



Bonhams

1793

# Photographs

Tuesday October 29, 2013 at 1pm  
New York



Chief  
Lake Rudolf

# Photographs

Tuesday October 29, 2013 at 1pm  
New York

## Bonhams

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

## Preview

### San Francisco

Friday October 18, 12pm to 5pm  
Saturday October 19, 12pm to 5pm  
Sunday October 20, 12pm to 5pm

### New York

Saturday October 26, 12pm to 5pm  
Sunday October 27, 12pm to 5pm  
Monday October 28, 10am to 7pm  
Tuesday October 29, 10am to 1pm

## Bids

+1 (212) 644 9001  
+1 (212) 644 9009 fax

To bid via the internet please  
visit [www.bonhams.com](http://www.bonhams.com)

**Sale Number:** 21017

Lots 1 - 137

**Catalog:** \$35

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Online bidding will be available  
for this auction. For further  
information please visit:  
**[www.bonhams.com/21017](http://www.bonhams.com/21017)**

Please see pages 2 to 6  
for bidder information including  
Conditions of Sale, after-sale  
collection and shipment.

## Illustrations

Front cover: Lot 111  
Inside front cover: Lot 115  
Session page: Lot 109  
Inside back cover: Lot 62  
Back cover: Lot 66

## CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### Mediation and Arbitration Procedures

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

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

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

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

## CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

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

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

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

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

### Limitation of Liability

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

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Auction Estimates

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

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at [www.bonhams.com/us](http://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](http://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](http://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](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://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  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 a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a  symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a  symbol next to the lot number.

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](http://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](http://www.bonhams.com/us) for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until November 5 without penalty. After November 5 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Auction Results

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

## CONTACTS

### OFFICERS

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Patrick Meade  
Chief Operating Officer

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### **Name of the Artist**

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

### **Titles**

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

### **Prints**

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

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

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This sale previews in multiple cities. Please note the property will be available for collection in New York at the time of the auction. East coast, out-of-state and international buyer property will remain available for collection in our New York gallery after the auction. All California buyer property will be shipped to our San Francisco, California gallery for collection. Please contact the department or cashiers with inquiries or shipping requests.







1

1

**Lewis Wickes Hine (1874-1940)**

*Worker, Silk spinning machine, c. 1925*

Gelatin silver contact print, notation '342' in pencil on the verso.

6 3/4 x 4 3/4in

**\$3,000 - 5,000**



2

2

**Lewis Wickes Hine (1874-1940)**

*Surveyor, The Empire State Building, 1929-1931*

Gelatin silver contact print, with Hine's Interpretive Photography stamp and inscribed 'Field engineer for power construction' in ink on the verso.

6 3/4 x 4 3/4in

**\$3,000 - 5,000**



3

3

**Berenice Abbott (1898-1991)**

*George Washington Bridge, Riverside Drive and 179th Street, Manhattan, 1937*

Warm toned gelatin silver print, probably printed early 1940s, titled, dated, and annotated 'Neg. #265', Code 'IIA-4.b' in pencil and Abbott's Federal Art Project 'Changing New York' and 'Duplicate' credit stamps on the verso.

9 1/2 x 7 5/8 in

**\$6,000 - 8,000**

Provenance:

Private Collection, Southern California

Literature:

Yochelson, *Berenice Abbott: Changing New York*, The New Press, The Museum of the City of New York, 1997, p. 29

Kurtz, *Berenice Abbott, Volumes I & II*, Steidl, 2008, p. 256



4

4

**Berenice Abbott (1898-1991)**

*Theoline, Pier 11, East River, NY, 1935*

Gelatin silver print, printed c. 1970, signed in pencil on the mount; the 'Photograph, Berenice Abbott, Abbott, Maine 04406' credit stamp on the mount verso.

9 1/2 x 7 1/2 in

**\$5,000 - 7,000**

Literature:

Dover, *New York in the Thirties*, pl. 5

Yochelson, *Berenice Abbott: Changing New York*, The New Press, The Museum of the City of New York, 1997, pl. 10







6

5

**Berenice Abbott (1898-1991)**

*Berenice Abbott's New York II, 1979*

New York: Parasol Press, 1979. 12 gelatin silver prints, each mounted, signed and numbered 42/60 by the photographer in pencil on the mount, the portfolio stamp on the verso, with title and colophon page, contained in grey linen folding box.

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

**\$18,000 - 20,000**

The plates are as follows:

Theoline

Barclay Street Station

Pennsylvania Station

West Street

4th Avenue Brooklyn Billboards

'El' Station Interior

Marine Shop

Repair Shop on Christopher Street

Macy's Corner

Manhattan Bridge

Rooster

New Jersey Railroad Yards

6

**Eugène Atget (1857-1927)**

*20 Photographs by Eugène Atget, 1856-1927*

New York: Berenice Abbott, 1956. 20 gelatin silver prints, printed by Berenice Abbott, each with consecutive print number and portfolio stamp, signed in ink by Abbott on the verso of the mount; with printed title, colophon, introduction and plate list, numbered 37/100, contained in folio, gilt-lettered grey linen folding case.

6 3/4 x 8 7/8in or reverse

**\$10,000 - 15,000**

Additional images in this lot can be viewed in our online catalog.





7



8

7

**Edward S. Curtis (1868-1952)**

*The Vanishing Race*, 1904

Orotone, signed by the photographer in the image; in original studio frame and studio label on the frame verso.

10 15/16 x 13 15/16in

**\$4,000 - 6,000**

Literature:

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

8

**Edward S. Curtis (1868-1952)**

*Cañon de Chelly, Arizona, Navaho*, 1904

Orotone, signed by the photographer in the image; in original studio frame and studio label on the frame verso.

10 15/16 x 13 15/16in

**\$10,000 - 15,000**

Literature:

Cardozo, *Native Nations: First Americans as Seen by Edward S. Curtis*, Little, Brown and Company, Boston, 1993, p. 30

9

**Edward S. Curtis (1868-1952)**

*At the Old Well of Acoma, 1904*

Platinum print, signed by the photographer in ink on the image, with negative number '375-04'.

17 x 20 3/4 in

**\$4,000 - 5,000**

Provenance:

Holly Howell/Photographs, La Jolla

Literature:

Cardozo, *Native Nations: First Americans As Seen by Edward S. Curtis*, Little, Brown and Company, Boston, 1993, p. 48

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



9

10

**Carleton E. Watkins (1829-1916)**

*Nevada Fall, 700 Ft., Yosemite, 1865-66*

Mammoth-plate albumen print, mounted, signed, annotated 'no. 92' in ink in the margin, titled in a unidentified hand in pencil at bottom of mount.

20 1/2 x 14 7/8 in

**\$5,000 - 7,000**

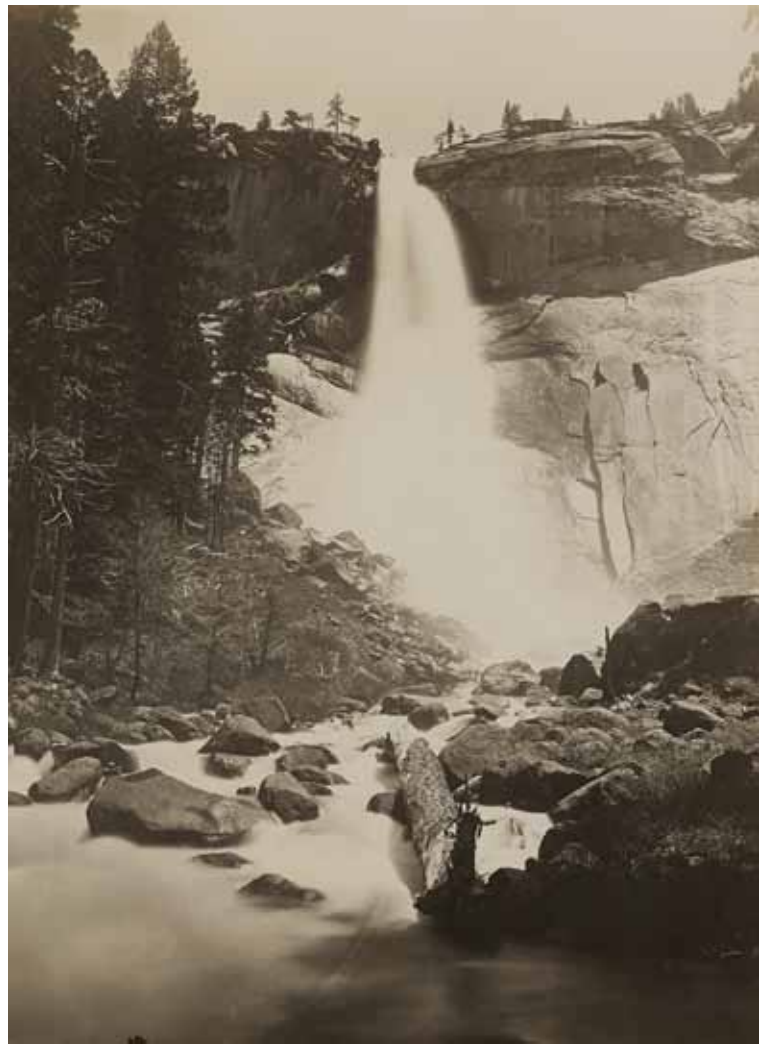
Provenance:

Fraenkel Gallery, San Francisco, acquired 1984

Literature:

Naef and Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs*, J. Paul Getty Museum, Los Angeles, 2011, pl. 247

*Carleton E. Watkins, Photographs 1861-1874*, Fraenkel Gallery, San Francisco, 1989, pl. 53



10





11 (actual size)



11 (actual size)



12 (actual size)

Lots 11 to 25 are from the collection of Joan Murray, Oakland. Ms. Murray was an avid collector of daguerreotypes for 50 years, and a scholarly writer of the subject. She was a noted photographer, a photography editor for Artweek, one of the first art critics of photography in California, and a research consultant to the J. Paul Getty Museum, San Francisco Museum of Modern Art, and the Oakland Museum.

11

**Anonymous American Photographer**

*Little Girl with a Bouquet of Flowers; Little Girl with her Doll*, 1840s; c. 1850 two sixth-plate daguerreotypes, the first hand-tinted, dark-red velvet lining, with a modern seal, in a leather case with Flowers in Oval motif; the other, hand-tinted, brown-velvet lining, with a modern seal, in a lacquer case (detached) with inlaid mother-of-pearl and painted *Flowers and Leaves* motif, inscribed 'Memorial' in gold on the spine. (2)  
\$3,000 - 5,000

12

**Anonymous American Photographer**

*Young musician with her German concertina squeeze box*, c. 1853 sixth-plate daguerreotype, with hand-tinting, dark-purple velvet lining, with a modern seal, in black *Geometric/Scroll* Union case (Berg 3-168; Krainik 286), with Holmes, Booth & Haydens' label behind image.  
\$1,000 - 1,500

13

Anonymous American Photographer

*Gentleman with his Dog*, c. 1850

sixth-plate daguerreotype, red-velvet lining, with a modern seal, in a leather case.

\$2,000 - 3,000



13 (actual size)

14

Anonymous American Photographer

*A Country Gentleman with his prize Flea-bitten gray quarter horse*, c. 1860

half-plate ambrotype, red-silk lining, resealed, in a leather case with *Music Lyre* motif (Berg 4-5).

\$2,000 - 3,000



14 (actual size)





15



16



17

15

**Anonymous American Photographer**

*Lady in a riding habit with her husband, c. 1850*

full-plate daguerreotype, dark-red velvet lining, with a modern seal, in a leather case.

**\$2,500 - 3,500**

16

**Anonymous American Photographer**

*Portrait of an Elegant Lady, 1850s*

half-plate daguerreotype, with hand-tinting and gilt, dark-green velvet lining, with a modern seal, in a leather case.

**\$2,500 - 3,500**

17

**Anonymous Photographer**

*Portrait of a Lady, c. 1860*

quarter-plate ambrotype, with extensive hand-tinting and gilt, inscribed 'Murray/Glasgow' in red paint on the image, with a modern seal, in half-cased leather.

**\$1,000 - 1,500**

18

**David Octavius Hill & Robert Adamson (1802-1870; 1821-1848)**

*Miss Murray, c. 1845*

Salted paper print from a calotype negative, on the original mount; each corner is trimmed.

*8 1/8 x 6 1/8 in*

**\$2,000 - 3,000**

Provenance:

Thackrey and Robertson Gallery, San Francisco, mid-late 1980s

Literature:

Colin, ed., *An Early Victorian Album: The Photographic Masterpieces, 1843-1847, of David Octavius Hill and Robert Adamson*, Knopf, New York, 1976, p. 128



18



19

19

David Octavius Hill & Robert Adamson (1802-1870; 1821-1848)

*Mrs. Anne Rigby*, c. 1845

Carbon print from the original calotype negative, mounted on card.

8 x 6in

\$2,000 - 3,000

Provenance:

Thackrey and Robertson Gallery, San Francisco, mid-late 1980s

Literature:

Stevenson, *David Octavius Hill and Robert Adamson: Catalogue of Their Calotypes Taken Between 1843 and 1847*, Edinburgh, 1981, p. 143

20

Richard Misrach (born 1949)

*Lindos with Columns*, 1979

Chromogenic print, printed 1985, signed, titled and dated in ink in the margin.

10 1/2 x 11 1/4in

\$2,000 - 3,000



20



21



22



23

21

**Wynn Bullock (1902-1975)**

*Girl on Beach*, 1968

Gelatin silver print, signed in ink on the Crescent quality cardboard mount; titled and dated in ink and the 'Wynn Bullock' address stamp on the mount verso.

7 1/2 x 6 3/4 in

**\$2,000 - 3,000**

Literature:

De Cock, *Wynn Bullock Photography: A Way of Life*, Morgan & Morgan, New York, 1973, p. 72

22

**Wynn Bullock (1902-1975)**

*Nude Photogram*, 1969-70

Gelatin silver print, signed in pencil on the mount; inscribed 'To Joan-Love, Wynn' in pencil on the mount verso.

9 3/4 x 7 1/2 in

**\$3,000 - 4,000**

Literature:

Center for Creative Photography, Wynn Bullock Archive, 76.51.107





24

23

**Wynn Bullock (1902-1975)**

*Woman's Hands*, 1956

Gelatin silver print, signed in ink on Crescent Illustration mount; inscribed 'To Joan-It's been a beautiful experience to see you grow ... in the direction we all want to go.-love, Wynn' in ink on the mount verso.

7 1/2 x 9 1/2in

**\$2,000 - 3,000**

Literature:

De Cock, *Wynn Bullock Photography: A Way of Life*, Morgan & Morgan, New York, 1973, p. 91

24

**Ansel Adams (1902-1984)**

*Moon and Half Dome, Yosemite National Park*, 1960

Gelatin silver print, printed c. 1975, signed in ink on the mount; the 'Special Edition' credit stamp on the mount verso.

9 3/4 x 7 1/4in

**\$3,000 - 5,000**

25

**Pirkle Jones (1914-2009)**

*Cowboy, Arizona*, 1957

Gelatin silver print, printed c. 1968, signed and dated '1957' in pencil on the verso.

10 1/4 x 13 3/8in

**\$2,000 - 3,000**



26

**26**  
**Johan Hagemeyer (1884-1962)**

*Calla Lily*, 1925

Warm toned gelatin silver print, tipped to a double mount, signed, titled, and dated in pencil on the second mount; dated in pencil and his Carmel studio stamp on the verso.

7 x 9 3/8in

**\$6,000 - 8,000**

Literature:

*Johan Hagemeyer: A Portfolio of Camera Portraits*, The Archive, no. 16, Center for Creative Photography, University of Arizona, June 1982, pl. 13

Lorenz, *Imogen Cunningham: Ideas Without an End: A Life of Photographs*, Chronicle Books, San Francisco, 1993, p. 28

**27**  
**Edward Weston (1886-1958)**

*Nautilus Shell (Half)*, 1927

Gelatin silver print, printed later by Cole Weston; signed, titled, dated and numbered '25' by Cole Weston in pencil with the 'Edward Weston' facsimile signature stamp on the mount verso.

9 1/4 x 7 1/4in

**\$5,000 - 7,000**

Provenance:

The Witkin Gallery, New York, 1980

Literature:

Heiting, ed. *Edward Weston 1886-1958*, Taschen, Cologne, 1999, p. 96  
 Watts, ed., *Edward Weston: A Legacy*, Merrell, London, 2003, pl. 1

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. F.2



27



28

**Ansel Adams (1902-1984)**

*Sand Dunes, Oceano, California*, c. 1950

Gelatin silver print, printed 1978, signed in pencil on the mount; title, date in ink and his credit stamp on the mount verso.

19 x 15in

**\$6,000 - 8,000**

Provenance:

Property from a Florida Estate

Literature:

Alinder and Szarkowski, *Classic Images*, Little, Brown and Co., Boston, 1985, pl. 70; *Examples: The Making of 40 Photographs*, Little, Brown and Company, Boston, 1983, pl. 148; Stillman, *400 Photographs*, Little, Brown and Company, New York, 2007, p. 342



28



29

29

**Imogen Cunningham (1883-1976)**

*The Dream*, 1910

Gelatin silver print, printed later, signed and dated in pencil on the mount; typed title and date on '1331 'Green Street, San Francisco' label affixed to the mount verso.

9 1/2 x 7in

**\$4,000 - 6,000**

Provenance:

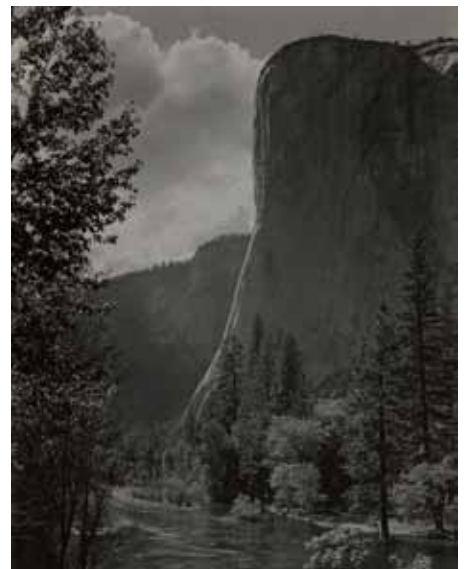
Douglas Kenyon, Inc., Chicago, 1976

Literature:

*Imogen Cunningham Portraiture*, Bulfinch Press, 1997, pl. 12



30



31

30<sup>o</sup>

**Ansel Adams (1902-1984)**

*Dogwood, Yosemite National Park*, 1938

Gelatin silver print, printed 1979, signed in pencil on the mount; title, date in ink and his Carmel credit stamp on the mount verso.

13 1/2 x 9 1/2in

**\$7,000 - 10,000**

Literature:

Szarkowski, *Classic Images*, Little, Brown and Company, 1985, pl. 12

Alinder, *An Autobiography*, Little, Brown and Company, 1985, p. 103

31

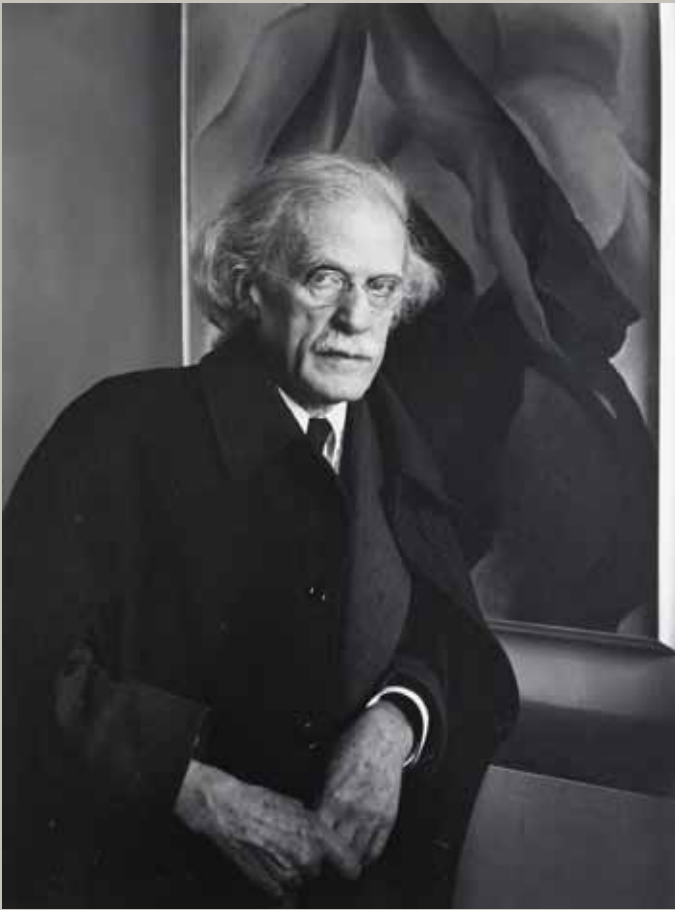
**Ansel Adams (1902-1984)**

*El Capitan, Yosemite Valley*, c. 1935

Gelatin silver print, titled by the photographer in ink and his credit stamp (BMFA 3) on the verso.

9 3/8 x 7 3/8in

**\$5,000 - 7,000**



32

Lots 32 to 41 are from the Estate of Leo M. Holub, San Francisco. Mr. Holub is well known for his landscape and architectural images of San Francisco. He founded Stanford's Photography program and taught there from 1970 to 1980. Noted among his close friends were the photographers Ansel Adams and Imogen Cunningham, and the California artists Richard Diebenkorn, Nathan Oliveira, and Edward Ruscha. Some of Mr. Holub's personal prints and letters are in the Smithsonian Archives of American Art.



33

32

**Imogen Cunningham (1883-1976)**

*Alfred Stieglitz*, 1934

Gelatin silver print, printed after 1970, signed and dated in pencil on the mount; typed title and date on '1331 Green Street, San Francisco' label affixed to the mount verso.

9 1/2 x 7 1/8 in

**\$3,000 - 5,000**

Literature:

*Imogen Cunningham Portraiture*, Bulfinch Press, 1997, pl. 82

33

**Imogen Cunningham (1883-1976)**

*Rubber Plant*, 1929

Gelatin silver print, printed after 1970, signed and dated in pencil on the mount; typed title and date on '1331 Green Street, San Francisco' label affixed to the mount verso.

12 5/8 x 9 1/2 in

**\$5,000 - 7,000**

Literature:

Lorenz, *Imogen Cunningham: Flora*, Bulfinch Press, Little, Brown & Co., Boston, 1996, pl. 37

Heyman, ed., *Seeing Straight*, The Oakland Museum, Oakland, California, 1993, pl. 26



34

34

**Imogen Cunningham (1883-1976)**

*Magnolia Blossom*, 1925

Gelatin silver print, printed after 1970, signed and dated in pencil on the mount; typed title and date on '1331 Green Street, San Francisco' label affixed to the mount verso.

10 1/2 x 13 1/2 in

**\$10,000 - 15,000**

Literature:

Lorenz, *Imogen Cunningham: Ideas without End*, Chronicle Books, 1993, pl. 38

*Imogen Cunningham: Photographs*, University of Washington Press, Seattle & London, 1979, pl. 11

Ewing, *Flora Photographica: Masterpieces of Flower Photography*, Thames and Hudson, London, 1991, pl. 77



35



36

35

**Anne W. Brigman (1869-1950)**

*The Pine Sprite*, 1911

Warm toned gelatin silver print, signed and dated in pencil on the paper mount, tipped to two other paper mounts; titled in pencil and the Brigman '683 Brockhurst, Oakland, California' address label on the mount verso.

7 1/2 x 9 1/4 in

**\$3,000 - 5,000**

36

**Lewis Wickes Hine (1874-1940)**

*Street Play*, New York City, c. 1910

Gelatin silver print, probably printed 1940s, with Hine's Interpretive Photography stamp and numbered '1131/756' in pencil and in ink on the verso.

4 5/8 x 6 1/2 in

**\$2,000 - 4,000**





37

37

**Ansel Adams (1902-1984)**

*Oak Tree, Snow Storm, Yosemite Valley, 1948*

Gelatin silver print, printed c. 1970, signed in ink on the mount; the 'Special Edition' credit stamp on the mount verso.

9 1/2 x 7 1/2 in

**\$3,000 - 5,000**

Literature:

Szarkowski, *The Portfolios of Ansel Adams*, New York Graphics Society, Little, Brown and Co., Boston, 1977, p. 13



38

38

**Ansel Adams (1902-1984)**

*Winter, Forest Detail, Yosemite Valley, 1949*

Gelatin silver print, printed c. 1970, signed in ink on the mount; the 'Special Edition' credit stamp on the mount verso.

9 1/2 x 7 1/2 in

**\$3,000 - 5,000**

Literature:

*Ansel Adams: Yosemite and the Range of Light*, New York Graphic Society, 1979, pl. 107



39

39

**Ansel Adams (1902-1984)**

*Winter Sunrise, Sierra Nevada from Lone Pine, California, 1944*

Gelatin silver print on Hi-Art illustration board, printed between 1963 and 1973, signed in pencil on the mount and on the overmat; title, date in ink and his Carmel credit stamp on the mount verso.

15 1/4 x 19 3/8in

**\$20,000 - 30,000**

Literature:

*Ansel Adams: Yosemite and the Range of Light*, Little, Brown and Co., Boston, 1979, pl. 99

Alinder and Szarkowski, *Ansel Adams: Classic Images*, Little, Brown and Co., Boston, 1985, pl. 38

*Ansel Adams: An Autobiography*, Little, Brown and Co., Boston, 1985, p. 262

Szarkowski, *Ansel Adams at 100*, Little, Brown and Co., Boston, 2001, pl. 85



40

40

**Ansel Adams (1902-1984)**

*Half Dome, Thunder Cloud, Yosemite Valley, c. 1956*

Gelatin silver print, printed 1960, from *Portfolio III*, signed in ink on the mount; numbered '16' in an unidentified hand in red ink and portfolio credit reproduction limitation stamp on the mount verso.

9 1/2 x 6 1/2 in

\$4,000 - 6,000

Literature:

Szarkowski, *The Portfolios of Ansel Adams*, New York Graphics Society, Little, Brown and Co., Boston, 1977, p. 56



41

41

**Ansel Adams (1902-1984)**

*Fern Spring, Dusk, Yosemite Valley, c. 1961*

Gelatin silver print, printed 1974, signed in pencil on the mount; portfolio facsimile, with number 'LIV' and Ansel Adams credit labels affixed to the mount verso.

12 1/8 x 8 7/8 in

\$3,000 - 5,000

Literature:

Stillman, ed., *Yosemite: Ansel Adams*, Little, Brown and Company, 1995, p. 47

The print originally accompanied a volume, *Ansel Adams Images: 1923-1974*, published in 1974 by the New York Graphic Society.





42

42

**Ansel Adams (1902-1984)**

*Mount McKinley and Wonder Lake, Denali National Park, Alaska, 1947*

Gelatin silver print, printed 1978, signed in pencil on the mount; title, date in ink and his Carmel credit stamp on the mount verso.

15 1/4 x 19 1/4 in

**\$20,000 - 30,000**

Provenance:

Wach Gallery, Ohio, 1992

Literature:

Szarkowski, *Ansel Adams at 100*, Little, Brown and Company, 2001, pl. 110

Stillman, *400 Photographs*, Little, Brown and Company, 1983, p. 233

Szarkowski, *Classic Images*, Little, Brown and Company, 1985, pl. 54



43

43

**Ansel Adams (1902-1984)**

*Aspens, Northern New Mexico*, 1958

Gelatin silver print, printed between 1973 and 1977, signed in pencil on the mount; title, date in ink and his Carmel credit stamp on the mount verso.

15 x 19 1/8 in

**\$20,000 - 30,000**

Provenance:

The Ansel Adams Gallery, Yosemite National Park

Literature:

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

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Company, New York, 2007, cover and p. 375



44

44

**Ansel Adams (1902-1984)**

*Half Dome, Blowing Snow, Yosemite National Park, c. 1955*

Gelatin silver print, printed 1976, Pl. 9, from *Portfolio VII*, signed in pencil, numbered 35/115 and annotated 'VII-9' on the mount; the portfolio stamp on the mount verso.

15 3/4 x 19 1/2 in

**\$15,000 - 20,000**

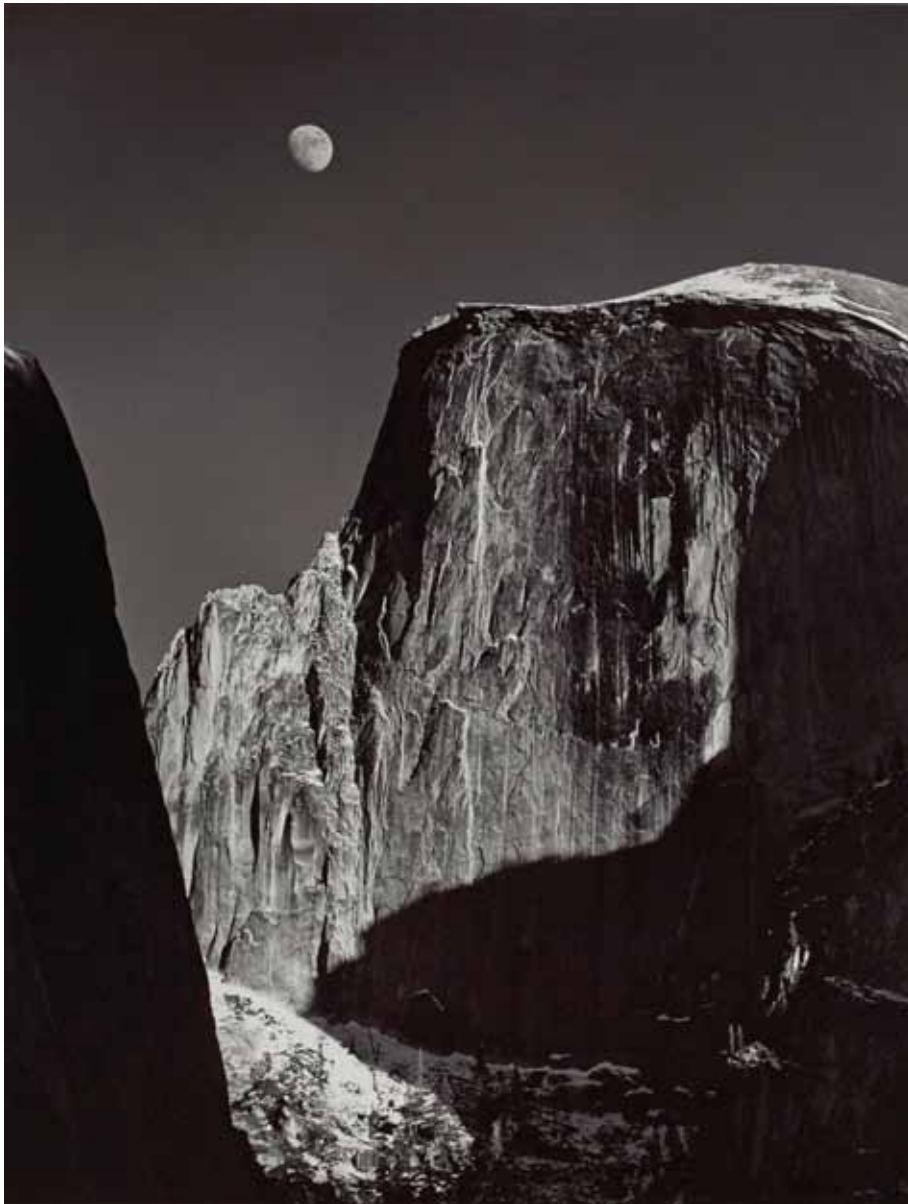
Provenance:

Photography West Gallery, Carmel

Literature:

Szarkowski, *The Portfolios of Ansel Adams*, New York Graphics Society, Little, Brown and Co., Boston, 1977, p. 119

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Company, New York, 2007, p. 119



45

45

**Ansel Adams (1902-1984)**

*Moon and Half Dome, Yosemite National Park, c. 1960*

Gelatin silver print, printed 1978, signed in pencil on the mount; title, date in ink and his Carmel credit stamp on the mount verso.

19 1/2 x 15in

**\$20,000 - 30,000**

Literature:

*Ansel Adams: Yosemite and the Range of Light*, Little, Brown and Co., Boston, 1979, pl. 115

*Ansel Adams: An Autobiography*, Little, Brown and Co., Boston, 1985, p. 377

Alinder and Szarkowski, *Ansel Adams: Classic Images*, Little, Brown and Co., Boston, 1985, cover and pl. 74

Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Company, Boston, 1983, p. 132



46

46

**Brett Weston (1911-1993)**

*Mendenhall Glacier*, 1973

Gelatin silver print, printed 1977, signed and numbered 61/100 in pencil on the mount.

10 5/8 x 12 1/8in

\$5,000 - 7,000

Literature:

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

*Brett Weston: Master Photographer*, Photography West Graphics, Carmel, 1989, pl. 85

*Brett Weston: Six Decades of Photography*, Monterey Peninsula Museum of Art, Monterey, 1983, pl. 16

47

**Edward Weston (1886-1958)**

*The Big Sur*, 1945

Gelatin silver print, initialed and dated in pencil on the mount; titled, dated and numbered 'C45-NES-2' in pencil, and Beaumont and Nancy Newhall Collection stamp on the mount verso.

7 1/2 x 9 1/2in

\$5,000 - 7,000

Provenance:

Property from a Florida Estate

Literature:

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. 1775

48

**Brett Weston (1911-1993)**

*New York*, 1945-47

Carmel, California: self-published, 1951. 12 gelatin silver prints, each mounted, signed and numbered in pencil on the mount; portfolio stamp numbered sequentially in pencil on the mount verso; contained in a folding folio case.

9 1/2 x 7 5/8in or reverse

\$20,000 - 30,000

Literature:

*Brett Weston: Master Photographer*, Photography West Graphics, Carmel, 1989, pls. 29, 30, 34, and 36

The plates are as follows:

*Midtown*

*Forty-Seventh Street*

*Brownstone in the Fifties*

*Church Door, Bowery*

*Skylight, Midtown*

*Brooklyn Bridge*

*Brooklyn Beachcomber*

*Church, Brooklyn Outskirts*

*Washington Square*

*Sutton Place*

*End of 42nd Street*

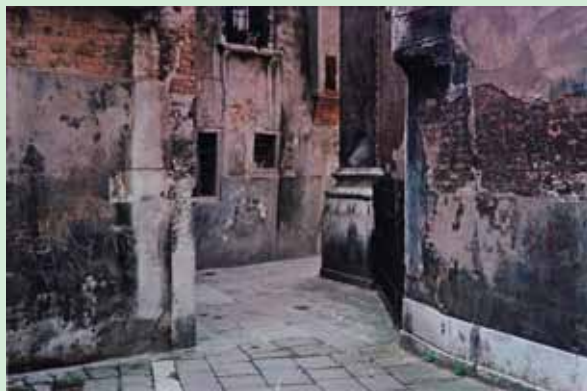
*Manhattan Courtyard*



47











50

Lots 49 to 52 are Property from The Speed Museum, sold to benefit the acquisition fund

49

**Harry Callahan (1912-1999)**

*Selected Images*, 1957-1979

Ten dye-transfer prints, each signed in pencil in the margin. (10)  
from 5 1/2 x 8in to 9 x 13 1/2in or reverse

**\$15,000 - 20,000**

The plates are as follows:

*Horseneck Beach*, c. 1976

*Fiji*, 1979

*Autumn Leaves*, 1970s

*Untitled (Abstraction)*, 1970s

*Untitled (Abstraction)*, 1970s

*Ireland*, 1979

*Germany*, 1957

*Providence*, 1971

*Venice*, 1978

*Providence*, 1979

50

**Aaron Siskind (1903-1991)**

*Selected Images*, 1967-1975

Thirteen gelatin silver prints, each signed, titled and dated in ink in the margin or signed, titled, and dated in pencil on the verso. (13)

from 7 1/4 x 7 1/4in to 13 1/2 x 13 1/2in or reverse

**\$9,000 - 12,000**

The plates are as follows:

*Woonsocket*, 1972

*Olive Tree, Corfu*, 177, 1970

*Utah* 212, 1975

*Cusco* 80, 1975

*Olive Tree, Corfu* 534, 1970

*Utah* 182, 1975

*Woonsocket* 3, 1972

*Olive Tree, Corfu* 19, 1970

*Olive Tree, Corfu* 42, 1967

*Utah* 79, 1975

*Providence*, 1972

*Providence*, 1972

*Lima* 59 (*Hom. F.K.*), 1975

Additional images in this lot can be viewed in our online catalog.



51



51

**Michael Kenna (born 1953)**

*Selected Images of England, 1974-1984*

Seven gelatin silver prints, each signed, dated and numbered in pencil on the mount; each signed, titled, dated, numbered in pencil, and copyright edition stamp on the mount verso. (7)  
6 x 9in or reverse

**\$6,000 - 8,000**

The plates are as follows:

*Deckchairs, Bournemouth, Dorset, England, 1983, ed. 41/45*

*No. Show, Black Pool, Lancashire, England, 1983, ed. 21/45*

*Two Hedges, Dart Moor, Devon, England, 1984, ed. 22/45*

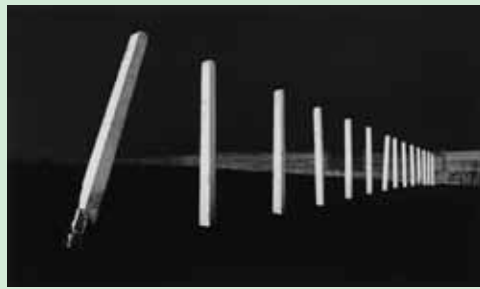
*Nightwalk, Surrey, England, 1983, ed. 26/45*

*Bill Brandt's Chimney, Halifax, Yorkshire, England, 1983, ed. 16/45*

*Sunset, Middleton Cheney, Northamptonshire, England, 1974, ed. 11/45*

*Rousham Folly, Worcestershire, England, 1982, ed. 8/45*





52

52

**Michael Kenna (born 1953)**

*Selected Images of Europe, 1980-1988*

Nine gelatin silver prints, each signed, dated and numbered in pencil on the mount; each signed, titled, dated, numbered in pencil, and copyright edition stamp on the mount verso. (9)

from 4 3/8 x 9 3/4 in to 7 3/8 x 8 in or reverse

**\$7,000 - 9,000**

The plates are as follows:

*Tilted Poles, Rhyl, Clywd, Wales, 1984, ed. 25/45*

*Windy Tree, Paris, France, 1984, ed. 2/45*

*Docking Poles, Venice, Italy, 1980, ed. 36/45*

*Charles Bridge, Prague, Czechoslovakia, 1982, ed. 29/90*

*Study #5, Chapel Cross Power Station, Dumphries, Scotland, 1986, ed. 4/45*

*Dusk, Rhyl, Clywd, Wales, 1986, ed. 5/45*

*Place de la Concorde (Study #2), Paris, France, 1988, ed. 6/45*

*Leaning Building, Paris, France, 1988, ed. 6/45*

*Le Desert de Retz, Study 31, France, 1988, ed. 10/45*



53



54

53

**Robert Doisneau (1912-1994)**

*Vice et Versailles*, 1956

Gelatin silver print, printed 1981, signed in ink in the margin; initialed, titled and dated in ink on the verso.

9 1/2 x 14 1/4 in

**\$3,000 - 4,000**

Literature:

Hamilton, *A Photographer's Life*, Abbeville Press, New York/Paris/London, 1995, pl. 371

54

**Brassaï (1899-1984)**

*Avenue de l'Observatoire, Paris*, 1934

Silver gelatin print, printed 1970s, signed and numbered 20/30 in ink in the margin; signed, titled, dated, numbered 20/30 and inscribed 'ref: N 649' in ink and the copyright credit stamp '81, Faubourg St. Jacques, Paris' on the verso.

9 1/8 x 12 11/16 in

**\$3,000 - 5,000**

Provenance:

Property of a West Coast Collector  
Phoenix Gallery, San Francisco, 1988

Literature:

*Brassaï*, New York Graphic Society and Museum of Modern Art, New York, 1968, p. 42





55

55

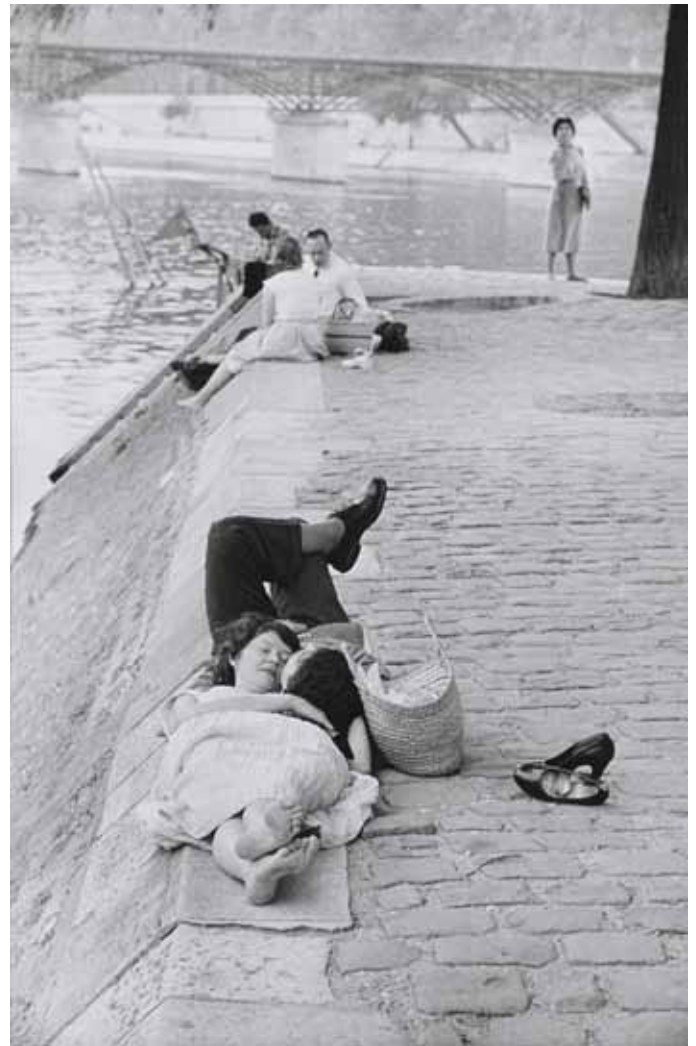
**Alfred Eisenstaedt (1898-1995)**

*Boy hooking the ring, Paris, 1963*

Gelatin silver print, printed 1990, signed and numbered 7/250 in ink in the margin; title, date and Time Inc. copyright in pencil in an unidentified hand on the verso.

19 x 17 1/4 in

\$5,000 - 7,000



56

56

**Henri Cartier-Bresson (1908-2004)**

*Le Vert Galant, Paris, 1955*

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

14 1/4 x 9 1/2 in

\$3,000 - 5,000

Literature:

Arbaizar et al., *Henri Cartier-Bresson: The Man, the Image and the World*, Thames and Hudson, 2003, pl. 50



57

57

**André Kertész (1894-1985)**

*Lovers, Budapest, May 15, 1915*

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

7 3/4 x 9 3/4 in

**\$2,500 - 3,500**

Literature:

Borhan, *André Kertész, His Life and Work*, Bullfinch Press, Boston, 1994, p. 61

Ducrot, *André Kertész, Sixty Years of*

*Photography*, Grossman, New York, 1972, p. 35

58

**Judy Dater (born 1941)**

*Imogen and Twinka at Yosemite, 1974*

Gelatin silver print, printed 1980s, signed in pencil on the mount; titled and dated in pencil on the mount verso.

9 1/2 x 7 1/2 in

**\$2,500 - 3,000**

Provenance:

Private Collection, Southern California



58

Literature:

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

59

**André Kertész (1894-1985)**

*Satiric Dancer, Paris, 1926*

Gelatin silver print, probably printed 1970s, signed, dated and inscribed 'Paris' in pencil on the verso.

9 3/4 x 7 13/16 in

\$5,000 - 7,000

Provenance:

Property of a West Coast Collector

Literature:

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

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



59

60

**André Kertész (1894-1985)**

*Distortion #40, 1933*

Gelatin silver print, probably printed 1970s, signed, titled, dated and inscribed 'Montage 75' in pencil on the verso.

9 3/4 x 7 3/4 in

\$3,000 - 4,000

Provenance:

Property of a West Coast Collector

Literature:

Borhan, *André Kertész: His Life and Work*, Bullfinch Press, Boston, 1994, p. 219

Ducrot, *André Kertész: Distortions*, Alfred A. Knopf, New York, 1976, cover and unpaginated



60

61

**Herbert Bayer (1900-1985)**

*Self-Portrait (Photomontage), 1932*

Gelatin silver print, printed 1970s, signed and annotated 'for my friends Jay and Laney (sp) with warm affection, from Herbert' (Bayer's photographic agent), in pencil in the margin; title and date in pencil in an unidentified hand and the photographer's 'foto herbert bayer' stamp on the verso.

12 1/2 x 9 in

\$4,000 - 6,000

Provenance:

Collection of Jay and Lanie Keystone

Literature:

*Herbert Bayer: Photographic Works*, Arco Center for Visual Art, p. 79, pl. 64

Cohen, *Herbert Bayer: The Complete Work*, The MIT Press, 1984, p. 377



61



62

62

**Alfred Eisenstaedt (1898-1995)**

*Kissing Shadows (Eisenstaedt and His Wife)*, 1930

Gelatin silver print, printed c. 1994, signed in ink in the margin; his 'Photo by Alfred Eisenstaedt' credit stamp on the verso.

9 1/2 x 7in

\$5,000 - 7,000



63

63

**Alfred Eisenstaedt (1898-1995)**

*Farewell to Servicemen, Penn Station*, 1943

Gelatin silver print, printed 1991, signed and numbered 127/250 in ink in the margin; title, date and Time Inc. copyright in pencil in an unidentified hand on the verso.

17 5/8 x 13 3/8in

\$6,000 - 9,000

Literature:

O'Neil, ed., *Eisenstaedt: Remembrances*, Little, Brown and Co., 1990, p. 63





64



65

64

**Alfred Eisenstaedt (1898-1995)**

*Marilyn Monroe, Hollywood, 1953*

Gelatin silver print, printed 1991, signed and numbered 8/250 in ink in the margin; title, date and Time Inc. copyright in pencil in an unidentified hand on the verso.

13 x 7 1/8 in

\$5,000 - 7,000

Literature:

*Eisenstaedt on Eisenstaedt*, p. 81, variant

65

**Alfred Eisenstaedt (1898-1995)**

*Swan Lake Rehearsal, Opera de Paris, 1930*

Gelatin silver print, printed 1989, signed and numbered 6/250 in ink in the margin; title, date and Time Inc. copyright in pencil in an unidentified hand on the verso.

8 5/8 x 12 in

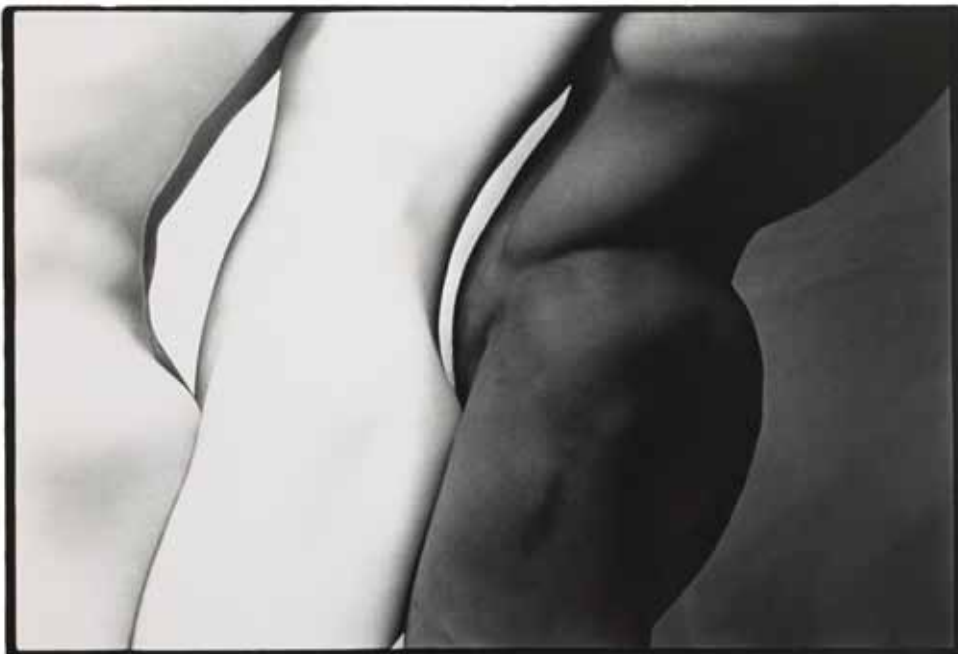
\$3,000 - 5,000



ALL THINGS MELLOW IN THE MIND  
 ALL THINGS MELLOW IN THE MIND  
 A SLEIGHT OF HAND, A TRICK OF TIME,  
 AND EVEN OUR GREAT LOVE WILL FADE,  
 SOON WE'LL BE STRANGERS IN THE GRAVE  
 THAT'S WHY THIS MOMENT IS SO DEAR,  
 I KISS YOUR LIPS, AND WE ARE HERE,  
 SO LET'S HOLD TIGHT, AND TOUCH AND FEEL,  
 FOR THIS QUICK INSTANT, WE ARE REAL

*Josephine Meek*  $\frac{p}{25}$

66



67



68



69

66

**Duane Michals (born 1932)**

*All Things Mellow in the Mind*, 1986

Gelatin silver print, signed, titled and numbered 17/25 in ink in the margin.

4 7/8 x 6 1/2 in

**\$2,500 - 3,500**

Provenance:

Sidney Janis Gallery, New York, 1993

67

**Eikoh Hosoe (born 1933)**

*Embrace #60*, 1970

Gelatin silver print, printed 1980s, signed in ink and embossed signature in the margin; signed, titled and dated in pencil on the verso.

9 1/4 x 13 3/4 in

**\$2,500 - 3,500**

Provenance:

Property of a West Coast Collector

Literature:

*Eikoh Hosoe*, The Friends of Photography, Carmel, California, 1986, pl. 17

68

**Harry Callahan (1912-1999)**

*Eleanor, Chicago*, 1948

Gelatin silver print, printed 1970s, signed in stylus in the margin; inscribed 'S-97' 'EM15' in an unidentified hand in pencil on the verso.

8 x 10 in

**\$5,000 - 7,000**

Provenance:

Property from a Florida Estate

Literature:

Callaway and Kennedy, *Eleanor*, The Friends of Photography, Carmel, California, 1984, pp. 22-23

Sherman, *Harry Callahan*, The Museum of Modern Art, New York, 1967, p. 13

Cox, *Harry Callahan: Eleanor*, The High Museum of Art, 2007, p. 61

69

**Ruth Orkin (1921-1985)**

*American Girl in Florence, Italy*, 1951

Gelatin silver print, printed later, signed with copyright insignia, titled, dated and annotated 'from The Metropolitan Museum of Art' in pencil on overmat; signed with copyright insignia, titled, dated and annotated 'From The Metropolitan Museum of Art' in pencil on the verso.

9 1/8 x 13 3/4 in

**\$5,000 - 7,000**

Provenance:

Private Collection, Southern California

Literature:

*Ruth Orkin: Above and Beyond*, exh. cat., New York: Howard Greenberg Gallery/Ruth Orkin Archive, 2000, p. 9

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



70

70

**Aaron Siskind (1903-1991)**

*Aaron Siskind: 75th Anniversary Portfolio, 1936-1976*

New York: Light Gallery, 1979. a portfolio of 12 gelatin silver prints, each signed, titled, and dated in ink in the margin, in individual printed wrappers; together with the printed title, introduction by Peter Bunnell, plate list, and colophon, numbered '39/50' in ink (there were also 7 artist's proofs). Folio, red linen portfolio with flaps and ties.

folio 20 3/4 x 17 x 1 in

\$15,000 - 20,000

Provenance:

Property from a Florida Estate

The plates are as follows:

*Savoy Dancers, Harlem Document*, c. 1936

*Gloucester 1h*, 1944

*Jerome, Arizona 21*, 1949

*Chicago 30*, 1950

*Martha's Vineyard 108*, 1954

*St. Louis 9*, 1955

*Feet 102*, 1957

*Chicago Facade 7*, 1960

*Rome: Arch of Constantine 10*, 1963

*Jalapa 24 (Homage to Franz Kline)*, 1973

*Louise 30*, 1974

*New York 78*, 1976

Additional images in this lot can be viewed in our online catalog.



71

**Aaron Siskind (1903-1991)**

*Chicago 25*, 1957

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

17 3/4 x 22 1/2 in

**\$3,000 - 4,000**

Literature:

*Aaron Siskind 100*, Power House Books, New York, 2003, unpaginated

72

**Aaron Siskind (1903-1991)**

*Chicago 22*, 1960

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

22 1/4 x 17 3/4 in

**\$2,000 - 3,000**

Provenance:

The Photography Gallery, La Jolla

Literature:

*Aaron Siskind 100*, Powerhouse Books, 2003, unpaginated; *Aaron Siskind: Pleasures and Terrors*, Little, Brown and Company, New York, 1982, pl. 166

73

**Aaron Siskind (1903-1991)**

*San Luis Potosi 16*, 1961

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

17 3/8 x 22 1/2 in

**\$2,000 - 3,000**

Provenance:

The Photography Gallery, La Jolla

Literature:

*Aaron Siskind: Pleasures and Terrors*, Little, Brown and Company, New York, 1982, pl. 228



71



72



73



74

74

**O. Winston Link (1914-2000)**

*Birmingham Special at Rural Retreat, Virginia, 1957*

Gelatin silver print, printed 1997, signed, dated, numbered 'NW1635' in an unidentified hand in pencil and copyright reproduction limitation stamp on the verso.

**\$5,000 - 7,000**

Literature:

Hensley, *America's Last Steam Railroad: Steam, Steel & Stars, Photographs by O. Winston Link*, Harry N. Abrams, New York, 1987, pp. 86-87

75

**O. Winston Link (1914-2000)**

*Washing J Class 605 at Schaffer's Crossing outside Roanoke, Virginia, 1955*

Gelatin silver print, printed 1999, signed and dated in pencil, numbered 'NW13' in an unidentified hand in pencil and copyright reproduction limitation stamp on the verso.

*19 1/4 x 15 5/8in*

**\$5,000 - 7,000**



75

Provenance:

Acquired by the present owner from Peter Fetterman Gallery, Santa Monica, 2000

Literature:

Hensley, *America's Last Steam Railroad: Steam, Steel & Stars, Photographs by O. Winston Link* Harry N. Abrams, New York, 1987, p. 24

76

**O. Winston Link (1914-2000)**

*Hot Shot Eastbound at the Jaeger Drive-in, West Virginia, 1956*

Gelatin silver print, printed 1987, signed, dated, numbered 'NW1103' in an unidentified hand in pencil and copyright reproduction limitation stamp on the verso.

*15 1/2 x 19 3/8in*

**\$6,000 - 9,000**

Provenance:

Fahey/Klein Gallery, Los Angeles

Literature:

Hensley, *America's Last Steam Railroad: Steam, Steel & Stars, Photographs by O. Winston Link*, Harry N. Abrams, New York, 1987, pp. 124-25



76



77

77

**Robert Doisneau (1912-1994)**

*Le Géants du Nord*, 1951

Gelatin silver print, printed 1981, signed in ink in the margin; initialed, titled and dated in ink on the verso.

11 7/8 x 9 3/4 in

**\$3,000 - 4,000**



78

78

**Robert Doisneau (1912-1994)**

*Le Pigeon Indiscret*, 1964

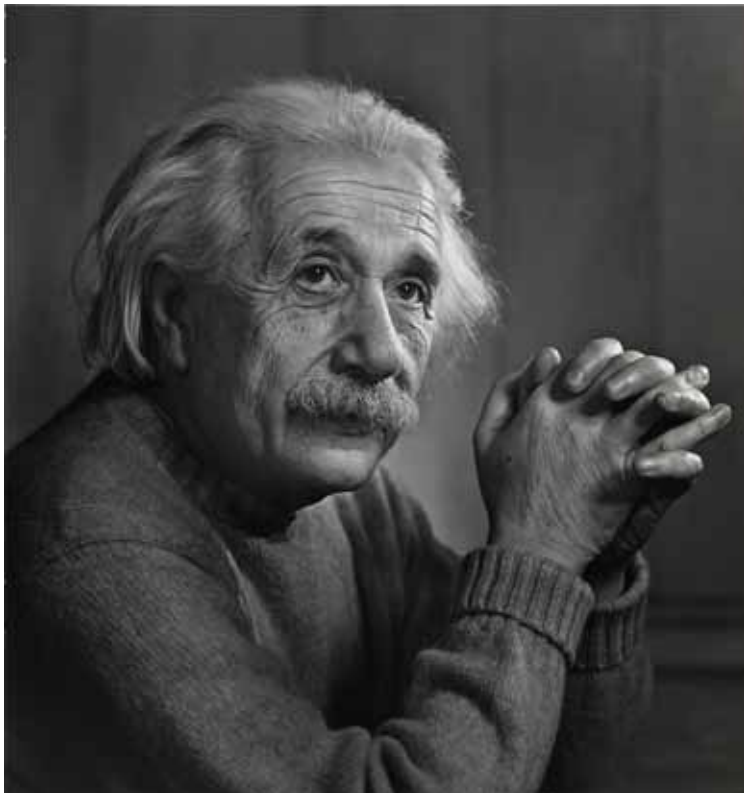
Gelatin silver print, printed 1981, signed in ink in the margin; initialed, titled, and dated in ink on the verso.

9 3/8 x 13 5/8 in

**\$3,000 - 4,000**

Provenance:

Property of a West Coast Collector



79

79

**Yousuf Karsh (1908-2002)**

*Albert Einstein*, 1948

Gelatin silver print, printed late 1970s, signed in ink on the mount; titled and dated in pencil and copyright credit stamp on the mount verso.

16 3/4 x 15 13/16in

**\$3,000 - 5,000**

Provenance:

Property of a West Coast Collector

Literature:

Karsh, *Portraits of Greatness*, Thomas Nelson and Sons, New York, 1961, p. 69

80

**Yousuf Karsh (1908-2002)**

*Ernest Hemingway*, 1957

Gelatin silver print, printed 1970s, signed in ink on the mount; titled and dated in pencil in an unidentified hand and his copyright stamp on the mount verso.

19 3/4 x 15 3/4in

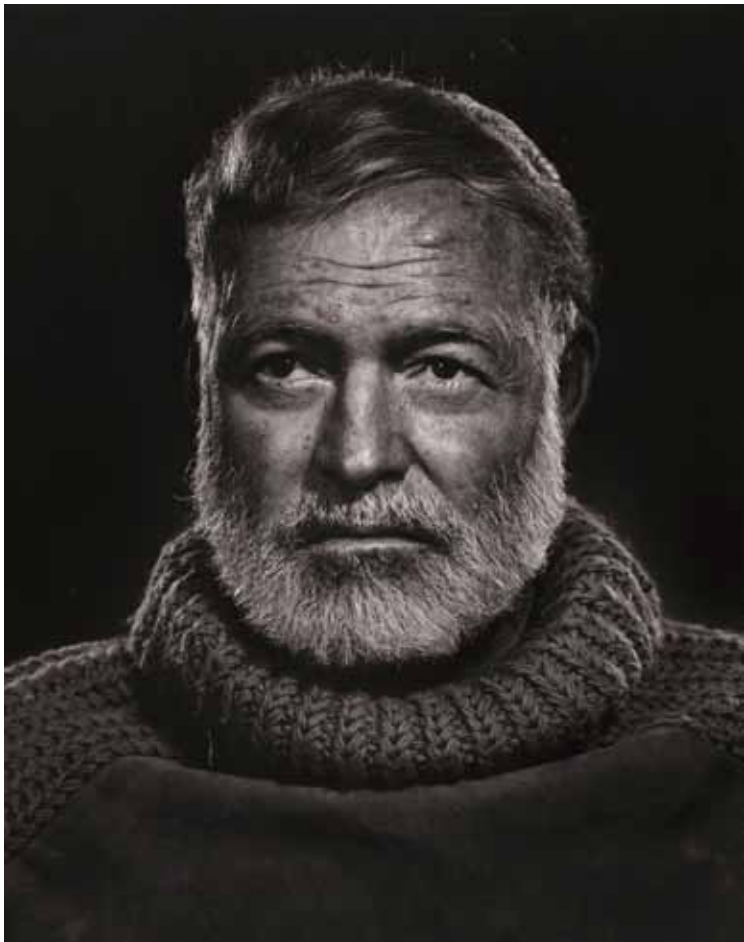
**\$5,000 - 7,000**

Provenance:

Property of a private Washington collector

Literature:

*Karsh: A Fifty-Year Retrospective*, Little, Brown & Company, Boston, 1983, p. 81



80





81

81

**Horst P. Horst (1906-1999)**

*Hands, Hands...*, New York, 1941

Gelatin silver print, printed later, with the photographer's blindstamp signature in the margin; signed in pencil, titled and dated in an unidentified hand on the verso.

17 3/4 x 12 1/4 in

\$5,000 - 7,000

Literature:

Horst & Schirmer, eds., *Sixty Years of Photography*, Universe Publishing, New York, 1966, pl. 49



82

82

**William Klein (born 1928)**

*Smoke + Veil, Paris (Vogue)*, 1958

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

13 3/4 x 10 in

\$5,000 - 7,000

Literature:

*Vogue*, American edition, September 1958

Klein, *In and Out of Fashion*, Random House, New York, 1994, front cover



83

83

**Robert Doisneau (1912-1994)**

*Le Baiser de l'Hôtel de Ville, Paris, 1950*

Gelatin silver print, probably printed 1980s, signed in ink in the margin; initialed, titled and dated in ink on the verso.

12 7/8 x 14 7/8in

**\$10,000 - 15,000**

Provenance:

Acquired from Vision Gallery, San Francisco, 1989

Literature:

Ollier, *Doisneau, Paris*, Gingko Press, Spain, 1998, p. 395

*Robert Doisneau, Photographs*, 1980, pl. 69

*Doisneau, Three Seconds from Eternity*, New York Graphic Society, Boston, 1979, pl. 33

84

**Robert Doisneau (1912-1994)**

*Mademoiselle Anita, La Boule Rouge, Rue de Lappe, 1951*

Gelatin silver print, printed 1981, initialed, titled, and dated in ink on the verso.

11 3/4 x 9 3/4 in

\$4,000 - 6,000

Literature:

*Robert Doisneau: Three Seconds from Eternity*, New York Graphic Society, Boston, 1979, pl. 94

Ollier, *Doisneau, Paris*, Gingko Press, Spain, 1998, p. 385

85

**Robert Doisneau (1912-1994)**

*La Dame Indignée Vitrine Galerie Romi, Paris, 1947*

Gelatin silver print, printed 1970s; notations '15997' in pencil on the verso.

12 x 15 1/4 in

\$7,000 - 9,000

Provenance:

Phillips de Pury & Company, New York, 26 April 2006, lot 64; acquired by present owner  
Bruce Silverstein Gallery, New York

Literature:

Ollier, *Doisneau, Paris*, Gingko Press, Spain, 1998, unpaginated



84



85



86

86

**George Hurrell (1904-1992)**

*Portfolio I*, 1932

Los Angeles: Creative Art Investment, Inc., 1979. 10 gelatin silver prints, each signed and numbered 1/190 in ink in the margin; with colophon and list of plates; contained in a folio folding box with linen covers and ties.

*10 3/4 x 13 5/8in or reverse*

**\$3,000 - 5,000**

Additional images in this lot can be viewed in our online catalog.

87

**David Bailey (born 1938)**

*David Bailey's Box of Pin-Ups*, 1965

London: Weidenfield and Nicolson, 1965. 36 half-tone prints, contained in the original card box with a dedication in interior flap 'For Howard-May our friendship...Garrett London 66' and original corrugated card ink stamped 'Packing Piece/To be Thrown Away.'

*14 1/2 x 12 1/2in or reverse*

**\$8,000 - 12,000**

Additional images in this lot can be viewed in our online catalog.

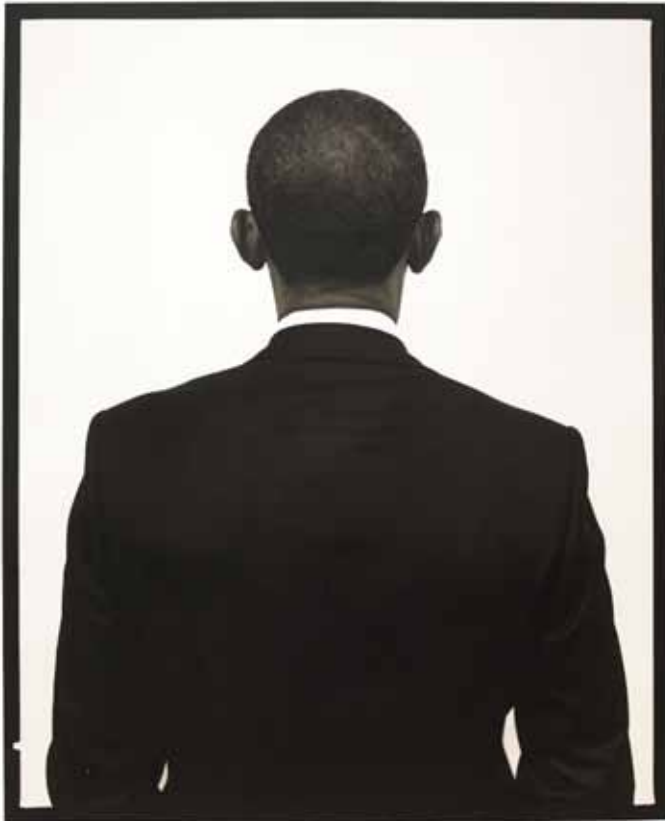


87



87





88

88

**Mark Seliger (born 1959)**

*Barack Obama, The White House, Washington, D.C., 2010*

Platinum-palladium print, printed 2012, signed, titled, dated, numbered 3/9 in pencil and with the photographer's copyright and reproduction limitation stamps on the verso.

30 3/4 x 24 3/4 in

\$5,000 - 7,000



89

89

**William Clift (born 1944)**

*Five Plates, from County Courthouses, 1979*

Five gelatin silver prints, each signed in pencil on the mount, from the edition of 60, published by Joseph E. Seagram & Sons, Inc., New York, 1979, lacking colophon and portfolio. (5)

from 10 1/2 x 13 1/4 in to 17 1/4 x 13 1/2 in or reverse

\$3,000 - 5,000

Provenance:

Property of Howrey LLP

The plates are as follows:

*Rotunda, Old St. Louis County Courthouse, St. Louis, Missouri*

*Knox County Courthouse, Vincennes, Indiana*

*Law Books, Hinsdale County Courthouse, Lake City, Colorado*

*Judge's Bench, Old Cochise County Courthouse, Tombstone, Arizona*

*Jury Chairs, Warren County, Courthouse, Warrentown, Missouri*

Additional images in this lot can be viewed in our online catalog.



90

90

**Diane Arbus (1923-1971)**

*Patriotic Young Man with a Flag, N.Y.C., 1967*  
Gelatin silver print, printed later by Neil Selkirk,  
stamped 'A Diane Arbus Photograph', signed,  
titled, dated by Doon Arbus, Executor, in ink  
and Arbus Estate copyright credit reproduction  
limitation stamp on the verso.

15 x 14 5/8in

**\$7,000 - 10,000**

Provenance:

Collection of J. Frank Munns, San Francisco

Exhibited:

Whitman College, Walla Walla, Washington,  
*Diane Arbus*, 30 October-30 November 1977

Literature:

*Diane Arbus*, Aperture, 1972, unpaginated

*Diane Arbus Revelations*, Random House, New  
York, 2003, p. 38

91

**Diane Arbus (1923-1971)**

*Germaine Greer, Feminist in Her Hotel Room,*  
*N.Y.C., 1971*

Gelatin silver print, stamped 'a diane arbus  
print', signed by Doon Arbus, Executor, in ink,  
copyright credit and reproduction stamps on  
the verso.

14 3/4 x 14in

**\$10,000 - 15,000**

Provenance:

From the artist; property from the collection of  
John Gerbino

Literature:

*Diane Arbus Revelations*, Random House, 2003,  
p. 302, for a variant in the series



91

92

**Irving Penn (1917-2009)**

*Colette*, 1960

Platinum-palladium print, flush-mounted to aluminum, printed 1968, signed, initialed, numbered 5/50 and annotated in pencil; 'Penn/Condé Nast' copyright credit reproduction limitation label and edition stamps on the mount verso.

19 5/8 x 9 1/2 in

**\$12,000 - 18,000**

Provenance:

Property of a West Coast Collector

Literature:

Penn, *Moments Preserved*, Simon & Schuster, 1960, p. 22

Szarkowski, *Irving Penn*, Museum of Modern Art, New York, 1984, pl. 35

Penn, *Passage: A Work Record* Jonathan Cape, 1991, p. 111

Greenough, *Irving Penn: Platinum Prints*, National Gallery of Art, Washington, D.C., 2005, pl. 36



92

93

**Diane Arbus (1923-1971)**

*Germaine Greer, Feminist in Her Hotel Room*, N.Y.C., 1971

Gelatin silver print, stamped 'a diane arbus print', signed by Doon Arbus, Executor, in ink, copyright credit and reproduction stamps on the verso.

10 1/4 x 9 3/4 in

**\$8,000 - 10,000**

Provenance:

From the artist; property from the collection of John Gerbino

Literature:

*Diane Arbus Revelations*, Random House, 2003, p. 302, for a variant in the series



93





94



95



96



94

**Sebastião Salgado (born 1944)**

*Brest, France, 1990*

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

20 5/8 x 14 in

\$2,500 - 3,500

Provenance:

Peter Fetterman Gallery, Santa Monica

Literature:

*Sebastião Salgado; Workers*, Aperture, p. 196

95

**Sebastião Salgado (born 1944)**

*Dunkirk, France, 1987*

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

20 5/8 x 13 7/8 in

\$2,500 - 3,500

Provenance:

Peter Fetterman Gallery, Santa Monica

Literature:

*Sebastião Salgado; Workers*, Aperture, p. 234

96

**Sebastião Salgado (born 1944)**

*Cemetery of the Town of Hualtla de Jiménez, Mexico, from Other Americas, 1980*

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

11 3/4 x 17 1/2 in

\$3,000 - 4,000

Provenance:

Fahey/Klein Gallery, Los Angeles

Literature:

*Sebastião Salgado: Other Americas*, Pantheon Books, New York, 1986, unpaginated

Lacouture et al., *In Our Time: The World As Seen by Magnum Photographers*, Norton, New York and London, 1989, p. 308

97

**Sebastião Salgado (born 1944)**

*Iceberg Between the Paulet Island and the South Shetland Islands, Antarctica, 2005*

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

14 1/2 x 20 1/8 in

\$9,000 - 10,000



97



98

98

**Sebastião Salgado (born 1944)**

*Praying to Mixe God, Oaxaca, Mexico, 1980*

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

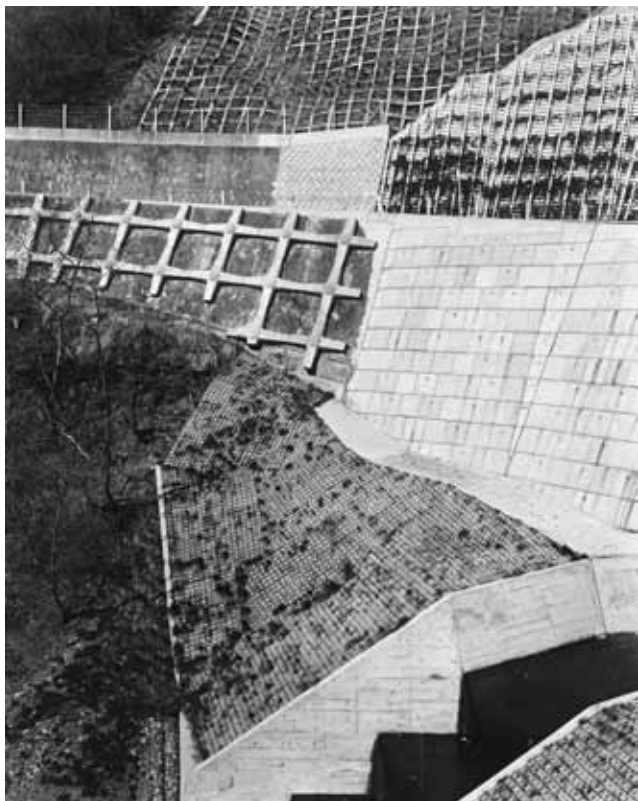
12 1/16 x 17 9/16 in

\$3,000 - 4,000

Literature:

*Sebastião Salgado: Other Americas*, Pantheon Books, New York, 1986, pp. 108–09

*Sebastião Salgado: An Uncertain Grace*, Thames & Hudson, London, 1990, pp. 140–141



99



100



101

99

**Toshio Shibata (born 1949)**

*Hinohara Village, Tokyo, 1994*

Gelatin silver print, signed and numbered 4/10 in pencil and photographer's copyright credit stamp on the verso.

40 x 32in

**\$3,000 - 4,000**

Provenance:

Laurence Miller Contemporary Photographs, New York

100

**Toshio Shibata (born 1949)**

*Coolidge Dam, San Carlos, Arizona, 1997*

Gelatin silver print, signed and numbered 3/10 in pencil and photographer's copyright credit stamp on the verso.

40 x 32in

**\$4,000 - 6,000**

Provenance:

Laurence Miller Contemporary Photographs, New York

101

**Toshio Shibata (born 1949)**

*Gibson Dam, Lewis and Clark County, Montana, 1996*

Gelatin silver print, signed and numbered 4/10 in pencil and photographer's copyright credit stamp on the verso.

37 1/4 x 46 1/4in

**\$4,000 - 6,000**

Provenance:

Laurence Miller Contemporary Photographs, New York



102

102

**Edmund Teske (1911-1996)**

*Davenport, Iowa Composite with Nude and Shirley Berman, 1941, 1956, 1970, 1977*

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

13 1/4 x 9 3/8 in

**\$3,000 - 4,000**

Provenance:

Property of a West Coast Collector  
The Witkin Gallery, New York, 1979

Literature:

Cox, *Spirit Into Matter, the Photographs of Edmund Teske*, J. Paul Getty Museum, 2004, pl. 41



103

103

**Werner Bischof (1916-1954)**

*Shinto Priests in the Court of the Meiji Temple, Tokyo, Japan, 1951*

Gelatin silver print, printed later, 'Magnum Photos, New York' copyright credit stamp on the verso.

10 5/8 x 12 1/8 in

**\$2,000 - 3,000**

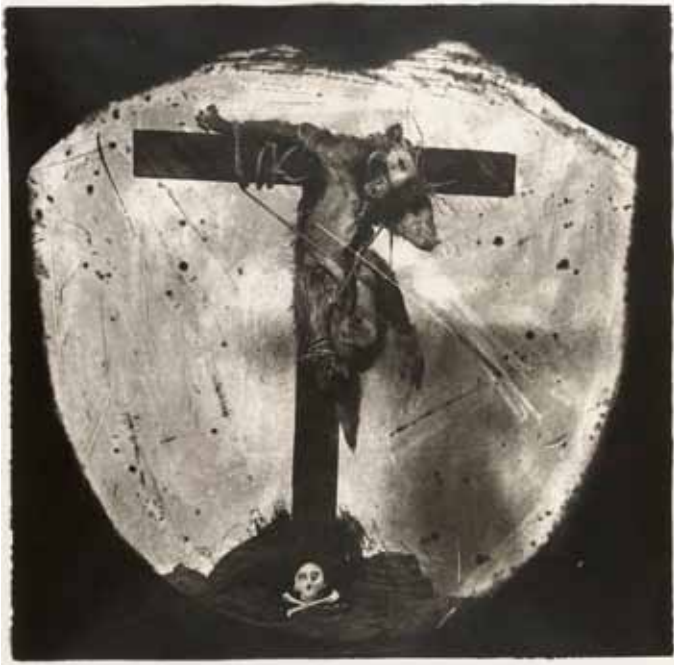
Provenance:

Property of a West Coast Collector  
Museum of Modern Art Lending Services, New York (label affixed on the verso)

Literature:

Lacouture et al., *In Our Time: The World as Seen by Magnum Photographers*, Norton, New York and London, 1989, p. 354

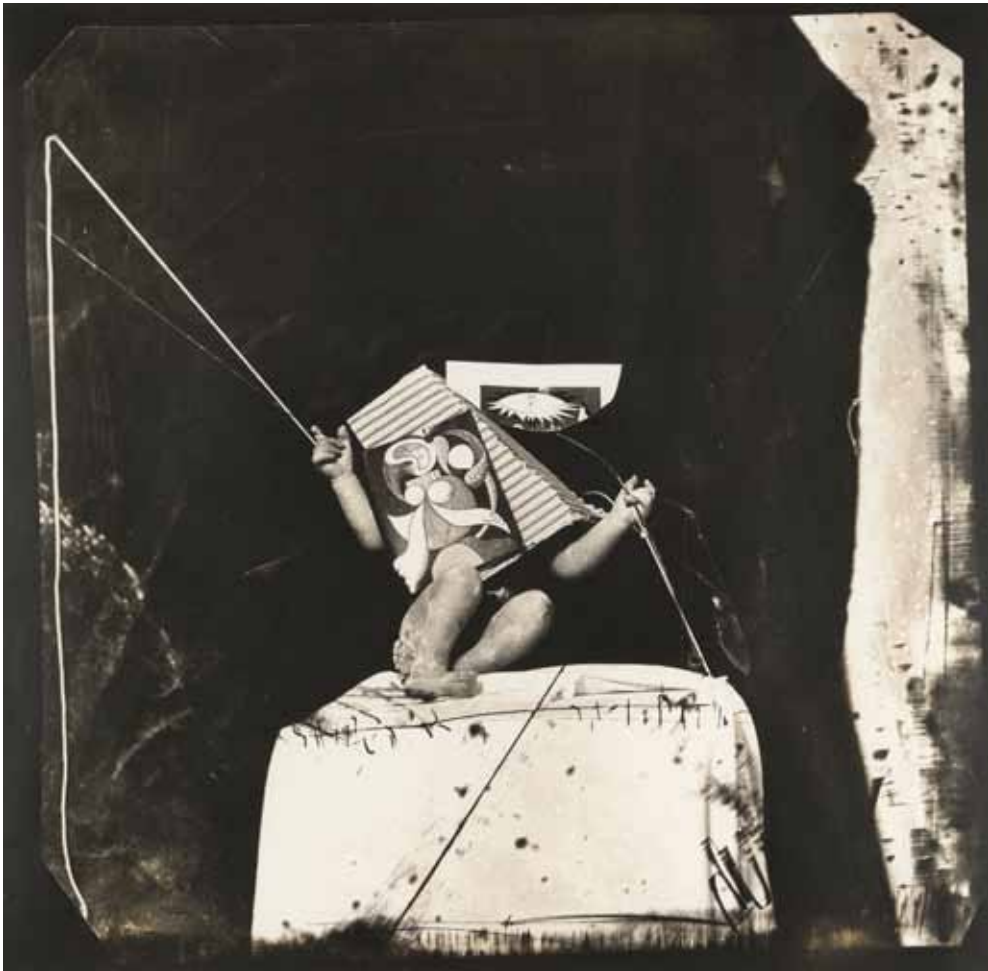
Cookman, *Werner Bischof 55*, Phaidon, London, 2001, p. 81



104



105



106





107

104

**Joel-Peter Witkin (born 1939)**

*Savior of the Primates, New Mexico, 1982*

Toned gelatin silver print, signed, titled, dated and numbered 7/15 in pencil on the verso.

14 3/4 x 15 in

\$3,000 - 5,000

Literature:

*Joel-Peter Witkin: Forty Photographs,*

Exhibition: San Francisco Museum of Modern Art, 1985 (this image)

Celant, *Joel-Peter Witkin*, Scalo, New York, 1995, pl. 31

105

**Joel-Peter Witkin (born 1939)**

*Portrait of Joel, New Mexico, 1984*

Gelatin silver print, printed 1986, inscribed by the photographer 'Photograph taken by Cynthia Bency/Witkin, printed by Joel-Peter Witkin', titled and numbered 1/15 in pencil on the verso.

14 3/4 x 14 5/8 in

\$2,500 - 3,000

Literature:

Celant, *Joel-Peter Witkin*, Scalo, New York, 1995, p. 262

106

**Joel-Peter Witkin (born 1939)**

*Pygmalion, New Mexico, 1982*

Toned gelatin silver print, signed, titled, dated and numbered 11/15 in pencil on the verso.

14 1/2 x 14 3/4 in

\$3,000 - 5,000

Literature:

*Joel-Peter Witkin: Forty Photographs,*

Exhibition: San Francisco Museum of Modern Art, 1985, p. 24 (this image)

Celant, *Joel-Peter Witkin*, Scalo, New York, 1995, pl. 34



108

107

**Joel-Peter Witkin (born 1939)**

*Maquette for the Crucifix, 1986*

Photo-collage with ink and masking tape, signed and dated in ink on the image.

Sheet 14 x 11 1/8 in

\$3,000 - 5,000

Literature:

Celant, *Joel-Peter Witkin*, Scalo, New York, 1995, pl. 65 (this image)

108

**Joel-Peter Witkin (born 1939)**

*Female King, New Mexico, 1997*

Toned gelatin silver print, signed, titled, dated, numbered 1/12 and copyright notation in pencil on the verso.

29 1/4 x 26 in

\$2,500 - 3,500

Provenance:

Etherton Gallery, Tucson

Literature:

*Witkin, Gods of Earth and Heaven*, Twelvvetrees Press, 1994, unpaginated

Celant, *Joel-Peter Witkin*, Scalo, New York, 1995, pl. 22



109



110



111

109

**Herb Ritts (1952-2002)**

*Helena, Hollywood, 1996*

Gelatin silver print, mounted, signed, titled, dated, numbered 12/25 in pencil, and copyright credit stamp on the mount verso.

22 1/2 x 17 1/8 in

**\$8,000 - 12,000**

Literature:

*Herb Ritts: Work*, Little, Brown & Co., Boston, 1996, unpaginated

110

**Herb Ritts (1952-2002)**

*Waterfall, Woman with Sphere, Hollywood, 1989*

Gelatin silver print, signed, titled and dated in pencil on the verso; a unique artist's proof aside from the edition of 25.

14 7/8 x 15 in

**\$7,000 - 10,000**

Provenance:

Carlos Almaraz Estate, Los Angeles

Throckmorton Gallery, New York

Literature:

*Herb Ritts: Men/Women*, Twin Palms, Altadena, Ca., 1989, unpaginated

*Herb Ritts: Work*, Little, Brown & Co., Boston, 1996, unpaginated

111

**Patrick Demarchelier (born 1943)**

*Diamonds, 2000*

Gelatin silver print, mounted on linen, signed, titled, dated, numbered 9/20 in pencil, and copyright credit stamp on the verso.

19 3/4 x 14 1/4 in

**\$6,000 - 8,000**



112



113

112

**Michael Dweck (born 1957)**

*Giselle and Rachel on the Malecon, Habana, Cuba, 2009*

Gelatin silver print, signed, titled, dated and numbered 4/10 in ink on label affixed to the mount verso.

26 x 32in

\$12,000 - 16,000

Literature:

Westbrook, *Michael Dweck: Habana Libre*, Damiani, 2011, cover

113

**Roxanne Lowit**

*Pamela Anderson and David LaChapelle, Los Angeles, 2001*

Archival pigment print, signed, titled, dated and numbered 1/11 in pencil on the verso.

24 1/4 x 33 7/8in

\$8,000 - 10,000



114

114

**Helmut Newton (1920-2004)**

*Brescia, Italy, Midday, 1981*

Two gelatin silver prints, signed, titled, dated and numbered 3/10 in pencil on the verso.

23 x 19 1/8 in each

\$18,000 - 28,000

Provenance:

Hamiltons Gallery, London

Literature:

Newton and Keller, eds., *Newton, Pages from the Glossies: Facsimiles, 1956-1998*, Scalo, Zurich, 1998, p. 425

From the *Naked and Dressed* series, 1981, these photographs were published in the October 1981 issue of Italian VOGUE.





114



115

115

**Peter Beard (born 1938)**

*Turkana Chief at Lake Rudolf, Ferguson's Gulf, from Eyelids of Morning, 1964*

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

19 3/8 x 14 1/8in

\$7,000 - 9,000

Provenance:

Acquired at a Cooper-Hewitt Museum, NYC, silent auction, c. 1967

Literature:

Graham and Beard, *Eyelids of Morning*, New York Graphic Society, 1973, p. 83

116

**Luis González Palma (born 1957)**

*Rostro de Esperanza, 1991*

Handcolored gelatin silver print, signed and titled in pencil on the verso.

37 x 37in

\$5,000 - 7,000

117

**Luis González Palma (born 1957)**

*Gustavo, 2000*

Hand-varnished gelatin silver print, signed, titled, dated and numbered 11/15 in pencil on the verso.

21 x 19 1/2in

\$4,000 - 5,000



116



117



118

118

**Nick Brandt (born 1966)**

*Portrait of Elephant in Dust, Amboseli*, 2011

Archival pigment print, signed, dated and numbered 8/12 in pencil in the margin.

40 x 44 1/2 in

\$30,000 - 35,000



120



120



119

119

**Michel Comte (born 1954)**

*Cindy Crawford, Vanity Fair, 1992*

Chromogenic print, printed later, signed, titled and numbered 7/20 in ink on label affixed to the mount verso.

19 5/8 x 15 1/2 in

**\$4,000 - 6,000**

Literature:

*Stern Fotografie*, No. 10, front cover and fig. 1

120

**Jack Pierson (born 1960)**

*Angel Youth, 1990*

New York: Luhring Augustine, 1990. 13 chromogenic prints, each flush-mounted, signed in ink and numbered 24/25 on the colophon page, contained in a wooden portfolio case with lid trimmed with red cloth tape and burnished credit and title.

29 5/8 x 19 5/8 in or reverse

**\$12,000 - 18,000**

Literature:

Goodrow and Weiermair, *Jack Pierson: The Lonely Life*, 1997, unpaginated

The plates are as follows:

*The Call Back*

*Angel Youth*

*Neon Baltimore*

*In every dreamhome a heartache*

*A good year (for the roses)*

*Ocean Drive*

*Palm Springs*

*Fascination*

*The lawn could use another mowing (funny I don't even care)*

*Fallen Palm*

*Some peaches*

*A woman left lonely*

*Drive-in Saturday*

Additional images in this lot can be viewed in our online catalog.





121

121

**William Eggleston (born 1939)**

*Untitled (Blue Truck with Wisteria), Memphis, 1972*

Dye-transfer print, annotated '1' in red grease pencil in the margin; signed in ink on the verso.

12 3/8 x 18 1/4 in

**\$15,000 - 20,000**

Provenance:

Property from the Collection of Mark Stevenson, Oregon

Purchased from Grapestake Gallery, San Francisco, 1970s

Literature:

Szarkowski, *William Eggleston's Guide*, Museum of Modern Art, New York, 1976, p. 23



122



122



123



123

122

**Eliot Porter (1901-1990)**

*Intimate Landscapes*, 1956-1977

New York: Daniel Wolf Press, 1979. 10 dye-transfer prints, signed in pencil on the mount; the portfolio stamp on the reverse, from an edition of 250, lacking colophon, individual wrappers and portfolio box.

13 1/2 x 10 1/2 in

**\$7,000 - 9,000**

The plates are as follows:

*Redbud trees in bottomland. Near Red River Gorge, Kentucky, April 17, 1968*

*Frostbitten apples. Tesuque, New Mexico, November 21, 1966*

*Foxtail grass. Lake City, Colorado, August 1957*

*Shadbush. Near Hillsborough, New Hampshire, April 28, 1957*

*Columbine leaves. Great Spruce Head Island, Maine, July 27, 1974*

*Colorful trees. Newfound Gap Road, Great Smokey Mountains National Park, Tennessee, October 1967*

*Trunks of Maple and birch with oak leaves. Passaconaway Road, New Hampshire, October 7, 1956*

*Stones and cracked mud. Black Place, New Mexico, June 9, 1977*

*Rock-eroded stream bed. Coyote Gulch, Utah, August 14, 1971*

*River edge at sunset. Below Piute Rapids, San Juan River, Colorado, May 24, 1962*

Additional images in this lot can be viewed in our online catalog.

Provenance:

Property of Howrey LLP

123

**Eliot Porter (1901-1990)**

*Six Plates, from Intimate Landscapes*, 1956-1977

New York: Daniel Wolf Press, 1979. 6 dye-transfer prints, signed in pencil on the mount; the portfolio stamp on the reverse, from an edition of 250.

13 1/2 x 10 1/2 in

**\$4,500 - 6,500**

The plates are as follows:

*Redbud trees in bottomland. Near Red River Gorge, Kentucky, April 17, 1968*

*Foxtail grass. Lake City, Colorado, August 1957*

*Shadbush. Near Hillsborough, New Hampshire, April 28, 1957*

*Columbine leaves. Great Spruce Head Island, Maine, July 27, 1974*

*Colorful trees. Newfound Gap Road, Great Smokey Mountains National Park, Tennessee, October 1967*

*Trunks of Maple and birch with oak leaves. Passaconaway Road, New Hampshire, October 7, 1956*

Additional images in this lot can be viewed in our online catalog.



124



125



126



127

124

**Richard Misrach (born 1949)**

*Battleground Point #5, 1999*

Chromogenic print, printed 2001, signed, titled, dated and numbered 5/25 in ink in the margin.

18 1/4 x 23 1/4in

**\$3,000 - 5,000**

Provenance:

Property of Howrey LLP

Fraenkel Gallery, San Francisco

125

**Richard Misrach (born 1949)**

*Battleground Point #25, 1999*

Chromogenic print, printed in 2001, signed, titled, dated and numbered 5/25 in ink in the margin.

18 1/4 x 23 1/4in

**\$3,000 - 5,000**

Provenance:

Property of Howrey LLP

Fraenkel Gallery, San Francisco

126

**Richard Misrach (born 1949)**

*Battleground Point #9, 1999*

Chromogenic print, printed 2001, signed, titled, dated and numbered 3/25 in ink in the margin.

18 1/4 x 23 1/4in

**\$3,000 - 5,000**

Provenance:

Property of Howrey LLP

Fraenkel Gallery, San Francisco

127

**Richard Misrach (born 1949)**

*Battleground Point #41, 1999*

Chromogenic print, printed 2001, signed, titled, dated and numbered 5/25 in ink in the margin.

18 1/4 x 23 1/4in

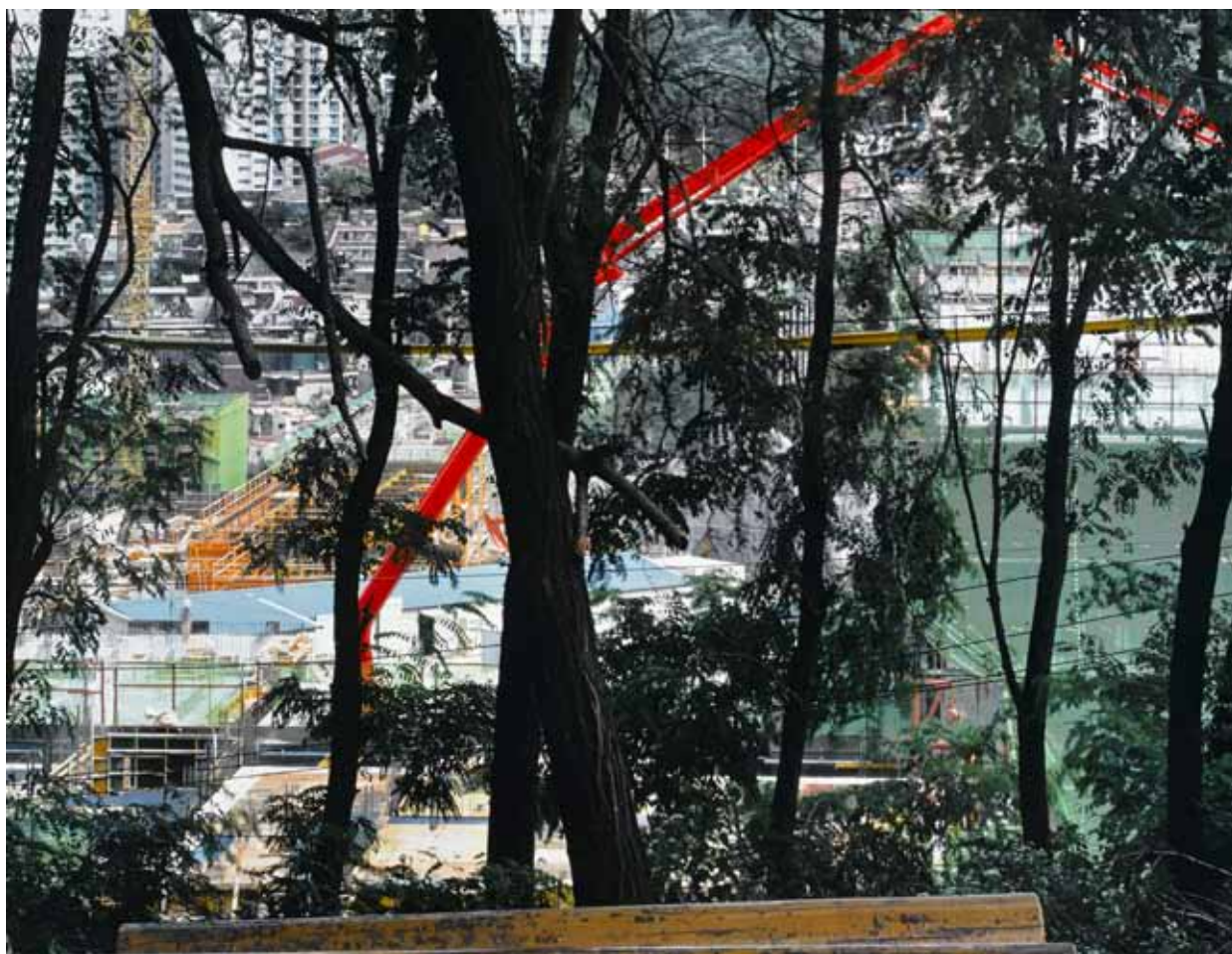
**\$3,000 - 5,000**

Provenance:

Property of Howrey LLP

Fraenkel Gallery, San Francisco





128

128

**Stéphane Couturier (born 1957)**

*Séoul, Yaksu-Dong, No. 3, from Urban Archeology, 1998*

Cibachrome print, signed, titled, dated and numbered 2/5 in ink on a label affixed to the verso.

54 x 69in

**\$15,000 - 20,000**

Provenance:

Laurence Miller Contemporary Photographs, New York





129

129

**Gregory Crewdson (born 1962)**

*Untitled (Penitent Girl)*, from *Twilight Series*, 2001-02

Digital chromogenic print flush-mounted to aluminum, signed in ink, printed title, date and numbered 7/10 on label affixed to the mount verso.

48 1/8 x 60 1/4 in

\$20,000 - 30,000

Provenance:

Gagosian Gallery, Beverly Hills

Literature:

*Twilight: Photographs from Gregory Crewdson*, Harry N. Abrams, New York, 2002, pl. 20



130



130



131



131

130

**Massimo Vitali (born 1944)**

*Cagliari Blue Rectangle; Garda Look*, c. 2002

Two offset lithographs, each numbered 'ap 10/20' and annotated (Sheet No.) '3' and '15', respectively, and stamped on the verso, published/printed by Brancolini Grimaldi Arte Contemporanea, Roma and Florence, Italy/Steidl Verlag. (2)

each 26 x 33 7/8in

**\$3,000 - 4,000**

Provenance:

Acquired directly from the artist

131

**Massimo Vitali (born 1944)**

*Pimobino Jump; De Haan Kiss*, c. 2002; 2006

Two offset lithographs, each numbered 'ap 10/20' and annotated (Sheet No.) '32' and '36', respectively, and stamped on the verso, published/printed by Brancolini Grimaldi Arte Contemporanea, Roma and Florence, Italy/Steidl Verlag. (2)

each 26 x 33 7/8in

**\$3,000 - 4,000**

Provenance:

Acquired directly from the artist



132



133

132

**Ernst Haas (1921-1986)**

*Route 66, Albuquerque, New Mexico, USA, from In America series, 1969*  
Large-format digital chromogenic print, printed 2013, signed, titled, dated and numbered 43/50 by Alexander Haas, the artist's son, in ink on a studio label affixed to the verso of the mount.

22 3/4 x 34 1/8 in

\$6,000 - 8,000

Provenance:

Acquired directly from the Estate of Ernst Haas

Literature:

*Ernst Haas: In America*, Viking Press, New York, 1975, R. Peltason, ed.

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

133

**Ernst Haas (1921-1986)**

*Monument Valley, Utah, U.S.A., from In America series, 1962*  
Large-format digital chromogenic print, printed 2013, signed, titled, dated and numbered 4/30 by Alexander Haas, the artist's son, in ink on a studio label affixed to the verso of the mount.

22 3/4 x 34 1/8 in

\$5,000 - 6,000

Provenance:

Acquired directly from the Estate of Ernst Haas

Literature:

*Ernst Haas: In America*, Viking Press, New York, 1975, R. Peltason, ed.





134



135



136



137

134

**Clegg & Guttman (born 1957)**

*Library & Information/Science Dictionaries, 1988*

Cibachrome print, flush-mounted, plexiglas lamination, mounted to particle board.

27 x 31 3/4in

\$2,000 - 3,000

Provenance:

Margo Leavin Gallery, Los Angeles

135

**Todd Hido (born 1968)**

*Untitled (#2296b; #2312a; #2424b; #2690), 1999 (2); 2000 (2)*

Four chromogenic prints, each mounted on aluminum panels, each signed, titled, dated and numbered 3/10, 3/10, 7/10 and 5/10, respectively, in ink on the verso. (4)

each 24 x 20in or reverse

\$5,000 - 7,000

Provenance:

Property of a West Coast Collector

Additional images in this lot can be viewed in our online catalog.

136

**Richard Misrach (born 1949)**

*Salton Sea (Red Beacon), 1985*

Chromogenic print, printed 1994, signed, titled, dated and numbered 17/25 in ink in the margin.

18 3/8 x 23 1/4in

\$2,000 - 3,000

Provenance:

Property of Howrey LLP

Fraenkel Gallery, San Francisco

137

**Steve McCurry (born 1950)**

*Blue City, Jodhpur, India, 2010*

Fuji Crystal Archive print, signed in ink on the verso; one from an edition of 15.

15 1/4 x 20 3/8in

\$6,000 - 8,000

**End of Sale**



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# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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# Bonhams

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<b>General Bid Increments:</b> \$10 - 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 the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
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Resale: please enter your resale license number here _____ We may contact you for additional information.	

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