Bonhams

MAGAZINE WINTER 2019 ISSUE 61

A Different View Photographs that change the world

Nicky Haslam The next chapter

Francesca Cartier Brickell talks about her sparkling dynasty

Alexander the Great "He wept, for there were no more worlds to conquer"

and Rupert Everett Stephen Fry Joseph Calleja



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Front cover

Édouard Boubat (1923-1999) Florence, Paris, 1959 gelatin silver print © Estate of Edouard Boubat Sale: A Wonderful Life New York Tuesday 17 December at 10am

New York Jewels New York Sunday 8 December 2pm

An Important Pair of Fancy Colored Diamond and Diamond Earrings Estimate: \$850,000 - 1,250,000 (£660,000 - 970,000)

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Editor's letter



When clocks go back, darkness descends and – as night follows day – nostalgic yearnings increase. *Bonhams Magazine* is fully supportive of this behavioural tick. This season, the theme is not running, but galloping across our pages. In New York, the auction of the Peter Fetterman Collection of classic photographs is wholly devoted to the 'feel-good factor'.

On page 18, we interview Fetterman, who explains why he is "drawn to images that confirm the joy of being alive". One look at Édouard Boubat's image of a child in a shower of snowflakes will warm you as much as an open fire.

When I saw the original artwork by Edward Ardizzone for his classic children's book, *Tim to the Rescue*, I had much the same feeling – I was transported back to my childhood teatimes with hot buttered toast. Stephen Fry writes on page 22 about how, in Ardizzone's world, the characters' "raggedy mischief lit up stories that were often dark, dangerous and frightening". But what I remember from the book are the travails of the anti-hero, Ginger, and his hilarious misadventure with a bottle of hair restorer.

Nicky Haslam has every right to feel nostalgic. The renowned designer of interiors, many of which belong to equally celebrated clients, is having a sale of the artefacts he has assembled over a lifetime. There's a pen-and-ink sketch of Coco Chanel by his great friend Cecil Beaton, a box of Haslam family letters, and an 18th-century Viennese bowl complete with a pair of plaster lobsters, a leftover from a banquet. On page 30, Nicky tells Nicholas Foulkes he doesn't mind that everything will be crossing the block. "I can start again somewhere else if I wanted to. I know how to do it."

Nicky has indeed started again on a number of occasions: once as a cowboy in Arizona. In which case, he could start his new collection with pictures from the Basha Collection of Western American Art. Michael Duty writes about the pioneering spirit of these cowboy artists, who revived the glorious tradition of being the quickest draw in the West. Who says nostalgia ain't what it used to be?

Kunda Bredin'

Contributors





Miranda Seymour

Seymour began her career as a historical novelist. She turned to biography in the 1980s, writing about Robert Graves, Lady Ottoline Morrell and, most recently, Lord Byron's wife and daughter. In 2004, she published *The Bugatti Queen*, about dancer and Grand Prix driver Hellé Nice. It sharpened her love for the Bugatti Type 55 – described glowingly on page 36.





Nicholas Foulkes A contributing editor to Vanity Fair,

Foulkes is the author of warry rain, Foulkes is the author of more than 20 books, including *Dancing into Battle*, a social history of the Battle of Waterloo; *Nardi*, a celebration of the Venetian jeweller; and *The Carlyle*, a history of the celebrated New York hotel. On page 30, he talks interior design with modern Renaissance man, Nicky Haslam.





Alan Powers Powers is an expert on

Powers is an expert on 20th-century architecture and design. On page 22, he talks about the children's illustrator Edward Ardizzone, the subject of one of his many books. Former chair of the Twentieth Century Society and current chair of Pollock's Toy Museum, Powers is also Honorary Fellow of the Royal Insitute of British Architects.





Caroline Roux

Caroline Roux investigates, on page 26, the extraordinary career of the designer and sculptor Alexandre Noll. A friend of Jacques Prévert, Sagan and Cocteau, Noll was a man for whom working with wood was everything. An art and design journalist, Caroline writes regularly for the *Financial Times*, *Telegraph Luxury* and *The Art Newspaper*.





Joseph Calleja From Maltese choirboy to international opera star, Calleja's life has always been about music. A superstar tenor, he now sings at the most prestigious opera houses: the Met in New York, the Deutsche Oper Berlin and Vienna State Opera, and, next season, at Grange Park Opera at West Horsley Place, Surrey, where he will sing Enzo in *La Gioconda*.



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News

In and out of Bonhams' salerooms

*

Tudor arose

The image of Elizabeth I as the strong allpowerful Virgin Queen is embedded deep in the national psyche. The truth is more nuanced. Her early years on the throne - she succeeded her sister Mary I in 1558, when she was in her 20s - were dogged with instability and threats at home and abroad; her decision not to marry was always more a matter of political manoeuvring than choice. From her accession onwards, however, she and her court were acutely alive to the importance and possibilities of presentation. The newly discovered 1562 portrait of Elizabeth, which comes to the Old Master Paintings sale in London in December, is among the first to portray the Queen in an officially approved way. Gone is the rather stiff, dour figure of the earliest portraits. In its place, a youthful monarch radiates - whatever the reality authority, and confidence in the future.

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★ Lights fantastic

To hold a Royal Warrant is a signal honour, but holding warrants from four members of the Royal Family at the same time is a mark of enormous distinction. Master silversmith Simon Benney, whose powerful work The Three Graces is offered in the Important Design sale on 27 November in New Bond Street, was the first to achieve this feat, testament to his standing as one of the most highly regarded designers of his age. The most valuable piece of contemporary silver ever to come to auction, The Three Graces is a miraculous piece of design and

construction. Comprising a large, square-form, nine-light candelabra in the centre, flanked by a pair of triangular four-light candelabra, it took two years to make and is, by any standards, a technical tour-deforce. *The Three Graces* is, of course, meant to be used and is fully functional, but in its subtlety and mastery of technique, it can also be seen as a work of art – a modern sculpture.

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* Q-Tip for the top

In September, hip hop cognoscenti joined forces with the art world at Bonhams New York to party with rapper, producer and songwriter Q-Tip. Famous since his pioneering days with A Tribe Called Quest, Q-Tip has amassed an exceptional collection of contemporary art, which was exhibited at Bonhams for the first time. Some 300 guests enjoyed the exclusive preview.



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CHOPARC

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Chopard

Modern British & Irish Art

London Wednesday 20 November 3pm

Laurence Stephen Lowry R.A. (British, 1887-1976) Industrial Scene with Figures (detail) signed and dated 'L.S.Lowry 1958' (lower left) oil on panel $15.2 \times 11cm$ (6 $\times 4\%$ in) Estimate: 270,000 - 100,000(\$90,000 - 130,000)

Enquiries: Matthew Bradbury +44 (0) 20 7468 8295 matthew.bradbury@bonhams.com bonhams.com/modernbritish





Frances, Lady Sorrell and Sir John Sorrell



* Art Deco driving

Over the course of her life, Woolworth heiress Barbara Hutton - who achieved notoriety as the 'poor little rich girl' - acquired an impressive array of husbands, but an even more impressive collection of motor cars. Her seven spouses included Hollywood star Cary Grant (the press dubbed them 'Cash and Cary'); among the cars was the magnificent 1935 Auburn Supercharged Boattail 851 Speedster that will be offered at the Bond Street Sale in London in December. Described as the only genuine American sports car of the Art Deco era, the 851 is spoken of in the same breath as Bugattis or Bentleys. With its curvaceous bodywork (which earned it the 'boattail' nickname), eight-cylinder engine and two-speed rear axle, the 851 thrived on the open road as much as on city streets - each car came with the guarantee that it had been test-driven at more than 100mph. It was popular with the Hollywood set, but, with the company falling victim to the Depression and mismanagement, production ceased in 1937. Hutton herself died almost penniless in 1979.

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★ Open all hours

In September, the quarterly Bonhams After Hours event celebrated creativity in the broadest sense with an evening of music, performance art and foodie workshops. Ceramicist and prize-winning author Edmund de Waal led a panel discussion on the importance of creative education, and guests previewed works from the Post-War and Contemporary Art sale. Antony Gormley and Richard Long were in attendance, along with works they had donated (de Waal also donated to the sale) to raise money for the National Saturday Club. The Saturday Club's founders -Sir John and Lady Sorrell - took the opportunity to offer their gratitude to all those who had helped fund this notable openaccess arts education initiative.



A Hold the dream

The writer Barbara Taylor Bradford is a publisher's dream. Her debut novel, A Woman of Substance, has clocked up sales of more than 30 million since it first came out in 1979. Her subsequent 28 works of fiction have all been bestsellers, with worldwide sales of 92 million in 90 countries and 40 languages. Taylor Bradford's often-quoted recipe for success – "I write about mostly ordinary women who go on to achieve the extraordinary" - could apply equally well to herself. Many items in her phenomenal jewellery collection, part of which was sold at

Bonhams in 2013, were gifts from her husband Bob, who sadly died earlier this year. Now Barbara is parting with more gems: as she confided to *Bonhams Magazine* on the occasion of the previous sale, "I realised that there is so much I don't wear". The December sale includes a stunning diamond and fancy-coloured diamond ring, and a citrine and diamond 'Bird on a Rock' brooch, by Schlumberger for Tiffany.

Enquiries: Emily Barber +44 (0) 20 7468 8284 emily.barber@bonhams.com



Post-War & Contemporary Art Los Angeles Saturday 15 February

Callum Innes (b.1962) *Exposed Painting, Zinc Yellow, Gold Green*, 2000 (detail) oil on linen *42 x 411/2in (107.5 x 105.5cm)* Estimate: \$25,000 - 35,000 (£20,000 - 30,000)

Enquiries: Laura Bjorstad +1 323 436 5446 laura.bjorstad@bonhams.com bonhams.com/pwc



* All revved up

Street artist D*Face has been let loose on three motorcycles, offered in the Modern & Contemporary Art Sale in London this December. D*Face – owner of StolenSpace, London's first street-focused contemporary art gallery - is best known for his urban murals. But he is also a biker. At the December sale, his love of art and motorcycles come together in these bespoke machines, created at his Rebels Alliance store in Shoreditch. east London. Using standard machines as his base, including the commuters' favourite Honda CB125, D*Face stripped, de-tabbed and de-lugged the frames to create one-of-akind models. D*Face said: "They're rideable, functional sculpture, with the ability to be rolling artworks, fit for the museum,

but also the road and track. I enjoy bending that line to see where I can stretch it to. I've just never liked anything standard, for me it has to be unique – that's what these three bikes were born from."

Enquiries: Cassi Young +44 (0) 20 7468 5815 cassi.young@bonhams.com



☆

CALM before the storm Bonhams Knightsbridge hosted a special event on 16 September in aid of the mental-health charity CALM. The Campaign Against Living Miserably is the UK's leading organisation for the prevention of male suicide. The event - which attracted 500 guests - was a collaboration between Bonhams and artists, the Connor Brothers, with a charity auction to precede the Prints and Multiples Sale. The Connors Brothers took part in a panel discussion with Simon Gunning. CALM's CEO, about mental health, their artistic practice and the importance of the charity. This was followed by a set from DJ Spoony, a legend of UK Garage. On the night, the Connors released a limitededition print in aid of CALM, which sold out within minutes. Twelve Connor Brothers prints, created especially for the sale, went on to raise a further £100,000 for CALM.





harlotte De Carle and Ashley James

Diplomatic service

*

Distinguished 19th-century Scottish diplomat Sir Andrew Buchanan had an unusually peripatetic career. After a first posting in Constantinople, he served in Rio, St Petersburg, Copenhagen, Florence, Madrid and the Hague, before ending up as, successively, ambassador extraordinary and plenipotentiary to the King of Prussia, ambassador extraordinary to Russia, and finally ambassador to Austria. Widely admired for his formidable negotiating skills, he earned the gratitude not only of the British government, but also of the nations in which he served. The King of Prussia, for example, so valued Buchanan's abilities that he presented him with a magnificent Berlin vase and a portrait plaque of the royal family, both of which feature in the Fine European Ceramics sale in December. And Sir Andrew played such a crucial role in securing a maritime free trade agreement for Denmark that the Danish king Frederick VII gave him a service of 18 plates by the Royal Copenhagen factory, with scenes after famous designs by Berthel Thorvaldsen. This exceptionally rare service is also offered in the sale on 4 December.

Enquiries: Nette Megens +44 (0) 20 7468 8348 nette.megens@bonhams.com

Old Master Paintings Wednesday 4 December 3pm

Austrian School, circa 1480 *The Adoration of the Magi* (detail) oil on panel *131.5 x 99.2cm* (*51¾ x 39in*) Estimate: £40,000 - 60,000 (\$55,000 - 75,000)

Enquiries: Andrew McKenzie +44 (0) 20 7468 8261 andrew.mckenzie@bonhams.com bonhams.com/oldmasters

★ Beats to beat hunger

On 2 October, at the private view of the Modern & Contemporary African Art sale, Bonhams held a charity auction for Save the Children, attended with his daughter, Temi, specifically in support of the charity's an influential designer and fashion

recently launched Global Leadership Initiative in Malnutrition. Among the guests, philanthropist Femi Otedola





★ Less taxing

Over the years, the Government's Cultural Gifts Scheme and Acceptance In Lieu of Tax has brought into public ownership many wonderful objects and works of art in exchange for a reduction in tax liabilities. The Scheme's latest report, just published, includes details of cultural assets acquired for the nation through the work of Bonhams Tax & Cultural Heritage department. As a result, an important and fascinating collection of medical and self-care instruments will now be housed permanently at the Royal College of Physicians; the British Museum received two wonderfully atmospheric watercolours by Samuel Palmer [pictured], a bucolic scene of sheep in a sunset-drenched landscape, and a moonlit cottage;







and Oxford University's Bodleian Library was the recipient of the Clement Attlee archive, offered by the estate of Countess Attlee. This last required extensive research to enable the Cabinet Office to distinguish between official documents, which

are possessions of the state, and those of a personal nature, which were destined for the Bodleian.

Enquiries: Mike Neill +44 (0) 20 7468 8206 mike.neill@bonhams.com



★ Ahead of its time

The Chinese Imperial court was fascinated by striking clocks, an interest that dates back to the first Jesuit missions in the mid-16th century. Mechanical clocks were among the most prized tributary gifts given to the emperors of the late Ming (1368-1644) and Qing dynasties (1644-1911), who were duly impressed by the technological prowess of the West. Offered in the Hong Kong Watches 3.0 sale in November, an ormolu guarter-striking clock by famed English master clockmaker Henry Borrell is a prime example. Recently rediscovered in a Japanese private collection, this important clock includes a delightful scene of ships 'sailing' mechanically over glass 'waves', which you can watch while listening to musical and quarter-striking chimes, a marvel of beauty and technical complexity that would have charmed the Qianlong emperor.

Enquiries: Sharon Chan +852 2918 4321 sharon.chan@bonhams.com





Bey watch Osman Hamdi Bey's 19th-century painting Young Woman Reading achieved £6.690,363 at Bonhams New Bond Street in September, a world record for his work.



Scroll up, scroll up In October, the ink painting Apricot Blossoms in the Spring Rain by Li Keran achieved HK\$3,500,625 at Bonhams Hong Kong.

Standing study

A monumental study for Rodin's Burghers of Calais from the Collection of Sir Warwick and Lady Fairfax achieved £675,062 at Bonhams London in October.



Travel & Exploration Montpelier Street, London Wednesday 26 February 1pm

Frank Hurley (Australian, 1885-1962) Photographs of Scenes and Incidents of the Weddell Sea Party, 1914, 1919, 1916 Album containing 79 carbon prints Estimate: £30,000 - 40,000 (\$40,000 - 55,000)

Enquiries: Matthew Haley +44 (0) 20 7393 3817 matthew.haley@bonhams.com bonhams.com/travel

Star in the east

Zineng Wang tells *Lucinda Bredin* about how he has helped Bonhams to shake things up

Photograph by William Mees

Right Zineng Wang, Bonhams' new Head of Modern and Contemporary Art, Asia

ineng Wang is standing in Bonhams New Bond Street next to a colossal Tony Cragg sculpture that sold the previous night for a world record £849,062. He is wearing an uncharacteristically sober suit – Zineng is famed for his flamboyant dress sense, although he says that no one would bat an eyelid at his clothes in Hong Kong. As part of the global Post-War and Contemporary team, he travels to London for every Contemporary sale to connect existing and potential clients from Asia to the sale. "People in Asia appreciate having someone on the ground to look after them. Online and telephone is fantastic, but at Bonhams we always try to provide as many options as possible."

Zineng began his association with Bonhams in 2017 when he was asked to pitch an idea for a sale. "I wanted to create a sale that was different and cross-

category from the get-go, and to work with Edward Wilkinson, who is the world-renowned specialist in Indian, Himalayan and South-east Asian art. We came up with the idea of Ritual + Culture, a sale that juxtaposed classical art and pre-modern statues with 20th-century and contemporary art." The two crossover sales so far have certainly attracted attention:

there has been a vibrant Affandi alongside a 19thcentury lacquer gilt bronze Buddha from Thailand; a kinetic sculpture by Gabriel Barredo next to a figure of Vajrasattva from 14th-century Tibet.

Zineng enjoyed the process so much that he joined Ralph Taylor, Bonhams Global head for Contemporary



Art, "ready to pick consignment battles once again with familiar foes".

How did his life in the art world begin? Born and

"I wanted to
create a sale that
was different
from the get-go"
raised in Singapore, Zineng had his
moment of epiphany at the age of
16, when he visited the National
Museum of Cambodia, the museum
of Khmer art. "It was the first holiday
I ever took without my parents - so
that was special to start with. What
I really remember about the museum
was the forest-like density of the

towering stone sculptures, seemingly preserved in perpetuity in the old-school – and indeed outdated – museological display. It was at that point I fancied becoming a curator, so that I would work in this mystical, suspended-in-time environment."

To set himself on this ambitious path, Zineng majored in Asian Studies at the National University of Singapore,



Left

Zao Wou-Ki (1921-2013) 23-9-70, 1970 oil on canvas 46 x 55cm (181⁄8 x 215⁄8in) Sold for £591,062 including premium New Bond Street London, 3 October 2019

Below

Richard Lin (aka Lin Show-Yu, 1933-2011) *Cadmium Green*, 1974 oil on canvas 63.5 x 63.5cm (25 x 25in) Estimate: HK\$1.700.000 - 2,200.000

in part, as he says, because there wasn't a major in art history available. "My university classes were like going to a bohemian buffet – I picked literature, some 'softer' history classes, binged on anthropology, culture and art modules because they were fun and relatively easy (and there were definitely more girls than guys in them). That way, I diligently avoided the politics, philosophy and economics."

After university, Zineng chose to take a very creative fork in the road, turning down a job as a curator at the university museum and instead going to Yogyakarta in Indonesia to learn weaving. By chance, his time there in 2007 coincided with the massive contemporary-art boom that has touched so many places around the world. Zineng discovered that the

"He secured the highest price for a painting by Filipino maestro Fernando Amorsolo"

writing and exhibition-creating abilities of an aspiring young curator were much demand.

He got the art-market bug when he began working for Christie's South-East Asian Modern and Contemporary department. "When I started, I had no idea what my job entailed, except that I'd have close contact with art. For my first sale, one of my consignments was on the front cover of our sale catalogue. Art, and its market, became real to me."

Zineng also had a spell at the National Gallery Singapore, where he worked to source pictures for the museum's collection, before starting his own art-advisory firm. That then led him to Bonhams. Since that moment, he has got the highest price for a painting by Filipino maestro Fernando Amorsolo, among many highlights.



Having worked in so many roles in the art world, Zineng has crucial knowledge about the general landscape, about what works – and what doesn't. He can also compare and contrast the approaches of the various institutions. Being at Bonhams? "It's been a revelation: we work harder and smarter. The structure of our department is flexible, nimble, and enables us to grab an opportunity when it arises. We're a company with more than 200 years' experience, with a soul and sensitivity for the historic, but our ideas and ways of working are current, progressive and, dare I say, disruptive."

Lucinda Bredin is Editor of Bonhams Magazine.

The next Modern & Contemporary Art Sale at Bonhams Hong Kong is on 25 November.

London Jewels London Wednesday 4 December 2pm

An Art Deco aquamarine and diamond necklace, by Cartier, circa 1940 Estimate: $\pounds100,000 - 150,000$ (\$125,000 - 185,000)

Enquiries: Emily Barber +44 (0) 20 7468 8284 emily.barber@bonhams.com bonhams.com/jewellery



Left

Georges Dambier (1925-2011) Suzy Parker, Étole Léopard, Elle, Paris, September 8, 1952/ printed later signed and numbered in pencil with the photographer's stamp on verso gelatin silver print 20 x 16in (50.8 x 40.6cm) Edition 11 of 25 \$5,000 - 7,000 (£4,000 - 5,000)

Opposite

Édouard Boubat (1923-1999) *Florence, Paris*, 1959 gelatin silver print \$3,000 - 4,000 (£2,000 - 3,000)

Snap decision

Just in time for the holidays, Peter Fetterman has brought some of his finest photos to Bonhams. *Laura Paterson* talks to him about his lifelong passion

hen Peter Fetterman arrived in California in 1979, he expected to continue his nascent career as a film producer. But that was before he "accidentally" (his word) bought a photograph by Max Yavno for \$400.

"I must have been insane. I had at the time a total net worth of \$2,000, and was driving a beatup car. I should have spent the money on new brakes, but I was smitten with the image. This first purchase changed my life." Fetterman took on one more film – a nightmarish, studio-stymied production for MGM with Luciano Pavarotti – then switched careers. Reborn as a private dealer, operating from a tiny apartment, "surrounded by images I loved, where I could be in control of my own taste", he never looked back.

It is winningly appropriate, then, that key works from Fetterman's extraordinary 40-year collection should be offered by Bonhams New York in the run-up to Christmas under the title 'A Wonderful Life'. After all, Capra's festive classic *It's a Wonderful Life* is all about the dramatic consequences of making the right life-choice.

"I'm attracted to images that confirm the joy of being alive", he continues. "Hence the name of the auction." And what makes a great image? Fetterman doesn't hesitate: "You are one person before you see a great photo, and a different person after you have experienced it."











Top left Elliott Erwitt (b.1928) New York City, (Empire State (Enipre State Building), 1955 signed gelatin silver print \$4,000 - 6,000 (£3,500 - 4,500)

Left Thurston Hopkins (1913-2014) Keeping Warm, Islington, London, 1950 signed gelatin silver print \$5,000 - 6,000 (£3,500 - 4,500)

Top right Pentti Sammallahti (b.1950) Katonah, New York, 2000 gelatin silver print \$1,000 - 1,500 (£750 - 1,000)

Above George Tice (b.1938) Amish Children Playing in Snow, 1969; printed 2015 platinum/palladium print \$2,000 - 3,000 (£1,500 - 2,500)









The lots bring together acknowledged global greats, from Weegee to Ansel Adams, and rare finds, not least of which are *Neal Cassady and His Love*, poet Allen Ginsberg's portrait of his amour, and Cornell Capa's *Bolshoi Ballet*, the first backstage shot by a Western photographer. Édouard Boubat's *Florence, Paris* is a picture of unparalleled delight, but Fetterman's "most important and joyful discoveries" are four works by Finnish photographer Pentti Sammallahti.

Fetterman is clearly excited about the sale and preceding exhibition. "I feel a bit like Billy Graham. I'm an evangelist for the power of photography to change lives, as it has mine, and I want to share my love of these images."

'A Wonderful Life: Photographs from the Peter Fetterman Collection' is exhibited 7-17 December at Bonhams New York.

Laura Paterson is Head of Photographs, Bonhams New York.

Sale: A Wonderful Life: Photographs from the Peter Fetterman Collection New York Tuesday 17 December at 10am Enquiries: Laura Paterson +1 917 206 1653 laura.paterson@bonhams.com bonhams.com/photographs

Тор

Sebastião Salgado (b. 1944) *First Communion in Juazeiro do Norte, Brazil*, 1981 gelatin silver print \$6,000 - 8,000 (£4,500 - 6,000)

Above left

August Sander (1876-1964) Forester's Child, Westerwald, 1931; printed in 1992 by Gerd Sander gelatin silver print \$5,000 - 7,000 (£4,000 - 5,000)

Above

Steve McCurry (b.1950) Boat Covered in Snow in Sankei-en Gardens, Japan, 2014 Fuji crystal archival print \$10,000 - 12,000 (£7,500 - 9,000)

Left

Pentti Sammallahti (b.1950) Solovki, White Sea, Russia, (Dog on motorbike), 1992 gelatin silver print \$1,500 - 2,000 (£1,000 - 1,500)



<section-header><image>

Left The artist Edward Ardizzone: a late starter Above and right Edward Ardizzone (1900-1979) The complete original artwork for *Tim to the Rescue*, [c.1949] Estimate: £30,000 - 50,000 (\$40,000 - 65,000)

Top draw

Edward Ardizzone created a world in which small boys were allowed to miss maths and go to sea. *Alan Powers* writes about the artist's genius; *Stephen Fry* is transported back to his childhood

he first picture book written and illustrated by Edward Ardizzone (1900-1979) hit the bookshops on both sides of the Atlantic in time for Christmas 1936. *Little Tim and the Brave Sea Captain* was originally a story told and retold to the artist's son, Philip, then illustrated in a large sketchbook with text below the pictures, much in the manner of the recently popular Babar books.

It was brave of Oxford University Press to back it too, since full colour printing was still an expensive and risky business, but, *The New York Times* wrote, "these pages hold so much motion and colour, such sweeping clouds and towering seas, such convincing corners of deck and cabin, in short, so much beauty and humour and real understanding of ships and the ocean, that readers... will take *Little Tim and the Brave Sea Captain* to their hearts at once.'

As a late starter in art, Ardizzone was beginning to make his name as a painter and illustrator by 1936, supported by Sir Kenneth Clark and other influential patrons. He was often described as the epitome of Englishness, but his surname indicates his Italian origins. His paternal family had moved to Algeria, however, after a business failure in Italy, so he had French nationality when he was born, somewhat improbably, at Haiphong in French Indo-China (now Vietnam), where his father was working at the time. His mother was Scottish, but he grew up in the English countryside, first in Suffolk, where boyhood exploration of the Ipswich

"Ardizzone gleaned material for the *Tim* stories from yarns told by the crew of coastal steamers"

docks on Saturday afternoons and yarns from the crew of small coastal steamers provided the background for the *Tim* stories. Later, in London, he attended evening classes at Westminster School of Art while doing menial City jobs to please his father, before rebelling in 1929.

Oxford published a further *Tim* title before Ardizzone went into uniform as one of the most popular war artists. Back in 'civvies', his career became hectic in its activity,



Tim was horrified "Poor Ginger Poor puss" he thought. Then in the backwash of the wave he saw the half drowned cat. Quickly he pulled it out of the water and put it in the rigging. Next he saw a great red mop of hair floating by. It was Ginger's. He graffed it and hung on. He thought his arm would break, so hard did the rushing water Try and Tug Ginger away.



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Above and right

Edward Ardizzone (1900-1979) The complete original artwork for *Diana and Her Rhinoceros*, [c.1964] Estimate: £10,000 - 20,000 (\$13,000 - 25,000)

Opposite right

Edward Ardizzone (1900-1979) The complete original artwork for *Tim to the Rescue*, [c.1949] Estimate: £30,000 - 50,000 (\$40,000 - 65,000)

with magazine work, film posters, and an astonishing number of books, mostly for children. Those books never fell below his own high standards, and established his loosely hatched pen-and-ink drawing style, with slightly caricatured human types and memorable cats and dogs, as a post-war fixture.

The *Tim* series continued – too valuable to be let go. *Tim to the Rescue* was the first post-war title, in a smaller series, published in 1949 and introducing a new character, Ginger. An anti-hero to set off the alwaysvirtuous Tim, Ginger is the one who needs rescuing, along with the ship's cat. Ardizzone prided himself on the compactness of his books, and we can trace the gestation of this one from a sketchbook version in black and white (at this stage called *Tim: The Hero of the Storm*) to the completed artwork.

This set of drawings not only record the artist's touch on the page, but they also tell a tale of printing history. Ardizzone liked to befriend the printers of his books and understand their technical problems. He had only recently suffered a major disappointment with Paul: The Hero of the Fire (1948), expressing the wish to strangle the printer, a Mr Van Leer, on account of the out-of-focus, muddy colours that caused the publisher, Allen Lane of Penguin Books, to destroy most of the large edition. Making printing plates in separate colours was a highly skilled craft, in which Ardizzone's preferred printers, W.S. Cowell & Son of Ipswich, prided themselves. They persuaded him to draw the black lines, so typical of his style, on transparent film, to be printed over the colour artwork together with the text. On the artwork, the text is in his own hand but from the start,

the publishers had it re-written for the printed edition, although from this point forward, the texts were typeset. Separating the black helped to keep the colours fresher, and also allowed for editions in different languages to be made with only the alteration of a single colour, as Ardizzone explained in an article in 1952.

When he came to *Diana and Her Rhinoceros* (1963), the technology had developed beyond this state, and such precautions were no longer needed. This book, however, not only tells its own remarkable tale but also

"Authors may well be the worst judges of their own work. But... I won't alter a word of it"

conceals a conflict between Ardizzone and his principal publishers up to this point, Oxford University Press. Ever more *Tim* titles were demanded, but he had no desire to be stuck in a formula. Girls had been the protagonists of his stories more than once, but Diana outclasses them all when she welcomes the rhinoceros that arrives unexpectedly one Sunday afternoon at the home of Mr and Mrs Effingham-Jones in Richmond. (This was where one of Ardizzone's families of grandchildren lived with their mother, Christianna Clemence.) The parents panic and send for zookeepers with guns, but Diana stays calm, diagnosing a bad cold and finding the remedies, which include influenza mixture, aspirin and a plentiful supply of buttered toast.







The East bottle that Ginger tried had a very curious Growit shape and was full of a strange smelling green HASSAN'S MAGIC liquid . HAIR When he put 10 march it on his head it gave him lovely tingly feeling . Poor Ginger! Little did he know what was happening. His hair was growing and growing and GROWING



Stephen Fry on Ardizzone's genius

Ardizzone never had as cordial a relationship with his new editor at Oxford as he had had with her predecessors. She apparently found the end of the story, in which Diana keeps the rhino as a lifelong companion, "unnatural". Ardizzone wrote to her, "authors may well be the worst judges of their own work. But alas we are also stubborn in defence of our own creatures. I won't alter a word of it." He had already done a book, Titus in Trouble, for Bodley Head, where a young editor Judy Taylor became his favourite until his death. She took on Diana without qualms, and the quirky quality of the book has kept it in print for most of the intervening years. It was only in the 1970s, however, that it was recognised as a pioneering work of feminism. In Spare Rib in 1979, Andrew Mann commended the story as "a living proof that women do not need to get married and have children to be fulfilled".

Ardizzone was punctilious about the return of his artwork. After his death, a considerable archive of it was divided between the families of his three children. These original sheets have been used over time for originating new editions of the books, often with more accurate colour than the initial printings.

Alan Powers is author of the acclaimed Edward Ardizzone: Artist and Illustrator (Lund Humphries, 2016).

Sale: Fine Books and Manuscripts Knightsbridge Wednesday 4 December at 11am Enquiries: Matthew Haley +44 (0) 20 7393 3817 matthew.haley@bonhams.com bonhams.com/finebooks I only have to catch sight of the name Edward Ardizzone to be transported back to my childhood. I close my eyes and see with absolutely clarity the covers of my thumbed and tattered copies of *Stig of the Dump*, *The Otterbury Incident*, *Great Expectations* and *David Copperfield*, as well as Ardizzone's own peerless masterpiece, *Tim All Alone*. The scrap-faced and often undernourished children that people his illustrations never tried to offer me friendship and comfort or to welcome me into an attractive and happy lifestyle – I think that is why I trusted them. Their raggedy mischief lit up stories that were often dark, dangerous and frightening. They promised a true escape from adult or cutesy children's worlds, or the lemonade-and-bicycles world of Enid Blyton (though I enjoyed a phase in that fantasy realm too).

Maybe it sounds a little strange to say that Ardizzone's illustrations never talked down to children, but that is how I felt about them. Looking at examples now, I can marvel at the compositional achievements and technical execution - the precision of the imprecision, the hatching and shading, the refusal ever to give too much away in the features and faces of the characters he drew. There is an almost Blake-like sense of something unspoken (William, that is, not Quentin)... a sign of the real and rare modesty of an illustrator who always knew to leave most of the imagining to the writers and their readers. I do not think it is overdoing it to speak of Edward Ardizzone in the same breath as Mervyn Peake and Gustave Doré. His work will endure in the memories of millions, in the Ashmolean Museum (which houses a fine selection) and on the walls of lucky collectors worldwide.



Classy Noll

Alexandre Noll was all set to become a banker. But the First World War changed that. He began to work obsessively with wood – and a genius emerged, says *Caroline Roux*

ven before you see his work, Alexandre Noll's life is rather compelling. He gave up banking to devote himself to working in wood. His circle included the couturier Paul Poiret, the poet Jacques Prévert and the writer Françoise Sagan. He loved music – especially Bach. He enjoyed Plato and Hegel. It's even said he played saxophone – or was it clarinet? – for the free-spirited dancer Isadora Duncan.

But come closer to the engravings and paintings, the tactile furniture and the totemic sculptures that mark out the 60 years of Noll's artistic career, and a portrait emerges that is more fascinating still: that of an uncompromising 20th-century artist and designer.

Noll's is a story of instinct and intellect, set against a background of racing changes which were not always resonant with his own ideals. A highly individual thinker and maker, driven by a love of wood and natural form, he followed his own path. He worked happily at one remove from the clatter of Paris, at Fontenay-aux-Roses (about 15km from the city centre). Until now, much of his work has remained there – both physically and in terms of reputation – and Noll's oeuvre has been only lightly documented. With Bonhams offering his key works at





Opposite

Alexandre Noll (1890-1970) Unique Traverse, 1950 oak, carved 'ANOLL' height 481/4in (122.5cm); width 16in (41cm); depth 41/4in (11cm) Estimate: \$150,000 - 250,000 (£115,000 - 190,000)

Left

Alexandre Noll, outside his studio

Below

Alexandre Noll (1890-1970) Odile Noll Portrait Bust, 1938 sycamore, steel hanging loop 6½in (16.5cm) high, 4½in (11.5cm) wide, 3in (7.5cm) deep Estimate: \$5,000 - 7,000 (£4,000 - 5,500)



the Modern Decorative Art + Design sale in New York, it is a situation that is about to change.

Alexandre Noll was born in Reims in 1890, but raised in Savoy. Like many of his generation, his life and his work were affected by two World Wars. In the First, he was sent to the Dardanelles in Turkey, since his Alsatian (and therefore German) heritage meant he couldn't be trusted on the Western Front. Nonetheless, at this vital connecting point between the Black Sea and the Mediterranean, Noll experienced the full horror of war. The Symbolist-style ink drawings he made there are chilling reminders of a world enveloped in brutality and despair. He also met Lucien Jacques, a working-class boy who became a poet and a painter; once demobbed, they joined the artistic world of Paris together.

Noll was entirely self-taught: he had been primed to follow his father into the banking business. So his artistic work started small, in a studio in the back garden of his 1910 house in Fontenay-aux-Roses, acquired after the war for him and his wife and child. Here he started making umbrella handles and boxes: warm, friendly objects, destined to be held in the hand. He went on to create clog-type soles for shoemaker André Perugia, and sleekly polished lampstands for the couturier Poiret – himself a revolutionary, who modernised the female form with shorter skirts and freed-up waistlines.

Rising from the ashes, Paris was a fashionable ferment of artistic émigrés, with intersections between art and design commonplace. By 1925, Noll was showing his sculpted objects at the Exhibition of Decorative

"Noll played saxophone for the free-spirited dancer Isadora Duncan"

Arts and, by 1927, the fashionable gallery La Crémaillère had taken him on, a relationship that lasted until 1966. Through both, he began to play a part in the story of Art Deco. Exotic woods were available from Africa and Latin America, and Noll developed a deep preference for those with more density than grain. He loved the almost mineral quality of teak, the opulence of ebony, and the inimitable sensuality of mahogany. Closer to home, he was drawn to the creamy lightness of sycamore and the





Left Alexandre Noll (1890-1970) *A Palisander Bar with One Door* Estimate: \$300,000 - 500,000 (£230,000 - 400,000) Above Alexandre Noll (1890-1970) Untitled, c.1955 oil on canvas 16¾in x 11½in (44cm x 36.5cm) Estimate: \$3,000 - 5,000 (£2,500 - 4,000)

rustic nature of elm. He moved towards making larger pieces of furniture, carved from single blocks with a solid but soft-edged aesthetic.

Gradually Noll upped his game, and the scale of his work, creating individual furniture pieces, of which the component parts were now carved from those single wooden blocks. Some wouldn't look out of place in a theatrical reworking of a Neolithic cave; others have the sensibility and scale of furniture from a 16th-century farmhouse kitchen. There is a bar that takes the form of a barrel-shaped wood-burning stove, and a set of drawers, sat on softly turned, squashed feet, that has sculpted handles that look like eyelids. If the language hints at the vernacular, the primitive and the anthropomorphic, the synthesis of all these – finished off with a virtuosic sheen – results in a highly directed homage to the naïve and natural world, and to wood itself.

The First World War had put Noll in the forefront of the horror, but the Second was for him a more benign experience. Work on camouflage for the French forces brought Noll into contact with other artists. He had already started to make sculptures that played between abstraction and figuration, and it was perhaps the company he was now keeping that helped to push his work in this direction.

According to Glenn Adamson, the US-based expert in design and craft, polymath Jean Cocteau and his muse, actor Jean Marais, were among the influential visitors to frequent Noll's suburban studio. Recognising his extraordinary artistic abilities, they offered serious encouragement. Meanwhile, as normal life resumed following the Second World War, Italian designers





Left Alexandre Noll (1890-1970) *Chataignier Lamp*, c. 1935 mahogany(?), carved 'ANOLL' *6¾in (17cm) high*, *5½in (14cm) diameter* Estimate: \$10,000 - 15,000 (£8,000 - 12,000) Above Alexandre Noll's desk Estimate: \$15,000 - 20,000 (£10,000 - 15,000) Below

Alexandre Noll (1890-1970) Early Bowl, c.1950 ebony, carved 'ANOLL' 5¾in (14.5cm) high, 10½in (27cm) wide Estimate: \$5,000 - 7,000 (£4,000 - 5,000)

including Vittorio Vigevano and Vico Magistretti were taking control of contemporary design. They advocated sleek and industrialised forms of production, while investigating new materials and techniques.

For the last two decades of his working life, Noll devoted himself to the sculptural pieces that define his reputation today – and look set to make his name increasingly resonant in the future. The man who had honed his wood-carving skills on small-scale objects and then by making functional furniture, learning how

"Noll's late works are fluid and sensual, polished to a sublime degree"



to respond to every nuance and possibility of this living material, was now able to apply those skills to a more poetic kind of form-making. Liberated from the necessities of mere function, Noll could use his reading of Hegel – the idea of inner and outer forces, and of the full and the empty – to drive his creations instead.

These late pieces are lavish evocations of the natural world, fluid and sensual, polished to a sublime degree. Sometimes they are shell-like, or infinitely expressive lines, magnifications of both material and internal shadow play. His final works – heroes of a long sequence of artistic endeavour – are the *Traverses*. These totemic objects soar upwards, punctuated with the cross-braces that give them their name. Dramatic interventions into space, almost religious in their visual language, they speak perhaps most keenly of all about Noll's adoration of the material from which they are made.

To look at the *Traverses* is to think about trees, and thinking about trees takes you right back to the mind of their maker: Alexandre Noll, in his studio on the outer edges of Paris, having a daily dialogue with the natural world through his adored medium of living, breathing wood. It is this purity of thought and process that ensures his work carries on living to this day.

Caroline Roux writes about art and design for The Financial Times.

Sale: Modern Decorative Art + Design New York Friday 13 December at 1pm Enquiries: Benjamin Walker +1 212 710 1306 benjamin.walker@bonhams.com bonhams.com/moderndecorativeart



Social security

He's been a cowpoke and a cabaret singer, but Nicky Haslam will go down in history as one of the last great aesthetes. He gives *Nicholas Foulkes* a guided tour of his life and loves

Photograph by Gary Morrisroe

mpish' is not an adjective usually applied to octogenarians, but then Nicky Haslam is not your usual octogenarian. In his outsize lumberjack shirt, tracksuit trousers that emphasise the sort of slender waist associated with men a quarter of his age, tangerine Converse, eyes sparkling under a shock of white hair, lips curled in an indulgent smile, Mr Haslam is ready for his close-up. Lounging elegantly on a garden chair between two very green theatre-curtains of hawthorn hedging, he is being photographed at the end of a symmetrically arranged garden. It draws the eye to the early 18thcentury quasi-ecclesiastical gingerbread façade of the Hunting Lodge, the house that has been his place in the country for half of his implausibly packed life.

For half a century, Nicky has filled society pages around the world. His features are famous from photos taken at thousands of parties, but to categorise him as a socialite would be to miss the point. He is one of Britain's last great aesthetes, a historically significant interior designer, a witty social arbiter, a talented writer, a gifted performer... a modern Cecil Beaton. He knew Beaton well – of course – and a fine Beaton drawing of Coco Chanel will be offered at Bonhams' Nicky Haslam sale at New Bond Street in November.

The photograph of Nicky is typically contrapuntal: unexpected, flamboyant, ornamental, oozing glamour,

grandeur and, above all, originality. Rich in meaning, it is a contemporary allegorical portrait of the sort popularised by the French painter Nattier, at around the time the façade behind Nicky was added to a Tudor hunting lodge. He is the 21st-century incarnation of the god Pan in tight tracksuit bottoms, syrinx replaced by a toothpick-thin Vogue cigarette seemingly genetically attached to his

"He is a 21st-century Pan in tight tracksuit bottoms, with a toothpick-thin Vogue cigarette"

hand; yet the surroundings of formal garden and historic building speak of an aesthetic sensitivity nourished by profound erudition.

Nicky is the ultimate neophile, always *au courant* with the latest innovation, whether ripped jeans and safety pins, with which he toyed in the 1960s, or selling tea towels on Insta half a century later; but he is simultaneously a retrospective romantic for whom the past, whether the courts of Bourbon France or the court of café society around the Duke and Duchess of Windsor ("She was *heaven*," he purrs), is ever-present.





Nicky's departure from the Hunting Lodge recalls plenty of memories. However, the sale of its contents fills him with surprisingly unmixed emotions. A few personal things aside - such as the portrait of his turquoise-eyed, carmine-lipped mother in a picture hat, and the letters sent by the Prince of Wales from a variety of royal residences that plaster the walls of the downstairs loo everything will be crossing the block, and Nicky doesn't mind a bit. "I can make this and start again somewhere else if I wanted to. I know how to do it," he says in an offhand manner. So, whether it is a set of eight Louis XVIstyle fauteuils, some quite brilliant designs for the Palace of Waterloo for the Duke of Wellington by Benjamin, Matthew and James Wyatt, or indeed his own rather brilliant renderings of interiors for his clients, it is a unique and highly personal collection that is to be dispersed.

Nicky does concede that he will miss the evanescent aspects of life down a wooded track in Hampshire. "The first extraordinary moment when you look out of the window and hedges that were brown the night before suddenly have got that glow of green on them. The swans arriving on the lake to have their babies. I'll miss things like that, which I'll never be able to reproduce."

In a way, this observation is crucial to understanding the Haslam oeuvre. He is the ultimate set designer, creating the stages upon which his rich, cultured and discriminating clientele experience those memories that make a life, exquisite backdrops against which the drama of life is played out. This theatricality is a trope that manifested itself first at Eton, where the teenage Haslam's room became quite a visitor attraction.

Left

Nicky Haslam's summerhouse in the grounds of the Hunting Lodge

Opposite

Cecil Beaton (1904-1980) *Portrait of Coco Chanel* pen and ink on paper *45.6 x 36.3cm* (*17% x 14%in*) Estimate: £4,000 - 6,000 (\$5,000 - 8,000)

Below

An early 19th-century box, containing letters from the Haslam family 35cm wide, 23cm deep, 20cm high (131/₂in wide, 9in deep, 71/₂in high) Estimate: £500 - 700 (\$650 - 900)





"Most people had cretonne curtains to three inches above the floor, and pictures of flying ducks by Peter Scott on the wall. I just went absolutely crazy. There used to be a marvellous shop near the Garrick Club, which had theatrical fabrics, and you could get yards of cheap, cheap fabrics in zebra-skin and giraffe-skin prints. I made curtains out of those, stuck fake ermine tails on the edge, and made a huge pelmet out of cut-paper ostrich feathers. I bought artificial grass for the carpet. It had a huge transparency of James Dean in *Rebel Without a Cause* and carriage lamps. It was just so mad, my tutor would bring people round to see it, like a sort of cabaret."

Although the Lodge contains nothing from that memorable room, it does have Gothic chairs from the first house that Nicky decorated from top to bottom. "It was ravishing. God, I wish I had photographs!", he says of his "little cottage in Lambeth". Like the Lodge, it was a warren of small rooms in arresting colours: a brown dining room with coffee-coloured tenting; bedrooms in green, white and blue; a sitting room with crimson lacquer walls; and the mix of unusual furniture and objects that was to become one of his signatures. It was, as he once disingenuously described the contents of the Hunting Lodge, a "hodgepodge" of things he loves.



















Nicky introduced me to everyone I know. I met Andy Warhol and Bianca Jagger at his legendary party for the opening of the Casserole Restaurant. I wasn't invited, incidentally. At the Hunting Lodge – invited this time – I met Diana Cooper and June Churchill, who Nicky called Peter Dominic. "Why Peter Dominic?", I remember asking, as the laughter died down. "All the world's whines!", Nicky explained, as if it were obvious. I thought Peter Dominic was an off-licence. "Exactly! All the world's wines!" Sometimes he sounds like Noël Coward.

The Hunting Lodge was the epicentre of carefree international chic. One might find Alice Astor in the garden room, or Bryan Ferry on the loo. Only years later would I realise how lucky I had been to have lunched with John Betjeman... or Douglas Cooper. At the time I didn't have a clue.

Life was a series of facts for Nicky, and the easy style of the Hunting Lodge was the main fact. His aesthetic extended to cooking and drinks. Contradict him at your peril: Clamato was essential to make a good Bloody Mary, as was a dash of sherry. Robert Fox was the best-looking man in London. And I should "really do something about that beak. It stops you from being completely ravishing."

Nicky presided over weekends at the Hunting Lodge with a feather-cut bouffant but quite conventional clothes. He was *pulpeuse* in those days. He drank more. We all did, and there could be appalling rows, but they usually blew over by teatime on Sunday, and it was all part of the fun.

It is definitely the end of something, that the Hunting Lodge is finally being packed up, but not the end of Nicky, razor-thin now in pearl-grey suits and a Brazilian (beard) wax. He continues to fascinate – in his writing, his designs, his enthusiasm and, most recently, his singing. He can be seen crooning to ecstatic audiences across the developed West (End).















Above Dish à la Dali: a bowl of decorative lobsters on a side table

Above right

Lucian Freud (1922-2011) *After Chardin (Small Plate)*, 2000 Etching on Somerset white wove paper *380 x 505mm (15 x 20in) sheet* Estimate: £15,000 - 20,000 (\$20,000 - 25,000)

Right

A set of eight Louis XVI-style painted fauteuils from the first half 20th century, upholstered in Pierre Frey 'Ming' fabric 58cm wide x 51cm deep x 97cm high (22.5in wide x 20in deep x 38in high) Estimate: £2,500 - 3,500 (\$3,000 - 4,500)

But what Nicky describes with a throwaway word is the key to his unique gifts as an interior designer. He sees objects differently from others. He has a sort of second sight: he does not see a discrete object, but instead perceives something that has untapped potential (in terms of proportion, period, colour, shape and mood). This potential he will liberate by placing it in relation to other such objects in a room arranged to capture the effects of light: each is a brushstroke, meaningless when viewed in isolation and only making sense when the viewer takes a step back to survey the entire canvas.

It was America that completed Nicky's visual education. "Jean Shrimpton and David Bailey used to stay with me in Lambeth, and he was commissioned to go to America for a magazine. He said, 'Why don't you come too?' And I just went to New York with David and Jean." It was a trip of a few weeks that lasted over a decade. He fell in love with New York, and the city reciprocated. The diameter of his circle could hardly have been greater, with Cole Porter at one edge, 'Baby Jane' Holzer (to '60s New York what Kate Moss was to '90s London) at the other, and Diana Vreeland in the middle. It was also in New York that he came to know Andy Warhol; the friendship of these two style leaders is commemorated in the inscription in Nicky's copy of *From A to B & Back Again: The Philosophy of Andy Warhol.*

Then Nicky moved to Arizona and bought a ranch. "Who hasn't wanted to be a cowboy? All that kit. I'd been terrified of horses, because I'd fallen off as a child, but learning to ride Western saddle was so wonderful. I could ride bareback after a bit. I could round up cattle. I could lasso and all that shit. And I learned to say 'shaps' rather than 'chaps'."

Then came a couple of years living in Hollywood, his fondness for the glamour of the silver screen's Golden Age is represented in the auction by an Arbus portrait of Mae West. It was while on "the coast" that he absorbed the Hollywood interiors of Tony Duquette. "American decorators are much more *vivant*," he says

"Nicky has been snapped with everyone from Barbara Windsor to the Buckingham Palace Windsors"

between drags on the ever present Vogue cigarette. "They didn't want to create a house – they want to create a kind of set, almost."

Nicky returned to London and, since 1972, has applied his unique style to the interiors of stately homes and penthouses, ski chalets and Belgravia mansions, the houses of rock stars and Russian oligarchs. But this body of work represents just the day job: his decrees on what is common (from sorbet to signet rings) have made him the millennial Nancy Mitford, and there is nocturnal Nicky, too, the accomplished cabaret singer who turned his love of Broadway into a second career. His fondness for musical theatre was shared by one or two of his friends. "The great point of Lucian Freud" – an etching given to Nicky by Freud features in the sale – "was that


he knew every single American musical. We would sit in the Wolseley singing Ethel Merman together." And then there is his valuable work keeping the paparazzi in business: he has been photographed with everyone from Barbara Windsor to the Windsors of Buckingham Palace.

As hungry as ever for new experiences and new looks, Nicky has accepted the arrival of his ninth decade with equanimity, as if getting old is some marvellously liberating new fashion that justifies him sloughing off the Hunting Lodge like he sloughs off his various looks (past inspirations include the Duke of Beaufort and Noel Gallagher).

"I've had it for 40-odd years. I've loved it. The lease has come to an end. Why would I want to lock myself to another ten-year lease here? And I've got the flat I love in London. It's on the Cromwell Road, believe it or not," which, predictably, is "heaven".

As he talks of the joys of life on west London's sixlane artery, his eyes seem lit from within and his features crease with a grin. He seems almost impatient to move on and let others enjoy the objects that have been touched with that Haslam magic.

Nicholas Foulkes is a contributing editor to Vanity Fair and the author of more than 20 books, most recently Ira: The Life and Times of a Princess.

Sale: Nicky Haslam - The Contents of the Hunting Lodge New Bond Street, London Wednesday 20 November at 3pm Enquiries: Charlie Thomas +44 (0) 20 7468 8358 charlie.thomas@bonhams.com bonhams.com/privatecollections

Andy Warhod From A to B & Back Again The philosophy of Andy Warhol



Тор The Hunting Lodge

Above

Andy Warhol, From A to B & Back Again: The Philosophy of Andy Warhol, 1975, inscribed by Andy Warhol "TO NICKY H." Estimate: £5,000 - 7,000 (\$6,500 - 9,000)

Just my Type 55

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A work of rolling sculpture that could exceed 100mph, this Bugatti is simply one of the greatest motor cars ever made, says *Miranda Seymour*



magine a bright spring morning in 1931. You arrive at Molsheim, Ettore Bugatti's glamorous headquarters in Alsace. You're here to collect one of the most exciting cars that he and his brilliant son, Jean, have created since the celebrated automotive brand was founded in 1909. Ettore meets you at his ravishing 18th-century chateau: are you ready to see your car? Your Type 55 Bugatti is one of only 38 that will be made. Only discerning and well-heeled buyers will ever own one, and Ettore isn't slow to remind you that you are not quite the first: the Duc de La Trémoille bought his T55 – a Grand Prix car in sports car clothing – at the Paris Motor Show last year.

Opening the long bonnet from the side, Ettore says this is the finest sports car he's made. The engine is a work of art: a straight eight with twin cams. The T55 roars from 0 to 60mph in 13 swift seconds. At 65mph you can hear the wail of the supercharger and the deep bass of the exhaust. The speed keeps building, purring smoothly beyond 100mph. But this supremely elegant T55 didn't come cheap – you could have bought ten new Austin 7s for the cool £1,350 the Bugatti cost.

I'm fantasising, something that's easy to do where Bugattis are concerned. In reality, the T55 offered by Bonhams in February's Les Grandes Marques du Monde au Grand Palais sale in Paris, was first owned by Count Guy Bouriat-Quintart, son of an aristocratic horse breeder who lived near Le Mans. Born in 1902, Bouriat was already representing Bugatti in Paris when the celebrated Le Mans race was first established in 1923. Le Mans was where he entered his first race in 1926; four years later, the wealthy, handsome and charming



"You could have bought ten new Austin 7s for the cool £1,350 the Bugatti cost"

Bouriat joined the Bugatti works team, together with his friend Georges Philippe (Baron Philippe de Rothschild). In 1932, he returned to the already legendary circuit of Le Mans to partner Louis Chiron in the T55, which was making its debut as a works entry car.

Designed as a test of fortitude for cars and drivers alike, the 24-hour race around the Le Mans Circuit de la Sarthe in high summer offered companies like Bugatti

Above

Jacques Dupuy, publisher of the magazine *Le Miroir des Sports*, with his wife in their Figonibodied Bugatti Type 55, 1933



the opportunity to showcase machines that were built for both speed and survival. The quality of the driving and the motor cars in those early years is borne out by the fact that 63 of the 66 entrants in the inaugural race finished the course, with the victorious partnership – Le Mans always involved two drivers per car – covering 1,300 miles in 24 hours. A standing start, requiring competitors to run across the track when the pistol was fired, drew attention in 1930 to the fact that the field included the race's first female team: Odette Siko and Marguerite Mareuse came seventh that year, in a T40 Bugatti.

Bouriat's partner in the T55 for the 1932 race was one of the most brilliant drivers of his day. In 1931, Chiron had driven a T51 Bugatti to victory in his native Monaco, becoming the first – and last – Monégasque driver to win the country's celebrated Grand Prix. In 1932, however, shortly after Le Mans, Chiron was sacked by Ettore Bugatti for his consistent refusal to accept strategic planning from his bosses.

The T55 – chassis no.5521 – also suffered an early retirement in 1932: three hours into the Le Mans circuit, its fuel tank split. Bouriat and Chiron had to look on while two super-charged Alfas took the prizes that summer, with a woman driver (Odette Siko again, partnered by Louis Charaval – driving under the pseudonym Jean Sabipa – in Siko's own Alfa) making what is still the best overall placing for a female driver at Le Mans in fourth.

The Bugatti team earned a lot of sympathy for their technical misfortune at Le Mans that year, but it didn't save Chiron from Ettore's ire. While everybody liked and respected the gentlemanly Bouriat – who died in flames the following year, when his Bugatti T51 hit a tree - Louis Chiron, by far the greater name, always aroused mixed feelings, not least because of his unappeasable love of publicity. Son of the maître d' of Monaco's Hôtel de Paris, the charismatic and coldly goodlooking Monégasque often joked that he was the only gigolo to become a racing driver. Certainly, his prudent relationships with a series of wealthy women did Chiron's long and highly successful career no harm; in 1932, he was still dating the gorgeous Alice 'Baby' Hoffman, wife

"The charismatic Monégasque joked that he was the only gigolo to become a racing driver"

of the pharmaceutical plutocrat who had been Chiron's sponsor for the previous three years. Nicknamed 'the professional' for his style on the track rather than the dance floor, Chiron blotted his copybook after the Second World War by falsely accusing a female colleague, Hellé Nice, of collaborating with the Nazis. The allegation destroyed her career, but, in Monaco, a bust of Chiron still overlooks the circuit where he won one of his many victories.

Shortly after the 1932 Le Mans experience, Guy Bouriat sold the Bugatti – Ettore never gave his cars away to the drivers who represented him, as Hellé Nice found out to her cost – to a rich magazine publisher called Jacques Dupuy.









Top left

Later years: a subsequent owner modified the Bugatti Type 55's bonnet in search of better cooling

Below left

A roadside reverie with the Bugatti Type 55

Above

Wearing its spartan original works-racing bodywork, the Bugatti is here being co-driven by Count Guy Bouriat and Louis Chiron in the 1933 Le Mans 24-Hour race

Right

Mrs Dupuy and friends in the Concours-winning Bugatti

It was Dupuy who took the enlightened decision to have the chassis of his Bugatti T55 rebodied by the fabulous Giuseppe Figoni, an Italian whose sense of style meant his work arguably outshone even Jean Bugatti's coachwork. While the engine and chassis of the T55 remains pure Bugatti, the lushly voluptuous coachwork (some admirers referred to the car's graceful new tail as "the rump") is pure Figoni. Dupuy was delighted. In 1933, he took his rebodied T55 on the Paris to Nice rally, before exhibiting it successfully during the same year at a Parisian concours d'elegance – where cars are judged by beauty alone.

No expertise is required to appreciate the sensual beauty of Figoni's work. Some, including its devoted owner for the past six decades, consider this to be the most ravishing car ever built. A few connoisseurs might reserve first place for Jean Bugatti's exquisite Atlantic, or the teardrop coupés modelled by Figoni for Talbot-Lago, but it's hard to imagine a more delightful car than the T55.

Geoffrey St John, proud owner – should one say "caretaker" in connection with such an heirloom? – of the T55 since 1963, took endearing pride in the fact that he was still, in the past decade, notching up 3,000 miles a year on its elegantly designed clock.

Let's hope that the future owner of this glorious car will, just occasionally, open up the throttle on one of the jewels of the '30s and – to borrow Ettore Bugatti's famous analogy – put a *pur sang* (thoroughbred) through its paces.

Miranda Seymour is a novelist, biographer and critic. Among her many books is The Bugatti Queen, about dancer and racing driver Hellé Nice.



The machine behind the dream

Just as the modern-day Bugatti Veyron, Chiron and EB 110 models are a contemporary car collector's dream, so the Bugatti Type 55 was coveted from the moment it was first produced. Even against the backdrop of the Great Depression, the style-conscious aspired to own this Bugatti. With a chassis price-tag of 110,000 francs (\pounds 1,350), it was squarely aimed at a well-heeled clientele. Accordingly, only 38 examples of the Type 55 Super Sports model were produced, 29 of which are known to survive. After 1935, no further T55s were made.

This high-performance machine, considered by many to be the pinnacle of Bugatti sports cars, was powered by a 2.3-litre supercharged twin-cam 8-cylinder engine – only slightly detuned compared to its source, the multiple Grand Prix-winning Bugatti Type 51. Even in 1931, its performance was blistering: 0-60mph acceleration in 13 seconds, with the hitherto unheard-of top speed – for a road car – of 115mph.

Sale: Les Grandes Marques du Monde au Grand Palais Paris Thursday 6 February Enquiries: Sholto Gilbertson +44 (0) 20 7468 5809 sholto.gilbertson@bonhams.com bonhams.com/grandpalais





Above Alfred Cartier (centre right) with his three sons

Left A rock crystal and emerald necklace by Cartier, 1912, belonging to Vita Sackville-West Estimate: £50,000 - 70,000 (\$65,000 - 90,000)

Bottom left Diamond watch by Cartier **Opposite** Stringing them along: diamonds by Cartier in *Vogue* (1934) shot by Horst P. Horst

Below A Cartier ruby and diamond clip brooch, *c*.1935, sold for \$367,500 at Bonhams New York in April 2017

Jewel purpose

In 1847, Cartier opened a gift shop in Paris. His descendant, Francesca Cartier Brickell tells *Lisa Freedman* about her family's glittering rise from that humble start



B iographers are inevitably opportunists, relying on happenstance to shape their vision of the past. Some, however, are more fortunate than others when it comes to unearthing treasure. Francesca Cartier Brickell's discovery of a forgotten chest in her grandfather's cellar, a dusty archive of family letters, telegrams and billets-doux proved a Tutankhamun moment for her history of one of the world's great jewellery houses.

"I was helping my grandfather celebrate his 90th birthday, when he sent me down to look for a bottle of champagne. I didn't find the champagne, but I stumbled across this trunk, containing more than a century of family correspondence."

Before his retirement, Cartier Brickell's grandfather had run the London branch. Jean-Jacques Cartier – the son of the youngest of the three Cartier brothers who led the firm to international renown – was in charge there from 1945 until its sale in 1974. Starting with the contents of that trunk and recordings of her grandfather's memories, Brickell Cartier began a decade of research, which has resulted in her book, *The Cartiers: The Untold Story of the Family Behind the Jewellery Empire*, which is published this month.

"There are numerous books on Cartier," she says, "but they tend to focus on the jewellery. I wanted to bring across the human element, and make it an expression of the times in which the family lived."

The house of Cartier owes its origins to a single shop in Paris, established in 1847 by Louis-François Cartier, who recognised a growing appetite for indulgence in the city's expanding middle class. His keen eye for fashion and flair for selecting choice pieces of jewellery, ceramics and objets de vertu soon attracted the attention of the wellto-do, but at that stage the business was little more than a tasteful gift shop.

"In the mid-19th century, Cartier was primarily a retailer, and their clientele was not particularly grand," Cartier Brickell points out. "Empress Eugénie may have come in to buy a teapot, but their customers were more likely to be courtesans than aristocrats."

It was only when Louis-François's three grandsons – Louis, Pierre and Jacques – took over the business at the turn of the century that it began a very different trajectory. The brothers, who'd grown up 'over the shop', had a strong bond and even stronger ambition.

"Paris was then the centre of the fashionable world," says Cartier Brickell. "The wealthy would travel there to shop and be seen, and jewels formed a critical part of a stylish woman's wardrobe at a time when it was customary to change your outfit multiple times a day."







Top left A pair of Art Deco aquamarine and diamond clips by Cartier, *c*.1930, sold for £12,562 at Bonhams London in September 2019

Global brand: Jacques and Nelly Cartier visit a palace in India

l eft

Above

An Art Deco sapphire and diamond necklace/bracelet combination by Cartier, c.1925, which achieved £167,000 at Bonhams London

The astute brothers realised that, while they could afford to wait for the world to come to them, they would be even more effective if they went out into the world. Deciding to divide to conquer, Louis took charge of the Paris shop, leaving Jacques to run the London branch, and Pierre to establish a branch on New York's Fifth Avenue in 1909. They travelled widely to spread their brand to princes, kings and maharajas. It was a strategy that undoubtedly paid off. By 1910, the firm's royal warrants included those of King Edward VII, King Carlos of Portugal, the King of Siam and Tsar Nicholas II.

"The approach proved critical to Cartier's survival through two World Wars and the Great Depression," says Cartier Brickell. "After the First War, the focus of wealth moved away from Paris to America, where Cartier had already established a loyal clientele, and because they were well known in Russia, when the aristocracy fled the Revolution, they turned to Cartier to dispose of their jewels."

Though each brother was entirely responsible for his individual business, they worked together to make the most of their strengths – Louis in design, Pierre in business, and Jacques in gems – in regular correspondence about the best approach to design, marketing and finance. "In America, for example, the letters show how they approached raising their profile by word of mouth rather than advertising." Pierre had an extraordinary flair for marketing and, in 1911, he brokered a deal with the husband of mining heiress Evalyn Walsh McLean to purchase the Hope diamond for the then-astronomical sum of \$180,000. (Now in Washington's Smithsonian Institution, the stone is said to be worth ± 350 m.) The socialite's decision to tie the 45.52-carat stone round the neck of her dog and invite guests to play 'Hunt the Hope' kept the Cartier name in the forefront of the gossip columns.

Gems, of course, became one of the pillars of the house's growing reputation, and the Cartier correspondence reveals the inspiration Jacques took from his many journeys to India, the Middle East and the Far East in search of the finest stones and pearls. The carved gems he bought in India enabled the development of the iconic 'Tutti Frutti' jewellery of brightly coloured gemstones set in platinum, which became all the rage with 'It girls' like Lady Edwina Mountbatten and Singer Sewing Machine heiress Daisy Fellowes.

"Jacques was never without his trusty 'killer stones': a pigeon-blood red ruby, a cornflower-blue sapphire and a vivid green emerald, which he used to pull out of a little pouch when valuing a jewel. He was also a keen observer of fashion, sending some wonderful letters about the opportunities the new 'bobbed' hair offered for longer earrings and bandeaux."

The brothers were expert at networking - Jacques's





Left 'Le Ciel', a 1928 diamond-set mystery timepiece in gold, silver, coral, onyx, jade, rock cystal, moonstone, mother of pearl and enamel by Cartier Left

The Duchess of Manchester, 1912 – drips in diamonds, Cartier diamonds

Below

An Art Deco nephrite, onyx and diamond pendant by Cartier, c.1920, which sold for £81,250 at Bonhams London in September 2018

social set included Isadora Duncan, Vita Sackville-West and Bernard Shaw – but sensible marriages enabled all three men to shake off any 'taint of the shop'. Pierre, most romantically, married Elma Rumsey, an heiress from St Louis whom he'd met sheltering from the rain in the Paris store; Jacques's wife Nelly Harjes was the daughter of J.P. Morgan's vastly wealthy European business partner.

"Her father didn't approve of the match, and only consented after Jacques had agreed to relinquish any claim to the family wealth." This was a promise that Jacques kept.

All three brothers were perfectionists – "an employee could be an apprentice for years before they designed a piece" – and, together with the outstanding designers they employed (such as Pierre Lemarchand, responsible for the celebrated 'caged bird' designed during the Nazi occupation of France), left an unrivalled heritage extending from the 'Trinity rings', originally created for Jean Cocteau, to the 'Mystery Clocks' and Tank watches (inspired by the Renault tanks Louis had seen on the Western Front). At auction, their coveted masterpieces continue to break records. In 2010, the Duchess of Windsor's Panther bracelet sold for £4.5m; in 2014, Barbara Hutton's 1933 jade necklace for \$27.4m.

"About 60 per cent of the jewellery they sold was made for individual clients," says Cartier Brickell. "It was very personal. In the archive, I found a letter – in French – from Vita Sackville-West thanking Jacques for a hat pin she'd received for Christmas, saying it was the most beautiful present she'd been given." She was to inherit some rather more impressive pieces from her mother Lady Victoria Sackville-West, a Cartier regular, including a stunning emerald-and-rock crystal necklace, which Bonhams is offering in the London Jewels sale in December.

The Cartier family archive is, of course, always incomplete. Cartier Brickell's own contribution will be her grandfather's drawing for her engagement ring. "He was retired by then, but when my husband came to him with the stone, he immediately sketched a design. I treasure that the most."

Lisa Freedman writes for The Financial Times.

Sale: London Jewels London Wednesday 4 December at 2pm Enquiries: Jean Ghika +44 (0) 20 7468 8282 jean.ghika@bonhams.com

The Cartiers: the Untold Story of the Family Behind the Jewellery Empire, by Francesca Cartier Brickell, is published by Ballantine Books, £19.99, on 26 November.

Pioneering spirit

Modern Western artists didn't stay in the studio – they saddled up and lived the life they depicted. *Michael Duty* rides out with the cowboy painters

B ill Owen painted the life he lived. His pictures of modern cowboys have the savour of hard reality. They are richly detailed and run the gamut of tasks that a cowboy faces every day, from the peaceful to the dangerous. Owen could readily attest to those dangers, having lost the sight in one eye to a roping accident, but he could also capture the beauty of an Arizona sunset after a long day's work. He was as easy in the saddle with a lariat in his hand as he was standing behind the easel holding his brush.

Owen was introduced to cowboys and to the art of the Old West at about the same time. As a boy, he visited his uncle's ranch and was enamoured of the Russell and Remington prints that he found in the bunkhouse there. He subsequently worked as a cowhand on several ranches, and his success at depicting this life eventually allowed him to buy a ranch of his own.

For Owen, cowboys were special people. They often worked long, hard hours for low pay, but they also enjoyed the freedom of the range. He referred to them as "watchers", men who were always, by necessity, aware of their surroundings and ready to meet any problem head-on. Owen was himself a 'watcher', but one with a special talent for turning his observations into paintings that reflect the beauty and drama of modern ranch life.

It is hard to imagine now, with annual sales of Western art in the millions of dollars, but Bill Owen's favoured style of painting was, by the 1960s, at a very

"Early portrayals of cowboys focused on stampedes, breaking wild horses, rounding up strays"

low ebb. Television and movies had long since taken over as the primary source of images of the Old West. The magazines that had been an outlet for Western illustrators had largely vanished, and specialist galleries were yet to appear – even in areas such as Santa Fe, New Mexico, and Scottsdale, Arizona.

OUTIL

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Left

Tom Lovell (1909-1997) *Quicksand – Horsehead Crossing*, 1976 oil on masonite *20 x 40in (51 x 102cm)* Estimate: \$150,000 - 250,000 (£115,000 - 190,000)

Below

Bill Owen (1942-2013) *Red Rock Cowboy*, 1995 oil on canvas *24 x 18in (60.9 x 45.7cm)* Estimate: \$10,000 - 15,000 (£7,000 - 11,000)



The first steps towards creating this million-dollar market were taken, appropriately enough, in a bar. On 23 June 1965, four artists – Joe Beeler, John Hampton, George Phippen and Charlie Dye – met at the Oak Creek Tavern in Sedona, Arizona. They had recognised that the art they loved was in danger of disappearing. Something had to be done.

Over a few beers, these cowboy painters settled on a plan: they would form an organisation both to promote the art of the American West and to encourage other artists to join in that pursuit. Thus was formed the Cowboy Artists of America (CAA), a group that has spurred a whole new generation of artists and collectors to explore the many stories of the American West.

One of the key early patrons of the CAA – and of contemporary Western artists – was Eddie Basha. He amassed one of the most important Western art collections in America, focused on modern artists of the West. His collection – a selection of which is offered in November by Bonhams Los Angeles – is noteworthy because of its size, variety of subject (from early Western history to contemporary), range of artists (almost every major Western artist of the last 50 years is represented) and, above all, quality.

Have a look at James Reynolds' painting *Rim Country*. This superb example of modern Western art shows a lone mounted cowboy leading a pony towards sun-bathed red rocks in the Arizona desert. It is a beautiful evocation of contemporary ranching in which Reynolds captures the nuances of colour, light and shadow of the setting.

Reynolds, who died in 2010, painted in the tradition of a long line of American artists, reaching right back to the 19th-century masters Frederic Remington and Charles M. Russell, a pair that were the first to immortalise, in paint and bronze, the figure of the American cowboy, whose image is the icon of Western American art.

Those early portrayals of cowboys focused on the more romantic and dramatic elements of life on the range – stampedes, breaking wild horses, rounding up strays. But while Reynolds and his modern contemporaries, such as Owen, Charlie Dye, Melvin Warren and Martin Grelle, paint and sculpt the same



subjects, they also present a more complete picture of the cowboy, capturing quieter moments that are just as reflective of his everyday life.

Joe Beeler's *Scattering the Riders (Rosebud County, Montana)*, for example, shows a group of cowboys gathered around their range boss in early morning to get their orders for the day. The early hour suggests that these cowhands face a long day of hard, often monotonous work. It is not the most romanticised view, but it is an accurate take on modern ranch life.

That sense of authenticity is a hallmark of most modern depictions of cowboys. Getting all the correct details of clothing, gear, and setting is a point of pride for contemporary artists of the West, many of whom have spent long hours in the saddle themselves. Bill Owen is, of course, exemplary in this respect: his painting *Red Rock Cowboy*, which shows a solitary mounted cowboy tending a herd of horses, silhouetted against a blazing red and orange sunset, has clearly been painted directly from experience.

Modern Western artists like Owen and Reynolds have a number of advantages over their historic counterparts. One is experience: they have either lived the life depicted in their art or they have been long-term close observers. Another advantage is their longer historic perspective: they have had the time to explore many facets of Western life, culture and history. Most of these artists are keen historians of the eras they portray or seasoned observers of life in the modern West. Few people can match John Clymer's knowledge of the Lewis and Clark Expedition and the fur-trade era of the American West. Tom Lovell and Roy Andersen have a similarly profound understanding of the American Southwest and its native people. Lovell's *Quicksand – Horsehead Crossing* is authentic in every detail, from the manner in which the Indian warrior is shown testing for quicksand with his lance before leading his band across a rippling stream to the clothes the band is wearing and the flat Southwestern landscape.

"Modern Western artists like Owen and Reynolds have lived the life depicted in their art"

This painting shows a further advantage that many modern artists have over their forebears: consummate skill as painters and storytellers. Lovell spent many years as an illustrator for publications like the *Saturday Evening Post*, using that experience to create highly accomplished images from Western history with great narrative clarity.

Like Lovell, Howard Terpning spent years studying his primary subject: the life and culture of the Plains Indians. He spent many years learning the customs of such tribes as the Blackfeet, and turned that experience into a series of moving and dramatic images of life on the





Opposite Martin Grelle (born 1954) *Warriors*, 1996 oil on linen *401/s x 601/sin* (*102 x 153cm*) Estimate: \$200,000 - 300,000 (£150,000 - 230,000)
 Top James E. Reynolds

 (1926-2010)

 Rim Country, 1991

 oil on canvas

 20 x 30in (50 x 76cm)

 Estimate:

 \$40,000 - 60,000

 (£30,000 - 45,000)

Above Bill Owen (1942-2013) *Roping at Sundown*, 1977 oil on canvas *22 x 30in (56 x 76cm)* Estimate: \$15,000 - 20,000 (£12,000 - 15,000)

Plains. His paintings – such as *My Medicine is Strong*, which chronicles the coming of age of a young warrior, who is seeking the singular vision that will guide his life – tell stories from the Native American viewpoint. While earlier artists depicted Native American subjects from the outside, as if looking in, Terpning creates an 'inside, looking out' viewpoint.

While their subjects vary, one thing is certain. All these artists share a common bond: the love of the American West, both its past and its present. And they have all contributed to a true renaissance of Western American art.

Michael Duty is Western art specialist, formerly director of several American art and history museums. Among his many books is the prize-winning Cowboy Artists of America.

Sale: The Eddie Basha Collection: A Selection of Western American Art Los Angeles Monday 25 November at 12pm Enquiries: Scot Levitt +1 323 436 5413 bashacollection@bonhams.com



Eddie Basha: the man and his legacy

The corporate headquarters of the Bashas' grocery chain could easily be overlooked. The buildings – in what was once farmland in Chandler, Arizona – are low warehouse-like structures painted in a muted colour. Here, one would hardly expect to find a world-class art collection. But that's what awaits a visitor to the Zelma Basha Salmeri Gallery.

The gallery contains arguably the finest collection of contemporary Western American art in the world. It was built by Eddie Basha, and named after his aunt, who had first urged Eddie to collect art. The gallery contains more than 3,000 items: paintings and sculptures of the American West, Native American basketry and an extensive collection of Native American fine art. The gallery is open to the public and entry is free.

While many museums are quiet and sombre in tone, the expansive and welcoming Basha gallery reflects the personality of its founder. A history major at Stanford University, Eddie Basha had a deep and abiding interest in the American West. He was fascinated both by the grand sweep of American history and by the compelling individual stories within it. He was naturally drawn to the art of the American West, particularly the work of members of the Cowboy Artists of America.

While other collectors focused on historic artists, Basha concentrated solely on living artists; consequently, his collection always looked to the future of Western art rather than its past. Eddie bought only the best, a fact that was well known among artists and collectors. Consequently, having your work in the Basha Collection was a high honour for any Western artist. **M.D.**



Cult hero

Alexander's conquests were mighty – he is justly named 'the Great' – but it was his image that gave the Macedonian real global power, argues *Ross Leckie*

ew of the dead are so alive. Although their subject's life was short, images of Alexander the Great (356-323 BC) abound. He is to be found in busts and free-standing sculpture; on coins and medallions; in reliefs and murals. Apelles painted him. Pyrgoteles fashioned his image on gemstones.

The seminal sculpture of Alexander by Lysippus (active *c*.370-315 BC), one of the three greatest of all Greek sculptors, is lost. (That may change: a recently rediscovered bronze is being tested in Thessaloniki for authenticity.) But Lysippus' founding iconography lives on, most notably in the fine Azara herm (so-called because it was presented by Spanish diplomat José Nicholás de Azara to Napoleon, who in turn gave it to the Louvre in 1803). Another example is the Roman marble herm (used as a garden ornament) to be offered in Bonhams' Antiquities sale in London this November.

Both show the enduring form of how Alexander was, or of how he wanted posterity to think he was. His musing head is inclined to the left; he is clean-shaven; his hair is thrown back from a central parting (the famous *anastolē*); the locks are leonine; the eyes had something "liquid and melting" about them, as the biographer Plutarch put it; and he is seen as forever young. That Alexander should appear as a herm seems deliciously apt. This type of squared stone pillar with a carved head on top (typically of Hermes, hence the English noun) was used in ancient Greece as a boundary-post. Alexander was, after all, a man who broke every boundary he came upon. The works in the Bonhams sale alone attest Alexander's many guises: idealised youth, sun god, Zeus-Ammon. Such protean polymorphism has, one might say, form. To know the (young) man, seek the child. Alexander was born into a royal Macedonian dynasty that already claimed descent from Helios, the sun god, and from the great semi-divine hero Hercules. Not least because the Greeks disliked their hubris, Alexander's father – the rebarbative King Philip – was not formally deified. He was, though, the subject of posthumous cults. A statue

"His eyes were 'liquid and melting', according to Plutarch; Alexander is forever young"

of him was placed in the Temple of Artemis at Ephesus, the Philippeion was built in his honour at Olympia, and his opulent tomb at Vergina speaks of superhumanity. Given his far greater success and deeds, the eventual exaltation of Philip's son now looks like part of a natural continuum.

We see Alexander promoted from the very first – as crown prince, then as king of Macedonia – in, for example, the so-called Stag Hunt mosaic from Pella. The further he went from home, the more eclectic Alexander's iconography became. He was a natural master of what we would now call propaganda, and had an inspired sense



A Roman marble portrait head of Alexander the Great Circa 2nd Century A.D. *20cm high* Estimate: £30,000 - 50,000 (\$40,000 - 65,000)





Left

A Roman marble herm with the head of Alexander the Great Circa 1st-2nd Century A.D. *120cm high* Estimate: £100,000-150,000 (\$130,000 - 200,000)

of the moment. Crossing the Hellespont to invade Asia in 334 BC and overwhelm the vast Persian Empire, he threw a spear into Asian soil – and declared that he accepted Asia as a gift from the gods. His famous cutting of the Gordian knot was another masterpiece of positioning.

Such gestures must have helped Alexander to fuse together an army that was diffuse from the start: while Macedonians were always at its core, Alexander began his campaigns with soldiers raised feudally from Thrace, Paionia and Illyria. The further he went, the broader

"He threw a spear into Asian soil – and declared that he accepted Asia as a gift from the gods"

his army became. He introduced non-Macedonians to serve even among his elite Companions. In due course, around 80 of his senior officers were to join him in taking wives from the Persian nobility – and the unifying role of glorified and inspiring images of Alexander grew.

So he absorbed and assumed the divinities of the countries he conquered. After Asia came Egypt, which capitulated quickly. Before moving on in 331 BC, Alexander consolidated his position by having himself declared, at the Oracle of Siwa, the son of the god Ammon. Thereafter, Alexander often referred to Zeus-Ammon as his true father. A contemporary hieroglyph, now in the Louvre, gives the name of Alexander in all its plenipotence. After his death, Egyptian coins showed him adorned with the horns of a ram, symbolising his divinity.



l eft

17cm high

42cm high

Right

A Greek marble head of Alexander-Helios Late Hellenistic Period, circa 1st Century B.C.

(\$25,000 - 40,000)

of Alexander the Great,

(\$200,000 - 260,000)

Leaving Egypt and his new city Alexandria, Alexander went on to Mesopotamia (now northern Iraq). Defeating the Persian emperor Darius again, this time at the Battle of Gaugamela in 331 BC, Alexander captured Babylon, Susa and Persepolis. Statuary - albeit not of Alexander - came into play on the way, and this gives us valuable insight into how he might have regarded images of himself. Plutarch tells us how Alexander talked to a fallen statue of Persian emperor Xerxes as if he were alive: "Shall I pass by and leave you lying there because of the expeditions you led against Greece, or shall I set you up again because of your magnanimity and your other virtues?"

After subjugating what are now eastern Iran and western Afghanistan, Alexander moved on into India. The spring of 326 BC saw him east of the river Indus, facing King Porus at the Battle of the Hydaspes. A remarkable issue of contemporary silver coins depicts Alexander in combat with Porus and his elephant. Indeed, one elephant fought so bravely for Porus that Alexander thought it deserved a great name: he dubbed it Ajax, dedicated it to Helios and had gold rings fitted to the elephant's tusks.

By March 324 BC, the man now indisputably the Great was back in Susa and in what was left, after its savage earlier sack, of Persepolis. Then a year later, in uncertain circumstances, he died - in the palace of Nebuchadnezzar II in Babylon. He left undone his planned conquest of the Persian Gulf, the Arabian littoral and southern Italy, and his intended circumnavigation of Africa.

We will never know how the untold splendours of Susa (an imperial treasury) and Persepolis affected Alexander and the image of himself that he projected. But around 330 BC he began to emulate Eastern customs in dress



and controversial (to the Greeks, at least) proskynesis, prostration to him as ruler. His well-attested fondness for alcohol may have encouraged Alexander to believe that he, no less than Hercules, deserved full apotheosis.

Be that as it may, the surviving iconography develops and grows to show Alexander as king of Asia, son of Zeus, justice incarnated, avatar of Vishnu, invincible god. The paradigm for Pompey (the Great), Trajan and Napoleon waxed full until he is shown, even, as the kosmokrator, "ruler of the universe". The extraordinary empire that Alexander created fell apart soon after his death, but, immortalised in art, his name and fame endure.

Ross Leckie is a writer of historical novels, including his acclaimed Carthage trilogy.

Sale: Antiquities London Thursday 28 November at 10.30am Enquiries: Francesca Hickin +44 (0) 20 7468 8226 francesca.hickin@bonhams.com bonhams.com/antiguities



On a plate

Jean Cocteau was too much the dilettante, argues *Mark Hudson*, for the hard life of the artisan. So the master became an apprentice

here have been few artists less likely, on the face of it, to have taken up the earthy craft of pottery than Jean Cocteau, the dandy-magician of modern art. Poet, novelist, film-maker, painter and designer, Cocteau created some of the 20th century's seminal masterpieces, from the Cubist ballet *Parade* (1917) to the classic films *La Belle et la Bête* (1946) and *Orphée* (1950). Yet he's known today less for individual works than for his near-transubstantive ability to be everywhere and know everyone in the world of modern culture, from dining with Marcel Proust to hatching film ideas with Yul Brynner.

In his youth Cocteau slummed it in bohemian Paris, but he gravitated naturally to the worlds of glamour and super-wealth, not least on the Côte d'Azur. There, his associates ranged from Picasso to the socialite Francine Weisweiller, for whom he created an extraordinary house in Cap Ferrat, a billionaires' playground. Hardly, then, a likely candidate for the role of humble craftsman-potter.

Yet in 1957, at the age of 68, Cocteau formed a creative partnership with two ceramic artists – Marie Madeline Jolly and Philippe Madeline – based near his home at Villefranche-sur-Mer. He declared himself proud to have become the "apprentice" of these two artisans. The fruits of their collaboration, the largest collection of Cocteau ceramics ever to come to auction (46 of the 299 plates and vases created), will be offered at Bonhams Prints and Multiples sale in December.

Cocteau's interest in ceramics had been piqued by his great friend and inspiration, Picasso. And at first sight Cocteau's experiments in clay appear disconcertingly similar to those of the Spanish artist, with their simplified forms and playful references to Classical mythology. Yet where Picasso's pots and platters claim an earthy personal connection to the ancient Mediterranean, Cocteau's are far more rarefied. "I have always dreamed

"Cocteau knew everyone, from Marcel Proust to Yul Brynner"

of being an archaeologist," he said, "and as I am not, I try to invent what I would like to find in the earth."

Cocteau's ceramic designs have a precise and knowing stylisation. They share an incised quality with his various murals in the Villefranche area – such as at Weisweiller's Villa Santo Sospir – for which he saw himself "tattooing on the skin of the building". The stylised profiles of his gods and satyrs, with their pouting mouths – reminiscent often of his great love Jean Marais, star of *Orphée* – lend themselves to a schematised,

almost Art Deco pattern-making, that feels a world away from Picasso's faux primitivism.

Cocteau didn't, of course, create all these pieces himself. Philippe Madeline and Madeline Jolly threw vessels, on which Cocteau painted and incised his designs. The two potters then extended them into small editions – of never more than 50 – with Madeline Jolly doing most of the painting. Cocteau, however, remained closely involved in the entire process, exhausting the pair with his demands for new techniques and colours – blues, reds and siennas never before used in glazes – that would more accurately evoke the Côte d'Azur of his imagination.

Cocteau's ceramic experiments, which continued almost until his death in 1963, take us to an immemorial Mediterranean of creativity and high style, far removed from the mega-yachts and ever-taller high-rises of the Côte d'Azur today.

Mark Hudson is chief art critic for The Daily Telegraph.

Sale: Prints & Multiples, including an important Collection of Jean Cocteau ceramics London Wednesday 11 & Thursday 12 December at 2pm Enquiries: Lucia Tro Santafe +44 (0) 20 7468 8262 Iucia.trosantafe@bonhams.com; bonhams.com/prints

Opposite

Cocteau's murals at Villa Santo Sospir, the house of his friend Francine Weisweiller on the Côte d'Azur

Above

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A selection of plates Estimate: £3,000 - 5,000 each (\$4,000 - 7,000 each) 1.

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Deities and daggers

The Dineley family had collecting in their blood. *Andrew Currie* admires their exquisite Asian art and outlandishly rare weapons

Below A gilt copper-alloy group of Vajrabhairava and Vajravetali Tibet, 17th century 49cm (19¼in) high Estimate: HK\$2,500,000 - 3,500,000 (\$190,000 - 270,000) he stately 18th-century Aubrey House is one of the grandest private residences in Holland Park. Until the late 1990s, it was home to the Dineley family – Mark and his son Peter – and to their exceptional collections of Asian art and antique arms and armour.

The Dineleys collected many remarkable pieces, none more so perhaps than the Buddhist bronzes that will be offered for sale at Bonhams in London and Hong Kong in November. A powerfully cast figure of one of the most formidable deities in the Tibetan Buddhist pantheon, Vajrabhairava, shown with his consort Vajravetali, stands an impressive 49cm high. A 17th-century Imperial gilt-bronze figure of Manjushri reflects the religious beliefs of the early Qing emperors and reminds us of the political importance of Tibetan Buddhism during those uncertain times.

According to family history – the Dineleys were such meticulous chroniclers that they compiled a handwritten *Catalogue of the Dineley Collection of Tibetiana and Associated Buddhistic Objects* – many of the art works were first collected by the American lumber baron, Henry Harrison Getty, in the 19th century.

In 1888, Getty turned his back on business, and spent the rest of his life travelling to pursue his passion for Far Eastern art. His daughter Alice shared her father's enthusiasm: the catalogue she wrote of the Getty collection – *The Gods of Northern Buddhism* – is still admired as one of the foremost books on Tibetan art.

Following Getty's death, much of his collection – including the Tibetan Bronzes – crossed the Atlantic to Wales. They were acquired by wealthy landowner Sir Courtney Morgan, later 1st Viscount Tredegar. (The

"His uncle took part in the Charge of Light Brigade – *and* lived to tell the tale"

uncle from whom he inherited the barony had the rare distinction of taking part in the disastrous Charge of the Light Brigade at the Battle of Balaclava during the Crimean War – *and* living to tell the tale.) Morgan used his extensive wealth to tour the world (twice) on his steam yacht *Liberty*, but he also filled the family seat at Tredegar House with treasures. On his death, these passed – with the title – to his son Evan.

The second Viscount Tredegar was cut from different cloth. An eccentric spendthrift, his eclectic social circle included occultist Aleister Crowley, aesthete Lord

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Left

Asaf-ud-Daula, the Nawab of Oudh (1748-1797)

Above

An exceptionally rare pair of gold-inlaid flintlock silver-mounted double-barrelled pistols, made for the Nawab of Oudh by John Manton, 1793 *23.2cm (91/sin) barrels* Estimate: £35,000 - 45,000 (\$45,000 - 60,000)

Right

A gilt copper-alloy figure of Kurukulla Tibet, 18th century Beaded jewellery inset with turquoise 18.8cm (71/2in) high Estimate: HK\$30,000 - 50,000 (\$4,000 - 6,500)

Below right

An extremely rare Italian short sword (*cinquedea*) and original scabbard Late 15th/early 16th century 54.8cm (21½in) blade, 68cm (26¾in) overall Estimate: £30,000 - 40,000 (\$25,000 - 30,000)

Berners and the artist Augustus John. His two marriages were short, and he lived alone at Tredegar with a menagerie of animals and birds. He did, however, share his father's enthusiasm for Asian art, adding Chinese jade to the family riches.

By the 1940s, the Viscount had frittered away much of his inheritance and the collection was dispersed. The Tibetan bronzes found a new home with a British academic, from whose widow Mark purchased them.

As with Getty and the Tredegars, so with the Dineleys: Asian art was in the blood. Mark and Peter's forebear, William Alexander, who bought Aubrey House in the 1870s, was a renowned collector of Han, Tang, Song and Qing dynasty porcelain, jade carvings, and Japanese art. In the 1930s, much of his wonderful collection of Chinese ceramics was bought by the Sinologist Sir Percival David. Today, they can be seen in the British Museum, part of the Percival David Foundation of Chinese Art (which is so extensive it has its own dedicated room).

Mark and Peter Dineley also had a passion for antique arms and armour. Indeed, they turned it into a business supplying weaponry for films. Films such as *A Bridge Too Far, Star Wars, Indiana Jones, Saving Private Ryan* and Stanley Kubrick's Oscar-winning *Barry Lyndon* are just some that featured Dineley weaponry.

In late November, pieces from the Dineleys' private arms and armour collections will be offered in London. Rare and priceless items – which certainly did not make their way onto a movie set – include a late 15th-/early 16th-century *cinquedea*, an Italian short sword. This example is almost without precedent in retaining its original scabbard (the Royal Armouries in Leeds have one from the same workshop). There is also a pair of gold-inlaid flintlock pistols made for Asaf-ud-Daula, the Nawab of Oudh, who was famed for his generosity to the poor, prodigious capacity for alcohol, and for turning Lucknow into one of the architectural marvels of India.

Andrew Currie is Deputy Director of Press.

Sale: Fine Chinese Ceramics and Works of Art Hong Kong Tuesday 26 November at 2pm Enquiries: Asaph Hyman +44 (0) 20 7468 5888 asaph.hyman@bonhams.com bonhams.com/asianart

Sale: Antique Arms and Armour London Wednesday 27 November at 10.30am Enquiries: David Williams +44 (0) 20 7393 3807 david.williams@bonhams.com bonhams.com/arms





Left

Cover illustration for the book *Gospel of St John* by Chuck Smith, 2008 Rick Griffin acrylic on board 611/2 x 611/2in Estimate: \$5,000 - 10,000

Above

Gold sales award for the album *Dylan & the Dead* Estimate: \$2,000 - 4,000

Opposite centre Alligator: a Fender Stratocaster owned and plaved by Jerry Garcia

played by Jerry Garcia Estimate: \$250,000 - 400,000

Opposite top right

A set of printed lyrics for the song 'The Passenger' annotated by Jerry Garcia Estimate: \$2,000 - 4,000

lurn on, tune up

Wherever there were hippies, drugs and free love, the cosmic improvisations of the Grateful Dead weren't far away. Many were played on a Fender called 'Alligator', says *Richard Williams*

s the decades roll by, the instruments played by the great figures of popular music take on the status of sacred relics. The owners of one of Jimi Hendrix's white Fender Stratocasters or the plastic Grafton alto saxophone played by Charlie Parker at a historic concert in 1953 are able to put their fingers on the implements once touched by genius. But 'Alligator', the much-modified favourite Stratocaster of Jerry Garcia, co-founder of the Grateful Dead – the guitar is offered by Bonhams Los Angeles in December – links the buyer to something more than a single musician.

Emerging in 1967 from San Francisco's hippie culture, the Grateful Dead became nothing less than a cult among a tribe whose identity was as clearly defined as those of Sinatra's bobby-soxers in the 1940s and the Beatlemaniacs of the 1960s. The Deadheads, as the group's fans are known, shared adherence to a philosophy rooted in that first Summer of Love in San Francisco's Haight-Ashbury district, a time of getting high, of free love, of kaftans and tie-dyes and incense and Tibetan prayer bells and sticking it to The Man.

Other Bay Area groups with colourful names and psychedelic aspirations – Jefferson Airplane, Big Brother

and the Holding Company, Quicksilver Messenger Service – were also propelled to fame. But the Dead's emergence was a different phenomenon, something more enduringly symbolic of its time. Don Henley of the Eagles recognised this in 'The Boys of Summer', his 1984 solo hit, sharply evoking an unexpected pang of nostalgia as he sang: "Out on the road today / I saw a Deadhead

"It was a time of getting high, of free love, of kaftans and tiedyes... and sticking it to The Man"

sticker on a Cadillac / A little voice inside my head said, / 'Don't look back, you can never look back.'"

The Dead were a collective, with no real frontman, embodying the dream of a world that renounced the ego-fuelled greed and selfishness driving capitalism. Their music, too, was a collective enterprise, in which the simple structures of blues, folk and country were stretched and merged into long, spacey improvisations

Snap it up!

200

Manufactured in 1957, the 'Alligator' guitar was given to Jerry Garcia by Graham Nash in 1970 as a thank-you for making a guest appearance on Nash's first solo album, Songs for Beginners. Nash had bought it in a pawn shop in Phoenix, Arizona, for \$250. Once in Garcia's hands, it was guickly modified to his specifications at Alembic, the company that made the Dead's bespoke sound equipment. A technician named Frank Fuller added better tuning pegs and gears, a new bridge and taller frets, although it was Garcia himself who adorned it with the sticker of a grinning cartoon alligator that inspired its nickname. The guitar's sweet-toned clarity could be heard throughout Europe '72, the Dead's second live album. After 1973, Garcia moved on to fully custom-built guitars, but 'Alligator' remained with him for the rest of his life, a memento of a unique musical and cultural institution in their world-conquering prime. The guitar will take its place in Bonhams sale of Garcia's belongings, including his paintings and his large collection of comics.



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Gold sales award for the album *The Grateful Dead* Estimate: \$6,000 - 8,000

Above right

Jerry Garcia (1942-1995) John Wayne (detail) pen and ink 8 x 5in (overall 20 x 22in) Estimate: \$2,000 - 4,000

Right Jerry Garcia (1942-1995) *Snake in Juggling Show* watercolour 7 *x* 10*in* (overall 20 *x* 22*in*) Estimate: \$8,000 - 12,000

that proved a perfect accompaniment to getting high. Loosely woven, dependent on the inspiration of the moment, these improvisations could, at their best, suspend time and attain peaks of something that felt, with a little herbal assistance, very like cosmic ecstasy.

Garcia, the band's most identifiable and totemic figure, was born in 1942 to a couple who kept a bar and named their son after the songwriter Jerome Kern. His father had been a musician, and Jerry took piano lessons as a child. Despite having lost the middle finger of his right hand to a childhood accident with an axe, he also took up the banjo, before graduating to an acoustic guitar. By the age of 15, he had swapped an accordion given to him by his mother for his first electric guitar; he and a friend were also smoking their first reefers, beginning the lifelong association with mind-altering substances that would eventually contribute to his death in 1995, aged 53, from a heart attack during a stay at a drug rehabilitation centre. The 30-year story of the Grateful Dead ended there and then: other members had been replaced during the band's career, but the Dead without Garcia was an unthinkable prospect.

He had already survived a bad car crash and a brief spell in the US Army when in 1961, aged 19, he met Robert Hunter, a singer and songwriter who would become the Dead's resident lyricist. The band's origins could also be traced to the meeting in 1962 of Garcia and Phil Lesh, who would be their bass guitarist. Soon Garcia had encountered a young guitarist named Bob Weir and a singer named Ron McKernan, nicknamed 'Pigpen', who played harmonica and keyboards. In 1964, Weir, McKernan and Garcia formed a band called Mother McCree's Uptown Jug Champions, exploring 1930s country blues and jug band music. The following year, they were joined by Lesh and a drummer, Bill Kreutzmann, grew their hair, turned towards rock and changed their name briefly to the Warlocks.

They played their first gig as the Grateful Dead in San Jose on 4 December 1965, at one of the celebrated Acid Test parties organised by the author Ken Kesey, a year before LSD became illegal in California. The group's name was picked more or less at random

"They played their first gig as the Grateful Dead... a year before LSD became illegal in California"

from a dictionary, although the members of the band subsequently disagreed on which one. By 1967, the Dead had been signed by the Warner Brothers record label. They released a debut album that puzzled reviewers through its surprisingly conservative mood; the band were unhappy with the way the company had shortened some tracks, and resolved to exert greater control in future.

With Anthem of the Sun and Aoxomoxoa, their second and third albums, they were able to display their more adventurous instincts, although the latter – which cost an unprecedented \$180,000 to make – put them heavily in debt to the record company. *Live/Dead*, recorded in 1969 at San Francisco's Avalon Ballroom and



Fillmore West, was a much less extravagant production, but captured a more important aspect of the Dead's appeal, kicking off with a 23-minute version of 'Dark Star', the hypnotic jam that accompanied countless trips – and, in an edited version, soundtracked Antonioni's *Zabriskie Point*, a film portrait of the alternative society.

The Dead had already acquired a second drummer, Mickey Hart, and a group of helpers and acolytes including Owsley Stanley, the legendary purveyor of the finest acid, whose wealth funded the purchase of custom-built equipment that set new standards in live sound quality. Now their marathon concerts attracted an audience happy to endure what sounded like minute after minute of aimless, ramshackle doodling until the elements coalesced into passages of exalted, almost luminous beauty, with Garcia's silver-toned guitar inventions at their apex.

While the Dead's contemporaries disbanded or fell out of fashion, the enthusiasm of those dedicated listeners ensured the existence of a market for the band's music for decades to come. All told, the Grateful Dead sold more than 35 million albums; they were inducted into the Rock & Roll Hall of Fame in 1994, and received a Grammy Lifetime Achievement Award in 2007.

Richard Williams is a journalist and former A&R man for Island. Among his many books are biographies of Bob Dylan, Miles Davis and Phil Spector.

Sale: Alligator! A San Francisco Rock Star's Guitars, Art & More Los Angeles Tuesday 10 December at 10am Enquiries: Giles Moon +1 415 606 4221 giles.moon@bonhams.com www.bonhams.com/alligator

Left





Left Helsinki, a big city that diffuses into nature Below The Central Railway Station - part futuristic terminus, part Wagnerian dream Right Finland's national gallery, the Ateneum Below right The Kiasma, a curving cliff-of-glass design conceived by American Steven Holl Opposite right The Amos Rex Museum, an underground gallery



Finnish line

Helsinki is on the edge of Europe, but at the centre of the modernist revolution, says Martin Gayford

andering around Helsinki, you come across apartment blocks like Dark Age castles. Bears and owls are carved around entrances flanked by massive blocks of rough-cut granite. The doors sport magnificent curlicues of art nouveau metalwork. These dwellings look as if they'd been designed by Charles Rennie Mackintosh while under the influence of J.R.R. Tolkien - or possibly LSD.

Actually, the connection is not to The Lord of the Rings, but to The Kalevala, the Finnish national epic. It is a work full of giant creatures and heroes, with a mysterious magical talisman and a heroine who is impregnated by a lingonberry. Those massive dwellings are products of Finnish art nouveau, one of three architectural Golden Ages that the city has known in its relatively short history.

By European standards, Helsinki is a new town. It was founded in the 16th century, but almost nothing is visible from before the early 19th century. At that point, Finland - long a part of the Swedish empire - had been conquered by Russia. Tsar Alexander I decided to transfer the capital here from Turku, further north on the Baltic coast.

Since then, the population has grown to over a million, but Helsinki remains low-key, with a centre that still feels like a small town. The main streets run either side of a park, Esplanadi, which runs down to the harbour, beyond which the sea is dotted with an archipelago of 330 wooded islands. In the open market on the waterfront, you can buy fungi and fruits from the forests, including probably the lingonberry. The special quality of Helsinki is that it is a big city that diffuses into nature: the islands in front; the woods and lakes behind.

In the 1810s and '20s, northern German architect Carl Ludvig Engel designed the administrative heart of Helsinki. His idiom was neoclassicism, with echoes of his contemporary John Nash in London or Karl Schinkel's work in Prussia. The Russian idea was to create a miniature St Petersburg; the results look elegant, but also faintly exotic. Engel's Lutheran Cathedral has the porticoes of a Greek temple surmounted by a set of high, tea-cosy domes, as if San Marco had been stuck on top of the Parthenon and the whole lot painted dazzling white.

Perhaps the most beguiling architectural idiom, though, is the one that grew out of resistance to Russian rule: the Finnish art nouveau described above, and locally known as Jugend or 'National Romanticism'. Whole districts were built in this style around 1900, the most enjoyable of them being Katajanokka on its harbour peninsula. But the most spectacular building by this movement is the Central Railway Station - part futuristic terminus, part Wagnerian dream - the masterpiece of the first of two truly great architects Finland has produced: Eliel Saarinen (1873-1950). This is among the world's most beautiful stations, as well as one of the most eccentric. Either side of the entrance stand gigantic figures. They are gentle Nordic giants, happy to help by holding up huge, globular streetlights. Hidden away inside the majestic vaulted interior there is a private waiting room, originally intended for the Tsar, but by the time the station opened in 1919 Finland was an independent country, so this is where the Finnish President can relax before catching a train.

The station is Saarinen's greatest work, but the most rewarding building to visit is his own home, Hvitträsk. (It is





about 20 miles west of the city, so visiting gives an excuse to catch a train from his station first.) Hvitträsk contains some of Europe's richest and strangest fin-de-siècle interiors – fantasia of baronial fireplaces, textile-hangings and extraordinarily stencilled and coloured walls.

Saarinen also had a hand in the National Museum of Finland, whose rugged entrance façade is presided over by a sculpture of a crouching bear. The central hall features ceiling paintings by Akseli Gallen-Kallela in a style one might describe as "art nouveau fantasy comic". There is more by Gallen-Kallela on show in the Ateneum – the Finnish national gallery – and also by the much more interesting painter Helene Schjerfbeck. The contemporary wing of the Ateneum – the Kiasma – is housed in a curving cliff-of-glass design conceived by the American Steven Holl. It challenges Alvar Aalto's nearby Finlandia Hall for the title of the most monumental piece of civic modernism in the city.

Internationally, Aalto (1898-1976) remains the bestknown Finnish architect. His philosophy could be summed up as less is more – but in harmony with nature. You can dine in an Aalto-designed restaurant – the Savoy – where even the flowers are in Aalto vases with rippling sides. His surprisingly austere house and studio can both be visited (booking required), while Artek, the shop he and his wife founded, still sells Aalto furniture, glassware and light fittings. You can also visit the city's Design Museum, but then Helsinki is a place where appreciation of art and design blends into shopping. The boutiques are full of objects fit for a museum but available to be taken home. *Martin Gayford's latest book is* The Pursuit of Art (*Thames & Hudson*).



When in Helsinki...

Where to stay:

Helsinki is not a cheap city, but there is no lack of pleasant hotels. Top of the range is the *Hotel Kämp*, where we stayed - utterly quiet, even though it is right in the centre of the city. The St George is another grand and comfortable establishment in a 19th-century building. You might instead try the GLO Hotel Art, located in what it claims to be "an art nouveau castle", or the Hotel Lilla Roberts, with an art deco interior, housed in an old electricity substation. The Hotel Katajanokka occupies an old prison building, but with very much more comfortable accommodation than the erstwhile occupants enjoyed.

Where to eat:

Food is one of the hot topics in Helsinki. The Aalto-designed **Savoy** restaurant (*pictured below*) has a magnificently modernist interior – and a panoramic view. But NB: it is closing in January for refurbishment. **The Palace** is a superb alternative, having views over both city and sea, and an uncompromisingly stark interior in a building constructed to mark Helsinki's 1952 Olympic Games. The food follows suit: it is at once austere and beautiful. The







motto of the chef, Eero Vottonen, is "the greatness of the ordinary". The food at Grön, a plant-based restaurant, is also notable: indeed, it's so exquisite that each plate is a work of art [pictured above]. (Roasted fall apple seasoned with pine-cone caramel, apple sorbet, oat, spruce shoot and pine stamen, anyone?) You could also spend a gastronomically rewarding time in the fashionable Kallio district, which is dominated by a church tower like an ecclesiastical version of the Empire State Building. There are traditional spots as well, such as Restaurant Savotta, where you can eat delicious salmon soup. M.G.



Modern & Contemporary London Tuesday 17 December 4pm

Carlos Nadal (1917-1998) Composición, 1983 (detail) oil on canvas 81 x 100cm (31% x 39%in) Estimate: £20,000 - 30,000 (\$25,000 - 40,000)

Enquiries: Cassi Young +44 (0) 20 7468 5815 cassi.young@bonhams.com bonhams.com/IMP





Hondon Old Macau

The artist George Chinnery was in his mid-twenties when, in 1802, he headed from London to Madras, leaving his wife and two young children behind; he never returned. For the rest of his life, he lived and worked overseas, first in India and then, from 1825, in the Portuguese colony of Macau. Primarily a painter of society portraits, Chinnery was also deeply interested in landscape painting. Two rare landscapes of Macau come to the Travel and Exploration sale in Knightsbridge in February. The larger of the works, taken from a high vantage point above the inner harbour, provides a panoramic view of the city in the second quarter of the 19th century. In the middle distance can be seen the Casa Garden – now Macau's largest public park - where the British created a Protestant cemetery in which, poignantly, Chinnery was laid to rest in 1852.

Image: A view of Macau looking towards the gardens of the Casa Estimate: £70,000 - 100,000 Sale: Travel and Exploration Knightsbridge, 26 February Enquiries: Rhyanon Demery +44 (0) 20 7393 3865 rhyanon.demery@bonhams.com

Around the Globbe Andrew Currie highlights a

selection of Bonhams sales worldwide



Cameo glass dates from Roman times (think of the British Museum's 1st-century Portland Vase). but its heyday came during the 19th century, when British glassmakers, such as the exceptionally skilful Woodall brothers, took the technique to new heights. Although they exhibited and sold their work all over the world, one special piece by George Woodall was kept by the artist - and he never exhibited it. This vase depicts the young Corinthian woman, Fielea, sketching the shadow of her lover Ariston on a wall, in order to capture his youthful beauty forever. It is a miracle of craftsmanship, and the carving remains as clear today as the day it was completed. It is now offered at auction, for the first time, at the Fine Glass and British Ceramics Sale in London in November, along with another Woodall masterpiece: a cameo plaque of the lyric poet Sappho playing the lyre.

Image: The Origin of Painting Estimate: £120,000 - 150,000 Sale: Fine Glass and British Ceramics Knightsbridge, 20 November Enquiries: Jim Peake +44 (0) 20 7468 8244 jim.peake@bonhams.com





Scottsdale *Film star looks*

Lancia's post-war masterpiece, the Lancia Aurelia Spider offers motor-car enthusiasts the Holy Trinity: the first V6 engine in a road car, which gives the machine a top speed of 115mph; spritely handling; and, of course, elegant styling by Pinin Farina. No wonder the Lancia Aurelia was beloved of movie stars – actress Brigitte Bardot was just one notable owner. It remains a motor car much soughtafter by collectors, with only 240 models



Caitlyn Pickens has been newly appointed as Bonhams regional director of Pennsylvania, Delaware and Southern New Jersey. In 2018, she joined Bonhams New York as Head of Impressionist and Modern Art and has been instrumental in the growth of New York's most successful year in the department's history. Originally from the Philadelphia area, Pickens returns to her roots to provide valuation advice and sourcing for works of art from the region. She has a Bachelor of Arts degree in Art History and Economics from Franklin and Marshall College, and an MA in Art History from Hunter College, the Graduate Center, CUNY.

Pickens is looking forward to using her experience and deep knowledge of the auction world to guide and advise clients in the region.

Enquiries: Caitlyn Pickens caitlyn.pickens@ bonhams.com



ever produced, 180 of which – including the Bonhams example – are left-hand drive. This particular Lancia has benefited from painstaking restoration in recent years. Finished in a striking green metallic colour, which complements the elegantly curved chrome bumpers, the Spider has raced in the prestigious Mille Miglia Storica in Italy, the Tour Auto in France and, in the United States, the Colorado Grand. Image: 1955 Lancia Aurelia B24S Spider America Estimate: \$850,000 - 1,050,000 Sale: Scottsdale, Arizona 16 January Enquiries: Jakob Greisen +1 415 503 3284 jakob.greisen@bonhams.com bonhams.com/motors



Los Angeles Rock it, man

'It's about the idea of fame or youth or somebody being cut short in the prime of their life' - so said Bernie Taupin about the message of 'Candle in the Wind', which first appeared on Elton John's 1973 album Goodbye Yellow Brick Road. Taupin's original handwritten lyrics to the song will be offered at the Music Memorabilia sale in Los Angeles in December. The title came from a tribute to Janis Joplin, who had died in 1970, but the words of the song itself reflect on the life and death of an earlier victim of celebrity, Marilyn Monroe, with the opening lines 'Goodbye Norma Jean...' referring to the film star's real name. The lyrics were, of course, adapted by Elton John for the funeral of Diana. Princess of Wales, in 1997. The sale also includes the manuscripts for several other hits by the duo, including 'Saturday Night's Alright (for Fighting)'.

Image: 'Candle in the Wind' lyrics, handwritten by Bernie Taupin Estimate: \$175,000 - 275,000 Sale: Music Memorabilia Los Angeles, 9 December Enquiries: Catherine Williamson +1 323 436 5442 catherine.williamson@bonhams.com



London Status update

It's hard to believe, but rock legends Status Quo have been at the top of their game for more than half a century. Having spent some 23 years out on the road, playing 6,000 concerts to 25 million fans, they are one of the world's hardest-working bands. They also expect their instruments to earn their keep: the Telecaster used by Quo's lead guitarist, Francis Rossi, notched up 47 years of service before it was retired in 2015. Bought second-hand by Rossi in Glasgow in 1968 for £75, the 1957 guitar with its custom-green finish debuted on the 1970 single 'Down the Drainpipe', the first record to feature the group's trademark boogie shuffle. It was also seen by 1.9 billion people worldwide when Status Quo performed rock anthem 'Rockin' All Over the World' at the Live Aid Concert at Wembley in 1985. It is offered in Bonhams Entertainment Memorabilia sale in December.

Image: Francis Rossi's Fender Telecaster Estimate: £100,000 - 150,000 Sale: Entertainment Memorabilia Knightsbridge, 17 December Enquiries: Claire Tole-Moir +44 (0) 20 7393 3984 claire.tolemoir@bonhams.com





Even among the myriad shades seen in the stone, the 'pigeon's blood' ruby stands out, its hue ranging from glowing red to slightly purplish red; those from Burma are especially prized. Examples of Burmese 'pigeon's blood' gems, exquisitely set as ruby and diamond pendant earrings, are offered at Bonhams Hong Kong in November. Weighing 4.01 and 3.39 carats, this pair of rubies – which have not been subjected to heat treatment – are truly exceptional.

Image: Ruby and diamond pendant earrings Estimate: HK\$6,000,000 - 8,000,000 Sale: Hong Kong Jewels and Jadeite, 25 November Enquiries: Jean Ghika +44 (0) 20 7468 8282 jean.ghika@bonhams.com



The American actor Charlton Heston is remembered as the strong and monosyllabic hero of blockbuster Hollywood movies such as Ben-Hur and El Cid. He is less well known for his parallel career as a stage actor, particularly his love of Shakespeare. He played the title role in Macbeth, for example, several times, including on one memorable occasion opposite Vanessa Redgrave. The very rare 1673 copy of the play - the first Quarto edition offered in New York in December, was once in Heston's extensive personal book collection; he was very well read. Macbeth was first printed in the First Folio of 1623, together with 35 of Shakespeare's other plays, but this edition, Macbeth: A Tragedy, acted at the Dukes-Theatre, was the first time it appeared separately. There are two other recorded copies in private ownership, but they are missing the last two leaves. This makes the Charlton Heston copy the only complete one outside public institutions.

Image: Macbeth: A Tragedy Estimate: \$60,000 - 80,000 Sale: Fine Books and Manuscripts New York, 5 December Enquiries: Ian Ehling +1 212 644 9094 ian.ehling@bonhams.com



New Bond Street, London

NOVEMBER

Tue 19 Nov 10am Islamic and Indian Art Online Sale

Tue 19 Nov 10am South Asian Art Online Sale

Wed 20 Nov 10am **European Collections**

Wed 20 Nov 3pm Modern British and Irish Art

Wed 20 Nov 3pm Nicky Haslam: The Contents of the Hunting Lodge

Thu 21 Nov 11am London Olympia: Collector's Motor Cars and Automobilia

Mon 25 Nov 10am The Craftsman's Eye: Netsuke and Traditional Accessories from the Personal Collection of Jack Coutu (online)

Wed 27 Nov 10am Modern and Contemporary Middle Eastern Art Online Sale

Wed 27 Nov 2pm Important Design

Wed 27 Nov 3pm The Russian Sale

Thu 28 Nov 10.30am Fine and Rare Wine

Thu 28 Nov 10.30am Antiquities

Wed 4 Dec 3pm

DECEMBER

Fine European Ceramics

London Jewels

Sat 7 Dec 1pm The Bond Street Sale

Wed 11 Dec 2pm Fine Wristwatches

Wed 11 Dec 2pm

Wed 11 Dec 2pm

Old Master Paintings

Prints and Multiples

Fine Clocks

FEBRUARY

Tue 17 Dec 4pm Modern and Contemporary Art

Thu 27 Feb 10.30am Fine and Rare Wine

Wed 4 Dec 2pm

Wed 4 Dec 2pm

Jewels Online Sale Wed 27 Nov 10.30am

> Antique Arms and Armour Wed 27 Nov 1pm

Montpelier Street, London

Watches and Wristwatches

Wed 20 Nov 10.30am

NOVEMBER

Tue 19 Nov 1pm

Fine Glass and

British Ceramics

Wed 20 Nov 11am

Wed 27 Nov 10am

Knightsbridge Jewels

Modern British and Irish Art

Thu 28 Nov 2pm Modern and Sporting Guns

DECEMBER

Wed 4 Dec 11am Fine Books and Manuscripts

Tue 17 Dec 2pm Entertainment Memorabilia

Wed 18 Dec 1pm Prints and Multiples

FEBRUARY

Wed 5 Feb 11am Knightsbridge Jewels

Wed 12 Feb 10am The Gentleman's Library Sale

Tue 18 Feb 1pm Watches and Wristwatches

Wed 19 Feb 1pm Lalique Glass

Wed 26 Feb 1pm Travel and Exploration

> Tue 10 Dec 11am Whisky Sale Edinburgh

JANUARY

Wed 15 Jan 11am Home and Interiors Edinburgh

Wed 29 Jan 10am The Oak Interior Sale Oxford











Tue 26 Nov 1pm Bonhams MPH November Auction Bicester, **Bicester Heritage**

Regions

NOVEMBER

Thu 21 Nov 11am

and Automobilia

RAF Hendon

Collector's Motor Cars

Thu 28 Nov 11am Edinburgh Jewels Edinburgh

DECEMBER

Entertainment Memorabilia London Tuesday 17 December 2pm

Judas Priest/K. K. Downing: A Hamer Custom K.K. Mini V Guitar circa 1984 Estimate: £20,000 - 30,000 (\$25,000 - 40,000)

Enquiries: Claire Tole-Moir +44 (0) 20 7393 3984 claire.tolemoir@bonhams.com bonhams.com/entertainment



World

North America

NOVEMBER

Mon 18 & 19 Nov 11pm The Elegant Home Los Angeles

Tue 19 Nov 4pm American Art New York

Wed 20 Nov 1pm 19th-century European Paintings New York

Mon 25 Nov 12pm The Eddie Basha Collection: A Selection of Western American Art Los Angeles

Mon 25 Nov 6pm California and Western Paintings and Sculpture Los Angeles

DECEMBER

Mon 2 Dec 10am Books Online New York

Mon 2 Dec 10am Holiday Gifts Online Los Angeles

Thu 4 Dec 11am History of Science and Technology New York





Thu 5 Dec 2pm Fine Books and Manuscripts, including the 20th Century New York

Mon 8 Dec 1pm New York Jewels New York

Mon 9 Dec 1pm Music Memorabilia Los Angeles

Tue 10 Dec 10am Alligator! A San Francisco Rock Star's Guitars, Art and More Los Angeles

Tue 10 Dec 2pm TMC Presents... 1939: Hollywood's Greatest Year Los Angeles

Wed 11 Dec 10am Lapidary Works of Art, Gemstones and Minerals Los Angeles

Wed 11 Dec 10am TMC Presents... 1939: Hollywood's Greatest Year Part II – Online Only Los Angeles

Thu 12 Dec 10am California Jewels Los Angeles Wed 16 Dec 2pm Prints Online New York

Fri 13 Dec 11am Alexandre Noll -The Collection of Dominique T Noll New York

Fri 13 Dec 1pm Modern Decorative Art and Design New York

Mon 16 Dec 11am Native American Art Los Angeles

Tue 17 Dec 10am Fine Asian Works of Art Los Angeles

Tue 17 Dec 10am A Wonderful Life: Photographs from the Peter Fetterman Collection New York

Wed 18 Dec 10am Asian Decorative Works of Art Los Angeles

JANUARY

Wed 15 Jan 5pm Photographs Online Sale New York

Thu 16 & 17 Jan 11am Scottsdale Auction Scottsdale

Thu 23 Jan 1pm The American Presidential Museum Auction New York

Thu 23 Jan 1pm The Las Vegas Motorcycle Auction Las Vegas

Thu 28 Jan 10am Asian Works of Art New York

FEBRUARY

Mon 3 Feb 1pm Home and Interiors Los Angeles

Tue 4 Feb 5pm Prints and Multiples Online Sale New York

Sat 15 Feb 5pm Post-War and Contemporary Art Los Angeles **Rest of the World**

NOVEMBER

Fri 15 Nov 12pm Fine and Rare Wine and Whisky Hong Kong

Wed 20 Nov 6pm Australian Jewels Sydney

Thu 21 Nov 2pm Asian Art Sydney

Thu 21 Nov 6pm Important Australian and Aboriginal Art Sydney

Sun 24 Nov 10am Fine Chinese Ceramics and Works of Art Hong Kong

Mon 25 Nov 10.30am Hong Kong Jewels and Jadeite Hong Kong

Mon 25 Nov 2pm Modern and Contemporary Art Hong Kong

Tue 26 Nov 2pm Hong Kong Watches 3.0 Hong Kong

Wed 27 Nov 9am Watches (online) Hong Kong

FEBRUARY

Thu 6 Feb 11.30am Les Grandes Marques du Monde au Grand Palais Paris







Fine European Ceramics Wednesday 4 December 11am

3

A Prussian Royal Gift: 'Triumph of Bacchus', a rare large Berlin porcelain vase presented in 1864 by King Wilhelm of Prussia to the Scottish diplomat Sir Andrew Buchanan Estimate: £25,000 - 30,000 (\$35,000 - 40,000)

Enquiries: Nette Megans +44 (0) 20 7468 8348 nette.megens@bonhams.com bonhams.com/ceramics

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New Bridge Offices

Fine Antique Arms, Armour & Militaria including Property from the Mark and Peter Dineley Collections Montpelier Street, London Wednesday 27 November 10am

An extremely rare Italian short-sword or dagger (cinquedea) in original cuir-boulli scabbard Late 15th/early 16th century Estimate: £30,000 - 40,000 (\$40,000 - 55,000)

Enquiries: David Williams +44 (0) 20 7393 3807 david.williams@bonhams.com bonhams.com/armsandarmour



Favourite Room

Superstar tenor, Joseph Calleja, chooses Caravaggio's dark masterpiece in the splendour of St John's Cathedral, Valletta

hen you enter St John's Cathedral in Valletta, Malta, you are immersed in a world of opulence and unrivalled magnificence. I sang there as a schoolboy in the De La Salle College choir (I had a good voice back then, but they didn't realise quite how good). It was also the scene of my first, if you like, operatic moment: I fainted in the procession down the aisle, as the clothes I was wearing were too tight. The church and its ceremonies were the fabric of my life - I was an altar boy, and had two uncles who were priests - but this cathedral, for all its baroque exuberance, is elevated to a different plane by a painting: The Beheading of St John the Baptist by Caravaggio.

This work, which is in a side chapel, is in stark contrast to the golden swirls all around. It is a dark, brooding work - and a game-changer that was way ahead of its time. When Riccardo Muti, the conductor, came to Valletta and saw it for the first time, he found it so compelling that he stood in front of it for more than an hour. It shows the moment of St John's execution, while Salome, the saint's nemesis, stands by with a golden plate to receive his head.

The eye is initially drawn to the executioner, rather than to the saint. His upper body caught in a beam of light, this man is about to deliver the coup de grâce. Your gaze follows the line of his arm, which is holding the saint's hair, and then moves to take in the bone-white torso of John, drained of blood, which is pooling on the floor in the forefront of the picture. A red cloak, draped over the saint's body,

"Caravaggio was expelled from the Order as a 'foul and rotten member'"

is a reference to that blood, as well as providing a shocking accent to the picture as a whole. But in a way, it is what you discover next that makes Caravaggio's picture so absorbing. In the dark, dark background, two haunting figures peer through a window: they are observers like us, looking on in horror.

I'm sure that one of the reasons this work is so powerful is the circumstances under which it was produced. It was commissioned by the Knights of Malta when Caravaggio was in last-chance saloon. The artist was (briefly) inducted as a Knight of St John: the Grand Master was impressed by having such a celebrated artist as a member; Caravaggio - on the run from murdering Ranuccio Tomassoni in Rome - was seeking sanctuary. It did not take long before Caravaggio was expelled from the Order (as a 'foul and rotten member').

But what a painting! Caravaggio has distilled the essence of opera in this work: the pivotal moment, when the world freezes before a dramatic and shocking conclusion. It is the dark counterpoint to the brilliance of its surroundings.

The world-acclaimed tenor Joseph Calleja is singing Enzo in Ponchielli's La Gioconda at Grange Park Opera, West Horsley Place, Surrey, from 4 June to 12 July 2020. For more details, visit grangeparkopera.co.uk.



Fine Wristwatches Sale London Wednesday 11 December 2pm

Rolex. An extremely rare stainless steel manual wind chronograph bracelet watch with 'Khanjar' dial Ref: 6265, circa 1980. Estimate: £80,000 - 120,000 (\$100,000 - 160,000)

Enquiries: Jonathan Darracott +44 (0) 20 7447 7412 jonathan.darracott@bonhams.com bonhams.com/watches

UII



From many questions emerges an undeniable beauty

> Amethyst, Amatitlan, Guerrero, Mexico 15 cm tail