

PRINTS & MULTIPLES

Tuesday October 18, 2016

Los Angeles

PHOTOGRAPHS

Tuesday October 25, 2016

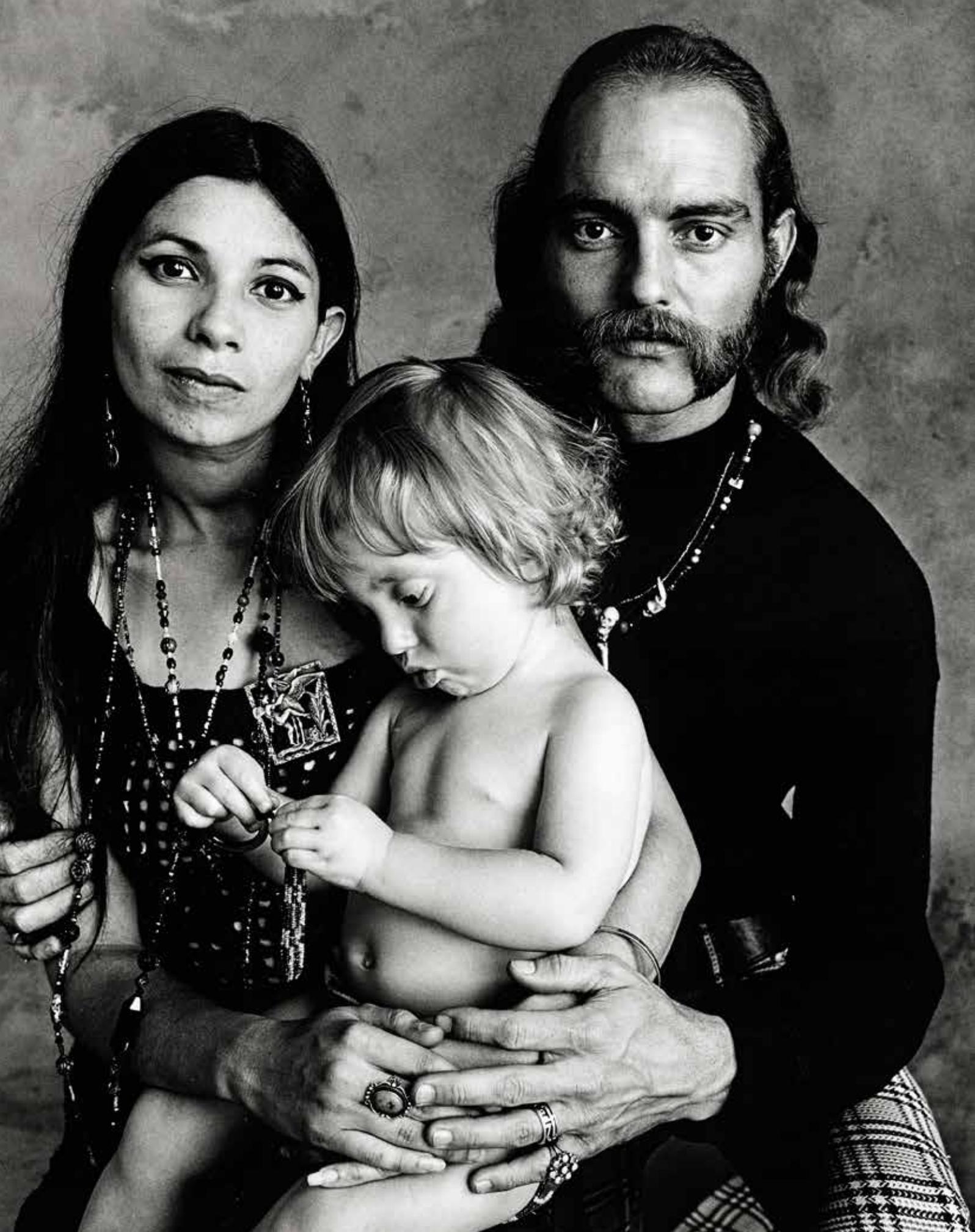
New York



Bonhams

PHOTOGRAPHS





PHOTOGRAPHS

Tuesday October 25, 2016 at 1pm

New York

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SALE NUMBER: 23443

Lots 1 - 90

CATALOG: \$35

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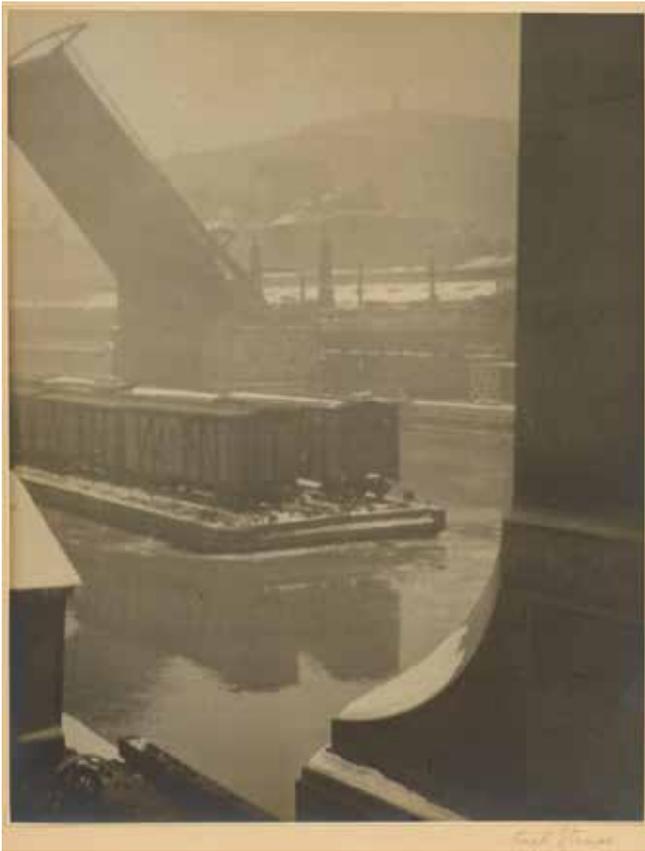
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ILLUSTRATIONS

Front cover: Lot 88
Session page: Lot 42
Inside back cover: Lot 81
Back cover: Lot 83

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1

KARL STRUSS (1886-1981)

Chicago River-Winter, 1912

Gelatin silver print, probably printed 1925, signed in pencil on the mount; the photographer's Hollywood studio stamp, title in an unidentified hand in ink, and the Los Angeles Camera Club exhibition label on mount verso; the photographer's embossed signature on mount, framed.

13 3/8 x 10 5/8in

US\$10,000 - 15,000

Provenance

From the Estate of Arnold Marquis, Los Angeles, California. Arnold Marquis was a Radio producer, writer and director.

1



2

KARL STRUSS (1886-1981)

The City of Dreams, 1925

Gelatin silver print, mounted, signed in pencil in lower margin; the photographer's Hollywood studio stamp, title in an unidentified hand in ink on mount verso, framed.

12 3/8 x 9 1/2in

US\$10,000 - 15,000

Provenance

From the Estate of Arnold Marquis, Los Angeles, California. Arnold Marquis was a Radio producer, writer and director.

Literature

McCandless, Yochelson, Koszarski et al., *New York to Hollywood: The Photography of Karl Struss*, University of New Mexico Press, Albuquerque, 1995, p. 52, fig. 30.

The City of Dreams inspires a visual narrative portraying a young man looking over the New York skyline as he begins his journey to some distant shore. Struss's distance from the figure emphasizes a sense of longing or perhaps melancholy. Struss's own 'City of Dreams' came to fruition after he moved to Los Angeles and became very successful in the motion picture industry.

2



3

3

BERENICE ABBOTT (1898-1991)

Gunsmith and Police Department, 6 Centre Market Place, Manhattan, 1937

Gelatin silver print, mounted, from *Berenice Abbott Retrospective*, printed 1982, signed and numbered 10/40 in pencil on the mount; the 'Berenice Abbott Retrospective Parasol Press' stamp on the mount verso.

18 3/8 x 23 1/4in

US\$3,000 - 5,000

Provenance

Sotheby's, New York, *Photographs*, 4/5 May 1988, lot 3. Acquired from the above by the present owner.

Literature

Berenice Abbott, Photographs, Horizon Press, New York, 1970, p. 118.

4

DANNY LYON (BORN 1942)

The Walls, Hunstville, 1968

Gelatin silver print, printed in 1981, signed, titled and dated in pencil on the verso.

14 1/2 x 14 1/4in

US\$3,000 - 5,000

Provenance

Simon Lowinsky Gallery, San Francisco. Acquired from the above by the present owner.

Literature

Conversations with the Dead, Holt, Rinehart & Winston, Canada, 1971, p. 61 (titled *Main Entrance to the Walls*).

5

IMOGEN CUNNINGHAM (1883-1976)

Portrait of John Butler, Painter, 1912

Platinum print, mounted on two grey sheets, titled in pencil, with Imogen Cunningham's 'Seattle' and 'Green Street' labels with type title, date and annotation on the verso of the second mount.

9 3/8 x 7 1/8in

US\$5,500 - 7,500

Provenance

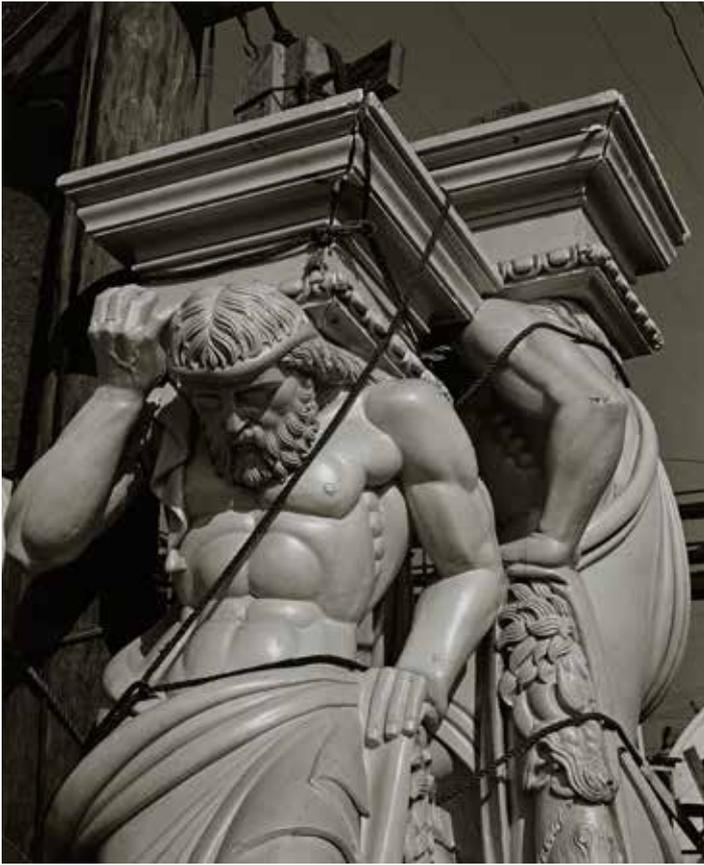
Gryfyd Partridge (Imogen Cunningham's son).



4



5



6

6

EDWARD WESTON (1886-1958)

Metro-Goldwyn-Mayer, Hollywood, 1939
Warmed toned gelatin silver print, signed,
titled, and dated in pencil on the verso.
9 x 7 1/2in

US\$6,000 - 8,000

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. 1438.
Weston, *Seeing Photographically*, 1943, p. 3201.



7

7

EDWARD WESTON (1886-1958)

Nautilus Shell (Half), 1927
Gelatin silver print, printed later by Cole
Weston, signed, titled 'Shell', dated and
numbered '2S' by Cole Weston in pencil, with
'Edward Weston' facsimile signature stamp
on the mount verso.
9 3/8 x 7 3/8in

US\$5,000 - 7,000

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. F.2.
Heiting, ed., *Edward Weston 1886-1958*, Taschen, Cologne, 1999, p. 96.
Watts, ed., *Edward Weston: A Legacy*, Merrell, London, 2003, pl. 1.



8

EDWARD WESTON (1886-1958)

Dunes, Oceano, 1936

Gelatin silver print, intialed and dated in pencil on the mount.

7 1/2 x 9 1/2in

US\$20,000 - 25,000

Provenance

Dody Thompson Weston.

Gift to the present owner's father, Los Angeles, 1950s.

Literature

Newhall, *The Photographs of Edward Weston*, The Museum of Modern Art, 1946, p. 22.

Enyeart, *Edward Weston's California Landscapes*, Little, Brown, and Co., 1984, pl. 73.

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, 1992, fig. 941.

Watts, *Edward Weston: A Legacy*, The Huntington Library, Los Angeles, 2003, pl. 11.

Much of the literature about Weston's prints suggests several people who may have introduced him to the dunes at Oceano, such as his sons Chandler and Brett Weston, Willard Van Dyke, and Galka Scheyer. Regardless who it may have been, there is no doubt about the how the modernity of the repetitive shapes in the sand resonated with his sensibility at the time. Oceano was about halfway between his home in Carmel and Los Angeles, and located near San Obispo and Pismo Beach. He made more than forty photographs of this area between 1934 and 1936.



9



10

9
EDWARD S. CURTIS (1868-1952)
The Vanishing Race, 1904

Orotone, signed by the photographer in the image; in a period frame, with partial credit label affixed on the frame verso.
 8 x 10in

US\$4,000 - 6,000

Literature

Cardozo, *Native Nations: First Americans As Seen by Edward S. Curtis*, Little, Brown and Co., Boston, 1993, p. 123.



11

10

EDWARD S. CURTIS (1868-1952)

At the Old Well at Acoma, 1904

Orotone, signed by the photographer in the image; in original Curtis Studio frame and credit label affixed on the frame verso.
 10 1/2 x 13 1/2in

US\$5,000 - 7,000

Literature

Cardozo, *Native Nations: First Americans As Seen by Edward S.*

Curtis, Little, Brown and Co., Boston, 1993, p. 48.

The North American Indian, The Complete Portfolios, Taschen, Köln, 1997, p. 621.

11□

EDWARD S. CURTIS (1868-1952)

Tapa (Antelope Water), Taos, 1905

Oversized platinum or warm-toned gelatin silver print, signed in ink, notation '334-05' in the negative, and embossed copyright credit on the image.

16 1/8 x 12in image/sheet

US\$8,000 - 12,000

Literature

Davis, *The Life and Times of a Shadow Catcher*, p. 246.

Curtis, *The North American Indian*, Vol. 16, p. 44.

Cardozo, *Sacred Legacy: Edward S. Curtis and the North American Indian*, Simon and Schuster, 2000, p. 115.



12

12

IMOGEN CUNNINGHAM (1883-1976)

Cloud/Neg. No. 15, 1939

Gelatin silver print, mounted, signed, titled, negative number and 'Colby Street' address in pencil on the mount verso.

9 1/8 x 6 3/8in

US\$5,000 - 7,000

Provenance

Gryffyd Partridge (Imogen Cunningham's son).

13

IMOGEN CUNNINGHAM (1883-1976)

Cloud/Neg. No. 16, 1939

Gelatin silver print, mounted, signed, titled, negative number and 'Colby Street' address in pencil on the mount verso.

9 1/4 x 6 1/4in

US\$5,000 - 7,000

Provenance

Gryffyd Partridge (Imogen Cunningham's son).

14

MINOR WHITE (1908-1976)

Waterfall, Stony Brook State Park, 1959

Gelatin silver print, mounted on thin wove paper, signed, titled and dated in pencil on the mount verso.

4 3/8 x 3 3/4in

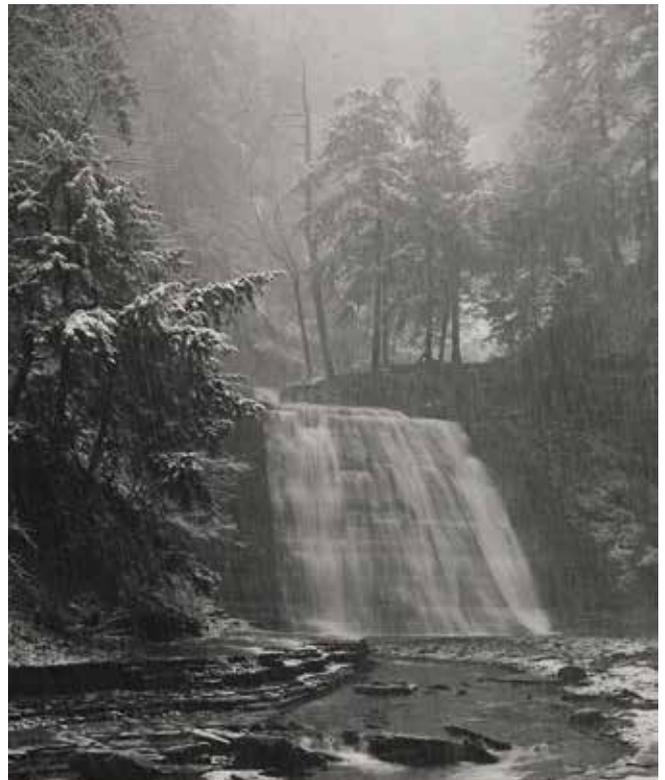
US\$3,000 - 5,000

Literature

Bunnell, *The Eye that Shapes*, Princeton University Art Museum, Princeton, 1989, pl. 60.



13



14



15

ANSEL ADAMS (1902-1984)

Moonrise, Hernandez, New Mexico, c. 1942

Gelatin silver print, mounted on Hi-Art Illustration board, printed between 1963 and 1973, signed in pencil on the mount; titled in ink and his Carmel credit stamp on the mount verso.

15 1/2 x 19 3/8in

US\$25,000 - 35,000

Provenance

Ansel Adams Gallery, San Francisco.
Acquired from the above by the present owner.

Literature

Alinder and Szarkowski, *Ansel Adams: Classic Images*, Little, Brown and Co., Boston, 1985, pl. 32.

Szarkowski, *Ansel Adams at 100*, Little, Brown and Co., Boston, 2001, pl. 96.

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 175.



16

ANSEL ADAMS (1902-1984)

Aspens, Northern New Mexico, 1958

Gelatin silver print, mounted on Hi-Art Illustration board, printed between 1963 and 1973, signed in pencil on the mount; titled in ink and his Carmel credit stamp on the mount verso.

15 1/2 x 19 1/2in

US\$20,000 - 30,000

Provenance

From the photographer to Albert Bender, San Francisco insurance man and patron of the arts.
By descent to the present owner.

Literature

Szarkowski, *The Portfolios of Ansel Adams*, New York Graphics Society, Little, Brown and Co., Boston, 1977, p. 116.

Examples: The Making of 40 Photographs, Little, Brown and Co., Boston, 1983, p. 60.

Ansel Adams: An Autobiography, Little, Brown and Co., Boston, 1985, p. 174.

Szarkowski, *Ansel Adams at 100*, Little, Brown and Co., Boston, 2001, pp. 104-105.



17

ANSEL ADAMS (1902-1984)

Winter Sunrise, Sierra Nevada from Lone Pine, California, 1944
Gelatin silver print, mounted on Crescent illustration board, printed between 1962 and 1963, signed in ink on the mount; titled in ink and his Carmel credit stamp on the mount verso.
9 1/2 x 13 3/8in

US\$30,000 - 50,000

Provenance

From the estate of Joseph A. Gatto, Los Angeles, California. Mr. Gatto was a personal friend of Ansel Adams, and received this photograph directly from him. Gatto was a professor at several art institutions and a noted artist in his own right, who authored several books on design and photography that featured works by his friend Ansel Adams.

Literature

De Cock, *Ansel Adams*, Morgan & Morgan, Hastings-on-Hudson, 1972, pl. 77.
Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 99.
Ansel Adams: An Autobiography, Little, Brown and Co., Boston, 1985, p. 262.
Alinder and Szaskowski, *Ansel Adams: Classic Images*, Little, Brown and Co., Boston, 1985, pl. 38.
Szarkowski, *Ansel Adams at 100*, Little, Brown and Co., Boston, 2001, pl. 85.



18



19

18

ANSEL ADAMS (1902-1984)

Morning, Merced River Canyon, Yosemite National Park, c. 1950
Gelatin silver print, printed 1978, signed in pencil on the mount; titled in ink and his Carmel credit stamp on the mount verso.
14 3/8 x 18 5/8in

US\$3,000 - 5,000

Literature

Ansel Adams: Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 96.

19

ANSEL ADAMS (1902-1984)

At Timber Cove, North Coast, California, 1960
Gelatin silver print, printed between 1960 and 1962, signed in ink on the mount; title and negative number '6-102.48.10' in ink and his Carmel credit stamp on the mount verso.
15 5/8 x 19 1/2in

US\$10,000 - 15,000

Provenance

Peter Fetterman Gallery, Santa Monica.



20

20

BRASSAÏ (1899-1984)

Avant-garde brothel, c. 1931

Ferrotyped gelatin silver print, printed 1950s, signed in pencil, annotated 'Pl. 366' and '81 Faubourg St-Jacques' credit and 'Tirage de l'Auteur' stamps on the verso.

11 3/8 x 8 3/4in

US\$3,000 - 5,000

Literature

Brassaï, *The Secret Paris of the 30s*, Pantheon Books, New York, unpaginated.

Aubenas, and Bajac, *Brassaï, Paris Nocturne*, Thames & Hudson, 2013, pl. 114.



21

21

BRASSAÏ (1899-1984)

Parade, c. 1932

Ferrotyped gelatin silver print, printed 1950s, signed in pencil, annotated 'Pl. 754' and '81 Faubourg St-Jacques' credit and 'Tirage de l'Auteur' stamps on the verso.

11 7/8 x 9 1/2in

US\$3,000 - 5,000

Literature

Brassaï, *The Secret Paris of the 30s*, Pantheon Books, New York, unpaginated.



22

22

BRASSAÏ (1899-1984)

La Bal de la Montagne, Sainte-Geneviève, c. 1932
 Ferrotyped gelatin silver print, printed 1950s, signed in pencil,
 annotated 'Pl. 448' and '81 Faubourg St-Jacques' credit and
 'Tirage de l'Auteur' stamps on the verso.
 11 1/2 x 9in

US\$3,000 - 5,000

Literature

Brassaï, *The Secret Paris of the 30s*, Pantheon Books, New York,
 unpaginated.

23

BRASSAÏ (1899-1984)

Le 'Fou' des Halles, c. 1931
 Ferrotyped gelatin silver print, printed 1950s, signed in pencil,
 annotated 'Pl. 737' and '81 Faubourg St-Jacques' credit and
 'Tirage de l'Auteur' stamps on the verso.
 11 1/2 x 8 5/8in

US\$3,000 - 5,000

Literature

Brassaï, *The Secret Paris of the 30s*, Pantheon Books, New York,
 unpaginated.
 Brassaï, *For the Love of Paris*, Flammarion, 2014, p. 175.



23



24

24

BRASSAÏ (1899-1984)

Henri Matisse sculpting 'Vénus à la coquille II', Paris, c. 1934
 Gelatin silver print, printed later, signed in red ink in the margin;
 annotated 'No. 47 / A. 253' in pencil with artist's copyright stamp on
 verso.
 8 1/2 x 11 3/8in

US\$3,000 - 5,000

Literature

Brassaï, *The Artists of My Life*, Viking Press, New York, 1982,
 p. 126-127.



25



26

25

LEE FRIEDLANDER (BORN 1934)

Young Tuxedo Brass Band, New Orleans, 1959

Gelatin silver print, printed later, signed in pencil and copyright reproduction limitation stamp on the verso.

8 x 12in

US\$9,000 - 12,000

Provenance

Robert Miller Gallery, New York.
Fraenkel Gallery, San Francisco.

Literature

Slemmons, *Like a One-Eyed Cat: Photographs by Lee Friedlander 1956-1987*, Abrams, New York, 1989, pl. 4.
Friedlander, *The Jazz People of New Orleans*, Pantheon, 1992, pl. 70.
Galassi, *Friedlander*, The Museum of Modern Art, New York, 2009, pl. 24, p. 28.

26

SEBASTIÃO SALGADO (BORN 1944)

Outskirts of Guatemala City, Guatemala, 1978

Gelatin silver print, printed later, embossed credit stamp in the margin; signed, titled 'Guatemala' and dated in pencil on the verso.

12 1/4 x 17 1/2in

US\$3,000 - 5,000

Literature

Galeano, and Ritchin, *An uncertain grace: Photographs by Sebastião Salgado*, Farrer, Strauss & Giroux, New York, 1990, p. 118-119.
Other Americas, Aperture, New York, 2015, p. 74-5.

27

AUGUST SANDER (1876-1964)

Jungbauern (Young Farmers), Westerwald, c. 1914

Gelatin silver print, tipped to the original mount, printed 1990, with the artist's studio blindstamp on the recto; signed and dated in pencil by Gerd Sander, numbered 9/12 with the copyright credit and edition stamps on image verso; the 'August Sander Archive 51 Greene Street, New York' copyright paper label adhered to mount verso.

10 1/4 x 7 1/2in

US\$3,000 - 5,000

Provenance

Fraenkel Gallery, San Francisco.

Literature

Kramer, *August Sander: Photographs of An Epoch, 1904-1959*, Aperture, New York, 1980, p. 71.

Sander, ed., *August Sander: Citizens of the Twentieth Century: Portrait Photographs, 1892-1952*, MIT Press, Cambridge, 1986, p. 13 and cover.



27



28

28

AUGUST SANDER (1876-1964)

Mädchen im Zirkuswagen (Girl in a Circus Caravan), Köln, 1926

Gelatin silver print, tipped to the original mount, printed 1990, with the artist's studio blindstamp on the recto; signed and dated in pencil by Gerd Sander, numbered 5/12 with the copyright credit and edition stamps on image verso; the 'August Sander Archive 51 Greene Street, New York' copyright paper label adhered to mount verso.

10 1/8 x 7 1/2in

US\$3,000 - 5,000

Provenance

Fraenkel Gallery, San Francisco.

Literature

Sander, ed., *August Sander: Citizens of the Twentieth Century: Portrait Photographs, 1892-1952*, MIT Press, Cambridge, 1986, p. 349.

29

AUGUST SANDER (1876-1964)

Konditormeister (Pastry Chef), Köln-Lindenthal, 1928

Gelatin silver print, tipped to the original mount, printed 1990, with the artist's studio blindstamp on the recto; signed and dated in pencil by Gerd Sander, numbered 10/12 with the copyright credit and edition stamps on image verso; the 'August Sander Archive 51 Greene Street, New York' copyright paper label adhered to mount verso.

10 1/4 x 7 1/2in

US\$3,000 - 5,000

Provenance

Fraenkel Gallery, San Francisco.

Literature

Kramer, *August Sander: Photographs of An Epoch, 1904-1959*, Aperture, New York, 1980, p. 51.

Sander, ed., *August Sander: Citizens of the Twentieth Century: Portrait Photographs, 1892-1952*, MIT Press, Cambridge, 1986, p. 98.



29



30



32

30

MÁRIO CRAVO NETO (BORN 1947)

Man with Two Fish #2, 1992

Warm-toned gelatin silver print, printed 1993, signed in pencil, dated and numbered 8/25 in the margin.

18 x 18in

US\$3,000 - 5,000

Provenance

Throckmorton Fine Art, New York.

Acquired from the above by the present owner.

Literature

Mário Cravo Neto, Aries Editora, Salvador, Brasil, 1995, p. 28.



31

31

ANSEL ADAMS (1902-1984)

Glass Shards, Los Angeles, California, 1939

Gelatin silver print, printed c. 1974, signed in pencil on the mount; titled in ink and his Carmel credit stamp on the mount verso.

12 3/4 x 8 3/4in

US\$3,000 - 5,000

32

KEITH CARTER (BORN 1948)

Fireflies, 1992

Toned gelatin silver print, signed, titled, dated and numbered 3/50 in pencil on the verso.

15 1/4 x 15 1/4in

US\$3,000 - 5,000

Literature

Fireflies: Photographs of Children, University of Texas Press, 2009, cover.



33

33

ANDRÉ KERTÉSZ (1894-1985)

Satiric Dancer, Paris, 1926

Gelatin silver print, printed later, signed, dated and inscribed 'Paris' in pencil on the verso.

13 11/16 x 10 3/4in

US\$4,000 - 6,000

Literature

Corkin, *André Kertész: A Lifetime of Perception*, Andalusian Books, New York, 1982, p. 243.

Phillips et al., *André Kertész: Of Paris and New York*, The Art Institute of Chicago/The Metropolitan Museum of Art: Thames and Hudson, 1985, p. 139.

34

HARRY CALLAHAN (1912-1999)

Eleanor, Port Huron, 1954

Gelatin silver print, printed 1970s, signed in pencil in the margin.

7 1/8 x 7in

US\$3,000 - 5,000

Literature

Szarkowski, *Harry Callahan*, Museum of Modern Art, New York, 1976, p. 21.

Callaway and Kennedy, *Eleanor*, The Friends of Photography, Carmel, California, 1984, p. 13.

35

EDOUARD BOUBAT (1923-1999)

Parc de de Saint-Cloud, Paris, 1981

Gelatin silver print, printed later, signed in ink in the margin; signed, titled and dated in pencil on the verso.

14 x 9 1/2in

US\$3,000 - 5,000

Literature

Edouard Boubat, Contrejour, Paris, 1983, p. 21.



34



35



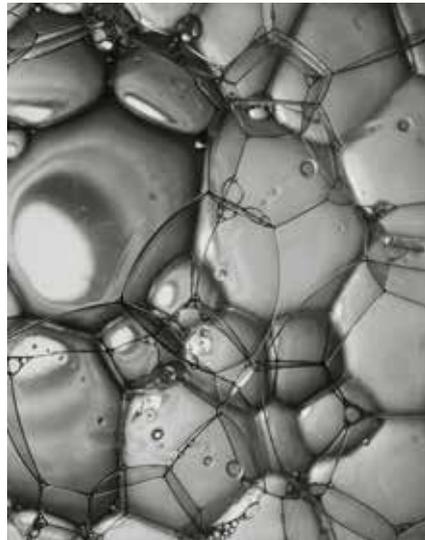
36



36



37



37

36

JIM MARSHALL (1936-2010)

Rhythm and Blues Musicians, 1950s-70s

Ten gelatin silver prints, printed later, each with his copyright credit stamp on the verso; includes images of some of the iconic musicians of the time: Chuck Berry, Paul Desmond, Eric Dolphy, Duke Ellington, Paul Gonzales, Benny Goodman, Jackie MacLean, Charles Mingus, Thelonius Monk, and Little Richard. (10)

13 x 8 7/8in each approx. or reverse

US\$3,000 - 5,000

37

BERENICE ABBOTT (1898-1991)

Selected Images, from The Science Pictures Portfolio, 1982

Four gelatin silver prints, printed 1982, each signed and numbered 45/60 in pencil on the mount; the 'Berenice Abbott Retrospective Parasol Press' stamp on the mount verso.

sizes vary from 4 1/2 x 19 1/2 in to 17 1/2 x 23in or reverse

US\$4,000 - 6,000

Literature

Commerce Graphics, *Berenice Abbott*, unpaginated, various plates. *Berenice Abbott Photographs*, Horizon Press, New York, 1970, pls. 143, 151, 155.

The plates are as follows:

Ball Refracting Bounce

Soap Bubbles

Spinning Wrenches

Water Pattern



39

38

RUTH BERNHARD (1905-2006)

In the Box-Vertical, 1962

Gelatin silver print, printed later, signed, titled and dated in pencil on the mount; signed, titled and dated in pencil on mount verso.

19 x 12in

US\$8,000 - 12,000

Provenance

Weston Gallery, Carmel.

Acquired from the above by the present owner in 1991.

39

RUTH BERNHARD (1905-2006)

In the Box-Horizontal, 1962

Gelatin silver print, printed later, signed, titled and dated in pencil on the mount; signed, titled and dated in pencil on mount verso.

10 1/2 x 19 1/4in

US\$10,000 - 15,000

Provenance

Weston Gallery, Carmel.

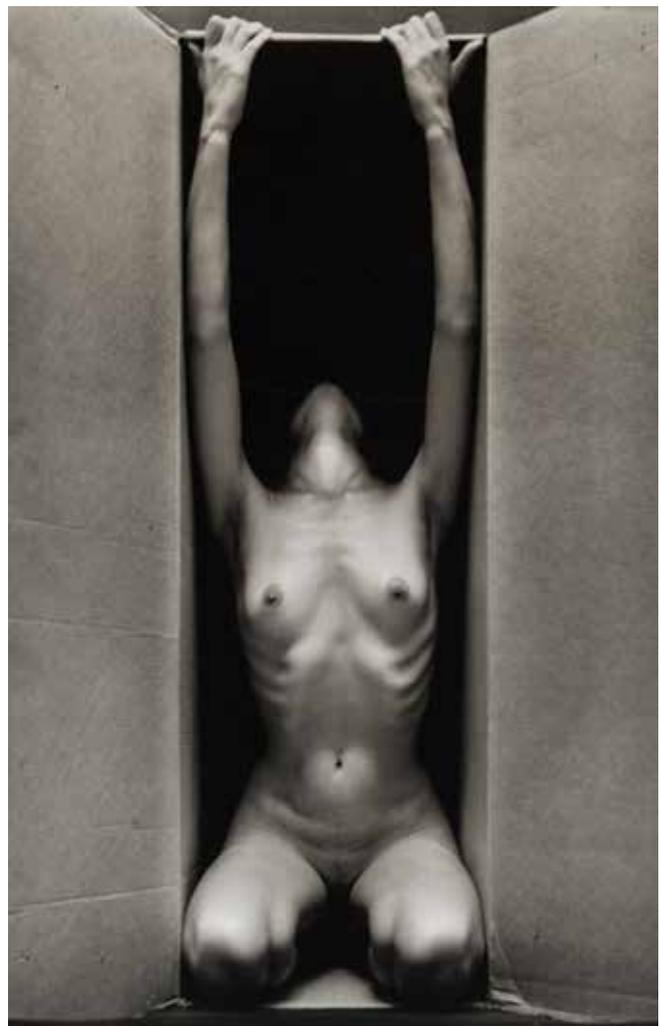
Acquired from the above by the present owner in 1990.

Literature

Alinder, *Collecting Light: The Photographs of Ruth Bernhard*, The Friends of Photography, Carmel, Ca., 1979, pl. 27.

The Eternal Body, Chronicle Books, San Francisco, 1986, cover and pl. 19.

Mitchel, *Between Art & Life*, Chronicle Books, San Francisco, 2000, pl 104.



38



40

40

DIANE ARBUS (1923-1971)

Two Friends at Home, N.Y.C., 1965

Gelatin silver print, printed later by Neil Selkirk, stamped 'A Diane Arbus photograph,' signed, titled, dated and numbered 36/75 in ink by Doon Arbus, Administrator, and copyright stamps ©1972 on the verso.

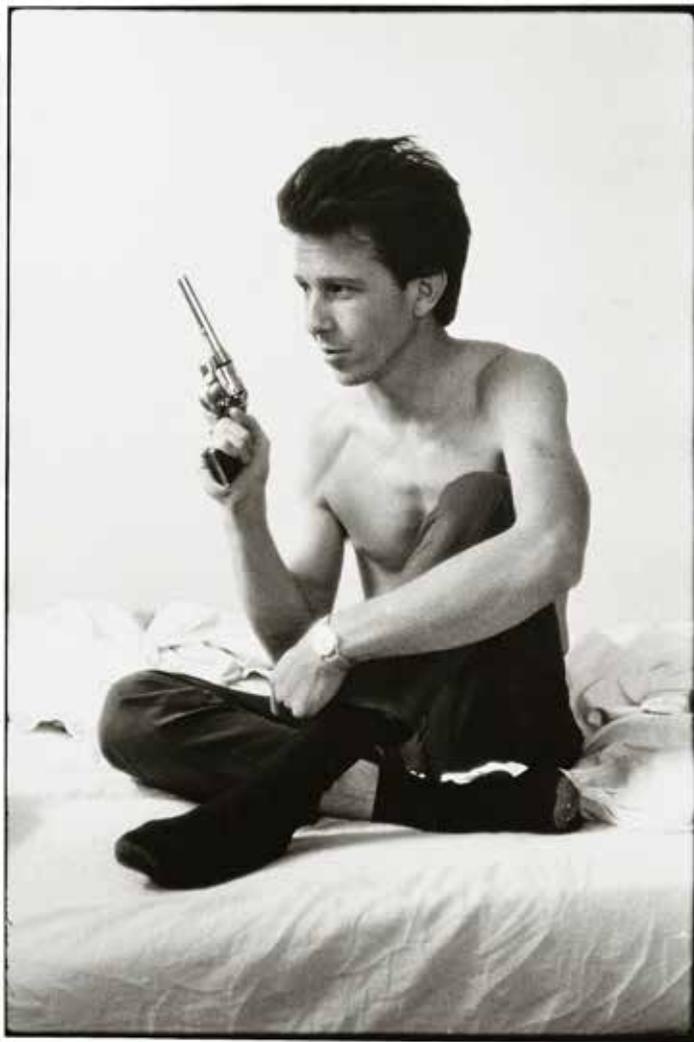
14 1/2 x 14 5/8in

US\$7,000 - 9,000

Literature

Diane Arbus, Aperture, New York, 1972, unpaginated.

Diane Arbus: Revelations, Random House, New York, 2003, p. 75.



41

41

LARRY CLARK (BORN 1943)

Dead (Bill Mann), Tulsa, 1968

Gelatin silver print, printed c. 1970s, signed in ink in the margin.

11 1/4 x 7 5/8in

US\$4,000 - 6,000

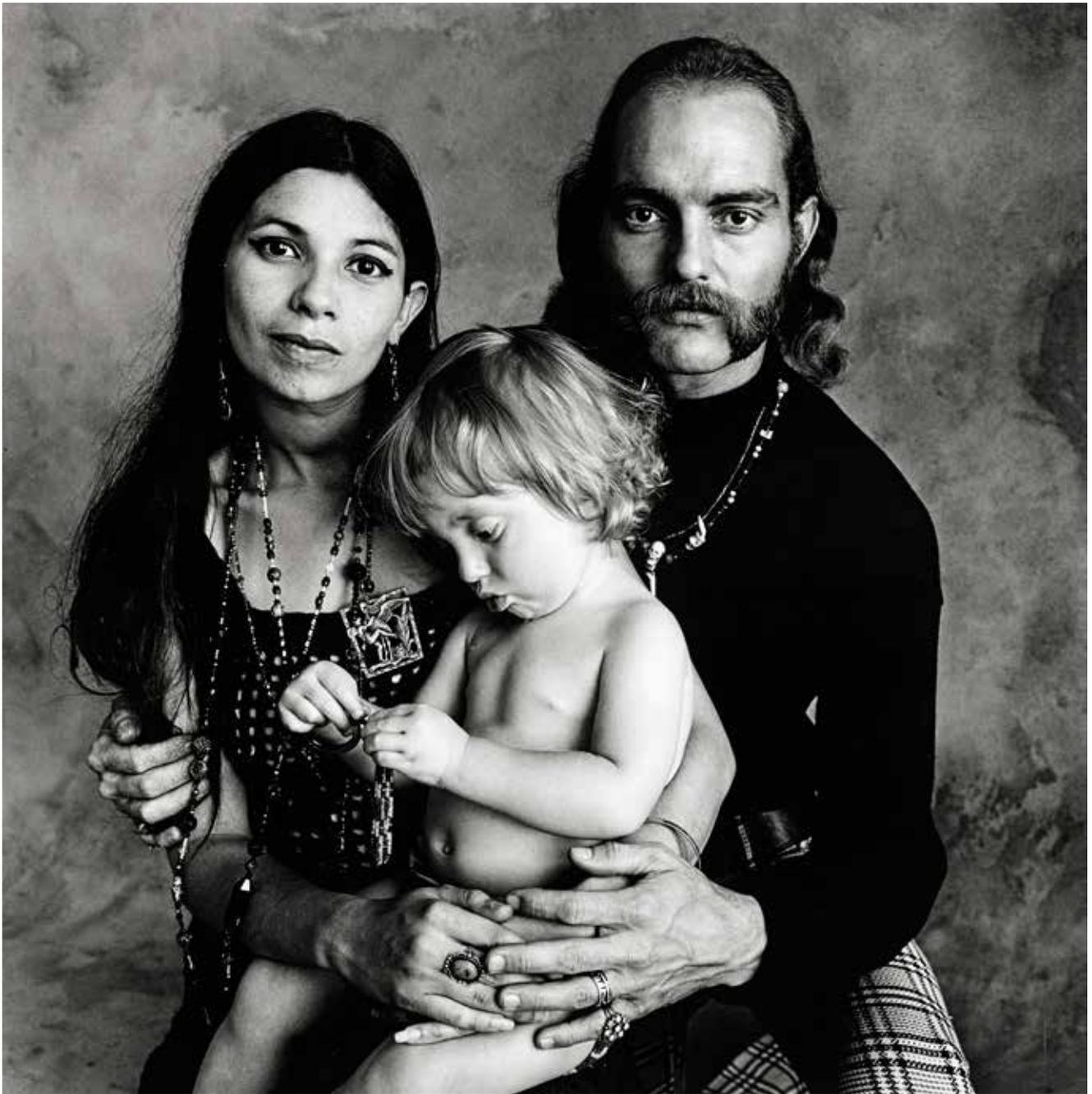
Provenance

Gift of the photographer to the present owner.

Literature

Tulsa, Grove Press, New York, 2000, cover & unpaginated.

American Documents: In the Fringe, Tokyo, 1991, p. 140.



42

IRVING PENN (1917-2009)

Hippie Family (F), 1967

Selenium toned gelatin silver print, printed 1984, signed, titled, dated, and Ref. '12936' in pencil, copyright credit stamp ©1967 and stamped 'Signed, silver prints of this negative not exceeding 15', on the verso.

15 1/4 x 15 1/8in

US\$10,000 - 15,000

Literature

Worlds in a Small Room, Grossman, 1974, p. 55.

Foresta, and Stapp, *Irving Penn: Master Images*, National Museum of American Art and the National Portrait Gallery, Washington, D.C., 1990, p. 134.

Passage: A Work Record, Knopf/Callaway, New York, 1991, p. 166.



44



43

43

ROBERT MAPPLETHORPE (1946-1989)

Christ, 1988

Gelatin silver print, signed in ink, titled, dated by the photographer and numbered 2/10 by an unidentified hand in ink and with the artist's copyright ink stamp on the verso.

23 x 19 1/4in

US\$6,000 - 8,000

Provenance

Robert Miller Gallery, New York.

44

ROBERT MAPPLETHORPE (1946-1989)

America (Triptych), 1988

Three photolithographs, each with the photographer's facsimile signature stamp, signed and dated in ink by Michael Ward Stout, executor of the Mapplethorpe estate, numbered 37/40 in an unidentified hand in pencil, with the 'Vermillion Editions, Ltd.' and copyright credit stamps on the verso. (3)

each 26 1/4 x 21 3/4in

US\$5,000 - 7,000

The Plates are as follows:

Calla Lily

Female Nude

Male Nude



45

ROBERT MAPPLETHORPE (1946-1989)

Two Men Dancing, 1984

Gelatin silver print, flush-mounted, signed in ink by the artist, titled, dated and numbered 1/10 by an unidentified hand in ink and with the artist's copyright inkstamp on mount verso.

19 x 15 1/4in

US\$10,000 - 15,000

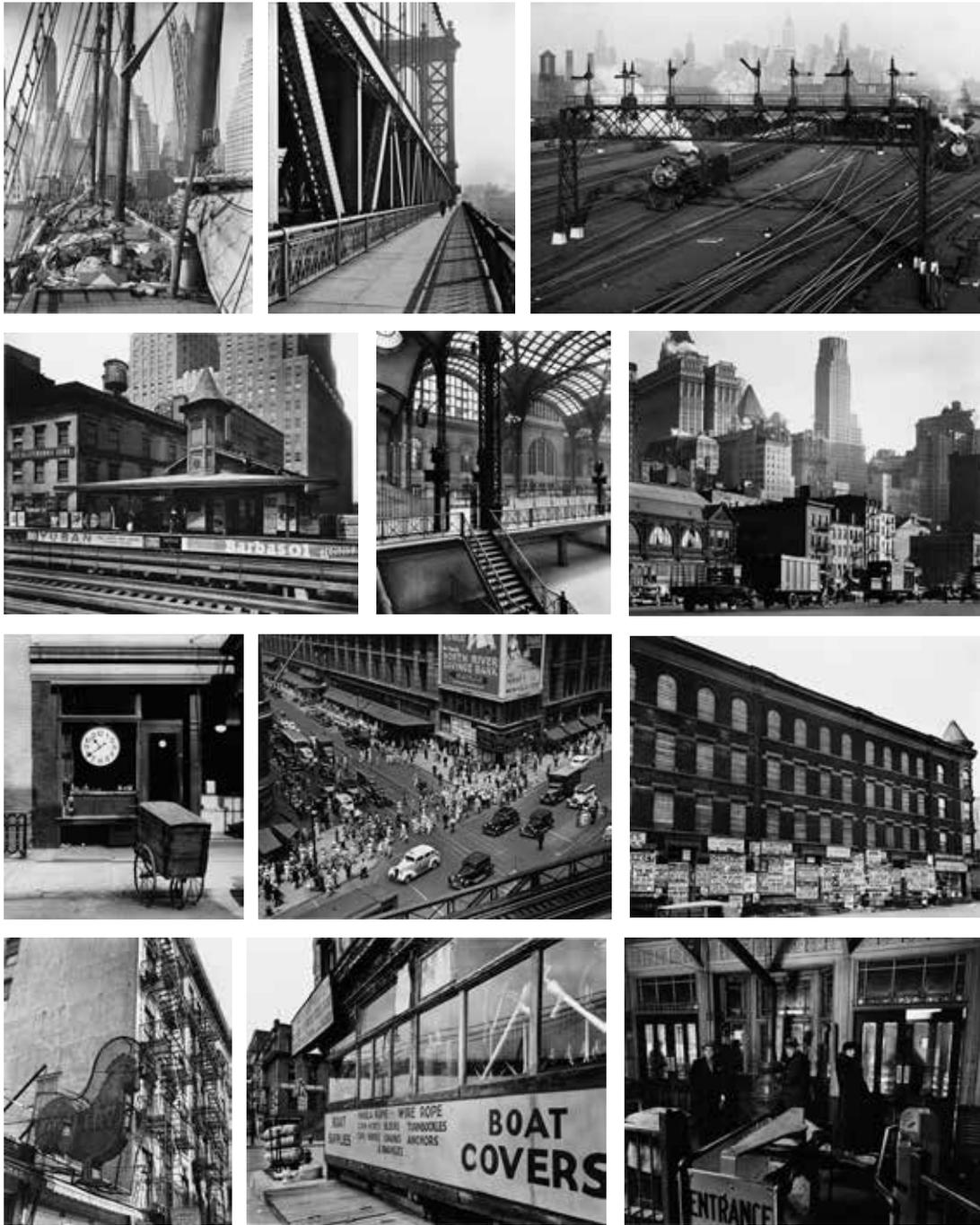
Provenance

Feature Gallery, Chicago.

Acquired from the above by the present owner in 1988.

Literature

Fabre, *The Power of Theatrical Madness*, ICA, London, 1984, pl. 4.



46

BERENICE ABBOTT (1898-1991)

Berenice Abbott's New York II, 1979

New York: Parasol Press, 1979. 12 gelatin silver prints, each mounted, signed and numbered 57/60 by the photographer in pencil on the mount, the portfolio stamp on the verso, with title and colophon page, contained in grey linen folding box.

15 1/2 x 19 1/2in or reverse

US\$20,000 - 30,000

Literature

Commerce Graphics, *Berenice Abbott*, unpaginated, various plates.

Berenice Abbott Photographs, Horizon Press, New York, 1970, pls. 83, 94, 98.

The plates are as follows:

Theoline

Barclay Street Station

Pennsylvania Station

West Street

4th Avenue Brooklyn Billboards

'E1' Station Interior

Marine Shop

Repair Shop on Christopher Street

Macy's Corner

Manhattan Bridge

Rooster

New Jersey Railroad Yards



47

BERND AND HILLA BECHER (1931-2007 AND 1934-2015)

Chemische Fabrik Wesseling Bei Köln, Germany, 1997

Gelatin silver print, signed, titled and dated in pencil on verso.

One from an edition of five.

23 3/4 x 18 1/4in

US\$10,000 - 15,000

Provenance

Galerie Rodolphe Janssen, Brussels.

Acquired from the above by the present owner.



48

48

BARBARA MORGAN (1900-1992)

Selected Images, 1938-1946

Three gelatin silver prints, printed c. 1980, each signed, titled and dated in ink in the margins; copyright credit stamp on the verso. (3)

sizes vary from 12 1/4 x 13 5/8in to 17 x 11 3/8in

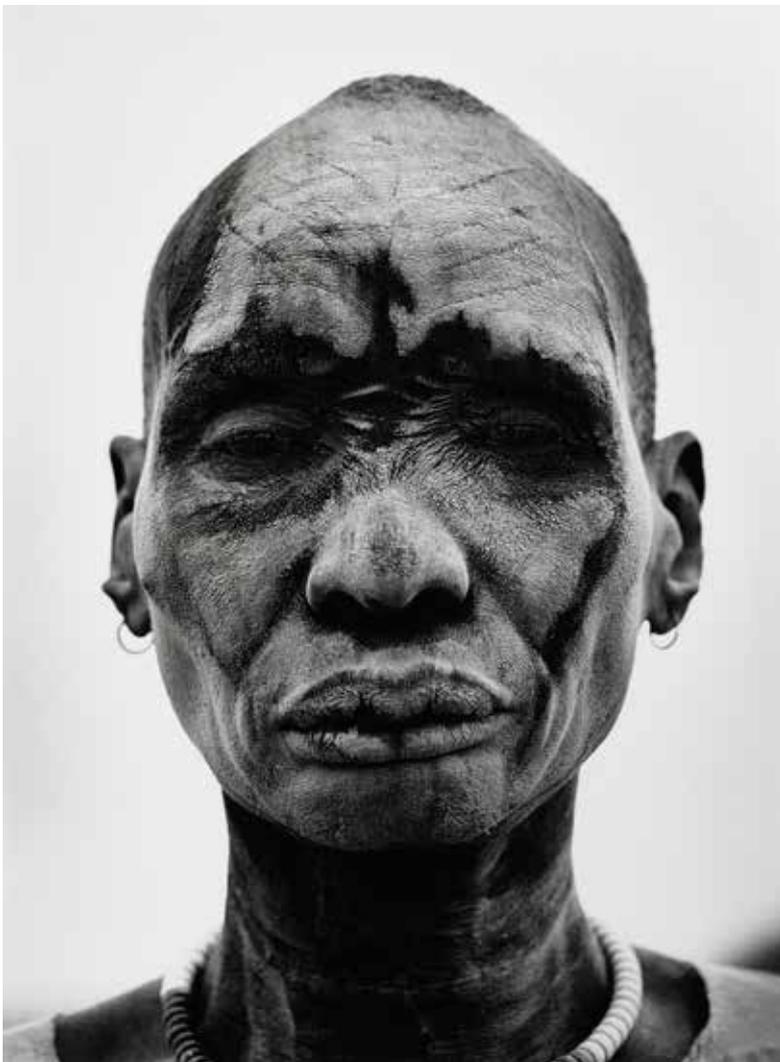
US\$3,000 - 5,000

The plates are as follows:

Hearst over the People, 1938

City Sound, 1940

Le Corbusier in New York, 1946



49

49

SEBASTIÃO SALGADO (BORN 1944)

Dinka Man at the cattle camp of Kei, Southern Sudan, 2006

Gelatin silver print, embossed copyright credit stamp in the margin; signed, titled 'Sud-Soudan' and dated in pencil on the verso.

20 x 14 1/2in

US\$5,000 - 7,000

Provenance

Acquired directly from the artist.

Peter Fetterman Gallery, Santa Monica.

Literature

Couto, *Sebastião Salgado: Africa*, Taschen, Köln, 2007, p. 295.



50



51

50

SEBASTIÃO SALGADO (BORN 1944)

A Himba group in Omuramba, near the Zebra mountains in Kaokoland, Namibia, 2005

Gelatin silver print, embossed copyright credit stamp in the margin; signed, titled 'Namibia', and dated in pencil on the verso.

14 5/8 x 20in

US\$7,000 - 9,000

Provenance

Acquired directly from the artist.
Peter Fetterman Gallery, Santa Monica.

51

SEBASTIÃO SALGADO (BORN 1944)

Bushmen Botswana, Africa, 2008

Gelatin silver print, embossed copyright credit stamp in the margin; signed, titled 'Botswana' and dated in pencil on the verso.

14 5/8 x 20in

US\$8,000 - 12,000

Provenance

Acquired directly from the artist.
Peter Fetterman Gallery, Santa Monica.



52

52

GEORGE TICE (BORN 1938)

Telephone Booth, 3 a.m., Rahway, New Jersey, 1974

Selenium toned gelatin silver print, printed 2000, signed in pencil on the mount; titled and dated in pencil on mount verso.

19 3/8 x 15 1/4in

US\$4,000 - 6,000

Provenance

Acquired directly from the artist.
Peter Fetterman Gallery, Santa Monica.



53

53

HENRI CARTIER-BRESSON (1908-2004)

Rue Mouffetard, Paris, 1954

Gelatin silver print, printed later, signed in ink and embossed copyright credit stamp in the margin.

14 x 9 3/8in

US\$15,000 - 25,000

Provenance

Christie's, New York, *Photographs*, 22 October 2002, lot 59.
Acquired from the above by the present owner.

Literature

Henri Cartier-Bresson: A Propos de Paris, Bulfinch Press, and Little, Brown, and Co., Boston, 1994, pl. 16.

Montier, *Henri Cartier-Bresson and the Artless Art*, Little, Brown, and Co., Boston, 1996, pl. 150.



54



55

54

ELLIOTT ERWITT (BORN 1928)

California Kiss, Santa Monica, 1955

Gelatin silver print, printed 2016, typed title, date and signed in ink on an 'Elliott Erwitt' studio label attached to the verso.

25 x 38in

US\$7,000 - 10,000

Literature

Erwitt, *Snaps*, Phaidon, London, 2003, pp. 502-503; *Elliott Erwitt's Paris*, Kempen, 2010, cover; Erwitt, *Personal Best*, Kempen, 2006, pp. 434-435.

55 W

ELLIOTT ERWITT (BORN 1928)

Paris, 1989

Gelatin silver print, printed 2016, signed, titled and dated in pencil on the verso.

25 1/4 x 37 5/8in

US\$7,000 - 9,000

Literature

Elliott Erwitt's Paris, Kempen, 2010, cover.
Elliott Erwitt: Personal Best, Kempen, 2006, pp. 184-185.



56

56

HORST P. HORST (1906-1999)

'I Love You'-Lisa Fonssagrives with hat by Balenciaga and gloves by Boucheron, Paris, 1938

Toned gelatin silver print, printed later, signed in pencil on the verso.
9 5/8 x 7 1/4in

US\$5,000 - 7,000

Provenance

Property from a Private European Collection.

Literature

Vogue, 1 August 1938; Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson, London, 1991, pl. 13.
Brown, *Horst: Photographer of Style*, V&A Publishing, London, 2014, pl. 64.



57

57

HORST P. HORST (1906-1999)

Carmen (Face Massage), New York, 1946

Selenium toned gelatin silver print, printed later, signature blindstamp in the margin; signed, titled and dated in pencil on the verso.
11 5/8 x 9in

US\$5,000 - 7,000

Provenance

Property from a Private European Collection.

Literature

Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson, London, 1991, pl. 80.
Form: Horst, Twin Palms Publishing, Altadena, California, 1992, p. 33.



58

58

HORST P. HORST (1906-1999)

Electric Beauty, Paris, 1939

Selenium toned gelatin silver print, printed later, signature blindstamp in the margin; signed, titled and dated in pencil on the verso.
11 1/8 x 8 7/8in

US\$3,000 - 5,000

Provenance

Property from a Private European Collection.

Literature

Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson, London, 1991, pl. 44.



59

59

HORST P. HORST (1906-1999)

Dali Costumes, Paris, 1939

Toned gelatin silver print, printed later, signature blindstamp in the margin; signed in pencil on the verso.
12 x 8 3/4in

US\$5,000 - 7,000

Provenance

Property from a Private European Collection.

Literature

French Vogue, May 1976, p. 76.
Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson, London, 1991, pl. 15.



60

60

JEANLOUP SIEFF (1933-2000)

Le Derrière au Soleil, 1989

Gelatin silver print, signed and dated in ink in the margin; titled and dated in pencil and copyright credit stamp on the verso.

17 1/2 x 11 1/2in

US\$3,000 - 5,000



61

61

JEANLOUP SIEFF (1933-2000)

La Robe Trop Petite, Paris, 1995

Gelatin silver print, signed and dated in ink in the margin; title and dated in pencil and copyright credit stamp on the verso.

13 3/4 x 13 3/4in

US\$3,000 - 5,000



62

62

WILLIAM KLEIN (BORN 1928)

Smoke + Veil, Paris (Vogue), 1958

Gelatin silver print, printed later, signed, titled and dated in pencil on the verso.

17 3/8 x 12 5/8in

US\$4,000 - 6,000

Literature

William Klein: In & Out of Fashion, Random House, New York, 1994, cover.

William Klein, Centre Georges-Pompidou/Herscher, Paris, 1983, p. 83.



63

63 W

TERRY O'NEILL (BORN 1938)

Mick Jagger in Fur Parka - Mouth Closed, 1964

Gelatin silver print, printed later, flush-mounted, signed and numbered 3/50 in ink in the margin.

54 x 36in

US\$6,000 - 8,000



64



65

64

GEORGE TICE (BORN 1938)

Petit's Mobil Gas Station, Cherry Hill, New Jersey., 1974

Gelatin silver print, printed 1993, signed in pencil in the margin, titled and dated in pencil on the mount verso.

15 3/8 x 19 1/4in

US\$4,000 - 6,000

Provenance

Acquired directly from the artist.
Peter Fetterman Gallery, Santa Monica.

Literature

George Tice: Selected Photographs, 1953-1999, David R. Godine, Boston, 2001, p. 55.

Urban Romantic: The Photographs of George Tice, David R. Godine, Boston, 1982, p. 120.

65

GEORGE TICE (BORN 1938)

White Castle, Route #1, Rahway, New Jersey, 1973

Selenium toned gelatin silver print, printed 2002, signed in pencil on the mount; titled and dated in pencil on the mount verso.

15 1/4 x 19 1/4in

US\$4,000 - 6,000

Provenance

Acquired directly from the artist.
Peter Fetterman Gallery, Santa Monica.

Literature

Tice, *Urban Landscapes: A New Jersey Portrait*, cover.



66



67

66

SALLY MANN (BORN 1951)

Untitled, 1999

Archival iris print, signed, dated and numbered 19/40 in pencil on the verso.

21 3/4 x 27 3/4in

US\$3,000 - 5,000

67

ROBERT MAPPLETHORPE (1946-1989)

Silver Dollar, 1988

Gelatin silver print, flush-mounted, signed in ink by the artist, titled, dated and annotated 'AP #C' by an unidentified hand in ink and with the artist's copyright inkstamp on mount verso.

19 1/4 x 23in

US\$7,000 - 10,000



68

68

CANDIDA HÖFER (BORN 1944)

Campo Santo, Pisa, 1985

Chromogenic print, signed, titled, dated and numbered 6/6 in pencil on the verso.

14 1/2 x 22in

US\$4,000 - 6,000

Provenance

Nicole Klagsbrun Gallery, New York.

Literature

Glenn, *Candida Höfer: Architecture of Absence*, Aperture, 2005, p. 7.



69

69

JAN GROOVER (1943-2012)

Untitled (Cemetery), 1995

Platinum-palladium print, signed, dated, numbered 1/10 and inscribed 'T332' in pencil in the margin.

11 1/8 x 19in

US\$3,000 - 5,000

Provenance

Robert Miller Gallery, New York.



70

70

CANDIDA HÖFER (BORN 1944)

Biblioteca Civica Triest, 1988

Chromogenic print, signed, titled, dated and numbered 4/6 in pencil on the verso.

14 1/4 x 20 1/2in

US\$3,000 - 5,000

Provenance

Nicole Klagsbrun Gallery, New York.



71



72

71

SEBASTIÃO SALGADO (BORN 1944)

Site of the now dried Lake Faguibine, Mali, Africa, 1985

Gelatin silver print, printed 2007, embossed copyright credit stamp in the margin; signed, titled 'Mali', and dated in pencil on the verso.

13 1/2 x 20 1/4in

US\$7,000 - 10,000

Provenance

Acquired directly from the artist.
Peter Fetterman Gallery, Santa Monica.

Literature

Couto, *Sebastião Salgado: Africa*, Taschen, Köln, 2007, p. 233.

72

SEBASTIÃO SALGADO (BORN 1944)

Church Gate Station, Western Railroad Line, Bombay, India, 1995

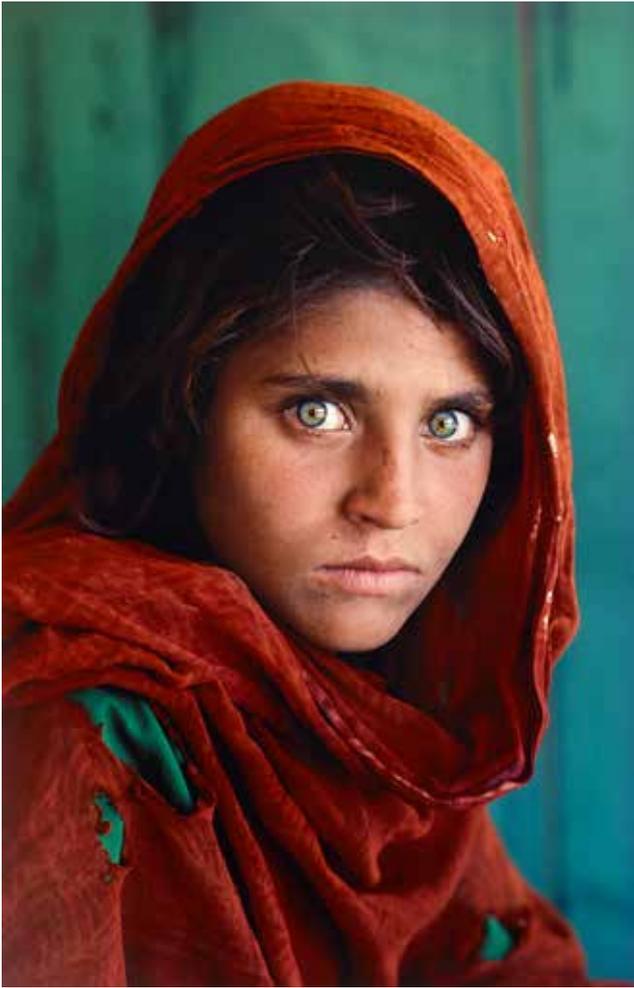
Gelatin silver print, printed later, embossed credit stamp in the margin; signed, titled 'India' and dated in pencil on the verso.

11 1/2 x 17 1/8in

US\$5,000 - 7,000

Literature

Migrations: Humanity in Transition, Aperture, New York, c. 2000, p. 419.



73

73

STEVE MCCURRY (BORN 1950)

Afghan Girl, Sharbat Gula, Peshawar, Pakistan, 1984

Archival digital chromogenic print, printed 2014, signed in ink and with artist's studio label on the verso.

One from an open edition.

21 1/7 x 14 1/4in

US\$12,000 - 18,000

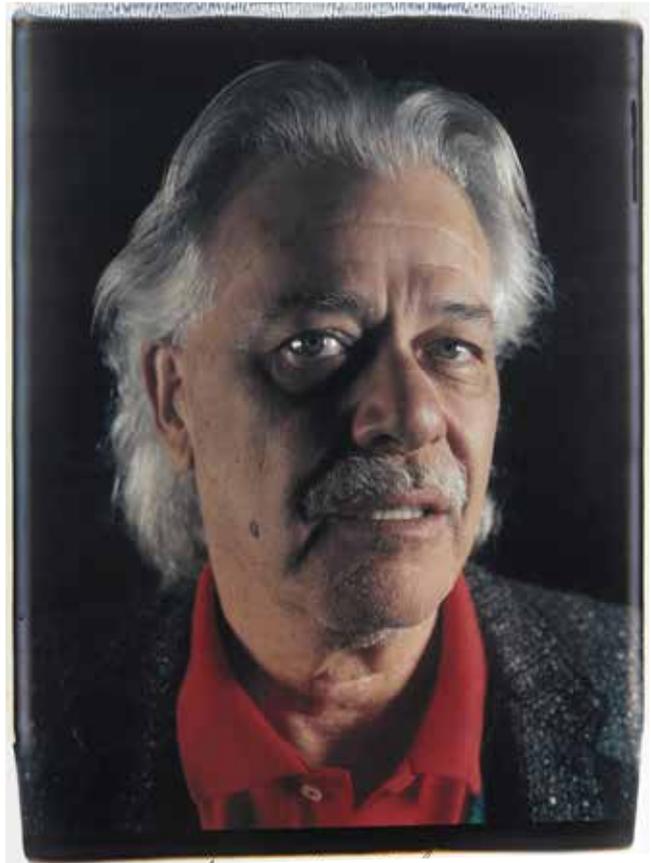
Provenance

Acquired directly from the artist.

Peter Fetterman Gallery, Santa Monica.

Literature

National Geographic, June 1985, cover.



74

74 ▲

CHUCK CLOSE (BORN 1940)

'John' (John Chamberlain), 1992

Unique, large-format Polaroid Polacolor print, signed and dated in ink in the margin.

28 x 21 7/8in

US\$7,000 - 10,000

Provenance

The Artist.

Private Collection, New York, 2006-present.

This lot will preview in New York only.



76

75

NEIL LEIFER (BORN 1942)

Muhammad Ali, Fifth Street Gym, Miami, 1970

Chromogenic print, printed later, signed and numbered 12/150 in ink in the margin.

18 1/2 x 15in

US\$3,000 - 5,000

Provenance

Acquired directly from the artist.
Peter Fetterman Gallery, Santa Monica.

Literature

Newsweek Magazine, 'The Best of Leifer,' ill., p. 142.

76

STEVE MCCURRY (BORN 1950)

Dust Storm, Rajasthan, India, 1983

Archival chromogenic print, printed 2011, signed, titled 'India', dated and numbered 4/30 in ink and with artist's studio label on the verso.

15 1/4 x 22 7/8in

US\$3,000 - 5,000

Provenance

Acquired directly from the artist.
Peter Fetterman Gallery, Santa Monica.



75



77

77

NEIL LEIFER (BORN 1942)

Muhammad Ali Knocks out Cleveland Williams during the 1966 World Heavyweight title at the Astrodome, Houston, Texas, 1966
Archival digital chromogenic print, printed later, signed and numbered 249/350 in ink in the margin.
19 1/4 x 19in

US\$6,000 - 8,000

Provenance

Acquired directly from the artist.
Peter Fetterman Gallery, Santa Monica.



78

78 W

MICHAEL EASTMAN (BORN 1947)

Green Dining Room, from Cuba series, 2002
Chromogenic print, flush-mounted to foamcore, initialed, titled, dated and numbered 1/10 in ink on label attached to the mount verso.
50 x 39in

US\$10,000 - 15,000

Provenance

Private Collection, San Francisco.



79

79

BERT STERN (1930-2013)

Marilyn Monroe (Crucifix II), from *The Last Sitting*, 1962

Archival digital pigment print, flush-mounted, printed 2009, signed, titled, and numbered 20/50 in red crayon on the image; signed and dated '2009' in red crayon with photographer's copyright credit stamp on the mount verso.

15 1/2 x 15 1/2in

US\$3,000 - 5,000

80

ANDRES SERRANO (BORN 1950)

Hooded Warbler II, 2000

Chromogenic print, signed in ink, and numbered 24/40 in pencil on the verso.

23 1/4 x 19 1/2in

US\$2,000 - 3,000

81

CATHERINE OPIE (BORN 1961)

Alaska Landscape #3, 2007

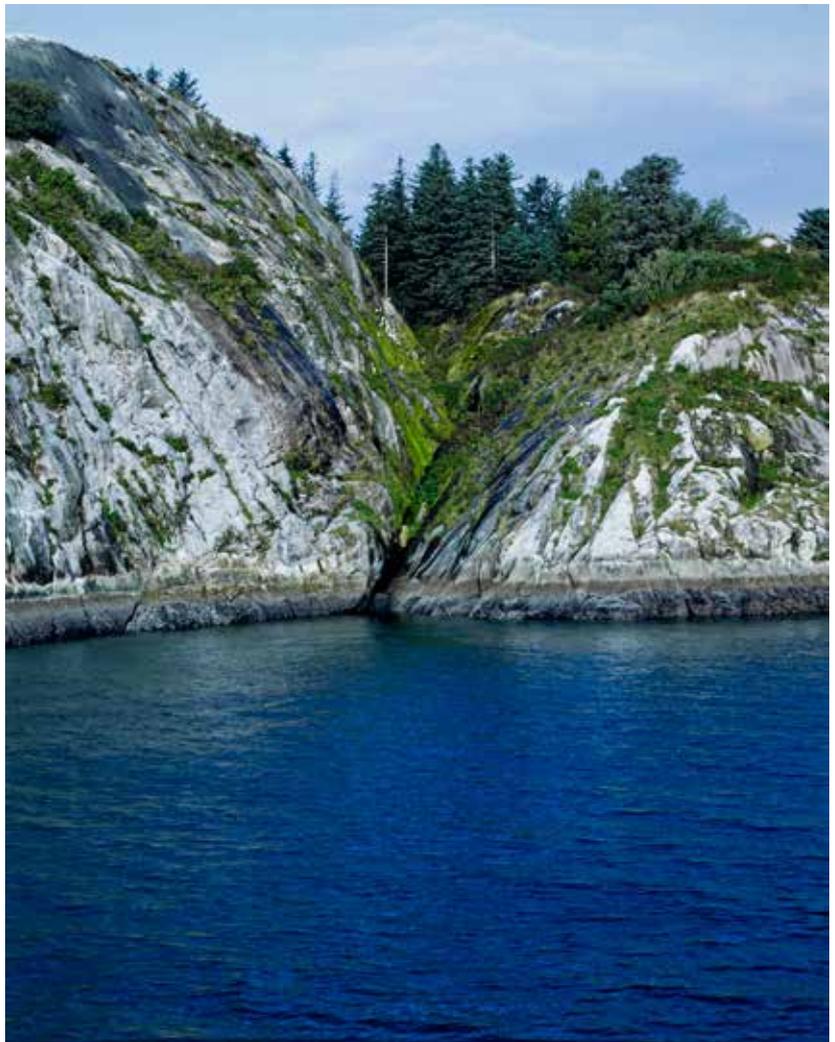
Chromogenic print, signed, titled and numbered 26/40 in ink on the verso.

29 1/8 x 23in

US\$2,000 - 2,500



80



81



82

JOHN SCHABEL (BORN 1957)

#3-463; #7-1747; #8-438; #12-1232, from *Passengers*, 1994-95
Four gelatin silver prints, each signed, titled, dated, the first numbered 3/10 and remaining three numbered 5/10 in pencil or ink in the margin. (4)
23 x 19in each approx.

US\$8,000 - 10,000

Provenance

Dan Bernier Gallery, Santa Monica, California. (three with label affixed to verso).

Literature

John Schabel: Passengers, Twin Palms Publishers, Santa Fe, 2012, unpaginated.



83 W

MICHAEL NAJJAR (BORN 1966)

MSCI World 80-09, from High Altitude Series, 2008-2010

Digital chromogenic print mounted to aluminium, face mounted to plexi, typed title and date, signed and dated '2011' in ink on a label affixed to the reverse, in a custom-made frame.

Two from an edition of six.

51 1/2 x 79in

US\$6,000 - 8,000

This lot will preview in New York only



84 W

NOBUYOSHI ARAKI (BORN 1940)

Flower, Yamorinski and Bondaged Woman, 2006

Dye-destruction print, printed 2014, signed in ink on the verso;

accompanied by a gallery certificate of authenticity.

One from an edition of 10.

50 1/2 x 40 1/2in

US\$15,000 - 20,000



85



86

85

MICHAL ROVNER (BORN 1957)

One Person Game Against Nature #10, 1992-93

Chromogenic print, flush-mounted, titled, dated and numbered 2/7 on label affixed to reverse of frame.

28 1/4 x 28 1/4 in

US\$3,000 - 5,000

Provenance

Barbara Mathes Gallery, New York.

86 W

PHILIP-LORCA DICORCIA (BORN 1951)

W, September 1997 #9, 1997

Archival pigment print, mounted to plexiglas, signed in ink on the label affixed to the verso of the flush-mount.

One from an edition of fifteen.

48 x 60 in

US\$15,000 - 20,000

Provenance

Pace/MacGill Gallery, New York.

Galerie Rodolphe Janssen, Brussels.

Acquired from the above by the present owner.



87 W

EVE SUSSMAN (BORN 1961)

Tempelhof Airport, Berlin, from The Rape of the Sabine Women, 2005

Digital chromogenic print, flush-mounted, printed title, dated and numbered 2/10 on a Certificate of Authenticity accompanying the work.

27 x 71 1/2in

US\$8,000 - 12,000

Provenance

Eve Sussman/Rufus Corporation.
Dorfman Projects, New York.

This lot will preview in New York only



88 W

EVE SUSSMAN (BORN 1961)

Tempelhof Airport at Dawn, from The Rape of the Sabine Women, 2005

Digital chromogenic print, flush-mounted, printed title, dated and numbered 1/10 on a Certificate of Authenticity accompanying the work.

39 1/4 x 48in

US\$8,000 - 12,000

Provenance

Eve Sussman/Rufus Corporation.
Dorfman Projects, New York.

This lot will preview in New York only



89 W

EVE SUSSMAN (BORN 1961)

Helen and Toni in the Kitchen, from The Rape of the Sabine Women, 2005

Digital chromogenic print, flush-mounted, printed title, dated and numbered 1/10 on a Certificate of Authenticity accompanying the work.

39 1/4 x 48in

US\$8,000 - 12,000

Provenance

Eve Sussman/Rufus Corporation.
Dorfman Projects, New York.

This lot will preview in New York only



90 W

EVE SUSSMAN (BORN 1961)

Themis and the Island, from The Rape of the Sabine Women, 2005

Digital chromogenic print, flush-mounted, printed title, dated and numbered 4/10 on a Certificate of Authenticity accompanying the work.

38 3/4 x 47 3/4in

US\$8,000 - 12,000

Provenance

Eve Sussman/Rufus Corporation.
Dorfman Projects, New York.

This lot will preview in New York only

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

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

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

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

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

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

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

MEDIATION AND ARBITRATION PROCEDURES

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

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

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

LIMITED RIGHT OF RESCISSION

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

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday November 2 without penalty. After November 2 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY NOVEMBER 2** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9AM EST ON MONDAY NOVEMBER 7.

Address

Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

Please contact Catherine More at Cadogan Tate Fine Art Storage at
+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 or
c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS

55	84	89
63	86	90
78	87	
83	88	

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410

Bonhams

Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

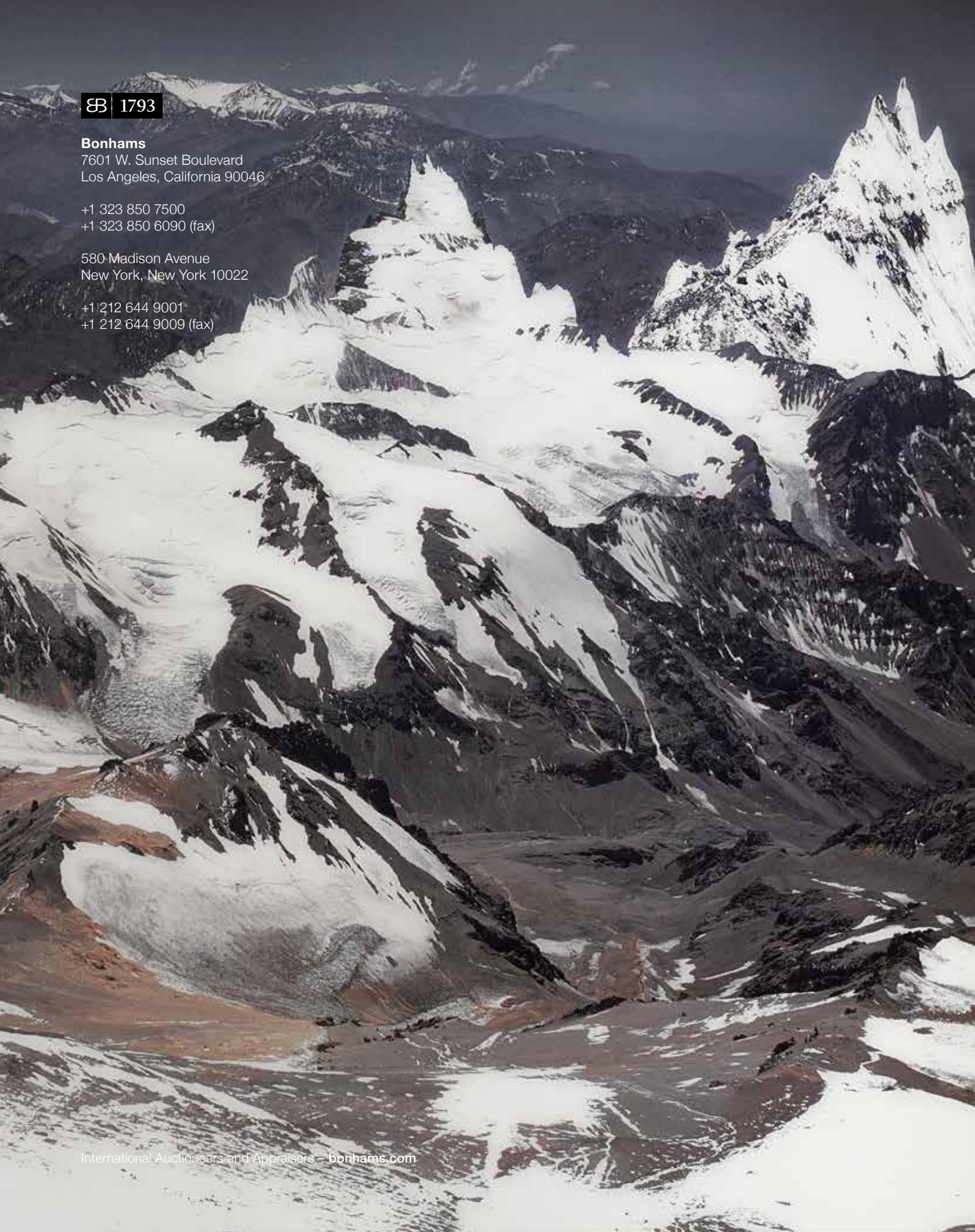
Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____





B 1793

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