



Bonhams

A Wonderful Life:

Photographs from the Peter Fetterman Collection

New York | December 17, 2019





A Wonderful Life: Photographs from the Peter Fetterman Collection

580 Madison Avenue, New York | Tuesday December 17, 2019 at 10am

BONHAMS

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New York, New York 10022
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PREVIEW

Saturday 7 December 2019, 11am-5pm
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Friday 13 December 2019, 10am-5pm
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SALE NUMBER

25603
Lots 1 - 124

CATALOG: \$35

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ILLUSTRATIONS

Front Cover: Lot 8

Back Cover: Lot 27

Inside Front Cover: Lot 106

Inside Back Cover: Lot 21

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Peter Fetterman in conversation with Laura Paterson

LP: What brought you to a career in photography, in California rather than in the UK?

PF: "I moved to California in 1979 to pursue my career as a film producer. I had produced a couple of independent films in the UK, including one called *The Haunting of Julia*, with Mia Farrow, but it was always a struggle to raise money and I was tired of the negativity. I accidentally bought my first photo soon after I arrived in LA, for \$400. It was a Max Yavno image called *Premier at Carthay Circle*. It seemed to embody my professional aspirations at the time. I must have been insane to do it, as I had at the time a total net worth of \$2,000, and I was driving a beat-up car with suspect brakes. If I were sane, I would have spent the money on new brakes, but I was smitten with this image. This first purchase changed my life. It led me on a path to discover the power of photography, and the joy of collecting. I ended up producing a film for MGM with Luciano Pavarotti, which turned into a nightmare, seeing all my creative ideas totally compromised by a heavy handed studio system. Collecting photos became my therapy from this life, and I decided to switch careers to be surrounded by the images I loved, where I could be in control of my own taste. I started out as a private dealer in a small rent-controlled apartment, and I have never looked back."

LP: What photographers continue to inspire you after such a long and successful career in the business?

PF: "I have so many favorite photographers. It is really hard to name just one. So many of my favorites are in this auction: There is only one word to describe the work of Irving Penn (lot 58) *Two Guedras*. Just "Sublime". Ansel Adams (lots 65, 98), Thurston Hopkins (lots 14, 39), Sebastiao Salgado (lots 16, 84, 118), Ruth Bernhard (lots 69, 94, 116), Pentti Sammallahti (lots 18, 27, 100, 106), Paul Caponigro (lots 93, 101), George Tice (lots 10, 42, 103), Horst P. Horst (lots 35, 72, 87), Flor Garduno (lot 91), Bert Hardy (Lots 32, 52, 58), Kristopher Albrecht (lot 40), Willy Ronis (lots 25, 51, 71, 110), and Lillian Bassman (lots 37, 64). I think this auction is full of great photographers whose works are still under-appreciated and for that reason, completely under-valued. That's why I have collected their work in depth."

LP: What advice would you give to new collectors who are browsing the sale?

PF: "I think there are only two rules to collecting. Only buy what you love and only buy from someone or a company you trust and have a rapport with."

LP: What draws you to photography, as opposed to other mediums?

PF: "Photography has always drawn me in as the medium to collect for two reasons. One, its immediacy. Two, because it is the most affordable of all the art mediums. It's the only medium in the art market that you can buy the same piece as The Getty Museum or MoMA NY. I'd love to buy a great Modigliani, but I don't have a spare \$50 million + lying around. But I can still buy a really great photograph made by an important artist for \$1,000 +. It's democratic in that sense."

LP: What photographs do you fill your home with? What kinds of images do you like to see daily?

PF: "I'm attracted to images of beauty and style, and images that confirm the joy of being alive, hence the name of the auction *A Wonderful Life*. When I see an image like Paul Caponigro's *Two Pears* (lot 93), or Weegee's *Harlem Sunday* (lot 80), or Thurston Hopkins's *La Dolce Vita* (lot 14), or Allen Ginsberg's *Neal Cassidy and His Love* (lot 109), I just feel better."

LP: Why this selection for Bonhams?

PF: "I feel a bit like Billy Graham. I'm an evangelist for the power of photography to change lives, as it has mine, and I want to share my love of the images I've selected with as large an audience as possible. With new "converts," so to speak. I want this new audience to feel the same joy these photos have given me. Bonhams is a well-respected global company and it seemed perfect sense to partner. We each bring different skills to the relationship."

LP: Is there a particular era in photography that you love?

PF: "I think one of my favorite periods is the 1950s, where there was a surge of Post World War optimism, after the austerity and hardship of the war. An image that captures this renewed hope is Cornell Capa's stunning *Bolshoi Ballet* (lot 1). He was the first Western photographer to be allowed to photograph inside the sacred ballet company. Louis Stettner's *Girl Playing in Light Circles* (lot 2) shows the old Penn Station before the beautiful structure was torn down. We were instrumental in getting these beautiful images published for the first time."

LP: What photographers do you feel deserve more attention?

PF: "One of the most rewarding aspects of collecting is making new discoveries on your collecting journey. Recent highlights have been the rediscovery of Jerry Schatzberg's elegant fashion work with photographs Betsy Pickering (lot 6) and *Halloween Party* (lot 50), and his seminal body of work on Bob Dylan (lot 78), where he has turned Dylan into a Byron-esque figure. One of the most important and joyful discoveries for me in my whole career has been the work of the great Finnish photographer Pentti Sammallahti (lots 18, 27, 100, 106). We all came across his work when the great Henri Cartier Bresson included his *Dog on Motorbike, Solovki* (lot 106) in the exhibition that opened the Bresson Foundation in 2003 in Paris. To my mind he is one of the best "buys" in the whole of the photo market. The prints are so beautiful and humbly priced. Bert Hardy's *Maidens in Waiting* (lot 32) was another good find. Bert worked for the English equivalent of *LIFE* Magazine, at a publication called *Picture Post* where his good friend and fellow photo journalist Thurston Hopkins worked (lot 39). Both are totally underrated photographers. I found the work of Fred Lyon several years back, and I have championed his work ever since. I saw Lyon's image *Foggy Night* (lot 49) and thought that I had to meet this photographer. He is 95 years old now and has the best archive of classic San Francisco images extant. Georges Dambier (lot 26) was a contemporary of Richard Avedon and Irving Penn, and worked for French *Elle* during the 50s. Sabine Weiss (lots 3, 20, 48, 104), at 95 years old, still inspires me."

LP: With the holidays on the horizon, what might one want to consider when gifting a photograph to someone?

PF: "I think giving a photo as a holiday gift is just so special. It shows the recipient how much care and thought you have taken to make the final choice, how sensitive you are as to what makes them so important to you."

LP: What key components does a good photograph possess for you?

PF: "It is simple for me to say what makes a great photo. You are one person before you see a great photo, and a different person after you have experienced it."

The idea that any photography can't be personal is madness!

CORNELL CAPA



1

CORNELL CAPA (1918-2008)

Bolshoi Ballet, Moscow, 1958
Gelatin silver print, printed later,
signed in ink on the verso.

16 1/2 x 11 5/8in (42 x 29.5cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$4,000 - 6,000

Literature

Capa, Whelan and Fetterman, *Cornell Capa*,
Bulfinch Press, 1992, p. 103

It is possible to find something significant in photographing subjects in everyday life doing ordinary things.

LOUIS STETTNER



2

LOUIS STETTNER (1922-2016)

Girl Playing in Light Circles, Grand Central Station, New York, 1954

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

17 1/8 x 11 5/8in (43.7 x 29.5cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$4,000 - 6,000

Literature

Stettner, *Penn Station, New York*, Thames & Hudson, 2015, p. 49

I am an artisan. I don't create anything: I am just a witness of what I see and what interests me.

SABINE WEISS



3

SABINE WEISS (BORN 1924)

Penn Station, New York, 1955
Gelatin silver print, printed later, signed, titled and dated in pencil on the verso.
17 3/8 x 11 3/4in (44.2 x 29.9cm)
sheet 20 x 16in (50.8 x 40.6cm)

Literature

Sabine Weiss, Jeu de Paume/Éditions de la Martinière, 2016, p. 81

\$4,000 - 6,000

Her 1936 series depicting the interior of the old Pennsylvania Station is graphically precise and technically polished.

ANDY GRUNDBERG



4

BERENICE ABBOTT (1898-1991)

Penn Station, New York City, 1936

Gelatin silver print, printed later, signed in pencil on the mount; credit stamp on the mount verso.

image 13 1/2 x 10 3/4in (34 x 27cm)

mount 20 x 16in (50.8 x 40.5cm)

\$5,000 - 7,000

Literature

Sullivan, *Berenice Abbott Photographer: An Independent Vision*, Clarion Books, 2006, p. 97

I was working in a family fur business and I hated it. I was reading the *New York Times* want ads, and I saw a photographer's assistant job in *Vogue*. Things went from there.

JERRY SCHATZBERG



5

JERRY SCHATZBERG (BORN 1927)

Betsy Pickering on Wall Street, New York, for American "Vogue", 1958

Gelatin silver print, printed later, signed and numbered '3/20' in pencil on the verso.

18 3/4 x 18 1/8in (47.6 x 46.2cm)

sheet 20 x 24in (50.8 x 61cm)

\$4,000 - 6,000

Literature

Schatzberg, *Women Then: Photographs 1954-1969*, Rizzoli, 2010, pp. 120-121

I'm not a nice girl; I'm a photographer.

BERENICE ABBOTT



6

BERENICE ABBOTT (1898-1991)

Flatiron Building, New York City, 1934

Gelatin silver print, printed later, signed and numbered '29/40' in pencil on the mount; copyright credit stamp on the mount verso.

image 23 x 17 1/2in (58.5 x 44.5cm)

mount 33 x 27in (83.8 x 68.5cm)

\$6,000 - 8,000

Literature

Yochelson, *Berenice Abbott: Changing New York*, The New Press, 1997, p. 23

Nobody has the right to make photography boring.
NORMAN PARKINSON



7

NORMAN PARKINSON (1913-1990)

Young Velvets, Young Prices, Hat Fashions, for British "Vogue", 1949

Archival pigment print, printed 2018, titled, dated and numbered '11/21' by the Parkinson Estate in ink on the verso.

13 1/4 x 16in (33.7 x 40.6cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$3,000 - 5,000

Literature

Norman Parkinson, Always in Fashion, ACC Art Books, 2019, cover

I have a lot of pictures of women and some of them are pretty good pictures.

ELLIOTT ERWITT



8

ELLIOTT ERWITT (BORN 1928)

New York City, 1955

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

17 1/2 x 11 1/4in (44.5 x 28.6cm)

sheet 20 x 16in (50.8 x 40.5cm)

\$4,000 - 6,000

Literature

Erwitt, *Personal Best*, teNeues, 2006, cover and p. 83

There is something in the New York air that makes sleep useless.

SIMONE DE BEAUVOIR



9

WILLIAM KLEIN (BORN 1928)

Atom Bomb Sky, 1955

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

14 5/8 x 22in (37 x 55.8cm)

sheet 20 x 24in (50.8 x 61cm)

\$6,000 - 8,000

Literature

William Klein, New York, 1954-1955, Dewi Lewis
Publishing, 1995, pp. 252-253

Taking a picture means stopping the world.

GEORGE TICE



10

GEORGE TICE (BORN 1938)

Country Road, Lancaster, PA, 1961

Gelatin silver print, printed 2017, signed in pencil on the mount, titled and dated in pencil on the mount verso.

5 1/8 x 9 3/8in (13 x 23.8cm)

mount 11 x 14in (28 x 35.6cm)

\$3,000 - 5,000

Literature

George Tice: Selected Photographs, 1953-1999, David R. Godine, 2001, p. 16

I came from outside the rules of photography... I thought it would be good to show what's possible, to say that this is as valid a way of using the camera as conventional approaches.

WILLIAM KLEIN



11

WILLIAM KLEIN (BORN 1928)

Selwyn Theatre, 42nd Street, New York, 1955
Gelatin silver print, printed later, signed, titled
and dated in pencil on the verso.

18 x 12 7/8in (45.7 x 32.5cm)

sheet 20 x 16in (50.8 x 40.6cm)

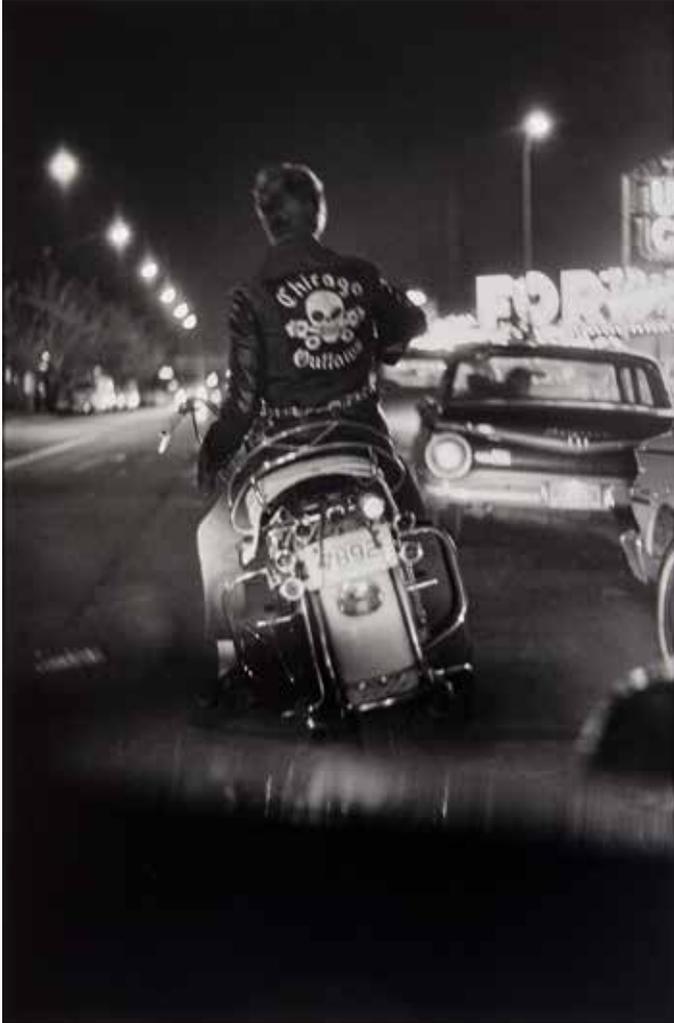
\$4,000 - 6,000

Literature

*William Klein, New York, 1944-1945, Dewi Lewis
Publishing, 1995, p. 163*

I was a bike rider, a photographer and a history student, probably in that order.

DANNY LYON



12

DANNY LYON (BORN 1942)

Benny at Grand and Division, Chicago, 1966
Gelatin silver print, printed 2002, signed, titled,
dated in pencil and 'Bleak Beauty' credit stamp
on the verso.

13 1/4 x 8 7/8in (33.7 x 22.4cm)

sheet 14 x 11in (35.6 x 28cm)

\$4,000 - 6,000

Literature

Lyon, *The Bike Riders*, Twin Palms Publishers,
1997, p. 27

I thought... I'll give this a whiz... Take up photography -
women, gadgets, clothes - I must have a go at it.

DUFFY



We must get beyond passions, like a great work of art.
FREDERICO FELLINI



14

13

DUFFY (1933-2010)

Girl with Chauffeur, for "Queen" Magazine, 1965

Gelatin silver print, printed later, signed in ink and Duffy Archive blindstamp in the margin; titled, dated, numbered '16/35' in ink by Chris Duffy Archive Administrator and Archive copyright credit stamp on the verso.

18 1/8 x 12 1/8in (46.2 x 31cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$3,000 - 4,000

Literature

Duffy, ACC Editions, 2011, front cover and p. 40

14

THURSTON HOPKINS (1913-2014)

La Dolce Vita, Knightsbridge, London, 1953

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

6 7/8 x 9 3/8in (17.5 x 23.8cm)

sheet 8 x 10in (20 x 25.5cm)

\$2,000 - 3,000

Literature

Muller, *Thurston Hopkins, La Dolce Vita*, Gordon Fraser, 1977, p. 25

My pictures do not belong to me.
EDOUARD BOUBAT



15

EDOUARD BOUBAT (1923-1999)

Paris, 1948

Gelatin silver print, printed later, signed in ink
in the margin.

10 3/4 x 10 5/8in (27.3 x 27.1cm)

sheet 16 x 12in (40.6 x 30.5cm)

Literature

Boubat, *Mes Chers Enfants*, Phebus, 1991, p. 33

\$3,000 - 4,000

You photograph with all your ideology.
SEBASTIÃO SALGADO



16

SEBASTIÃO SALGADO (BORN 1944)

The Outskirts of Guatemala City, 1978

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

12 x 17 1/2in (30.5 x 44.6cm)

sheet 16 x 20in (40.5 x 50.8cm)

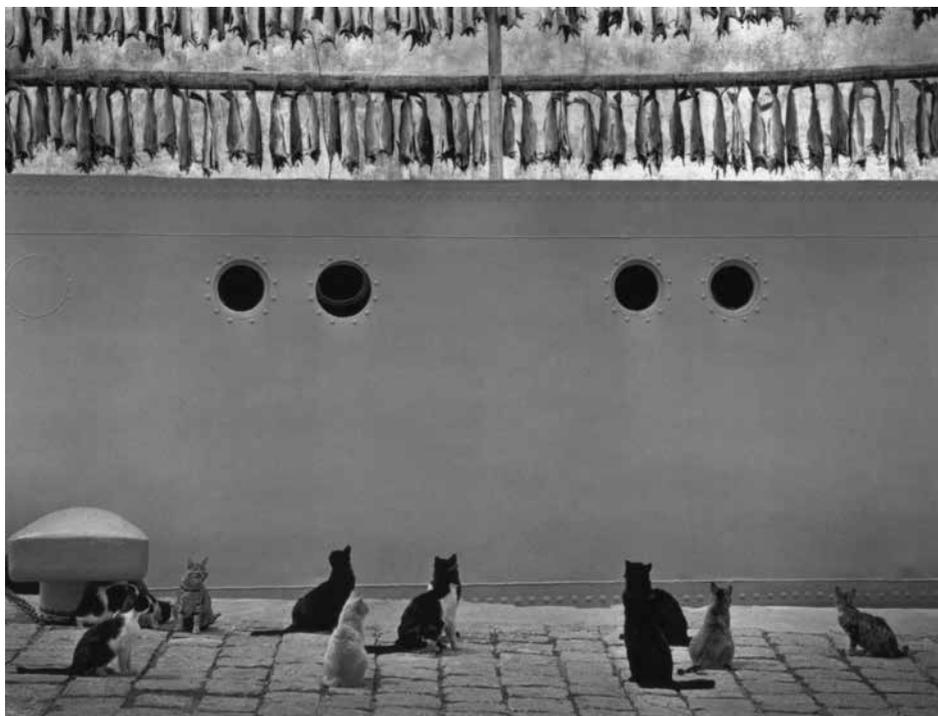
\$4,000 - 6,000

Literature

Galeano, *Sebastião Salgado: An Uncertain
Grace*, Aperture, 1990, pp. 118-119

Everything inside the frame is equally important.

PENTTI SAMMALLAHTI



17

PENTTI SAMMALLAHTI (BORN 1950)

Iceland, 1980

Gelatin silver print, signed and dated in pencil
in the margin.

5 1/2 x 7 1/4in (14 x 18.4cm)

sheet 8 x 10in (20.5 x 25.5cm)

\$1,000 - 1,500

Literature

Pentti Sammallahti, Musta Taide/Finnfoto, 1996,
p. 78

Mario Algaze has a Chambian way of collapsing present and past.
HOLLAND COTTER



18

MARIO ALGAZE (BORN 1947)

Cotton Candy, San Angel, Mexico, 1981
Platinum-palladium print, printed 2005, signed,
titled, dated and numbered '7/12' in pencil
on the verso.

7 3/8 x 7 3/8in (18.7 x 18.7cm)
sheet 14 x 11in (35.6 x 28cm)

\$2,000 - 3,000

Literature

Mario Algaze, Di Puglia, 2010, front cover
and pl. 4

In unexpected and wonderful ways, the Brooklyn Bridge captured the imagination of all Americans, and in the process became a symbol in American culture of strength, vitality, ingenuity and promise.

KEN BURNS



19

FRED ZINNEMANN (1907-1997)

Brooklyn Bridge, 1931

Gelatin silver print, flush-mounted on card, signed and dated in pencil on the flush-mount verso.

image/flush-mount 7 3/4 x 13 7/8in (19.5 x 35.3cm)

\$4,000 - 6,000

Literature

Zinnemann, *An Autobiography*, Bloomsbury, 1992, p. 19

What I like is to make an instant picture. Even if there
are no people, I like the click, click, click. I never wait!

SABINE WEISS



20

SABINE WEISS (BORN 1924)

Paris (Chairs), 1952

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

15 1/8 x 11 7/8in (38.6 x 30cm)

sheet 20 x 16in (50.8 x 40.5cm)

\$4,000 - 6,000

I just photograph peaceful things. A vase of flowers, a beautiful girl. Sometimes, through a peaceful face, I can bring something important into the world.

EDOUARD BOUBAT



21

EDOUARD BOUBAT (1923-1999)

Florence, Paris, 1959

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

13 7/8 x 9 3/8in (35.3 x 23.8cm)

sheet 16 x 12in (40.6 x 30.5cm)

Literature

Boubat, *Mes Chers Enfants*, Phebus, 1991, p. 37

\$3,000 - 4,000

Photographing is an emotional thing, a graceful thing.
LEONARD FREED



22

LEONARD FREED (1929-2006)

Harlem, NYC - Hydrant, 1963

Gelatin silver print, signed, titled, dated, annotated 'Unique' in pencil, stamped 'Vintage Print' and Freed/Magnum copyright credit stamp on the verso.

11 x 7 1/2in (28 x 19cm)

\$3,000 - 5,000

Literature

Leonard Freed, Photo Poche, 2001, front cover and p. 34

The reason we're successful darling? My overall charisma, of course!

FREDDIE MERCURY



23

NEAL PRESTON (BORN 1952)

Freddie Mercury (Wembley Stadium), London, 1986

Archival pigment print, printed later, signed, titled, dated and numbered '12/50' in ink in the margin.

21 3/8 x 32 1/4in (54.3 x 81.9cm)

sheet 24 x 36in (61 x 91.5cm)

\$2,000 - 3,000

Literature

Neal Preston: Exhilarated and Exhausted,
Reel Art Press, 2017, pp. 96-97

This ain't fun. But you watch me, I'll get it done.

JACKIE ROBINSON



24

RALPH MORSE (1917-2013)

Jackie Robinson, World Series, 1955

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

11 3/4 x 9in (30 x 23cm)

sheet 14 x 11in (35.5 x 28cm)

\$2,000 - 3,000

Literature

The Great "Life" Photographers, Bulfinch Press, 2004, p. 383

Most of my photographs were taken on the spur of the moment, very quickly... All attention focuses on the specific instant, almost too good to be true, which can only vanish in the following one.

WILLY RONIS



25

WILLY RONIS (1910-2009)

Pluie, Place Vendôme, Paris, 1947

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

13 1/2 x 9 7/8in (34.3 x 24.9cm)

sheet 11 x 14in (28 x 35.6cm)

\$3,000 - 5,000

Literature

Hamilton, *Willy Ronis: Photographs 1926-1995*, The Museum of Modern Art, Oxford, 1995, p. 66

Style is a simple way of saying complicated things.

JEAN COCTEAU



26

GEORGES DAMBIER (1925-2011)

Suzy Parker, Étole Léopard, "Elle", Paris, 1952
Gelatin silver print, printed later, signed,
numbered '11/25' in pencil and copyright credit
stamp on the verso.

13 3/8 x 14in (34 x 35.6cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$5,000 - 7,000

Literature

Dambier, *Paris Fifties, Regards de Mode*,
Ramsay Editions, 2008, p. 66

I like to watch very common species...They are lovely and easy and sometimes funny to observe.

PENTTI SAMMALLAHTI



27

PENTTI SAMMALLAHTI (BORN 1950)

Koylio, Finland, 1973

Gelatin silver print, signed and dated in pencil in the margin.

9 3/4 x 5 1/2in (24.7 x 14cm)

sheet 12 x 8in (30.5 x 20.3cm)

\$1,000 - 1,500

I'm not a serious photographer like many of my contemporaries.
That is to say, I am serious about not being serious.

ELLIOTT ERWITT



28

ELLIOTT ERWITT (BORN 1928)

Paris, 1989

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

12 5/8 x 17 1/2in (32.1 x 44.5cm)

sheet 16 x 20in (40.5 x 50.8cm)

\$5,000 - 7,000

Literature

Erwitt, *Personal Best*, teNeues, 2006, p. 269

I got a call from CBS to ask if I was available... to photograph Elvis Presley.
I said Elvis who?

ALFRED WERTHEIMER



29

ALFRED WERTHEIMER (1929-2014)

*Elvis and the Hound Dog, Hudson Theatre,
New York City, 1956*

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

16 5/8 x 11 1/4in (42.3 x 28.6cm)

sheet 24 x 20in (61 x 50.8cm)

\$3,000 - 5,000

What I love about doing portraits is that if you can get something that no one else has gotten and do something special... I love that kind of challenge.

MARK SELIGER



30^w

MARK SELIGER (BORN 1959)

Johnny Cash, Las Vegas, Nevada, 1992
Platinum-palladium print, printed later, signed,
titled, dated and numbered '1/9' in pencil
on the verso.

29 1/2 x 24in (74.9 x 61cm)
sheet 30 x 40in (76 x 101.5cm)

\$6,000 - 8,000

Literature

Seliger, *The Music Book*, teNeues, 2008, p. 19

I am not young enough to know everything.
OSCAR WILDE



31

MARTIN ELKORT (BORN 1929)

Puppy Love, Coney Island Boardwalk, New York,
c. 1951

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

11 5/8 x 10 1/2in (29.6 x 26.7cm)

sheet 14 x 11in (35.5 x 28cm)

\$1,500 - 2,000

Everywhere I look and most of the time I look I see photographs.

BERT HARDY



32

BERT HARDY (1913-1990)

Maidens in Waiting, 1951

Gelatin silver print, printed later, signed in ink in the margin; copyright credit stamp on the verso.

13 x 10in (33 x 25.5cm)

sheet 16 x 12in (40.5 x 30.6cm)

\$3,000 - 5,000

Literature

Wilkinson, *Bert Hardy's Britain*, The Bluecoat Press, 2013, p. 29

I guess it's unusual to see a movie star like Marilyn without make-up, with their mere essentials.

ELLIOTT ERWITT



33

33

ELLIOTT ERWITT (BORN 1928)

Marilyn Monroe, New York, 1956
Gelatin silver print, printed later, signed, titled
and dated in pencil on the verso.
14 x 21in (35.5 x 53.3cm)
sheet 20 x 24in (51 x 61cm)

\$5,000 - 7,000

Literature

Erwitt, *Personal Best*, teNeues, 2006, p. 193

34^W

ETHAN RUSSELL (BORN 1945)

John Lennon Listening to the Playback of
"The White Album", 1968
Platinum-palladium print, printed later, signed,
titled, dated and numbered '4/35' in pencil
on the verso.
36 x 24 1/2in (91.4 x 62.2cm)
sheet 40 x 30in (101.6 x 76.2cm)

\$7,000 - 9,000

Literature

Russell, *Dear Mr. Fantasy*, Houghton Mifflin,
1985, p. 253

The fact of just being there was phenomenal.
ETHAN RUSSELL



I really don't know how I did it. I would not be able to repeat it.

HORST P. HORST



35

HORST P. HORST (1906-1999)

White Sleeve (Doris Zelensky), Paris, 1936
Gelatin silver print, printed later, credit
blindstamp in the margin; signed, titled
and dated in pencil on the verso.

18 x 13 1/2in (45.7 x 34.3cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$6,000 - 8,000

Literature

Kazmaier, *Horst: 60 Years of Photography*,
Rizzoli, 1996, pl. 14

I like to make people look as good as they'd like to look and, with luck, a shade better.

NORMAN PARKINSON



36

NORMAN PARKINSON (1913-1990)

Lisa Fonssagrives, New York, 1949
Archival pigment print, printed 2018, titled,
dated and numbered '4/21' by the Estate in ink
on the verso.

16 3/8 x 13 1/8in (41.5 x 33.4cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$3,000 - 5,000

Literature

*Norman Parkinson, Always in Fashion, ACC Art
Books, 2019, p. 54*

A strong story, told in as many shades of black and white as possible.

THURSTON HOPKINS



He knows we are going long before the suitcase has come out, and he paces and worries and whines and goes into a state of mild hysteria.

JOHN STEINBECK



38

37

THURSTON HOPKINS (1913-2014)

Keeping Warm, Islington, London, 1950
Gelatin silver print, printed later, signed, titled,
dated in pencil and credit stamp on the verso.
13 7/8 x 10in (35.2 x 25.4cm)
sheet 16 x 12in (40.6 x 20.5cm)

\$3,000 - 5,000

Literature

Thurston Hopkins: The Golden Age of Reportage, Getty Images Publications, np

38

KRISTOFFER ALBRECHT (BORN 1961)

Dog with Suitcase, 1982
Gelatin silver print, signed and dated in pencil
in the margin; signed, titled and dated in pencil
on the verso.
4 x 5 1/2in (10.2 x 14cm)
sheet 6 x 8in (15.2 x 20.3cm)

\$1,000 - 1,500

Literature

Kristofer Albrecht: Memorabilia, Opus 43/ Musta Taide, 2004, frontispiece

What I like so much about photography is... one must be constantly on the alert, ready to claim the unexpected.

MARTINE FRANCK



39

MARTINE FRANCK (1938-2012)

Tory Island, Donegal, Ireland, 1995
Gelatin silver print, printed 2005-2007, signed
in ink and credit blindstamp in the margin.

16 x 10 1/2in (40.6 x 26.7cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$3,000 - 5,000

Literature

Martine Franck, Fondation Henri Cartier Bresson,
2018, p. 203

When I take a photograph, I make a wish. I am always looking for beauty.

GEORGE TICE



40

GEORGE TICE (BORN 1938)

Two Amish Boys, Lancaster, Pennsylvania, 1962
Platinum-palladium print, printed July 2015,
signed in pencil on the mount; titled and dated
in pencil on the mount verso.

image 9 1/2 x 7 1/2in (24.1 x 19cm)

mount 14 x 11in (35.5 x 27.9cm)

\$2,000 - 3,000

Literature

Brand, *Fields of Peace*, David R. Godine, 1998,
back cover and p. 76

I never wanted to be famous. I wasn't as steady as a tripod.

DUFFY



41

DUFFY (1933-2010)

E-Type Jaguar on newly-opened M1 Motorway, England, 1961

Gelatin silver print, printed later, signed in ink in the margin and Duffy Archive blindstamp in the margin; titled, dated and numbered '9/25' by Chris Duffy, Archive Administrator, in ink and Archive credit stamps on the verso.

15 x 15in (38 x 38cm)

sheet 16 x 20in (40.6 x 50.8cm)

Literature

Duffy, ACC Editions, 2011, front cover and p. 43

\$3,000 - 5,000

I have never been able to escape the allure of a new tool
or idea that could change the look of an image.

MELVIN SOKOLSKY



42

MELVIN SOKOLSKY (BORN 1933)

Over New York, 1963

Archival pigment print, printed later, signed,
titled, dated and numbered '18/25' in pencil
on the verso.

18 1/2 x 14 3/4in (47 x 37.4cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$5,000 - 7,000

Literature

Melvin Sokolsky: Seeing Fashion, Arena Editions,
2000, pl. 4

I have a big print of it up on my wall. I still smile whenever I look at it, even after all these years. Not bad.

ORMOND GIGLI



43 ^W

ORMOND GIGLI (BORN 1925)

Girls in Windows, New York City, 1960
Chromogenic print, printed later, signed, dated and numbered '45/75' in ink in the margin; signed, titled, dated and numbered '45/75' in ink on the verso.

sheet 49 1/2 x 49 1/2in (125.7 x 125.7cm)
mount 58 x 58in (147.3 x 147.3cm)

\$30,000 - 50,000

Literature

Ormond Gigli: Girls in the Windows and Other Stories, Powerhouse Books, 2013, front cover and p. 23

A thing that you see in my pictures is that I was not
afraid to fall in love with these people.

ANNIE LEIBOVITZ



44

ANNIE LEIBOVITZ (BORN 1949)

Mikhail Baryshnikov, Brussels, 1990
Gelatin silver print, printed later, signed and
numbered '16/25' in pencil on the verso.
15 1/2 x 15 1/2in (39.4 x 39.4cm)
sheet 24 x 20in (61 x 50.8cm)

\$6,000 - 8,000

...The revolutions of light, the growings and recedings of light - light dividing like pearls - forming and reforming in glittering bars and circles and monstrous grotesque figures cut amazingly on the sky.

F. SCOTT FITZGERALD



45

SABINE WEISS (BORN 1924)

Times Square, New York, 1955

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

10 7/8 x 17 1/4in (53 x 43.8cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

Literature

Sabine Weiss, Jeu de Paume/Éditions de la Martinière, 2016, p. 67

Photography to me is catching a moment which is passing and which is true.

JACQUES-HENRI LARTIGUE



46

JACQUES-HENRI LARTIGUE (1894-1986)

Bibi in London, October 1926

Gelatin silver print, printed later, signed in ink
in the margin.

6 1/8 x 13 3/8in (15.7 x 34cm)

sheet 11 x 14in (27.9 x 35.5cm)

\$5,000 - 7,000

Literature

Frizot, *Le Passé Composé: Les 6 x 13*

de Jacques-Henri Lartigue, Le Centre National
de la Photographie, 1984, pl. 31

Using my camera as an extension of my eyes came naturally to me.

BERT HARDY



47

BERT HARDY (1913-1990)

Cockney Life at Elephant and Castle, London,
January 9, 1949

Gelatin silver print, printed later, signed in ink
in the margin; credit stamp on the verso.

8 7/8 x 14in (22.5 x 35.6cm)

sheet 12 x 16in (30.5 x 40.6cm)

\$3,000 - 5,000

Literature

Hardy, *My Life*, Gordon Fraser, 1985, p. 108

I have never sought out the extraordinary or the scoop. The beauty of the ordinary was always the source of my greatest emotions.

WILLY RONIS



48

WILLY RONIS (1910-2009)

Café "Le Bidule", 1957

Gelatin silver print, printed 2004, signed in ink in the margin; signed, titled, dated in pencil and copyright credit stamp on the verso.

9 1/2 x 14in (24.1 x 35.6cm)

sheet 12 x 16in (30.5 x 40.6cm)

\$3,000 - 5,000

Literature

Willy Ronis par Willy Ronis, Flammarion, 2018, pl. 215

I need another lifetime to photograph San Francisco.

FRED LYON



49

FRED LYON (BORN 1924)

Foggy Night, Land's End, San Francisco, 1953

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

19 1/2 x 19 1/2in (49.5 x 49.5cm)

sheet 24 x 20in (61 x 50.8cm)

Literature

Lyon, *San Francisco: Portrait of a City, 1940-1960*, Princeton Architectural Press, 2014, pp. 220-221

\$2,000 - 3,000

Jerry Schatzberg wants us to see 'women then' — their strength, beauty ... their clothes, ... a female portrait of the times.

GAIL BUCKLAND



50

JERRY SCHATZBERG (BORN 1927)

Halloween Party, 1954

Gelatin silver print, printed 2018, signed and numbered '6/25' in pencil on the verso.

15 x 14 1/4in (38.1 x 36.2cm)

sheet 16 x 20in (40.6 x 50.8cm)

Literature

Morton, *Women Then: Photographs 1954-1969*, Rizzoli, 2010, p. 8-9

\$3,000 - 5,000

Down with boredom. It has to go!
ELSA MAXWELL



51

WILLIAM KLEIN (BORN 1928)

*Elsa Maxwell's Toy Ball at the Waldorf,
New York, 1955*

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

12 5/8 x 17 7/8in (32.1 x 45.3cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$3,000 - 5,000

Literature

William Klein, New York, 1954-1955, Dewi Lewis
Publishing, 1995, pp. 194-195

To me these photographs are a document of the age of innocence – my own.

GEORGE S. ZIMBEL



52

GEORGE S. ZIMBEL (BORN 1929)

Irish Dancehall, the Bronx, 1954

Gelatin silver print, printed 2004, signed, titled
and dated in pencil on the verso.

11 3/8 x 17 3/4in (28.8 x 45.1cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$3,000 - 4,000

Literature

George S. Zimbel, Instituto Valencia d'Art
Modern, 2000, front cover and p. 8

Hey Frank, how do you make a fruit cordial?

I don't know Dean, how do you make a fruit cordial?

Be nice to it Frank.

DEAN MARTIN TO FRANK SINATRA



53

ART SHAY (AMERICAN, BORN 1922)

Frank Sinatra, Sammy Davis Jr., Dean Martin and Joey Bishop, the "Rat Pack", Las Vegas, 1961
Gelatin silver print, printed later, signed in ink in the margin; signed in ink and credit stamp on the verso.

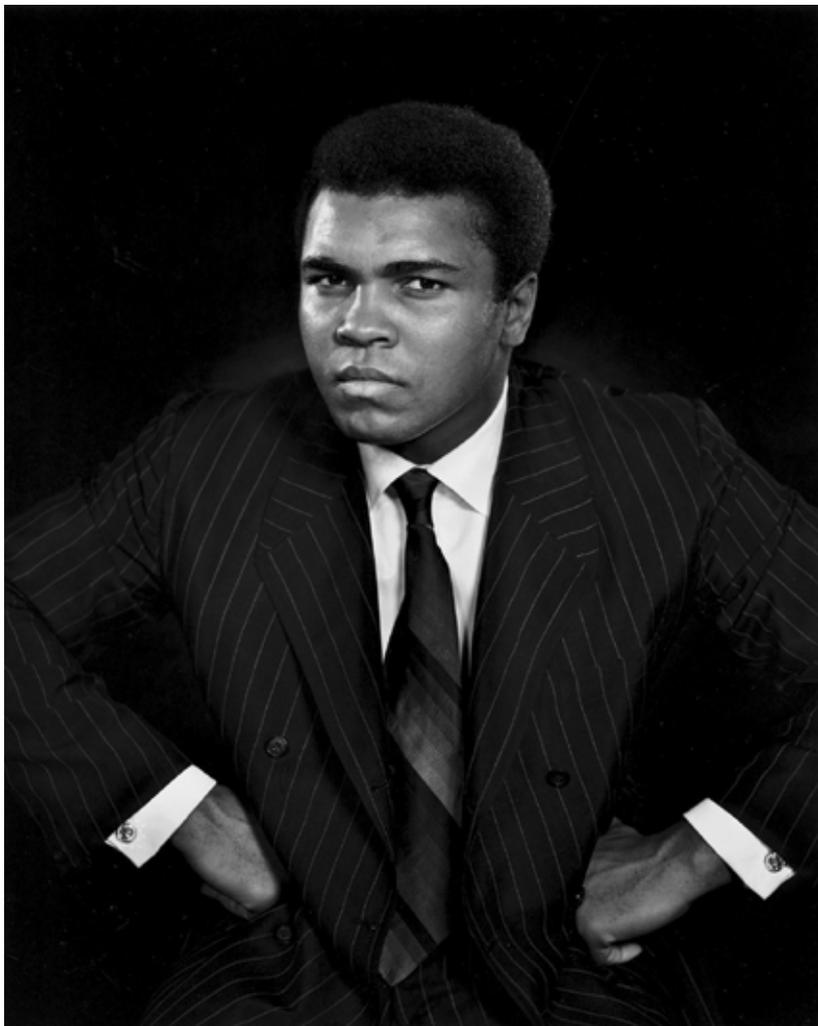
15 1/2 x 22 7/8in (39.4 x 58.2cm)

sheet 20 x 24in (50.7 x 60.9cm)

\$2,000 - 3,000

I'm the prettiest thing that ever lived.

MUHAMMAD ALI



54

YOUSUF KARSH (1908-2002)

Muhammad Ali, 1970

Gelatin silver print, printed later, signed
in ink in the margin.

18 1/2 x 11in (47 x 28cm)

sheet 14 x 11in (35.5 x 27.9cm)

\$5,000 - 7,000

Literature

Travis, ed., *Yousuf Karsh: Regarding Heroes*,
David R. Godine, 2009, p. 141

...Allow me to be honest and tell the truth about our age and its people.

AUGUST SANDER



55

AUGUST SANDER (1876-1964)

The Boxers, 1928

Gelatin silver print, printed later, Sander Archive blindstamp on the recto; signed, dated by Gerd Sander, Archive Administrator, in pencil, copyright credit, date and edition stamp on the verso; copyright credit, date, edition stamp and Sander Archive label affixed on the mount verso; print '11' from the edition of 12.

image 10 1/4 x 6 5/8in (26 x 16.7cm)

mount 17 1/4 x 13 3/8in (43.8 x 34cm)

Literature

Sander, *August Sander: Citizens of the Twentieth Century*, MIT Press, 1980, p. 85

\$4,000 - 6,000

The great thing about Glasgow is that if there is a nuclear attack,
it will look exactly the same afterwards.

BILLY CONNOLLY



56

BERT HARDY (1913-1990)

The Gorbals Boys, Glasgow, 1948

Gelatin silver print, printed later, signed in ink in
the margin; copyright credit stamp on the verso.

9 1/2 x 14in (24.1 x 35.6cm)

sheet 12 x 16in (30.5 x 40.6cm)

\$3,000 - 5,000

Literature

Wilkinson, *Bert Hardy's Britain*, The Bluecoat
Press, 2013, pp. 48-49

Well, I can't tell you why I did it, but I said, 'Just walk up and down the street.' There wasn't very much thought to it. It was late afternoon – you can tell that the sun was low behind them. It must have been pretty uncomfortable, out there in the slush.

DON HUNSTEIN



57

DON HUNSTEIN (BORN 1928)

Bob Dylan and Suze, New York, 1966

Chromogenic print, printed later, signed and numbered '20/100' in ink on the verso.

9 x 9in (22.9 x 22.9cm)

sheet 14 x 11in (35.5 x 27.9cm)

\$2,000 - 3,000

Literature

Keeping Time: The Photographs of Don Hunstein,
Insight Editions, 2013, p. 201

A good photograph is one that communicates a fact, touches the heart and leaves the viewer a changed person for having seen it. It is, in a word, effective.

IRVING PENN



58

IRVING PENN (1917-2009)

Guedras in the Wind, Morocco, 1971
Platinum-palladium print, mounted on aluminum, signed, initialed, titled, dated, numbered '18/32', notation '1478' in pencil, copyright credit reproduction limitation and edition stamps on the mount verso.

image 17 5/8 x 17 3/8in (44.7 x 44.2cm)

mount 25 x 20in (63.5 x 50.8cm)

Literature

Penn, *Worlds in a Small Room*, Secker and Warburg, 1980, front cover and p. 83

\$40,000 - 60,000

There are certain, inescapable images, forever part of our collective consciousness...

STEVE MCCURRY



59

STEVE MCCURRY (BORN 1950)

The Afghan Girl, Sharbat Gula, Pakistan, 1984
Archival pigment print, printed later, signed in ink
on the verso.

21 1/4 x 14 1/2in (54 x 36.8cm)

sheet 24 x 20in (61 x 50.8cm)

Literature

McCurry, *South Southeast*, Phaidon, 2000, np

\$10,000 - 15,000

Shoot what makes your heart smile. Pay attention to what that is.
CHESTER HIGGINS



60

CHESTER HIGGINS JR. (BORN 1946)

Eyes of Allah, Islam, 1990
Platinum-palladium print, printed April 2007,
signed, dated, numbered '11/25' in pencil
and copyright credit stamp on the verso.
28 x 22in (71.1 x 55.9cm)
sheet 31 x 25in (78.7 x 63.5cm)

\$10,000 - 12,000

Literature

Higgins, *Chester Higgins: Feeling The Spirit, Searching The World for the People of Africa*, Bantam Books, 1994, p. 179

You take those perfect-looking girls—Jean Shrimpton, say—that haircut wouldn't have worked on them. With Coddington's bone structure, and that sense of herself, she had something beyond beauty.

VIDAL SASSOON



61

DAVID MONTGOMERY (BORN 1937)

Grace Coddington, Vidal Sassoon Five Point Cut, 1966

Gelatin silver print, printed 2018, signed and numbered '8/10' in ink in the margin.

14 x 14in (30.6 x 30.6cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$3,000 - 5,000

Literature

Coddington, *Grace: Thirty Years of Fashion at Vogue*, Phaidon, pp. 22-23

At one point, I found El Greco, and that elongated look became my way of seeing.

LILLIAN BASSMAN



62

LILLIAN BASSMAN (1917-2012)

Dress by Thierry Mugler, for German "Vogue", 1998

Gelatin silver print, signed and numbered
'14/25' in pencil on the verso.

22 1/4 x 15 1/2in (56.5 x 39.4cm)

sheet 24 x 20in (61 x 50.8cm)

Literature

Solomon, *Lillian Bassman: Women*, Abrams, 2009, p. 29

\$6,000 - 8,000

Photography is more than a medium for factual communication of ideas. It is a creative art.

ANSEL ADAMS



63

ANSEL ADAMS (1902-1984)

Ice on Ellery Lake, Sierra Nevada, California, 1959

Gelatin silver print, printed later, signed and numbered '36/50' in pencil on the mount; portfolio label affixed on the mount verso.

image 13 x 18 5/8in (33 x 47.4cm)

mount 22 x 28in (55.9 x 71.1cm)

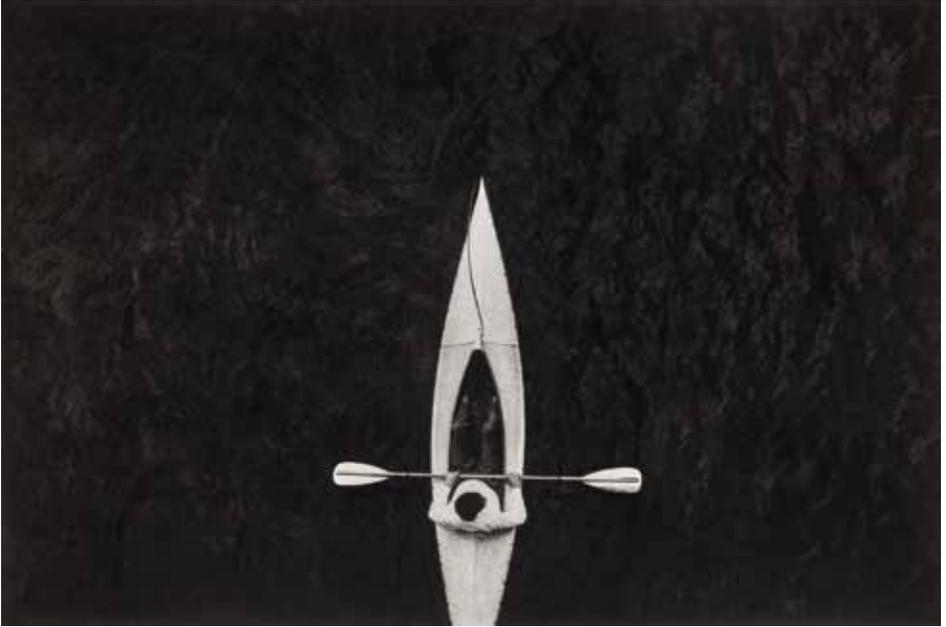
\$10,000 - 15,000

Literature

Ansel Adams: Yosemite and The Range of Light,
New York Graphic Society/Little Brown and Co.,
1979, p. 116

What appears in the pictures was the subject's decision, not mine. I took what they presented—delicate moments—unadorned and unglamorous, yet tender and exquisite.

RAY K. METZKER



64

RAY K. METZKER (1931-2014)

Frankfurt, 1951

Photogravure, printed later, signed and numbered '11/40' in pencil in the margin.
sheet 16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

Literature

Ray K. Metzker: City Stills, Prestel, 1999, pl. 76

We do not make photographs with our cameras. We make them
with our minds, with our hearts, with our ideas.

ARNOLD NEWMAN



65

ARNOLD NEWMAN (1918-2006)

Igor Stravinsky, New York City, 1946

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

7 x 13in (17.8 x 58.4cm)

sheet 11 x 14in (28 x 35.6cm)

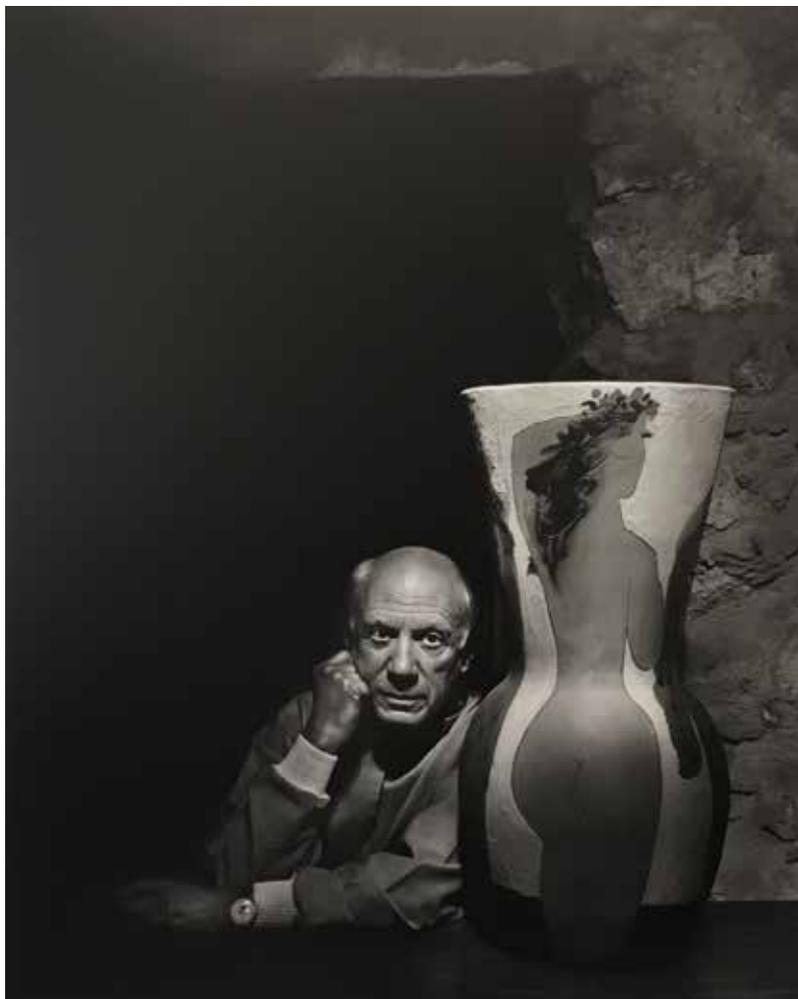
\$5,000 - 7,000

Literature

Newman, *Bravo Stravinsky: Photographs
by Arnold Newman*, The World Publishing
Company, 1967, back cover

Look and think before you open the shutter.
The heart and mind are the true lens of the camera.

YOUSUF KARSH



66

YOUSUF KARSH (1908-2002)

Pablo Picasso, 1954

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

image 19 3/4 x 15 3/4in (50.2 x 40cm)

mount 20 x 16in (50.8 x 40.6cm)

Literature

Karsh Portraits, New York Graphic Society,
1976, p. 159

\$7,000 - 9,000

The nude body...became an important vehicle for me to express ideas about sexuality, gender politics, freedom, vulnerability, strength and character.

JUDY DATER



67

JUDY DATER (BORN 1941)

Imogen and Twinka at Yosemite, California, 1974
Gelatin silver print, printed 2007, signed, titled,
dated and numbered '5/20' in pencil on the verso.
9 1/4 x 7 1/4in (48.9 x 18.4cm)
sheet 10 x 8in (25.4 x 20.3cm)

Literature

Dater, *Imogen Cunningham: A Portrait*,
New York Graphic Society, 1979, front cover
and p. 126

\$3,000 - 5,000

To raise, to elevate, to endorse with timeless reverence
the image of woman, has been my mission.

RUTH BERNHARD



68

RUTH BERNHARD (1905-2006)

Spanish Dancer, 1971

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

8 x 13 1/2in (20.3 x 34.2cm)

mount 11 x 14in (28 x 35.6cm)

\$7,000 - 9,000

Literature

Ruth Bernhard: The Eternal Body, Chronicle
Books, 2011, plate 41

Willy Ronis has his heart in his eyes.
PHILIPPE SOUPAULT



69

WILLY RONIS (1910-2009)

Deena de Dos, Gordes, 1955
Gelatin silver print, printed 2003, signed in ink
in the margin; titled, dated in pencil and
copyright credit stamp on the verso.
13 1/2 x 9 3/8in (34.3 x 23.7cm)
sheet 16 x 12in (40.6 x 30.5cm)

\$4,000 - 6,000

Literature

Willy Ronis par Willy Ronis, Flammarion,
2018, pl. 178

I don't do fashion. I am fashion.
COCO CHANEL



70

HORST P. HORST (1906-1999)

Coco Chanel, Paris, 1937

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

9 1/4 x 8 3/4in (23.5 x 22.2cm)

sheet 14 x 11in (35.6 x 28cm)

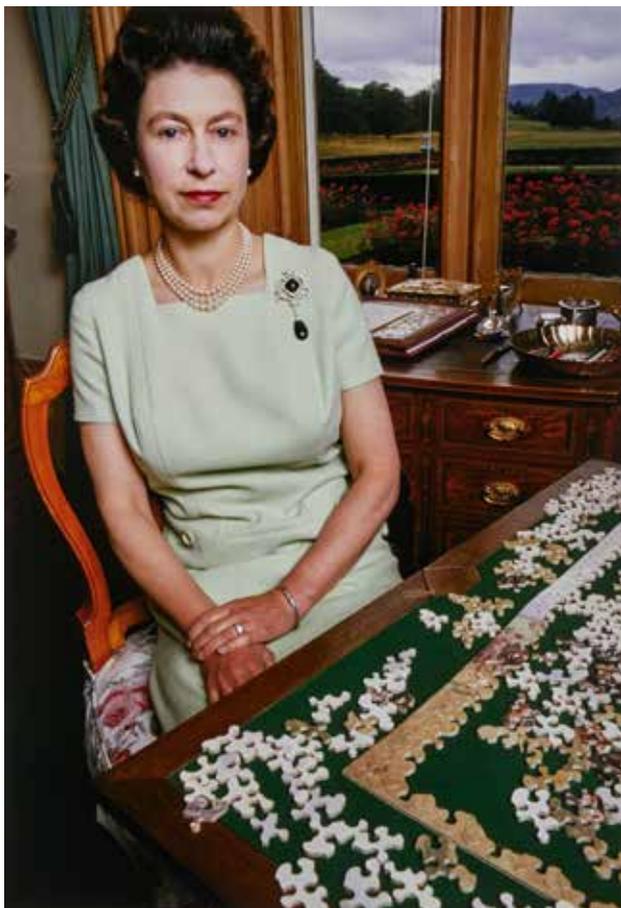
Literature

Kazmaier, *Horst: 60 Years of Photography*,
Rizzoli, 1996, p. 14

\$5,000 - 7,000

I was a fledgling photographer...*The Observer* called and asked me if I'd like to shoot the Queen... We went to Balmoral and were shown into a living room that was so big you could park an aeroplane in there. The Queen came in and she was very sweet.... You wanted to give her a hug, as if she were your aunt who you hadn't seen for 20 years.

DAVID MONTGOMERY



71

DAVID MONTGOMERY (BORN 1937)

HRH Queen Elizabeth II with Jigsaw Puzzle, 1967
Archival pigment print, printed 2018, signed and numbered '4/25' in pencil on the verso.

17 1/8 x 12in (43.6 x 30.5cm)
sheet 20 x 16in (50.8 x 40.6cm)

Literature

Observer, Weekend Supplement,
12 November, 1967

\$3,000 - 5,000

I was a funny, skinny little thing, all eyelashes and legs. Suddenly people told me it was gorgeous. I thought they had gone mad.

TWIGGY



72

BARRY LATEGAN (BORN 1935)

Twiggy, 1966

Platinum-palladium print, printed later, signed, titled, dated, numbered '34/35' in ink and embossed credit stamp in the margin.

23 3/8 x 19 1/4in (59.3 x 46.3cm)

sheet 33 x 25 1/2in (83.8 x 64.8cm)

Literature

Lategan, *Twiggy: A Life in Photographs*, National Portrait Gallery, London, cover and p. 29

\$10,000 - 15,000

I want to make American Indians live forever. It's such a big dream.

EDWARD S. CURTIS



73

EDWARD S. CURTIS (1868-1952)

A Chief of the Desert, Navaho, 1904

Gelatin silver border print, signed and copyright insignia in ink in the margin.

7 1/2 x 5 1/2in (19.1 x 14cm)

sheet 12 x 10in (30.5 x 25.4cm)

Literature

Cardozo, *Edward Curtis, Chiefs and Warriors*,
Bulfinch Press, 1996, p. 16

\$6,000 - 8,000

Above all, I feed on the colors of Asia: deep henna, hammered gold, curry and saffron, rich black lacquer and painted-over rot...

STEVE MCCURRY



74

STEVE MCCURRY (BORN 1950)

Red Boy, Bombay, India, 1996

Archival pigment print, signed, titled, dated and numbered '26/60' in pencil on the verso.

15 1/8 x 22 1/8in (38.6 x 56.4cm)

sheet 20 x 24in (50.8 x 61cm)

\$4,000 - 6,000

Literature

McCurry, *South Southeast*, Phaidon, 2000, np

The basic thing in my mind was that, for all our success, The Beatles were always a great little band. Nothing more, nothing less.

PAUL MCCARTNEY



75

ASTRID KIRCHHERR (BORN 1938)

Paul McCartney, Hamburg Fun Fair, Heiligengeistfeld, 1960

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

19 1/8 x 23 1/8in (48.6 x 59.7cm)
sheet 20 x 24in (50.8 x 61cm)

\$3,000 - 5,000

Literature

Kirschherr, *Die Beatles in Hamburg*, Christians Druckerei & Verlag, 1996, p. 40

I'm not sure how we connected but we sort of got along...he was cool with me.

JERRY SCHATZBERG



76

JERRY SCHATZBERG (BORN 1927)

Bob Dylan, Musician/Poet, 1965

Platinum-palladium print, printed later, signed, titled, dated and numbered '4/12' in pencil on the verso.

18 1/4 x 18 1/4in (46.4 x 46.4cm)

sheet 30 x 22in (76.2 x 55.9cm)

\$6,000 - 8,000

To me, pictures are like blintzes – you gotta get ‘em while they’re hot.

WEEGEE



77

WEEGEE (ARTHUR FELLIG) (1899-1968)

Easter Sunday in Harlem, 1940

Gelatin silver print, 'Weegee the Famous'
credit stamp on the verso.

13 5/8 x 10 5/8in (34.7 x 27.1cm)

sheet 14 x 11in (35.6 x 28cm)

Literature

Weegee's New York Photographs, 1935-1960,
Schirmer Art Books, 1982, p. 275

\$4,000 - 6,000

Gottlieb was not taking pictures; he was photographing music. Again and again, he catches the precise moment when the musician's face is suffused with effort and emotion and beauty: the music is there.

WHITNEY BALLIETT



78

WILLIAM GOTTLIEB (1917-2006)

Ella Fitzgerald, Dizzy Gillespie, Ray Brown and Milt Jackson, 1940s

Gelatin silver print, printed later, signed in ink on the recto; signed, titled in ink and credit stamp on the verso.

17 1/4 x 15 1/8in (43.8 x 38.5cm)

sheet 20 x 16in (50.8 x 40.6cm)

Literature

The Golden Age of Jazz, Pomegranate Artbooks, 1995, p. 100

\$2,000 - 3,000

Long necks. The thrust of the head in a certain position. The way the fingers work, fabrics work.

LILLIAN BASSMAN



79

LILLIAN BASSMAN (1917-2012)

Barbara Mullen, New York, c. 1950
Gelatin silver print, printed later, signed and numbered '6/25' in pencil on the verso.
sheet 24 x 20in (61 x 50.8cm)

Literature

Solomon, *Lillian Bassman: Women*, Abrams, 2009, np

\$8,000 - 12,000

Cathleen Naundorf creates painterly images that transport present-day haute couture to a world of exotic glamour and bygone grandeur.

KIRIAKOS SPIROU



80

CATHLEEN NAUNDORF (BORN 1968)

Pause Enchantée, 2002

Archival pigment print, printed 2018, signed, initialed, titled, dated, numbered '1/10' in ink and copyright credit stamp on the verso.

sheet 24 x 20in (61 x 50.8cm)

\$3,000 - 5,000

Who am I? I'm a man, an American, a father, a teacher, but most of all, I am a person who knows how the arts can change lives, because they transformed mine. I was a dancer.

JACQUES D'AMBOISE



81

JOHN DOMINIS (1921-2013)

Jacques d'Amboise Playing with His Children, Seattle, Washington, 1962

Gelatin silver print, printed 2006, signed in ink in the margin; titled, dated and copyright credit in pencil on the verso.

12 x 16in (30.5 x 40.6cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$2,000 - 3,000

I've had the privilege of being an outsider allowed on the inside, searching for beauty, meaning and myself.

BRUCE DAVIDSON



82

BRUCE DAVIDSON (BORN 1933)

Cathy by Cigarette Machine, from "Brooklyn Gang", 1959

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

12 3/8 x 17 3/4in (31.4 x 45.1cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

Literature

Davidson, *Black and White*, Volume 2, "Brooklyn Gang", Steidl, 2012, p. 108

Sometimes the best pictures come when you don't expect it.

ARTHUR ELGORT



83

ARTHUR ELGORT (BORN 1940)

*Getting Ready, Vaganova School,
St. Petersburg, Russia, 2001*

Gelatin silver print, signed, titled, dated and
numbered '5/11' in pencil in the margin.

12 1/8 x 18in (30.9 x 45.7cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

Literature

Arthur Elgort The Big Picture, Edition 7L, 2014, np

I'm a storyteller.
SEBASTÃO SALGADO



84

SEBASTÃO SALGADO (BORN 1944)

First Communion in Juazeiro do Norte, Brazil, 1981

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

11 1/4 x 17in (28.6 x 43.2cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$5,000 - 7,000

Literature

Galeano, *Sebastião Salgado: An Uncertain Grace*, Aperture, 1990, cover and pp. 118-119

You can find pictures anywhere. You just have to care what's around you and have a concern with humanity and the human comedy.

ELLIOTT ERWITT



85

ELLIOTT ERWITT (BORN 1928)

New York City, 1956

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

14 1/4 x 21 1/2in (36.2 x 54.6cm)

sheet 20 x 24in (50.8 x 61cm)

\$4,000 - 6,000

Literature

Erwitt, *Personal Best*, teNeues, 2006, pp. 300-301

The portrait is your mirror. It's you.
AUGUST SANDER



86

AUGUST SANDER (1876-1964)

Wife of the Cologne Painter Peter Abelen, 1926
Gelatin silver print, printed 1994, Sander Archive
blindstamp on the recto; signed, dated by
Gerd Sander, Archive Administrator, in pencil,
copyright credit, date and edition stamp on the
verso; copyright credit, date, edition stamp and
Sander Archive label affixed on the mount verso;
print '3' from the edition of 12.

image 10 1/8 x 7 3/8in (26 x 18.7cm)
mount 17 1/4 x 13 3/8in (43.8 x 34cm)

\$4,000 - 6,000

Literature

Sander, *August Sander: Citizens of the Twentieth Century*, MIT Press, 1980, p. 188

Fashion is an expression of the times. Elegance is something else again.

HORST P. HORST



87

HORST P. HORST (1906-1999)

Birthday Gloves, New York, 1947
Gelatin silver print, printed later, embossed
credit stamp in the margin; signed, titled
and dated in pencil on the verso.
16 7/8 x 14 1/8in (42.7 x 36cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$5,000 - 7,000

Literature

Kazmaier, *Horst: 60 Years of Photography*,
Rizzoli, 1996, pl. 57

Be daring, be different, be impractical; be anything that will assert
integrity of purpose and imaginative vision against the play-it-safers.

CECIL BEATON



88

CECIL BEATON (1904-1980)

Charles James Dresses, New York, 1948
Archival pigment print, printed later, Estate
stamp on the verso; one from the edition of 86.
17 3/4 x 22 5/8in (45.1 x 57.5cm)
sheet 20 x 24in (50.8 x 61cm)

\$3,000 - 5,000

Literature

Koda, *Charles James: Beyond Fashion*,
The Metropolitan Museum of Art, New York,
2014, front cover

My life is shaped by the urgent need to wander and observe and my camera is my passport.

STEVE MCCURRY



89

STEVE MCCURRY (BORN 1950)

Procession of Nuns, Rangoon, Burma, 1994

Archival pigment print, signed and numbered
'35/90' in ink on the verso.

15 1/8 x 22 7/8in (38.5 x 58cm)

sheet 20 x 24in (50.8 x 61cm)

\$4,000 - 6,000

Literature

McCurry, *South Southeast*, Phaidon, 2000, np

The pictures are there and you just take them.

ROBERT CAPA



90

ROBERT CAPA (1913-1954)

Picasso and Françoise Gilot, 1948
Gelatin silver print, printed 2001 under the supervision of Cornell Capa, titled, dated by Cornell Capa in ink and Estate copyright credit label affixed on the verso.
18 x 13 1/2in (45.7 x 34.3cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$2,000 - 3,000

Literature

Robert Capa Photographs, Aperture, 1996,
front cover and p. 150

Each picture... is a small legend about beauty.
FLOR GARDUÑO



91

FLOR GARDUÑO (BORN 1957)

Basket of Light, Sumpango, Guatemala, 1989
Gelatin silver print, printed 2007, signed, titled
and dated in Spanish in pencil on the verso.

17 3/8 x 13 1/2in (44.1 x 34.3cm)
sheet 20 x 16in (50.8 x 40.6cm)

Literature

Garduño, *Witnesses of Time*, Thames
& Hudson, 1992, pl. 15

\$4,000 - 6,000

They were as curious about me as I was about them. We have this innate intrigue about other human beings.

STEVE MCCURRY



92

STEVE MCCURRY (BORN 1950)

Floating Offerings, Varanasi, India, 1996
Archival pigment print, printed later, signed
and numbered '2/30' in ink on the verso.
15 1/4 x 22 5/8in (38.7 x 57.5cm)
sheet 20 x 24in (50.8 x 61cm)

\$3,000 - 5,000

Literature

McCurry, *South Southeast*, Phaidon, 2000, np

Photography's potential as a great communicator is really no different from the best poetry where familiar, everyday words, placed within a special context, can touch reality in a unique way.

PAUL CAPONIGRO



93

PAUL CAPONIGRO (BORN 1932)

Two Pears, Cushing, Maine, 1999

Gelatin silver print, printed 2019, signed, titled and dated in pencil on the mount; signed in pencil on the overmat.

image 7 1/2 x 9 1/4in (19.1 x 23.5cm)

mount 14 x 17in (35.6 x 43.2cm)

\$4,000 - 6,000

Literature

Meditations in Silver: Photographic Studies by Paul Caponigro, 2008, Santa Barbara Museum of Art/ Nazraeli Press, front cover and pl. 1

Photography is art when it's used by an artist.

RUTH BERNHARD



94

RUTH BERNHARD (1905-2006)

*Eighth Street Movie Theater, New York
(Frederick Kiesler, Architect), 1946*

Gelatin silver print, printed later, signed in pencil on the mount; signed, titled, dated in pencil and copyright credit reproduction limitation stamp on the mount verso.

image 10 3/8 x 13 5/8in (26 x 34.5cm)

mount 16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

Literature

Mitchell, *Ruth Bernhard: Between Art and Life*, Chronicle Books, 2000, p. 56

A photographer is lucky if he produces 10 good images.
TED CRONER



95

TED CRONER (1922-2005)

Central Park South, New York City, 1947-1948
Gelatin silver print, printed 2003, signed, titled,
dated, numbered '#54' in pencil, copyright credit
and edition stamp on the verso.

15 3/8 x 19in (39.2 x 48.3cm)
sheet 16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

In his *Central Park* series, Davidson has allowed himself to stray from his normal style to follow a different and more personal muse.

CHARLOTTE COTTON



96^W

BRUCE DAVIDSON (BORN 1933)

*Looking South at the City from the Great Lawn
in Central Park, 1992*

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

12 x 28 1/4in (30.5 x 71.8cm)

sheet 30 x 40in (76.2 x 101.6cm)

\$8,000 - 10,000

Literature

Davidson, *Black and White*, Volume 5, "Central
Park", Steidl, 2012, pp. 38-39

I feel concerned by what happens in the world.... I don't want to merely document; I want to know why a certain thing disturbs or attracts me.

MARTINE FRANCK



97^W

MARTINE FRANCK (1938-2012)

Les Petites-Dalles, Normandy, 1973

Gelatin silver print, printed later, signed in ink in the margin; signed, titled, dated and numbered '2/10' in pencil on the verso.

19 1/8 x 29 1/2in (48.6 x 75cm)

sheet 27 x 39in (68.6 x 99.1cm)

\$7,000 - 9,000

Literature

Martine Franck, Fondation Henri Cartier-Bresson, 2018, pp. 110-111

You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved.

ANSEL ADAMS



98

ANSEL ADAMS (1902-1984)

Cemetery Point, Timber Cove, 1960

Gelatin silver print mounted on illustration board; printed before 1963, signed in ink on the mount; titled, dated, negative notation '3-CAL-388' in ink and Carmel credit stamp on the mount verso.

image 15 x 18 3/4in (38.1 x 47.6cm)

mount 22 x 28in (55.9 x 71.1cm)

\$10,000 - 15,000

It's almost like a meditation. You're out there. It's a beautiful day.
You're discovering things, you're seeing things.

STEVE MCCURRY



99

STEVE MCCURRY (BORN 1950)

*Boat Covered in Snow in Sankei-en Gardens,
Tokyo, 2014*

Archival pigment print, printed May 2017,
signed, dated and numbered '5/30' in ink
and copyright credit, title, date and edition
label affixed on the verso.

image 15 1/4 x 22 1/4in (38.7 x 56.5cm)

mount 20 x 24in (50.8 x 61cm)

\$5,000 - 7,000

Literature

McCurry, *A Life in Pictures*, Mondadori Electa,
2018, pp. 338-339

Sammallahti's work is playful and lyrically intimate, making poetry from small surprises.

GRACE GLUECK



100

PENTTI SAMMALLAHTI (BORN 1950)

Katonah, New York, 2000

Gelatin silver print, signed and dated in pencil in the margin.

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

sheet 8 x 10in (20.3 x 25.4cm)

\$1,000 - 1,500

Literature

Sammallahti, *Here Far Away*, Dewi Lewis Publishing, 2012, p. 212

It's one thing to make a picture of what a person looks like,
it's another thing to make a portrait of who they are.

PAUL CAPONIGRO



101

PAUL CAPONIGRO (BORN 1932)

Children, Ireland, 1967

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

8 3/4 x 12in (22.2 x 30.5cm)

sheet 9 1/4 x 12 3/8in (23.5 x 31.5cm)

mount 16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

Literature

Paul Caponigro: Masterworks from Forty Years,
Photography West Graphics, 1993, pl. 28

God provides the nuts, but he doesn't crack them for us.
AUGUST SANDER



102

AUGUST SANDER (1876-1964)

Forester's Child, Westerwald, 1931

Gelatin silver print, printed 1992, Sander Archive blindstamp on the recto; signed, dated by Gerd Sander, Archive Administrator, in pencil, copyright credit, date and edition stamp on the verso; copyright credit, date, edition stamp and Sander Archive label affixed on the mount verso; print '6' from the edition of 12.

image 10 1/4 x 7 1/2in (26 x 19.1cm)

mount 17 1/4 x 13 3/8in (43.8 x 34cm)

\$5,000 - 7,000

I don't speak emotionally about my pictures. That's for other people to do.
I will say that I love my photographs. That's what keeps me going.

GEORGE TICE



103

GEORGE TICE (BORN 1938)

Amish Children Playing in the Snow, Lancaster, Pennsylvania, 1969

Platinum-palladium print, printed April 2015,
signed in pencil on the mount; titled and dated
in pencil on the mount verso.

image 6 7/8 x 9 1/2in (17.3 x 24.1cm)

mount 11 x 14in (28 x 35.6cm)

\$2,000 - 3,000

Literature

Brand, *Fields of Peace*, David R. Godine, 1998,
back cover and p. 133

I relished the challenge of capturing the naturalness of kids.

SABINE WEISS



104

SABINE WEISS (BORN 1924)

Jardin du Luxembourg, Paris, 1956
Gelatin silver print, printed later, signed, titled
and dated in pencil on the verso.
17 1/2 x 11 1/2in (44.5 x 29.2cm)
sheet 20 x 16in (50.8 x 40.6cm)

\$3,000 - 5,000

Literature

Weiss and Vieugels, *Sabine Weiss: See and
Feel*, ABP Editions, 2007, p. 157

I am a professional photographer by trade and an amateur photographer by vocation.

ELLIOTT ERWITT



105

ELLIOTT ERWITT (BORN 1928)

Provence, France, 1955

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

17 5/8 x 12 1/8in (44.7 x 30.7cm)

sheet 20 x 16in (50.8 x 40.6cm)

Literature

Erwitt, *Personal Best*, teNeues, 2006, p. 95

\$4,000 - 6,000

I wait for photographs like a pointer dog. It is a question of luck and circumstance.
I prefer winter, the worse the weather, the better the photograph will be.

PENTTI SAMMALLAHTI



106

PENTTI SAMMALLAHTI (BORN 1950)

Solovki, White Sea, Russia, 1992

Gelatin silver print, printed later, signed and dated in pencil in the margin.

6 1/2 x 14in (16.5 x 35.6cm)

sheet 10 x 16in (25.4 x 40.6cm)

\$1,500 - 2,000

Literature

Pentti Sammallahti, Mista Taide/Finnfoto, 1996,
pp. 49-50

The story of Indian life will not be told in microscopic detail, but will rather be presented as a broad and luminous picture.

EDWARD S. CURTIS



107

EDWARD S. CURTIS (1868-1952)

Canyon de Chelly, 1904

Gelatin silver border print, copyright credit and date in the negative; signed in ink on the recto.

5 1/2 x 7 5/8in (14 x 19.3cm)

sheet 10 1/8 x 12 3/4in (25.8 x 32.4cm)

\$6,000 - 8,000

Literature

Edward S. Curtis: One Hundred Masterworks,
Delmonico Books/Prestel, 2015, pl. 53

Fortunately, taking a picture leaves no mark.
EDWARD S. CURTIS



108

EDWARD S. CURTIS (1868-1952)

The Vanishing Race, 1904

Platinum print, signed in ink and copyright
blindstamp on the recto.

6 x 8in (15.2 x 20.3cm)

mount 10 x 12in (25.4 x 30.5cm)

\$6,000 - 8,000

Literature

Edward S. Curtis: One Hundred Masterworks,
Delmonico Books/ Prestel, 2015, pl. 45

The poignancy of the photograph comes from looking back to a fleeting moment in a floating world.

ALLEN GINSBERG



109

ALLEN GINSBERG (1926-1997)

Neal Cassady and his love of that year Natalie Jackson, 1953

Gelatin silver print, printed later, signed, titled and dated in ink in the margin.

11 1/4 x 17in (28.6 x 43.2cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

Literature

Allen Ginsberg: Photographs, Twelve Trees Press, 1990, pl. 5

A good picture knows how to communicate the emotion that created it.

WILLY RONIS



110

WILLY RONIS (1910-2009)

Le Départ d'un Morutier (Departure of a cod fisherman), Fécamp, 1949

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

12 x 10in (30.5 x 25.4cm)

sheet 16 x 12in (40.6 x 30.5cm)

\$3,000 - 5,000

Literature

Hamilton, *Willy Ronis: Photographs 1926-1995*, The Museum of Modern Art, Oxford, 1995, p. 74

You can see the happiness in it.
RAYMOND CAUCHETIER



111

RAYMOND CAUCHETIER (BORN 1920)

Jean-Paul Belmondo and Jean Seburg off-set on the Champs-Élysées during filming of "À Bout de Souffle", 1959

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

19 1/8 x 18 3/4in (48.6 x 47.6cm)

sheet 24 x 20in (61 x 50.8cm)

Literature

Hyman, ed., *Raymond Cauchetier's New Wave*, ACC Editions, 2015, pp. 18-19

\$3,000 - 5,000

I never thought I'd land in pictures with a face like mine.

AUDREY HEPBURN



112

SID AVERY (1918-2002)

Audrey Hepburn on her Bike with Her Dog
"Famous" at Paramount Studios, Los Angeles,
1957

Gelatin silver print, printed later, signed, titled,
dated, numbered 'A/P' in pencil and copyright
credit stamp on the verso.

12 1/2 x 9 1/2in (31.8 x 24.1cm)

sheet 14 x 11in (35.6 x 28cm)

\$3,000 - 4,000

Literature

Nourmand, ed., *Sid Avery and the Art of the
Hollywood Snapshot*, Real Art Press, 2012, p. 53

Elgort's work is executed at the speed of instinct.

WYNTON MARSALIS



113

ARTHUR ELGORT (BORN 1940)

Wendy Whitelaw on Park Avenue, NYC, 1981
Gelatin silver print, printed later, signed, titled,
dated and numbered '3/10' in pencil
on the verso

11 3/4 x 17 3/4in (29.8 x 45cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

Literature

Elgort, *Arthur Elgort: The Big Picture*, Steidl,
Edition 7L, 2014

My favorite images are mainly those in which my father was able to capture those huge icons in their most intimate moments.

RON AVERY



114

SID AVERY (1918-2002)

Elizabeth Taylor Sunning Herself on the Set of "Giant", Marfa, Texas, 1955

Gelatin silver print, printed later, signed, titled, dated numbered '51/70' in pencil and credit stamp on the verso.

17 1/2 x 13 5/8in (44.5 x 34.7cm)

sheet 20 x 16in (50.8 x 40.6cm)

\$3,000 - 5,000

Literature

Nourmand, ed., *Sid Avery and the Art of the Hollywood Snapshot*, Real Art Press, 2012, p. 76

I just went along hoping to take a great picture. There was a feeling in the air, a sense we would see something special. And we did. It was one of the most beautiful days of my life.

DAN BUDNIK



115

DAN BUDNIK (BORN 1933)

Martin Luther King Jr., moments after delivering his "I Have a Dream" speech, March on Washington, Lincoln Memorial, Washington, DC, August 28, 1963

Gelatin silver print, printed 2014, signed in ink in the margin; signed, titled and dated in pencil on the verso.

11 5/8 x 17 1/8in (29.6 x 43.6cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$3,000 - 5,000

Literature

Marching to the Freedom Dream: Photographs by Dan Budnik, Trolley Books, front cover and pp. 90-91

If you are not passionately devoted to an idea, you can make very pleasant pictures but they won't make you cry.

RUTH BERNHARD



116

RUTH BERNHARD (1905-2006)

Hand in Hand, 1956

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

image 14 x 11in (35.6 x 28cm)

mount 20 x 16in (50.8 x 40.6cm)

\$3,000 - 4,000

Literature

Mitchell, *Ruth Bernhard: Between Art and Life*, Chronicle Books, 2000, p. 94

I am just a simple guy who would rather photograph than eat.

TODD WEBB



117

TODD WEBB (1905-2000)

*The Circle, LaSalle Street at Amsterdam Avenue,
New York, 1946*

Gelatin silver print, printed later, signed, titled
and dated in ink in the margin.

6 3/4 x 8 3/8in (17.1 x 21.2cm)

sheet 8 x 10in (20.3 x 25.4cm)

\$4,000 - 6,000

Literature

Corcoran and Okrent, *I See A City: Todd Webb's
New York*, Thames & Hudson, 2017, pp. 84-85

The problem is that we live in a society where all that interests us is power and money...
What we leave for our children is not important.

SEBASTIÃO SALGADO



118

SEBASTIÃO SALGADO (BORN 1944)

Mentawai Children, Indonesia, 2008

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

13 3/4 x 19 7/8in (34.9 x 50.4cm)

sheet 20 x 24in (50.8 x 61cm)

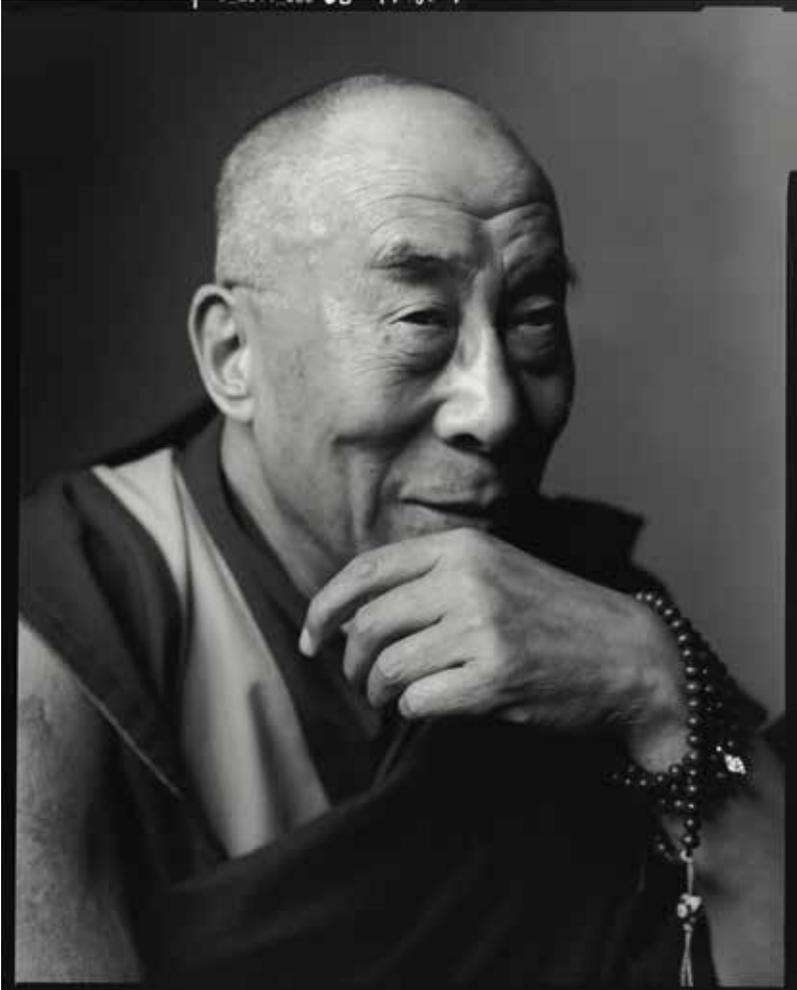
\$5,000 - 7,000

Literature

Sebastião Salgado: Genesis, Taschen, 2013, p. 207

And the monks said, "Don't ask him to take his watch off, or his glasses." And that was the first thing that I asked him to take off. And he said, "Sure, why not?"

MARK SELIGER



119^W

MARK SELIGER (BORN 1959)

Dalai Lama, Washington, DC, 2011

Platinum-palladium print, signed, titled, dated
and numbered '1/9' in pencil on the verso.

29 1/2 x 23 1/2in (74.9 x 59.7cm)

sheet 40 x 30in (101.6 x 76.2cm)

\$6,000 - 8,000

As he finally took the stage for the last campaign stop of his political career, the energy in the frigid Iowa air was electric. He discreetly wiped away the first tear, but the emotion of the night overcame him, and soon another tear began to trickle down his face. As I pressed my camera's shutter, I knew I had captured an image of this president that not only depicted the humanity of this one moment, but that also told the story of his years-long journey to this moment.

NIKKI KAHN



120

NIKKI KAHN

*Barack Obama, Final Campaign Rally,
Des Moines, Iowa, 2012*

Gelatin silver print, printed 2019, signed in pencil
on the verso.

13 x 19in (33 x 48.3cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$2,000 - 3,000

Literature

Kahn, *The Washington Post*, November 5, 2012

I have always loved the amateur side of photography, automatic photographs, accidental photographs with uncentered compositions, heads cut off, whatever... I see myself as their walking photo booth.

WILLIAM KLEIN



121

WILLIAM KLEIN (BORN 1928)

Horsing around with Pepsi, Harlem, New York, 1955

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

sheet 16 x 20in (40.6 x 50.8cm)

\$3,000 - 5,000

Literature

William Klein, New York, 1954-1955, Dewi Lewis
Publishing, 1995, pp. 186-187

I think Little League is wonderful. It keeps kids out of the house.

YOGI BERRA



122

YALE JOEL (1919-2006)

Little League Spokesman Voices Players' Demands for Pants, Manchester, New Hampshire, 1954

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

12 x 17 3/4in (30.5 x 45.1cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$2,000 - 3,000

The kinetic quality of New York, the kids, dirt, madness - I tried to find a photographic style that would come close to it. So I cropped, blurred, played with the negatives.

WILLIAM KLEIN



123

WILLIAM KLEIN (BORN 1928)

Baseball Cards, 1955

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

11 7/8 x 17 7/8in (30.1 x 45.3cm)

sheet 16 x 20in (40.6 x 50.8cm)

\$4,000 - 6,000

Literature

William Klein, New York, 1954-1955, Dewi Lewis Publishing, 1995, pp. 22-23

He was the greatest ballplayer of them all, the towering Sultan of Swat.

TIME, "100 PHOTOGRAPHS"



124

NAT FEIN (1914-2000)

*The Babe Bows Out - Babe Ruth Farewell,
Yankee Stadium, June 13, 1948*

Gelatin silver print, printed later, signed in ink
on the recto.

10 x 12 3/8in (25.4 x 31.4cm)

sheet 11 x 14in (28 x 35.6cm)

\$3,000 - 5,000

Literature

Nieves, *The Fein Story Behind The Pictures*,
The Nat Fein Collection Inc., 2008, p. 135

Bonhams

AUCTIONEERS SINCE 1793



Nature & Form

Highlights from the Estate of Alexandre Noll

New York | December 12, 2019

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ALEXANDRE NOLL (1890-1970)

Important Bar

circa 1947-48

Madagascan rosewood, carved 'ANOLL'

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

\$300,000 - 500,000

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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 Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

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 buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming 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. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including

completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (vi) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. 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.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the

Conditions of sale - continued

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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (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, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial Code, and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the

Conditions of sale - continued

consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. 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 this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams'

rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of California. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

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 buyer resides or does business. Buyers 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

Conditions of sale - continued

receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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

Conditions of sale - continued

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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

approximately 35 days after completion of sale.

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer's guide

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the \circ 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.

Buyer's guide - continued

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 19 December oversized lots (noted as W next to the lot number and/or listed on page 139) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery 14 days following the auction. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days following the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense.

Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

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

Important notice to buyers

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 19 December. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 20 DECEMBER.

Address

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

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

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

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Monday 23 December. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

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

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

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

Important notice to buyers - continued

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

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

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

Oversized lots

30
34
43
96
97
119

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New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

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Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

Aboriginal Art

Australia
Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

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

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+1 917 206 1699

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Antique Arms & Armour

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David Williams
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Leslie Wright
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Joseph Francaviglia
+1 323 436 5443
Lydia Ganley
+1 323 436 4496
San Francisco
Victoria Richardson
+1 415 503 3207
Celeste Smith
+1 415 503 3214

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Alex Clark
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Australian Colonial Furniture and Australiana

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Chinese & Asian Art

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+44 20 7468 5888
Rosangela Assennato
+44 20 7393 3883
Edinburgh
Ian Glenmie
+44 131 240 2299
New York
Bruce MacLaren
+1 917 206 1677
Los Angeles
Rachel Du
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San Francisco
Dessa Goddard
+1 415 503 3333
Hong Kong
Xibo Wang
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Sydney
Yvett Klein
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Chinese Paintings

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Paul Song
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European Paintings

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New York
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Los Angeles
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Anna Hicks
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Kevin McCimpsey
Hamish Wilson
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Penny Day
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New York
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Jon Baddeley
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+1 323 436 5404
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Toll Free

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Representatives:

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Jeff Mose
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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

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Paddle number (for office use only)

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

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

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

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

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

I will arrange a third party to collect my purchase(s)

Please 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: A Wonderful Life: Photographs from the Peter Fetterman Collection		Sale date: December 17, 2019
Sale no. 25603		Sale venue: New York
General Bid Increments:		
\$10 - 200by 10s	\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s	\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s	\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s	\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s	above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s	The auctioneer has discretion to split any bid at any time.	
Customer Number		Title
First Name		Last Name
Company name (to be invoiced if applicable)		
Address		
City		County / State
Post / Zip code		Country
Telephone mobile		Telephone daytime
Telephone evening		Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.		
E-mail (in capitals) _____		
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.		
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____		
_____ We may contact you for additional information.		

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

Please note that all telephone calls are recorded.

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

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

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

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





Bonhams

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