

FINE PHOTOGRAPHS

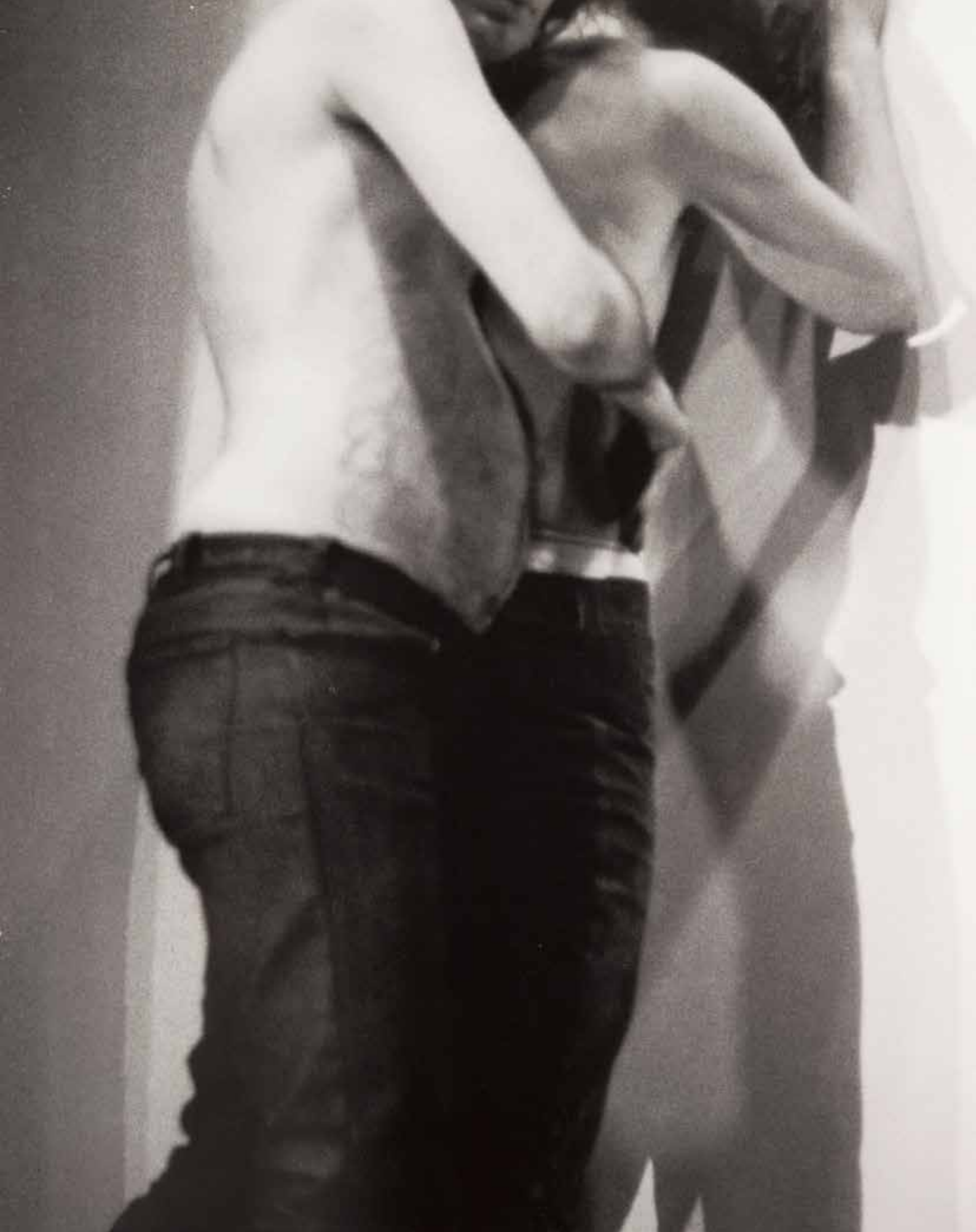
Monday October 2, 2017



Bonhams

NEW YORK







FINE PHOTOGRAPHS

Monday, October 2, 2017 at 2pm
New York

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

PREVIEW

San Francisco

Selected highlights on view
Friday September 22, 10am to 5pm
Saturday September 23, 12pm to 5pm
Sunday September 24, 12pm to 5pm

New York

Friday September 29, 10am to 5pm
Saturday September 30, 12pm to 5pm
Sunday October 1, 12pm to 5pm
Monday October 2, 10am to 1pm

BIDS

+1 (212) 644 9001
+1 (212) 644 9009 fax
bids.us@bonhams.com

To bid via the internet please visit
www.bonhams.com/24269

Please note that bids should be submitted no later than 24hrs prior to the sale. New Bidders must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being processed.

LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE

Please email bids.us@bonhams.com with "Live bidding" in the subject line 48hrs before the auction to register for this service.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of \$1000

Please see pages 100 - 103 for bidding information including conditions of sale, after-sale collection and shipment.

SALE NUMBER: 24269

CATALOG: \$35

INQUIRIES

Laura Paterson
Head of Photographs
+1 (917) 206 1653
laura.paterson@bonhams.com

Judith Eurich
Director, Prints and Photographs
+1 (415) 503 3259
judith.eurich@bonhams.com

Stacy Thompson
Junior Specialist/Cataloguer
+1 (415) 503 3368
stacy.thompson@bonhams.com

Elizabeth Meyer
Cataloguer
+1 (917) 206 1619
elizabeth.meyer@bonhams.com

Automated Results Service
+1 (800) 223 5854

ILLUSTRATIONS

Front cover: Lot 45
Inside front cover: Lot 21
Session page: Lot 20
Inside back cover: Lot 8
Back cover: Lot 50

"Roy DeCarava photographs
copyright the Estate of Roy
DeCarava, 2017.
All Rights Reserved."

Bonhams

© 2017, Bonhams & Butterfields
Auctioneers Corp.; All rights reserved.
Principal Auctioneer: Malcom J. Barber
NYC License No. 1183017
Bond No. 57BSBGL0808



1

ANSEL ADAMS (1902-1984)

Aspens, Northern New Mexico, 1958

Gelatin silver print, printed 1973-77, signed in pencil on the mount;
titled in ink and Carmel credit stamp on the mount verso.

15 x 19in (38.1 x 48.2cm)

US\$20,000 - 30,000

Provenance

With the Ansel Adams Gallery, Yosemite National Park, California,
acquired 1990s.

Literature

Examples: The Making of 40 Photographs, Little, Brown and Company,
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.



2

CARLETON E. WATKINS (1829-1916)

Section of the Sentinels with Pavilion Built over the Stump of the Big Tree, Calaveras Grove, 1878-81

Mammoth-plate albumen print.

16 3/8 x 11/16in (41.5 x 29.7cm)

mount 20 x 26in (50.8 x 66cm)

US\$20,000 - 30,000

Weston Naef and Christine Hult-Lewis have located three other mammoth prints of this image in institutional collections: The National Gallery of Australia in Canberra; The J. Paul Getty Museum in Los Angeles; and The National Library of Wales.

This print is extraordinarily rare. This is only the second time the image has come to auction.

Literature

Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, J. Paul Getty Museum, Los Angeles, 2011, No. 279.



3

ANNE W. BRIGMAN (1869-1950)

The Storm Tree, 1911

Gelatin silver print, signed in ink on the recto.

sheet 7 3/4 x 9 3/4 in (19.8 x 24.8 cm)

US\$4,000 - 6,000

Literature

Weston Naef, *The Collection of Alfred Stieglitz*, fig. 95.

Another print of this image is in the Alfred Stieglitz Collection at The Metropolitan Museum of Art.



4

FRANTIŠEK DRTIKOL (1883-1961)

Nude, 1924

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

7 5/8 x 11 1/4 in (19.4 x 28.6 cm)

mount 9 x 12 in (23 x 30.4 cm)

US\$7,000 - 9,000

Provenance

With Robert Koch Gallery, San Francisco.



5

DR. DAIN L TASKER (1872-1964)

Bearded Iris, 1930s

Gelatin silver print, title in pencil on the verso.

11 1/4 x 9 3/4in (28.5 x 24.7cm)

US\$5,000 - 7,000



6

6

ORMOND GIGLI (BORN 1925)

Girl in Light, 1967

Toned gelatin silver print, printed later, signed, titled and numbered 'AP 3/3' in ink in the margin; signed, titled, dated and numbered 'AP 3/3' in ink on the flush-mount verso.

17 x 15in (43 x 38cm)

sheet /flush-mount 22 x 20in (55.6 x 50.4cm)

US\$5,000 - 7,000

**THE COLLECTION OF PHIL MERCADO
AND TODD QUINN**

7 ^W

BERT STERN (1930-2013)

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

Chromogenic print, printed later, signed, titled 'Marilyn', dated and numbered '20/25' in white pencil in the margin.

43 1/2 x 43 3/4in (111 x 111.5cm)

sheet 47 x 47.5in (119.2 x 120.3cm)

US\$18,000 - 22,000



7



8

8

ANDRÉ KERTÉSZ (1894-1985)

Washington Square, New York, 1966

Gelatin silver print, signed and dated on the verso.

13 3/4 x 10 3/8in (34.8 x 23.7cm)

sheet 14 x 11in (35.5 x 27.8cm)

US\$9,000 - 12,000

Provenance

Gift of the artist.

Literature

Borhan, *André Kertész: His Life and Work*, Bullfinch Press, 2000, p. 303.

André Kertész, Jeu de Paume, Paris, 2010, p. 268.

9

EDWARD STEICHEN (1879-1973)

The Flatiron-Evening, 1905

Three-color half-tone print.

8 1/2 x 6 1/2in (21.6 x 16.5cm)

US\$10,000 - 15,000

Provenance

With Peter Fetterman Gallery, Santa Monica.

Literature

Steichen, *Steichen's Legacy: Photographs, 1895-1973*, pl. 143.

Camera Work, No. 14, April 1906.



9



10

10

HENRI CARTIER-BRESSON (1908-2004)

Île de la Cité, Paris, 1952

Gelatin silver print, printed 1990s, signed in ink and copyright credit blindstamp in the margin.

11 3/4 x 17 5/8in (29.8 x 44.7cm)

sheet 15 3/4 x 19 5/8in (40 x 49.8cm)

US\$7,000 - 9,000

Provenance

With Gallery Old Town, San Diego.

Literature

Delpire, *Henri Cartier-Bresson: Photographer*, New York Graphic Society, Little, Brown and Co., New York, 1979, pl. 8.

11

MAN RAY (1890-1976)

Place Vendôme, 1926

Gelatin silver print, signed in ink on the recto; 'Collection A.N. Vidal', various other annotations in German in pencil and 'Rue Campagne Première' credit stamp on the verso.

8 7/8 x 7in (22.7 x 17.8cm)

US\$10,000 - 15,000

Provenance

With Fraenkel Gallery, San Francisco.



11

In the early 1950's, photographer Paul Strand suggested to screenwriter Cesare Zavattini that they work together on a book about a small town in Italy that would reveal the spirit of its people. Zavattini proposed his own birthplace of Luzzara, in the Po Valley. The collaboration resulted in *Un Paese: Portrait of an Italian Village* (1955), a remarkable document which captures the essential experience of daily life in Luzzara. Among Strand's images are the gentle landscapes and encounters of village life, so elegantly rendered in lots 12 and 13.



12



13



14

12

PAUL STRAND (1890-1976)

Near the Po, Luzzara, Italy, 1953

Gelatin silver print, signed, titled and dated by Hazel Strand in pencil on the mount verso.

4 5/8 x 5 3/4in (11.6 x 14.7cm)

mount 12 5/8 x 10 3/8 (32 x 26.4cm)

US\$8,000 - 12,000

13

PAUL STRAND (1890-1976)

Viesta, Gargano, Italy, 1952

Gelatin silver print, initialed, titled, dated by Hazel Strand in pencil on the mount verso.

4 5/8 x 5 7/8in (14.3 x 15cm)

sheet 4 7/8 x 6 1/4in (12.4 x 15.9cm)

US\$5,000 - 7,000

Provenance

Butterfield & Butterfield, San Francisco, 16 May 1990, lot 338.

14

W. EUGENE SMITH (1918-1978)

Pittsburgh, 1955-56

Gelatin silver print, notations 'E-1', 'R-4' '32' in pencil, stamped 'Personal Exhibition Print Returnable on Demand,' 'Smith/Magnum' copyright credit reproduction and exhibition limitation stamps on the mount verso.

8 3/4 x 13 3/8in (22 x 34cm)

mount 20 x 16in (50.8 x 40.5cm)

US\$5,000 - 7,000

Literature

"Pittsburgh: W. Eugene Smith's Monumental Poem to a City," *1959 Photography Annual*, New York: Ziff-Davis Publishing Co., 1958, pp. 96-133, this photo on page 118.

William S. Johnson, *W. Eugene Smith: Master of the Photographic Essay*, New York: Aperture, 1982, cat. no. 23:026, p. 156.



15

15

LEE FRIEDLANDER (BORN 1934)

Butte, Montana, 1970

Gelatin silver print, printed 1973, signed, titled, dated, negative notation '69-34' in pencil, copyright credit reproduction limitation and '1973' date stamps on the verso.

7 3/8 x 11 1/8in (18.8 x 28.2cm)

sheet 11 x 14in (28 x 35.4cm)

US\$5,000 - 7,000

Provenance

With Fraenkel Gallery, San Francisco.

16

ART SINSABAUGH (AMERICAN, 1924-1983)

American Landscapes,

New York: Daniel Wolf, Inc., 1980. Seven gelatin silver prints, each signed, titled, dated and numbered '5/10' in pencil on the mount; colophon and text inserts, numbered '5/10' in ink; contained in a large folio clamshell box with blindstamped title.

varying sizes from 11 3/4 x 19 1/2in (29.7 x 49.5cm) to 21 x 11in (53.5 x 28cm)

mount each 16 1/2 x 24 1/2in (42 x 62.5cm)

US\$10,000 - 15,000

Art Sinsabaugh studied with Aaron Siskind and Harry Callahan at Chicago's Institute of Design, founded by László Moholy-Nagy in 1937, then at the forefront of photographic experimentation in the US. Sinsabaugh's widely-admired landscapes, taken in the 1960s and 1970s, are slim, panoramic views, usually of the rural mid-West, that possess a haunting beauty and distinct sense of place. Lot 23 features another important work by the photographer.





THE ESTATE OF EDWARD J. SEMICK

17

ANSEL ADAMS (1902-1984)

Portfolio IV: What Majestic Word--In Memory of Russell Varian, San Francisco: Sierra Club, 1963. Fifteen gelatin silver prints, each signed in ink on the mount; each numbered '80' in red ink on the *Portfolio IV* label affixed on the mount verso; each contained in a paper wrapper with printed plate number and quotes from Russell and John Varian; text inserts, numbered '80' in red ink on the colophon; contained in a four-fold linen folio case with green cloth ties and letterpress title; also accompanied by the original cardboard mailing box.

Sizes vary from 9 x 11 1/2in (23 x 29.4cm) to 7 1/4 x 7 3/4in (18.2 x 19.6cm)

mount 11 x 14in (28 x 35.5cm) or the reverse

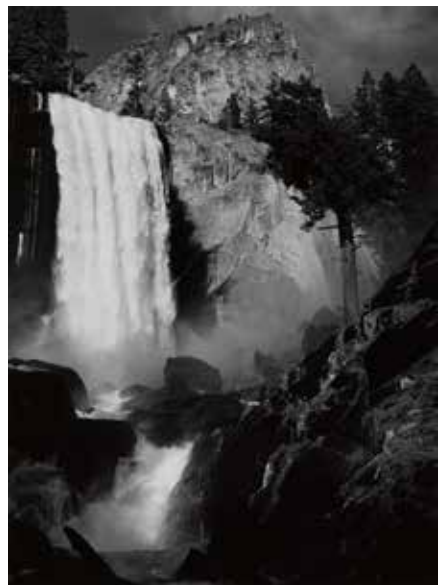
US\$50,000 - 70,000

Provenance

Acquired directly from Ansel Adams;
by bequest to the present owner.

Regarded as perhaps Adams' finest portfolio, this particular copy is unusually accompanied by its original cardboard mailing box with an affixed Sierra Club label which is addressed to Best's Studios in Yosemite National Park.







18

HIROSHI SUGIMOTO (BORN 1948)

South Bay Drive-In, San Diego, CA, 1993

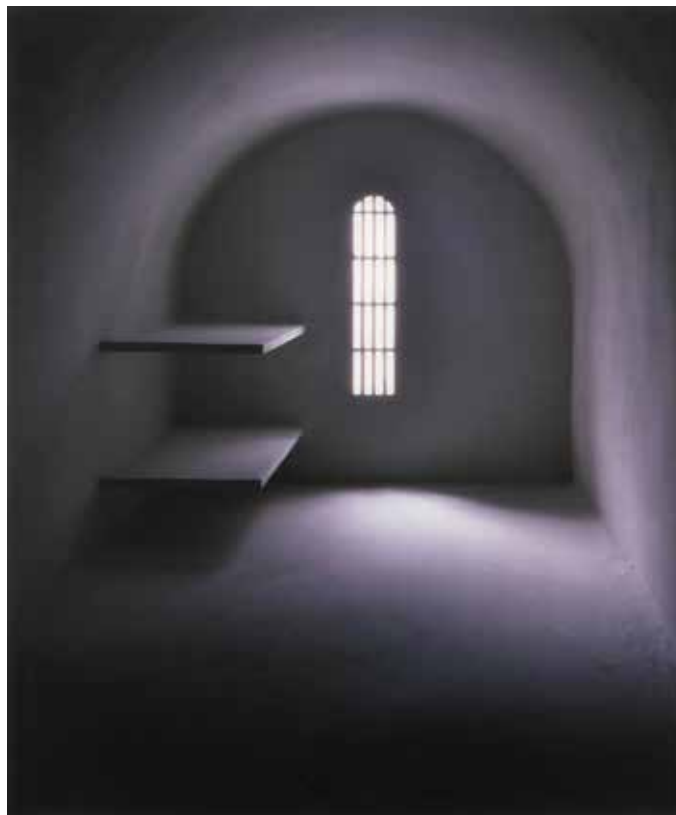
Gelatin silver print, blindstamped title, date, number '5/28'
and notation '734' in the margin, signed in pencil on the mount.

16 5/8 x 21 3/8in (42.2 x 54.2cm)

sheet 18 5/8 x 22 3/4in (47.3 x 57.7cm)

mount 20 x 24in (50.7 x 60.9cm)

US\$12,000 - 18,000



19

19

JAMES CASEBERE (BORN 1953)

Two Bunk Cell, 1998

Dye-bleach print, face-mounted to Plexiglas and flush-mounted on aluminum, signed in ink on a gallery label affixed on the frame backing.

This work is number 5 from the edition of 5.
image/flush-mount 30 x 24in. (76 x 60.5cm)

US\$5,000 - 7,000

Provenance

With Sean Kelly Gallery, New York.

20^W

ROBERT POLIDORI (BORN 1951)

Interior de l'Orangerie, Château de Versailles, France, 1984

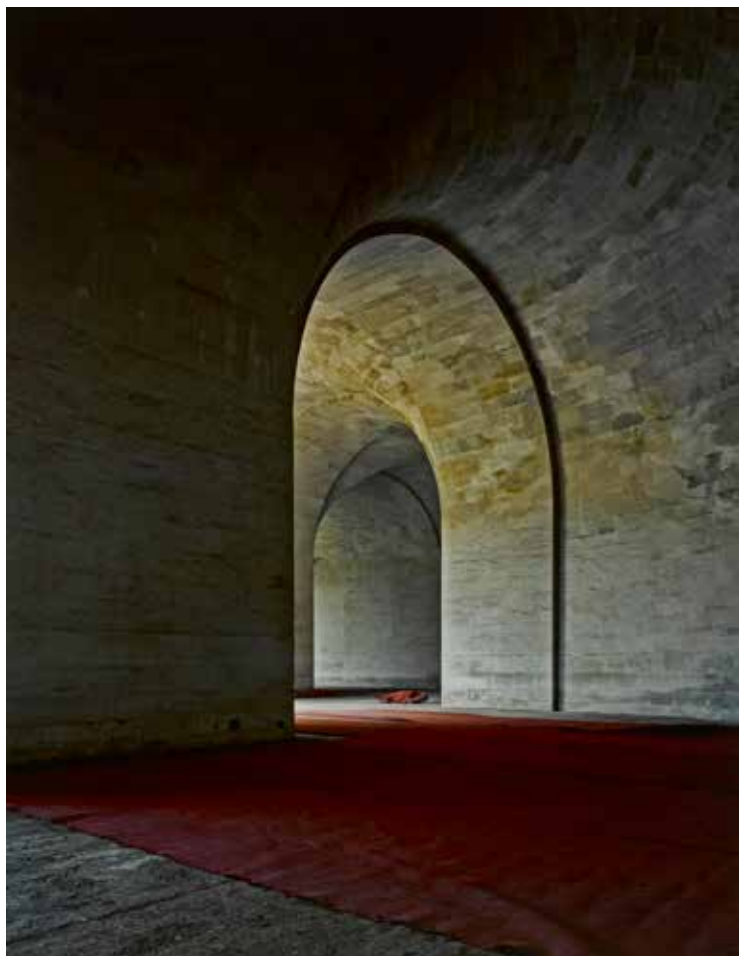
Archival pigment print, flush-mounted on aluminum, signed in ink, typed title, date and number '1/10' on a label affixed on the frame backing.

43 x 33 1/2in (109.2 x 85.1cm)
sheet /flush-mount 50 x 40in (127 x 101.6cm)

US\$15,000 - 25,000

Literature

Montclos, Jean Marie Pérouse de, *Versailles*, Abbeville Publishing, 1991 p. 171.



20

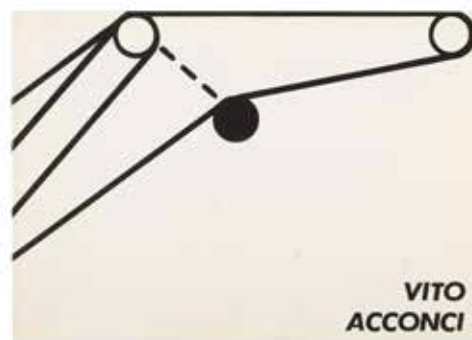
In a illuminating 2016 *New York Times* article, Vito Acconci is described as 'coming of age in the politically agitated years when artists began trying to find ways around the making and selling of objects. They turned to their bodies, their ideas and their actions as the currency of a new realm. Along with peers like Chris Burden, Adrian Piper, Dan Graham and Valie Export, Acconci began conceiving and documenting performances--at a rate of sometimes one a day in what he called "a kind of fever" in 1969--that were conducted on the streets or for audiences so small that they seemed almost not to have happened.'

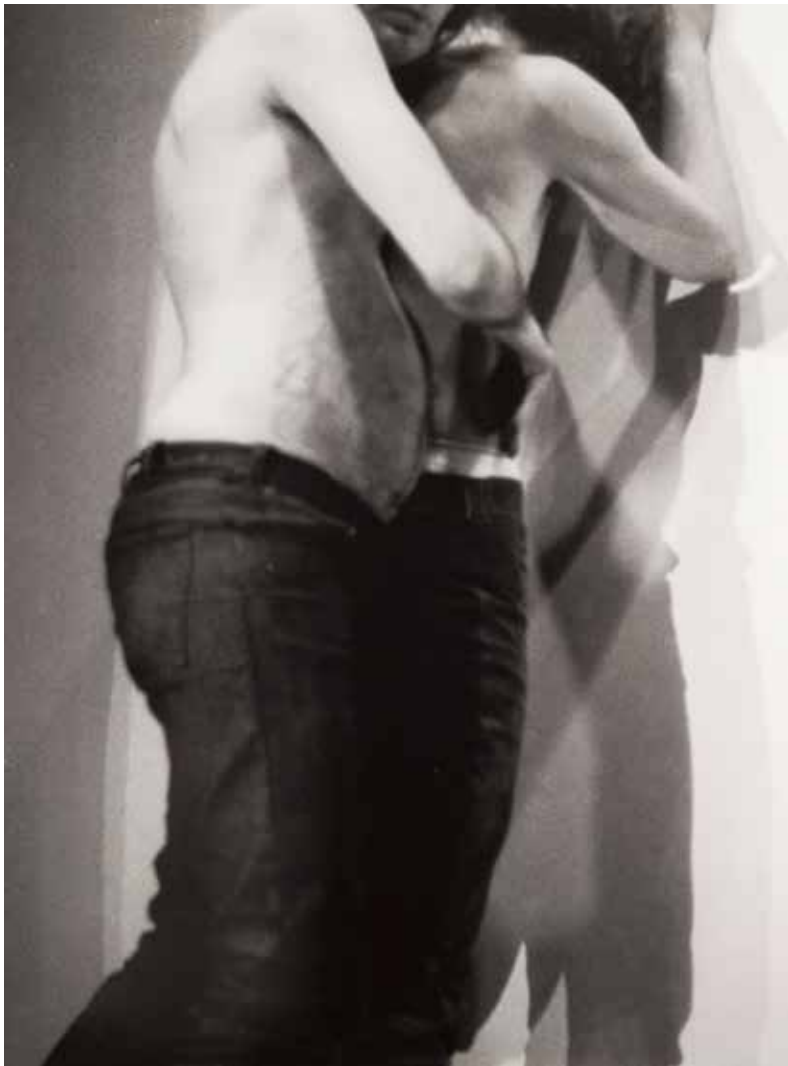
This is true of *Applications*, originally a 20-minute film shot without sound on super8 film at the Art Institute of Chicago in December 1970. The work begins with Acconci's female collaborator Kathy Dillon putting on thick lipstick and covering Acconci's arms and chest with kisses. Acconci then presses himself onto male collaborator Dennis Oppenheim's back, transferring the pigment. With these actions, Acconci creates an unsettling moving tableau that is both narcissistic and conspiratorial. Acconci described the work thus:

'The terms are "I"--"He"/"She"...The mode is: manipulation. The movement is: reversal. The intention is: dissolution of boundaries. The method is: strategy, counter-assessment. The result is: dominance, disappearance. The style is: camouflage...'

The central role of the body in *Applications* builds on the earlier physical experiments of other artists, most notably Yves Klein's 1961 *Imprints*. According to Acconci biographer Kate Linker, he took these ideas further, as '...loosening boundaries between three regions, as the locomotion of color blends together each individual's personal space. Nevertheless, the transfer of color also involved a 'takeover' of the corresponding region, in a metaphor for control.'

Bonhams is delighted to offer this rare and ground-breaking work by this remarkable and highly inventive artist. The original stills from *Applications* were exhibited at Acconci's first retrospective exhibition at the Stedelijk Museum in Amsterdam from November 30, 1978 to January 14, 1979 (the accompanying catalogue cover reproduced here.) However, these panels yellowed so Acconci reprinted two new sets in the 1990s. This is one of these two later sets.





21^W

VITO ACCONCI (1940-2017)

Applications / Performance-Film Chicago / 3 Agents / She Covers My Body With Kisses / Transfer Kisses, Rub Lipstick Off Onto Back, December 1970

Gelatin silver print diptych with text panel, each flush-mounted; text panel with flush-mounted label titled in Dutch 'Toepassing Zij op Mij o Haar' and 'Performance-Film, Chicago, 1970' affixed on the recto, each signed, titled 'Applications,' dated and consecutively numbered '1-3 of 3' in wax pencil on the flush-mount verso. (3)

sheet /flush mount: gelatin silver prints, each 39 1/2 x 29 1/2in (100.3 x 74.9cm)

text panel 29 x 29 1/2 (73.7 x 74.93cm)

US\$80,000 - 120,000

Literature

Vito Acconci, Stedelijk Museum, Amsterdam, 30.11.1978-14.1.1979, exhibition catalogue, No. 18 (first panel illustrated)

Linker, *Vito Acconci*, Rizzoli, New York, 1994, p. 39 (first panel illustrated.)

This photograph was taken in the summer of 1965 at Sunnyrest, a nudist camp in central Pennsylvania. 'Nudist camps were a terrific subject for me...I had always wanted to go but sort of didn't dare tell anybody. After arriving, the camp director said, 'You'll find the moral tone here is higher than the outside world.' His rationale for this had to do with the fact that the human body is really not as beautiful as it's cracked up to be and when you look at it, the mystery is taken away... It's a little bit like walking into a hallucination without being quite sure whose it is... I was really flabbergasted the first time. You think you're going to feel a little silly walking around with nothing on but your camera. But that part is really sort of fun. It just takes a minute, you learn how to do it, and then you're a nudist. You may think you're not but you are.'

Diane Arbus

22

DIANE ARBUS (1923-1971)

A family one night in a nudist camp, Pennsylvania, 1965

Gelatin silver print, printed between 1967 and 1971, signed, numbered

'4090-12-7U-1620' by Doon Arbus, Estate Administrator, in ink and

Estate copyright credit reproduction limitation stamps on the verso.

15 1/4 x 15 1/2 in (38.7 x 39.4 cm)

sheet 19 7/8 x 16 1/8 in (50.5 x 40.9 cm)

US\$60,000 - 80,000v

Provenance

With Fraenkel Gallery, San Francisco.

Literature

Diane Arbus: Magazine Work, Aperture, 1984, p. 68.

Diane Arbus: Revelations, in conjunction with the exhibition originating at The Museum of Modern Art, New York, Random House, New York, 2003, p. 295.

Diane Arbus: An Aperture Monograph, Aperture, 1972, unpaginated.

Mora, *The Last Photographic Heroes: American Photographers of the Sixties and Seventies*, New York, 2007, p. 74.





23

ART SINSABAUGH (AMERICAN, 1924-1983)

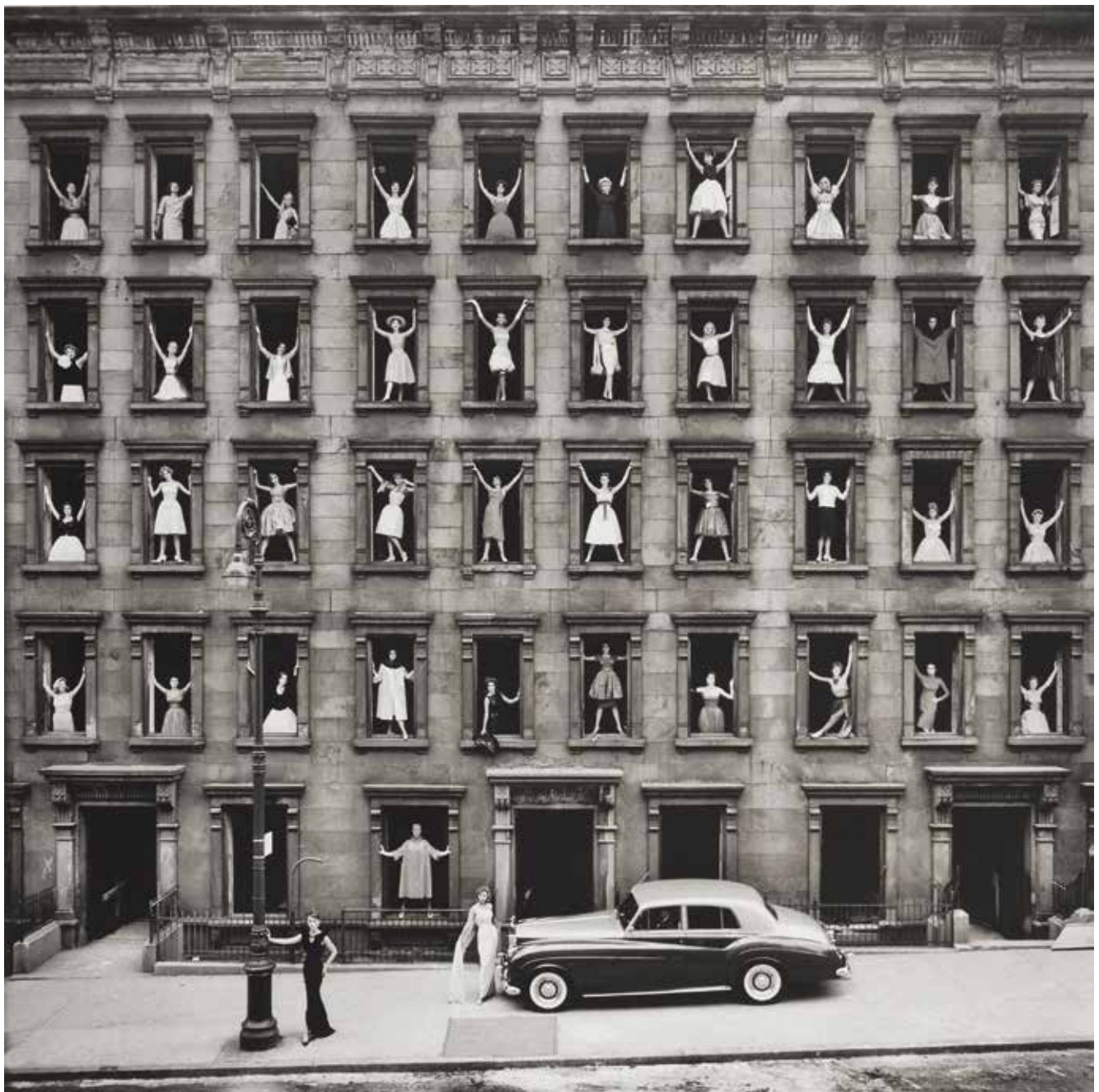
Mark and Sherry, 1969

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

11 5/8 x 19 1/2in (29.5 x 49.5cm)

mount 15 x 22in (38 x 55.8cm)

US\$5,000 - 7,000



24

ORMOND GIGLI (BORN 1925)

New York (Girls in Windows), 1960

Platinum-palladium print, printed later, signed, titled, dated and numbered '4/20' in ink in the margin.

22 7/8 x 23in (58 x 58.3cm)

sheet 26 x 26in (65.8 x 65.8cm)

US\$10,000 - 15,000

An exquisite pair of contact prints, *Wall Street Windows* and *Brooklyn Stoop* (both 1929), are representative of Walker Evans' early career when his work was informed by the Surrealist and Constructivist art he had just encountered on an extended trip to Paris.

Using Kodak's simple vest pocket camera, Evans made *Wall Street Windows* during a brief interval as a file clerk on Wall Street and *Brooklyn Stoop* in his Columbus Heights neighborhood. Both of these graphic prints also bear the influence of Alfred Stieglitz, a leading pioneer of modern art and photography in America, whose New York gallery 291 was a magnet for the contemporary avant garde elite. Evans particularly admired the work of Paul Strand, a Stieglitz protégé, who as early as 1916 had made a series of photographs exploring the graphic rhythms of railings and shadows.

Although early, both compositions are typical of the choice of subject matter Evans favored throughout his life. Both are of plain, unadorned structures, here transformed by Evans into complex, lyrical arrangements of shadow and light.

Both studies are rare and important stepping stones. Shortly after making these tiny gems, Evans met the photographer Berenice Abbott who revealed her cache of 8 x 10 inch photographs of Paris by Eugène Atget. It was a coup de foudre for the young photographer, who was so enchanted by the simple description and great formal beauty of this work that he immediately abandoned his jewel-like modernist prints for the larger 'straight' photographs with which we typically associate him.

25

WALKER EVANS (1903-1975)

Wall Street Windows, 1929

Gelatin silver contact print, notation '31' in the artist's hand in pencil on the verso.

1 1/2 x 2 3/8in (4.5 x 6.1cm)

US\$10,000 - 15,000

Provenance

The Estate of Walker Evans.

26

WALKER EVANS (1903-1975)

Brooklyn Stoop, 1929

Gelatin silver contact print, notation '15' in the artist's hand in pencil on the verso.

2 1/2 x 1 5/8in (6.2 x 4cm)

US\$8,000 - 12,000

Provenance

The Estate of Walker Evans.



25 (Actual size)



26 (Actual size)



27

27

BILL BRANDT (1904-1983)

A Snicket in Halifax, 1937

Gelatin silver print, printed c. 1970, signed in ink on the mount.

13 1/2 x 11 1/2in (34.4 x 29.2cm)

mount 20 x 16in (50.8 x 40.6cm)

US\$6,000 - 8,000

Provenance

With Photofind Gallery (Howard Greenberg), New York, acquired 1988.

Literature

Brandt: The Photography of Bill Brandt,

Harry N. Abrams, New York, 1999, p. 102.

Brandt, *Shadow of Light*, Da Capo Press, New York, 1966, pl. 41.

28

MICHAEL KENNA (BORN 1953)

Seafront, Hastings, Sussex, 1982

Gelatin silver print, signed and dated in pencil on the mount; titled, dated, numbered '8/45' in pencil and copyright credit stamp on the mount verso.

5 5/8 x 9in (14.2 x 22.8cm)

mount 20 x 16in (50.8 x 40.6cm)

US\$4,000 - 6,000



28



29

LYNN DAVIS (BORN 1945)

Emin Minaret of Suleiman Mosque, Turpan, China, 2001

Gelatin silver print, flush-mounted on archival board, signed, dated, numbered '6/10' in ink and credit stamp on the reverse of the flush-mount.

image/flush-mount 40 x 40in (101.4 x 101.4cm)

US\$5,000 - 7,000

Provenance

With Edwynn Houk Gallery, New York.



AN IMPORTANT PRIVATE COLLECTION, PRINCETON

30

FREDERICK HENRY EVANS (1853-1943)

Looking West from the High Altar, c. 1905

Platinum print, blindstamped monogram on the mount; titled in ink on a label and Evans' 'Ex libris' bookplate affixed on the secondary mount verso.

9 1/2 x 7 1/4 in (24.2 x 18.3 cm)

primary mount 10 5/8 x 8 in (26.8 x 20 cm)

secondary mount 20 1/2 x 12 3/4 in (52 x 32.4 cm)

US\$20,000 - 30,000

Provenance

With Witkin Gallery, New York, acquired 1972.



AN IMPORTANT PRIVATE COLLECTION, PRINCETON

31

EUGÈNE ATGET (1857-1927)

Porte d'Italie, Zoniers, c. 1913

Albumen print, flush-mounted, titled and notation '399' in pencil, stamped 'Eugène Atget Photography/Collection Bernice Abbott' and reproduction limitation stamp on the flush-mount verso.
image/flush-mount 6 3/8 x 8 1/2in (16 x 21.5cm)

US\$50,000 - 70,000

Literature

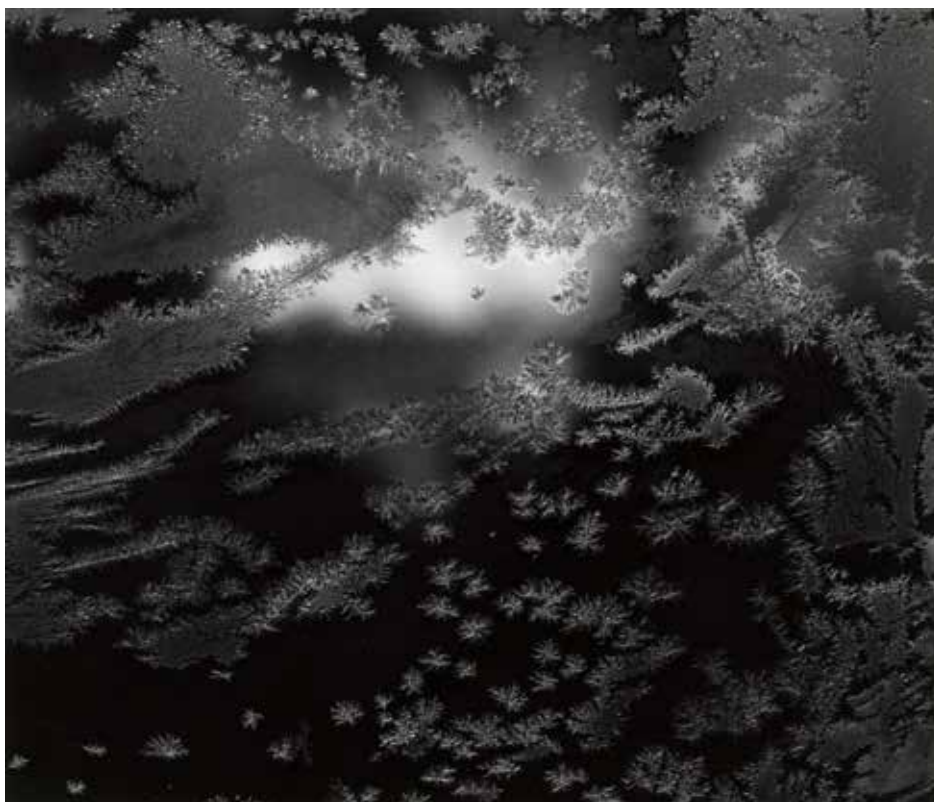
Molly Nesbit Atget's *Seven Albums* New Haven: Yale University Press, 1992, Cat. Zoniers, no. 2, p. 402.

Provenance

From Eugène Atget to Berenice Abbott.
With Witkin Gallery, New York, acquired 1972.

The massive town planning program and modernization of Paris throughout the nineteenth and early twentieth centuries pushed the poorest of its inhabitants to the outermost suburbs (or zones) of the city where they lived in shacks or caravans. Most of these 'zoniers' were ragpickers, eking out a meager living from what they could find in the city's refuse.

Eugène Atget's photographs meticulously documented the destruction of the architecture and inhabitants of 'old Paris' and from 1899 to 1913 he made a series of images of this impoverished underclass, whom he recorded with great sensitivity. This photograph is a fine and rare example from this group. This print was originally in the collection of Berenice Abbott, Atget's assistant and acolyte, who was responsible for disseminating his work to successive generations of gifted American photographers from Walker Evans to Lee Friedlander.



32



33

AN IMPORTANT PRIVATE COLLECTION, PRINCETON

32

PAUL CAPONIGRO (BORN 1932)

A Frosted Window, 1957

Gelatin silver print, printed 1973, signed in pencil on the mount.

7 3/4 x 9 1/4in (9.8 x 23.3cm)

mount 15 x 18in (38 x 46cm)

US\$5,000 - 7,000

Provenance

With Witkin Gallery, New York, acquired 1973.

Literature

Paul Caponigro, Aperture, New York, 1967, 13:1, p.3.

33

EDWARD WESTON (1886-1958)

Pepper No. 30, 1930

Gelatin silver print, printed later by Cole Weston, signed, titled, dated, negative notation '30P' by Cole Weston in pencil and 'Edward Weston' facsimile signature stamp on the mount verso.

9 3/8 x 7 3/8in (23.8 x 18.8cm)

mount 14 x 13in (35.6 x 33cm)

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. 606.



34

EDWARD WESTON (1886-1958)

Dunes, Oceano, 1936

Gelatin silver print, printed c. 1950 by Brett Weston, initialed and dated in pencil on the mount; dated and negative notation '37SO' in pencil on the mount verso.

7 5/8 x 9 5/8 in (19.5 x 24.5cm)

sheet 15 7/8 x 16 in (40.5 x 40.8cm)

US\$35,000 - 45,000

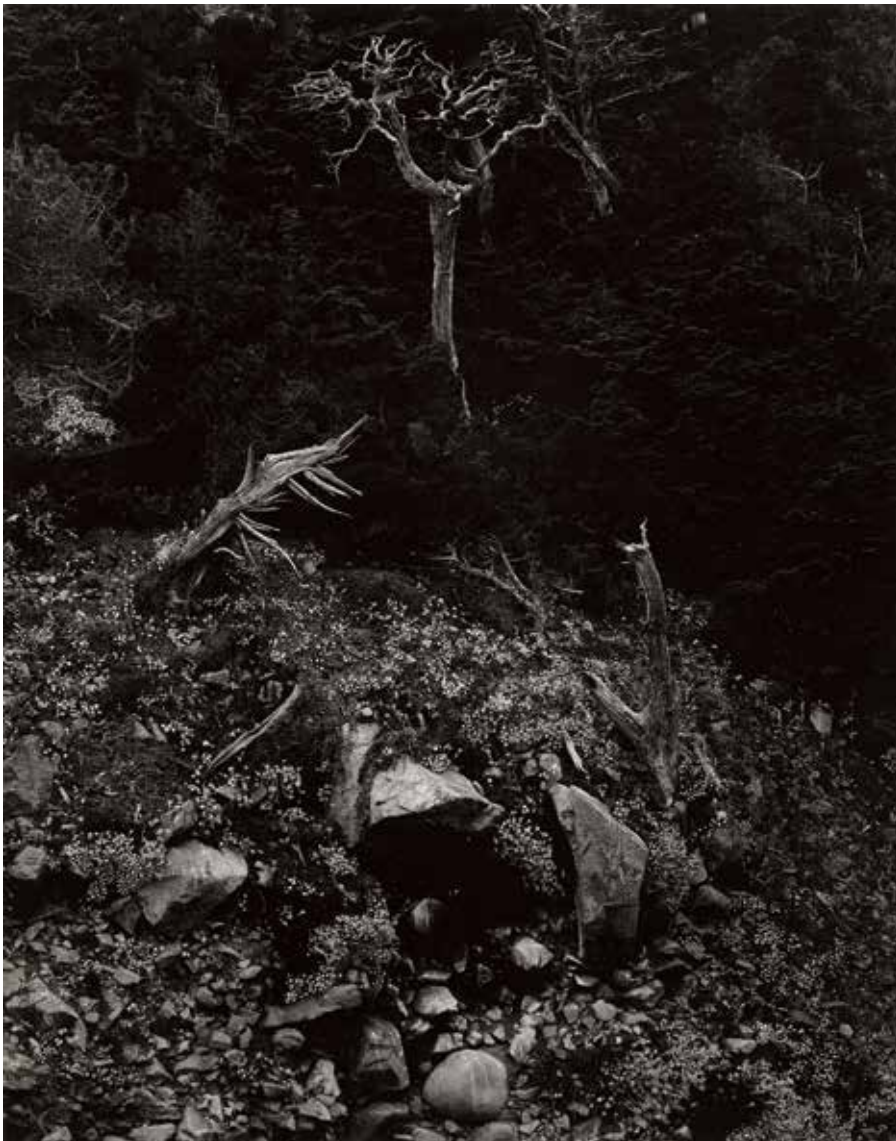
Literature

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

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

Hochberg, et al, *Edward Weston: Life Work*, Lodima Press, Revere, 2004, pl. 73.

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



35

35

EDWARD WESTON (1886-1958)

Cypress and Stone Crop, Point Lobos, 1946

Gelatin silver print, printed c. 1950 by Brett Weston, initialed and dated in pencil on the mount; dated and negative notation 'PL46-L-1' in pencil on the mount verso.

9 1/2 x 7 1/2in (24 x 19cm)

sheet 16 x 13 7/8in (40.7 x 35.3cm)

US\$10,000 - 15,000

Literature

Conger, op. cit., fig. 1806.

36

EDWARD WESTON (1886-1958)

Moonstone Beach, 1937

Gelatin silver print, printed c. 1950 by Brett Weston, initialed and dated in pencil on the mount; dated and negative notation 'NC-MB-2G' in pencil on the mount verso.

7 1/2 x 9 1/2in (19 x 24cm)

sheet 13 3/4 x 16in (35 x 40.7cm)

US\$7,000 - 9,000

Literature

Conger, op. cit., fig. 1145.

Newhall, *Supreme Instants: The Photography of Edward Weston*, Little, Brown and Co., Boston, 1986, pl. 59.

37

EDWARD WESTON (1886-1958)

Church Door, Hornitos, 1940

Gelatin silver print, printed c. 1950 by Brett Weston, initialed and dated in pencil on the mount; dated and negative notation 'MC-40-17-6' in pencil on the mount verso.

7 1/2 x 9 1/2in (19 x 24cm)

sheet 13 3/4 x 16in (35 x 40.5cm)

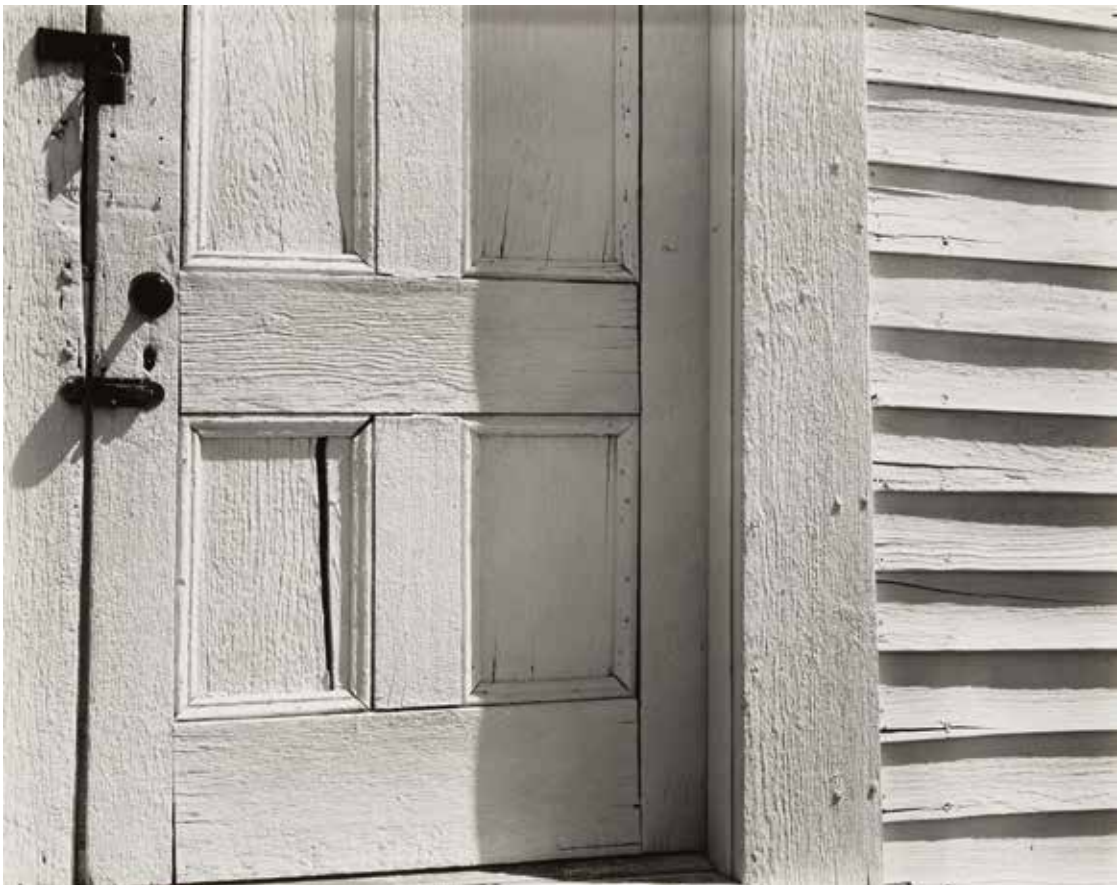
US\$15,000 - 25,000

Literature

Conger, op. cit., fig. 1505.



36



37



38

HORST P. HORST (1906-1999)

Mainbocher Corset, Paris, 1939

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

17 7/8 x 13 3/8in (45.4 x 34cm)

sheet 19 7/8 x 15 7/8in (50.5 x 40.3cm)

US\$15,000 - 25,000

Literature

Lawford, *Horst: His Work and His World*, Knopf, New York, 1984,
p. 184.

Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson,
London, 1991, pl. 8.



39

HELMUT NEWTON (1920-2004)

Charlotte Rampling at the Hotel Nord-Pinus, Arles, 1973

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

12 3/8 x 8 1/8 in (31.5 x 20.7 cm)

sheet 14 x 11 in (35.6 x 27.9 cm)

US\$20,000 - 25,000

Provenance

Butterfield & Butterfield, San Francisco, 16 May 1990, lot 269.

Literature

Helmut Newton, *White Women*, Stonehill Press, New York, 1976, p. 89.

Portraits: Helmut Newton, National Portrait Gallery, London, 1988, p. 49.



40

GARRY WINOGRAND (1928-1984)

San Marcos, Texas, 1964

Gelatin silver print, printed 1974, signed and numbered '74/75' in pencil on the mount.

8 5/8 x 12 3/4in (21.8 x 32.5cm)

mount 14 3/4 x 19 3/4in (37.5 x 50cm)

US\$6,000 - 8,000



41

LEE FRIEDLANDER (BORN 1934)

New York State, 1965

Gelatin silver print, printed 1970s, signed in pencil and copyright credit reproduction limitation stamp on the verso.

7 3/8 x 11 1/8in (19 x 28.2cm)

sheet 11 x 14in (28 x 35.5cm)

US\$7,000 - 9,000

Provenance

The Estate of Joshua P. Smith.

In 1936 Walker Evans was hired by the Resettlement Administration to photograph the South and asked his friend Peter Sekaer to accompany him on the trip, on which they often shot the same subject-matter. Before becoming a photographer, Sekaer had been a master-sign painter, as well as the proprietor of a successful poster shop, and both he and Evans shared a keen interest in the graphic arts, evident in these two splendid examples.



42



43



44

42

WALKER EVANS (1903-1975)

Roadside Stand, near Birmingham, Alabama, 1936

Gelatin silver print, printed later by Amos Chan, number '9/75' in ink and Estate blindstamp in the margin; inscribed 'This print was made for the Estate of Walker Evans by Amos Chan from Evan's original negative. It was a test for an edition commissioned by Harry Lunn. Only two prints of this size are known' by John T. Hill, Estate Executor, in pencil on the verso.

17 x 21 3/8in (43 x 54.2cm)

sheet 20 x 24in (51 x 61cm)

US\$10,000 - 15,000

Literature

Walker Evans: American Photographs, The Museum of Modern Art, New York/Harry N. Abrams, 1988 printing, p. 36.

43

PETER SEKAER (1901-1950)

Jones' Barber Shop, Bowling Green, VA, 1936

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

7 1/2 x 8 1/2in (18.5 x 21.5cm)

sheet 7 1/2 x 9in (18.5 x 23cm)

US\$2,500 - 3,500

44

LEE FRIEDLANDER (BORN 1934)

Texas, 1965

Gelatin silver print, printed 1970s, signed, titled, dated, notation '22-6' in pencil and copyright credit reproduction limitation stamp on the verso.

7 3/8 x 11 1/8in (18.8 x 28.3cm)

sheet 11 x 14in (28 x 35.5cm)

US\$9,000 - 12,000

Provenance

The Estate of Joshua P. Smith.

Literature

Lee Friedlander: Like a One-Eyed Cat, Photographs 1956-1987, Seattle Art Museum, 1989, pl. 35.

Galassi, Friedlander, The Museum of Modern Art, New York, 2005, pl. 123.

The Golden Gate Before the Bridge is a picture that remains unforgettable. Ansel awoke one San Francisco morning in late April 1932 to the sight of billowing clouds above the Golden Gate. He had just purchased his first eight-by-ten-inch view camera, a Folmer Universal, that used film, not glass plates. Grabbing his new equipment, he drove out towards Land's End, parked, and then hiked along a trail down to the edge of the cliff, where the panorama of sky, clouds and ocean played above the horizon of the green hills of Marin County, across the Strait.

Ansel scaled the earth to man size and the sky to infinity. The shore and ocean of the Golden Gate, the entrance to San Francisco Bay, comprise only quarter of the image area. The sky, mounded with clouds, dwarfs the earth below.

As memorable as we find the clouds in a few of Ansel's earlier pictures, *The Golden Gate Before the Bridge* signals the inception of consistently-detailed and great skies. To make this negative, he used his new eight-by-ten-inch camera loaded with Kodak Super-Panchromatic film, and added K3, a strong yellow filter, before the lens. With the sky presenting a whole new subject possibility, Ansel's lenses could enlarge his vision to include the heavens. Mary Street Alinder, *Ansel Adams: A Biography*, pp. 78-79.

At the time of writing, no other mural print of the image in this size is known to exist. It is also atypical of much of Adams' mural work in that it is both signed and stamped.

45^W

ANSEL ADAMS (1902-1984)

The Golden Gate before the Bridge, San Francisco, California, 1933
Gelatin silver mural print, probably unique, flush-mounted on Crescent Illustration board, printed between 1940 and 1953, signed with stylus in the image; titled in ink and credit stamp on the flush-mount verso.
image/flush-mount 19 1/2 x 27 3/4in (49.5 x 70.5cm)

US\$150,000 - 250,000

Literature

Ansel Adams: An Autobiography, Little, Brown and Co., Boston, 1985, p. 114.
Alinder and Szaskowski, *Ansel Adams: Classic Images*, Little, Brown and Co., Boston, 1985, pl. 11.
Examples: The Making of 40 Photographs, Little, Brown and Company, Boston, 1983, p. 18.
De Cock (ed.), *Ansel Adams*, Morgan & Morgan, Hastings-on-Hudson, 1972, pl. 23.
Mary Street Alinder, *Ansel Adams: A Biography*, Bloomsbury, 2014, in the unpaginated section of illustrations between pp. 128-129.





46^W

BILL HENSON (BORN 1955)

Untitled, 2005-2006

Archival pigment print, signed, titled, dated and numbered '3/5' in ink in the margin.

40 x 60in (101.6 x 152.4cm)

sheet 50 x 70in (127 x 177.8cm)

US\$8,000 - 12,000



47

HIROSHI SUGIMOTO (BORN 1948)

Tyrrhenian Sea, Priano, 1994

Gelatin silver print, blindstamped title, date, number '6/25' and notation '409' in the margin; signed in pencil on the mount.

16 1/2 x 21 1/2in (42 x 54.6cm)

sheet 18 1/2 x 24in (47 x 61cm)

mount 19 3/4 x 25in (50.2 x 63.5cm)

US\$25,000 - 35,000

Literature

Brougher and Müller-Tamm, *Hiroshi Sugimoto*, Mori Art Museum and Washington, D.C., Hirshhorn Museum and Sculpture Garden, Hatje Cantz Verlag, 2005.

A PRIVATE COLLECTION OF PHOTOGRAPHY

48

ROY DECARAVA (1919-2009)

Face out of focus, c. 1960

Gelatin silver print, credit 'DeCarava,' annotation 'Unknown Head, N.Y.' and dated by Susan DeCarava in ink in the margin; titled 'Face out of focus,' dated, annotated 'Taken, processed and printed by Roy DeCarava. Signed on recto in artist's name by his daughter Susan DeCarava in 2017' and copyright credit reproduction limitation in ink on the verso.

12 7/8 x 10in (32.6 x 25.4cm)

sheet 14 x 11in (35.6 x 28cm)

US\$70,000 - 90,000

Roy DeCarava is widely acknowledged as one of the most important photographers of his generation. Over a career of nearly 60 years, DeCarava came to be regarded as the founder of a school of African-American photography that broke with the social documentary traditions of his time.

DeCarava was an outspoken crusader for civil rights and among other subjects, his work encompasses 'the black experience in America' as an important arena. However, he was no mere documentarian and his photographs easily transcend this rather simplistic humanist categorization. His street scenes, interiors and portraits reveal a meticulously wrought and very specific aesthetic, rendering a sense of quiet luminosity.

'I do not want a documentary or sociological statement,' DeCarava wrote in his application for a Guggenheim Fellowship, which he won in 1952, becoming the first black photographer to do so. His goal and early project to photograph the black community he explained, was 'a creative expression, done with a kind of penetrating insight and understanding.' In 1982 he told the *The New York Times*, 'One of the things that got to me was that I felt that black people were not being portrayed in a serious and in an artistic way.'

DeCarava came of age in the 1940s, a period of extraordinary artistic ferment in his Harlem neighborhood and this prompted him to attend classes at the Cooper Union and Harlem Art Center. Although he began his career as a painter and commercial illustrator, he abandoned this work in favor of photography, attracted by its immediacy and directness.

DeCarava's prints are always a masterful balance of formal arrangement and emotional resonance. In important images such as the radically decompressed *Face out of focus*, c. 1960 (lot 48), tenderly observed, *Couple talking, subway platform* (lot 49) or the tonally subtle tableau *Man standing on street corner, 1948* (lot 50), the atmosphere DeCarava creates pulls us beyond the frame into our own imaginings. DeCarava is the master of chiaroscuro—he beckons us into his deeply resonant shadows in cramped apartments and crepuscular streets.

DeCarava always intended that his photographs be regarded as works of art rather than mere descriptions of the world around him. He worked alone, using the ambient light and meticulously printed his own negatives, making only a few prints from each. His images were, in his own words, 'serious ... artistic' and universally 'human.' The affection he felt for the people and places of New York, particularly of Harlem, are evident in the superb integrity of his work.

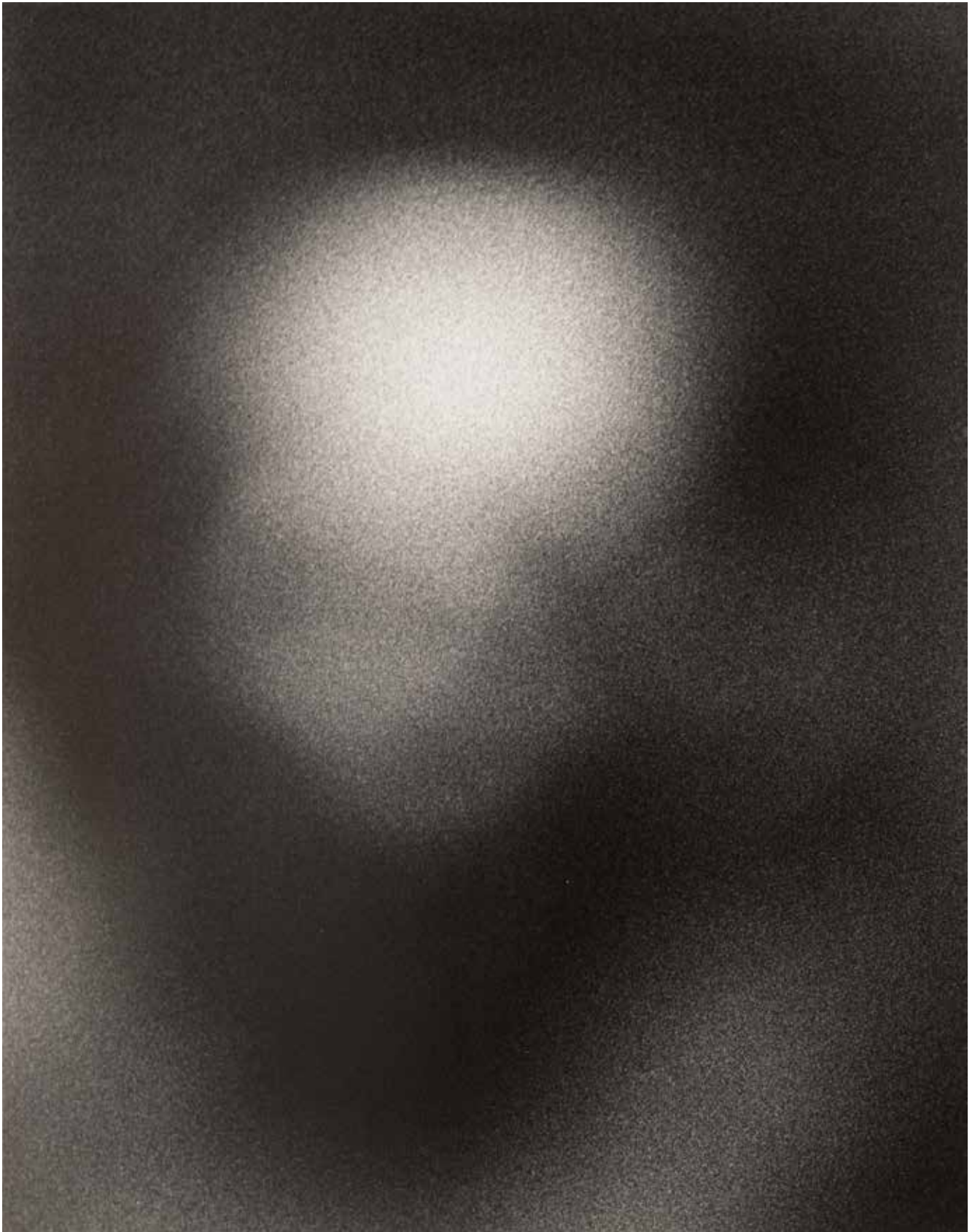
DeCarava was awarded the National Medal of Arts in 2006 by the National Endowment for the Arts for a distinguished contribution to the medium, his citation reading 'In the midst of the Civil Rights movement, his revealing work seized the attention of our Nation while displaying the dignity and determination of his subjects.' He has been the subject of over 45 group and solo exhibitions, the most recent of which has just taken place this summer at Tate Modern in London. DeCarava's work has also been immensely influential on successive generations of artists, photographers and film-makers. His work can be found in the collections of important institutions worldwide.

Bonhams is therefore extremely honored to have an opportunity of offering this extraordinarily important and vintage trio of prints, two of the images from only a few extant prints and *Face out of focus* one of only two made by the artist.

Literature

Mark Godfrey and Zoe Whitley. ed., *Soul of a Nation*, Tate Modern, London, 2017, p. 158.

Roy DeCarava / A Retrospective, The Museum of Modern Art, New York, 1996. Sherry Turner DeCarava M.A., "Pages from a Notebook," p. 53.





49

A PRIVATE COLLECTION OF PHOTOGRAPHY

49

ROY DECARAVA (1919-2009)

Couple talking, subway platform, 1952

Gelatin silver print, credit 'DeCarava' by Susan DeCarava in ink in the margin; initialed, titled, dated, annotated 'This photograph taken, printed and processed by Roy DeCarava. Signed 2013 on recto by The DeCarava Archives' and copyright credit reproduction limitation in ink by Susan DeCarava on the verso.

10 1/4 x 13 1/8in (26 x 33.3cm)

sheet 11 x 14in (28 x 35.6cm)

US\$50,000 - 70,000

Literature

Roy DeCarava / A Retrospective, The Museum of Modern Art, New York, 1996, p. 114.

50

ROY DECARAVA (1919-2009)

Man standing on street corner, 1948

Gelatin silver print, credit 'DeCarava' by Susan DeCarava in ink in the margin; titled, dated, annotation 'Taken, processed and printed by Roy DeCarava; signed on recto in artist's name, titled on verso in 2017 by his daughter Susan DeCarava' and copyright credit reproduction limitation in ink on the verso.

13 x 8 5/8in (33 x 22cm)

sheet 14 x 11in (35.6 x 28cm)

US\$50,000 - 70,000

This print is particularly rare and is previously unpublished. It was created by DeCarava in the late 1940s just before he received his Guggenheim Fellowship.

Images on a similar theme can be found in publications such as Hughes, *The Sweet Flypaper of Life*, New York, 1955, p. 72, 91, as well as *Roy DeCarava / Photographs*, pl. 9, with text by DeCarava's partner Sherry Turner DeCarava, published by The Friends of Photography in 1983.





51

BERENICE ABBOTT (1898-1991)

New York at Night, 1932

Gelatin silver print, printed c. 1979, signed in pencil on the mount; 'Maine' credit stamp on the mount verso.

23 5/8 x 18 3/4in (60 x 47.7cm)

mount 36 x 30in (91.4 x 76.2cm)

US\$10,000 - 15,000

Literature

O'Neal, *Berenice Abbott: American Photographer*, McGraw-Hill, New York, 1982, p. 2.

Berenice Abbott, Commerce Graphics, Ltd., 1988, frontispiece.

Berenice Abbott Photographs, Horizon Press, New York, 1970, p. 120.

THE ESTATE OF ERNST HAAS

52

ERNST HAAS (1921-1986)

Route 66, Albuquerque, New Mexico, 1969

Archival pigment print, printed 2017, signed, titled, dated and numbered '28/50' by Alexander Haas, Estate Co-executor, in ink on a studio label affixed to the mount, verso.

17 3/4 x 26in (45.1 x 66cm)

mount 20 x 30in (50.8 x 66cm)

US\$5,000 - 6,000

Literature

Ernst Haas: In America, Viking Press, New York, 1975.

Ernst Haas: A Colour Retrospective, 1952-1986, Thames & Hudson, London, 1989, pl. 93.

51



52



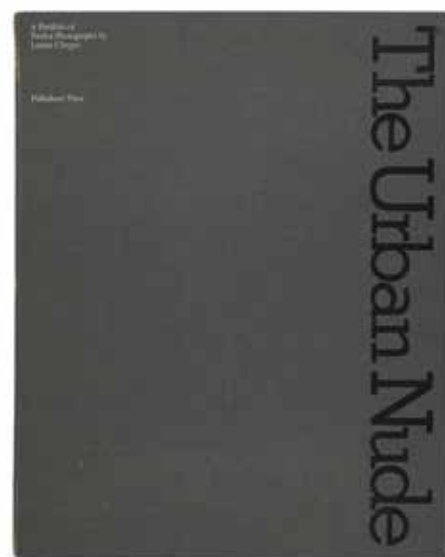
53

LUCIEN CLERGUE (1934-2014)

The Urban Nude, 1981

New York: Palladium Press, 1981. 12 gelatin silver prints, each signed and numbered 'XVIII/L' in ink in the margin; text inserts, numbered 'XVIII/L' in ink on the colophon; contained in large folio linen clamshell box with letterpress title; one from the edition of 50 (I-L) plus 10 AP. each 14 1/8 x 9 3/8in (36 x 24cm) or the reverse sheet 16 x 11in (40.6 x 28cm) or the reverse

US\$7,000 - 9,000





54

54

EUGÈNE ATGET (1857-1927)

Mannequins, 1925

Gelatin silver print, printed later by Berenice Abbott, number '85' (reversed) in the negative; 'Atget/Abbott' copyright credit reproduction limitation stamp on the mount verso.

9 x 6 3/4in (22.8 x 17cm)

mount 13 x 10 (33 x 25.3cm)

US\$5,000 - 7,000

Literature

Beaumont-Maillet, *Atget: Paris*, Hazan, Paris, 1992, p. 666.

55

HENRI CARTIER-BRESSON,

Untitled (New York City); Art Convention, Texas, c. 1947

Two gelatin silver prints, each with various pencil notations and 'Cartier-Bresson/Magnum-Photos' credit stamps on the verso. (2)

each approx. 9 x 13 1/4in (22.9 x 33.8cm) or the reverse

US\$3,000 - 5,000

Provenance

Butterfield & Butterfield, San Francisco, 16 May 1990, lot 115.



55



56

RICHARD AVEDON (1923-2004)

Dovima with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris, August, 1955

Gelatin silver print, printed 1979, signed in pencil in the margin; signed, numbered '22/100' in pencil, copyright credit reproduction limitation, title, date and edition stamps on the verso.

10 x 7 13/16in (25.4 x 19.8cm)

sheet 14 x 11in (35.6 x 27.9cm)

US\$30,000 - 50,000

Provenance

Acquired directly from the photographer by the present owner in 1979.

Literature

Evidence, 1944-1994, Random House, New York, 1994, p. 53.

Harper's Bazaar, September 1955, p. 215.

Richard Avedon, Photographs, 1947-1977, Farrar, Straus, and Giroux, 1978, back cover and pl. 159.

Richard Avedon admired the first 'supermodel' Dovima, referring to her as 'the last of the great elegant, aristocratic beauties...the most remarkable and unconventional beauty of her time.' In the 1950s, Avedon, himself, was an unconventional fashion photographer, preferring to show his models full of emotion and in outdoor settings. *Dovima with Elephants* was taken in 1955 at the Cirque d'Hiver in Paris. Dovima wears the first evening gown designed for Christian Dior by his new assistant, Yves Saint-Laurent. Her graceful pose and the smooth flowing fabric of the black and white dress, against the brutish power of the elephants and their rough skin--resulted in a dramatic 'Beauty and the Beast' juxtaposition with a powerful symmetry. This image by Avedon has come to define high style, beauty and culture in the last half of the twentieth century.



57

57

RUTH ORKIN (1921-1985)

American Girl in Florence, Italy, 1951

Gelatin silver print, printed c. 1951, flush-mounted, printed credit collaged on the recto; titled, dated, annotated 'From the permanent collection of the Metropolitan Museum of Art' in ink, credit reproduction limitation and 'American Society of Magazine Photographers' stamps on the flush-mount verso.

image/flush-mount 6 3/4 x 9 7/8in (17.2 x 25.2cm)

US\$15,000 - 25,000

Literature

Ruth Orkin: American Girl in Italy--The Making of a Classic, exh. cat. New York: Howard Greenberg Gallery/Ruth Orkin Photo Archive, 2005, cover and pl. 10.



58

HELMUT NEWTON (1920-2004)

Jenny Kapitan, Pension Florian, Berlin, 1977

Gelatin silver print, signed, titled, dated in ink and copyright credit reproduction limitation stamp on the verso.

13 3/8 x 9in 33.8 x 22.8cm)

sheet 16 x 12in (40.5 x 30.5cm)

US\$6,000 - 8,000

58

59

BRASSAÏ (1899-1984)

Fille de Joie (Spring Dress), c. 1931

Gelatin silver print, printed later, signed in ink in the margin; title, date, notations 'pl. 327', 'page 98' in ink and copyright credit stamp on the verso

10 7/8 x 8 3/8in (27.5 x 21.2cm)

sheet 11 3/4 x 9in (30 x 22.8cm)

US\$3,000 - 5,000

Provenance

Acquired directly from Mme. Gilberte Brassai.



59

In his two portfolios *Recto/Verso* (1989) and *Are You Rea* (1968, reprinted), Robert Heinecken manipulates images used for advertising. In order to achieve the complex results we see in both sets of work, Heinecken juxtaposed a magazine page with other images of fashions and household products which he placed on light-sensitive paper and then exposed to light. The resulting photogram (an image made without the use of camera or film) presents the front and back of the magazine page in the same field of vision. Looked at one after another, each image becomes the frame of a film--a series of fragmentary, tantalizing glimpses into our tumultuous and narcissistic media culture.



60 W

ROBERT HEINECKEN (1931-2006)

'Recto/Verso', 1989

Berkeley: Landweber/Artists, 1989. Twelve dye-bleach prints, each signed, titled, dated, numbered '6/50' and copyright notation in pencil/ink on the verso; each with text insert on vellum interleaving paper; numbered '6/50' in ink on the colophon; accompanied by *Are You Rea* (Los Angeles: self-published, 1968), a series of 25 lithographs, signed and numbered '406/500' in ink on the accompanying letter; both sets contained in a large folio clamshell box with linen covers and impressed title.

each approximately 8 1/4 x 10 3/4in (21 x 27.3cm) or the reverse

US\$40,000 - 60,000

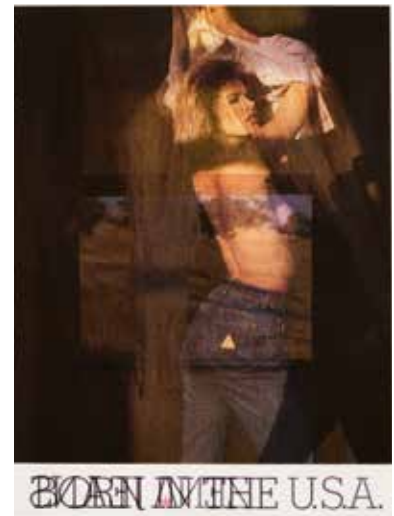
Literature

Robert Heinecken: Recto/Verso, Nazraeli Press.

Robert Heinecken: Object Matter, The Museum of Modern Art, 2014, pp. 50-59, 134-139.

Robert Heinecken: A Material History, Center for Creative Photography/The University of Arizona, Tucson, 2003, pp. 36-41, 84-89.







61

ROY SCHATT (1919-2002)
Marilyn Monroe, 1955

Gelatin silver print, printed 1955, signed and dated by the artist in silver ink, credit (or possible autograph) 'Marilyn Monroe' in black ink on the recto; dated and copyright insignia in ink and various copyright credit stamps on the flush-mount verso.

image/flush-mount 17 3/4 x 10 3/4in
 (45 x 27.3cm)

US\$2,500 - 3,000

62
WEEGEE (ARTHUR FELLIG) (1899-1968)
Couple on the Bus, 1950s

Gelatin silver print, 'Weegee from Photo-Representatives' credit stamp on the verso.
 7 1/4 x 8 5/8in (18.5 x 22cm)
 sheet 8 x 10in (20.4 x 25.3cm)

US\$3,000 - 5,000

63
GARRY WINOGRAND (1928-1984)
Fort Worth, Texas, 1975

Gelatin silver print, signed in pencil on the verso.
 8 3/4 x 13in (22.2 x 33.2cm)
 sheet 11 x 14in (28 x 35.5cm)

US\$3,000 - 5,000

Provenance
 With Light Gallery, New York



62



63



64

64

HORST P. HORST (1906-1999)

Calla Lily, 1944

Platinum-palladium print, printed later, signature blindstamp in the margin; signed, titled, dated, numbered '9/25,' annotation 'Platinum-palladium' and notation '#788' in pencil on the verso.

15 1/4 x 19 3/8in (38.8 x 49cm)

sheet 18 3/8 x 22 1/2in (46.6 x 57cm)

US\$10,000 - 15,000

65

WOLFGANG STILLER (BORN 1961)

Nanjing, 2007

A series of eight archival pigment prints, flush-mounted on Plexiglas, each signed and dated in ink on the flush-mount verso. (8)

each 15 3/4 x 23 5/8in (39.9 x 60cm)

sheet /flush-mount each 23 1/2 x 35 1/2in (60 x 90cm)

US\$4,000 - 6,000



66

IRVING PENN (1917-2009)

Ginkgo Leaves (New York), 1990

Dye-transfer print, printed 1992, signed, initialed, titled, dated, notation '16959' in pencil, copyright credit reproduction limitation, date and edition stamps on the verso; one from the unnumbered edition of 22 dye-transfer prints.

sheet 22 3/4 x 19 1/2in (57.8 x 49.5cm)

US\$150,000 - 250,000

Provenance

With Hamiltons, London.

Literature

Penn, *Passage: A Work Record*, Knopf/Callaway, New York, 1991, cover.

Penn, *Still Life*, Little, Brown and Co., 2001, unpaginated.

Ginkgo Leaves (New York) is a quintessential still life by Penn--a potent, witty and elegant formal arrangement. Penn positions the two fallen leaves, found scattered over the sidewalks of New York each fall, with the fastidious care he reserves for all his subject-matter. As usual there is also absolutely nothing extraneous in this marvelous juxtaposition of green and yellow foliage.

The vibrancy of Penn's color still lifes stem from the fact that he made them using the complex (and so now virtually defunct) dye-transfer process, a highly robust medium with profound color saturation.





67

67^W

NAN GOLDIN (BORN 1953)

Nan and Brian in bed, N.Y.C., 1983

Dye-bleach print, flush-mounted on Sintra, signed, titled and numbered 'A.P. 5/5' in ink on the mount verso.

Number 'AP 5' from an edition of 25 plus 5 AP.

24 3/4 x 38in (62.8 x 96.5cm)

sheet 27 3/8 x 40in (69.5 x 101.6cm)

US\$15,000 - 25,000

Literature

Nan Goldin: Couples and Loneliness, Korinsha Press, 1998, pp. 36-37.

Nan Goldin: I'll Be Your Mirror, Whitney Museum of American Art, New York, 1996, pp. 190-191.



68

68^W

PHILIP-LORCA DICORCIA (BORN 1951)

Head #6, 2000

Archival pigment print, flush-mounted on Plexiglas, signed in pencil on a label affixed on the flush-mount verso; one from the edition of 10.
image/flush-mount 48 x 60in (122 x 152.4cm)

US\$5,000 - 7,000

Provenance

With Pace/MacGill, New York

Since the mid-1990s, Philip-Lorca DiCorcia has helped to redefine the tradition of street photography with images of unsuspecting strangers on the streets of London, Paris, New York and Tokyo caught in his strobe light.

In his subsequent series *Heads*, DiCorcia fastened his powerful light to scaffolding in Times Square and moved further back than before, using a longer lens. The resulting stark portraits, picked out of murky blackness, are now just heads, no longer pedestrians frozen in carefully delineated urban surroundings. DiCorcia's *Heads* are simpler and more intimate images-- the fact that the photographer is standing further away paradoxically enhances our sense of voyeurism.

The cinematic feel of all of DiCorcia's work is amplified in *Heads*, partly because of the sheer size of these prints. His subjects, completely unaware of the camera, are absorbed in their own thoughts and their expressions become dramatic when isolated and enlarged in this way.



69



70

69

GARRY WINOGRAND (1928-1984)

Dallas, Texas, 1964

Gelatin silver print, printed 1974, signed and numbered '59/75' in pencil on the mount.

8 5/8 x 13in (21.8 x 33cm)

mount 14 3/4 x 19 3/4in (37.5 x 50cm)

US\$5,000 - 7,000

70

DANNY LYON (BORN 1942)

Cal with Eileen and 'Pig', 1965

Gelatin silver print, signed, titled, dated, annotated 'workprint' and 'Bleak Beauty' credit stamp.

6 1/4 x 9 3/8in (15.9 x 23.8cm)

sheet 8 x 10in (20.3 x 25.4cm)

US\$4,000 - 6,000



71



72

71

LEE FRIEDLANDER (BORN 1934)

Albuquerque, 1972

Gelatin silver print, printed 1978, signed in pencil, copyright credit reproduction limitation and '1978' date stamp on the verso.

7.1/2 x 11in (19.1 x 28cm)

sheet 11 x 14in (28 x 35.6cm)

US\$5,000 - 7,000

Provenance

With Fraenkel Gallery, San Francisco.

72

LEE FRIEDLANDER (BORN 1934)

Lafayette, GA, 1968

Gelatin silver print, printed 1970, signed, titled, dated, negative notation '30-28' in pencil, copyright credit reproduction limitation and '1970' date stamps on the verso.

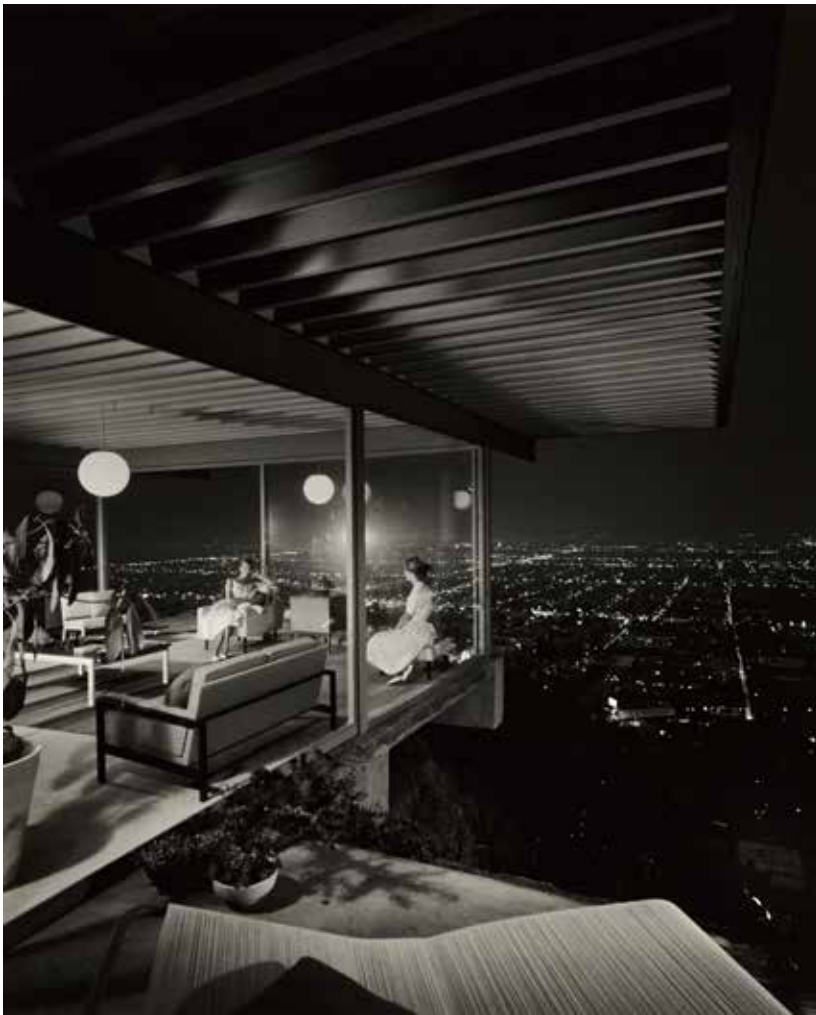
7 1/2 x 11 1/4in (19 x 28.5cm)

sheet 11 x 14in (28 x 35.4cm)

US\$5,000 - 7,000

Provenance

With Fraenkel Gallery, San Francisco.



73

73

JULIUS SHULMAN (1910-2009)

Case Study House No. 22, Los Angeles, Pierre Koenig, Architect, 1960

Gelatin silver print, printed 1990s, signed in pencil on the verso.

15 x 12 1/8in (38.1 x 30.8cm)

sheet 20 x 16in (50.8 x 40.7cm)

US\$6,000 - 8,000

Provenance

With Craig Krull Gallery, Arlington, VA, acquired 2007.



74

74

LEE FRIEDLANDER (BORN 1934)

Albuquerque, 1972

Gelatin silver print, printed 1978, signed, titled, dated, negative notation '105-29' in pencil, copyright credit reproduction limitation and '1978' date stamps on the verso.

7 1/2 x 11 1/8in (19 x 28.2cm)

sheet 11 x 14in (28 x 35.4cm)

US\$5,000 - 7,000

Provenance

With Fraenkel Gallery, San Francisco.



75

75

JULIUS SHULMAN (1910-2009)

Kaufman House, Palm Springs, California, Richard Neutra, Architect, 1947

Gelatin silver print, printed 1990s, signed and dated in pencil on the verso.

12 x 15 1/4in (30.5 x 38.7cm)

sheet 16 x 20in (40.6 x 50.8cm)

US\$4,000 - 6,000

Provenance

With Craig Krull Gallery, Arlington, VA.

Literature

Julius Shulman: Architecture and Its Photographs, Taschen, 1998, p. 97.

Rosa, *A Constructed View: The Architectural Photography of Julius Shulman*, Rizzoli, New York, 1994, p. 10.

Stern and Hess, *Julius Shulman: Palm Springs*, Rizzoli, New York, 2008, pp. 16-27.

76

GREGORY CREWDSON (BORN 1962)

Untitled, from 'Twilight', 1999

Archival pigment print, initialed and numbered '12/29' in the margin.

10 3/4 x 13 1/2in (27.4 x 34.4cm)

sheet 11 1/2 x 14 1/8in (29 x 36cm)

US\$1,500 - 2,500



76



77

77

BERENICE ABBOTT (1898-1991)

Gramercy Park West, Nos. 3-5, November 27, 1935

Gelatin silver print, negative number '53' in the image; titled, dated in pencil and 'Federal Art Project, Changing New York' credit stamp on the verso.

7 5/8 x 9 5/8in (19.2 x 24.5cm)

sheet 8 x 10in (20.2 x 25.2cm)

US\$4,000 - 6,000

78

JIM MARSHALL (1936-2010)

'Jazz', 1960-1974

San Francisco: Kirk Anspach/Graphics Resource, 1994, ten gelatin silver prints, each signed, titled and dated in ink in the margin; each dated in ink and copyright credit reproduction limitation stamp on the verso; each signed, titled and dated in pencil on the overmat; colophon; contained in a folio clamshell box with black cloth covers; an unnumbered set from the edition of 100.

each 12 1/2 x 8 3/8in (31.8 x 21.3cm) or the reverse

sheet 14 x 11in (35.5 x 28cm) or the reverse

US\$6,000 - 8,000





79

BRASSAI (1899-1984)

Conchita avec les gars de la marine dans un café, place d'Italie, 1932

Gelatin silver print, printed c. 1960, titled in ink, annotations 'pl. 31,'

'page 22' in pencil/ink and copyright credit stamps on the verso.

11 1/2 x 9in (29.7 x 23.2cm)

US\$4,000 - 6,000

Provenance

Acquired directly from Mme. Gilberte Brassai.

Literature

Brassai, *Camera in Paris*, Focal Press, 1949, p. 62.

Brassai, *Le Paris secret des années trente*, Gallimard, 1976, p. 22.



80

BRASSAI (1899-1984)

Introduction Chez Suzy, rue Grégoire-de-Tours, Paris, 1932

Gelatin silver print, printed later, notation 'Pl. 362' in ink, stamped
'Tirage de l'Auteur' and copyright credit stamps on the verso.

11 5/8 x 8 5/8 in (22.2 x 29.5 cm)

US\$4,000 - 6,000



81

WEEGEE (ARTHUR FELLIG) (1899-1968)

Sunday is a good day for sleeping, c. 1940

Gelatin silver print.

10 5/8 x 14 in (27 x 35.4 cm)

US\$6,000 - 8,000

Literature

Weegee's Naked City, Zebra Picture Books, Cincinnati, Ohio, 1945, unpaginated.

82

BRASSAÏ (1899-1984)

L'Enlèvement du Chinois par la Bande du Grande Albert, 1931

Gelatin silver print, printed c. 1960, notation 'pl. 174,' various annotations in pencil/ink and two copyright credit stamps on the verso.

11 1/2 x 8 3/4in (29.2 x 22.3cm)

US\$4,000 - 6,000

Provenance

Acquired directly from Mme. Gilberte Brassai.

Literature

Saint-Bonnet, 'Via Shangai,' *Scandale*, no. 4, November 1933, p. 174, image flopped.

83

WEEGEE (ARTHUR FELLIG) (1899-1968)

The Scum of the Underworld arrives for a line-up..., c. 1943-45

Gelatin silver print, '451 West 47th Street,' 'Weegee the Famous' and 'Weegee from Photo-Representatives' credit stamps on the verso.

10 1/2 x 13 1/4in (26.7 x 33.7cm)

sheet 11 1/8 x 14in (28.2 x 35.6cm)

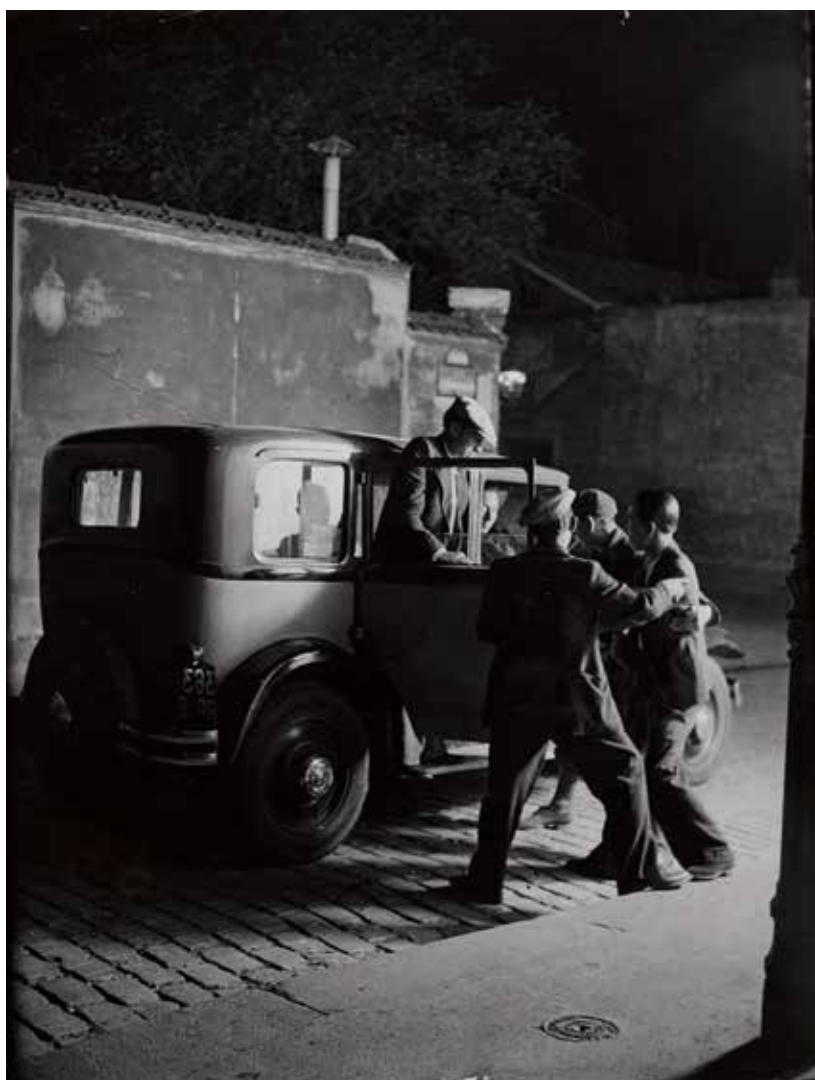
US\$3,000 - 5,000

Provenance

With Photofind Gallery (Howard Greenberg), New York, acquired 1988.

Literature

Weegee's Naked City, Zebra Picture Books, Cincinnati, Ohio, 1945, unpaginated.



82



83

84

RUTH ORKIN (1921-1985)

The Card Players, 1947

A suite of six gelatin silver prints, printed c. 1947, the first signed in white ink on the recto; the first titled and annotated 'From The Family of Man', 'In the permanent collection of the Museum of Modern Art,' each sequentially numbered '1-6' in ink, credit reproduction limitation stamp and five stamped 'set of 6 prints,' verso or on the flush-mount verso.

image/flush-mount each 7 x 9 3/8in (17.5 x 24cm)

US\$15,000 - 25,000

Literature

Engel, *Ruth Orkin*, the Estate of Ruth Orkin, New York, 1995, pp. 14-15.

The Family of Man, The Museum of Modern Art, New York, 1955 (or subsequent printing), p. 40.

Exhibited

The Museum of Modern Art, New York, *The Family of Man*, 1955 and then on to many other venues (88 institutions in 37 countries.)





85

85

BRASSAI (1899-1984)

Couple d'Amoureux à la Fontaine des Médicis au Jardin du Luxembourg, c. 1932

Gelatin silver print, signed, titled, dated, notation 'pl. 125' in pencil and credit stamp on the verso. 6 7/8 x 9 3/8in (17.3 x 23.7cm)

US\$3,000 - 5,000

Provenance

Acquired directly from Mme. Gilberte Brassai.

86

RUTH ORKIN (1921-1985)

Brothers, Hyde Park, London, 1951

Gelatin silver print, credit stamp on the flush-mount, verso.

image/flush-mount 5 7/8 x 8 1/8in (15 x 20.7cm)

US\$9,000 - 12,000

Literature

The Family of Man, op. cit., p. 191.

Exhibited

The Family of Man, 1955, see lot 84.



86



87

87

ROMAN VISHNIAC (1897-1990)

Sara, sitting in bed in a basement dwelling, with stenciled flowers above her head, Warsaw, c. 1935-37

Gelatin silver print, printed later, signed by Mara Vishniac Kohn, Estate Executor, in ink and Estate copyright credit stamp on the verso.

12 1/8 x 10 3/4in (30.9 x 27.3cm)
sheet 14 x 11in (35.5 x 27.8cm)

US\$5,000 - 7,000

Literature

A Vanished World, Farrar, Straus & Giroux, New York, 1983, back cover and pl. 42.

88

ANDRÉ KERTÉSZ (1894-1985)

Gypsy Children Kissing, Esztergom, Hungary, c. 1917

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

13 3/4 x 10 3/4in (34.7 x 27.3cm)
sheet 14 x 11in (35.5 x 27.8cm)

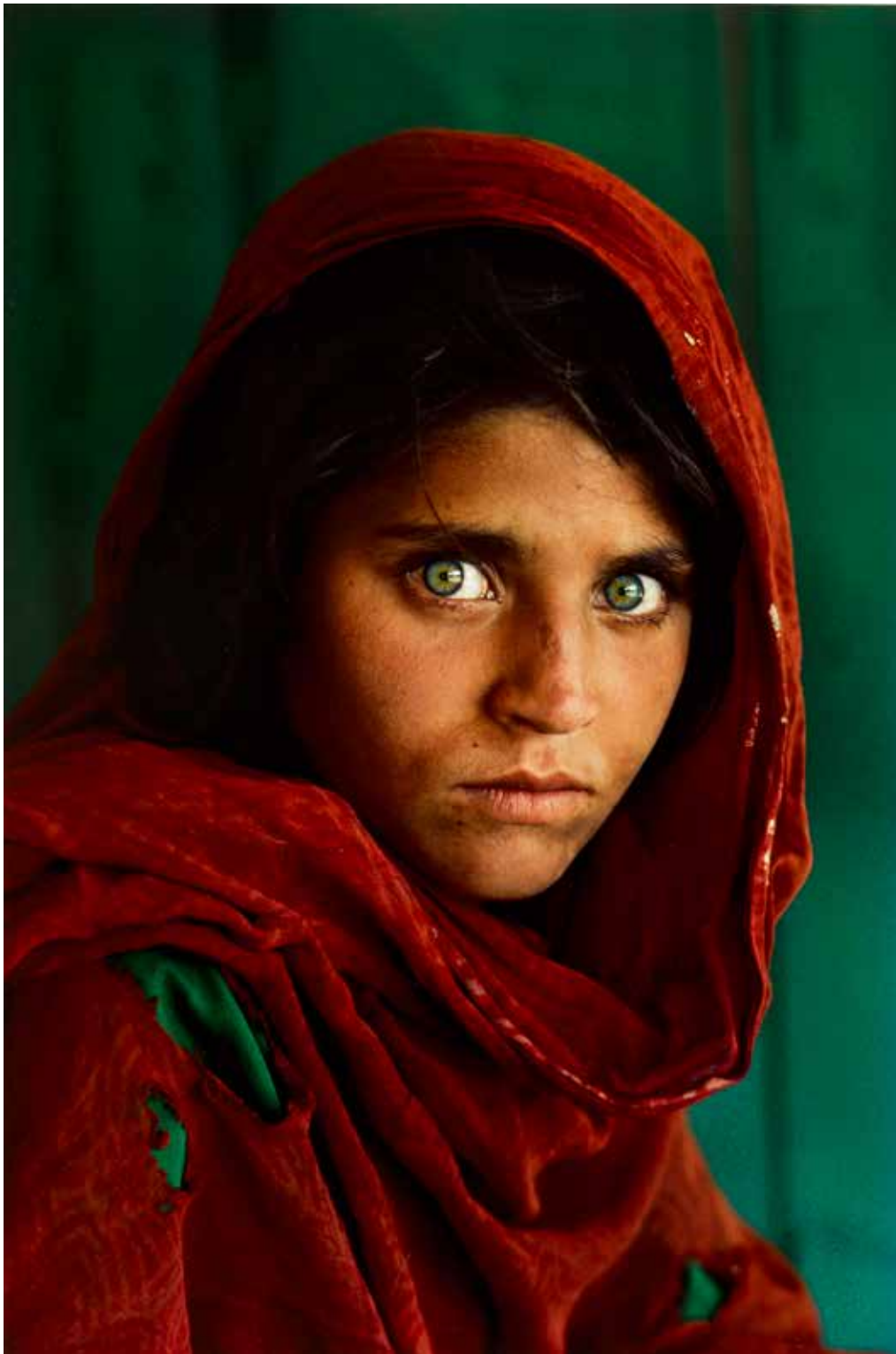
US\$6,000 - 8,000

Literature

Kramer, *André Kertész: Hungarian Memories*, Little, Brown and Company, Boston, 1982, p. 56.



88



89

STEVE MCCURRY (BORN 1950)

Sharbat Gula, Afghan Girl, Pakistan, 1984

Archival pigment print, printed 2006, signed by the artist, dated '02.22.06', notation 'AFGRL - 10001.0137' in an unknown hand in ink and credit stamp on the verso.

12 1/2 x 8 1/4in (31.7 x 21.1cm)

sheet 14 x 11in (35.5 x 27.8cm)

US\$10,000 - 15,000



90

ERNST HAAS (1921-1986)

Red Rose, 1970

Dye-transfer print, printed 1992, signed, titled, dated, numbered '5/50'
by Alexander Haas, Estate Co-executor, in pencil and copyright credit
reproduction limitation stamp on the verso.

17 5/8 x 26 7/8in (44.7 x 68cm)

sheet 20 1/2 x 30in (52 x 76cm)

US\$6,000 - 8,000

Provenance

With Michael Hoppen Gallery, London.



91

91 W

DOUG HALL (BORN 1944)

Plaza Monumental, Tijuana, 2007

Chromogenic print, face-mounted to Plexiglas and flush-mounted on aluminum, signed in ink on the accompanying credit label; one from the edition of 6, plus 2 artist's proofs.

image/flush-mount 39 1/2 x 50 1/2 in (100.2 x 128.2cm)

US\$5,000 - 7,000

Doug Hall became known in the 1970s for his pioneering video and performance-based work. By the late 1980s, however, Hall's interests had shifted towards large-scale still photography as a means of documenting the way that spaces and structures organize and define human activity. Using digital technology to generate a resolution and focal depth beyond the limitations of the human eye, Hall pushes his photographs past the realm of mere literal description.

92

DAMIÁN ORTEGA (BORN 1967)

Jardineras, 2002

A series of six chromogenic prints, each signed in ink, credit and gallery labels affixed on the frame backing. (6)

each 13 1/4 x 19 3/4 in (34 x 50cm)

sheet /mount: each 14 1/2 x 20 3/4 in (36.2 x 52.5cm)

US\$2,500 - 3,500

Provenance

With Kurimanzutto, Mexico City.

Drawing upon the politics of daily life, Ortega has become a fixture in the international art world for his striking deconstruction of the ordinary, a poetics of the quotidian that is at once thoroughly Mexican and globally resonant.

Emily Gogolak, 'A Visit with Damián Ortega,' *The New Yorker*, November 7, 2014.

Drawing upon the politics of daily life, Ortega has become a fixture in the international art world for his striking deconstruction of the ordinary, a poetics of the quotidian that is at once thoroughly Mexican and globally resonant.

Emily Gogolak, 'A Visit with Damián Ortega,' *The New Yorker*, November 7, 2014.





93



94

93 W

LUIS GONZÁLEZ PALMA (BORN 1957)

El Silencio de la Mirada (The Silence of the Stare), 1992

Eight hand-toned gelatin silver prints with collaged ribbons, mounted together, unique in this format, signed, titled and dated in pencil on the mount verso.

22 1/2 x 66 1/2in (57.2 x 169cm) overall

mount 27 x 71 1/2in (68.6 x 181.6cm)

US\$5,000 - 7,000

94 W

LUIS GONZÁLEZ PALMA (BORN 1957)

The Silence of the Lamb, 1995

Seven hand-toned gelatin silver prints with collage, mounted together, signed, titled, dated, numbered '1/1' and annotated 'unique in this format' in ink on an accompanying credit label.

23 1/2 x 80in (59.7 x 203.2cm) overall

mount 29 x 84in (73.7 x 213.4cm)

US\$5,000 - 7,000

When I began to make photographs illustrating this book by Lewis Carroll I had in mind that books themselves should form the architecture and landscape where the story takes place. Because books belong to both the physical and imaginary worlds, I thought that they might serve Lewis Carroll's tale well. Traveling to Wonderland could seem, after all, to be an experience very much like that of walking across the pages of a story--like going deep into a book.

Abelardo Morell



95

ABELARDO MORELL (BORN 1948)

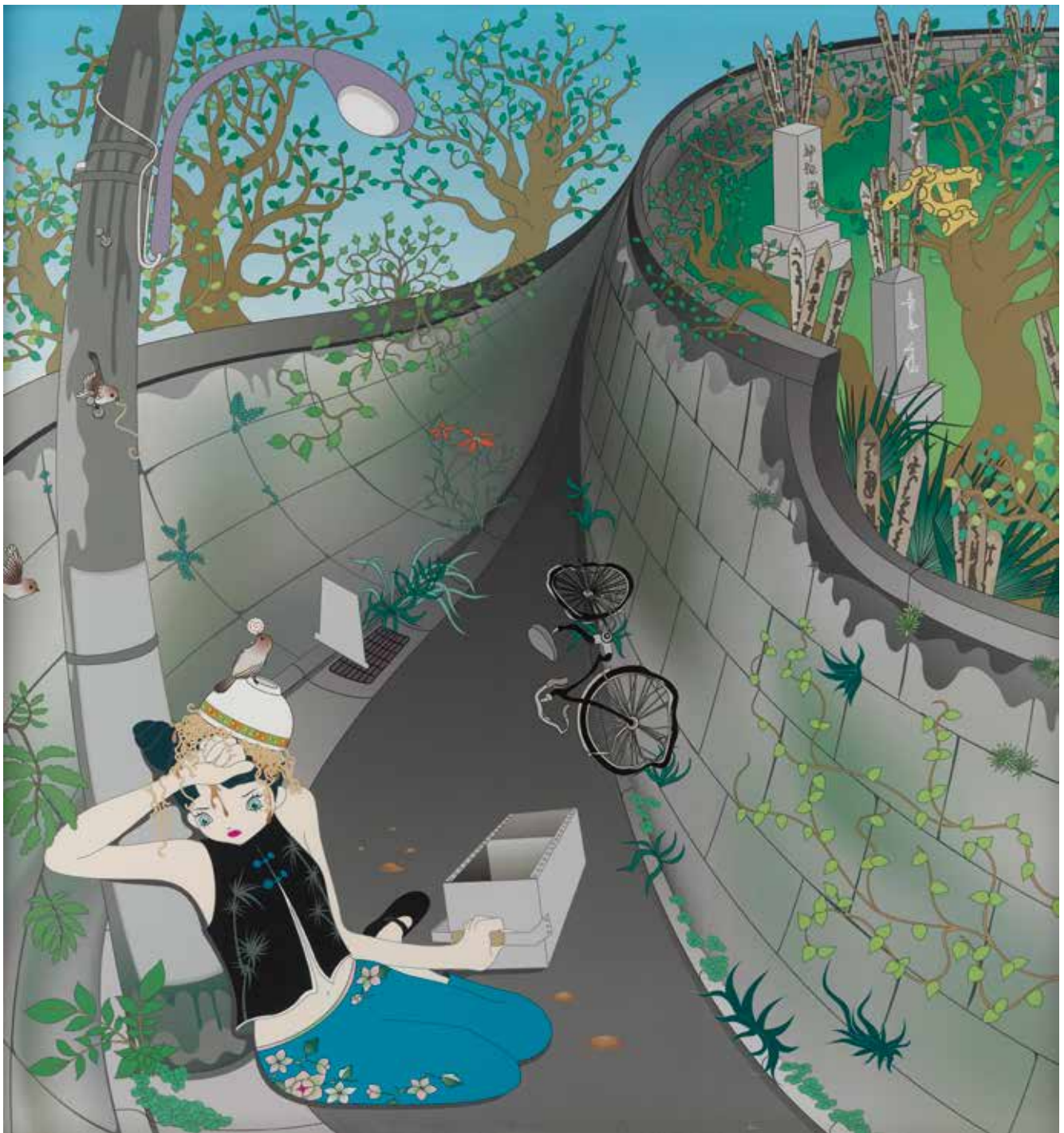
Alice's Adventures in Wonderland, 1998

Twelve gelatin silver prints, each signed, titled, dated and variously numbered from the edition of 30 in pencil on the verso. (12) each approx. 22 1/2 x 18 1/4in (57.1 x 46.3cm) or the reverse sheet each 24 x 20in (60.9 x 50.8cm) or the reverse

US\$20,000 - 30,000

Provenance

With Bonni Benrubi Gallery, New York.



96 w

CHIHO AOSHIMA (BORN 1974)

China Noodles Girl, 2000

Archival pigment print, flush-mounted, signed and artist's sketch in ink on the gallery label affixed on the frame backing.

image/flush-mount: 37 x 37in (94 x 94cm)

US\$4,000 - 6,000

Provenance

With Blum and Poe, Santa Monica.

Chiho Aoshima, a member of Takashi Murakami's Kaikai Kiki Collective, uses digital illustration tools to create her unique and slyly dark dreamscapes, usually of a 'shojo' (a pretty and very young woman with big eyes), encountering some form of adversity (sometimes via ghosts and demons) in her daily life.

Aoshima's 'superflat' style owes a debt to the 19th century printmakers of the Ukiyo-e school--like Hiroshige, she employs a well-defined flat line in a very shallow field of perspective.

The most renowned series of artist's books in the history of the genre, Ed Ruscha's works still retain that capacity to surprise, delight and puzzle in equal measure. In the several decades since they were first published, they have been much exhibited, written about and analyzed, yet they are somehow still objects of mystery and fascination, beguiling in their utter simplicity and immutable rightness.

Parr and Badger, *The Photobook in History*, Vol. II., pp. 140-141.



97

ED RUSCHA (BORN 1937)

Complete Set of 16 Artist's Books, 1968-1973

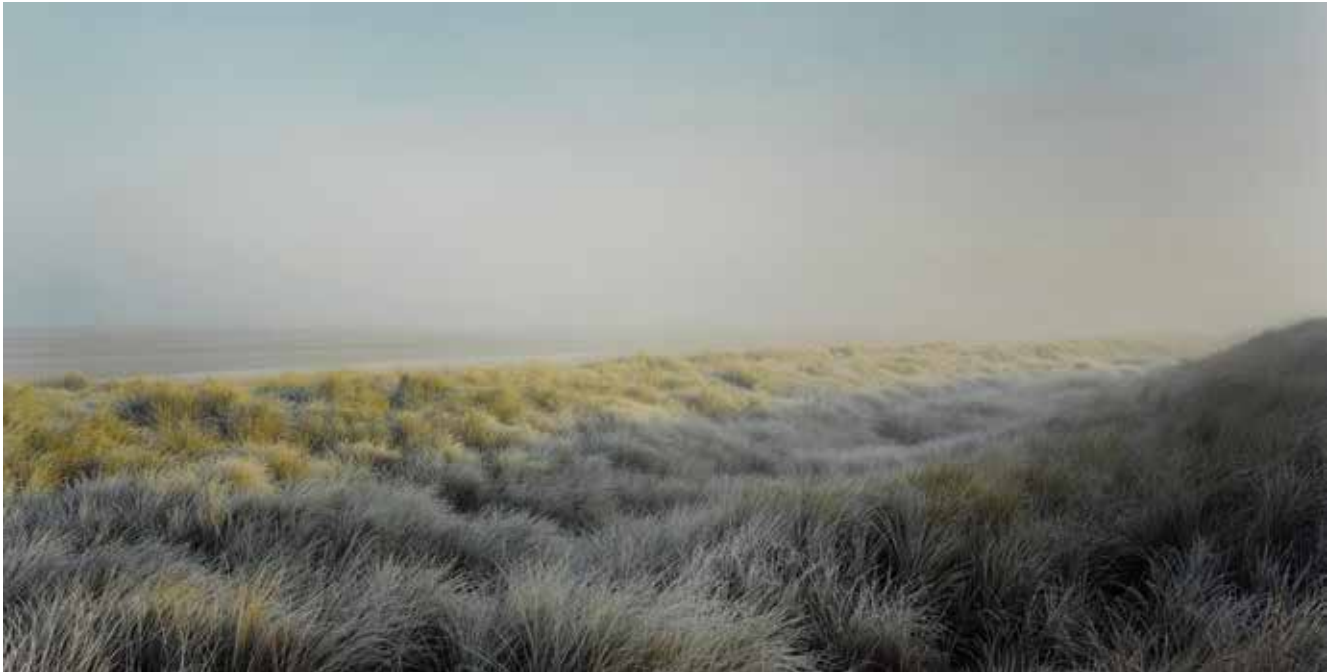
Various cities, various publishers and dates. The complete set of 16 artist books, all first editions in original wrappers, 4to or 8vo., seven signed or inscribed. (16)

US\$60,000 - 80,000

From 1962 to 1978, Ed Ruscha published 16 compact, photographic books. The antithesis of the lush and elaborately produced 'livre d'artiste' of the day, these spare and elegant volumes defied convention in both format and subject matter.

The books have engendered a plethora of subsequent tributes and appropriations by artists such as Bruce Naumann (*Burning Small Fires*, 1968) and Dan Colen (*Peanuts*, 2011).

Complete sets of these first-edition volumes by Ruscha are rarely offered at auction.



98

98 W

HARRY CORY WRIGHT (BORN 1963)

Frosted Marram, c. 2003

Chromogenic print, flush-mounted on acrylic, accompanied by a certificate of authenticity signed by the artist in ink.

image/flush-mount 32 x 62in (81.2 x 157.48cm)

US\$5,000 - 7,000

Harry Cory Wright is one of the UK's finest landscape photographers, whose work largely focuses on the tidal landscape of his Norfolk home. These are strange and contemplative places; sometimes dark and gloomy wildernesses, then, as here, serene and bright idylls. Cory-Wright seeks out these moments of other-worldliness. He describes the experience of being in a salt marsh as being at the center of a vast vortex of time and place.

To achieve these luminous and monumental photographs, Cory-Wright uses a traditional 10 x 8 inch wooden Gandolfi plate camera which produces negatives of extraordinary detail and clarity.

99 W

DARREN ALMOND (BORN 1971)

Fullmoon@Sherkin, 2004

Chromogenic print, flush-mounted on aluminum, gallery label affixed on the frame backing; number 2 from the edition of 5.

sheet /flush-mount 47 3/4 x 47 3/4in (121.2 x 121.2cm)

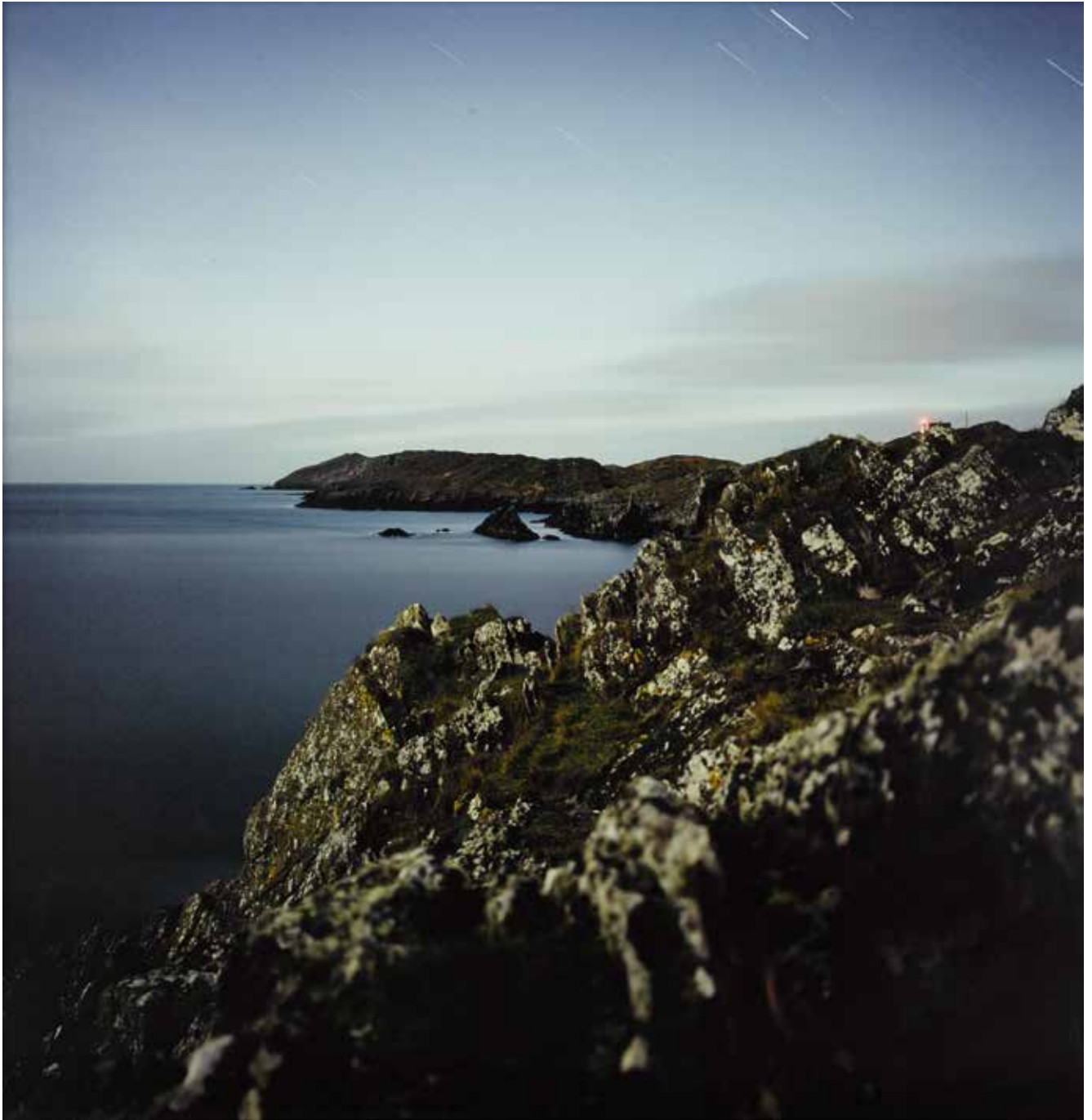
US\$4,000 - 6,000

Provenance

With White Cube, London.

In Darren Almond's series of photographs *Fullmoon*, the conceptual meets the poetic--Almond catches landscapes around the globe, under the particular light of a full moon.

With the shutter kept open for over a quarter of an hour, the resulting, extraordinarily beautiful images of rivers, meadows, mountains, and seashores are illuminated almost like daybreak, but the atmosphere is somehow quite different. The enhanced moonlight makes everything seem surreal--a mild glow emanates even from the shadows and star-lines cross the sky--challenging our usual perceptions of the passage of time and its effects on the natural world.





100 W

WALEAD BESHTY (BORN 1976)

2 Sided Picture (Red/Yellow), November 22, LA, CA, Kodak Supra, 2007

Unique chromogenic photogram, signed in ink on a gallery label affixed on the mount verso/frame backing.

68 x 50in (172.7 x 127cm)

mount 73 1/2 x 59 1/2in (186.7 x 151.1cm)

US\$7,000 - 9,000

Born in London in 1976, Walead Beshty works in a variety of media. His photographs primarily explore the many ways to conceive and develop a photographic image, as well as photography's relationship to reality.

Photograms such as *Two Sides of a Picture* reveal how slight changes in technique such as variations in exposure or color processing can drastically affect even the most systematic of mediums for capturing reality. Although his works are abstract, Beshty prefers the term 'concrete' as they are not abstracted from life but rather represent a physical manifestation of the procedures delineated in his very precise titles.

Provenance

With Wallspace Gallery, New York.

101 W

AXEL HUTTE (BORN 1951)

San Niccolo de Tolenbi, 1988-89

Chromogenic print, flush-mounted, signed, titled, dated and numbered '3/3' in pencil on the flush-mount verso.

63 1/2 x 43 1/2in (161.3 x 110.5cm)

sheet /flush-mount 83 x 59in (210 x 149.7cm)

US\$10,000 - 15,000

102

EDWARD BURTYNSKY (BORN 1955)

Shipbreaking #10, Chittagong, Bangladesh, 2000

Chromogenic print, signed in ink, printed title, date and number '15 of 15' on a label affixed on the mount verso.

17 5/8 x 22in (44.8 x 55.9cm)

mount 25 3/4 x 29in (65.4 x 73.5cm)

US\$3,000 - 5,000

Provenance

With Howard Greenberg Gallery, New York.

Literature

Pauli, *Manufactured Landscapes: The Photographs of Edward Burtynsky*, Yale University Press, New Haven, p. 61.



101



102



103

103

BRETT WESTON (1911-1993)

Monterey Pine and Fog, California, 1962

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

13 1/2 x 10 1/4in (34.4 x 26cm)

mount 14 x 11in (35.4 x 27.8cm)

US\$7,000 - 9,000

Literature

Brett Weston: Master Photographer, Photography West Graphics, Carmel, 1989, pl. 64.

Newhall, *Brett Weston: Voyage of the Eye*, Aperture, Millerton, 1975, unpaginated.

104

ANSEL ADAMS (1902-1984)

Trees and Cliffs of Eagle Peak, Winter, Yosemite Valley, California, 1935

Gelatin silver print, printed 1979, signed and number '28/50' in pencil on the mount; letterpress label affixed on the mount verso; one of an edition of 53; accompanied by the deluxe first edition, folio volume of *Yosemite and the Range of Light*, Little, Brown and Company/New York Graphic Society, 1979. (2)

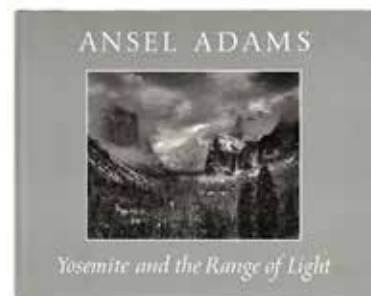
13 1/2 x 19 1/8in (34.3 x 48.5cm)

mount 16 x 20in (40.7 x 50cm)

US\$8,000 - 12,000



104



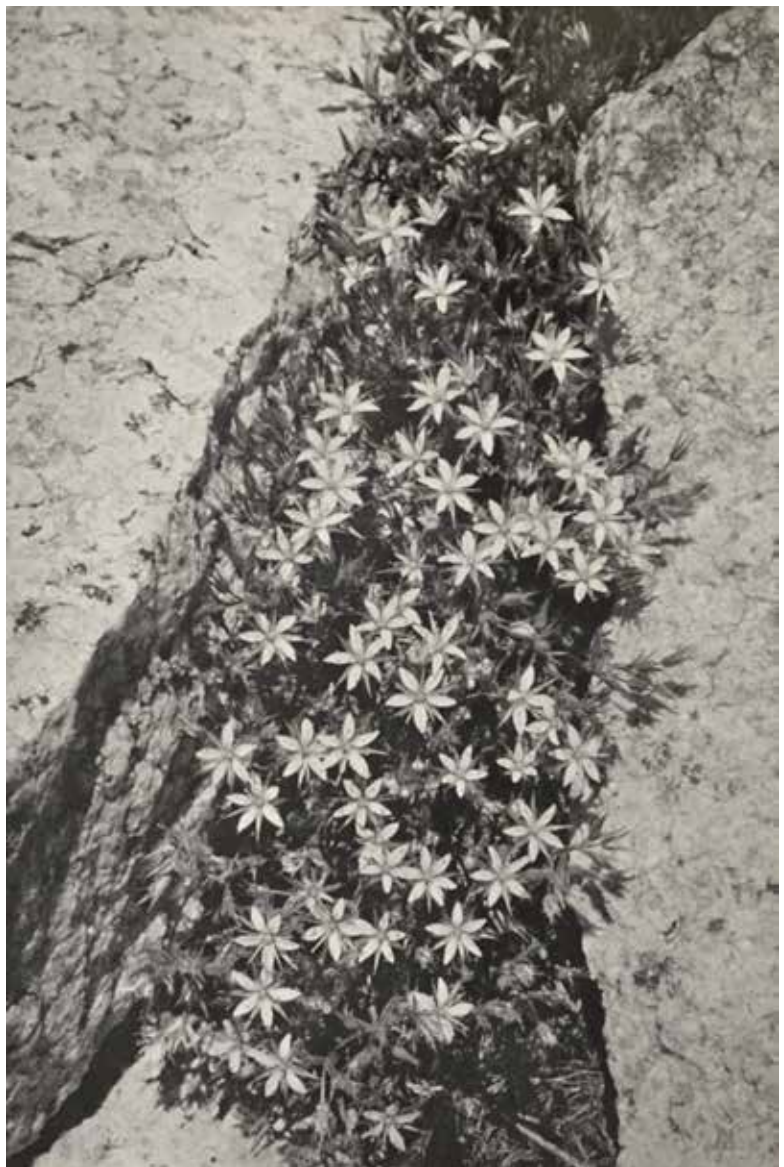


105

ANSEL ADAMS (1902-1984)

Sierra Nevada: The John Muir Trail,
Berkeley, California: The Archetype Press, 1938,
first edition, folio bound volume with 49 tipped-in
half-tone varnished photogravures, signed and
numbered in ink on the colophon. 'No. 194' from
the edition of 500 with original white cloth cover
and black letterpress title.
sheet each 16 3/4 x 12 3/8in 42.5 x 31.5cm
or the reverse

US\$3,000 - 4,000



105

106

ANSEL ADAMS (1902-1984)

Selected Images of the High Sierra, c. 1927
Three gelatin silver (Parmelian) prints, each signed in
pencil in the margin. (3)
each approx. 5 1/2 x 7 5/8in (14 x 19.4cm)
or the reverse

US\$9,000 - 12,000

Provenance

With the Ansel Adams Gallery, Yosemite National
Park, California, acquired 1990s.



106



107

107

EDWARD S. CURTIS (1868-1952)

The North American Indian, Portfolio 20, 1928

Cambridge, Massachusetts: Suffolk Engraving Co., thirty-five large-format photogravures on Japanese tissue, each with printed letterpress credit, title, date and plate number (Nos. 688-722) in the margin; each with the original paper mat; list of plates, all loose as issued; lacking original portfolio case.

each approx. 15 3/4 x 10 1/2in (40 x 26.7cm) or the reverse sheet 21 3/4 x 17 1/4in (55.2 x 43.9cm) or the reverse

US\$8,000 - 12,000

108

JESSE ALEXANDER (BORN 1929)

Selected Grand Prix images, 1960s

Eleven gelatin silver prints, printed 1990s, two signed in ink in the margin; nine signed, titled, dated and numbered '1/100' in pencil on the verso. (11)

each approx. 13 x 13 1/2in (33 x 34.3cm) or the reverse

US\$6,000 - 8,000

END OF SALE



GLOSSARY OF TERMS FOR PHOTOGRAPHS

The following are examples of the terminology used in this catalog. Please note that all statements made in this catalog are made subject to the provisions of the Condition of Sale and Buyer's Guide printed in the catalog:

NAME OF THE ARTIST

Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the photographer or author whose name appears in Bold Type Heading.

TITLES

Generally accepted titles for photographs have been put in italics; in other cases, descriptive titles have been used.

PRINTS

An early print is one made at roughly the same time as the negative by the photographer or by a person or procedure satisfactory to the photographer. The negative dated indicates the date that the negative, positive, digital file or other method was exposed. When there is a difference between the negative date and the date of printing, the later date follows the description of the photographic process.

In accordance with the Conditions of Sale, Bonhams does not guarantee the printing date of a photograph. Bonhams also does not undertake scientific testing in order to formulate our opinions on the dating of a positive print.

MEASUREMENTS

are given height preceding width rounded to the nearest eighth of an inch, and unless other indicated, refer to the images only.

COPYRIGHT

Bonhams wishes to make clear that all lots are sold without copyright. Images may not be reproduced without the express written permission of the copyright holder.

CONDITION

The general practice is not to indicate condition or defects. Exceptions are on a strictly ad hoc basis and have no implication for the balance of the lots. Prospective bidders are urged to inspect lots or condition reports on www.bonhams.com. Notwithstanding any condition reports or catalog descriptions provided, all lots are offered and sold 'AS IS' in accordance with Bonhams' Conditions of Sale.

FINE PHOTOGRAPHS ONLINE

September 29, 2017 at 10am to October 10, 2017 at 1pm



01

01
VIK MUNIZ (BORN 1961)
Summer, 1996
\$4,000 - 6,000



02

02
MARY ELLEN MARK (1941-2015)
Jyotsana riding on Vahini the elephant,
Amar Circus, Delhi, 1989
\$3,000 - 5,000



03

03
EDWARD WESTON (1886-1958)
Nude (Bertha, Glendale), 1927
\$5,000 - 7,000



04

04
ELLIOTT ERWITT (BORN 1928)
Wilmington, N.C., 1950
\$3,000 - 5,000

05
ABELARDO MORELL (BORN 1948)
Camera Obscura Image of the
Brooklyn Bridge in Bedroom, 1999
\$4,000 - 6,000

06
ANSEL ADAMS (1902-1984)
Half Dome, Merced River, Winter, 1938
\$3,000 - 5,000

ENQUIRIES
+1 917 206 1653
laura.paterson@bonhams.com
+1 415 503 3259
judith.eurich@bonhams.com



05



06

Bonhams

bonhams.com/photography

THE ART OF TIME

Monday December 4, 2017
New York

BLACK, STARR & FROST.

A very fine Art Deco Chinoiserie
18K enameled gold, rock crystal,
hardstone and diamond desk
clock, 1930's

US\$30,000 - 50,000

INQUIRIES

+1 (212) 461 6530
jonathan.snellenburg
@bonhams.com



Bonhams

NEW YORK

bonhams.com/clocks

© 2017 Bonhams & Butterfields Auctioneers Corp. All rights reserved. Bond No. 57BSBGL0808

**VOICES OF THE
20TH CENTURY**

Wednesday, December 6, 2017
New York

Consignments now invited

F. SCOTT FITZGERALD

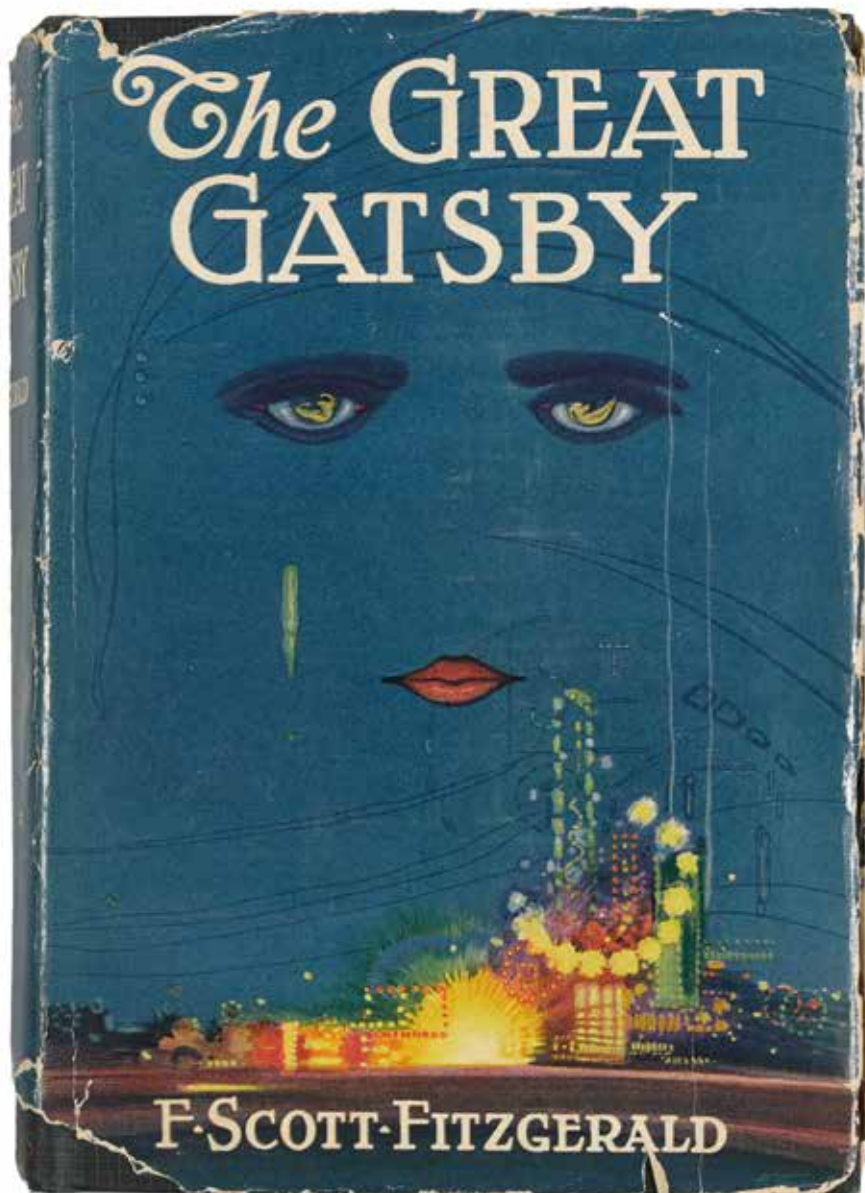
The Great Gatsby

An unsophisticated copy of the first
edition, in first issue jacket. New
York, 1925.

\$40,000 - 60,000

ENQUIRIES

+1 (212) 710 1308
books.us@bonhams.com



Bonhams

NEW YORK

International Auctioneers and Appraisers - bonhams.com/books

© 2017 Bonhams & Butterfields Auctioneers Corp. All rights reserved. Principal Auctioneer: Matthew Girling, NYC License No. 1236798-DCA

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

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

sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, 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 prices 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), 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.

SALES AND USE TAX

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

MEDIATION AND ARBITRATION PROCEDURES

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

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

CONDITIONS OF SALE - CONTINUED

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

- Attend one of our Auction 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 (212) 644 9001.

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the 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

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our 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 Monday October 2 until 5pm without penalty. After October 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

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 **5PM ON MONDAY OCTOBER 2, 2017** 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 9.30AM EST ON TUESDAY OCTOBER 3.

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

7	20	21	45	46	60	67	68	91	93	95	97	98	99
100													

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Kayla Carlsen
Judith Eurich
Mark Fisher

Dessa Goddard
Jakob Greisen
Bruce McLaren
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson
William O'Reilly

REPRESENTATIVES

Arizona

Terri Adrian-Hardy, (602) 684 5747

California

David Daniel
(916) 364 1645, Central Valley

California

Brooke Sivo
(760) 350 4255, Palm Springs
(323) 436 5420, San Diego

Colorado

Julie Segraves, (720) 355 3737 •

Florida

Jon King
(561) 651 7876, Palm Beach
(305) 228 6600, Miami
(954) 566 1630, Ft. Lauderdale

Georgia

Mary Moore Bethae, (404) 842 1500 •

Illinois

Ricki Harris
(773) 267 3300, (773) 680 2881

Massachusetts/New England

Amy Corcoran, (617) 742 0909

Nevada

David Daniel, (775) 831 0330

New Jersey

Alan Fausel, (973) 997 9954 •

New Mexico

Michael Bartlett, (505) 820 0701

Oregon and Idaho

Sheryl Acheson, (503) 312 6023

Pennsylvania

Alan Fausel, (610) 644 1199 •

Texas, Oklahoma and Louisiana

Amy Lawch, (713) 621 5988 •

Virginia and Washington DC

Gertraud Hechl, (540) 454 2437 •

Washington

Heather O'Mahony, (206) 218 5011

Canada, Toronto, Ontario

Jack Kerr-Wilson, (416) 462 9004 •

Montreal, Quebec

David Kelsey, (514) 894 1138 •

BONHAMS *

NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001

Books & Manuscripts

Ian Ehling, (212) 644 9094
Darren Sutherland, (212) 461 6531

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677
Nicolas Rice, (917) 206 1622
Ming Hua, (646) 837 8132

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515
Eric Minoff, (917) 206 1630
Evan Ide, (917) 340 4657
Michael Caimano, (917) 206 1615

Fine Art

American

Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656
Megan Murphy, (212) 644 9020

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern

William O'Reilly, (212) 644 9135

Himalayan Art

Mark Rasmussen, (917) 206 1688

Japanese Works of Art

Jeff Olson, (212) 461 6516

Jewelry

Susan F. Abeles, (212) 461 6525
Caroline Morrissey, (212) 644 9046
Camille Barbier, (212) 644 9035

Maritime Paintings & Works of Art

Gregg Dietrich, (212) 644 9001 •

Modern Decorative Arts & Design

Benjamin Walker, (212) 710 1306

Photographs & Prints

Shawna Brickley, (917) 206 1690
Laura Paterson, (917) 206 1653

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Trusts & Estates

Sherri Cohen, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530
Jonathan Hochman, (917) 206 1618

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax

Monday - Friday, 9am to 5pm

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 9am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(415) 861 7500

20th Century Fine Art

Dane Jensen, (323) 436 5451

Arms & Armor

Paul Carella, (415) 503 3360

Asian Works of Art

Dessa Goddard, (415) 503 3333

Books & Manuscripts

Adam Stackhouse, (415) 503 3266

Chinese Works of Art

Daniel Herskee, (415) 503 3271

Jewelry & Watches

Shannon Beck, (415) 503 3306

Collectors' Motorcars & Motorcycles

Mark Osborne, (415) 503 3353
Jakob Greisen, (415) 503 3284

Museum Services

Laura King Pfaff, (415) 503 3210

Native American Art

Ingmars Lindbergs, (415) 503 3393

California & Western

Paintings & Sculpture

Aaron Bastian, (415) 503 3241

Photographs & Prints

Judith Eurich, (415) 503 3259

Space History

Adam Stackhouse, (415) 503 3266

Trusts & Estates

Victoria Richardson, (415) 503 3207
Celeste Smith, (415) 503 3214

Wine

Erin McGrath, (415) 503 3319

Writing Instruments

Ivan Briggs, (415) 503 3255

BONHAMS *

LOS ANGELES DEPARTMENTS
7601 W. Sunset Boulevard
Los Angeles California 90046
(323) 850 7500

20th Century Decorative Arts

Angela Past, (323) 436 5422

20th Century Fine Art

Alexis Chompaisal, (323) 436 5469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, (323) 436 5416 •

Books & Manuscripts

Catherine Williamson, (323) 436 5442

Coins & Banknotes

Paul Song, (323) 436 5455

Contemporary Art

Dane Jensen, (323) 436 5451

Entertainment Memorabilia

Catherine Williamson, (323) 436 5442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, (323) 436 5432
Jennifer Kurtz, (323) 436 5478

Jewelry & Watches

Dana Ehrman, (323) 436 5407
Alexis Vourvoulis, (323) 436 5483

Collectors' Motorcars & Motorcycles

Nick Smith, (323) 436 5470

Photographs & Prints

Morisa Rosenberg, (323) 436 5435

Natural History

Thomas E. Lindgren, (310) 469 8567 •
Claudia Florian, G.J.G., (323) 436 5437 •

California & Western

Paintings & Sculpture

Scot Levitt, (323) 436 5425

Paintings - European

Mark Fisher, (323) 436 5488

Silver

Aileen Ward, (323) 436 5463

Trusts & Estates

Leslie Wright, (323) 436 5408
Joseph Francaviglia, (323) 436 5443

* Indicates saleroom

• Indicates independent contractor

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

UNITED KINGDOM

London
101 New Bond Street ●
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street ●
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East
England

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight

+44 1273 220 000

Representative:
Brighton & Hove
Tim Squire-Sanders
+44 1273 220 000

West Sussex

+44 (0) 1273 220 000

South West
England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro

36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Tetbury
Eight Bells House
14 Church Street
Tetbury
Gloucestershire
GL8 8JG
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

**East Anglia and
Bury St. Edmunds**
Michael Steel
+44 1284 716 190

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East
England

Leeds
The West Wing
Bowcliffe Hall
Bramham
Leeds
LS23 6LP
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
CH1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh ●
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

**Bonhams West
of Scotland**
Kirkhill House
Broom Road East
Newton Mearns
Glasgow
G77 5LL
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Representatives:
Cardiff
Jeff Muse
+44 2920 727 980

EUROPE

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece
7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands
De Lairesestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Spain - Barcelona
Teresa Ybarra
+34 930 156 686
barcelona@bonhams.com

Spain - Madrid
Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Switzerland - Geneva
Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

Switzerland - Zurich
Andrea Bodmer
Dreikönigstrasse 31a
8002 Zürich
+41 44 281 9535
zurich@bonhams.com

MIDDLE EAST

Israel
Joslynnne Halibard
+972 (0)54 553 5337
joslynnne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles ●
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York ●
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (602) 684 5747
arizona@bonhams.com

California
Central Valley
David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

California
Palm Springs
Brooke Sivo
+1 (760) 350 4255
palmsprings@bonhams.com

California
San Diego
Brooke Sivo
+1 (323) 436 5420
sandiego@bonhams.com

Colorado
Julie Segraves
+1 (720) 355 3737
colorado@bonhams.com

Florida
Jon King
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630
florida@bonhams.com

Georgia
Mary Moore Bethea
+1 (404) 842 1500
georgia@bonhams.com

Illinois

Ricki Blumberg Harris
+1 (773) 267 3300
chicago@bonhams.com

Massachusetts
Amy Corcoran
+1 (617) 742 0909
boston@bonhams.com

Nevada
David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Jersey
Alan Fausel
+1 (973) 997 9954
newjersey@bonhams.com

New Mexico
Michael Bartlett
+1 (505) 820 0701
newmexico@bonhams.com

Oregon
Sheryl Acheson
+1(503) 312 6023
oregon@bonhams.com

Pennsylvania
Alan Fausel
+1 (610) 644 1199
pennsylvania@bonhams.com

Texas
Amy Lawch
+1 (713) 621 5988
texas@bonhams.com

Virginia
Gertraud Hechl
+1 (540) 454 2437
virgina@bonhams.com

Washington
Heather O'Mahony
+1 (206) 218 5011
seattle@bonhams.com

Washington DC
Gertraud Hechl
+1 (540) 454 2437
washingtonDC
@bonhams.com

CANADA

Toronto, Ontario ●
Jack Kerr-Wilson
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K8
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 894 1138
info.ca@bonhams.com

SOUTH AMERICA

Brazil
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney
97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria
Neil Coventry
+234 (0)8110 033 792
+27 (0)7611 20171
neil.coventry@bonhams.com

**South Africa -
Johannesburg**
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

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 email 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
bids.us@bonhams.com

Bonhams

Sale title:	Sale date:
Sale no.	Sale venue:
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion 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
<u>Telephone bidders:</u> 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: _____

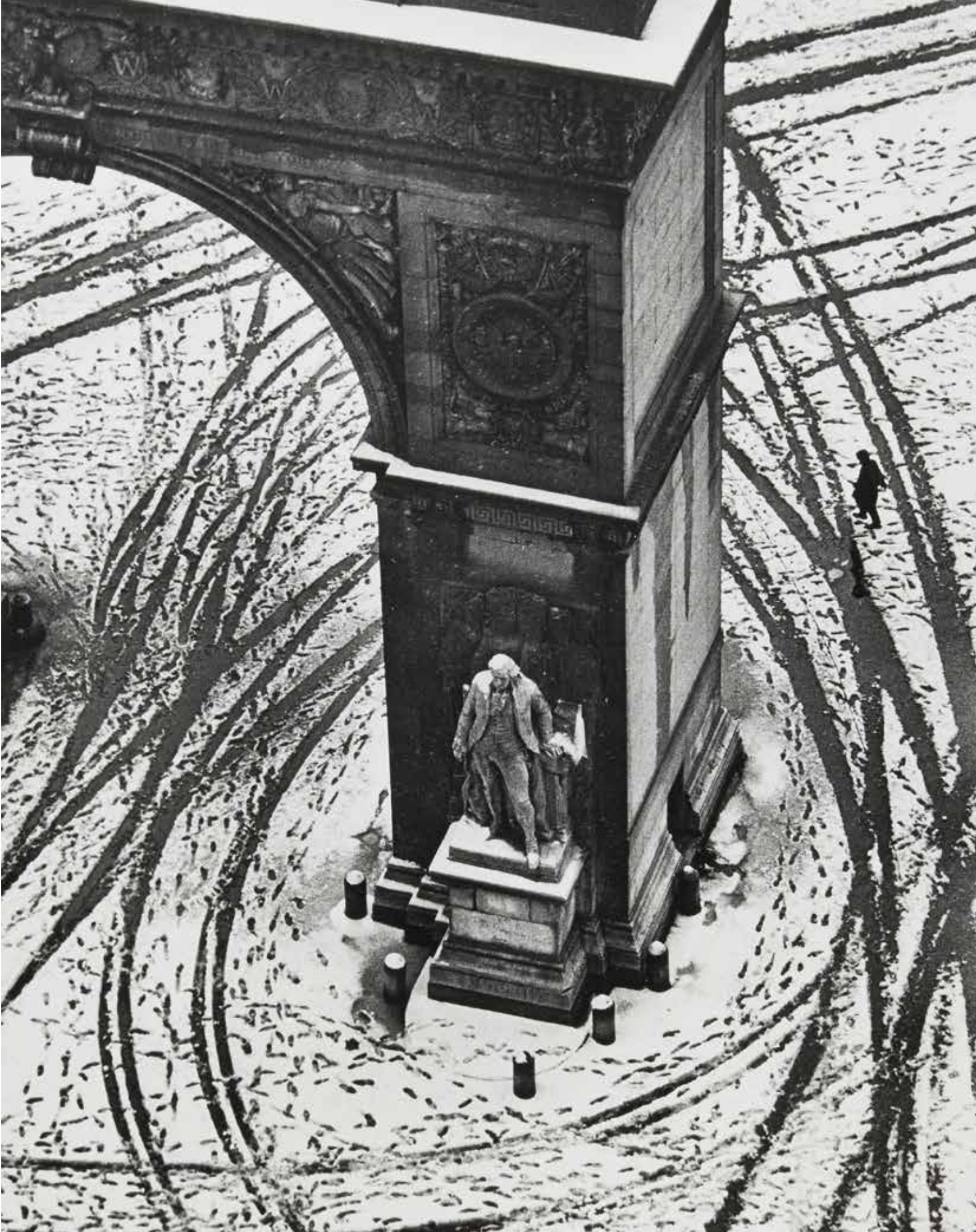
Please note that all telephone calls are recorded.

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:



Bonhams

580 Madison Avenue
New York, New York 10022

+1 (212) 644 9001

+1 (212) 644 9009 fax

