

PHOTOGRAPHS

Tuesday October 28, 2014
New York



Bonhams

NEW YORK



PHOTOGRAPHS

Tuesday October 28, 2014 at 1pm
New York

BONHAMS

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

PREVIEW

San Francisco

Friday October 17, 12pm to 5pm
Saturday October 18, 12pm to 5pm
Sunday October 19, 12pm to 5pm

New York

Saturday October 25, 12pm to 5pm
Sunday October 26, 12pm to 5pm
Monday October 27, 10am to 7pm
Tuesday October 28, 10am to 12pm

BIDS

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

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

SALE NUMBER: 21798

Lots 1 - 137

CATALOG: \$35

INQUIRIES

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

Morisa Rosenberg
Director Works on Paper
+1 (323) 436 5435
morisa.rosenberg@bonhams.com

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

Naomi Thune
Jr. Specialist/Cataloguer
+1 (323) 436 5418
naomi.thune@bonhams.com

Automated Results Service
+1 (800) 223 2854

Online bidding will be available for
this auction. For further information
please visit:

www.bonhams.com/21798

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

ILLUSTRATIONS

Front cover: Lot 88
Inside front cover: Lot 1
Session page: Lot 110
Inside back cover: Lot 52
Back cover: Lot 126

CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$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 for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the ▣ 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**, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer’s Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday November 11 without penalty. After November 11, collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer’s risk and expense. Handling and storage fees will apply.

Auction Results

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

CONTACTS

OFFICERS

Laura King Pfaff
Chairman

Patrick Meade
Chief Executive Officer

James Hendy
Chief Operating Officer

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists

Susan F. Abeles

Rupert Banner

Gary Espinosa

Judith Eurich

Alan Fausel

Mark Fisher

Martin Gammon

Dessa Goddard

Jim Haas

Scot Levitt

Frank Maraschiello

Mark Osborne

Hadji Rahimpour

Brooke Sivo

Jeffrey Smith

REPRESENTATIVES

Arizona

Terrri Adrian-Hardy, Tel: +1 (480) 994 5362

California - Central Valley

David Daniel, Tel: +1 (916) 364 1645

Southern California

Christine Eisenberg, Tel: +1 (949) 646 6560 †

Colorado - Denver

Julie Segraves, Tel: +1 (720) 355 3737 †

District of Columbia/Mid-Atlantic

Martin Gammon, Tel: +1 (202) 333 1696

Florida

Jon King

Tel: +1 (561) 651 7876, Palm Beach

+1 (305) 228 6600, Miami

+1 (954) 566 1630, Ft. Lauderdale

Georgia

Mary Moore Bethea, Tel: +1 (404) 842 1500

Illinois

Ricki Harris

Tel: +1 (312) 475 3922, +1 (773) 267 3300

Massachusetts/Boston/New England

Amy Corcoran, Tel: +1 (617) 742 0909

Nevada

David Daniel, Tel: +1 (775) 831 0330

New Jersey & Delaware

Margaret Tierney, Tel: +1 (610) 644-1199

New Mexico

Leslie Trilling, Tel: +1 (505) 820 0701

Oregon

Sheryl Acheson, Tel: +1 (503) 312 6023

Pennsylvania

Margaret Tierney, Tel: +1 (610) 644 1199

Texas

Amy Lawch, Tel: +1 (713) 621 5988

Washington

Heather O'Mahony, Tel: +1 (206) 218 5011

Canada

Toronto, Ontario

Jack Kerr-Wilson, Tel: +1 (416) 462 9004

Montreal, Quebec

David Kelsey, Tel: +1 (514) 341 9238 †

BONHAMS *

NEW YORK DEPARTMENTS

580 Madison Avenue
New York, New York 10022
Tel: (212) 644 9001

20th Century Decorative Arts

Frank Maraschiello, (212) 644 9059

Beth Vilinsky, (212) 710 1306

Books & Manuscripts

Christina Geiger, (212) 644 9094

Cassandra Hatton, (212) 461 6531

Chinese Works of Art & Paintings

Bruce MacLaren, (917) 206 1677

Collectors' Motorcars & Motorcycles

Rupert Banner, (212) 461 6515

Eric Minoff, (917) 206 1630

Evan Ide

Furniture, Decorative Arts & Silver

Karl Green, (212) 710 1305

Victoria Ayers, (212) 461 6532

Madelia Ring, (212) 710 1300

Fine Art

American

Alan Fausel, (212) 644 9039

Kayla Carlsen, (917) 206 1699

Contemporary

Jeremy Goldsmith, (917) 206 1656

European Paintings

Madalina Lazen, (212) 644 9108

Impressionist & Modern

Tanya Wells, (917) 206 1685

William O'Reilly, (212) 644 9135

Japanese Works of Art

Jeff Olson, (212) 461 6516

Jewelry

Susan F. Abeles, (212) 461 6525

Carmela Manoli, (212) 644 9035

Maritime Paintings & Works of Art

Gregg Deitrich, (212) 644 9001 †

Photographs & Prints

Heather Russell, (917) 206 1610

Shawna Brickley, (917) 206 1690

Russian Fine & Decorative Arts

Yelena Harbick, (212) 644 9136

Space History

Cassandra Hatton, (212) 461 6531

Trusts & Estates

Megan Noh, (212) 461 6518

Gene Norden, (917) 206 1671

Watches & Clocks

Jonathan Snellenburg, (212) 461 6530

Jessica Benhaim, (917) 206 1606

Wine & Whisky

Gary D'Urso, (917) 206 1653

CLIENT SERVICES DEPARTMENT

San Francisco

Tel: (415) 861 7500

Fax: (415) 861 8951

Los Angeles

Tel: (323) 850 7500

Fax: (323) 850 6090

Monday through Friday

8.30am to 5pm

BONHAMS *

SAN FRANCISCO DEPARTMENTS

220 San Bruno Avenue
San Francisco California 94103
Tel: (800) 223 2854

20th Century Fine Art

Sarah Nelson, ext. 23311

Arms & Armor

Paul Carella, ext. 23360

James Ferrell, ext. 23332

David Geiger, ext. 23331

Asian Works of Art

Dessa Goddard, ext. 23333

Books & Manuscripts

Adam Stackhouse, ext. 23266

Collectibles - Toys & Trains

Jaynes Friedman, ext. 23366 †

Decorative Arts

Peter Scott, ext. 23326

Furniture & Decorative Arts, American

Brooke Sivo, ext. 23238

Furniture & Decorative Arts, European

Jeffrey Smith, ext. 23413

Elizabeth Conlan, ext. 23226

Jewelry & Watches

Deborah Boskin, ext. 23362

Lynne Arkin, ext. 23306

Collectors' Motorcars & Motorcycles

Mark Osborne, ext. 23353

Jakob Greisen, ext. 23284

Museum Services

Laura King Pfaff, ext. 23210

Native American Art

Jim Haas, ext. 23294

California & Western

Paintings & Sculpture

Aaron Bastian, ext. 23241

Photographs

Prints

Judith Eurich, ext. 23259

Oriental Rugs & Carpets

Hadji Rahimpour, ext. 23392

Space History

Adam Stackhouse, ext. 23266

Period Art & Design Auctions

Christine Skinner, ext. 23479

Trusts & Estates

Victoria Richardson, ext. 23207

Wine

Doug Davidson, ext. 23363

Writing Instruments

Ivan Briggs, ext. 23255

New York

Tel: (212) 644 9001

Fax: (323) 644 9009

Monday through Friday

9am to 5.30pm

Toll Free

Tel: (800) 223 2854

BONHAMS *

LOS ANGELES DEPARTMENTS

7601 W. Sunset Boulevard
Los Angeles California 90046
Tel: (800) 223 2854

20th Century Decorative Arts

Angela Past, ext. 65422

Daniel Tolson, ext. 65405

20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

Books & Manuscripts

Catherine Williamson, ext. 65442

Brian Kalkbrenner, ext. 65487

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Lucy Carr, ext. 65467

Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Jewelry & Watches

Dana Ehrman, ext. 65407

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs

Prints

Morisa Rosenberg, ext. 65435

Natural History

Thomas E. Lindgren, ext. 65437 †

Claudia Florian, G.J.G., ext. 65437 †

California & Western

Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Period Art & Design Auctions

Tim McNab, ext. 65409

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408

Joseph Francaviglia, ext. 65443

Wine

Walker Strangis, ext. 65404

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:
- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

* Indicates saleroom

† Indicates independent contractor

GLOSSARY OF TERMS FOR PHOTOGRAPHS

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

NAME OF THE ARTIST

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

TITLES

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

PRINTS

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

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

MEASUREMENTS

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

COPYRIGHT

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

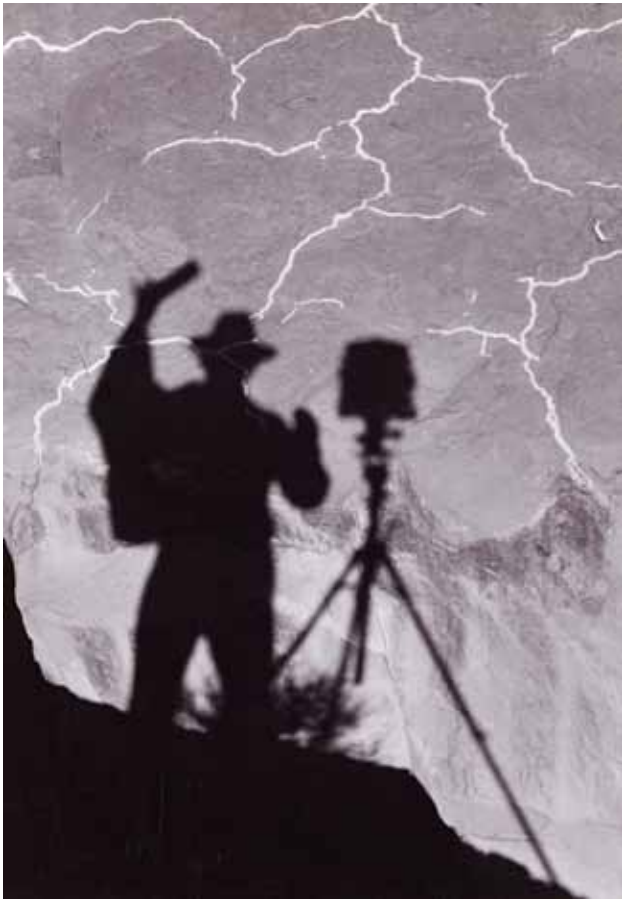
CONDITION

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

FRAMING

All photographs are sold unframed unless stated in the condition report description. Photographs described as framed are sold in the frames in which they have been offered. Bonhams does not take responsibility for the appearance of the frames or for their conformity to proper standard of conservation.





1

1

ANSEL ADAMS (1902-1984)

Self-Portrait, Monument Valley, Utah, 1958

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

13 3/4 x 9 1/2 in

\$8,000 - 12,000

Provenance

Steven Leiber Trust, San Francisco.

Literature

De Cock, *Ansel Adams*, Morgan & Morgan, Hastings-on-Hudson, 1972, pl. 117.



2

2

ANSEL ADAMS (1902-1984)

White Gravestone, Laurel Hill Cemetery, San Francisco, California, 1933

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

13 1/2 x 10 1/4 in

\$4,000 - 6,000

Provenance

Steven Leiber Trust, San Francisco.

Literature

Alinder and Stillman, *Ansel Adams: Letters and Images 1916-1984*, New York Graphic Society, and Little, Brown and Co., Boston, 1988, p. 85.

De Cock, *Ansel Adams*, Morgan & Morgan, Hastings-on-Hudson, 1972, pl. 25.



3

ANSEL ADAMS (1902-1984)

Moonrise, Hernandez, New Mexico, c. 1942

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

15 3/8 x 19 1/8 in

\$25,000 - 35,000

Literature

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

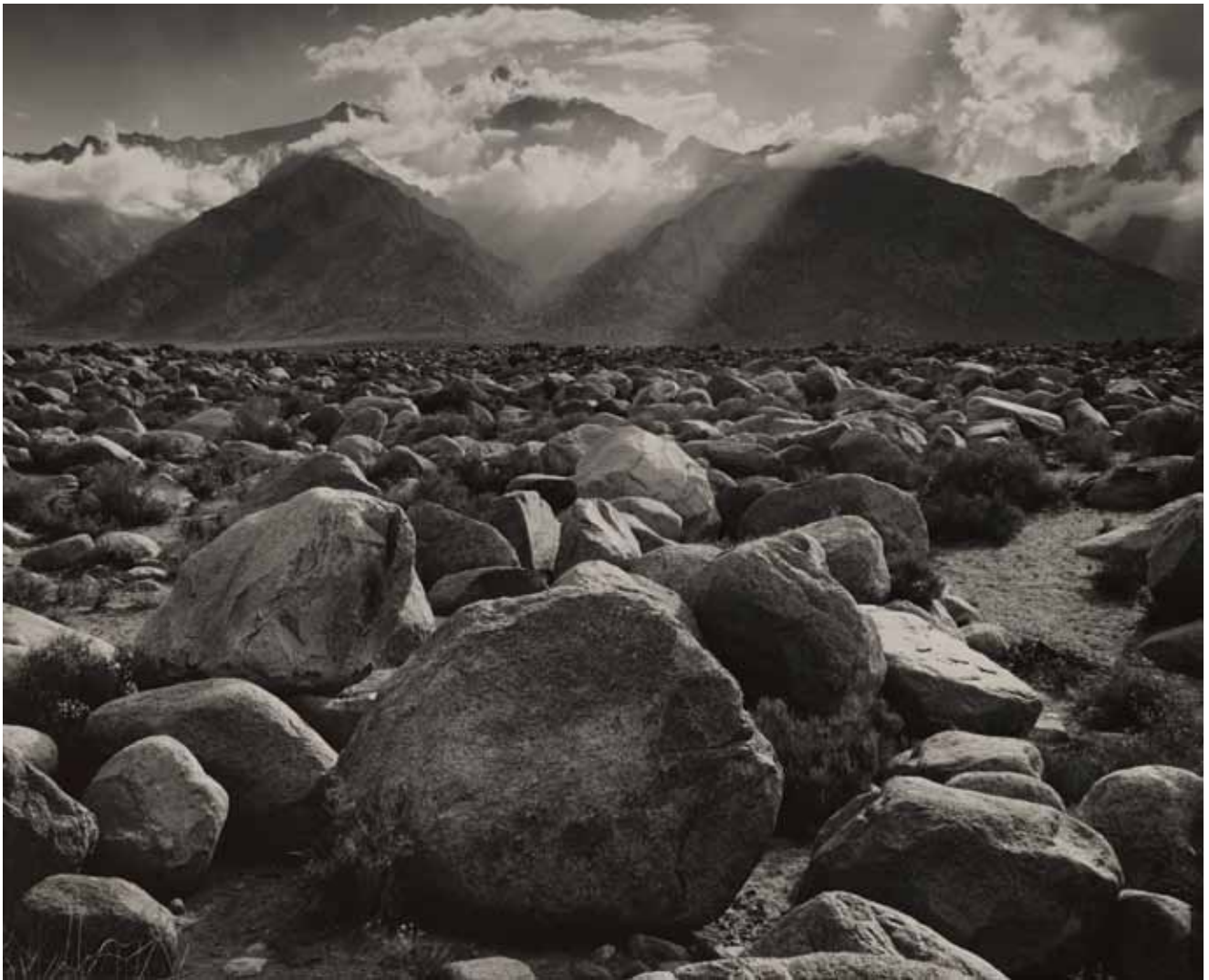
Alinder and Szaskowski, *Ansel Adams: Classic Images*, Little, Brown and Co., Boston, 1985, pl. 32.



4



5



6

4

ANSEL ADAMS (1902-1984)

Moon and Clouds, Northern California, 1959

Gelatin silver print, mounted on Crescent illustration board, printed early 1960s, titled by the photographer in ink and his Carmel credit stamp on the mount.

14 1/2 x 18in

\$15,000 - 20,000

Provenance

Purchased by Fireman's Fund Insurance Company from the photographer for illustrations in their 1964 annual report. Given to the present owner (designer of the annual report) by the above.

Literature

Szarkowski, *The Portfolios of Ansel Adams*, New York Graphics Society, Little, Brown and Co., Boston, 1977, p. 84.
Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 362.

5

ANSEL ADAMS (1902-1984)

The Golden Gate Headlands, San Francisco, 1952

Gelatin silver print, flush-mounted, printed between 1973 and 1977, signed with a stylus on the image; titled in ink and his Carmel credit stamp on the mount verso.

14 7/8 x 18 1/2in

\$10,000 - 15,000

Literature

Stillman and Turnage, *Ansel Adams: Our National Parks*, Little, Brown and Co., Boston, 1992, p. 59.

6

ANSEL ADAMS (1902-1984)

Mount Williamson, Sierra Nevada from Manzanar, California, 1944

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

10 1/2 x 13in

\$10,000 - 15,000

Literature

400 Photographs, back cover and pp. 261 and 422.
Szarkowski, *Ansel Adams at 100*, Little, Brown and Co./SFMOMA, 2001, pl. 97.



7



8

7

ANSEL ADAMS (1902-1984)

Redwoods, Richardson Grove, California, 1950s

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

19 1/2 x 14in

\$8,000 - 12,000

Literature

Newhall, *The Pageant of History and the Panorama of Today in California, a Photographic Interpretation by Ansel Adams*, San Francisco, 1954, pl. 20.

8

ANSEL ADAMS (1902-1984)

Forest Floor, Yosemite Valley, California, c. 1950

Gelatin silver print, printed 1979, signed and numbered 13/50 in pencil on the mount; a plate from the deluxe edition of *Yosemite and the Range of Light*; the *Ansel Adams Yosemite and the Range of Light* letterpress label on the verso of the mount.

15 x 19 1/4in

\$7,000 - 10,000

Literature

Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 11.

Alinder and Stillman, *Ansel Adams: Letters and Images 1916-1984*, New York Graphic Society, and Little, Brown and Co., Boston, 1988, p. 347.



9



10

9

ANSEL ADAMS (1902-1984)

Half Dome, Merced River, Winter, Yosemite Valley, 1938

Gelatin silver print, printed after 1977, signed in ink on original mount (now detached) and affixed to the new mount verso, with title, date, and his credit stamp.

14 3/4 x 18 3/4in

\$10,000 - 15,000

Literature

Stillman, ed., *Yosemite: Ansel Adams*, Little, Brown and Co., Boston, 1995, p. 71.

Ansel Adams: Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 21.

10

ANSEL ADAMS (1902-1984)

Moonrise, Hernandez, New Mexico, c. 1942

Offset lithograph, printed 1980s, signed, initialed and numbered 316/350 in ink on the mount.

14 3/4 x 18 7/8in

\$7,000 - 9,000

Provenance

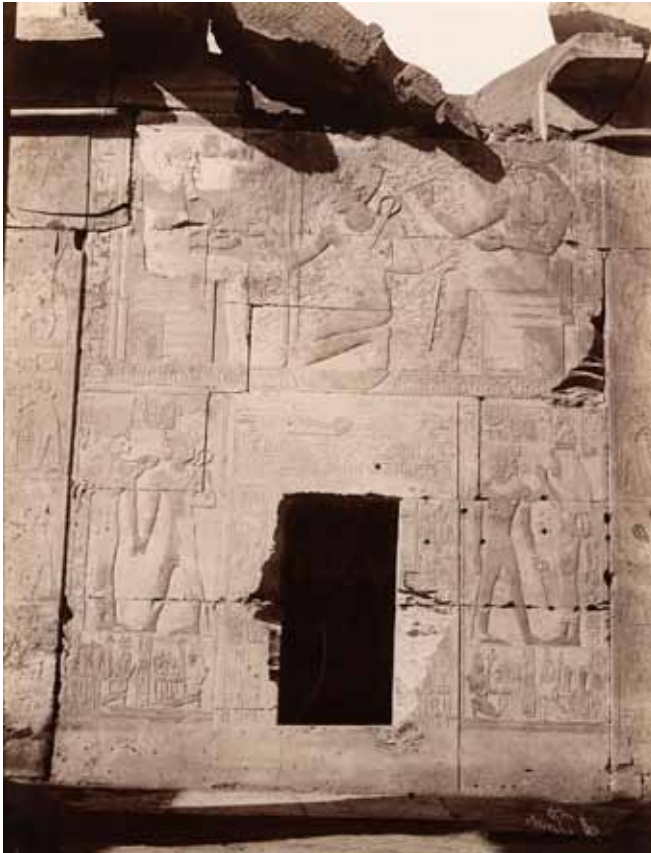
Christie's, New York, 15 April 2010, lot 321.



11



12



13



13

11

LINNAEUS TRIPE (1822-1902)

Amerapoora Street in the suburbs, Burma, 1857
Lightly albumenized salt print from a waxed paper negative.

10 1/2 x 13 3/4 in

\$2,000 - 3,000

Provenance

Steven Leiber Trust, San Francisco.

12

ROBERT MACPHERSON (1811-1872)

Tomb of Cecilia Metella on the Via Appia, Rome, c. 1858

Light albumen print, on original card mount with blind stamp embossed 'R. MacPherson/Rome', and annotated '44' in pencil in the center.

10 1/2 x 15 1/4 in

\$2,000 - 3,000

Provenance

Steven Leiber Trust, San Francisco.

13

ANTONIO BEATO (1832-1906)

Egypt, Up the Nile, Luxor to Nubia, c. 1887

An album of sixty-five albumen prints, numbered and titled in pencil on the verso, loose and tipped to paper sheets affixed to binding, signed 'A. Beato' in ink on the image or in the negative. Album is hard-bound in dark brown cloth over dark brown leather boards, with flower motifs and letterpress title in gold on the spine.

10 x 14 in sheet or reverse

12 x 18 x 2 in album

\$3,000 - 5,000

Provenance

Steven Leiber Trust, San Francisco.



14

CARLETON E. WATKINS (1829-1916)

View on the Merced, Yosemite, 1861

Mammoth-plate arch-topped albumen print, mounted, signed in ink and titled 'View of the Merced- Yo Semite' in pencil on the mount.

15 1/4 x 20 3/4in

\$8,000 - 10,000

Literature

Palmquist, *Carleton E. Watkins: Photographs, 1861-1874*, Fraenkel Gallery, San Francisco, 1989, pl. 13.

Naef, *Carleton Watkins in Yosemite*, J. Paul Getty Museum, 2008, pl. 146.



15



15



16

15

EDWARD WESTON (1886-1958)

Portraits of Yvonne Sinnard and Katharine Edson, 1916; 1917
Gelatin and platinum prints, each signed in ink on the image, one annotated 'Yvonne Sinnard/with grateful appreciation/of the genius and friendship of George Hopkins/September nineteen sixteen'; the other annotated on the mount 'In appreciation of the genius of George Hopkins-Devotedly/Katharine Edson-1917'. (2)

9 1/8 x 6 5/8in; 9 1/2 x 7 5/8in

\$5,000 - 7,000

Weston was likely hired by George Hopkins, a Los Angeles set and costume designer, to photograph the dancers Yvonne Sinnard and Katharine Edson modeling his costume designs.

16

ARNOLD GENTHE (1869-1942)

After the San Francisco Earthquake, April 18, 1906
Toned gelatin silver print, printed 1920s, signed, titled, dated and inscribed 'N.Y.' in ink on the mount.

8 x 13 5/8in

\$3,000 - 5,000

Literature

Genthe, *As I Remember*, Reynal & Hitchcock, New York, 1936, p. 95.



Steichen



Evans



Annan



Steichen

17

Selected Images, from Camera Work, 1904-1914

A group of 24 photogravure and halftone plates, comprising 3 by J. Craig Annan, 2 by Julia Margaret Cameron, 8 by Alvin Langdon Coburn, 1 by Adolph de Meyer, 1 by Frederick Evans, 1 by Paul Haviland, 2 by David O. Hill, 3 by Edward Steichen, and 3 by Clarence White.

5 x 6 1/4in to 8 1/2 x 6 3/4in or reverse

\$3,000 - 5,000



18

18

EDWARD S. CURTIS (1868-1952)

The Clam Digger, 1900

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

14 x 11 in

\$7,000 - 9,000

Literature

The North American Indian, The Complete Portfolios, Taschen, Köln, 1997, p. 359.



19

19

EDWARD S. CURTIS (1868-1952)

The Oath, Apsaroke, 1908

Orotone, signed by the photographer in the image; in original studio frame.

14 x 11 in

\$8,000 - 10,000

Provenance

Private Collection, Los Angeles.

Literature

Cardozo, *Sacred Legacy: Edward S. Curtis and the North American Indian*, Simon & Schuster, New York, 2000, p. 37.



20

20

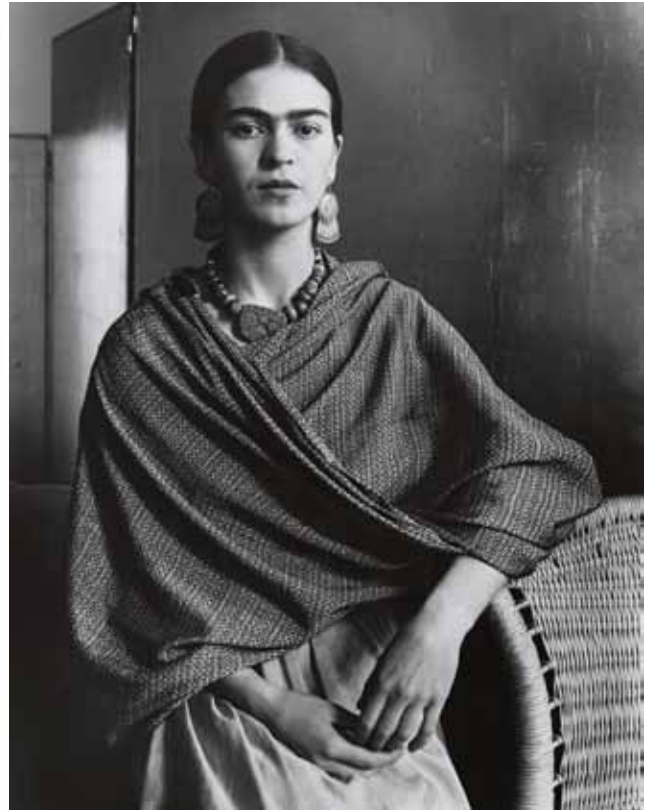
EDWARD S. CURTIS (1868-1952)

Signal Fire to the Mountain God, 1909

Orotone, signed by the photographer in the image; in a contemporary gold-trimmed frame.

9 5/8 x 7 3/4 in

\$4,000 - 6,000



21

21

IMOGEN CUNNINGHAM (1883-1976)

Frida Kahlo Rivera, painter and wife of Diego Rivera, 1931

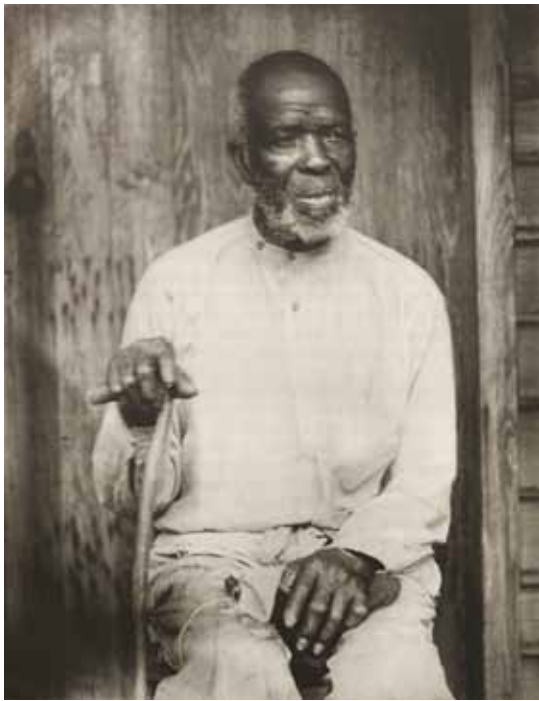
Gelatin silver print, printed 1989, embossed signature on the mount; the Imogen Cunningham Trust label, signed in ink by the Trustee, Rondal Partridge, on the mount verso.

13 1/4 x 10 1/4 in

\$6,000 - 8,000

Literature

Lorenz, *Imogen Cunningham: Ideas without End: A Life in Photographs*, Chronicle Books, San Francisco, 1993, p. 125.



22

DORIS ULMANN (1882-1934)

Roll, Jordan, Roll, 1933

New York; Robert O. Ballou. 4to volume containing 90 photogravures after photographs by Ulmann of former slaves and their descendants on the Gullah coastal region of South Carolina; text by Julia Peterkin; signed by Ulmann and Peterkin and numbered '332' (of an edition of 350) in ink on the colophon.

1/2 gilt-lettered white linen over embossed brown boards; with one loose print 'Baptist Sisters Washing Feet', photogravure, 8 1/4 x 6 1/4in, with Ulmann's signature in pencil.

8 1/4 x 6 1/2in each approx.

\$10,000 - 15,000

Literature

Clift & Coles, *The Darkness and The Light: Photographs by Doris Ulmann*, Aperture, 1974, for a number of images in this volume.



23

DANNY LYON (BORN 1942)

The Line, Ferguson Prison, Texas; Untitled, from Conversations with the Dead, 1968

Two gelatin silver prints, 'The Line' signed and dated in pencil on the mount; 'Untitled' signed in pencil on the verso. (2)

8 1/2 x 12 1/2in each

\$3,000 - 5,000

Provenance

Steven Leiber Trust, San Francisco.

Literature

Lyon, *Conversations with the Dead*, Holt, Rinehart and Winston, New York, 1971, p. 39; 69.

By the 1930s, Margaret Bourke-White was one of the best-known international magazine photographers in the country, and reputedly one of the nation's highest paid women. She had already worked for *Fortune Magazine*, *Life Magazine*, and fulfilled a host of commercial photo assignments. Two of her *Life Magazine* iconic images *Fort Peck Dam, Montana*, 1936, and *At the Time of the Louisville Flood, Kentucky*, 1937, were offered in these salesrooms in April.

The primary focus of the present selection are images Bourke-White photographed to accompany the documentary book *You Have Seen Their Faces*, co-authored with her future husband, writer Erskine Caldwell. Many

of these images have never come to auction. The book documented the living conditions of sharecroppers and tenant farming in the South, and was a graphic portrayal of America's desperately poor rural underclass during the Depression. At the same time, her contemporaries, Dorothea Lange and Walker Evans were working for the FSA (Farm Security Administration); Lange photographing migrant families in California and Evans, the rural conditions of the tenant sharecroppers in the South.

Included also in the sale are more commercial assignment images Bourke-White completed for *Life Magazine*, *American Can Company*, *TWA*, and *U.S. Camera*.



24

MARGARET BOURKE-WHITE (1904-1971)

Child in Augusta, Georgia, 1936

Warm-toned gelatin silver print, with black borders, mounted; her 'A Margaret Bourke-White Photograph' credit stamp on the mount verso.

9 3/4 x 13 1/8 in

\$5,000 - 7,000

Literature

Caldwell, Erskine and Bourke-White, *You Have Seen Their Faces*, University of Georgia Press, Athens, 1995, unpaginated.

Callahan, *Margaret Bourke-White: Photographer*, Little, Brown & Co., Boston, 1998, pp. 74-75.

We wish to thank Nicolette Dobrowski, Reference Librarian, Syracuse University, for her assistance in researching some of the lots in this sale.



25

MARGARET BOURKE-WHITE (1904-1971)

Marshall, Arkansas, 1936

Warm-toned gelatin silver print, with black borders, mounted; her 'A Margaret Bourke-White Photograph' credit stamp on the mount verso.

13 5/8 x 9 5/8 in

\$5,000 - 7,000

Literature

Caldwell, and Bourke-White, *You Have Seen Their Faces*, University of Georgia Press, Athens, 1995, unpaginated.

This image was featured in the 22 November 1937 issue of *Life Magazine*, p. 49.



26

26

MARGARET BOURKE-WHITE (1904-1971)

Frank Proffitt-Folksinger, 1936

Warm-toned gelatin silver print, with black borders, mounted; her 'Photo by Margaret Bourke-White' credit stamp on the mount verso.

13 1/2 x 9 3/4 in

\$5,000 - 7,000



27

27

MARGARET BOURKE-WHITE (1904-1971)

Jim Lawhorn, Flood Victim, Churchill Downs Clubhouse, Louisville, Kentucky, 1937

Warm-toned gelatin silver print, with black borders, mounted; titled in an unidentified hand in pencil and her 'Photo Margaret Bourke-White' credit stamp on the mount verso.

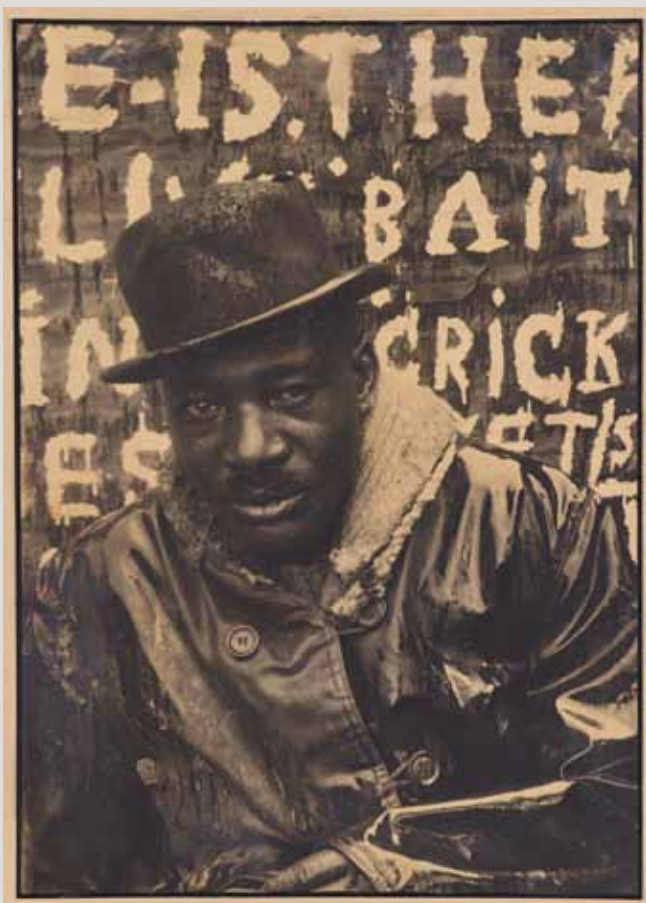
13 1/2 x 10 1/4 in

\$4,000 - 6,000

Literature

Callahan, *The Photographs of Margaret Bourke-White*, New York Graphic Society, Greenwich, CT, 1972, p. 128.

This image was featured in the 15 February 1937 issue of *Life Magazine*, p. 11.



28

28

MARGARET BOURKE-WHITE (1904-1971)

Augusta, Georgia, 1936

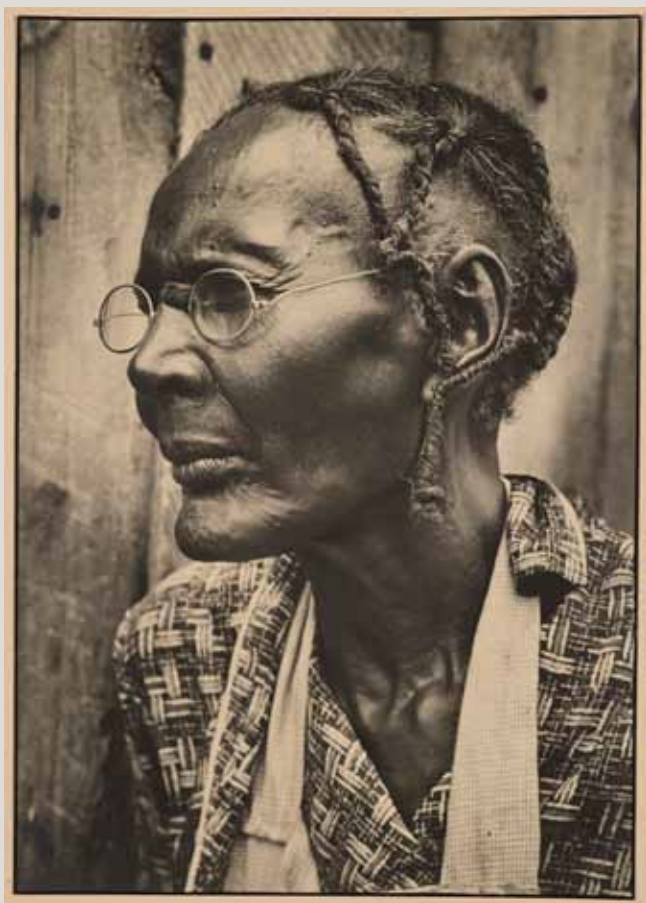
Warm-toned gelatin silver print, with black borders, mounted; her 'A Margaret Bourke-White Photograph' credit stamp on the mount verso.

9 1/4 x 6 1/2in

\$4,000 - 6,000

Literature

Caldwell, and Bourke-White, *You Have Seen Their Faces*, University of Georgia Press, Athens, 1995, unpaginated and back cover.



29

29

MARGARET BOURKE-WHITE (1904-1971)

Sharecropper, 1936

Warm-toned gelatin silver print, with black borders, mounted; her 'A Margaret Bourke-White Photograph' credit stamp on the mount verso.

13 3/8 x 9 1/2in

\$4,000 - 6,000

Literature

Silverman, *For the World to See: The Life of Margaret Bourke-White*, University of Georgia Press, Athens, 1995, p. 100.



30

30

MARGARET BOURKE-WHITE (1904-1971)

Lumberjack, for International Paper Co., 1937

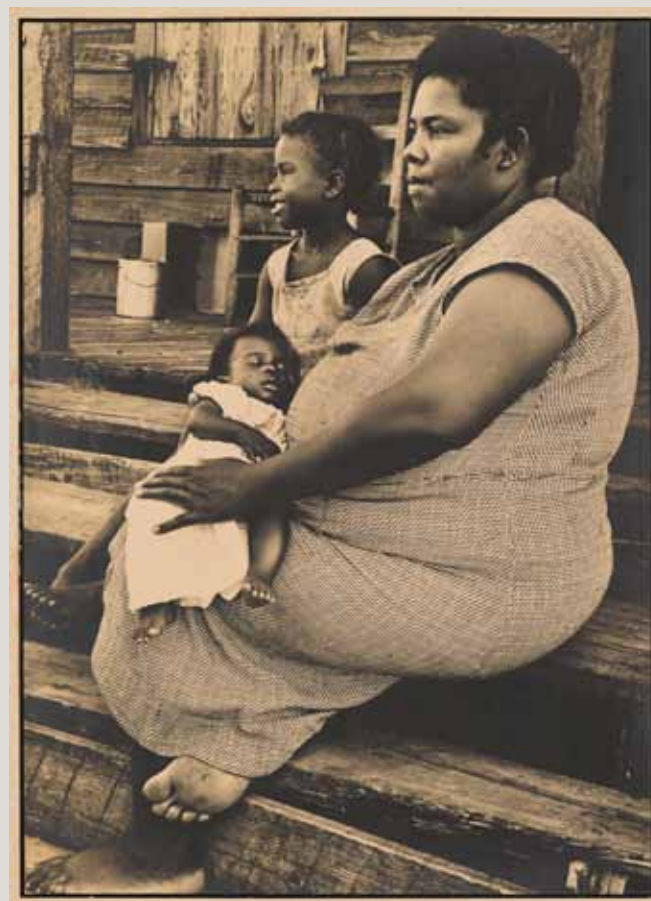
Warm-toned gelatin silver print, with black borders, mounted; titled in an unidentified hand in pencil and her 'A Margaret Bourke-White Photograph' credit stamp on the mount verso.

13 x 9 1/8 in

\$4,000 - 6,000

Literature

Callahan, *The Photographs of Margaret Bourke-White*, New York Graphic Society, Greenwich, CT, 1972, p. 55.



31

31

MARGARET BOURKE-WHITE (1904-1971)

Ocelot, Georgia, 1936

Warm-toned gelatin silver print, with black borders, mounted; her 'A Margaret Bourke-White Photograph' credit stamp on the mount verso.

13 5/8 x 9 3/4 in

\$4,000 - 6,000

Literature

Caldwell, and Bourke-White, *You Have Seen Their Faces*, University of Georgia Press, Athens, 1995, unpaginated.



32

32

MARGARET BOURKE-WHITE (1904-1971)

Young Girl, Brazil, for American Can Company, 1936

Warm-toned gelatin silver print, with black borders, mounted; her 'A Margaret Bourke-White Photograph' credit stamp on the mount verso.

13 3/8 x 9 3/4 in

\$4,000 - 6,000

In 1936, the American Can Company hired Bourke-White to photograph coffee plantations. This image was one of many she produced to illustrate the brochure 'The Story of Coffee' that was handed out in American schools.

Literature

Callahan, *Margaret Bourke-White: Photographer*, Little, Brown & Co., Boston, 1998, p. 67.

Phillips, *Margaret Bourke-White: The Photography of Design 1927-1936*, The Phillips Collection, Rizzoli, 2003, p. 82 (in reverse).



33

33

MARGARET BOURKE-WHITE (1904-1971)

Czech Peasant Women and Child Wearing Bohemian Clothes, 1938

Warm-toned gelatin silver print, with black borders; her 'Photo by Margaret Bourke-White' credit stamp on the verso.

13 5/8 x 10 3/8 in

\$4,000 - 6,000

Literature

This image first appeared in the 30 May 1938 issue of *Life Magazine*, p. 63 (variant).



34

MARGARET BOURKE-WHITE (1904-1971)

Selected Images of Acoma Pueblo, New Mexico, for TWA, 1935

Two warm-toned gelatin silver prints, with black borders, mounted; one titled in an unidentified hand in pencil and with her 'A Margaret Bourke-White Photograph' credit stamp on the mount verso. (2)

13 1/4 x 9 1/8in; 9 1/4 x 13 1/8in

\$6,000 - 8,000

Literature

Callahan, *Margaret Bourke-White: Photographer*, Little, Brown & Co., Boston, 1998, p. 62 (Pueblo Church).



35

MARGARET BOURKE-WHITE (1904-1971)

Elbow Creek, Arkansas, 1936

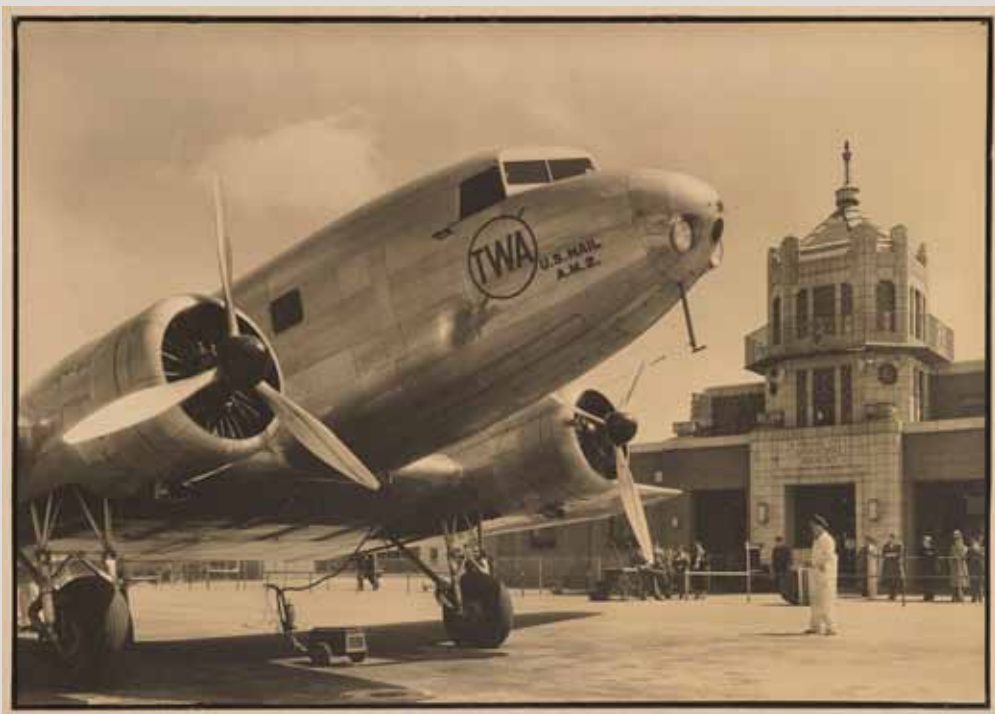
Warm-toned gelatin silver print, with black borders, mounted.

13 1/8 x 9 1/2 in

\$4,000 - 6,000

Literature

Caldwell, and Bourke-White, *You Have Seen Their Faces*, University of Georgia Press, Athens, 1995, unpaginated and back cover.



36

MARGARET BOURKE-WHITE (1904-1971)

TWA airplanes on the Tarmac, 1935

Two warm-toned gelatin silver prints, with black borders, mounted; one with her 'A Margaret Bourke-White Photograph' credit stamp on the mount verso. (2)

9 1/4 x 13 1/4 in each

\$5,000 - 7,000

In 1935, TWA, Pan Am Airways, and Eastern Airlines hired Bourke-White to photograph various places of interest along their routes across the United States.



37

MARGARET BOURKE-WHITE (1904-1971)

Vanitie, International Yacht Races, Newport, Rhode Island, 1934

Warm-toned gelatin silver print, with black borders, mounted; her 'Photo by Margaret Bourke-White' credit stamp on the mount verso.

The *Vanitie* was a 118-foot J. Class America's Cup racer built in 1914.

12 1/2 x 9 3/4 in

\$5,000 - 7,000

Literature

Silverman, ed., *For the World to See: The Life of Margaret Bourke-White*, Viking Press, New York, 1983, p. 68.

Illustrated in the first annual issue of *U.S. Camera*, 1935, p. 11, and in the *New York Times*, 22 December 1935.



38

38

RUTH BERNHARD (1905-2006)

Star Shell, New York, 1943

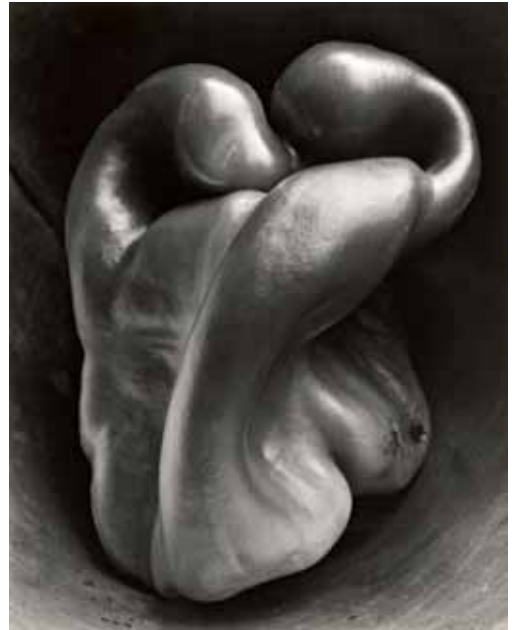
Gelatin silver print, printed later, signed, titled and dated in pencil on the verso.

7 1/2 x 9 1/2 in

\$2,500 - 3,500

Literature

Alinder, *Collecting Light: The Photographs of Ruth Bernhard*, The Friends of Photography, Carmel, California, 1979, pl. 12.



39

39

EDWARD WESTON (1886-1958)

Pepper No. 30, 1930

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

9 3/8 x 7 3/8 in

\$5,000 - 7,000

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. 606.



40

40

MINOR WHITE (1908-1976)

Bird Lime and Surf, Point Lobos, California, 1951

Gelatin silver print, printed later, signed in pencil in the margin, mounted on archival board.

9 1/8 x 10 7/8 in

\$2,000 - 3,000

Literature

Mirrors, Messages, Manifestations, Aperture, Millerton, New York, 1969, p. 74.



41

41

WYNN BULLOCK (1902-1975)

The Shore, 1966

Gelatin silver print, signed in pencil on the mount; titled and dated in pencil in an unidentified hand on the mount verso.

7 3/4 x 8 1/4 in

\$2,500 - 3,500

Literature

De Cock, *Wynn Bullock, Photography: A Way of Life*, Morgan & Morgan, New York, 1973, p. 107.



42

42

BERENICE ABBOTT (1898-1991)

The S.S. Normandie, 1934

Gelatin silver print, printed 1970s, signed and numbered 39/40 in pencil on the mount.

6 3/4 x 9in

\$3,000 - 5,000

Provenance

Acquired from The Camera Obscura Gallery, Denver, 1998.

Literature

Yochelson, *Berenice Abbott: Changing New York*, The New Press, The Museum of the City of New York, 1997, p. 373.

43

BERENICE ABBOTT (1898-1991)

Flatiron Building, New York, 1936

Gelatin silver print, printed 1970s, signed in pencil on the mount; her Maine credit stamp on the mount verso.

13 1/2 x 10in

\$3,000 - 5,000

Literature

McCausland, *Berenice Abbott: New York in the Thirties*, Dover Publications, New York, 1973, p. 119.

44

RALPH STEINER (1899-1986)

American Rural Baroque, 1929

Gelatin silver print, printed 1977, signed and dated in ink on the verso.

7 7/8 x 10in

\$2,500 - 3,500

Literature

Ralph Steiner: A Point of View, Wesleyan University Press, Middleton, Connecticut, 1978, p. 56.

Szarkowski, *Looking at Photographs*, MOMA, New York, 1973, p. 104-5.

45

BRASSAÏ (1899-1984)

Pierre Bonnard's dining room at 'Le Bosquet', 1946

Gelatin silver print, signed in ink in the margin; annotated 'Catalogue No. 5' in pencil, copyright credit and 'Tirage de l'Auteur' stamps on the verso.

11 x 7 3/4in

\$3,000 - 5,000

Provenance

Steven Leiber Trust, San Francisco.

Literature

Brassaï: The Artists of My Life, Viking Press, New York, 1982, p. 12.



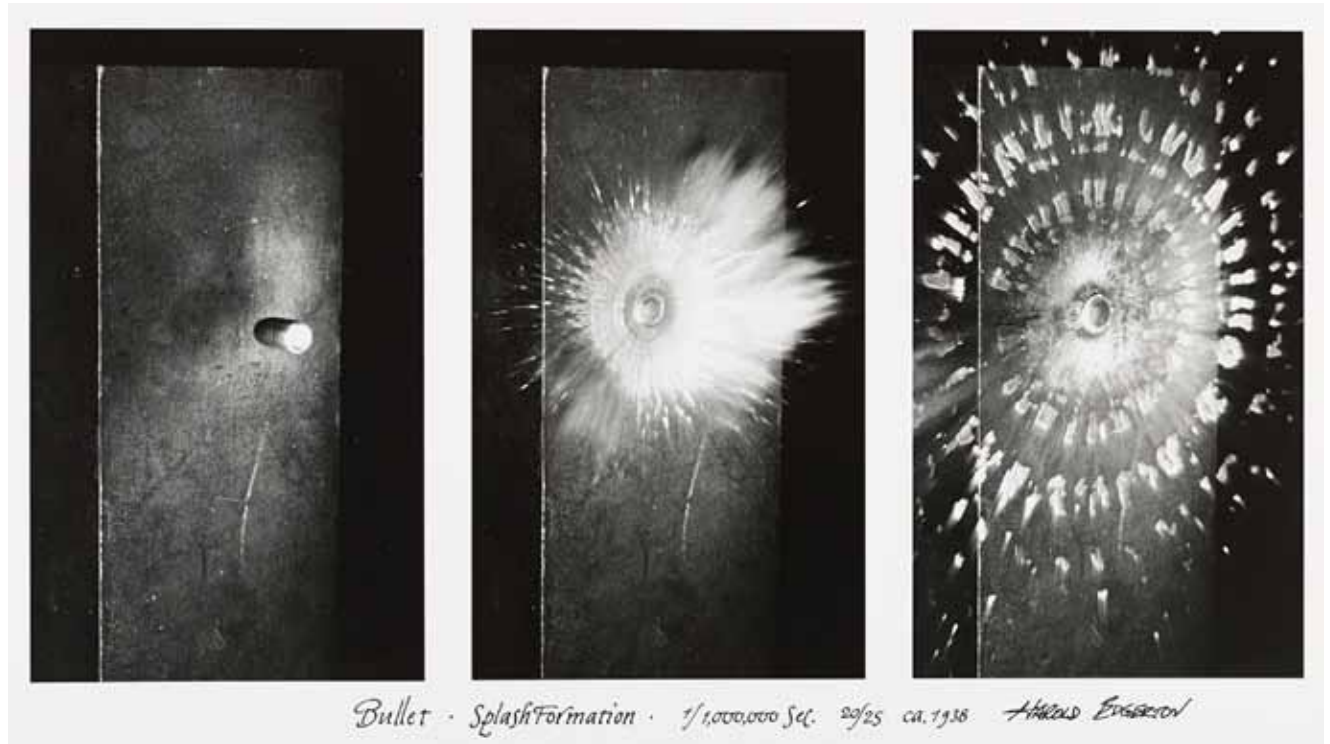
43



44



45



46

46

HAROLD EDGERTON (1903-1990)

Bullet-Splash Formation (A Bullet Bursts), c. 1938

Gelatin silver print, printed 1980s, signed, titled, dated and numbered 20/25 in ink in the margin.

10 1/2 x 20 3/8 in

\$3,000 - 5,000

Literature

Edgerton, *Stopping Time, The Photographs of Harold Edgerton*, Abrams, New York, 1987, p. 131.



47



48

47

MARION POST WOLCOTT (1910-1990)

Child in log cabin doorway, Jackson, Breathitt County, Kentucky, 1940
 Ferrotyped gelatin silver print, signed, titled in pencil and F.S.A. stamps
 on the verso.

7 x 9 1/2 in

\$3,000 - 5,000

Provenance

Steven Leiber Trust, San Francisco.

Literature

Hendrickson, *Looking for the Light; The Hidden Life and Art of Marion
 Post-Wolcott*, Knopf, New York, 1992, p. 167.

48

HENRY WESSEL (BORN 1942)

Golden Gate Park, San Francisco, 1982
 Gelatin silver print, signed in pencil on the verso.

10 1/2 x 15 5/8 in

\$3,000 - 5,000

Literature

Zander, ed., *Henry Wessel*, Steidl, 2007, pl. 55.



49



50

49

MAX YAVNO (1911-1985)

Santa Monica Beach, 1949

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

8 1/2 x 13 1/2 in

\$3,000 - 5,000

Provenance

Steven Leiber Trust, San Francisco.

Literature

Maddow, *The Photography of Max Yavno*, The University of California Press, Berkeley, 1981, pl. 23.

50

MAX YAVNO (1911-1985)

Muscle Beach, California, 1948

Gelatin silver print, probably printed in 1960s, signed in pencil on the mount.

14 3/4 x 19 1/2 in

\$4,000 - 6,000

Provenance

Steven Leiber Trust, San Francisco.

Literature

Watts and Bohn-Spector, *This Side of Paradise: Body and Landscape in Los Angeles Photographs*, The Huntington Library, Art Collections and Botanical Gardens, San Marino, 2008, p. 157.

Maddow, *The Photography of Max Yavno*, The University of California Press, Berkeley, 1981, pl. 12.



51

51

HELEN LEVITT (1918-2009)

Children with a Broken Mirror, N.Y.C., c. 1942

Gelatin silver print, printed 1970s, signed, titled and dated in pencil on the verso.

11 1/8 x 7 1/2 in

\$6,000 - 9,000

Provenance

Paul Kopeikin Gallery, Los Angeles.

Literature

Agee, *A Way of Seeing*, Duke University Press, Durham, 1989, pl. 34.



52

52

LOUIS FAURER (1916-2001)

Robert Frank and Mary Frank at San Gennaro Festival, N.Y.C., 1950

Gelatin silver print, printed 1990, signed, titled, dated and numbered 13/18 in pencil on the verso.

9 3/4 x 6 1/2 in

\$4,000 - 6,000

Provenance

Christie's, New York, 18 October 2007, lot 376.

Literature

Tucker, *Louis Faurer*, The Museum of Fine Arts, Houston, Merrell Publishers Ltd., London, 2002, p. 107.

Greenough, *Looking In: Robert Frank's the Americans*, Steidl and National Gallery of Art, Washington, D.C., 2009, p. 42.



53



54

53

HELEN LEVITT (1918-2009)

New York (Foreign Legion), 1940

Gelatin silver print, printed 1970s, signed, titled and dated in pencil on the verso.

6 1/2 x 9 3/4 in

\$6,000 - 9,000

Provenance

Paul Kopeikin Gallery, Los Angeles.

Literature

Agee, *A Way of Seeing*, Duke University Press, Durham, 1989, pl. 8.
Phillips, and Hambourg, *Helen Levitt*, San Francisco Museum of Modern Art, San Francisco, 1991, cover and pl. 14.

54

ROBERT FRANK (BORN 1924)

Times Square, N.Y.C., 1961

Gelatin silver print, printed 1978, signed and dated in ink in the margin; titled, numbered '1059' in pencil with 'Robert Frank Archive' copyright credit stamp on the verso.

8 1/4 x 12 1/8 in

\$8,000 - 10,000

In 1961, Robert Frank shot a series of images of the theater district at and around Times Square. This print was not illustrated but several of them were in the article, *42nd St.-How it got that way*, written by Gay Talese for *Show Magazine*, December 1961, pp. 62-71.



55



56

55

MARIO GIACOMELLI (1925-2000)

Io non ho mani che mi accarezzino il volto (There are no hands to caress my face), Pretini, 1968

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

15 3/4 x 11 7/8 in

\$4,000 - 6,000

Literature

Brigidi and Peeps, *Mario Giacomelli*, The Friends of Photography, Carmel, California, 1983, p. 37.

56

MARIO GIACOMELLI (1925-2000)

Io non ho mani che mi accarezzino il volto (There are no hands to caress my face), Pretini, 1962-63

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

12 x 16 in

\$4,000 - 6,000

Literature

Steinorth, *Mario Giacomelli Fotografien, 1952-1995*, exhibition catalog, Museum Ludwig Cologne, Ostfildern-Ruit, Cantz, 1995, p. 74.
Crawford, *Mario Giacomelli*, Phaidon, London, 2001, p. 228.



57

JERRY UELSMANN (BORN 1934)

Selected Images, from Uelsmann Platinums, 1967-1991

Four platinum prints, each initialed, dated and variously numbered in pencil on the mount; each signed, titled and three dated in ink or pencil, with the artist's copyright and Henningsen Studio, Taos, NM, stamps on the verso. (4)

17 3/4 x 23in each approx. or reverse

\$8,000 - 10,000

The plates are as follows:

Kudzu, 1982

Apocalypse II, 1967

Untitled, 1990

Untitled (Suspended Rock), 1991



58

58

DIANE ARBUS (1923-1971)

Woman and Her Son, N.Y.C., 1965

Gelatin silver print, printed later by Neil Selkirk, signed, titled, dated by Doon Arbus in ink, numbered 8/75, and 'Estate of Diane Arbus' copyright stamps ©1989 on the verso.

14 1/2 x 14 1/2in

\$6,000 - 8,000

Literature

Diane Arbus: Revelations, in conjunction with the exhibition originating at The Museum of Modern Art, New York, Random House, New York, 2003, p. 89.



59

59

DIANE ARBUS (1923-1971)

Woman in her Négligée, N.Y.C., 1966

Gelatin silver print, printed later by Neil Selkirk, signed, titled, dated by Doon Arbus in ink, numbered 23/75, and 'Estate of Diane Arbus' copyright stamps ©1972 on the verso.

14 7/8 x 14 7/8in

\$6,000 - 8,000

Literature

Diane Arbus, in conjunction with the exhibition originating at The Museum of Modern Art, Aperture, Millerton, 1972, unpaginated.



60

DIANE ARBUS (1923-1971)

Two Ladies at the Automat, N.Y.C., 1966

Gelatin silver print, printed later by Neil Selkirk, signed, titled, dated by Doon Arbus in ink, numbered 58/75, and 'Estate of Diane Arbus' copyright stamps ©1980 on the verso.

14 3/8 x 14 3/8 in

\$20,000 - 30,000

Literature

Diane Arbus: Revelations, in conjunction with the exhibition originating at The Museum of Modern Art, New York, Random House, New York, 2003, p. 94.



61



62

61

DIANE ARBUS (1923-1971)

Woman Carrying a Child in Central Park, N.Y.C., 1956
Gelatin silver print, printed later by Neil Selkirk, signed, titled, dated by Doon Arbus in ink, numbered 7/75, and 'Estate of Diane Arbus' copyright stamps ©1986 on the verso.

6 5/8 x 10 in

\$8,000 - 12,000

Provenance

With Rose Gallery, Santa Monica, California.
Christie's, New York, 10 April 2008, lot 217.

Literature

Diane Arbus: Revelations, in conjunction with the exhibition originating at The Museum of Modern Art, New York, Random House, New York, 2003, p. 230.

62

HENRI CARTIER-BRESSON (1908-2004)

Salerno, Italy, 1953

Gelatin silver print, probably printed 1980s, signed in ink and the photographer's copyright credit blindstamp in the margin.

9 1/2 x 14 1/4 in

\$6,000 - 8,000

Provenance

Christie's, New York, 14 October 2008, lot 289.

Literature

Arbaizar, *Henri Cartier-Bresson: The Man, the Image and the World*, Thames and Hudson, 2003, p. 411.



63

63

HENRI CARTIER-BRESSON (1908-2004)

Behind the Gare Saint-Lazare, Paris, 1932

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

14 1/8 x 9 1/2 in

\$10,000 - 15,000

Provenance

Fahey/Klein Gallery, Los Angeles.

Literature

Montier, *Henri Cartier-Bresson and the Artless Art*, Little, Brown, and Co., Boston, 1996, p. 96.

Henri Cartier-Bresson: A Propos de Paris, Bulfinch Press, and Little, Brown, and Co., Boston, 1994, pl. 33.



64

64

HENRI CARTIER-BRESSON (1908-2004)

Rue Mouffetard, Paris, 1954

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

14 1/8 x 9 1/2 in

\$15,000 - 25,000

Provenance

Fahey/Klein Gallery, Los Angeles.

Literature

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

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



65



66



67

65

ALLEN GINSBERG (1926-1997)

Peter Orlovsky, Jack Kerouac and William S. Burroughs on a beach in Morocco, 1957

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

7 1/2 x 11 1/2in

\$3,000 - 4,000

Provenance

Etherton Gallery, Tucson, Arizona.

66

SID AVERY (1918-2002)

Elizabeth Taylor on the set of 'Giant', Marfa, Texas, 1955

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

10 x 10in

\$2,500 - 3,500

67

ALBERTO DIAZ GUTIERREZ KORDA (1928-2001)

Ché Guevara Playing Golf, 1959

Gelatin silver print, printed 1997, signed, dated and inscribed '1959 Fidel dijo "tantos problemas en el mundo la prensa dedica titulares a mi juego de golf de Heisenhower [sic]"' in ink in the margin.

14 1/4 x 10 1/2in

\$2,000 - 3,000



68

TERRY O'NEILL (BORN 1938)

Frank Sinatra and Entourage on Miami Beach, 1968

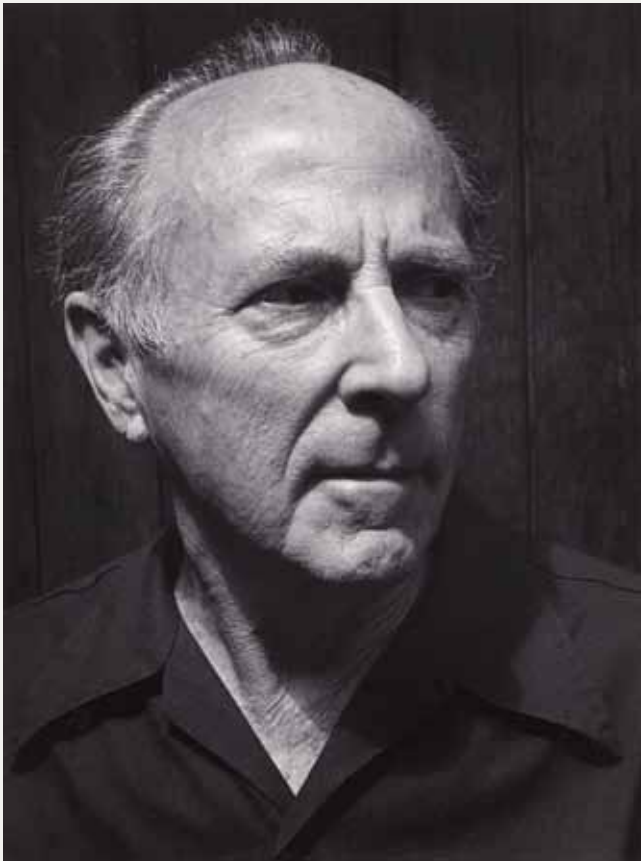
Gelatin silver print, printed later, signed and annotated 'A/P' in ink in the margin.

20 5/8 x 31in

\$10,000 - 15,000

Literature

O'Neill, *Sinatra Frank and Friendly*, Evan Mitchell Books, United Kindgom, 2007, p. 46-47.



69

69

ANSEL ADAMS (1902-1984)

Edward Weston, c. 1950

Gelatin silver print, printed 1976, signed in pencil on the mount; signed in ink by the photographer, titled in ink, his Carmel credit stamp on the mount verso.

13 x 9 7/8in

\$3,000 - 5,000



70

70

HORST P. HORST (1906-1999)

Rose Roland de Covarrubias, 1931

Gelatin silver print, signed and dated '31' in pencil on the mount.

9 5/8 x 7 3/8in

\$3,000 - 5,000



71

71

MAN RAY (1890-1976)

Charlotte, California, 1943

Solarized gelatin silver print, signature and date in pencil on the original mount which has been removed by the conservator; conservator's report, and documentation slide of the image on the original mount before conservation.

8 x 6 1/4 in

\$4,000 - 6,000

Provenance

Butterfield & Butterfield, 10 December 1991, lot 1758.

Acquired by the present owner from the above.

Literature

Ceuleers, ed., *Man Ray, 1890-1976*, Harry Abrams, New York, 1995, pl. 101.



72

72

BERENICE ABBOTT (1898-1991)

Léonard Tsuguharu Foujita, Paris, 1926

Gelatin silver print, printed after 1935, signed, titled in pencil and her '50 Commerce Street, New York' credit stamp on the verso.

9 1/2 x 7 5/8 in

\$3,000 - 5,000

Literature

Berenice Abbott, Photographs, Horizon Press, New York, 1970, p. 39.



73

73

BRETT WESTON (1911-1993)

Holland Canal, 1971

Gelatin silver print, probably printed in the late 1970s or early 1980s, signed and dated in pencil on the mount.

9 3/4 x 7 5/8 in

\$6,000 - 8,000

Literature

Cravens, *Brett Weston: Photographs from Five Decades*, Aperture, Inc., New York, 1980, pl. 44.

Brett Weston: Master Photographer, Photography West Graphics, Carmel, 1989, cover and pl. 103.



74

74

IMOGEN CUNNINGHAM (1883-1976)

Phoenix Recumbent, 1968

Gelatin silver print, printed later, signed and dated in pencil on the mount; the 'Imogen Cunningham Trust/862 Folsom Street, San Francisco' label on the mount verso.

13 1/2 x 10 3/4 in

\$4,000 - 6,000

Literature

Lorenz, *Imogen Cunningham: Selected Texts and Bibliography*, The Imogen Cunningham Trust, 1978, pl. 14.



75

75

MANUEL ALVAREZ BRAVO (1902-2002)

Frida Kahlo at the Picasso Exhibition, Mexico City, 1944

Gelatin silver print, probably printed 1970s, signed and annotated 'Mexico' in pencil on the verso.

9 5/16 x 7 1/2 in

\$4,000 - 6,000

Literature

Keller, *Graciela Iturbide: Juchitán*, The J. Paul Getty Museum, Los Angeles, 2007, p. 6.



76

76

DAIDO MORIYAMA (BORN 1938)

(Self Portrait), Paris, 1988

Gelatin silver print, signed in ink, numbered '47' in green marker and signed in pencil on label affixed to the verso.

11 3/4 x 8 5/8 in

\$3,000 - 4,000

Provenance

Acquired from Michael Dawson Gallery, Los Angeles.



77



78

77

BARBARA MORGAN (1900-1992)

Martha Graham, Letter to the World (Kick), 1940

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

13 3/4 x 18in

\$2,000 - 3,000

Literature

Barbara Morgan, Aperture, New York, 1999, dustjacket.

78

ANDRÉ KERTÉSZ (1894-1985)

The Satiric Dancer, Paris, 1926

Gelatin silver print, probably printed 1980s, signed, dated and inscribed 'Paris' in pencil on the verso.

13 5/8 x 10 3/4in

\$4,000 - 6,000

Provenance

Yarlow/Salzman Gallery.

Property from the Estate of Miriam Wosk, Santa Monica, California.

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.



79

RALPH GIBSON (BORN 1939)

Mary Jane, Sardinia, 1980

Gelatin silver print, printed later, signed, dated and numbered 67/75 in pencil on the verso.

21 x 14 1/8 in

\$5,000 - 7,000

Literature

Tropism, Aperture, New York, 1987, cover and p. 83.



80

80

RUTH BERNHARD (1905-2006)

Classic Torso with Hands, 1952

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

13 5/8 x 10 1/2 in

\$4,500 - 6,500

Literature

Mitchell, *Between Art & Life*, Chronicle Books, San Francisco, 2000, p. 100.



81

81

RUTH BERNHARD (1905-2006)

Transparent, 1968

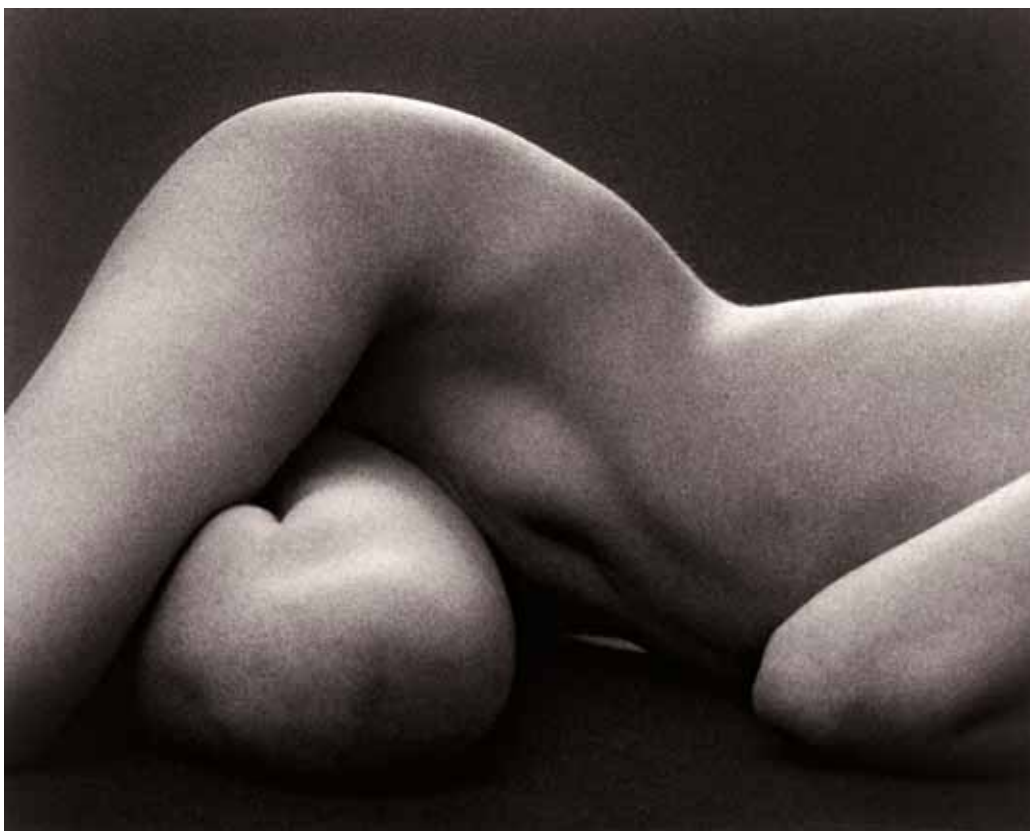
Gelatin silver print, printed later, signed in pencil on the mount; signed, titled, dated in pencil and copyright credit stamp on the mount verso.

9 5/8 x 6 1/2 in

\$4,000 - 6,000

Literature

Mitchell, *Between Art & Life*, Chronicle Books, San Francisco, 2000, p. 145.



82



83

82

RUTH BERNHARD (1905-2006)

Hips Horizontal, 1975

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

10 1/2 x 13in

\$5,000 - 7,000

Literature

The Eternal Body, Chronicle Books, San Francisco, 1986. pl. 49.

83

RUTH BERNHARD (1905-2006)

In the Box-Horizontal, 1962

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

7 3/8 x 13 1/8in

\$8,000 - 12,000

Literature

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

Mitchell, *Between Art & Life*, Chronicle Books, San Francisco, 2000, p. 104.



84

84

EDWARD WESTON (1886-1958)

Anita, 1925

Gelatin silver print, printed later by Cole Weston; signed, titled, dated and numbered '51N' by Cole Weston in pencil and the 'Edward Weston' facsimile signature stamp on the mount verso.

9 1/2 x 7 3/8in

\$4,000 - 6,000

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. 186.



85

85

EDWARD WESTON (1886-1958)

Refracted Sunlight on Torso, 1922

Gelatin silver print, printed later by Cole Weston; signed, titled, dated and numbered '7N' by Cole Weston in pencil and the 'Edward Weston' facsimile signature stamp on the mount verso.

9 3/8 x 7 3/8in

\$4,000 - 6,000

Literature

Conger, *Edward Weston: Photographs from the Collection of the Center for Creative Photography*, The University of Arizona, Tucson, 1992, fig. 81.



86

86

HANS BELLMER (1902-1975)

Les Jeux de la Poupée, 1935

Hand-colored gelatin silver print, printed 1949, inscribed 'No. 4' and 'BEL 001' in pencil on the verso.

5 1/2 x 5 1/2 in

\$5,000 - 8,000

Provenance

Property from the Estate of Miriam Wosk, Santa Monica, California.

Literature

Hans Bellmer: Photographe, Filipacchi/Centre Georges Pompidou, Paris, 1983, p. 87.

Taylor, *Bellmer: The Anxiety of Anatomy*, MIT Press, Cambridge, 2000, p. 82.



87

87

IRVING PENN (1917-2009)

Nude No. 129, 1949-50

Gelatin silver print, signed, numbered '19187P-218/SN 948' in pencil, copyright credit reproduction limitation edition and date stamps on the verso; one from the edition not exceeding 14.

15 1/2 x 15 in

\$7,000 - 9,000

Provenance

Acquired from Eclipse Gallery, Boulder, Colorado, 1984.



88

88

HORST P. HORST (1906-1999)

Black Corset for Vogue, New York, 1948

Selenium-toned gelatin silver print, printed later, signature blindstamp in the margin; signed, titled and dated in pencil on the verso.

12 x 9 1/4in

\$8,000 - 10,000

Literature

Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson, London, 1991, pl. 73.



89

89

HORST P. HORST (1906-1999)

Round the Clock, IV, New York, 1987

Selenium-toned gelatin silver print, printed later, signature blindstamp in the margin; signed, titled and dated in pencil on the verso.

11 3/4 x 9 1/4in

\$5,500 - 7,500



90

90

HORST P. HORST (1906-1999)

Lisa with Turban, New York, 1940

Selenium-toned gelatin silver print, printed later, signature blindstamp in the margin; signed, titled and dated in pencil on the verso.

11 3/4 x 9in

\$6,000 - 8,000

Literature

Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson, London, 1991, pl. 51



91

91

HORST P. HORST (1906-1999)

Carmen (Face Massage), New York, 1946

Selenium-toned gelatin silver print, printed later, signature blindstamp in the margin; signed, titled and dated in pencil on the verso.

11 5/8 x 9 1/4in

\$5,000 - 7,000

Literature

Form: Horst, Twin Palms Publishers, Altadena, California, 1992, p. 33.

Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson, London, 1991, pl. 80.



92

92

HORST P. HORST (1906-1999)

Barefoot Beauty, 1941

Selenium-toned gelatin silver print, printed later, signature blindstamp in the margin; signed, titled and dated in pencil on the verso.

12 x 9in

\$6,000 - 8,000

Literature

Form: Horst, Twin Palms Publishers, Altadena, California, 1992, p. 56.
Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson, London, 1991, pl. 79.



93

93

HORST P. HORST (1906-1999)

Tulips, Oyster Bay, New York, 1989

Selenium-toned gelatin silver print, printed later, signature blindstamp in the margin; signed, titled and dated in pencil on the verso.

16 3/8 x 14 1/8in

\$6,000 - 8,000

Literature

Form: Horst, Twin Palms Publishers, Altadena, California, 1992, p. 62.
Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson, London, 1991, pl. 169.



94

94

HORST P. HORST (1906-1999)

Male Nude I, New York, 1952

Selenium-toned gelatin silver print, printed later, signed in pencil in the margin; signed, titled, dated and numbered 16/25 in pencil on the verso.

17 1/8 x 14in

\$6,000 - 8,000

Literature

Form: Horst, Twin Palms Publishers, Altadena, California, 1992, p.6.
Kazmaier, *Horst: Sixty Years of Photography*, Thames and Hudson, London, 1991, pl. 126.



95

95

HORACE BRISTOL (1909-1997)

Rescue at Rabaul: PBY Blister Gunner, 1944

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

14 1/2 x 13 5/8in

\$10,000 - 15,000

Provenance

Stephen Cohen Gallery, Los Angeles.

Literature

Eye on the World: The Photographs of Horace Bristol, exhibition catalog, Santa Maria Art Center, 1991, p. 37.
Horace Bristol: An American View, Chronicle Books, San Francisco, 1996, p. 93.



96



97

96

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 7/8 in

\$7,500 - 9,500

Provenance

Acquired from Vision Gallery, San Francisco, 1989.

Literature

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

Robert Doisneau, Photographs, Gordon Fraser, London, 1980, pl. 69.

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

97

ROBERT DOISNEAU (1912-1994)

La Dame Indignée Vitrine Galerie Romi, Paris, 1947

Gelatin silver print, printed later, signed in ink in the margin; initialed, titled and dated '1948' in ink, and notations in pencil on the verso.

9 1/2 x 11 1/2 in

\$3,000 - 4,000

Literature

Ollier, *Doisneau, Paris*, Ginko Press, Spain, 1998, unpaginated.



98



99

98

ELLIOTT ERWITT (BORN 1928)

New York City, 1974

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

14 x 21 1/8 in

\$5,000 - 7,000

Literature

Elliott Erwitt: Personal Best, TeNeues, Kempen, 2010, pp. 406-07.

99

FRANK HORVAT (BORN 1928)

Shoe and Eiffel Tower D, Paris, 1974

Archival digital print, printed 2013, signed and numbered 12/30 in ink in the margin; signed, titled and dated in pencil on the verso.

13 5/8 x 19 3/4 in

\$6,000 - 8,000



He burned the letter that brought him the news he was loved no more

o v r n e m i c h r l s 4/25

100



101



102

100

DUANE MICHALS (BORN 1932)

He burned the letter that brought him, the news he was loved no more, c. 1986

Gelatin silver print, signed, titled and numbered 6/25 in ink in the margin.

6 5/8 x 9 7/8in

\$2,500 - 3,500

101

DUANE MICHALS (BORN 1932)

How Nice to Watch You Take a Bath, 1986

Five gelatin silver prints, signed, titled, dated and numbered 13/25 in ink in the margin. (5)

3 3/8 x 5 1/8in each

\$5,000 - 7,000

Literature

The Essential Duane Michals, Bulfinch Press/Little, Brown & Co., Boston, 1997, pp. 158-159.



103

102

HERB RITTS (1952-2002)

Duo VIII, Los Angeles, 1990

Platinum print, copyright credit stamp in the margin; signed, titled, dated and numbered 13/25 in pencil on the verso.

21 1/2 x 19 1/8in

\$3,000 - 5,000

103

HERB RITTS (1952-2002)

Male Nude with Bubble, Los Angeles, 1987

Mural-sized gelatin silver print, flush-mounted, printed 1988, signed, titled, dated and numbered 'AP/2' (aside from an edition of 10) in ink on the verso of the mount.

50 1/2 x 41 1/2in

\$8,000 - 10,000

Literature

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

Herb Ritts, exhibition at Fondation Cartier pour l'art contemporain, Paris, 1999-2000, Thames and Hudson, London, 2000, unpaginated.



104



105

104

JULIUS SHULMAN (1910-2009)

Kaufmann House, Palm Springs, Richard Neutra, Architect, 1947
Gelatin silver print, printed 1990s, flush-mounted to archival board,
signed, titled and dated in white ink on the image.

16 x 20in

\$4,000 - 6,000

Literature

Gossel, *Julius Shulman: Architecture and Its Photography*, Taschen, Cologne, 1998, p. 97.

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

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

105

JULIUS SHULMAN (1910-2009)

Loewy Residence, Palm Springs, designed by Albert Frey, 1947
Gelatin silver print, printed 1990s, flush-mounted to archival board,
signed and dated in white ink on the image.

15 3/4 x 20in

\$3,000 - 5,000



106

106

JULIUS SHULMAN (1910-2009)

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

Gelatin silver print, printed 1990s, flush-mounted to archival board, signed, titled and dated in white ink on the image.

20 x 16in

\$5,000 - 7,000



107

107

LYNN DAVIS (BORN 1945)

Buddha, Sukhothai, Thailand, 1993

Gelatin silver print, printed 1994, flush-mounted on archival board, signed, dated and numbered 1/10 in ink with copyright credit stamp on the mount verso.

19 x 18 7/8in

\$3,000 - 5,000

Provenance

Robert Miller Gallery, New York.

Houk/Friedman, New York.

Literature

Lynn Davis: Monument, Arena Editions, Santa Fe, 1999, unpaginated.



108

108

CHESTER HIGGINS JR. (BORN 1946)

Moslem Woman, New York, 1990

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

23 x 19in

\$3,000 - 5,000

Literature

Art News, February 2007, cover.



109

109

ALBERT WATSON (BORN 1942)

Leslie Weiner, Yohji Yamamoto, London, 1989

Chromogenic print, flush-mounted on aluminum, printed 2007, signed, titled, dated and numbered 17/25 in felt-tip pen on the verso.

24 x 18in

\$10,000 - 15,000



(actual size)

110

FRANCESCA WOODMAN (1958-1981)

Untitled, Providence, Rhode Island, 1977

Gelatin silver print, printed 1999, signed by Betty and George Woodman, numbered 6/40, annotated 'p. 17' in pencil, stamped 'PE/FW' and initialed in pencil by the printer 'Igor Bakht' on the verso.

4 5/8 x 4 5/8 in

\$10,000 - 15,000

Provenance

Acquired at Photographer's Gallery, London, 1999.

Literature

Townsend, *Francesca Woodman*, Phaidon, London, 2006, p. 109.



111

GARRY WINOGRAND (1928-1984)

Selected Images, from Women are Beautiful, 1965-1975

Four gelatin silver prints, printed c. 1980, three signed in pencil, and one signed, titled, dated in ink in an unidentified hand on the verso. (4)

8 3/4 x 13 1/8 in

\$6,000 - 8,000



112



113

112

SEBASTIÃO SALGADO (BORN 1944)

Iceberg between Paulet Islands and the 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 5/8 x 20in

\$12,000 - 18,000

Provenance

Hamburg Kennedy Photographs, New York, 2009.

Literature

Sebastião Salgado. Genesis, Taschen, Cologne, 2013, pp. 20-21.

113

WILLIAM CLIFT (BORN 1944)

La Mesita, from Cerro Seguro, New Mexico, 1978

Gelatin silver print, printed 1993, signed, titled, dated and annotated 'Print #2 16 x 20 1993' in pencil on the mount; signed in pencil on the over mount; copyright in ink on the mount verso.

13 3/8 x 19in

\$3,000 - 4,000



114

JOEL-PETER WITKIN (BORN 1939)

Journies of the Mask: The History of Commercial Photography in Juarez, New York City, 1984

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

28 1/2 x 28in

\$12,000 - 18,000

Provenance

Pace/MacGill Gallery, New York.

Property from the Estate of Miriam Wosk, Santa Monica, California.

Literature

Celant, *Joel-Peter Witkin*, Scalo, New York, 1995, pl. 44.



115

JOEL-PETER WITKIN (BORN 1939)

Las Meniñas, New Mexico, 1987

Toned gelatin silver print, signed, titled, dated and annotated 'AP/1' (aside from the edition of 15) in pencil on the verso.

15 5/8 x 14 3/4 in

\$8,000 - 12,000

Provenance

Fraenkel Gallery, San Francisco.

Property from the Estate of Miriam Wosk, Santa Monica, California.

Literature

Celant, *Joel-Peter Witkin*, Scalo, New York, 1995, pl. 69.



116

116

VIK MUNIZ (BORN 1961)

Vanitas, from *Pictures of Soil* series, 1997
Gelatin silver print, signed, titled, dated and numbered 1/10 (there were also 5 artist's proofs) in pencil on the verso.

19 x 22 7/8in

\$7,000 - 10,000

Literature

P. Corrêa do Lago ed., *Vik Muniz Obra Completa, 1987-2009: Catálogo Raisoné*, Rio de Janeiro, Capivara Editora Ltda., 2009, p. 284



117

117

DAVID WOJNAROWICZ (1954-1992)

Untitled (Tree, Hand, Cogs, Gun), 1988-89
Gelatin silver print, signed, titled, dated and numbered 1/5 in pencil on the verso.

14 x 14 1/2in

\$5,000 - 7,000

Provenance

P.P.O.W. Gallery, New York.
Goldeen Gallery, Santa Monica, California.



118

DAVID WOJNAROWICZ (1954-1992)

Untitled (Buffaloes), 1988-89

Oversized gelatin silver print, signed, titled, dated and annotated 'AP 4' (aside from the edition of 5) in pencil on the verso.

28 5/8 x 35 3/4 in

\$20,000 - 30,000

Provenance

P.P.O.W. Gallery, New York.

Literature

Wojnarowicz, *Close to the Knives: a Memoir of Disintegration*, Vintage Books, New York, 1991, cover.

Wojnarowicz, *Tongues of Flame*, University Galleries, Illinois State University, Art Publications, New York, 1990, p. 57.



119

119

RICHARD MISRACH (BORN 1949)

Ground/Sky (Lake Havasu), 1977

Split-toned gelatin silver print, signed, titled and dated in pencil on the verso.

15 x 15 in

\$5,000 - 7,000

Literature

Misrach, *A Photographic Book*, Grapestake Gallery, San Francisco, 1979, illus., unpaginated.



120

120

RICHARD MISRACH (BORN 1949)

Palm #1, 1976

Split-toned gelatin silver print, signed and dated in pencil on the verso.

15 x 15 in

\$5,000 - 7,000

Literature

Misrach, *A Photographic Book*, Grapestake Gallery, San Francisco, 1979, illus., unpaginated.



121

121

RICHARD MISRACH (BORN 1949)

Desert Cactus, 1976

Split-toned gelatin silver print, signed and dated in pencil on the verso.

15 x 15in

\$5,000 - 7,000

Literature

Misrach, *A Photographic Book*, Grapestake Gallery, San Francisco, 1979, illus., unpaginated.



122

122

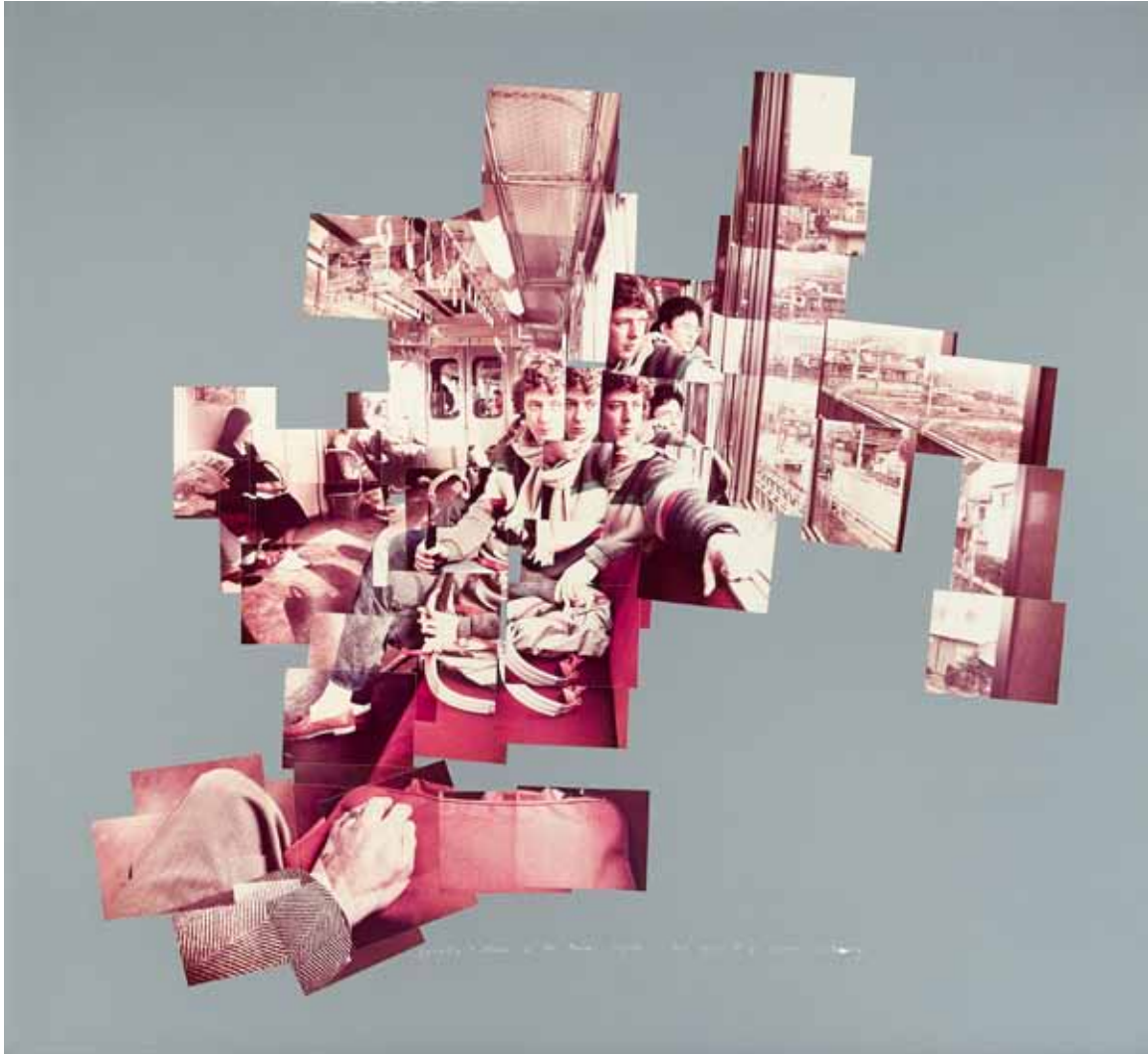
RICHARD MISRACH (BORN 1949)

Train Tracks, Colorado Desert, California, 1984

Chromogenic print, printed 1986, signed, titled, dated and numbered 18/25 in ink in the margin.

18 x 23in

\$4,000 - 6,000



123

DAVID HOCKNEY (BORN 1937)

Gregory and Shinro on the Train, Japan, 1983

Photographic collage mounted on board, signed, titled, dated and numbered '9' in white ink on the mount.

37 3/4 x 41 3/4in

\$6,000 - 8,000

Provenance

Acquired from Richard Gray Gallery, Chicago.

Literature

David Hockney: New York with a Camera, Nishimura Gallery, Japan 1983, no.16.

Weschler, *David Hockney Cameraworks*, London, 1984, no. 47.



124

STEPHEN SHORE (BORN 1947)

The Giverny Portfolio, 2002

New York: Foundry/Publisher Laumont Photographics. 25 Fujicolor Crystal Archive prints, printed 2002; each signed, dated and numbered sequentially '1-25' in ink on the verso; signed and numbered 44/50 in ink on the colophon; enclosed in a black portfolio box.

14 1/4 x 18in each approx. or reverse

\$20,000 - 30,000

Literature

The Metropolitan Museum of Art, *Stephen Shore: The Gardens at Giverny: A View of Monet's World*, Aperture, New York, 2005.



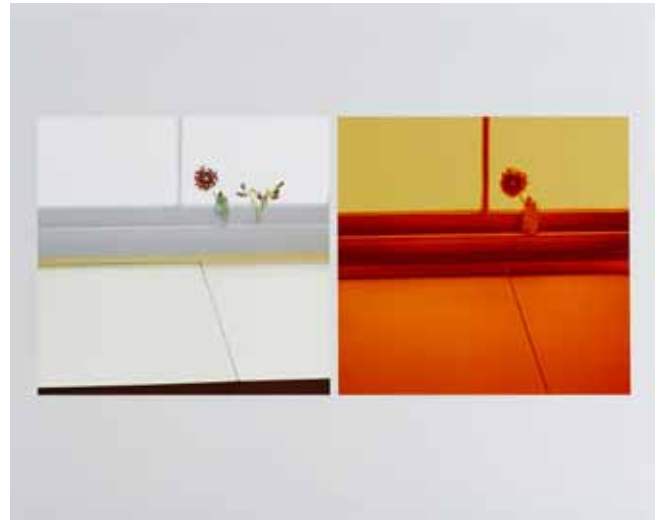
Starn



Southam



Muniz



Barth



Burtnsky

125

PORTFOLIO

Blindspot portfolio #32, c. 2005

Five chromogenic prints, each signed and numbered 45/100 in ink on the verso, Uta Barth dated '2006' in ink on the verso; including a hardcover volume of black, cloth-covered boards with a tipped-in picture of one of Mike and Doug Starn's snowflake images. (5)
8 x 10in each

\$2,500 - 3,500

The plates are as follows:

Vik Muniz, *Key*, from *Earthworks*, 2006

Doug and Mike Starn, *Sno3_018*, from *allevthings that is you*, 2006

Jem Southam, *February 2001*, from *Upton Pyne*, 2001/2006

Edward Burtnsky, *Oil Fields #27*, *Texas City, Texas*, 2004/2006

Uta Barth, *A Sketch for KZC*, 2006.



126

126

ADAM FUSS (BORN 1961)

Butterfly, from My Ghost series, 2000

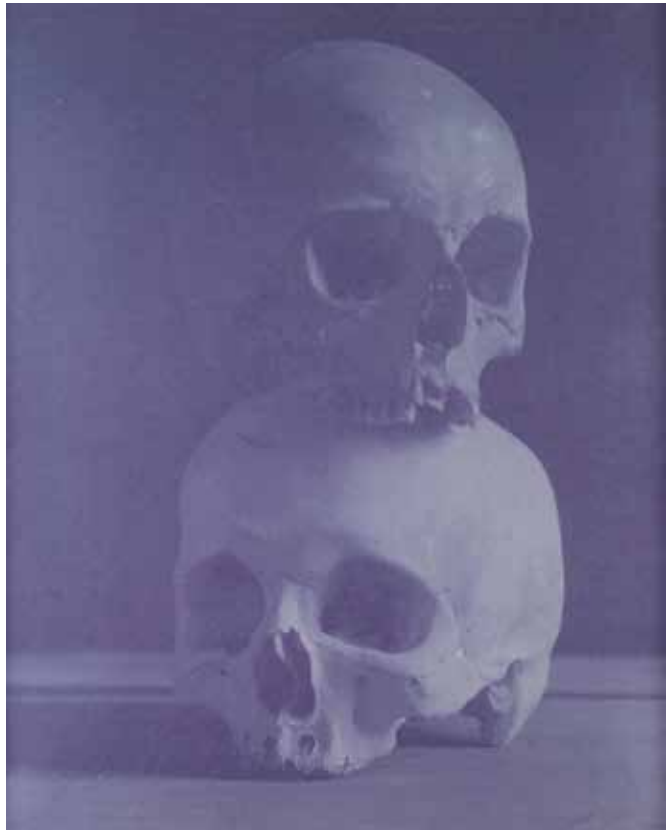
Unique daguerreotype, signed, dated, notation 'AF D22.8' in blue crayon on the plate verso.

8 1/2 x 6 1/2 in

\$7,000 - 10,000

Literature

Adam Fuss, Fundación Mapfre, Madrid, 2010, p. 77.



127

127

MCDERMOTT & MCGOUGH (BORN 1952 AND 1958)

Distant Voices, 1915, 1991

Gum bichromate print, signed, titled, dated and annotated 'A.P. in an edition of three' in ink on a McDermott & McGough label affixed to the verso of the frame.

24 x 20 in

\$4,000 - 6,000

Literature

Durant, *McDermott & McGough: A History of Photography*, Arena Editions, Santa Fe, 1998, pl. 44.



128



129

128

RICHARD MISRACH (BORN 1949)

Chemical Weapons Storage, Wendover Air Base, 1989

Chromogenic print, signed, titled and dated in ink in the margin;
numbered 1/110 in ink on the verso.

9 1/2 x 12in

\$2,500 - 3,500

129

ERNST HAAS (1921-1986)

Western Skies Motel, Colorado, 1978

Large-format digital chromogenic print, printed 2014, signed, titled,
dated and numbered 12/15 by Alexander Haas, the artist's son, in ink
on a studio label affixed to the verso of the mount.

23 1/2 x 34in

\$6,000 - 8,000

Provenance

Acquired directly from the Estate of Ernst Haas.

Literature

Prodger, *Ernst Haas: Color Corrections*, Steidl, 2011, pl. 44.



130



131

130

JOEL MEYEROWITZ (BORN 1938)

Dairyland, Provincetown, 1976

Chromogenic print, printed 1977, signed, titled and dated in ink on the verso.

15 1/2 x 19 1/2in

\$6,000 - 9,000

Literature

Cape Light-Color Photography, Joel Meyerowitz, Museum of Fine Arts, Boston, 1978, pl. 30.

131

JOEL MEYEROWITZ (BORN 1938)

Red Interior, Provincetown, 1977

Chromogenic print, printed 1980, signed, titled and dated in ink on the verso.

15 3/8 x 19 1/2in

\$3,000 - 5,000

Literature

Cape Light-Color Photography, Joel Meyerowitz, Museum of Fine Arts, Boston, 1978, pl. 27.



132



132



133



134

132

GREGORY CREWDSON (BORN 1962)

Production Still, Railway Children, from Beneath the Roses, 2003

Two digital chromogenic prints, each signed and titled in ink in the margin; one numbered 19/30 in ink in the margin and other numbered 17/20 in pencil on the verso. (2)

12 x 16in each

\$4,000 - 6,000

Provenance

Acquired from Gagosian Gallery, Beverly Hills.

Literature

Crewdson, *Beneath The Roses*, Abrams, New York, 2008, p. 123.

133

WILLIAM EGGLESTON (BORN 1939)

Water Valley, Mississippi, 1985

Chromogenic print, printed 2002, signed in ink in the margin.

6 1/4 x 9 1/4in

\$6,000 - 8,000

Provenance

Acquired from Fay Gold Gallery, Atlanta, 2007.



135

134

SAUL LEITER (BORN 1923)

Phone Call, 1957

Chromogenic print, printed later, signed in ink on the verso.

9 x 13 1/2in

\$3,000 - 5,000

Provenance

Acquired from M+B Gallery, Los Angeles.

Literature

Fondation Henri Cartier-Bresson, *Saul Leiter*, Steidl Publishers, Gottingen, 2008, p. 105.

135

GUIDO ARGENTINI (BORN 1966)

Deva-Yana, The Door of Gods, 2009

Chromogenic Lambda print, printed 2011, signed and dated in ink, numbered '1/3' on the label affixed to the verso.

49 x 49in

\$7,000 - 10,000

Provenance

Hamburg Kennedy Photographs, New York, 2011.



136



137

136

MICHAL ROVNER (BORN 1957)

Nun 8, 2000

Chromogenic print, flush-mounted on Sintra, titled, dated and numbered 4/10 on the verso of the backing board.

19 3/8 x 19 1/4in

\$5,000 - 7,000

Provenance

Stephen Wirtz Gallery, San Francisco.

Literature

Brooks, *Subjective Realities: Works from the Refco Collection of Contemporary Photography*, Chicago, 2003, pp. 204-205.

137

ANNIE LEIBOVITZ (BORN 1949)

Demi Moore, Los Angeles, 1992

Cibachrome print, signed, titled, dated and numbered 3/40 in ink in the margin.

14 5/8 x 11 7/8in

\$2,000 - 3,000

END OF SALE

INDEX

Abbott, Berenice	42, 43, 72	Genthe, Arnold	16	Penn, Irving	87
Adams, Ansel	1-10, 69	Giacomelli, Mario	55, 56	Portfolio	125
Arbus, Diane	58-61	Gibson, Ralph	79		
Argentini, Guido	135	Ginsberg, Allen	65	Ritts, Herb	102, 103
Avery, Sid	66			Rovner, Michal	136
		Haas, Ernst	129		
Beato, Antonio	13	Higgins Jr., Chester	108	Salgado, Sebastião	112
Bellmer, Hans	86	Hockney, David	123	Shore, Stephen	124
Bernhard, Ruth	38, 80-83	Horst, Horst P.	70, 88-94	Shulman, Julius	104-106
Bourke-White, Margaret	24-37	Horvat, Frank	99	Steiner, Ralph	44
Brassaï	45				
Bravo, Manuel Alvarez	75	Kertész, André	78	Tripe, Linnaeus	11
Bristol, Horace	95	Korda, Alberto Diaz Gutierrez	67		
Bullock, Wynn	41			Uelsmann, Jerry	57
		Leibovitz, Annie	137	Ulmann, Doris	22
Camera Work	17	Leiter, Saul	134		
Cartier-Bresson, Henri	62-64	Levitt, Helen	51, 53	Watkins, Carleton E.	14
Clift, William	113	Lyon, Danny	23	Watson, Albert	109
Credwson, Gregory	132			Wessel, Henry	48
Cunningham, Imogen	21, 74	MacPherson, Robert	12	Weston, Brett	73
Curtis, Edward S.	18-20	Man Ray	71	Weston, Edward	15, 39, 84, 85
		McDermott & McGough	127	White, Minor	40
Davis, Lynn	107	Meyerowitz, Joel	130, 131	Winogrand, Garry	111
Doisneau, Robert	96, 97	Michals, Duane	100, 101	Witkin, Joel-Peter	114, 115
		Misrach, Richard	119-122, 128	Wojnarowicz, David	117, 118
Edgerton, Harold	46	Morgan, Barbara	77	Wolcott, Marion Post	47
Eggleston, William	133	Moriyama, Daido	76	Woodman, Francesca	110
Erwitt, Elliott	98	Muniz, Vik	116		
				Yavno, Max	49, 50
Faurer, Louis	52	O'Neill, Terry	68		
Frank, Robert	54				
Fuss, Adam	126				

Catalog Order Form

Bonhams

To complete this form, check the Auction Catalog(s) you would like to order, fill in the price in the Total column and fax to +1 (415) 861 8951, or mail to:

Are you a current catalog subscriber?

☐ Yes

☐ No

Bonhams
220 San Bruno Avenue
San Francisco, California 94103

If you have any questions please contact us at +1 (800) 223 2854

US Auction Catalog	Issues per year**	Domestic address*	International address*
19th Century Paintings (including Russian)	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
20th Century Furniture & Decorative Arts	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
African, Oceanic & Pre-Columbian Art	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Arms, Armor & Modern Sporting Guns	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Asian Works of Art	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Books & Manuscripts and related categories	5	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250
California & American Paintings & Sculpture	5	<input type="checkbox"/> \$200	<input type="checkbox"/> \$250
Coins & Banknotes	3	<input type="checkbox"/> \$75	<input type="checkbox"/> \$105
Entertainment Memorabilia & Collectables	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
European & American Furniture & Decorative Arts	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Impressionist Art	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Indian, Himalayan & Southeast Asian Art	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Jewelry	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Japanese Works of Art	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Maritime Paintings & Decorative Arts	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Modern & Contemporary Art and Made In California	4	<input type="checkbox"/> \$160	<input type="checkbox"/> \$200
Motor Cars, Motorcycles & Automobilia	6	<input type="checkbox"/> \$330	<input type="checkbox"/> \$390
Motorcycles	1	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50
Native American Art	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Natural History, Gems, Minerals & Lapidary Works	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Oriental Rugs & Carpets	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Photographs	2	<input type="checkbox"/> \$80	<input type="checkbox"/> \$100
Prints & Multiples	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Space History	1	<input type="checkbox"/> \$40	<input type="checkbox"/> \$50
Watches & Pocketwatches	3	<input type="checkbox"/> \$120	<input type="checkbox"/> \$150
Wine and Whisky (5 Wine and 2 Whisky)	7	<input type="checkbox"/> \$280	<input type="checkbox"/> \$350
Writing Instruments	2	<input type="checkbox"/> \$50	<input type="checkbox"/> \$70
All Categories	95	<input type="checkbox"/> \$3,815	<input type="checkbox"/> \$4,765
Estate auctions are held monthly in San Francisco and quarterly in Los Angeles, the catalogs are partially illustrated and available approximately one week prior to auction.			
Period Art & Design in San Francisco	11	<input type="checkbox"/> \$150	N/A
Period Art & Design in Los Angeles	4	<input type="checkbox"/> \$80	N/A
Bonhams publishes a quarterly magazine to keep you apprised of the auction market.			
Bonhams Magazine	4	<input type="checkbox"/> \$30	<input type="checkbox"/> \$30
*Any applicable sales taxes and shipping included in Subscription Price.		TOTAL _____	

**The number of auction catalogs and sales listed for a subscription are strictly estimates. We are not responsible for refunds or credits if the number of sales alters from the estimate. Some of the above categories may include our auctions in other locations.

Send Catalogs to:

Name _____
Address _____
City _____ State ____ Zip _____ Country _____
Telephone _____ Fax _____
E-mail _____
Client Number (internal use only) _____

Method of Payment

☐ Check/Money Order enclosed for \$: _____
Payable to Bonhams & Butterfields

☐ Visa ☐ Mastercard ☐ American Express

Card Number _____
Expiration Date ____ / ____ *16-digit Number*

Cardholder Name _____

Address _____

City _____ State ____ Zip _____ Country _____

Signature _____ Date _____

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

Paddle number (for office use only)

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

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

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

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

If successful

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

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

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

Bonhams

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

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:

Date:



Roger Minick. *Interchange at I-10 and I-15, California*, 1976. © Roger Minick. Courtesy of the artist.

CLASSIC PHOTOGRAPHS **LOS ANGELES**

VINTAGE | MODERN | CONTEMPORARY

JANUARY 17 & 18, 2015

27 LEADING GALLERIES & DEALERS OF CLASSIC PHOTOGRAPHY

Bonhams

7601 W. Sunset Boulevard, Los Angeles, California 90046

Saturday, January 17, 11:00 a.m. – 7:00 p.m. | Sunday, January 18, 11:00 a.m. – 5:00 p.m.

www.classicphotographsla.com

**MADE IN CALIFORNIA:
CONTEMPORARY ART**

October 13

Los Angeles and San Francisco

Consignments now invited

RAIMONDS STAPRANS

Pacifica #1, 1984

\$30,000 - 50,000

INQUIRIES

+1 (323) 436 5469

madeinca@bonhams.com



Bonhams

bonhams.com/madeincalifornia

PRINTS AND MULTIPLES

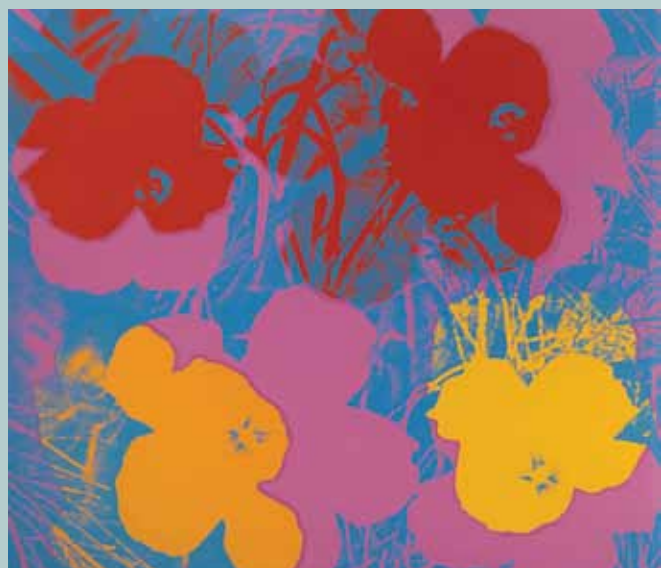
Tuesday October 21, 10am
San Francisco and Los Angeles

ANDY WARHOL
Flowers, 1970, (F&S II 64-73)
The complete set
of ten screenprints
\$300,000 - 400,000

PREVIEW
October 10-12, Los Angeles
October 18-20, San Francisco

+1 (415) 503 3259
judith.eurich@bonhams.com

+1 (323) 436 5435
morisa.rosenberg@bonhams.com



Artwork © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

Bonhams

bonhams.com/prints

**THE GEMINI COLLECTION
OF MODERN PRINTS AND
ILLUSTRATED BOOKS**

Tuesday October 28, 10am
New York

CHAGALL, MARC

Four Tales from Arabian Nights, 1948.

One of 90 impressions on wove paper.

The complete book with text and 12 original
signed color lithographs by Marc Chagall.

This unique copy also with 21 unnumbered
progressive proofs.

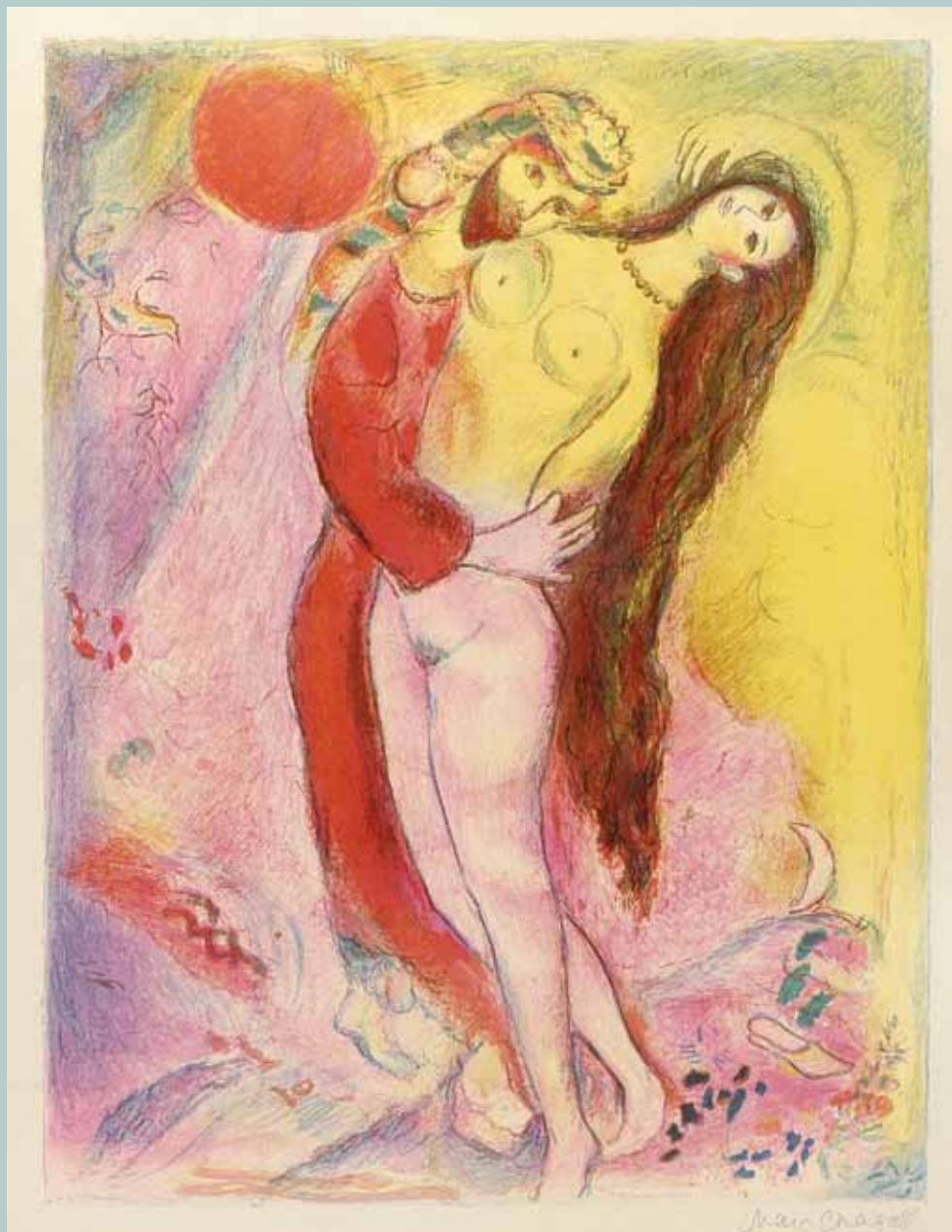
\$300,000 - 500,000

PREVIEW

October 24-27

+1 (212) 710 1308

books.us@bonhams.com



Bonhams

NEW YORK

bonhams.com/books

**POST-WAR AND
CONTEMPORARY ART**

Tuesday November 11, 1pm
New York

PREVIEW

November 8-11

INQUIRIES

+1 (212) 644 9020
contemporary.us@bonhams.com

**NIKI DE SAINT PHALLE
(1930-2002)**

Horus, 1990
bronze with enamel
90 x 68 x 48in
\$300,000 - 500,000



Bonhams

NEW YORK

bonhams.com/contemporary

RUSSIAN BOOKS AND PHOTOGRAPHS

Tuesday December 9, 10am and 2pm
New York

ALEKSANDR RODCHENKO
Portrait of Mayakovsky, 1924
gelatin silver print
\$6,000 - 8,000

PREVIEW
December 5-9

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



Bonhams

NEW YORK

bonhams.com/books

©2014 Bonhams & Butterfields Auctioneers Corp. All Rights Reserved. Bond No. 57BSBGL0808

THE ART OF FASHION PHOTOGRAPHY

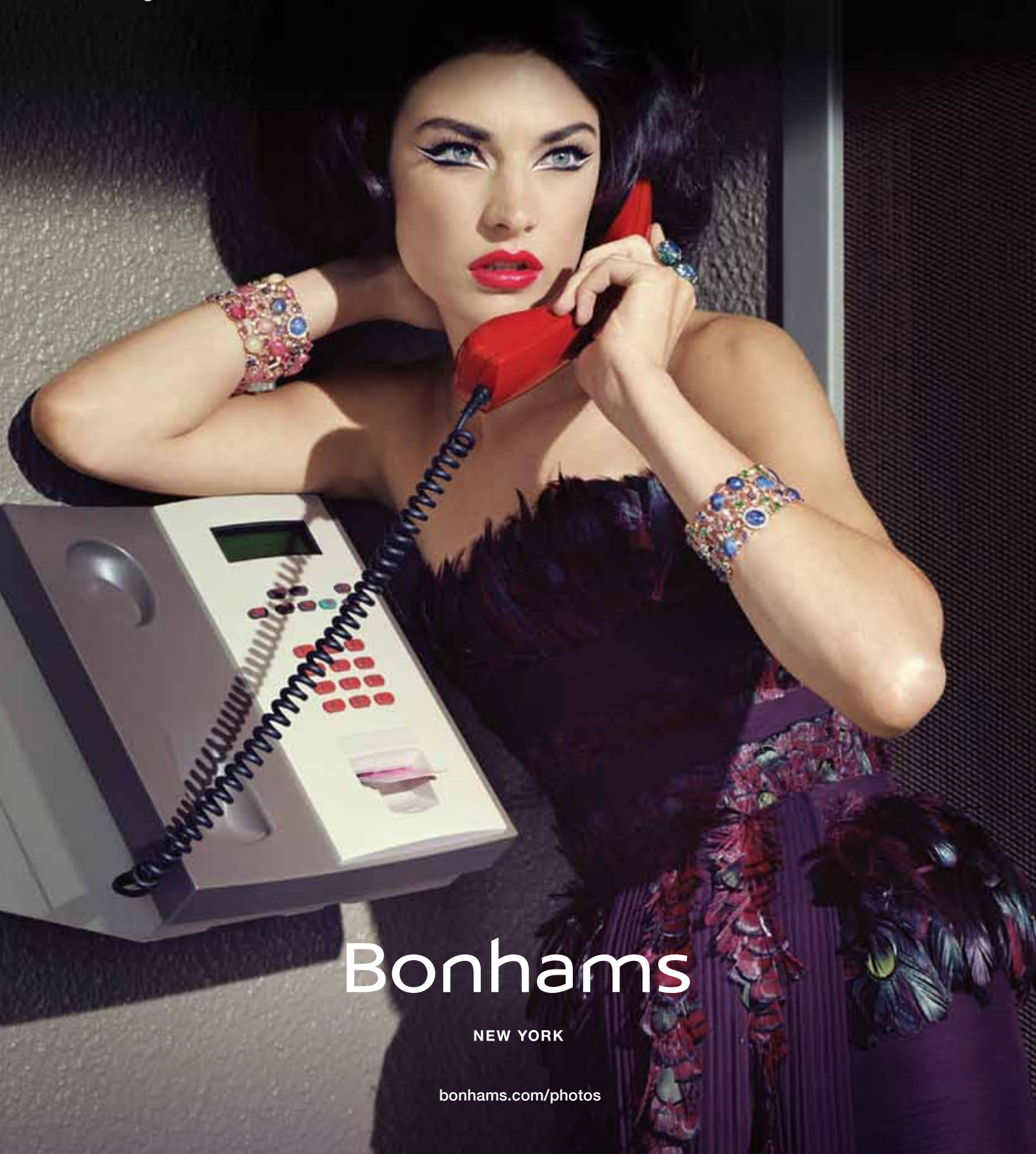
December 17, New York
Consignments now invited

MILES ALDRIDGE

Extravagant,
Sophisticated
Lady #12, 2011
Sold for \$8,100

INQUIRIES

+1 (917) 206 1610
heather.russell@bonhams.com



Bonhams

NEW YORK

bonhams.com/photos



8B 1793

Bonhams

580 Madison Avenue
New York, New York 10022

+1 212 644 9001

+1 212 644 9009 (fax)

