

1947

Strauss & CO





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Fine Art Auctioneers | Consultants



PUBLIC AUCTION BY

Strauss&co

Fine Art Auctioneers | Consultants

Important South African & International Art, Decorative Arts & Jewellery

including Paintings from the Labia Family Trust
and the Late Peter and Regina Strack Collection

Monday 15 October 2018

10.30am: Session One (Lots 1-200)

2.00pm: Session Two (Lots 201-330)

4.00pm: Session Three (Lots 331-490)

7.00pm: Session Four (Lots 491-621)

VENUE

The Vineyard Hotel, Newlands, Cape Town

Colinton Road (off Protea Road)

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

PREVIEW

Friday 12 to Sunday 14 October 10am to 5pm

WALKABOUTS

Saturday 13 and Sunday 14 October at 11am

LECTURES (TO BOOK A SEAT CALL 021 683 6560)

Friday 12 October at 12 noon – *Decorative Arts Highlights*

Saturday 13 October at 2.30pm – *The Power of Provenance*

Sunday 14 October at 2.30pm – *The Life and Times of Christo Coetzee*

ENQUIRIES AND CATALOGUES

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V PHILLIPS (MD) AND B GENOVESE (MD)

ILLUSTRATED CATALOGUE R220.00

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





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OPPOSITE

Lot 585 Walter Battiss, *Tahiti* (detail)

Sale Information

Auction

Monday 15 October 2018
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Venue

The Vineyard Hotel
Colinton Road, Newlands, Cape Town

Preview

Friday 12 to Sunday 14 October
10am to 5pm

Walkabouts

Saturday 13 and Sunday 14 October at 11am

Lectures

Saturday 13 and Sunday 14 October

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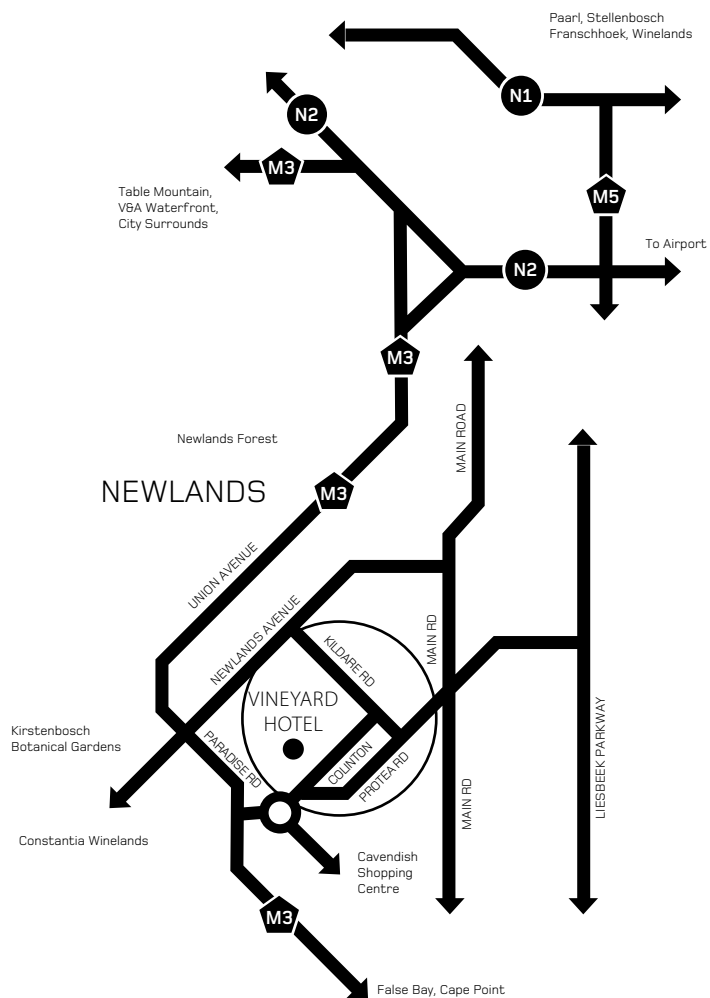
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FRONT COVER

Lot 513 Irma Stern, *Dahlias* (detail)

INSIDE FRONT COVER

Lot 522 Adolph Jentsch, *Vlei on Farm Teufelsbach* (detail)

INSIDE BACK COVER

Lot 555 Jacob Hendrik Pierneef, *Elephant Castle, Selati Rivier, Phalaborwa* (detail)

BACK COVER

Lot 606 Robert Hodgins, *Predators* (detail)

Forthcoming Auctions

Live

Johannesburg

Monday 12 November 2018

Important South African and International Art

Cape Town

Saturday 16 February 2019

Contemporary Art

Entries close approximately 10 weeks before the date of the sale

Online-Only

Wednesday 17 - Monday 22 October

South African & International Art & Decorative Arts

Wednesday 14 - Monday 19 November

South African & International Art & Decorative Arts

Dates are subject to change



Lot 267 Japanese lacquer four-case inro, 19th century (detail)

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Buying at Strauss & Co

A step by step guide for buying at auction

1. Browse upcoming sales

The sale can be viewed on our website:

www.straussart.co.za

Catalogues can be purchased from our offices or by subscription.

Cataloguing information

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

The auction preview occurs prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view the lots coming up for sale. Specialists are available at the preview to advise, discuss and help you with the lots you are interested in.

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

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

2. Create a Strauss & Co Account

Get in touch and share your details with us.

Pre-registration is advised.

Registrations forms will be available at the Front Counter throughout the preview and on the day of the sale.

IMPORTANT NOTICE FOR ALL BIDDERS

In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers. Prospective Bidders who have not previously registered with us are required to register at least 24 hours before the auction commences. We may require a R5 000 holding deposit.

3. Bid in the sale

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

Telephone Bid

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

Absentee Bid

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

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

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

4. If your bid is successful ...

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

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 R10 000, 15% for lots selling at and below R10 000 + VAT on the buyer's premium on each lot.

Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque under R500 000 (by prior arrangement)
- c) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- d) Direct Cash deposit into our Current Account

Strauss & Co

Standard Bank: Killarney

Bank code: 007205

Current Account No: 001670891

Swift address: SBZA ZA JJ

Insurance

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

Collection of Purchases

1) From The Vineyard Hotel

Purchased lots can be collected during the auction and on the morning after from 9am to 12 noon.

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

The premises must be cleared by 12 noon.

2) From Strauss & Co, Cape Town

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

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

3) From Strauss & Co, Johannesburg

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

Door to Door Delivery Service

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

Relttem Removers

Tel +27 84 504 6096 Contact: Brenim Mettler

Stuttafords Fine Art

Tel +27 21 514 8700

International Freight: Airwings

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Explanation of Cataloguing Terms

The terms used in this catalogue have the meanings ascribed to them below. Any statement as to the authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and should not be taken as a statement of fact. Please read the Conditions of Business printed in this catalogue, with particular reference to paragraph 2. Buyers are advised to inspect the property themselves. Condition reports are available on request.

While the use of these terms and their definitions are based upon careful study and represent the opinion of specialists, Strauss & Co and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by these terms.

'Name of the artist ...'

In Strauss & Co's opinion a work by the artist.

'Attribute d to ...'

In Strauss & Co's opinion probably a work by the artist in whole or in part.

'Studio of ...'

In Strauss & Co's opinion a work executed in the artist's studio but not necessarily under his supervision.

'Circle of ...'

In Strauss & Co's opinion a work by an as yet unidentified hand, closely associated with the named artist and showing his influence.

'Follower of ...'

In Strauss & Co's opinion a work executed in the artist's style but not necessarily his pupil.

'Manner of ...'

In Strauss & Co's opinion a work executed in the artist's style and of a later date.

'After ...'

In Strauss & Co's opinion a copy of known work by the artist but of any date.

'signed ..., dated ..., inscribed ...'

In Strauss & Co's opinion the work has been signed, dated or inscribed by the artist.

'Bears a signature ..., dated... and/or inscribed ...'

In Strauss & Co's opinion the signature, date and/or inscription are by a hand other than that of the artist.

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







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

**Jewellery, Watches, Foreign, English and
Scottish Silver and Furniture**

Lots 1–200

Lot 28 Giardinetto gem-set white and yellow gold brooch (detail)



1

1
Georgian gold and enamel mourning ring, late 18th century and later

the oblong-shaped mount with blue enamel, gilt-line highlights and half-pearl beaded border, inset with an urn on a plinth painted with the initials A.H., with hairwork beneath, to plain shoulders, *later shank, size L*

R5 000–7 000



2

2
19th century portrait miniature of a gentleman

oval, wearing a white stock, cravat and charcoal jacket, the reverse set with an oval-shaped hair compartment embellished with beaded initials and enclosed by half-pearls, to a fixed bale and gold frame, *half-pearl missing, height approximately 80mm*

R9 000–12 000

* This lot is not suitable for export



3

3
Georgian Lover's eye ring

formerly a brooch, painted with a brown eye, set within a bezel and gadrooned border, enclosed by a serpent with a ruby-set eye, the reverse with locket compartment, set to a later mount and shank, size L

R8 000–10 000



4

4
Gold Archaeological Revival mourning locket/pendant, 19th century

the hinged locket decorated with fine granulation to a conforming tubular mount embellished with rope and filigree-work, set to a bale, the reverse with glazed compartment enclosing hair and seed-pearls, *stamped with maker's initials AM and CF, length approximately 73mm*

R6 000–8 000



5

5
Late Georgian/early Victorian mourning hair bracelet

intricately woven, the front set with an engraved gold clasp and tasseled drop, *diameter approximately 50mm*; and a pair of late Georgian/early Victorian hair pendant earrings, early 19th century, each finely woven with acorn-shaped terminals and cone-shaped cappings, *to later fittings, length approximately 90mm* (3)

R6 000–8 000



5



6

6
Ancient bronze coin gold ring

set with a Phillip III of Macedon coin (323-317 BC), the obverse with the diademed head of Apollo, the reverse with a prancing horse and male rider, set to a swivel mount, *size J*

R4 000–6 000

7
A Victorian 9ct gold and tortoiseshell compact

circular, the hinged cover with gold piqué work depicting a floral garland, ribbons and a bow, surmounted by a suspension loop, *width approximately 51mm*

R5 000–7 000



7

8
14ct gold thimble

with Greek-key band between rope-twist and textured borders, *height approximately 22mm, cased*

R1 200–1 500



8

9



9

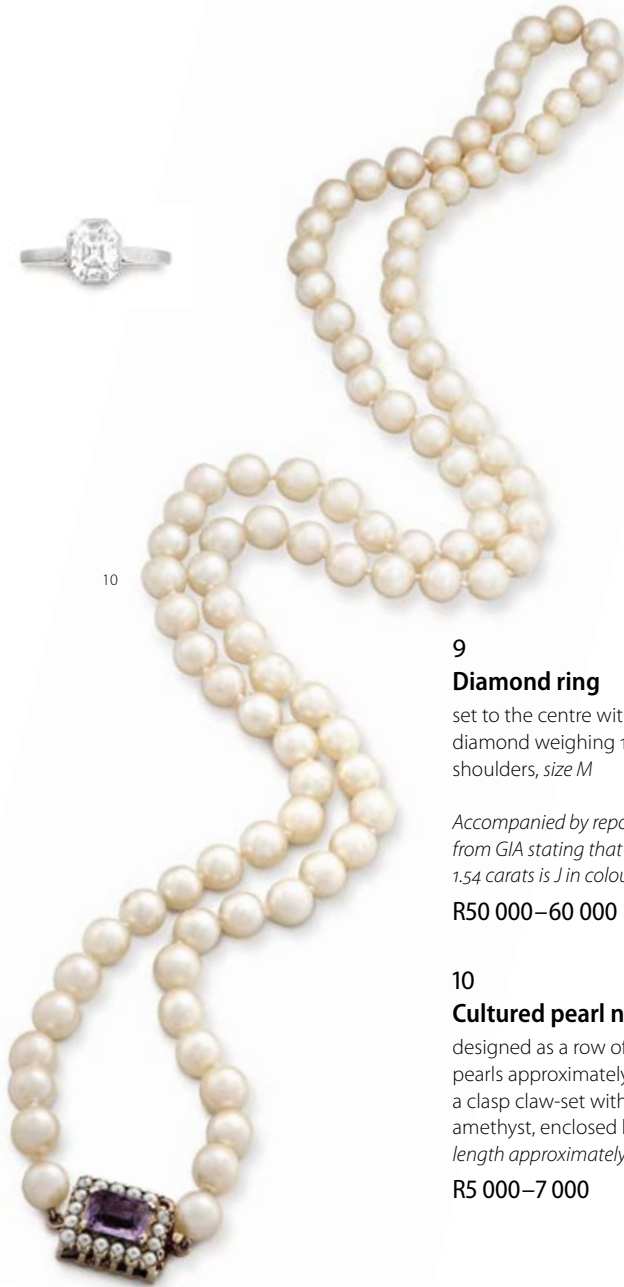
Diamond ring

set to the centre with an asscher-cut diamond weighing 1.54 carats to openwork shoulders, size M

Accompanied by report number 1299651829 from GIA stating that the diamond weighing 1.54 carats is J in colour and VS1 in clarity.

R50 000–60 000

10



10

Cultured pearl necklace

designed as a row of ninety-six cultured pearls approximately 7mm in size, set to a clasp claw-set with a rectangular-cut amethyst, enclosed by grey half-pearls, length approximately 810mm

R5 000–7 000

11



11

Edwardian blue sapphire and seed-pearl pendant/brooch

the open-work tear-drop shaped mount claw-set to the centre with a cushion-cut blue sapphire weighing approximately 1.20 carats surrounded by flowers, foliage and scrolls set with seed-pearls, the front suspending an oval-cut blue sapphire weighing approximately 0.80-0.85 carat, the bale set with seed-pearls, length approximately 50mm

R6 000–8 000

12



12

Late Victorian gem-set butterfly brooch

the body set with four graduated half-pearls and cabochon-cut ruby eyes, the open-work wings set with rose-cut diamonds, heightened with blue sapphires and eight garnets, to a detachable bar screw-fitting, width approximately 40mm

Pearls untested and as such unwarranted

R8 000–12 000



13

**13
An Edwardian gold, pearl
and diamond aigrette**

designed as a stylised porte-bouquet embellished to the front with a row of rose-cut diamonds, an amethyst and pearls, set with a spray of five knife-edge bar foliate stems with leaf-capped pearl terminals and *en tremblant* diamond-set leaves, *later brooch fitting*, height approximately 80mm

Pearls untested and as such unwarranted

R8 000–10 000



14

**14
Late Victorian diamond
brooch**

designed as a pair of opposing horseshoes set to a central knife-edge bar, claw- and half collet-set with eight graduated old- and round brilliant-cut diamonds weighing a total of approximately 1.20-1.30 carats, length approximately 45mm

R7 000–9 000



15

**15
Edwardian diamond and
pearl cross pendant**

set with rose-cut diamonds and embellished with five pearls, suspended from a similarly-cut diamond bale, length approximately 55mm

R10 000–15 000

**16
No lot**



17



18



19

17
**Victorian carbuncle garnet
brooch/pendant**

each oval open-work frame applied with a rope-twist border and engraved leaves centred by a carbuncle garnet, the reverse of the brooch set with a glazed compartment, *length approximately 90mm*
R8 000–10 000

18
**Victorian green and pink
stone-set brooch/pendant,
Lambert & Rawlings**

the brooch of pierced foliate open-work claw-set with closed, foil back pink and green stones, the reverse with circular glazed compartment, suspending two detachable pendants, *in sizes*, similarly set with pink and green stones, one suspended from two lengths of snake chains, *length approximately 125mm*; fitted case by Lambert & Rawlings, Jewellers, 12 Coventry Street, case distressed

R8 000–10 000

19
**19th century cameo and gold
bracelet/brooch**

carved with a figure of Demeter to a bezel embellished with bosses, enclosed by a c-scroll and foliate border, to a bracelet composed of a series of textured and plain gate links, with brooch pin fitting, *length approximately 190mm*; cased

R15 000–20 000



20



22



23



21

**20
Italian gold and micromosaic
brooch/pendant, 19th century**

circular, set to the centre with polychrome *tesserae* depicting a scarab beetle to a moulded border, with later pendant mount, width approximately 37mm

R6 000–8 000

**21
19th century portrait
miniature and gold bracelet**

set with an oval miniature portrait of a gentleman wearing a cravat, brown waistcoat and blue jacket before a wooded landscape, the engraved oval mount set with three belcher-link chains, length approximately 175mm

R15 000–20 000

**22
19th century 'Regard'
gold brooch**

claw-set to the centre with an oval banded-agate carved with a flower surrounded by a ruby, emerald, garnet, amethyst and rose-cut diamond, to a foliate *repoussé* plaque, length approximately 40mm

R6 000–8 000

**23
9ct gold fob seal, 19th century**

the swivel matrix set with a foil-back cushion-cut citrine, the reverse glass matrix enclosing a thistle and rose, to a foliate pierced and engraved mount, with suspension loop, length approximately 65mm

R4 000–6 000

* This lot is not suitable for export



24

24
Victorian two-strand opal and rock crystal bead necklace

composed of a series of graduated opal beads with rock crystal rondelles, to a clasp set with green stones, *length of shortest strand approximately 390mm*; and a Victorian five-stone opal ring, set with graduated oval-cut cabochon opals, between rose-cut diamonds, *size P (2)*

R20 000–25 000



26



25



25
Opal, ruby and diamond dress ring

claw-set with three graduated cabochon-cut opals surrounded by two round-cut rubies and four old-cut diamonds, *size N*; and a pair of opal pendant earrings, each with collet-set cabochon-cut opal surmount to detachable opal teardrops, *post and butterfly fittings, length approximately 40mm (3)*

R12 000–15 000

26
Gem-set butterfly brooch

its body set with oval- and round-cut cabochon opals, the wings and head set with seed-pearls and highlighted with synthetic rubies, *length approximately 40mm*

R8 000–10 000



27

27
Victorian ruby and diamond cluster ring

with collet-set oval- and cushion-cut rubies, within a scalloped surround claw-set with old-cut diamonds, *the shank stamped with maker's initials A&W, size L½*

R8 000–10 000



28

28
Giardinetto gem-set white and yellow gold brooch

designed as a flower-filled open-work basket accented with cushion-cut, round brilliant-cut diamonds, pearls, sapphires, synthetic rubies, tourmalines, emeralds, amethyst, garnets and agate, *maker's initials KB, width approximately 65mm*

R 15 000 - 20 000



29

29
Rose quartz, pink sapphire and diamond ring

composed of three pear-shaped mixed-cut rose quartz petal forms bordered by round brilliant-cut diamonds weighing approximately 0.40 carat, heightened with three claw-set pink sapphires and a round brilliant-cut diamond weighing approximately 0.30 carat, *size M½*

R12 000–15 000



30

30
9ct gold bracelet

composed of a series of nine textured bark links, *length approximately 160mm*

R10 000–12 000

31
18ct gold necklace

composed of a series of elongated double-cable and rope links, to a dog's nose clasp, *length approximately 410mm*

R7 000–9 000

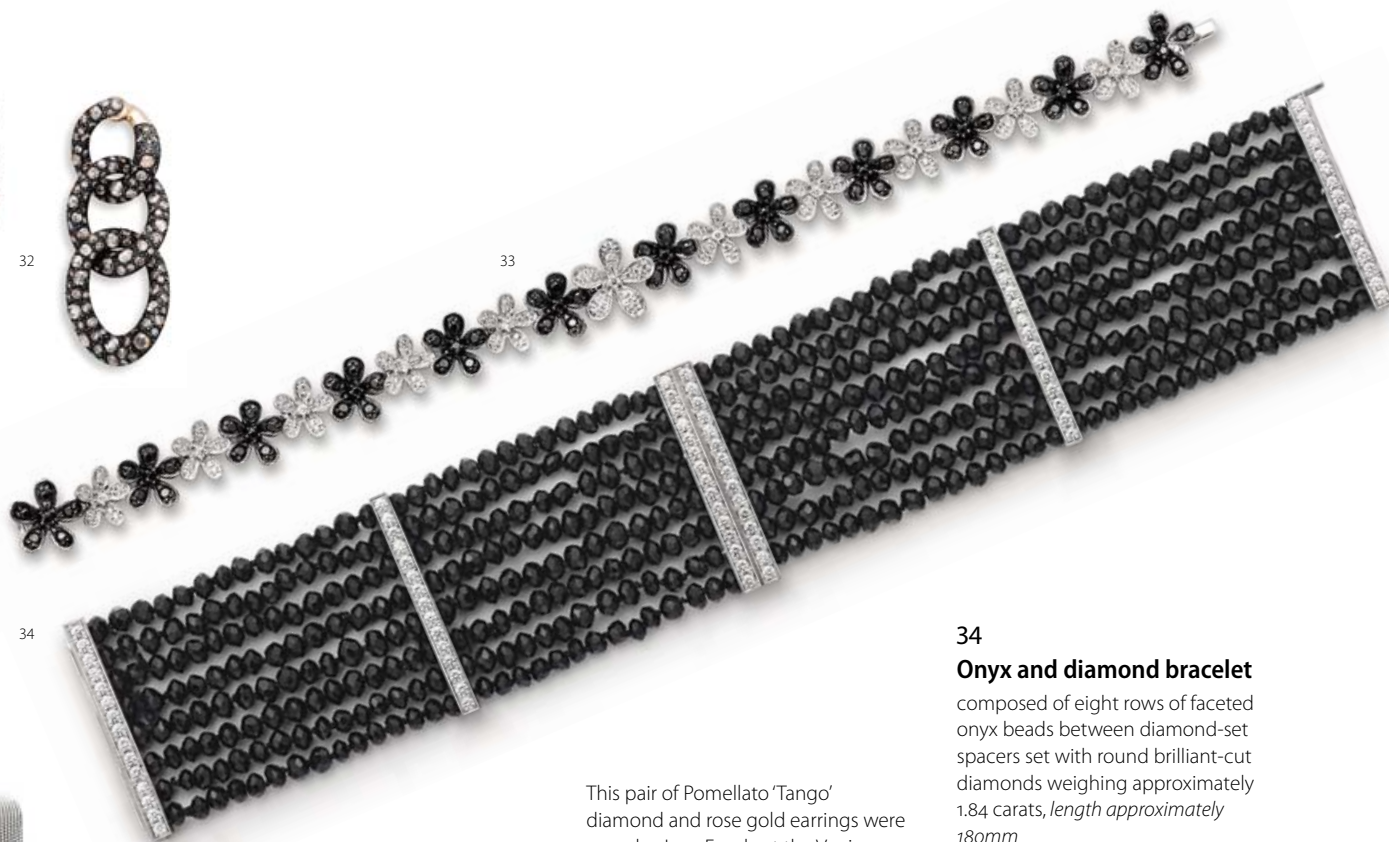
31



32



33



34

34

Onyx and diamond bracelet

composed of eight rows of faceted onyx beads between diamond-set spacers set with round brilliant-cut diamonds weighing approximately 1.84 carats, *length approximately 180mm*

R20 000–25 000

35

Diamond and platinum cocktail watch, 1930s

nickel-lever 15 jewel movement, the octagonal silvered dial with arabic numerals, the bezel and articulated shoulders set with eight-cut diamonds weighing approximately 1.20-1.30 carats, to a *later* adjustable mesh strap and closing clasp, *the inside of the case stamped 0528299, the reverse stamped Platinum, 265, the movement stamped 40135, dial width 10mm*

R9 000–12 000

32

Pair of diamond 'Tango' rose gold pendant earrings, Pomellato

each designed as three chain-links, pavé-set to the front with rose- and round brilliant-cut brown diamonds weighing approximately 6.80 carats, *the reverse engraved Pomellato, Italian assay marks, No. C 110072209, each earring marked right or left (R,L), length approximately 45mm, post and ring fittings, with red Chinese lacquer presentation case, presentation outer cardboard case (2)*

R40 000–50 000

This pair of Pomellato 'Tango' diamond and rose gold earrings were worn by Jane Fonda at the Venice Film Festival in September 2017, where she presented her movie 'Our Souls At Night' and received a Lifetime Achievement Award. They were donated by Foreign Sisters' sponsor, Pomellato to raise funds for Cancer Research, UK on 10th May 2018.

33

Diamond and 14ct white gold bracelet

designed as a row of five-petal flowerheads set with alternating white and treated black diamonds weighing approximately 2.76 carats, *length approximately 175mm*

R15 000–18 000

35





36

**36
Victorian moonstone necklace**

composed of a series of graduated spectacle-set cabochon-cut moonstones, set to the front with a fringe of fifteen oval cabochon drops, to an S-shaped clasp, *length approximately 340mm*

R6 000–8 000

**37
Diamond stick pin**

claw-set with an emerald-cut diamond weighing 2.2000 carats

Accompanied by report number 180810008/122012 from E.G.L. South Africa stating that the diamond weighing 2.2000 carats is H in colour and VVS¹ in clarity.

Diamond only illustrated

R160 000–180 000

37



38

**38
Edwardian rose gold and aquamarine pendant, Murrel, Bennett & Co, 1896-1914**

circular, the open-work mount millegrain-set with an oval- and round-cut aquamarines weighing a total of approximately 1.65 carats, to an oval suspension loop, *the frame with maker's mark, length approximately 40mm*

R5 000–7 000

**39
Blue topaz, aquamarine and diamond necklace**

set to the centre with an oval mixed-cut blue topaz weighing approximately 46.26 carats surmounted by round brilliant-cut diamond foliate corners, to two cup-shaped diamond-set connectors strung with eleven strands of faceted aquamarine beads, to cup-shaped connectors, hook and chain clasp, *length approximately 535mm*

R12 000–15 000

39





40

**40
Diamond cluster dress ring**

claw-set to the centre with a round brilliant-cut diamond weighing approximately 1.30 carats, enclosed by eight round brilliant-cut diamonds weighing approximately 1.60 carats set to tapered shoulders, *size T*

R36 000–38 000

**41
Pearl, sapphire and gold necklace**

designed as a row of graduated pearls approximately 5.5mm to 8.5mm in size, interspersed with pearl spacers, the front with a gold pierced pendant accented with seven blue sapphires, *length approximately 435mm*

R4 000–6 000

41



43



42

**42
Diamond and platinum ring**

the elongated openwork plaque millegrain-set with a line of three collet-set round brilliant-cut diamonds weighing approximately 1.20 carats accented to either side with a row of pavé-set round brilliant-cut diamonds weighing approximately 0.28 carat, *size M½*

R22 000–25 000

**43
Pair of diamond and gold pendant earrings**

each surmounted by a round brilliant-cut diamond weighing a total of approximately 0.35 carat suspending a pear-shaped diamond weighing a total of approximately 1.25-1.30 carats, to an open conforming mount, *post and butterfly fittings, length approximately 22mm (2)*

R25 000–30 000



44



44
Pair of diamond and mabé pearl earrings

each collet-set with a mabé pearl, surrounded by two half-rows of round brilliant-cut diamonds weighing approximately 1.00 carat, *buckle clip fittings, diameter approximately 20mm (2)*

R7 000–10 000



45

45
Pearl and diamond pendant/enhancer

set with a 13,5mm champagne-tint pearl, part-capped with round brilliant-cut diamond-set leaves weighing approximately 1.25 carats, *to a bale, length approximately 25mm*

R10 000–12 000



46

46
Diamond gold pendant/connector

designed as a pierced flowerhead enclosed by a knife-edge oval mount, claw-set to the centre with a round brilliant-cut diamond weighing approximately 1.50 carats surrounded by twelve round brilliant-cut diamonds, the pierced petals accented with claw-set marquise-cut and round brilliant-cut diamonds weighing approximately 2.20 carats, *width approximately 35mm*

R90 000–95 000



47

47
Double-strand pearl, diamond and gold necklace

composed of two rows of graduated pearls approximately 6.00-6.5mm in size set to a pierced heart-shaped clasp collet-set to the centre with a blue-tint mabé pearl surrounded by round brilliant-cut diamonds weighing approximately 0.30-0.35 carat, *length approximately 485mm*

R12 000–15 000



48



49



50



51

48
Victorian citrine and gold brooch/pendant

collet-set with an oval-cut citrine weighing approximately 88.75 carats, to an engraved border, enclosed with pierced and engraved foliate scrollwork, *length approximately 62mm*

R5 000–7 000

49
Citrine and rose gold necklace

designed as a series of seven graduated claw-set round-cut citrines weighing approximately 100-110 carats, set at intervals with fancy pierced wave-links accented with bead detail, to a mesh-link neck chain and bolt clasp, *maker's mark, length approximately 390mm*

R20 000–30 000

50
Amethyst, peridot, mother-of-pearl and gold pendant

designed as a replica of St Peter's Cathedral dome, collet-set with eight amethysts, the spire set with a band of alternating peridots and filigree flowerheads, the base set with a mother-of-pearl matrix carved with The Madonna and Holy Child, to a suspension loop, *the loop engraved with the initials SF, length approximately 50mm*

R8 000–10 000

51
19th century gold bracelet

composed of a series of engraved navette-shaped and scroll links, suspending five engraved oval drops collet-set with cabochon-cut garnets, one with locket compartment to the reverse, *length approximately 180mm*

R6 000–8 000



52

52
Pair of diamond and pearl pendant earrings

each pearl capped with three eight-cut diamonds suspended from an articulated line of collet-set round brilliant-cut diamonds weighing approximately 2.25 carats, heightened by a leaf set with three eight-cut diamonds, *post and butterfly fittings*, length approximately 40mm (2)

Pearls untested and as such unwarranted

R30 000–40 000



53

53
Cultured pearl and diamond necklace

designed as a row of 6.5mm size cultured pearls, set to the front with a diamond and mabé pearl gold plaque, set throughout with round brilliant-cut diamonds weighing approximately 1.8-1.85 carats, to a gold and pearl clasp, length approximately 430mm

R15 000–20 000

the oval open-work plaque centrally-set with an oval mixed-cut peridot weighing approximately 9.30 carats within a tiered border of old- and eight-cut diamonds weighing approximately 3.00 carats, with diamond-set bale and detachable brooch fitting, *two diamonds missing*, width approximately 30mm

R15 000–20 000



54



55

54
Victorian peridot and diamond brooch/pendant

claw-set to the centre with a round brilliant-cut diamond weighing approximately 1.75 carats, to open-work shoulders, *size N*

R80 000–82 000

56

Victorian enamel, diamond and gold locket

oval, set to the centre with a raised six-point blue enamel star, claw-set with an old-cut diamond weighing approximately 1.30 carats, enclosing double portrait compartments, to a bale, *lacking glass, length approximately 52mm*

R12 000–15 000



56

57

18ct gold half-hunting cased keyless lever watch, JW, London, 1905

gilt-lever movement numbered 10618, the gold cuvette engraved with initials RL and the date Nov.17th 08, No 10618, enamel dial with roman numerals, subsidiary seconds, blued-steel hands, the polished case with blue enamel roman numerals, the reverse engraved with initials, *diameter approximately 50mm*; and an 18ct gold fob chain, composed of curb-links to a T-bar, *length approximately 450mm (2)*

R20 000–30 000



57

58

18ct gold boutonnière

of flattened hollow cylindrical form, with pierced elliptical rim, *length approximately 60mm*

R3 500–4 000



59

18ct gold necklace

composed of alternating bead, pierced and elongated links, *length approximately 2020mm*

R45 000–50 000



59

60

Topaz, diamond and gold pendant

the pierced tiered heptagon plaque with engraved zig-zag gold frame, heightened with a border of round brilliant-cut diamonds, the centre set with an emerald-cut topaz weighing approximately 6.08 carats, with suspension loop and split bale, *length approximately 40mm*

R8 000–10 000



60

61

Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 1.10-1.20 carats, the shoulders embellished with a pair of leaves, *size R*

R38 000–40 000



61

62

Lady's gold Rolex bracelet wristwatch, 1960s

with nickel-lever movement, bi-metallic compensation balance, the circular textured dial with dot and baton markers, to a sliding woven bracelet with adjustable folding clasp, signed, *length approximately 150mm, dial width approximately 14mm*

R12 000–15 000



62

63

Italian 18ct gold bracelet

composed of a series of geometric part-textured links, *Italian assay marks, length approximately 192mm*

R22 000–24 000



63



64

**64
Diamond pendant**

claw-set with a round brilliant-cut diamond weighing 0.94 carat set to a split open bale, *engraved BROWNS, PLAT, HB3888*, length approximately 12mm; and an 18ct white gold fancy-link chain, length approximately 445mm (2)

Accompanied by report number 2141382395 from GIA stating that the diamond weighing 0.94 carat is I in colour and Sl2 in clarity.

R22 000–24 000

**65
Lady's diamond cocktail watch, 1930s**

the rectangular silvered dial with arabic numerals, part-bezel and shoulders set with baguette and old-cut diamonds, the jewelled nickel-lever escapement stamped Frey, to an articulated bracelet of stylised curb links millegrain-set with circular-cut, eight- and old-cut diamonds weighing a total of approximately 7.00–8.00 carats, *not in working order, glass replaced*, length approximately 172mm

R30 000–35 000



65



66

**66
Diamond double-clip brooch, 1950s**

each pierced plaque pavé and collet-set throughout with old- and old-European-cut diamonds weighing approximately 5.00–5.50 carats, length approximately 80mm

R25 000–30 000



67

**67
Victorian sapphire and seed-pearl salamander brooch**

the body pavé-set with a row of seventeen graduated blue sapphires heightened by seed-pearls, with collet-set ruby eyes, length approximately 70mm

R8 000–10 000



68

68
Blue sapphire bead and diamond collar

composed of ten faceted bead strands united by four diamond-set bars to a double-chain and claw-clasp, length approximately 425mm

R15 000–18 000

69
Diamond ring

claw-set with a cushion-cut diamond weighing 3.59 carats, between shoulders set with four stepped baguette-cut diamonds, size N½



69

Accompanied by report number 1298276642 from GIA stating that the diamond weighing 3.59 carats is G in colour and S12 in clarity.

Accompanied by report number 110804599/512131 from EGL South Africa stating that the baguette-cut diamond weighing 0.2870 carat is E in colour and VS2 in clarity.

Accompanied by report number 180212087/119590 from EGL South Africa stating that the baguette-cut diamond weighing 0.2870 carat is F in colour and VS1 in clarity.

Accompanied by report number 160420246/203661 from EGL South Africa stating that the baguette-cut diamond weighing 0.1030 carat is F in colour and VS2 in clarity.

Accompanied by report number 160420250/203661 from EGL South Africa stating that the baguette-cut diamond weighing 0.1000 carat is D in colour and VVS2 in clarity.

R300 000–400 000

70
An Italian silver and enamel compact, possibly Ottavio Spinelli, 20th century

of wavy outline, the hinged cover enamelled with a scene of Venus and Cupid enclosed by alternating turquoise and dark blue enamel panels, the sides engraved with geometric motifs and a rounded thumbpiece, the reverse intricately engraved with scrolling foliage and flowerheads against a hammered ground, silver-gilt interior, compact mirror lacking, 9,3cm wide, 100g all in

R5 000–7 000



70



71

**71
Diamond necklace**

designed as a line of graduated collet-set round brilliant-cut diamonds weighing 11.00-12.00 carats, to a diamond-set clasp, *length approximately 410mm*

R160 000–180 000

**72
Diamond ring**

claw-set to the centre with a round brilliant-cut diamond weighing approximately 1.35 carats to a silver mount, *size L*

R18 000–20 000

Diamond only illustrated



72



73

**73
Blue topaz and diamond pendant**

set with an oval-cut blue topaz weighing approximately 64.3 carats, mounted with a geometric frame pavé-set with round brilliant-cut diamonds weighing approximately 1.16 carats, to a fixed bale part-set with round brilliant-cut diamonds, *length approximately 40mm*; an 18ct white gold chain necklace, composed of eight fine anchor-link strands, *length approximately 410mm*; and a pair of diamond and white gold earrings, pavé-set with round brilliant-cut diamonds weighing approximately 0.60 carat, *length approximately 15mm, post and buckle fittings (11)*

R25 000–30 000



**74
French diamond-set brooch**

designed as a spray of leaves and ribbons set throughout with eight-cut, old- and round brilliant-cut diamonds weighing approximately 3.50-4.00 carats, *French assay marks, width approximately 52mm*

R25 000–30 000

74



75



75

Diamond, rhodalite and gold dress ring

claw-set to the centre with an oval-cut rhodalite, surrounded by a conforming diamond-set coil pavé-set weighing approximately 1.47 carats, size M

R20 000–25 000

76



76

Diamond ring

claw-set to the centre with a round brilliant-cut diamond weighing 2.01 carats, the shoulders set with four tapered baguette-cut diamonds weighing approximately 0.30 carat, the shank part pavé-set with round brilliant-cut diamonds weighing approximately 0.88 carat, size M½

Accompanied by certificate number 2156032035 from GIA, stating that the diamond weighing 2.01 carats is J in colour and SI2 in clarity.

R85 000–90 000

77



77

Diamond and sapphire dress ring

centrally-set with a rectangular-cut blue sapphire weighing approximately 1.76 carats, within a round brilliant-cut diamond surround, the shoulders set with round brilliant-cut diamonds weighing approximately a total of 1.40 carats, size M½

R20 000–25 000

78

Cultured freshwater pearl necklace

composed of thirty-three graduated pearls approximately 11mm to 13.5mm, to a gold clasp, length approximately 425mm

R8 000–10 000

78





79

79
Gold and zircon bracelet,
1960s

accented with a row of fifteen claw-set zircons weighing approximately 6.5-7.00 carats to a textured band. *length approximately 180mm*

R15 000–20 000

80
Diamond and gold brooch

of abstract outline, claw-set with a marquise-cut and round brilliant-cut diamonds weighing approximately 1.90 carats, *length approximately 45mm*

R18 000–20 000



80

81
Diamond, pearl and gold pendant

designed as a tear-drop embellished with a pearl and pavé-set round brilliant-cut diamonds weighing approximately 1.10 carats, *length approximately 25mm*; and a pair of earrings, *en suite*, pavé-set with round brilliant-cut diamonds weighing approximately 0.55 carat, *length approximately 18mm*, with clip fittings (3)

R9 000–12 000



81

82
Italian 18ct gold necklace

composed of Florentine links to a textured brick-shaped clasp, *length approximately 750mm*

R35 000–38 000



82

83

Cultured pearl, diamond and gold necklace

composed of a row of cultured pearls approximately 6.8mm in size, set to the front with a gold and diamond-set enhancer embellished to the centre with an oval-cut blue sapphire weighing approximately 0.70-0.75 carat, the pavé-set round brilliant-cut diamonds weighing approximately 0.90-1.00 carat, to a clasp set with a blue sapphire, *length approximately 425mm*

R9 000–12 000



84

Diamond double-clip brooch, 1950s

each pierced plaque set throughout with eight- and round brilliant-cut diamonds weighing approximately 5.50 carats, *width approximately 45mm (2)*

R30 000–35 000



85

Diamond and platinum ring

claw-set to the centre with a round brilliant-cut diamond weighing approximately 0.98 carat to open-work shoulders pave-set with round brilliant-cut diamonds, *hallmarked for London, 2000, stamped 2000, size L*

R40 000–42 000



86

Diamond and gold bracelet

composed of abstract foliate links enhanced by round brilliant-cut diamonds weighing approximately 1.20 carats, *length approximately 155mm*

R34 000–36 000





87



88

87

Pair of chalcedony and gold cufflinks

each collet-set with blue chalcedony, to a T-bar connector, width approximately 20mm (2)

R6 000–8 000

88

Victorian quartz crystal and gold pendant

the bezel-set cabochon-cut quartz crystal surrounded by oval cabochon-cut quartz crystal bosses, the reverse with vacant glass compartment, with loop suspension, length approximately 65mm

R8 000–10 000

89

Gold necklace

composed of twenty-eight textured spheres to a gold chain and bolt clasp, length approximately 550mm; and a pair of gold earrings, of textured button-form, post and buckle fittings, diameter approximately 112mm (3)

R18 000–20 000

90

Diamond and gold ring

collet-set with a round brilliant-cut diamond weighing approximately 0.45 carat surrounded by a semi-circle of pavé-set diamonds, to a part-open mount embellished with white gold reeding, size L½-M

R8 000–10 000



90



89

91

Lady's 18ct yellow gold and stainless steel Oyster Perpetual Datejust Rolex wristwatch

automatic jewelled lever movement, champagne dial, baton indexes, magnified aperture for date, yellow gold milled bezel, screw-down crown, stainless steel case, stainless steel Rolex Jubilee bracelet with 18ct yellow gold centre links, *signed, diameter of bezel 28mm; accompanied by Rolex suede pouch, booklet and punched Rolex certificate stamped '6236897'; outer case*

R30 000–35 000

92

Pair of lapiz lazuli and diamond earrings

each collet-set with an oval cabochon-cut lapiz lazuli to a bezel mount heightened with six claw-set round brilliant-cut diamonds, *post and buckle fittings, length approximately 25mm; and a lapiz lazuli and diamond pendant/brooch, en suite, claw-set with round brilliant-cut diamonds weighing approximately 0.50 carat, the bezel set with a bale, width approximately 50mm (3)*

R10 000–12 000

93

Italian 18ct gold bracelet

composed of a series of twelve bark-textured links, *length approximately 180mm*

R26 000–28 000

94

Italian 18ct yellow and white gold bracelet, Baraka

composed of a series of oval and elongated links to a claw clasp, *engraved BARAKA and Italian assay marks, length approximately 195mm*

R7 000–9 000

91



92



93



94





95

96

97

98

95

Diamond and gold necklace

set to the front with a triangular plateau pavé-set with round brilliant-cut diamonds weighing approximately 1.30-1.35 carats to a flattened curb-link chain, *length approximately 440mm*; and a pair of diamond and gold earrings, designed as leaves and highlighted with round brilliant-cut diamonds, *with buckle fittings (3)*

R28 000–32 000

96

Emerald and diamond crossover ring

set to the front with a row of alternating marquise-cut diamonds and emeralds between two graduated rows of round brilliant-cut diamonds, *size Q½*

R6 000–8 000

97

Pair of emerald and diamond half-hoop earrings

set to the centre with a square emerald-cut emerald surrounded by a border of round brilliant-cut diamonds within an octagonal mount, the half-hoop with a diamond double-line weighing approximately 1.30 carats, *post and later butterfly fittings, length approximately 25mm (2)*

R20 000–25 000

98

Emerald, mabé pearl and gold pendant

the octagonal plaque collet-set to the centre with a mabé pearl surrounded by round-cut emeralds, to a hinged bale, *width approximately 33mm*

R10 000–12 000



99



100

99

Diamond and gold dress ring

tube-set to the centre with a round brilliant-cut diamond weighing approximately 2.50 carats, accented by claw-set round brilliant-cut diamonds weighing approximately 0.90 carat, the shoulders set with pear-shaped diamonds weighing approximately 0.50 carat, to four outer bands, *size M*

R230 000–240 000

100

Italian gold necklace, Berrani

composed of hollow fancy mesh links interspersed with four flattened links, to a triple capped clasp, *applied maker's plaques, inscribed Italian assay marks, length approximately 425mm*

R40 000–45 000

101

Two ruby and sapphire diamond dress rings

each designed in the form of a textured S, accented with alternating claw-set rubies, diamonds and blue sapphires, *size M½ (2)*

R20 000–25 000



101

102



103



103
Sapphire and diamond ring, 1940s

designed with two stylised ribbons embellished with a line of eight-cut diamonds to a claw-set cabochon-cut blue sapphire accented with old-cut diamonds, *size O½*

R12 000–15 000

104



104
Pair of ruby and gold pendant earrings, 1940s

each tapering line-pierced drop accented with a row of rubies, to triple-stepped segment-shaped disks with a ruby-set line, *length approximately 50mm, post and later butterfly fittings (2)*

R8 000–10 000

105



105
French ruby and diamond brooch, 1940s

designed as a leaf and spray of flowerheads claw-set with round-cut rubies and eight- and brilliant-cut diamonds to a diamond-set ribbon, *French assay marks, length approximately 44mm*

R10 000–12 000



106

106
Lady's diamond and gold cocktail watch

designed as a textured flowerhead set to the centre with a claw-set eight-cut diamond, the sprung cover enclosing a rectangular mother-of-pearl dial signed Jurá, with arabic numerals and nickel-lever movement, the shoulders set with graduated engraved foliate links enclosed by woven borders, to a fitted clasp, length approximately 185mm

R15 000–20 000



107

107
Mabé pearl, emerald and gold bangle

set to the front with a pair of conjoined pear-shaped mabé pearls divided by a row of five square-cut emeralds, each point of the pearls set with a marquise-cut emerald to a hinged band, inner diameter approximately 60mm

R8 000–10 000

108
Italian diamond and 18ct gold bangle

hinged and set to the front with stylised shells embellished with two rows of round brilliant-cut diamonds weighing approximately 0.35 carat, engraved with Italian maker's and assay marks, inner diameter approximately 60mm

R12 000–15 000



108

109
Emerald and diamond dress ring

claw-set to the centre with an emerald-cut emerald weighing approximately 1.10 carats, surrounded by ten stepped baguette-cut diamonds weighing approximately 1.20 carats, to a rectangular mount with reeded shoulders, size P½

R35 000–40 000



109



110



111



112

110

Ruby and diamond dress ring

set to the centre with a cabochon-cut ruby within a tiered surround of claw-set round brilliant-cut and tapered baguette-cut diamonds weighing approximately 2.00-2.10 carats, size *M*½

R15 000–20 000

111

Italian 18ct gold bracelet

composed of a series of eight part-champfered interlocking links united by four domed links, one link with concealed closing hinge, *Italian assay marks*, length approximately 215mm

R50 000–52 000

112

Diamond and gold dress ring, 1960s

claw-set to the centre with a round brilliant-cut diamond weighing 1.4270 carats to a trapezoid textured frame with square-shaped shank, size *N*½

*Accompanied by report number 160720080 from EGL South Africa stating that the diamond weighing 1.4270 carats is *M* in colour and *VVS2* in clarity.*

R38 000–40 000

113

18ct gold polished flat cuff bangle

with lightly dished surface and squared-off lobes, *inner diameter approximately 60mm*

R22 000–25 000



113

114

Opal, diamond and gold pendant/enhancer

of textured foliate outline set to the centre with a triangular cabochon-cut opal, above a collet-set round brilliant-cut diamond, the curling corners embellished with graduated round brilliant-cut diamonds, *length approximately 54mm*

R8 000–10 000



114

115

Diamond ring

set to the centre with a baguette-cut diamond weighing approximately 1.10 carats, the shoulders set with triangular motifs pavé-set with round brilliant-cut diamonds weighing approximately 0.40 carat, to a tapering band, *size O-O½*

R18 000–20 000



115

116

Lady's 18ct gold Ermaten wristwatch, 1970s

nickel lever movement, the shaped silvered dial with baton indexes, to an integral woven bracelet with adjustable folding clasp, *the watch face with oxidization, glass replaced, length approximately 170mm*

R12 000–15 000



116



117



118

117
Italian 'Jessica' 18ct white gold necklace

composed of a hollow lozenge open link chain and cup-shaped clasp, *applied label*, length approximately 470mm; and an 18ct white gold bracelet, *en suite*, Italian assay marks, length approximately 180mm (2)

R15 000–20 000

118
Pair of diamond earrings

each claw-set to the centre with a round brilliant-cut diamond weighing approximately a total of 0.75 carat, with detachable pavé-set diamond sleeve, *post and butterfly fittings* (2)

R9 000–12 000

119
Pair of diamond and pearl pendant earrings

each detachable pear-shaped cultured pearl of grey tint surmounted by a collet-set round brilliant-cut diamond, suspended from a trapezoid mount set with a baguette-cut diamond, *post and butterfly fittings* (2)

R12 000–15 000



119

120
French diamond and gold brooch, 1940s

designed as a bow, the centre pavé-set with a double row of diamonds, *French assay mark*, width approximately 48mm

R12 000–15 000



120

121

Lady's stainless steel Santos Galbee Cartier wristwatch, Ref. 1565, 2007

automatic quartz movement, white dial with roman numerals and blued steel sword-shaped hands, faceted sapphire-top crown, water resistant, Cartier bracelet with deployment clasp, *signed, diameter of bezel 25mm, engraved 1565 156731 LX, extra links, presentation case, suede pouch, instruction manual and documentation, outer card case*

R10 000–15 000

121



122

Gentleman's stainless steel Rolex Oyster Perpetual 'Date' wristwatch, Ref. 1500, 1970s

automatic calibre 1570 nickel lever movement, the silvered dial with applied baton indexes, magnified date aperture at 3 o'clock, to an integral stainless steel Oyster bracelet with Rolex folding clasp, *signed, diameter approximately 30mm*

R15 000–20 000

122



123

123

Gentleman's stainless steel Tank Chronograph Cartier wristwatch, Ref. 2303, circa 1999

automatic quartz movement, white dial with roman numerals and blued steel sword-shaped hands, date and chronograph dials, cabochon-cut sapphire-top crown, water resistant, Cartier bracelet and deployment clasp, *signed, diameter of bezel 30mm, the case engraved 2303 BB 30681, with additional link, suede pouch*

R35 000–40 000

124

Lady's 18ct gold Tank Louis Cartier wristwatch, Ref. MG282623

automatic quartz movement, white dial with roman numerals and blued steel sword-shaped hands, faceted sapphire-top crown, water resistant to 30 meters, to an alligator strap with 18ct gold Cartier buckle, *signed, diameter of bezel 30mm*

R50 000–60 000

124



125

125

Gentleman's 18ct gold La Grande Classique Longines wristwatch, Ref. L4 691 6, 2003

automatic quartz nickel-lever movement, mono-metallic balance, white dial with black roman numerals, steel sword-shaped hands, water resistant, to a black alligator strap with Longines buckle, *signed, diameter of bezel 33mm, engraved L4 691 6, 29751629, Longines international guarantee card*

R15 000–20 000



126

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

engraved 'GEORG JENSEN, TORUM, 925 S, DENMARK, 374' width approximately 70mm

R6 000–8 000



126

127

Pair of Georg Jensen silver cufflinks, No 88, designed by Henning Koppel, Denmark, .925 Sterling, 1960s

of dished abstract form to a T-bar connector, engraved 88, GEORG JENSEN, 925 S, DENMARK, card case (2)

R4 000–6 000



127

128

Pair of Georg Jensen silver cufflinks, No 121, designed by Vivianna Torun, Denmark, .925 Sterling, 1960s

of oval form to a T-bar connector, engraved 'GEORG JENSEN, 925 S, DENMARK, 121', length approximately 30mm (2)

R5 000–7 000



128

129

A Victorian Thomas Webb & Sons silver-mounted cameo scent bottle, Army & Navy Cooperative Society Ltd, London, 1884

the green tapering body carved with white lilies, the silver-mounted detachable screw top engraved with initials, dent, 13cm long

R5 000–7 000



129



130

130

Boar's tusk and stainless steel-mounted pendant/necklace, Kenneth Bakker, 1978

of abstract organic form, with hinged central medallion collet-set with an amethyst, beaded terminals, set to a hinged surmount and wire-work torc, *inscribed with the artist's name and the date 1978, height approximately 105mm*; and a pair of cabochon-cut amethyst and silver-mounted earrings, *lacking butterflies, post fittings, height approximately: 10,5cm* (4)

R5 000–7 000

* This lot is not suitable for export

Designed for Miss Jos Baker by the artist as a gift.
With re-purposed white Perspex presentation box.



131

131

Butterscotch amber necklace

composed of graduated oblong polished amber beads, to a screw-bead clasp, *length approximately 880mm*

R12 000–15 000



132

Set of fifteen replicas of 'Historical Diamonds'

comprising: The Florentine, Regent, Jubilee, South-Star, Blue-Diamond, Nassak, Kohinoor (old-cut), Grand-Mogul, Kohinoor (new-cut), Sancy, Polar-Star, Pigott, Orloff, Pasha of Egypt and Shah of Persia, contained in a fitted and labelled presentation case, *distressed*, 28cm wide, 21cm deep; a collection of Cullinan diamond replicas, contained in a fitted case, *five replicas missing*, case *distressed*, 24,5cm wide, 18cm deep (Qty)

R15 000–20 000

132

133

**An Italian burgundy crocodile
'La Marjolaine' dressing and
jewellery case, 1980s**

set to the top with a pair of hinged
handles enclosing a fitted interior, with
loose jewellery tray and mirror, *fitted
with Italian locks, 20cm high, 32cm wide,
21cm deep, soft cloth cover (3)*

R20 000–25 000



133

134

**A Louis Vuitton wood and
leather cabin trunk**

the interior fitted with hanging
compartments, with fifteen coat
hangers, carrying handle, luggage
station and cabin labels, the base
painted with the initials 'HW', locks
stamped 'LV Louis Vuitton, Made in
France, lock no 102530', hangers stamped
'PARIS, LONDON, Louis Vuitton', 43,5cm
high, 112cm wide, 55cm deep

R80 000–100 000



134



135

135

A German silver dish, Moritz Elimeyer, Dresden, circa 1890, .900 standard

circular, the rim engraved with a crest enclosed by a border of fish, c-scrolls and foliage, below a border moulded with shells, 25,5cm diameter, 480g

R4 000–6 000

136

A German silver two-handled tray, Neresheimer & Söhne, Hanau, late 19th century

the reeded rim of lobed outline, moulded with winged *putti* masks and foliage, the sides applied with zoomorphic handles moulded in the form of mermen and fish, repairs, 51cm wide over handles, 1120g

R7 000–9 000



136

137

A German silver two-handled oval basket, Georg Roth & Co, Hanau, late 19th century

the sides pierced in relief with anthemions and heightened with swags, the front and reverse moulded with a pair of eagles flanking a circular ribbon-and-berry cartouche engraved with initials and "acaestoy", the rim with a band of pierced foliate rondels, raised on four eagle and scroll feet, bearing pseudo Strasburg marks, 30cm wide over handles, 695g

R5 000–7 000



138

A German silver box, Neresheimer & Söhne, Hanau, with English import marks for Berthold Muller, London, 1910

rectangular, the hinged cover moulded in relief with a procession of figures in a forest against a stippled ground, the central panel enclosed by a moulded foliate rim, the front applied with a tapering thumbpiece, the sides decorated with scrolling foliate and flowerheads, silver-gilt interior, 5cm high, 20cm wide, 750g

R5 000–7 000



139

A pair of Turkish silver candlesticks, 20th century, .900 standard

each moulded with a seated *putti* holding a wine goblet and a bunch of grapes, the central column and sconce moulded with fruiting vines, to a waisted base engraved with foliage supported by a domed footrim raised on three acanthus-leaf bracket feet, the footrim similarly decorated with vines, loaded, 29,5cm high (2)

R15 000–20 000



140

**An assembled set of Georgian silver
Hanoverian Rat-Tail pattern flatware,
various makers, London, 1732-1804**

comprising: a basting spoon, twelve dinner forks, twelve dinner spoons, twelve dessert forks, twelve dessert spoons, twelve teaspoons, the terminals variously engraved, 2720g *all in*; six George V silver and stainless steel dinner knives, William Hutton & Sons Ltd, Sheffield, 1930, the blade engraved 'CROSS ARROWS, WM HUTTON & SONS LD, SHEFFIELD, FIRTHS STAINLESS'; six George V silver and stainless steel dinner knives, Spink & Son, London, 1925, the blade engraved 'SPINK & SON LTD, PICCADILLYW'; three George V silver and stainless steel bread knives, Spink & Son, London, 1925, the blade engraved 'SPINK & SON LTD, PICCADILLYW'; and three Elizabeth II silver and stainless steel bread knives, possibly C J Vander Ltd, London, 1953, the blade engraved 'SPINK & SON LTD, MADE IN ENGLAND, STAINLESS STEEL' (79)

R30 000–35 000

141

**An assembled set of George III silver
Old English Thread pattern flatware,
Richard Crossley, William Eley &
William Fearn, London, 1785-1804**

comprising: twelve dinner forks, twelve dessert forks, twelve dessert spoons, 1890g *all in*; twelve Elizabeth II silver and stainless steel dinner knives, Terry Shaverin, Sheffield, 1997; and twelve Elizabeth II silver bread knives, Terry Shaverin, Sheffield, 1997 (60)

R40 000–60 000

140



141





142

**A set of eight George II cast silver candlesticks,
William Gould, London, 1739**

each raised on a square-shaped base with shell corners,
tapering knopped stem and reeded spool-shaped socket,
detachable nozzle, each base and seven nozzles engraved
with a crest, *scratch weights to the bases and nozzles, 22cm
high, 4890g all in (8)*

R220 000–250 000

143

**A George II silver salver,
William Peaston, London,
1749**

circular, with wavy outline, the rim moulded with c-scrolls, shells and foliage, the front engraved with flowerheads, foliage and further c-scrolls enclosing a crest and the motto 'A. CRUCE. SALUS', raised on three zoomorphic feet, the reverse later engraved 'To Hon Charles Bourke CB on his Marriage from Lord Ardilaun, Property of Honble Charles Bourke, given by his wife to Lady Eva Wyndham Quin, Feb. 1909', scratches, 29,5cm diameter, 925g

R5 000–7 000



144

**A George II silver sauce boat,
John Mackfarlen, London,
1749**

with scalloped rim and leaf-capped double c-scroll handle, raised on three zoomorphic feet, 13,5cm high, 9,5cm wide, 305g

R5 000–7 000



145

**A George II silver tea caddy,
Albartus Schurman, London,
1758**

rectangular, the waisted sides moulded and engraved with masks, flowerheads, shells and c-scrolls, the front engraved with a crest, the detachable sliding cover with bud-and-leaf finial, similarly engraved, raised on four outswept bracket feet, 13cm high, 235g

R6 000–8 000





146

146

**A Scottish silver salver,
William Davie, Edinburgh, 1771**

circular, with moulded gadrooned
rim, raised on three zoomorphic feet,
15,8cm diameter, 195g

R5 000–7 000



147

147

**A George III silver teapot,
Hester Bateman, London, 1783**

oval, of wavy outline, the front
engraved with a shield-shaped
cartouche enclosing a crest, the body
chased with sprays of flowers, the side
applied with wooden leaf-capped
c-scroll handle, the hinged cover with
wooden finial, *13,5cm high, 480g*

R12 000–14 000



148

148

**A George III silver waiter,
John Hutson, London, 1798**

oval, with reeded rim, the centre
engraved with a crest and the motto
'SPEM ET SPERAVI' enclosed by a
double wrigglework and ribbon
border, raised on four zoomorphic
bracket feet, *27cm wide, 485g*

R6 000–8 000

149

A George III silver pierced basket, John Green, Roberts, Mosley & Co, Sheffield, 1799

oval, with moulded gadrooned rim above a pierced pale border, the swing-handle moulded as a double cord with a vacant octagonal cartouche, the pierced body with a double band of pales, raised on an oval footrim, the centre engraved with a crest and the motto '*FINEM RESPICE*', 36cm wide over handles, 940g

R15 000–20 000

149



150

A George III silver salver, Thomas Hannam & John Crouch II, London, 1803

circular with reeded rim, the body chased and engraved with c-scrolls and flowerheads, the centre engraved with an armorial, raised on three bracket feet, 30cm diameter, 1015g

R7 000–9 000

150



151

A George III silver dinner plate, Paul Storr, London, 1803

circular, the rim engraved with a crest enclosed by a gadrooned border, 17,5cm diameter, 305g

R5 000–7 000

151





152

152
**A George III silver chamber
 stick and snuffer, Paul Storr,
 London, 1814-1815**

circular base with gadrooned,
 acanthus and leaf rim, similarly
 moulded c-scroll thumbpiece, the
 detachable sconce with flowerhead
 and foliate rim, the detachable
 snuffer with leaf-capped handle and
 engraved with a crest, the centre of
 the footrim engraved with a crest,
11cm high, 19cm wide, 445g all in

R10 000–12 000

153
**A George IV silver dinner
 plate, Robert Garrard II,
 London, 1824**

circular, of wavy outline, with
 gadrooned rim, engraved with an
 armorial, *25cm diameter, 565g*

R6 000–8 000



153

154

**A George IV and William IV
five-piece silver tea and coffee
service, John Edward Terry &
Co, London, 1828-1836**

comprising: a tea-urn and cover, a
tea pot, a coffee pot, a two-handled
sugar bowl and a double-lipped
two-handled creamer, each chased
with acanthus leaves and bouquets,
engraved with a crest, applied leaf-
capped handles, raised on scroll, leaf
and acorn-shaped feet, the cover with
acorn and foliate finial, *the tea-urn*
40cm high, 7690g all in (5)

R55 000–65 000

* This lot is not suitable for export



154

155

**Four William IV silver salts,
Edward, Edward Junior, John
& William Barnard, London,
1831**

the faceted bulbous body with
moulded circular rim decorated with
shells and foliage, raised on three
outswept foliate feet, *gilt interior,*
9,5cm diameter, 530g all in; a pair of
George III silver Fiddle pattern salt
spoons, possibly Robert Rutland,
London, 1818, the terminals engraved
with initials, *50g all in;* and a pair of
George IV silver Fiddle pattern salt
spoons, Charles Eley, London, 1827,
the terminals engraved with an initial,
50g all in (8)

R6 000–8 000



155

156

**A William IV silver three-piece tea service,
Adey Bellamy Savory, London, 1831**

comprising: a teapot, a two-handed sugar bowl and a milk jug, each with lobed bulbous body, the rim moulded with gadrooned border, raised on four acanthus-leaf and scroll feet, the sides applied with leaf-capped scroll handle, the teapot cover with bud-and-leaf finial, *silver gilt interior, the teapot 16,5cm high, 1770g all in (3)*

R12 000–15 000

* This lot is not suitable for export



156

157

**A William IV silver-gilt castle-top
vinaigrette, Nathaniel Mills, Birmingham,
1836**

rectangular, the centre depicting Kenilworth Castle, the rims moulded with a foliate border, engine-turned base enclosing a vacant rectangular cartouche, the sides moulded with flowerheads and foliage, *3,7cm wide, 25g*

R8 000–10 000



157

158

**A William IV silver castle-top vinaigrette,
Taylor & Perry, Birmingham, 1836**

rectangular, the centre moulded with Abbotsford House, the home of Sir Walter Scott, enclosed by a foliate border, engine-turned base enclosing a vacant rectangular cartouche, *silver-gilt interior, 4cm wide, 30g*

158



R8 000–10 000

159

**A William IV silver-gilt table snuff box,
Charles Rawlings & William Summers,
London, 1837**

rectangular, with engine-turned decoration, the hinged cover with shield-shaped vacant cartouche enclosed by a moulded foliate border, the front moulded with a foliate and scroll thumbpiece, *4cm high, 10,5cm wide, 355g*

R8 000–12 000



159

160

A pair of William IV silver pedestal bowls, Edward Farrell, London, 1837

circular, each with wavy rim engraved with cell border, the body moulded with alternating bunches of fruit, foliage and flowerheads enclosed by s-scrolls, the front with shield-shaped cartouche engraved with a crest and initials, raised on a wavy circular footrim, similarly decorated, *silver-gilt interior*, 7,5cm high, 12,5cm diameter, 360g all in (2)

R7 000–9 000



160



161

An early Victorian silver tea caddy, Joseph Angell I & John Angell I, London, 1838

rectangular, the curved front and reverse moulded with flowerheads, scrolls and shells enclosing cartouches, the front cartouche engraved with a crest, the sides of the body profusely moulded with Oriental figural scenes enclosed by c-scrolls, the hinged domed cover similarly moulded, with associated finial moulded as a seated figure, 14cm high, 500g

R6 000–8 000

161



162

A pair of early Victorian silver wine coasters, GR Collis & Co, Birmingham, 1841

each with c-scroll, shell and leaf-and-berry rim, with turned wooden base, 18,5cm diameter (2)

R35 000–40 000



162





163

163

A pair of Sheffield silver plate wine coolers, 19th century

each of urn form with part-gadrooned body and circular domed foot, the sides applied with reeded and lion's head handles, with shell and leaf rim, detachable liners, 23cm high (2)

R15 000–20 000

164

A Victorian silver salver, John Samuel Hunt, London, 1854

circular, of wavy outline, the rim moulded with alternating acanthus leaves and scrolls, the centre engraved with intertwined foliage and flowerheads enclosing a crest, raised on four stylised foliate and scroll bracket feet, the base of the footrim engraved 'HUNT & ROSKELL & LATE STORR & MORTIMER, 7328', 54cm diameter, 3405g

R35 000–40 000



164

165

A Victorian silver and coral baby rattle, George Unite, Birmingham,

moulded with flowerheads and foliage with a double row of twelve suspended bells, with coral teether, terminating in a whistle and suspension loop, *date letter worn, 18,4cm long*

R4 000–6 000

* This lot is not suitable for export



166

A Victorian silver figure of Atlas supporting a globe, Charles Thomas Fox & George Fox, London, 1856

the crouching figure kneeling on a circular footrim, the rotating ivory globe resting on his shoulders, *12cm high*

R6 000–8 000

* This lot is not suitable for export



167

A Victorian silver-plate and ivory tea caddy

oval, the rim with beaded borders, the hinged cover chased with scrolling foliage and flowerheads, surmounted by an ivory finial, the cylindrical ivory body carved with diamond motifs, the centre with a vacant shield-shaped cartouche, *11cm high, 12cm wide*

R6 000–8 000

* This lot is not suitable for export



168

A Victorian silver christening mug, James & Nathaniel Creswick, Sheffield, 1857

the faceted body moulded with alternating figures representing the Four Seasons below an engraved stylised border, to a hammered ground, raised on four curved beaded and scroll feet headed by shells, the side applied with beaded and leaf-capped double c-scroll handle, *silver-gilt interior, dents, 10cm high, 230g*

R1 500–2 000



168

169

A Victorian silver sauceboat, Elkington & Co, Birmingham, 1877

the rim moulded with egg-and-dart border, the waisted body engraved with the initial 'R', the side applied with leaf-capped double c-scroll foliate handle, raised on three zoomorphic and acanthus-leaf feet, *dents, 10,3cm wide, 420g*

R3 000–4 000



169

170

A Victorian silver-mounted glass claret jug, Charles Edwards, London, 1890

moulded in relief with flowerheads, c-scrolls and foliage, the collar with double shield-shaped vacant cartouches, the base of the spout moulded with a mask, the hinged domed cover with acorn finial, the side applied with leaf-capped beaded handle engraved with geometric motifs, the glass body cut with foliage and scrolls enclosing cartouches engraved with a diaper border, the centre with silver-mounted flowerhead border, raised on a star-cut glass base with lobed silver footrim, *32,5cm high*

R8 000–10 000



170

171

A late Victorian silver two-handled tray, John Round & Son Ltd, Sheffield, 1901

oval, the rim moulded with shells and c-scrolls, the centre engraved with a shield-shaped foliate cartouche with the inscription 'PRESENTED TO PHILIP POWTER ESQ, GENERAL MANAGER OF LE CHAMP D'OR. G.M.CO. LD. WITWATERSRAND TRANSVAAL BY THE STAFF EMPLOYEES, OCT 1897, 69cm wide over handles, 3840g

R20 000–25 000



171

172

An Edward VII silver and tortoiseshell jewellery box, William Comyns & Sons, London, 1908

rectangular, the hinged cover set with a tortoiseshell panel decorated with silver piqué work depicting garlands, a lyre, bows and flowerheads, the rim moulded with an egg-and-dart border, raised on four reeded acanthus-headed legs, fitted with a beige velvet interior, 9,6cm high, 15,5cm wide

R6 000–8 000

* This lot is not suitable for export



172

173

A pair of George V silver Judaica candlesticks, maker's initials 'M.S', London, 1913

each knobbed column moulded with flowerheads and foliage, the detachable drip-pan with stepped rim, raised on a scalloped domed footrim, 37,3cm high, 925g all in (2)

R20 000–25 000



173

174

A pair of George V silver-gilt tazzas, Hunt & Roskell Ltd, London, 1915

each circular dish with a double beaded border, the pierced rim moulded with alternating *putti* and masks enclosed by scrolling vines and foliage, the centre moulded in relief with a scene of *putti* in a river before a mountainous landscape, the dish supported by a column composed of four mask-headed zoomorphic feet enclosing a hooded elf with a cane, the domed oval base engraved in relief with a scene of birds, the base with gadrooned and double beaded borders, the base of the footrim engraved 'HUNT & ROSKELL LTD, LATE STORR & MORTIMER, 3280', restorations, 14cm high, 18,5cm diameter, 1590g all in (2)

R7 000–9 000

175

A George V silver coffee pot, Mappin & Webb Ltd, London, 1918

the fluted body moulded with stylised foliage, the side applied with ebonised leaf-capped double c-scroll handle, on a spreading foot moulded with pales and c-scrolls, the hinged domed cover with bud-shaped finial, engraved 'MAPPIN & WEBB LTD', repairs, 28,5cm high, 775g

R8 000–10 000



176

A George VI silver five-piece tea service, Adie Brothers Ltd, Birmingham, 1946

comprising: a teapot, a hot water jug, a two-handled sugar bowl, a milk jug and a two-handled tray, each with moulded gadrooned rim, the sides applied with leaf-capped harp-shaped handles, the teapot and hot water jug with ebonised handles and finials, raised on four bun feet, the tray with acanthus and gadrooned handles, stamped 'MADE IN ENGLAND', dents, the hot water jug 19cm high, the tray 64cm wide over handles, 4940g all in (s)

R40 000–50 000



176

177

A George VI silver five-piece coffee service, Adie Brothers Ltd, Birmingham, 1947

comprising: a coffee pot, a hot water jug, a two-handled sugar bowl, a milk jug and a two-handled tray, each faceted body engraved with foliate and geometric motifs, the sides applied with leaf-capped double c-scroll handles, stamped 'MADE IN ENGLAND', the coffee pot 17,5cm high, the tray 44,4cm wide over handles, 2335g all in (s)

R18 000–20 000

* This lot is not suitable for export



177

178

A Victorian brass two-handed Imperial Gallon measure, for 'Oranje Vry Staat', dated 1875, by Potter, London

inscribed 'IMPERIAL GALLON, ORANJE VRY STAAT, 1875, POTTER, LONDON'; 19cm high

R25 000–30 000



178

179

A George III mahogany and brass-bound watercolour and drawing case, W.J. Reeves & Woodyer, London, England, 1800-1816

the rectangular hinged cover inset with a shield-shaped brass cartouche, enclosing compartments, fitted with a marble mixing tray, *later* glass water bowl, detachable paint tray including thirty labelled compartments and various watercolour cakes, four porcelain mixing dishes, with *later* paintbrush, the front with frieze drawer, brass-bound corners, original paper labels, *some damage to the cakes*, 8,5cm high, 37,8cm wide, 24cm deep (Qty)

R8 000–10 000



179

180

An Edwardian brass, rosewood and red tortoiseshell Boulle-style marquetry five-piece desk set, retailed by J.C. Vickery, Regent Street, London

comprising: a letter box with five compartments, a document holder and cover, a letter-sized portfolio and a quill tray with a pair of glass inkwells, engraved with the initials 'WML', the letter box 20cm high, the portfolio 26cm wide (5)

R20 000–25 000

* This lot is not suitable for export

James Collard Vickery fl. 1890-1930



180

181

**A George III mahogany
campaign dressing table**

the hinged rectangular twin-flap top enclosing a leather-lined writing surface with ratchet support and a metamorphic secret compartment fitted with six small drawers and five open compartments, the side flaps with hinged compartments above a frieze drawer enclosing divisions and open compartments, the sides with brass carrying-handles, on square-section legs joined by a shaped platform stretcher, on brass cappings and castors, 75cm high, 131cm wide open, 53cm deep

R40 000–50 000

181



182

**A set of eight George III
mahogany dining chairs**

including a pair of carvers, each with reeded top-rail, double scroll mid-rail carved with a rondel, drop-in seat, with reeded front rail, on sabre legs joined by a turned X-shaped stretcher (8)

R20 000–25 000

Purchased from Adams,
Johannesburg, 8th December 1951

182



183

**George III mahogany breakfront
bookcase**

the moulded cornice above a pair of
astragal glazed doors enclosing two
adjustable shelves flanked by a pair of
cupboards each enclosing three shelves,
the lower half with open adjustable
shelves, on a plinth base, *some glazing
replaced*, 209cm high, 254cm wide, 41cm deep

R35 000–45 000





184

184
A Regency mahogany tea table

the hinged rectangular swivel top enclosing a plain surface raised on a stepped and waisted column carved with anthemions and a gadrooned socle, the quadripartite base raised on paw feet headed by palmettes, with brass castors, 77cm high, 103cm wide open, 51,5cm deep

R10 000–12 000

185
A nest of three Regency rosewood occasional tables

each rectangular top with moulded recess, raised on ring-turned legs with plinth supports incorporating reeded scroll feet with curved stretcher, the largest 74cm high, 43,5cm wide, 32,5cm deep (3)

R6 000–8 000



185

186
A Regency rosewood teapoy

the hinged rectangular top enclosing a pair of detachable hinged tea caddies and a pair of vacant mixing wells, on a tapering column headed by lotus petals and a gadrooned socle, the quadripartite base raised on gadrooned feet with brass castors, 72cm high, 44,5cm wide, 34cm deep

R5 000–7 000

187
A Victorian mahogany library bookcase

the outset pediment above a pair of sliding glazed doors with half-pilasters enclosing a velvet-lined backboard, a pair of shelves and a lower shelf, the lower half with an open bookcase with four adjustable shelves, on a plinth base, 204,5cm high, 257cm wide, 43cm deep

R60 000–80 000



186



188

A set of eight Victorian mahogany dining chairs

each with curved solid top-rail above a foliate-carved mid-rail, drop-in seat, on ring-turned lobed feet (8)

R8 000–10 000



188

189

A Victorian rosewood oval extending table

the moulded top with a pair of extending leaves, raised on a tapering column, with moulded socle on a quadriform base with paw feet and castors, *restorations, one leaf later, 77cm high, 210cm long fully extended, 136cm wide*

R10 000–15 000



189



190

190
A walnut and upholstered
armchair, 19th century

with rectangular back upholstered in petit point, the leaf-carved arm supports with lion terminals, raised on block and braganza feet, foliate-carved front stretcher, ring-turned and block side and central stretchers

R12 000–15 000

191
A French Louise XV style
rosewood veneered
commode, late 18th/early
19th century

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

R30 000–40 000

192-200 No Lots



191





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

**Chinese and Japanese Works of Art,
Cape Silver and Furniture,
Colonial Furniture, Foreign Silver,
Glass and Modern Furniture**

Lots 201–330

Lot 272 A Japanese Satsuma vase, Meiji period (detail)

201

A Chinese Export silver snuff box, probably Canton, early 19th century

rectangular, the hinged cover moulded with figures beneath a pine tree before pavilions and a mountainous landscape, the reverse with a figural scene enclosing a raised pavilion before pines, the sides similarly moulded with river and pavilion scenes, *silver gilt interior*, 1,7cm high, 6,7cm wide, 105g

R15 000–20 000

201



202

A pair of Chinese Export silver candlesticks, 19th century

each moulded as traditional Chinese architectural columns, *huabiao*, placed outside the walls of the Forbidden City, 23cm high, 475g all in (2)

R25 000–30 000

202



203

A Chinese Export silver tazza, Wang Hing & Co, Hong Kong, late 19th/early 20th century

the stepped circular bowl with moulded and pierced rim decorated with contesting dragons and flaming pearls amongst stylised clouds, the central column moulded as five bamboo branches to a bulbous vase, the shoulder of the vase moulded with a foliate band to a hammered ground and applied with three writhing dragons, raised on a domed stepped footrim, 16,5cm high, 480g

R25 000–30 000

203



204

**A Chinese Export silver and
hardwood ink stand, Luenwo,
Guang Li, Shanghai, late 19th/
early 20th century**

the front set with a silver inkwell,
the square body moulded with
alternating panels of figures below
pines, chrysanthemums, blossoms
and bamboo, with hinged circular
cover, the back set with a pair of
silver quill holders, each moulded
as a bamboo branch, two silver quills,
the first decorated with bats and
shou symbols, the terminal moulded
as a dignitary, the second decorated
with foliate and geometric motifs,
the rectangular hardwood stand
with pierced sides carved as a rocky
outcrop, 13cm high, 13,5cm wide, 165g
of weighable silver

R10 000–12 000



205

**A Chinese Export silver
tankard, possibly Hung
Chong, Shanghai, 1880-1925**

the tapering cylindrical body
intricately moulded and engraved
with a continuous battle scene, the
front with a shield-shaped cartouche
engraved with a crest, the side
applied with a handle moulded as a
scaly dragon, *silver-gilt interior*, 12,5cm
high, 15cm wide, 475g

R30 000–40 000

205



206

**A Chinese Export silver belt
buckle, Wang Hing, Canton,
late 19th/early 20th century**

each pierced circular medallion
decorated with a scaly dragon, with
moulded foliate rim, 9,5cm long, 35g
all in

R4 000–6 000

206



207

**A Chinese Export tortoiseshell
box and cover, Canton, Qing
Dynasty, 19th century**

circular, the detachable cover carved
with figures in a sampan before a
balustraded garden and pavilions,
enclosed by a foliate border, the
reverse carved with a figure offering
a basket to a maiden and her attendant
before pavilions, with a further figure
and his dog in the distance, enclosing
a circular vacant cartouche, *some loss
to the rim, 8,8cm diameter*

R7 000–9 000

* This lot is not suitable for export



207

208

**A Chinese jade belt hook,
19th/20th century**

carved with a dragon's head
contesting a chilong, the stone of
celadon tone, *repairs, 13cm long*; with
carved hardwood stand, *13,6cm long*
(2)

R6 000–8 000

209

**A Chinese jade belt hook,
19th/20th century**

carved with a dragon's head
contesting a *chilong*, the stone of
mottled white tone, *10,9cm long*

R5 000–7 000

210

**A Chinese jade carving,
19th century**

in the form of a pair of conjoined fish,
7,6cm high

R6 000–8 000



208



209



210

211

**A Chinese green jade hanging
vase and cover, 20th century**

the compressed bulbous body and flared rim with faceted surface, the front and reverse carved with rectangular panels of flowerheads and foliage, raised on an outswept oval footrim, the detachable cover carved with lotus, flowerheads and foliage, the vase supported by a chain from a pierced scroll-and-*ruyi* plaque, the stone of pale green tone with black inclusions, *the vase 30cm high, 11,5cm wide; with carved hardwood stand, 43,2cm high (2)*

R50 000–60 000



212

**A Chinese carved pale celadon
jade table screen, Qing Dynasty,
19th century**

the rectangular plaque carved with a three-clawed dragon amongst foliage against a pierced scroll ground, the stone of even tone with pale russet inclusions to the top, the hardwood stand with pierced gallery, raised on inverted scroll and pad feet, *the plaque 9cm high, 20cm wide, the stand 22,5cm high, 22,5cm wide, 14cm deep*

R12 000–15 000

212



213



213

**A Chinese jade carving,
20th century**

in the form of a seated dog of Fo, the stone of celadon tone with white inclusions, *hairline cracks, 7,5cm long*

R4 000–6 000

214

**A Chinese hardstone censor and
cover, 20th century**

the urn-shaped censor carved with birds, foliage and flowers, the mottled pink stone with black inclusions, *13cm high*

R6 000–8 000

214



215

**A Chinese lacquered wood
and gilt figure of a dignitary,
17th/18th century**

the seated figure wearing a cap of office surmounted by five jewels, hands clasped in front of his chest, with threaded hair moustache and beard, seated on a *later* raised throne supported on four bracket feet, carved with scrolling foliate motifs and *chilong*, *areas of damage, 56cm high*

R25 000–30 000

215





216

A Chinese lacquered altar table, Qing Dynasty, 18th century

the rectangular top with everted scroll-form ends, the legs of moulded rectangular section headed by cloud-shaped spandrels, the sides with openwork *ruyi*-head panels, set to conforming supports, 98cm high, 211cm long, 43cm deep

R15 000–20 000

216

217

A Chinese hardwood low table, 19th century

with rectangular panelled top, the apron carved and pierced with contesting dragons, the curved legs carved with *lingzi*, on scroll feet joined by a moulded stretcher, 32,5cm high, 92cm long, 43cm deep

R7 000–9 000

217



218

A Chinese hardwood and marble scholars table, Qing Dynasty, late 19th century

the rectangular top set with a mottled rouge-marble plaque, the sides incorporating handles carved as bamboo, with bird and berry terminals, the front and reverse with a conforming carved frieze, raised on four bamboo zoomorphic feet united with side turned stretchers, 20cm high, 43,5cm wide, 24cm deep

R6 000–8 000



219

A Chinese marble-set rosewood and inlaid mother-of-pearl barrel-form drum stool, late 19th/early 20th century

the variegated grey and white marble top set within a rounded frame above an apron applied with mother-of-pearl bosses and inlaid with foliate sprays, curved pierced sides, raised on four short bracket feet, some mother-of-pearl loss, restorations, 51cm high, 45cm wide

R9 000–12 000



220

A Chinese 'qingbai' tripod censor, Song Dynasty, 960-1279

the shoulder moulded with a pair of flowerheads and scrolling foliage, raised on three feet, chips, 11,3cm high, 12,4cm wide; with later carved hardwood stand and pierced cover, applied with quartz foliate finial

R7 000–9 000



221

A Chinese celadon-glazed bowl, Song Dynasty, 960-1279

circular, the centre moulded with a pair of fish, raised on a low foot, with overall olive-green glaze, firing faults and chips, 19,2cm diameter

R4 000–6 000





222

A sancai-glazed pottery figure of a Bactrian camel, Tang Dynasty, 618-907

standing four-square on a rectangular base, its head turned slightly to one side, *firing cracks, glaze fritting chips, with restorations*, 65cm high

R60 000–80 000

222

Accompanied by a Thermoluminescence Certificate from the Oxford University, Laboratory number 766a64, 24th August 1994.

223

A brown-glazed pottery figure of a horse, Tang Dynasty, 618-907

standing four-square on a rectangular base, its head turned slightly to one side, the unglazed saddle with chestnut-glazed splashes, *firing cracks, glaze fritting chips, with restorations*, 33,7cm high

R50 000–70 000

Accompanied by a Thermoluminescence Certificate from the Oxford University, Laboratory number 766a65, 24th August 1994.



223



224



224
Two Chinese sancai-glazed earthenware figures of attendants, Ming Dynasty, 1368-1644

the male figure holding a document box in his hands, his companion with a bowl, each raised on hexagonal bases, *repairs, chips, glaze loss, the taller 50cm high (2)*

R10 000–15 000

225
A Chinese sancai-glazed water dropper, late Ming/early Qing dynasty

modelled as a pair of ducks, *8,3cm long*

R6 000–8 000



225

226
A Chinese 'egg and spinach' glazed bowl, Qing Dynasty, Kangxi period, 1662-1722

the body decorated with a splashed cream, yellow, green and brown glaze, raised on a circular footrim, *hairline cracks and minor chips, 18,2cm wide*

R25 000–30 000



226

227
A pair of Chinese 'egg and spinach' glazed pentagonal dishes, Qing Dynasty, Kangxi period, 1662-1722

each decorated with a splashed cream, orange, green and brown glaze, raised on a shallow footrim, *11,7cm wide (2)*

R5 000–7 000



227





228

**A Chinese blue and white dish,
Ming Dynasty, 1368-1644**

circular, the centre painted with berries, foliage and tendrils, within a double blue-line border, the rim decorated with alternating peonies and the Eight Buddhist emblems, the reverse with a double border of foliate sprays and circles, the footrim with c-scroll border, *fritting chips to the rim, 44cm diameter*

R120 000–160 000

229

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

circular, the centre painted with a medallion decorated with three phoenixes in flight amongst scrolling blossoms, the rim with alternating Buddhist emblems and flowers between double line borders, the reverse with alternating cranes and cloud motifs, *firing faults*, 34,5cm diameter

R60 000–80 000



229

230

A 'Kraak-porselein' blue and white dish, Ming Dynasty, 17th century

the centre painted with a goose before a riverscape enclosed by an octagonal lappet border, the rim with scalloped cell-and-diaper border, enclosed by alternating panels of flowers and Buddhist emblems, the reverse with panels loosely painted with stylised geometric motifs, *chips, hairline cracks*, 21,4cm diameter

R10 000–12 000



230

231

A blue and white 'Swatow' Zhangzhou dish, 17th century

the centre painted with a phoenix surmounted by stylised peonies, bamboo and a rocky outcrop, enclosed by a double blue-line border, the rim painted with alternating medallions and geometric motifs, 25,5cm diameter

R9 000–12 000



231

232

A Chinese blue and white vase, Transitional, Chongzhen period, 1628-1644

the baluster body painted with a continuous scene of pagodas before a mountainscape and sampans in a river, the rim with stiff-leaf lappet border, 25cm high

R40 000–50 000



233

A Chinese blue and white vase and cover, late 17th/early 18th century

the baluster body painted with three deer in a mountainous riverscape, viewed by two cranes before rocky outcrops and pines, the neck with *ruyi*-head border, the detachable cover similarly decorated with cranes, clouds and pines, surmounted by a spire-shaped finial, restorations to the cover, underglaze-blue double-ring mark, 45cm high

R30 000–40 000



234

A near pair of Chinese blue and white vases, Qing Dynasty, Kangxi period, 1662-1722

each bulbous body painted with scrolling foliage, peonies and a pair of *Qilin*, below a border of stylised *ruyi* heads, the base with a geometric border, underglaze-blue Kangxi reign mark, 20cm high (2)

R12 000–15 000



235

A Chinese blue and white plate, Qing Dynasty, Kangxi period, 1662-1722

circular with lobed rim, the centre painted with a maiden and her attendant below a willow tree, the background with a balustrade and rocky outcrop, enclosed by six alternating panels of seated maidens and blossom branches divided by geometric and ribbon borders, the reverse painted with scrolling foliage and stylised motifs, *hairline cracks*, 23,3cm diameter

R6 000–8 000



235

236

A Chinese powder-blue and gilt vase, Qing Dynasty, Qianlong, 1736-1795

the bulbous body highlighted in gilt with bats, flowerheads and scrolling foliage, below a *ruyi*-head border, the sides applied with zoomorphic handles, raised on a circular footrim, *six-character Qianlong mark in underglaze-blue seal script*, *gilt loss*, 27cm high

R15 000–20 000

PROVENANCE

Property of the Labia Family Trust.



236

237

A near pair of Chinese blue and white dishes, Qing Dynasty, 18th century

each centre painted with deer and buffalo by a riverscape, a crane perched on a branch before a rocky outcrop, enclosed by a geometric border, the rim painted with stylised foliage and flowerheads, *fritting chips*, 22,7cm diameter (2)

R8 000–10 000



237

238

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

oval, with lobed rim painted with stylised butterflies, *ruyi* heads and waves, the centre painted with pavilions, rocky outcrops, a willow tree and a pair of birds in flight, the foreground with two figures on a bridge, enclosed by a cell-diaper border, the rim with foliate border, 41cm wide

R9 000–12 000



238

239

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

circular with lobed rim, the centre painted with pavilions before rocky outcrops, enclosed by a cell border, the rim with foliate, scroll and cell-diaper border, traces of gilt to rim, 24cm diameter

R6 000–8 000



239

240

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

rectangular with canted corners, the centre painted with pavilions, pagodas, pines and rocky outcrops in a riverscape, the foreground painted with a pair of figures, the cavetto with stylised foliate and cell-diaper border, *fritting chips*, 38cm wide

R8 000–10 000



240

241

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

rectangular with canted corners, the centre painted with pavilions, willow trees, pines and rocky outcrops in a riverscape, the foreground painted with figures on a bridge, the rim with stylised foliate and cell-diaper border, *fritting chips*, 37,3cm wide

R6 000–8 000



241

242

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

rectangular with canted corners, the centre painted with a pair of birds, pines, peonies and a rocky outcrop, the rim painted with foliage, flowerheads, *ruyi* heads and butterflies, *fritting chips*, 43,2cm wide

R6 000–8 000



243

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

oval with wavy rim, the centre painted with a riverscape with pavilions, buildings and rocky outcrops, the foreground painted with figures on a bridge, the rim with stylised foliate and cell-diaper border, *fritting chips*, 33,4cm wide

R5 000–7 000



244

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

rectangular with canted corners, the centre painted with a riverscape with pavilions, buildings and rocky outcrops, the foreground painted with figures on a bridge, the rim with stylised foliate and cell-diaper border, *fritting chips*, 33,5cm wide

R5 000–7 000



245

A near pair of Chinese blue and white famille rose dishes, Qing Dynasty, 18th century

each octagonal, painted in underglaze-blue with a tree before a rocky outcrop and a balustrade, heightened by an enamelled peony, the cavetto with diamond border, the rim enamelled with butterflies alternating with pomegranates and foliage, with a sienna-glazed rim, *restorations*, 41,5cm wide (2)

R12 000–15 000





246

246
A set of twelve Chinese
Export blue and white plates,
Qianlong period, 1735-1796

each centre painted with magnolias and bamboo, the cavetto with stylised foliate border below sprays of flowers, the reverse with stylised motifs, brown-glazed rim, *fritting chips, firing faults, 22cm diameter (12)*

R30 000–35 000



247

247
A set of twelve Chinese Export
blue and white soup dishes,
Qianlong period, 1735-1796

each centre painted with magnolias and peonies before a rocky outcrop, the rim with double cell-diaper border, brown-glazed rim, *fritting chips, firing faults, 22,7cm diameter (12)*

R25 000–30 000



248

248
A set of eleven Chinese
Export blue and white plates,
Qianlong period, 1735-1796

each centre painted with magnolias and bamboo, the rim with stylised foliate border below sprays of flowers, the reverse with stylised motifs, brown-glazed rim, *fritting chips, firing faults, 22,3cm diameter (11)*

R25 000–30 000

249

**A set of six Chinese 'Imari'
Export plates, Qing Dynasty,
18th century**

each circular everted and gilt rim painted in underglaze-blue with scrolling foliage, the centre painted with a rectangular scroll enclosing blossoms and bamboo, the cavetto highlighted in orange and gilt with peonies, the blossom flowers and bamboo leaves to the centre further highlighted in orange and gilt enclosing an enamelled green bird in flight, the reverse painted with sprays of stylised foliage, 22,2cm diameter (6)

R12 000–15 000



249

250

**A set of six Chinese 'Imari'
Export plates, Qing Dynasty,
18th century**

circular, painted in underglaze-blue with peony branches, heightened in iron-red and gilt with flowerheads and a pair of opposing birds, 23,2cm diameter (6)

R10 000–12 000



250

251

**A set of six Chinese Export
famille rose plates, Qing
Dynasty, 18th century**

each circular with sienna-glazed rim, the centre painted with a scroll enclosing a spray of flowers and foliage, the cavetto with enamelled stylised ruyi-head border below a band of flowerheads and leaves painted in pink, greens, brown and gilt, the reverse with four stylised foliate motifs, fritting, hairline cracks, 22,5cm diameter (6)

R6 000–8 000



251

252

**A pair of enamelled porcelain candlesticks
in the form of dogs of Fo, possibly
Samson, Paris, late 19th century**

each seated dog enamelled with burnt-orange and pale turquoise, the spine with black enamel highlights enclosing a tapering candle sconce with enamelled pink and blue rim, with pierced nostrils and mouth, to an unglazed base, 15,5cm high, 22cm long (2)

R12 000–15 000



253

**Two Chinese 'blanc de chine' figures
of Immortals, Qing Dynasty, 19th/20th
century**

the first modelled as *He Xiangyu*, the female sage with her arm raised and wearing long billowing robes, her hair in a high chignon, the second modelled as *Lu Dongbin*, holding a fly-whisk in his right hand, each raised on a circular base decorated with stylised cloud motifs, restorations, the taller 36,5cm high (2)

R15 000–20 000



254

**A Chinese 'blanc de chine' figure of
Guanyin, Qing Dynasty, 19th century**

the standing deity modelled with a vase held in her left hand, the right hand slightly raised, wearing long billowing robes and a beaded necklace, her hair in a high chignon covered by a cowl, raised on a lotus flower, restorations, 36cm high

R8 000–10 000



255

**A Chinese famille rose vase, Republic
period, 1912-1949**

octagonal, with flared lip, the body moulded with bamboo panels, the centre with four rectangular panels painted with scenes of figures at various pursuits, the shoulder and lower body moulded with alternating triangular and lobed vignettes depicting scholars' objects and children at play, hairline cracks, 34cm high

R10 000–15 000



256

A pair of Chinese 'famille verte' bowls, Uzhi marks, late Qing/early Republic period

each with flared rim, the body enamelled in pinks, greens and browns with branches of flowering blossoms and peonies, the reverse painted with a ten-character inscription, to an opaque grey-green ground, raised on a circular footrim, 7cm high, 14,8cm diameter (2)

R10 000–12 000



256

257

A Chinese polychrome enamel bowl, Qing Dynasty, 19th century

the centre painted in iron-red and blue with a *shou* character enclosed by five bats, with spear-head border, against a mottled blue ground, the reverse enamelled with alternating Buddhist emblems and flowerheads against a blue ground above a lotus border, raised on a blue-glazed circular footrim, restorations, 7,7cm high, 17,5cm diameter

R7 000–9 000



257

258

A Chinese cloisonné enamel censor and cover, Lao Tian Li Shi incised marks, late 19th/early 20th century

the bulbous body flanked by a pair of bats, raised on three cabriole legs issuing from gilt fanged animal heads to a knobbed column, raised on a circular footrim, the whole intricately enamelled with flowerheads, scrolling foliage, Greek-key borders and *ruyi* heads to a turquoise ground, highlighted in gilt, the detachable domed cover enamelled with three *ruyi*-head lappets between alternating pierced panels decorated with clouds and bats, surmounted by a gilt Qilin, 34cm high; with later carved hardwood stand, 18cm diameter

R20 000–30 000



258

259

A Chinese bronze incense burner, 19th century

with rounded sides applied with a pair of handles shaped as the head of a mythical beast, raised on a splayed foot rim, cast apocryphal Xuande six-character seal mark, 10cm high

R20 000–25 000



260

A set of four Chinese ivory figures of Immortals, Qing Dynasty, late 18th/early 19th century

the first carved as *Cao Guojiu*, holding a fly-whisk in his right hand, his left hand supporting a bag resting on his shoulder containing peaches, a *ruyi* and a pair of tablets resembling castanets, the second carved as *Han Xiangzi* playing his flute in both hands, the third carved as *He Xiangju*, holding a lotus flower in her right hand, a fly-whisk in her left, her hair in a high chignon covered by a cowl, the fourth carved as *Zhang Guolao*, holding a fly-whisk in his right hand and a bamboo 'fish-drum' in his left, *chips, the tallest 21,5cm high (4)*

R25 000–30 000



* This lot is not suitable for export

261

A Chinese ivory brushpot, Canton, 19th century

the cylindrical body carved with contesting dragons and scrolling clouds on a foliate ground, above a carved foliate and floral border, 19cm high, 9,5cm wide

R12 000–15 000

* This lot is not suitable for export



261

262

A Chinese ivory card case, 19th century

carved with figures at leisure in a terraced garden before pavilions amongst pine, blossom, prunus and willow trees, the detachable cover similarly carved, 10,9cm high

R6 000–8 000

* This lot is not suitable for export



262

263

A Victorian silver letter opener, Atkin Brothers, Sheffield, 1887, fitted with a Japanese ivory handle, Meiji Period, 1868-1912

the handle carved with a monkey and a bat-eared rat contesting a persimmon, signed

R3 000–4 000

* This lot is not suitable for export



263

264

A Japanese ivory okimono of Momotaro, Meiji Period, 1868-1912

carved with Momotaro being carried in a palanquin by a pair of oni to the front and the reverse, flanked by his three *kerai*, the rooster, monkey and dog, each dressed as a *samurai*, to an oval base, hairline cracks, signed, 5,5cm high

R8 000–10 000

* This lot is not suitable for export

265

A Japanese ivory okimono of a parasol seller, Meiji Period, 1868-1912

the cross-legged seated figure resting his left hand on his knee holding a parasol with three further parasols below, his box of tools to the right and his purse to the foreground, wearing finely engraved and stained robes, *his instrument missing from his right hand, signed in a red lacquer reserve, paper label, 5cm high*

R8 000–10 000

* This lot is not suitable for export



266

A Japanese ivory okimono of a sake pedlar, Meiji Period, 1868-1912

the seated figure with mouth agape, holding *hibashi* in his right hand, his left hand resting on his knee before an open fire with a cauldron suspended from a bamboo tripod stand, *signed in red-stained script, 7cm high*

R8 000–10 000

* This lot is not suitable for export



267

Japanese lacquer four-case inro, 19th century

bearing a *mokume-nuri* ground, the front with a falcon tethered to an elaborate stand inlaid with *aogai* and gold *kirikane*, the reverse with a pair of small birds in flight above the stand, with a spray of flowers, the birds of *hirame*, the interior of rich *nashihi*, signed paper label, with a metal *ojime* decorated with a cricket amongst foliage, and an ivory netsuke of a hawk perched on a gnarled branch, *the case 9,5cm high, the netsuke 4,5cm high (3)*

R12 000–15 000

* This lot is not suitable for export

268

**A Japanese Arita blue and white vase,
late 17th/early 18th century**

baluster with shortened neck, painted with a continuous frieze of sprays of flowers before rocky outcrops, the shoulder with a band of stylised petals, the neck with geometric motifs, 27,5cm high

R15 000–20 000



269

**A Japanese Arita barber's bowl,
Edo period, 18th century**

the bowl painted in underglaze-blue with foliage before a balustrade enclosed by a lappet border, the everted rim with crescent-shaped aperture and a pair of holes, highlighted in orange and gilt flowerheads and geometric motifs, the reverse with sprays of blossom, restorations, underglaze-blue ring mark, 27,5cm diameter

R4 000–6 000



270

**A Japanese Arita dish, Edo period,
18th century**

circular, the rim painted in underglaze-blue with three lobed medallions enclosing a landscape with dwellings and rocky outcrops, the centre painted with a vase of flowers and pines before a balustrade within a double blue-line border, the body highlighted in the Imari palette with orange and gilt, the rim enamelled with flowerheads, pomegranates and scrolling foliage, the reverse with sprays of flowers, the footrim with underglaze-blue ring mark, 30,5cm diameter

R6 000–8 000



271

**A Japanese Satsuma earthenware
vase, Meiji period, 1868-1912**

the ovoid body painted in polychrome enamels and gilt with figures of Buddhist Arhats, the neck decorated with *mon* to a stylised geometric ground, 30cm high

R12 000–15 000





272

**A Japanese Satsuma vase, Meiji period,
1868-1912**

of baluster outline, decorated in enamels and gilt with lobed panels enclosing festivals, celebrations and the seasons, with figures at various pursuits, enclosed by chrysanthemums and brocaded decoration, the shoulders decorated with a continuous scene of dancing figures, within a gilt trellis border, the neck with geometric and foliate borders, *signed in a gilt reserve 'Dai Nihon Kyotoshi Gioncho Shoun tsukuru' (Made by Shoun, Gion, Kyoto, in the Great Japan), 40cm high*

R80 000–100 000

273

**A Chinese Export famille rose plate,
Qing Dynasty, circa 1800**

oval, the rim enamelled with pink and green flowerheads below a gilt border, the pierced slightly everted rim between floral medallions enclosed by a double burnt-orange and gilt border, the centre with a further floral medallion enclosed by a wreath of pink and blue flowers joined by a burnt-orange and gilt ribbon decorated with stars, *restorations, 26cm wide*

R6 000–8 000

This plate was 'made c. 1800 for Rudolph Cloete of Constantia' (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. 129)



273

274

**A Chinese Export famille rose Armorial
plate, 1785-1791**

octagonal, with gilt rim, the cavetto enamelled with a double dark blue border decorated with gilt stars enclosing enamelled sprays of flowers and fruit, enclosing 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, *22,5cm wide*

R12 000–15 000

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)



274

275

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

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

R9 000–12 000



275

276

**A Cape silver Old English
pattern soup ladle,
Gerhardus Lotter, first quarter
19th century**

265g

R7 000–9 000



276

277

**A Cape silver Old English
pattern tablespoon,
Jan Lotter, first quarter
19th century**

the terminal engraved with the initials
'CR', 50g

R1 000–1 500



277

278

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

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

R3 000–4 000



278

279

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

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

R8 000–10 000



279

280

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

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

R10 000–12 000



280

281

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

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

R10 000–12 000



281

282

A Dutch silver covered box, maker's initials 'PRV', Amsterdam, 18th century

rectangular, the rims with beaded border, the hinged cover chased with stylised foliate and geometric motifs, the centre engraved with a flowerhead, the front engraved with the initials 'DVR', the cover engraved *'Presented to me in token of remembrance by Mrs Daniel van Renen, whose late husband died at my house, Swellendam, on the 21st August 1842, Thos Barry; 7,9cm high, 15,4cm wide, 555g*

R12 000–15 000

This box was presented by Cornelia Arnoldina Deneys, at the death of her husband in 1842. The box was presented to Thomas Barry, the husband of Daniel van Renen's niece, Aletta Catharina.

282



283

A brass Imperial Half Gallon measure, Govt. of the Transvaal, 1889

inscribed *'IMPERIAL HALF GALLON, GOVT OF THE TRANSVAAL, 1889'*, 15cm high

R40 000–50 000

283



284

A brass Cape of Good Hope Imperial Half Pint measure, De Grave & Co, London, 1896

inscribed *'IMPERIAL HALF PINT, GOVT OF CAPE OF GOOD HOPE, 1896, DE GRAVE & CO, LONDON'*; 9cm high; and a brass Cape of Good Hope Imperial Gill measure, 1877, inscribed *'IMPERIAL GILL, GOVT OF CAPE OF GOOD HOPE, 1877'*, 7cm high (2)

R30 000–40 000

284





285

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

the moulded arched top centred by a pierced scroll and foliate cresting embellished with a pair of flowerheads, above a pair of glazed doors enclosing three *later* shaped shelves, with wavy sides and base, 190cm high, 143cm wide, 43cm deep

R80 000–120 000

LITERATURE

GE Pearse (1960). *Eighteenth Century Furniture in South Africa*, Pretoria, J.L. van Schaik, Ltd. Illustrated on page 92, plate 115.

MG Atmore (1965). *Cape Furniture*, Cape Town, Howard Timmins. Illustrated on page 125, plate 73.

286

**A Cape stinkwood and yellowwood
koskas, 18th century**

the rectangular moulded two-plank peg-top
above a pair of panelled doors enclosing
two shelves, with panelled sides, on bracket-
shaped feet, *107cm high, 145,5cm wide, 73cm
deep*

R200 000–250 000



287

**A Cape teak escritorio,
late 18th century**

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

R80 000–100 000

PROVENANCE

The Dr William Frederick Purcell Collection and thence by descent.





288

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

the arched moulded cornice above
a pair of panelled doors and sides,
enclosing three shelves, the lower
bombé half with three graduated
drawers above a shaped apron
centring a carved crest of grapes
and foliage, with ball and claw feet,
*restorations, 230cm high, 157cm wide,
68cm deep*

R200 000–250 000



289

289

**A Cape yellowwood, stinkwood,
teak and rooieis two-part rusbank,
18th century**

with wave-shaped top-rail above vase-shaped
splats and plain mid-rail, riempie seat, above
a conforming wave-shaped apron, on square-
section tapering legs joined by stretchers,
restorations, 228,5cm long

R30 000–50 000

LITERATURE

cf. Deon Viljoen and Piér Rabe (2001).
Cape Furniture and Metalware, Cape Town
exhibition catalogue, page 19, a similar example is
illustrated on page 18.

290

A Cape cedarwood kist, 19th century

the hinged rectangular two-plank top enclosing
a two-part division, on a moulded plinth with
bracket feet, *71cm high, 105cm wide, 65cm deep*

R40 000–50 000



290



291

291
A pair of yellowwood and stinkwood half-moon tables, 19th century

each with moulded top on square-section tapering legs, 71,5cm high, 122,5cm wide, 64,5cm deep (2)

R30 000–35 000

292
A Cape yellowwood and stinkwood table, 19th century

the rectangular moulded two-plank top above a frieze drawer, on square-section tapering fluted legs, 73,5cm high, 94cm wide, 61cm deep

R20 000–25 000



292

293
A Cape fruitwood tolletjie chair, early 19th century

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

R5 000–7 000



293



294

294
A Cape stinkwood and yellowwood
rusbank, 19th century

the rectangular top-rail above a series of splats
 inlaid to the front and reverse with yellowwood,
 downcurved arms, riempie seat, on square-
 section legs joined by side stretchers, 190,5cm
 long

R10 000–15 000

295
A Cape stinkwood side table,
19th century

the moulded rectangular top with incurved
 corners, above a carved apron, on cabriole
 legs and raised on pointed pad feet, 75cm high,
 106cm wide, 67cm deep

R15 000–20 000



295

296
Cape yellowwood storage chest,
19th century

the rectangular two plank top enclosing three
 open divisions, on a later moulded base with
 bracket shaped supports, restorations, 70cm
 high, 187cm wide, 77cm deep

R25 000–30 000



296



297

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

the triangular pediment with arched
cresting above a pair of panelled
doors, the upper section of the doors
inlaid with star motifs, enclosing a
pair of drawers and three shelves,
on tapering inlaid feet, 202,5cm high,
123cm wide, 52cm deep

R100 000–120 000

LITERATURE

cf. Michael Baraitser & Anton Obholzer
(1981). *Cape Country Furniture*, Cape
Town: Struik Publishers. Where a
similar example is illustrated (1025)
and discussed on page 295.



298

298
**A copper and brass Quart
 measure, Union of South
 Africa, 1910-1961**

the copper body inscribed 'QUART,
 UNION OF SOUTH AFRICA', with brass
 flared lip and applied handle, 18,5cm
 high; a copper and brass Pint measure,
 similar, 14,8cm high; and a copper and
 brass Half Pint measure, similar, 12,5cm
 high (3)

R8 000–10 000

299
**A stinkwood cabinet-on-
 stand, early 20th century**

the rectangular top above a pair of
 glazed doors and sides enclosing a
 shelf, the stand with a linenfold frieze
 drawer, on twist-turned legs joined by
 an X-shaped stretcher, with bun feet,
 158cm high, 122cm wide, 59cm deep

R20 000–30 000

299





300

300
A Ceramic Studio green-glazed vase, 1938

bulbous body decorated in mottled shades of turquoise against a green-glazed ground, the flared rim with brown-glazed highlights, *chip to the footrim*, signed *THE CERAMIC STUDIO*, 1938; 36cm high

R12 000–15 000



301

301
A Colonial teak and brass-mounted deeds chest, 19th century

the moulded rectangular top applied with brass decoration, enclosing a pair of open and hinged compartments, the front with a pair of frieze drawers, the sides applied with a pair of brass carrying handles, pierced brass mounts to the corners, on brass castors, 84,5cm high, 60,5cm wide, 40cm deep

R15 000–20 000

302

An Anglo-Indian elk antler, ivory and wooden sewing box, Vizagapatam, 19th century

rectangular, the exterior with panels of elk antler, raised on four ivory bun feet, the interior of the hinged cover centred by a carved ivory flowerhead enclosed by a rectangular ivory border decorated with scrolling foliage, set with a detachable wooden tray with red velvet pin cushion and ten compartments, the top set with ivory panels decorated with stylised scrolling foliage, *later* finials to the corners, 13,5cm high, 29cm wide, 21,5cm deep

R20 000–25 000

* This lot is not suitable for export



302

303

A French Napoleonic Prisoner-of-War bone commemorative 'TRAFALGAR' mirror

with arched bevel plate enclosed by etched bone sections, the cresting applied with a pair of lions flanking a shield and flags, with figural depictions of Nelson and Napoleon, the apron applied with a foliate ribbon, engraved 'TRAFALGAR', flanked by cannons and cannonballs, *some loss and distress*, 72cm high, 52cm wide

R20 000–25 000

* This lot is not suitable for export



303



304

305



305

Bronze of an equestrian figure of a Moor in combat with a lion, P.J. Mène, 1810-1879

signed, 'P.J. Mène'; 62cm high, 70cm wide; with a marble stand, chips, 72cm wide

R80 000–100 000

304

A Colonial teak, brass inlaid and upholstered settee, 19th century

with upholstered scroll arm supports, the back with double scroll and oval cresting inlaid with a brass foliate motif, on vase-shaped front legs raised on brass cappings, restorations, 220cm long

R10 000–12 000

306

A silver wine coaster, Patrick Mavros, Harare, 2005

modelled in relief with seven elephants, signed, 12,5cm diameter

R30 000–40 000



306



307

307
**A nickel-plate Telcote pup mascot,
 Bonzo, British, 1930s**

the collar marked 'Telcote pup', raised on a stepped circular wooden base, 11,8cm high, 16cm long

R10 000–15 000

308
**A Tiffany & Co silver water pitcher,
 1907-1947, .925 sterling**

with reeded rim, the waisted stepped neck moulded with a part-gadrooned border, the side applied with bifurcated reeded c-scroll handle terminating in a pair of stylised leaves, the part-gadrooned urn-shaped body raised on a stepped circular footrim, similarly moulded, the front engraved with initials, the base engraved 'TIFFANY & CO, MAKERS STERLING SILVER, 925-1000, T, 11973, 5954, 4 1/2 PINTS', 26,2cm high, 1010g

R50 000–60 000

309
**A Tiffany & Co silver bowl, 1907-
 1947, .925 sterling**

circular with tapering sides, raised on a stepped circular footrim, the base engraved 'TIFFANY & CO, MAKERS STERLING SILVER, 23649', 14cm high, 24,6cm diameter, 925g

R30 000–40 000



308



309



310

310
A silvered metal wine goblet,
designed by Jean Després,
post 1940

the flared bowl raised on a ribbed
column, the circular footrim with
martelé surface with four spheres,
inscribed 'J. Després', 24,5cm high

R15 000–20 000



311

311
A pair of silvered brass
beakers, designed by
Jean Després, post 1948

each bell-shaped with flared lip,
the footrim with chain ornament,
inscribed 'J. Després', 14,5cm high (2)

R20 000–30 000



312

312
A French Art Deco acajou and
ivory urn, Louis Majorelle,
1859-1926

the tapering body raised on a circular
ivory footrim, the detachable cover
with square ivory finial, engraved
'majorelle, nancy', 22cm high

R7 000–9 000

* This lot is not suitable for export

313

**An Art Nouveau pewter dish,
Achille Gamba, circa 1900**

of wavy oval outline, the centre moulded with a maiden, the side applied with a handle moulded in the form of irises, *impressed factory mark and the numerals '1131'*, 30cm wide

R7 000–9 000



313

314

**An Art Nouveau iridescent
green glass bottle vase**

the lightly ribbed waisted bulbous body raised on a circular footrim, to a flared lip, 26,5cm high

R8 000–10 000



314

315

**A René Lalique 'Epis no. 1'
frosted, clear and stained
glass bowl, designed 1921**

moulded 'R. LALIQUE', 23,5cm diameter

R8 000–10 000



315

Marilhac, page 753, number 3235

316

**A René Lalique 'Aras'
opalescent, frosted and blue-
stained glass vase, designed
1924**

moulded with parrots amidst fruiting branches, heightened with *later* blue staining, engraved 'R. Lalique, France, No. 919', 23cm high

R25 000–30 000



316

Marilhac, page 421, number 919.



317

317

**A Ludovico Diaz de Santillana
'Cannette' glass vase, Venini, Italy,
1960s**

the clear glass bulbous body blown with
opaque orange canes, signed 'Venini, Italia',
10,2cm high, 23cm wide

R10 000–15 000



318

318

**A Seguso red and blue sommerso
glass vase and stopper, Murano,
1960s**

with elongated neck and flattened tapering
sides, the bulbous stopper with faceted
top, 41,5cm high

R8 000–10 000



319

319

**A Seguso clear, purple and crimson
sommerso glass vase, Murano,
1960s**

with tapering flattened ovoid body,
34,2cm high

R12 000–15 000



320

320

**A Fulvio Bianconi red, blue and
green sommerso glass vase, Venini,
Murano, 1960s**

with tapering body, rim with abrasions,
34cm high

R10 000–12 000



321

321
A pair of 'Barcelona' black leather and chrome chairs, designed by Mies van der Rohe in 1929, of later manufacture, 1980s

each with black buttoned leather upholstery, bent chromed flat steel X-shape frame (2)

R10 000–12 000



322

322
A pair of 'Barcelona' black leather and chrome chairs, designed by Mies van der Rohe in 1929, of later manufacture, 1980s

each with black buttoned leather upholstery, bent chromed flat steel X-shape frame (2)

R10 000–12 000



323

A collection of twenty-seven Vitra miniatures, Switzerland, 20th century

comprising: Barrel Chair, Frank Lloyd Wright, 1904; Siegel Tournant Chair, Pierre Jeanneret, Charlotte Perriand, Le Corbusier, 1927; Standard Chair, Jean Prouvé, 1934; Plywood Elephant, Charles & Ray Eames, 1945, with original Vitra box and booklet; Taliesin West Chair, Frank Lloyd Wright, 1946; CTW Coffee Table, Charles & Ray Eames, 1946; DSW Chair, Charles & Ray Eames, 1950, with original Vitra box; RAR, Charles & Ray Eames, 1950; DKR Wire Chair, Charles & Ray Eames, 1950, with original Vitra box; Pretzel Chair, George Nelson, 1952, with original Vitra box and booklet; Mezzadro, Achille Castiglioni, 1957, with original Vitra box and booklet; Heart Chair, Verner Panton,

1958; Aluminium Chair, Charles & Ray Eames, 1958; Six Pantons Chairs, Verner Panton, 1967, red, black, blue, white, orange and chrome ; Side Chair, Frank Gehry, 1972, with original Vitra box and booklet; Wiggle Side Chair, Frank Gehry, 1972, with original Vitra box ; Seggiolina da Pranzo Chair, Ettore Sottsass, 1980, with original Vitra box; Spine Chair, Andre Dubreuil, 1986, with original Vitra box; Little Beaver, Frank Gehry, 1987; Favela Chair, Fernando & Humberto Campana, 1991, with original Vitra box; Cork Chair, Jasper Morrison, 2007; and Vegetal Chair, Ronan & Erwan Bouroullec, 2008, with original Vitra box (27)

R40 000–60 000

324 - 330 No Lots





The Vineyard Hotel, Newlands, Cape Town
15 October – 4pm

South African and International Art

Day Sale
Lots 331–490

Lot 404 Gordon Vorster, *Euphorbias* (detail)

331

William Purser

BRITISH 1789-1852

Shipping on the Bosphorus, near Maiden's Tower, Constantinople

signed
pencil and watercolour heightened
with bodycolour on paper
39,5 by 61cm

R70 000 – 100 000

PROVENANCE

Sir Baldwin Wake 1st Baronet KCB
CMG.

332

Follower of William John Huggins

BRITISH 1781-1845

Two British Men-of-War in Table Bay

oil on canvas
49 by 75cm

R30 000 – 50 000



331



332

333

Frans Oerder

SOUTH AFRICAN 1867-1944

*Canal View with the Basilica
of St Nicholas, Amsterdam*

signed

oil on canvas laid down on panel

64 by 59cm

R50 000 – 70 000



333

334

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

*The Palace of Westminster,
London*

signed with the artist's initials

pencil, watercolour and gouache

on card

23 by 28,5cm

R30 000 – 50 000



334

335

Charles Rolando

ITALIAN/AUSTRALIAN 1844-1893

*A View of Cape Town and
Table Mountain from Signal Hill*

oil on canvas

40 by 76cm

R25 000 – 35 000

336

Charles Rolando

ITALIAN/AUSTRALIAN 1844-1893

A View of Wynberg Hill

oil on canvas

40 by 76cm

R25 000 – 35 000





337

337

Tinus de Jong

SOUTH AFRICAN 1885-1942

*A Cottage in a Mountainous
Landscape*

signed

oil on canvas laid down on board

48,5 by 64,5cm

R40 000 – 60 000

338

Tinus de Jong

SOUTH AFRICAN 1885-1942

River through Mountains

signed

oil on panel

29,5 by 48cm

R30 000 – 40 000



338

339

Gerard Bhengu

SOUTH AFRICAN 1910-1990

The Bird Chaser

signed
watercolour on paper
21 by 32,5cm

R70 000 – 90 000

Johans Borman Fine Art label
adhered to the reverse.



339

340

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

*The Kaffirkuils River near
Still Bay*

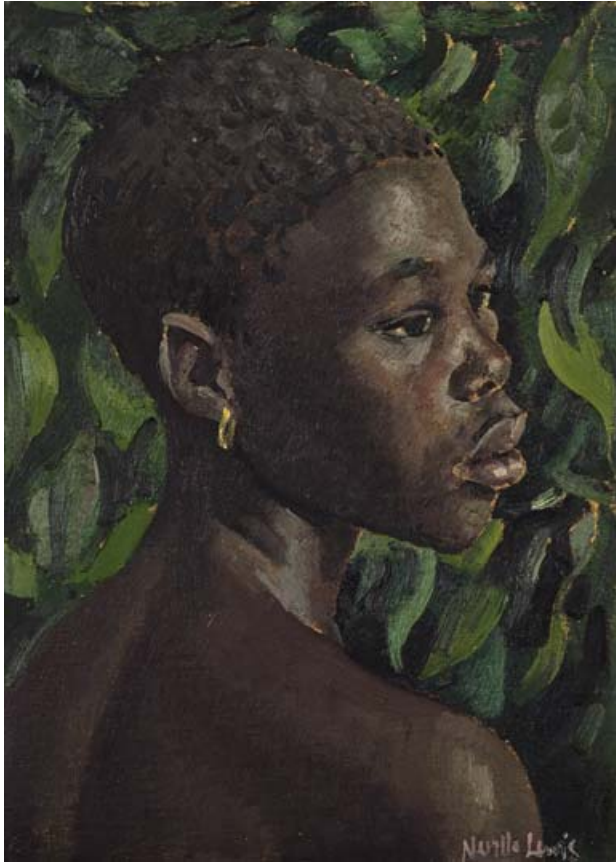
signed and dated 1930; signed,
dated and inscribed with the title
on the reverse
oil on canvas
21 by 36,5cm

R30 000 – 40 000

This river is now called the
Goukou River.



340



341

341

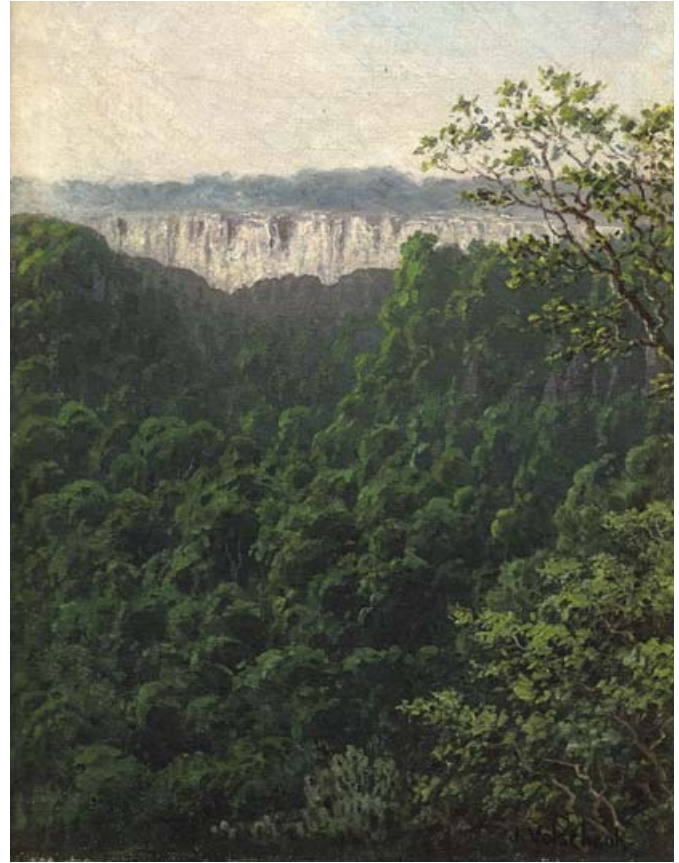
Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

Portrait of a Woman

signed; inscribed with the title in
another hand on the reverse
oil on canvas laid down on board
39,5 by 29cm

R70 000 – 90 000



342

342

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

Victoria Falls

signed
oil on canvas
32,5 by 24,5cm

R20 000 – 30 000

343

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

An Impression of Meintjes Kop

signed with the artist's monogram;
signed, inscribed with the title and
dated 1920 on the reverse
watercolour on paper
21 by 32cm

R25 000 – 35 000

344

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

House Nestled Between the Trees

signed and dated 1920
watercolour on paper laid down
on card
29 by 45cm

R50 000 – 70 000

Schweickerdt label adhered to
the reverse.



343



344

345

Hugo Naudé

SOUTH AFRICAN 1868-1941

Homestead Stairs at Dusk

signed

oil on canvasboard

24,5 by 29,5cm

R60 000 – 80 000



345

346

Pieter Wenning

SOUTH AFRICAN 1873-1921

Cape Cottages

signed

watercolour on paper laid down

on card

23 by 22cm

R25 000 – 35 000



346

347

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Huis en Berge (Nilant 11)

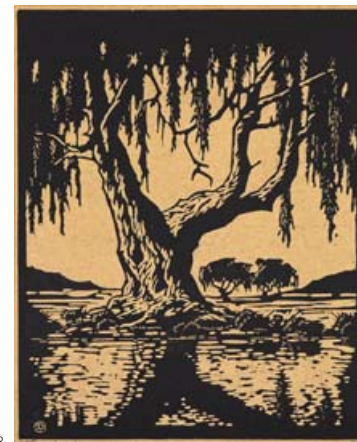
signed, dated 1931 and inscribed with the title in pencil in the margin
linocut

image size: 19,5 by 25,5cm

R25 000 – 35 000



347



348

348

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Wilgerboom in die Somer (Nilant 79)

signed, dated 1925 and inscribed 'impr'
in pencil in the margin
linocut

image size: 37 by 30cm

R35 000 – 50 000



349

349

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Straat in Tulbagh (Nilant 8)

signed, dated 1932, inscribed with the title and 'impr' in pencil in the margin
linocut

image size: 29 by 35cm

R30 000 – 50 000

350

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Study of a Tree

signed, dated 1920 and inscribed 'impr'
in pencil in the margin

etching

image size: 19,5 by 27cm

R25 000 – 35 000

LITERATURE

Gerard de Kamper and Chris de Klerk
(2014). *JH Pierneef in Print*. Limpopo:
Dream Africa. Illustrated on page 163:
"A limited number of prints, even as
few as one or two in the first print
were made".

351

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

*Kameeldoringboom by
Rooibokkop*

signed and inscribed with the title
watercolour and pencil on paper laid
down on card

36 by 54cm

R80 000 – 120 000



350



351



352

352

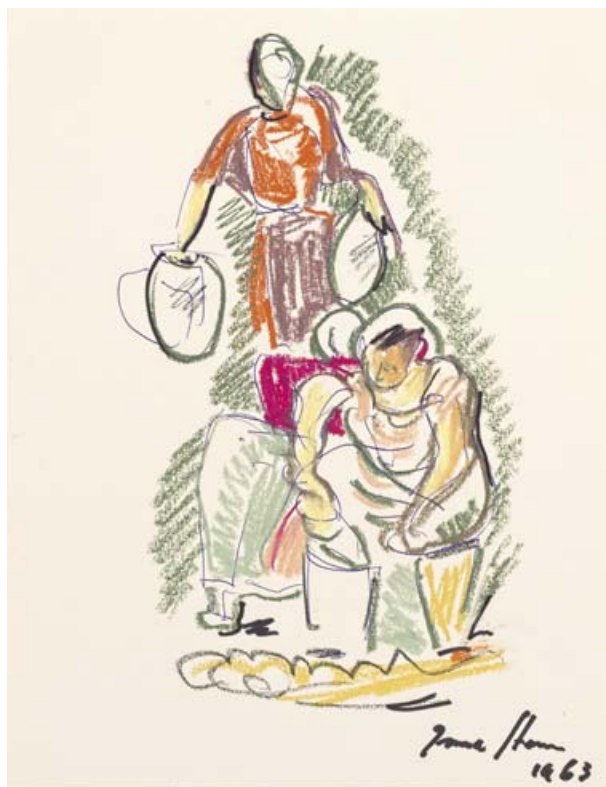
Irma Stern

SOUTH AFRICAN 1894-1966

Woman in Pink with Baskets

signed and dated 1936
mixed media on paper
21 by 14cm

R80 000 – 120 000



353

353

Irma Stern

SOUTH AFRICAN 1894-1966

Two Women

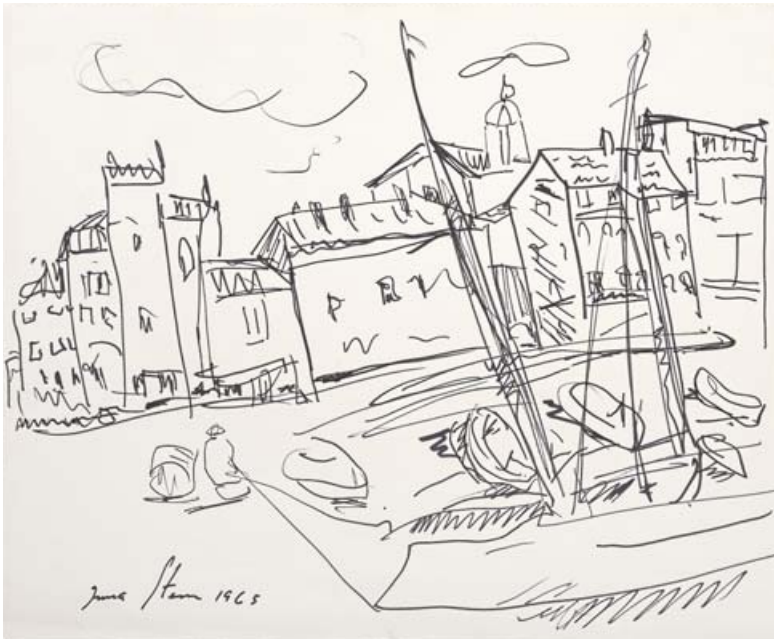
signed and dated 1963
pastel and ballpoint pen on paper
30,5 by 24cm

R60 000 – 80 000

PROVENANCE

Irma Stern Trust Collection,
accession number 1352.

The proceeds from the sale of this
lot will benefit the Irma Stern Trust.



354

354

Irma Stern

SOUTH AFRICAN 1894-1966

Harbour

signed and dated 1965
felt-tip pen on paper
46 by 55cm

R60 000 – 80 000

PROVENANCE

Irma Stern Trust Collection, accession
number 1372.

The proceeds from the sale of this lot
will benefit the Irma Stern Trust.



355

355

Irma Stern

SOUTH AFRICAN 1894-1966

Four Women

signed and dated 1961
pen, charcoal and conté on paper
29 by 23cm

R80 000 – 120 000

356

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

Flight from Egypt

signed; inscribed with the title and
'painted in 1948' in pencil in another
hand on the reverse

oil on board

60,5 by 54cm

R60 000 – 80 000



356

357

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

Two Figures in a Karoo Landscape

signed

oil on board

46,5 by 70,5cm

R20 000 – 30 000

LITERATURE

cf. Esmé Berman (1975). *The Story of South African Painting*, Cape Town and Rotterdam: AA Balkema. A similar example is illustrated on page 120, Johannesburg Art Gallery Collection.

cf. Hans Franssen (1982). *Three Centuries of South African Art: Fine Art Architecture, Applied Arts*, Johannesburg: AD Donker. A similar example is illustrated on page 120, Johannesburg Art Gallery Collection.



357



358

358
Maurice van Essche
 SOUTH AFRICAN 1906-1977

Two Figures

signed
 gouache on paper
 39,5 by 26cm

R25 000 – 35 000



359

359
Walter Battiss
 SOUTH AFRICAN 1906-1982

Two Nudes

signed; inscribed 'Hout Street Gallery'
 on the reverse
 oil on canvas laid down on board
 51,5 by 13,5cm

R50 000 – 70 000



360

360

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

*Cape Cottages with Figures
and Fowls*

signed and dated 1930

oil on canvas

32 by 47,5cm

R50 000 – 70 000

PROVENANCE

The collection of Mr HR Malan,
founder of Naspers.

361

Terence McCaw

SOUTH AFRICAN 1913-1978

Old Mill at Mamre

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

oil on canvas board

60 by 75cm

R30 000 – 50 000



361



362

362

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Houses

signed and dated 1924

oil on canvas

30 by 40cm

R40 000 – 60 000

363

Piet van Heerden

SOUTH AFRICAN 1917-1991

Winter, Mamre

signed

oil on canvas

34,5 by 44,5cm

R30 000 – 50 000

Purchased from Johans Borman
Fine Art, Cape Town.



363

364

Piet van Heerden

SOUTH AFRICAN 1917-1991

Figures by a Cape Cottage

signed; inscribed indistinctly on the stretcher: "Met ons allerbeste wense vir 'n lang en gelukkige huwelik. Henk, Hillie en T***. 2* Julie 1940"

oil on canvas
38,5 by 48cm

R20 000 – 30 000



364

365

Piet van Heerden

SOUTH AFRICAN 1917-1991

Cottages and Figures

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

R30 000 – 50 000

PROVENANCE

Acquired from the artist by the current owner's parents, the Webb family, who were the artist's neighbours and close friends.



365

366

Terence McCaw

SOUTH AFRICAN 1913-1978

Seaside Cottages

signed and dated 74

oil on board

34,5 by 50cm

R20 000 – 30 000

367

Terence McCaw

SOUTH AFRICAN 1913-1978

An Italian Village

signed and dated 45

oil on canvas

69 by 93,5cm

R60 000 – 80 000

Bothner's Art Gallery label adhered to the reverse.



366



367



368

368

Otto Klar

SOUTH AFRICAN 1908-1994

Proteas in a Vase

signed

oil on board

55 by 54,5cm

R30 000 – 40 000

Schweickerdt Gallery label
adhered to the reverse



369

369

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Roses in a Glass Vase

signed

oil on canvasboard

49,5 by 40cm

R30 000 – 50 000



370

370

Irmin Henkel

SOUTH AFRICAN 1921-1977

Still Life with Irises and Green Jug

signed and dated 74

oil on canvas

54 by 44cm

R60 000 – 80 000



371

371

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Blue Urn

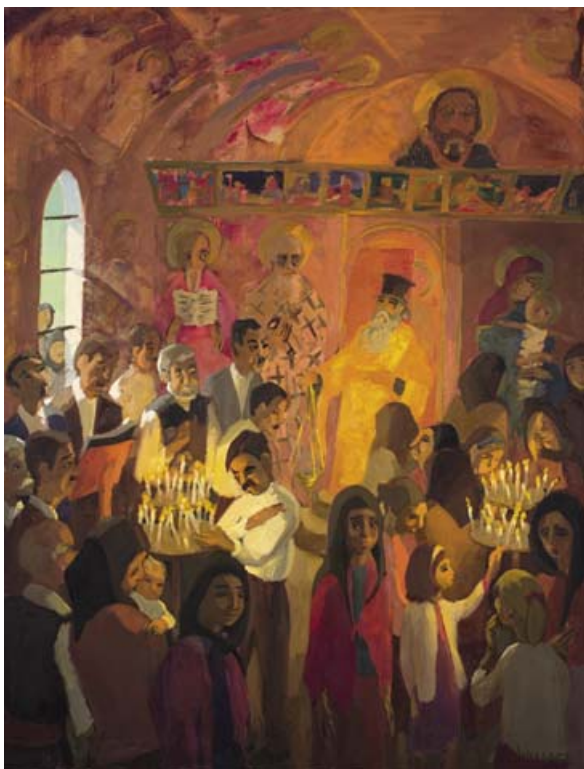
signed; inscribed with the artist's address

and title on the reverse

oil on canvas

60,5 by 50cm

R70 000 – 90 000



372

372

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Candle Lighting Ceremony

signed

oil on canvas

116 by 89cm

R50 000 – 70 000

PROVENANCE

Bequeathed by the late Shirley Cloete to the current owner.



373

373

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Dining Table

signed; inscribed with the title on a label adhered to the stretcher

oil on canvas

81 by 64cm

R50 000 – 70 000

PROVENANCE

Purchased from the artist at her studio in Onrus by the previous owner.



374

© The Estate of Maggie Laubser | DALRO

375



374

Maggie Laubser

SOUTH AFRICAN 1886-1973

Abstract Composition with Fruit

signed

gouache on paper laid down on board
48,5 by 36,5cm

R40 000 – 60 000

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg and Cape Town: Perskor. Illustrated on page 346, catalogue number 1503.

Johans Borman Fine Art and Onrus Gallery labels adhered to the reverse.

375

Alfred Krenz

SOUTH AFRICAN 1899-1980

Still Life with Fruit and Jug

signed and dated 1960

oil on paper laid down on board
54,5 by 73cm

R30 000 – 50 000

376

Conrad Theys

SOUTH AFRICAN 1940-

Hantam Rotse

signed and dated 1980; inscribed
with the title in another hand on
a label adhered to the reverse
oil on canvasboard
40 by 50cm

R40 000 – 60 000

377

Errol Boyley

SOUTH AFRICAN 1918-2007

Donkey Cart on a Country Road

signed
oil on board
45 by 60cm

R25 000 – 35 000



376



377

378

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Kokerbome, Kakamas

signed, dated 1963, and inscribed
with the title
charcoal, pastel and wash on paper
54 by 35,5cm

R25 000 – 35 000

378



379

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

The Donkey Cart

signed and dated 1987
mixed media on paper
38 by 55cm

R25 000 – 35 000

379





380

380

Hennie Niemann Snr

SOUTH AFRICAN 1941-

*Three Harvesters in an
Extensive Landscape I*

signed and dated 14

oil on board

60 by 70,5cm

R40 000 – 60 000



381

381

Hennie Niemann Snr

SOUTH AFRICAN 1941-

*Three Harvesters in an Extensive
Landscape II*

signed and dated 14

oil on canvas laid down on board

62 by 74cm

R40 000 – 60 000

382

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Mother and Child with Geese

signed

oil on canvas laid down on board
44 by 44cm

R70 000 – 100 000



382

383

Peter Clarke

SOUTH AFRICAN 1929-2014

Two Men

signed and dated 1955; inscribed
with the artist's name, title, date
and medium on a Kalk Bay Modern
Gallery label adhered to the reverse
pastel on paper
26,5 by 37cm

R40 000 – 60 000



383

© The Estate of Peter Clarke | DALRO



384

384

Errol Boyley

SOUTH AFRICAN 1918-2007

*Landscape with Houses
and Wild Flowers*

signed

oil on canvas

55 by 75cm

R35 000 – 50 000

385

Christopher Tugwell

SOUTH AFRICAN 1938-

Farm Scene with Windmill

signed

oil on board

60 by 90,5cm

R20 000 – 30 000



385

386

Errol Boyley

SOUTH AFRICAN 1918-2007

Dairy Farm, Irene

signed; inscribed with the title
on the reverse
oil on canvas laid down on board
60 by 90,5cm

R35 000 – 50 000



386

387

Errol Boyley

SOUTH AFRICAN 1918-2007

Farm Buildings

signed
oil on board
34 by 49cm

R20 000 – 30 000



387

388

Errol Boyley

SOUTH AFRICAN 1918-2007

Franschhoek Valley

signed

oil on canvas

75 by 110,5cm

R50 000 – 70 000



388

389

David Botha

SOUTH AFRICAN 1921-1995

Namaqualand

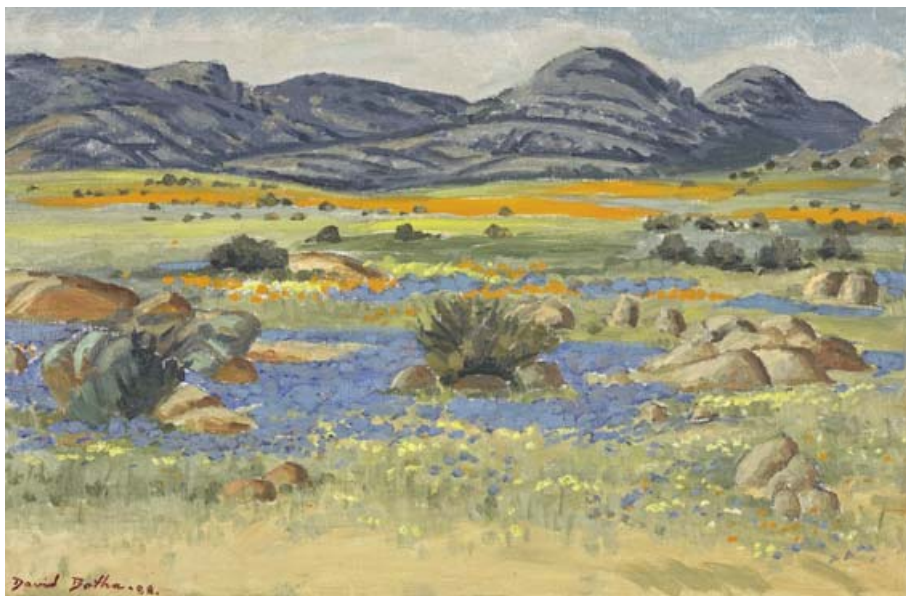
signed and dated '88

oil on canvas laid down

on board

49,5 by 75cm

R40 000 – 60 000



389

390

David Botha

SOUTH AFRICAN 1921-1995

Agter Paarl

signed and dated '64
oil on canvas laid down on board
30 by 52,5cm

R25 000 – 35 000

Schweickerdt Gallery label adhered
to the reverse.



390

391

Piet van Heerden

SOUTH AFRICAN 1917-1991

Farm Scene

signed; inscribed with the artist's
name and the title on the stretcher
oil on canvas
55 by 75cm

R40 000 – 60 000



391



392

392

Hennie Niemann Snr

SOUTH AFRICAN 1941-

*Abstract Still Life with Mandolin,
Wine and Fruit*

signed and dated 14
oil on canvas laid down on board
48,5 by 40,5cm

R30 000 – 40 000



393

393

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Still Life with Mandolin and Fruit

signed with the artist's initials and dated 10
oil on canvas
75,5 by 67,5cm

R60 000 – 80 000



394

394

Hennie Niemann Snr

SOUTH AFRICAN 1941-

*Still Life with Portrait, Lamp,
Books and Fruit*

signed and dated 14
oil on canvas laid down on board
73,5 by 61,5cm

R35 000 – 50 000



395

395

Johannes Meintjes

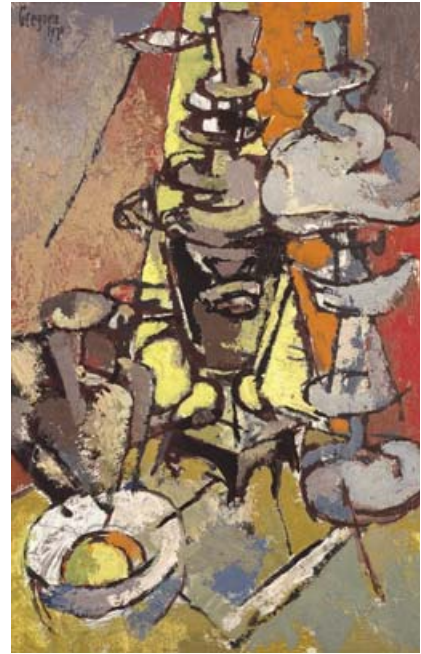
SOUTH AFRICAN 1923-1980

Still Life (Stillewe)

signed and dated 67
oil on panel
53,5 by 19cm

R25 000 – 35 000

JM catalogue
number 930.



396

396

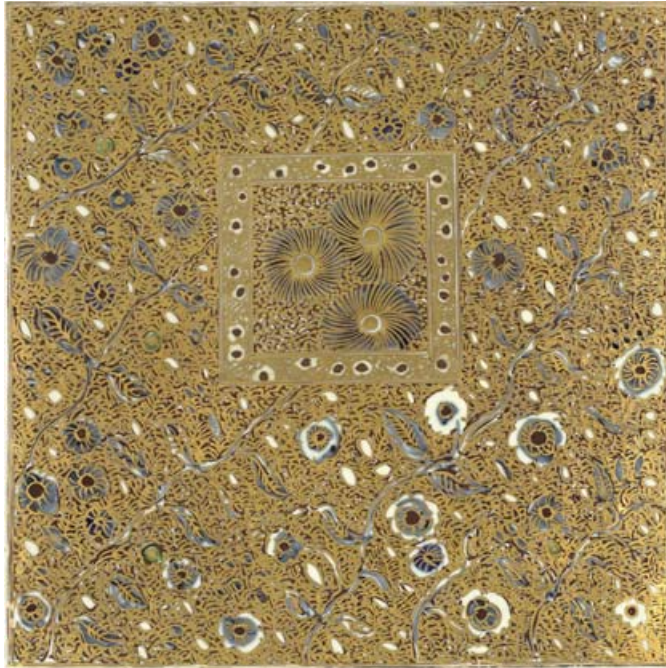
Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Still Life with Samovar and Lamp

signed and dated 1970
oil on board
42 by 25cm

R40 000 – 60 000



397

397

Esias Bosch

SOUTH AFRICAN 1923-2010

Diagonal Creeper

inscribed with the title on a strip of masking
tape adhered to the reverse
ceramic tile with lustre glaze
58 by 57cm

R30 000 – 40 000



398

398

Christo Coetzee

SOUTH AFRICAN 1929-2000

Flowers – Roses

signed, dated 1990/91 and inscribed
with the title
mixed media on paper
61 by 50cm

R30 000 – 40 000



399

399

May Hillhouse

SOUTH AFRICAN 1908-1989

Bottles

signed; inscribed with the title on a South African National Gallery label and with the title in Afrikaans on a Pretoria Art Museum label adhered to the reverse
oil on board
41 by 61,5cm

R20 000 – 30 000

EXHIBITED
South African National Gallery, Cape Town, *May Hillhouse Retrospective*, 1979, catalogue number 45.



400

400

Paul du Toit

SOUTH AFRICAN 1922-1986

Vloei (Flow)

signed and dated '63
oil on canvas
108,5 by 48cm

R50 000 – 70 000

Pretoria Art Museum label adhered to the reverse.

EXHIBITED
Pretoria Art Museum, *Paul du Toit Retrospective Exhibition*, 23 June to 1 August 1976, catalogue number 27.

401

Piet van Heerden

SOUTH AFRICAN 1917-1991

Marsh Landscape

signed

oil on canvas laid down on board

34,5 by 45cm

R20 000 – 30 000



401

402

Gordon Vorster

SOUTH AFRICAN 1924-1988

Blue Wildebeest

signed

oil on board

70,5 by 85,5cm

R20 000 – 30 000



402



403

403

Walter Meyer

SOUTH AFRICAN 1965-2017

Namib Desert

signed with the artist's initials and dated 2000; inscribed with the artist's name, the title, date, medium and size on a Johans Borman Fine Art label adhered to the reverse

oil on canvas

48,5 by 63,5cm

R40 000 – 60 000

404

Gordon Vorster

SOUTH AFRICAN 1924-1988

Euphorbias

signed; inscribed with the title on the reverse

oil on board

119 by 148,5cm

R30 000 – 50 000



404



405

405

Pieter van der Westhuizen

SOUTH AFRICAN 1931-2008

Japanese Harbour Scene

signed and dated '85
mixed media on paper
78 by 106,5cm

R40 000 – 60 000

During 1983 and 1985 Pieter van der Westhuizen studied woodblock printing in Japan.

406

Christopher Tugwell

SOUTH AFRICAN 1938-

Fishermen on the Beach

oil on canvasboard
59,5 by 89,5cm

R20 000 – 30 000



406

407

Terence Cuneo

BRITISH 1907-1996

Fisherman, Hout Bay

signed and dated February 1968;
inscribed 'The Fisherman, Haut Bay
(sic), Cape Town' on a Royal Society
of Portrait Painters label adhered to
the reverse

oil on canvas

82,5 by 121cm

R40 000 – 60 000

408

Otto Klar

SOUTH AFRICAN 1908-1994

Coastal Landscape

signed

oil on board

59,5 by 90cm

R35 000 – 50 000



407



408

409

Terence McCaw

SOUTH AFRICAN 1913-1978

Margate Lagoon

signed and dated 49; inscribed with the title in another hand on the reverse
oil on canvas laid down on board
46 by 56,5cm

R25 000 – 35 000

410

David Botha

SOUTH AFRICAN 1921-1995

Gordon's Bay

signed and dated '82
oil on canvas laid down on board
29 by 49cm

R30 000 – 50 000

PROVENANCE

Acquired from the artist by the
current owner.



409



410

411

Siegfried Hahn

SOUTH AFRICAN 1914-2008

*View of Glen Beach and Camps Bay
from Maiden's Cove*

signed and dated '42
oil on canvas
42 by 52,5cm

R20 000 – 30 000



411

412

Terence McCaw

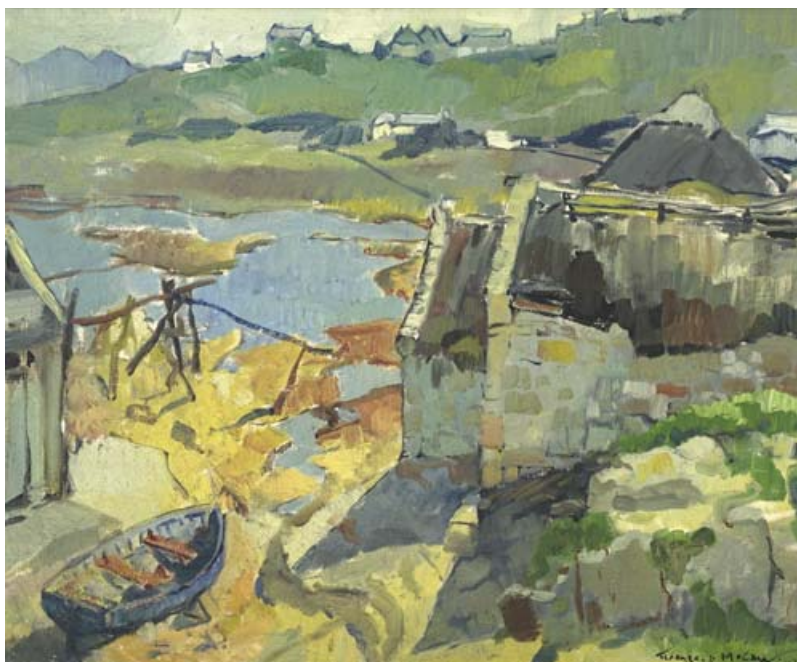
SOUTH AFRICAN 1913-1978

Seaside Cottages

signed and dated 1938; inscribed with
the title in another hand on the reverse
oil on canvas laid down on board
46,5 by 58cm

R25 000 – 35 000

The current lot was painted in 1938, the
same year the New Group was formed
of which Terence McCaw was a founding
member.



412

413

Marjorie Wallace

SOUTH AFRICAN 1925-2005

The Yellow Shape

signed

oil on canvas

81,5 by 64cm

R35 000 – 50 000

EXHIBITED

University Museum, Dorp Street,
Stellenbosch, *Marjorie Wallace*, 24 April
to 16 May 1991, catalogue number 50.

According to Wallace, as told to the current owner at her exhibition in 1991, the man in the blue costume was Simon Rapaport, well known wine critic, his wife and daughter in the foreground. The figure in the red Speedo in the background, according to Amanda Botha, is Ben de Kock, the then arts editor of *Die Burger* who was married to Rapaport's daughter (seated at the table). Rapaport was for many years the chairman of the SA Association of Arts (Western Cape) whose holiday home neighboured Marjorie and her husband Jan's home in Onrus.

414

Marjorie Wallace

SOUTH AFRICAN 1925-2005

*Marjorie Wallace and Uys Krige
on Onrus Beach (Early Days)*

signed; inscribed with the title in
another hand on the reverse
mixed media on paper

52 by 73cm

R30 000 – 50 000

PROVENANCE

A gift from the artist to the
current owner.



413



414

415

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Jan en die Honde

signed; inscribed with the title
and dated 1990 on a University of
Stellenbosch Museum label adhered
to the reverse
oil on canvas
64 by 80cm

R50 000 – 70 000

EXHIBITED

Sasol Art Museum, University of
Stellenbosch, *Marjorie Wallace
Retrospective Exhibition (1953–2003)*,
26 February to 27 April 2003.

Jan Rabie was the artist's husband and
a well-known Afrikaans writer.

416

Erik Laubscher

SOUTH AFRICAN 1927-2013

Overberg in October

signed, inscribed with the title
and dated 2003
pastel on paper
30 by 37cm

R25 000 – 35 000



415



416



417

417

Walter Meyer

SOUTH AFRICAN 1965-2017

Parked Bowser

signed with the artist's initials

and dated 93

oil on canvas

55,5 by 70cm

R60 000 – 80 000

418

Fred Page

SOUTH AFRICAN 1908-1984

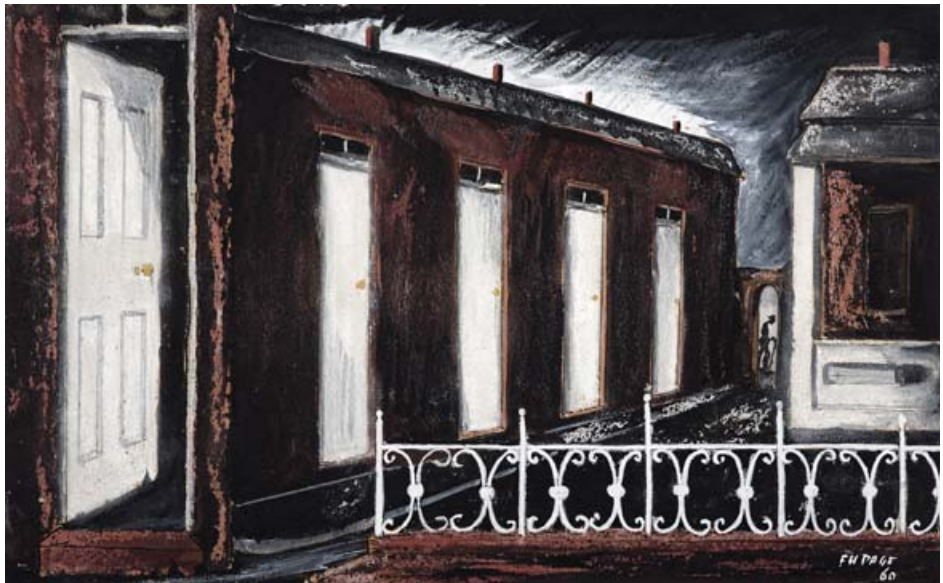
Doors

signed and dated 60

gouache on paper

32,5 by 52cm

R25 000 – 35 000



418

419

Fred Page

SOUTH AFRICAN 1908-1984

Witborskraai (Pied Crow)

signed and dated 81; inscribed with the title in pencil on the reverse
gouache on paper
51 by 29cm

R40 000 – 60 000



419

420

Fred Page

SOUTH AFRICAN 1908-1984

The Junction

signed and dated 81; inscribed with the title in pencil on the reverse
gouache on paper
35 by 50cm

R40 000 – 60 000



420



421

421

Robert Hodgins

SOUTH AFRICAN 1920-2010

Three Geezers

signed and dated 2000

monotype

56,5 by 75,5cm

R40 000 – 60 000

PROVENANCE

Purchased from the Goodman Gallery,
Johannesburg, by the current owner.



422

422

Alexis Preller

SOUTH AFRICAN 1911-1975

Portrait

signed and dated 57

pastel on paper laid down on cardboard

30 by 22,5cm

R40 000 – 60 000



423
part lot

© Judith Mason | DALRO



424

© Judith Mason | DALRO

423

Judith Mason

SOUTH AFRICAN 1938-2016

The Gospel According to Judas

signed, dated 1982 and numbered 6/40; eleven pages joined by tape along the long margins to form an accordion, with separate colophon and index on card, in original linen portfolio
sheet size: 40 by 32,5cm each;
portfolio size: 44,5 by 35,5 by 3,5cm

R30 000 – 50 000

Printed and published by Bruce Attwood at the Broederstroom Press, 1982. Bound by Peter Carstens.

LITERATURE

Julia Charlton, Barbara Freemantle, Susan Isaac and Paul Cullen (eds.) (2008) *Judith Mason: A Prospect of Icons*, Johannesburg: Standard Bank Gallery. Another example from this edition illustrated in colour on page 117.

EXHIBITED

Another example from this edition was exhibited at The Standard Bank Gallery, Johannesburg, *Judith Mason: A Prospect of Icons*, 2 October to 6 December 2008.

424

Judith Mason

SOUTH AFRICAN 1938-2016

Mother and Child

signed
oil on canvas
120,5 by 79,5cm

R60 000 – 80 000

425

Conrad Botes

SOUTH AFRICAN 1969-

Weeping Zombies II

signed with the artist's initials
and dated 07
reverse glass painting, oil-based
paint on glass
55 by 55cm

R20 000 – 30 000

LITERATURE

Sue Williamson (2009). *South African Art Now*. New York: Collins Design. Illustrated in colour on page 178.

EXHIBITED

Part of the *Weeping Zombies* installation at the artist's first solo exhibition at Stevenson Gallery, Cape Town, *Satan's Choir at the Gates of Heaven*, 3 May to 2 June 2007.

426

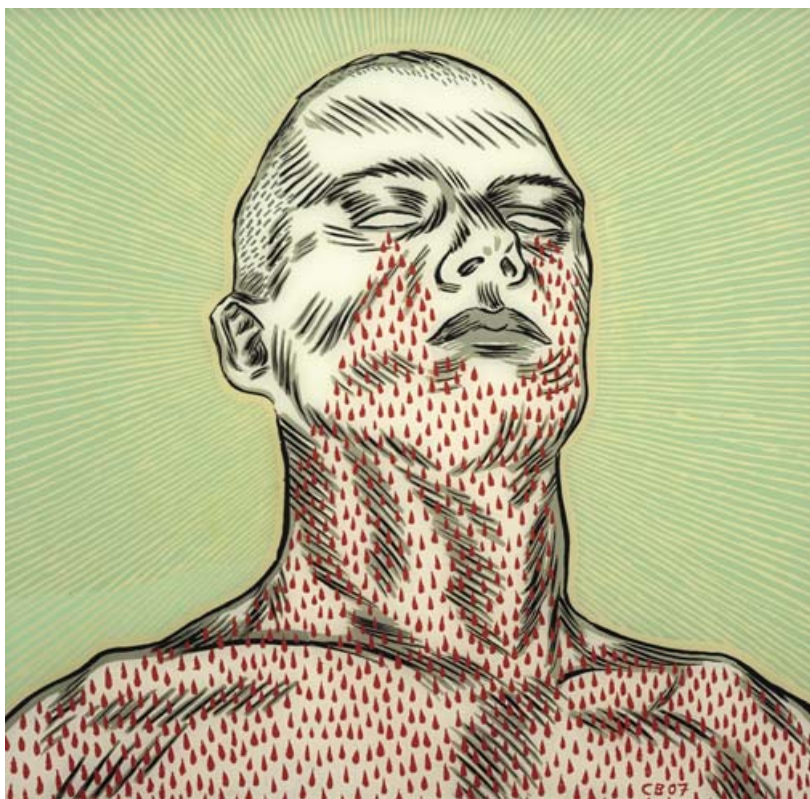
Norman Catherine

SOUTH AFRICAN 1949-

Danger

signed and dated '88
gouache on paper
image size: 27,5 by 51cm

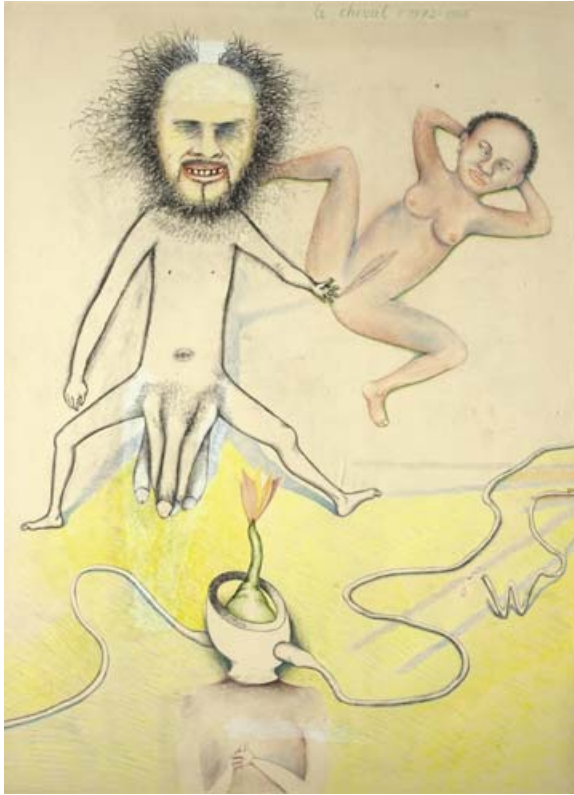
R60 000 – 80 000



425



426



427

427

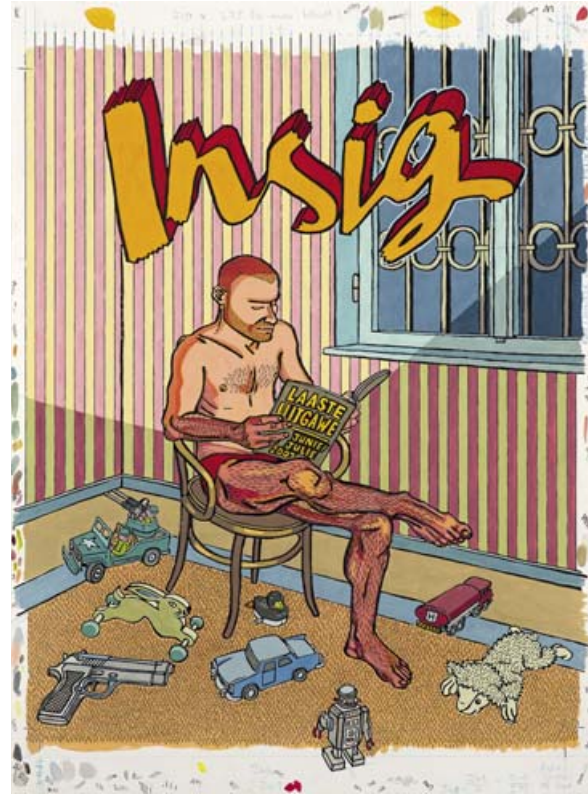
Breyten Breytenbach

SOUTH AFRICAN 1939-

Le Cheval: 1972-1986

inscribed with the title
mixed media on paper
75 by 54cm

R50 000 – 80 000



428

428

Anton Kannemeyer

SOUTH AFRICAN 1967-

Insig

mixed media on paper
sheet size: 41 by 29,5cm

R20 000 – 30 000



Anton Kannemeyer (South African 1967), acrylic on paper, 86,5 by 20 cm (3)



Mogorosi Motshumi (South African 1955), ink on paper, 53 by 37 cm (2)



Bonolo Kavula (South African 1992), ink on paper, 60 by 30 cm (2)

429

Various Artists

AVA Gallery Com!cs 2018 Panels

seven original comic artworks, framed and one edition of the Com!cs portfolio book various on paper dimensions vary (15)

R 30 000 - 40 000

The Association for Visual Arts (AVA) Gallery puts the spotlight on comic art this year with the winter production: *Com!cs 2018*.

AVA Gallery presented a wide range of comic art to the public as part of its annual program of fixed-anchor, in-house curated projects. Six South African and two international comic artists were invited to create original comic panels for the production of a limited-edition portfolio book, in partnership with Strauss & Co and Orms Print Room. The book features one story, illustrated in an 'exquisite corpse' fashion, whereby the direction of the story was determined by artists seeing only the artwork that preceded theirs. Original panels were exhibited alongside an array of works by comic artists from around the country in two exhibitions: *Com!cs* and *Under 18s Only*, that ran from 21 June to 29 July 2018.



Nanna Venter (South African 1986), indian ink on paper, 78 by 41cm (2)



Evan Sohun (Mauritian 1985), acrylic on paper, 60 by 30cm (2)

This lot comprises 7 original artworks and one edition of the *Com!cs* portfolio book. Initiated in the late 1980s, the AVA ArtReach fund provides innovative art based programmes within existing disadvantaged communities in the Western Cape. Over the years, ArtReach has funded a broad spectrum of artists' needs, including art materials, art tuition/workshops, framing, studio rentals, exhibition costs for shows at The AVA and many other art related activities.

The portfolio (graphic novel) includes a reproduction of each work, perfect-bound in a 30 by 30cm hardcover book with linen cover.

Participating artists include: Anton Kannemeyer (South African 1967-), Mogorosi Motshumi (South African 1955-), Bonolo Kavula (South African 1992-), Nanna Venter (South African 1986), Evan Sohun (Mauritian 1985-), Breeze Yoko (South African 1977) and Bambi Kramer (Italian 1981-).



Breeze Yoko (South African 1977), ink on paper, 59,5 by 42cm (2)

The Proceeds from the sale of this lot will benefit the AVA ArtReach Fund.



430

430

Norman Catherine

SOUTH AFRICAN 1949-

Behind the Mask

signed; numbered 6ES on the underside of the base
carved and painted wood
height: 41,5cm, including base

R40 000 – 60 000



431

431

Norman Catherine

SOUTH AFRICAN 1949-

Two Mouths

signed; numbered 17/011 on the underside of the base
carved and painted wood
height: 23cm, including base

R30 000 – 50 000



432

432

Norman Catherine

SOUTH AFRICAN 1949-

Face to Face

signed; numbered 02/19 on the underside of the base
carved and painted wood
height: 40cm, including base

R40 000 – 60 000



433

433
Norman Catherine
SOUTH AFRICAN 1949-

Hunter

signed; numbered L14 on the
underside of the base
carved and painted wood
height: 43,5cm, including base

R50 000 – 70 000



434

434
Norman Catherine
SOUTH AFRICAN 1949-

The Enforcer

signed; numbered 08/017 on the
underside of the base
carved and painted wood
height: 25,5cm, including base

R20 000 – 30 000

435

Beezy Bailey

SOUTH AFRICAN 1962-

Smoking Balls and Bubbles

signed, dated 2011 and inscribed
with the title on the reverse
oil on canvas

110,5 by 120cm, unframed

R40 000 – 60 000



435

436

Patrick Hughes

BRITISH 1939-

Magritte

2004

signed and inscribed 'Proof' in
pencil in the margin
hand painted multiple

47 by 104 by 25cm

R50 000 – 70 000



436

From an edition of 7.



437

437

Simon Stone

SOUTH AFRICAN 1952-

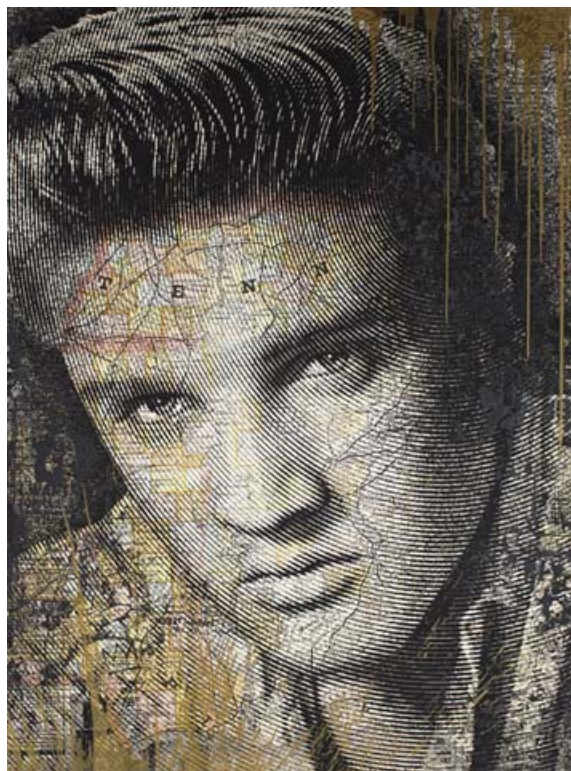
Three Young Women

signed; signed, dated 1986 and
inscribed with the title and medium
on the reverse
oil on metal
82 by 61,5cm

R80 000 – 100 000

PROVENANCE

Purchased from Gallery
International, Hout Street,
Cape Town, 1988.



438

438

Mr. Brainwash

FRENCH 1966-

King of Rock (Gold)

2017

signed; dated 2017, inscribed 'Elvis Presley' and
impressed with the artist's thumb print on the
reverse

nine-colour screenprint on archival paper
image size: 116 by 86cm; sheet size: 127 by 96,5cm

R25 000 – 35 000

PROVENANCE

Acquired from the artist's
studio in Los Angeles by
the current owner.

This print was made
to commemorate the
40th anniversary of Elvis
Presley's death.

From an edition of 50.



439

439

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Woman Reading

signed and dated 06

oil on canvas

59,5 by 49cm

R80 000 – 120 000

PROVENANCE

Purchased from Johans
Borman Fine Art, Cape Town.



440

440

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

The Wine Connoisseur

signed and dated 08; signed, dated and inscribed with

the title, measurements and medium on the reverse

oil on canvas laid down on board

52 by 29,5cm

R40 000 – 60 000



441

441

Maurice van Essche

SOUTH AFRICAN 1906-1977

Portrait of a Woman

signed

oil on paper laid down on board

38 by 32cm

R70 000 – 100 000



442

442

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

The Listener

signed and dated 13

oil on canvas

58,5 by 44cm

R70 000 – 90 000



443

443

Stella Shawzin

SOUTH AFRICAN 1923-

Mother and Child

signed with the artist's initials and
numbered 1/6

bronze, on a black slate base

height: 27cm excluding base; base: 7cm

R60 000 – 80 000



444

444

Julius Mfethe

SOUTH AFRICAN 1956-

Horse and Rider

signed and dated 1997 on the base
carved wood, leather, wire and plastic
height: 16cm

R18 000 – 24 000



445

445

Bruce Arnott

SOUTH AFRICAN 1938-2018

Betrothal Pair

signed with the artist's initials and numbered 2/6 on the base

bronze mounted on a sandblasted perspex base
height: 33,5cm each, excluding base; base 2,5cm (2)

R40 000 – 60 000



446

446

Sydney Kumalo

SOUTH AFRICAN 1935-1988

Reclining Nude II

signed
bronze
height: 7cm; width 34cm

R80 000 – 120 000

EXHIBITED

Grosvenor Gallery, London, 12 July to 6 August 1966, catalogue number 8.

Camden Art Centre, London, *Contemporary African Art*, 10 August to 6 September 1969.

Reclining Nude II was made specifically by Kumalo for Grosvenor Gallery and together with *Reclining Nude I* was one of the first two Kumalo sculptures exhibited in the United Kingdom. It was cast by Fiorini and Carney in London. The sculptures were not numbered by Grosvenor Gallery but their records show that 9 of the edition of 10 were cast.

Lots 447 - 451 form part of a single owner private collection.

447

Kenneth Bakker

SOUTH AFRICAN 1926-1988

Relief Painting with Construction No. 2

signed and dated 80; signed, inscribed with the title and the artist's address on the reverse
mixed media relief construction
123 by 82,5cm

R50 000 – 70 000

PROVENANCE

Purchased directly from the artist by the current owner.

Kenneth Bakker and his artist wife, Bernadine Biden, lived in a beach chalet at Murdoch Valley in Simonstown. The state of his health limited his activity to the isolated setting of his home. He was primarily stimulated by the coastline and the ceaseless movements of the sea which, seen retrospectively, were influential factors in the nature of his work.

Gradually he moved from recognizable visual images to abstract forms and finally to a non-figurative translation of his daily experiences. His abstract phase began with his exploration of abstract landscapes sculpted by shifting water on the rocks and the varied colours, shapes and textures of formations of moving sand. His compositions from the 1960s to 1970s remained essentially organic. This allowed him to invent variations on his own artistic idiom.

Bakker achieved his effects by applying layers of oil-paint one upon the other and incorporating perspex as a medium which allowed him to produce a physically textured surface and to sculpt the elements of composition in relief. In the last phase of his creative life, his earlier informal shapes were replaced by a more mechanistic concept. His work became three-dimensional assemblages of overlapping sheets of perspex, resembling a modern architectural idiom and yet retaining the earlier quality of his metaphysical beach landscapes.





The technical aspect could also be viewed as symptomatic of the late 20th century desire to dissolve the traditional boundaries between painting and sculpture.

In 1963 Bakker created a South African precedent by becoming the first local painter to receive an award at the São Paulo Biennale. He had his first solo exhibition in Johannesburg in 1968 and his last in 1969 in Cape Town.

Both Bakker and his wife, Bernadine Biden, were ailing when they took their own lives in the Good Hope Nature Reserve in August 1988. – Amanda Botha

Esmé Berman (1974). *The Story of South African Painting*. Cape Town: AA Balkema. Pages 194-197.

Amanda Botha, *SA Panorama*, Pretoria; 'The Art of Kenneth Bakker'. January 1969. Pages 40-41.

Amanda Botha: *Lantern*, Pretoria; 'Die taal van Kenneth Bakker'. June 1970. (Vol. XIX, no. 4). Pages 14-19.

448

Kenneth Bakker

SOUTH AFRICAN 1926-1988

Tidal Pool

signed and dated 79
mixed media relief construction
122,5 by 131,5cm

R70 000 – 100 000

PROVENANCE

Purchased directly
from the artist by the
current owner.



449

449

Kenneth Bakker

SOUTH AFRICAN 1926-1988

Relief Construction No. 55

signed and dated 79; signed, inscribed
with the title and the artist's address
on the reverse

mixed media relief construction
22,5 by 18cm

R20 000 – 30 000

PROVENANCE

Purchased directly
from the artist by the
current owner.



450

450

Bernadine Biden

SOUTH AFRICAN 1913 - 1988

Abstract in Orange and Black

perspex and wood construction
43 by 38,5 by 7,5cm

R8 000 – 12 000

PROVENANCE

Purchased directly from the
artist by the current owner.



451

451

Kenneth Bakker

SOUTH AFRICAN 1926-1988

Standing Form No. 4

signed and dated 67; signed and inscribed with the title and the artist's address on the reverse
mixed media relief construction
16 by 11cm

R15 000 – 20 000

PROVENANCE
Purchased directly
from the artist by the
current owner.



452

452

Herman van Nazareth

SOUTH AFRICAN 1936-

Untitled

signed, dated 1965 and inscribed with
dimensions and 'Kaapstad' on the reverse
oil on board
60 by 70cm

R 20 000 - 30 000

453

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Circular Forms

signed and dated 1967

oil on board

40 by 60cm

R20 000 – 30 000

454

Larry Scully

SOUTH AFRICAN 1922-2002

Mask

signed and dated '70

oil on canvas

60 by 60cm

R20 000 – 30 000



453



454



455

455

Cecily Sash

SOUTH AFRICAN 1924-

Bean Pods

signed and dated '59

oil on board

34,5 by 65,5cm

R40 000 – 60 000

456

Lucky Sibiya

SOUTH AFRICAN 1942-1999

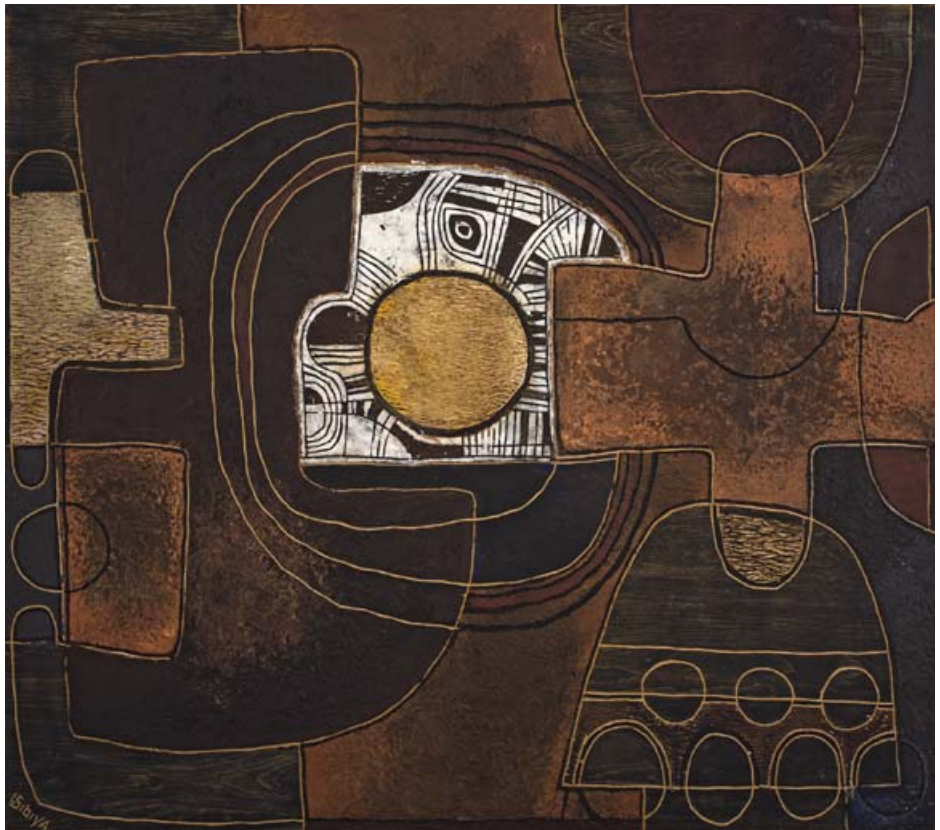
Abstract

signed

painted and incised wood panel

91 by 105 by 6cm, unframed

R80 000 – 120 000



456



457

recto



verso



458

recto



verso

457

Norman Catherine

SOUTH AFRICAN 1949-

Fook Island Skateboard

signed

serigraph on skate deck

17 by 76,5 by 25,5cm

R15 000 – 20 000

458

Norman Catherine

SOUTH AFRICAN 1949-

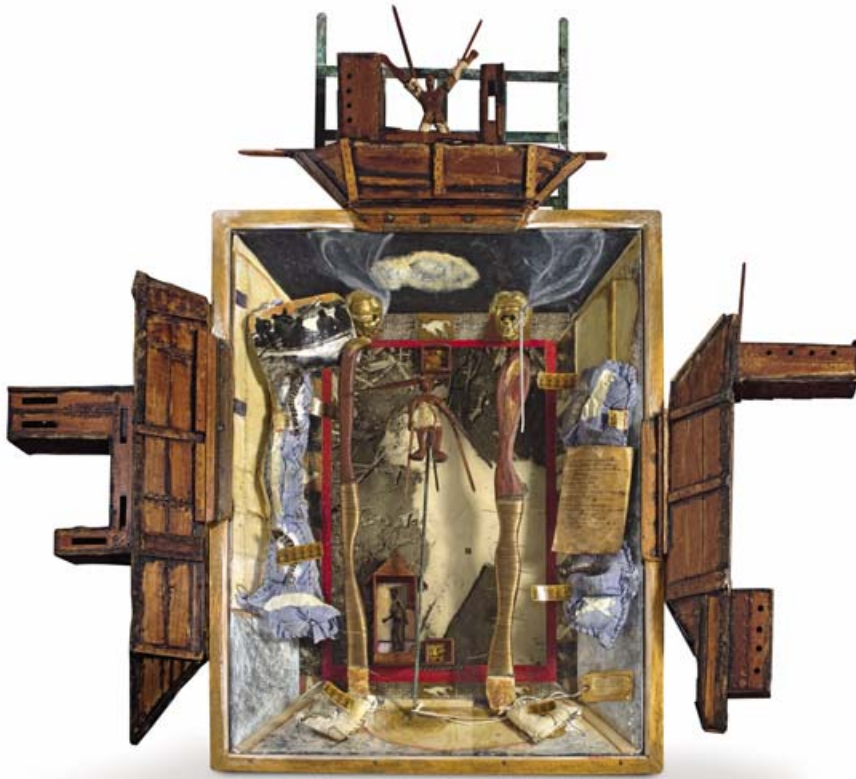
4th World Pirate Skateboard

signed

serigraph on skate deck

13,5 by 77 by 25,5cm

R15 000 – 20 000



459

459

David Brown

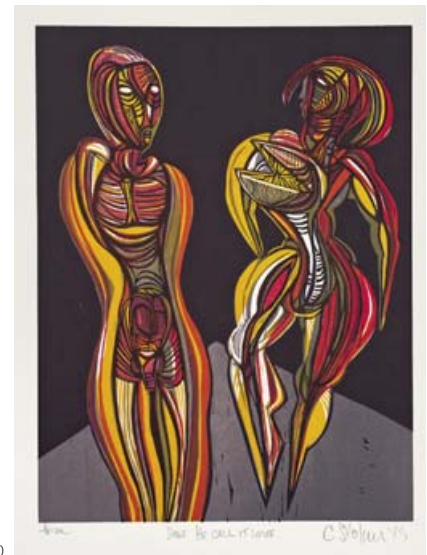
SOUTH AFRICAN 1951-2016

Wall Piece

signed with the artist's initials and dated 05

mixed media
145 by 148cm

R60 000 – 80 000



460
part lot

© The Estate of Cecil Skotnes | DALRO

460

Cecil Skotnes

SOUTH AFRICAN 1926-2009

In Memoriam Charles Eglinton

A portfolio of ten original woodcuts by Cecil Skotnes and ten poems by Charles Eglinton, 1975, edition limited to 75 copies and 15 artist proofs, this set numbered 'Trial Proof', each woodcut signed, dated 75, numbered and inscribed with the title by the artist, the title page is signed and numbered by the artist, in an original linen portfolio each image size: 50 by 37cm; portfolio size: 64,5 by 51,5cm

R25 000 – 35 000



461

461

William Kentridge

SOUTH AFRICAN 1955-

Akarova

2015

signed, inscribed 'BAT' and numbered II/III in pencil in the margin

linocut

image size: 50 by 34cm; sheet size: 62 by 48cm

R40 000 – 50 000



462

462

William Kentridge

SOUTH AFRICAN 1955-

Proscenium (Shadow Dancing)

signed, dated '93 and numbered 13/20 in pencil in the margin

linocut and screenprint

image size: 34 by 39cm; sheet size: 43 by 50cm

R60 000 – 80 000

From an edition of 40.

Akarova and *Jack* (lot 469) were printed by MK and Lungi Kongisa. They are part of a portfolio of 4 linocuts and were made for *The Lulu Plays* artist's book by Frank Wedekind, illustrated by William Kentridge.

463

Diane Victor

SOUTH AFRICAN 1964-

*Just Close Your Eyes, Click Your
Heels Three Times and Say
"There's No Place Like Home"*

signed, dated 2002, numbered 3/10
and inscribed with the title in pencil
in the margin

etching and embossing on paper
sheet size: 158 by 40cm

R50 000 – 70 000

464

Victor Pasmore

BRITISH 1908-1998

Black Development

signed, dated 76, numbered 40/90
in pencil and embossed with the 2RC
Workshop chopmark in the margin

etching and aquatint in two colours
on Vélin d'Arches Blanc

image size: 108 by 43cm;
sheet size: 133 by 62cm

R30 000 – 35 000



463



464

465

William Kentridge

SOUTH AFRICAN 1955-

Receiver

2005

signed and inscribed 'Trial Proof' in pencil in the margin
photogravure

image size: 26,5 by 21,5cm;
sheet size: 35 by 27,5cm

R25 000 – 35 000



465

466

William Kentridge

SOUTH AFRICAN 1955-

Pacing Panther

2002

signed, numbered 11/40 in pencil and
embossed with the Galamander Press
chop mark in the margin
drypoint

image size: 21,5 by 26,5cm;
sheet size: 39 by 52cm

R40 000 – 60 000

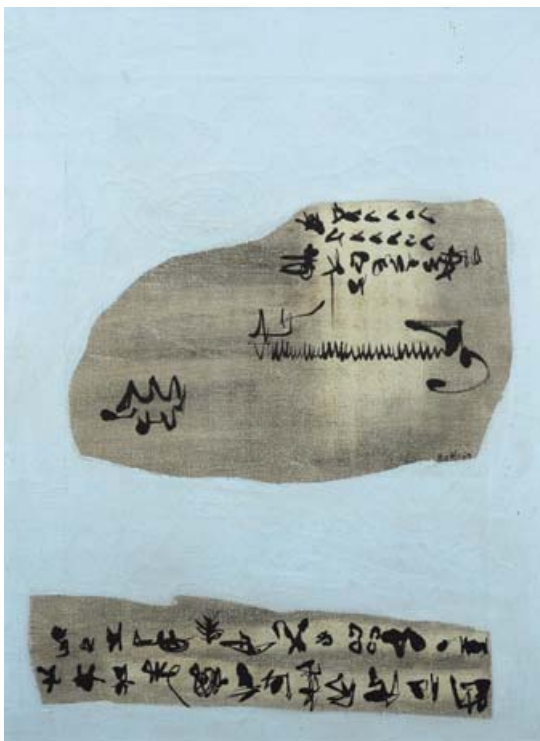
LITERATURE

Bronwyn Law-Viljoen (2006). *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another print from the edition illustrated on page 133.

Printed by Randy Hemminghaus,
Galamander Press. Published by David
Krut Fine Art, New York.



466



467

467

Walter Battiss

SOUTH AFRICAN 1906-1982

Calligraphy

signed

oil on canvas

40 by 30cm

R40 000 – 60 000



468

468

Walter Battiss

SOUTH AFRICAN 1906-1982

African Renaissance

signed

oil on canvas

25,5 by 25,5cm

R60 000 – 80 000

LITERATURE

Sean O'Toole (ed.) (2006). *Between Foothold and Flight*, Johannesburg: Graham's Fine Art Gallery. Illustrated in colour on pages 4, 62 and 63.



469

469
William Kentridge

SOUTH AFRICAN 1955-

Jack

2015

signed, inscribed 'BAT' and numbered II/III in
pencil in the margin
linocut

image size: 35 by 51cm; sheet size: 48 by 62cm

R40 000 – 50 000

From an edition of 40.



470

470
Marlene Dumas

DUTCH/SOUTH AFRICAN 1953-

Portrait of a Young Nelson Mandela

signed, dated 2008, numbered 250/250, inscribed
with the title and 'Would you trust this man with
your daughter?' in pencil in the margin
lithograph

sheet size: 44,5 by 34,5cm

R80 000 – 120 000



471

471

Johann Louw

SOUTH AFRICAN 1965-

City/Stad

signed

charcoal and conté on paper
62,5 by 100,5cm

R20 000 – 30 000

472

William Kentridge

SOUTH AFRICAN 1955-

Promises of Fortune

signed, dated '87 and numbered 18/30
in pencil in the margin
etching

image size: 25 by 29,5cm;
sheet size: 38 by 45cm

R30 000 – 40 000

LITERATURE

Bronwyn Law-Viljoen (2006). *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another print from the edition illustrated on page 32.



472

473

Jake Aikman

SOUTH AFRICAN 1978-

Across the River

signed and dated 2014

on the reverse

oil on canvas

61 by 60,5cm

R35 000 – 50 000



473

474

Vivienne Koorland

SOUTH AFRICAN 1957-

How I Live, I (Teheran)

signed; dated 1993 and inscribed

with the artist's name, medium and

title on a label adhered to

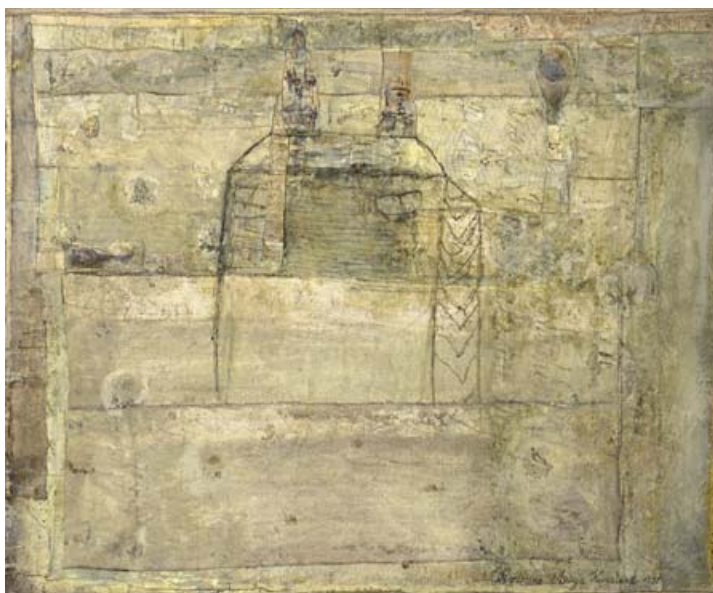
the stretcher

oil, lead, wax, tape, card and

newsprint on burlap

73 by 92cm

R40 000 – 60 000



474

475

Kate Gottgens

SOUTH AFRICA 1965 -

Untitled VIII

2007

signed on the stretcher
oil, ash and wood stain on canvas
40 by 40cm

R25 000 – 35 000

EXHIBITED

Irma Stern Museum, Cape Town,
Little Deaths, 7 March to 7 April 2007.

LITERATURE

Marelize van Zyl. (ed.) (2015)
Kate Gottgens: Paintings 2007 – 2015,
Stellenbosch: SMAC Art Publishing.
Illustrated in colour on page 139.

476

Johann Louw

SOUTH AFRICAN 1965-

Untitled – Seated Figure

signed with the artist's initials; signed
and dated 2002 on the reverse
oil on canvas
40,5 by 50cm

R40 000 – 60 000

LITERATURE

Stefan Hundt (ed.) (2007). *Johann Louw*,
Cape Town: Sanlam Life Insurance Ltd.
Illustrated in colour on page 37.

477-490 **No Lots**



475



476





The Vineyard Hotel, Newlands, Cape Town
15 October – 7 pm

**Important South African and
International Art
including Paintings from
The Labia Family Trust
and the Late Peter and Regina
Strack Collection**

Evening Sale
Lots 491–621

Lot 568 Maggie Laubser, *Cat and Pumpkin* (detail)



South African, British and European Paintings from The Labia Family Trust

Miss Ida Robinson married Signor Natale Teodato Labia, a member of the Italian diplomatic service, on 21 September 1921 in London. The couple were both in their forties and no one could have foreseen the considerable influence that they would have on the cultural life of Cape Town, where they settled later on that year. Labia advanced rapidly in his career and was created a hereditary Count in 1924. By his industry the economic and political links between Italy and South Africa were greatly improved, and chairs in Italian were established at the University of Cape Town, Stellenbosch University and Witwatersrand University. (In addition Italian schools were started in Cape Town, Durban and Johannesburg.) After Count Labia's untimely death, aged 59, in 1936, King Victor Emmanuel of Italy awarded him the hereditary title Prince.

The widowed Princess Labia was a daughter – the favourite daughter – of the South African Randlord Sir Joseph Benjamin Robinson (1840-1929). From him she had acquired her celebrated art collection. When, in 1959, she allowed these much-admired artworks to be displayed in the South African National Gallery in Cape Town, it was hoped – by the Government and indeed Mr. John Paris, Director of the National Gallery – that the Princess would donate the collection to the nation. Such a gesture would have gone a long way to negate the unpopularity that had always dogged her father, Sir "JB".

The donation did not take place. In 1961 Princess Labia died and her two sons, Joseph and Natale (known as Luccio), inherited the treasured art collection. It is said that this inheritance was portioned as follows: by mutual agreement Joseph, the elder brother, was given the first choice, Luccio the second, Joseph the third... and so on, until the entire collection of some 108 paintings had been allocated. Joseph – who was now a Prince, although he preferred not to use this title – took up residence in Jersey. Count Luccio remained in Cape Town, his birthplace. In subsequent years the brothers disposed of many of their grandfather's artworks.

From his father Luccio had inherited a pride in, and love for, all things Italian. These included opera and art and the Italian language itself. He had a legacy from his grandfather J B Robinson too: not just a cache of precious paintings but a flair for, and appreciation of, fine art. Gradually he assembled a collection of artworks of his own. But while Robinson had depended largely on the advice of two connoisseurs, Charles Davis and Sir George Donaldson (who owned a gallery in New Bond Street in London), Luccio was his own man. He was both discerning and, when he lighted on a painting he wanted, gently determined, the auction-house paddle he held went up repeatedly in the air until the lot was awarded to him. Occasionally this was to the consternation

of his loving wife Sylvia, for wall space at their house *Hawthornden* was at a premium.

Although a reserved man, Luccio had his passions, and art was merely one of them. He loved cars, whether vintage or new, sedate or swift. When already in his late eighties he acquired a new navy blue Maserati – although despite this defiant (and costly) gesture in the face of old age he took it on the road only a handful of times. He was also an accomplished academic, having lectured in Economics at the University of the Witwatersrand and the University of Cape Town. He was both admired and loved by his friends.

Count Luccio Labia died in November 2016, and now his heirs have released 22 of his paintings from the Labia Family Trust to be sold at auction. Half of them are European in origin, the other half are South African.

The Labia surname is familiar to Capetonians for a number of reasons. A wooden screen, separating the sacristy (vestry) from the nave in St Mary's Roman Catholic cathedral at the bottom of Roeland Street, was donated by the Labia family in 1929.

The Labia name is borne by a well-known Cape Town cinema complex. From the 1930s its imposing neighbour – now called Seafare House – was the Italian embassy and when, after the Second World War, the embassy ballroom was converted into a theatre it was Princess Ida Labia who, on 16 May 1949, officially opened it. The building is now the property of the Provincial government yet the Labia origins of this popular entertainment centre are evident – not only in its name but also in the large mural in the foyer depicting the Venetian Palazzo Labia (which was once owned by the family).

Some years ago the late Count Luccio made available to the public The Fort – rechristened the Casa Labia – in Muizenberg, as a privately managed centre for cultural activities. The building, erected in 1928-29, was originally both the Labia family home and, for a short period, the Italian legation, the Canadian and Argentinian embassies. It stands on the site of a defensive fortification dating from the Battle of Muizenberg (1795). Today, among other things, it is a showcase for some of the finest paintings from the original J B Robinson art collection.

Casa Labia stands also as a fine memorial to Count Luccio Labia himself, for he was a generous benefactor, and a portrait of him hangs in the first room that one enters there.

Jeremy Lawrence



491

491
**Attributed to Samuel
Baruch Hallé**

FRENCH 1824-1889

Girl in a Brown Dress

bears a Millais monogram,
dated 1851
oil on canvas
86 by 66cm

R25 000 – 30 000

PROVENANCE
The Labia Family Trust.

EXHIBITED
South African National Gallery,
Cape Town, 1959, number 96.



492

492
Glyn Warren Philpot

BRITISH 1884-1937

*Portrait of Jean Ewing
Fitzwilliams*

signed
oil on canvas
211 by 100cm

R100 000 – 150 000

PROVENANCE
Sotheby's, London, *Modern
British Paintings, Drawings and
Sculpture*, 4 March 1987, lot 61.
The Labia Family Trust.



493

493

Attributed to Robert Farrier

BRITISH 1796-1879

Grandfather's Pets

bears a W Mulready signature and dated 1820,
inscribed with the title on a wooden plaque
adhered to the frame
oil on artist's board
41 by 33cm

R7 000 – 10 000

PROVENANCE
The Labia Family Trust.



494

494

Follower of William Mulready

BRITISH 1786-1863

Rat Catchers

signed, inscribed with the title on a
wooden plaque adhered to the frame
oil on canvas
40,5 by 32,5cm

R7 000 – 10 000

PROVENANCE
The Labia Family Trust.



495

495

William James Müller

BRITISH 1812-1845

A Village by a River

oil on canvas
70 by 90cm

R65 000 – 75 000

PROVENANCE

The Labia Family Trust.

496

Neapolitan School

ITALIAN 19TH CENTURY

A Coastal Landscape

watercolour and gouache on paper
laid down on canvas
56 by 90cm

R5 000 – 7 000

PROVENANCE

The Labia Family Trust.

496





497

497

Aurel Naray

HUNGARIAN 1883-1948

Holding the Baby

signed

oil on canvas

66 by 53cm

R7 000 – 10 000

PROVENANCE

The Labia Family Trust.



498

498

William Timlin

SOUTH AFRICAN 1892-1943

Feast Day, Bali

signed and dated 1936; inscribed

with the title on the mount

mixed media on paper

49 by 34cm

R15 000 – 20 000

PROVENANCE

The Labia Family Trust.



499

499

Jeno Karpathy

HUNGARIAN 1871-1950

Fishing Boats

signed
oil on board
58 by 79cm

R20 000 – 30 000

PROVENANCE

The Labia Family Trust.

500

Mario Ridola

ITALIAN 1890-1972

A North African Market Scene

signed
pastel on paper
70 by 105cm

R8 000 – 12 000

PROVENANCE

The Labia Family Trust.

500





501

Ivon Hitchens

BRITISH 1893-1979

Felled Trees

signed and dated 46; inscribed with the artist's name, address and the title on a label adhered to the reverse; fragments of exhibition labels adhered to the reverse
oil on canvas
40 by 85cm

R500 000 – 700 000

PROVENANCE

Howard Bliss.
Dr A Hunter, 1950.
Mr and Mrs Harrison.
The Labia Family Trust.

EXHIBITED

The Mayor Gallery, London, 1925.
Art Exhibitions Bureau.
Waddington Galleries, London.

South African National Gallery, Cape Town, 1956.
South African National Gallery, Cape Town,
Friends of South African National Gallery, Labia Private Collection,
exhibition, catalogue number 37.

The son of a landscape artist, Ivon Hitchens was trained at London's Royal Academy and early on influenced by critic and painter Roger Fry. It was only in the 1930s that Hitchens began to synthesise his admiration for Paul Cézanne into a noteworthy personal practice. A founder member of the Seven and Five Club in Hampstead, an English group of artists committed to a home-grown version of modernist abstraction, he is best known for his energetic landscapes of West Sussex. Hitchens began painting in this region in the late 1930s. The bombing of his London studio in 1940 prompted Hitchens to relocate to Lavington Common near Petworth in Sussex, where he settled permanently. This lot is typical of his earlier representational landscapes using more sober colours. The dramatic horizontal form, sweeping brushwork and ability to render the sensation of light are hallmarks of his esteemed landscape practice. – Sean O'Toole





502

John Piper

BRITISH 1903-1992

The School House, Ecchinswell

signed; dated 1943, inscribed with the artist's name and medium on the reverse of the artwork, additionally inscribed on a label adhered to the reverse

mixed media on paper

37,5 by 50cm

R100 000 – 150 000

PROVENANCE

The Labia Family Trust.

503

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Birches with Devil's Peak Beyond

signed with the artist's initials
pastel on paper
56 by 69cm

R50 000 – 70 000

PROVENANCE

The Labia Family Trust.

503



504

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Stellenberg

signed with the artist's initials
pastel on artist's board
29 by 39cm

R20 000 – 30 000

PROVENANCE

The Labia Family Trust.

Pieter Wenning Gallery label adhered
to the reverse.

504



505

Pieter Wenning

SOUTH AFRICAN 1873-1921

***The Yellow House
(Bishopscourt in Winter)***

executed 12 August 1918
signed; inscribed 'Painted by Wenning, Cape Town,
1918' on the reverse
oil on canvas
27,5 by 37,5cm

R500 000 – 700 000**PROVENANCE**

Prof JJ Smith, Stellenbosch.
Dr Anna H Smith.
Stephan Welz & Co. in association with Sotheby's,
Mostertsdrift, Stellenbosch, 19 & 20 August 1996, lot 192.
The Labia Family Trust.

Born in the Hague in 1873, Pieter Wenning moved to South Africa in 1905, settling in Sunnyside, Pretoria. As Esmé Berman recalls "Wenning only began to find himself as a landscape painter during his first visit to the Cape. He had not responded creatively to the clear, dry atmosphere, the spacious depth and warm colouration of the Transvaal scene. However in the mediterranean climate of the Cape Peninsula he encountered sombre skies and abbreviated vistas reminiscent of his homeland".¹

It was his visit to the Cape in 1916 that allowed Wenning to give himself over fully to painting. In the remaining five years of his life, considered to be his high period, Wenning developed a "spontaneous lyricism of composition and a greater purity of colour".

The present lot, executed on an overcast, dimly lit day in August 1918, illustrates Wenning at the pinnacle of his perceptive mastery. Referring to the work, D.C. Boonzaier, who had befriended Wenning on one of his first visits to the Cape in 1912, remarked "that his colour scheme has never been more beautiful, harmonious and refined".²

Wenning was known for his long painting excursions that saw him venture great distances through the southern suburbs in Newlands and Bishopscourt, despite the often-grim weather from where he drew his inspiration. A scholar of Dutch Impressionism, Wenning's later work of which this lot

EXHIBITED

South African Association of Arts, London, *Exhibition of SA Art Abroad, 1948-49*, catalogue number 124.

LITERATURE

Gregoire Boonzaier and Lippy Lipshitz (1949). *Wenning*, Cape Town: Unie-Volkspers Beperk. Illustration plate 72, with the title *'The Yellow House'*.

AC Bouman (1955). *Painters of South Africa*, Cape Town: HAUM h/a JH De Bussy. Page 10 and illustrated on page 6, with the title *'Bishop's Court'*.

J du P Scholtz (1973). *DC Boonzaier en Pieter Wenning, Verslag van 'n Vriendskap*, Cape Town and Johannesburg: Tafelberg. Page 60, illustrated on page 124, plate 94.

Esmé Berman (1975). *The Story of South African Painting*, Cape Town: Balkema. Page 26, illustrated in colour, plate 6, with the title *'Bishop's Court, Cape Town'*.

Esmé Berman (1983). *Art and Artists of South Africa*, Cape Town: Southern Book Publishers. Illustrated in colour, plate 494/495, with the title *'Bishops Court, CT'*.

is an example, displays a distinctively oriental influence of the "Japanese style", where he eliminates "inessential data" with his line "acquiring an expressive calligraphic personality".³ Berman further points to a distinct affinity with the Post-Impressionist ideals of Paul Cézanne.

The scene painted here is of the rear of the old school behind the bishop's house and features three leafless oaks against a subtle purple sky contrasted against the ochres of the buildings and the flash of green in the foreground.

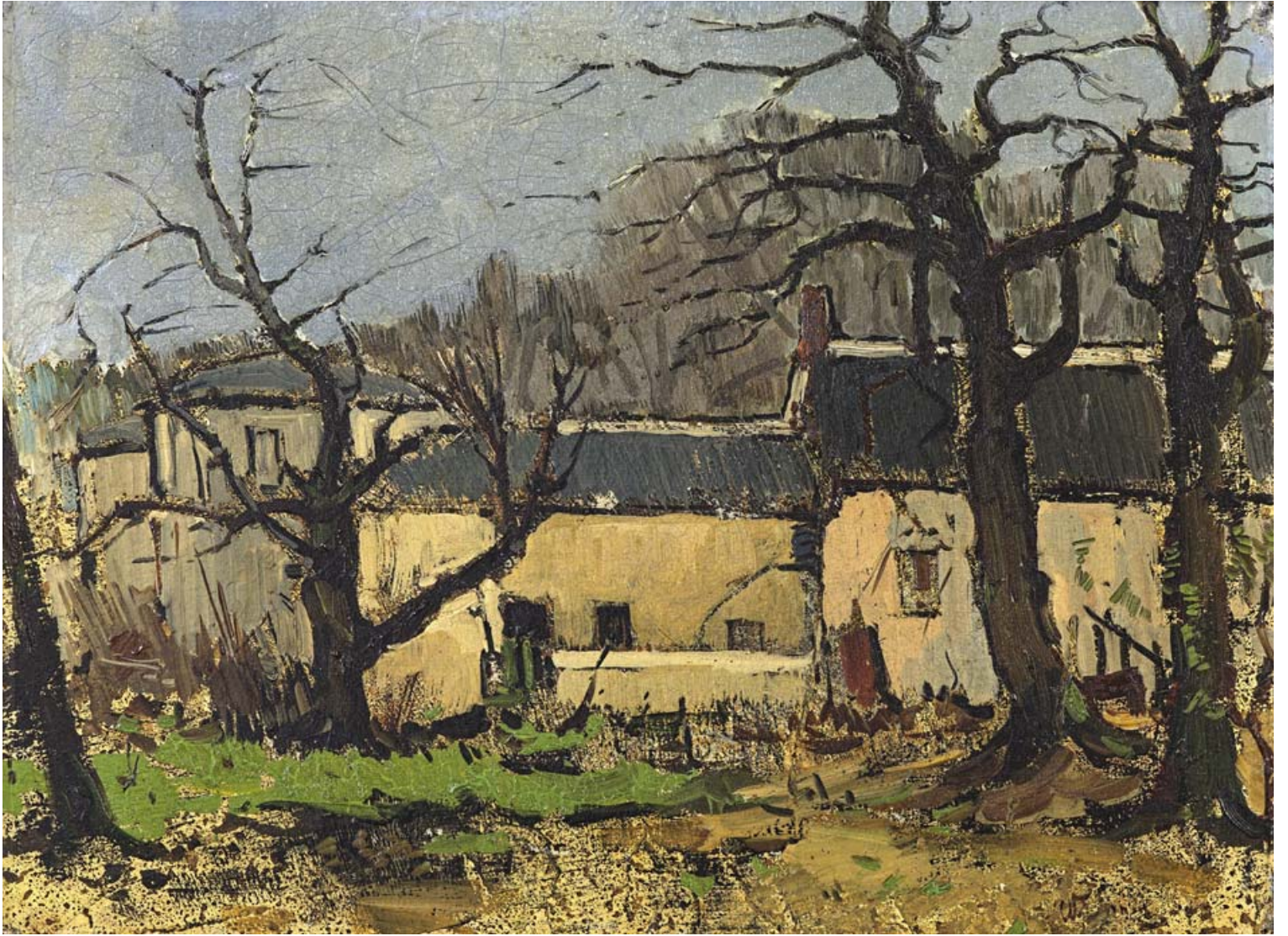
Heather Martienssen suggests that with his "eye ruthlessly selective of what was at once simply there before him" Wenning "developed a manner of painting that illuminated the familiar". For her, his influence was so great that it "promoted the whole genre of the Cape landscape school" and for a generation, "the painters of the Cape were caught in a visual vocabulary that emanated from his example and placed him for all time at the beginning of South African painting".⁴

1. Esmé Berman (1983). *Art and Artists of South Africa*, Cape Town: Southern Book Publishers. Page 495.

2. J du P Scholtz (1973). *DC Boonzaier en Pieter Wenning, Verslag van 'n Vriendskap*, Cape Town and Johannesburg: Tafelberg. Page 60.

3. Esmé Berman (1983). *Ibid.*

4. Harco Wenning (1976). *My Father*, Cape Town: Howard Timmins. Page 11.





506

506

Edward Roworth

SOUTH AFRICAN 1880-1964

Devil's Peak

signed
oil on board
39 by 29cm

R5 000 – 7 000

PROVENANCE

The Labia Family Trust.

507

George Crossland Robinson

SOUTH AFRICAN 1858-1930

The Glen, Camps Bay

signed
oil on canvas
50 by 60,5cm

R10 000 – 15 000

PROVENANCE

The Labia Family Trust.



507



508

508

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Die Wolkberg, Tzaneen

signed and dated 53
oil on canvas laid down on board
49 by 62cm

R30 000 – 50 000

PROVENANCE

The Labia Family Trust.

509

Terence McCaw

SOUTH AFRICAN 1913-1978

"Muisnes", Bloubergstrand

signed; inscribed with the title on the reverse
oil on canvas laid down on board
57 by 73,5cm

R50 000 – 80 000

PROVENANCE

The Labia Family Trust.

509





510

510

George Clare

BRITISH 1830-1900

*A Composition with
Basket of Fruit*

signed

oil on canvas
60 by 49,5cm

R10 000 – 15 000

PROVENANCE
The Labia Family Trust.



511

511

Edward Roworth

SOUTH AFRICAN 1880-1964

Carnations

signed; inscribed with the artist's name title,
owner and exhibition details on two South African
National Gallery labels adhered to the reverse

oil on canvas
62 by 74,5cm

R10 000 – 15 000

PROVENANCE
The Labia Family Trust.

EXHIBITED
South African National Gallery,
Cape Town, *Exhibition of 20th
Century Still Life from the Collections
of the Friends*, April 1980.



512

Frans Oerder

SOUTH AFRICAN 1867-1944

Anemones in a Ginger Jar

signed

oil on canvas

59,5 by 79,5cm

R120 000 – 160 000**PROVENANCE**

Sotheby Parke Bernet, Johannesburg,
17 March 1976, lot 114.
The Labia Family Trust.

EXHIBITED

South African National Gallery, Cape Town,
*Exhibition of 20th Century Still Life from the
Collections of the Friends*, April 1980.

In 1910, two years after his return to Holland from South Africa, Frans Oerder married Gerda Pitlo, a painter noted for her botanical studies. Thus began Oerder's association with the floral still life. A reproduction of the artist's best-known work in this genre, *Magnolias*, was the New York Graphic Society's best-selling still life ever; the original oil on canvas traded hands at a Strauss & Co sale in 2009 for R1 782 400. This lot showcases Oerder's considered approach to composition and use of reduced colour palette, both hallmarks of his work. Similar to *Magnolias*, the floral arrangement in this lot has a dramatic architectural quality, with the stems of the anemone projecting laterally. The tablecloth is a masterstroke: while muted in colour, its recurring floral motif graphically mirrors the vivid display of cut flowers. – Sean O'Toole

513

Irma Stern

SOUTH AFRICAN 1894-1966

Dahlia

signed and dated 1947; inscribed with the artist's name,
address and the title on the stretcher

oil on canvas

96 by 84cm

R8 000 000 – 12 000 000

PROVENANCE

The Ben and Cecilia Jaffe Collection.

By descent to Mrs Phyllis Levenstein.

Stephan Welz & Co in association with Sotheby's,
Cape Town, 24 March 1994, lot 343.

The Labia Family Trust.

EXHIBITED

Argus Gallery, Cape Town, 1947.

Irma Stern Museum, Cape Town, *Irma Stern as a Flower Painter*,
February 1982.

LITERATURE

Marion Arnold (1995). *Irma Stern: A Feast for the Eye*, Cape Town:
Fernwood Press for the Rembrandt van Rijn Art Foundation.

Page 126, illustrated in colour on page 124 with the title *Still
Life with Dahlias*.

Stephan Welz (1996). *Art at Auction in South Africa: The Art
Market Review 1969 to 1995*, Cape Town: Creda Press. Illustrated
in colour on page 104.



Still life paintings featuring flowers and fruit feature prolifically in Irma Stern's oeuvre. Grouped with the objects she collected – in particular, her oriental ceramics and African artefacts and textiles, and sometimes presented in Zanzibari frames – the celebration of floral and vegetal forms gave free rein to her abundant creative passion for exoticism, sensuality and, above all, colour. Although she would return to this subject throughout her career, some of the most powerful examples of this genre were produced during the 1930s and throughout the 1940s.

While every one of Stern's many flower paintings is unique, they generally share some common characteristics. In addition to the inclusion of objects from her collection (which serve at once as vessels to contain the organic elements as compositional elements of visual interest in their own right), they are set in a fairly shallow pictorial space with a forced perspective that tilts the horizontal plane towards the viewer and are often set against the backdrop of Stern's canary-yellow studio. This backdrop – so omnipresent as to almost be a subject in itself – in turn allowed a dramatic and dynamic play of complementarity, particularly when set behind the brightly coloured flowers that Stern preferred.

While Stern's taste in flowers was catholic – any and all flowers, from common varieties that grew in her garden,¹ to blooms from the giant *Magnolia grandiflora* that still graces 'The Firs', her former home and now the Irma Stern Museum, to lush hothouse varieties that she would have acquired from local flower sellers – were painted with the same sense of reckless delight. Nonetheless, she would return to some varieties again and again, particularly those, like chrysanthemums, lilies, anthuriums and dahlias, that lent themselves to her expressive impasto technique. Of particular interest with regard to this painting is that dahlias were a recurrent theme during the 1930s and 40s, with five still lifes – of which this painting is the fifth – featuring these sumptuous cut flowers dating from this period.



Fig 1. Irma Stern, *A Still Life of Dahlias and Fruit*, 1960, oil on canvas, 100 by 92,5cm



Fig 2. Irma Stern, *Still Life with Dahlias*, 1930, oil on canvas, 92 by 67cm



Fig 3. Irma Stern, *Still Life with Watermelon and Dahlias*, 1937, oil on canvas, 67 by 70cm

Stern would return to the theme a decade later, in 1958, in the uncharacteristically muted *Still Life with Dahlias in a Vase with Fruit in a Dish*, and again in one of her late important paintings, *A Still Life of Dahlias and Fruit*, in 1960 (fig. 1).²

Although the 1960 painting is notable for its "almost delirious explosion of brilliant, hot colour"³ and a particular kind of expressive freedom that suggests that she "was closer in spirit to her international, post-war contemporaries than she has been given credit for,"⁴ it is in many ways a restatement of this 1947 painting. This is not surprising: of the seven, the 1947 *Dahlias* is arguably the most compelling in its balancing of colour, the most dynamic in its disruption of pictorial space, and the most compositionally unusual. One can thus understand the mature Stern's desire to return to its vigour and visual drama.

In order to better understand the particular strengths of the 1947 *Dahlias*, it is worth considering it in relation to its predecessors. The first (fig. 2), painted in 1930, is perhaps the most conventional. Reminiscent of 18th-century Dutch flower paintings both in mood and style (unusually in Stern's flower paintings the wilting blooms shedding their petals hearken back to the lugubrious symbolism of *vanitas*), there is little in this painting, apart from some vigorous brushwork and brownish-green glazed Chinese jar⁵ in which the flowers are placed, to suggest the expressive dynamism and exoticism that would famously come to characterise Stern's mature work.

The second (fig. 3), painted in 1937, pushes a relatively modest bouquet of pink and red dahlias to the back of the composition, which is dominated by the watermelon, shown sliced in half on the left with a single wedge presented on a copper bowl with brass feet and handles to the right. While more assertively expressive in its style and effect, the composition is conventionally triangular in a shallow pictorial space with a somewhat foreshortened perspective.

The third (fig. 4), painted in 1940, is bolder both in its use of saturated yellows and reds painted in thick impasto, and compositionally, with the horizontal plane shifted downwards. The bright red and yellow shades of the dahlias are offset by the viridian green of the vessel in which they are placed, a partially glazed, oviform Chinese jar⁶ with three vertical ears attached to its neck that features in a number of Stern's still life paintings from this period. The dominant orange and red tones of the painting are intensified by the canary yellow background and bright yellow-green of the lemon in the foreground.

The fourth painting (fig. 5), from 1946, presents something of a departure from the preceding three. It follows Stern's second visit to Zanzibar in 1945 (the first having been in 1939), and both compositionally and tonally it is perhaps closer to her portraits of Zanzibari people painted in the early 1940s than to the by-then established format of her still life paintings. Like the portraits, the pictorial elements – comprising dahlias in a partially glazed Chinese *martaban* jar,⁷ two bowls of fruit on Zanzibari woven mats,⁸ and two large papayas – are presented in a flattened pictorial space, crowding the surface of the canvas.

Within the overall tonalities of orange, red and yellow, the largely obscured bright yellow background has the effect of increasing the shallowness of the space rather than providing a sense of depth. A strong tonal contrast is provided by the dark purple-black of two bunches of grapes, a tone that is picked up in the blackish-brown streaked glaze of the jar, showing hints of celadon underneath. Bluish-green hints are repeated in the stripes of the woven Zanzibari mat, which in turn is tilted forward so dramatically as to be almost parallel with the picture plane. Further reinforcing the formal link to many of the Zanzibari portraits, this still life is presented in a carved Zanzibari frame. A powerful statement of Stern's interest in the exotic and sensual, it is unsurprising that this painting set a record for the highest price paid to that point for a 20th-century South African artwork when it sold for one million rand at an auction in 1999.⁹



Fig 4. Irma Stern, *A Still Life with Fruit and Dahlias*, 1940, oil on canvas, 79 by 74cm



Fig 5. Irma Stern, *Still Life with Fruit and Dahlias*, 1946, oil on canvas, 84 by 94,5cm



Fig 6. Irma Stern, *Dahlias*, 1947, oil on canvas, 96 by 84 cm

Painted in the following year, the 1947 *Dahlias* (fig. 6) is a compelling synthesis of the formal concerns of all four the preceding paintings dealing with the same subject. Like its predecessor from 1946, the composition features a Zanzibari mat whose woven stripes add a dynamic visual rhythm to the composition. Whereas the mat in the 1946 painting is presented in such a way that it can be immediately perceived for what it is (its shift in perspective notwithstanding), in this painting it is reduced to its abstract essence by means of a series of parallel lines curving dramatically up the bottom right-hand side of the composition, effectively rendering the horizontal plane vertical. As a dynamic visual element, this forced perspective pushes the flowers vertiginously forward into the viewer's space, a dramatic effect that is reinforced by the thick impasto delineating the flowers' petals.

Although essentially the same colours as the flowers, the muted tones of the stripes have the effect of further intensifying the colour of the flowers, which demand the viewer's attention with a particular urgency. The vessel containing them – a Ching dynasty glazed *martaban* jar¹⁰ – is of secondary importance, but immediately identifiable by its characteristic viridian green, which is echoed in the celadon bowl¹¹ containing the fruit. Unlike in the preceding paintings, the fruits here are relegated to a supporting role, their smaller scale and consistent tones of orange and green deflecting attention to the flowers. Three small orange fruits have escaped the bowl and are partially covered by a fold in the bright red tablecloth. Compositionally, they balance the stripes of the Zanzibari mat, but more importantly have the effect continuing the curve of these stripes, leading the eye upward to the foremost bright pink dahlia, which seems to burst out of the picture plane. A purple-black dahlia in the top right-hand corner of the composition contrasts dramatically with the lemon-yellow background and is balanced tonally by a single black plum glistening in the fruit bowl. This dark circular form is something of an antithetical focal point, serving both to draw the eye back into the pictorial space, and as a pivot around which the visually dazzling drama of the stripes and the impasto petals swirl.

Stern's biographers¹² agree that the mid-1940s marks the highest point of her career, a moment at which she was at the height of her powers both technically and professionally. In its mastery of technique, style and content, this painting provides ample evidence of this. It was exhibited at the Argus Gallery in Cape Town in 1947 along with a number of significant Zanzibar- and Congo-inspired paintings, including *Watussi Woman in Red* (1944) and *Banana Carrier, Lake Kivu* (1946) (fig. 7). In the same year Stern also exhibited at the Gainsborough Gallery in Johannesburg and the Wildenstein Gallery in Paris, and the first of two films on her work was released by the South African Department of Information.

It is likely that it was also at this time that the paintings was acquired by its first owners, the Cape Town-based collectors Ben and Cecilia Jaffe. The Jaffes' Rosebank home, 'The Boltons', was a centre of bohemian cultural life in the 1940s and 50s. As the composer Stefans Grové recalled,

On Sunday evenings the Jaffes' home would be open to anyone with an interest in the arts. Amongst the regular visitors were Lippy Lipshitz, Irma Stern and others. With a glass of whisky in one hand and a pipe in the other, Oom [uncle] Ben would always stand, like a chairman by these improvised debates on all subjects under the sun. Only politics and religion were taboo.¹³ Despite his relatively modest income as a bookkeeper, over the course of their lifetimes the Jaffes acquired a remarkable collection of artworks by South African artists who were their contemporaries. After their deaths a portion of the collection was auctioned by Sotheby's, in October 1981. *Dahlia's* was not amongst the works in that auction, having been bequeathed to the Jaffes' daughter Phyllis Levenstein. Levenstein later put the painting up for sale, at a Stephan Welz & Co in association with Sotheby's auction on 24 March 1994, where it was acquired by Count Natale (Luccio) Labia.

Count Labia, who died in November 2016, was a scion of the prominent Cape Town family. His father, the Italian diplomat Natale Labia, had been the first royal minister plenipotentiary appointed by the Italian crown to South Africa, and was posthumously awarded the hereditary title of Prince in 1936. Prince Labia's wife, Princess Ida Louise (née Robinson) had inherited a substantial art collection from her father, the Randlord Sir Joseph Benjamin Robinson. Upon her death in 1961 the collection was in turn inherited by their two sons who divided it equally amongst themselves. Over the course of his lifetime, Luccio Labia acquired a collection of his own to augment the Robinson Legacy, a selection of which, including the *Dahlia's*, is now being sold by his heirs.

Dahlia's has an impeccable provenance. It began its life keeping company with some of Stern's most admired paintings, and has spent most of its seventy-one years gracing two of Cape Town's most respected collections. Combined with its technical virtuosity, it is therefore difficult to overstate the importance of this painting. Formally, it is probably the finest example of the kind of technical breakthrough that Stern described in 1945, characterising her works of the period as, "abstract of curious values ... [that] ... one day soon ... will bring me the same freedom in form and composition – as I have gained in colour."¹⁴ In the final analysis, however, it is the painting's glorious and irrepressible sense of dynamism and *joie de vivre* that makes it an extraordinarily compelling work in, even in an oeuvre as prolific and rich as Stern's. – Prof. Federico Freschi



Fig 7. Argus Gallery, Cape Town, 1947

©National Library of South Africa

1. In a letter to her friend Trude Bosse, dated 14 November 1928, Stern described the scene in her garden: "[L]arkspur, stocks, enormous geraniums, all shades of pelargoniums, great balls of white and also yellow daisies, violet and yellow poppies, sunflowers, and many, many roses, carnations, petunias, fuchsias" (in Karel Schoeman (1994). *Irma Stern: The Early Years*, South African Library, Cape Town. Page 88). Ninety years later, the scene is somewhat different. As Christopher Peter, long-time Irma Stern Museum curator, notes, "The garden at 'The Firs' ... is cold, shady and tricky. ... Not nearly enough sun or the right soil for zinnias, larkspurs and delphiniums which often feature in her still lifes" (Christopher Peter, 'The Creation of Irma's Still Lifes – A Personal View' in Wilhelm van Rensburg (ed.), *Life Force: The Still Lifes of Irma Stern*, RMB Turbine Art Fair, Johannesburg, 2018, unnumbered page)
2. *A Still Life of Dahlia's and Fruit* (1960) was auctioned by Strauss & Co on 25 March 2010.
3. *Strauss & Co. Irma Stern - Still Life with Dahlia's and Fruit*, 25 March 2010. Accessed 18 August 2018. <https://www.straussart.co.za/press/release/2010-03-25-irma-stern-still-life-with-dahlia's-and-fruit>.
4. *Ibid.*
5. A 19th or 20th century copy of a Yuan jar in the Irma Stern Trust Collection, accession number 528.
6. Irma Stern Trust Collection accession number 530.
7. A *martaban* jar of Southern Chinese origin, possibly Yuan or later. Irma Stern Trust Collection accession number 533.
8. Both this *martaban* jar and the Zanzibari mat are featured in *Still Life with Magnolias, Apples and Bowls*, indistinctly dated 1944/49. Photographs of similar mats are illustrated in Irma Stern's *Zanzibar*. J.L van Schaik: Pretoria, 1948; pp. 42, 63-64, and 80.
9. Chimaimba Banda, *Irma Stern painting sells for record R1m*, 8 November 1999. Accessed 18 August 2018. <https://www.iol.co.za/news/south-africa/irma-stern-painting-sells-for-record-r1m-18924.E>
10. Marion Arnold mistakenly identifies this as a "woven Congolese mat" (*Irma Stern: A Feast for the Eye*, Fernwood Press: Vlaeberg, 1995, p. 126. However, as noted in footnote 8 above, the mat is of Zanzibari origin.
11. A Sung dynasty monochrome celadon bowl, Irma Stern Trust Collection accession number 512.
12. See Esmé Berman, Neville Dubow, Marion Arnold, Irene Below, et al.
13. Stefans Grové, 'Uit herinnering se wei', in *A Composer in Africa: Essays on the Life and Work of Stefans Grové*, by Stephanus Muller and Chris Walton, Stellenbosch: SUN Press, 2006, pages 77-78. My translation.
14. Quoted by Sandra Klopfer in 'Life Force: The Still Lifes of Irma Stern' in Wilhelm van Rensburg (*op. cit.*).





The Late Peter and Regina Strack Collection

Peter Burghard Strack was born in Berlin, Germany, in 1940. In 1950 he and his family immigrated to what was then South West Africa, now Namibia. As a burgeoning young artist, Strack met Adolph Jentsch, who took him on as a student. It was then that the young Peter began honing his skills as an artist' and collector.²

After completing his architecture studies in Berlin, Peter returned to Namibia in 1966 and joined the architecture firm Stauch & Partners where he worked as an architect until his retirement in 2001. During his career, he received recognition for both new building projects such as the Namibian Central bank in Windhoek as well as critical heritage projects undertaken in Lüderitz.

Strack retired in 2001 and undertook a major renovation of the family home which was completed in 2007. The renovation allowed him to create a living gallery for his collection: he focused on installing uninterrupted running walls and windows, which while providing light would not provide harsh UV exposure to their collection. He also focused during this time on researching, writing and publishing books about Adolph Jentsch (2003) and later Fritz Krampe (2007).³

Peter and his wife Regina had jointly discussed the loan/donation of their extensive collection to the Swakopmund Community. However Regina passed away in 2008 and Peter continued to negotiate the funding of the project. He had put the proposal forward to the Swakopmund Arts Society but had included a number of stringent museum standards regarding lighting and climate control.

"My gallery project seems not to materialise. There is a small hope still, as we started negotiations with a bank, but so far I received no final reply. If this also fails, I will select a few works from my collection for myself and will sell the rest."⁴

The Late Peter and Regina Strack Collection in its entirety encompasses a fine accumulation of 20th century Namibian art including paintings, sculpture, drawings, works on paper and prints. The collection is dominated by Adolph Jentsch, Fritz Krampe and John Muafangejo – all of whom contributed to shaping the distinctly Namibian artistic vision that collectors recognize today.

The collection which follows is the realisation of the passion of Peter and Regina and their combined vision which saw them accumulate many of the best pieces of Namibian Art during a 50-plus year period.

Phillippa Duncan

A further nine lots from the Late Peter and Regina Strack Collection to be sold on the StraussOnline auction, Wednesday 17 - Monday 22 October 2018.

514

Peter Strack

GERMAN/NAMIBIAN 1940-2014

Hahn (Cock)

signed on the underside of the base
palm wood and nylon
height: 112cm

R5 000 – 7 000

PROVENANCE

The Late Peter and Regina Strack Collection.

An accession card from the Peter and Regina Strack collection, numbered 81 is attached to the base of the sculpture.

Lots 514 and 515 are examples of the finely crafted palm wood sculptures that led to Strack's participation in the 1994 São Paulo Biennale.



515

Peter Strack

GERMAN/NAMIBIAN 1940-2014

Horizontal Form

palm wood
height: 10,5cm; length: 93,5cm

R5 000 – 7 000

PROVENANCE

The Late Peter and Regina Strack Collection.

An accession card from the Peter and Regina Strack collection, numbered 184 is attached to the sculpture.



516

Dorte Berner

GERMAN/NAMIBIAN 1942-

Lamb

1978
bronze
height: 3,5cm excluding base; base: 4,5cm

R4 000 – 6 000

PROVENANCE

The Late Peter and Regina Strack Collection.

Accompanied by two Peter and Regina Strack labels with accession number 244.

517

Dorte Berner

GERMAN/NAMIBIAN 1942-

Mother and Child

signed with the artist's initial, dated 78 and numbered 4/4
bronze
height: 23cm

R6 000 – 8 000

PROVENANCE

The Late Peter and Regina Strack Collection.



518

Adolph Jentsch

SOUTH AFRICAN 1888-1977

Trees

signed with the artist's initials and dated 1968;
signed and inscribed with the artist's address
and No. 68-16 on the reverse of the artwork,
further inscribed in German on two Peter and
Regina Strack labels with accession number
87 and collection number 31 adhered to the
reverse

watercolour and fibre-tip pen on paper
38,5 by 61cm

R20 000 – 30 000

PROVENANCE

The Late Peter and Regina Strack Collection.



518

519

Adolph Jentsch

SOUTH AFRICAN 1888-1977

Arid Landscape with Trees

signed with the artist's initials and dated 1960;
further inscribed on two Peter and Regina
Strack labels with accession number 52 and
further inscribed 'Gift from Mrs von Funcke to
Peter Strack, from the estate of Adolph Jentsch'
in German adhered to the reverse

watercolour on paper

18 by 23,5cm

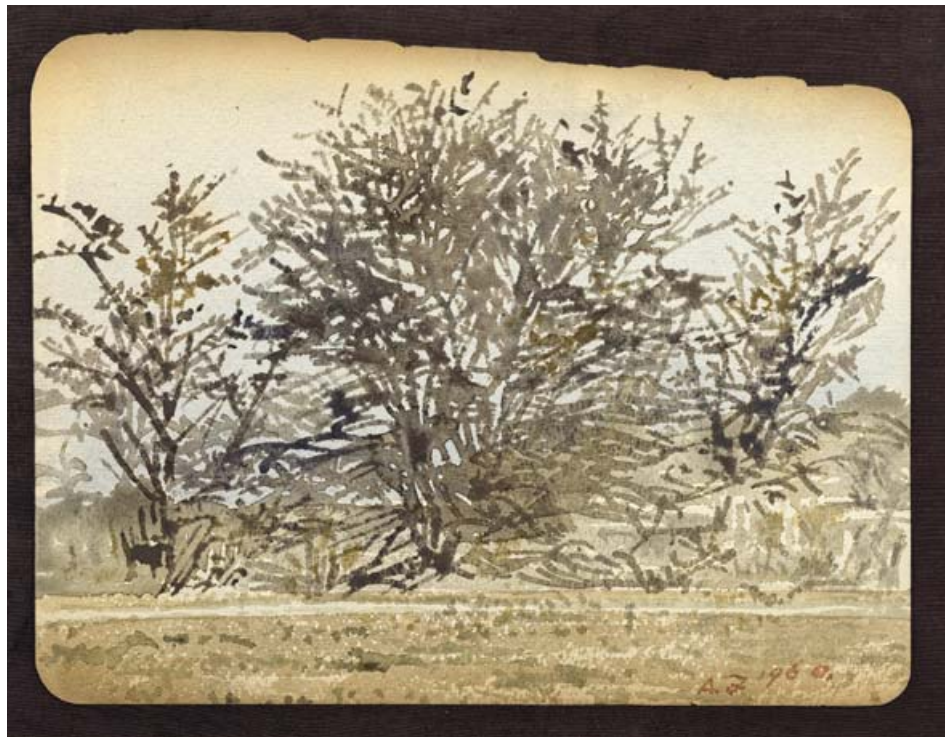
R5 000 – 7 000

PROVENANCE

Mrs Dorothee Von Funcke.

The Late Peter and Regina Strack Collection.

Sadly, in 1975 a fire destroyed the von Funcke's
farm where a large number of Jentsch's
paintings were stored, resulting in the loss of
much of Jentsch's oeuvre from around 40 years.
This work was recovered from the fire.



519

520

Adolph Jentsch

SOUTH AFRICAN 1888-1977

Forest

signed with the artist's initials and dated 1941; signed and inscribed 'Sudwestafrika No 41-65' on the front and reverse of the backing mount; further inscribed in German on a Peter and Regina Strack label with accession number 73 adhered to the reverse watercolour on paper 18 by 26cm

R20 000 – 30 000**PROVENANCE**

The Late Peter and Regina Strack Collection.

EXHIBITED

Pretoria Art Museum, *Retrospective Exhibition*, 1970.

Inscribed 'Geschenk van A Jentsch, 1976, Windhoek' from Peter Strack on a label on the reverse.



520

521

Adolph Jentsch

SOUTH AFRICAN 1888-1977

Forest in Dordabis, Ibenstein, Namibia

signed with the artist's initials and dated 1941; signed, dated and inscribed indistinctly with the title and No. 41-72 on the front of the backing mount and on the reverse of the artwork, inscribed 'Painting 199: from the Estate of Oskar Tückmantel, acquired – it was a gift to O.T. from A.J, in other words: it was a gift to Oskar Tückmantel from the artist, Adolph Jentsch' by Peter Strack in German on the backing board; further inscribed in German on a Peter and Regina Strack label with accession number 71 adhered to the reverse watercolour on paper 19 by 26cm

R20 000 – 30 000**PROVENANCE**

Mr Oskar Tückmantel.
The Late Peter and Regina Strack Collection.

Inscribed with the artist's name and numbered 41 on the reverse.



521

522

Adolph Jentsch

SOUTH AFRICAN 1888-1977

Vlei on Farm Teufelsbach

signed with the artist's initials and dated 1947; signed, dated and inscribed with the artist's name and 'SW Afrika, Teufelsbach' on the stretcher; further inscribed with the title in German on two Peter and Regina Strack labels with accession number 90 and collection number 16 adhered to the reverse oil on canvas

45,5 by 66,5cm

R600 000 – 800 000

PROVENANCE

C H von Bach.

The Late Peter and Regina Strack Collection.

Jentsch was fifty years old when he arrived in South-West Africa from Germany in 1938. He would spend the next decade of his life travelling the countryside, documenting his stays in the arid landscape in his canvasses and watercolours. As evidenced by the title of this lot, one of those stays was on Teufelsbach farm, located south-southeast of the Okahandja district and nestled on the often-dry banks of the Otjihavera river.

In the rainy season the river bed fills up and the yellow grasses become green and lush, with a variety of birdlife concentrated around the various vleis that bubble to life along the tributaries of the river. The farm is home to a number of dams that sustain this delicate eco-system through the dry months.

Jentsch's artistic approach was to document "the landscape with its various moods" which, according to Nico Roos comes to "form the principle, continuous motif in Jentsch's oeuvre".¹ Here we have a scene that is rare in the usually scorched images of the South-West African landscape. One feels the



Adolph Jentsch painting *en plein air*

© Olga Levinson

heat reflected in the cool waters of the vlei, with the slender limbs of the camel thorn tree providing a respite from the parching heat.

As an ardent practitioner of painting *en plein air*, (as illustrated in the accompanying photograph) Jentsch was a keen observer of the landscape which he would imbue with a philosophical resonance. "A work of art", Jentsch noted before one of his daily excursions to paint, "is a visible, painted expression of human history – even when its creator has gone back to the dust. The pleasure, the radiance of the creative force that comes alive when painting, is wonderful. The force of creation leads finally to a harmonious feeling of disintegration into the harmony of the light. This is the fulfilment of the painter".²

1. Nico Roos (1978). *Art in South-West Africa*, Pretoria: J.P van der Walt. Page 209.
2. Olga Levinson (1973). *Adolph Jentsch*, Cape Town: Human & Rousseau. Page 73.



523

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Bosveld, N. Transvaal

signed, dated 1930, numbered 48/100 and inscribed with the title in pencil in the margin etching

image size: 20,5 by 27,5cm; sheet size: 29 by 36,5cm

R30 000 – 50 000

PROVENANCE

The Late Peter and Regina Strack Collection.

LITERATURE

Gerard de Kamper and Chris de Klerk (2014).

JH Pierneef in Print, Bela Bela: Dream Africa

Publishing. Another example from this edition illustrated on page 168 with the title *Bushveld, Northern Transvaal*.



523

524

John Muafangejo

NAMIBIAN 1943-1987

Adam and Eve

signed and inscribed 'Ovambo' in the plate; signed, dated 1968, numbered 4/ad and inscribed 'Adam and Eva' (sic) in pencil in the margin; inscribed with the title on two Peter and Regina Strack labels with accession number 233 and collection number 70 adhered to the reverse

linocut

image size: 63 by 52,5cm; sheet size: 70 by 63,5cm

R8 000 – 12 000

PROVENANCE

The Late Peter and Regina Strack Collection.

LITERATURE

Nico Roos (1978). *Art in South West Africa*, Pretoria:

JP van der Walt & Seun (Edms) Bpk. Another

example from the edition illustrated on page 72.

Hans Fransen (1982). *Three Centuries of South African*

Art: Fine Art Architecture, Applied Arts, Johannesburg:

AD Donker. Another example from the edition

illustrated on page 362, Pretoria Art Museum

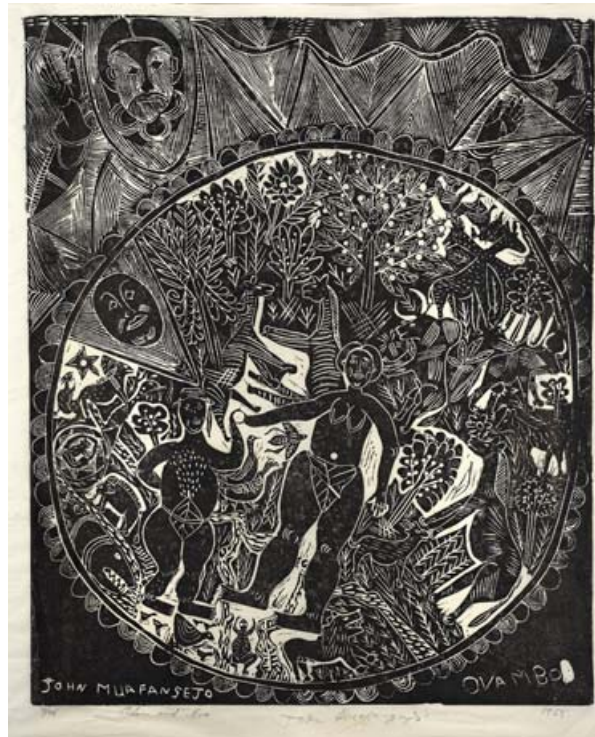
Collection.

Hayden Proud (2006). *Revisions: Expanding the*

Narrative of South African Art, SA History Online and

UNISA Press. Another example from the edition is

illustrated on page 348, plate 360.



524

525

Alexis Preller

SOUTH AFRICAN 1911-1975

Pondo Girl

signed and dated 38; inscribed with the title in English and German on two Peter and Regina Strack labels with accession number 245 and collection number 101 adhered to the reverse

charcoal on paper

51 by 33,5cm

R80 000 – 120 000

PROVENANCE

The Late Peter and Regina Strack Collection.



526

Adolph Jentsch

SOUTH AFRICAN 1888-1977

Ibenstein, SW Afrika

signed twice with the artist's initials and dated 1943; signed, inscribed with the title and with the artist's name in three places, numbered 10-94 and 'Wand 1, bild No. 4' on the stretcher; further inscribed 'Landscape at Night with Trees and Stars' in German on two Peter and Regina Strack labels with accession number 009 and collection number 18 adhered to the reverse

oil on canvas

68,5 by 97,5cm

R500 000 – 700 000

Grey is very important in Adolph Jentsch's paintings. Like Cézanne, he felt "that as long as one has not painted in grey, one is no painter". In his nuances of grey Jentsch achieves space and distance, providing his pictures with harmonious perspective. "As the mathematician has the number as a means of measuring" he muses, so "the painter has grey as his standard of measurement, but the painter measures intuitively."¹

Inspired by the extensive range of grey used by Chinese watercolourists, he observes that no other colour can achieve the same effect as grey which he describes as "singular" and "having a special stability."²

PROVENANCE

Purchased from the artist's estate by Peter Strack in 1983. The Late Peter and Regina Strack Collection.

Explaining his skillfull mix of grey with subtle proportions of other colours, Jentsch points out the colour's atmospheric qualities saying "The air mass that lies between me and the object I see changes the colour of the object. It influences my vision looking through it. The air brings grey into the colour of every colour tone. It gives the effect of perspective."³

1. Olga Levinson, *Adolph Jentsch*, Human & Rousseau Publishers (Pty) Ltd., Cape Town, 1973, page 68.

2. *Ibid.*

3. *Ibid.*, page 71.



527

Fritz Krampe

SOUTH AFRICAN 1913-1966

Village Scene with Woman smoking Pipe, recto;
Fishing Boat, verso

signed and dated 58; signed with the artist's initials on the reverse; further inscribed with the title in German on a Peter and Regina Strack label with collection number 37 adhered to the reverse

oil on canvas

128 by 95,5cm; 85,5 by 116cm

R250 000 – 350 000

PROVENANCE

The Late Peter and Regina Strack Collection.

LITERATURE

Peter Strack (2007). *Timeless Encounters: Fritz Krampe, A Painter's Life in Africa*. Windhoek: Kuiseb Verlag. Pages 100, 153 and illustrated in colour on page 112.

Best known for his large wildlife studies which can be found in most of the major Municipal and National collections in South Africa and Namibia, Fritz Krampe imbued his subjects, whether animal or human, with equal gravitas and vitality. He was described in art and life as "restless and rugged, unafraid of nature... All the virile power of his personality was compressed into the works he produced."¹

He rejected traditional art practice in that his artworks, whether drawn, painted or printed, are the product of both his sketches and his long periods of observation *in situ*. Drawings and watercolours done while travelling would later be revisited in his studio where large canvases and stone lithographs would be created. His skill as a fearless draftsman enabled him to distill his subjects to their true visual essence and he strove to capture the energy of a scene rather than simply reproducing it.

In this lot, *Village Scene, recto; Fishing Boat, verso*,² this east African village and its occupants are deftly described in Krampe's use of cross-hatched colour applied in a unique shorthand. Everything Krampe recalled from his observation

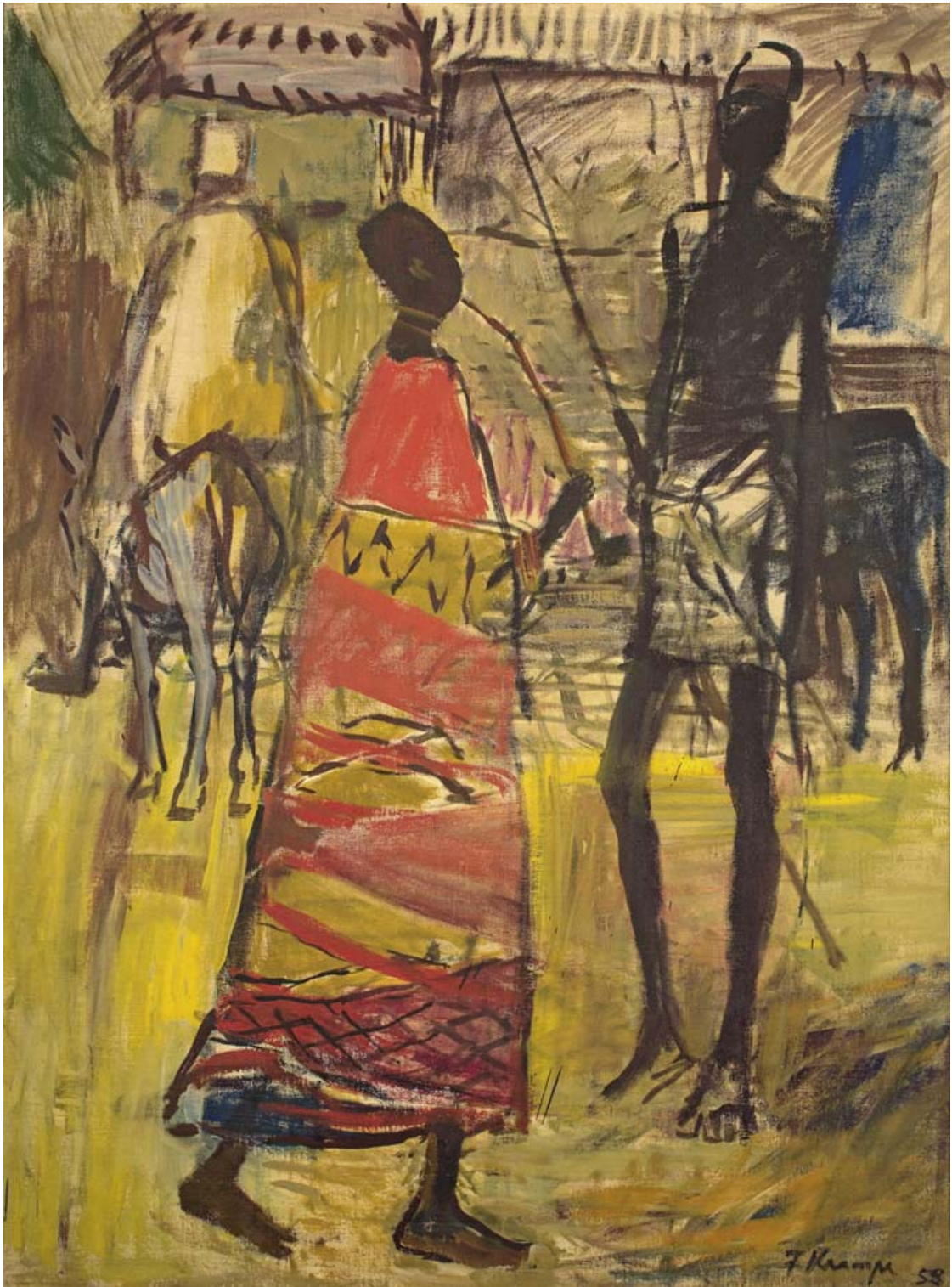


verso

of this scene (from sketches and memory) is accounted for in his transposing of the canvas: the brightly coloured cloth and long smoking pipe of the female figure, the thatched roofs of the dwellings, the tall male figure carrying a hunting spear or staff, the animals, the dry grass and sand. Once satisfied that he had captured the necessities in his visual shorthand he moved swiftly on to the next element.³ This masterwork should not be dismissed as an unfinished or hurried composition lacking formal attention as Fritz Krampe remains a unique visual voice in the art history of southern and east Africa.

Phillippa Duncan

1. Esmé Berman (1994). *Art & Artists of South Africa*, Halfway House: Southern Book Publishers. Page 238
2. most likely painted from sketches he completed during his extensive travels in Southern, Northern and Eastern Africa in 1957/58.
3. It was also commonplace for Krampe to use both sides of a canvas – if a composition failed to ignite he would simply stop what he was doing and start afresh. The reverse of this work contains a perfectly preserved but unfinished work: *Fishing Boat*.





528

Fritz Krampe

SOUTH AFRICAN 1913-1966

Cattle Frieze

signed with the artist's initials and dated 59
oil on canvas
48,5 by 200cm

R200 000 – 300 000

PROVENANCE

The Late Peter and Regina Strack Collection.

LITERATURE

cf. Nico Roos (1978). *Art in South West Africa*, Pretoria: JP van der Walt & Seun (Edms) Bpk. A similar example is illustrated on page 157.

Peter Strack (2007). *Timeless Encounters: Fritz Krampe, A Painter's Life in Africa*, Windhoek: Kuiseb Verlag. Illustrated in colour on pages 92 and 93.

An unsigned frieze of a similar subject is painted on the reverse of this work.



Fritz Krampe working on the Otjitambi Frieze.

©Britta Gaude



The present lot is a preliminary study for the 10 meter wide Otjitambi Frieze which is widely regarded as Fritz Krampe's most successful work. Each example in this series demonstrates a strong compositional concept and "rhythmical grouping with strongly articulated movements of the individual figures."¹

The panel depicts a line of cattle with herdsman, likely referring to the Himba scenes of the Kaokoveld (Namibia), although the big-horned cattle may have come to be inspired by the Ankole herds Krampe encountered on his travels through Uganda.

The preliminary works for Otjitambi Frieze include sketches, drawings and two oil paintings with variations on the same theme. The smaller, rougher version in oil is dated 1958 and is followed by the present lot, which is a larger and more detailed version executed in 1959. The reverse of this canvas reveals another frieze which is a slight variation of the central

leaping bull theme depicted in the final Otjitambi frieze, described as "an excellent portrayal in stronger colouring."²

The front [of the current lot] shows a drive of cattle, seven animals in all and two herdsman. Although the cattle are depicted fairly flat, they are species specific in movement with identifying features notable in their head postures, horn variations as well as hide markings.

"The cattle proceed 'peacefully', only the centre of the scene is subject to a stronger articulation in the foremost row on account of the dynamic portrayal of the left herdsman. The animal under his immediate control transfers these dynamics by means of its raised head."³

1. Peter Strack (2007). *Timeless Encounters: Fritz Krampe, A Painter's Life in Africa*, Windhoek: Kuiseb Verlag. Page 91.
2. *Ibid.*
3. *Ibid.*

529

Adolph Jentsch

SOUTH AFRICAN 1888-1977

Schafrivier Ufer

signed with the artist's initials and dated 1955; inscribed 'River Scene' on a South African National Gallery label; further inscribed with the title in German on two Peter and Regina Strack labels with accession number 012 and collection number 15 adhered to the reverse
acrylic on canvas laid down on board
98 by 33,5cm

R200 000 – 300 000

Born in Germany and trained in Dresden, Adolph Jentsch arrived in South-West Africa with an artistic language rooted in the tradition of modernists like Kandinsky, whose book *Über das Geistige in der Kunst* (Concerning the Spiritual in Art) had a great impact on his philosophical outlook.

"But while the depiction of subjective reality and empathy with Nature, so characteristic of the expressionists, affected Jentsch, their emotive tensions and violent use of colour were completely alien to his character":

Instead he is far closer to the harmony and serene philosophical contemplation of nature embodied in Chinese art. As Nico Roos identifies: "Like the Chinese, he feels that colour is merely an accessory adding to the decorative value of a painting, but is not of primary importance."²

In Dresden Jentsch had the chance to study works of Chinese art from its golden age between the 8th and 10th centuries,

PROVENANCE

The Late Peter and Regina Strack Collection.

EXHIBITED

South African National Gallery, Cape Town, *Prestige Exhibition*, 1969.

LITERATURE

Olga Levinson (1973). *Adolph Jentsch*. Cape Town and Pretoria: Human and Rousseau Publishers (Pty) Ltd. Illustrated on page 26.

where he first came into contact with vertical works in the forms of hanging scrolls which gave the viewer the "sensation of travelling through the landscape"³

In this the present lot Jentsch tackles the rocky shore of the Schaf River, illustrating with a deft calligraphy, the zone between the river bed and the land. Here, as Esmé Berman observed "the artist becomes form. The painted message is part of his nature. The nature within and around him, and it exposes the quality and condition of his spirit".⁴

1. Nico Roos. (1978) *Art in South-West Africa*, Pretoria: J.P van der Walt. Page 26.

2. *Ibid*.

3. *Ibid*, page 18.

4. Esmé Berman (1983). *Art and Artists of South Africa*, Cape Town: Southern Book Publishers. Page 225.





530

Fritz Krampe

SOUTH AFRICAN 1913-1966

Wild Dogs

inscribed with the title in German on two Peter and Regina Strack labels with accession number 141 and collection number 38 adhered to the reverse

tempera on paper

56,5 by 76,5cm

R60 000 – 80 000

PROVENANCE

The Late Peter and Regina Strack Collection.

LITERATURE

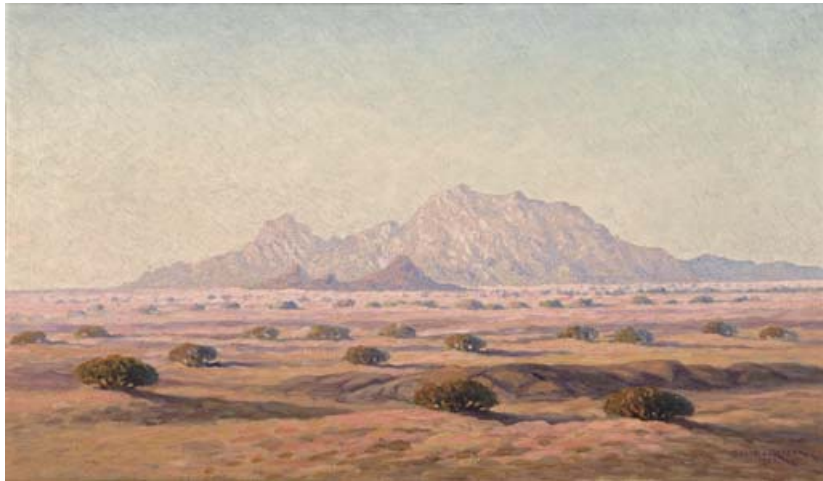
cf. Esmé Berman (1975). *The Story of South African Painting*. Cape Town and Rotterdam: AA Balkema. A similar example illustrated on page 108.

Peter Strack (2007). *Timeless Encounters: Fritz Krampe, A Painter's Life in Africa*. Windhoek: Kuiseb Verlag. Illustrated in colour on page 5.

“The key to the immense vitality of Krampe’s wild-life studies lay in the intensiveness and patience of his observation.”¹ Peter Strack recalls that “Krampe observed game like a hunter. Again and again, its shape, movements and species-specific behaviour were noted, so that he would not only commit the outer shape to memory, but above all, the species-specific characteristics of the animal.”²

1. Esmé Berman, *Ibid*, page 108.

2. Peter Strack, *Ibid*, page 15.



531

531

Axel Eriksson

NAMIBIAN 1878-1924

Kleine Spitzkoppe

signed and dated 1921; inscribed with the title on two Peter and Regina Strack labels with accession number 001 and collection number 1 adhered to the reverse
oil on canvas
35 by 60cm

R30 000 – 40 000

PROVENANCE

The Late Peter and Regina Strack Collection.

532

Carl Ossmann

NAMIBIAN 1883-1935

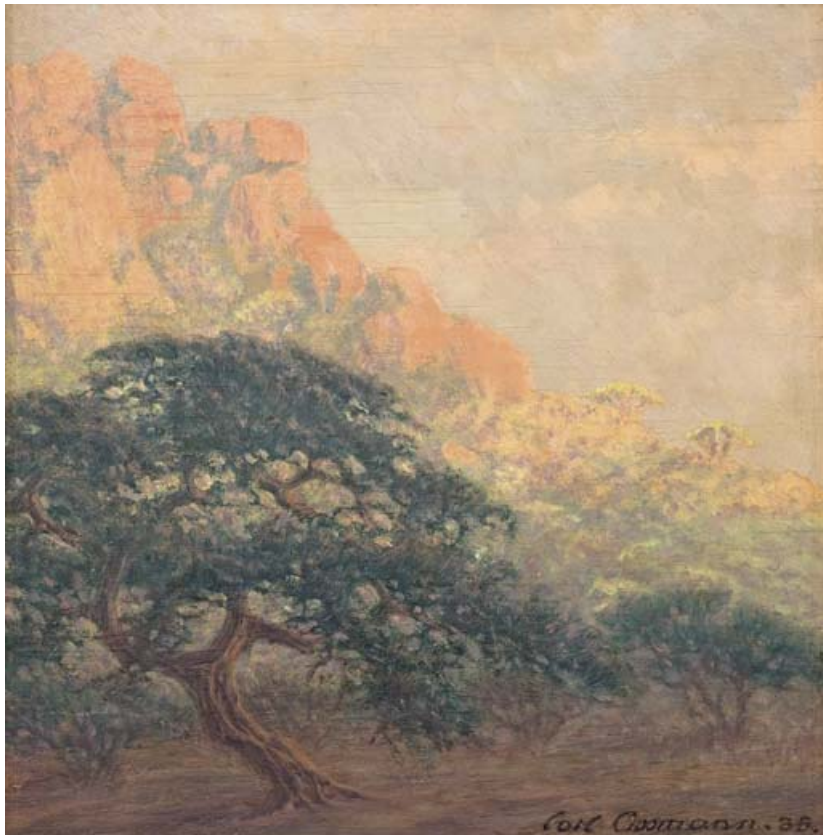
Waterberg, Namibia

signed and dated 35; inscribed 'Kaiser Wilhelm Berg' on two Peter and Regina Strack labels with accession number 007 and collection number 4 adhered to the reverse
oil on panel
31 by 30cm

R20 000 – 30 000

PROVENANCE

The Late Peter and Regina Strack Collection.



532

533

Adolph Jentsch

SOUTH AFRICAN 1888-1977

Schafrevier

signed with the artist's initials; signed, numbered No 27 on the stretcher and inscribed with the title on two Peter and Regina Strack labels with accession number 011 and collection number 17 along with an Arts Association of Namibia label adhered to the reverse

oil on canvas

46 by 70cm

R500 000 – 700 000

"Where modern art screams, the paintings of Jentsch whisper" wrote Olga Levison in her biography of the German artist, Adolph Jentsch, who fell so in love with the arid landscape of South-West Africa that he dedicated the rest of his life to capturing its raw essence in watercolour and oil paint.

Trained in Dresden during the heady days of modernist avant-gardism, Jentsch moved to South-West Africa in 1938 where he was so "deeply imbued with the mystique of South-West Africa that he evoked the silent poetry of this great, empty land":

Famed for the spiritual approach that he brought to his naturalistic renderings of traditionally bleak and typically monochromatic scenes of desiccated rivers and parched fields of wild savannah, Jentsch combined an objective observation of nature together with his uniquely subjective response to strip away all but the very essential, thereby getting to the heart of the landscape.

PROVENANCE

Inherited from D von Funcke.

The Late Peter and Regina Strack Collection.

EXHIBITED

Arts Association of Namibia, Windhoek, *Adolph Jentsch Commemorative Exhibition*, 20 April 1982, catalogue number 28.

In the present lot, *Schafrevier*, Jentsch depicts a dry river bed that is typical of the winter months in SWA. As Levison observes "there is a classical quality to the very simplicity and under-statement of his paintings, a subtlety in their economy of line"³ Likewise, Nico Roos notes that "the primary significance of his perception of nature is that it leads him to a clear realisation that because of the influence of light, there are in the landscape few defined boundaries and that outlines are constantly dissolved".

1. Olga Levison (1973). *Adolph Jentsch*, Cape Town: Human & Rousseau. Page 73.
2. *Ibid.*
3. *Ibid.*
4. Nico Roos (1978). *Art in South-West Africa*, Pretoria: J.P van der Walt. Page 211.
5. Olga Levison (1973). *Adolph Jentsch*, Cape Town: Human & Rousseau. Page 72.





534

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

A Road through a Mountainous Landscape

signed

oil on artist's board laid down on card

30,5 by 45,5cm

R200 000 – 300 000



535

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

A Mountainous Landscape

signed

oil on artist's board laid down on board

20,5 by 28cm

R200 000 – 300 000



536

Hugo Naudé

SOUTH AFRICAN 1868-1941

Palmiet River

signed

oil on panel

24,5 by 34cm

R80 000 – 120 000



537

Hugo Naudé

SOUTH AFRICAN 1868-1941

Mountain Landscape with Wild Flowers

signed

oil on artist's board

25 by 35cm

R80 000 – 120 000



538

538

Frans Oerder

SOUTH AFRICAN 1867-1944

Peonies

signed

oil on canvas

46,5 by 71,5cm

R100 000 – 150 000

539

Frans Oerder

SOUTH AFRICAN 1867-1944

Azaleas in a Vase

signed

oil on canvas

78 by 97cm

R160 000 – 200 000



539

Frans Oerder was well known for his technically accomplished floral still lifes. This painting depicts bright clusters of citrus-hued azaleas in a blue-green Chinese stoneware vase decorated with a floral motif. Described with purposeful brushstrokes, the vibrancy of the flower display is amplified by its arrangement against a neutral background receding into shadow. The artist's interest in colour and tone are self-evident. For all his obvious facility as a naturalist painter, Oerder was capable of spontaneity and play. A close-up view of the orange and yellow flower at the lip of the stoneware vessel, just left of what appears to be a painted chip, reveal Oerder's casual mastery of his medium. His use of paint here is energetic and unpremeditated.

Commenting on these spontaneous moments in his later works, art historian Frieda Harmsen noted how Oerder, working in a "subdued impressionistic way, exaggerated tone values, strengthened colour or adapted shapes of organic forms to give greater distinction and visual interest to mundane objects." The chief elements of Oerder's composition – the flowering azaleas and Far-Eastern stoneware vessel – are well-known elements of Chinoiserie and Japonisme, styles in western art characterized by the use of Chinese and Japanese motifs and techniques. Oerder's blissful work makes an appreciative nod to this earlier modernising influence. – Sean O'Toole

1. Frieda Harmsen (1985). *Looking at South African Art*, Pretoria: JL van Schaik. Page 16.



© The Estate of Maggie Laubser | DALRO

540

Maggie Laubser

SOUTH AFRICAN 1886-1973

***Woman Harvester Resting
among Sheaves***

signed with the artist's initials and dated '20
oil on board
24 by 31cm

R160 000 – 180 000

PROVENANCE

Mrs Lategan, Johannesburg.
Dr and Mrs T Burger,
Stellenbosch.

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 150, catalogue number 333.

This early work by Maggie Laubser, executed in Holland in 1920 before she returned to South Africa, depicts a motif that she would return to throughout her career: the harvest, as inspired by life on her family farms, Bloublommetjieskloof and Oortmanspoort. In a departure from her usual harvesting scenes, Laubser has instead portrayed this woman at rest and has rendered her in muted colours and simplified forms; imbuing the painting with the sense of tranquillity needed for a respite.



541

Frans Oerder

SOUTH AFRICAN 1867-1944

An Encampment with Wagon

signed

oil on canvas

45,5 by 65,5cm

R150 000 – 200 000

542

Maggie Laubser

SOUTH AFRICAN 1886-1973

Mietje

signed, signed indistinctly with the artist's initials and dated 20
oil on board
35 by 29cm

R1 000 000 – 1 500 000

PROVENANCE

Prof PP Serton, Stellenbosch, bought on an early exhibition in Stellenbosch.

Mrs EC van der Straaten, Stellenbosch, received as a gift from the Serton Family.

Thence by descent to the current owner.

Annotated on the reverse: "Aan Ester van der Straaten als blyk van onze groote waardering voor haar houding in de moeilike jare 1942-1946."

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor.

Illustrated on page 142, catalogue number 292 with the title *Portrait of a Woman with Head Scarf*.

In 1920, Maggie Laubser returned to South Africa from Europe for a short visit to her family's farm, Oortmanspoort, near Klipheuwel in the Malmesbury district. It is likely that this work was painted during this period as the subject matter is in line with her 'South African phase'. This phase, encompassing her short visit in 1920 and a longer visit from 1921-1922, comprises a series of portraits of black and coloured female figures; likely women who worked on the farm in some capacity.

This portrait of Mietje in her dark purple jacket and complementary yellow headscarf is evidence of the influence of Vincent van Gogh on Laubser. The austerer quality of the work, with its singular light source bathing the face in light and casting the background and back of the head in shadow, is reminiscent of Van Gogh's portraits of peasants in Nuenen, The Netherlands in the early- to mid-1880s.

Laubser would have come into contact with the work and ethos of Van Gogh in 1919-20, around the time that this portrait was created. Although she was adamant that she never encountered an original Van Gogh painting, she was introduced to the post-Impressionist artist by Arnold Balwé, her friend and the son of her benefactor, Jan Balwé. Laubser not only admired Van Gogh's artistry but also related to his "ideas on the unity of God, human beings and life, nature and beauty".²

1. Dalene Marais (1994). *Maggie Laubser: her paintings, drawings and graphics*. Johannesburg: Perskor. Page 38.
2. Muller Ballot (2016) *Maggie Laubser: A Window on Always Light*. Stellenbosch: Sun Press. Page 86.





543

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

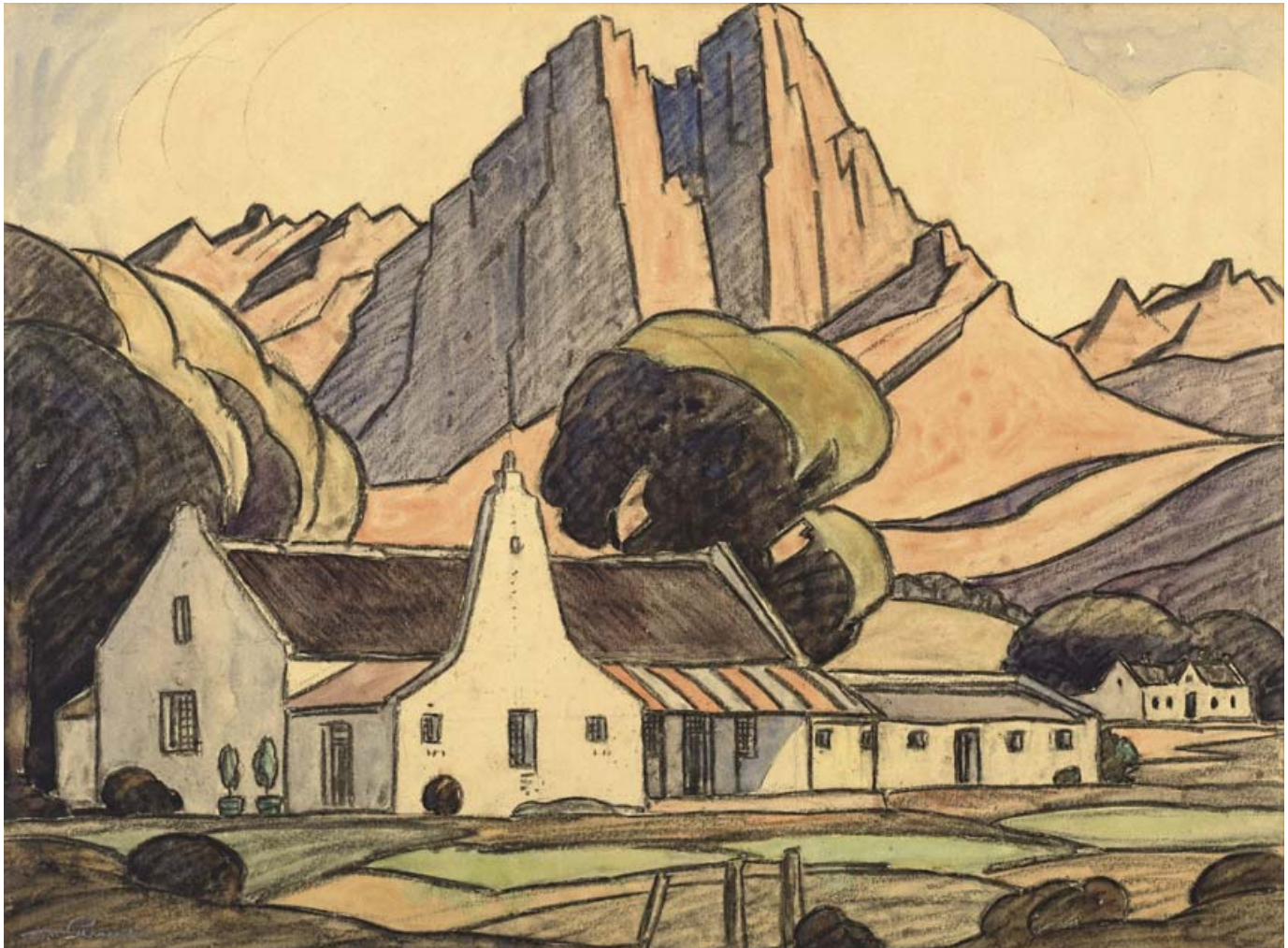
Purple Mountains

signed

oil on board

10,5 by 14cm

R100 000 – 150 000



544

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Twin Peaks, Jonkershoek

signed

charcoal and watercolour on paper

laid down on board

45 by 60,5cm

R350 000 – 500 000

PROVENANCE

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

JH Pierneef would return to the Jonkershoek motif a number of times throughout his career and in a variety of media. Smaller examples in casein are notable for their technique in a fast-drying medium that was difficult to master, whilst the Station Panel depicting the Stellenbosch mountain range stands out for its monumental use of perspective. In June 2017, Strauss & Co sold *Farm Jonkershoek with Twin Peaks Beyond, Stellenbosch* for a world record price. The present lot features a similar geometric treatment of this motif in charcoal and watercolour.



545

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Wilgerbome

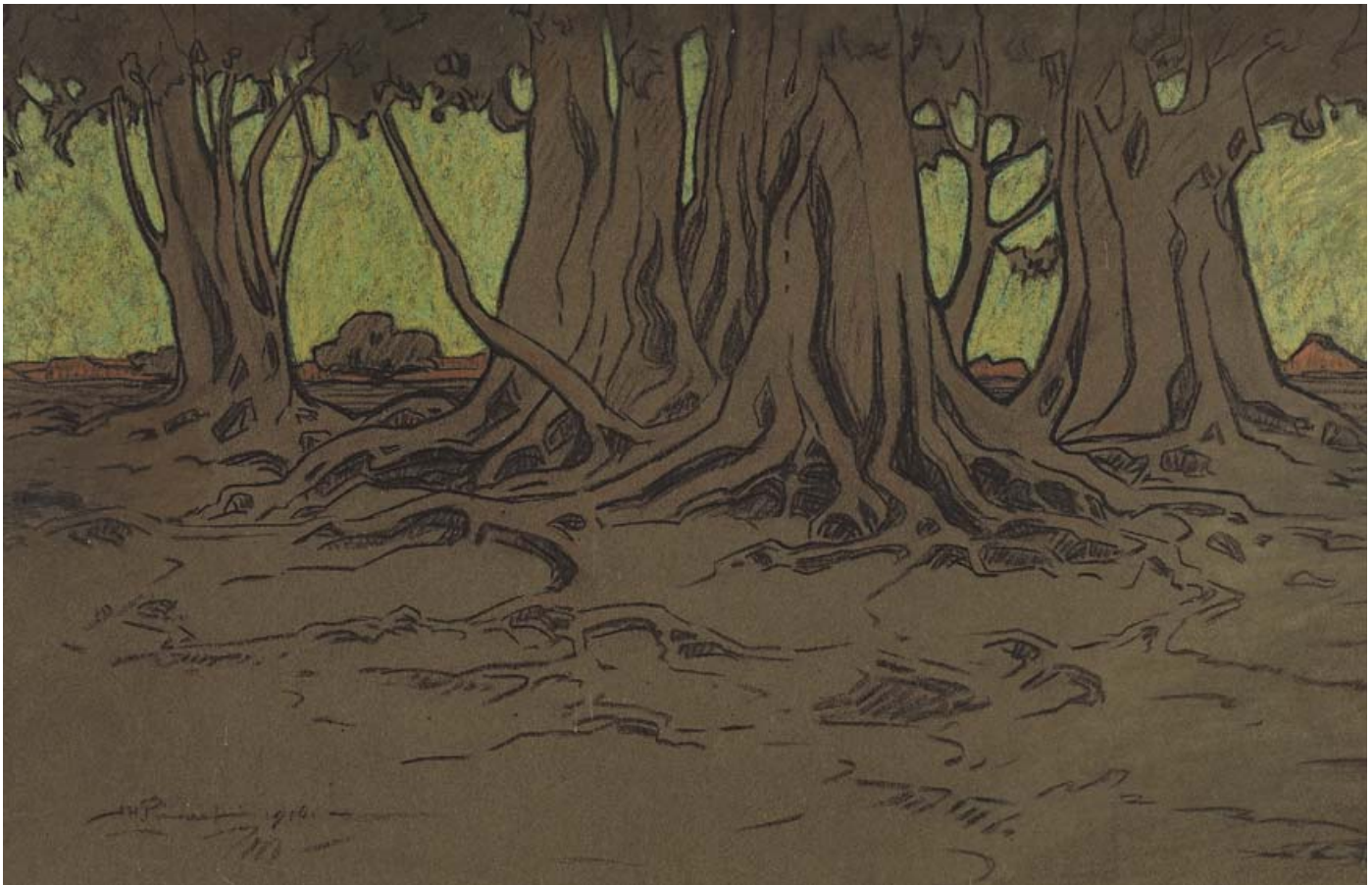
signed and dated 1914; inscribed 'Green Sky with Brown Willows' on a label adhered to the reverse
pastel on paper laid down on board
48 by 67,5cm

R350 000 – 500 000

LITERATURE

PG Nel (1990). *JH Pierneef: His life and his work*, Johannesburg: Perskor. Illustrated in colour on page 16.

"According to Dr van Blerk this painting was regarded in 1914 as the most modern artwork in South Africa". PG Nel, *ibid*, page 16.



546

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Tree Roots

signed and dated 1916

pastel on paper laid down on board

45 by 70cm

R250 000 – 350 000



547

Nita Spilhaus

SOUTH AFRICAN 1878-1967

Camps Bay

signed with the artist's monogram

oil on canvas

45 by 57,5cm

R100 000 – 150 000

An incomplete study of Table Bay from
Signal Hill is painted on the reverse.

548

Hugo Naudé

SOUTH AFRICAN 1868-1941

A View of the Coast

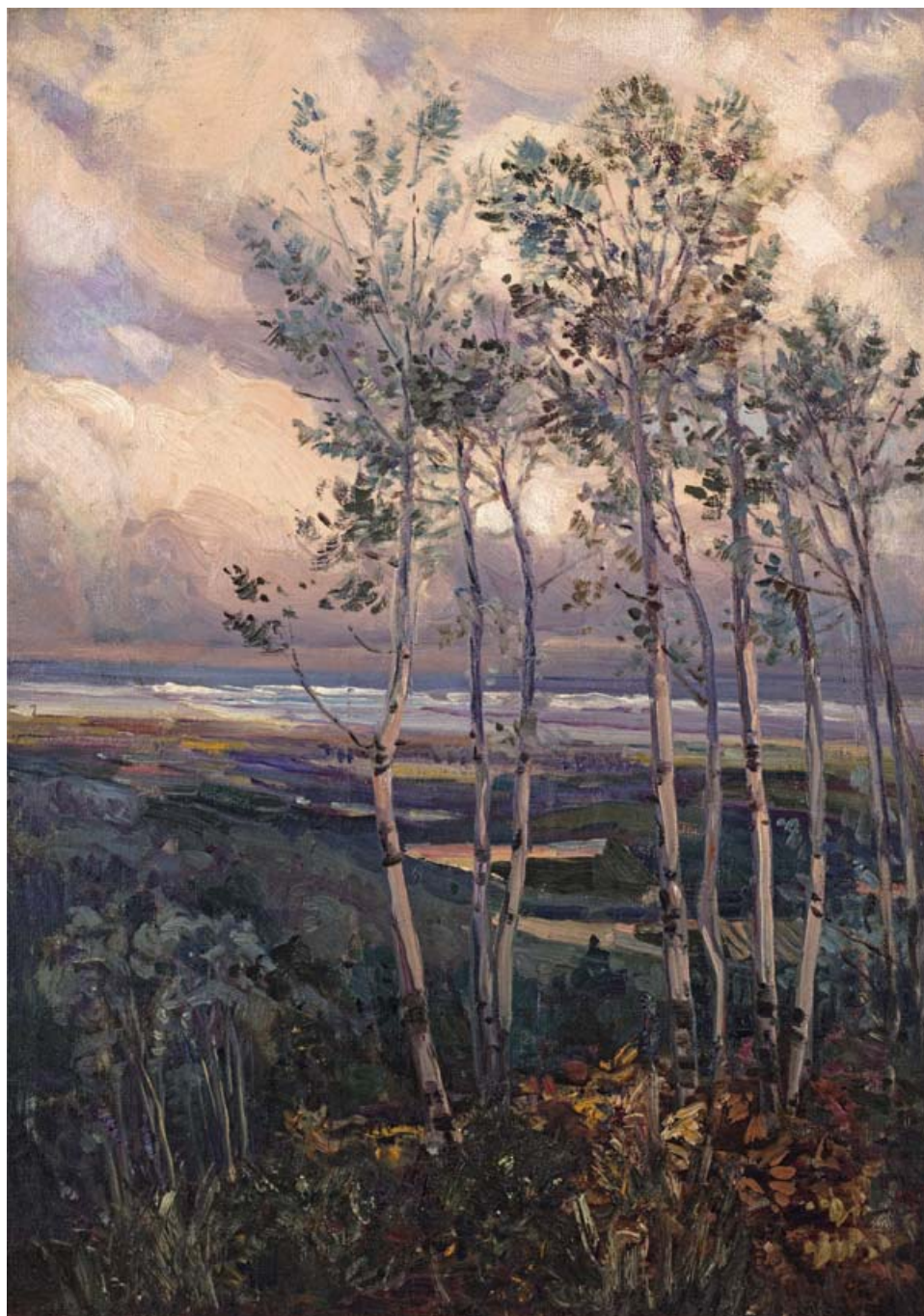
oil on canvas

55 by 39,5cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist by the current owner's grandfather, Hennie Roos while living in Wellington, and thence by descent.



549

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

A View of Mountains Through Trees

signed and dated 30

oil on artist's board

34,5 by 59cm

R1 200 000 – 1 800 000

In the late 1920s and 1930s the art going public in South Africa was largely conservative and for the most part, generally uninformed about the new developments in modern art that were occurring in Europe.

Lecturing on modern art in 1928 at the Transvaal University College (now the University of Pretoria), J.H. Pierneef vocalised his position about the government being "so lax in the promotion of the arts", venturing further that "today, for example, the work of Cézanne – which would be considered extremely modern in South Africa – is already regarded as classic on the continent".¹

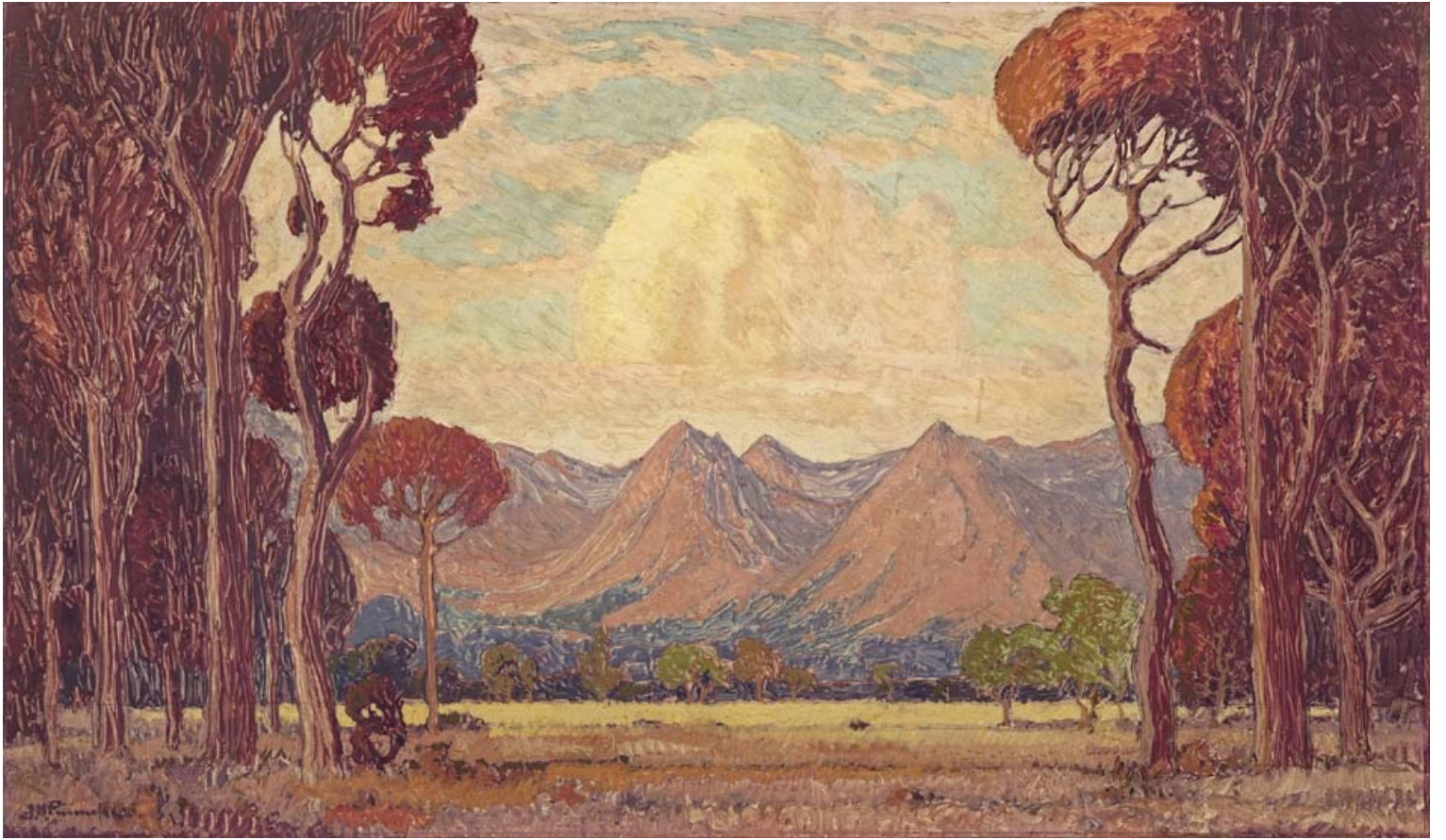
Having just returned from a trip in the Netherlands, he had also visited Belgium, France and Germany, and "confronted with the art of the Impressionists, the Neo-Impressionists, the art of the Symbolists, the sensual Art Nouveau and the

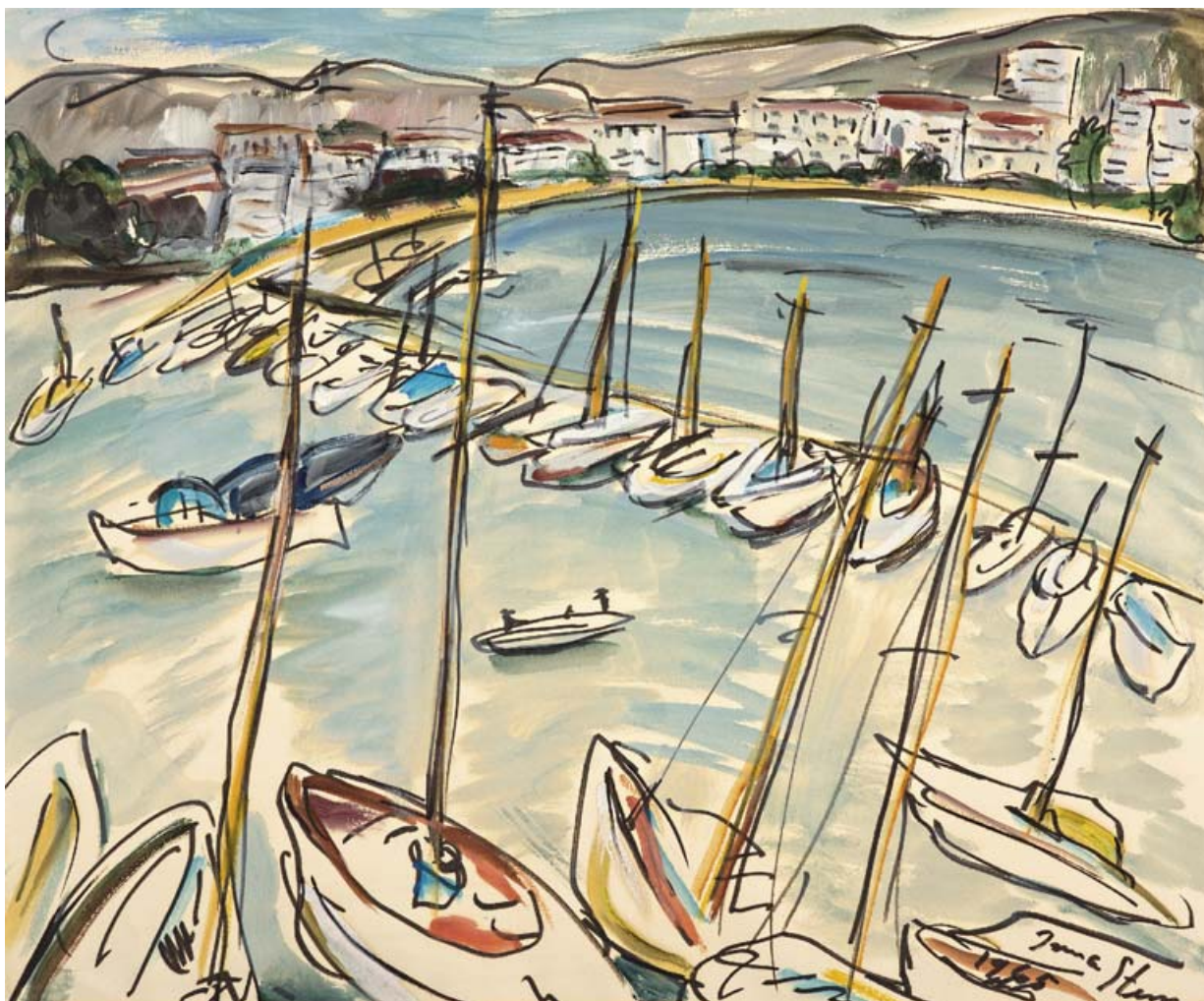
Geometrical Nieuwe Kunst", Pierneef was inspired by the developments of the Modernists he encountered.²

In the present lot we see Pierneef in an experimental mood; playing with an unusual colour spectrum in the foreground trees which frame the theatrical grandeur of a distant pair of twin peaks. Topped by the familiar cloud formation that he would employ in the Station Panels (which he commenced in the same year as this painting was executed), the present lot illustrates Pierneef's enduring flirtation with the avant-garde, whilst at the same time, he is employing more formal, compositional principles.

1. PG Nel (1990). *J.H. Pierneef: His Life and Work*, Johannesburg and Cape Town: Perskor. Page 74.

2. *Ibid*, page 134.





550

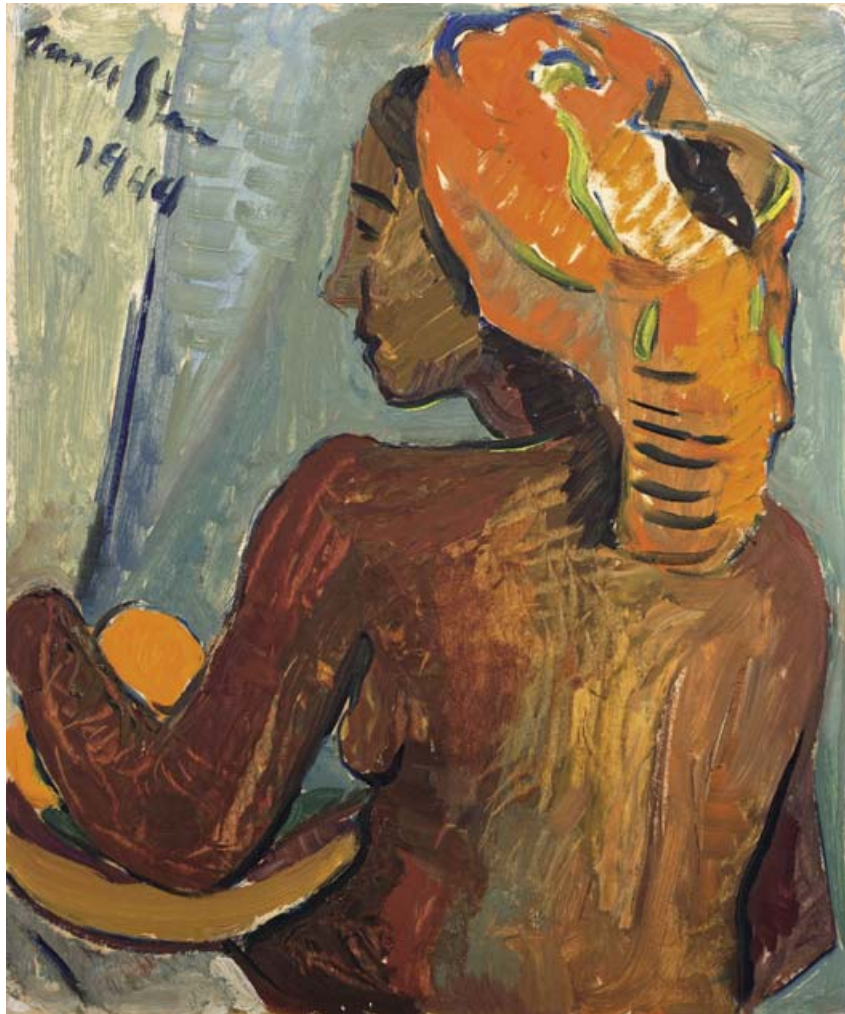
Irma Stern

SOUTH AFRICAN 1894-1966

Boats on the French Riviera

signed and dated 1965
mixed media on paper
44,5 by 53,5cm

R250 000 – 350 000



551

Irma Stern

SOUTH AFRICAN 1894-1966

Woman with Orange Headscarf

signed and dated 1949

oil on card

63 by 52,5cm

R250 000 – 350 000

PROVENANCE

Irma Stern Trust Collection, accession
number 860.

The proceeds from the sale of this lot will
benefit the Irma Stern Trust.

552

Alexis Preller

SOUTH AFRICAN 1911-1975

Portrait of a Young Woman

signed

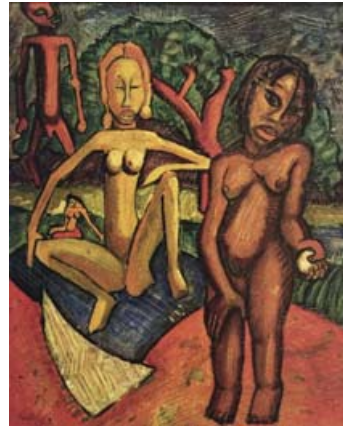
oil on particle board

27,5 by 24cm

R300 000 – 500 000

From his earliest attempts, when still under the sway of Vincent van Gogh and Paul Gauguin, to his final group of elegant, Renaissance-style examples in 1975, Alexis Preller painted captivating portraits throughout his career. *Portrait of a Young Woman*, almost certainly painted in the late 1930s, is a rare, experimental and remarkable example. Likely inspired by visits to Ndebele villages and a significant trip to Swaziland, the portrait is early evidence of the artist's decision to express in his paintings his own African identity.

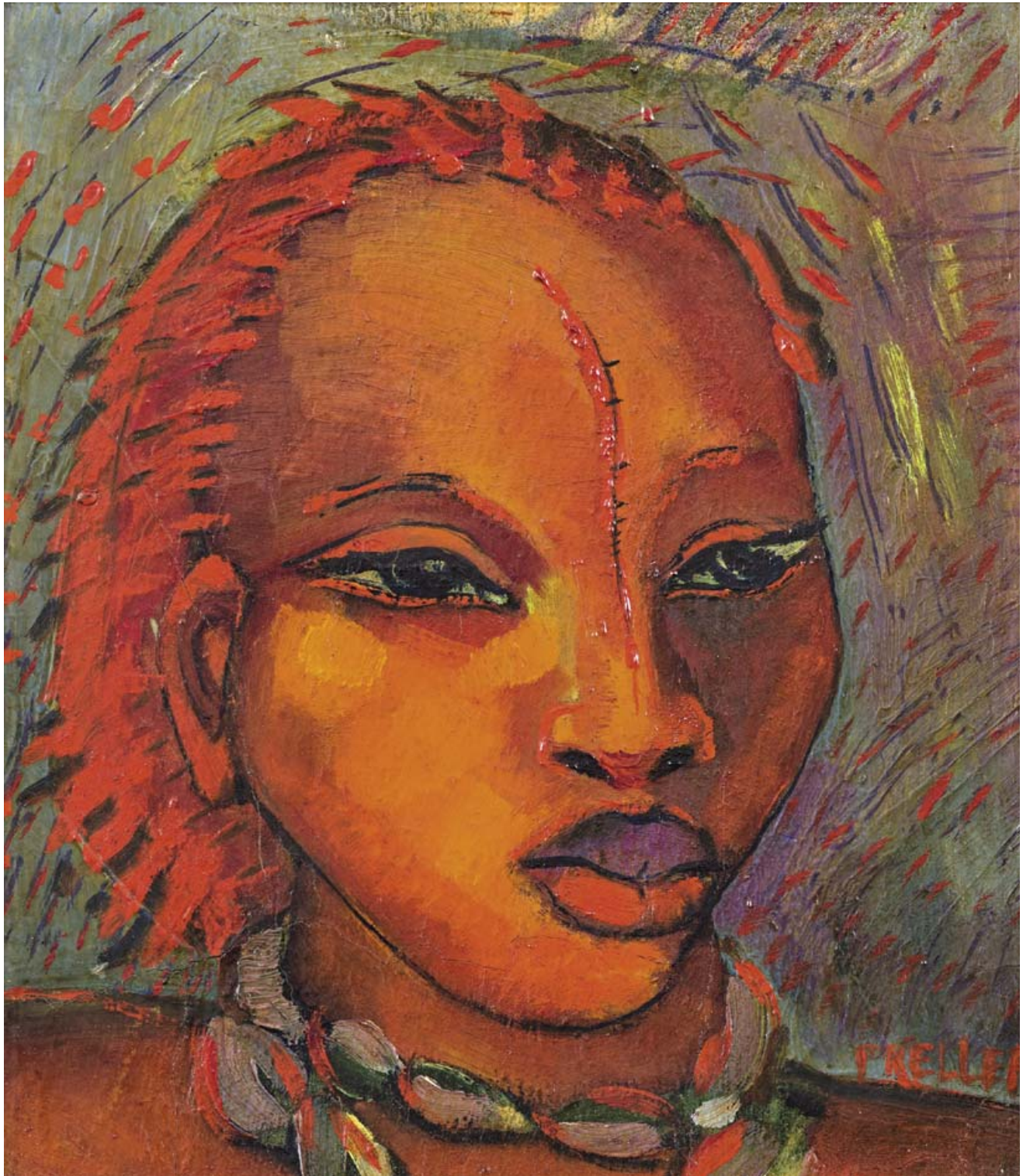
Set against a lively, disorientating backdrop of blue, mauve and orange dashes, the sitter is a youthful, open-faced



Alexis Preller, *Garden of Eden*, 1937

© Bob Cnoops

woman, her hair tightly braided, her top lip painted a surprising purple, and her neck decorated with strings of shells and beads. The head, with its beautiful, sleek, serpentine eyes, its plump lips, and its gentle allusions to Fang and Dogon sculpture, brings to mind the artist's figure of Eve in his historically significant painting from 1937, *The Garden of Eden*. In the present lot, however, the paint is far more luxuriously applied: the cheeks and chin are built up with shimmering patches of vermillion, yellow and bright clay, while shades of the most fierce, electric orange define the eyelids, brows and earlobe.





553

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

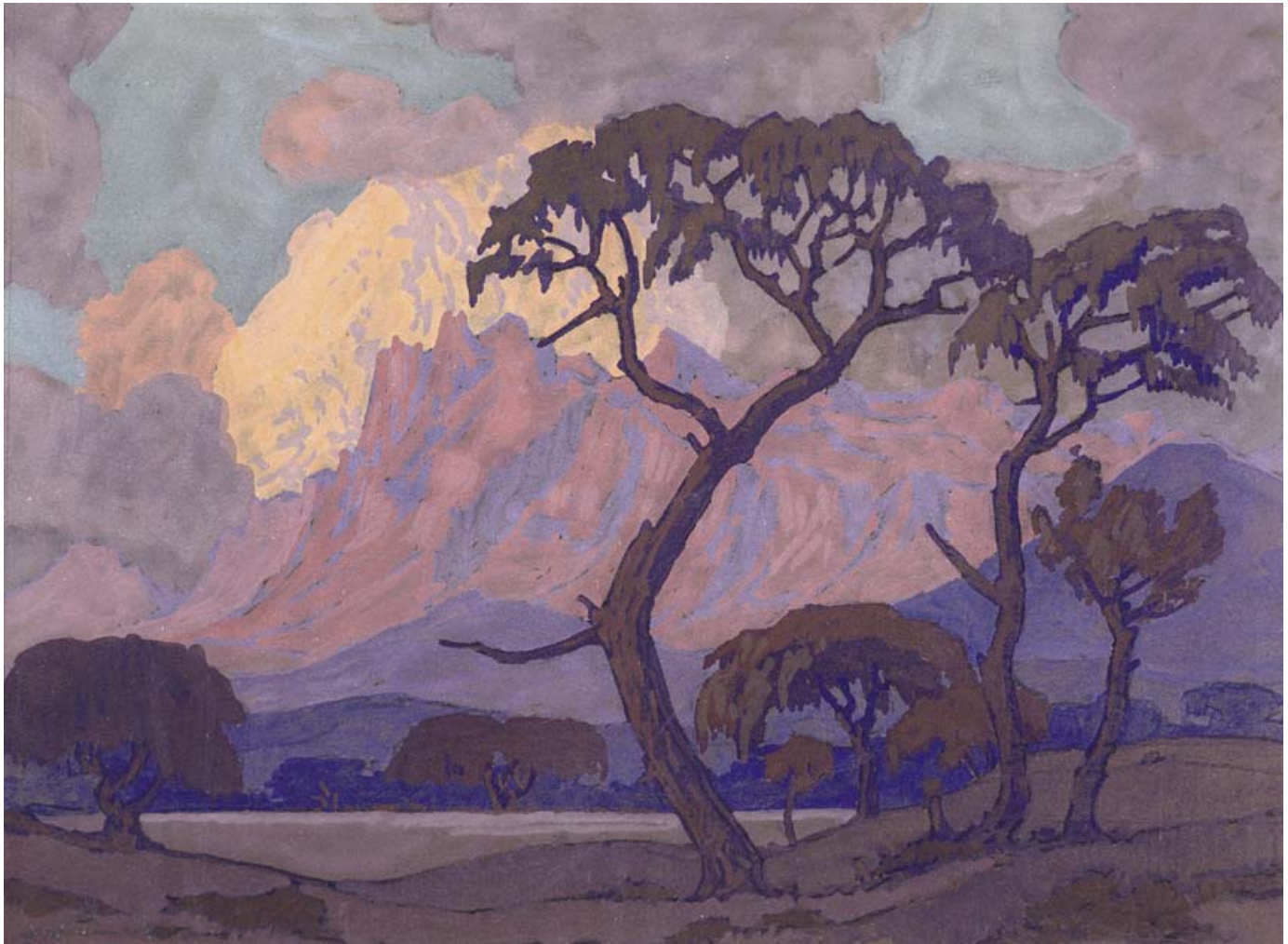
Red Mountains

casein on paper
29 by 50cm

R250 000 – 350 000

PROVENANCE

Purchased by the current owner's grandparents directly from the artist's studio in Pretoria in the early 1930s.



554

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

***Thorn Trees in Mountain
Landscape at Dusk***

signed

casein on artist's board
21 by 28,5cm

R350 000 – 500 000

PROVENANCE

Purchased by the current owner's grandparents directly from the artist's studio in Pretoria in the early 1930s.

LITERATURE

cf. Wilhelm van Rensburg ed (2015). *A Space for Landscape: The Work of JH Pierneef*, Johannesburg: Standard Bank. A similar example illustrated in colour on page 111.

555

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Elephant Castle, Selati Rivier, Phalaborwa

signed and dated 45; inscribed with the title on the stretcher and further inscribed on a Johans Borman Fine Art label adhered to the reverse

oil on canvas

60,5 by 76cm

R3 000 000 – 5 000 000

PROVENANCE

Johans Borman Fine Art, 2006.

Private Collection.

The Selati river flows into the Kruger National Park from the west, joining the Oliphant's river at the border of the present-day Limpopo and Mpumalanga provinces. The present lot was painted near the intersection of these two rivers outside Phalaborwa, with the title referring to one of the distinctive rocky outcroppings that dot the lowveld landscape.

Rich in natural mineral resources, the area was mined for its copper and iron ore deposits over a thousand years ago; with archaeological evidence of the remains of smelting ovens found in the surrounding granite hills. Soon after this painting was executed, phosphates were discovered and the mining town of Phalaborwa was established in 1957.

Painted in the monumental style he mastered during the Station Panels years of the early 1930s, Pierneef staggers his pictorial planes, leading to an overall sense of grandeur. Inspired by geometric proportions, Pierneef developed an inimitable visual language. His "knowledge of structure resulted in attempts to form a deeper understanding of the

world rather than its appearance alone." "What is a landscape?" he would muse, asking "Is it the rough upper surface of the earth or is it the effect of its internal construction?"¹

This philosophical outlook is most notably achieved in his synthesis between the land and the sky, where once fleeting clouds build into monuments, anchoring and balancing the weight of his compositions. Pierneef's clouds can be found in the poetry of CM van der Heever who writes:

"And so the tension builds in the summer's day. Far in the West there are some thunder heads. At first the feathery tips are just visible on the other side of the haze, but then the white curves billow out, column after column, until the ends of the earth are surrounded by the snow white beacons which reign peacefully over the wide open space of the veld"²

1. PG Nel (1990). *JH Pierneef: His Life and Work*, Johannesburg and Cape Town: Perskor. Page 157.

2. *Ibid.* Page 149.



556

Maggie Laubser

SOUTH AFRICAN 1886-1973

Ou Lena

signed and dated '26
oil on cardboard laid down on board
40 by 34cm

R500 000 – 700 000

PROVENANCE

Mrs A J Becker, Johannesburg.
Acquired from the artist by the current owner's grandmother.

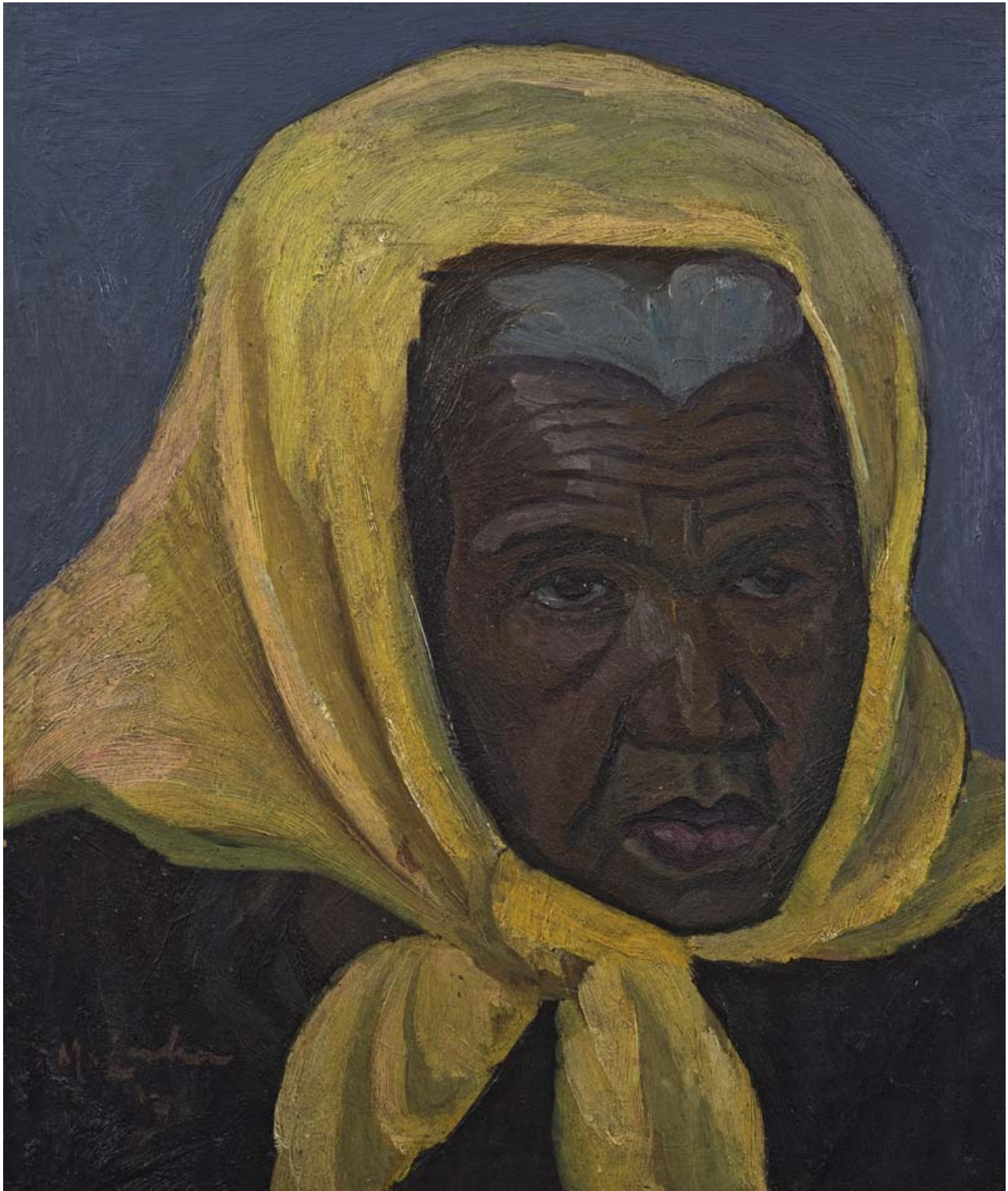
LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor.
Illustrated on page 188, catalogue number 546, with the title *Portrait of an Old Woman with Head Scarf*.

In November 1924 Maggie Laubser moved to her parents' farm, Oortmanspoort, near Klipheuwel in the Malmesbury district after living in Europe for the better part of eleven years. There she established a small studio and painted scenes from the farm and portraits of farm labourers such as Lena. In this portrait Laubser uses the gaiety of the bright yellow headscarf as an antidote to the seriousness of Lena's countenance.

Laubser's first solo exhibition opened on 16 October 1930 in the Ou Hoofgebou of Stellenbosch University. In his review of this exhibition in *Die Huisgenoot*, A.C. Verloren van Themaat wrote "What these paintings convey to me is a love of people. They reveal to me something about South Africa that I have not yet discovered myself. The young women workers who are hanging there as paintings were born on the farm and grew up there; they are Hannie, the domestic servant, and Lena, who does small chores on the farm [...] But they are spiritualised in a harmony of colours, grey and red, violet and green. They have been powerfully embodied and well drawn[...] I get a sense of the compassion radiating from Maggie Laubser's work"¹

1. AC Verloren van Themaat (1931). Een middag op die tentoonstelling van Maggie Loubser (sic). *Die Huisgenoot*, 16 January.



557

Gerard Sekoto

SOUTH AFRICAN 1913-1993

Striding Through the Township

signed and dated 71

oil on canvas

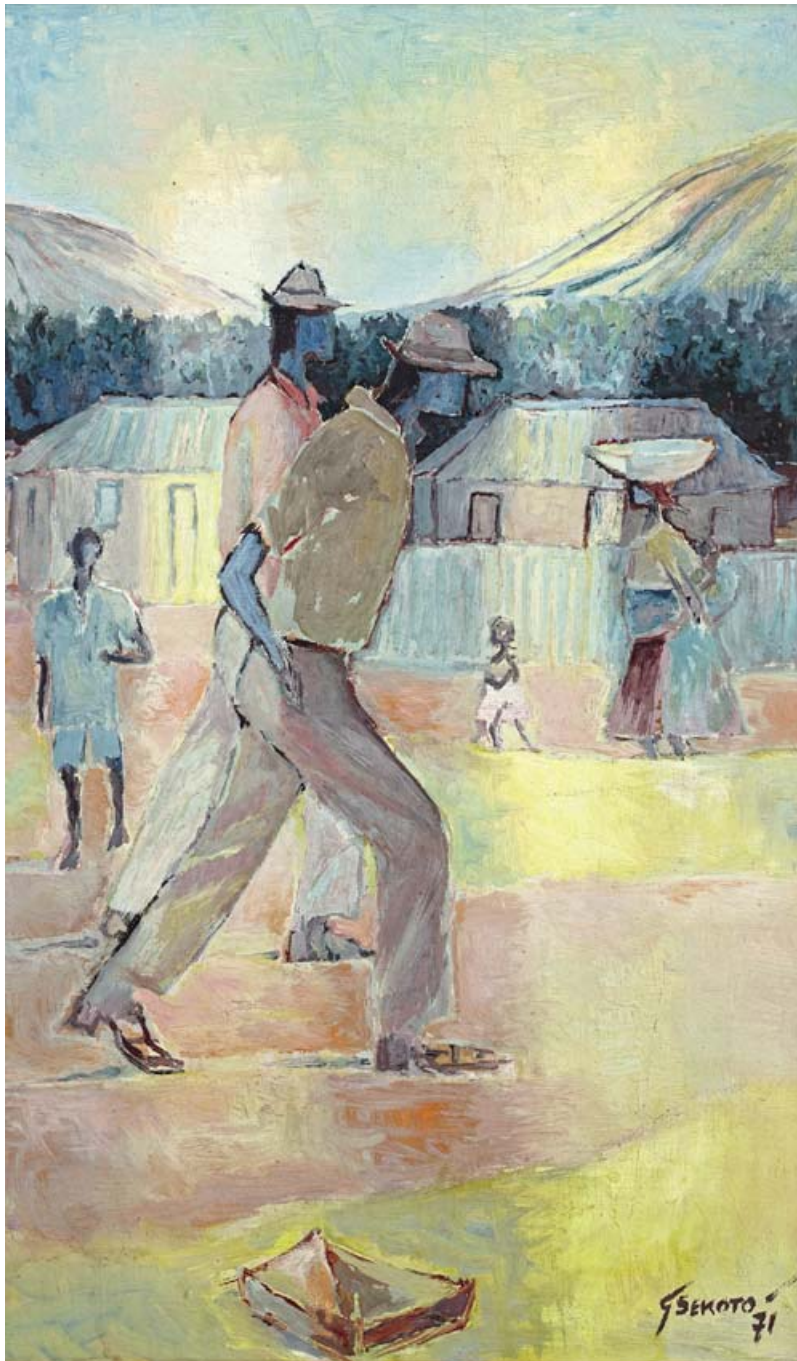
53,5 by 31,5cm

R200 000 – 300 000

LITERATURE

Barbara Lindop (1988). *Gerard Sekoto*,
Johannesburg: Dictum Publishing.

Illustrated in colour on page 250.



© Gerard Sekoto Foundation | DALRO



© Gerard Sekoto Foundation | DALRO

558

Gerard Sekoto

SOUTH AFRICAN 1913-1993

West African Village Scene

signed with the artist's initials and dated 67;

inscribed with the artist's name on the reverse

oil on canvas

21,5 by 26,5cm

R140 000 – 180 000

559

Sydney Kumalo

SOUTH AFRICAN 1935-1988

Seated Figure Arms Behind Back

bronze

height: 31cm

R250 000 – 350 000

EXHIBITED

Grosvenor Gallery, London, *Kumalo Skotnes*,
12 July to 6 August 1966, catalogue number 10.

Grosvenor Gallery, London, *Art from South
Africa c. 1917 – 1980*, 15 February to 10 March
1995, catalogue number 21.

Michael Stevenson Gallery, Cape Town,
South African Art 1840 – Now, January 2005,
catalogue number 14.

This work was produced by Grosvenor Gallery
in London and cast in an edition of 10 by the
Fiorini & Carney Foundry, London, circa 1966.
Accompanied by a Certificate of Authenticity
from Grosvenor Gallery (Fine Arts) Limited,
London, United Kingdom.

"This certificate confirms that the above
work *Seated Figure Arms Behind Back* (Ref cat
10 & K9) is an original limited edition bronze
cast by the artist Sydney Kumalo. It was cast
by the Grosvenor Gallery under the artist's
supervision and is recorded by the artist's
estate. This work was cast at the Fiorini &
Carney Foundry in London c. 1966 in an
edition of 10, although there are records of
only 4 works being made."



560

Lucas Sithole

SOUTH AFRICAN 1931-1994

Not Me! (LS7615)

signed; inscribed with the title on a strip of masking tape adhered to the reverse
Rhodesian teak on liquid steel base
height: 47,5cm

R100 000 – 150 000

EXHIBITED

Gallery 21, Johannesburg, 1976.
Gallery 101, Johannesburg, 1977, catalogue
number 77/5.



561

Lucas Sithole

SOUTH AFRICAN 1931-1994

Mamdzamfu (LS7572)

signed; inscribed indistinctly with the title
and the material on a strip of masking tape
adhered to the underside of the base
Rhodesian teak on liquid steel base
height: 69cm

R100 000 – 150 000

“Mamdzamfu” means “Thank you” in Chewa,
a language of the Bantu language family.

With thanks to Fernand Haenggi in
assistance with the cataloguing details of
lots 560 and 561.



560

561



562

John Piper

BRITISH 1903-1992

Urban Landscape

signed

watercolour on card

34,5 by 53cm

R100 000 – 150 000



563

Lynn Chadwick

BRITISH 1914-2003

Seated Woman

dated 1986, numbered 4/9 and stamped C38S
bronze with brown patina, mounted on marble base
height: 14cm excluding base; base: 5,5cm

R250 000 – 300 000

564

Irma Stern

SOUTH AFRICAN 1894-1966

Castle, Madeira

signed and dated 1963; inscribed with the artist's name, address and title on the reverse

oil on canvas

90 by 70cm

R2 000 000 – 3 000 000

PROVENANCE

Irma Stern Trust Collection, accession number 41.

The proceeds from the sale of this lot will benefit the Irma Stern Trust.

The Portuguese island archipelago known as Madeira lies in the North Atlantic Ocean, southwest of Portugal. It was claimed by sailors in the service of Prince Henry the Navigator in 1419 and settled the following year. Madeira's strategic position and its sugarcane production enabled Portugal to extend its influence in the sea trade, heralding the age of European expansion and the search for new lands and colonies in the centuries that followed.

The subtropical islands of Madeira attracted Stern for the first time in 1931 after the failure of her marriage. It was here, recovering from her resultant breakdown, that she produced some of her most disturbing portraits of outcasts on the fringes of society. The exotic climate and dramatic topography

sued Stern's expressionistic style, which is why she returned in 1950 and again in 1962 and 1963, on each occasion creating works that captured the island's unique verdant and historic allure.

The Fort of São João Baptista do Pico was built to protect the island of Funchal against pirates and it occupies a lofty vantage point above the harbour. Stern depicts this Fort in monumental terms from below, describing the steep hillside gradient. Lush vegetation is painted in typical expressive brush strokes in a tropical palette of warm ochres, yellows, pinks and red, off-set against a lively sea of emerald green tones. A darkly attired figure stands by an open doorway in stark contrast against the dynamic tableau unfolding above.





565

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

View of the City Bowl from Bo-Kaap

signed; inscribed with the artist's name and titled 'District Six Cape Town' on a William Humphreys Art Gallery label on the reverse
oil on canvas
50 by 60cm

R250 000 – 350 000



566

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

District Six

signed

oil on board

45 by 55cm

R180 000 – 240 000

567

Vladimir Tretchikoff

SOUTH AFRICAN 1913-2006

Still Life with Crayfish and Newspaper

signed and dated 58-59

oil on canvas

64,5 by 75cm

R250 000 – 350 000

PROVENANCE

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

In this work, Tretchikoff explored the topic that he had first broached in 1948, with his *Herb Seller*: coexistence of the momentous and the mundane.

In the *Herb Seller*, we saw a nonchalant Cape Malay woman offering her fare against the backdrop of election posters. Ironically the election brought the National Party to power, and the sitter's rights were restricted as a result.

By the time Tretchikoff completed *A Still life of Crayfish and Newspaper*, the Group Areas Act was in its second incarnation, as evidenced by a headline in the newspaper. Meanwhile, Cape Malay traders on the seafront wrapped crayfish in papers such as this, with every page carrying the news of discrimination, nuclear tests and Cold War crises.

Apart from a very rare reference to Tretchikoff's native country ('America Challenges Russia') in this work, an observer would notice a 'bonus' next to it: a self portrait of the artist.

Tretchikoff produced this painting at the end of his 'golden period' and exhibited it alongside his best-known canvases, such as *Miss Wong* or the *Lady from Orient*. The late 1950s saw him present some of his most politicised work — including his *Black and White*, a clear anti-racial declaration made before critically acclaimed painters in South Africa turned to protest art. Declassified government archives reveal that the Special Branch was compiling a dossier on Tretchikoff.

He did not pursue this direction any further. His audience was not keen on political statements in art. The original buyer of this painting, for example, was drawn to it because spiny lobsters in newspaper were a familiar sight on his visits to Cape Town. The work has been in the family for nearly sixty years. The current owner, a biologist, has appreciated the beauty and anatomical accuracy of Tretchikoff's depiction of the crustacean.

Boris Gorelik



568

Maggie Laubser

SOUTH AFRICAN 1886-1973

Cat and Pumpkin, recto; *Still Life with Sunflowers, verso*

signed
oil on board
40,5 by 48,5cm

R1 500 000 – 2 000 000

PROVENANCE

Dr JW Groenewald, Bloemfontein.
A Private Collection.

LITERATURE

Dalene Marais (1994). *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor.
Illustrated on page 297, catalogue number 1209, with the title *Still Life with Cat and Pumpkin*.

There is a striking photograph of Maggie Laubser with a black cat in her arms in the archives of the University of Stellenbosch. Spontaneously images of a mother with a child in her arms are conjured up. This photo dates from the early 1930s.

The cat features prominently in Laubser's output during 1930-40: either together with young girls or women or in still lifes next to flowers in vases or fruit as for example *Cat and Pumpkin* (circa 1936). Three works in which a cat sits next to a pumpkin are documented.

Nevertheless, she painted cats much earlier; their presence can be traced to *The Happy Mother*, a rendering of a proud cat mother with her four kittens that Laubser painted in 1906. This homely picture of five cats nestling around a tin chest foreshadows the much later still lifes.

In 1922 Laubser, on her return to South Africa after her initial exposure to painting overseas, again turns to the cat as subject matter. She portrays two cats (oil on cardboard). On the back of that painting is the following annotation: "Maggie Laubser Strand 1922 one of my very first". In 1930 she engages these cats, together with objects that resemble small pumpkins in *Figures: Cats and Fruit*. This is a loosely painted composition carried out in broad brush strokes. One of the cats, nearest to the 'fruit' faces it. This snippet finds further expression in the masterly painted *Cat and Pumpkin*. Thus by 1930 the mother figure of 1906 disappears. She is replaced by young girls or women, vases with flowers or pumpkins and of her four kittens one or two mature cats remain.



Maggie Laubser with her black cat

Courtesy: Manuscripts Section, Stellenbosch University Library

Cat and Pumpkin, a picture of the utmost simplicity, signifies more than meets the eye. The main role players, a cat and a pumpkin, occupy the forefront, the stage: a table. The backdrop consists of the five prominent vertical rails of a chair. Apart from a bright orange the dominating palette is cool and consists of greens and blues.

It is the colour of the pumpkin, the orange that catches the eye. The brightness that exudes from it reflects in the eyes of the cat that intently looks at the pumpkin. Thus the main role players connect.

In Egyptian mythology Bast is the Cat goddess and is symbolised by the image of the cat. She is the protector of marriages. She is also associated with the moon which is linked to women. Additionally the five chair rails signify the union between heaven and earth (known as *hieros gammos*). Against this background Laubser's interpretation of the cat and the pumpkin expands the concept still life.

In *Cat and Pumpkin* the absent mother is replaced by the pumpkin. The cat intently looks at her (the pumpkin) and visibly the response between them becomes apparent. The warmth of the pumpkin's orange reflects in the cat's eyes. They link and the cat takes on Bast's role to protect the seed bearing pumpkin with its promise of resuscitating life.

Elza Miles

1. Dalene Marais (1994): *Maggie Laubser, her paintings, drawings and graphics*. Johannesburg: Perskor. Page 191.



© The Estate of Maggie Laubser | DALRO



569

Gregoire Boonzaier

SOUTH AFRICAN 1909-2005

Cannas

signed and dated 1979; signed and inscribed
with the title on a strip of masking tape
adhered to the reverse

oil on canvas

56 by 40,5cm

R200 000 – 300 000



570

Maud Sumner

SOUTH AFRICAN 1902-1985

Still Life with Flowers, Hat and Umbrella

signed

oil on canvas

49 by 60cm

R120 000 – 160 000



571

Marjorie Wallace

SOUTH AFRICAN 1925-2005

The Artist at Home

signed

oil on canvas

80 by 99cm

R100 000 – 150 000

LITERATURE

cf. Amanda Botha (2006). *Marjorie Wallace: Drif en Vreugde*, Cape Town: David Philip. A comparable example painted from a similar angle with the same yellowwood table, blue checkered table cloth illustrated in colour on the page facing page 129.

This painting depicts Marjorie Wallace's home in spring. According to Amanda Botha, she is known for painting her lounge/dining room always from the same angle to represent the four seasons. The spring flowers in the vase are picked from her garden.



572

Freida Lock

SOUTH AFRICAN 1902-1962

Kitchen Interior

signed

oil on paper laid down on card

56 by 53cm

R200 000 – 250 000

A prominent member of the New Group (1938–54), Freida Lock was proficient across a range of painterly genres but it is her masterful domestic interiors that rank as her crowning achievement. Lock's domestic circumstances helped form her eye. Painter Johannes Meintjes described her 71 Bree Street studio-residence as "one of the most incredible institutions of its kind ever seen".¹ A skilled colourist with a keen sense for architectural detail, Lock was adept at using colour to impressionistically evoke the luminosity of the everyday objects. Her vegetables in this lot are rudimentary lines of green; a dot of red denotes variety. Two colours dominate this composition: the marine blues of her kitchen furnishings and pink of the walls. Lock's use of colour is nonetheless economical. Brick red is used to delineate both the tablecloth and fill in parts of the floor. While her painting faithfully enumerates the objects that make up this pre-modern kitchen – stocked with crockery, storage containers, vegetables, a leafy flower and electric hot plate – Lock ably succeeds in offering more than just a descriptive sketch. – Sean O'Toole

1. Johannes Meintjes. (1955) *Frontier Family*, Central News Agency, Johannesburg. Page 168.



573

Walter Battiss

SOUTH AFRICAN 1906-1982

Rock Formations

signed

oil on canvas

43 by 56cm

R150 000 – 200 000

Walter Battiss was greatly influenced by the art of South Africa's first people, which he documented and researched as a young man at remote sites across the country. "When I came down from the mountain of initiation I was articulate and free," he wrote of his formative experiences in *Fragments of Africa* (1952). Battiss produced many drawings and notebooks while in the field; they reveal an acutely perceptive and sensitive viewer. "The rock painters were not seduced by colour, were never tempted to abandon form for colour," noted Battiss in 1945. "Form is timeless security – the suggestion of the eternal not the ephemeral. Colour fades, form remains."¹ A vivid colourist, Battiss nonetheless kept a loose faith in form throughout his career as a painter. This undated lot is typical of work from the 1950s when he began integrating compressed perspectives, geometric simplification and non-naturalistic colours into his compositions. His affection for the landscape genre remains abundantly clear. This cubistic landscape features clearly delineated rock outcrops, manmade walls and receding horizon. The success of the composition however relies on the artist's skillful interlocking blocks of olive, burnt orange, brown, mustard and lavender. The radical simplification of the animal life in the foreground pools of blue would become a dominant feature of his later work. – Sean O'Toole

1. Wall text (WBC/08/010, 1945) at exhibition *The Origins of Walter Battiss: "Another Curious Palimpsest"*, Origins Centre, Johannesburg, 2016.

574

Walter Battiss

SOUTH AFRICAN 1906-1982

The Yellow Feather, recto; Six Roosters on a Fence, verso

signed
oil on board
38 by 26,5cm

R250 000 – 350 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's,
Cape Town, 11 October 1999, lot 281.

ITEM NOTES

Accompanied by a copy of a letter from Walter Battiss to
Mrs Patricia Torr, dated 18 July 1955.

An excerpt from the letter reads:

*"The Yellow Feather, is one of my favourite paintings
& I think one of my best & I'm glad you like it. The
Feather is shown with a group of people based
on my African experience. The ostrich feather
has always been connected with ancient rites
especially in the dressing up for battle. The feather
is therefore the flaunt of barbarity."*

Esmé Berman was correct in describing Walter Battiss as a painter of "elusive versatility". Notwithstanding his many stylistic transformations, Battiss' mature oeuvre – it dates from after his first trip to Europe in 1938 – is nonetheless marked by his fidelity to the human figure. The human recurs ceaselessly in Battiss' work, and most often in groups. This lot dates from the 1950s and is emblematic of Battiss' fauvist period when he used bold colours and visible painterly techniques to produce his compositions. The two compositions constituting this lot are both figurative assemblages and showcase Battiss' sgraffito technique of inscribing images into layers of wet paint. *The Yellow Feather* portrays ten human presences, two of them totemic mother figures distinguished by their blood-orange garments. The dominant figure with ritual feather is further accentuated by a mirrored image in the foreground that echoes the red and yellows. The titular fowls in *Six Roosters* are defined with a black line etched into a layered ground of colours: a base of deep blue, onto which is overlaid fields of mustard, pink, red and orange. – Sean O'Toole

1. Esmé Berman (1970). *Art and Artists of South Africa*, Cape Town: AA Balkema. Page 41.



recto



verso

575

Irma Stern

SOUTH AFRICAN 1894-1966

Fruit, Delphiniums and Leaf

signed and dated 1965

oil on canvas

92,5 by 70,5cm

R2 000 000 – 3 000 000

In 1971, the University of Cape Town opened the doors of the Irma Stern Museum to the public for the first time. 'The Firs' had been Irma Stern's home and studio for more than four decades and to this day several of the rooms are furnished as she had arranged them.

Irma's zest for life, expressed in her love of abundant colour, is evident everywhere in the rooms in which she lived, worked and enjoyed entertaining. Best known for her exuberant oil paintings, Irma Stern was also an accomplished ceramicist. Examples of Irma's ceramics (used by the artist in many of her still life paintings) can be viewed at the Museum.



Irma Stern, *Jar – Standing Nudes*, 1954,
Irma Stern Museum No 166

© Irma Stern Museum

Created between 1949 and 1954, the ceramics include large earthenware jars and jugs as well as vases decorated with female figures and unglazed plates embellished with faces.¹

The vase in this still life painting was made by Stern in 1954.¹ The large leaf obscures much of the vase which is adorned with figures standing in a daisy chain, their placement echoing the shape of the vase. Christopher Peter, director of the Irma Stern Museum, has identified the vase as accession number 166 in the museum's collection.

1. www.irmasterstrust.org.za/view.asp?pg=cmdh&cmdh_opt=pub_item&itemID=166&show=





576

Gerard de Leeuw

SOUTH AFRICAN 1912-1985

Duck/Eend

executed in 1943

signed

bronze on a wooden base

height: 48cm; base: 2cm

R120 000 – 160 000

LITERATURE

Matthys Bokhorst and Heather Martienssen (1966). *Twentieth Century South African Art*, Cape Town & Pretoria: Human & Rousseau. Another example from the edition illustrated on page 79.

Matthys Strydom (1979). *Gerard de Leeuw*, George: Herald Phoenix Ltd. Another example from the edition illustrated on page 103.

Hans Franssen (1982). *Three Centuries of South African Art: Fine Art Architecture, Applied Arts*. Johannesburg: AD Donker. Another example from the edition illustrated on page 332. Collection of Mrs H Rupert (RvR).



577

Esias Bosch

SOUTH AFRICAN 1923-2010

Kori Bustard

hand-painted ceramic tile with lustre glaze

125,5 by 125,5cm

R80 000 – 120 000



578

John Meyer

SOUTH AFRICAN 1942-

Landscape with Thorn Tree and Birds

signed; inscribed with the title on an Everard

Read label adhered to the reverse

mixed media on board

49 by 100cm

R100 000 – 150 000



579

Adriaan Boshoff

SOUTH AFRICAN 1935-2007

Landscape with Horses

signed

oil on board

84 by 121cm

R250 000 – 350 000



580

Maud Sumner

SOUTH AFRICAN 1902-1985

Winter Trees

signed

oil on canvas laid down on board

63 by 73cm

R300 000 – 400 000



581

Maud Sumner

SOUTH AFRICAN 1902-1985

Namib Desert

signed; inscribed with the title on a Johans Borman

Fine Art Gallery label adhered to the reverse

oil on canvas

64,5 by 91cm

R150 000 – 200 000



582

582

Maud Sumner

SOUTH AFRICAN 1902-1985

*Namibian Coastal Landscape
with Radio Transmitter*

signed

oil on canvas

45 by 54cm

R80 000 – 120 000

583

Stanley Pinker

SOUTH AFRICAN 1924-2012

Seeheim, South West Africa

signed; inscribed with the artist's name, address and title
on the stretcher and bears a South African National Gallery
label adhered to the reverse

oil on canvas in the artist's handmade and painted frame
65,5 by 93cm

R400 000 – 600 000



583

© The Estate of Stanley Pinker | DALRO

PROVENANCE

Mrs B Robinson Collection, Cape Town.
Private Collection.

EXHIBITED

South African National Gallery, Cape Town, *Stanley Pinker Exhibition*, July 1983, catalogue number 31.
King George VI Art Gallery, Port Elizabeth, *A Selection from Stanley Pinker's Work to Date*, 1983, catalogue number 5.

LITERATURE

Michael Stevenson (2004). *Stanley Pinker*, Cape Town: Michael Stevenson. Illustrated in colour on page 47:

Stanley Pinker recalls "When we arrived in Seeheim Namibia, the place resembled a ghost town. The buildings surrounding this railway junction were all intact but there weren't any people to be seen. In this painting I have tried to reconstruct my sense of place. At the time I was very conscious of the ambiguous connotations of traffic signs and danger signs, and in some I have shown their reverse side, the side that is not intended to be seen. They appear as grey forms, as do the oil drum, windmill, dam and some of the houses. I did not want anything alive in this painting, so the man I invented in characterless, bland persona. He utters 'JA', indicated in type made up of fragmented road signs. The square yellow sign warns of the railway level crossing, the triangular sign to the left of it indicates a bumpy ride. This place was eerie and disturbing, which I hope these elements convey."



584

Walter Battiss

SOUTH AFRICAN 1906-1982

Abraham and Company, Hawaii

signed, dated June 1976, inscribed with
the title and 'Music by Abraham of Hilo'
watercolour on paper
35 by 49cm

R60 000 – 80 000



585

Walter Battiss

SOUTH AFRICAN 1906-1982

Tahiti

signed and inscribed with the title

oil on canvas

34,5 by 44,5cm

R250 000 – 350 000



© The Estate of Stanley Pinker | DALRO

586

Stanley Pinker

SOUTH AFRICAN 1924-2012

Dog Bites Sheep

signed; inscribed with the title and the artist's address on the stretcher

oil on canvas laid down on board in the artist's handmade frame

23 by 180cm

R350 000 – 500 000

Stanley Pinker was a painter of committed vision, bold technique and subtle statement. The present lot is characteristic of his later studio experiments when Pinker began working in a more sculptural way, collaging found elements onto his painterly compositions and disturbing the formal geometry of his frames. The five movements of this work originally formed one painting, which Pinker cut up and joined into a long horizontal format. The intermediate panels, which include found animal parts, heighten the tense relationship between the salivating dog and bug-eyed sheep. His interventionist method here might seem like a radical departure from the French-influenced landscapes that Pinker's career was built on, but this lot is consistent with that earlier work. The sheep is a recurring motif. Inspired by Pinker's veld rambles with artists like Erik Laubscher, they feature in geometric landscapes from the early 1970s like *Death of a*

PROVENANCE

BMD collection, Cape Town.

LITERATURE

Michael Stevenson (2004). *Stanley Pinker*, Cape Town: Michael Stevenson. Illustrated in colour on page 44.

Shepherd, held in the collection of the South African National Gallery, and later pop-influenced allegorical paintings like *The Wheel of Life*, sold by Strauss & Co in 2010 for R2 450 800. The white surveyor's flag suggests Pinker's enduring interest in landscape. Pinker described this work as "about aggression". His insight exceeds the animal life portrayed. Commenting on his allusive brand of socio-political commentary, Pinker in 2004 remarked: "If you want a devious insight into politics, look at a newspaper. Once again I recall Stravinsky: 'Art is by essence constructive.' You have to find a way of going beyond the immediate ... my work takes a more oblique and reflective view of the situation."¹

Sean O'Toole

1. Michael Stevenson, (2004) *Stanley Pinker*, Cape Town: Michael Stevenson. Page 44.



587

Peter Clarke

SOUTH AFRICAN 1929-2014

Koppie and Cattle, Tessaarsdal (sic)

signed and dated 19. Nov. 1959; inscribed with the title and catalogue no. 8 on the reverse
gouache on paper
52 by 44cm

R400 000 – 600 000

PROVENANCE

The Peter Clarke Private Collection.

The Tessaarsdal period is considered formative in Peter Clarke's artistic development with his visits starting in 1949 when he was still working in the docks in Simon's Town. Clarke would return in the December holidays of 1950 & 1951 and from 1956 to 1960 he continued to visit Tessaarsdal annually, often on extended stays of up to three months. It was during this period around 1957 that he decided to give up his job in the docks and dedicate his life to art.

In Clarke's approach to the rural farmland landscapes one notices "a distinctly modernist agenda" with the pastoral views from Tessaarsdal "representing the new challenges presented by the less formal qualities of a rural landscape in contrast to the more complex perspectives of man-made urban views with their demanding geometry".¹

At the same time his work began to be celebrated for the "powerful graphic sensibility" evident in his paintings, which he would go on to explore over the next three years in an extensive variety printmaking processes which culminated

in his time at the Michaelis School of Fine Art with lecturer Katrine Harries from October to November, 1961.²

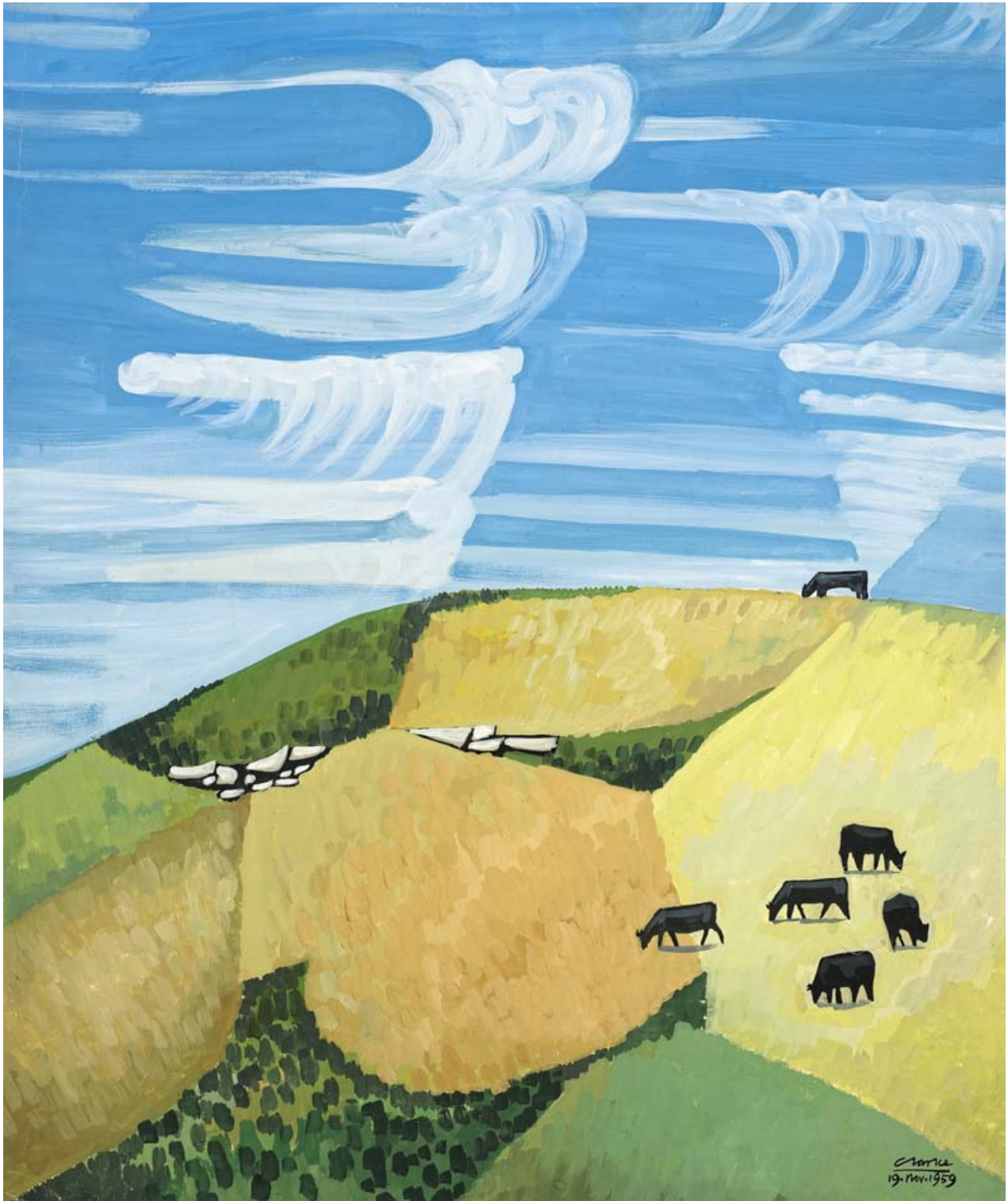
This present lot, executed towards the end of 1959, shows Clarke experimenting with a style reminiscent of Cézanne and the "bold contours and tipped up planes" of the Post-Impressionist landscapes and quite unlike the "Impressionistic naturalism of his earlier studies" 58/60.³ Instead, Clarke chooses to play with distance, and strip the details down to their bare essentials.

Using pointillist brushwork to give his planes texture, the cows are anchored in the fields by a thin, delicately painted grey shadow. His clouds which appear to float away, reach whimsically across a monumental sky, and balance the pictorial plane as the hill slopes off to the left.

1. Philippa Hobbs and Elizabeth Rankin (2014). *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg, Standard Bank. Page 58.

2. *Ibid*, page 72.

3. *Ibid*, page 58-60.





588

588

Erik Laubscher

SOUTH AFRICAN 1927-2013

Middaglug Overberg

signed; signed, dated 1982 and
inscribed with the title on the reverse

oil on canvas

65 by 100cm

R300 000 – 400 000

589

Erik Laubscher

SOUTH AFRICAN 1927-2013

Storm Oor die Land van Waveren

signed and dated 93/95; signed, dated 1993
and inscribed with the title on the reverse

oil on canvas

64 by 99cm

R250 000 – 350 000



589

In 1970, writing in the catalogue for his survey exhibition at the University of Stellenbosch, Erik Laubscher organised his paintings into five developmental phases. Tellingly, three of them dealt with his treatment of landscape. Laubscher was especially intrigued by the pastoral landscapes of the Swartland, enough to list these paintings as a distinct category in his earlier development. Painted when the artist was in his mid-60s, this present lot depicts the tilled landscapes of the so-called “Land of Waveren” in the Tulbagh region of the Bree River Valley, adjacent to the Swartland. The Waveren name is derived from a prominent Amsterdam family related to Governor Willem van der Stel’s mother and often features in early historical accounts of the Cape. Unlike his earlier geometric landscapes from the 1960s, the artist’s later work reflected a more naturalistic approach. Flatness, a key value of Clement Greenberg’s theory of abstraction and a defining feature of Laubscher’s early landscapes, is set aside in favour of perspective. The pregnant clouds, tilled landscapes and vanishing road cumulatively direct the eye to a point far on the horizon that is also at the centre of the painting. Laubscher did not wholly forsake his French modernist education in his later career. His fragmented landscape and the overall “monumental approach”¹ adopted in this composition integrate lessons that Laubscher picked up from his Paris master, Cubist painter Fernand Léger. – Sean O’Toole

1. Muller Ballot (1994). *Erik Laubscher*, University of Stellenbosch, Stellenbosch, page 7.

590

Erik Laubscher

SOUTH AFRICAN 1927-2013

Still Life with Jug, Wineglass and Cherries

signed and dated '52; Wolpe Gallery label

adhered to the stretcher

oil on canvas

45 by 37cm

R600 000 – 800 000

This lot was produced in the same year that Erik Laubscher returned to South Africa from Paris. Presented in an original Joe Wolpe frame, it typifies what Laubscher later described as his “acceptance and application of concepts fundamental to European painting”.¹ Laubscher’s still lifes from the 1950s reveal the strong influence of Bernard Buffet, a Parisian painter linked to the New Realist school of French expressionism, and Fernand Léger, a Cubist painter under whom Laubscher trained at the Académie Montmartre in Paris (1950–51). This painting presents an emerald green jug with cracked, postbox-red interior viewed against a fragmented background. Rich in surface detail, Laubscher’s layered use of paint evokes a three-dimensional object seen in changing light. His bold use of colour achieves a nominal realism. The red of the cherries is, for instance, also used to delineate the jug and background detailing. Laubscher began incorporating

bolder colour treatments into his still lifes while still in Paris, marking a move away from the subdued greys and greens of his earlier work. Laubscher’s still lifes were enthusiastically received by contemporary critics. Walter Battiss described his work as “compelling” and assured.² Matthys Bokhorst, the future director of the South African National Gallery, also commended his still lifes for their “stylised realism with strong cubistic elements”.³

Sean O’Toole

1. Muller Ballot (1994). *Erik Laubscher*, University of Stellenbosch, Stellenbosch. Page 1.
2. Walter Battiss, “New Art and Old Art in South Africa”, *The Studio*, Vol. 144, 1952, page 70.
3. Matthys Bokhorst, “Exhibition by Erik Laubscher”, *Cape Times*, 24 September 1955.





591

Walter Battiss

SOUTH AFRICAN 1906-1982

Jungle Pool

signed; inscribed with the artist's name, title, previous owners, exhibition and catalogue number on a Pretoria Art Museum label adhered to the reverse

oil on canvas

49,5 by 60,5cm

R250 000 – 350 000

PROVENANCE

Mr and Mrs Ivan Solomon, Pretoria.
A Private Collection.

EXHIBITED

Pretoria Art Museum, *Walter Battiss Comprehensive Exhibition*, 26 September to 28 October 1979, catalogue number 36.



© The Estate of Cecil Skotnes | DALRO

592

Cecil Skotnes

SOUTH AFRICAN 1926-2009

City Bowl Landscape

executed in 1998

signed

oil on panel in the artist's incised
and brass-mounted frame

78,5 by 99cm

R250 000 – 350 000

Purchased from Johans Borman
Fine Art, Cape Town.



© The Estate of Cecil Skotnes | DALRO

593

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Abstract Landscape

signed twice and dated 61

oil on board

60 by 75,5cm

R150 000 – 200 000



© The Estate of Cecil Skotnes | DALRO

594

Cecil Skotnes

SOUTH AFRICAN 1926-2009

Icon No 13

signed and dated 90; inscribed with the title in another hand and bears a Goodman Gallery, Sandton, label with the title, date and medium, 'wood, brass and oil', on the reverse
carved, painted and incised wood panel in the artist's handmade frame
96 by 80,5cm

R250 000 – 300 000

595

Peter Clarke

SOUTH AFRICAN 1929-2014

The Old House

signed and dated 4.4.1967; inscribed with
the title and medium on the reverse
watercolour on paper
29 by 18cm

R150 000 – 200 000

Kalk Bay Modern Gallery label adhered to
the reverse.

The proceeds of this lot will benefit the
Greatmore Studios Trust.



© The Estate of Peter Clarke | DALRO

596

Peter Clarke

SOUTH AFRICAN 1929-2014

*Ouma Kittie Julies, Teslaarsdal (sic),
Derrick's Grandmother*

signed and dated 1957; inscribed with the
title and additionally titled 'Old Woman with
a Crutch' on the reverse

oil on board

23 by 13,5cm

R80 000 – 120 000



© The Estate of Peter Clarke | DALRO

597

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Die Ou Huis (The Old House)

signed and dated 67

oil on board

60 by 60cm

R80 000 – 120 000

JM catalogue number 922.



598

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Brothers

signed and dated 1955

oil on board

59,5 by 46,5cm (5)

R200 000 – 250 000

PROVENANCE

Private collection of the late Professor P A Duminy and subsequently the Meintjes archivist's private collection.

This image was also used for Professor Duminy's *Ex Libris* (1972).

EXHIBITED

SA Association of Arts Gallery, Cape Town, *Johannes Meintjes: Paintings*, 5 to 17 March, 1956, catalogue number 33.

City Galleries, Johannesburg, *Prestige Memorial Exhibition*, 1956, catalogue number 22.

Rand Afrikaans University, Johannesburg, *Homage to Johannes Meintjes*, 7 to 6 July 1990, pages 21 and 41, catalogue number 32, illustrated on the front cover and invitation.

SA Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 to 23 August 1990, catalogue number 15.

National Museum, Bloemfontein (Oliewenhuis Art Gallery), *Prestige Memorial Exhibition*, 16 October to 25 November 1990, catalogue number 24, illustrated on page 23.

LITERATURE

Johannes Meintjes, *Dagboek IV*, (unpublished), catalogue number 490.

'Johannes Meintjes', *South African Panorama*, July 1974. Illustrated on page 23.
Sunday Star, 13 May 1990.

This lot is accompanied by a copy of the following:
Rand Afrikaans University, Johannesburg, *Homage to Johannes Meintjes*, 7 June to 6 July 1990, catalogue and invitation.

SA Association of Arts Gallery, Cape Town, *Johannes Meintjes: Paintings*, 5 to 17 March, 1956, catalogue.

City Gallery, Johannesburg, *Exhibition of Paintings by Johannes Meintjes*, 1956, catalogue.

South African Panorama, July 1974.





599

Edoardo Villa

SOUTH AFRICAN 1915-2011

Blue Angel

signed and dated 1999

painted steel

height: 123cm excluding base; base: 86,5cm

R250 000 – 350 000

Acquired from the artist by the current owner.

600

Johannes Meintjes

SOUTH AFRICAN 1923-1980

Sebastiaan

signed and dated 1945

oil on canvas

81 by 58cm

R200 000 – 300 000

LITERATURE

Catalogue number JM 72.

Dagboek van Johannes Meintjes: Deel I: Feb 1941 – Feb 1947 (1961). Molteno: Bamboesberg Uitgewers. Page 106 and 184.

Michael Stevenson, *South African Art 1840 – Now*, January (2005), no 5.

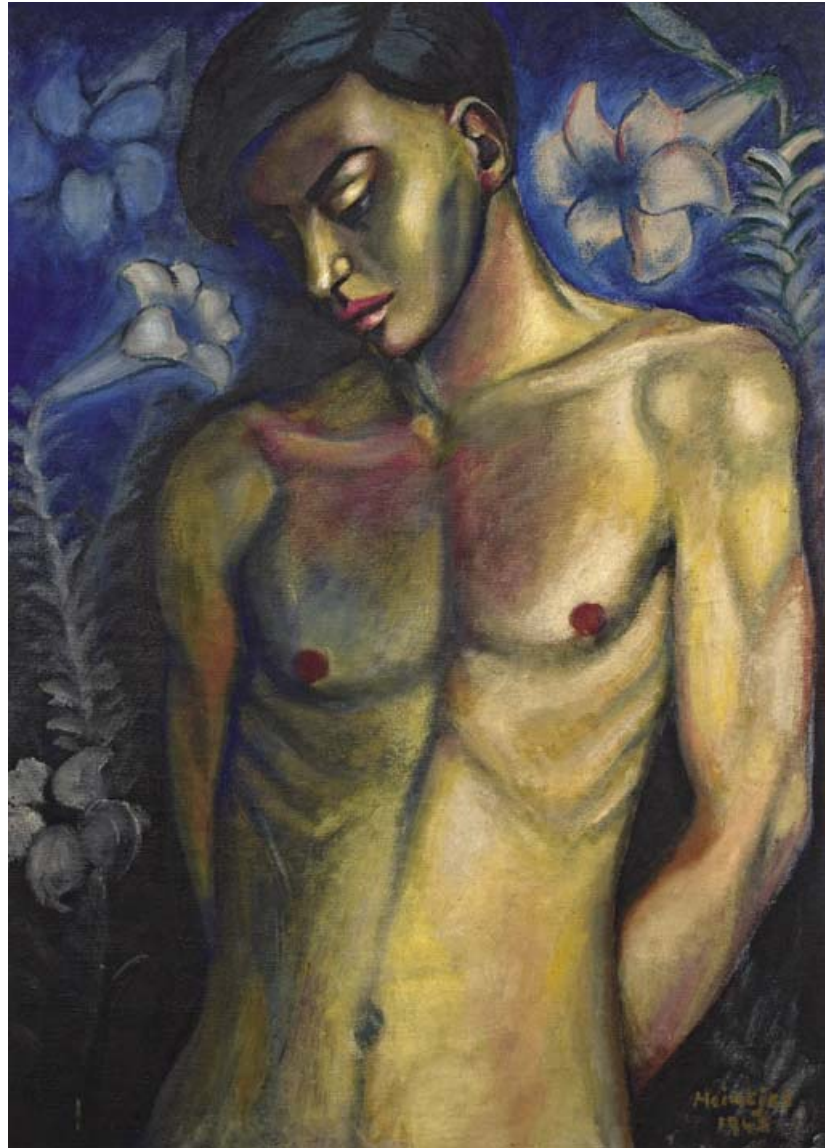
Pieter Marincowitz writes in *Johannes Meintjes: Lyrical Work*, a monograph published in 1948 when the artist was 25:

"In the mid-20th century South African context where homosexuality was illegal and punishable by law, Meintjes – like his contemporary and friend Alexis Preller – was forced to keep the nature of his sexuality hidden from public view. In this large and important work, painted in what is arguably the most visually compelling period of his art, directly before leaving for London, the melancholic and introspective elements of illicit sexual desire are immediately evident. The naked subject is seductive yet coy, his gaze downward and inward, absorbed with the self and the senses – represented by the beauty and fragrance of the St Joseph's lilies that surround him. With a mature vision, evidenced in *Sebastiaan*, Meintjes "expresses the dreams, the unknown stirrings and indefinable longings of adolescence":

Even when Meintjes painted from a model his subject invariably took on the appearance of a self-portrait. He was conscious of this inclination to self represent and in a diary entry for 17 April 1945 he noted: "My groot nuwe werk, Sebastiaan, is nou voltooi. Iemand het daarvoor geposeer, maar dit lyk soos 'n selfportret" ["My large new work, Sebastiaan, is now complete. Someone posed for it, but it looks like a self-portrait"].² His diaries affirm that he lived in a world intensely focused around his sense of self, as well as his art.

1. Pieter Marincowitz, *Johannes Meintjes: Lyrical Works*, Anreith Press, 1948, page 16.

2. *Dagboek van Johannes Meintjes*, vol 1, Molteno, 1961, page 106.





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601

Judith Mason

SOUTH AFRICAN 1938-2016

Still Life with Skull and Crystal, triptych

each signed
oil on board

each 59,5 by 59,5cm (3)

R100 000 – 150 000

EXHIBITED

Karen McKerron Gallery,
Johannesburg, 1996.

Judith Mason's work bears traces of the technical mastery of Fra Angelico, creative eccentricity of French symbolist Odilon Redon, cadaverous humanism of Francis Bacon and existential intensity of Marlene Dumas, but is nonetheless distinctly her own. "I am not part of any movement that I can easily identify with," said Mason in 1981. "I just pinch little bits as they seem to nourish my own painting."¹ The present lot sees Mason use a familiar motif from her image archive, the skull, and apply it to a display format, the triptych, that is linked both to early Christian art and modern paintings by Francis Bacon and Max Beckmann. Painted in her flat style, the lot depicts six skullcaps (two per board) delicately presented by human hands and floated against a neutral ground. A stylised memento mori painting, the transformative action depicted in the three compositions collectively also read as a meditation on alchemy – an idea frequently invoked by the artist. Commenting on Mason's practice in a 2018 obituary, Hayden Proud notes: "In her best work, she reconciled the romantic qualities of the visionary, the mythical and the surreal with the formal practicalities of good picture making."² – Sean O'Toole

1. Peter W. Bode, Interview with Judith Mason screened on *Portfolio*, SABC, 1981

2. Hayden Proud, "A Deep But Dazzling Darkness: South African Artist Judith Mason," *Whitehot Magazine*, January 2018: <https://whitehotmagazine.com/articles/south-african-artist-judith-mason/3874>

602

Judith Mason

SOUTH AFRICAN 1938-2016

Hands of God

signed

oil on board

120,5 by 120,5cm

R80 000 – 100 000

Judith Mason was a contemporary symbolist painter whose resolutely figurative work was informed by the canon of art history. She was also a self-described “agnostic liberal-humanist with a low flinch-threshold”¹ who possessed “religious curiosity”:² The present lot offers a top-down view of an arrangement of nine candleholders with a biomorphic form evocative of the titular divine hands wafting above the arrangement. Mason’s energetic brushwork is especially noticeable in her portrayal of the candles, which include distinctive notes of purple, pink, red, yellow and white. A staple of memento mori paintings, Mason recognised the symbolic potential of candles – she also produced a painting of a single snuffed candle. Mason was deeply engaged by the possibilities of yoking objects in service of symbolic roles. Certainty and mystery are coequal in her work. Mason defined the role of the artist – and viewer – as putting “the noose gently around an idea” so as not to throttle its spirit.³ – Sean O’Toole

1. Judith Mason, “Essay on Encountering Dante’s Creatures,” *New Contrast*, Vol. 20, 1992, 13.

2. Judith Mason, artist statement, 2004: www.artprintsa.com/judith-mason.html

3. Judith Mason, artist statement during walkabout of *A Prospect of Icons* exhibition at the Standard Bank Gallery, Johannesburg, 2008.



© Judith Mason | DALRO

603

Christo Coetzee

SOUTH AFRICAN 1929-2000

Collection of Storm Elements

signed, dated 'Paris April 64', inscribed with the title and '120 figure' on the reverse

oil on canvas

195 by 130cm

R350 000 – 500 000

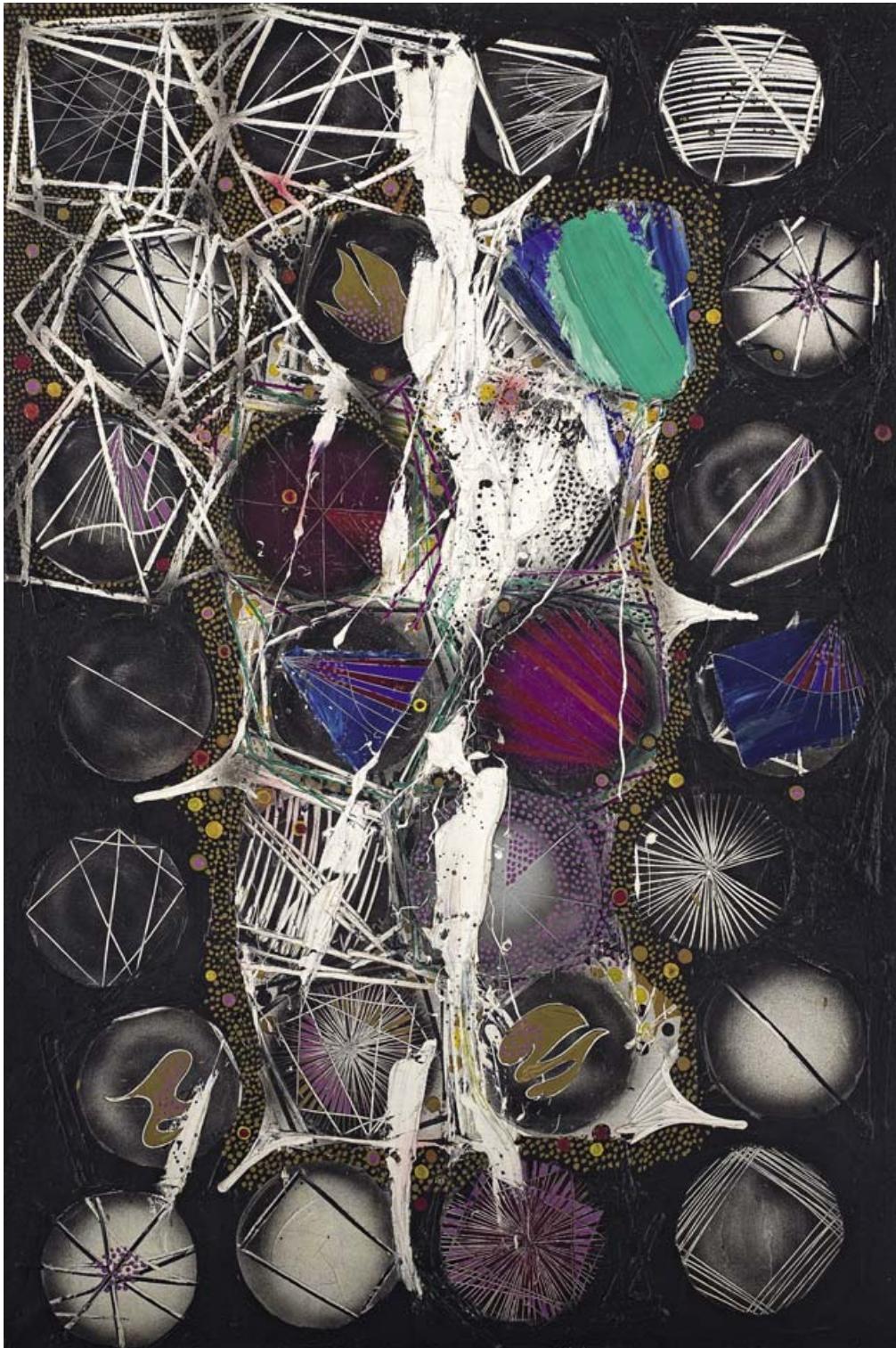
A multitude of gyrating circles dominate the picture plane of Christo Coetzee's large-scale *Collection of Storm Elements*. Despite the fact that the date and place of this painting, *April 64, Paris*, locates it in Coetzee's Neo Baroque phase, of mainly works he painted in Paris after his return from a study visit to Japan in 1959/60, aligning himself with the famous post-war Japanese avant-garde group, the Gutai Art Association, the repetition of the circle motif in the present lot signifies what artist, art historian, curator, and close friend, Elza Miles calls Coetzee's 'Spanish essentialism':¹

Coetzee first visited Spain in 1951; later, in 1968, he settled in the mountain town of Finestrat near Valencia. What struck him the most about Spanish culture was its permanence, in such examples as Antoni Gaudí's architecture and the wealth of the Spanish 18th and 19th century painterly tradition to be found in the national museums. But Coetzee was equally fascinated by its fleeting nature, such as in the religious processions through the cities and villages, especially on Palm Sunday, and the annual Valencia *Las Fallas* ('the fires') fireworks festivals: Coetzee's *Storm Elements* could well be an explosion of brightly coloured phosphorus lights against a dark night sky.

The predominance of the circle shape in Coetzee's work had its origin in Hieronymus Bosch's famous painting, *The Garden of Earthly Delights* which he saw at the Prado in Madrid. Bosch's painting is essentially narrative in nature, telling of the fleetingness of human pleasure. Coetzee, on the other hand, is interested in some of the formal qualities of the Bosch painting, most importantly the many circular shapes in the work: glass balls, round fruits, bubbles, circles of people, various elliptical forms, and so on.

Bosch fixates on the temporary nature and the fragility of human pleasure and delight, while Coetzee depicts a multitude of worlds in constant orbit around their own axes and across the picture plane, many of them containing a triangular or trapezium form within its orb. These mathematical shapes lend an interesting structure and permanence to the otherwise fleeting firework displays suggested by the circles. Coetzee's "Spanish essentialism" resides in the combination of formal elements within one whole.

1. Elza Miles (1975). 'Herbore werke van Coetzee na RAU-kampus' in *Rapport* (18 May).





604

Douglas Portway

SOUTH AFRICAN 1922-1993

Abstract

signed and dated '66

oil on canvas

89,5 by 117,5cm

R100 000 – 150 000



605

Norman Catherine

SOUTH AFRICAN 1949-

Sleepwalk

signed, dated 2006 and inscribed with the title; inscribed with the artist's name, title, date and medium on a Goodman Gallery label adhered to the reverse oil on canvas
100 by 119,5cm

R180 000 – 240 000

Norman Catherine's interest in exploring psychological states and portraying dream-like conditions goes back to the 1980s, and it remains an important subject of his spirited painterly output. This lot is characteristic of a tendency in Catherine's paintings from the mid-2000s. A time of renewal and consolidation for the artist, Catherine produced a number of crowded canvases populated with montages of beastly characters drawn from his earlier paintings and sculptures. This painting is similar in style and form to *Headgear* (2005) and *Soliloquy* (2007): Catherine presents a vivid figural assembly on a tonally muted background. Catherine mainly limits himself to red and blue to fill out the various figures rendered in black and white. His figures range from cartoonish humans to all sorts of animals (cats, hyenas, sharks, rabbits, leopards). His animals are typically anthropomorphised, and here juxtaposed with inanimate objects such as a ladder, torch and bed. The bed is a ritual site of dreaming in Catherine's paintings. The light shades read as quotes of Philip Guston and Robert Hodgins, like-minded painters who also embraced caricature and flatness as qualities of contemporary figure painting. – Sean O'Toole

606

Robert Hodgins

SOUTH AFRICAN 1920-2010

Predators

signed, dated 2005, inscribed with the medium and 'One Third of a Trio entitled: Predators' on the reverse
oil on canvas
90 by 90cm

R500 000 – 700 000

PROVENANCE

Purchased by the current owner from the Goodman Gallery circa 2003.

The present lot by Robert Hodgins portrays a solitary figure with oblong-shaped head in what appears to be an interior space. Hodgins effortlessly disrupts the figure-ground relationship in his composition by having the horizontal band of white that bisects the painting at its midpoint form part of the figure – it abruptly separates cumulous blue head and body. Despite its solitary subject the composition has a plural title. The lot forms part of a series of three, differently-sized paintings entitled *Predators 1, 2* and *3*; the series was not a triptych. Hodgins was determined to comment on instances of financial predation with this series.¹ The garment worn by the figure is a key element in identifying Hodgins' aspiration. While not an orthodox business suit, the garment

is nonetheless consistent with a number of works by Hodgins in which male figures wearing striped suits are used as vehicles for his trenchant social commentary. A pronounced feature of his paintings from the 1990s, Hodgins began using vertical lines of colour to denote the professional class of his portrait subjects in the early 1980s. His habit of developing a "big mess" of colours into "this evil, smiling guy" was rooted in a personal article of faith: "I don't find the human race very honourable," said Hodgins in 2008. "I wouldn't say I'm sorry for them, but I do faintly have enough of the dishonest in me to understand how they get there."²

Sean O'Toole

1. Correspondence with Neil Dundas, Goodman Gallery, 1 August 2018.
2. Kathryn Smith (2012). "Some General Rules: Roberts Hodgins in Conversation with Kathryn Smith," in *A Lasting Impression*, Johannesburg: Wits University Press. Pages 122 and 130.





607

607

David Brown

SOUTH AFRICAN 1951-2016

Rower

signed, dated 87 and numbered 1/1
bronze with a green patina
height: 34cm including base

R100 000 – 150 000

608

David Brown

SOUTH AFRICAN 1951-2016

Last Hatted Autocrat

signed, dated 98 and numbered 7/8
bronze and steel
height: 67,5cm including base

R80 000 – 100 000

609

David Brown

SOUTH AFRICAN 1951-2016

Man on a Ladder

signed, dated 05, and numbered 1/1
bronze, wood and steel
height: 93cm, including base

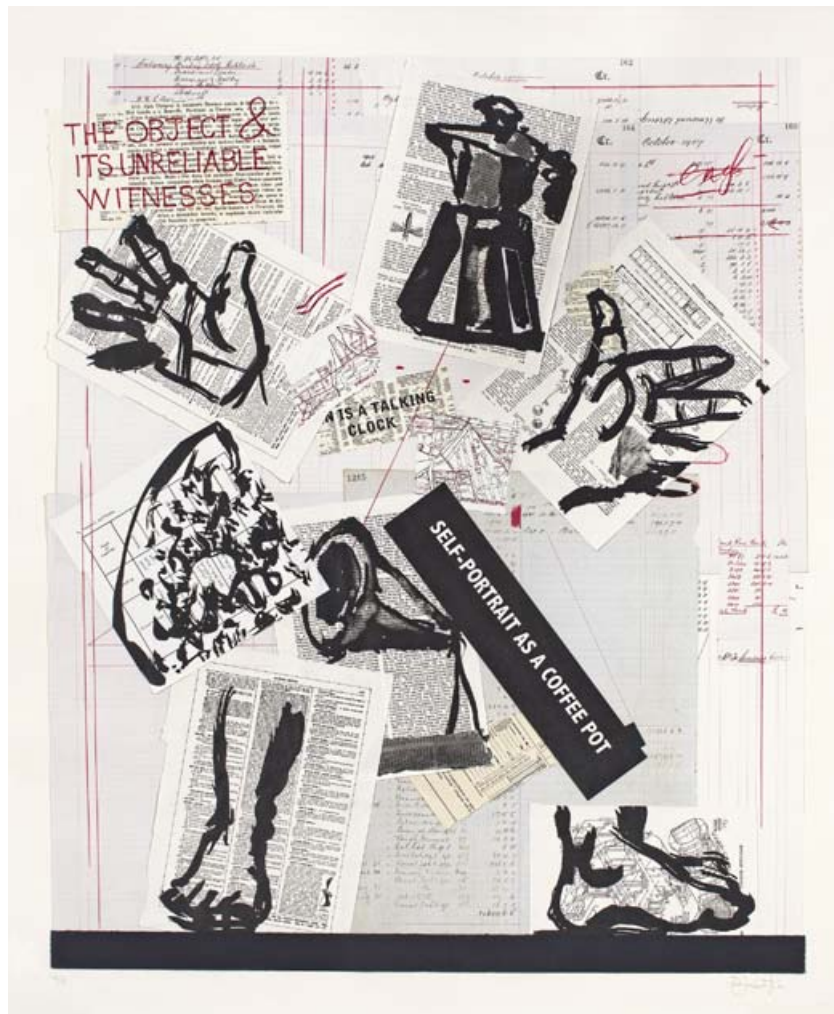
R50 000 – 70 000



608



609



610

William Kentridge

SOUTH AFRICAN 1955-

Self-Portrait as a Coffee Pot

signed, numbered 15/35 in pencil and stamped with The Artists' Press chopmark in the margin hand lithograph and collage
image size: 86 by 71cm; sheet size: 92 by 79cm

R140 000 – 160 000

LITERATURE

Rosalind Krauss, Roger Malbert and Kate McCrickard (2013). *A Universal Archive: William Kentridge as Printmaker*, London: Hayward Publishing. Another example from the edition illustrated in colour on page 121.



611

William Kentridge

SOUTH AFRICAN 1955-

Felix in Exile

signed, dated '95 and numbered 30/35 in pencil in the margin
etching, aquatint, drypoint and soft ground
image size: 55 by 77cm

R400 000 – 600 000

LITERATURE

Bronwyn Law-Viljoen (2006). *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated in colour on pages 50 and 51.

Judith Hecker (2010). *William Kentridge: Trace. Prints from the Museum of Modern Art*, New York: The Museum of Modern Art. Another example from the edition illustrated in colour on page 13.

Natalie Knight (2017). *The Big Picture: an Art-O-Biography*. Johannesburg: Batya Bricker. Illustrated on page 94.



612

Beezy Bailey

SOUTH AFRICAN 1962-

Dessert Demo Crazy

inscribed with the title, dated 2005 and with an Everard Read Gallery label bearing details adhered to the stretcher, further inscribed with the title on the reverse
oil and fabric on canvas
170 by 250cm, unframed

R150 000 – 200 000



613

Robert Hodgins

SOUTH AFRICAN 1920-2010

Girls in the Grass

signed, dated 2000, inscribed with the title and 'released by me 27/5/07' on the reverse

oil on canvas

90 by 120cm

R400 000 – 600 000

Whether fully described or roughly delineated in a few brushstrokes, Robert Hodgins' idiosyncratic treatment of the human figure was functionally rooted in the expressionist tradition. An assiduous student of western modernism, Hodgins drew inspiration from the scathing caricatures of George Grosz, fraught figuration of Francis Bacon, and sardonic optimism and exuberant colouration of Philip Guston. The present lot, made after a trip to the Transkei, hints at the painter's familiarity with Otto Müller, a first-generation German expressionist known for his many lyrical studies of female nudes and bathers. Hodgins, a gay man, rarely produced female nudes. His elementary description of the three female figures and bold colour palette functionally deracialise his subjects and mitigates the latent exoticism. The lot typifies his painterly mission to reconcile "the abstract and expressive life of the paint" with "the volatile suggestion of representation,"¹ without forsaking the agency of the other.

1. Ivor Powell (1996). *Robert Hodgins*, Johannesburg: Robert Hodgins, page 6.



614

Eleanor Esmonde-White

SOUTH AFRICAN 1914-2007

Three Women

signed

oil on canvas

57,5 by 86cm

R300 000 – 500 000



615

Hennie Niemann Jnr

SOUTH AFRICAN 1972-

Basque Beach Composition

signed with the artist's initials and dated 15; signed, dated

2015 and inscribed with the title on the reverse

oil on canvas

100 by 120cm

R180 000 – 250 000



616

Dylan Lewis

SOUTH AFRICAN 1964-

S267 Trans-Figure XVII Maquette

2007

signed, numbered 6/12, stamped with
the foundry mark and S267

bronze on a wooden base

height: 105cm excluding base; base: 8cm

R200 000 – 250 000

617

Dylan Lewis

SOUTH AFRICAN 1964-

S249 Trans-Figure IV Maquette

2007

signed, numbered 6/12 and stamped

S249

bronze on a wooden base

height: 84cm excluding base;

base: 10,5cm

R150 000 – 200 000

LITERATURE

cf. Laura Twigg (ed.) (2006). *Forces of Nature: The Sculpture of Dylan Lewis*, Western Cape: Pardus. A drawing from 2005 resembles this sculpture illustrated on page 167, another example from the edition cast in 2006 illustrated on pages 174 and 175.

"It is not as if I've turned my back on all I explored with the Cat. The same forces are embedded in my new work. I'm increasingly fascinated now by the mythological merging of human, animal and natural forces and forms."

Dylan Lewis. *Ibid*, page 170.





618

Lionel Smit

SOUTH AFRICAN 1982-

Malay Girl Submerged

signed, dated 2010 and numbered 2/12
bronze with a white patina
height: 64cm excluding base; base: 10cm

R120 000 – 160 000

EXHIBITED

34 Fine Art, Cape Town, *Lionel Smit:
Submerge*, 12 October to 6 November 2010.



619

Dylan Lewis

SOUTH AFRICAN 1964-

S173 Stretching Cheetah Maquette

signed, numbered 1/15 and stamped
with the foundry mark

bronze

height: 24cm; width: 49cm

R150 000 – 200 000



620

Lionel Smit

SOUTH AFRICAN 1982-

Shift Series #1 with Shafts

signed, dated 2011 and numbered 12/12
bronze with a blue and turquoise patina,
mounted on a steel base
height: 51,5cm excluding base; base: 10,5cm

R100 000 – 150 000



621

Lionel Smit

SOUTH AFRICAN 1982-

Girl in Blue

signed and dated 2010

oil on canvas

80 by 80cm

R80 000 – 120 000

End of Sale

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- 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);
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- 1.14 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
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- 1.16 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
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- 1.22 **'VAT'** means value added tax levied in terms of the Value Added

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- 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
- 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:

- 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
- 2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's gavel, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.
- 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
- 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or delay in payment.

- 2.4.1 Property incorporating materials from endangered and other protected species:
Property made of or incorporating (irrespective of percentage) materials from endangered and other protected species of wildlife are marked with the symbol * in the lot description. All are identified in the lot description with language indicating (as such). Prospective purchasers are advised that several countries prohibit altogether the importation of property containing certain materials, and that other countries require a permit (e.g. a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. Strauss & Co cannot ensure that a licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits required for export or import licence. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species.

2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or reoffer lots for sale, to accept and refuse bids and/or to reopen the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made,

and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.

- 2.5.2 The auctioneer shall be entitled to place consecutive bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's gavel at the hammer price finally accepted by the auctioneer (which also usually includes the auctioneer noting the paddle number of the buyer) and after determination of any dispute that may exist. Where a lot remains unsold (usually where the auctioneer's gavel is struck with a hammer price and without noting a paddle number) there is no such contract that is concluded. Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.
- 2.5.4 The auctioneer, has the absolute discretion to accept or refuse bids from bidders that differ from the increments he was adhering to.

2.6 No cancellation or Returns

No statutory "cooling off" period shall apply in respect of the sale of any lot. A buyer shall accordingly not be entitled to rescind any sale or request a refund of any payment pertaining thereto after his bid has been finally accepted by the auctioneer, save in the circumstances expressly provided for in these general conditions of business.

2.7 Payment and collection

- 2.7.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. (For live auctions this buyer's premium (excluding VAT) is 12% for lots selling over R10 000, and 15% for lots selling at or below R10 000.) The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.
- 2.7.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.7.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/ or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.
- 2.7.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the purchase price of that lot in full and in clear funds. Strauss & Co shall not be obliged to release a lot to the buyer prior to receipt in full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.7.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.7.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges

for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from the date of the sale of the lot, whilst the lot is in their possession or control.

- 2.7.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.
- 2.7.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

2.8 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of 2.7 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.8.1 to remove, store (with a storage facility chosen at the sole discretion of Strauss & Co and at the cost and expense of the buyer) and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.8.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.8.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.8.4 to reject future bids and offers on any lot from the buyer;
- 2.8.5 to proceed against the buyer for damages;
- 2.8.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.8.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.8.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.8.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10 to commence legal proceedings;
- 2.8.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.8.12 if the lot is paid for in full but remains uncollected after twenty eight days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, or to store the lot, as contemplated in 2.8.1, pending resale. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

3 CONDITIONS MAINLY CONCERNING SELLERS

3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and

received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.

- 3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.
- 3.1.3 If any object submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1 was unsold on auction, and if Strauss & Co receives a bid or offer from a buyer, then Strauss & Co may proceed to sell same (taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable), whether by private treaty or otherwise, after contacting the seller and obtaining confirmation from the seller to do so.
- 3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.
- 3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller, save for the circumstances contemplated elsewhere in these general conditions of business.

3.2 Estimated selling range and descriptions

- 3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.
- 3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.
- 3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.
- 3.2.4 Where a seller insists on estimate or reserve that is higher than those provided by Strauss & Co specialists and not in line, in the opinion of Strauss & Co (in its absolute discretion), with market-related values, Strauss & Co reserves the right to charge a "bought-in" or "unsold fee", in addition to the recovery of all expenses (including, but not limited to, photography, insurance and catalogue costs) incurred by Strauss & Co in respect of such lot.

3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
- 3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
- 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
- 3.3.1.3 the lot and any written provenance given by the seller are authentic;
- 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;

- 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.
- 3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.
- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.
- 3.3.5 The seller agrees that Strauss & Co may, at its absolute discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance to sell. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal thereof.

3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.
- 3.5.4 Where a reserve has been placed on a lot, Strauss & Co may, at its option, still sell a lot at a hammer price below the reserve, provided that the sale proceeds to which the seller is entitled will be the same as they would have had the sale been at the reserve. Without limiting the generality of the foregoing, where Strauss & Co does sell a lot below reserve, Strauss & Co reserves the right to adjust its seller's commission charge/rate accordingly

to ensure that the seller is paid the correct proceeds it would have, had the sale been at the reserve.

- 3.5.5 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

3.6. Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The sum for which Strauss & Co so insures any object shall not be construed as a warranty or representation by Strauss & Co as to the value thereof.
- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
- 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
- 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
- 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

3.7 Payments for the proceeds of sale

- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.
- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within forty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:
- 3.7.2.1 to agree terms for payment of the total outstanding amount; to remove, store and insure the lot sold;
- 3.7.2.2 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
- 3.7.2.3 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
- 3.7.2.4 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the

seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

3.8 Withdrawal fees

- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property. The withdrawal fee (together with VAT and all such expenses) must be received into Strauss & Co's designated bank account in full in cleared funds before the lot will be withdrawn.
- 3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co.

3.9 Photography and illustration

Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

3.10 Unsold lots

- 3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise subject to the provisions of clause 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.

4 GENERAL PROVISIONS

- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related

services, client's administration, the bidders' record, marketing and otherwise as required by law

- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.
- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, provenance, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.12 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.
- 4.13 An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.

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Bidding Form

SALE NO.: **CT 2018/4** SALE DATE: **15 October 2018**

SALE VENUE: **THE VINEYARD HOTEL, NEWLANDS, CAPE TOWN**

ENQUIRIES: **Tel +27 (0) 21 683 6560 Mobile +27 (0) 78 044 8185**

Bidder Number
(for office use only)

Absentee **(*)Telephone** (Please tick applicable box)

PLEASE FORWARD COMPLETED FORM TO:
Fax: 021 683 6085 E-mail: bids@straussart.co.za

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| 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 _____ | |

COLLECTION OF PURCHASES

Please indicate place of collection

- The Vineyard Hotel by 12pm Tuesday 16 October
 Strauss & Co CT from 9am Wednesday 17 October
 Strauss & Co JHB from 9am Tuesday 23 October
 Shipping, please complete Shipping Form

- See information regarding Absentee/Telephone bidding as set out in this catalogue (Buying at Strauss & Co).
- Please write clearly and place your bids at least 24 hours prior to the sale.
- New bidders are required to pay a R5 000 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 _____

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.

| Lot No | Lot Description | Max BID SA Rands |
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| LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL | LOT NO | TOTAL |
|--------|-----------|--------|-----------|--------|-----------|--------|-------------|--------|-------------|
| 1 | R 91 040 | 72 | R 22 760 | 131 | R 102 420 | 194 | R 56 900 | 272 | R 512 100 |
| 3 | R 47 796 | 74 | R 79 660 | 132 | R 34 140 | 195 | R 56 900 | 274 | R 7 055 600 |
| 4 | R 17 070 | 76 | R 28 450 | 133 | R 14 794 | 197 | R 22 760 | 276 | R 204 840 |
| 5 | R 39 830 | 78 | R 31 864 | 134 | R 28 450 | 198 | R 68 280 | 277 | R 910 400 |
| 6 | R 73 970 | 79 | R 28 450 | 135 | R 28 450 | 203 | R 34 140 | 278 | R 625 900 |
| 8 | R 28 450 | 80 | R 22 760 | 137 | R 79 660 | 205 | R 34 140 | 279 | R 1 138 000 |
| 9 | R 31 864 | 81 | R 31 864 | 138 | R 56 900 | 206 | R 56 900 | 281 | R 216 220 |
| 15 | R 182 080 | 82 | R 22 760 | 139 | R 22 760 | 207 | R 73 970 | 282 | R 170 700 |
| 16 | R 51 210 | 83 | R 62 590 | 140 | R 18 208 | 208 | R 341 400 | 283 | R 170 700 |
| 17 | R 11 725 | 84 | R 28 450 | 142 | R 36 416 | 210 | R 45 520 | 284 | R 398 300 |
| 19 | R 96 730 | 85 | R 34 140 | 143 | R 25 036 | 211 | R 22 760 | 285 | R 546 240 |
| 22 | R 182 080 | 86 | R 34 140 | 144 | R 34 140 | 212 | R 27 312 | 286 | R 216 220 |
| 25 | R 51 210 | 87 | R 91 040 | 146 | R 36 416 | 213 | R 341 400 | 287 | R 159 320 |
| 26 | R 54 624 | 88 | R 136 560 | 147 | R 68 280 | 214 | R 227 600 | 288 | R 3 414 000 |
| 27 | R 51 210 | 89 | R 47 796 | 148 | R 62 590 | 215 | R 28 450 | 289 | R 796 600 |
| 28 | R 56 900 | 90 | R 22 760 | 149 | R 13 656 | 219 | R 49 999 | 291 | R 318 640 |
| 29 | R 28 450 | 91 | R 22 760 | 151 | R 62 590 | 220 | R 68 280 | 293 | R 91 040 |
| 32 | R 96 730 | 92 | R 28 450 | 153 | R 25 036 | 223 | R 170 700 | 294 | R 108 110 |
| 33 | R 45 520 | 93 | R 113 800 | 155 | R 34 140 | 224 | R 79 660 | 296 | R 250 360 |
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| 36 | R 22 760 | 96 | R 36 416 | 158 | R 39 830 | 228 | R 250 360 | 298 | R 113 800 |
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| 38 | R 45 520 | 98 | R 91 040 | 162 | R 43 244 | 230 | R 91 040 | 301 | R 193 460 |
| 39 | R 45 520 | 100 | R 56 900 | 163 | R 96 730 | 231 | R 34 140 | 302 | R 398 300 |
| 40 | R 28 450 | 101 | R 79 660 | 164 | R 96 730 | 232 | R 54 624 | 303 | R 1 081 100 |
| 41 | R 39 830 | 102 | R 56 900 | 165 | R 62 590 | 234 | R 34 140 | 304 | R 2 731 200 |
| 44 | R 31 864 | 103 | R 39 830 | 170 | R 54 624 | 235 | R 159 320 | 305 | R 455 200 |
| 47 | R 45 520 | 104 | R 22 760 | 171 | R 39 830 | 236 | R 546 240 | 306 | R 193 460 |
| 48 | R 147 940 | 105 | R 22 760 | 172 | R 56 900 | 237 | R 720 000 | 307 | R 3 414 000 |
| 50 | R 85 350 | 106 | R 34 140 | 174 | R 96 730 | 239 | R 398 300 | 308 | R 546 240 |
| 52 | R 102 420 | 107 | R 238 980 | 175 | R 22 760 | 241 | R 68 280 | 309 | R 238 980 |
| 53 | R 68 280 | 108 | R 85 350 | 176 | R 22 760 | 246 | R 62 590 | 310 | R 2 276 000 |
| 55 | R 36 416 | 110 | R 31 864 | 177 | R 85 350 | 248 | R 136 560 | 311 | R 295 880 |
| 56 | R 136 560 | 112 | R 43 244 | 179 | R 56 900 | 250 | R 512 100 | 312 | R 569 000 |
| 57 | R 85 350 | 113 | R 28 450 | 180 | R 113 800 | 251 | R 1 138 000 | 313 | R 1 024 200 |
| 58 | R 79 660 | 114 | R 22 760 | 181 | R 28 450 | 252 | R 739 700 | 315 | R 318 640 |
| 59 | R 68 280 | 118 | R 125 180 | 182 | R 102 420 | 253 | R 85 350 | 316 | R 910 400 |
| 61 | R 170 700 | 119 | R 170 700 | 183 | R 193 460 | 254 | R 204 840 | 317 | R 773 840 |
| 62 | R 68 280 | 120 | R 73 970 | 184 | R 45 520 | 255 | R 238 980 | 318 | R 318 640 |
| 63 | R 91 040 | 121 | R 79 660 | 185 | R 25 036 | 256 | R 204 840 | 320 | R 227 600 |
| 64 | R 142 250 | 122 | R 68 280 | 186 | R 22 760 | 260 | R 227 600 | 322 | R 1 024 200 |
| 65 | R 147 940 | 123 | R 45 520 | 187 | R 56 900 | 261 | R 569 000 | 323 | R 512 100 |
| 66 | R 12 518 | 124 | R 81 936 | 189 | R 261 740 | 262 | R 853 500 | 324 | R 182 080 |
| 67 | R 34 140 | 125 | R 34 140 | 190 | R 569 000 | 265 | R 398 300 | 325 | R 227 600 |
| 69 | R 45 520 | 126 | R 22 760 | 191 | R 54 624 | 269 | R 569 000 | | |
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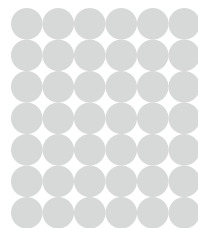
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