

PHOTOGRAPHS

Tuesday April 28, 2015

New York



Bonhams

NEW YORK

PHOTOGRAPHS

Tuesday April 28, 2015 at 1pm
New York

BONHAMS

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

PREVIEW

San Francisco

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

New York

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

BIDS

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

To bid via the internet please visit
www.bonhams.com/22392

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

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

SALE NUMBER: 22392

Lots 1 - 107

CATALOG: \$35

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ILLUSTRATIONS

Front cover: Lot 33
Session page: Lot 37
Back cover: Lot 29



Lot 187

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 \pounds 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 \blacktriangle 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 \circ 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 May 5 without penalty. After May 5 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

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**.

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1

ANSEL ADAMS (1902-1984)

Nevada Falls, Yosemite National Park, California (Rainbow), c. 1947

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

18 3/4 x 14 1/8 in

\$10,000 - 15,000

Literature

Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 102.

Szarkowski, *The Portfolios of Ansel Adams*, New York Graphics Society, Little, Brown and Co., Boston, 1977, p. 52.

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 284.



2

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

\$5,000 - 7,000

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.



3

3

ANSEL ADAMS (1902-1984)

Redwoods, Humboldt County, Northern California, 1962-63

Gelatin silver print, mounted on Crescent illustration board, signed in ink on the mount; titled in ink and his Carmel credit stamp on the mount verso.

19 1/2 x 14 7/8in

\$6,000 - 8,000



4

4

ANSEL ADAMS (1902-1984)

Edward Weston, Carmel Highlands, 1945

Gelatin silver print, printed 1974, signed and numbered 'VI-9 30/110' in pencil on the mount: the *Portfolio VI* (plate 1) stamp on the mount verso.

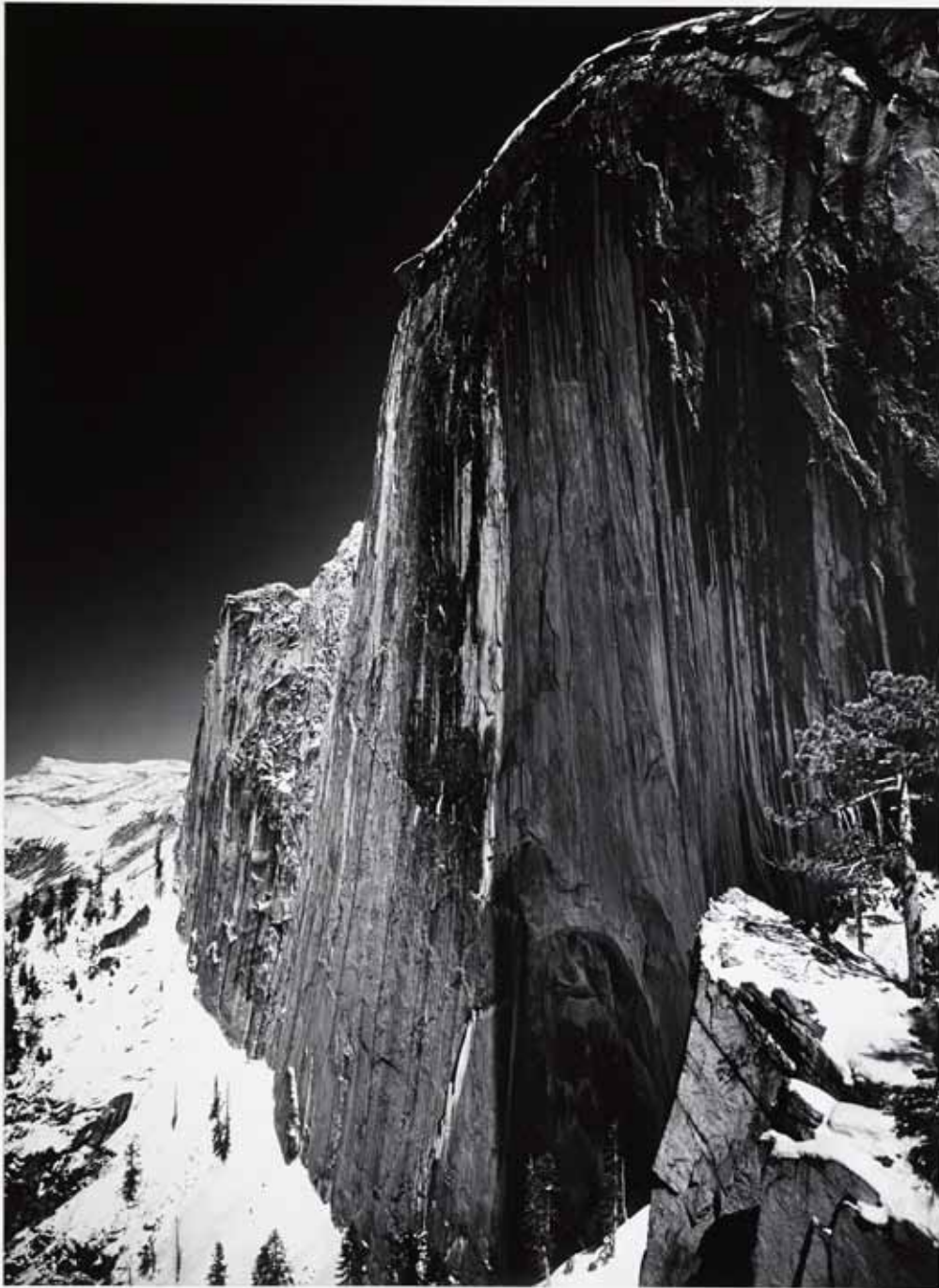
15 1/2 x 19in

\$7,000 - 10,000

Literature

Szarkowski, *The Portfolios of Ansel Adams*, New York Graphics Society, Little, Brown and Co., Boston, 1977, p. 97.

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Company, New York, 2007, p. 247.



5

ANSEL ADAMS (1902-1984)

Monolith, the Face of Half Dome, Yosemite National Park, c. 1927

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.

19 1/4 x 14in

\$25,000 - 35,000

Literature

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Company, New York, 2007, cover and p. 35.

Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 54.

Newhall, *The Eloquent Light*, Sierra Club, San Francisco, 1962, dustjacket and p. 45.

ANSEL ADAMS (1902-1984)

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

Mural-sized gelatin silver print, mounted on Crescent 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.

22 1/8 x 30 5/8 in

\$150,000 - 250,000

Provenance

Collection of Ansel Adams.

Gift to Wallace and Mary Stegner, Los Altos, California, 1975.

By descent to the present owner.

Exhibited

Shelburne Museum, Vermont, *Ansel Adams and Edward Burtynsky: Constructed Landscapes*, 19 June-24 October 2010.

Literature

De Cock, *Ansel Adams*, Morgan & Morgan, Hastings-on-Hudson, 1972, pl. 77.

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

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

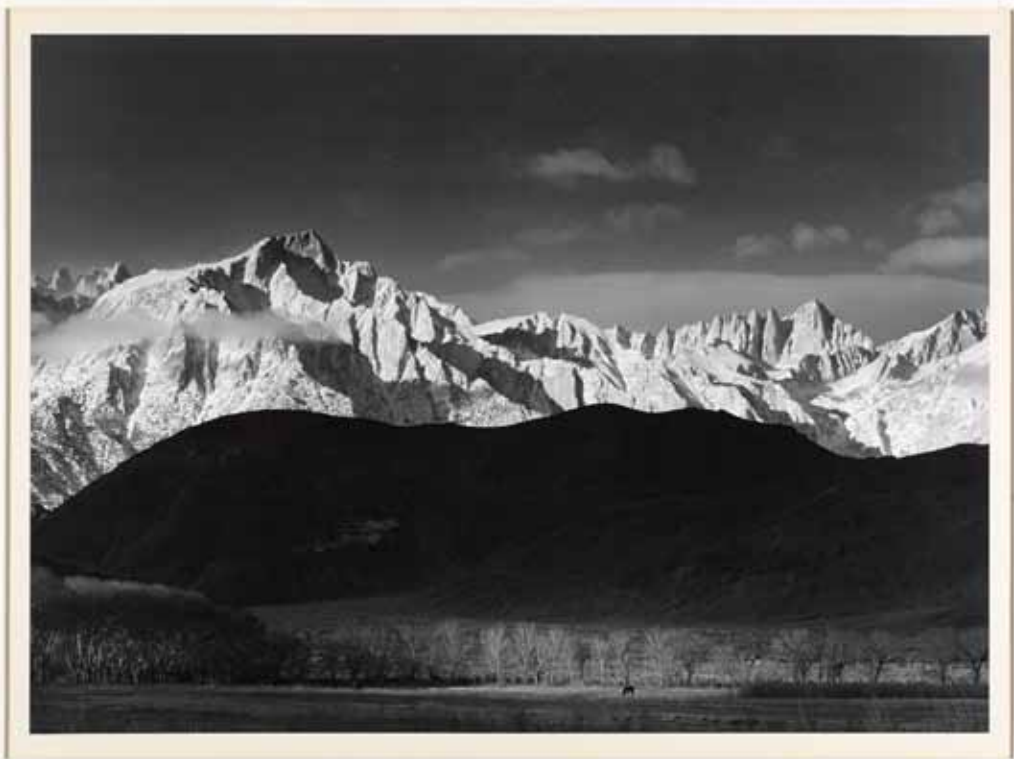
Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 99.

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

Alinder, Stillman, and foreword by Wallace Stegner, *Ansel Adams: Letters and Images 1916-1984*, New York Graphic Society, and Little, Brown and Co., Boston, 1988, p. 274.

Ansel Adams had a close friendship with Wallace and Mary Stegner that lasted for more than forty years. They were like-minded about their love and reverence of the American landscape. Stegner was a Pulitzer Prize-winning novelist, American historian, and environmentalist. He and Ansel shared a passion for the preservation of the American wilderness. Wallace was on the board of directors for the Sierra Club from 1964 to 1966, and special assistant to Secretary of the Interior. Over the years, Ansel gave Wallace and Mary several of his photographs, *Winter Sunrise, Sierra Nevada from Lone Pine, California*, being one of his best-known prints.

This mural-sized print was taken 14,444 feet above sea level and about 11,000 feet above a little town called Lone Pine, about fifteen miles south of Manzanar. Ansel poetically commented about this place: "I have often thought what a privilege it would be to live and work in this environment, perhaps best before the turn of the century when the efforts of man brought more beauty to the land than now, without pavements, wires, contrails, and desolation. This photograph suggests a more agreeable past and may remind us that, with a revived dignity and reverence for the earth, more of the world might look like this again."





7

ANSEL ADAMS (1902-1984)

Evening Clouds, East Side of Sierra Nevada, California, 1962

Gelatin silver print, probably printed between 1963 and 1970, signed in ink on the mount; titled in ink and his credit stamps and 'Property of Polaroid' stamp on the mount verso.

19 3/4 x 15 1/4 in

\$30,000 - 50,000

Provenance

Sotheby's, New York, *Photographs from the Polaroid Collection*, 21/22 June 2010, lot 260.

Acquired from the above by the present owner.

Literature

Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co., Boston, 1977, p.75.

Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 42 (variant).

Alinder and Szarkowski, *Ansel Adams: Classic Images*, Little, Brown and Co., Boston, 1985, pl. 73 (variant).



8

ANSEL ADAMS (1902-1984)

Clearing Winter Storm, Yosemite National Park, California, 1944

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

15 5/8 x 19 5/8 in

\$30,000 - 50,000

Provenance

Bonhams, New York, *Photographs*, 2 November 2010, lot 33.

Acquired from the above by the present owner.

Literature

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

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Company, New York, 2007, p. 123.

Szarkowski, *The Portfolios of Ansel Adams*, New York Graphics Society, Little, Brown and Co., Boston, 1977, p. 49.



9

ANSEL ADAMS (1902-1984)

Maroon Bells, near Aspen Colorado, 1951

Gelatin silver print, printed 1974, Pl. 3, from *Portfolio VI*, signed, numbered 17/110 and annotated 'VI-3' in pencil on the mount; the portfolio stamp on the mount verso.

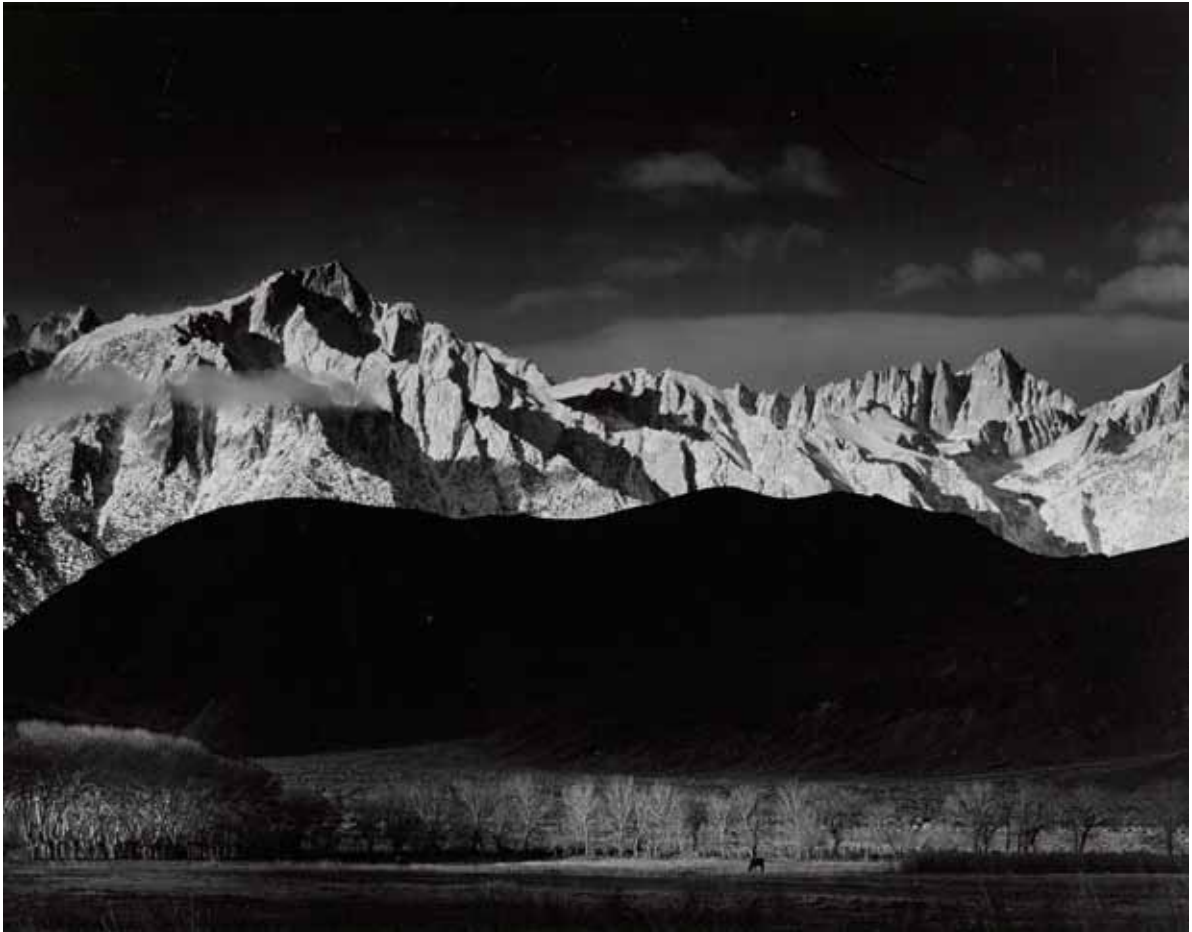
15 1/4 x 19 1/2 in

\$50,000 - 70,000

Literature

Szarkowski, *The Portfolios of Ansel Adams*, New York Graphics Society, Little, Brown and Co., Boston, 1977, p. 99.

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 367.



10

ANSEL ADAMS (1902-1984)

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

Gelatin silver print, probably printed between 1962 and 1963, signed in ink on the mount; title, date in ink and his Carmel credit stamp on the mount verso.

15 x 19 1/8 in

\$25,000 - 35,000

Provenance

Carl Siembab Gallery, Boston.

Acquired from the above by the owner in 1968.

George Gund III Trust, San Francisco, California.

Literature

Yosemite and the Range of Light, Little, Brown and Co., Boston, 1979, pl. 99.

Examples: The Making of 40 Photographs, Little, Brown and Co., 1983, p. 162.



11

11

ANSEL ADAMS (1902-1984)

Redwood Grove, Northern California, 1964

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

18 5/8 x 14 3/4in

\$6,000 - 8,000



12

12

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

\$6,000 - 8,000

Literature

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



13

ANSEL ADAMS (1902-1984)

Monument Valley, Arizona, c. 1947

Gelatin silver print, probably printed between 1963 and 1970, signed in ink on the mount; titled in ink and his credit stamps on the mount verso.

15 5/8 x 19 1/2 in

\$10,000 - 15,000

Provenance

Bonhams, New York, *Photographs*, 10 May 2011, lot 1.

Acquired from the above by the present owner.

Literature

Stillman, *The Grand Canyon and the Southwest*, Bulfinch/Little, Brown and Co., Boston, 2000, p. 34.

Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 178.



14



15



16

14

EDWARD S. CURTIS (1868-1952)

Before the Storm, Apache, 1906

Orotone, signed by the photographer in the image; in original Curtis Studio frame and credit label affixed on the frame verso.

7 1/2 x 9 1/2in

\$4,000 - 6,000

Literature

Coleman, *Portraits from North American Indian Life*, Promontory Press, New York, 1972, 137.

15

EDWARD S. CURTIS (1868-1952)

Flathead Camp on the Jocko River, 1910

Orotone, signed by the photographer in the image; label affixed to the frame verso.

7 1/2 x 9 1/2in

\$4,000 - 6,000

Literature

The North American Indian, The Complete Portfolios, Taschen, Köln, 1997, p. 293.



17

16

EDWARD S. CURTIS (1868-1952)

At the Old Well at Acoma, 1904

Orotone, signed by the photographer in the image; in original Curtis Studio frame and credit label affixed on the frame verso.

8 x 10in

\$4,000 - 6,000

Literature

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

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



18

17

EDWARD S. CURTIS (1868-1952)

The Vanishing Race, 1904

Platinum print, signed in ink, with the artist's copyright credit stamp; inscribed by unknown hand on the verso.

6 x 8in

\$4,500 - 5,500

Literature

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

18

EDWARD S. CURTIS (1868-1952)

The Vanishing Race, 1904

Toned gelatin silver print, signed in ink on the image; in original Curtis Studio frame.

13 7/8 x 16in

\$7,500 - 9,500

Literature

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



19



20

19

LEWIS WICKES HINE (1874-1940)

Factory Boy, Glassworks, Alexandria, Virginia, 1909

Warm-toned gelatin silver print, possibly printed 1940s, numbered '24?' in pencil at lower corner of image, flush-mounted to a contemporary board.

9 7/8 x 13 3/8 in

\$4,000 - 6,000

Provenance

Ruth Silverman Gallery, New York.

Acquired directly from the above by the present owner in 1988.

Literature

America & Lewis Hine: Photographs 1904-1940, Aperture, New York, 1997, p. 55 (dated 1909).

Steinorth, K. (ed.), *Lewis Hine: Passionate Journey, Photographs 1905-1937*, Edition Stemmler, Zurich, 1996, p. 104 (dated 1908).

Lewis Hine: from the Collection of George Eastman House, International Museum of Photography and Film, D.A.P., New York, 2012, p. 85 (dated 1909).

20

LEWIS WICKES HINE (1874-1940)

Pushcart Peddlers, New York City, c. 1905

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

10 3/8 x 13 5/8 in

\$4,000 - 6,000

Provenance

The Dan Berley Collection, New York.

Howard Greenberg/Photofind Gallery, New York.

Acquired from the above by the present owner in 1987.

Literature

A variant of this image is in the collection of George Eastman House, International Museum of Photography and Film; gift of the Photo League, New York: ex-collection of Lewis W. Hine (85:0167:0003) (there titled *Pushcart Peddlers, N.Y.C.*, c. 1905-1940).



21

21

WILLY RONIS (1910-2009)

Rue Muller à Montmartre, Paris, 1934

Gelatin silver print, printed 1995, signed in ink in the margin; titled, dated in pencil and initialed in ink with copyright credit stamp on the verso.

13 3/4 x 10 1/2 in

\$2,000 - 3,000

Provenance

Peter Fetterman Gallery, Santa Monica.

Acquired directly from the above by the present owner.

Literature

Willy Ronis, Photo Poche, Centre National de la Photographie, Paris, 1991, pl. 2.

Willy Ronis, Taschen, p. 19.



22

22

EUGÈNE ATGET (1857-1927)

The Organ-grinder, 1898

Gelatin silver print, printed in 1960 by Bernice Abbott, with the Atget/Abbott copyright credit stamp on the mount verso.

8 1/2 x 6 1/2 in

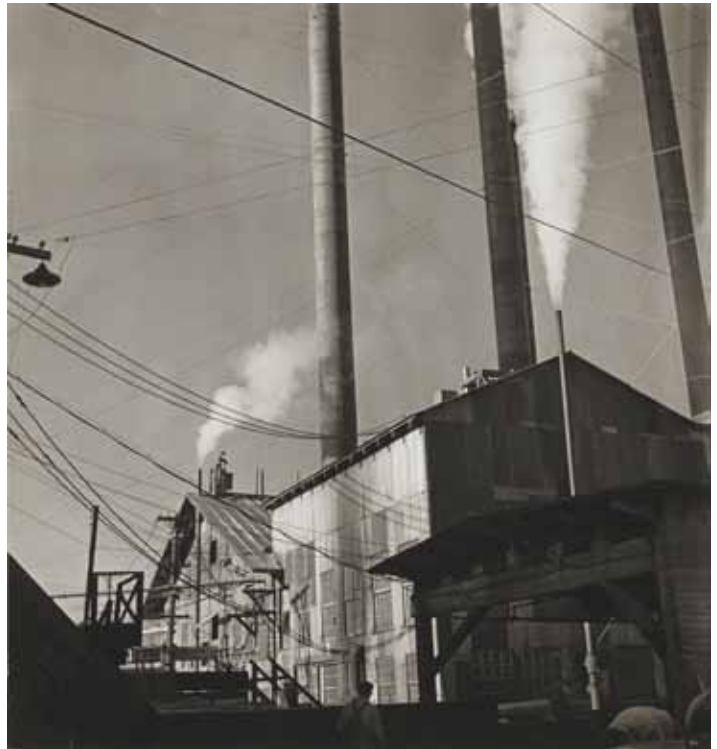
\$2,000 - 3,000

Literature

Abbot, Berenice, *The World of Atget*, Horizon Press, New York, 1964, pl. 49.



23



23

23

BERENICE ABBOTT (1898-1991)

Untitled (Paul Bunyan Pine); Smokestacks, Lumber Mill, (variant), 1943

Gelatin silver prints, each signed in pencil, numbered 1 and 32, respectively, with 'The Red River Lumber Co.' stamp on the mount; the '50 Commerce Street' credit stamp on the verso. (2)

11 3/8 x 10 5/8in; 13 1/2 x 10 3/4in

\$3,000 - 5,000

24

BERENICE ABBOTT (1898-1991)

Smokestacks, Lumber Mill, Westwood, California, 1943

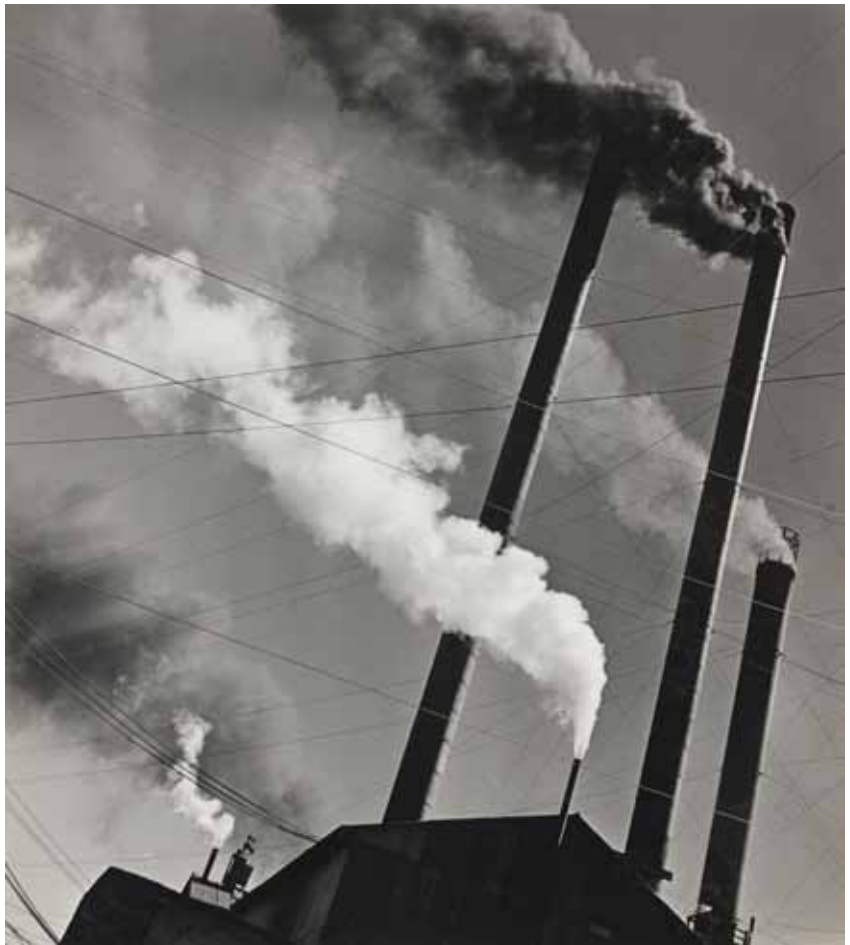
Gelatin silver print, signed in pencil, numbered 32 and with 'The Red River Lumber Co.' stamp on the mount; the '50 Commerce Street' credit stamp on the verso.

17 5/8 x 15 3/4in

\$2,000 - 3,000

Literature

Berenice Abbott: Masters of Photography, Aperture Foundation, New York, 1988, p. 19 (variant).



24

25

ROMAN VISHNIAC (1897-1990)

Basement Lodgings and Workshop, Warsaw, 1939

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

10 1/2 x 10 1/2in

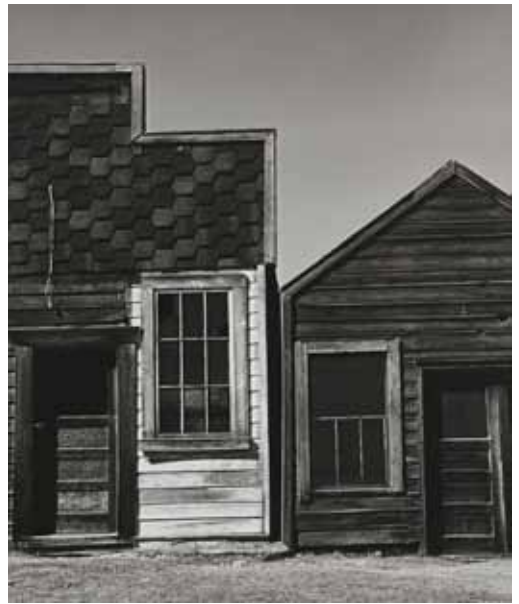
\$2,000 - 3,000

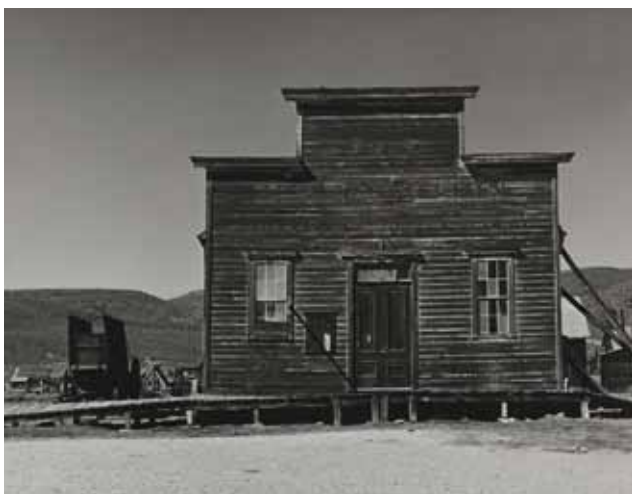
Literature

A Vanished World, Farrar, Straus & Giroux, New York, 1983, pl. 41.



25





26

GEORGE TICE (BORN 1938)

Bodie, California, 1971

Self-published, 1971. a portfolio of 12 gelatin silver prints, each mounted with blindstamp, Introduction by Lee D. Witkin and listing of plates; numbered '15' in ink from an edition of 50 and signed in felt-tip pen on the title page; contained in original linen folio with black stamped title.

4 1/2 x 5 3/4in each approx. or reverse

\$4,500 - 6,500

Literature

Wagon and Buildings included in *George Tice: Selected Photographs 1953-1999*, Paragon Books, Boston, 2001, p. 31.

The plates are as follows:

Wagon and Buildings
Cameron House
Ward's Cemetery
Shop Fronts
Rocking Chair
Wood Detail
Shacks and Main St. Buildings
Church Steps and Blacksmith Shop
Miners' Union Hall
Tombstone, Catherine Holland
Cain House and Methodist Church
Cemetery Gates



27

27

BRETT WESTON (1911-1993)

Balcony, Mexico, 1979

Gelatin silver print, signed and numbered 8/50
in pencil on the mount.

10 3/8 x 10 5/8 in

\$2,000 - 3,000



28

28

BRETT WESTON (1911-1993)

Glen Canyon, 1959

Gelatin silver print, signed and dated in pencil
on the mount, from the *Fifteen Photographs*
portfolio; signed and dated in pencil on the
mount verso.

9 1/2 x 7 1/2 in

\$2,500 - 3,500

Literature

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



(actual size)

29

ALFRED STIEGLITZ (1864-1946)

Equivalent (Songs of the Sky), 1924

Gelatin silver print, flush-mounted, mounted again to larger card; annotated 'GM 814-5' and 'PF 20637' in an unidentified hand in pencil on the mount verso.

4 1/4 x 3 1/2in; 13 1/2 x 18 1/2in (larger card)

\$10,000 - 15,000

Provenance

From the artist to Georgia O'Keeffe.

Acquired from the above by Dr. Aaron Swados in 1948, a Buffalo ophthalmologist, who summered in Lake George.

To his son the novelist, Henry Swados.

To his descendants.

Other Stieglitz prints from this collection were offered at Christie's, New York, 13 October 1992, lots 360-363, and at Christie's, New York, 8 April 1993, lots 341-342.

Literature

see Sarah Greenough, in *Alfred Stieglitz: The Key Set: The Alfred Stieglitz Collection of Photographs*, the National Gallery of Art, Washington, D.C., Harry N. Abrams, 2002, Volume Two, pp. 521-527; 876-888 for similar images from this series.



30

MARGARET BOURKE-WHITE (1904-1971)

Selected Images, 1930s

Four gelatin silver prints, each mounted; one with black borders, titles in an unidentified hand in pencil and her credit stamp on the mount versos. (4)
each approx. 13 x 10in or reverse

\$8,000 - 10,000

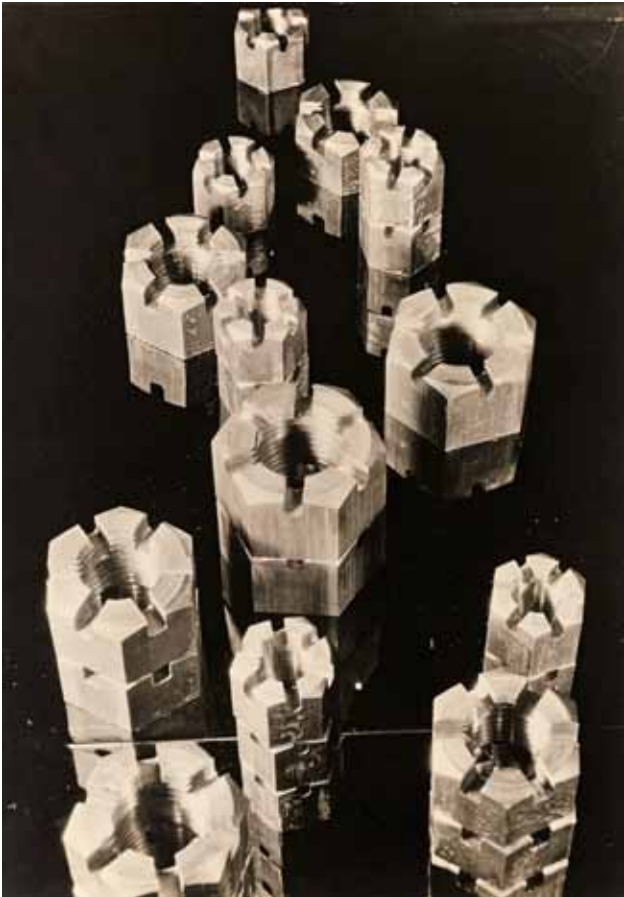
The plates are as follows:

Charles Bridge, Prague, Czechoslovakia, 1938

Curb Market, Carpatho-Ukraine, c. 1938

Man With Cooking Utensils, Czechoslovakia, 1930

South American Woman, Coffee Plantation near São Paulo, Brazil, for Pan American Airways, 1936



31

31

MARGARET BOURKE-WHITE (1904-1971)

Study for Russell Burdsall & Ward, Bolt & Nut Company, U.S.A., 1931
Warm-toned gelatin silver print.

12 3/4 x 8 7/8 in

\$5,000 - 7,000

Provenance

Margaret Bourke-White collection.
The Arthur Gray collection, Cleveland.
Acquired from the above by the present owner.

Exhibited

The Arthur Gray Collection: Margaret Bourke-White Photographs, exh. cat., Rachel Davis Fine Arts, Shaker Heights, Ohio, 23 April-20 May 1994, cat. no. 99.

Literature

Callahan, *Margaret Bourke-White, Photographer*, Boston, 1998, p. 28 for another image from this series.

Margaret Bourke-White was commissioned by Russell Burdsall & Ward, Bolt & Nut Company to produce a series of advertisements for *Fortune Magazine*.



32

32

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

Water Tower, Trier-Ehrang, 1982

Ferrotyped gelatin silver print, printed 2009, signed and numbered 29/100 in pencil on the verso.

8 1/4 x 6 3/8 in

\$2,000 - 2,500

Literature

Bernd and Hilla Becher: Water Towers, Cambridge, 1988, p. 93.

33

HIROMU KIRA (1898-1991)

The Thinker, c. 1930

Toned bromide print, mounted to black paper.

10 1/4 x 13 3/16in

\$7,000 - 10,000

Provenance

Collection of Hiromu Kira, Los Angeles.

Acquired directly from the above by Kango Takamura, Los Angeles (1895-1990).

By descent to Togo W. Tanaka, Los Angeles (son-in-law of Kango Takamura).

The Estate of Tago W. Tanaka, Los Angeles (1916-2010).

Exhibited

George J. Doizaki Gallery, Japanese-American Cultural and Community Center, Los Angeles, *Japanese Photography in America, 1920-1940*, 19 April-1 June 1986, and traveling thereafter to the Oakland Art Museum; Whitney Museum of American Art, New York; and the Corcoran Gallery of Art, Washington, D.C., from 1988-1989.

Literature

Vanity Fair 36, No. 1 (March 1931), p. 42.

'Hiromu Kira, Still Life Photography,' *Camera Craft*, August 1928 (vol. XXXV, no. 8), p. 353.

Dennis Reed, *Japanese Photography in America, 1920-1940*, Japanese American Cultural and Community Center, Los Angeles, 1985, p. 173, plate 64 (this print).

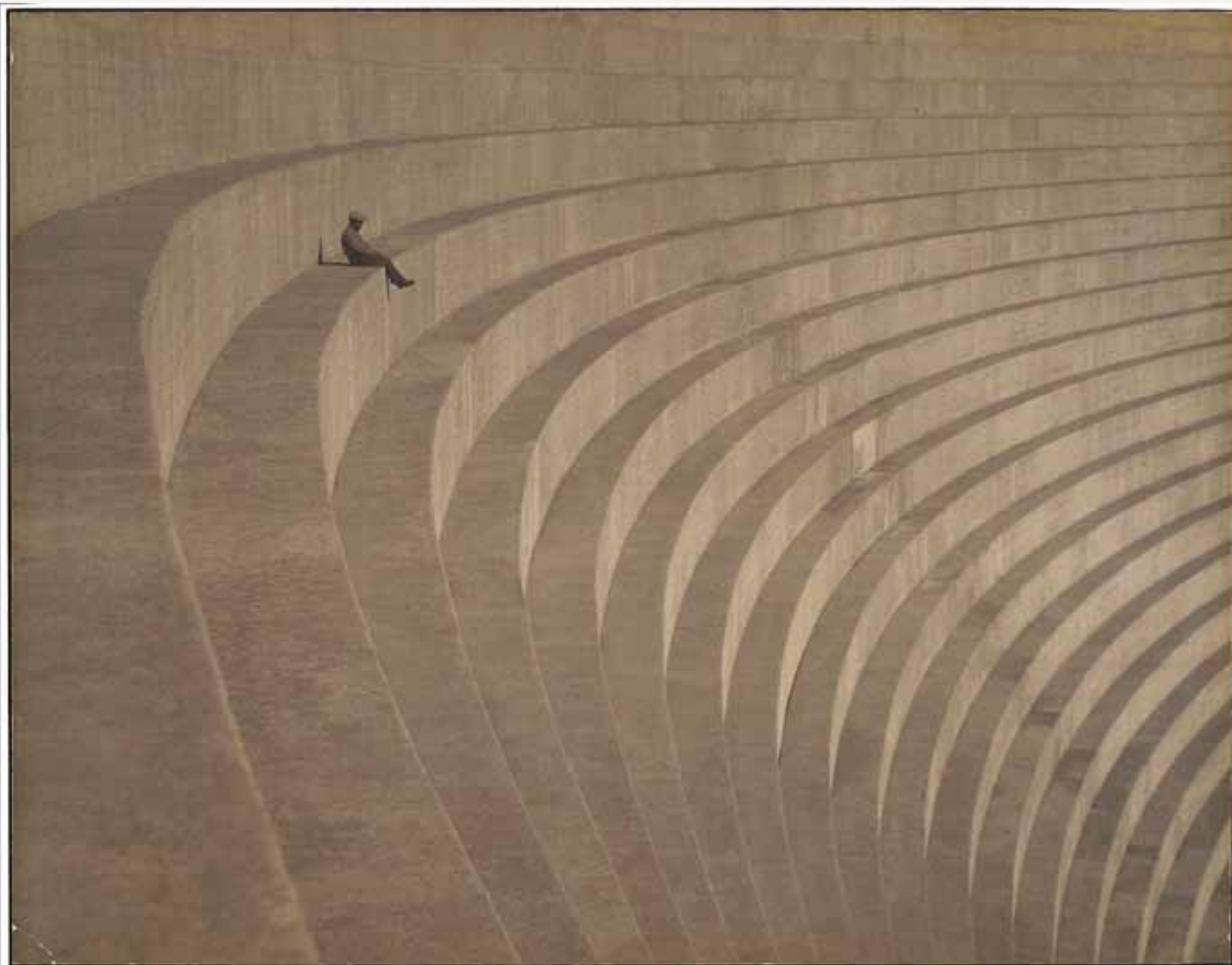
Chang, Johnson, Karlstrom, *Asian American Art: A History, 1850-1970*, Stanford University Press, Stanford, California, 2008, p. 157, fig. 130.

In the early decades of the twentieth century, the Pictorialist movement was paramount for many photographers on the west coast of the U.S., and bromide was their favored photographic medium. Hiromu Kira and Kango Takamura were active participants of Pictorialism and were part of a thriving community of Japanese American photographers living and exhibiting their work in Los Angeles. Kira was particularly influenced by the avant-garde photography of certain European artists at the Bauhaus like Laszlo Moholy-Nagy, and locally by Edward Weston, who exhibited his photographs in Los Angeles's Little Tokyo between 1925 and 1931. Kira even collected several of Weston's images.

Though most of Kira's subject matter was still life, the circumstances of how he came to shoot this image are unique. At the time, he was working at T. Iwata's Camera shop when a customer came in, purchased an expensive camera, but needed some instruction in how to fully operate it. Kira and the customer went to several locations, including the Hollywood Dam. There Kira asked the customer to sit on the steps and took this image. The visual simplicity of the image of the repetitive shapes, accentuated by one sole sided figure, is a synthesis of western modernity and Asian sensibility. Dennis Reed, the Japanese-American photography authority of Kira prints has commented that "this is one of his finest photographs."

As with many art works by the Japanese American artists, much of it was abandoned, lost or destroyed during WWII. Three other prints of this image have been located: in the Collection of Dennis Reed, Glendale, California; the Marjorie and Leonard Vernon Collection at Los Angeles County Museum of Art; and a private collection.

The photograph offered here is believed to be the only print of this image to have been offered at auction.





34

34

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 5/8 in

\$4,000 - 6,000

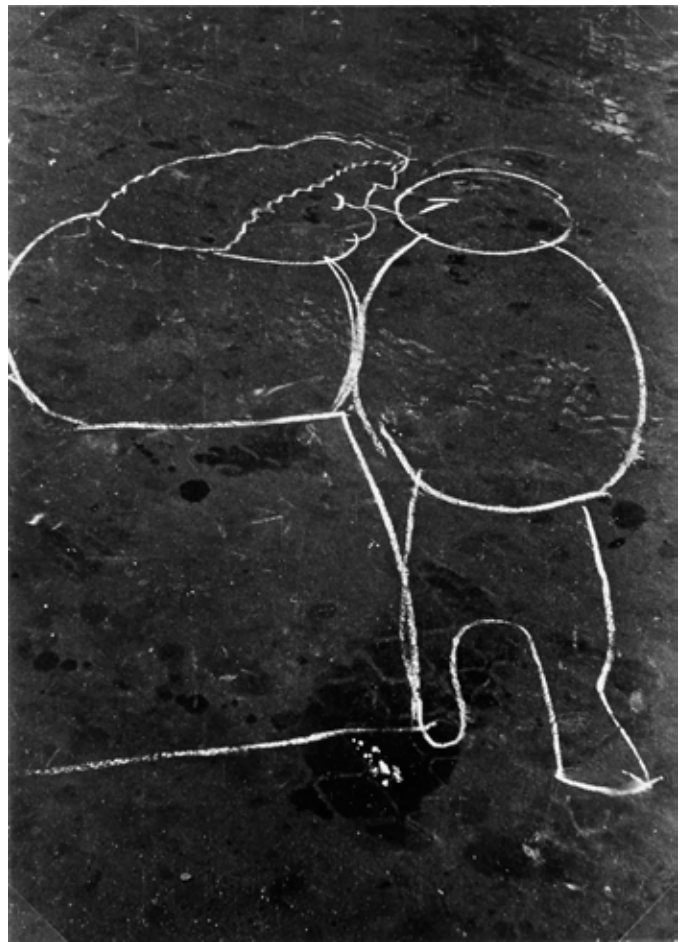
Provenance

Fraenkel Gallery, San Francisco.

Acquired from the above by the present owner.

Literature

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



35

35

HELEN LEVITT (1918-2009)

N.Y. (Graffiti), c. 1939

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

9 1/2 x 7 in

\$4,000 - 6,000



36

36

STANLEY KUBRICK (1928-1999)

Mickey, The Shoe-Shine Boy, 1947

Ferrotyped gelatin silver print, with the credit stamps of *Look* and *Modern Photography* magazines and with reduction notations in pencil and crayon on the verso.

8 3/4 x 8 1/4 in

\$15,000 - 20,000

Provenance

Sotheby's, New York, *Photographs*, 13 April 2010, lot 87.

Acquired from the above by the present owner.

Literature

Cf. Look, October 1947, *A Tale of a Shoe-Shine Boy* (variant); other images from this story are reproduced in *Stanley Kubrick: Drama & Shadows: Photographs 1945 – 1950* on pgs. 57 through 69.



37

37

LEE FRIEDLANDER (BORN 1934)

Nashville, Tennessee, 1963

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

13 x 8 5/8 in

\$3,000 - 4,000

Provenance

Fraenkel Gallery, San Francisco.

Literature

Galassi, *Friedlander*, Museum of Modern Art, New York, 2005, pl. 79.



38

38

DIANE ARBUS (1923-1971)

Addie Taylor in her Shack, Beaufort, South Carolina, 1968

Gelatin silver print, signed and dated by Doon Arbus in ink, numbered '544Y-OU-1114', and 'Estate of Diane Arbus' copyright stamps ©1968 on the verso; accompanied by a typed letter of authentication signed by Doon Arbus, 1980.

10 5/8 x 10 1/2 in

\$4,000 - 6,000

Provenance

Fraenkel Gallery, San Francisco.

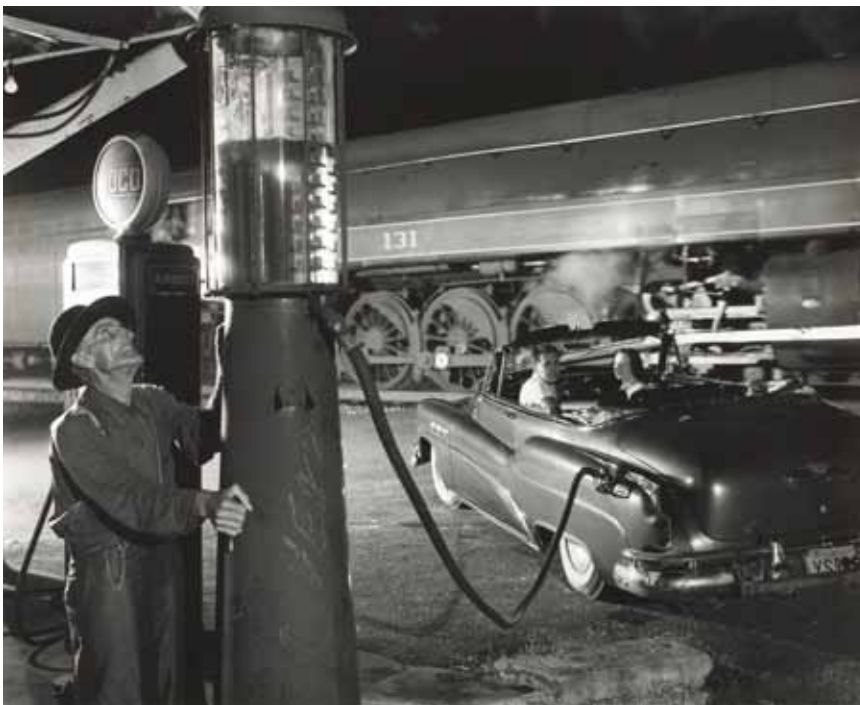
Acquired directly from the above by the present owner in 1987.

Literature

Esquire Magazine, June 1968, pp. 108-109 (variant).

Diane Arbus: Magazine Work, Aperture, New York, 1984, p. 100 (variant).

Esquire was the first to publish Arbus's work. This image was one of three that accompanied Bynum Shaw's article *Let us Now Praise Dr. Gatch*, that discusses the deplorable malnutrition and lack of medical care in the Beaufort County area.



39

39

O. WINSTON LINK (1914-2000)

Sometimes the Electricity Fails, Vesuvius, Virginia, 1955-60

Gelatin silver print, printed 1996, signed and dated in pencil, numbered 'NW 112' in an unidentified hand in ink and copyright credit reproduction limitation stamp on the verso.

15 1/2 x 19 1/4 in

\$3,500 - 5,500

Literature

Hensley, *America's Last Steam Railroad: Steam, Steel & Stars*, Photographs by O. Winston Link, Harry N. Abrams, New York, 1987, p. 60.



40

DANNY LYON (BORN 1942)

Selected Images, from Conversations with the Dead, 1967-68

Four gelatin silver prints, printed later, each signed in pencil on the verso. (4)

8 x 12in each approx. or reverse

\$4,000 - 6,000

Literature

Lyon, *Conversations with the Dead*, Holt, Rinehart and Winston, Canada, 1971, pp. 69, 87, 103, 121.

The plates are as follows:

Condemned Man, Huntsville, Texas, 1968

Cotton Picker, Huntsville, Texas, 1968

Six-wing Cell Block, Huntsville, Texas, 1968

Three Convicts, Huntsville, Texas, 1968



41



42

41

ELLIOTT ERWITT (BORN 1928)

Jacqueline Kennedy, Arlington Cemetery, Virginia, 1963

Gelatin silver print, probably printed 1980s, signed in ink in the margin; signed, titled, dated and annotated '63-64-7/169(?)' in pencil on the verso.

11 1/4 x 18in

\$2,000 - 3,000

Literature

Elliott Erwitt: Personal Exposures, W.N. Norton & Co., New York, 1988, p. 75.

42

MARC RIBOUD (BORN 1923)

Liu Li Chang, 1965

Gelatin silver print, printed later, signed in pencil in the margin; with the artist's '3 Rue Auguste-Comte, Paris' stamp on the verso.

8 x 12in

\$2,000 - 3,000

Literature

Marc Riboud: 50 Years of Photography, Flammarion, Belgium, 2004, p. 29.

Marc Riboud in China: Forty Years of Photography, Harry N. Abrams, New York, 1997, p. 21.



43



44

43

HENRI CARTIER-BRESSON (1908-2004)

Games in a refugee camp at Kurukshetra, Punjab, India, 1947

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

9 3/8 x 14in

\$7,000 - 9,000

Literature

Montier, *Henri Cartier-Bresson and the Artless Art*, Little, Brown, and Co., Boston, 1996, pl. 199.

Galassi, *Henri Cartier-Bresson, The Modern Century*, Museum of Modern Art, New York, 2010, p. 257.

'Punjab, India, 1947. There is an idleness and despair where people are gathered without homes. At Kurukshetra camp, where there are 300,000 people, they were given simple gymnastics to distract them, to work their energies.' (The Decisive Moment)

44

MARC RIBOUD (BORN 1923)

After bathing in the Ganges, Varanasi, Bénarès, India, 1958

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

8 1/4 x 12 1/4in

\$2,000 - 3,000

Literature

Marc Riboud: *Photographs at Home and Aboard*, Harry N. Abrams, Inc., New York, 1988, pl. 42.

Cojean, *Marc Riboud: 50 Years of Photography*, Flammarion, Belgium, 2004, p. 110.



45

45

JOHN GUTMANN (1905-1998)

Autumn in Charlottenburg, Berlin, 1933

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

12 3/8 x 10 1/4 in

\$2,000 - 3,000

Provenance

Fraenkel Gallery, San Francisco.

Acquired from the above by the present owner in 1988.

Literature

The Restless Decade: John Gutmann's Photographs of the Thirties, H. N. Abrams, New York, 1984, pl. 1.



46

46

ANDRÉ KERTÉSZ (1894-1985)

Sidewalk, Paris, 1929

Gelatin silver print, printed. c. 1982, signed and dated in pencil and debossed number '10' on the mount.

9 5/8 x 7 5/8 in

\$2,000 - 3,000

Literature

Borhan, *André Kertész: His Life and Work*, Bullfinch Press, Boston, 1994, p. 110.

Ducrot, *André Kertész: Sixty Years of Photography*, Penguin Books, New York, 1978, p. 133.

Corkin, *André Kertész: A Lifetime of Perception*, Andalusian Books, New York, 1982, p. 119.



47



48

47

ILSE BING (1899-1998)

Scandale, Paris, 1947

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

10 1/16 x 13 3/8in

\$2,500 - 3,500

48

MINOR WHITE (1908-1976)

Ice in Light and Shadow, 1960

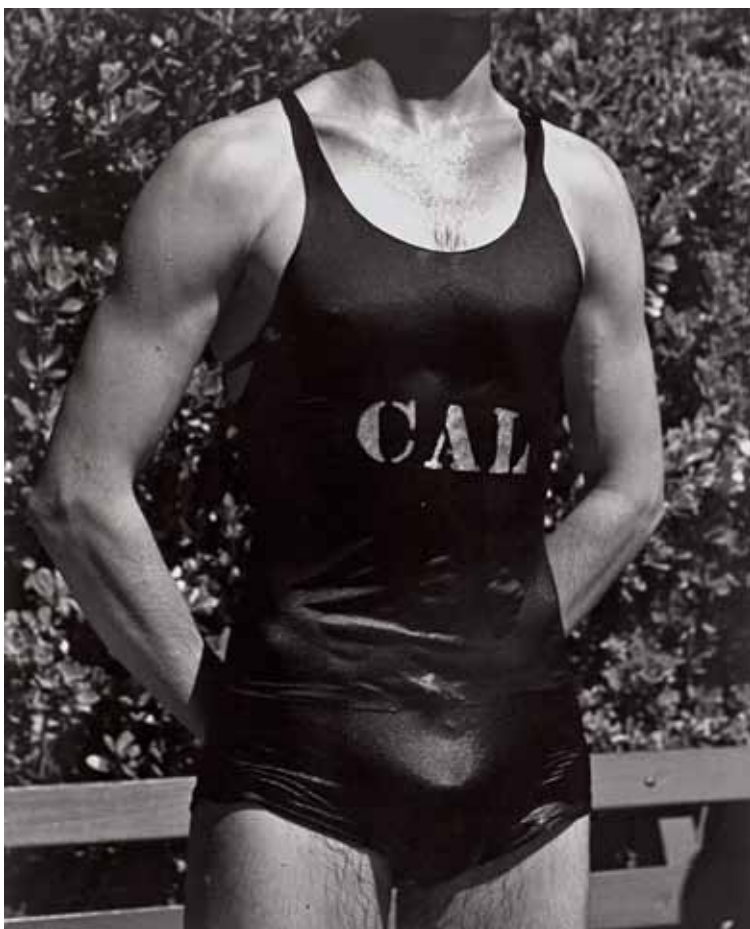
Gelatin silver, signed, titled and dated in pencil on the verso.

9 1/4 x 11 5/8in

\$3,000 - 5,000

Literature

Mirrors, Messages, Manifestations, Aperture, New York, 1969, p. 141.



49

49

JOHN GUTMANN (1905-1998)

The Swimmer, San Francisco, 1934

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

13 x 10 1/8in

\$2,000 - 3,000

Provenance

Fraenkel Gallery, San Francisco.

Literature

The Restless Decade: John Gutmann's

Photographs of the Thirties, H. N. Abrams,

New York, 1984, p. 139.



50

50

ARNOLD NEWMAN (1918-2006)

W. Eugene Smith, New York City, 1977

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

11 x 9 3/4in

\$2,500 - 3,500

51

YOUSUF KARSH (1908-2002)

Sir Winston Churchill, 1941

Warm-toned gelatin silver print, probably printed 1950s, with Karsh's signature, copyright and 'Ottawa,' in white ink on the image.

19 1/8 x 15 1/4in

\$6,000 - 9,000

Literature

Karsh: A Fifty-Year Retrospective, Little,

Brown & Company, Boston, 1983, p. 38.

Rosenblum, *A World History of Photography*,

Abbeville Press, New York, 1984, p. 551.



51

52

GARRY WINOGRAND (1928-1984)

John F. Kennedy, Democratic National Convention, 1960

Gelatin silver print, printed 1992 by Ed Grazda, numbered 43/100 in an unidentified hand in pencil and 'Posthumous print from the Estate of Garry Winogrand to benefit Photographers + Friends United Against AIDS' copyright credit stamp on the verso.

9 x 6 1/8in

\$2,000 - 3,000

Provenance

Fraenkel Gallery, San Francisco.

Literature

Szarkowski, *Winogrand: Fragments from the*

Real World, Museum of Modern Art, New

York, 1988, p. 33.



52



53

53

SEBASTIÃO SALGADO (BORN 1944)

Gold Mine, Serra Pelada, Brazil (Backs), 1986

Gelatin silver print, printed 2002, debossed signature in the margin; signed, titled 'Brasil' and dated in pencil on the verso.

14 1/4 x 9 1/2 in

\$4,000 - 6,000

Literature

Galeano and Ritchin, *An Uncertain Grace: Photographs by Sebastião Salgado*, Farrer, Strauss & Giroux, New York, 1990, p. 18.

Workers: An Archeology of the Industrial Age, Phaiden Press, London, 1993, p. 316.

54

SEBASTIÃO SALGADO (BORN 1944)

Serra Pelada Gold Mine, Brazil, 1986

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

9 5/8 x 14 1/4 in

\$4,000 - 6,000

Literature

Galeano and Ritchin, *An Uncertain Grace: Photographs by Sebastião Salgado*, Farrer, Strauss & Giroux, New York, 1990, p. 13.



54



55

55

SEBASTIÃO SALGADO (BORN 1944)

Two Women making an Offering to a Goddess Statue, Brazil, 1980

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

11 x 7 1/2 in

\$2,000 - 3,000



56

56

JOE ROSENTHAL (1911-2006)

Flag Raising at Iwo Jima, 1945

Gelatin silver print, printed 1995, signed, numbered 99/300 and annotated 'AP' in black felt-tip ink in the margin; with the 'Life Gallery of Photography' stamp on the verso.

sheet 16 3/4 x 13 5/8 in

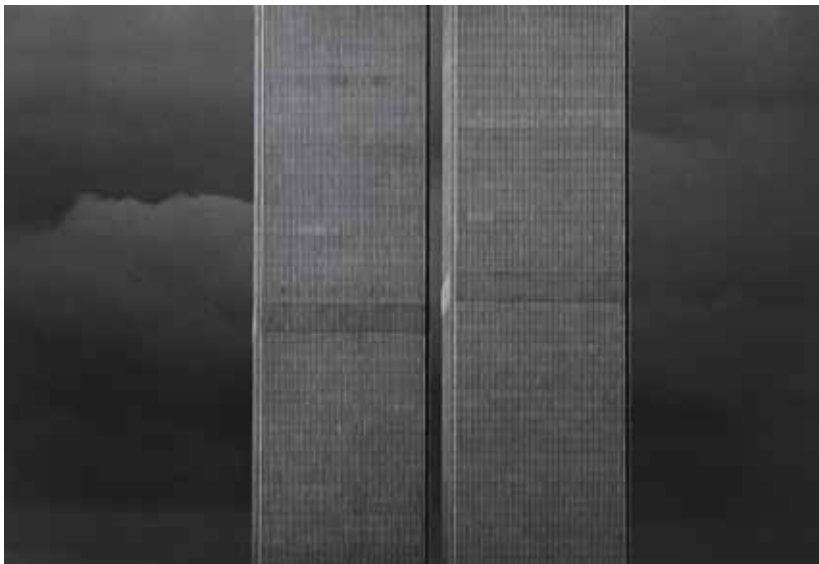
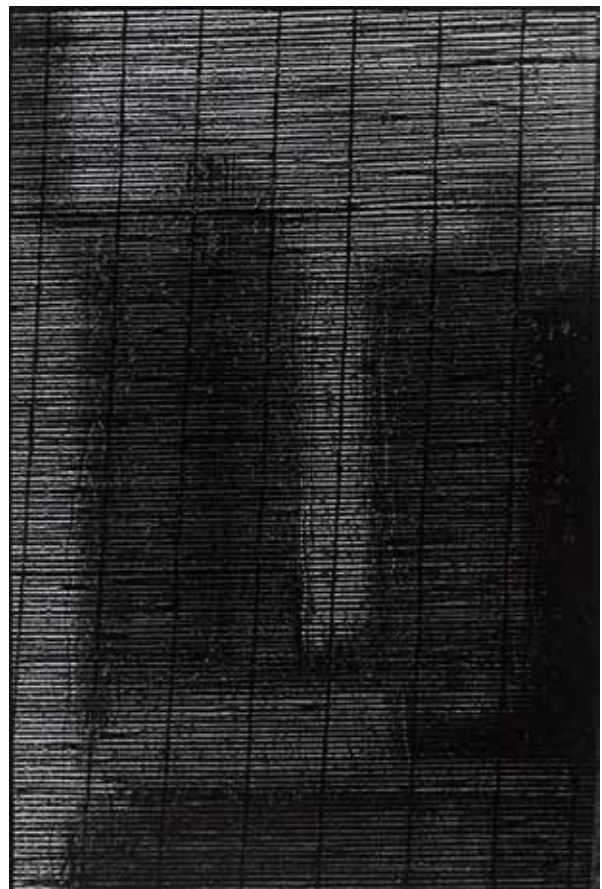
\$3,500 - 4,500

Literature

Lacayo, *Eyewitness: 150 Years of Photojournalism*, Time Books, New York, 1995, pg. 118.

Faber, *Great News Photos and the Stories Behind Them*, Dover Pub., New York, 1978, pg. 91.





57

WOLF VON DEM BUSSCHE (1934-2014)

N.Y., N.Y.: Ten Photographs, 1982

San Francisco: Black Stone Press, 1982. a portfolio of 10 photographs, each mounted, signed, titled and dated in pencil on the mount; each signed, titled, dated and numbered 44/90 in pencil and with his portfolio limitation and copyright stamps on the mount verso, prints date from 1967-1976, together with the printed colophon page with title list and numbered '44' in an unidentified hand in ink; contained in original beige linen folding box with printed paper label. sizes vary 12 1/8 x 17 3/4in approx.

\$2,500 - 3,500

The plates are as follows:

Foley Square, 1967

Homage to Stieglitz, 1976

Homage to Kertesz, 1976

Flatiron Building, 1975

Trade Center Towers IV, 1976

Watertower, Washington Square, 1976

Flatiron Building with Bird, 1975

Window, N.Y. (West End Avenue), 1967

Washington Square East VI, 1976



58

58

BRUCE WEBER (BORN 1946)

Chris Grover, NYC, 1986

Gelatin silver print, signed, titled, dated and numbered 1/15 in pencil on the verso.

16 3/8 x 13 1/2in

\$2,500 - 3,500

Provenance

Robert Miller Gallery, New York.

59

RUTH BERNHARD (1905-2006)

Two Forms, 1963

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 3/8in

\$5,000 - 7,000

Literature

Ruth Bernhard: The Eternal Body, Chronicle Books, San Francisco, 1986, pl. 25.

60

DUANE MICHALS (BORN 1932)

The Nature of Desire, 1986

Gelatin silver print, signed, numbered 4/25 and text in ink in the margin.

5 x 7 1/2in

sheet with text 11 x 14in

\$2,500 - 3,500

Literature

The Nature of Desire, Twelvetreets Press, Pasadena, 1988, unpaginated.

61

DUANE MICHALS (BORN 1932)

Two friends are playing cards. One is cheating, from Homage to Cavafy, 1978

Gelatin silver print, signed, titled and numbered 14/25 in ink in the margin; *together with three Duane Michals publications.*

3 1/2 x 5in

\$2,000 - 3,000



59

THE NATURE OF DESIRE



OUR LIVES ARE JUST ONE MOMENT.
A BREATH IMAGINED BY THE SENSES
AND THAT MOMENT IS A GREAT THOUGHT
AND THAT THOUGHT IS A DESIRE.
THE URGE TO BEING AND TO BE LOVE,
ALL AT ONCE, ALTOGETHER, THE SAME.

W. S. Van Dyke, 1911

60



Two friends are playing cards. One is cheating.

61



62

62

HORST P. HORST (1906-1999)

The New American Foot, New York, for Vogue, 1948

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 1/2in

\$5,000 - 7,000

Literature

Horst: Photographs 1931-1986, Idea Books Edizioni, Milan, 1985, unpaginated.



63

63

SARAH MOON (BORN 1940)

Pour Alexander McQueen, 1998

Toned gelatin silver print, signed, titled and numbered 1/20 in pencil on the verso.

12 3/4 x 10 1/4in

\$5,000 - 7,000



64

IRVING PENN (1917-2009)

Vogue Fashion Photograph (Paris) Schiaparelli Coat (Bettina) (A), 1950

Selenium-toned gelatin silver print, printed 1984, signed, titled and dated in ink, copyright credit stamp (courtesy Vogue), reproduction limitation and edition stamps on the verso of the flush-mount; one from an edition of 13.

13 7/16 x 13 5/16in

\$30,000 - 40,000

Provenance

Property of a Private European Collector.



65



66



67

65

RICHARD MISRACH (BORN 1949)

Sprinklers, 1978

Dye-transfer print, signed, titled, dated and inscribed 'from One Hundred American (Sprinklers)' and annotated 'A.P.' in ink in the margin.

15 1/4 x 15 1/4in

\$2,500 - 3,500

66

RICHARD MISRACH (BORN 1949)

Untitled (House with Cactus), 1977

Chromogenic print on Agfa paper, signed and dated in ink in the margin.

15 1/4 x 15 1/4in

\$2,500 - 3,500

67

RICHARD MISRACH (BORN 1949)

Chemical Weapons Storage, Wendover Air Base, 1989

Chromogenic print, signed, titled and dated in ink in the margin; numbered 63/110 in ink on the verso.

9 1/2 x 12in

\$2,000 - 3,000



68

68

RICHARD MISRACH (BORN 1949)

Saguaro Cactus, 1976

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

7 1/4 x 7 1/4 in

\$4,000 - 6,000



69

69

RICHARD MISRACH (BORN 1949)

Burning Bush #2, 1976

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

7 5/8 x 7 5/8 in

\$4,000 - 6,000

Literature

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



70

70

RICHARD MISRACH (BORN 1949)

Stonehenge #6, 1976

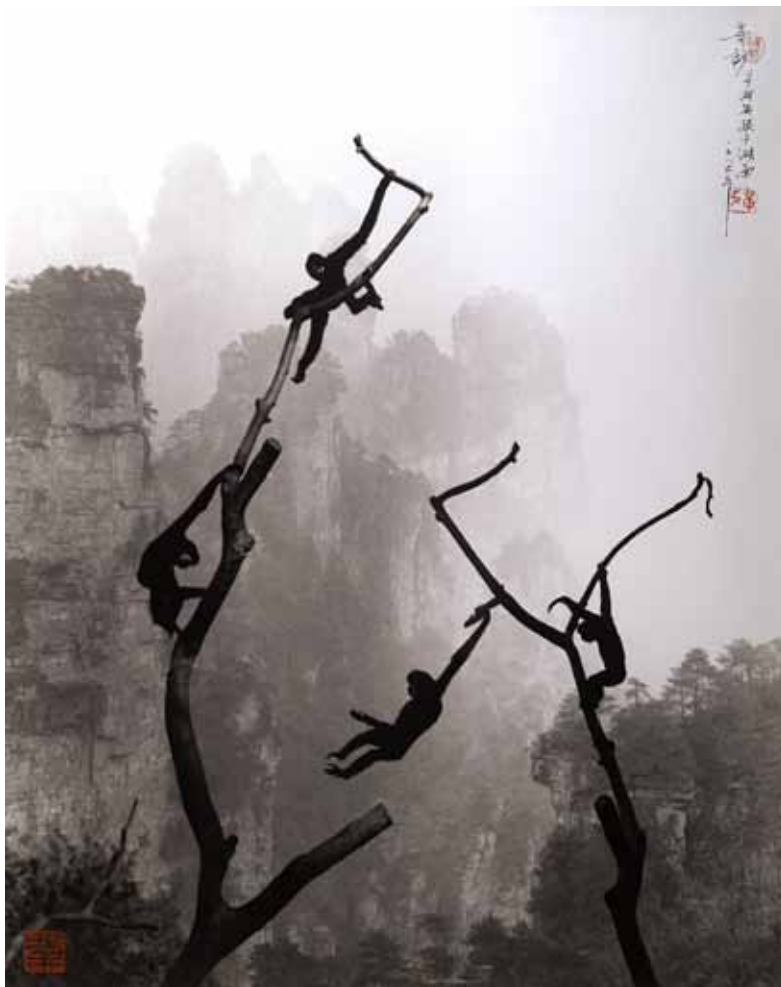
Split-toned gelatin silver print, signed, titled, and dated in pencil on the verso.

14 1/2 x 14 1/2 in

\$5,000 - 7,000

Provenance

Grapestake Gallery, San Francisco.



71

71

DON HONG-OAI (1929-2004)

Gibbons at Play, Tianzi Mountain, 1986

Toned gelatin silver print, signed in Chinese in ink and stamped on the image; signed in Chinese in pencil and red copyright credit stamp on the verso.

20 x 16 in

\$3,000 - 5,000

Provenance

Peter Fetterman Gallery, Santa Monica.

Literature

Silverman, *Dreams of China and Vietnam: Don Hong-Oai*, Photos Gallery, Berkeley, 2007, p. 58.

72

JERRY UELSMANN (BORN 1934)

Untitled (Study), 1976

Gelatin silver print, initialed and dated in pencil on the mount; signed and dated in ink, with the artist's copyright stamp on the verso.

13 1/2 x 9 1/2 in

\$2,000 - 3,000



72

73

ROBERT PARKEHARRISON (BORN 1968)

Tree Symphony, 1997

Gelatin silver print with acrylic paint, gels and varnishes, flush-mounted to artist's wooden frame, signed, titled, dated and numbered 4/4 in pencil on tape affixed to the reverse of the frame.

26 x 21 1/2 in

\$5,000 - 7,000

Provenance

Robert Koch Gallery, San Francisco.

Acquired from the above by the present owner in 1999.

Literature

Robert ParkeHarrison: The Architect's Brother, Twin Palms Publishers, Santa Fe, New Mexico, 2000, unpaginated.



73



74

JOEL-PETER WITKIN (BORN 1939)

Waiting for de Chirico in the Artist's Section of Purgatory, New Mexico, 1994

Toned gelatin silver print with collage, signed, titled, dated and numbered 8/20 in pencil on the verso.

26 1/2 x 29 1/2 in

\$4,000 - 6,000

Provenance

David Floria Gallery, Aspen, Colorado.

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

Literature

Celant, *Joel-Peter Witkin*, Scalo, New York, 1995, pl. 113.



75

JOEL-PETER WITKIN (BORN 1939)

Woman Masturbating on the Moon, New Mexico, 1982

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

14 5/8 x 15 in

\$4,000 - 6,000

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. 30.



76

ROBERT MAPPLETHORPE (1946-1989)

Winter Landscape, 1979

Unique gelatin silver print, flush-mounted (aside from the edition of 10 plus 2 artist's proofs), annotated 'Winter landscape (pillar + tree)' and dated in pencil in an unidentified hand on the mount verso; signed and dated in ink on frame verso.

13 7/8 x 13 7/8in

\$6,000 - 8,000

Provenance

Robert Miller Gallery, New York.

We would like to thank The Robert Mapplethorpe Foundation for confirmation of this work.

77

RAY K. METZKER (1931-2014)

City Whispers, Chicago, 1981

Gelatin silver print, signed, numbered 1/25 and annotated '81 DT-27 Py 2d 22/8' in pencil on the verso.

7 5/8 x 11 7/8in

\$2,000 - 3,000

76



77



78

HIROSHI SUGIMOTO (BORN 1948)

Baltic Sea, Rügen, 1996

Gelatin silver print, blindstamp, title, date and number '16/25 452' in the margin; signed in pencil on the mount.

16 5/8 x 21 3/8 in

\$20,000 - 30,000

Provenance

Galerie Meyer-Ellinger, Frankfurt.

Acquired from the above by the present owner.

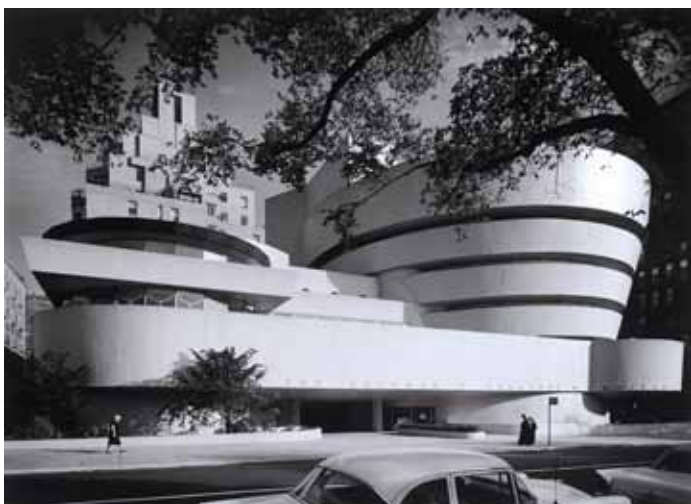
Property of a Private European collector.

Literature

Brougher and Müller-Tamm, *Hiroshi Sugimoto*, Mori Art Museum and Washington, D.C., Hirshhorn Museum and Sculpture Garden, Hatje Cantz Verlag, 2005, p. 140.

'A sea memory, I am quite sure that it's a memory of the sea. Not a cloud in the sky, a sharp-edged horizon, waves surging in endlessly from beyond. When I saw that vista, it was as if something in my infant consciousness awakened from a long dream. I looked around at my hands and feet. And then I seemed to be looking down on myself from above. As if I were there merged into that seascape. My life began from that moment.' (Hiroshi Sugimoto, "Noh such Thing as Time," Hiroshi Sugimoto, *Architecture of Time*, Eckhard Schneider ed., 2002, p.79).





79

EZRA STOLLER (1915-2004)

Modern Architecture, 1939-1981

Concord, MA.: Palm Press, 2004. a portfolio of 12 gelatin silver prints, each signed and numbered 12/50 in pencil on the verso.

each approx. 8 1/4 x 12in or reverse

\$12,000 - 18,000

Provenance

Rena Bransten Gallery, San Francisco.

Literature

Rappaport and Stoller, *Ezra Stoller, Photographer*, Yale University Press, New Haven, 2012, pp. 47, 48, 77, 85, 106, 108, 115, 131, 164.

The plates are as follows:

Finnish Pavilion, Worlds Fair, Alvar Aalto, NYC, 1939

Chamberlain Cottage, Marcel Breuer and Walter Gropius, Wayland, MA., 1941

Manufacturer's Trust Company, NYC, 1954

Notre-Dame-du-Haut Chapel, Le Corbusier, Ronchamp, France, 1955

Seagram Building, NYC, 1958

Solomon R. Guggenheim Museum, Frank Lloyd Wright, NYC, 1959

TWA Terminal, Idlewild Airport, Eero Saarinen, NYC, 1962

Solar Telescope, Myron Goldsmith/SOM, Kitt Peak, Arizona, 1962

Fallingwater, Frank Lloyd Wright, Bear Run, Pennsylvania, 1963

Whitney Museum of American Art, Marcel Breuer, NYC, 1966

Laboratory Building for the Salk Institute, La Jolla, California, 1977

The Athenaeum, Richard Meier, New Harmony, Indiana, 1981



80

80

RINEKE DIJKSTRA (BORN 1959)

Vendas Novas, Portugal, 21-05-2000

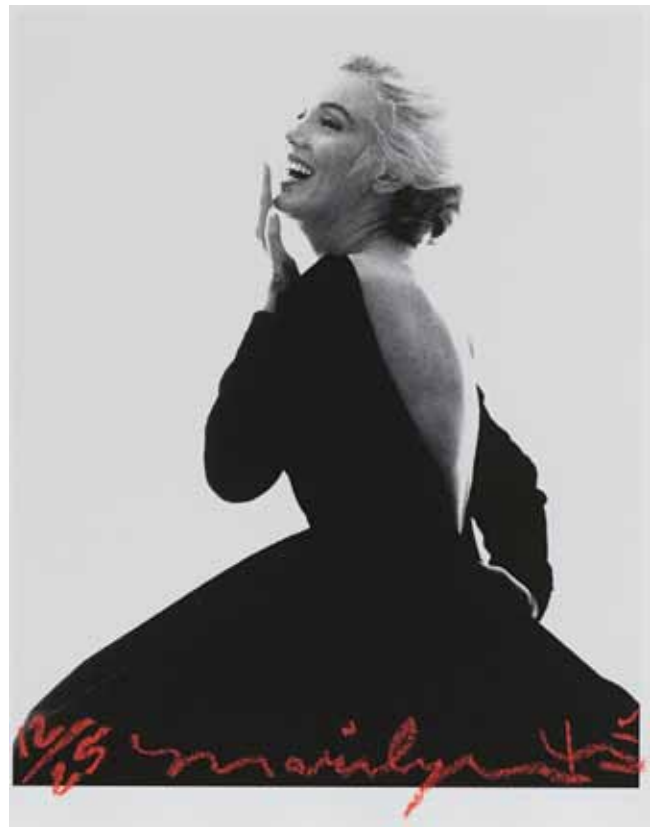
Chromogenic print, signed, titled, dated and numbered 27/40 in pencil on the verso.

25 x 20in

\$8,000 - 12,000

Provenance

Serge Sorokko Gallery, San Francisco.



81

81

BERT STERN (1930-2013)

Marilyn Monroe in black dress, from The Last Sitting for Vogue, 1962

Pigment print, printed 2012, signed and numbered 12/25 in red crayon on the image; signed and dated in red crayon with the photographer's copyright credit stamp on the verso; accompanying the lot is the Certificate of Authenticity.

12 3/4 x 10 3/8in

sheet 19 x 13in

\$3,000 - 5,000

82

BERT STERN (1930-2013)

*Marilyn Monroe, That Famous Smile, from
The Last Sitting, 1962*

Pigment print, printed 2012, signed and
numbered 15/25 in red crayon on the image;
signed and dated in red crayon with the
photographer's copyright credit stamp on the
verso; accompanying the lot is the Certificate
of Authenticity.

12 1/8 x 12 1/8in

sheet sheet 19 x 13in

\$3,000 - 5,000



82

83

LAWRENCE SCHILLER (BORN 1936)

Marilyn Monroe in the Pool, 1962

Digital pigment print, printed c. 2007, signed
and numbered 47/75 in ink in the margin.

25 x 38in

\$3,000 - 4,000



83



84



85

84

LORETTA LUX (BORN 1969)

The Dove, 2006

Cibachrome print, signed, titled, dated and numbered 17/20 in pencil on the verso.

8 5/8 x 13in

\$6,000 - 8,000

Provenance

Yossi Milo Gallery, New York.

85

DAVID LACHAPPELLE (BORN 1964)

Devon Aoki: Fish Stick, 1998

Chromogenic print, signed, dated and numbered 9/30 in ink on the verso.

24 x 20in

\$4,000 - 6,000

Provenance

Staley-Wise Gallery, New York.



86

ANDY WARHOL (1928-1987)

Selected Images of Jerry Hall, Mick Jagger, Keith Richards and Halston, from Studio 54, 1980

Three unique gelatin silver prints, each with the artist's blindstamp in the margin; with date stamped, the 'Andy Warhol Estate' and 'Andy Warhol Foundation for the Visual Arts' stamps on the verso. (3) each approx. 6 1/2 x 8 1/2in

\$7,000 - 10,000





87

MASAO YAMAMOTO (BORN 1957)

Selected Images, from A Box of Ku series and The Nakazora series, 1987-2002

Eight gelatin silver prints, each signed in Japanese and numbered in pencil with the artist's copyright credit stamp on versos, each framed. (8) sizes vary from 2 3/4 x 3 3/4in to 5 7/8 x 4 5/8in

\$4,000 - 6,000

Provenance

Yancey Richardson Gallery, New York.

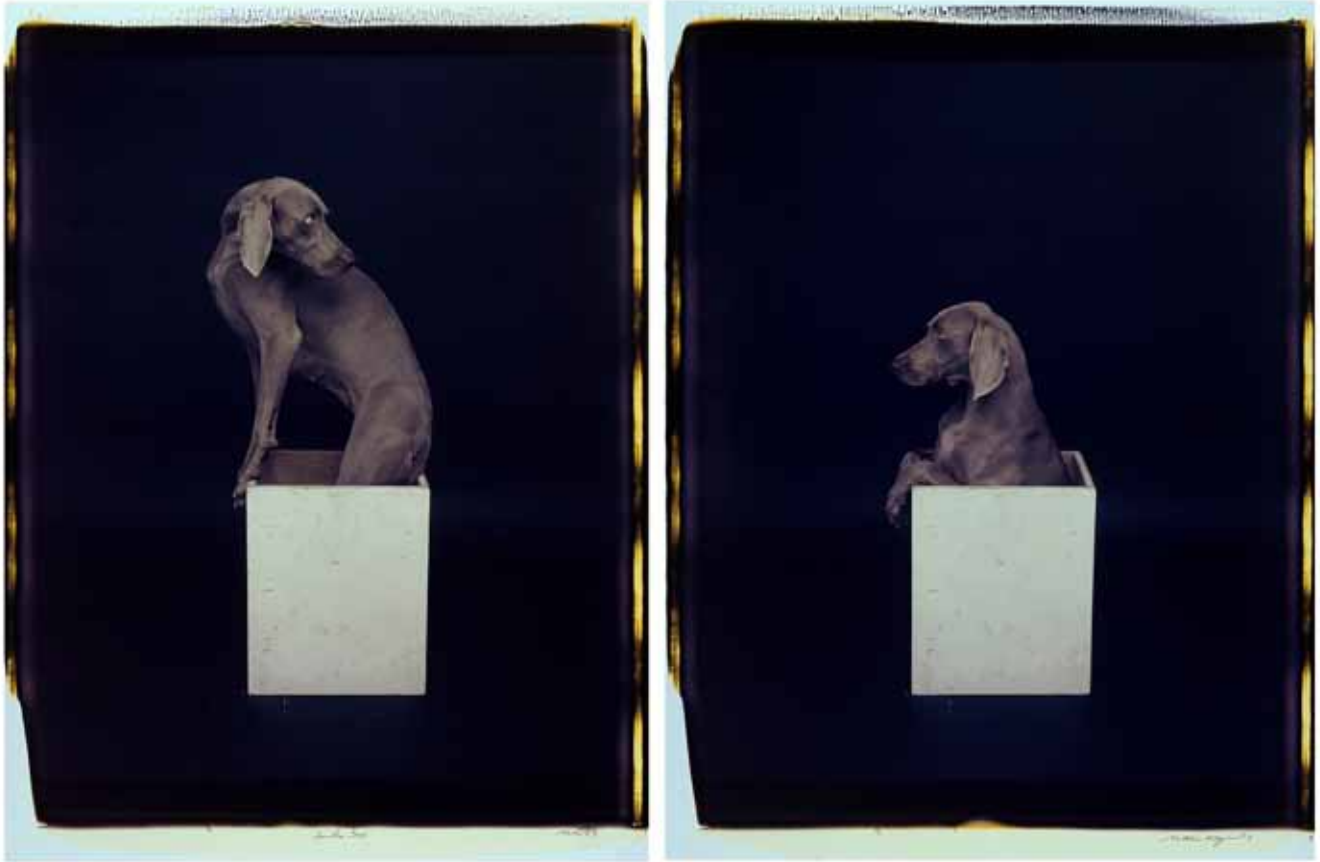
Acquired from the above by the present owner.

Exhibited

Tucson, Etherton Gallery, *Poetics of Light: Kate Breakey, Masao Yamamoto, James Hajicek and Carol Panaro-Smith*, 1 December 2009-27 February 2010 (another from the edition exhibited).

The plates are as follows:

- Untitled #81, from A Box of Ku, 1987*
- Untitled #191, from A Box of Ku, 1990*
- Untitled #848, from Nakazora, n.d.*
- Untitled #1041, from Nakazora, 2002*
- Untitled #1160, from Nakazora, n.d.*
- Untitled #1189, from Nakazora, n.d.*
- Untitled #1200, from Nakazora, n.d.*
- Untitled #1213, from Nakazora, n.d.*



88

WILLIAM WEGMAN (BORN 1943)

In the Box, 1987

A diptych of unique large-format Polaroid Polacolor prints, each signed, titled and dated in ink in the margin.

27 1/2 x 21 1/4 in each

\$6,000 - 10,000

Provenance

Ruth Silverman Gallery, New York.

Acquired from the above by the present owner in 1987.

Exhibited

Kunstmuseum, Lucerne, *William Wegman: Paintings, Drawings, Photographs, Videotapes*, 5 May-17 June 1990, and traveling to 6 other venues through 1992.

Literature

William Wegman: Paintings, Drawings, Photographs, Videotapes, Harry Abrams, New York, 1990, p. 108-109, front and back covers (this diptych).

89

ADAM FUSS (BORN 1961)

Untitled, from My Ghost Series, 2000
Gelatin silver print after a photogram, signed,
dated and numbered 26/40 in white crayon
on mount verso.
19 3/4 x 23 5/8 in
\$3,000 - 5,000

Provenance

Serge Sorokko Gallery, San Francisco



89

90

HELMUT NEWTON (1920-2004)

Sumo, 1999
Oversized photography book published by
Taschen, Monte Carlo, 1999, with original metal
stand designed by Philippe Starck, signed in
blue crayon on the title page, stamp numbered
03223 of 10,000, the stand embossed
'STARCK' and 'HELMUT NEWTON.'
Book: 27 7/8 x 20 1/2 x 3 1/4 in.; Stand: 30 x
22 x 22 in
\$6,000 - 8,000



90



91

SHIRIN NESHAT (BORN 1957)

Couple at Intersection, from *Fervor* series, 2000

Three-part gelatin silver prints, each signed, titled, dated and numbered 7/10 in pencil on the verso of each.

17 7/8 x 22 1/4 in each

\$20,000 - 30,000

Provenance

Barbara Gladstone Gallery, New York.

Property of a Private European collector.

Literature

Babaie, *Shirin Neshat*, exh. cat., Detroit Institute of Arts, 2013, p. 84.

Tedesco, ed., *Shirin Neshat*, Milan, 2001, pp. 66-67.

Shirin Neshat, exh. cat., Serpentine Gallery, 2000, p. 27.

Shirin Neshat: Two Installations, exh. cat., Wexner Center of Arts, Columbus, 2000, pp. 38-39.

Neshat's earliest works explore gender in relation to Islamic fundamentalism and militancy in Iran in photographic series, such as the *Unveiling* (1993) and *Women of Allah* (1993-97). Her succeeding video works deviated from overtly political criticism in favor of more prosaic imagery and themes. In 2000, *Fervor* became the third film of the Trilogy, following previous installments *Turbulent* (1998) and *Rapture* (1999). Unlike the first two films, the screens in *Fervor* were paired next to one another and images were allowed to overlap, blurring boundaries and invading the space of the other. Neshat parallels male and female sexuality with side-by-side images, but delineates gender boundaries with the separation of screens. In this triptych of prints, created in tandem with the video, Neshat seems not only to highlight the frustration and helplessness of Iranian women in this paradigm, but also to demonstrate how the negative view of love within the revolutionary culture affects the natural human feeling.



92

SHIRIN NESHAT (BORN 1957)

On Guard, 1997

Gelatin silver print with pen and ink, signed, titled, dated and numbered 3/10 in ink on the label on the reverse of the frame.

8 7/8 x 13 3/4 in

\$10,000 - 15,000

Provenance

Lumen Travo, Amsterdam.

Property of a Private European collector.

On Guard is part of a series of photographs entitled *Unveiling*. In this image of her hands clasping a microphone, the text forms a veil-like screen over her skin. *On Guard* exemplifies the dichotomies that have shaped contemporary Iranian society: man and woman, communication and silence, and freedom and oppression.



93

THOMAS STRUTH (BORN 1954)

São Francisco de Xavier, 2001

Chromogenic print, printed 2003, signed, titled, dated and numbered 28/40 (plus 12 artist's proofs) in pencil on the verso.

18 1/4 x 23 1/2 in

\$5,000 - 7,000

Provenance

Serge Sorokko Gallery, San Francisco.



94

ANDRES SERRANO (BORN 1950)

Precious Blood, 1989

Cibachrome print, mounted to plexiglas, signed, titled and numbered 1/10 in ink on the verso.

40 x 27 1/2in

\$10,000 - 15,000

Provenance

Stux Gallery, New York.

Property of a Private European collector.



95



96

95

HARRY CALLAHAN (1912-1999)

Morocco, 1981

Dye transfer print, signed in pencil in the margin; numbered 4/12 and annotated 'HC- 9353-C' in pencil on the verso.

9 1/2 x 14 3/8in

\$2,000 - 3,000

Literature

Keith F. Davis, *Harry Callahan: New Color, Photographs 1978 - 1988*, Kansas City 1988, ill. p. 44 and cover illustration.

96

STEPHEN SHORE (BORN 1947)

Palm Beach Mall, West Palm Beach, Florida, November 8, 1977

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

7 3/4 x 9 3/4in

\$10,000 - 15,000

Provenance

Property from a Private Collection, Los Angeles, California.

Literature

Stephen Shore, Uncommon Places: The Complete Works, Aperture, New York, 2004, p. 140.



97



98

97

THOMAS STRUTH (BORN 1954)

Museo del Prado, Room 12, Madrid, 2005

Chromogenic print, printed 2009, signed, tiled, dated and numbered 9/100 in pencil on the verso.

8 1/8 x 10 7/8 in

\$2,000 - 2,500

98

CANDIDA HÖFER (BORN 1944)

Teatro Colón Buenos Aires, 2006

Chromogenic print, printed 2008, signed in ink with typed title, date and numbered 10/40 on label affixed to verso.

16 1/8 x 21 3/8 in

\$5,000 - 6,000

Provenance

Serge Sorroko Gallery, San Francisco.



99

NAN GOLDIN (BORN 1953)

Mash naked at the Bar Rouge, Tokyo, 1998

Cibachrome print, signed, titled, dated and numbered 4/15 in ink on the verso.

24 x 16 3/4in

\$6,000 - 8,000

Provenance

Property of a Private European collector.

100

NAN GOLDIN (BORN 1953)

Joey at Spaghetteria, New York City, 1990

Cibachrome print, signed, titled, dated and numbered 1/25 in ink on the verso.

18 x 26in

\$4,000 - 6,000

Provenance

Galerie Stelling, Leiden.

Property of a Private European collector.

99



100



101

ANNIE LEIBOVITZ (BORN 1949)

Meryl Streep, New York City, 1981

Dye destruction print, signed, titled, dated and numbered 28/40 in ink in the margin.

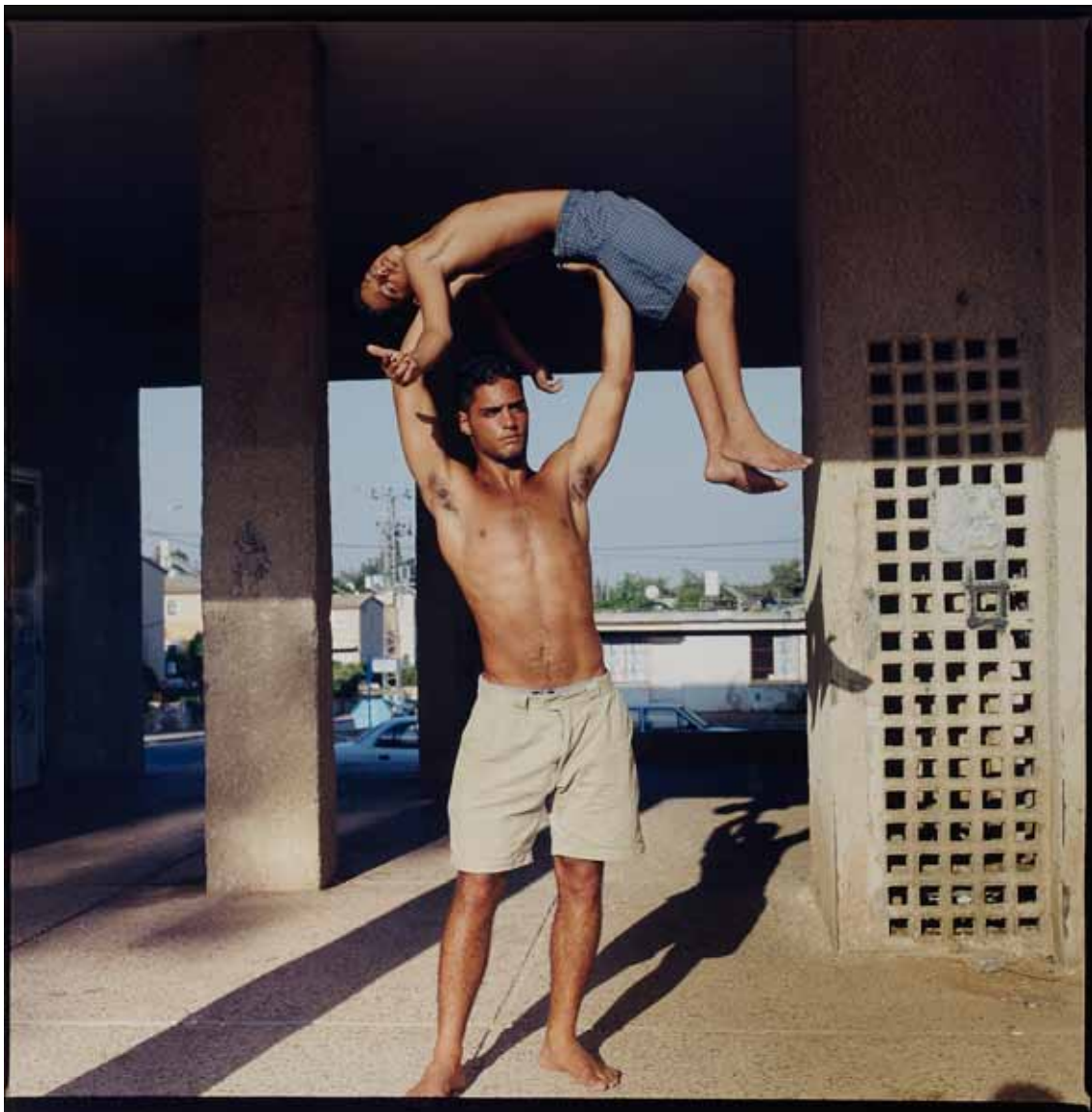
11 3/4 x 11 3/4 in

\$7,000 - 9,000

Literature

Photographs: Annie Leibovitz, Pantheon, New York, 1983, cover and unpaginated.

Rolling Stone, 15 October 1981, cover.



102

ADI NES (BORN 1966)

Untitled, 2000

Chromogenic print, signed in ink, titled, and numbered 6/10 on a label affixed to the reverse of the frame.

39 1/2 x 39 1/2in

\$6,000 - 8,000

Provenance

Jack Shainman Gallery, New York.

Acquired from the above by the present owner in 2004.



103

GREGORY CREWDSON (BORN 1962)

Untitled (Pregnant Woman/Pool), 1999, from *Twilight Series*, 1998-2002

Digital chromogenic print flush-mounted to aluminum, signed in ink, printed title, date and numbered 'AP 3/3' on a gallery label affixed to the mount verso; one from an edition of 10, plus 3 artist's proofs.

48 3/8 x 60 1/4 in

\$15,000 - 25,000

Provenance

Collection of Gregory Crewdson.

Acquired from the above by the present owner.

Literature.

Moody, *Twilight: Photographs by Gregory Crewdson*, Harry N. Abrams, New York, 2002, pl. 18.



104

SEAN SCULLY (BORN 1946)

Pueblo Dzibalchen #6, #8, #9, #12, 2002

Four chromogenic prints, each initialed and numbered 7/8 in ink on the verso. (4)

17 3/8 x 23in each

\$4,000 - 6,000



105

DAVID HOCKNEY (BORN 1937)

The Steering Wheel, 1982

Chromogenic photocollage prints mounted on gray board, signed, titled, dated and numbered '5' in ink on the mount; one from an edition of 20.

30 x 35 7/8 in

\$7,000 - 10,000

Literature

Knopf, *Camera Works: David Hockney*, p. 22, fig. 31.

Hockney on Photography, p. 63.



106

OLAFUR ELIASSON (BORN 1967)

Islandsserien, from Iceland Series, 1997

Chromogenic print, signed, dated and numbered '1/1' in ink on the verso.

23 1/2 x 35in

\$7,000 - 9,000

Provenance

Tanya Bonakdar Gallery, New York.

Property of a Private European collector.



107

ERNST HAAS (1921-1986)

Route 66, Albuquerque, New Mexico, USA, from In America series, 1969

Large-format digital chromogenic print, printed 2015, signed, titled, dated and numbered 36/50 by Alexander Haas, the artist's son, in ink on a studio label affixed to the verso of the mount.

22 3/4 x 34in

\$8,000 - 10,000

Provenance

Acquired directly from the Estate of Ernst Haas.

Literature

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

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

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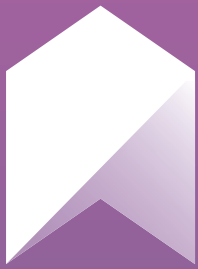
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