <i>Côte-Rôtie</i> , 2005 2006 2007 2008	1 (1 x 1) 1 (1 x 1) 2 (1 x 2) 2 (1 x 2)	R20 000 - 25 000
53	Domaine Jean Grivot; <i>Vosne-Romanée 1er Cru Les Rouges</i> , 2008	2 (1 x 2)	R5 000 - 6 000
54	Domaine Jean Grivot; <i>Vosne-Romanée Bossieres</i> , 2008-2010	6 (3 x 2)	R14 000 - 18 000
55	Domaine Jean Grivot; <i>Clos de Vougeot</i> , 2008-2010	3 (1 x 3)	R10 000 - 12 000
56	Domaine Dujac; <i>Gevrey Chambertin 1er Cru Aux Combottes</i> , 2007 2008 2009 2010	1 (1 x 1) 1 (1 x 1) 2 (1 x 2) 1 (1 x 1)	R22 000 - 28 000
57	Domaine Dujac; <i>Vosne-Romanée 1er Cru Les Beaux Monts</i> , 2008 2009	3 (1 x 3) 2 (1 x 2)	R22 000 - 30 000
58	Domaine Dujac; <i>Vosne-Romanée 1er Cru Aux Malconsorts</i> , 2010	2 (1 x 2)	R18 000 - 25 000
59	Domaine Dujac; <i>Vosne-Romanée 1er Cru Aux Malconsorts</i> , 2009	3 (1 x 3)	R24 000 - 32 000

Lot	Description	Quantity	Estimates
60	Domaine Dujac; <i>Vosne-Romanée 1er Cru Aux Malconsorts</i> , 2008	3 (1 x 3)	R25 000 - 35 000
61	Domaine Dujac; <i>Clos Saint Denis</i> , 2007-2009	3 (1 x 3)	R32 000 - 42 000
62	Domaine Dujac; <i>Clos de la Roche</i> , 2009	2 (1 x 2)	R20 000 - 28 000
63	Domaine Dujac; <i>Clos de la Roche</i> , 2008	2 (1 x 2)	R18 000 - 25 000
64	Domaine Dujac; <i>Clos de la Roche</i> , 2007	1 (1 x 1)	R9 000 - 12 000
65	Domaine Dujac; <i>Bonnes-Mares</i> , 2009	1 (1 x 1)	R14 000 - 18 000
66	Domaine Dujac; <i>Bonnes-Mares</i> , 2008	1 (1 x 1)	R11 000 - 14 000
67	Domaine Dujac; <i>Bonnes-Mares</i> , 2007	2 (1 x 2)	R22 000 - 30 000
68	Domaine Dujac; <i>Echezeaux</i> , 2007-2010	4 (4 x 1)	R38 000 - 50 000
69	Domaine Armand Rousseau Père et Fils; <i>Gevrey-Chambertin 1er Cru Les Cazetiers</i> , 2008 2009 2010	1 (1 x 1) 2 (1 x 2) 2 (1 x 2)	R28 000 - 40 000
70	Domaine Armand Rousseau Père et Fils; <i>Charmes-Chambertin</i> , 2008	2 (1 x 2)	R14 000 - 20 000
71	Domaine Armand Rousseau Père et Fils; <i>Charmes-Chambertin</i> , 2009	2 (1 x 2)	R14 000 - 18 000
72	Domaine Armand Rousseau Père et Fils; <i>Charmes-Chambertin</i> , 2010	2 (1 x 2)	R20 000 - 28 000
73	Domaine Armand Rousseau Père et Fils; <i>Clos de la Roche</i> , 2007	2 (1 x 2)	R16 000 - 22 000
74	Domaine Armand Rousseau Père et Fils; <i>Clos de la Roche</i> , 2008	2 (1 x 2)	R16 000 - 22 000
75	Domaine Armand Rousseau Père et Fils; <i>Gevrey-Chambertin 1er Cru Clos Saint Jacques</i> , 2007-2010	4 (1 x 4)	R55 000 - 75 000
76	Domaine Armand Rousseau Père et Fils; <i>Chambertin Clos-de-Bèze</i> , 2007	1 (1 x 1)	R20 000 - 30 000
77	Domaine Armand Rousseau Père et Fils; <i>Chambertin Clos-de-Bèze</i> , 2009	1 (1 x 1)	R25 000 - 38 000
78	Domaine Armand Rousseau Père et Fils; <i>Chambertin Clos-de-Bèze</i> , 2010	1 (1 x 1)	R45 000 - 70 000
79	Domaine Armand Rousseau Père et Fils; <i>Chambertin</i> , 2007	1 (1 x 1)	R25 000 - 38 000
80	Domaine Armand Rousseau Père et Fils; <i>Chambertin</i> , 2008	1 (1 x 1)	R25 000 - 40 000
81	Domaine Armand Rousseau Père et Fils; <i>Chambertin</i> , 2009	2 (1 x 2)	R70 000 - 100 000
82	Domaine Armand Rousseau Père et Fils; <i>Chambertin</i> , 2010	1 (1 x 1)	R38 000 - 60 000



Lot 5 Alain Hudelot-Noellat 2010, 7 bottle lot





Monday, 9 November 2020
Session 2 at 10am

Jewellery and Oriental Works of Art

Lots 91–190

Lot 141 A Chinese doucai dish, Qing Dynasty, Qianlong period, 1736-1795 (detail)



91

91
A George III hair watch chain with gold mounts
 set to engraved gold mounts with *later* dog clips and T-bar,
 length approximately 370mm
 R3 000 - 5 000



92

92
A rose gold, enamelled and paste open-faced verge watch, late 18th/early 19th century
 white enamel dial, Roman numerals, outer Arabic minute ring, signed *Vauchez, A. PARIS*, pierced hands, full plate gilt verge fusee movement, pierced and paste grille set to the centre with an oval enamel portrait of a courtier, paste-set bezel, hinged glass front and back, *some paste loss*, diameter 40mm
 R12 000 - 15 000



93

93
A rose gold open-faced verge watch, André Hessen, circa 1780
 white enamel dial with Arabic numerals, outer minute divisions with Arabic five minute markers, signed *André Hessen, A PARIS*, fleur de lys hands, full gilt plate verge fusee movement signed *Aré Hefsen (sic) A Paris, 1152*, large foliate pierced and engraved balance cock, silver regulator disk, winding aperture at 2, plain back case, the *later* front case with central magnification, diameter 55mm, associated gilt-metal outer case
 R15 000 - 20 000



94



94

18ct gold open-faced lever watch, Sheffield, 1909

with three colour gold dial, Roman numerals within arched foliate sprays, fleur de lys hands, with three quarter plate nickel lever movement engraved Thos. Savory, 54 Cornhill, London, No 1885, bi-metallic compensation balance, spiral spring and regulator, screwed chatons, gold cuvette and inner covers engraved with case maker's initials JB, engine-turned back cover, engraved band, *diameter 45mm*; and an 18ct gold cased lever watch, with gilt dial, Roman numerals, blued-steel hands, beaded outer track, gilt movement, bi-metallic compensation balance, spiral spring and regulator, gilt cuvette, the front case engraved with initials within a foliate cartouche, the engine-turned front and back cases engraved with borders of flowers, the case No 40153, *diameter 35mm* (2)

R20 000 - 25 000

95

18ct heavy gold cased minute repeating keyless lever watch, Thomas Russell & Son, Chester, 1912

with white enamel dial signed '*Minute Repeater Thos. Russell & Son Liverpool*', Roman numerals, subsidiary seconds and outer minute track, gold hands, with Swiss nickel lever movement, bi-metallic compensation balance, blued-steel helical spring and regulator, jewels, screwed chatons, the three-quarter plate engraved Thos Russell & Son, Liverpool, No 201781, repeating slide in the band, the cuvette and inner covers engraved with case maker's initials TR, plain front and back covers, case No 81, *diameter 55mm*

R20 000 - 30 000

96

18ct gold half hunter lever watch, Goldsmiths & Silversmiths Co Ltd, London, 1918

with white enamel dial signed '*Goldsmiths & Silversmiths Co Ltd, 112 Regent Street, London W1*', Roman numerals, subsidiary seconds and outer minute track, blued-steel hands, with nickel lever movement, bi-metallic compensation balance, blued-steel helical spring and regulator, jewels, the three-quarter gilt plate engraved *Goldsmiths & Silversmiths Company, Makers to The Admiralty, 112 Regent Street, No 52350*, the cuvette engraved with the inscription '*GORDON TRAVERS FROM HIS AFFECTIONATE FATHER, 15th OCTr. 1925*'; cuvette and inner covers engraved with case maker's initials, plain back cover, the front cover with enamelled Roman numerals, case No 52350, *diameter 50mm*

R15 000 - 20 000

97

18ct heavy rose gold cased minute repeating keyless cylinder watch, circa 1909, retailed Charles Frodsham & Co

with white enamel dial, Roman numerals, subsidiary seconds and outer minute track, blued-steel hands, with nickel lever movement, bi-metallic compensation balance, blued-steel helical spring and regulator, 35 rubies, screwed chatons, engraved '*Repetition*' gold cuvette, No 3738, repeating slide in the band, front and back covers engraved with a crest, inner cover engraved with an inscription, '*Percy Worthington from Daddy, Feb 18-1909*', case No 31429, *diameter 50mm*; velvet-lined case, Charles Frodsham & Co, 17 South Molton St, London

R20 000 - 30 000



95



96



97



98

Coral demi-parure, circa 1875

including a necklace composed of multi-strands of fine coral beads terminating in knots and tassels, *length approximately 655mm*; a pair of pendant earrings, set to a pierced *cannetille* gold cap with suspension loop, *length approximately 55mm*; and a pair of bracelets, set to a foliate gold barrel-shaped clasp, *length approximately 180mm*; fitted *Chinese silk-lined case with inscription: To my dear little girl Maria Wilhelmina Bamberger this keepsake is given on her fourth birthday from her loving mother Charlotte Bamberger, Wynberg, 30th June 1875. (5)*

R20 000 - 25 000

*This lot is not suitable for export

Charlotte Catherine Maria Robinson (b. 1848) married Alexis Nicolaas Bamberger (b. 1842) in 1869. Maria Wilhelmina Bamberger (b. 1871)

99



99
**Coral and gold scarf clip,
late 19th century**

hinged, the oval frame set to the centre with a cabochon-cut coral bead to filigree open-work, width approximately 25mm

R4 000 - 6 000

100



101



100
**Victorian opal and diamond
bangle, Henry Griffith & Sons**

hinged, set to the centre with five oval-cut opals, weighing approximately 6.50 carats, enclosed by old- and rose-cut diamonds, engraved with the maker's initials HG&S, inner circumference 175mm

R15 000 - 20 000

102



101
Single stone diamond ring
claw-set to the centre with an oval-cut diamond weighing 2.075 carats, size M

Accompanied by an International Diamond Certification Laboratory certificate stating that the diamond weighing 2.075 carats is K in colour and VVS² in clarity

R55 000 - 60 000

102
Diamond pendant

claw-set with an oval brilliant-cut natural, fancy intense yellow diamond weighing 1.12 carats, set to a bale, length approximately 12mm

Accompanied by report number 2203890503 from Gemological Institute of America stating that the diamond weighing 1.12 carats is natural, fancy intense yellow, even in colour and SI¹ in clarity

R35 000 - 40 000



103

103
Pair of tanzanite and diamond earrings

each pendant drop claw-set with an emerald-cut tanzanite weighing approximately 3.62 carats enclosed by an open octagonal-shaped diamond-set frame accented by a round brilliant-cut diamond to a diamond-set ribbon and hinged bale weighing approximately 1.03 carats, *post and butterfly fittings, length approximately 35mm (2)*

R30 000 - 35 000



104

104
18ct white gold torc necklace

composed of a series of textured herringbone links, *some distortion, inner circumference approximately 425mm*

R60 000 - 65 000

105



105
Pearl and diamond dress ring

set to the centre with a baroque pearl surrounded by pavé-set round brilliant-cut diamonds weighing approximately 3.50 carats, *size O½*

R30 000 - 35 000

106



106
Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 1.04 carats enclosed by a fine openwork border of round brilliant-cut diamonds, the shoulders similarly set, *size N½*

Accompanied by report number 2141997704 from Gemological Institute of America stating that the diamond weighing 1.04 carats is H in colour and SI² in clarity

R70 000 - 75 000

107



108



109



110



107
Diamond and white gold bangle

hinged, channel-set with princess-cut diamonds weighing approximately 3.17 carats, *inner circumference approximately 170mm*

R45 000 - 48 000

108
Diamond dress ring

of bombé design, pavé-set to the front with round brilliant-cut diamonds weighing approximately 2.50 carats, *size N*

R30 000 - 32 000

109
Tanzanite and diamond pendant

claw-set with a cushion-cut tanzanite weighing approximately 29.12 carats to a bezel embellished with claw-set round brilliant-cut diamonds to a fixed bifurcated diamond-set bale, *length approximately 33mm*

R200 000 - 210 000

110
Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 6.35 carats, *size R*

Accompanied by report 200910214/130397 from E.G.L. South Africa stating that the diamond weighing 6.35ct is J in colour and SI² in clarity

R450 000 - 480 000



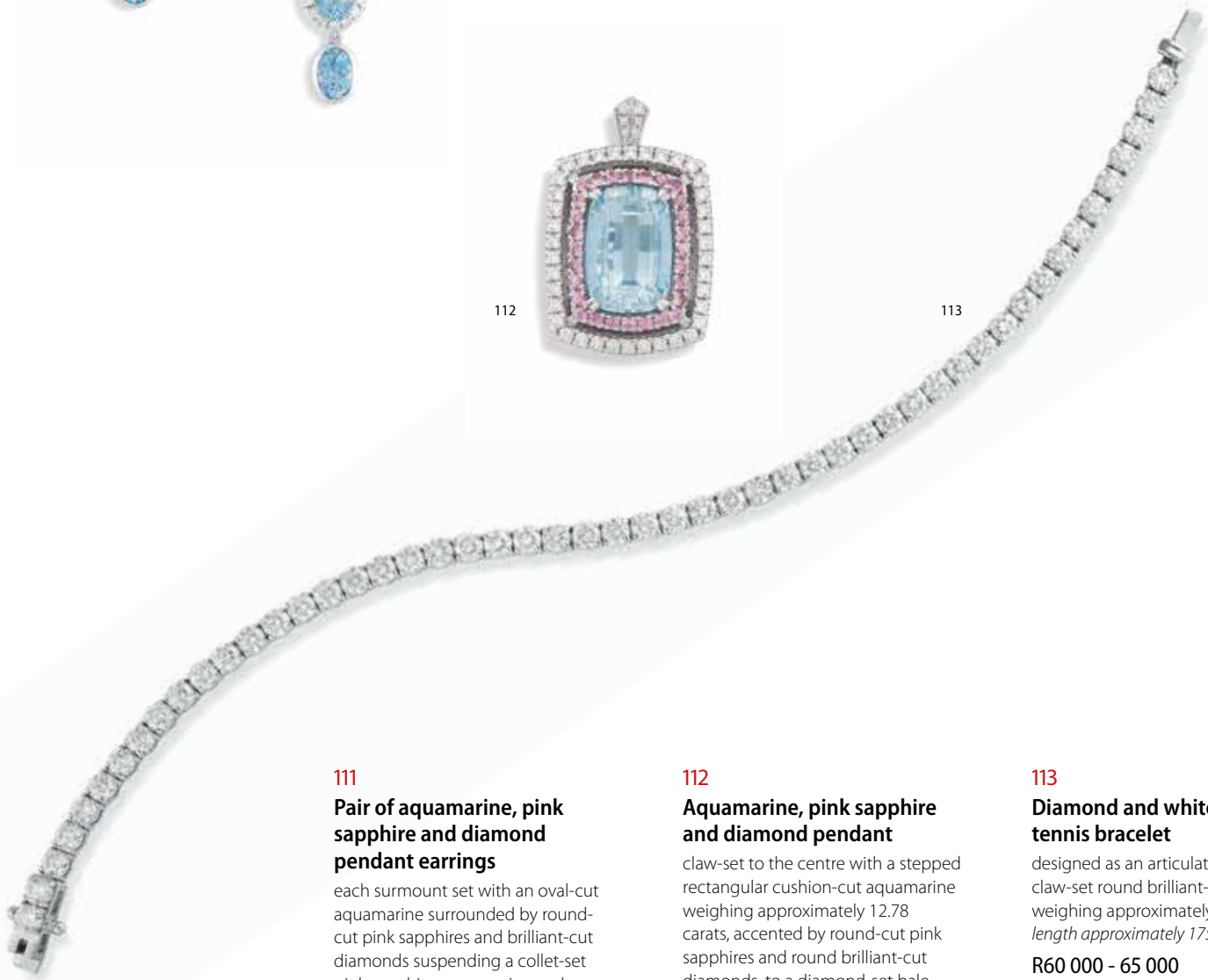
111



112



113



111
Pair of aquamarine, pink sapphire and diamond pendant earrings

each surmount set with an oval-cut aquamarine surrounded by round-cut pink sapphires and brilliant-cut diamonds suspending a collet-set pink sapphire, aquamarine and diamond-set drops, *post and buckle fittings, length approximately 50mm (2)*

R80 000 - 85 000

112
Aquamarine, pink sapphire and diamond pendant

claw-set to the centre with a stepped rectangular cushion-cut aquamarine weighing approximately 12.78 carats, accented by round-cut pink sapphires and round brilliant-cut diamonds, to a diamond-set bale, *length approximately 35mm*

R65 000 - 70 000

113
Diamond and white gold tennis bracelet

designed as an articulated line of claw-set round brilliant-cut diamonds weighing approximately 6.40 carats, *length approximately 175mm*

R60 000 - 65 000



114

Diamond necklace

designed as a series of graduated pear-shaped diamonds weighing approximately 19.95 carats to a pear-shaped diamond drop weighing 2.17 carats, length approximately 420mm

Accompanied by report 6222774669 from Gemological Institute of America, stating that the pear-shaped diamond weighing 2.17 carats is D in colour and IF in clarity

R950 000 - 1 000 000



115

115
Morganite and diamond dress ring
 claw-set with a pear-shaped morganite weighing approximately 11.60 carats surrounded by round brilliant-cut diamonds, between diamond-set shoulders, *size M*
 R32 000 - 35 000



116

116
Pair of morganite and diamond earrings
 each claw-set with a rectangular-cut morganite weighing approximately 9.85 carats in total, enclosed by round brilliant-cut diamonds, *buckle and post fittings, length approximately 15mm (2)*
 R24 000 - 26 000



117

117
Diamond dress ring
 of basketweave design, set with baguette-cut diamonds weighing approximately 6.40 carats, *size M*
 R50 000 - 55 000



118

118
Three-stone diamond ring
 claw-set to the centre with an emerald-cut diamond weighing approximately 0.930 carat accented by two channel-set trapezoid brilliant-cut diamonds, *size N*
 R55 000 - 60 000

119

Pair of diamond and gold earrings

designed as a pair of interlocking graduated hoops pavé-set with round brilliant-cut diamonds weighing 5.85 carats, *post and buckle fittings, length approximately 35mm (2)*

R62 000 - 65 000



120

Smokey quartz and diamond dress ring, Italian

claw-set to the centre with a cushion-cut smokey quartz weighing approximately 20.00 carats, embellished with pavé-set round brilliant-cut diamond scroll-work, to a bifurcated pink gold shank, *size O*

R25 000 - 28 000



121

Five-stone diamond ring

claw-set to the centre with an emerald-cut diamond weighing 1.03 carats, between two tiered baguette-cut and round brilliant-cut diamond shoulders, *size M*

Accompanied by report number 6173405868 from Gemological Institute of America, stating that the diamond weighing 1.03 carats is M in colour and VS¹ in clarity

R30 000 - 32 000



122

Diamond pendant

claw-set with a natural, fancy yellow cut-cornered rectangular modified brilliant-cut diamond weighing 1.02 carats, to a bale, *length approximately 10mm*

Accompanied by report number 2201890867 from Gemological Institute of America, stating that the diamond weighing 1.02 carats is a natural, fancy yellow even in colour and VS¹ in clarity

R30 000 - 35 000





123

123
Pair of tsavorite and diamond earrings

each claw-set with a round-cut tsavorite weighing approximately 2.20 carats surmounted by diamond-set and plain stylised leaves, buckle fitting, length approximately 15mm (2)

R20 000 - 25 000



124

124
Tourmaline, diamond and cultured pearl necklace

the central pendant of geometric design set to the centre with a round-cut green tourmaline weighing approximately 10.90 carats surmounted by baguette-cut diamonds, set to an open-work frame pavé-set with round brilliant-cut diamonds, weighing a total of approximately 1.15 carats, to a detachable cultured pearl necklace, length approximately 375mm; with an additional green silk cord, with gold terminals, length approximately 330mm (2)

R12 000 - 15 000



125

125
Sapphire and emerald dress ring

claw-set to the centre with an oval-cut blue-sapphire, weighing approximately 1.50 carats, accented by channel-set calibré-cut emeralds, size J

R35 000 - 40 000



126

126
Diamond pendant

collet-set to the centre with a round brilliant-cut diamond weighing approximately 2.00 carats, to a bale, length approximately 15mm

R60 000 - 65 000

127



128



127

Diamond and gold ring

collet-set with a round brilliant-cut diamond weighing approximately 1.05 carats, the shoulders pavé-set with two rows of round brilliant-cut diamonds, size T

R60 000 - 65 000

128

Diamond and gold gypsy ring, Uwe Koetter

set with three round brilliant-cut diamonds weighing approximately 1.12 carats, stamped with the maker's initials, size O½

R18 000 - 20 000

129



129

Patek Philippe Calatrava yellow gold gentleman's wristwatch, 2004, Ref 3919J-001, MVT 1878335, Case 4157524

.cal 215, manual winding damascened nickel lever movement stamped with the Geneva seal, 18 jewels, free-sprung Gyromax balance, adjusted to heat, cold isochronism and 5 positions, white dial with Roman numerals and subsidiary seconds at 6 o'clock, blued-steel hands, 18 carat yellow gold case, hobnail bezel, snap-on back, down-turned lugs, Patek Philippe leather strap with 18ct yellow gold Patek Philippe buckle, case, dial and movement signed, 30mm diameter, buckle signed

Accompanied by a Certificate d'Origine confirming the sale on 25 November 2004. Together with a leather presentation case, outer card boxes, instruction manual. Limited edition presentation silk tie, designed by Ermengildo Zegna in collaboration with Patek Philippe, cased

R150 000 - 200 000

130



130

Rolex stainless steel and yellow gold Oyster Perpetual Lady-Datejust wristwatch, Ref 79163, 2000

automatic jewelled lever movement, silvered dial, Roman numerals, magnified aperture for date, yellow gold plain bezel, screw-down crown, water resistant at 100 metres, stainless steel case, stainless steel Rolex bracelet and 18ct yellow gold centre links, signed, diameter of bezel 25mm; cased, the bracelet stamped 78243

Accompanied by Rolex presentation case and outer cardboard box, suede cushion, Rolex card case, red seal and original paper guarantee and instruction book

R30 000 - 40 000



131

131
A rare Chinese blue and white bottle vase,
Qing Dynasty, Kangxi period, 1662-1722

the ovoid body painted with an unusual design of circular and octagonal-shaped pendants, below a band of arabesques, the shoulder with six panels of stylised bats alternating with flaming pearls, the neck painted with scrolling foliage, the whole enclosed by double blue-line borders, *minor hairline crack, 22,3cm high*

R25 000 - 30 000

PROVENANCE

The Carel Adolph Lion Cachet Collection and thence by descent to the current owner.

Carel Adolph Lion Cachet (1864-1945) had a profound influence on design and the decorative arts in Amsterdam. His innovative use and introduction of batik commanded a new visual language. By the 1890s he was a firm decorative artist embellishing a wide range of items from books and posters to ceramics. His wide interest is seen in his Oriental collection. His works are on exhibition at the Rijks Museum Amsterdam.



132

132
A Chinese blanc-de-chine box and cover,
Qing Dynasty, Kangxi period, 1662-1722

circular, the cover sprig-moulded with prunus sprays enclosed by a double-line border, with gadrooned sides, raised on a low foot, *rim chip, 13,2cm diameter*

R20 000 - 25 000

PROVENANCE

The Carel Adolph Lion Cachet Collection and thence by descent to the current owner.



133

133
A Chinese creamy white-glazed figure of
Guanyin, Qing Dynasty, 18th century

the craquelure robed deity with cowl and seated in 'Royal Ease' with one hand resting on her knee, on a shaped base, *some loss, firing flaws, 13cm high*

R6 000 - 8 000



134

134
A Chinese blue and white dish, Ming Dynasty, 17th century

circular, the centre painted with a bird perched on a rocky outcrop with peonies, scholar's rocks and *linghzi*, enclosed by six flowerheads alternating with a diaper ground enclosed by a double blue-line border, a double lobed border and with wavy rim, the reverse painted with stylised scrolls, raised on a low foot enclosed by a double blue-line border, 20cm diameter

R12 000 - 15 000

135
A Chinese blue and white tea caddy, Qing Dynasty, Kangxi period, 1662-1722

ovoid, painted with two seated courtesans playing a game of *gō* before a balustraded garden with a rocky outcrop and plantation leaves, *underglaze-blue commendation mark*, 11,5cm high, with later Dutch 19th century silver mounts and cover, A & Co. .934 sterling, with plain silver footrim, the shoulder and neck with engraved foliate mount, the cover similarly engraved, the spire finial engraved with a flowerhead, *minor dents*

R12 000 - 15 000

PROVENANCE
 Purchased from Kunstveilingen Mak van Waay, N.V., Amsterdam, the Mrs H.C.A.M. Guttig-Hannik collection, 24-26 October 1969, lot 967.



135

136
A Chinese blue and white tea caddy, Qing Dynasty, Qianlong period, 1736-1795

the lobed baluster body painted with magnolias, peonies and foliage enclosing a stylised pagoda, the base applied with open scroll work, the shoulder with later 19th century Dutch silver collar and rim, with later mushroom-shaped silver cover, post 1953, .835 sterling, *minor dents, some loss*, 13cm high

R12 000 - 15 000

PROVENANCE
 Purchased from Kunstveilingen Mak van Waay, N.V., Amsterdam, the Mrs H.C.A.M. Guttig-Hannik collection, 24-26 October 1969, lot 966.



137

137
A Chinese blue and white tea caddy, Qing Dynasty, Qianlong period, 1736-1795

octagonal, painted with panels of peonies, the shoulder with a *café au lait* glazed-line border, with later Dutch silver cover, apparently unmarked, 12,5cm high

R9 000 - 12 000

PROVENANCE
 Purchased from Kunstveilingen Mak van Waay, N.V., Amsterdam, the Mrs H.C.A.M. Guttig-Hannik collection, 24-26 October 1969, part lot 966.



138

138
A Chinese Export famille-rose
Armorial plate, Qing Dynasty,
1785-1791

commissioned for the Cape market, octagonal, with gilt rim, the cavetto enamelled with a dark blue double border decorated with gilt stars enclosing enamelled sprays of flowers and fruit, with the Van Schuler/Van Aerssen coat of arms supported by a griffon and a lion and surmounted by a ducal coronet of five strawberry leaves, the centre painted with a further spray of fruit, flowers and foliage, the rim re-gilded, 22,7cm wide

R15 000 - 20 000

PROVENANCE

This plate was part of the last armorial dinner-service made during the Company's regime, ordered by Cornelis van Aerssen Beyeren, Lord of Voshol [who] arrived at the Cape in April 1785' (Woodward, C.S., *Oriental Ceramics at the Cape of Good Hope 1652-1975: An account of the porcelain trade of the Dutch East India Company with particular reference to ceramics with the V.O.C. monogram, the Cape market, and South African collections*, A.A. Balkema, Cape Town, 1974, pg. 125)



139

139
A Chinese jar and cover,
Qing Dynasty, Qianlong
period, 1736-1795

decorated in the *Imari* palette, the ovoid body painted with a contesting *kylin* and phoenix amongst peony, lotus and chrysanthemum blossoms, with a further phoenix perched on a scholar's rock, all enclosed by double blue-line and diaper borders, the cover painted with peonies and scrolling foliage amongst scholar's rocks enclosed by blue-line borders and gilt rim, 23,6cm high

R8 000 - 10 000

140

A Chinese doucai dish, Qing Dynasty, Qianlong period, 1736-1795

circular, the centre painted with a gnarled magnolia tree highlighted in gilt, the cavetto with four cartouches enclosing sprigs of flowers enclosed by a diaper ground with flowerheads, the border with further sprays of blossoms amongst rocky outcrops enclosed by a blue-line border, sienna-glazed rim, the reverse with two sprays of peonies in iron-red, fritting chips, 22,2cm diameter

R1 200 - 1 500



140

141

A Chinese doucai dish, Qing Dynasty, Qianlong period, 1736-1795

circular, the centre enamelled with a gnarled tree highlighted in gilt with magnolias and peonies before a foliate ground and a rocky outcrop enclosed by a double iron-red-line border, sienna-glazed rim with spearhead and blue-line border, the reverse with two sprays of peonies below a double blue-line, 30cm diameter

R7 000 - 9 000



141

142

A Chinese famille-rose dish, Qing Dynasty, Qianlong period, 1736-1795

oval, the centre enamelled with a pair of peacocks perched on a rocky outcrop amongst tufts of grass, with sprays of peonies and blooms issuing from a further outcrop, enclosed by a spearhead cavetto, the border with four sprays of blooms below four cartouches enclosing a pair of stylised *chilong* interspersed with a diaper ground, sienna-glazed rim, 26,8cm wide

R3 000 - 4 000



142

143

A pair of Chinese famille-rose dishes, Qing Dynasty, Qianlong period, 1736-1795

each enamelled to the centre with a peony amongst blossoms, the border with further sprays of peonies against stylised lappets, sienna-glazed rim, the reverse with four stylised *linghzi*, minor rim chip, 28cm diameter (2)

R8 000 - 10 000



143

144

A Chinese famille-rose and rouge-de-fer dish, Qing Dynasty, Qianlong period, 1736-1795

rectangular with canted corners, the centre painted and enamelled with sprays of peony blossoms and foliage enclosed by a double black-line border within a wavy cavetto, the moulded border with four cartouches enclosing prunus blossoms against a diaper ground, with further blossoms against a diaper ground, with moulded rim, the reverse painted with sprays of peony blossoms, glaze chips, 31,2cm wide

R4 000 - 6 000



144

145

A Chinese famille-rose teapot, Qing Dynasty, late 18th/early 19th century

baluster, the body enamelled with a cockerel amongst prunus and peonies before a rocky outcrop, the side applied with a loop handle, the cover with spire-shaped finial enamelled with a flowerhead, enclosed by further peonies and a red diaper border, raised on a low foot, 11,6cm high; a Chinese famille-rose dish, Qing Dynasty, late 18th/early 19th century, oval with wavy rim, the centre enamelled with a cockerel amongst peonies and prunus before a rocky outcrop enclosed by a Greek-key border, 13cm wide; and a pair of Chinese famille-rose dishes, Qing Dynasty, late 18th/early 19th century, each petal-shaped, one enamelled with a peacock amongst peonies, *linghzi* and scholar's rocks, the other with two pheasants amongst blooms, the rim enclosed by five fan-shaped cartouches enclosing stylised *chilong* and flowerheads between a diaper ground, 12,9cm wide (4)

R3 000 - 5 000



145

146

A pair of Chinese famille-verte saucer dishes, Qing Dynasty, Kangxi period, 1622-1722

circular, each enamelled with chrysanthemums, prunus and peonies amongst foliage and *linghzi* enclosed by a double blue-line border, the cavetto with petal-shaped border enclosing further sprays of prunus blossoms, the whole enclosed by a diaper ground band, wavy rim, the reverse with *café au lait* glaze, raised on a low foot, *mark of commendation within a double blue-line ring*, 13cm diameter; and a Chinese teapot, Qing Dynasty, 18th century, later decorated in the Meissen style, the body painted with blossoms amongst scrolling foliage with birds and butterflies, the side applied with a loop handle, the cover similarly decorated surmounted by a spire-shaped finial, raised on a low foot, with *pseudo underglaze iron-red crossed swords*, chips, 13,5cm high (3)

R4 000 - 6 000



146

147

Three Chinese famille-rose dishes, Qing Dynasty, Qianlong period, 1736-1795

each centre decorated with a pair of Buddhist lions contesting two ribboned balls, the cavetto decorated *en grisaille*, overpainted with iron-red and gilt flowerheads, the rim enamelled with lilies and peonies enclosed by a spearhead border, with a sienna-glazed rim, *wear to the enamels*, with *retailer's paper label to the reverse*, 22,6cm diameter (3)

R3 000 - 4 000



147

PROVENANCE

Purchased from Waria, Konst & Antikvitetshandel, Goteborg.

148

A Chinese famille-rose bowl, Qing Dynasty, Qianlong period, 1736-1795

circular, the centre enamelled with peony blooms and a central ribbon-tied flower-filled basket enclosed by a four-sided medallion with scrolling foliate green-line border within a brocaded ground, the reverse similarly decorated, with a pale blue diaper band, gilt rim, raised on a low foot enclosed by a gilt-line border, 11,8cm diameter

R3 000 - 4 000



148

149

Three Chinese famille-verte dishes, Qing Dynasty, 19th century

circular, each enamelled with four crickets and a frog amongst blossoms, the reverse with four stylised bats, raised on a low foot, gilt rim, *iron-red six-character mark*, 12,5cm diameter (3)

R1 500 - 2 000



149

150

A set of nine Chinese famille-rose plates, Qing Dynasty, Qianlong period, 1736-1795

circular, each centre enamelled with a single peony amongst blossoms, enclosed by a turquoise diaper band, sienna-glazed rim, *fritting chips, hairline cracks, enamel loss*, 23cm diameter (9)

R5 000 - 7 000



150



151

151
A set of five Chinese famille-rose plates, Qing Dynasty, Qianlong period, 1736-1795

circular, each centre enamelled with a ribbon-tied spray of peonies and further sprays of blossoms, enclosed by a turquoise diaper band, sienna-glazed rim, *fritting, enamel loss*, 22,7cm diameter (5)

R2 500 - 3 000



152

152
A set of six Chinese famille-rose plates, Qing Dynasty, Qianlong period, 1736-1795

circular, each centre painted with a double spray of peonies and blossoms, enclosed by a turquoise band interspersed with flowerheads, sienna-glazed rim, *fritting, hairline cracks, enamel loss*, 23cm diameter (6)

R3 000 - 4 000



153

153
A set of eight Chinese famille-rose plates, Qing Dynasty, Qianlong period, 1736-1795

circular, each centre enamelled with a tulip and sprays of peonies enclosed by a turquoise diaper band, sienna-glazed rim, *fritting chips, hairline cracks, enamel loss*, 23cm diameter (8)

R5 000 - 7 000

154

A Chinese blanc-de-chine figure of Guanyin, Qing Dynasty, 18th/19th century

the robed figure adorned with a lotus beaded necklace, holding a scroll in her left hand, her right hand resting on her knee, seated on a saddled Buddhist lion with a curly mane and tail, *restorations, some loss, firing crack, 20cm high*

R9 000 - 12 000

154



155



155

A Chinese iron-red enamelled vase and cover, Qing Dynasty, late 19th century

ovoid, the body decorated with various blooms including lotus and *shou* symbols headed by peaches, bats and knots, all amongst scrolling foliage, enclosed by a stiff-leaf and line border, the shoulder with prunus blossoms against a diaper ground, the cover similarly decorated, *underglaze-blue double-ring mark, 30cm high*

R8 000 - 10 000

156



156

A pair of Chinese famille-rose bowls, Qing Dynasty, Daoguang, 1821-1850

each enamelled to the interior with a pair of birds amongst prunus blossoms, *linghzi* and a peony, the exterior similarly enamelled, the rim with a pale blue line, raised on a low foot, *underglaze iron-red six-character Daoguang mark, 12,5cm diameter (2)*

R8 000 - 10 000

157



157

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

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

R6 000 - 8 000



158

158

A Chinese glass and metal-mounted centerpiece, Qing Dynasty, 19th century

the stand with central knopped column moulded with prunus blossoms against a diaper ground surmounted by three pierced cloud-and-flowerhead panels interspersed with three stylised *ch'ilong* supports, raised on a stepped dish with pierced scroll-and-foliate wave rim, pierced lappet-shaped apron, raised on three lion-mask feet, the trumpet-shaped blue glass vase moulded with six teardrops, stylised bats and *linghzi*, minor dent to one metal support, 42,2cm high

R8 000 - 10 000

159

A Chinese crystal bead and blue glass court necklace, Chaozhu, Qing Dynasty, 19th century

strung with one hundred and eight crystal beads, spaced by four carved spherical blue glass *fotou*, to a two-part blue glass *fotouta* and carved blue glass *beiyun* suspending a gilt-metal mounted blue glass *dazhuijiao*, with three strings of *jinian* composed of carved stained beads suspending further gilt-metal mounted blue glass pendant drops, length approximately 160cm

R60 000 - 80 000

*This lot is not suitable for export



159



160



161



162



163

160
A Chinese pale celadon jade snuff bottle, Qing Dynasty, 19th century

the flattened vase-shaped body carved with prunus blossom branches, with *later* pink and green stopper, the stone of pale green tone, *the bottle 6,4cm high*; another, with trapezoid body, the sides applied with mask-and-ring handles, raised on a low foot, with red stopper, the stone of pale green tone with mottled white inclusions, *minor chips, the bottle 5,1cm high*; and another, pebble-shaped, with amber stopper, the stone of green tone, *minor chips, the bottle 5cm high* (3)

R15 000 - 20 000

*This lot is not suitable for export

161
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 orange and amber tone with black and brown inclusions, with agate stopper, *lacking snuff spoon, the bottle 8,3cm high*

R7 000 - 9 000

162
A Chinese amber cicada snuff bottle, Qing Dynasty, 19th century

with finely carved body and wings, its legs tucked beneath its body, with jade stopper, *minor chips, the bottle 5,5cm long*; and a Chinese obsidian 'snowflake' snuff bottle, 20th century, tapering ovoid, raised on an oval foot, with *later* amber stopper, *minor chips, the bottle 6cm high* (2)

R7 000 - 9 000

*This lot is not suitable for export

163
A Chinese pale celadon jade carving of a finger citron, Qing Dynasty, 19th century

borne on a leafy stem, the stone of pale celadon tone with white and brown inclusions, *minor chips, loss, repair, 6,5cm high*

R8 000 - 10 000



164

164
A Chinese celadon jade carving of a lily pod, Qing Dynasty, 19th century

carved with a central pod flanked by another smaller, a bloom and a *linghzi*, resting on lily leaves and stems, *minor chips*, 4,8cm wide

R5 000 - 7 000



165

165
A Chinese celadon and russet jade carving of a boulder, Qing Dynasty, 19th century

of irregular rectangular-shaped profile, the front carved with a cascading river flanked by pine trees, rocky outcrops and dwellings, a fisherman sitting on a ledge reeling in a fish, the stone of mottled green and russet tone with white inclusions, *fissure cracks*, *minor chips and losses*, 12,3cm high

R7 000 - 9 000



166

166
A Chinese agate bowl, Qing Dynasty, 19th century

circular, with petal-shaped rim and lobed sides, the whole carved in the shape of a flowerhead, raised on a low foot, *minor fritting chips*, 10cm diameter

R10 000 - 15 000

167
A Chinese agate bowl, Qing Dynasty, 19th century

circular, with slightly flared sides, raised on a low foot, *minor fritting*, *chips and hairline cracks*, 11,1cm diameter

R10 000 - 15 000

168

**Chinese School, Qing Dynasty,
19th century**

gouache on paper, rectangular, painted
with figures before buildings and a park
entrance, *tear, framed, 18 by 24,7cm*

R8 000 - 10 000



168

169

**A Chinese bamboo scholar's
brushpot *bitong*, Qing Dynasty,
19th century**

oval, the body carved with a continuous
scene of figures in conversation before
pagodas amongst pine trees and rocky
outcrops, with further figures at various
pursuits within each pagoda, the rim
carved with clouds, the base with
Sanskrit inscription, *age cracks, 15cm
high*; and another, smaller, cylindrical,
carved to the front with a cartouche
enclosing a scholar seated beneath a
maple tree attended by two boys with
a further boy observing from a pagoda,
the reverse with a rondel enclosing a
pair of birds amongst scrolling clouds,
the sides interspersed with five-
character script, the whole enclosed
by a circle-and-dot diaper border, with
inverted foot, *age cracks, 13cm high (2)*

R10 000 - 15 000



169

170

**A Chinese hongmu drum stool,
Qing Dynasty, 19th century**

of barrel form, the circular top above a
reeded apron, raised on six interlocking
looped supports, on a circular moulded
base with wave-shaped bracket feet,
*restorations, numbered 889, 47,1cm high,
39,7cm diameter*

R15 000 - 20 000



170

171

**A Chinese Export hongmu
and silver-inlaid stand,
early 20th century**

the openwork vase-shaped frame
united by five platform shelves, with
fretwork apron, on scroll feet, inlaid
with clouds and triangular motifs, *repairs,
77cm high, 54cm wide, 20cm deep*

R15 000 - 20 000



171

172

A Burmese bronze figure of Amitāyus, the Buddha of Eternal Life, 17th century

the figure with downcast eyes, *ushnisha* and a 'jewelled' flaming crown, seated in *padmasana* with hands resting in *dhyanamudra* holding a *kalasa* containing three feathers, raised on a pierced lotus throne highlighted with swirling borders, *lacking mandorla and jewels to the crown*, 41,5cm high

R80 000 - 100 000



172

173

A Japanese Arita blue and white dish, late 17th century

the centre painted with a flower-filled vase enclosed within a double blue-line border, the rim with floral panels, the reverse painted with scrolling foliage, raised on a low foot, *scratches*, 31,8cm diameter

R7 000 - 9 000

PROVENANCE

Carel Adolph Lion Cachet Collection and thence by descent to the current owner.



173

174

A Japanese Arita blue and white dish, late 17th century

the centre painted with four *ho-o* birds amongst peonies and bamboo before scholar's rocks enclosed within a double blue-line border, the rim with alternating panels of peonies and Buddhist emblems, the reverse painted with scrolling foliage, raised on a low foot enclosed by a double blue-line border, *hairline crack*, 26,8cm diameter

R5 000 - 7 000



174

175

A Japanese figure of a *shi-shi*, Meiji period, 1868-1912

modelled seated on its haunches with extended legs and yellow claws, with yellow teeth, licking its left leg with a red tongue, the turquoise body decorated with circles highlighted in gilt, with black mane, eyebrows and bushy tail, *minor chips to the highlights*, 19,5cm high

R5 000 - 7 000



175

176



176
A Japanese wood carving of a sleeping Karako, Meiji period, 1868-1912

the robed figure resting his head on his arms, 4,5cm high

R4 000 - 6 000

177



177
A Japanese wood netsuke of a lily pod, Meiji period, 1868-1912

the articulated seeds within a finely-carved pod with a snail to one side, minor loss, 4cm wide

R6 000 - 8 000

179



178
A Japanese wood carving of a Daruma, Meiji period, 1868-1912

with articulated eyes and tongue, with startled expression, minor hairline crack to the tongue, 3,6cm high

R4 000 - 6 000

179
A Japanese bronze moon hare bird feeder, Meiji period, 1868-1912

modelled seated on its haunches, its paws clasping a bowl, with fixed ring attachment, 12cm long

R5 000 - 7 000



180



181



182



183

180

A Japanese bronze okimono of a crab, Meiji period, 1868-1912

circular, the intertwining bamboo and trailing leaves enclosing a small crab, 3,7cm high

R4 000 - 6 000

181

A Japanese patinated pewter study of a swan, Meiji period, 1868-1912

finely carved, resting its head on its back, the reverse with webbed feet, 8cm long

R3 000 - 4 000

182

A Japanese black and gilt lacquer 'fubako', Edo period, 17th/18th century

rectangular, the loose cover decorated in *hiramaki-e* against a *roiro* ground with three fans, depicting small birds amongst bamboo, an owl resting on a prunus branch and two figures with fans before a balustraded garden, the reverse with a rooster perched on a wine barrel, with a hen and three chicks below, gilt interior, the sides similarly decorated and applied with metal flowerhead-and-loop handles, *nashiji* base, losses, 5,3cm high, 24,4cm wide, 9cm deep

R6 000 - 8 000

183

A Japanese lacquered table cabinet, late 19th/early 20th century

the pagoda-shaped top with gilt edge moulded with a shaped cartouche enclosing a pair of birds resting on a fruiting branch, enclosed by a diaper border, a pair of doors below similarly moulded enclosing a pair of red velvet-lined drawers, a long drawer below enclosing two red velvet-lined compartments, the sides applied with carrying-handles and moulded with cherry blossoms, the reverse with bamboo and a rocky outcrop, shaped apron, on stile feet applied with metal mounts, the whole with *nashiji* to each branch, 32cm high, 30cm wide, 20,2cm deep

R6 000 - 8 000

LOTS 184-190
NO LOTS





Monday, 9 November 2020
Session 3 at 2pm

Interiors: Art, Furniture and Decorative Arts

Lots 191–350

Lot 292 A Dutch walnut corner cupboard, 19th century (detail)



191

**A George II silver punch bowl,
William Cripps, London, 1751**

the wavy rim moulded with mask and grape-and-vine leaves interspersed with c-scrolls, the body applied with further moulded branches of vines and leaves, raised on a conforming stepped domed pedestal foot, the underside engraved with '*In friendship, crown the Bowl!*' and '*WM Cripps the Maker*', scratch weight 11 5, 21,8cm high, 2205g

R150 000 - 200 000



detail



detail





192

192
A George III silver coffee pot,
Fuller White, London, 1760

baluster, the hinged domed cover with gadrooned rim surmounted by a gadrooned flowerhead finial, the side applied with a wooden scroll handle headed by an acanthus leaf, the spout moulded with a shell, raised on a domed gadrooned base, 25,4cm high, 905g all in

R20 000 - 25 000



193

193
A George III silver salver,
Robert Jones, London, 1775

circular, with beaded rim and indented corners moulded with flowerheads, the centre engraved with an armorial, raised on three ball-and-claw feet, minor dents, 20,5cm diameter, 360g

R7 000 - 9 000

194
A walnut chest-on-stand,
18th century

in two parts, the outset moulded quarter-veneered crossbanded top inlaid with feather banding, above three short drawers and three long graduated drawers, the lower section with a long drawer, on cabriole legs with pad feet, restorations, 158cm high, 111cm wide, 66cm deep

R20 000 - 30 000



194

195

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Landscape with Spring Flowers

signed with the artist's initials

pastel

57,5 by 70cm

R80 000 - 120 000



196

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

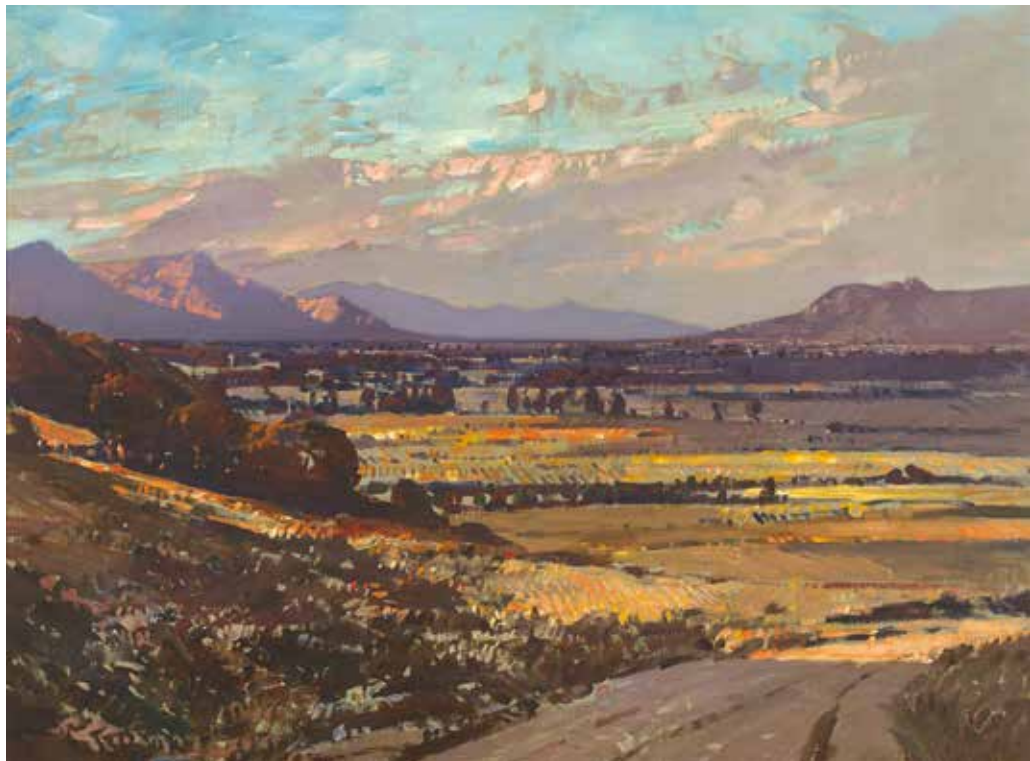
Landscape with Vineyards

signed

oil on canvas

44 by 59,5cm

R200 000 - 300 000





197

197
A set of four George III silver dishes, William Ker Reid, London, 1810

shaped rectangular, each side engraved with a crest, with gadrooned rim, *numbered 1 to 4, scratches, 3170g all in (4)*

R25 000 - 30 000

198
Six silver 'Fiddle' pattern dessert spoons, Paul Storr, London, 1816-1835

each terminal engraved with initials, *285g all in (6)*

R6 000 - 8 000



198



199

199
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)*

R30 000 - 40 000

200
A George III walnut chest-on-chest

in two parts, the associated top with outset moulded cornice above a pair of short drawers and three graduated long drawers, the lower section with three graduated long drawers, on bracket feet, restorations, 163,5cm high, 95,5cm wide, 53cm deep

R20 000 - 25 000



200

201

Pieter Wenning

SOUTH AFRICAN 1873-1921

Malay Quarter with Sheep

signed; inscribed with the title
on the reverse
oil on canvas
30 by 42,5cm

R180 000 - 240 000

PROVENANCE

Professor Johannes Jacobus
Smith, distinguished and widely-
published Afrikaans philologist and
lexicographer, editor-in-chief of *Die
Afrikaanse Woordeboek*, and member
of the board of trustees of the
National Art Gallery in Cape Town.

EXHIBITED

Pieter Wenning Gallery,
Johannesburg, *Pieter Wenning Gallery
Memorial Exhibition*, 29 January to 12
February 1946, catalogue number 47.



202

**A George III silver soup tureen
and cover, Robert Garrard,
London, 1817**

oval, the sides applied with a pair
of shell, leaf and scroll handles, with
gadrooned, shell and leaf border,
the domed cover with shell, leaf
and scroll handle centred by a
flowerhead, raised on four ball-and-
paw feet headed by lion masks,
scratch weights 151-7, 49,3cm wide
over handles, 4700g all in

R120 000 - 140 000



203

A George III mahogany and birds-eye-maple inlaid card table

the demi-lune crossbanded top inset with a gilt-tooled maroon leather playing surface, above a frieze inlaid with faux fluting in satinwood centred by a key escutcheon, on square-section tapering legs with brass cappings and castors, restorations, 75cm high, 94,5cm wide, 40,5cm deep

R10 000 - 15 000



204

An English japanned longcase clock

the movement by Claudius du Chesne, London, second quarter 18th century, the case later, the 28cm silvered dial with Roman numerals, matt gilt centre engraved with a pair of small birds, date aperture at 6 o'clock, subsidiary seconds and hour dials, the corners with pierced mask and foliate spandrels, the arch with silent and strike dial, signed 'Claudius du Chesne, Londini', associated bell-striking movement, the sliding hood surmounted by three later brass ball-shaped obelisk finials, glazed sides, the trunk with arched door, raised on a rectangular stepped base, the whole painted with chinoiserie scenes against a red ground with gilt highlights and foliate panels, restorations throughout, 241cm high

R20 000 - 30 000



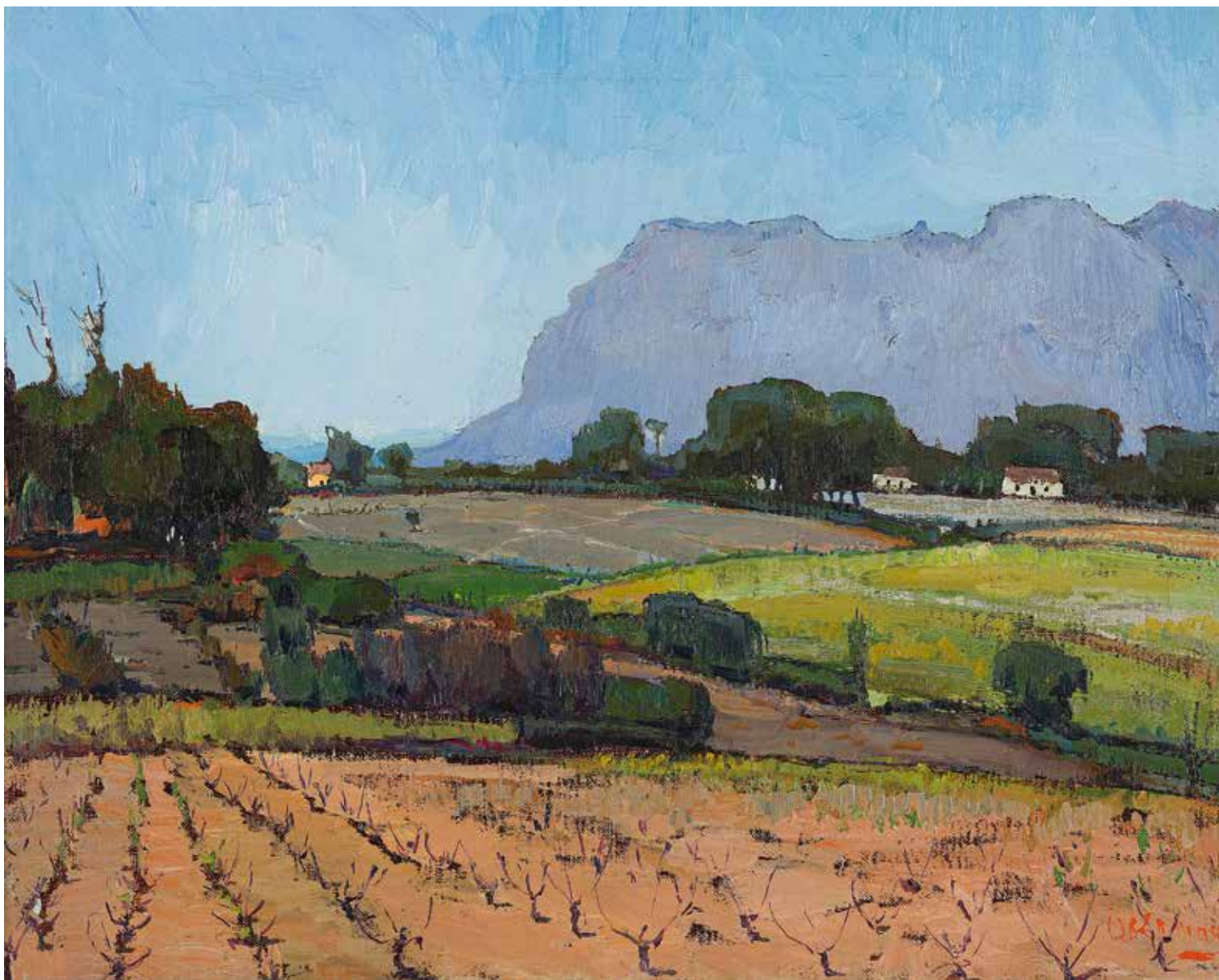
205

A Regency japanned chinoiserie tray-on-stand

rectangular with rounded corners, painted with three musicians before a pagoda and a riverscape with a bridge, further buildings, trees and foliage, on later black-painted and gilt stylised bamboo legs with spandrels to the corners, joined by an X-stretcher, now fixed with restorations, 50cm high, 76cm wide, 57,5cm deep

R9 000 - 12 000





206

Pieter Wenning

SOUTH AFRICAN 1873-1921

Vineyards, Constantia

signed

oil on canvas

37 by 47cm

R350 000 - 450 000

PROVENANCE

Professor Johannes Jacobus Smith, distinguished and widely-published Afrikaans philologist and lexicographer, editor-in-chief of *Die Afrikaanse Woordeboek*, and member of the board of trustees of the National Art Gallery in Cape Town.

EXHIBITED

Pretoria Art Museum, Pretoria, *Pieter Wenning Commemorative Exhibition*, March 1967, catalogue number 84.

LITERATURE

Gregoire Boonzaier and Lippy Lipschitz (1949) *Wenning*, Cape Town: Unie-Volkspers, illustrated in black and white as plate 69.

Anonymous (1967) *Pieter Wenning Commemorative Exhibition*, exhibition catalogue, Pretoria: Pretoria Art Museum, catalogue number 84, unpaginated.

Johannes du Plessis Scholtz (1973) *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Cape Town: Tafelberg, illustrated in black and white on page 115 as plate 66.

207

An Edwardian mahogany and satinwood inlaid card table

the demi-lune top inlaid with a shell with radiating ribbon-tied pen-and-ink garlands of flowers heightened with colour, the crossbanding inlaid with ribbons and foliage, enclosing a green baize-lined playing surface above a conforming frieze, on tapering square-section legs similarly inlaid and headed by foliate paterae, on spade feet, *restorations*, 76cm high, 92cm wide, 46cm deep

R15 000 - 20 000



207

208

A needlework and mahogany stool

rectangular, on ring-turned tapering legs with brass capping and castors, 40cm high, 110cm wide, 70cm deep

R7 000 - 9 000



208

209

An Edwardian mahogany armchair retailed by Gillows, Lancaster

the shield-shaped back with three leaf-shaped splats carved with foliage, the central splat with an oval shell patera, downcurved arms, stuff-over seat, on square-section tapering legs with spade feet, inlaid throughout with stringing, the front legs with coloured inlays of bellflowers, ribbons and paterae, *numbered L26740, stamped 'Gillows Lancaster'*

R6 000 - 8 000

LITERATURE

cf. Stuart, S. E. (2008) GILLOWS of Lancaster and London 1730 - 1840, Antique Collectors' Club, Woodbridge, Suffolk, page 164, plate 121.



209

210

An Edwardian mahogany and inlaid chest-on-chest

the moulded outset cornice above a pair of short drawers and three long drawers, the lower half with three graduated drawers, each drawer inlaid in satinwood with a pair of putti holding floral swags within inlaid borders, on bracket feet, *restorations, veneer loss*, 194cm high, 121cm wide, 60,5cm deep

R20 000 - 30 000



210

211

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Flowers in a Red Jug

signed and dated 1939; inscribed
with the title on the reverse

oil on canvas

62 by 49cm

R80 000 - 120 000



211

212

Peter Clarke

SOUTH AFRICAN 1929-2014

Chrysanthemums in a Blue Vase

signed and dated 1952

watercolour on paper

34 by 26,5cm

R80 000 - 120 000



212

213

Jan Dingemans

SOUTH AFRICAN 1921-2001

Vase of Flowers

signed

oil on board

74 by 47cm

R20 000 - 30 000



213

214

Frans Oerder

SOUTH AFRICAN 1867-1944

Anemones in a Vase

signed

oil on canvas

39 by 63cm

R40 000 - 60 000

PROVENANCE

Venduhuis, Utrecht, 2012.

Private Collection.



214

215

A William IV silver four-piece tea service, Edward, Edward junior, John & William Barnard, London, 1830

comprising: a teapot, a hot water pot, a two-handled sugar bowl and a milk jug, each lobed body moulded with leaves and trailing flowerheads centred by a crest, the domed conforming covers surmounted by a cantaloupe finial, the sides applied with acanthus-leaf-capped leaf-and-berry s-shaped handles, raised on four scrolled anthemion feet, gilt interior, *minor dents, the hot water pot 23,5cm high, 2410g all in (4)*

R20 000 - 25 000

*This lot is not suitable for export



215

216

An early Victorian silver two-handled tray, The Barnards, London, 1840

rectangular, moulded with scrolling acanthus-leaf border, the centre with a vacant cartouche enclosed by engraved acanthus and lotus leaves with foliate borders, the sides applied with moulded scroll leaf handles, raised on moulded shell and foliate scroll bracket feet, *repair, 76,8cm wide over handles, 5800g*

R40 000 - 50 000



216

217

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



217



218

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Farmhouse in a Vast Landscape

signed and dated 26

casein on paper

19,5 by 29,5cm

R300 000 - 500 000

PROVENANCE

Graham's Fine Art Gallery,

March 2015.

Private Collection.



219

**A pair of George III style
satinwood and painted
armchairs**

each with oval caned back centred by a painted rondel of a maiden, downcurved arms, caned seat, on baluster ring-turned tapering legs, the whole painted with summer flowers, swags and ribbons, inlaid with ebonised stringing (2)

R15 000 - 20 000

219



220

220

**A William IV rosewood
library table**

the rectangular top with three-quarter brass gallery and moulded gadrooned edge, above a pair of drawers with opposing faux drawers, raised on ring-turned tapering baluster legs terminating in a lotus-carved collar, joined by a ring-turned stretcher carved with lotus leaves and cabochon bosses, the bracket supports with scroll feet headed by acanthus-leaf carving, on brass castors, 75,5cm high, 118,5cm wide, 67cm deep

R20 000 - 30 000

*This lot is not suitable for export



221

Hugo Naudé

SOUTH AFRICAN 1868-1941

Namaqualand

signed

oil on panel

29,5 by 40cm

R200 000 - 300 000



222

222
A Victorian silver castle-top vinaigrette of The Houses of Parliament, Westminster, Nathaniel Mills, Birmingham, 1843

rectangular, the hinged cover with foliate borders, the base with engine-turned decoration enclosing an oval leaf-shaped vacant cartouche, the gilt interior with pieced and engraved foliate grille, 4,1cm wide, 30g

R5 000 - 7 000

223
A Victorian silver claret jug, AB Savory & Sons, London, 1859

the baluster body moulded with roses and c-scrolls enclosing a vacant cartouche, the hinged cover with grape-and-vine finial, with moulded shaped rim, the side applied with a bifurcated branch-form handle heightened with a vine leaf, raised on a circular wavy-shaped domed spreading foot engraved with foliage, minor dents, minor repair, 32,5cm high, 885g

R15 000 - 20 000



223

224
A Victorian silver water pitcher, Robert Hennell III, London, 1863

the baluster body with strapwork against a finely reeded ground, enclosing a central vacant cartouche flanked by a pair engraved with fruit, with flared moulded lip, the side applied with a bifurcated scroll leaf-capped handle, raised on a stepped domed circular foot, gilt interior, 27,7cm high, 800g

R20 000 - 25 000

*This lot is not suitable for export

225
A Victorian silver-plated tray

circular, the wavy rim moulded with scrolling leaves and flowerheads, the centre engraved with an armorial and *SEMPER EFFULGENS* enclosed by scrolling foliage, flowerheads and c-scrolls, raised on four leaf-headed scroll feet, dents, 65cm diameter

R8 000 - 10 000



224



225

226

A pair of Sheffield silver-plated wine coolers, 19th century

each of campagna form, the part-gadrooned body centred by an armorial, raised on a circular stepped foot, the sides applied with reeded and lion-mask handles, with gadrooned rim, the detachable liners and collars engraved with a crest, *dents*, 23,6cm high (2)

R10 000 - 15 000



227

A Victorian silver claret jug, S Smith & Son, London, 1867

the tapering ovoid body engraved with a waterscape, a water bird and flowering water lilies to the front and a kingfisher with a fish in its beak to the reverse amongst bullrushes, enclosed by beaded and moulded girdles, the shoulders engraved with a pair of dragonflies, the hinged cover applied with a beaded spire-shaped finial, with reeded leaf-and-berry s-scroll handle, raised on a domed circular foot engraved with foliage and flowerheads, gilt interior, *minor dents and splits*, 29,7cm high, 590g

R15 000 - 20 000



228

A pair of Victorian silver compots, Fenton Brothers, Sheffield, 1875

each lobed bowl with beaded rim, the centre embossed with fruit and foliage, raised on a tapering footrim moulded with flowerheads, leaves and scrolls, *scratch weight XXX/H and HC-6, one with repair*, 13,5cm high, 1155g all in (2)

R30 000 - 35 000





229

**A Victorian silver tray, John Round
& Son Ltd, Sheffield, 1892**

shaped rectangular with indented corners,
the centre engraved with a conforming vacant
cartouche enclosed by a stipplework border,
enclosed by eight radiating panels engraved with
flower-filled jardinières amongst scrolling foliage,
alternating with scrolling foliage and trailing
bellflowers, surmounted by a pierced palework
and acanthus-and-c-scroll gallery enclosing a
vacant cartouche to each side, c-scroll handles,
beaded border, raised on four flat bun feet,
62,8cm wide over handles, 4900g

R70 000 - 80 000

230

Cecil Higgs

SOUTH AFRICAN 1898-1986

Abstract Forest

signed and dated 65-68

oil on canvas

75 by 60cm

R35 000 - 50 000



231

Cecil Higgs

SOUTH AFRICAN 1898-1986

Rocks and Water (to the Sea)

signed and dated 68 and 69 ;

inscribed with the title on the reverse

oil on canvas

48,5 by 64cm

R25 000 - 35 000



232

A set of four Copeland Spode cabinet plates retailed by T Goode & Co, London, circa 1891

each transfer-printed with a vase filled with summer flowers against a white ground, enclosed by a gilt dot border, the moulded wave-shaped cavetto painted with gilt sprays of foliage interspersed with butterflies against a green ground, the rim painted with a continuous band of gilt foliage, with wavy gilt rim, raised on a low foot, *green-and-gilt printed retailer's mark, green-printed factory mark Copeland China, one damaged, 22,7cm diameter (4)*

R3 000 - 5 000

PROVENANCE

By descent to the current owner whose grandfather, FW Evans, was the manager of Thomas Goode & Co, London, from 1919-1950.



232

233

Two Victorian gilt-metal-mounted marquetry, rosewood, satinwood, birds-eye-maple and mahogany drop-side tables

each rectangular top with incurved corners above a frieze drawer, on tapering fluted legs joined by a shaped-stretcher, with toupie feet, gilt-metal mounts throughout, each inlaid with musical trophies and foliage, *the smaller 72,5cm high, 103cm wide open, 51cm deep (2)*

R20 000 - 25 000

*This lot is not suitable for export



233

234

A Victorian rosewood and upholstered ottoman

rectangular, with serpentine apron, the acanthus-leaf-headed cabriole legs raised on brass castors, *41,5cm high, 118cm wide, 80,5cm deep*

R9 000 - 12 000

*This lot is not suitable for export



234



235



236

235

Maud Sumner

SOUTH AFRICAN 1902-1985

Landscape at Dusk

signed

oil on canvas laid down on board

31 by 37,5cm

R80 000 - 120 000

PROVENANCE

Aspire, Johannesburg, 12 November

2017, lot 45.

Private Collection.

236

Paul du Toit

SOUTH AFRICAN 1922-1986

Trees and Stream

signed and dated 1953; Wolpe Gallery

label adhered to the reverse

oil on canvas laid down on board

40 by 45cm

R40 000 - 60 000

237

A George III style mahogany chest of drawers

the rectangular top above a reeded border, four graduated cockbeaded long drawers below, on outswept legs, *minor loss*, 106cm high, 108,7cm wide, 51cm deep

R5 000 - 7 000



237



238

**A George III style mahogany
breakfront bookcase,
late 19th century**

*in two parts, the moulded
breakfront above a pair of
astragal-glazed doors enclosing
four adjustable shelves, flanked
by a pair of cupboard doors with
nine adjustable shelves, the lower
section with a pair of panelled
doors enclosing four adjustable
shelves, flanked by a pair of
panelled cupboard doors enclosing
five shelves, on a conforming plinth
base, restorations, 238cm high,
233cm wide, 43cm deep*

R20 000 - 30 000

239

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Still Life with Pelargoniums

signed and dated 32

oil on canvas laid down on board

46 by 35,5cm

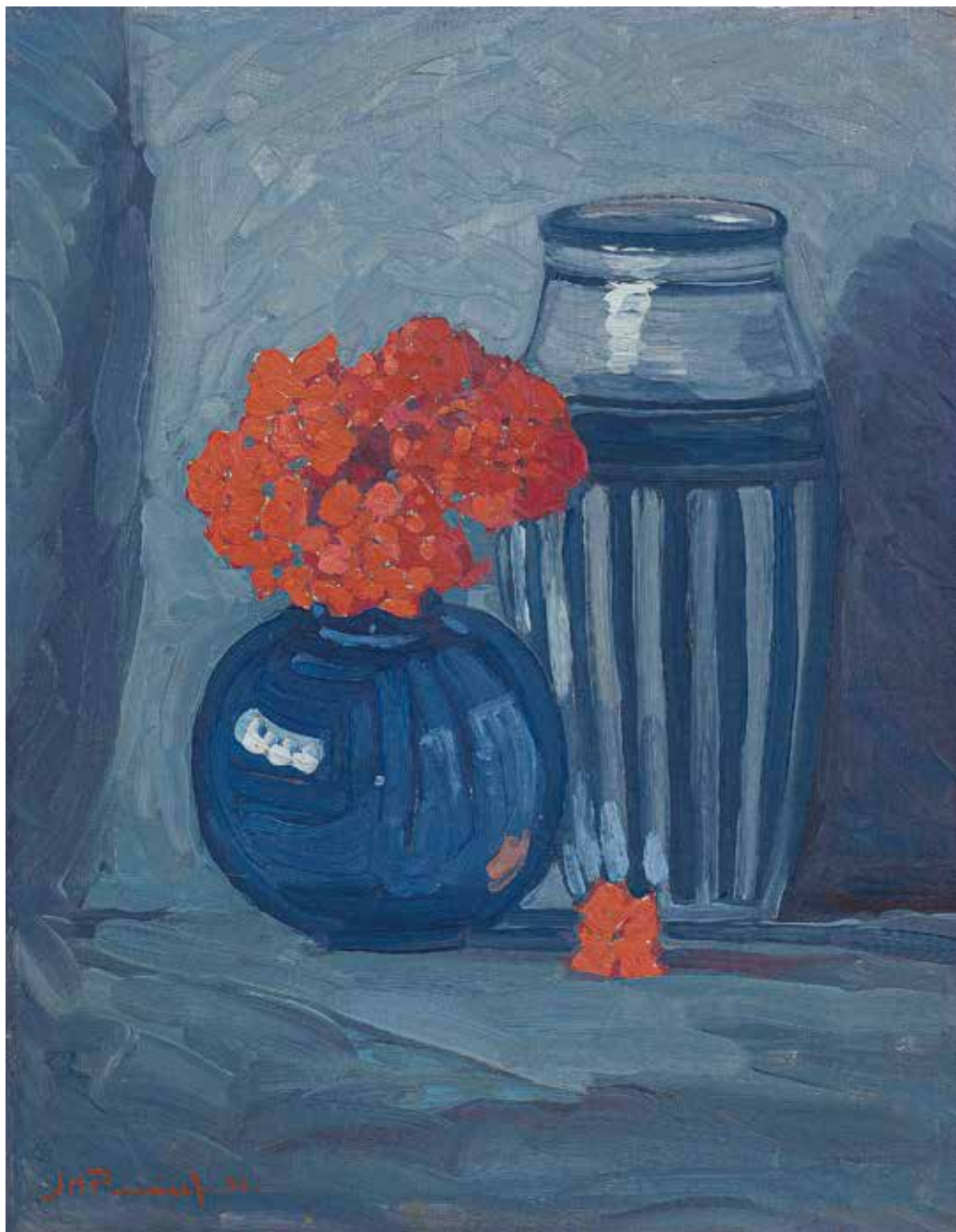
R300 000 - 400 000

Pierneef painted still lifes throughout his life, but most often arrangements of African pots, pumpkins, gourds and bottles. This is his only known still life with flowers. The vase in the background of this painting was used by the artist to hold his brushes and is visible in photographs of his Villieria, Pretoria, studio around 1927.

Thanks to Jan Middeljans for his assistance in cataloguing this lot.



JH Pierneef's studio





240

240
A tortoiseshell and silver-mounted box, 19th century

rectangular, the hinged cover carved with rope-twist design against a stippled ground, silver rim and thumbpiece, conforming sides and base, *minor chips, 8cm wide*; another, smaller, 19th century, the hinged cover carved with sprays of trailing foliage against a simulated quarter-veneered ground, foliate silver thumbpiece and beaded rim, with conforming sides and base, *chip, cracks, 6,1cm wide*; and a tortoiseshell and silver-mounted box, 19th century, oval, the hinged cover centred by an oval silver cartouche set against a carved radiating design embellished by piqué work, reeded silver rim, conforming base, *loss, 9,3cm wide* (3)

R6 000 - 8 000

*This lot is not suitable for export

241
A tortoiseshell and silver-mounted magnifying glass, 19th century

oval, the sides applied with three foliate clasps, one hinged side enclosing a magnifying glass, *repair, chips, 9,4cm long*; and another, similar but smaller, the case carved with oval comb work, the sides applied with three foliate clasps, *loss, 7,4cm long* (2)

R4 000 - 6 000

*This lot is not suitable for export

242
A Georgian tortoiseshell and silver-mounted box, marks indistinct

oval, the cover inset with a plaque engraved *John Pearfon 1793*, with reeded rim and conforming base, *minor losses, 10,3cm wide*; and another, apparently unmarked, the hinged cover mounted with a silver reeded rim, *chips and minor losses, 8,2cm wide* (2)

R6 000 - 8 000

*This lot is not suitable for export



241

243
A Victorian tortoiseshell mother-of-pearl and gilt inlaid calling card case

rectangular, the hinged cover centred by a shield-shaped cartouche engraved with initials and *1870*, enclosed by gilt scrollwork and flowerheads interspersed with mother-of-pearl inlay, the whole enclosed by a spearhead border alternating with foliage and flowerheads, enclosing a blue concertina folder with gilt highlights, *losses to stringing, 10,9cm long*; and a Victorian tortoiseshell and tricolour metal-inlaid box, oval, the hinged cover inlaid with a bird, a quiver of arrows and a flaming torch enclosed by a flowerhead border, *later Dutch silver thumbpiece, dents, 7cm wide* (2)

R5 000 - 7 000

*This lot is not suitable for export

244
A Victorian tortoiseshell and inlaid gilt-metal aide-mémoire

rectangular, the hinged cover set with an oval cartouche enclosing a vacant shield enclosed by piqué work, the reverse similarly inlaid, enclosing compartments and an ivory pencil, *chips, 10,5cm long*; a Victorian tortoiseshell and silver-mounted etui, rectangular with reeded bands, the outer borders with piqué work, *chips, losses, 7,7cm high*; a tortoiseshell and gilt-metal inlaid snuff box, 19th century, oval, the hinged cover inlaid with a cartouche engraved with the initials *JHR*, the whole enclosed by engraved gilt-metal bands, *chips, losses, 9,5cm wide*; and a tortoiseshell and gilt-metal-mounted box, 19th century, circular, the cover inset with a convex glazed compartment enclosing a printed fabric portraiture, *losses, 8cm diameter* (4)

R4 000 - 6 000

*This lot is not suitable for export



242



243



244



245

245

A tortoiseshell and silver-mounted piqué snuff box, 19th century

rectangular with rounded corners, the cover inlaid with scrolling foliage enclosed by rectangular borders, *repair*, 7,8cm wide; and a Victorian tortoiseshell and silver-mounted box, circular, the cover applied with Apollo and four winged horses enclosed by a pair of bands moulded with shell, foliage and scrollwork, reeded rim, raised on a circular base, *losses*, 6,8cm diameter (2)

R5 000 - 7 000

*This lot is not suitable for export

246

A Victorian tortoiseshell and silver-mounted box, William Comyns & Sons, London, 1898

cylindrical, the cover set with piqué work depicting garlands, trumpets, bows and flowerheads, enclosed by a pierced rim and moulded leaf border, raised on a conforming base, *minor losses*, 10cm high; an Edward VII silver and tortoiseshell-mounted box, William Comyns & Sons, London, 1907, circular, the cover set with a tortoiseshell panel with silver piqué work depicting garlands, lyres, bows and flowerheads, enclosed by a moulded leaf-and-berry border, *dents*, 9,5cm diameter; an Edwardian tortoiseshell pin tray, oval, with indented sides, the centre with piqué work depicting garlands, a lyre, and ribbon-tied bows, *cracks to the tortoiseshell*, 11cm wide; and a George V silver and tortoiseshell-mounted jewellery casket, Ledsam & Vale, Birmingham, 1917, demi-lune with canted sides, the hinged cover set with a tortoiseshell panel decorated with silver piqué work depicting ribbon-tied garlands suspending a medallion with bows and flowerheads, the rim moulded with an egg-and-dart border, raised on four cabriole legs, fitted with a beige velvet interior, *the two back feet with dents*, 5cm high, 12,5cm wide (4)

R8 000 - 10 000

*This lot is not suitable for export



246

247

A George V tortoiseshell and silver-mounted box, Grey & Co, Chester, 1910

rectangular, the hinged cover and sides with silver mounts, shaped thumbpiece, raised on ball feet, *dents to feet*, 8,6cm high; and another, similar but smaller, Grey & Co, Chester, 1913, *damage*, 7,3cm high (2)

R6 000 - 8 000

*This lot is not suitable for export



247

248

A George V miniature silver and tortoiseshell box, Levy & Salaman, Birmingham, 1913

circular, the cover set with a tortoiseshell panel decorated with silver piqué work depicting garlands of flowers and linework, *dents*, 3,2cm diameter; a tortoiseshell box, 19th century, rectangular, the hinged cover with piqué work depicting scrolling foliage enclosed by a rectangular border, *cracks*, 5,5cm wide; and a tortoiseshell inlaid scent bottle case, 19th century, rectangular with cut corners, the hinged cover with foliate piqué work and silver rim, the sides with silver piqué work depicting an oval cartouche engraved CMZ enclosed by scrolls and star and rope-twist border, *lacking closing button*, 4,2cm high (3)

R5 000 - 7 000

*This lot is not suitable for export



248

249

A George V silver and tortoiseshell-mounted jewellery box, marks indistinct, possibly Birmingham, 1925

circular, the hinged cover inset with tortoiseshell, with in-curved border enclosing a velvet-lined interior, *dents*, 5,7cm diameter; a George V tortoiseshell box, London, 1913, rectangular, the hinged cover with rounded corners, *chip*, 8,6cm wide; and a tortoiseshell box, early 20th century, oval, *repair*, 11cm wide (3)

R5 000 - 7 000

*This lot is not suitable for export



249

250

An Edward VII silver box, Louis Dessoutter, London, 1905, with import marks for London, 1904, .925 sterling

circular, the cover engine-turned with a wave border centred by a sun motif, with conforming sides, with gilt engine-turned base, gilt interior, *minor dents*, 8,5cm diameter, 115g

R3 000 - 5 000

250



251

A George V silver-gilt rose bowl, Fenton Brothers Ltd, Sheffield, 1905

circular, with gadrooned rim, the body moulded with swags joined by ribbon-tied medallions enclosing a flowerhead, the lower body with alternating fluted and stiff-leaf panels, raised on a conforming domed spreading pedestal foot, gilt interior, 19cm diameter, 445g

R12 000 - 15 000

251



252

A large George V silver picture frame, Sanders & Mackenzie, Birmingham, 1928

rectangular with easel back, *minor dent*, 40,9 by 29,2cm

R2 000 - 3 000

252



253

A mahogany, satinwood, marquetry and painted longcase clock

the movement by Thos. Clare, Hatton, 18th century, the 33cm silvered chapter ring with Roman hour and Arabic minute numerals, the engraved matt dial with date and seconds aperture, pierced steel hands, pierced foliate and mask spandrels, moon phase and calendar in the arch, signed *T. Clare Hatton*, bell-striking movement, the *later case* with moulded arched cornice above a conforming glazed door flanked by tapering columns headed by gilt-metal capitals, the sides with glazed apertures, the trunk inlaid with an urn with foliate handles flanked by winged busts and half pilasters, the front of the plinth similarly decorated, the whole inlaid with shell and foliate motifs, on *later* bracket feet, 227cm high

R40 000 - 50 000

253



254

**A mahogany gilt-metal-mounted table clock,
Dent & Co, London,
19th century**

the 11 cm silvered chapter ring with Roman hour numerals and Arabic minutes numerals, inscribed 'Dent, 61 Strand, London, 44047'; subsidiary 'Strike/Silent' dial, the whole against a gilt engine-turned ground, the movement striking the full, half and quarter hours on four spiral gongs, the minaret-shaped top surmounted by an urn-shaped finial, the sides with fretwork panels moulded with scrolls and musical instruments, the arched glazed door surmounted by a foliate cresting, the canted corners with foliate scrolls headed by flaming finials, raised on a conforming stepped base applied with a plaque inscribed *PRESENTED TO H.H.*

WAINWRIGHT ESQ. By a number of Political Friends in recognition of the valuable services rendered by him to the CONSERVATIVE CAUSE during Five Years Presidentship of the BLACKPOOL CONSERVATIVE ASSOCIATION, MAY 15th 1888, pierced foliate apron, raised on scrolled acanthus-leaf bracket feet, 45cm high

R20 000 - 25 000

255

David Botha

SOUTH AFRICAN 1921-1995

Rainy Days (82 Main Street, Paarl)

signed and dated '91
oil on canvas laid down on board
30,5 by 35cm

R60 000 - 80 000

PROVENANCE

Strauss & Co, Cape Town, 10 October 2016, lot 486.
Private Collection.

256

David Botha

SOUTH AFRICAN 1921-1995

A Rainy Day in Paarl

signed and dated 82
oil on canvas laid down on board
40 by 50cm

R60 000 - 80 000



254



255



256



detail



detail

257

**A walnut pipe cabinet,
Alfred Dunhill, 1974-1976**

the outset moulded top above a pair of cupboard doors enclosing twelve numbered suede-lined pipe trays, fitted overall with 366 pipes, raised on cabriole legs and pad feet, numbered shelves, 150cm high, 103cm wide, 72cm deep (367)

R200 000 - 300 000



258

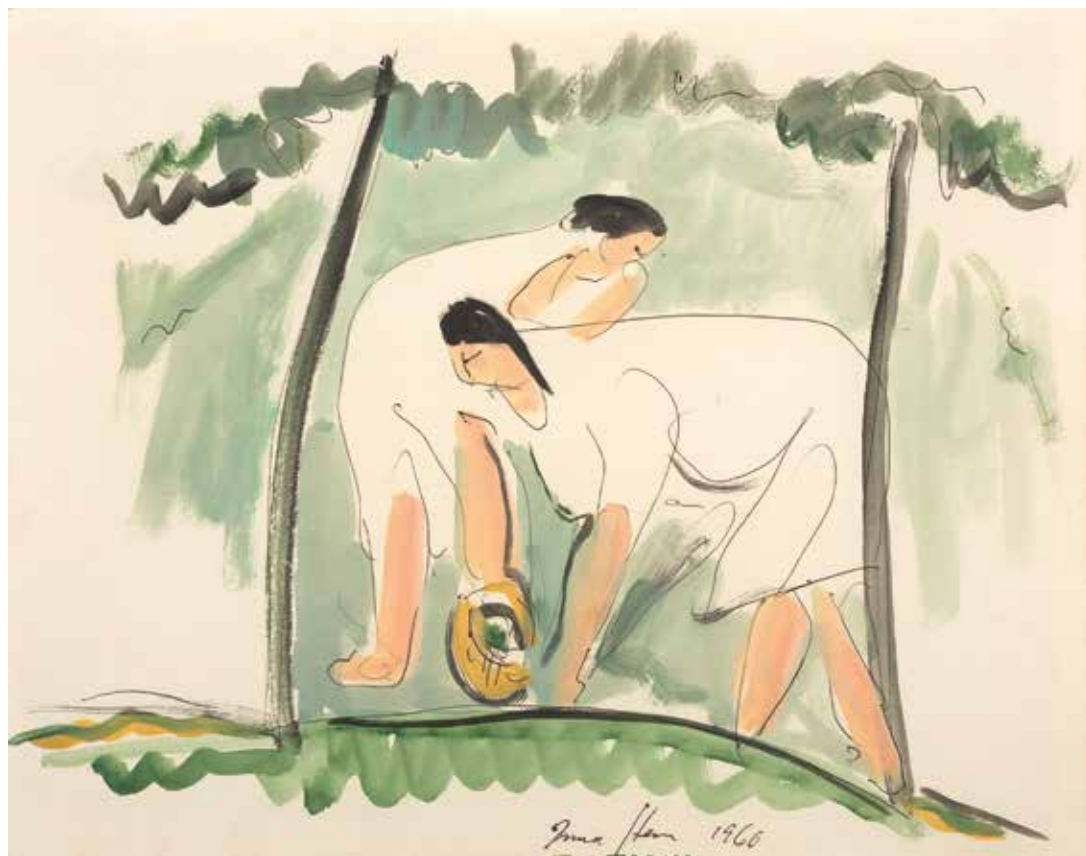
Irma Stern

SOUTH AFRICAN 1894-1966

Harvesters

signed and dated 1960
gouache and ballpoint pen on
sketchbook paper

24 by 30,5cm
R60 000 - 80 000



259

Irma Stern

SOUTH AFRICAN 1894-1966

Four Women

signed and dated 1953
gouache on paper

22 by 29,5cm
R120 000 - 160 000





260

A French cherrywood and oak armoire, late 18th/early 19th century

the *later* moulded pediment above a frieze inlaid with a star motif, above a pair of carved panelled doors, each panel headed by a double foliate motif with an inlaid star motif below, enclosing a shelf, panelled sides, carved apron, on shaped stile feet, the whole highlighted with brass bosses, 206cm high, 137cm wide, 60cm deep

R30 000 - 40 000

261

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life with Basket of Flowers

signed and dated 1937

oil on canvas

77,5 by 83,5cm

R3 500 000 - 5 000 000



The still life genre provided Irma Stern with a fitting outlet for her passionate interest in colour. In the 1930s she became dissatisfied with her limiting palette. At her 1930 exhibition in Paris, while hanging her artworks, 'she found that she had difficulty in giving a total impression of her work without repeating her colour schemes. . . orange, red and green were domineering colours in her canvases, and this made her think that her palette was limited, except for a few still lifes in which she saw a wealth of colour scheme, and on those still lifes she determined to build her career.'¹

The present lot attests to Stern's embracing of a much more exciting

colour palette. It is especially evident in the splashes of red, pink, purple and orange of the zinnias. The thick paint application echoes the texture and shape of the colourful stiff petals. The vase of flowers is placed on a red table, which seems to have been a favourite studio prop. The artist depicted the same table in other still lifes auctioned by Strauss & Co – *Still Life with Red Flowering Gums* (1936), which sold for R3.8 million in 2009, and *Gladioli* (1939), which sold for R12 million in 2010.

The still life genre gave the artist an ideal opportunity to experiment with the formal qualities of painting such as colour and texture. It seems to have been

a counterpoint to her portraits of family and friends, and the exotic 'others' she encountered on her travels in East Africa. And flowers were the natural fulcrum for her still life compositions – her house, The Firs, in Rosebank, Cape Town, has an extensive garden, and its bounty was a constant source of inspiration in the studio. Esmé Berman maintains that 'Stern's ebullient brush was frequently occupied by the flamboyant brilliance of sub-tropical blooms.'²

Marion Arnold considers Stern's still lifes to be 'more than a decorative statement of vigorously applied, strong colour: they speak of the hybridisation process that makes these flowers unlike

the delicate blooms of indigenous species. But despite the fact that flowers within still life painting possess meanings related to environmental concerns, flower painting has come to epitomise a very popular subject, the antithesis of arcane and serious avant garde imagery.'³

1. Karel Schoeman (1994) *Irma Stern: The Early Years, 1894-1933*, Cape Town: South African Library, page 99.
2. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 168.
3. Marion Arnold (2001) *South African Botanical Art: Peeling Back the Petals*. Cape Town: Fernwood Press, page 148.



262

Neil Rodger

SOUTH AFRICAN 1941-2013

Still Life with Moonflowers

signed and dated '94; inscribed with artist's name, title, and medium on a label adhered to the reverse
oil on canvas
59 by 59cm

R60 000 - 80 000

Commissioned from the artist by the current owner.



263

An Iberian fruitwood and wrought-iron table, 18th century and later

the rectangular top above three frieze drawers, each carved with diamond-shaped panels, raised on open scroll supports with *later* side-stretchers united by an arched iron stretcher, restorations, 80cm high, 150cm wide, 63,5cm deep

R15 000 - 20 000





264

Benjamín Palencia

SPANISH 1894-1980

View of Granada

signed, and with indistinct inscription
oil on canvas laid down on board
73 by 54cm

R40 000 - 60 000

PROVENANCE

Antonio Garrigues y Díaz-Caabate,
Marqués de Garrigues, Madrid.

265

**A French rosewood *secrétaire*
à abattant, late 19th century**

the rectangular top with outset
corners and inset with a marble
surface, with a pair of panelled frieze
drawers below, a hinged fall-front
inset with a tooled brown leather
writing surface enclosing open
shelves and an arrangement of four
drawers, three panelled long drawers
below, flanked by tapering fluted
columns, on ring-turned compressed
bun feet, *restoration to the marble*,
152cm high, 88cm wide, 48cm deep

R8 000 - 10 000





266

**A French oak and cherrywood
armoire, late 18th/early 19th century**

the moulded serpentine pediment above
a carved frieze centred by a foliate motif, a
pair of panelled doors below, the left hand
door incorporating a fluted panel headed
by a foliate rondel, the lower section with
a diamond-shaped panel carved with a
flowerhead and enclosing two shelves
and a drawer, panelled sides, wavy apron,
on bracket feet, *minor loss, 218cm high,
147cm wide, 64cm deep*

R20 000 - 25 000

267

A gilt-metal and bronzed clock garniture, late 19th century

the 10cm embossed gilt dial with enamel numeral cartouches, bell-striking movement, the case surmounted by a cherub with his bow, with pierced latticework sides, on acanthus-leaf scroll feet, the shaped base with toupie feet, 47cm high, and a pair of five-light candelabra, each candelarm supported by a putto holding grapes, the central column with flame-shaped candle snuffer, raised on a shaped base with toupie feet, *dent to one snuffer finial*, 55cm high (3)

R20 000 - 25 000



267

268

A Haviland Limoges 'France Toulon' pattern part dinner and coffee service, 20th century

each centre painted with a spray of flowers enclosed by a leaf-and-berry wreath, enclosed by flowerheads and gilt foliage within a puce-line and gilt foliate ribbon, within green-line and stippled borders, gilt dentil rim, comprising: ten dinner plates, ten side plates, ten consommé bowls and ten saucers, ten dessert plates, a double-lipped sauceboat-on-stand, four tureens and covers, *in sizes*, an oval serving platter, a two-handled pierced bread basket, a coffee pot, a two-handled covered sugar bowl, a milk jug, ten coffee cups and ten saucers, *blue-printed factory mark, chip and hairline crack to sauceboat, the platter 60cm wide, the largest tureen 23cm high, 32cm wide over handles* (80)

R20 000 - 25 000



268 part lot

269

A Louis XV style gilt-painted and upholstered salon chair

with arched padded back and armrests, loose seat cushion, raised on tapering fluted legs headed by foliate paterae with carved foliate bands, on toupie feet; and a Louis XV style giltwood and upholstered stool, with serpentine seat, raised on cabriole legs with shell carving, *loss to gilding, overall chipping* (2)

R10 000 - 15 000



269

270

A Louis XV style giltwood and upholstered settee

the moulded curved back with foliate cresting, upholstered back and armrests, padded seat, raised on tapering gadrooned legs with toupie feet headed by foliate paterae, *gilt loss throughout*, 155cm long

R10 000 - 15 000



270

271

A pair of Louis XV style painted and caned side chairs

each rectangular arched caned back centred by a pierced and carved foliate medallion, caned serpentine seat, beaded apron, on acanthus-leaf-carved tapering fluted legs, *paint loss (2)*

R4 000 - 6 000



271

272

A Louis XVI style demi-lune parquetry and gilt-metal-mounted cabinet

the *later* mottled grey marble top with re-entrant corners above a *trompe l'oeil* frieze drawer, with a pair of long graduated drawers below, flanked by *trompe l'oeil* pilasters, each side with a cupboard door enclosing a pair of shelves, raised on tapering legs with brass cappings, *marble repaired*, 89cm high, 128cm wide, 60cm deep

R20 000 - 30 000



272

273

A Louis XVI style gilt-metal-mounted bracket clock, late 19th/early 20th century

the 24cm enamelled dial with Roman hour and Arabic minute numerals, the associated movement striking the hour on a later bell, the pendulum window decorated with a peacock amongst foliage and flowering branches, the case painted with polychrome flowerheads against a black ground, the ribbon-tied hood surmounted by scrolling acanthus leaves, with arched door, glazed sides, foliate and flowerhead apron, raised on hipped legs mounted with scrolling foliate caps, with conforming bracket, *en suite*, restoration, distress to the enamel dial, 81,1cm high excluding bracket

R20 000 - 30 000

PROVENANCE

Purchased from Schloss Herbelingen Arts et Antiquités.



273

274

A French gilt-metal and clear glass perfume casket, 19th century

octagonal, the hinged glass cover with beaded gilt-metal rim enclosing a pair of scent bottles, each set with a painted plaque of an historical building, set within a rope-twist surround moulded with leaf and boss design, the sides applied with rope-twist shaped carrying-handles, raised on stylised gilt-metal bracket feet in the form of bats, *minor chips to the scent bottles*, 11cm high, 13,3cm wide, 9,2cm deep (3)

R10 000 - 15 000

275

A Louis XV style gilt-metal-mounted marble-topped occasional table

circular, with brass gallery, the frieze inset with gilt-tooled leather brushing slides alternating with drawers, on tapering fluted legs with brass toupie feet, with *partial manufacturer's Paris label*, repair to marble, 73,5cm high, 60,5cm diameter

R10 000 - 12 000



274



275

276

A Louis XV style gilt-metal-mounted marble-topped occasional table

circular, with brass gallery, the frieze inset with gilt-tooled leather brushing slides alternating with drawers, on tapering fluted legs with brass toupie feet, 74cm high, 65cm diameter

R7 000 - 9 000

277

A Louis XV style caned and walnut two-seater settee

the curved double caned back and sides with a central carved flower-filled jardinière headed by further foliage and flowerheads, downcurved scroll and acanthus-headed arms, moulded caned kidney-shaped seat, on turned tapering fluted legs headed by floral medallions, on toupie feet, loose seat cushion, 117,5cm long

R7 000 - 9 000



276



277

278

Robert Hodgins

SOUTH AFRICAN 1920-2010

Four Figures

signed with the artist's initials and dated 57

oil on board
60,5 by 81cm

R80 000 - 120 000



279

Robert Hodgins

SOUTH AFRICAN 1920-2010

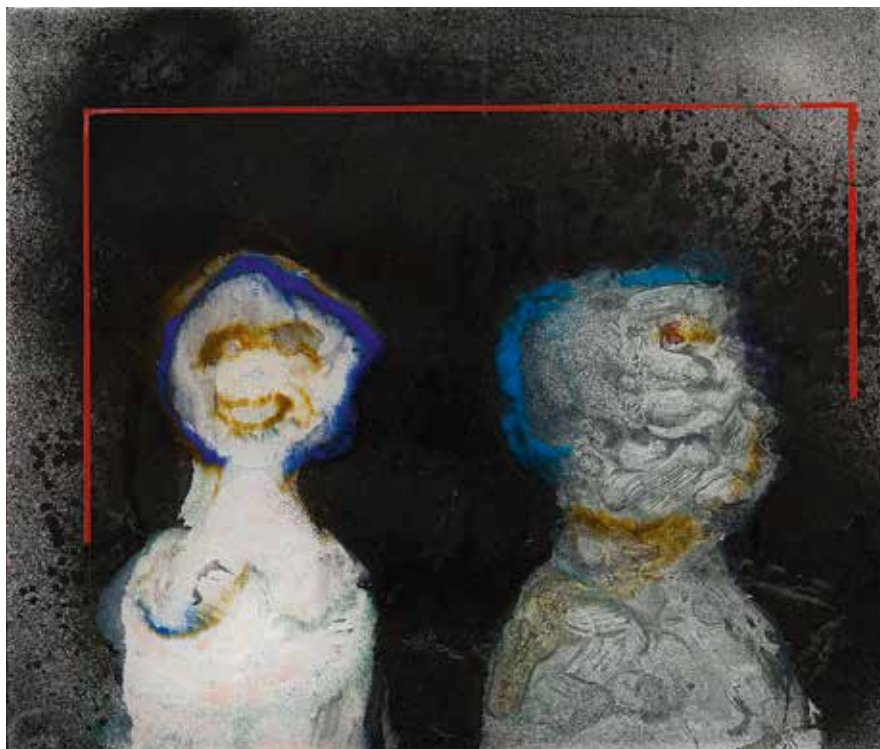
Woman and Man

signed, dated 2006 and inscribed with the artist's name and the title on the reverse
baked enamel on and behind glass
23 by 26cm

R25 000 - 35 000

PROVENANCE

Acquired from the artist by the current owner.



280

Christo Coetzee

SOUTH AFRICAN 1929-2000

Simon's Icon

signed and dated 99; signed, dated
and inscribed with the title on the
reverse

mixed media on board
118 by 120cm

R80 000 - 120 000



281

Georges Braque

FRENCH 1882-1963

Gélinotte

1960

signed and numbered 73/75;
inscribed with the title on the reverse
of the paper; a copy of a Whippman's
Gallery letter of authentication
adhered to the reverse

colour lithograph
43 by 53cm

R25 000 - 35 000

Created in 1960, this colour
lithograph on Arches paper was
printed by Mourlot, Paris and
published by Maeght, Paris.





282

282
A Gallé 'Fern' glass cameo table lamp,
circa 1920

in shades of red, green and cream, the mushroom-shaped shade resting on three outswept supports, the baluster stem rising from a spreading circular foot, the shade and stem signed in cameo Gallé, fitted for electricity, 37cm high

R60 000 - 80 000

*We do not guarantee electrical fittings



283

283
A French kingwood, mahogany and
gilt-metal-mounted bureau plat,
late 19th century

the shaped top with rounded corners inset with a red leather writing surface above a frieze drawer flanked by a pair of short drawers, on cabriole legs with paw feet, 77,5cm high, 136,5cm wide, 62,5cm deep

R15 000 - 20 000



284

284
A Louis XV style walnut writing desk

the rectangular top inlaid with a gilt-tooled brown leather writing surface enclosed by a three-quarter pierced brass gallery, above a pair of panelled frieze drawers each carved with leaf-and-berry motifs, raised on tapering fluted legs and toupie feet, applied retailer's label 'Mercier Frères, A meublements de style, 100 Faubourg St Antoine, 100, Paris', 78cm high, 115cm wide, 67cm deep

R15 000 - 20 000

285

A French silver 'Fiddle and Bead' pattern flatware service, H&C^{ie}, .800 standard

comprising: twelve bread knives, twelve dinner spoons, twelve fish forks, twelve fish knives, two fish servers, twelve dinner forks, twelve dinner knives, twelve dessert spoons, twelve dessert forks, twelve teaspoons, *4910g all in*; contained in an oak canteen, the rectangular hinged top enclosing a velvet-lined interior, the sides applied with carrying-handles, *12,9cm high, 44,5cm wide, 38cm deep* (111)

R30 000 - 40 000



part lot

286

A German Art Nouveau silver flatware service, Posen, .800 sterling, post 1888

comprising: eight hors d'oeuvres forks and ten knives, an hors d'oeuvres serving knife, eleven fish knives and forks, two fish servers, eight bread knives, ten dinner spoons, eleven dinner knives, ten dinner forks, two serving forks, three serving spoons, one sauce ladle, two pickle forks, ten dessert forks, ten ice cream spoons, two pastry lifters, eleven teaspoons, two cake slices, *4717g all in*; contained in a mahogany canteen, rectangular, the hinged cover enclosing a velvet-lined interior, a long drawer below enclosing a further velvet-lined interior, raised on bracket feet, *20cm high, 46cm wide, 33cm deep* (126)

R50 000 - 60 000



part lot



287

Erik Laubscher

SOUTH AFRICAN 1927-2013

Spring Near Durbanville

signed and dated '01; inscribed with
the title and the artist's details on the
reverse

oil on canvas

45 by 60cm

R80 000 - 120 000



288

288
A collection of eight German clear and engraved glass flasks, 19th century

in sizes, each bulbous body variously engraved, including: a Christogram; an armorial; *Andenken*; with initials *ABM* above a rampant lion; with the date 1812 above a rampant lion; with the date 1812 above a bear in a landscape; with initials *BAB* above a laurel wreath; and with the date 1810 above a bird amongst foliage; each with elongated neck, raised on a domed spreading foot, *the tallest measuring 32cm high* (8)

R15 000 - 20 000

PROVENANCE

Purchased from Schloss Herbelingen Arts et Antiquités.



289

289
A German engraved clear glass ewer, 18th century

the ovoid body engraved with a bear and the date 1792 within a cartouche, the reverse with flowers, the cylindrical neck applied with a moulded scroll handle, raised on a moulded domed spreading foot, *26,9cm high*; another, smaller, engraved with scrolling foliage, raised on a domed spreading foot, *19,7cm high*; and a German transparent and enamelled bottle, 1804, the body painted with an inscription amongst various blooms and scrolling foliage highlighted in yellow, blue and green, the reverse with a blue bird perched above a heart, with kick base, *minor wear to the enamels, 24cm high* (3)

R10 000 - 15 000

PROVENANCE

Purchased from Schloss Herbelingen Arts et Antiquités.



290

290
A miscellaneous collection of twenty-two German engraved clear glass drinking vessels, 18th/19th century

in sizes, variously shaped, each body variously engraved including: six engraved with a bear and the dates 1806, 1814, 1816, 1832, 1835, 1861, two with initials; five engraved with a deer and the dates 1817, 1827, 1841 and 1853; four with birds and the dates 1810, 1832, 1841 and 1856; one with a hare and the date 1835; one engraved *Zum Andenken* and the date 1861; another with initials; three examples with sprays of flowers; and a rhythm moulded example, with elongated neck and neck rings, *the tallest measuring 31,5cm high* (22)

R15 000 - 20 000

PROVENANCE

Purchased from Schloss Herbelingen Arts et Antiquités.



291

Dutch School

17TH CENTURY

Double Portrait of a Gentleman with his Wife

dated 1665, signed with the initials DB, possibly the monogramist DB (active 1656-57) who is documented as a portrait painter oil on panel
124 by 174cm

R100 000 - 150 000

PROVENANCE

Eurasia Antiques, Amsterdam, 15 November 1994.
Strauss & Co, Cape Town, *Contents of Keerweder*, 22 October 2012, lot 198.
Private Collection.

292

A Dutch walnut corner cupboard, 19th century

in two parts, the upper half with broken swan neck pediment and dentil frieze, an arched glazed door below enclosing a green- and gilt-painted interior and a pair of shelves, with fluted canted corners, the lower half with a pair of faux drawers above three graduated faux drawers, each with hinged fall-front enclosing gilt-tooled leather-lined interiors, the sides with foliate inlay, on a moulded plinth base, *lacking central attribute to pediment*, 247cm high, 96cm wide, 56cm deep

R25 000 - 30 000





293

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

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

R600 000 - 800 000

PROVENANCE

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

LITERATURE

Michael Baraitser and Anton Obholzer. (1987) *Town Furniture of the Cape*, Cape Town: Struik. Illustrated on pages 71 and 73, numbers 246, 247 and 257. Michael Baraitser and Anton Obholzer. (2004) *Cape Antique Furniture*, Cape Town: Struik. Illustrated on page 258, number 1100.



294

Anton van Wouw

SOUTH AFRICAN 1862-1945

Mealiepap Eater

stamped SA

bronze with a brown patina on
a Rustenburg granite base
height: 15cm excluding base;
length: 25,5cm; width: 21cm

R300 000 - 400 000

LITERATURE

ML du Toit (1933) *Suid Afrikaanse Kunstenaars*, Deel 1, Anton van Wouw, Cape Town: Nasionale, another cast from the edition illustrated as number 14.

AE Duffey (1981) *Anton van Wouw 1862-1945 en die van Wouwhuis*, Pretoria: University of Pretoria, another cast from the edition illustrated on page 45.

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, a cast from another edition illustrated on pages 71 to 72.

The present lot was created between 1906 and 1907 as part of the sculptures specifically created for the Anton Van Wouw Syndicate. In 1908 the plasters belonging to the Syndicate were sent to the Giovanni Nisini foundry in Rome to be cast. Between 1934 and 1936 the Nisini foundry became the Galileo Massa foundry and the cast work carried on at that foundry until at least 1955. The original plasters that were at the Massa foundry were never retrieved by the family.

In my opinion the work is an Italian cast, cast from the original plaster before 1955. The base of Rustenburg granite is consistent with those used by Van Wouw after 1935 when he first began using the GW Harmsen Marble and Granite works in Johannesburg to supply bases for his sculptures.

Gerard de Kamper



Dr JE Holloway and his wife Tienie in the entrance hall of 'Highveld', the residence of the South African High Commissioner in London, with the *Dagga Smoker* on the table. Dr Holloway served as High Commissioner from 1956 to 1958.

295

Anton van Wouw

SOUTH AFRICAN 1862-1945

Dagga Smoker

signed and inscribed 'SA Johburg' and bears the foundry mark bronze with a dark brown patina on a wooden base; cast by the Massa foundry, Rome
height: 18cm excluding base, 24cm including base; width: 22cm; length: 52cm

R900 000 - 1 200 000

PROVENANCE

The Holloway Family Collection.
The Bodewig Family Collection.

LITERATURE

AE Duffey (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House, another cast from the edition illustrated on pages 61 to 62.
AE Duffey (1981) *Anton van Wouw 1862-1945 en die Van Wouwhuis*, Pretoria: University of Pretoria, another cast from the edition illustrated on page 32.

Mr JE Holloway, son of the original owner of this work, records in a typed note signed and dated 18 May 1999 how the family acquired the sculpture: 'I was a boy of 13 or 14 when one day I went shopping with my mother, Tienie Holloway (wife of Dr JE Holloway, then Secretary for Finance and later South African High Commissioner in London) in central Pretoria. It was during the war years and many bodies were collecting money for various causes. I well remember the little shop in the old African Arcade (in Pretoria) which the Dutch Relief Fund had rented for their fundraising. In pride of place in the window stood the *Daggaroker* with a notice: Donated by Anton van Wouw, Tickets 1/-, Value Sixty Pounds. My mother spent three shillings on raffles that morning, because, in her own words: 'For St John's Ambulance because my brother Baden was up North as a medic through his St John's work; for the Belgian Relief Fund because I learnt

to love the Flemish people when Jack was studying in Ghent before and at the outbreak of the First World War; and for the Dutch Relief Fund because I wanted the *Daggaroker*'.

Time passed and one evening as the family was starting dinner I answered a knock at the front door. There was Mijnheer Johannes Postmus, Governor of the S.A. Reserve Bank, whom I knew well as his son and I were good friends. Postmus, who it transpired was also Chairman of the Dutch Relief Fund, asked to see my father. Presently my father called me back to the front door and together we took delivery of the *Daggaroker*. We returned to the dinner table and, much to my mother's consternation, said not a word. Dinner finished, we went to the lounge as usual, and there on the small stinkwood cabinet next to the front door reposed the *Daggaroker*, a place of honour which it retained for all our years in 'Ellensgate'.





296

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Die Eerste Reën, Liedenburg (sic),
Tvl.*

signed and dated 20; inscribed with
the title on the stretcher

oil on canvas
34,5 by 44,5cm

R350 000 - 500 000

297

A Cape of Good Hope Imperial Gill brass measure, Potter, London, 1875

inscribed 'IMPERIAL GILL ORANJE VRY STAAT, 1875, POTTER, LONDON, 1596'; 7,5cm high

R8 000 - 10 000

298

A Cape of Good Hope Imperial brass bushel, de Grave & Co, London, 1895

engraved 'Govt. of Cape of Good Hope, De Grave & Co, London, 1895'; with turned ebonised handles, 22,5cm high, 65cm wide over handles

R200 000 - 300 000

299

A Cape Riversdale stinkwood and yellowwood cupboard, 19th century

the outset moulded cornice above a pair of panelled doors with reeded moulding enclosing three shelves and a pair of drawers, panelled sides, on inlaid Riversdale feet, 190cm high, 120cm wide, 52cm deep (2)

R120 000 - 150 000

PROVENANCE

From Dr Danie Craven by the current owner. Accompanied by a photograph showing Dr Craven with the cupboard.



297



298



299



300

A pair of large Chinese famille-rose vases, Republic period

each enamelled with nine partridges amongst auspicious blooms, *linghzi* and scholar's rocks, apocryphal iron-red Qianlong six-character mark, one with Holzapfel Collector's paper labels, 55,1cm high (2)

R60 000 - 80 000

PROVENANCE

Holzapfel Collection.



301



301

A large Chinese famille-rose charger, Qing Dynasty, Qianlong period, 1736-1795

circular, the centre enamelled with peonies and chrysanthemums amongst bamboo and a rocky outcrop enclosed by a gilt spearhead border, the rim with three sprays of peonies and fruit, raised on a low foot, *minor wear to the enamels*, 38,5cm diameter; and another, the centre enamelled with a peony enclosed by three sprays of various blooms within a turquoise diaper band, sienna-glazed rim, raised on a low foot, 38,5cm diameter (2)

R10 000 - 15 000

PROVENANCE

Property of a European Collector.

302

A Chinese turquoise-glazed crackleware vase, Qing Dynasty, 18th/19th century

baluster, with flared neck, *restorations*, 42,3cm high

R9 000 - 12 000

302



303

**A Cape stinkwood and mahogany
brass-bound kist, attributed to
Sir Herbert Baker, early 20th century**

the hinged moulded top applied with six
later brass studs, the whole applied with brass
strapwork, with camphor lining, the sides
applied with carrying-handles, raised on bun
feet, 79cm high, 152,5cm wide, 71,5cm deep

R40 000 - 60 000

PROVENANCE

De Goede Hoop, Noordhoek.

304

**An Anglo Indian carved rosewood
and teak settee**

the wave-and-scroll back carved with scrolling
tendrils and foliage, upholstered back and arm
rests, the arm supports and apron similarly
carved, on lotus-carved feet with recessed
brass castors, with loose seat cushion and
bolsters, 214,5cm long

R30 000 - 35 000

*This lot is not suitable for export



305

Strat Caldecott

SOUTH AFRICAN 1886-1929

Sand Dunes, False Bay

inscribed with the title on the reverse
oil on panel
38,5 by 45,5cm

R200 000 - 300 000

PROVENANCE

Mr William Spilhaus.
Mr Basil Trakman.
Private Collection.

EXHIBITED

South African National Gallery, *Strat Caldecott Retrospective*,
7 May to 15 June 1986, catalogue number 38.
The Durban Art Museum, *Strat Caldecott*, 21 August 1986,
catalogue number 8.
William Humphreys Art Gallery, *Caldecott Exhibition*, March 1987.

LITERATURE

J du P Scholtz, *Strat Caldecott*, AA Balkema, Cape Town, 1970,
page 73.

In the opinion of brilliant art historian, Evelyn Cohen, 'Strat Caldecott was possibly the only South African artist who absorbed both the vision and style of French art at source in Paris and brought it to bear, unmodified, undimmed on his rendering of the local landscape.'¹

Caldecott forsook a legal career to study in Paris from 1912, initially at the Académie Julian and then at the École des Beaux Arts under Gabriel Ferrier. With the outbreak of World War I he joined the British Army but returned to Paris from 1919 until 1923, where he relished the atmosphere of artistic independence and enjoyed encounters with artists such as Picasso.

As a devoted Francophile, he preferred to paint in an Impressionist style. The present lot depicts the sweep of the bay towards Simon's Town. The dappled light falling on the beach and the foreground sand dunes is captured with broken brushstrokes of pastel colours while darker, but no less dazzling tones, flicker in the shadows. The cool colours of the bright sky, the distant mountain range and the sea ensure a greater sense of depth while the warm tones and lively painterliness of the dunes gives them a palpable physicality inviting us to step into this unspoilt, spectacular beach.

1. Lucy Alexander, Emma Bedford, Evelyn Cohen (1988) *Paris and South African Artists 1850-1965*, South African National Gallery, page 17.



305



306

306

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Blue Mountains

oil on board
22,5 by 30cm

R150 000 - 200 000

PROVENANCE

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



307

**A pair of terracotta
composition two-handed
garden urns-on-stands and
covers, mid 20th century**

in the Swedish style, each with bifurcated handles carved with acanthus leaves, the body with fruiting vines between stiff-leaf and gadrooned borders, the neck with palmettes and further grapes, raised on a lotus-leaf socle, the spreading foot moulded with lotus leaves raised on a square plinth, the cover with an acorn finial, each plinth with a moulded outset base, *the taller 157cm high (2)*

R30 000 - 40 000

308

Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

The Tropical Flower

signed, dated '1945, Java', and dedicated 'To Lenka';
inscribed with 'To Lenka, who was, to me, as this
canna, the tropical flower' on the reverse
oil on canvas
96 by 70cm

R1 400 000 - 1 600 000

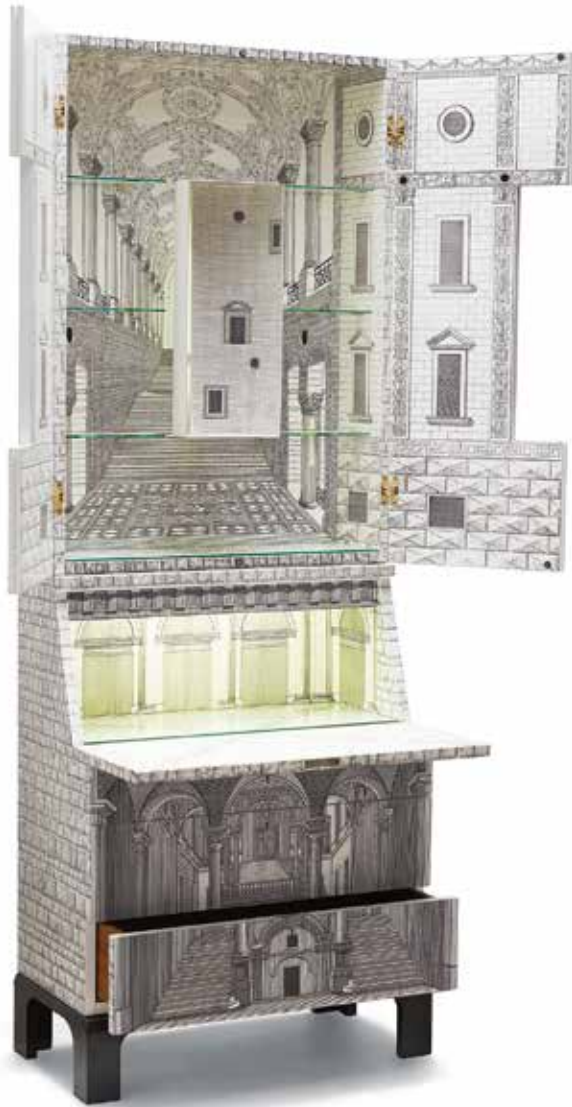
PROVENANCE

Estate Leonora (Lenka) Moltema-Schmidt.

During World War II, Tretchikoff and his family were living in Singapore. They were evacuated, separately, as the Japanese forces advanced. His wife Natalie and daughter Mimi reached Cape Town safely, but the ship Tretchikoff was on was bombed by the Japanese and he and the other survivors became prisoners of war on the island of Java. After being released on parole, Tretchikoff lived out the rest of the war in the capital city, Jakarta, where he met his most famous muse, Leonora Moltema, whom he called 'Lenka', the Russian diminutive of 'Lena'. The daughter of a Balinese woman and a Dutch man, Leonora became Tretchikoff's lover and sat for some of his best-known works of the 1940s, including the iconic portrait *The Red Jacket* which was sold in London in 2012 for a record sum. Leonora encouraged him to continue painting throughout the war so that he could hold an exhibition when the conflict was over. As a result, he was able to hold a successful exhibition not long after he was reunited with his family in Cape Town in 1946. Leonora also had something to remember him by. For the rest of her life, his painting of Javanese red cannas (*Canna indica*) adorned her living-room wall, as can be seen in the Yvonne du Toit documentary *Tretchikoff Unlimited* (2012). Working with British war crimes investigators after the war, Leonora was involved in identifying and tracking down Japanese war criminals among the 700 000 surrendered military personnel in Southeast Asia. According to Leonora's obituary in *The Times* of London, by the autumn of 1946 she was the head of the central war crimes registry in Singapore. Leonora married Theo Schmidt and they moved to Hilversum in the Netherlands in 1954 where they worked together in the pharmaceutical company they founded. Tretchikoff became all that Leonora hoped he would, and more: one of the most commercially successful painters of the twentieth century. He and Leonora met up a few times over the years in Switzerland or in London and the last time they saw each other was in Cape Town in the 1990s, when Yvonne du Toit arranged a visit. Leonora, Tretchikoff's Indonesian muse survived him by seven years. She passed away in 2013, at the age of ninety-nine.

Boris Gorelik





open view

309

Piero Fornasetti (1913-1988)
A 'Trumeau Architettura',
originally designed 1951,
later edition

lithographically-decorated surfaces,
 the interior fitted with glass shelves
 and internal lighting, *manufacturer's*
stamp to the reverse and to the drawer
'Fornasetti Milano', with cleaning
instructions and pamphlet, 219cm high,
81cm wide, 39cm deep

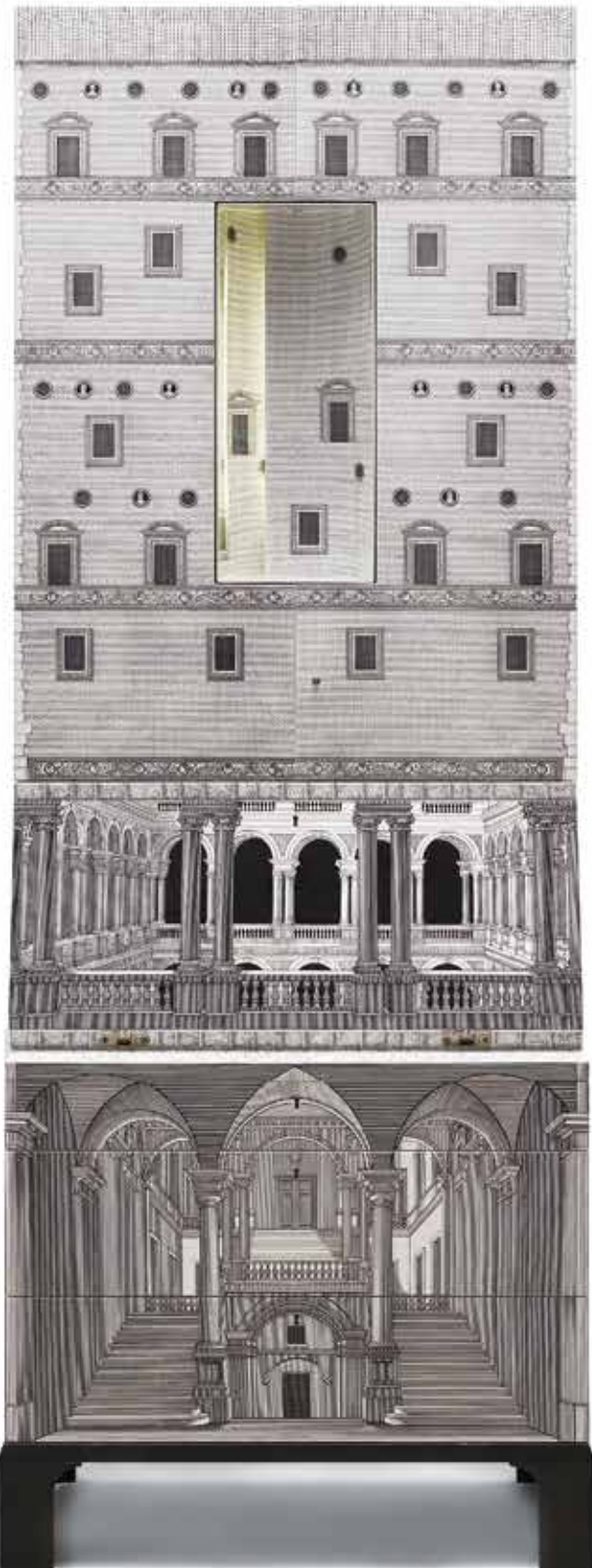
R750 000 - 850 000

*We do not guarantee electrical fittings

LITERATURE

Patrick Mauriès (1998) *Fornasetti: Designer of Dreams*, London: Thames and Hudson, another example from the edition illustrated.

Barnaba Fornasetti (2010) *Fornasetti: The Complete Universe*, New York: Rizzoli, another example from the edition illustrated.





310

310
Piero Fornasetti (1913-1988)
A 'Trompe l'oeil Umbrelli'
umbrella stand, originally
designed 1950s, later edition

curved lithographically-decorated metal, with later loose plastic tray, manufacturer's stamp 'FORNASETTI MILANO, Made in Italy, No. 6/94, - N.2,' 85,5cm high, 48cm wide, 18,6cm deep

R20 000 - 30 000



311

311
Piero Fornasetti (1913-1988)
A 'Mani' waste paper basket,
originally designed in the 1950s

cylindrical lithographically-decorated metal, raised on flat bun feet, distress to metal rim, minor chips to the body, manufacturer's label 'FORNASETTI MILANO, Made in Italy'; minor loss to the lithographically-decorated metal, 28,4cm high, 26,1cm diameter

R12 000 - 15 000



312

312
Piero Fornasetti (1913-1988)
An 'Architettura' waste paper
basket, originally designed in
the 1950s, later edition

cylindrical lithographically-decorated metal, raised on flat bun feet, distress to metal rim, minor chips to the lithographically-decorated metal, manufacturer's label 'FORNASETTI MILANO, Made in Italy', 28,3cm high, 25,6cm diameter

R12 000 - 15 000



313

A Danish rosewood crossbanded draw-leaf dining table designed by Hans Wegner

the rectangular top with curved sides, above a plain frieze, on X-shaped legs with steel supports, 74cm high, 96,5cm wide, 287cm fully extended; and a set of ten rosewood and leather chairs including a pair of *associated* model 43 carvers designed in the 1950s by Erik Kierkegaard for Høng Stolefabrik, each with curved back between angular supports, dished seat, shaped apron, on square-section tapering legs (11)

R180 000 - 200 000

*This lot is not suitable for export

PROVENANCE

Purchased from Mrs Val Barbour by the current owner.

Valerie Barbour and her husband travelled regularly from Zimbabwe to Denmark during the 1950s and 1960s to buy furniture for their department store, Barbours, located in Salisbury, Rhodesia. They had met Hans Wegner, the Danish furniture designer, and purchased several of his pieces. This table was a special commission which Wegner made for Valerie Barbour. The design is a stylistic fusion of Wegner's tables model nos AT-314 and AT-312, both designed for Andreas Tuck, and the JH-570 table, which Wegner designed for Johannes Hansen, this combination making the table unique.



314

An Art Deco Daum Majorelle blown-out glass and wrought-iron metal-mounted vase, circa 1930

ovoid, the *pâte de verre* body with orange and white marbled glass bulges alternating with geometric wrought-iron metal mounts, the neck and foot enclosed by wrought-iron metal collars, with flared lip, *unsigned, fritting chips, 30,3cm high*

R30 000 - 40 000



315

A René Lalique 'Ormeaux' opalescent, frosted and blue-stained glass vase, designed 30 December 1926

moulded with parrots amidst fruiting branches, heightened with blue staining, engraved *R. Lalique, France, 16,8cm high*

R15 000 - 20 000

LITERATURE

Marcilhac, F (1989) *René Lalique 1860-1945 maître-verrier analyse de l'oeuvre et catalogue raisonné*, les edition l'amateur, page 435, plate 984.



316

An Italian gold flecked corroso a bugne vase designed by Carlo Scarpa for Venini, circa 1936

cylindrical, moulded with hobnail design, acid etched *Venini Murano, Made in Italy, 32,3cm high*

R60 000 - 80 000

LITERATURE

cf. Pina, L. (2003) *ITALIAN GLASS CENTURY 20*, Schiffer Publishing Ltd, USA, page 102.



317

A René Lalique 'Source de la Fontaine, Calypso' moulded and frosted glass figure, designed 9 September 1924

raised on a *later* rectangular rosewood base, wheel-cut engraved R. LALIQUE, FRANCE, 71,5cm high

R300 000 - 400 000

LITERATURE

Marilhac, F (1989) *René Lalique 1860-1945 maître-verrier analyse de l'oeuvre et catalogue raisonné*, les edition l'amateur, page 400, plate 837.



318

A René Lalique 'Source de la Fontaine, Mélite' moulded and frosted glass figure, designed 29 April 1924

raised on a *later* rosewood base, *later* engraved *melite*, 1803, 56cm high

R250 000 - 300 000

LITERATURE

Marilhac, F (1989) *René Lalique 1860-1945 maître-verrier analyse de l'oeuvre et catalogue raisonné*, les edition l'amateur, page 402, plate 845.





319

319
An Art Deco Julien chrome and opalescent glass bowl, France, 1930s

the octagonal bowl centred by a chromed boss enclosed by a gadrooned border with further scrolls and stipplework, surrounded by four moulded swags alternating with flowerheads further enclosed by gadrooned petal-shaped motifs, the sides applied with geometric supports each flanking a circular wooden handle, raised on a domed spreading circular foot, the bowl acid-etched *Julien, France*, minor fritting chips, 45,5cm wide over handles

R8 000 - 10 000



320

320
A pair of Tiffany & Co silver candlesticks, 1907-1947, .925 sterling

each with domed spreading circular foot rising to a faceted stem, conforming scone, detachable nozzle, engraved *'TIFFANY & CO 20423 MAKERS 1921 STERLING SILVER, 925-1000 M'*, scratch weight 22541 and 22542, 23,4cm high, surface scratches, 520g all in (2)

R15 000 - 20 000



322

321
A pair of Tiffany & Co silver water pitchers, 1947-1956, .925 sterling

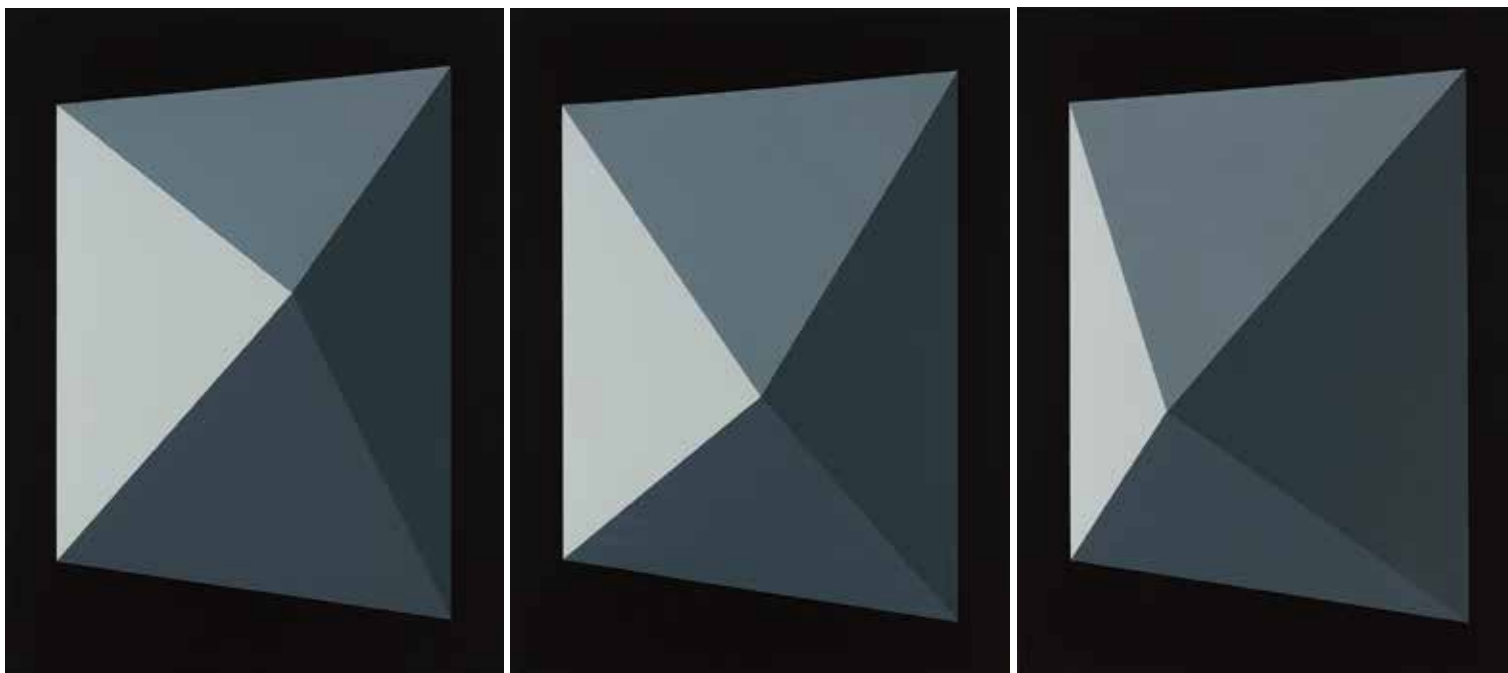
each urn-shaped body with waisted neck and flared reeded lip, the side applied with a c-scroll ribbed handle, raised on a stepped domed circular foot, the base engraved *'TIFFANY & CO, MAKERS STERLING SILVER, 22625 L, 4 1/2 PINTS'*, the other engraved *'TIFFANY & CO, MAKERS STERLING SILVER, 22625 M, 4 1/2 PINTS'*, gilt interior, surface scratches, 26cm high, 2060g all in (2)

R50 000 - 60 000

322
A silver cast Guinea Fowl table sculpture, Patrick Mavros, Harare, 1980s

realistically modelled, two perched on a blackwood base, one pecking at silver crumbs, with a further pair below, *the base with maker's label*, 11,4cm high, 8cm wide, 22,7cm long (3)

R9 000 - 12 000



323

Andrzej Urbanski

POLISH/SOUTH AFRICAN 1983-

A031 12/05/15; A032 12/05/15; A032 12/05/15,
three

each signed, dated 2015 and inscribed 'Cape Town'
on the reverse

spray paint, acrylic and mixed media on board

each 80 by 60cm

R50 000 - 70 000

324

Gregor Jenkin

SOUTH AFRICAN 1976-

**Kaapentry blued-steel and laser-cut side
table, 2005**

the rectangular top with rounded corners, with an
inset RSA branding block, etched kaapentry, on
cross-section tapering baluster legs, *signed Gregor
Jenkin, 74,5cm high, 130cm wide, 70cm deep*

R12 000 - 15 000

PROVENANCE

Deon Viljoen Fine Art.

Private Collection.

EXHIBITED

Goodman Gallery, Johannesburg, *Kaapentry*,
2 to 10 December 2005.



325

A pair of 'La Maison Charles' 'Epis de Mais' silvered and gilt-bronze, brushed chrome and brass three-light lamps

designed by Jean Charles, each column designed as an ear of corn with pulled back husk, raised on a pedestal, on a square base, with a circular shade surmounted by a pineapple-shaped finial, stamped 'MADE IN FRANCE CHARLES', each shade with minor distortion, fitted for electricity, 83cm high (2)

R30 000 - 40 000

*We do not guarantee electrical fittings



325

326

A Georg Jensen silver 'Acanthus' pattern flatware service, designed by Johan Rohde, 1915-1919, .925 sterling

comprising: six soup spoons, six fish forks, six fish knives, six dinner forks, six dinner knives, six bread knives, six dessert spoons, six dessert forks, six cake forks, six coffee spoons, three serving spoons, a salad fork and spoon, 2265g all in (65)

R60 000 - 80 000



326 part lot

327

Lucie Rie (1902-1995) A pair of cream glazed stoneware coffee cups and saucers

tapering conical with stippled brown-glazed rims, artist monogram, each saucer 12,5cm diameter (4)

R8 000 - 10 000



327

328

Jack Heath

BRITISH/SOUTH AFRICAN 1915-1969

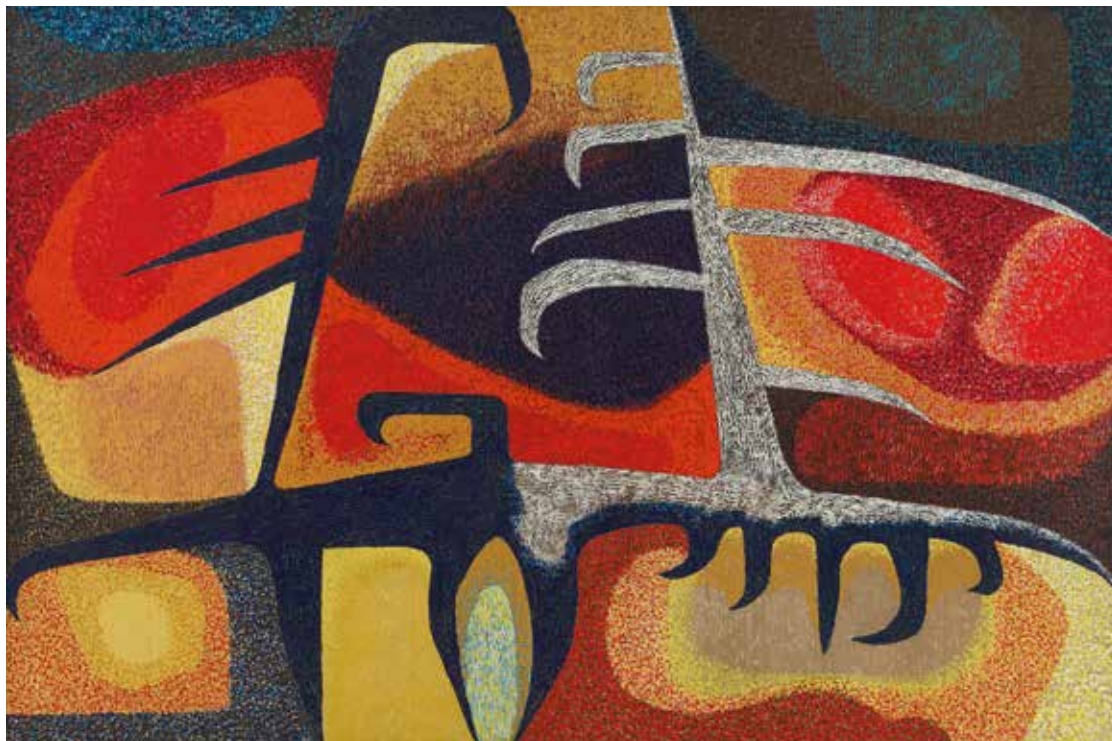
Thornveld Equinox

inscribed with the title on the reverse
encaustic and oil on board
120,5 by 181cm

R100 000 - 150 000

EXHIBITED

Tatham Art Gallery, Pietermaritzburg,
*The Heath Family Retrospective
Exhibition*, 2009.



329

**A Danish teak model FD 164
armchair designed by Arne
Vodder manufactured for
France & Søn, 1970s**

the hinged open back with
undulating supports headed by a
curved top rail, adjustable seat, with
ratchet mechanism, boomerang
arms with turned supports, on turned
tapering legs, loose head, back and
seat cushions, *applied France & Søn
manufacturer's plaque serial number
6424501, impressed with initials, Made
in Denmark*

R10 000 - 15 000





330

331

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

the detachable reversible top with rounded sides and baize-lined playing surface, 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, *en suite*, each with padded curved back support and seat, on chamfered legs joined by stretchers, *one leg repaired* (5)

R35 000 - 40 000

332

A laminated beech Ellipse dining table designed in 1968 by Piet Hein for Fritz Hansen

the oval top raised on four fitted triangular section legs, *each leg with manufacturer's stamp, 70cm high, 180cm wide, 120cm deep*

R15 000 - 20 000

PROVENANCE

Auktionshaus HERR Lauritz.com, Köln, 5 November 2018, lot 5148795.

LITERATURE

Per H. Hansen & Klaus Petersen (2005) *300 danske design møbler*, Lindhart og Ringhof, Latvia, page 45.

330

Olaf Bisschoff

SOUTH AFRICAN 1976-

Café Terrace at Night

signed and dated 2020

oil on board

99 by 99cm

R25 000 - 35 000



331



332



333

Christo Coetzee

SOUTH AFRICAN 1929-2000

Homage to Morphology Autre of Michel Tapié de Céleyran, Paris, 1958

signed and inscribed '80-69, Tulbagh, Cape, SA and Structure 1' in pencil in the margin

mixed media on paper

51 by 64cm

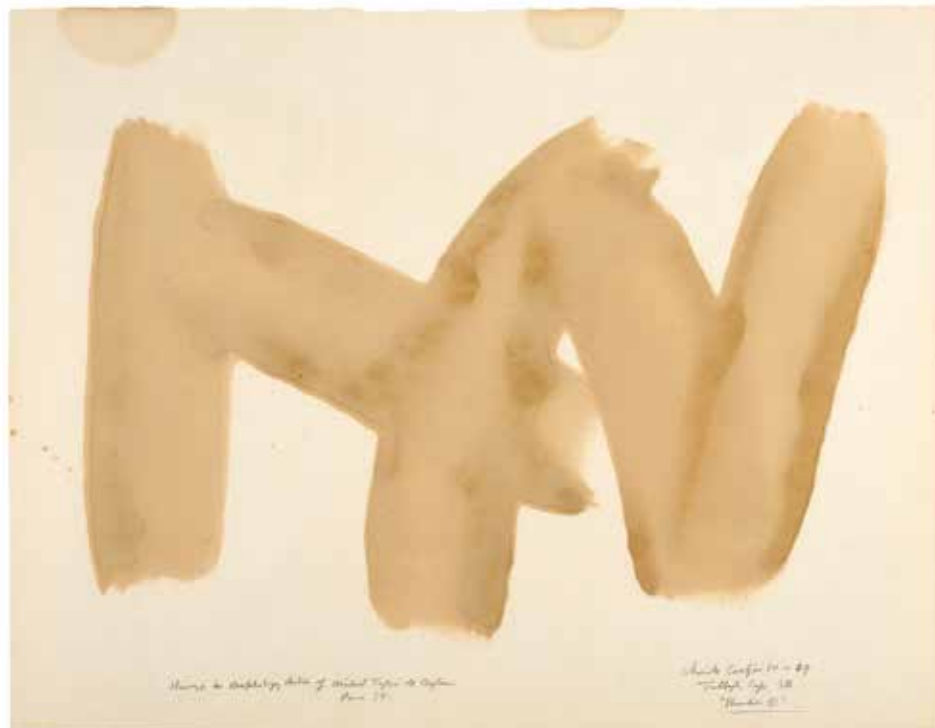
R18 000 - 24 000

PROVENANCE

Acquired from the artist by the current owner, circa 1983.

'Christo Coetzee was a South African assemblage and Neo-Baroque artist closely associated with the avant-garde art movements of Europe and Japan during the 1950s and 1960s. Under the influence of art theorist Michel Tapié, art dealer Rodolphe Stadler and art collector and photographer Anthony Denney, as well as the Gutai group of Japan, he developed his oeuvre alongside those of artists strongly influenced by Tapié's *Un Art Autre* (1952), such as Georges Mathieu, Alfred Wols, Jean Dubuffet, Jean Fautrier, Hans Hartung, Pierre Soulages, Antoni Tàpies and Lucio Fontana.¹

1. University of Pretoria, Christo Coetzee Collection, <https://repository.up.ac.za/handle/2263/53627>.



334

Paul du Toit

SOUTH AFRICAN 1922-1986

Landscape

signed

oil on canvas laid down on board
32,5 by 81cm

R60 000 - 80 000

PROVENANCE

Stephan Welz & Co, Cape Town,
Jack and Helen Kahn Collection,
13 February 2007, lot 42.
Private Collection.



335

A laminated beech Ellipse occasional table designed in 1968 by Piet Hein for Fritz Hansen, 1983

the oval top raised on four fitted triangular section legs, *manufacturer's stamp and label, each leg with manufacturer's stamp, 53cm high, 135cm wide, 90cm deep*

R10 000 - 15 000

LITERATURE

Per H. Hansen & Klaus Petersen (2005) *300 danske design møbler*, Lindhart og Rinhof, Latvia, page 45.



336

A pair of Scandinavian laminated beech and leather upholstered siesta armchairs 015 and 043 designed by Ingmar Relling for Westnøfa, late 1960s

each with upholstered headrest, back and seat, impressed 015 and 043 respectively (2)

R16 000 - 18 000



337

Cecily Sash

SOUTH AFRICAN 1924-2019

Crocuses

signed and dated 77

oil on canvas

55 by 45cm

R30 000 - 50 000

PROVENANCE

Acquired from the artist by the current owner.



338

**A Poltrona Frau Ginger
saddle leather and stained
ash armchair designed
by Roberto Lazzeroni,
21st century**

the leather shell and saddle back,
sides and seat raised on a swivel
base, on four triangular tapering legs,
*manufacturer's label and impressed
stamp*

R15 000 - 20 000





339

A large Italian red and orange glass vase

the flattened baluster body with orange tear- and egg-shaped drops highlighted against a ruby red ground, with flared neck, with black-line overall crackle, *apparently unsigned, 55cm high*

R10 000 - 15 000

PROVENANCE

Strauss & Co, Cape Town, 7 October 2019, lot 457.



340

A Swedish 'Cloud' chair designed by Lisa Widén for Design House Stockholm, 2011

undulating, with moulded adjustable steel supports, raised on pierced cone-shaped legs, *manufacturer's stamp*

R8 000 - 10 000



341

A Gregor Jenkin

SOUTH AFRICAN 1976-

'Ming Kaapet', 2005

New Zealand pure wool carpet, 488 by 240cm

R30 000 - 40 000

PROVENANCE

Deon Viljoen Fine Art.
Private Collection.

EXHIBITED

Goodman Gallery, Johannesburg, *Kaapentry*,
2 to 10 December 2005.





342

William Kentridge

SOUTH AFRICAN 1955-

Dutch Iris

signed, dated 93, and inscribed

'Trial Proof C'

hand coloured etching

image size: 108 by 59,5cm

R400 000 - 600 000



343

Maurice van Essche

SOUTH AFRICAN 1906-1977

*Five Women in a Wooded
Landscape*

signed

oil on board

49 by 59cm

R180 000 - 240 000



344

**A pair of Italian pigskin and
mahogany chairs, 21st century**

each with undulating upholstered
back, the reverse with back pocket,
upholstered seat, loose seat cushion,
raised on ring-turned lobed feet with
brass cappings, *faded upholstery* (2)

R30 000 - 35 000

PROVENANCE

Purchased from Albrissi, 1 Sloane
Street, London.

345

Robert Hodgins

SOUTH AFRICAN 1920-2010

Character from a DH Lawrence Novel

signed, dated 1990, inscribed with the artist's name
and the title on a label adhered to the reverse

oil on board
45 by 30,5cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co, Johannesburg, 11 November
2013, lot 321.
Private Collection.



346

**A Rosenthal Versace red, gilt and black
'Medusa' pattern dinner service designed
by Paul Wunderlich, 20th century**

each centre transfer-printed with a mask of Medusa
against a black ground enclosed by gilt scrolling
foliage and medallions, the border transfer-printed
with cherubs and scrolling foliage, comprising:

twelve soup coupes and twelve saucers, twelve hors
d'oeuvre plates, twelve side plates, twelve dinner
plates, twelve underplates, twelve dessert bowls,
*printed black and gilt factory mark, each underplate
31,2cm diameter* (84)

R30 000 - 35 000



part lot



347

Dylan Lewis

SOUTH AFRICAN 1964-

Cheetah Head (S122)

signed and numbered 4/15

bronze

height: 41,5cm

R120 000 - 160 000

LITERATURE

Laura Twiggs (ed) (2011) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 101.



348

Dylan Lewis

SOUTH AFRICAN 1964-

Leopard Head (S143)

2000

signed, numbered 2/15, with foundry

mark

bronze

height: 53cm

R160 000 - 200 000

LITERATURE

Laura Twiggs (ed) *Dylan Lewis: Animal Bronzes 1989-2005: The Collectors' Guide*, Pardus, another cast from the edition illustrated on page 115.



349

Dylan Lewis

SOUTH AFRICAN 1964-

Bronzed steel and lacquered display cabinet

the outset rectangular top above a pair of arched glazed doors enclosing three glass shelves, the corners set with foliate bronze panels, panelled sides, raised on square-section legs joined by an X-stretcher, on moulded square-section feet, *fitted for electricity, 222cm high, 111,5cm wide, 35,5cm deep*

R90 000 - 120 000

*We do not guarantee electrical fittings

PROVENANCE

Strauss & Co, Johannesburg,
9 November 2015, lot 298.

LOT 350
NO LOT





Monday, 9 November 2020
Session 4 at 7pm

**The Tasso Foundation Collection
of Important South African Art
assembled by the Late Giulio Bertrand
of Morgenster**

Lots 351–430

Lot 381 Irma Stern, *The Grand Canal - Venice* (detail)

The Tasso Foundation Collection of Important South African Art, assembled by the Late Giulio Bertrand of Morgenster

GIULIO BERTRAND (1927-2018)

"Where there is passion there is no compromise"



When Giulio Bertrand first saw Morgenster he said it was love at first sight. He announced, "I have never felt so attracted to a place like I was with Morgenster". He had been searching for a house in the Cape Dutch style to which he could retire but, given his unique flair and passion, the last three decades of his life were anything but sedate. Bertrand, on behalf of the owners, Tasso Foundation, embarked on the ambitious transformation of Morgenster's agricultural production as well as the restoration of its historic buildings.

Established in 1711 from a section of the farm that originally constituted Vergelegen Estate, Morgenster's first owner, Jacques Malan, was a French Huguenot whose family traced their ancestry back to the north-western Italian valleys of Piedmont. Born in Biella, an important wool processing and textile centre in North West Piedmont in Italy, Bertrand joined the family-run textile business, supplying yarns and fabrics. Its operations included two factories located in the Eastern Cape. His links with South Africa strengthened from 1975 when he began coming to this country four times a year to oversee his factories here. So began his longstanding love affair with South Africa.

On moving to Morgenster in 1992 Bertrand and the new owners' first priority was to preserve the beautiful historic buildings and restore the manor house. They then went on to reinvigorate the farm's rich winemaking traditions as well as introduce olive cultivation, a complimentary activity to winemaking in Italy that was unheard of at the time in South Africa. Bertrand's desire was to produce world class Bordeaux-styled wine and the highest quality olive oil and he

became legendary as a champion olive-oil maker and discriminating wine producer. He imported the world's most up-to-date olive tree cultivars which are propagated in the Morgenster nursery and sold to other farms to advance the local olive industry. Morgenster's olive oil was judged the best in the world in 2006 and the estate continues to garner coveted local and international awards.

Having completed the restoration of the manor house he embarked on a new project, which was to grace the walls of Morgenster with the finest examples of South African art, assembled for and on behalf of the Tasso Foundation. The 75 lots consigned herein tell the story of South African art and artists from the period of union to liberation. In line with his motto "Where there is passion there is no compromise", Bertrand carefully selected only the best, and these artworks were to give him endless pleasure for the rest of his life. "Building an art collection is about enthusiasm, research and long-term commitment", says Bina Genovese, who, along with other colleagues, knew Bertrand personally. "From the time he started acquiring works for the collection in the late 1990s, Giulio Bertrand was a regular attendee of art auctions. He not only partook in the bonhomie but also sought the counsel of others with insight to guide his acquisitions. Over time he built up a remarkable collection of historical works, which he later – without hesitation – complemented with works by leading contemporary artists". With the advice and guidance of the late Stephan Welz, he went on to assemble the Tasso Foundation Collection, now being offered for sale with Strauss & Co.



351

Edward Roworth

SOUTH AFRICAN 1880-1964

*Autumn at Morgenster,
Somerset West*

signed
oil on canvas
69 by 89,5cm

R10 000 - 15 000

PROVENANCE

Bonhams, London, 13 December
2006, lot 556.
Stephan Welz & Co, Cape Town,
19 February 2013, lot 219.
Tasso Foundation Collection.



352

Edward Roworth

SOUTH AFRICAN 1880-1964

*Morgenster, Somerset West,
Cape*

signed and dated 53; signed and
inscribed with the title on the reverse
oil on board
39,5 by 55,5cm

R6 000 - 8 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, 26 May 1998, lot 280.
Tasso Foundation Collection.



353

Frank Spears

SOUTH AFRICAN 1906-1991

Morgenster

signed; signed and inscribed with
the title on the reverse
oil on canvas board
62 by 75cm

R8 000 - 12 000

PROVENANCE

Tasso Foundation Collection.



354

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

*Cape Dutch Homestead
and Proteas*

pastel on artist's board
36,5 by 30cm

R30 000 - 50 000

PROVENANCE

Strauss & Co, Johannesburg 23 May
2012, lot 11.
Tasso Foundation Collection.







355

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

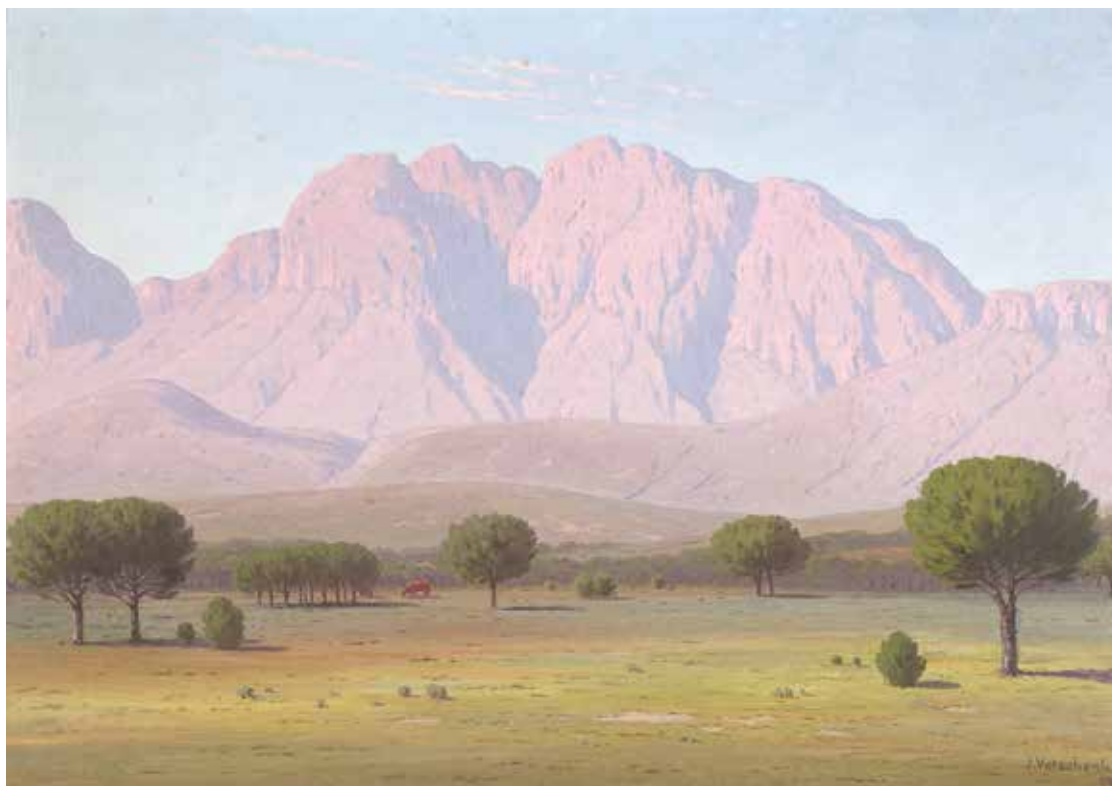
The Golf Course at the Paarl

signed and dated 1929; signed, dated
and inscribed with the title on the
reverse
oil on canvas
43 by 62cm

R40 000 - 60 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 302.
Tasso Foundation Collection.



356

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Vegkop, Bloedrivier

signed; inscribed 'Bloedrivier' on the
reverse and inscribed with the title
on the backing board
oil on canvas laid down on board
16,5 by 28cm

R10 000 - 15 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 61.
Tasso Foundation Collection.



357

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

Coast Scene, Still Bay

signed and dated 1917; signed, dated
and inscribed with the title on the
reverse

oil on canvas
17,5 by 35,5cm

R30 000 - 50 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
14 February 2007, lot 371.
Tasso Foundation Collection.



358

Hugo Naudé

SOUTH AFRICAN 1868-1941

Camps Bay

signed
oil on canvas board
29 by 44,5cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 271.
Tasso Foundation Collection.



359

Frans Oerder

SOUTH AFRICAN 1867-1944

Pollarded Willows

impressed with the executor's facsimile signature stamp; inscribed 'Tom Oerder' on the reverse

charcoal on paper
36,5 by 45,5cm

R5 000 - 7 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town, 9 February 1999, lot 208.

Tasso Foundation Collection.

Tom Oerder was the son of Frans Oerder.



360

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Still Life of Roses with Porcelain Mandarin

signed with the artist's initials
oil on canvas
44,5 by 44,5cm

R30 000 - 50 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Johannesburg, 30 August 1994, lot 313.

Tasso Foundation Collection.





361

Frans Oerder

SOUTH AFRICAN 1867-1944

*Chrysanthemums in
a Glass Vase*

signed
oil on canvas
75 by 90cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co in association with
Sotheby's, Johannesburg, 30 August 1994,
lot 307.

Tasso Foundation Collection.

362

Maggie Laubser

SOUTH AFRICAN 1886-1973

A Still Life with Potted Christmas Cactus and Apples

signed twice and dated '30 and '40 respectively

oil on canvas

49,5 by 41 cm

R300 000 - 400 000

PROVENANCE

Tasso Foundation Collection.

In her early thirties, Maggie Laubser learned of and began to practice Christian Science. This belief system, which has a great appreciation for nature, is rooted in a belief in the healing power of God's love. For Laubser, the best way for her to express this was through her art. As she explained: 'When I look at the wonders of creation, which unceasingly speak to me through the harmony of their colours and forms, the astonishing coherence of unity and infinity fills me with a great desire and urge to express what I experience and in this way praise and worship my Creator.'¹

It is perhaps with this in mind that she chose the Christmas cactus as the subject for this striking still life. In the present lot the plant acquired its name because it flowers around this holiday. In this present lot, Laubser has contrasted the rounded curves of the vase and fruits and the lushly opened flowers with the prickly, pointed leaves of the cactus. She has used cool blues and greens to accentuate the passionate reds and oranges of the flowers and fruits. It is a painting in which the viewer can see – and feel – that the artist has expressed her joy for the wonders of creation 'through the harmony of their colours and forms.'²

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*, Stellenbosch: Sun Press, page 292.

2. *Ibid.*





363

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life of Dahlias in a Vase with a Basket of Apples

signed and dated 1945
oil on canvas
55 by 50cm

R3 500 000 - 5 000 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town, 11 October 1999, lot 270. Tasso Foundation Collection.



Jan Brueghel the Elder (1568-1625), *Vase of Flowers with Jewellery, Coins and Shells*
image courtesy of wikimedia.org

Flowers are central to an appreciation of Irma Stern's biography and work. Her earliest watercolours and drawings depicted flowers. *The Eternal Child* (1916), her first conclusive statement as an artist, features a young girl clutching a spray of wild flowers. Youth and fertility are recurring subjects in Stern's art. Her controversial figure paintings of the 1920s often featured young women either holding or situated adjacent flowers. Stern's earliest independent flower studies date from this febrile period, but it was only after she had settled into her marital home in Rosebank, The Firs, acquired in 1927, that flowers began to habitually figure as independent subjects capable of expressing her ambitions as a painter.

The 1930s marked a period of decorative experimentation and formal innovation with the genre. Across the passage of this decade Stern abandoned her earlier hard-etched style, so obviously influenced by her friend and mentor Max Pechstein, in favour of a personal style in which colour, thickly applied with a

brush and knife, became the armature of her vertiginous flower studies. Stern's flower compositions from the 1940s represent the apex of her achievement in this genre. Works from this period are characterised by their precarious plenitude, a long-established hallmark of the genre dating back to works like Jan Brueghel the Elder's *Vase of Flowers with Jewellery, Coins and Shells* (1606), and crowded framing, as if the totality of objects presented on canvas are 'resisting their confinement in the space provided'.¹ The present lot and lot 369 are exemplary.

Stern often depicted the same fulsome blooming flowers, in particular lilies, magnolias, dahlias (the present lot) and hydrangeas (lot 369). Dahlias were a much-loved flower for Stern and works portraying this perennial are amongst her most prized. Queen Elizabeth, wife of English King George VI, acquired Stern's *Dahlias in a Copper Pot* during a royal visit to South Africa in 1947. *Still Life with Fruit and Dahlias* (1946) and *Dahlias* (1947), the latter included on Stern's career-defining

1947 exhibition in Paris, respectively sold for R16 159 600 and R9 104 000 at previous Strauss & Co auctions. The non-naturalistic depiction of the tilted basket next to the vase of lavender-pink dahlias is typical of works from this period. A master of the colour green, Stern's variegated apples bear notice.

Stern greatly esteemed Cézanne. In a 1937 letter to Freda Feldman, the artist states: 'At present I feel I can do the same as the best here and that is to say the best living and strangely enough Gauguin and mostly van Gogh seem to me very much like a level I have also reached – not so Cézanne.' Stern was awed by his ability to paint work 'so free and so unhampered of the world'.² Her 1940s flower studies are a supreme expression of her translation of this awe into practice and were praised for their 'molten magma of colour'.³ The scuffed pinks, empurpled reds and shy daubs of yellow in lot 369 (*Hydrangeas in a Jar with Mangoes*) show her remarkable facility as a colourist. The work dates from an important transitional moment.

In 1948 Stern visited Italy and Tunisia, marking the start of her pivot north. Over the next decade she would represent South Africa at four editions of the Venice Biennale and spend increasing time travelling and painting in Europe. The surfaces of her impasto flower studies flattened. Her colours too became more fluid and intermixed, an abrupt transition signalled in the liquid form of a 1950 flower study depicting hydrangeas and St Joseph lilies in the artist's handmade ceramic jug held in the Irma Stern Collection. The two lots offered here capture the artist at the height of her powers, utilising a bold palette and confident mark to transform a domesticated genre.

1. Esmé Berman (1993) *Painting in South Africa*, Halfway House, Southern Book Publishers, page 77.
2. Mona Berman (2003) *Remembering Irma*, Cape Town, Double Storey, page 53.
3. Alan Nash (1946) 'The world goes by ...', *Cape Times*, 6 March.





364

Rosamund Everard-Steenkamp

SOUTH AFRICAN 1907-1946

Wheatfields near Kimpton

1924

signed

oil on panel

26,5 by 34,5cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 689.

Tasso Foundation Collection.

LITERATURE

Frieda Harmsen (1980) *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: Van Schaik, illustrated on page 93, number 96.

'In the following year, that is 1924, when Rosamund joined her mother and sister in painting wheatlands near Kimpton, she used pattern to convey emotion. Rosamund's little panel – so much like her mother's version of the same subject that only the discrete signature convinces the viewer of its authorship – links with the almost contemporary expressionist work of the young Maggie Laubser who was also painting in Europe at that time. The advance made by the young Rosamund, particularly in the projection of mood, is remarkable, and demonstrates pointedly how the inadvertently exerted influence of the two trained artists, Bertha and Ruth, had been absorbed!'¹

1. Frieda Harmsen (1980) *The Women of Bonnefoi: The Story of the Everard Group*, Pretoria: Van Schaik.



365

Maggie Laubser

SOUTH AFRICAN 1886-1973

Landscape with Geese

oil on artist's board
41 by 49cm

R200 000 - 300 000

PROVENANCE

Tasso Foundation Collection.

Landscapes and birds were beloved imagery for Maggie Laubser. They were part of a handful of established themes that she returned to over and over again throughout her artistic career. Often these motifs – especially the landscapes – were imagined or remembered, referenced from her experiences on her family's farms, Bloublommetjieskloof and Oortmanspost, both in the Malmesbury district, and her later life in Strand, near the sea. The present lot, a stylised landscape, features two geese set against a sketchy, rolling countryside with atmospherically blue mountains in the distance. Laubser has delineated beautifully the farmlands through her use of colour blocking: fields of pea green, teal, and dusty

rose. The foreground also includes the suggestion of a figure dressed in black walking away from a small blue house – perhaps a farmworker and his home. She has further created depth through the addition of a small homestead in the distance – little white houses nestled between large trees – at the top right of the painting. Laubser explained her affinity for space and stylisation: 'This love of space makes me feel free and unshackled. It gives me vision and this is why I could never feel bound to the restrictions of photographic impressions in my work.'¹

1. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*, Stellenbosch: Sun Press, page 293.

366

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

A Farmhouse and Vineyards

signed and dated 1962

oil on canvas

37,5 by 50,5cm

R80 000 - 120 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 281.
Tasso Foundation Collection.



367

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*A Still Life with Cup, Oranges
and Lemons*

signed and dated 1943

oil on board

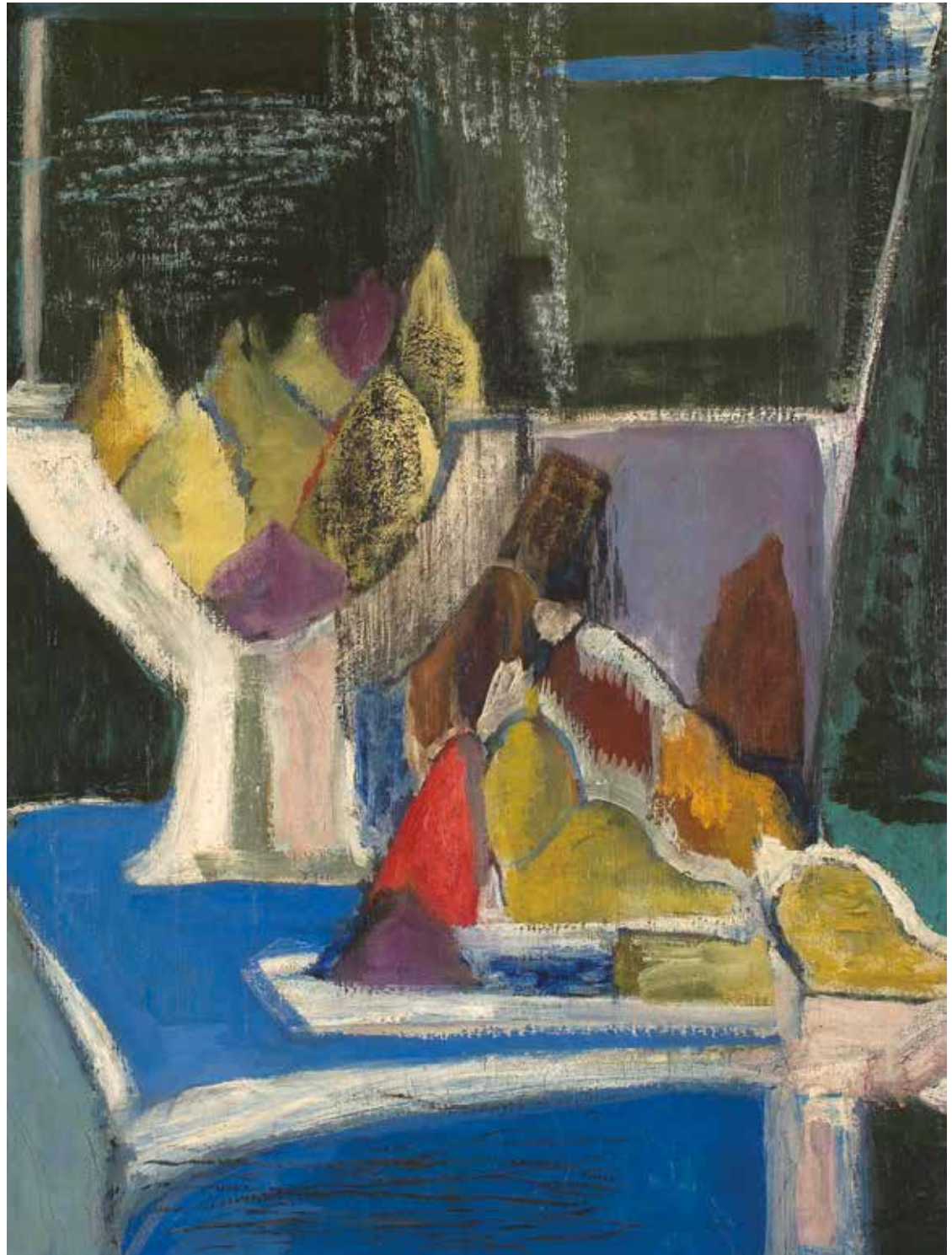
49,5 by 59,5cm

R80 000 - 120 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 356.
Tasso Foundation Collection.





368

Maud Sumner

SOUTH AFRICAN 1902-1985

Still Life of Fruit in a Bowl

signed
oil on canvas
60 by 45cm

R350 000 - 500 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
17 October 2000, lot 553.
Tasso Foundation Collection.



369

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life of Hydrangeas in a Jar with Mangoes

signed and dated 1949; inscribed with the artist's name and 'no. 5' on the stretcher

oil on canvas

67 by 54,5cm

R3 500 000 - 5 000 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,

11 October 1999, lot 272.

Tasso Foundation Collection.

(See text on page 146, lot 363)





370

Pieter Wenning

SOUTH AFRICAN 1873-1921

Pomegranates, Bottle and Wine Glass

signed and dated 1917; fragments of a South African National Gallery label adhered to the reverse
oil on canvas
26,5 by 39,5cm

R350 000 - 500 000

PROVENANCE

Dr FCL Bosman, Pretoria.
Stephan Welz & Co in association with Sotheby's, Cape Town, 17 October 2000, lot 521.
Tasso Foundation Collection.

EXHIBITED

South African National Gallery and Pretoria Art Museum, Cape Town and Pretoria, *Pieter Wenning Retrospective*, 1967, catalogue number 58.

LITERATURE

Gregoire Boonzaier and Lippy Lipshitz (1949) *Wenning*, Cape Town: Unie-Volkspers, illustrated in black and white on page 52, plate 35.
J du P Scholtz (1973) *DC Boonzaier en Pieter Wenning, Verslag van 'n Vriendskap*, Cape Town: Tafelberg, illustrated on page 116, plate 68, with the title *Stillewe met Bottel and Granate*.
WEG Louw (n.d.) *Pieter Wenning*, in *Our Art*, Pretoria: Foundation for Education, Science and Technology, illustrated on page 16.

'In his still-lives, a form of expression which he alone was seriously pursuing, Wenning broke away entirely from the conventional representation of flowers in vases, and instead devoted his talents to such mundane objects as apples, pomegranates, bottles, inkpots, etc.'¹

1. Gregoire Boonzaier and Lippy Lipshitz (1949) *Wenning*, Cape Town: Unie-Volkspers, illustrated in black and white on page 50.



371

Pieter Wenning

SOUTH AFRICAN 1873-1921

An Eating House

oil on canvas
29 by 37,5cm

R500 000 - 700 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 685.
Tasso Foundation Collection.

EXHIBITED

South African Art Gallery (now Iziko South African National Gallery), Cape Town, *Memorial Exhibition*, 1931.

Wolpe Gallery label and a newspaper article from *Die Burger*, dated 23 October 1975, relating to this painting attached to the reverse, with a letter from the South African Art Gallery asking that the work be loaned for an exhibition.

372

Irma Stern

SOUTH AFRICAN 1894-1966

Swazi Woman

signed and dated 1927
oil on canvas laid down on board
51,5 by 39cm

R3 000 000 - 4 000 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
9 February 1999, lot 245, with the
title *Congolese Girl*.
Tasso Foundation Collection.

The late 1920s marks a significant period in both Irma Stern's personal and professional life that saw her international career flourish alongside the growing European appetite for exotic images of Africa. Returning from a trip to Europe, where she exhibited in Germany and France, winning the Prix d'Honneur at the *Exposition Internationale des Beaux-Arts* in Bordeaux, Stern would purchase *The Firs* in her own name in 1927, before travelling for a third and final time to Swaziland at the end of the year.¹

Here, she would confront the loneliness inherent in the unrequited love that accompanied her marriage to her former tutor, Johannes Prinz, the year before. Estranged by the beginning of the 1930s, their union would dissolve soon after. As a testament to their inability to find any meaningful connection, Stern appears in her diaries and letters most happy when she was away, painting. Her work from this time thus reveals an emotional complexity in which Stern's individual portraits are charged with a certain romantic inflection, underscored by her own private turbulence.

This portrait of a *Swazi Woman* was presumably executed in the region of the Ezulwini Valley where Stern stayed during October and November of 1927. During this visit she was invited by

the Swazi King, Sobhuza II to attend a traditional dance at the Royal Kraal in Ludzidzini, some 10 kilometres away from where she was staying.² The sitter in the present lot was presumably encountered during these festivities, possibly an *Umchwasho*, which is a customary chastity right in which young women are separated into various age regiments indicated by their varying dress codes as they ready for marriage.³ Whilst similar figures populate her larger group portraits of Swazi women from 1927 such as *Daydreaming* and *Repose*, in these instances form is favoured over individuality, with subjects becoming more a stylised part of the pictorial construction.

In the present lot, we see both Stern and her subject coming of age. As she would grapple with the complicated relationship that exists between a painter and the sitter, Stern is seen here establishing the foundations of the psychologically nuanced vocabulary that would define her later portraits. By rendering the eyes of her subject closed, Stern creates the speculative distance of a hermetic world into which we are not invited. The enigma of this dramatically lit portrait has its biographical counterpart that can be found in a letter penned shortly before the end of her trip where Stern confesses a mysterious,

unnamed infatuation. Like the private, contained world of her Swazi sitter, Stern briefly offers us a rare glimpse into her own romantic preoccupations as she writes:

'... and I am in love ... just imagine. I would have never thought that I would fall in love again. Love is certainly something outside one's control. There one is – an honourable and respectable married woman – with little pleasure from things like love and suddenly one looks away – one becomes young again and Bang! one lands in the middle of it all. How long this is going to last I do not know and do not care. It is almost like being situated between the past and future ... it is wonderful nevertheless – even if it is only the harmony of a single day – it carries endless meaning for me – the consciousness of another person in my loneliness ...'⁴

1. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood, page 19.
2. Clive Kellner (2012) *Representations of the Black Subject in Irma Stern's African Periods: Swaziland, Zanzibar and Congo 1922–1955*. University of Cape Town, unpublished MA dissertation, page 31.
3. *Ibid.*
4. Irma Stern, quoted in Neville Dubow (1991) *Paradise: The Journal and Letters (1917–1933) of Irma Stern*, Cape Town: Chameleon, page 93.





373

Tapfuma Gutsa

ZIMBABWEAN 1956-

Birth of the Zambezi

1989

signed with the artist's initials
and indistinctly numbered
opal stone
height: 140cm

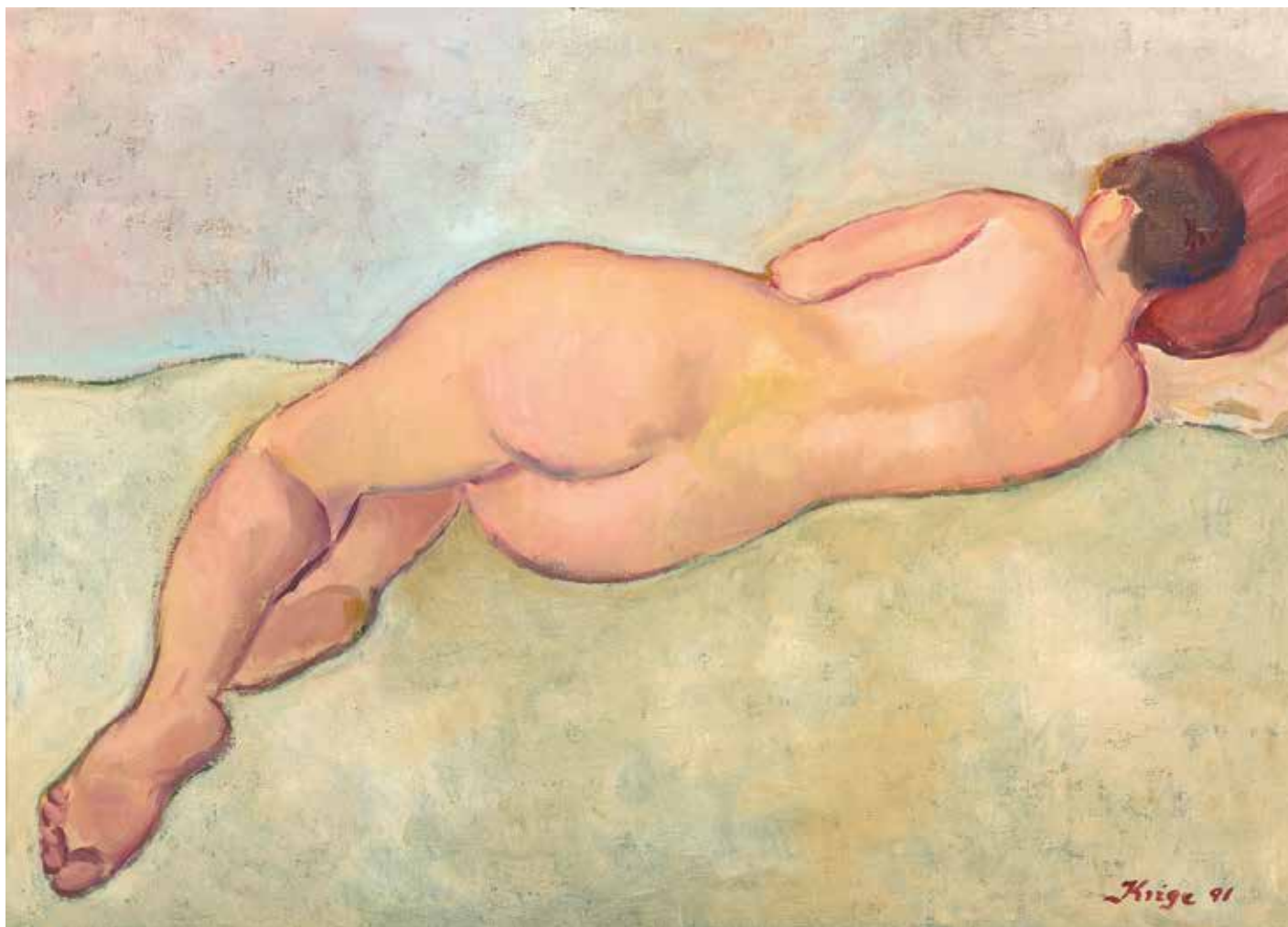
R80 000 - 120 000

PROVENANCE

Tasso Foundation Collection.

Accompanied by a plaque inscribed
'Spirit of our country. The great river
is like the body of a woman, the
source of life.'





374

François Krige

SOUTH AFRICAN 1913-1994

Nude

signed and dated 91
oil on canvas
40 by 56cm

R100 000 - 150 000

PROVENANCE

Tasso Foundation Collection.

375

François Krige

SOUTH AFRICAN 1913-1994

Reclining Nude

signed
oil on canvas board
30,5 by 46cm

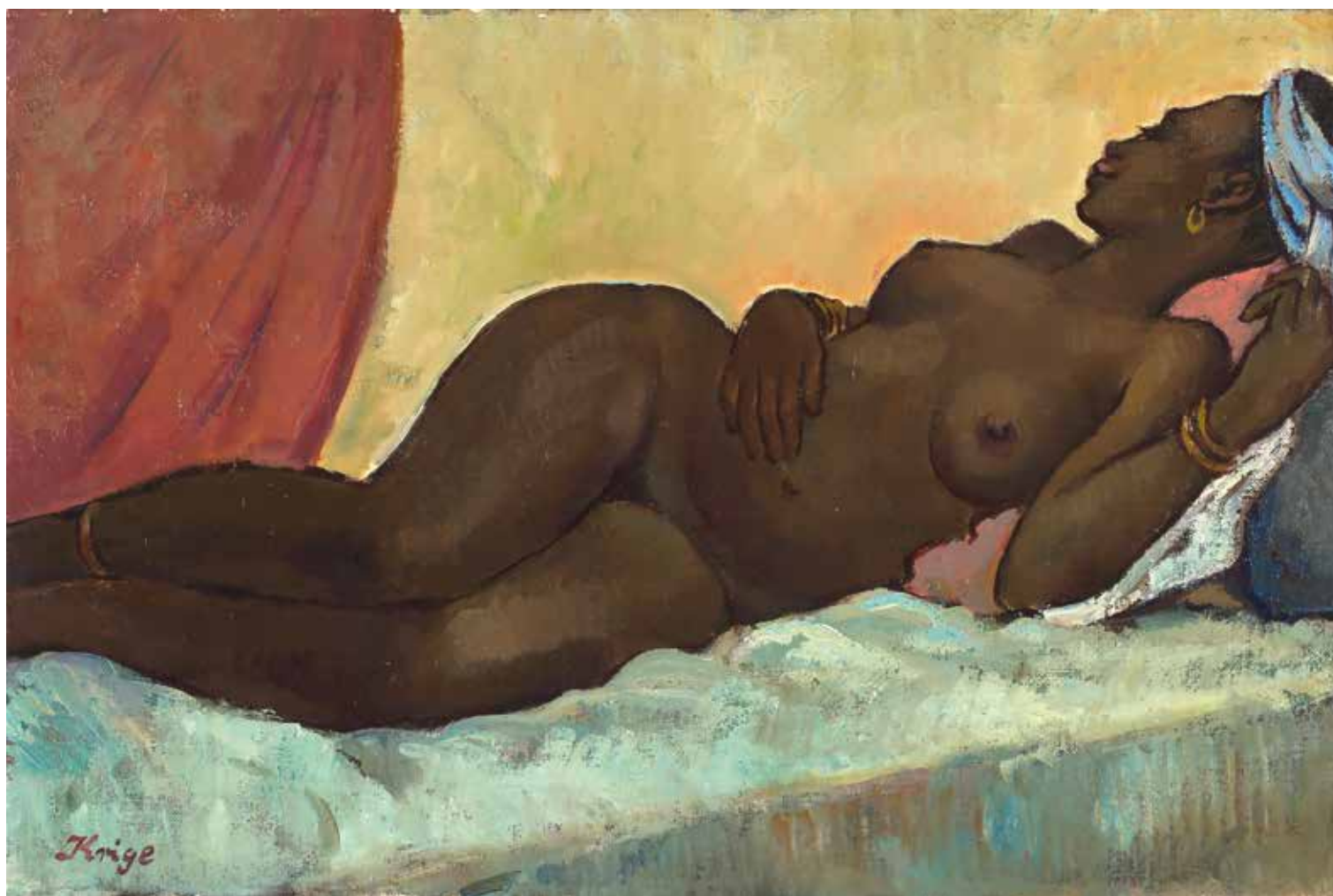
R200 000 - 300 000

PROVENANCE

Bonhams, London, 30 January 2008,
lot 151.

Strauss & Co, Cape Town, 12 October
2015, lot 587.

Tasso Foundation Collection.



Two contrasting narratives have framed the reception of François Krige's art. For some, including Esmé Berman, he failed to deliver on his early promise as a member of the New Group, despite the quality of his later work. A retiring figure who exhibited infrequently, Krige's achievements have been reclaimed in two posthumous books: Breyten Breytenbach's memoir *Dog Heart* (1998), which devoted an entire chapter to the artist, and Justin Fox's

2000 monograph. Painting, when 'true to the deeper body', writes Breytenbach, is movement: 'François moves our eyes and our memories.'¹ Both Breytenbach and Fox liken Krige's ambition to that of Rembrandt van Rijn. It is a fair comparison. Like his Dutch predecessor, Krige's output is studded with nudes. His pencil and charcoal drawings bear out Berman's observation of Krige's 'sensitive and powerful' draughtsmanship.² But it is the artist's oils that distil his ambition

as well as engagement with the body as sensuous, unavoidable matter: flesh. Krige painted homoerotic male studies as well as female reclining nudes. The latter is a firmly established genre, of which the odalisque is a particular sub-genre. The relationship between the artist and the plump, languorous model in this undated work is unknown. Details such as her blue head adornment and gold jewellery link her to odalisques by Ingres, Manet and Gauguin, whose post-impressionist

technique and earthy Polynesian palette Krige's nude bears some affinities with. The nude has long staged an argument between fact and myth. Krige's stacking of his dominant colours (corroded blue, coffee and egg yellow) suggests a mystical unity of water, earth and sky through an encounter with the human body.

1. Breyten Breytenbach (1998) *Dog Heart*, Pretoria: Human & Rousseau, page 118.
2. Esmé Berman (1970) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 163.

376

Irma Stern

SOUTH AFRICAN 1894-1966

Seated Woman, Zanzibar

signed and dated 1945
gouache and pencil crayon on paper
laid down on cardboard
78 by 57cm

R1 500 000 - 2 000 000

PROVENANCE

Christie's, London, 21 September
2000, lot 46, with the title *Seated
Arab Woman*.
Tasso Foundation Collection.

Executed on her second trip to Zanzibar in 1945, this gouache of a seated woman captures the unusually direct gaze of Irma Stern's sitter, recording a rare moment of feminine agency in an otherwise patriarchal society. As she would write in her eponymous travel journal, *Zanzibar*, which was published three years later in 1948, 'The Arab may marry two or more wives. The women do not count, they have no say in the men's lives. They bring children into the world, they cook, they direct servants, but they are of no consequence...'¹

Stern was, by this stage in her life, a fiercely independent woman, and well-travelled. She had been divorced for twelve years and undertaken some of her most exciting journeys to Zanzibar and the Belgium Congo between the years of 1939 and 1946, on her own. Moved to explore the African continent further, due to the outbreak of the Second World War curtailing any chance of European travel, Stern's views at once reflect the overarching prejudices of the time whilst signalling a deeper sense of justice as to the role of women

and universal suffrage in what was an otherwise conservative society.

Thus one can understand Stern's painterly representations of female subjects from this period as an attempt to make visible that which was traditionally unseen. As she would write 'Arab women are still in purdah and only deeply veiled may leave their house.'² It is then of no surprise that Stern's compositions of these women take place in the secluded domesticity of the harem.

Her journal entries make early reference to these private sanctuaries as 'rooms on the top floor of the house... ' where 'heavy perfumes hang in the air – expensive penetrating Eastern perfumes'. Describing the contents of these spaces and their occupant's possessions, Stern writes that they contained 'a multitude of Arab chests filled with their dowries of lovely old eastern silks with heavy gold fringes, trousers ruched at the ankles with the fringes falling over their feet.'³

Particular to the sitter in this composition is her further observation of these interiors as 'rooms laid out with

mats over dark red tiles – Persian mats and straw matting in vivid array. In front of the mattress in red silk with heavy stripes of gold brocade edging it – the day bed.'⁴ In the present lot Stern's subject, seated on her day bed, stares with an uncompromising address at the viewer.

Unseen outdoors, this interior view opens the window into a seductive world that was traditionally kept private, away from the prying eyes of strangers, and especially foreigners. Precisely how Stern was granted access to such intimate settings is unknown, but the direct gaze of the sitter indicates a mutual complicity between painter and subject. It is therefore fair to say that these portraits provide a rare historical record of an internal world that runs contrary to the image of invisibility that most often accompanied the Arabian women of Zanzibar.

1. Irma Stern (1948) *Zanzibar*, Pretoria: Van Schaik. Page 12.

2. *Ibid.*

3. *Ibid.*

4. *Ibid.*





377

Maud Sumner

SOUTH AFRICAN 1902-1985

Highveld

signed; signed on the reverse
oil on canvas
38 by 157cm

R150 000 - 200 000

PROVENANCE

Strauss & Co, Cape Town, 13 October 2014,
lot 627.
Tasso Foundation Collection.

LITERATURE

Charles Eglinton (1967) *Maud Sumner*, Cape
Town: Purnell, illustrated on page 47, plate 59.

378

Christo Coetzee

SOUTH AFRICAN 1929-2000

Shell

signed and dated 60; signed, dated, and
inscribed with the title and 'Paris' on the
reverse
oil on canvas board
54 by 36,5cm

R60 000 - 80 000

PROVENANCE

Aspire Art Auctions, Cape Town, March 2017,
lot 167.
Tasso Foundation Collection.





379

Erik Laubscher

SOUTH AFRICAN 1927-2013

Clifton Rocks

signed and dated 58

oil on board

81 by 101cm

R200 000 - 300 000

PROVENANCE

Strauss & Co, Cape Town, 13 October
2014, lot 650.

Tasso Foundation Collection.



380

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Valley in an Extensive Mountain Landscape

signed

oil on artist's board

31 by 42,5cm

R400 000 - 600 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town,

17 October 2000, lot 515.

Tasso Foundation Collection.

Pierneef's interest in the structure of the natural world is starkly apparent in this richly descriptive painting of a mountain landscape. This reverence, informed experientially by his love of the great outdoors, infuses great vitality in this work.

The topography surveyed from his high vantage point presents a harmoniously balanced choreography of colour, light, and form, with the valley bathed in a passage of light, illuminating red cliffs and allowing the viewer to roam

among the monumental landforms and verdant fields below. Blue and purple shadowed peaks and trees punctuate the landscape, adding volume through natural architecture of these ascending forms.

Valley in an Extensive Mountain Landscape demonstrates Pierneef's virtuosity in establishing aerial perspective through an authoritative command of these complex compositional elements.



381

Irma Stern

SOUTH AFRICAN 1894-1966

The Grand Canal - Venice

signed and dated 1948
oil on canvas
69 by 89cm

R5 000 000 - 7 000 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town, 17 October 2000, lot 547. Tasso Foundation Collection.

LITERATURE

cf. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press, similar examples illustrated on page 91.

1948 was the culmination of Irma Stern's artistic career. In that year she would publish her illustrated travelogues which documented her two journeys to Zanzibar on the Swahili Coast of Africa in 1939 and 1945 before visiting Europe, and, perhaps most importantly, the Venice Biennale.

The present lot is one in a series of views of the Venetian lagoon and Grand Canal that Stern painted on this pivotal trip, signifying a vital shift in her subject matter that would persist for the rest of her life. Stern, as Marion Arnold notes, 'has often been discussed as a painter of Africa, but after the Second World War – for almost twenty years of her career – she painted Europe.'¹

It is important to remember that the geopolitical ramifications of World War II had prompted Stern to look for her inspiration elsewhere. Finding it in Zanzibar and later in the central African forests of the Congo, she would go on to produce some of the most desirable paintings in her oeuvre. The critical reception of these pictures was not however to be found at home in South Africa, but instead in the cosmopolitan centres of Europe. As a consequence in 1947, Stern would mount a career defining solo exhibition, *Peintures d'Afrique* at the Galerie des Beaux-Arts in Paris, featuring 115 works of varying media. These would go on to be shown in London, Rotterdam and Brussels, receiving rave reviews in the Dutch press.

In the wake of World War II, the Venice

Biennial can be understood as a period of renewed internationalisation for both Stern and Europe itself. Describing her trip to Italy at the end of 1948 as 'a very sudden enchantment' Stern was able to 'see and hear all that Europe gives in such a short time' including 'the pictures from 14 different countries'. She also confesses in her letters that she painted Venice 'quite a few times', clearly taken by the historical splendour and sweeping vistas of this floating city.²

The present lot is a view reminiscent of a scene by Canaletto titled *The Grand Canal and the Church of the Salute* executed in 1730. In Stern's version she displays her command of translating moving watery expanses into oil paint. Although loose, her mark is assured with her understanding of perspective illustrated by the triangular picture plane that draws the viewer's eye into the darkening canal.

Central to the composition is the grand basilica of *Santa Maria della Salute* (Saint Mary of Health). Completed in 1687 the Salute is the most recent addition in what are often referred to as the Venetian 'plague churches'.³ Dedicated as a votive chapel to Our Lady of Deliverance after a devastating outbreak of the Black Death in the summer of 1630 claimed nearly a third of the population by 1631, the *Salute* stands at the entrance to the Grand Canal and is part of the city's iconic Baroque skyline.

The *Salute* would feature in another

of Stern's panoramas of the lagoon painted from the Giardini, where water favours architecture. The present lot, presumably painted from Stern's hotel room on the Grand Canal explaining the compositional elevation, captures the setting sun and the play of atmospheric light on the domes of the basilica. Here Stern's use of colour and line owes itself move to the French Post Impressionists and the likes of Cézanne than it does to the emotive palette of Max Pechstein and her German Expressionist roots.

This turn to a looser, more diluted application of paint would continue to characterise much of Stern's output from this point onwards as she continued to explore the developments of late European Modernism. Yet her Venetian pictures made in 1948 are exemplary because they represent Stern in between artistic periods; at once basking in the glow of the critical achievements made by her African pictures of the 1940s, she would simultaneously begin navigating her future course that would see her exhibit on the Venice Biennale for the next decade, appearing finally as the featured artist on the South African Pavilion in 1958, marking another pinnacle of her life's work.

1. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood, page 75.
2. Sandra Kloppe (2017) *Irma Stern: Are You Still Alive?* Cape Town: Orisha, page 137.
3. Andrew Hopkins (1997) 'Pans and Planning for the S.Maria della Salute, Venice', *The Art Bulletin*, volume 79, number 3, September 1997, page 440.



Irma Stern, *Are you still alive?* page 202, Fig 150, Photograph of Irma Stern painting in Venice, 1937. National Library of South Africa, Cape Town



Canaletto (1697-1768), *The Entrance to the Grand Canal, Venice* image courtesy of wikimedia.org



Irma Stern, *Grand Canal, Venice, 1948*



382

Stanley Pinker

SOUTH AFRICAN 1924-2012

Into Orbit

signed; signed and inscribed 'Bathers'
on the reverse
oil on board
53,5 by 53cm

R300 000 - 500 000

PROVENANCE

Michael Stevenson Collection.
Stephan Welz & Co in association
with Sotheby's, Cape Town,
17 October 2007, lot 512.
Tasso Foundation Collection.

LITERATURE

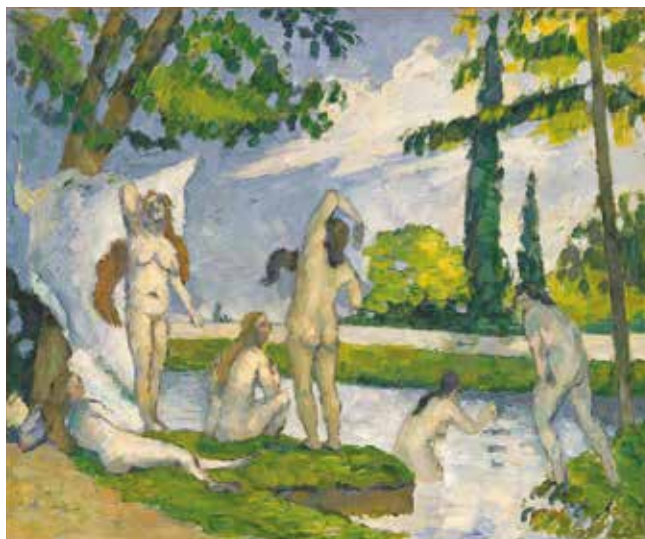
Michael Stevenson (2004) *Stanley Pinker*, Cape Town: Michael Stevenson, illustrated in colour on page 57, figure 38.

'I was taken with a linear image of the path of a spaceship going into orbit, describing a complex mathematical formula of the trajectory path. It is an amazing achievement of our times. The hang gliders are in different stages of this orbit into space. The stars and the other celestial elements are simply decorative and descriptive of the infinite sky. The concentric circles of pastel colours resemble celestial target.'¹

1. Stanley Pinker in Michael Stevenson (2004) *Stanley Pinker*, Cape Town: Michael Stevenson, page 57.







Paul Cézanne (1839-1906), *Bathers*
image courtesy of The Metropolitan Museum of Art, New York

383

Stanley Pinker

SOUTH AFRICAN 1924-2012

The Bathers

signed; inscribed with the artist's name on the stretcher
oil on canvas
45 by 56cm

R800 000 - 1 200 000

PROVENANCE

Strauss & Co, Cape Town, 6 February 2012, lot 621.

Tasso Foundation Collection.

Stanley Pinker left South Africa in 1950, settling again in Cape Town over a decade later in 1964. The present lot was executed in what can be regarded as Pinker's 'classical period'. Whilst living between London and Nice, working for various publishers as an illustrator, Pinker would travel and paint, visiting the Musée de Louvre in Paris. Recounting the inspiration he would find in the French Impressionists Pinker writes 'At that time I was preoccupied with Cézanne's use of colour'.¹

Yet in this reinterpretation of the *Bathers*, a subject to which Cézanne would make countless returns, Pinker reveals a modern eclecticism evident in his approach to the construction of his pictorial plane. 'I've always thought

of space as something tangible and have always been drawn to artists who have used a mural-like space rather than artistic who create an illusion of space through perspective and provide a sense of looking through a window... It is rather a Cubist sense of space that engages me; most of it is tactile... the handling of space is one of my primary concerns'.²

Esmé Berman identifies a certain 'French quality of sensuous elegance' that characterised these early works as Pinker 'began to work towards a more subtle interpretation of mood'.³ Describing the process underlying this faceted exploration of figure and form within a triangularly composed landscape, Pinker explains; 'Essentially

the background does the footwork in my paintings; it is usually down with a base colour, or colours, and sets the mood. Whether a painting contains minimal information or has very complicated imagery, in each case it is with the background that it all begins. It is my first concern, long before I start the detail. The components of the imagery then assert themselves on the flat space in terms of their shape, line and colour'.⁴

1. Michael Stevenson (2004) *Stanley Pinker*, Cape Town: Michael Stevenson, page 26.
2. *Ibid*, page 19.
3. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: AA Balkema, page 335.
4. Michael Stevenson (2004) *Stanley Pinker*, Cape Town: Michael Stevenson, page 19.





384

Jean Welz

SOUTH AFRICAN 1900-1975

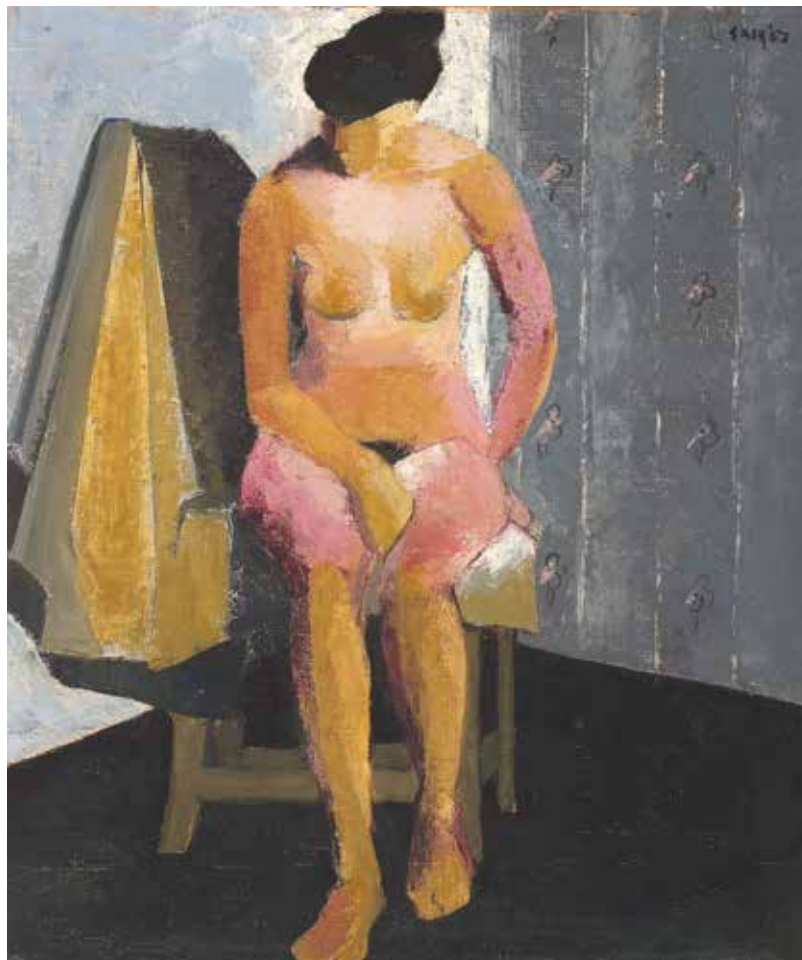
Standing Nude

signed
charcoal and wash on paper
42 by 30cm

R15 000 - 20 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
26 October 2004, lot 313.
Tasso Foundation Collection.



385

Cecily Sash

SOUTH AFRICAN 1924-2019

Nude Study of a Seated Woman

signed and dated '53
oil on board
49 by 41,5cm

R40 000 - 60 000

PROVENANCE

Bonhams, London, 23 May 2007,
lot 94.
Tasso Foundation Collection.

386

Walter Battiss

SOUTH AFRICAN 1906-1982

Orgy

signed and dated 19.9.81
white ink on black paper
33,5 by 50cm

R20 000 - 30 000

PROVENANCE

Strauss & Co, Cape Town, 21 October 2013, lot 653.
Tasso Foundation Collection.



387

Walter Battiss

SOUTH AFRICAN 1906-1982

Karoo Night

signed; inscribed with the title in pencil on the stretcher
oil on canvas
39 by 34cm

R200 000 - 300 000

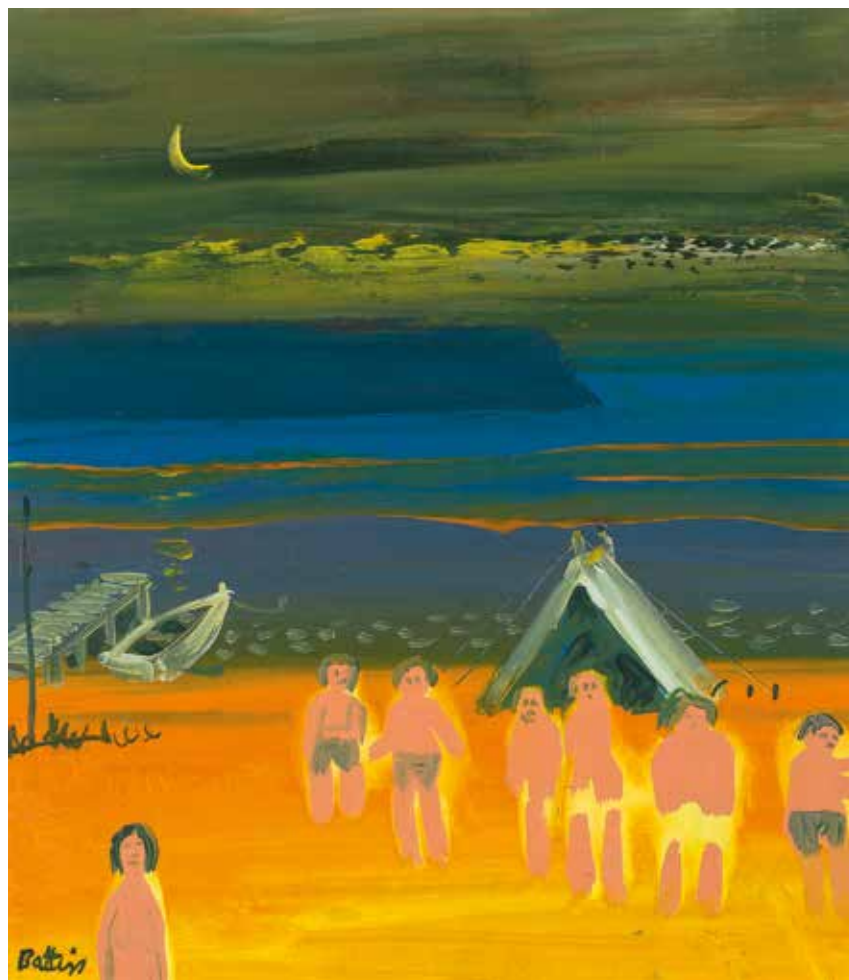
PROVENANCE

Strauss & Co, Cape Town, 21 October 2013, lot 728.
Tasso Foundation Collection.

Walter Battiss was a child of the Karoo. Born in Somerset East, on the eastern edge of this vast semi-desert, his family relocated to Koffiefontein in the Upper Karoo when the economic fallout of WW1 abruptly ended trade at his family's private hotel. Battiss and his brother, Alfred, were sent ahead to an uncle's farm. When his father secured a job as a bookkeeper in Koffiefontein, Battiss relocated to town. The young Battiss thought the mining town ugly. He nonetheless found consolation in the Riet River. In his book *Limpopo* (1965) Battiss recalls: 'It was a paradise of pleasures: swimming, fishing, boating, bird-nesting, hunting, boyish adventures, and dangers of every kind'¹ This joyous and characteristically sybaritic work evokes these youthful indulgences. Notwithstanding its vertical format, Battiss is able to conjure the wide-scale panorama of the Karoo with his horizontal brushstrokes. The green-brown sky with its sickle moon is also faithful to his description of a Karoo moon 'floating in jasper sun-dust'²

1. Walter Battiss (1965) *Limpopo*, Pretoria: Van Schaik, page 10.

2. *Ibid.*, page 9.





388

Douglas Portway

SOUTH AFRICAN 1922-1993

Seated Nude

signed and dated '84; inscribed
'Positive for reproduction' on the
reverse

oil on paper
76 by 50cm

R40 000 - 60 000

PROVENANCE

Strauss & Co, Cape Town, 17 March
2014, lot 624.
Tasso Foundation Collection.



389

Jean Welz

SOUTH AFRICAN 1900-1975

Scene in the Environs of a Castle

signed and dated 1959
oil on canvas
64,5 by 89,5cm

R60 000 - 80 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 254 with the title
Figures in a Landscape.
Tasso Foundation Collection.

LITERATURE

WEG Louw (1959) 'Jean Welz', in *Our Art I*, Pretoria:
Foundation for Education, Science and Technology, pages
121 to 122 and illustrated on page 124, figure VI.

'*Scene in the Environs of a Castle* is a canvas on which
vague, partially-formed human figures in the foreground
are seen against a background of fine, rich olive-greens.
These are figures such as one would see in a dream,
not human, not flesh and blood, yet still tormented in
their Bacchante attitudes by human passions. In the
background on the left, also dreamlike, a castle emerges,
symbol of untouched purity, a kind of Holy Grail castle
to which these people reach out in spirit. Words cannot
convey the delicacy of these colours, the subdued and
gentle sheen of the cloud shapes, this far-off citadel. This
is a painting to be set to music.'¹

WEG Louw (1959) 'Jean Welz', in *Our Art I*, Pretoria: Foundation for
Education, Science and Technology, pages 121 to 122.

390

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Washing Day in Greece

signed
oil on artist's board
29 by 39cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co in association with
Sotheby's, Cape Town, 17 October
2007, lot 486.
Tasso Foundation Collection.



391

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Olive Pickers, Corfu

signed
oil on canvas
57,5 by 86cm

R200 000 - 300 000

PROVENANCE

Strauss & Co, Cape Town, 12 October
2015, lot 505.
Tasso Foundation Collection.

'Living in Corfu I am even more driven to paint women, because they are the backbone of Greek society. They are splendid, splendid people. The men sit around all day in the cafes drinking coffee and ouzo and it is the women who do all the work. They are the ones who work in the fields, you see them trudging home leading heavily laden donkeys. They work very very hard and I have recorded them.'¹

1. Leanne Raymond (2015) *Eleanor Esmonde-White*, Paarl: Main Street Publishing, page 132.





Vincent van Gogh (1853-1890), *Women Picking Olives* (1889)
The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1995, Bequest of Walter H. Annenberg, 2002
Photograph: The Metropolitan Museum of Art, New York



Irma Stern, *Tomato Pickers*

392

Irma Stern

SOUTH AFRICAN 1894-1966

Olive Pickers

signed and dated 1962
oil on canvas
94 by 74,5cm

R2 500 000 - 3 500 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Johannesburg, 17 April 2007, lot 523.
Tasso Foundation Collection.

LITERATURE

Francesco Matteucci (2012) *Minerva's Gift*, Italy: Editrice La Rocca Marsciano (PG), illustrated on page 411.

Beset by ill health, Irma Stern spent extended periods of her final years convalescing in Europe. In 1961, after seeking medical care in Basel, she took up residence in a hotel in the Spanish port city of Alicante. She returned again in 1962 for another long stay. Having seen her latent orientalism blossom in her earlier Zanzibar paintings, Stern's decision to paint in Spain – a Muslim territory from 711 to 1492 – was not incidental. 'This is a fantastic part of Europe,' remarked Stern. 'The people seem half-Spanish, half-Arab and it makes a very pleasant mixture.'¹

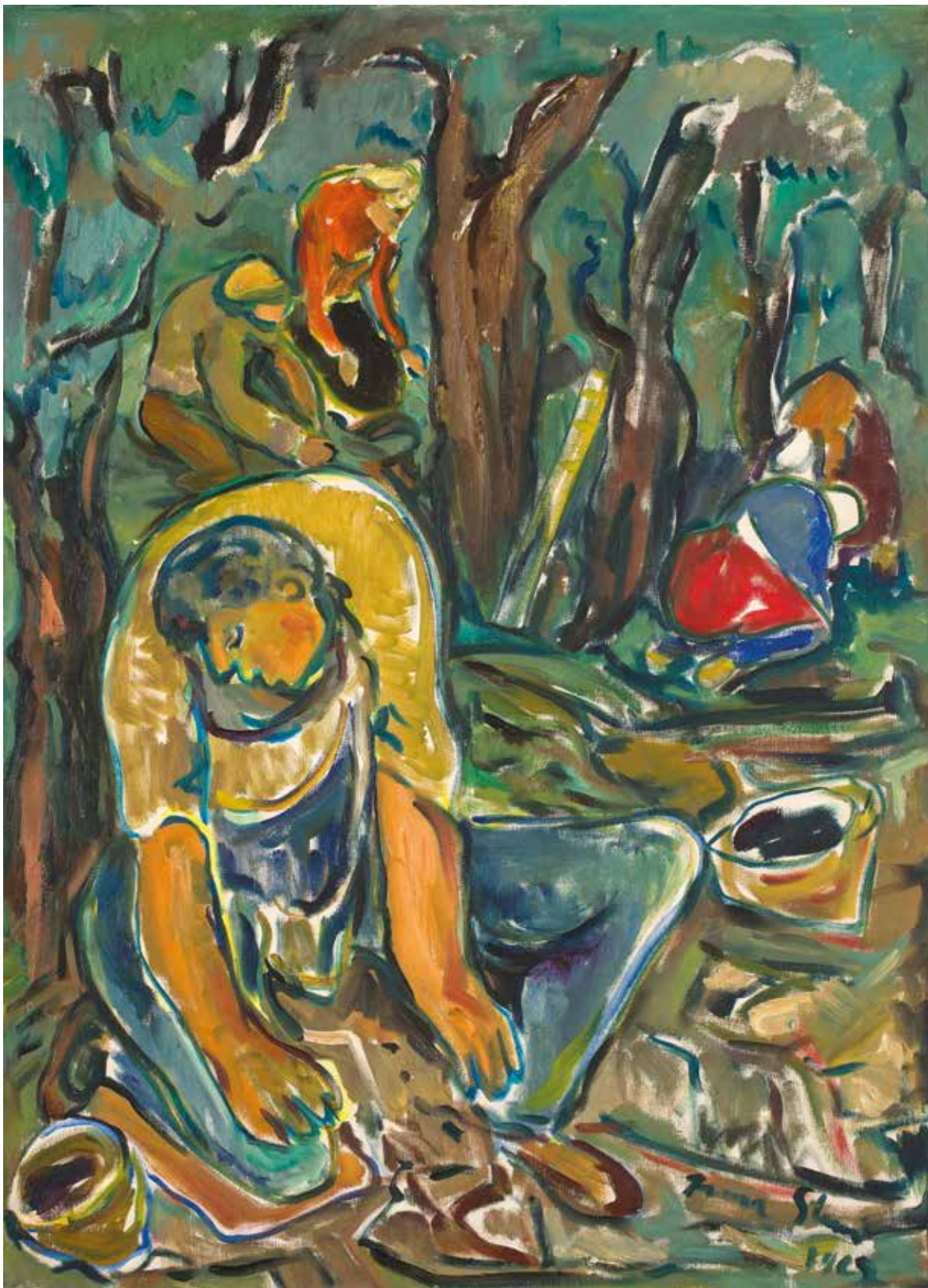
Her work regime involved substantial exploration – Stern frequently drove out to the fields and groves surrounding Alicante to record the labours of tomato, almond and olive pickers – followed by

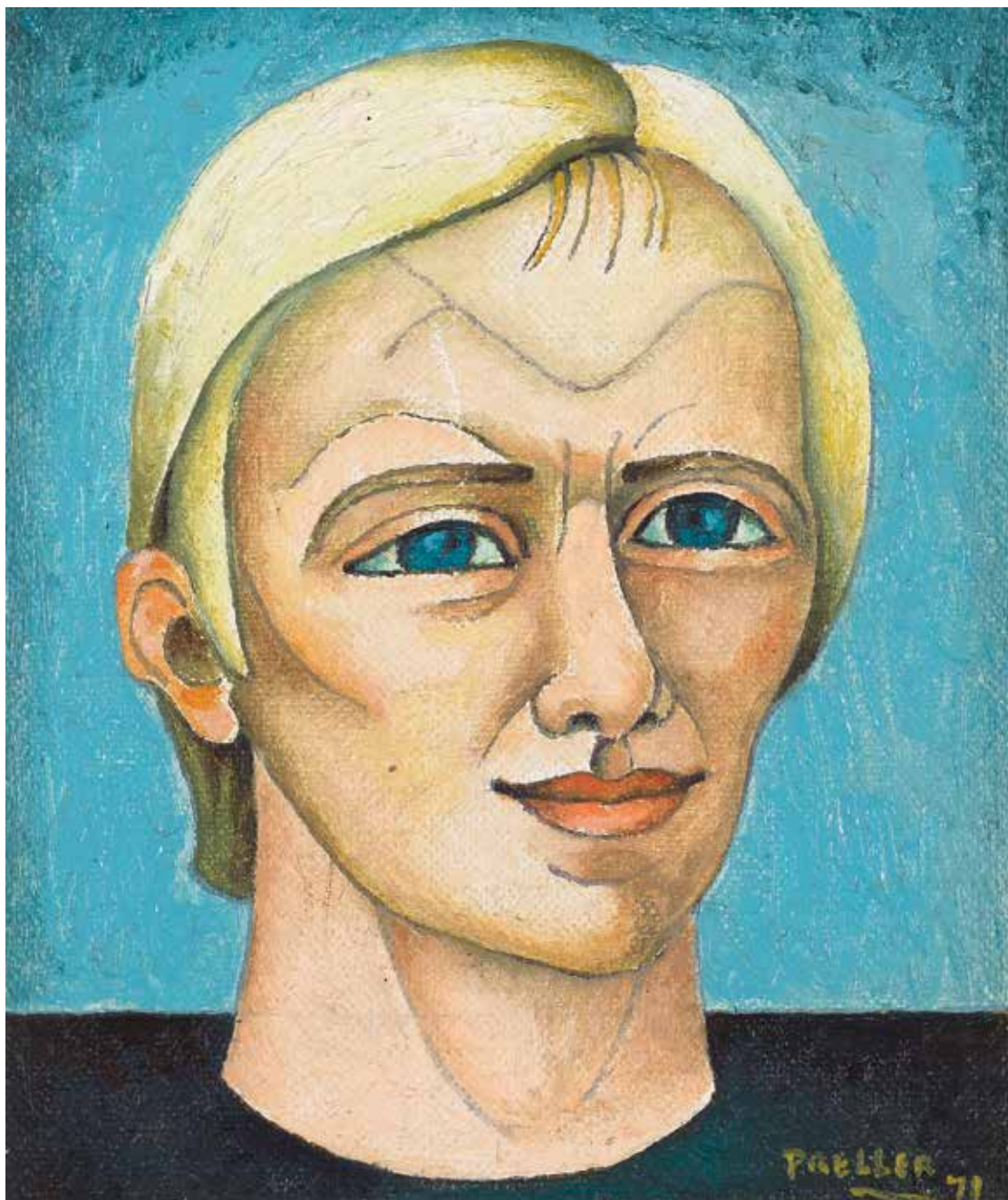
retreat to the studio. The quick drawings she made in the field guided her studio work. This confidently delineated and thinly painted oil offers a window to explore the rich history of olive cultivation in southeast Spain, but it is more profitable, especially given Stern's keen awareness of art history, to consider the correspondences with Vincent van Gogh's 1889 portrayals of olive pickers at Saint-Rémy in Provence.

Stern esteemed Van Gogh; she even wrote that she had matched him technically. Her contemporary Matthys Bokhorst agreed, but conceded that her late paintings, of which this is a fine example, were technically different from Van Gogh: 'In matters of form, she simplifies, economises, underlines, outlines, abstracts or distorts ad libitum,

but always purposefully, when taken in the context of the composition.'² Stern's Alicante paintings are among her most celebrated late-career paintings. When she exhibited them in Cape Town in 1963, Neville Dubow characterized her studies of 'elemental acts' as the finest works on show.³ Painter Carl Büchner concurred, singling out her olive harvest painting as 'rugged and noble', epitomising the 'dignity of man's pursuits and labours'.⁴

1. Staff Reporter (1961) 'Irma Stern paints in Spain', *Cape Argus*, 20 April.
2. Matthys Bokhorst (1961) 'Art show is the result of six months' activity', *Cape Times*, 5 September.
3. Neville Dubow (1963) 'Astonishing creativity of Irma Stern shows in new exhibition', *Cape Argus*, 2 May.
4. Carl Büchner (1963) 'Artist has mature, selective vision', *Cape Times*, 3 May.





393

Alexis Preller

SOUTH AFRICAN 1911-1975

Head of Guna

signed and dated 71
oil on canvas laid down on board
17,5 by 15cm

R150 000 - 200 000

PROVENANCE

Strauss & Co, Cape Town, 6 February
2012, lot 569.
Tasso Foundation Collection.



394

Alexis Preller

SOUTH AFRICAN 1911-1975

The Red Pineapples

signed and dated '49; inscribed with the title on the reverse
oil on canvas board
49,5 by 59,5cm

R700 000 - 1 000 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Johannesburg, 30 November 1993, lot 513.
Strauss & Co, Cape Town, 21 October 2013, lot 725.
Tasso Foundation Collection.

In 1948 Alexis Preller sailed up the east coast of Africa on a visit to the Seychelles. Whether this sensual still life was painted on this visit or shortly afterwards, it was no doubt inspired by his experiences of the place and its people. In letters to his sister, Minnie, he extols the attractions of the islands – the turquoise sea, the exotic vegetation, tropical fruits such as pineapples and mangoes, and the locals draped in 'exciting tangas'.¹ Preller bought the first of his many printed cotton cloths when he visited Swaziland

in the late 1930s and he used them constantly – in his paintings as 'altar' cloths and backdrops (see figures 1 and 2), and in his everyday life as tablecloths and throws.² Many of the cloths that appear in his work have designs in white, red and black, what the anthropologist Victor Turner calls the 'triad' of colours central to sub-Saharan African belief systems. The colours are worn close to the body as clothing, drapery or beadwork, to protect the wearer and maintain the balance between

benevolent and malevolent forces. They have associations rather than specific 'meanings' – white is always regarded as positive, healthy, and cool, but both red and black can be positive, negative, or ambivalent, being associated with heat, illness, danger, life, death, blood, fire, the sun, and the ancestors.

1. Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf, page 124.
2. *Ibid*, page 42.



Figure 1. *Still Life with Thangka and Pomegranates*



Figure 2. *Seychellois Still Life*





395

Walter Battiss

SOUTH AFRICAN 1906-1982

The Marketplace

signed

oil on board

24,5 by 34,5cm

R120 000 - 160 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
17 May 1999, lot 360.

Tasso Foundation Collection.



396

Walter Battiss

SOUTH AFRICAN 1906-1982

Township

signed

oil on board

39 by 49cm

R200 000 - 300 000

PROVENANCE

Strauss & Co, Cape Town,
13 October 2014, lot 635.
Tasso Foundation Collection.

An adaptable painter with a gregarious outlook, Walter Battiss emphasised the plural over the singular. His canvases often teem with organic life presented in multiple. Typically these abundant scenes either describe places observed during the artist's travels, be it an Ndebele or Congolese village or marketplace in Seychelles, or else propose a mythical space of commonality of animal and human life, as in *Symbol of Life* (1967) owned by the Pretoria Art Museum. This lot falls into the former category, describing places seen, and forms part of a

small subset of Battiss paintings focusing on townships. Eschewing the social realism of his contemporaries, in particular Pemba, Sekoto or Sihlali, Battiss portrays the township in similarly romantic terms as his rural villages. The artist's energetic handling of form, colour and texture in this lot is typical. Battiss often applied thick paint treatments using brush and palette knife. The variegated surface he achieved through this technique here enables him to evoke abstractedly a congested urban habitat with the minimum of detailing.



397

Cecil Skotnes

SOUTH AFRICAN 1926-2009

The Conference

signed and dated 65; inscribed with the title on the reverse
carved, painted and incised wood
panel

121 by 152,5cm, unframed

R300 000 - 500 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Johannesburg,
8 November 1999, lot 609.
Tasso Foundation Collection.



398

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Metaphysical Landscape

signed; bears an Everard Read, Cape Town, label on the reverse
oil on panel, in the artist's incised, painted and brass-mounted frame
98 by 120,5cm excluding frame;
108 by 129,5 by 2,5cm including frame

R400 000 - 600 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town, 21 February 2012, lot 623.
Strauss & Co, Cape Town, 21 October 2013, lot 733.
Tasso Foundation Collection.

399

Christo Coetzee

SOUTH AFRICAN 1929-2000

Prototype: Fire Curtain

signed and inscribed 2/80, further signed and dated 80 on the mount
enamel, oil and collage on paper
40 by 60cm

R80 000 - 120 000

PROVENANCE

Aspire Art Auctions, Cape Town,
March 2017, lot 52.
Tasso Foundation Collection.

LITERATURE

Muller Ballot (1999) *Christo Coetzee*,
Cape Town: Human & Rousseau,
illustrated in colour on page 158,
plate 70.



400

Breyten Breytenbach

SOUTH AFRICAN 1939-

En Faisant Mouche

1965

signed and inscribed with the title
on the reverse
oil on canvas
59 by 81cm

R30 000 - 50 000

PROVENANCE

Bonhams, London, 23 May 2007,
lot 158.
Tasso Foundation Collection.



401

Gerard Sekoto

SOUTH AFRICAN 1913-1993

The Two Woman (sic) in the Field

signed; inscribed with the title on
the reverse
gouache on paper
30,5 by 47cm

R80 000 - 120 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town,
16 October 2007, lot 475.
Tasso Foundation Collection.



402

Robert Slingsby

SOUTH AFRICAN 1955-

Forward Progression

signed and dated 85
oil on canvas
124 by 154,5cm

R30 000 - 50 000

PROVENANCE

Stephan Welz & Co in association
with Sotheby's, Cape Town, 18 March
2002, lot 448.
Tasso Foundation Collection.





403

Henry Symonds

SOUTH AFRICAN 1949-

Varigated Leaf

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

oil on canvas
154 by 97,5cm

R50 000 - 70 000

PROVENANCE

Strauss & Co, Cape Town, 21 October
2013, lot 750.

Tasso Foundation Collection.



404

François Krige

SOUTH AFRICAN 1913-1994

*From the Artist's Studio,
Dorp Street*

circa 1960s
signed
oil on canvas laid down on board
65 by 49,5cm

R150 000 - 200 000

PROVENANCE

Welz Family Collection.

Stephan Welz & Co in association with
Sotheby's, Cape Town, 9 February 1999, lot 267.
Tasso Foundation Collection.

LITERATURE

Justin Fox (2000) *The Life and Art of François
Krige*, Cape Town: Fernwood, illustrated in
colour on page 84, figure 3.



405

Harold Voigt

SOUTH AFRICAN 1939-

Winter Sunlight

signed; inscribed with the artist's name, dated 10/13, inscribed with the title and the medium on the reverse

oil on canvas
59 by 79cm

R120 000 - 160 000

PROVENANCE

Everard Read Gallery in association with Strauss & Co, Johannesburg, *WWF Art Auction*, 17 September 2013, lot 7. Tasso Foundation Collection.

'My paintings are all consciously rendered to give the impression of reality but are based largely on recollections of disparate memories. The subject matter in this work derives from the observation of winter sunlight streaming through the studio window. The figure seen through the window had perhaps been sitting in the chair and now confronts the viewer (or himself) from the outside in a metaphysical way.'

Harold Voigt



406

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Ontbyt by Onrus

signed
oil on canvas
81,5 by 65cm

R50 000 - 70 000

PROVENANCE

Acquired from the artist by Katinka Heyns, South African actress, director and film maker. Strauss & Co, Cape Town, 6 February 2012, lot 601. Tasso Foundation Collection.

LITERATURE

Jan Rabie (1989) *Buidel*, Cape Town: Human & Rousseau, illustrated on the cover. JC Kannemeyer (2004) *Jan Rabie: 'n Biografie*, Cape Town: Tafelberg, pages 416 to 417, illustrated on page 91.

407

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Sinister Street

signed and dated 1958; signed and inscribed with the artist's address and title on the reverse

oil on board

49,5 by 39,5cm

R60 000 - 80 000

PROVENANCE

Strauss & Co, Cape Town, 6 February 2012, lot 608.

Tasso Foundation Collection.



408

Maurice van Essche

SOUTH AFRICAN 1906-1977

Harlequin

signed
oil on board
22 by 14cm

R40 000 - 60 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 595.

Tasso Foundation Collection.

409

Keith Joubert

SOUTH AFRICAN 1948-2013

Veteran

signed and dated 06; inscribed with the title on the stretcher, bears an Everard Read, Cape Town, label with artist's name, medium and title adhered to the reverse

oil on canvas

101,5 by 76cm

R30 000 - 50 000

PROVENANCE

Everard Read, Cape Town, 30 March 2007.

Tasso Foundation Collection.



410

Erik Laubscher

SOUTH AFRICAN 1927-2013

Rape of District Six '72

signed and dated 72

oil on canvas

115,5 by 122,5 by 3cm, unframed

R200 000 - 300 000



PROVENANCE

Stephan Welz & Co in association with Sotheby's, Cape Town, 18 March 2002, lot 423. Tasso Foundation Collection.

EXHIBITED

SA Association of Arts, Cape Town, 1973.

LITERATURE

Heine Toerien and Georges Duby (eds) (n.d.) *Our Art 3*, Pretoria: Foundation for Education, Science and Technology, illustrated on page 113, figure XI.

'In 1973, after an abstention from one-man exhibitions for five years, Laubscher exhibited at the SA Association of Arts in Cape Town. With that exhibition he reached a major breakthrough with one of his paintings, *Rape of District Six '72*. This work represents a new departure and change in his style of painting by introducing emotional reactions into the problem of space and colour, like Cézanne, Laubscher is 'trying to express perspective entirely through colour'.

Laubscher paints what he wishes to see, an individual version of 'that abstraction called Nature', which, while

it may give pleasure, does not always create diversity. In this painting we have the artist working through experiences which enable him to respond fully to his surroundings. With a palette limited to reds, blacks, whites, and greys, he expresses his emotions. He thinks in paint rather than form, and uses his heritage of the South African landscape to express the quality of his environment.

The present lot, *Rape of District Six '72*, is a sociological comment on the very destruction of his environment. The ominous large abstract shapes are in sharp contrast to the aggressive textural

foreground. This is a cruel, almost violent, painting. The reds are aggressive, the writing on the wall is a symbol of despair, a mocking of humanity. This is the environment which is so quickly being destroyed, which has made Laubscher aware not so much of the spatial abstract forms of the human environment of people and places around him.¹

1. Edwine Simon, *Erik Laubscher: An 1973 Assessment*, in Heine Toerien and Georges Duby (eds) (n.d.) *Our Art 3*, Pretoria: Foundation for Education, Science and Technology, page 112.

411

Robert Hodgins

SOUTH AFRICAN 1920-2010

A Flower Brooch

signed, dated 2002 and inscribed with the title and medium on the reverse

oil and graphite on canvas
45 by 45cm

R180 000 - 240 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Johannesburg, 21 November 2005, lot 420. Tasso Foundation Collection.



In the main, it is the men in Robert Hodgins' work who are portrayed wearing finery, from clubby tailored suits and constricting bowties to the silk sashes, medals and service ribbons associated with military power. By contrast, the dour women in his paintings look like escapees from the boarding houses and suburban homes of interwar England. Often on the sunset side of 50, they come swaddled in large coats and have short, curly poodle hairstyles. The pink-cheeked sitter in this portrait is, in certain respects, typical,

but for the brooch. Evocative of the centenary rose brooch created for the 100th birthday of Elizabeth Bowes-Lyon and worn in her honour by her daughter, Queen Elizabeth II, shortly after her death in 2002, the brooch is a marker of power as much as refinement. 'The brooch is key for political messaging,' wrote jewellery historian Carol Woolton. 'High-profile women frequently use a brooch as an avatar for their frame of mind.'¹ When British judge Lady Brenda Hale declared Prime Minister Boris Johnson's prorogation of parliament unlawful, she

wore a golden spider brooch. Also in 2019, when Speaker of the US House of Representatives Nancy Pelosi announced a formal impeachment inquiry against President Donald Trump, she wore a shiny Stars and Stripes brooch. Rather than being an outlier in his oeuvre, this singular portrait comfortably slots into Hodgins' archive of grandees rendered in their power costumes.

1. Carol Woolton (2019) 'The Quiet Power of a Well-Placed Brooch', *British Vogue*, 26 September, <https://www.vogue.co.uk/fashion/article/the-quiet-power-of-a-well-placed-brooch>.

412

Robert Hodgins

SOUTH AFRICAN 1920-2010

Raconteur: As I Said to Winnie at Yalta ...

signed, dated 2007 and inscribed with the artist's name, title and the medium on the reverse

oil on canvas

60 by 49cm

R350 000 - 450 000

PROVENANCE

Strauss & Co, Cape Town, 12 October 2015, lot 578.

Tasso Foundation Collection.

Throughout his later years Robert Hodgins returned to the subject of smartly dressed men occupying non-descript interior settings. The present lot forms part of that loose assembly of paintings in which Hodgins used the portrait genre to engage as much as lampoon aspects of elite power. Hodgins' criticisms are often implied in his titles, rather than overtly manifest in the subject of his frontal and side-profile studies of executives, generals and the ostensibly privileged. 'My paintings find the words; the words don't find my paintings,' Hodgins said in 2007. 'I very rarely start off painting with any sort of idea at all!' The tongue-in-cheek title to the present lot refers to the Yalta Conference in 1945 when Winston Churchill, Franklin D Roosevelt and Joseph Stalin met to discuss the post-war re-organisation of Europe. The title invokes one of Churchill's nicknames: Winnie. The identity of the subject is unclear. Of the troika of FDR, Churchill and Stalin, the American president certainly cut a sartorial figure compared to his English and Russian compatriots, who preferred greatcoats and military uniforms. The jocular tone and camaraderie of the nickname belies the underlying tensions and hidden agendas between these leaders at the end of World War II and on the eve of the Cold War.

1. Sean O'Toole (2007), unpublished interview with the artist, Pretoria, November 2007.



413

Andrew Verster

SOUTH AFRICAN 1937-2020

Fragile Paradise No. 7

signed and dated 91; bears a Goodman Gallery label with the artist's name and title adhered to the reverse, and further inscribed 'For Maria's catalogue for Basel' on the reverse
oil on canvas
101 by 121cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 753.
Tasso Foundation Collection.

EXHIBITED

Basel 22, Switzerland, 1991.

The work consists of six canvases framed as one.



414

Andrew Verster

SOUTH AFRICAN 1937-2020

Holy Fragments III

signed and dated 99; inscribed with the title and dated 2000 on a João Ferreira Gallery label adhered to the reverse
oil on canvas
121 by 90,5cm

R30 000 - 50 000

PROVENANCE

Tasso Foundation Collection.

EXHIBITED

João Ferreira, Cape Town, *Andrew Verster: Indus*, 2 to 26 August 2000. The present lot was used on the front cover of the exhibition invitation.

Holy Fragments III forms part of a body of work entitled 'Indus' that was inspired by the artist's visit to India. 'The highly prolific Verster delights as much in the rich and sensuous textures of India as in the colours and qualities of his painting. Verster maintains that his visits to India have profoundly changed the way he sees.'¹

1. Artthrob (2000) 'Andrew Verster at João Ferreira', <https://artthrob.co.za/00jul/listings.html>.





415

Norman Catherine

SOUTH AFRICAN 1949-

Piscivorous

2002

signed

oil on fibreglass

height: 254cm, including base

R200 000 - 300 000

PROVENANCE

Strauss & Co, Cape Town, 13 October
2014, lot 681.

Tasso Foundation Collection.

416

Robert Hodgins

SOUTH AFRICAN 1920-2010

Will the Fat Lady Please Stop Singing

signed, dated 2006, inscribed with the artist's name, title, medium and a dedication 'For Madeleine to cheer her up' on the reverse
oil on canvas
30 by 30cm

R100 000 - 150 000

PROVENANCE

Strauss & Co, Cape Town, 21 October 2013, lot 75.
Tasso Foundation Collection.



417

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Elongated Figures

signed and dated 1987/88
oil on canvas
120 by 120cm

R50 000 - 70 000**PROVENANCE**

Strauss & Co, Cape Town, 17 March 2014, lot 759.
Tasso Foundation Collection.

418

Penny Siopis

SOUTH AFRICAN 1953-

Pinky Pinky: Eye

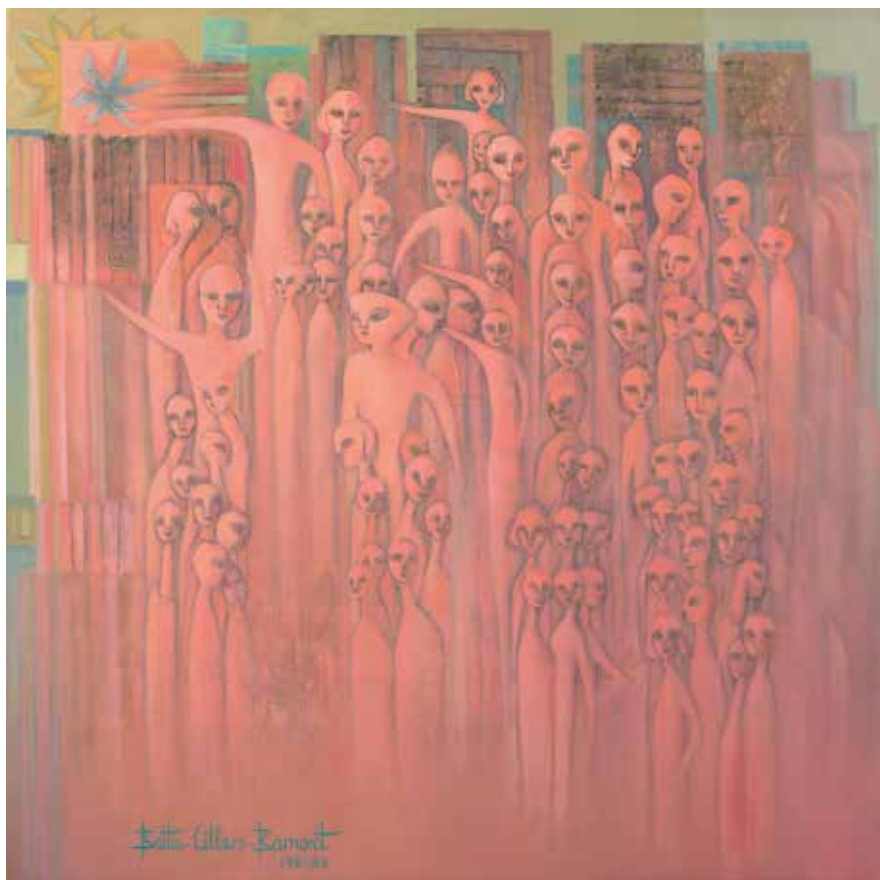
oil and found objects on canvas
38,5 by 48,5cm

R90 000 - 120 000**PROVENANCE**

Strauss & Co, Cape Town, 12 October 2015, lot 584.
Tasso Foundation Collection.

The present lot forms part of an important suite of paintings made between 2002 and 2004. Collectively titled *Pinky Pinky*, the series takes its name from an ambiguous figure of legend said to prey on adolescent children at school toilets. The project originated out of a chance encounter with a speech prepared by Thapelo Monyaki, a friend of the artist's son, Alexander Richards, on this human-animal figure for a school project. 'It so happened that I was giving an art talk to school kids a few days later, and I encouraged them to tell me who Pinky Pinky was, what it looked like, how it acted. They all had their versions, which I then translated into paintings. I relied a lot on the materiality of the painted surface, which is thick and fleshy, and into which I stuck plastic body parts like fake scars, wounds, eyes, fingernails, teeth ... The manner in which they're painted muddles figure and ground distinctions, so that the image appears to be emerging from the pink paint surface.¹ The series is consistent with the artist's long-term interest in formlessness, both as a philosophical idea and operational pursuit in painting allowing Siopis to create a tension between reference (figuration) and materiality. A wall text for the *Pinky Pinky* series in the artist's 2014 retrospective exhibition at the South African National Gallery further elaborated: 'The series investigates personal and public narratives around fear and trauma in South Africa, giving forms to things that seem impossible to speak about directly.'¹

1. Gerrit Olivier (ed) (2014) *Penny Siopis: Time and Again*, Johannesburg: Wits Press, pages 141 and 144.





419

Diane Victor

SOUTH AFRICAN 1964-

Trinity Fetish (Straight Dress II, XXX, Mercy Seat), three

2002

each signed, inscribed with printer's proof II/III and the title in pencil etching, aquatint, mezzotint and embossing

sheet size: 158 by 85cm

R150 000 - 200 000

PROVENANCE

Strauss & Co, Cape Town,
13 October 2014, lot 676.
Tasso Foundation Collection.

LITERATURE

Elizabeth Rankin and Karen von Veh (2008) *Diane Victor*, Johannesburg: David Krut, page 22, illustrated on page 20 and 21.

This large print triptych offers a fine example of Diane Victor's experimental and iterative approach to printmaking. Writing in the artist's 2008 monograph, art historian Elizabeth Rankin details how experimentation has enabled Victor to refine her processes and create works combining multiple procedures. *Trinity Fetish* was printed with new plates, although the work nonetheless draws on an extensive repertoire of personal iconography. The woman in *XXX* (central print) is adapted from Victor's etching and lithograph *Falling from Grace* (1994), albeit now inverted and naked but for a single high-laced boot and wolf skin, which fuses with her hair. A heavily embossed triple *XXX* ... is placed centrally against delicate blind printing, which emerges from the fissure created by splitting the wolf-woman plate. Forming a shape like Moses's burning bush, these embossed flames lap a bulging black shape that sags ominously into the upper register, creating a tenuous link between the two etched images. The chair in *Mercy Seat* (right print) is a variant of a chair with phallic twisted columns appearing

in the etching *What's Bred in the Bone Comes Out in the Flesh* (1995). *Straight Dress II* (left print) is an update of *Straight Dress I* (1996). 'The fabric is even more sensuous than in the earlier version, as Victor had discovered that applying sprayed aquatint over a heavily bitten softground achieved increased lustre, the textured softground surface shining through where she burnished highlights into the aquatint,' writes Rankin. Commenting on the blackness of the images, Rankin states that this effect is 'heightened by their isolated placement as iconic shaped plates printed on very large sheets of paper. But it is not a vacant surface. The dress and chair are centred amongst scattered embossed forms that extend across the format and bleed over the edges. In the middle print of the triptych, this arrangement is reversed.' Rankin likens Victor's habit of presenting images that spill out of the boundaries of their format to techniques employed by eighteenth-century Italian printmaker, Giovanni Piranesi.

All quotes Elizabeth Rankin and Karen von Veh (2008) *Diane Victor*, Johannesburg: David Krut, page 22.



420

Penny Siopis

SOUTH AFRICAN 1953-

Grahamstown

signed

oil on canvas

125 by 151,5cm

R200 000 - 300 000

PROVENANCE

Strauss & Co, Cape Town,
12 October 2015, lot 581.
Tasso Foundation Collection.



Joe Wolpe



Stephan Welz and Joe Wolpe

421

Fred Page

SOUTH AFRICAN 1908-1984

The Wolpe Gallery C.T.

signed, dated '71 and inscribed 'To: Joe, From: Fred, with Love ...'; inscribed with the title, medium and dedication 'With love from Fred' on a label and a Wolpe Gallery label adhered to the reverse polymer on paper laid down on board
101 by 59,5cm

R120 000 - 160 000

PROVENANCE

Joe Wolpe, Cape Town.
Strauss & Co, Cape Town, 17 March 2014, lot 728.
Tasso Foundation Collection.

LITERATURE

Jeanne Wright and Cecil Kerbel (2011) *Fred Page: Ringmaster of the Imagination*, Port Elizabeth: Cecil Kerbel and Jeanne Wright, illustrated in colour on page 51, plate 108.

According to Andrea Lewis, Curator of Prints and Drawings at Iziko South African National Gallery and curator of *When Cape Art was Coffee with Joe* at the South African Jewish Museum in 2008: 'Joe Wolpe, already an established and respected art connoisseur and dealer, opened his Strand Street gallery opposite the Grand Hotel in 1966, with the massive landmark exhibition *Fifty Years of Irma Stern*. It was Stern's last commercial exhibition (the top price was 500 guineas), drawing a wider audience and bringing in many customers who became life-long clients and friends. Open to artists who presented a spectrum of diverse ideas, subject matter and techniques, Joe introduced works to the curious and ever-growing audience by recognised artists of the older vanguard like John Dronsfield, Douglas Portway, Cecil Higgs, Paul du Toit, May Hillhouse, Eleanor Esmonde-White and Lippy Lipshitz, and unearthed artists such as Fred Page and Charles Gassner, whose careers Joe unleashed.

He had discovered Page in Port Elizabeth, and helped him enormously, even driving to Port Elizabeth to bring Page to Cape Town. They shared a vivid passion for the visual aesthetics

of District Six, taking photographs incessantly to capture the spirit of this place and get inspiration for their own art work. [...]

Strand Street is where Joe developed many long-term client relationships with those who came to view the works of the local and international artists whom Joe promoted, to discuss modern art and steep themselves in the literature he made available including the latest monographs, journals and auction catalogues. They appreciated Joe as a man of principle, who was open to new influences and experiences, and was generous in sharing his latest discoveries. Joe, in turn, saw the purpose of his gallery as being to raise the level of taste and acceptance of modern trends. He believed that exhibitions should build up young artists as well as a generation of emerging prospective buyers.

Understanding what artists were trying to achieve, Joe could, with sensitivity and intuition, translate that into real terms for the public. All of this brought a breath of fresh air to the stuffy atmosphere of the local art market.

Joe's adventure with art was not confined to his own gallery. His relationship with the South African

National Gallery (SANG) was a platform for him to express his idealism and share his encyclopaedic knowledge with a broader audience. February 1968 saw the birth of an organization, Friends of the National Gallery (FONG), to support the South African National Gallery in its endeavours and help purchase works to enrich its collection. FONG rapidly became a tower of strength for the Gallery. Joe Wolpe was one of its founder members.

The Wolpe Gallery continued its operations in Strand Street until 1973 when he moved his premises. In 1976 Joe was responsible for curating the National Gallery's *Wolf Kibel Retrospective* which many art lovers still remember. Other exhibitions followed. As a tribute to his vision and achievements, Joe was awarded the Cape Arts Medal by the South African Association of Arts in 1984 for his service to visual art, the only art dealer ever to have been honoured in this manner. His visionary view of the world and his pioneering enterprise resulted in a legacy that has profoundly impacted the long-term dynamics of the art world and market in South Africa.

Extracts from wall texts for the exhibition, *When Cape Art was Coffee with Joe*, 2008.





422

Joseph Wolpe

SOUTH AFRICAN 1922-

Highway Dream

signed and dated 2002; label bearing the artist's name, title and medium adhered to the reverse
mixed media on canvas laid down on board
45 by 51cm

R20 000 - 30 000

PROVENANCE

Strauss & Co, Cape Town, 17 March 2014, lot 737.
Tasso Foundation Collection.



423

Simon Stone

SOUTH AFRICAN 1952-

Flower in Hair

signed and dated 07; bears the artist's name, title and medium on a Knysna Fine Art label adhered to the reverse
oil on cardboard
30,5 by 28cm

R20 000 - 30 000

PROVENANCE

Strauss & Co, Cape Town, 21 October 2013, lot 650.
Tasso Foundation Collection.

424

William Kentridge

SOUTH AFRICAN 1955-

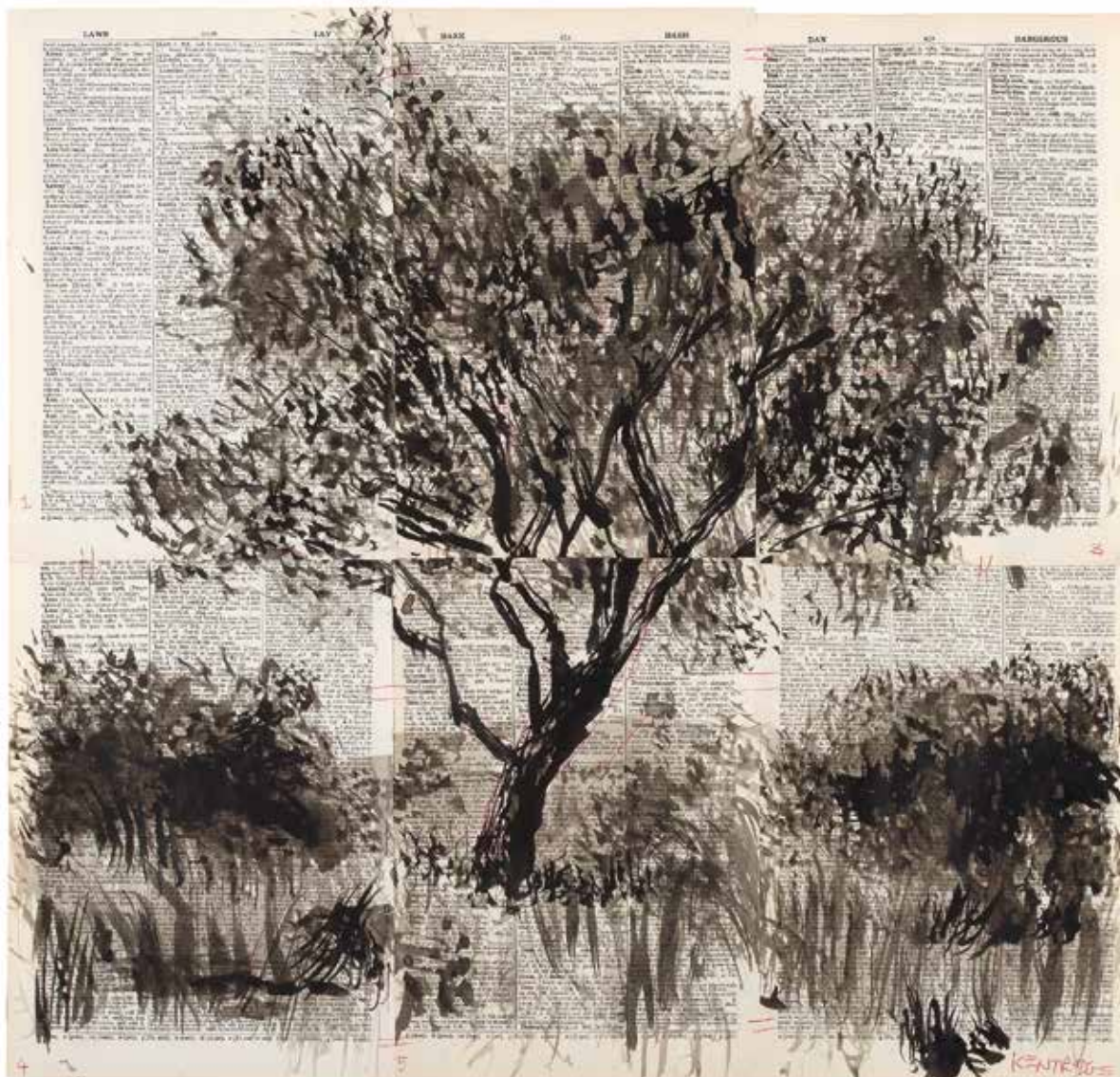
Tree

signed
Indian ink and red pencil crayon on book pages
52,5 by 55,5cm

R600 000 - 800 000

PROVENANCE

Strauss & Co, Cape Town, 13 October 2014, lot 673.
Tasso Foundation Collection.



The tree is an important motif in William Kentridge's recent work. A sharp critic of South Africa's earlier landscape tradition, he generally avoided flora in his early drawings and printmaking. His print suite *Sleeping on Glass* (1999), which included three etchings depicting trees, marked a change in attitude. Since 2010 he has produced various works on paper, including a series of Indian-ink drawings of trees presented over multiple pages from books. The torn pages are individually painted and then pieced together in the manner of a puzzle. This

manner of composing an image has deep biographical significance.

The artist's father, Sir Sydney Kentridge, was a defence lawyer in the Treason Trial (1958–61). Kentridge was still a young boy at the time. He conflated this detail with a mosaic table at the family home in Houghton to sound out his father's labour as involving work at the 'Trees and Tile'. When his wife, Dr Anne Stanwix, saw that he was making trees out of different sheets of paper that go together, like tiles, she exclaimed, 'Oh my god, you're still painting the Treason Trial!'¹

Kentridge's tree drawings share visual affinities with JH Pierneef's much-admired linocuts, but the impulse underpinning their creation is different. Kentridge is interested in the provisional or temporary nature of images. Trees, he has stated, can become paper, books and tables, or even smoke and ash.² They can also be a marker of privilege and surplus in a private garden – 'To not need the tree for either wood or fire is a luxury' – as well as reminders of mortality. Kentridge's parents planted two white stinkwoods in their garden when he was

a child. Decades later, one was struck by lightning and died. 'How could the tree die before me? No. If the tree could die, how vulnerable are we or am I?'³

1. William Kentridge (2013) *Thinking on One's Feet: A Walking Tour of the Studio* (speech), Humanitas Visiting Professorship in Contemporary Art, University of Oxford.
2. William Kentridge and Rosalind Morris (2017) *That Which is Not Drawn*, London: Seagull Books, page 61.
3. William Kentridge and Jane Taylor (2018) *That Which We Do Not Remember*, Sydney: Naomi Milgrom Foundation, page 76.

425

Zander Blom

SOUTH AFRICAN 1982-

Untitled [1.62]

signed, inscribed with the artist's name and dated 2011 on the reverse

oil on linen

153 by 107cm, unframed

R90 000 - 120 000

PROVENANCE

Strauss & Co, Cape Town, 12 October 2015, lot 631.

Tasso Foundation Collection.

EXHIBITED

Stevenson Gallery, Johannesburg, *Zander Blom: New Paintings*, 27 October to 6 December 2011.

LITERATURE

Zander Blom (2013) *Paintings Volume I*, Cape Town: Stevenson, illustrated in colour on page 207.

Zander Blom came to public attention as an artist in 2007 with his exhibition 'The Drain of Progress' at Rooke Gallery in Johannesburg. His work at the time involved photographing abstract paintings, drawings and prints installed on the interior walls of his home in Brixton, Johannesburg. Blom used these site-specific installations to explore various North American and European traditions of abstract painting. His early references included Kurt Schwitters, Piet Mondrian, Francis Bacon and Victor Pasmore. Blom's method of recycling art history enabled him to develop an authentic personal language of painting. His use of impasto, gestural mark and pictorial structure, along with his exploitation of the oil paint's stain on unprimed Belgian linen, presented a distinctive painting style that has been widely imitated. This work bookended a series of gestural paintings redolent of Jackson Pollock and Robert Motherwell, and marked a transition to a more restrained suite of abstract paintings characterised by more refined mark making. The monochromatic palette of some of his earlier works is evident in *Untitled [1.62]* as is his later concern with colour as form: yellow striations are juxtaposed with black and white shapes. While the work has no obvious representational reference, the structure and texture of the marks suggest forms in nature.



LOTS 426-430
NO LOTS



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- 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 be-

tween 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. **'personal information'** means any information relating to a bidder, buyer, seller or user of the website that identifies the bidder, buyer, seller or user or could reasonably be used to identify the bidder, buyer, seller or user regardless of the medium involved, including sensitive data.
- 1.14. **'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;
- 1.15. **'privacy policy'** means the privacy policy of Strauss & Co which can be accessed by clicking on this link: <http://www.straussart.co.za>;
- 1.16. **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.17. **'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;
- 1.18. **'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;
- 1.19. **'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;
- 1.20. **'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;
- 1.21. **'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;
- 1.22. **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.23. **'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;

- 1.24. **'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; and

- 1.25. **'website'** mean the Strauss & Co website located at <https://www.straussart.co.za/> and at <https://www.straussart.co.za/straussonline> and includes any part or element thereof.

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 in clauses 2.1.3 and 2.1.4 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; and (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 R5000 holding deposit.
- 2.1.5. Strauss & Co will endeavour to execute absentee written bids and/or telephone bids during any auction (including during the live broadcast of an online auction), 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 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; and
- 2.3.1.4. the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2. Neither Strauss & Co nor the seller:
 - 2.3.2.1. shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
 - 2.3.2.2. gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3. Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4. A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's 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

- 2.4.1. Save as expressly set out in clause 2.3, 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 and to pay any duties or taxes that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or recession of the sale contract or delay in payment. In this regard, and without limiting the generality of the foregoing: 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.
- 2.4.2. Certain works of art, collector's pieces and antiques may be regarded as prohibited and/or restricted in South Africa and would require specific permits and approvals. It is the buyer's sole responsibility to obtain any relevant export or import permit or licence. Strauss & Co cannot ensure that a permit or licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits or licences required for export or import. The inability of a buyer to export or import any such works of art, collector's pieces and antiques is not a basis for cancellation or recession of the sale.
- 2.4.3. Other countries regulate the movement of anti-

quities and cultural items, which in some cases are subject to a right of pre-emption or compulsory purchase by the country from which they are to be exported. It is the responsibility of the seller to ensure that the item is properly and lawfully exported from the country in which it is located. Buyers should always check whether an export permit or licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import permit or licence. Strauss & Co cannot ensure that a permit or licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permit or licence required for export or import. If you participate in the auction or commerce portions of the website, and, as a result, purchase property that you plan to ship to another country, you agree that you are responsible for familiarising yourself with and complying with any and all applicable rules and regulations. The inability of a buyer to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or recession of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species;

- 2.4.4. Strauss & Co makes no representation or warranty and accepts no liability whatsoever to the seller, the buyer, or any third party in respect of the availability or issuance of valid import and export permits or the existence or exercise of pre-emption or other rights to purchase by governmental or regulatory authorities anywhere.

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 may place consecutive bids on any lot on the seller's behalf up to the reserve.
- 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 (including the live broadcast of online auctions), this buyer's premium (excluding VAT) is 12% for lots selling over R20000, and 15% for lots selling at or below R20000.) 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) by direct deposit or electronic funds transfer into the bank account of Strauss & Co for same day value, free from the cost of transfer of funds and without any deduction, set-off or withholding, or such other payment method as Strauss & Co may be willing to accept. Strauss & Co does not accept any cheques or cash and does not accept any credit cards other than Mastercard, Visa and Diners Club. 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, subject to the provisions of clause 5, 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.
- 2.7.9. If applicable, Strauss & Co will issue a valid tax invoice and apply the applicable rate of VAT, irrespective of whether or not Strauss & Co acts as agent on behalf of the seller or as principal, in line with the requirements of the Value Added Tax Act, 1991 (the **VAT Act**).

2.8. Remedies for non-payment or failure to collect

Without prejudice to any rights that the seller may have and subject to clause 5, if any lot is not paid for in full or removed in accordance with the conditions of clause 2.7, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.8.1. to remove, store (with a storage facility chosen at the sole discretion of Strauss & Co and at the cost and expense of the buyer) and insure the lot at its premises or elsewhere and at the buyer's sole risk

and expense;

- 2.8.2. to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.8.3. to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.8.4. to reject future bids and offers on any lot from the buyer;
- 2.8.5. to proceed against the buyer for damages;
- 2.8.6. to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.8.7. to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.8.8. to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.8.9. to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10. to commence legal proceedings;
- 2.8.11. to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction; and/or
- 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 clause 1.1.1, 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 clause 2.1.3), 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 clause 2.1.3.
- 3.1.3. If any object submitted for sale by the seller and received and accepted by Strauss & Co in accordance with clause 2.1.1 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 at Strauss & Co's premises or on the commerce portions of the website or otherwise, after contacting the seller and obtaining confirmation from the seller to do so. Where an object is made available for sale by private treaty, Strauss & Co will sell the object on behalf of the seller to the buyer at the purchase price determined and agreed to by the seller. The provisions of clauses 2.4, 2.6 and 2.7 of these general conditions of business will apply with the necessary changes to all sales by private treaty and if wine is sold by private treaty then the provisions of clause 5 of these general conditions of business will also be of application to all sales of wine by private treaty.
- 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" of 2.5% on the mid-estimate, 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;
- 3.3.1.2. he has complied with all requirements, legal or otherwise, in relation to the sale and 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; and
- 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 clause 2.1.1), 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 therewith. 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; and
- 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; and
- 3.7.2.5. if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3. Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4. If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8. Withdrawal fees

- 3.8.1. A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co, which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2. Upon receipt of proper notification of withdrawal as envisaged in clause 2.8.1, Strauss & Co reserves the right to charge the full seller's commission and buyer's 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 2.1.
- 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 uses 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 clause 3.1. Strauss & Co will process all bidder and seller personal information in terms of its privacy policy and will not use such personal information for any purpose other than as stated in its privacy policy nor shall it provide such personal information to any third party without the bidder's or seller's prior consent.
- 4.3. Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to clause 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, or 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, consignee, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller/consignee, respective bidder or buyer.
- 4.12. Any notice to be addressed in terms of clause 3.11 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.

5. DISCLOSURE OF INFORMATION

- 5.1. Strauss & Co hereby discloses the following information:
- 5.1.1. **Full name and legal status:** Strauss and Company (Pty) Ltd is a private company with limited liability incorporated in accordance with the laws of the Republic of South Africa.
- 5.1.2. **Physical address:** 89 Central Street, Houghton, Gauteng, 2198, South Africa.
- 5.1.3. **Postal address:** PO Box 851, Houghton, Gauteng, 2041, South Africa.
- 5.1.4. **Telephone number:** +27 11 728 8246.
- 5.1.5. **Website address:** <https://www.straussart.co.za/> and at <https://www.straussart.co.za/straussonline>.
- 5.1.6. **E-mail address:** info@straussart.co.za.
- 5.2. **Physical address where Strauss & Co will receive legal service of documents:**
- 5.2.1. Physical address as per clause 5.1.2.
- 5.2.2. **Registration number:** 1972/000019/07.
- 5.2.3. **Place of registration:** Republic of South Africa.
- 5.2.4. **Registration date:** 1972.
- 5.3. **Names of office bearers:** Mrs Elisabeth Bradley (Identity number: 3812280010088); Dr Conrad Strauss (Identity number: 3601175003088); Ms Paola Genovese (Identity number: 6302210751081); Mrs Vanessa Phillips (Identity number: 5607170769183); Mrs Carmen Welz (Identity number: 4403300033083); Mrs Caro Wiese (Identity number: 5003280147082); Mr Frank Kilbourn (Identity number: 6109075150089); Susan Goodman (Identity number: 6907040063083); Mr Jack Ginsberg (Identity number: 4701085047081).
- 5.4. **Main description of products sold on auction and private treaty:** Fine and decorative arts, collector's items and antiques.

6. CONDITIONS SPECIFIC TO THE SALE OF WINE

In addition to the above, the following conditions are applicable in instances concerning the sale of wine.

6.1. Buyer conditions

- 6.1.1. Only persons over the age of eighteen years old may enter bids for lots of wine and no person may enter a bid on behalf of another person who is not over the age of eighteen years old.
- 6.1.2. Any invoice, which Strauss & Co issues for a lot of wine shall always be issued by Strauss & Co in its capacity as an agent acting for and on behalf of the seller and not as a principal.

6.2. Warranties

- 6.2.1. The seller warrants, in addition to all other representation and warranties given, that he is in possession of a valid liquor licence to sell all lots of wine offered for sale. The seller agrees to indemnify and keep Strauss & Co and the buyer indemnified against any loss or damage suffered by either as a result of a failure by the seller to be properly licensed to sell liquor in accordance with the laws of the Republic of South Africa.
- 6.2.2. Neither the seller nor Strauss & Co gives any warranty or representation as to the origin, age, genuineness, cork condition, content or labelling of any wine, or how any wine has been cellared, if at all.

6.3. Bottles sizes

All wine bottle sizes as described in a catalogue have the following meanings:

- 6.3.1. **half bottle** - 375 millilitre bottle of wine;
- 6.3.2. **standard** - 750 millilitre bottle of wine;
- 6.3.3. **magnum** - the equivalent of two standard bottles of wine;
- 6.3.4. **double-magnum** - the equivalent to four standard bottles of wine;
- 6.3.5. **jeroboam** - the equivalent to six standard bottles of wine;
- 6.3.6. **imperial** - the equivalent to eight standard bottles of wine;

6.4. Ullage of wines

- 6.4.1. For the purpose of this clause 6.4, 'ullage' means the amount by which the level of a wine bottle falls short of being full.
- 6.4.2. Ullage levels may vary dependent on the age of the wine and old corks may fall during or after delivery of a wine. To the extent possible the level which a wine may be short of being full will be described in the catalogue in accordance with the diagram provided in Annexure A below.
- 6.4.3. The ullage described in a catalogue by Strauss & Co is based on an inspection conducted by Strauss & Co prior to the sale of a wine and such ullage, particularly in the case of older wines, may be subject to variation prior to or after the sale of that wine. Accordingly, the ullage and condition of a wine as described in a catalogue is merely provided by Strauss & Co to assist buyers in determining the price of a wine and therefore, under no circumstances do Strauss & Co warrant the accuracy of this information and shall not be held liable for the condition of wines or ullage which may differ from their description in a catalogue.
- 6.4.4. Save as provided for in clause 2.3 above, Strauss & Co shall under no circumstances accept any returns or make any refunds or adjustments to prices of sold wines which may result from the natural variations of ullages or poor conditions of cases, labels, corks or wines.

6.5. Storage and collection

- 6.5.1. Strauss & Co is not responsible for the storage of any wines. All wines are stored at a facility determined by the seller.
- 6.5.2. Upon payment of the purchase price in full and clear funds, the buyer will be issued with written confirmation of receipt of such payment from Strauss & Co, which confirmation shall include the relevant seller's storage facility details.
- 6.5.3. The issuance of the written confirmation referred to in clause 6.5.2 shall constitute delivery of the lot to the buyer for all legal purposes.
- 6.5.4. Following the issuance of the written confirmation

referred to in clause 6.5.2 the buyer must timeously collect the lot from the seller's storage facility and must make relevant arrangements in that regard, all at the buyer's own cost.

- 6.5.5. Should the buyer fail to collect the lot by the end of the thirtieth day following the date of auction, unless otherwise agreed in writing, the seller:
- 6.5.5.1. shall be entitled to charge the buyer additional storage costs from that date; and
- 6.5.5.2. may, in its sole and absolute discretion, move the lot to or within an affiliate or third party warehouse and charge the buyer any transport and/or administration costs associated therewith.
- 6.5.6. Unless the buyer agrees otherwise with the seller and the seller's storage facility, the buyer must collect an entire lot upon collection.
- 6.5.7. Nothing in this clause 6.5 shall be construed to limit any rights that Strauss & Co may have (to the extent applicable) under clauses 2.7, 1.1 and/or 2.10 above.

6.6. Option to buy parcels

- 6.6.1. For the purposes of this clause 6.6, a 'parcel' shall mean several lots of the same wine, being of the identical lot size, bottle size and description.
- 6.6.2. When bidding for a parcel, the bidding will commence on the first lot of the parcel and the successful buyer of that lot of the parcel shall be entitled to take some or all of the remaining lots in the parcel at the same hammer price.
- 6.6.3. If the buyer of the first lot of a parcel does not take any further lots in the parcel, as specified in clause 6.6.2, the remaining lots of the parcel shall be sold in accordance with the same process referred to in clause 6.6.2.
- 6.6.4. Should a bid on the first lot of a parcel be superseded, Strauss & Co will move the bidders bid to the next lot in the parcel. This process shall be continued by the auctioneer until such time that there are no lots in the parcel remaining for sale, all of which shall be handled by the auctioneer in its sole and absolute discretion.

6.7. Conditions specific to the sale of wine in terms of COVID-19 Lockdown Regulations

- 6.7.1. For the purposes of this clause 6.7, COVID-19 Lockdown Regulations shall mean any regulations or directives issued in terms of section 27(2) of the Disaster Management Act, 2002 relating to COVID-19.
- 6.7.2. Whilst payment for all lots (including lots of wine) shall become due and payable from the fall of the hammer, the sale between the buyer and the seller of any lots of wine will be deferred until the sale, and distribution of alcohol is permitted in terms of the COVID-19 Lockdown Regulations. The perfection of the sale in respect of lots of wine shall take place as soon as the COVID-19 Lockdown Regulations allow for the sale of wine lots and the collection of the lots of wine from the seller's premises.
- 6.7.3. The deferred sale of lots of wine shall be confirmed by a confirmatory email sent to the buyer in which the details of the deferred sale, including the purchase price, are stipulated.
- 6.7.4. Ownership of any lots of wine shall only pass to the buyer after Strauss & Co has received settlement of the full purchase price for the lots of wine in cleared funds and the sale of the lots of wine is permitted due to either a relaxation or termination of the COVID-19 Lockdown Regulations. Strauss & Co shall not release a wine lot to the buyer for collection prior to full payment thereof and until such time as it is permissible for Strauss & Co to release the lots of wine to the buyer in terms of the COVID-19 Lockdown Regulations.

7. CONDITIONS SPECIFIC TO ONLINE AUCTIONS

7.1. General

- 7.1.1. In addition to the general conditions of business, which are applicable to all online auctions, unless specifically varied in terms of this clause 7, the following are the terms and conditions (the 'online terms') under which you (a 'user') may use the website and any co-branded websites of Strauss & Co at <https://www.straussart.co.za/> and at <https://www.straussart.co.za/straussonline>. By accessing and using the website, you accept and agree to be

bound, without modification, limitation or qualification, by the general conditions of business. Strauss & Co may, at its sole discretion, modify or revise the online terms at any time by updating the text of this page. The user is bound by any such modification or revision and should therefore visit this page periodically to review the online terms.

- 7.1.2. If the user does not agree to any of the general conditions of business, the user should not enter, view or make use of the website to access and participate in the auctions.
- 7.1.3. Specific rules, in addition to these online terms, are provided with respect to transactions conducted on or in connection with the website, and other rules may be provided for the use of certain other items, areas or services provided on or in connection with the website, and the user agrees to be bound by such rules.

7.2. Online auctions

- 7.2.1. Only persons who are legally entitled to do so are permitted to place a bid on the website.
- 7.2.2. By placing a bid, the user represents and warrants that:
- 7.2.2.1. the user is legally capable of entering into binding contracts or is duly assisted by his parent or guardian; and
- 7.2.2.2. by doing so, the user accepts that Strauss & Co will rely on the user's representation that the user has unfettered legal capacity to contract.
- 7.2.3. The contract between the buyer and the seller of any lot sold in terms of an online auction shall be deemed to be concluded upon acceptance by Strauss & Co of the bid or offer at the hammer price (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer. Where a lot remains unsold, no contract of sale is concluded.
- 7.2.4. Due to the nature of an online auction and the fact that an offer for the sale of a lot is open for a long period of time, which provides a user with ample time to consider whether to place a bid, the provisions of the Consumer Protection Act, 2008 regarding the retraction of a bid prior to the fall of the hammer, shall not be applicable to any online auction. Therefore, once a bid in respect of the sale of a lot has been placed by a bidder, such a bid shall be regarded as final and the bidder shall not be able to retract the bid.
- 7.2.5. Strauss & Co shall be entitled within its sole and absolute discretion to deny any user access to the website and shall furthermore be entitled to de-register any user who has registered to use the website should Strauss & Co suspect that such user is not a genuine bidder, buyer, seller or user of the website, may be acting illegally, fraudulently or in bad faith or intends to misuse, disrupt or interfere with the auctions or will breach or has breached the general conditions of business. Strauss & Co shall not be liable for any losses or claims of whatsoever nature arising from any denial of access to the website or user de-registration as contemplated in this clause 7.2.5.

7.3. Use of the website

- 7.3.1. A user is responsible for the user's own communications on the website and is responsible for the consequences of its posting. While using the website, a user may not:
- 7.3.1.1. post any material on the website in terms of which the user is not the owner of the intellectual property or other proprietary rights therein or does not have the permission of the owner of such intellectual property or rights to post or transmit such material to the website;
- 7.3.1.2. post material on the website that otherwise violates any rights of any third party or violates or infringes on the privacy or publicity rights of third parties;
- 7.3.1.3. post material on the website that is illegal, unlawful, obscene, defamatory, discriminatory, disparaging of others, derogatory, inflammatory, harassing, insulting, offensive or likely to promote violence or hatred against others or that contains abusive, offensive or profane language nor may such content be associated in linking to the website.
- 7.3.1.4. post advertisements or solicitations of business;

- 7.3.1.5. post or transmit any chain letters or pyramid schemes;
- 7.3.1.6. impersonate another person or entity; and
- 7.3.1.7. intentionally or unintentionally violate any applicable South African or international law while using the website.
- 7.3.2. If notified by a user of any communication that allegedly does not conform to any provision of the online terms, Strauss & Co may investigate the allegation and determine in its sole and absolute discretion whether to remove or request the removal of the communication.
- 7.3.3. Strauss & Co reserves the right at all times to disclose any information as necessary or deemed desirable by Strauss & Co to satisfy any applicable South African or international law, regulation, legal process, or governmental request or to edit, refuse to post or to remove any information or materials, in whole or part, in Strauss & Co's sole and absolute discretion.
- 7.3.4. Any material uploaded by the user to the website will be deemed to be non-confidential and non-proprietary and in doing so the user grants Strauss & Co a non-exclusive, royalty free, sub-licensable licence to use, copy, adapt, distribute and disclose to third parties any such material for any purpose in any form throughout the world in perpetuity.
- 7.3.5. The website may contain links to other websites. Strauss & Co has no control over such websites, does not review their content and will not be liable for their content or accuracy. The user accesses such websites at the user's own risk and discretion.
- 7.3.6. The user may link to the website, provided that the user will only provide a link to the website's homepage and will not replicate any particular page, including the homepage. When linking to the website, the user confirms and agrees that it will comply and ensure compliance with the requirements of clause 7.2.
- 7.3.7. Although every effort will be made to have the website available at all times, the website may become unavailable due to maintenance or repairs, loss of connectivity or some other form of interruption. Strauss & Co does not warrant against nor will it be held liable for such downtime and is hereby indemnified from any loss, damage, claims, costs or penalties incurred as a result of such unavailability.

7.4. Registration, passwords and signatures

- 7.4.1. In consideration of your use of the website, you agree to: (a) provide true, accurate, current and complete information about yourself as prompted by any registration form that you may fill out on any website (such information being the **registration data**) and (b) maintain and promptly update the registration data to keep it true, accurate, current and complete. If you provide any registration data that is untrue, inaccurate, not current or incomplete, or Strauss & Co has grounds to suspect that such registration data is untrue, inaccurate, not current or incomplete, Strauss & Co has the right to suspend or terminate your account and refuse any and all current or future use of the website (or any portion thereof).
- 7.4.2. You may receive a password and/or account designation, or a digital signature upon completing the registration process on Strauss & Co's website. You are responsible for maintaining the confidentiality of any such password, digital signature and account, and are fully responsible for all activities that occur under your password, digital signature or account. You agree to (a) immediately notify Strauss & Co of any unauthorised use of your password, digital signature or account or any other breach of security, and (b) ensure that you exit from your account at the end of each session. Strauss & Co cannot and will not be liable for any loss or damage arising from your failure to comply with this clause 7.4.2.
- 7.4.3. Strauss & Co does not knowingly collect personal information from children under the age of 13 through the website. If you are under 13, please do not give us any personal information. We encourage parents and legal guardians to monitor their children's Internet usage and to help enforce our privacy policy by instructing their children to never provide personal information through any website without their permission. If you have reason to believe that a child under the age of 13 has provided

personal information to us, please contact us, and we will endeavor to delete that information from our databases.

7.5. Malicious software and offences

- 7.5.1. The user warrants that:
- 7.5.1.1. the user will not use the website in any way that causes, or is likely to cause, the website and access to the website to be interrupted, damaged or impaired in any manner;
- 7.5.1.2. no form of virus, Trojans, worms, logic bombs, or other malicious coding, virus or software will be introduced onto the website or into Strauss & Co's information technology systems which may cause any form of technological harm or any other form of harm in any manner or respect;
- 7.5.1.3. the user will not use any robot, spider, scripts, service, software or any other automatic or manual device, tool, or process (a) for the purpose of compiling information regarding the identification, address or other attributes of any of Strauss & Co's users, bidders, sellers, or buyers; or (b) to recreate in original or modified form any substantial portion of the website; or (c) to data mine or scrape any of the content on the website; or (d) otherwise access or collect any of the content, data, or information from the website using automated means.
- 7.5.1.4. the user will not: (a) use services, software or any manual or automatic device, tool, or process to circumvent any restriction, condition, or technological measure that controls access to the website in any way, including overriding any security feature or bypassing or circumventing any access or use controls of the website; or (b) cache or archive any content; or (c) do anything that would impose an unreasonable or disproportionately large load on the website; or (d) do anything that may disable, damage or change the appearance of the website or interfere or attempt to interfere with the proper functioning of the website or any transactions being conducted on or in connection with the website.
- 7.5.2. Any breach of this clause 7.5 regarding malicious software and offences will be reported to the relevant law enforcement agencies and Strauss & Co will co-operate in all respects with those law enforcement agencies, including by way of disclosure of the identity and other personal information of the user.
- 7.5.3. Although Strauss & Co and its representatives will use reasonable efforts to ensure that no malicious content can be received from the website, Strauss & Co does not warrant that the website is free of malicious content or viruses and Strauss & Co will not be held liable for any loss resulting from a distributed denial-of-service attack, or any malicious content as described in clauses 7.5.1.2, 7.5.1.3 and 7.5.1.4 which may infect any user's computer or device, computer equipment, data or any other proprietary material where such loss is or may be attributed to the user's use of the website or downloads received from the website.
- 7.5.4. The user warrants that the user will not use the website in any manner that will contravene any applicable law or cause any annoyance, unnecessary anxiety or inconvenience to any person.

7.6. The content on the website

- 7.6.1. The content of the website is not intended for minors. Such content extends to a wide range of art and antiquities, is generally uncensored, and may include nudity or graphic or literary content that some people may consider offensive. If you allow your minor child to use any of your devices, it is your responsibility to determine whether any of the services, content and subject matter displayed on the website is inappropriate for your child, and to control your child's use of your devices and access to the website. If you yourself find offensive content of the type referred to in this clause 7.5.1, you should not use the website.
- 7.6.2. The contents of the website, such as text, graphics, images, audio, video, data, coding, scripts, computer programs and other material (**material** or **materials**), are protected by copyright laws and are owned or controlled by Strauss & Co or by third parties that have licensed their material to Strauss & Co. Strauss & Co authorises you to view and download a single copy of the material solely for your personal,

non-commercial use, or solely for purposes of facilitating a transaction with Strauss & Co. The use of any software that is made available for downloading from the website (**software**) is governed by the terms of the software license agreement accompanying such software (the **license agreement**), and is conditional on your agreement to be bound by the terms of the license agreement. All rights in and to the material not expressly granted to you in the general conditions of business are reserved. Neither the availability of, nor anything contained within the website shall be construed as conferring any license under any of Strauss & Co's or any third party's intellectual property rights, other or further than as expressly provided in this clause 7.6.2, whether by implication, estoppel or otherwise.

- 7.6.3. Unauthorised use of the material may violate copyright, trademark, and other laws. You may not sell, prepare derivative works based on or modify the material (including, without limitation, preparation of summaries of the material or 'thumbnails' of any images therein), or reproduce, publicly display, publicly perform, distribute, or otherwise use the material in any way for any public or commercial purpose. The use of the material or any portion thereof on any other website, or in any publication, database, catalog or compilation, or in a networked computer environment for any purpose other than personal browsing of the website without the express prior written permission of Strauss & Co is strictly prohibited. With respect to any copy you make of the material within the scope of the limited personal licence granted herein, you must retain therein, unmodified and unobscured, any and all copyright and other proprietary notices contained in the original material. Some of the material may contain digital 'watermarks' to indicate their source and ownership. You agree not to attempt to remove, deactivate, reverse engineer, modify, tamper with or obscure any such watermarks. The trademarks, logos and service marks (the **marks**) displayed on the website are owned by Strauss & Co or third parties. You are prohibited from using the marks without the express, prior written permission of Strauss & Co or such third party. If you would like information about obtaining Strauss & Co's permission to use the material on your website, please email jhb@straussart.co.za
- 7.6.4. If a user violates any provision of the general conditions of business, that user's permission to use the material and the website automatically terminates and the user must immediately destroy any copies made by the user of the material.
- 7.6.5. Notices of claims of copyright infringement should be directed to Strauss & Co at the address set out in clause 5.
- 7.6.6. Content published on the website reflects the views of the author and does not necessarily constitute the official opinion of Strauss & Co unless otherwise stated.

7.7. Privacy

- 7.7.1. Strauss & Co is committed to maintaining your privacy. Strauss & Co does, however, gather certain personal information that you provide to the website. For information regarding Strauss & Co's policies for using a user's personal information please read our Privacy Policy.
- 7.7.2. When a user logs onto the website using the user's personal information, a user will be able to easily access a full record of all transactions conducted on the website. The record of each transaction shall be available for such period as may be prescribed under applicable law.

7.8. Use of the auction or commerce portions of the website

The auction or commerce portions of the website are available only to clients of Strauss & Co. This excludes in all cases minors (persons who have not reached their eighteenth birthday).

7.9. Export control of software and technical data

The following applies with respect to software and other material of a technical nature that you may obtain from the website (other requirements set forth in clause 2.4 to the general conditions of business may apply with respect to items offered for sale, purchased or sold): The United States

(US) and other foreign countries controls the export of such products. You agree to comply with such restrictions and not to export or re-export the material (including software) to countries or persons prohibited under the export control laws. By downloading the material (including software), you are agreeing that you are not in a country where such export is prohibited and that you are not on the list of Specially Designated Nationals and Blocked Persons maintained by the Organisation for Economic Co-operation and Development (OFAC), any other OFAC sanctions lists, the Consolidated List of Financial Sanctions Targets, the Consolidated List of Persons, Groups and Entities Subject to European Union (EU) Financial Sanctions maintained by the EU, or any other list of targeted persons, entities, groups or bodies issued by or on behalf of the United Nations, US, EU, United Kingdom (or any other member state of the EU); (ii) that is, or is part of, a government of any country or other territory subject to a general export, import, financial or investment embargo under any anti-bribery or corruption legislation (**sanctioned territory**); (iii) owned or controlled by, or acting on behalf of, any of the foregoing; (iv) incorporated or located within or operating from or doing business in a sanctioned territory; or (v) otherwise targeted under any anti-bribery and corruption legislation.

7.10. Liability disclaimers

- 7.10.1. Any commentary, advice, information, suggestions, opinions, answers or any other information posted on the website is not intended to nor shall it be interpreted to amount to advice on which reliance should be placed and is posted merely for guidance purposes only. The user makes use of any such information at the user's own risk and in the user's own discretion and disclaims and indemnifies Strauss & Co from and against any and all liability and responsibility arising from any reliance placed on such information whether posted on the website or by any other person visiting the website.
- 7.10.2. Neither Strauss & Co nor any of our agents or representatives make or give any representations, guarantees or warranties of any kind (whether express or implied) as to the suitability, usability, accuracy or functionality or the auctions on the website.
- 7.10.3. Notwithstanding anything to the contrary contained in the general conditions of business, Strauss & Co shall have no liability for any compensation, loss, damage, cost, claim or penalty of whatsoever nature, including direct, indirect, special, and consequential damages; loss of profits, commercial or economic loss; whether caused by latent or patent defects in the website, the access or use of the website and content contained on the website or otherwise, including in respect of any damage to any information technology system or device or loss of data that results from such activities; and any other loss of whatsoever nature, however arising out of or in connection with the general conditions of business.
- 7.10.4. Although all efforts will be made by Strauss & Co in procuring that no malicious content can be received by the user through the website and although all efforts will be made by Strauss & Co to procure the availability of the website, Strauss & Co does not warrant that:
- 7.10.4.1. the use of the website will not be free of any malicious content or viruses, any loss resulting from a distributed denial-of-service attack, or any malicious content that may infect any of the user's devices, equipment, data or any other material caused by the user's use of the website or as a result of downloads received from the user's use of the website;
- 7.10.4.2. the website will be available at all times and the user acknowledges that all or part of the website may become unavailable due to technical related reasons, maintenance or repairs, loss of connectivity or some other form of interruption (whether on a scheduled or unscheduled basis);
- 7.10.4.3. the website shall be error-free or will meet any particular criteria of accuracy, completeness, timeliness, suitability or reliability of information, performance or quality. Strauss and Co expressly disclaims, to the extent permitted by any applicable law, all warranties whether express, statutory or implied, including, without limitation, warranties of merchantability, title, fitness for any or a

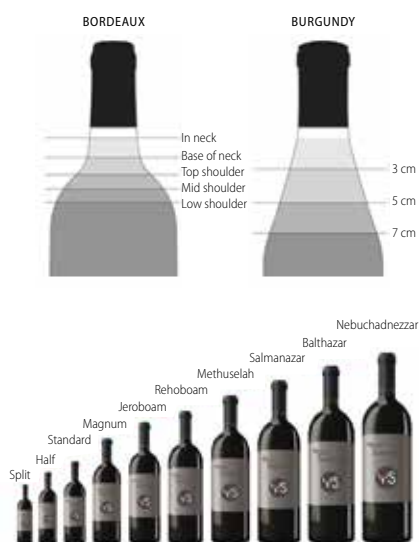
particular purpose, non-infringement, compatibility, security, accuracy and that the quality of any content consumed, purchased or obtained by the user on or through the Website shall meet the user's expectations.

- 7.10.5. Strauss & Co, our associated companies, suppliers, contractors and sponsors assume no liability whatsoever for any direct or indirect loss or damage arising from electronic communications errors or failures, technical hardware and software failures, lost, unavailable or delayed network connections or failed or incomplete electronic transmissions which may limit the user's ability to participate in the auctions.
- 7.10.6. Strauss & Co shall not be held liable for and is hereby indemnified from any direct or indirect loss or damage incurred as a result of the user's failure to provide Strauss & Co with accurate information or to keep the user registration and account information secure and/or arising from the unauthorised use of the user's log-in credentials, passwords or digital signature.

7.11. Indemnity

The user agrees to defend, indemnify, and hold harmless Strauss & Co, its officers, directors, employees and agents, from and against any losses, liabilities, damages, costs, and expenses, including, without limitation, reasonable legal, expert and accounting fees, incurred in connection with any claims, actions or demands alleging or resulting from your use of website, the material (including software), your breach of the general conditions of business, or your violation of law or of the rights of any third party. Strauss & Co shall provide notice to you promptly of any such claim, suit, or proceeding and, if it is one asserted by a third party, shall provide reasonable assistance to you, at your expense, in defending any such claim, suit or proceeding.

ANNEXURE A – ULLAGE DESCRIPTION KEY



Strauss & Co

Fine Art Auctioneers | Consultants

Privacy Policy of Strauss & Co for Auctions

1. INTERPRETATION

All interpretations and definitions used in this privacy policy appear in and shall be interpreted in accordance with the general conditions of business.

2. INTRODUCTION

- 2.1. This is the privacy policy of Strauss & Co Proprietary Limited ("Strauss & Co") and applies to all relevant dealings and interactions between Strauss & Co and third parties where Strauss & Co collects and processes personal information
- 2.2. For purposes of the Protection of Personal Information Act, 2013 ("POPIA"), Strauss & Co is the 'responsible party' for the processing of users' personal information and in terms of the General Data Protection Regulation (GDPR) (EU) 2016/679 ('GDPR') Strauss & Co is the 'data controller' for the processing of users' personal information.
- 2.3. Strauss & Co is committed to protecting users' privacy and personal information and therefore warrants that no information collected by it will be used for any purposes other than as stipulated in or reasonably expected from the general terms of business or this privacy policy.
- 2.4. By making use of the website, placing a bid and/or buying a lot or linking to the website, the user explicitly agrees and consents to the provisions of this privacy policy, including the further provisions outlined in the general terms of business. If the user does not agree with the above, the user must refrain from accessing the website.
- 2.5. Any personal information collected is for Strauss & Co's internal business purposes or other statutory requirements only, and no personal information will be supplied or distributed to any third party without the user's consent unless the supply or distribution of such personal information is reasonably expected or necessary for the performance by Strauss & Co of its obligations under and in terms of the general terms of business.
- 2.6. The personal information, whether public or private, will not be sold, exchanged, transferred, or given to any other company for any reason whatsoever, without the user's consent, other than for the express purpose of effecting the collection of any purchased lot. This does not include trusted third parties, who assist Strauss & Co in operating the website, conducting business or servicing the user, provided that such third parties agree to keep this information confidential.
- 2.7. Strauss & Co may release the user's personal information when it believes such release is appropriate in order to comply with the law, enforce its general terms of business and/or to protect its or third parties' rights, property or safety.
- 2.8. Notwithstanding the provisions of this clause 2, anonymised, non-personally identifiable user information may be provided to other parties for marketing, advertising, statistical and/or record-keeping purposes.
- 2.9. Strauss & Co understands the importance of keeping users' personal information secure and has implemented appropriate technical and physical steps to safeguard it.

3. USE OF PERSONAL INFORMATION

- 3.1. The general types of personal information that Strauss & Co or invaluable.com may collect from users and the process to collect personal information are as follows:
 - 3.1.1. personal information provided by the user by filling in the forms on the website and information given in hard copy form by any other means ('submitted user information') providing the user's name, date of birth, address, credit information and any other personal information relevant to the services provided by Strauss & Co. The processing of such personal information is necessary for the performance of a contract between Strauss & Co and the user and to comply with South African legal obligations;
 - 3.1.2. as part of the submitted user information, the user may also provide interests and marketing preferences, which are relevant to the services provided by Strauss & Co. The processing of such personal information is deemed to constitute processing in the pursuit of the legitimate interests of Strauss & Co;
 - 3.1.3. correspondence or other contacts that a user may have with Strauss & Co, which is deemed to be for the legitimate interests of Strauss & Co;
 - 3.1.4. details of transactions carried out through the Invaluable Platform or the Website and any communications by telephone, in person, or by any other means relating to those transactions, which information is necessary for the performance of a contract between Strauss & Co and the user;
 - 3.1.5. Strauss & Co may also obtain information when a user subscribes to Strauss & Co's catalogues. In this regard, the processing of such personal information is in pursuit of the legitimate interests of Strauss & Co; and
 - 3.1.6. details of a user's visits to the website including, but not limited to traffic data, web logs or other communication data and resources accessed by the user, which is in pursuit of the legitimate interests of Strauss & Co.
- 3.2. Specific personal information that Strauss & Co may collect and process from a user's use of the website, which is in pursuit of the legitimate interests of Strauss & Co, consists in the following, namely:
 - 3.2.1. **Cookies.** A cookie is a simple text file that is stored on a user's computer or mobile device by a website's server and only that server will be able to retrieve or read the contents of that cookie. It allows a website to remember things like the preferences of a user. The use of the website by a user will result in Strauss & Co placing cookies on the user's computer, as set out further in clause 12.
 - 3.2.2. **IP Addresses.** When visiting the website, Strauss & Co may collect certain information pertaining to the user's computer, including the user's IP address, operating system and browser type.
- 3.3. Personal information is collected for the following reasons, purposes and legal grounds:
 - 3.3.1. **To improve client service:** User personal information helps Strauss & Co to more effectively respond to the client service requests and support the needs of users. The legal basis for processing such personal information is that it is in pursuit of the legitimate interests of Strauss & Co;
 - 3.3.2. **To process transactions:** User personal information, whether public or private, will not be sold, exchanged, transferred, or given to any other company

for any reason whatsoever, without the user's consent, except where such information exchange is necessary for the express purpose of making available the purchased product or service to the user for collection by the buyer and processing the transaction, which is necessary for the performance of a contract;

- 3.3.3. **To send periodic emails or text messages:** Any email address or mobile telephone number provided by the user may be used to send such user personal information and updates pertaining to any bid placed by him or any lot sold to the user, which is necessary for the performance of a contract;
- 3.3.4. **To send marketing updates:** Where the user has consented to receiving periodic marketing updates, company news, and/or related product or service information, any personal information collected may also be used for these purposes, which is in pursuit of the legitimate interests of Strauss & Co; and
- 3.3.5. **Automatically stored information:** IP addresses, cookies, usernames and passwords and other related security content, products viewed, purchases made and purchase history, pages visited, links opened and similar information may be stored automatically by the Website or Strauss & Co information technology systems. The storage of such information is for the legitimate interests of Strauss & Co.

4. SECURITY OF INFORMATION

- 4.1. Strauss & Co is committed to protecting the personal information of users and securing its information technology systems. Strauss & Co considers the confidentiality of users' personal information to be important and industry-standard security measures are utilised to safeguard personal information from manipulation, destruction or access by unauthorised persons and to prevent unauthorised disclosure.
- 4.2. Strauss & Co continually enhances its security measures as new technology is made available and in response to newly discovered threats.
- 4.3. A variety of security measures are used to maintain the safety of the personal information when a bid is placed or a lot is purchased or personal information is entered, stored, recalled or accessed. These measures include electronic firewalls and various other protection measures that involve virus scanning, installation of security patches, vulnerability testing, backup and recovery planning, employee training, security audits, etcetera.
- 4.4. All supplied sensitive personal information including, but not limited to, personal particulars, credit card or EFT details are transmitted via Secure Socket Layer ('SSL') technology and then encrypted into the database of Strauss & Co's payment provider. Such information will only be accessible by the authorised personnel with special access rights to such systems, and such individuals are required to keep the information confidential.
- 4.5. After a transaction has been concluded on the website, the user's purchase information, such as credit card or electronic file transfer ('EFT') details will not be stored on Strauss & Co's servers.
- 4.6. Strauss & Co does not send e-mails to users asking them to provide it with their account or other information or e-mails inviting users to link to its website and shall not be liable for any loss suffered by any person relating to such fraudulent e-mails sent by third parties or other related fraudulent practices by third parties such as the unauthorised use of Strauss & Co's brand names, marks goodwill and reputation in an attempt to mislead people into thinking that it is, or is associated with, Strauss & Co. Strauss & Co may, however, from time to time send e-mails requesting a user to provide credit card details in respect of subscription payments or purchases made, which e-mail shall specifically indicate that it is in relation to subscription payments or a specified purchase.
- 4.7. Fraudsters may send invoices to users purporting to originate from Strauss & Co or make other requests for payment. If a user ever has any reason to doubt the authenticity of an invoice with the name of Strauss & Co on it or any payment communication, a user should enquire if the request is authorised and ask Strauss & Co to confirm if it is a valid invoice.
- 4.8. Any transmission of personal information is at the

own risk of the user and Strauss & Co will not be held liable for any resultant misuse of personal information.

5. RESPONSIBILITIES OF THE USER

- 5.1. Each user remains responsible for maintaining the confidentiality of his username, password, credit card details and any other security information provided to or chosen by the user.
- 5.2. Strauss & Co encourages users to: (i) use strong account passwords for the website; (ii) not share account login details with any person; and (iii) change their passwords on a regular basis.
- 5.3. The user remains responsible for restricting access to the user's computer or other electronic device, but shall be liable for any purchases made or bids placed using his details, regardless of whether a third party had gained access to such user's computer or other electronic device or username, password and other security information without his permission.
- 5.4. This privacy policy is subject to change from time to time and it is the responsibility of the user to ensure that he or she is up-to-date with these provisions when making use of the website.
- 5.5. Where changes to this privacy policy will have a fundamental impact on the nature of the processing or a substantial impact on the user, Strauss & Co will provide a reasonable notice to enable a user to exercise the user's privacy rights. This includes such instances where the user is located in the European Economic Area ('EEA') and wishes to object to the processing of personal information.

6. LINKS TO THIRD PARTY WEBSITES

- 6.1. Occasionally Strauss & Co may include links to third party websites.
- 6.2. The personal information that users provide to Strauss & Co will not be transmitted to these third party websites. These third party sites may however collect personal information of users in accordance with their separate and independent privacy policies and Strauss & Co therefore has no responsibility or liability for the content of these linked sites and/or any activities conducted by the user on such sites.
- 6.3. Nonetheless, Strauss & Co seeks to protect the integrity of its site and welcomes any feedback about these third party sites, which feedback can be e-mailed to info@strausarr.co.za.

7. PERSONAL INFORMATION TRANSFERS

- 7.1. Strauss & Co shall only transfer a user's personal information to entities from countries which have lower levels of data protection than the exporting country ('countries without equivalent protection'), or allow users' personal information to be accessed by entities in countries without equivalent protection, if the exporting entity has received assurances that the personal information will be adequately protected by the importing entity and when the consent of the relevant user has been obtained. Where the personal information of EEA residents is transferred outside of the EEA, Strauss & Co shall ensure that the necessary safeguards and contractual mechanisms are in place to protect users' personal information.
- 7.2. The personal information that is obtained from users when registering for online auctions will be held on servers located in the United States of America and the United Kingdom. Strauss & Co shall procure that any third party whose servers host users' personal information is under a legal obligation to comply with the requirements of the GDPR and the EU-US Privacy Shield (which replaced the Safe Harbour provisions), to the extent applicable, when conducting any processing activities or transfer of personal information.

8. RETENTION OF PERSONAL INFORMATION

- 8.1. Strauss & Co may retain the personal information of users for as long as is necessary to render its services, maintain business records, comply with the South Africa's Financial Intelligence Centre Act, 2001 ('FICA'), tax and legal requirements. The retention of personal information also serves to protect and defend Strauss

& Co against potential legal claims.

- 8.2. For purposes of Strauss & Co's research and record-keeping of the ownership of art objects, to assist with checks on the validity of works, provenance and title, Strauss & Co will keep the personal information of users for as long as the record is relevant to the legitimate interests of Strauss & Co.

9. ADDITIONAL REQUIREMENTS UNDER THE GDPR

The GDPR is a regulation in European Union law, which deals with data protection and privacy for all individuals within the EEA. It also addresses the export of personal data outside of the EEA. In order to meet the privacy requirements of the GDPR, Strauss & Co provides the following additional information to users.

9.1. The entity that is responsible for the personal information of a user

As provided in clause 2.1 of the privacy policy, if a user transacts in an auction with Strauss & Co or provides personal information as part of the registration process, then Strauss & Co will be the data controller of that personal information.

9.2. The legal basis on which Strauss & Co relies to process personal information

In clause 3 of the privacy policy it is specifically recorded what lawful basis Strauss & Co relies on when processing the different types of personal information of users. For compliance with the provisions of the GDPR, Strauss & Co provides additional clarifications regarding the lawful basis for its processing activities:

9.2.1. **Consent:** In certain instances, Strauss & Co processes personal information with the explicit consent of users.

9.2.2. **Performance of a contract:** Strauss & Co may process users' personal information when it needs to do this to fulfil a contract with a user, for example, for billing or shipping purposes.

9.2.3. **Legal obligation:** There are legal requirements that Strauss & Co has to comply with, for example, in the case of FICA, as provided in clause 8.1 of the privacy policy, if there is a legal requirement for a user to provide personal information for any such purpose, Strauss & Co will make this clear at the time and will also explain to users what the consequences will be if the user does not provide the requisite personal information. For example, if the user cannot submit the necessary information to register for an auction, then Strauss & Co will not be able to process a bid at such auction.

9.2.4. **Legitimate interests:** Strauss & Co processes personal information when it is in its legitimate interests to do this. Examples of such legitimate interests include: (i) the security of its auctions; (ii) obtaining insights on the preferences of users; (iii) maintaining accurate records; and (iv) ensuring that its website operates efficiently. Adequate safeguards are put in place to ensure that a user's privacy is protected and that Strauss & Co's legitimate interests are not overridden by a user's interests or fundamental rights and freedoms.

10. USERS' RIGHTS

- 10.1. Users residing in the EEA have the legal right to make a 'subject access request' to Strauss & Co to obtain access to their personal information and the reasons for processing such personal information.
- 10.2. For any further copies of personal information being requested by the user, Strauss & Co may charge a reasonable fee based on administrative costs.
- 10.3. Users may, in addition to subject access requests, ask Strauss & Co that their personal information kept by Strauss & Co is: (i) rectified if the information is inaccurate or out of date; (ii) erased; or (iii) restricted in terms of its usage.
- 10.4. If a user has provided Strauss & Co with personal information and the grounds for processing such information are either contractual in nature or based on consent, the user has the right to be provided with the personal information in a structured, commonly used and machine readable format for transmitting it to another data controller. The same right would be available to the user where the processing of Strauss & Co is carried out by automated means.

10.5. A user also has a right to object to instances of processing in the following cases, namely:

- 10.5.1. **Direct marketing:** A user has, in accordance with the GDPR, the right to object to direct marketing at any time.
- 10.5.2. **Legitimate interests:** Where Strauss & Co processes personal information because of legitimate interests, a user has a right to object to this.
- 10.6. If Strauss & Co has asked for consent to process personal information, a user may at any time withdraw such consent. This will not affect the lawfulness of Strauss & Co's processing of the personal information prior to a user's withdrawal.
- 10.7. These rights of users may be limited in some situations, for example, where Strauss & Co can demonstrate that there is a legal requirement to process the user's personal information.
- 10.8. If a user would like to discuss or exercise any of these rights, they are entitled to contact Strauss & Co. Users are also encouraged to contact Strauss & Co to update or correct personal information if it changes or if it is inaccurate.
- 10.9. If a query or complaint remains unresolved with Strauss & Co, a user may file a complaint with the relevant data protection authority.

11. AUTOMATIC DECISION-MAKING

- 11.1. The manner in which Strauss & Co analyses personal information for advertising and risk assessments may entail profiling. In this regard, Strauss & Co may process personal information by using software that is capable of assessing a user's personal aspects and predict risks.
- 11.2. Strauss & Co may use the personal information it collects, for example, purchase and bidding information, to deduce the interests of a user. Strauss & Co may employ such information for automated decisions about the content and suggestions presented to users on its website.
- 11.3. Strauss & Co may use automated tools to flag suspicious activities on its website. This may be the case where there are multiple logins from different locations within a short span of time. These automated activities will not, in themselves, have legal or similar effects for a user.

12. COOKIES

- 12.1. When a user visits the website, Strauss & Co will place cookies on the computer or other electronic device of the user. The cookies that are utilised by Strauss & Co can be classified into the following categories:
- 12.1.1. **Functionality:** These cookies allow the website to remember information that was provided by a user when previously accessing the website. These cookies provide more personal features to a user's experience.
- 12.1.2. **Performance:** These cookies collect information about how visitors use the website. Information identifying a visitor is not collected by these cookies. The only information that is obtained by Strauss & Co is aggregated and anonymous. The reason for collecting such information is to improve the manner in which the website operates.
- 12.1.3. **Essential:** These cookies are integral to enable a user to navigate the website. Certain features on the website will not work properly if a user does not agree to the deployment of the cookies. Strauss & Co may in such instance be unable to provide services to a user unless the user accepts the use of such cookies.
- 12.2. Strauss & Co may partner with third parties to deliver more relevant advertisements to users and to obtain web statistics. The third parties may use cookies and other tracking mechanisms to monitor a user's visit to the website and other webpages. By monitoring such activities, the third party assists advertisers to provide users with content that is more relevant.
- 12.3. The cookies do not store personally identifiable information of users and Strauss & Co only uses trusted advertising partners who have their own separate privacy policies in place.

Bidding Form

Bidder Number
(for office use only)

SALE NO.: **JHB/CT 2020/4** SALE DATE: **8–11 November 2020**
ENQUIRIES: **Tel JHB +27 (0) 11 728 8246 CT +27 (0) 21 683 6560**

Absentee (*)Telephone (Please tick applicable box)

PLEASE FORWARD COMPLETED FORM TO:
E-mail: bids@straussart.co.za

Title	First name
Last name	
ID number	
Company name	
Address	
Telephone (home)	
Telephone (business)	
Mobile	
E-mail	
(*) If bidding by telephone, please specify the numbers to be dialled during the auction.	
1 _____	
2 _____	

Lot No	Lot Description	Max BID SA Rands

COLLECTION OF PURCHASES

Please indicate place of collection

- Strauss & Co Johannesburg
 Brickfield Canvas Cape Town
 Strauss & Co Cape Town
 Shipping, please complete the Shipping Instruction Form

- See information regarding Absentee/Telephone bidding as set out in this catalogue (Buying at Strauss & Co, page 9).
- Please write clearly and place your bids at least 24 hours prior to the sale.
- **New bidders are required to pay a holding deposit.**

I agree that I am bound by Strauss & Co 'Conditions of Sale' which are published in this catalogue and govern all purchases I make at auction.

Signature _____ Date _____

If successful, please debit my card immediately

Visa Mastercard Diners Club Debit Card

Cardholder Name

Card Number

Expiry date

3/4 digit code on reverse

Billing address (if different from above)

Cardholder signature

I request that Strauss & Co enters bids on the following lots up to the maximum price I have indicated for each lot. I understand that by submitting these bids, I have entered into a bidding contract to purchase the individual lots, if my bid is successful. I understand that if my bid is successful, I will be obliged to pay the purchase price, which will be the sum of my final bid plus the buyer's premium and any other applicable value added tax (VAT). I understand that Strauss & Co executes absentee bids as a convenience for clients, and is not responsible for inadvertently failing to execute bids or for errors relating to execution of bids, including computer-related errors. On my behalf, Strauss & Co will try to purchase these lots for the lowest possible price, taking into account the reserve and other bids. If identical absentee bids are left, Strauss & Co will give precedence to the first one received. All successful bids are subject to the terms of the Conditions of Business printed in the Strauss & Co catalogue, which I have the opportunity to review.

Strauss&co

Shipping Instruction Form

Bidder Number
(for office use only)

PLEASE RETURN TO STRAUSS & CO

e-mail: shipping@straussart.co.za

Enquiries Tel: JHB +27 (0) 11 728 8246 CT +27 (0) 21 683 6560

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

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

Please arrange packaging and shipping of the following lots:	
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot

Strauss&co

JOHANNESBURG

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