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Nature & Form:

Highlights from the Estate of Alexandre Noll

New York | December 12, 2019



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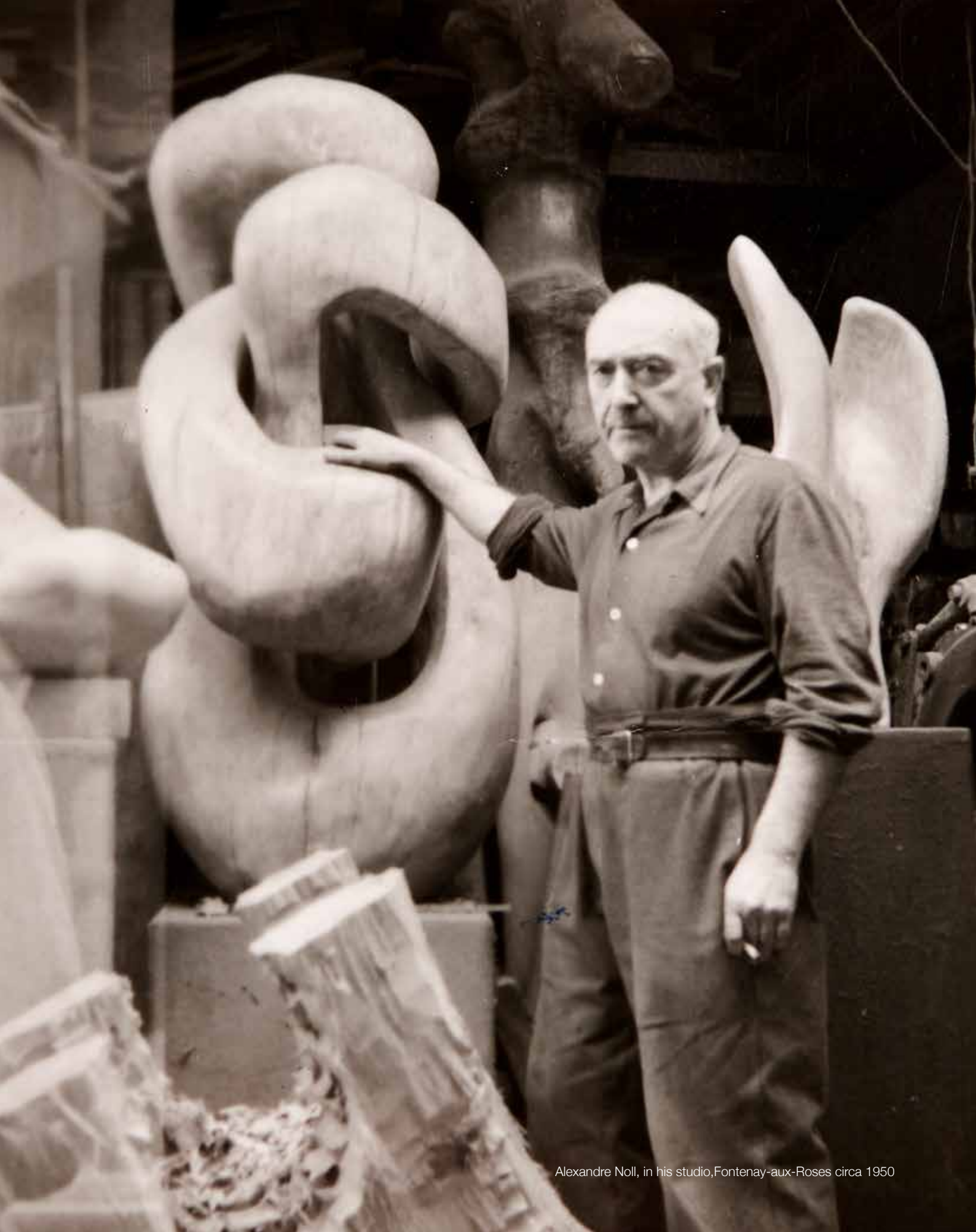
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Alexandre Noll, in his studio, Fontenay-aux-Roses circa 1950

Nature & Form: An Artistic Legacy

by Glenn Adamson, Research Scholar at the Yale Center for British Art

Somehow or other, Alexandre Noll has always seemed like a puzzle to solve. Born in Reims in 1890 and raised in the Alsace region, he was self-taught as a carver. He kept the simple, workmanlike habits of an artisan, according to his daughter Odile, beginning each day promptly at eight in the morning with a trip to the boulangerie, and remaining in his studio until nightfall. He was nearly fifty by the time he began making work of ambitious scale. He worked in a direct, seemingly intuitive manner, offering little in the way of explanation of his intentions. And yet, for all this apparent simplicity, Noll's works are extraordinary achievements of abstract sculpture and organic design. He followed in the path of Constantin Brancusi, another artist who compounded the traits of a rustic naïf and a cosmopolitan genius, and whose revolutionary achievements seemed equally inexplicable to his contemporaries.

Already in the 1930s, when Noll began making the beautifully modulated wooden forms that first gained him widespread attention, critics responded with admiration but also no small amount of confusion. The works were almost self-evident in their completeness, yet they appeared to come out of nowhere. When René Chavance, a specialist on interior décor, wrote an appreciation of Noll's carvings in 1938, he tied himself in knots trying to explain the feeling they imparted: "At a superficial glance, because of their rough exterior and apparently unsophisticated appearance, one might class them among the manifestations of primitive art, or the works of rustic artisans, those spontaneous testimonies of folklore, to which naïve sincerity always lends so much charm. But, on looking more closely, one recognizes the intervention of a more reflective intention: one discovers the refinements of a cultivated spirit, the expression of a sensibility both alive and personal."

A few years later, another commentator put the point more plainly, describing Noll's work as "primitive, no doubt, but exercised with virtuosity." And more recently, in their full-length study of the artist, Olivier Jean-Elie and Pierre Passebon described his work as possessed of a "rude simplicity, a barrier against anguish" yet also as "nourished by the thoughts of philosopher and poet friends." What are we to make of this duality – this way of seeing Noll first on the one hand, then the other? Which was he: instinctive soul, or sophisticated intellectual? In fact, his oeuvre exposes the inadequacy of this very opposition. Face to face with Noll in the full scope of his achievement, as we are in the momentous gathering assembled by Bonhams, we realize that his material mastery was itself a form of erudition; that he reached the highest heights of art via the most profound depths of craft.

Noll's legacy is all the more impressive when we reflect that the works that anchor his reputation today were made in a very brief span, from the end of the Second World War to the early 1960s. His journey to that golden age was long and indirect. Noll's family was fairly prosperous, his father a banker, and it first seemed that he would follow in that profession. But then World War I broke out, upending lives all over Europe, including his own. Because of his German heritage (common in the Alsace region), he was sent to the far-off

Dardanelles, in Turkey – the strategically vital strait that connects the Black Sea to the Mediterranean. There, he was assigned the role of a truck driver, convoying troops up to the battle lines, often under fire. In the mornings, he would carry soldiers, as well as live ammunition packed into wooden coffins; in the evenings he would return from the front, the coffins now carrying dead young men.

It was while he was at war, remarkably, that his artistic gifts began to unfurl. Back home, before being conscripted, he had already created some atmospheric landscape drawings in pen and ink, which capture the somber ambience of fin-de-siècle Symbolism. In Turkey, the mood of these graphic works darkened further, reflecting what he was experiencing at the time; he wrote a fascinating note home from the front, saying that he had been encouraged by a painter named Héleas, a pupil of Henri Martin; and also expressing the sense of a dramatic rupture in his work: "I'd rather you do not put on the wall the horrors I once did - I'd rather know them in a closet or better destroyed. Note that what you have in front of you does not satisfy me yet - but has the advantage of being by me." His style was migrating toward the modernist abstraction then taking hold in European art capitals. Often, his wartime iconography centered on depictions of houses – a favorite motif in later paintings, too, but here legible as expressing a longing for stable shelter. The images are far from topical war illustrations. Instead they show him working through an internal, psychological response to violence and tragedy, foreshadowing the subterranean energies of his later carved work.

After demobilization Noll settled in Fontenay-aux-Roses, a suburb southwest of Paris, and there established the atelier where he would remain for the remainder of his career. It was propitious place to be: the birthplace of painter Pierre Bonnard, and home of the writer Paul Léautaud and the artist René Letourneur, all of whom became friendly with Noll. (Yves Klein lived in Fontenay too, though there is no record of contact between the two.) In this creative corner of the city, Alexandre



Alexandre Noll, marked x, Dardanelles, Turkey 1917

continued to create drawings, prints, and paintings; but also began to explore carving, which would become his primary métier. Indeed, there was a close relationship between these two aspects of his oeuvre, as many of his works on paper were woodcuts. Even in his drawings, he often built up the form through an aggregation of decisive strokes, as if his pen were a chisel.

Yet for many years, the scale of Noll's carvings was modest. He was a miniaturist of sorts, fashioning small luxury accessories like umbrella handles, lamp bases and vases, often ornamented with ivory inlay, eggshell craquelure, and lacquer. These objets d'art are quite different from his later work: delicate and precise, displaying stylistic refinement rather than muscular materialism. The quality of this work earned him a small but important place in the design history of the Art Deco era, through collaborations with such couturiers as Paul Poiret. He also



Alexandre Noll, watercolor and gouache on paper, 1917

sold his creations through Parisian boutiques like La Gentilhomme, on the Boulevard Raspail, and La Crémaillère, in the Élysée district.

It was in the mid-1930s that Noll began to develop the more expressive style for which he is so well known today. It is difficult to say what led to this turn. Jean-Elie and Passebon have hypothesized that it was his raw material that inspired the change: the rough planks of imported timber that he was handling in his studio, and massive billets sourced from the sleepers (rail supports) which he salvaged from an abandoned train line, intended to connect Montmartre to Chartres but never completed. In these authors' view, the material itself "enlarged his inspiration; he discovered the forms of his furniture, and later his sculpture, in its raw nature (nature brute)." Doubtless this was an important factor. Noll had an extraordinary affinity for trees, describing them as "born of the earth yet imbued with the spirit, the upwelling force, to reach upward to the sky, air, and light." This aspect of his thinking positions him as a precedent for George Nakashima, the American designer, whose poetic attachment to natural wood attracted a huge following in the USA in the 1960s and later. Yet we should also consider the broader art historical context. The 1930s was the decade of Surrealism, of Picasso's surprising adoption of a heavy classical idiom, of Henry Moore's reclining figures, of Isamu Noguchi's suggestive biomorphism, of the American woodworker Wharton Esherick's inventive application of Cubist composition. Together, these disparate developments marked a turn in the development of abstraction, leading it away from rigorous geometry and systems, and into a subtle interplay with figuration. The possibilities of modernism were, in effect, humanized; and what had been an extreme, avant garde rupture was brought into compatibility with art historical precedents. No other artist applied these ideas in quite the way Noll did, but one can compare his work to that of figures like Jean (or Hans) Arp, who began sculpting in the round in about 1930, working primarily in plaster and stone. Though less clearly radical than his earlier Dada works, Arp's sensuous sculptures were nonetheless manifestations of the Surrealist project to dissolve rigid rational boundaries. As he put it, "I dream of the inner and of the outer, of above and below, here, there, today, tomorrow: increase, interweave, disintegrate. This transcending of frontiers is the path that leads to the essential."

It is not difficult to see the relevance of ideas like this for Noll's emerging style. The aforementioned dichotomous interpretation of his work – his double identity as a primitive and a sophisticate – is anchored to this formative moment in art history, when the embrace of intuition was freighted with programmatic intent. In the postwar era, this impulse would course through artistic movements as diverse as Jean Dubuffet's Art Brut and all-conquering Abstract Expressionism. In Noll's great postwar sculptures and objects, we see a highly individualistic yet no less important extension of these ideas. He enthusiastically embraced the accidental features of natural timber: its texture, fissures, and knots. (Like many studio-based woodworkers, he made extensive use of irregular offcuts rejected by industrial producers, including African lotofa and loucoumé imported for plywood manufacture.) This was no simple romanticism, however; it

was not simply about preserving the character of the tree. Rather, Noll saw natural voids and inclusions as the beginning of a compositional conversation, setting in play the contrast between positive and negative form – an interest that he had developed through reading of mathematics, including the work of Henri Poincaré, and philosophy, including Hegel, master theorist of dialectics.

By the onset of World War II, Noll's circle of acquaintance and admiration had grown to include some of France's greatest cultural luminaries: the poet and screenwriter Jacques Prévert, who scripted the immortal film *Enfants du Paradis*; the aesthetic polymath Jean Cocteau, and his charismatic muse, the actor Jean Marais; and the novelist and playwright Françoise Sagan. These intimates all spent time with Noll at his home and studio, and readily recognized how gifted he was. They urged him to be more ambitious, not just in scale, but also in conception. They could not have realized how completely he would rise to this challenge. In the prolific output of his postwar years, there are several distinct trajectories, which also interweave into a single creative fabric. Let's take them in turn.

There are, first of all, small objects that extend Noll's earlier idiom: bowls, trays, lidded boxes, and other functional items like candelabums. These are typically monolithic, wrested from a single bit of wood. Sometimes they resemble stones, which he collected and closely studied. When they do feature joinery, it is of extreme simplicity, the components falling into place with the satisfying certainty of tumblers in a heavy lock. Sometimes, the rough exterior of the wood is only partly finished, providing a foundational baseline against which Noll's acts of excavation can be measured. A jar and cover from about 1955 is a terrific example. The container is just the hollowed-out section of a log, the tree's natural taper and irregular profile exploited as a naturally-occurring fluting, as if Noll were meditating on the forest origins of the classical column. Capping this vessel form is a lid which is almost all handle, so tactile that you cannot but imagine curling your knuckles around it, even when looking at it in photographic reproduction. Only seven and a half inches high, the object nonetheless has the monumentality of a whole building – Le Corbusier's exactly contemporaneous Ronchamp Cathedral, with its torqued organic form, springs to mind.

A second strand of Noll's postwar work is his joined furniture, where he applied some of the same principles to still more impressive effect. His method, half responsive to his material and half boldly interventionist, produces an individuality in each work rather like that of a person. One of his masterpieces is a cabinet, made in the late 1940s in a tropical hardwood called Madagascan rosewood. This would have been a very recalcitrant working material, but Noll took advantage of its inherent qualities: the lineaments of the tree, its vertical rifts and subtle fluting, are prominent features of the design. The form is also indebted to traditional case furniture, down to and including the oversized bun feet and the prominent carrying handles on either side, both of which recall examples from the baroque period. This subtle historicism also appears elsewhere in Noll's output, like his board chairs, which evoke centuries' worth of rural seating forms.



Alexandre Noll, in his studio, circa 1955

The third and final major current in Noll's mature oeuvre is a series of totemic sculptures, best exemplified by his *Traverses* – realized at full monumental scale very rarely in his career, perhaps only twice. The example in the present sale is of oak, and recalls Noll's words about the upward-straining life force of trees. The sculpture goes on an amazing journey from base to apex, in a contrapuntal 1-3-2 rhythm of divergence and convergence. Two crosspieces – the “traverses” of the title – provide structural integrity, but also direct attention to Noll's artistic manipulation of the wood, providing an artificial “grain” that runs perpendicular to the main organic thrust of the sculpture. The most affecting element is the notched panel at the top, which strongly suggests a head turned sideways, but stops short of depicting it outright. This gesture imbues the whole sculpture with implicit figuration, the air of a silent sentinel. Another, smaller totemic work of about a decade later again shows the variation that Noll could extract from apparently kindred compositions. Though only about three feet high, the sculpture nonetheless has a striking verticality, the five rectilinear apertures in its lower section evoking the rungs of a ladder. The crown explodes into a complex array of vectors, each one as decisive as a stroke in a painting by Franz Kline or Pierre Soulages.

Noll did explore other ways of realizing his work – including bronze casting, at a local foundry that also executed work for Alberto Giacometti – but direct carving was the essence of his creative practice. Though he lived to 1970, the output of his last decade was

limited by advancing age and problems with arthritis. Today, at a distance of half a century, the authority of what he wrought remains undiminished. The art historical wheel has made a full rotation since, traveling through periods of conceptualism and postmodernism which had no place for artists of Noll's materially-engaged intensity. Now, in a more expansive aesthetic moment, his work has a new freshness and relevance; compare him to an artist like Alma Allen, for instance, and you can immediately see the similarities.

We have become wiser about narratives of primitivism in the arts, too, realizing that what seems from the outside like simple instinct is, from the inside of the artistic process, a matter of infinite complexity. Equally, we have come to understand the value of figures like Noll who operated with equal comfort in the spheres of art, craft, and design. That cross-disciplinarity, which was confusing to earlier generations, can now be recognized as a vital strength. The lateral motion of his practice – like the shuttling motion of his sculptural *Traverses* – is precisely what gave it such integrity and clarity. For many years, Noll has been treated as if he were an enigma, even as the power of his work was there for all to see. Finally, today, we can say that the puzzle of Alexandre Noll never needed solving in the first place: for he had already found the answers.

¹ “Alexandre Noll, Sculpteur, Raconté par sa fille Odile,” 2008. [need full citation]

² René Chavance, “Alexandre Noll,” *Art et Décoration* (June 1938), 199-204. Translations from the French are my own.

³ *Plaisir de France* (1941), 19. [need full citation]

⁴ Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll* (Paris: Editions du Regard, 1999), 1.

⁵ Jean-Elie and Passebon, *Alexandre Noll*, 12.

⁶ Quoted in “Alexandre Noll, Sculpteur, Raconté par sa fille Odile,” 4.

⁷ See George Nakashima, *The Soul of a Tree* (Tokyo: Kodansha, 1988).

⁸ Jean (Hans) Arp, *Unsern Täglichen Traum [Our Daily Dream]: Erinnerungen und Dichtungen aus den Jahren 1914-1954* (Zürich: Verlag der Arche, 1955), 89.

Glenn Adamson
Research Scholar at the Yale Center for British Art



Alexandre Noll, in his studio, circa 1945

Glenn Adamson Interview with Dominique T. Noll

GA: For you, what were the key moments in Alexandre Noll's life?

DTN: My grandfather's parents became naturalised as French in the 1870s. He worked in his father's bank branch before going to the war. I would say that the First World War of 1914 was one of the key events in his life; he fought in the Battle of the Dardanelles (in Turkey) when he was in his early twenties.

GA: In your opinion, what were the effects of his experience of the war in the Dardanelles?

DTN: It was a very difficult time, and we can see that in his engravings of the time. It was a tricky period. Being of German origin, naturalized as French, he could not be sent to the front at Verdun to face the Germans directly, but he could be sent to the Dardanelles to fight against the Turks.

He spent this whole period in Turkey, near to Thessaloniki. Because he was from a fairly wealthy family which owned cars, (at the time, not many families had cars before World War One), his father had taught him to drive very early, around the age of 17 or 18, so naturally when they asked him what skills he had, he responded "I know how to drive", so they asked him to get in a truck and drive it round the block. In the mornings he drove the truck in convoys whilst under bomb attack, they're enemies firing at them with canons. They carried coffins in which they put ammunition. The fresh troops sat on the coffins, and then in the evenings he would return in the truck with the injured soldiers and the dead officers in the coffins. When you do that for months, it is quite traumatic.

We can see in the artwork he was able to do at the time, in the wood engravings that he did from 1916-1917, during his rare moments of rest, that he was tormented. There are dark things emerging, dark houses. You sense that the experiences had marked him.

The second key event was being part of a "camouflage brigade" during the Second World War in his 40s and 50s. He was recruited into a small, billeted brigade near to Valence in the Rhone Valley, and this lasted for a while until the Demarcation Line was drawn between the North and the South of France, when, thinking that the war was finished, the brigade was given civilian clothes and told to return home.

For a few months (not even a year I think), he stayed with well known, great artists: conductors, painters, famous musicians, decorators etc. He found himself surrounded by artists of all types: musicians, plastic artists, sculptors, painters, decorators, even conductors; I mention conductors because my grandfather played the oboe and particularly liked the conductors.

One of the best was Jacques Prévert, and he went once a year to Saint-Paul-de-Vence to see all his other friends. Subsequently, they continued to see each other, spending many evenings together drinking beer and fixing the world as only intellectuals know how to do. One of the most prestigious was Prévert's, who, as I have already explained, was a family friend, and he handmade a sticker book for my sister and me.



Dominique Noll, Fontenay-aux-Roses

He has, of course, known and spent time with many others, whether in the South or in Paris. All my life I have seen a parade of famous people, film artists, musicians and many others. When I was very young, I remember, there were always lots of people round my grandfather's house, lots and lots. It was incredible, there were even well-known artists like Cocteau, Jean Marais, actresses as well.

GA: What did he work on at this time?

DTN: Until World War II, he crafted very small, meticulous things like umbrella handles, handmade handles with Asian designs, small inlays with very fine veneers, a lot of small things in lacquer with eggshells, some things that I still have models of.

GA: And do you know anything about the people that bought his work at the time?

DTN: I don't know who the buyers were but what I do know I got from my mother, because after the war she delivered to shops such as the "Gentilhomme" or the "Crémaillère", shops in Paris that ordered his work. His clients were mainly boutique shops or small artisans who made luxury umbrellas.

He also worked by commission. The only order I am sure of and know the origin of is the furniture made for Françoise Sagan – the piece of furniture that is in my house.

It was during the Second World War that my grandfather's art evolved; these famous people that he met pushed him to create larger pieces: "Alexandre, you have to move up a gear! Stop making small things and start making bigger pieces, things on a grander scale."

He then threw himself into it, he understood that it was a good idea, so he did paintings, engravings, he worked on woodcuts that he had made years earlier. This was from the 50s, just after the war, until the 60s.

He started working on all his works: the bars, like the barrel model, he designed his first dining rooms in this period.

He then extrapolated many of them from his basic models. He moved onto other furniture like the bar, such as the barrel model that is in this sale, the first one not made from precious wood, but from lotofa wood, so that he could work how he wanted to, as it was easier to work with, and easier to master the techniques, as well as easier to get round problems of cutting and chiselling the material.

And, using the piece of furniture that is up for sale at Bonhams as a model, he made his bar furniture: big, small, with doors, with legs, with handles, with locks, each one more extravagant than the last. They were all different sizes, and all made from precious wood except for the first one, and he also made a series of well-known chairs, the first of which was made from loucoumé. Curiously, lotofa and loucoumé were materials that were imported from Central Africa and used to make plywood that was unrolled at the manufacturers on Daumesnil Street in the 11th arrondissement.

He went to the plywood manufacturers that were there, and looked for twisted wood, wood with defects that couldn't be used by the manufacturers.



Villa des Roses, Fontenay-aux-Roses

He bought pieces of wood at low cost and took advantage of the defects and cracks etc. to work round them to make pieces of art. These are the ones we see today that we enjoy so much.

GA: And he always worked alone?

DTN: Always alone. Sometimes if he had a particular order for a dining room, my mother would be with him, and sometimes my mother's half-sisters, and sometimes my father also came to work on Sundays to help with machinery, and to do the sawing, because my father loved it, it was fun for him. And fortunately for him, my mother was able to



Alexandre Noll and his wife Marguerite, Villa des Roses, circa 1965

finish or help finish some of the objects under the control of my father, who prepared the objects while my mother did the sanding, polishing and finishing like she did with her father.

And she was always honest enough to sign the pieces she worked on as O. Noll after the death of her father. They were my grandfather's drafts that my father had re-worked with the chisels (because my mother didn't know how to use a hammer and chisel), but since my mother had worked on them, she signed them as herself. That's why they often look like A. Noll works but are often signed as O. Noll.

My grandfather prepared pieces of work during his lifetime and it was my mother who did the sanding and polishing – because when you hammer pieces of wood it leaves marks like a minefield, so you must smooth it with a sander. My grandfather used to do it a lot. I saw him use the sander, or pieces of very coarse green paper.

My mother did the fine sandpapering and then the polishing. And these pieces of work were signed by my grandfather. At the end of his life there were some pieces on which my father had helped a lot, but he was always under the supervision of my grandfather.

My father was an electrical engineer. He'd come home on the weekend and would take a look around. He liked my grandfather who liked him too. So overall my grandfather did everything on his own – he conceived the ideas and he was extremely hard on himself. The pieces he didn't like, even if he completed them, or the ones that were broken, had had an accident, or that had been damaged, were put to one side and he never

looked at them again. For example, the big cask called “the tooth” in the Roubaix Museum, at the swimming pool, was a piece that was 100% made by my grandfather and signed by him, but it was cracked by about 2 or 3 centimetres.

So my father opened it even more to adjust it and tighten it, and he managed to close the door perfectly. It's a real piece of Alexandre Noll art, but he didn't want it anymore, so he put it to one side. All my childhood, I remember putting tools in it, and today it is in a museum. My grandfather hardly moved around – he went twice a year to Saint-Paul-de-Vence and Brittany, and to Arranches, but nowhere else.

GA: Has the fact that you have been surrounded by wood since birth instilled a vocation in you?

DTN: It's very funny because, like all students, I didn't know what to do with my life. I had luck because of my paternal grandfather, who was a French teacher at a Polytechnique and a professor of Latin and Greek at the Sorbonne, and then head teacher at the Lycée Montaigne, which was next to the Sorbonne. And so I did physical mathematics, and Latin and Greek which was good but I wanted to do a preparatory class (main path for High schools).

How to join “Centrale”, “Polytechnique” or “Arts et Métier” schools? I didn't know, I had no idea at the time. I wasn't such a good student, but I was canny, and I worked just enough to get from one year to the next. My grandfather introduced me to Mr Camprodont, the director of L'Ecole du Bois (Wood school) in Paris on avenue de Saint-Mandé, which was part of the Centre Technique du Bois. (Technical Wood centre) I went to see him, and he advised me to take preparatory classes in Higher Maths, to get used to the work required to pass the school entrance exam.

After my first year of preparation, I passed the exam for “L'Ecole du Bois”. Since I was a child, I used to go to my grandfather's workshop every day. I saw him working and got real pleasure out of seeing him work with wood.

GA: And later you were involved in forest conservation?

DTN: Instead of hanging about doing my regular military service, I did the higher military training, I acquired my BTM (the technical licence for mountain soldiers in the “Chasseurs Alpains”), which allowed me to be exempt from military service to be ultimately integrated in French international cooperating programs (special French initiatives around the world)

GA: When you first started doing appraisals for Noll's work, did you keep records that allowed you to know who the biggest collectors were?

DTN: Yes of course. We did some significant work on the subject with a lot of help from galleries all over the world (from Asia, Australia, USA and Brazil).



Alexandre Noll in the Studio, circa 1965

GA: It seems there is still a lot of Brazilian furniture and species of precious wood used for sculpture too?

Not really, my grandfather didn't look for precious wood – he used the wood that no one wanted. He was in cahoots with many importers of tropical wood, whose trucks delivered the logs for loggers. You know that there are two ways of cutting wood to make plywood: one system uses a blade which cuts the wood as the roll of wood turns, the other system there is a big slice of wood and you cut off small slivers. The wood is scoured when it is hot so it is a bit soft, and you can make very thin layers of up to three tenths the

size as it is 1mm thick for plywood. It breaks very easily when you try to roll it up. These woods must have specific characteristics. If a piece of wood that is placed on the machine has a big knot in it, and you put the claws of the machine into the wood to hold it in place, when it cuts into the wood, the knot will open up and the wood will shatter, which risks breaking the machine. This sort of wood is not worth much, but it was this type of wood which Alexandre Noll used.

Similarly, there can be defects in the wood that make it impossible to select for cutting (I could talk about wood techniques for hours by the way). As a result, the unusable wood that had been delivered would be put back on the truck to return it to Le Havre port. And the transport company directors said, if it's not wanted and we can't sell it, offer it to Noll.

The trucks then stopped at Fontenay aux Roses with all the wood no one wanted, and my grandfather bought the wood for 5% to 10% of its theoretical value. That's why he chose the wood that was twisted and defected with slits, and that's why Noll, rather than trying to hide the defects or try to find shapes in them, accentuated the slits and even added more when he felt that there weren't enough.

GA: Regarding all the railway sleepers he used, tell us how that started.

DTN: The railway sleepers came from the Chartres rail line, the one which was meant to go from Montparnasse to Chartres and beyond. It was planned to be built before the First World War. For its construction, sawmills in the Massif Central had begun to be supplied with coniferous trees like Beech and Oak, and the sleepers had been stocked until the Second World War because of major delays in structures construction and final railway route. The War happened, points of view changed, and the Chartres line was abandoned and left as it was. The official start of the Chartres line was in Bagneux, a town that borders Fontenay aux Roses. And when my grandfather became interested in working with wood in 1940, he naturally went looking for wood to use, so went to the Bagneux depots.

For the little story, depots are next to which lived a foundryman, whose wife was a school friend of my mother's, and who'd made the foundries which Giacometti used. He was a great friend of my grandfather and my mother. The bronzes that I have in my house were made by him. They are "Noll-shaped" bronzes made by Giacometti's foundryman.

Moreover, during the war he needed to reinforce the cellar where he lived to use as a shelter, so he lined the cellar with railway sleepers to keep the house safe. If a bomb fell on the house, the house would have collapsed but the cellar wouldn't have been affected. Later, he recovered them and he bought others for his future needs. With them he made totems, sculptures, frames, jugs, pots... For the totems, he used sleepers used for railway switching, because they could be up to 4 or 5 metres long. The work we have in the sale is 3 meters and made with a crosspiece that is out of the ordinary compared to the standard size of the crosspieces.

GA: So, with the sleepers he made totems, jugs, and lots of other things. It looks like they're all coloured woods, though.

DTN: No, not at all, it's because the pieces of wood are faded oak. As soon as you treat the natural wood, it darkens. It's a product that is used to make the wood more resistant to humidity and heat. I was the one who applied these products.

GA: He liked to sculpt but apart from all the well-known pieces, he made things from bronze as well – but wood was still his passion, correct?

DTN: He tried to do other things yes. I have lots of pebbles at home which he brought back from Brittany because he tried to make things out of them, but he didn't enjoy it as much. I have pebble pots; I have ashtrays made from pebbles. He never tried ceramics though, even though he

was friends with ceramic artists. He tried art with Chinese ink, and he tried engravings, but he was much happier working with wood than painting in Chinese ink.

GA: How would you define the relationship between the wood sculptures and his sketches?

DTN: His drawings were tests – he did tests to see what they looked like but, in the end, he'd always return to the wood.

GA: For him, was it almost a preparation for working with wood and sculpture?

DTN: I don't think so. I don't think that the drawings were preparation work. When he had ideas in his head, he would sketch them on a piece of paper and from there he would make sculptures, furniture etc. He mainly pre-designed the furniture to have an idea of what it would look like.

GA: And the fishes?

DTN: I don't know why but he liked animals so much, and he did fishes and cockerels. He did lots of types of animal.

GA: There aren't many clear shapes, apart from your mother's face.

DTN: No, not many. He did lots of forms of the face, but not figurative, always very abstract.

GA: And the houses that appear in his paintings?

DTN: The houses are a transition from the figurative towards the abstract, it's somewhere between the two. It was one of his favourite themes in his paintings. When we sorted through them at my house, you could see that there was one batch in very bad condition, but there were loads of them. There is another regular theme, which is the form of the human species split into a positive and a negative side.

GA: Does that come from a specific period?

DTN: All the main themes, the big forms, the major works came roughly from between 1950 and 1960. It all started after the war, from 1947/48 until 1960. We mustn't forget that in 1960 he was 70. By then it was hard for him to work with the wood. All the most famous Alexandre Noll art comes from between 1946 and 1957. That's 10 years' worth of work. After 1957, he suffered from arthritis.

GA: Did he always live through his work?

DTN: Yes, completely. But when you look at his pre-war works values in comparison to his post-war works values, there is a "distortion" compared to his lifestyle. There's something that escapes me a bit. My mother may have known, but I never asked the question either.





1

ALEXANDRE NOLL (1890-1970)

Box and Cover

circa 1920

mahogany, sycamore, ebony inlaid top, carved 'ANOLL'

height 3in (7.5 cm); diameter 5 1/8in (13cm)

\$1,000 - 1,500



2

ALEXANDRE NOLL (1890-1970)

Parasol Handle
circa 1920
pierced ebony
height 8 3/4in (22 cm)

\$1,000 - 1,500

Literature

Olivier Jean-Elie, Pierre Passebon, 'Alexandre Noll', Editions du Regard, 1999, p. 12



3

ALEXANDRE NOLL (1890-1970)

Parasol Handle

circa 1920

ebony, maple inlaid with coquille d'oeuf lozenges

length 5 3/4in (14.5cm)

\$1,000 - 1,500

Literature

Olivier Jean-Elie, Pierre Passebon, 'Alexandre Noll', Edition du Regard, 1999, p. 12





4
ALEXANDRE NOLL (1890-1970)
Untitled
1917
woodblock print, signed 'ANOLL 1917'
4 3/4 x 5 1/2in (12 x 14cm)

\$2,000 - 3,000



5
ALEXANDRE NOLL (1890-1970)
Untitled
1917
woodblock print, signed 'ANOLL'
7 x 5in (18 x 13cm)

\$2,000 - 3,000



6

ALEXANDRE NOLL (1890-1970)

Odile Noll Portrait Bust

1938

sycamore, steel hanging loop

height 6 1/2in (16.5cm); width 4 1/2in (11.5cm); depth 3in (7.5cm)

\$5,000 - 7,000



Odile Noll with Alexandre, Circa 1940

7

ALEXANDRE NOLL (1890-1970)

Table Lamp

circa 1935

stained chestnut, carved 'ANOLL'

height 6 3/4in (17cm); diameter 5 1/2in (14cm)

\$10,000 - 15,000



8^W

ALEXANDRE NOLL (1890-1970)

Pedestal Desk of Alexandre Noll

circa 1935

oak

height 29in (74cm); width 50 1/2in (128cm); depth 23in (58.5cm)

\$30,000 - 50,000

Literature

Olivier Jean-Elie, Pierre Passebon, 'Alexandre Noll', Editions du Regard, 1999, p. 21



9

ALEXANDRE NOLL (1890-1970)

Table Lamp

circa 1950

sycamore, with bronze collar at the base, carved 'ANOLL'

height 19in (48cm); width 7 1/2in (19cm); depth 5 1/4in

(13.5cm)

\$30,000 - 50,000



10

ALEXANDRE NOLL (1890-1970)

Tray

circa 1945

mahogany with engraved fish scale handles, carved 'ANOLL'

length 23 1/2in (60cm); width 10in (25cm)

\$6,000 - 8,000



11

ALEXANDRE NOLL (1890-1970)

Two-light Candelabrum

circa 1945

sycamore, carved 'ANOLL'

height 6 1/2in (16.5cm); width 12in (30.5cm);

depth 5 1/4in (13cm)

\$8,000 - 12,000

Literature

Olivier Jean-Elie, Pierre Passebon, 'Alexandre Noll', Editions du Regard, 1999, p. 16





12^W

ALEXANDRE NOLL (1890-1970)

Unique Traverse

1950

oak, carved 'ANOLL'

height 48 1/4in (122.5cm); width 16in (41cm); depth 4 1/4in (11cm)

\$150,000 - 250,000





13^W

ALEXANDRE NOLL (1890-1970)

Monumental Traverse

circa 1947-49

oak, carved 'ANOLL'

height 105in (276cm); width 17 1/4in (44cm); depth 9 3/4in (25cm)

\$300,000 - 500,000

Only two examples from the Traverses series were executed on this monumental scale. The present lot was the second and final example.





14
ALEXANDRE NOLL (1890-1970)
Untitled
circa 1950
oil on canvas, signed lower right
in a frame by Alexandre Noll
14 1/2in x 17 1/2in (36cm x 44cm)

\$3,000 - 5,000



15
ALEXANDRE NOLL (1890-1970)
Untitled
circa 1955
oil on canvas, signed lower right
in a frame by Alexandre Noll
14 1/2 x 17 1/2in (36 x 44 cm)

\$4,000 - 6,000

16
ALEXANDRE NOLL (1890-1970)
Untitled
circa 1955
oil on canvas, signed lower left
11 1/2 x 16 3/4in (36.5 x 44cm)

\$3,000 - 5,000



17
ALEXANDRE NOLL (1890-1970)
Untitled
circa 1950
oil on board, signed lower left
in a frame by Alexandre Noll
11 7/8 x 15 1/4in (30.5 x 38.5cm)

\$3,000 - 5,000



18

ALEXANDRE NOLL (1890-1970)

Sculpture (Untitled)

1958

sycamore, carved 'ANOLL'

height 12in (30.5cm); width 6in (15cm); depth 3 3/4in (9.5cm)

\$10,000 - 15,000



19

ALEXANDRE NOLL (1890-1970)

Sculpture (Untitled)

circa 1955

stone, sycamore, carved 'ANOLL'

height 12in (30.5cm); width 6 3/4in (17cm); depth 4 1/4in (11cm)

\$15,000 - 25,000



20

ALEXANDRE NOLL (1890-1970)

Sculpture (Untitled)

circa 1950

sycamore, ebony, carved 'ANOLL'

height 17 1/4in (44cm); width 10 1/4in (26cm); depth 4 1/4in (11cm)

\$8,000 - 12,000



21

ALEXANDRE NOLL (1890-1970)

Torso Study

circa 1955

elm

height 10 3/4in (27cm); width 6 1/4in (16cm); depth 3 1/2in (9cm)

\$8,000 - 10,000





22^{Y W}

ALEXANDRE NOLL (1890-1970)

Important Bar

circa 1947

single-door, Madagascan rosewood, carved 'ANOLL'

height 50 3/4in (129cm); width 17 1/4in (44cm)

\$300,000 - 500,000





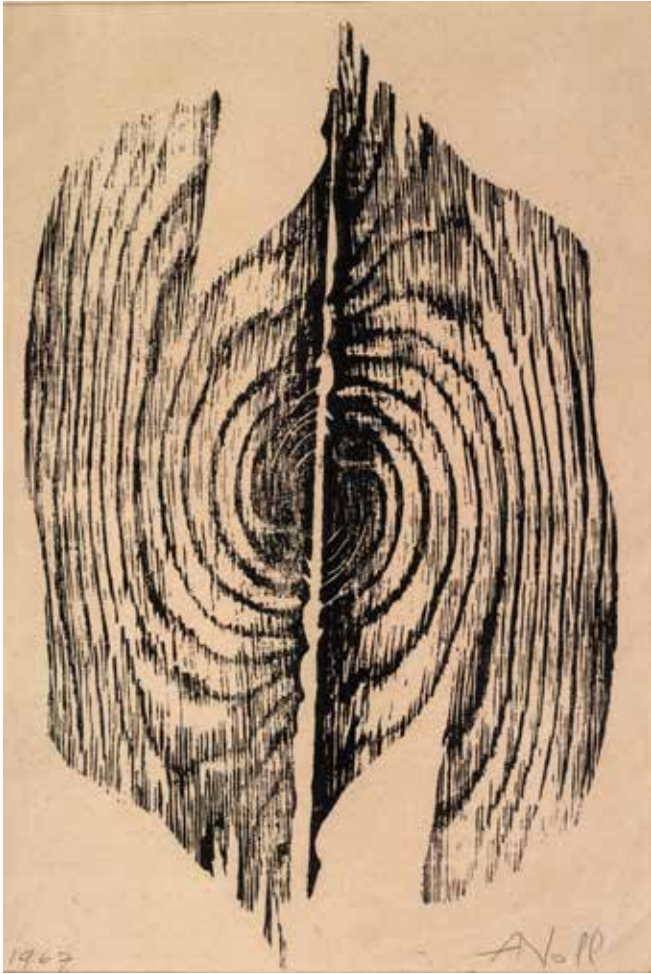
23
ALEXANDRE NOLL (1890-1970)
Untitled
circa 1950
oil on board, signed
10 1/2 x 13 1/2in (26.5 x 39.5cm)

\$3,000 - 5,000



24
ALEXANDRE NOLL (1890-1970)
Untitled
circa 1958-60
oil on board, signed lower right
9 x 15in (23 x 38cm)

\$2,000 - 3,000



25
ALEXANDRE NOLL (1890-1970)
Tree Monotype (Untitled)
1967
ink on paper, signed lower right
and dated lower left
8 3/4 x 5 3/4in (22 x 14.5cm)

\$500 - 1,000



26
ALEXANDRE NOLL (1890-1970)
Untitled
circa 1960
ink and charcoal on paper, signed lower right
12 x 8 1/2in (30.5 x 21.5cm)

\$1,000 - 2,000

27

ALEXANDRE NOLL (1890-1970)

Sculpture (Untitled)

circa 1950

mahogany, carved 'ANOLL'

height 38 3/4in (99cm); width 9 1/2in (24cm); depth 4in (10cm)

\$20,000 - 40,000



28

ALEXANDRE NOLL (1890-1970)

Bird (Untitled)

circa 1950

ebony, carved 'ANOLL'

height 6 1/3in (16cm); width 8 7/8in (20cm)

\$2,000 - 3,000

Literature

Olivier Jean-Elie, Pierre Passebon, 'Alexandre Noll', Editions du Regard, 1999, p. 84



29

ALEXANDRE NOLL (1890-1970)

Box and Cover

circa 1955

carved ebony

height 4 1/4in (11cm); width 10in (25cm); depth 6 1/8in (15.5cm)

\$10,000 - 15,000

Literature

Olivier Jean-Elie, Pierre Passebon, 'Alexandre Noll', Editions du Regard, 1999, p. 57





30

ALEXANDRE NOLL (1890-1970)

Three Woodblock Plates

circa 1950

carved fruitwood, each engraved 'ANOLL'

8 3/4 x 10 1/2in (22 x 26.5cm); 9 1/2 x 6 3/4in (24 x 17cm); 9 1/2 x 6 6/8in (24 x 26.7cm)

\$3,000 - 5,000



31
ALEXANDRE NOLL (1890-1970)
Untitled
circa 1960
ink drawing on paper, signed lower right
12 1/4 x 8 1/4in (31 x 21cm)

\$2,000 - 3,000



32
ALEXANDRE NOLL (1890-1970)
Untitled
1958
ink drawing on paper, dated on the reverse
'25 Mai 58', signed lower right
8 1/4 x 12 1/4in (21 x 31cm)

\$2,000 - 3,000

33

ALEXANDRE NOLL (1890-1970)

Untitled

circa 1960

ink drawing on paper, signed lower right

12 1/4 x 8 1/4in (31 x 21cm)

\$2,000 - 3,000



34

ALEXANDRE NOLL (1890-1970)

Untitled

1958

ink drawing on paper, dated on the reverse '27/4 58', signed lower right

12 1/4 x 8 1/4in (31 x 21cm)

\$2,000 - 3,000



35

ALEXANDRE NOLL (1890-1970)

Tray

circa 1950

ebony, carved 'ANOLL'

height 2in (5cm); width 15 1/4in (39cm); depth 7in (17.5cm)

\$5,000 - 7,000



36

ALEXANDRE NOLL (1890-1970)

Head Study

circa 1950

ebony, carved 'ANOLL'

height 13 1/4in (33.5cm); width 4 3/4in (12cm); depth 3 3/4in (9.5cm)

\$20,000 - 30,000



37

ALEXANDRE NOLL (1890-1970)

Bowl

circa 1955

ebony, carved 'ANOLL'

height 5 3/4in (14.5cm); width 10 1/2in (27cm)

\$5,000 - 7,000



38

ALEXANDRE NOLL (1890-1970)

Untitled

1958

ink and pencil on paper, dated on the reverse '10 Mars 58', signed lower right

12 x 8 1/4in (21 x 30.5cm)

\$2,000 - 3,000



39

ALEXANDRE NOLL (1890-1970)

Untitled

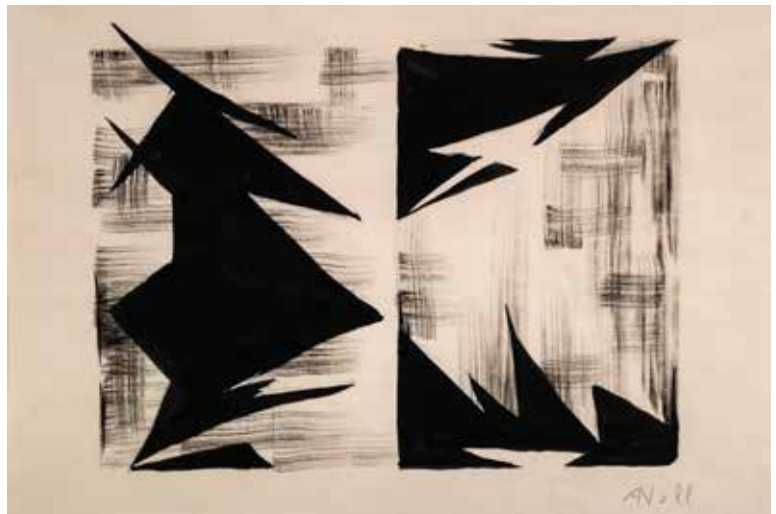
1958

dated on the reverse '20/4 58'

ink drawing on paper, signed lower right

12 1/4 x 8 1.4in (21 x 31cm)

\$2,000 - 3,000



40

ALEXANDRE NOLL (1890-1970)

Untitled

1958

dated '10 Mai 58', ink drawing on paper, signed lower right

12 1/4 x 8 1/4in (21 x 31cm)

\$2,000 - 3,000



41

ALEXANDRE NOLL (1890-1970)

Box and Cover

circa 1950

ebony, with loop handled cover, carved 'ANOLL'
height 7 1/2in (19cm); diameter 4 1/2in (11cm)

\$6,000 - 8,000



42

ALEXANDRE NOLL (1890-1970)

Three Woodblock Prints

1958-60

paper, black ink, each signed in pencil lower right, from an edition of 50, signed 'ANOLL', dated

9 1/2 x 7 1/4in (24 x 18.5cm); 7 7/8 x 10 1/2in (20 x 27cm); 9 3/4in x 7 3/4in (25 x 19.5cm)

\$1,000 - 1,500



43

ALEXANDRE NOLL (1890-1970)

Three Woodblock Prints

1958-67

paper, black ink, each signed in pencil to lower right, from an edition of 50, dated

7 1/2 x 9 3/4in (19 x 24.5cm); 7 3/4 x 10 1/2in (19.5 x 27cm); 7 3/4 x 10 1/2in (19.5 x 27cm)

\$1,000 - 1,500



44

ALEXANDRE NOLL (1890-1970)

Sculpture (Untitled)

circa 1955

ebony, carved 'ANOLL'

height 14 3/4in (37.5cm); width 5in (12.5cm); depth 3 1/2in (9cm)

\$15,000 - 25,000



45^W

ALEXANDRE NOLL (1890-1970)

Occasional Table

circa 1950

mahogany, carved 'ANOLL'

height 16in (40.5cm); width 17in (43cm); depth 16in (41cm)

\$5,000 - 7,000

Literature

Olivier Jean-Elie, Pierre Passebon 'Alexandre Noll', Editions du Regard, 1999, p. 47



46^W

ALEXANDRE NOLL (1890-1970)

Cabinet

circa 1955

sipo mahogany, carved 'ANOLL'

height 37 1/2in (95cm); width 31 3/4in (81cm); depth 21 1/4in (54cm)

\$30,000 - 50,000

This work has been repaired and restored under the guidance of Dominique T Noll.



47

ALEXANDRE NOLL (1890-1970)

Untitled

1968

oil on board in an Alexandre Noll oak frame, in pencil on the reverse

'AOUT 1968', signed lower right

8 x 11 3/4 in (20 x 30cm)

\$1,000 - 2,000



48

ALEXANDRE NOLL (1890-1970)

Untitled

1968

oil on board in an Alexandre Noll frame, dated in pencil on the reverse

'15 Aout 1968, signed lower right

8 x 11 3/4 in (20 x 30cm)

\$1,000 - 2,000



49

ALEXANDRE NOLL (1890-1970)

Untitled

1968

oil on board, dated in pencil on the reverse '9 Sept 1968', signed

lower right

11 3/4 x 8 in (30 x 20cm)

\$3,000 - 5,000



50

ALEXANDRE NOLL (1890-1970)

Salt Cellar

circa 1950

elm

height 2 2/3in (6cm); width 5 1/2in (14 cm)

\$500 - 700



51

ALEXANDRE NOLL (1890-1970)

Two-Light Candelabrum

circa 1950

mahogany, unfinished

height 8in (20cm); width 15 1/2in (39.5cm); depth 3 1/4in (8cm)

\$2,000 - 3,000



52

ALEXANDRE NOLL (1890-1970)

Sculpture (Untitled)

circa 1950

sycamore

height 12in (30 cm); width 5 1/2in (14 cm); depth 8 1/4in (21 cm)

\$1,000 - 1,500



53 ^W

ALEXANDRE NOLL (1890-1970)

Coffee Table Base (Study)

circa 1950

mahogany

height 3 1/2in (9cm); width 13in (33cm); depth 7 3/4in (19.5cm)

\$2,000 - 3,000



54

ALEXANDRE NOLL (1890-1970)

Sculpture (Untitled)

fruitwood, carved 'ANOLL'

height 9 1/2in (24 cm); width 11 3/4in (30 cm); depth 4 1/4in (11 cm)

\$3,000 - 5,000



55

ALEXANDRE NOLL (1890-1970)

Untitled Study (Unfinished)

circa 1950

sycamore, pencil

height 11in (28cm); width 8 1/4in (21cm); depth 4 1/4in (11cm)

\$1,000 - 1,500



56

ALEXANDRE NOLL (1890-1970)

Cross Study

circa 1950

elm, carved

height 10 1/3in (27cm); width 6 1/3in (16cm); depth 3 1/2in (9cm)

\$1,000 - 1,500



57

ALEXANDRE NOLL (1890-1970)

Torso Study

elm, unfinished

height 12 1/2in (32 cm); width 5 1/2in (14 cm)

\$1,000 - 1,500



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New York | December 13, 2019

PREVIEW

December 7 - 12

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ANDRÉ DUBREUIL (BORN 1951)

Custom Sideboard
circa 1995
iron, enameled copper, marble
*height 37 1/2 (95cm); width 69 1/2in
(177cm); depth 24in (61cm)*
\$70,000 - 100,000

Bonhams

AUCTIONEERS SINCE 1793



A Wonderful Life: Photographs from the Peter Fetterman Collection

New York | December 17, 2019

PREVIEW

December 7 - 16

INQUIRIES

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ELLIOTT ERWITT (BORN 1928)

New York City, 1955
Gelatin silver print
17 1/2 x 11 1/4in
\$4,000 - 6,000

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Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made

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6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not

Conditions of Sale - Continued

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as

required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

Seller's Guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

Buyer's Guide

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the σ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Tuesday 14 January oversized lots (noted as W next to the lot number and/or listed on page 163) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 10 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Thursday 23 January. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment. Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door To Door Services herein referred to as Door To Door on Tuesday 14 January . Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY 15 JANUARY.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Tuesday 21 January. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date. The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection
(on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection
(on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Oversized Lots

8
12
13
22
45
46
53

Bonhams Specialist Departments

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

Los Angeles
Fredric W. Backlar
+1 323 436 5416 •

American Paintings

New York
Jennifer Jacobsen
+1 917 206 1699

Antiquities

London
Francesca Hickin
+44 20 7468 8226

Antique Arms & Armour

London
David Williams
+44 20 7393 3807

Art Collections, Estates & Valuations

London
Harvey Cammell
+44 (0) 20 7468 8340

New York
Sherri Cohen
+1 917 206 1671

Los Angeles
Leslie Wright
+1 323 436 5408
Joseph Francaviglia
+1 323 436 5443

Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

Australian Art

Australia
Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+61 2 8412 2222

Books, Maps & Manuscripts

London
Matthew Haley
+44 20 7393 3817
New York
Ian Ehling
+1 212 644 9094
Darren Sutherland
+1 212 461 6531

Los Angeles
Catherine Williamson
+1 323 436 5442
San Francisco
Adam Stackhouse
+1 415 503 3266

British & European Glass

London
Fergus Gambon
+44 20 7468 8245

British Ceramics

London
Fergus Gambon
+44 20 7468 8245

California & Western Paintings & Sculpture

Los Angeles
Scot Levitt
+1 323 436 5425
Kathy Wong
+1 323 436 5415
San Francisco
Aaron Bastian
+1 415 503 3241

Carpets

London
Helena Gumley-Mason
+44 20 8393 2615

Chinese & Asian Art

London
Asaph Hyman
+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883

Edinburgh
Ian Glennie
+44 131 240 2299

New York
Bruce MacLaren
+1 917 206 1677

Los Angeles
Rachel Du
+1 323 436 5587

San Francisco
Dessa Goddard
+1 415 503 3333

Hong Kong
Xibo Wang
+852 3607 0010

Sydney
Yvett Klein
+61 2 8412 2231

Chinese Paintings

Hong Kong
Iris Miao
+852 3607 0011

Clocks

London
James Stratton
+44 20 7468 8364
New York
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

London
John Millensted
+44 20 7393 3914
Los Angeles
Paul Song
+1 323 436 5455

Entertainment Memorabilia

London
Katherine Schofield
+44 20 7393 3871
Los Angeles
Catherine Williamson
+1 323 436 5442
Dana Hawkes
+1 978 283 1518

European Ceramics

London
Sebastian Kuhn
+44 20 7468 8384

European Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108
Los Angeles
Rocco Rich
+1 323 436 5410

European Sculptures & Works of Art

London
Michael Lake
+44 20 8963 6813

Furniture and Decorative Art

London
Thomas Moore
+44 20 8963 2816
Los Angeles
Angela Past
+1 323 436 5422
Anna Hicks
+1 323 436 5463
San Francisco
Jeffrey Smith
+1 415 215 7385

Greek Art

London
Anastasia Orfanidou
+44 20 7468 8356

Golf Sporting

Memorabilia
Edinburgh
Kevin McGimpsey
Hamish Wilson
+44 131 240 0916

Irish Art

London
Penny Day
+44 20 7468 8366

Impressionist & Modern Art

London
India Phillips
+44 20 7468 8328
New York
Molly Ott Ambler
+1 917 206 1627
Los Angeles
Kathy Wong
+1 323 436 5415

Indian, Himalayan & Southeast Asian Art

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