

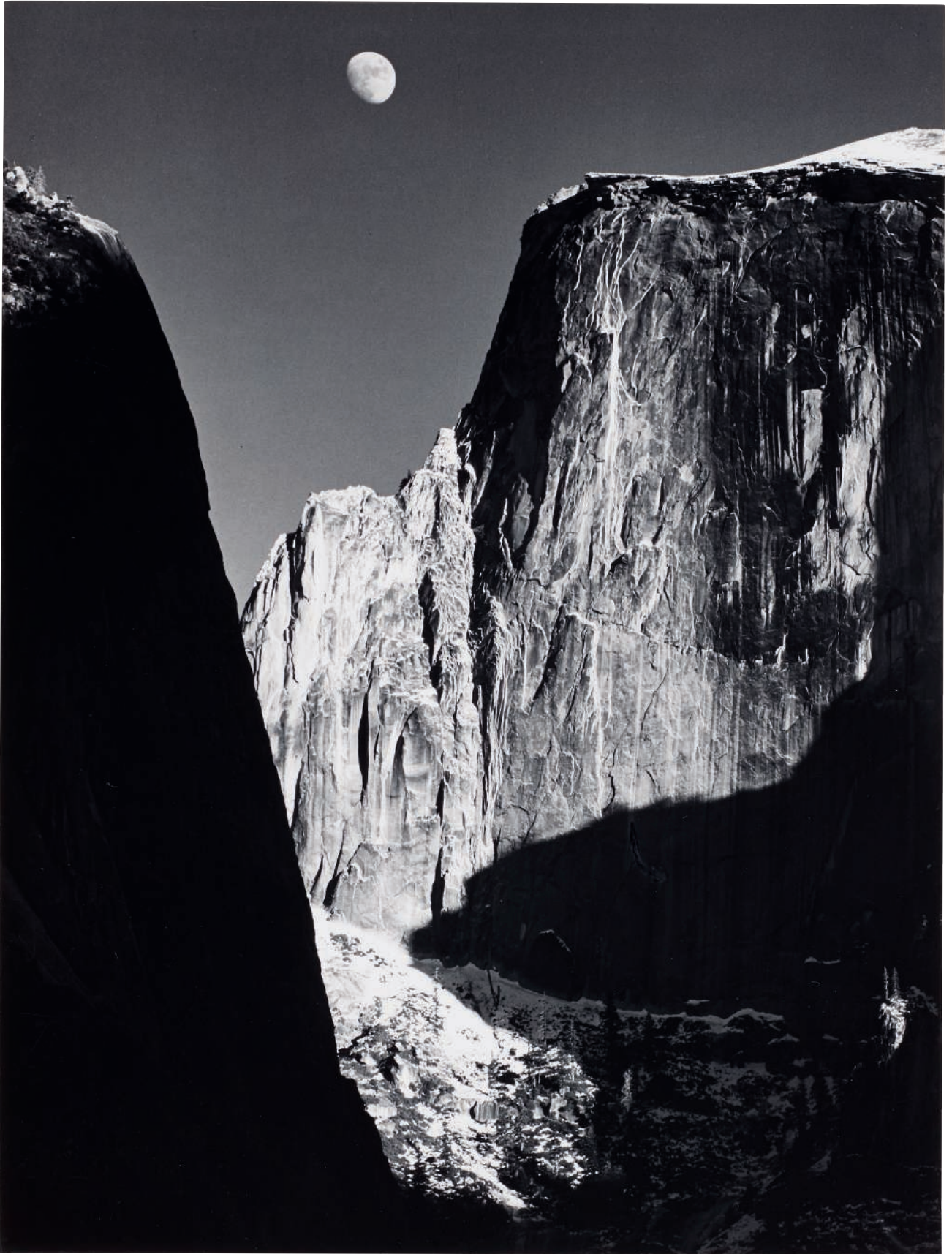


ANSEL ADAMS AND THE AMERICAN WEST

Photographs from the Center for Creative Photography

NEW YORK | 10 DECEMBER 2019

CHRISTIE'S



ANSEL ADAMS AND
THE AMERICAN WEST

*Photographs from the Center for Creative Photography
Sold to Establish a New Acquisition Endowment in Order to
Diversify the Permanent Collection*

AUCTION: TUESDAY 10 DECEMBER 2019 AT 2.00 PM

ENQUIRIES



Darius Himes
INTERNATIONAL HEAD
OF DEPARTMENT
+1 212 636 2324
dhimes@christies.com



Shlomi Rabi
HEAD OF DEPARTMENT,
AMERICAS
+1 212 636 2447
srabi@christies.com



Rebecca Jones
JUNIOR SPECIALIST
+1 212 636 2567
rjones@christies.com



Elodie Morel
HEAD OF DEPARTMENT,
EUROPE
+33 140 768 416
emorel@christies.com



Jude Hull
SPECIALIST
+44 207 389 2315
jhull@christies.com



Fannie Bourgeois
ASSOCIATE SPECIALIST
+33 140 768 441
fbourgeois@christies.com



Natalie Brashear
CATALOGUER
+1 212 636 2052
nbrashear@christies.com



Philippe Garner
CONSULTANT



Matthieu Humery
CONSULTANT

INTERNATIONAL DEPARTMENT PHOTOGRAPHS

INTERNATIONAL HEAD OF DEPARTMENT

Darius Himes

CONSULTANTS

Philippe Garner
Matthieu Humery

WORLDWIDE

LONDON

Jude Hull
+44 (0) 207 389 2315

NEW YORK

Shlomi Rabi
Rebecca Jones
Natalie Brashear
Lilly Robicsek
+1 212 636 2330

PARIS

Elodie Morel
Fannie Bourgeois
+33 (1) 40 76 84 16

SALE COORDINATOR

Francesca Richman
+1 212 484 4813
frichman@christies.com

GLOBAL MANAGING DIRECTOR

Marcus Fox
+1 212 468 7149
mfox@christies.com

REGIONAL MANAGING DIRECTOR

Cara Walsh
+1 212 484 4849
cwalsh@christies.com

BUSINESS DIRECTOR

Danielle Mosse
+1 212 636 2110
dmosse@christies.com

BUSINESS MANAGER

Nicole Sales
+1 212 636 2128
nsales@christies.com

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

POST-SALE SERVICES

John Villa
Tel: +1 212 636 2650
Post-Sale Coordinator

Payment, Shipping and Collection

Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

ANSEL ADAMS AND THE AMERICAN WEST

*Photographs from the Center for Creative Photography
Sold to Establish a New Acquisition Endowment in Order to
Diversify the Permanent Collection*

FRONT COVER:

Lot 3, *Clearing Winter Storm, Yosemite Valley, California* © The Ansel Adams Publishing Rights Trust

TITLE PAGE:

Lot 11, *Moon and Half Dome, Yosemite National Park, California* © The Ansel Adams Publishing Rights Trust

INSIDE BACK COVER:

Lot 66, *Sand Dunes, Oceano, California* (detail) © The Ansel Adams Publishing Rights Trust

BACK COVER:

Lot 45, *Aspens, New Mexico* © The Ansel Adams Publishing Rights Trust

Photographs and materials authored by Ansel Adams are © The Ansel Adams Publishing Rights Trust

AUCTION

Tuesday 10 December 2019
at 2.00 pm (Lots 1-86)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	6 December	10.00 am - 5.00 pm
Saturday	7 December	10.00 am - 5.00 pm
Sunday	8 December	1.00 pm - 5.00 pm
Monday	9 December	10.00 am - 5.00 pm

AUCTIONEER

Richard Nelson (#1184056)

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the lot has been sent offsite.

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

9/10/18

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ANSEL-19148**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at **christies.com**

CHRISTIE'S

24/10/2019



THE UNIVERSITY OF ARIZONA



For over forty years the Center has been preserving and celebrating the legacy of Ansel Adams. In the Center's early years, a selection of works was set aside, separate from those prints intended for the collection, with the specific intent that the institution use them to expand the Center's holdings. We now have an opportunity to generate funds that fulfill Adams's goals for the institution and introduce his original prints to a new generation.

In 1975, then University of Arizona president Dr. John P. Schaefer and Ansel Adams founded the Center for Creative Photography, and Adams stayed engaged with it throughout the rest of his life. Adams not only gave his archive and the definitive representation of his vast body of work; the resources he offered also included his own personal collection of photographs that spanned the history of the medium, and established the Ansel Adams Endowment which provides operational support that continues to fund the health and growth of the institution. I am so grateful for his forethought and his understanding of what is required to make the Center strong now and into the future.

In 2018, we evaluated the collection, and recognized that it requires more diverse perspectives and new voices. Our aim with the Center's holdings is to reflect the dynamic medium of photography and work to capture an evolving 21st century field. For us this became a mandate and an opportunity to realize Ansel Adams's vision for the prints he had left to expand the collection. We are proud to announce that the funds from the sale will establish a new acquisitions endowment and usher the Center into a new era.

ANNE BRECKENRIDGE BARRETT

Associate Vice President for the Arts, University of Arizona
Director, Center for Creative Photography

Over the two decades that I have been studying Ansel Adams, I have been inspired by his deep commitment to the medium of photography and his investment in creating a place for its meaningful exploration. With his co-creation of the Center for Creative Photography, he imagined a permanent location where audiences could discover photography's history and contemporary issues. He reveled in the dynamic and ever changing nature of photography's technology and transmission and was excited by experimentation. With the establishment of this acquisitions endowment, the Center is empowered to create the lively and contemporary exhibitions that Adams imagined for the institution.

This group of prints by Adams includes a range of subjects and locales and will benefit the institution he co-founded. I am proud to know we are honoring Adams's legacy extending his goals for the Center with this sale.

DR. REBECCA SENF

Chief Curator, Center for Creative Photography
Author of the forthcoming *Making a Photographer: The Early Work of Ansel Adams* (Yale University Press and Center for Creative Photography, 2020)



TOP:

Ray Manley, Frederick Sommer, Ansel Adams, Harold Jones, Wynn Bullock, and Harry Callahan at opening exhibition of the CCP, 1975, CCP Archive

RIGHT:

Ray Manley, Dr. John P. Schaefer and Ansel Adams at opening exhibition of the CCP, 1975, CCP Archive



Ansel Adams and the Founding of the Center

The Center for Creative Photography is the product of the vision of one of the medium's greatest masters, Ansel Adams (1902-1984), ... and my conviction as university president, that photography is a key element of the art and literature of our times. During the opening of a one-man exhibition of Ansel's photographs at the University of Arizona's Museum of Art, I ventured to ask him if he would be interested in placing the archives of his work at the University. Ansel, though somewhat surprised by the direct nature of my suggestion, responded by saying that he was not interested in having his work stand as an isolated collection. If, however, the University were willing to think in broader terms and include the works of many other photographers, he would be interested in exploring the possibilities. What followed was an invitation to visit him at his home in Carmel.

Conversations with Ansel in December 1974 were a revelation as he shared his own history in photography, in conservation, in writing and teaching with me. I, in turn, put forth ideas about what I believed the University was and could become, and why photography deserved the serious attention of students and scholars alike. We spoke of archives, teaching programs, seminars, visiting scholars, collecting and preservation, publication, the creation of exhibitions; over the course of days the concept of the Center for Creative Photography was born.

With invaluable input from William A. Turnage, Beaumont Newhall, David Laird (University Librarian), and Harold Jones, the initial concept of the Center was refined and expanded. Harry Callahan, Wynn Bullock, Frederick Sommer, and Aaron Siskind joined with Ansel to found the first archives of the Center. W. Eugene Smith soon joined the University's faculty. Paul Strand contributed much of his work, and the archive of Edward Weston was later added to the growing collections.

Within a year the Center became an international presence in the field of photography. It remains an active "work in progress," awaiting its next photograph, a key letter, significant memorabilia, a run of magazines, a rare book—all of which are vital to a living and growing archive.

Ansel was a dreamer and a visionary, but unlike so many others, his ideas guided his actions and his actions led to accomplishments. His advocacy of photography defined it as an art form with apologies due to no one. His writings and the examples of his own work dominated modern photography and shaped much of the medium as we know it. Ansel's images of "wilderness" became a symbol and a motivating force in the conservation movement. His dedication to quality led to a revolution in the reproduction of images in photographic books. The images of Manzanar, an internment camp for Japanese Americans, were a reflection of his social conscience. With the exception of Stieglitz, no artist has done more to move photography into the forefront of galleries and museums.

Ansel was a caring human being and a delight to be with. His sense of humor, charm, intelligence, and sensitivity were manifest in his work and life. Without him the Center would have been little more than a fond wish.

—
John Schaefer
President
University of Arizona



1

ANSEL ADAMS (1902–1984)

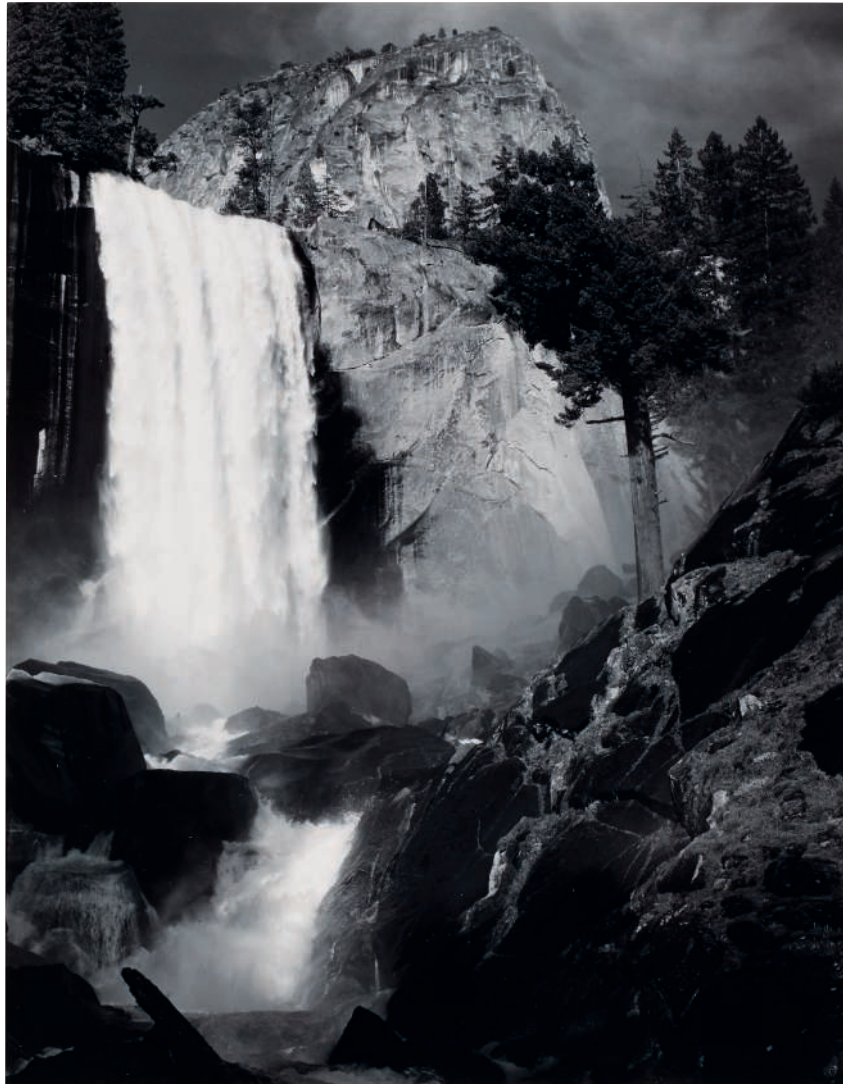
Grass and Pool, Tuolumne Meadows, Yosemite National Park, California, c. 1935

gelatin silver print, mounted on board, printed probably 1950-1962
signed in pencil (mount, recto); titled in ink in photographer's Carmel credit
stamp [BMFA Stamp 4], and with Center for Creative Photography and
AAPRT stamps (mount, verso)
image/sheet: 7½ x 9¼ in. (18 x 23.5 cm.)
mount: 14 x 18 in. (35.6 x 44.5 cm.)

\$8,000-12,000

LITERATURE:

Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, p. 167.
John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co., New York, 1998, III, pl. 11.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown and Co., Boston, 2001, pl. 12.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, frontispiece.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 112.
Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, p. 84.



2

ANSEL ADAMS (1902–1984)

Vernal Fall, Yosemite Valley, California, c. 1948

gelatin silver print, mounted on board, printed probably 1963-1973
signed in ink (mount, recto); stamped photographer's Carmel credit
[BMFA Stamp 7] and with Center for Creative Photography & AAPRT
stamps (mount, verso)

image/sheet: 10 $\frac{3}{4}$ x 8 $\frac{3}{8}$ in. (27.3 x 21.3 cm.)

mount: 18 x 13 $\frac{7}{8}$ in. (45.6 x 35.2 cm.)

\$10,000-15,000

LITERATURE:

Ansel & Virginia Adams, *Illustrated Guide to Yosemite*, Sierra Club,
San Francisco, 1963, n.p.

Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co.,
New York, 1992, pl. 108.

Andrea G. Stillman (ed.), *Yosemite: Ansel Adams*, Little Brown and Co.,
New York, 1995, p. 46.

Andrea G. Stillman (ed.), *Ansel Adams In The National Parks*, Little, Brown
and Co., New York, 2010, p. 283.

‘While living in Yosemite, I had great opportunity to follow the light and storms, hoping always to encounter exciting situations. There were hundreds of spectacular weather events over the years, but the opportunities to photograph them were limited to accidents of time and place. *Clearing Winter Storm* came about on an early December day. The storm was first of heavy rain, which turned to snow and began to clear about noon. I drove to a place called Inspiration Point, which commands a marvelous vista of Yosemite Valley. Rapidly changing conditions such as this one can create decision problems for the photographer. A moment of beauty is revealed and photographed; clouds, snow or rain then obscure the scene, only to clear in a different way with another inviting prospect.’

ANSEL ADAMS, EXAMPLES: THE MAKING OF 40 PHOTOGRAPHS, LITTLE, BROWN AND CO., NEW YORK, 1989, P. 103.

3

ANSEL ADAMS (1902–1984)

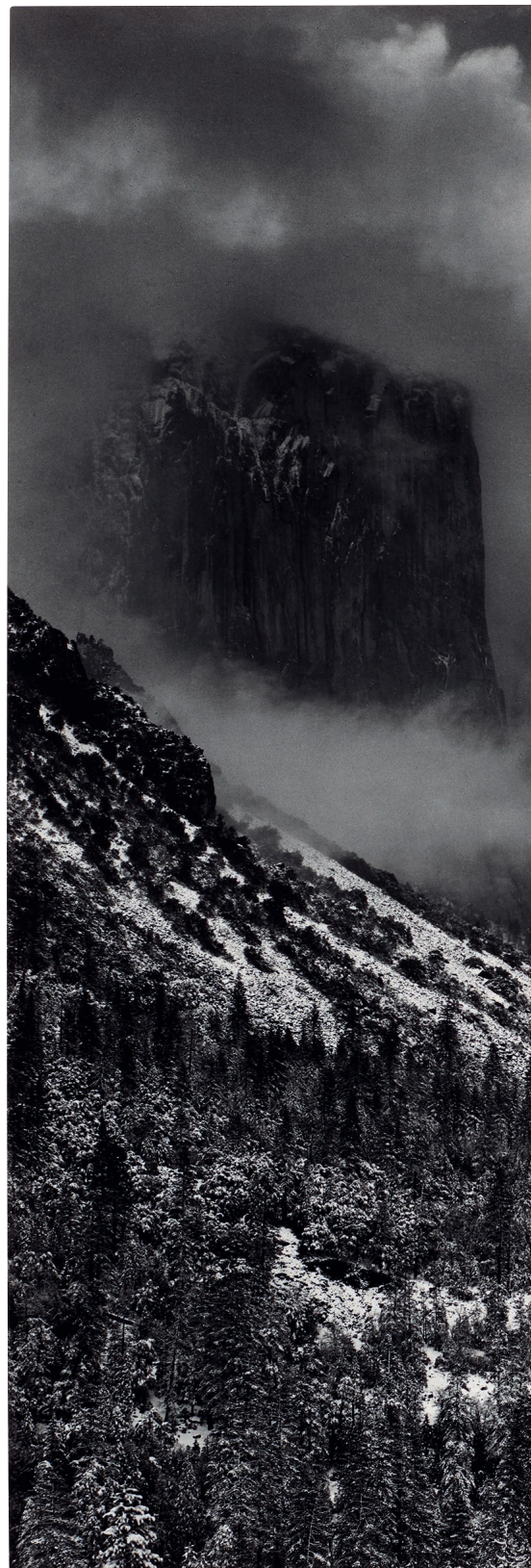
Clearing Winter Storm, Yosemite Valley, California, 1938

gelatin silver print, mounted on board, printed 1978-1984
titled in ink in photographer's Carmel credit stamp [BMFA Stamp I], with
Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 15½ x 19½ in. (39.4 x 48.6 cm.)
mount: 21⅞ x 27⅞ in. (55.5 x 70.7 cm.)

\$30,000-50,000

LITERATURE:

Ansel Adams & Nancy Newhall, *This is the American Earth*, Little, Brown and Co., Boston, 1960, p. 85.
Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, pp. 88-89.
Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 243.
Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown and Co., Boston, 1988, p. 369.
Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co., New York, 1992, cover and frontispiece.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown and Co., Boston, 2001, pl. 89.
Anne Hammond, *Ansel Adams: Divine Performance*, Yale University Press, New Haven, 2002, fig. 5.5, p. 120.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 57, p. 90.





4

ANSEL ADAMS (1902–1984)

Seven images drawn from Parmelian Prints of the High Sierras, 1927

seven gelatin silver prints; each signed 'A.E. Adams' in pencil with letterpress title (margin); each image approximately 6 x 8 in. (15.2 x 20.4 cm.) or inverse; each sheet approximately 10 x 12 in. (25.4 x 30.5 cm.) or inverse; six with paper wrapper with printed title.

\$5,000-7,000

The prints are as follows:

The Abode of Snow, c. 1923

From Glacier Point, c. 1923

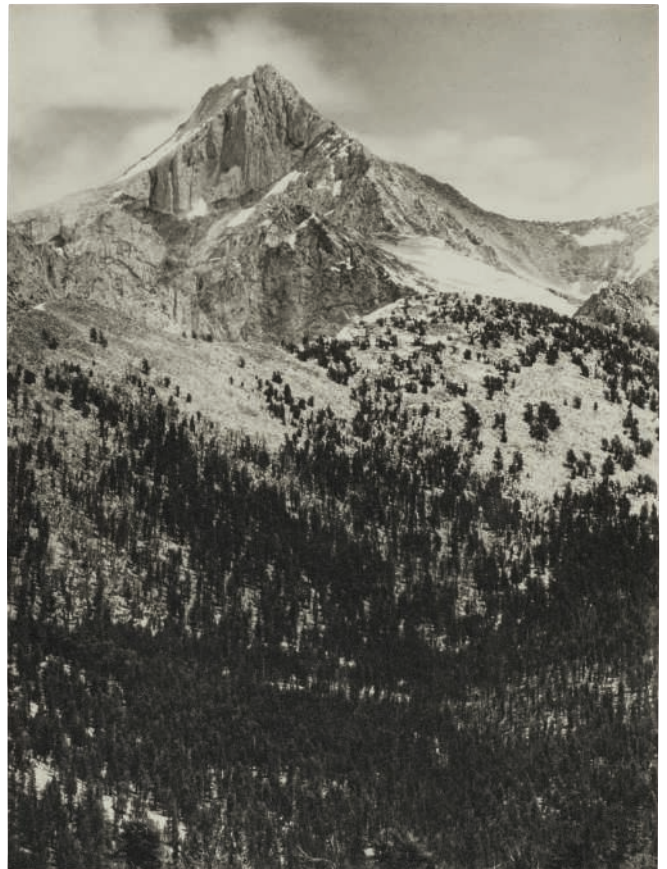
Mount Clarence King, 1924

Marion Lake, c. 1925

Kearsarge Pinnacles, c. 1925

Lower Paradise Valley, c. 1925

East Vidette, c. 1925







5

Adams wrote the following in a letter to Cedric Wright on June 10, 1937:

‘A strange thing happened to me today. I saw a big thundercloud move down over Half Dome, and it was so big and clear and brilliant that it made me see so many things that were drifting around inside of me; things that related to those who are loved and those who are real friends.’

THE ABOVE LETTER AS PUBLISHED IN: ANDREA STILLMAN, *ANSEL ADAMS: LETTERS AND IMAGES 1916-1984*, LITTLE, BROWN AND CO., BOSTON, 1988, P. 95.



6

5

ANSEL ADAMS (1902–1984)

Half Dome, Thunder Cloud, Yosemite National Park, California, c. 1956

gelatin silver print, mounted on board, printed c. 1960
signed in pencil (mount, recto); with Center for Creative
Photography & AAPRT stamps (mount, verso)
image/sheet: 9½ x 6⅝ in. (24.1 x 16.8 cm.)
mount: 17⅞ x 14 in. (45.3 x 35.5 cm.)

\$6,000-8,000

6

ANSEL ADAMS (1902–1984)

Forest, Winter, Yosemite Valley, California, 1933

gelatin silver print, mounted on board, printed probably 1963-1973
signed in ink (mount, recto); titled in ink in photographer's Carmel credit stamp
[BMFA Stamp 7] and with Center for Creative Photography & AAPRT stamps
(mount, verso)
image/sheet: 11⅞ x 8⅞ in. (28.3 x 21.7 cm.)
mount: 18 x 14 in. (45.7 x 35.6 cm.)

\$8,000-12,000

Adams wrote the following in a letter to Olive and Charles Adams and Mary Bray on April, 18, 1920:

‘At present Half Dome looks like a volcano, and little swirls and eddies of snow dust are quite numerous on the cliffs of Glacier Point. I am going to attempt to photograph these snow clouds tomorrow and I do hope they will be successful...I consider myself lucky to be here with the snow. Never saw anything like it before.’

THE ABOVE LETTER AS PUBLISHED IN: ANDREA STILLMAN, *ANSEL ADAMS: LETTERS AND IMAGES 1916-1984*, LITTLE, BROWN AND CO., BOSTON, 1988, P. 4.

7

ANSEL ADAMS (1902–1984)

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

gelatin silver print, mounted on board, printed 1970s
with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 15½ x 19½ in. (39.3 x 49.5 cm.)
mount: 22⅞ x 28⅞ in. (58 x 73.2 cm.)

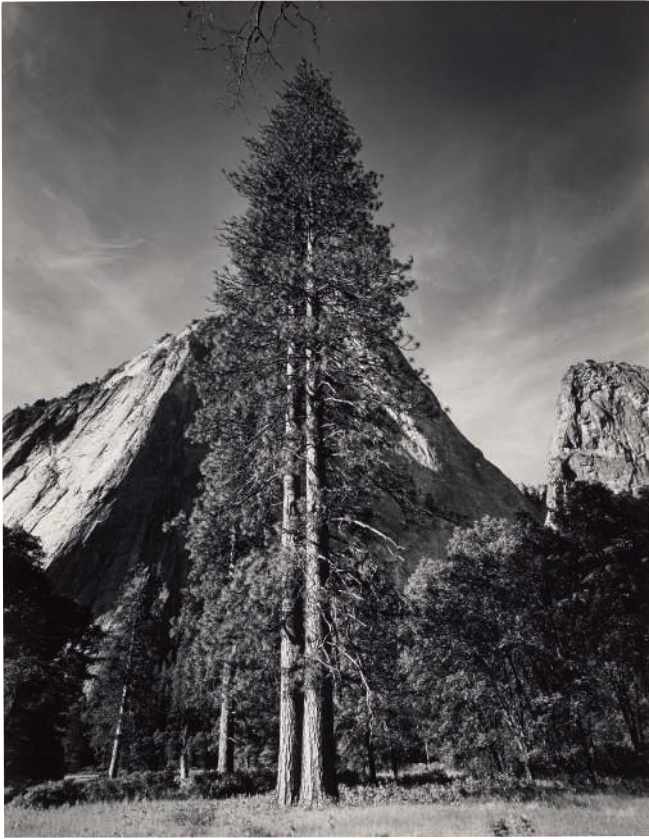
\$10,000-15,000

LITERATURE:

Ansel Adams & Nancy Newhall, *This is the American Earth*, Little, Brown and Co., Boston, 1960, n.p.
Ansel Adams, Mary Street Alinder and Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown and Co., Boston, 1988, p. 239.
Andrea G. Stillman (ed.), *Yosemite: Ansel Adams*, Little Brown and Co., New York, 1995, p. 63.
John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co., New York, 1998, VII, pl. 9.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 357.
Andrea G. Stillman (ed.), *Ansel Adams In The National Parks*, Little, Brown and Co., New York, 2010, p. 104.
Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, pp. 205, 215.







8

8

ANSEL ADAMS (1902–1984)

Trees and Cliffs, Yosemite Valley, California, 1954

gelatin silver print, mounted on board, printed c. 1960
 signed in pencil (mount, recto); titled in pencil and with Center for
 Creative Photography & AAPRT stamps (mount, recto)
 image/sheet: 9 $\frac{3}{8}$ x 7 $\frac{3}{8}$ in. (23.8 x 18.6 cm.)
 mount: 18 x 14 in. (45.7 x 35.5 cm.)

\$6,000-8,000

LITERATURE:

John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co.,
 New York, 1998, III, pl. 15.
 Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown
 and Co., New York, 2007, p. 360.



9

9

ANSEL ADAMS (1902–1984)

Fern Spring, Late Evening, Yosemite Valley, California, c. 1962

gelatin silver print, mounted on board, printed probably 1960s
 signed in ink (mount, recto); stamped photographer's Carmel credit
 [BMFA Stamp 5], titled, numbered '4-C-484' and inscribed 'Enlarged
 from a Polaroid Land Film Type 55 P/N Negative' in ink, and also with
 Philadelphia Museum of Fine Arts, Center for Creative Photography &
 AAPRT stamps (mount, verso)
 image/sheet: 19 $\frac{1}{2}$ x 15 $\frac{1}{8}$ in. (49.6 x 38.4 cm.)
 mount: 27 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (70.7 x 55.5 cm.)

\$10,000-15,000

LITERATURE:

Ansel Adams & Edwin H. Land, *Singular Images*, Little, Brown and Co.,
 New York, 1974, p. 48.
 Andrea G. Stillman (ed.), *Yosemite: Ansel Adams*, Little Brown and Co.,
 New York, 1995, p. 47.
 Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown
 and Co., New York, 2007, p. 380.



10

ANSEL ADAMS (1902–1984)

High Sierra, Winter, near Big Pine, Inyo County, California, c. 1949

gelatin silver print, mounted on board, printed probably early 1950s
signed in pencil (mount, recto); titled on affixed photographer's label
[BMFA Label 5] and with Center for Creative Photography & AAPRT stamps
(mount, verso)

image/sheet: 7 $\frac{3}{8}$ x 9 $\frac{1}{4}$ in. (18.8 x 23.4 cm.)

mount: 14 x 17 $\frac{7}{8}$ in. (35.6 x 45.4 cm.)

\$10,000-15,000

'I have made many of my well-known photographs with the Hasselblad, but to single one out, a favorite is *Moon and Half Dome, Yosemite National Park, 1960*. I was driving a bit aimlessly around the valley one winter afternoon, when I clearly saw an image in my mind's eye of Half Dome as the moon rose over its right shoulder. I parked my car and with my Hasselblad and tripod firmly positioned across my shoulder, I strode over the snowy field in front of the Ahwahnee until I found the place that best revealed the scene. The photograph shows Half Dome, surely the most distinctively shaped mountain in the world, partially darkened by late afternoon shadows with its seemingly smaller companion, the near-full moon.'

ANSEL ADAMS AND MARY STREET ALINDER, *ANSEL ADAMS: AN AUTOBIOGRAPHY*, LITTLE, BROWN AND CO., NEW YORK, 1985, P. 375.

11

ANSEL ADAMS (1902–1984)

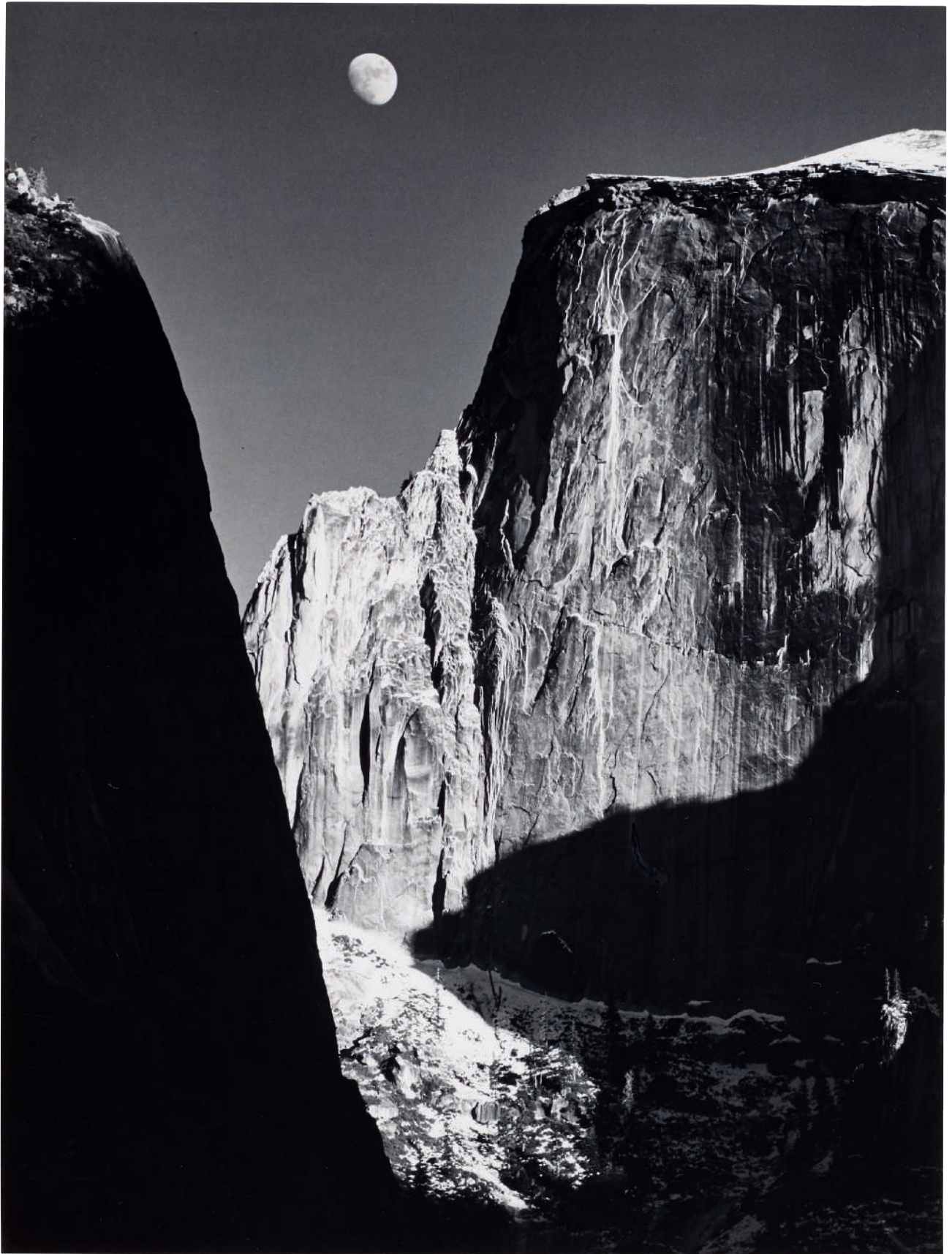
Moon and Half Dome, Yosemite National Park, California, 1960

gelatin silver print, mounted on board, printed 1970s
signed in ink (mount, recto); with Center for Creative Photography & AAPRT
stamps (mount, verso)
image/sheet: 9¾ x 7¼ in. (24.7 x 18.4 cm.)
mount: 16½ x 13½ in. (41.8 x 34.2 cm.)

\$8,000-12,000

LITERATURE:

Ansel Adams and Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 377.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., New York, 1989, p. 132.
Ansel Adams, Mary Street Alinder, and Andrea Stillman, *Ansel Adams: Letters and Images, 1916-1984*, Little, Brown and Co., Boston, 1988, p. 307.
Ansel Adams and Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co., New York, 1992, pl. 115.
Ansel Adams and Andrea G. Stillman, *Ansel Adams: 400 photographs*, Little, Brown and Co., New York, 2007, p. 37.
Andrea G. Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., Boston, 2012, p. 206, frontispiece.



‘While on that 1932 outing, we hiked over Kaweah Gap, where I was struck by the still, icy beauty of partially frozen Precipice Lake and its background, the black base of Eagle Scout Peak. I saw several images quite clearly in my mind and made five variations. The best of the resultant photographs, *Frozen Lake and Cliffs*, is still very satisfying to me. It has been termed “abstract,” but I do not think any photograph can really be abstract. I prefer the term *extract* for I cannot change the optical realities, but only manage them in relation to themselves and the format.’

ANSEL ADAMS AND MARY STREET ALINDER, *ANSEL ADAMS: AN AUTOBIOGRAPHY*, LITTLE, BROWN AND CO., NEW YORK, 1985, P. 377, P. 145.

12

ANSEL ADAMS (1902–1984)

Frozen Lake and Cliffs, Sierra Nevada, California, 1932

gelatin silver print, mounted on board, printed 1973-1977
signed in pencil (mount, recto); titled and dated in ink in photographer's Carmel credit stamp [BMFA Stamp 11], and with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 9½ x 12¾ in. (24.1 x 31.3 cm.)
mount: 15¾ x 19¾ in. (40.3 x 50.4 cm.)

\$10,000-15,000

LITERATURE:

James Alinder, *Ansel Adams: 1902-1984*, The Friends of Photography, Carmel, 1984, p. 12.
Ansel Adams and Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 147.
Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown and Co., Boston, 1988, p. 289.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., New Haven, 1989, p. 10.
Anne Hammond, *Ansel Adams: Divine Performance*, Yale University Press, New Haven, 2002, fig. 2.7, p. 52.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 62, p. 95.
Andrea G. Stillman (ed.), *Ansel Adams In The National Parks*, Little, Brown and Co., New York, 2010, pp. 10, 300.
Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, pp. 70, 79.





13

ANSEL ADAMS (1902–1984)

Mount Williamson, Sierra Nevada, from Manzanar, California, 1944

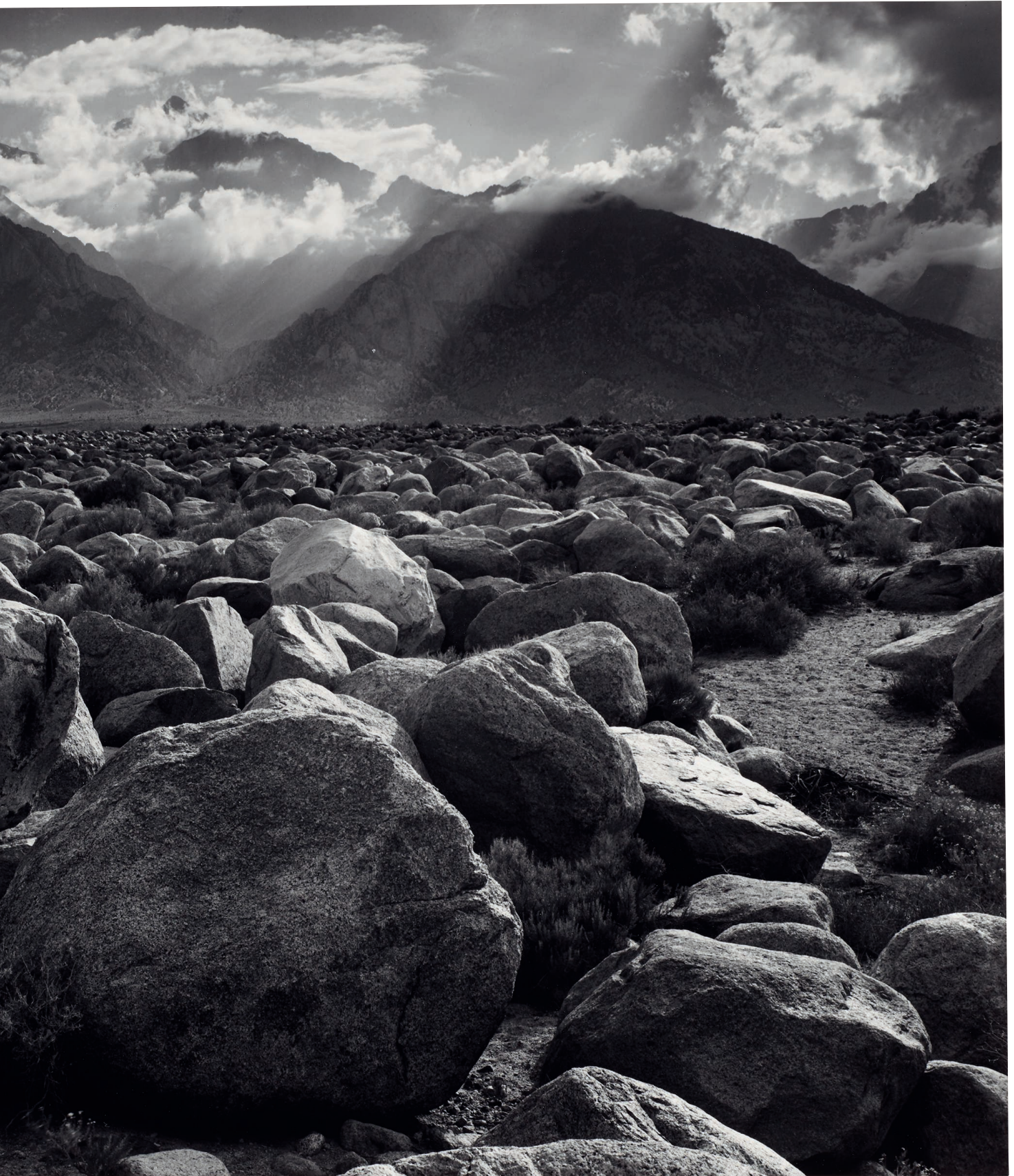
gelatin silver print, mounted on board, printed 1970s
with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 15¼ x 18⅝ in. (38.7 x 47.3 cm.)
mount: 21⅞ x 27⅞ in. (55.5 x 70.7 cm.)

\$15,000-25,000

LITERATURE:

Ansel Adams & Nancy Newhall, *This is the American Earth*, Little, Brown and Co., Boston, 1960, p. 85.
Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, pp. 88-89.
Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 261.
Mary Street Alinder, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown and Co., Boston, 1988, p. 388.
Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co., New York, 1992, cover and frontispiece.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown and Co., Boston, 2001, pl. 89.
Anne Hammond, *Ansel Adams, Divine Performance*, Yale University Press, New Haven, 2002, fig. 5.2, p. 166.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 57, p. 90.







14

ANSEL ADAMS (1902–1984)

Nevada Fall, Profile, Yosemite Valley, California, c. 1957

gelatin silver print, mounted on board, printed c. 1960
signed in pencil (mount, recto); with Center for Creative Photography & AAPRT
stamps (mount, verso)
image/sheet: 9 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in. (23.1 x 18 cm.)
mount: 18 x 14 in. (45.7 x 35.5 cm.)

\$5,000-7,000

LITERATURE:

Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co., New York, 1992, pl. 63.
Andrea G. Stillman (ed.), *Yosemite: Ansel Adams*, Little Brown and Co., New York, 1995, p. 50.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 297.



15

ANSEL ADAMS (1902–1984)

Cathedral Peak and Lake, Yosemite National Park, California, c. 1960

gelatin silver print, mounted on board, printed 1960s
signed in pencil (mount, recto); with Center for Creative Photography & AAPRT
stamps (mount, verso)
image/sheet: 7 x 9 $\frac{3}{8}$ in. (17.7 x 23.7 cm.)
mount: 14 x 18 in. (35.5 x 45.7 cm.)

\$6,000-8,000

LITERATURE:

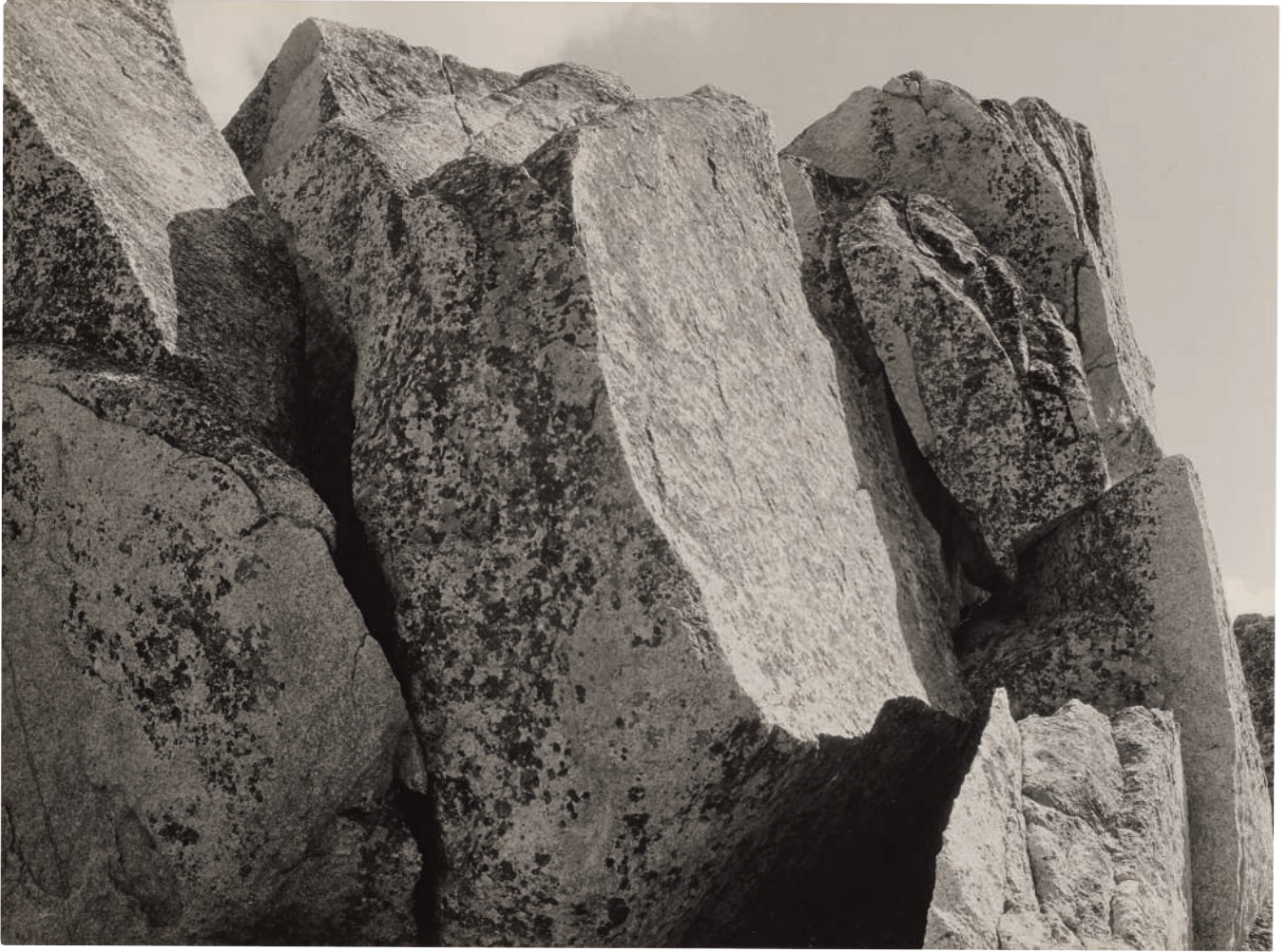
Andrea G. Stillman, *Yosemite: Ansel Adams*, Little, Brown and Co., New York, 1995, p.85.

John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co., New York, 1998, IV, pl. 5.

‘That first impression of the Valley...the cliffs rising to undreamed-of heights, the poignant sounds and smells of the Sierra...was a culmination of experience so intense as to be almost painful. From that day in 1916, my life has been colored and modulated by the great earth-gesture of the Sierra.’

JOHN MUIR





17

16

ANSEL ADAMS (1902–1984)

Shattered Granite, Wawona Road, Yosemite National Park, California, c. 1948

gelatin silver print, mounted on board, printed 1975
signed in pencil (mount, recto); titled and dated in ink in photographer's Carmel credit stamp [BMFA Stamp I], and with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 19 $\frac{3}{8}$ x 14 $\frac{3}{4}$ in. (49.2 x 37.3 cm.)
mount: 27 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (70.7 x 55.5 cm.)

\$8,000-12,000

17

ANSEL ADAMS (1902–1984)

Rocks, Sierra Nevada, c. 1927

gelatin silver print, mounted on board, printed 1930
titled and dated in ink in photographer's Carmel credit [BMFA Stamp 5]
affixed with photographer's San Francisco credit label [BMFA Label 3]
and with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 7 x 9 $\frac{3}{8}$ in. (17.7 x 23.8 cm.)
mount: 13 $\frac{3}{8}$ x 17 $\frac{1}{8}$ in. (35.3 x 45.5 cm.)

\$10,000-15,000

‘The great rocks of Yosemite, expressing qualities of timeless, yet intimate grandeur, are the most compelling formations of their kind. We should not casually pass them by for they are the very heart of the earth speaking to us.’

ANSEL ADAMS, *MY CAMERA IN YOSEMITE VALLEY*, YOSEMITE NATIONAL PARK, HOUGHTON MIFFLIN, BOSTON, 1949.

18

ANSEL ADAMS (1902–1984)

Yosemite Valley, Thunderstorm, 1949

gelatin silver print, mounted on board, printed probably 1950–1962
signed in pencil (mount, recto); photographer’s Carmel credit stamp
BMFA Stamp 4], and with Center for Creative Photography & AAPRT
stamps (mount, verso)

image/sheet: 10¼ x 13¾ in. (26.3 x 34 cm.)

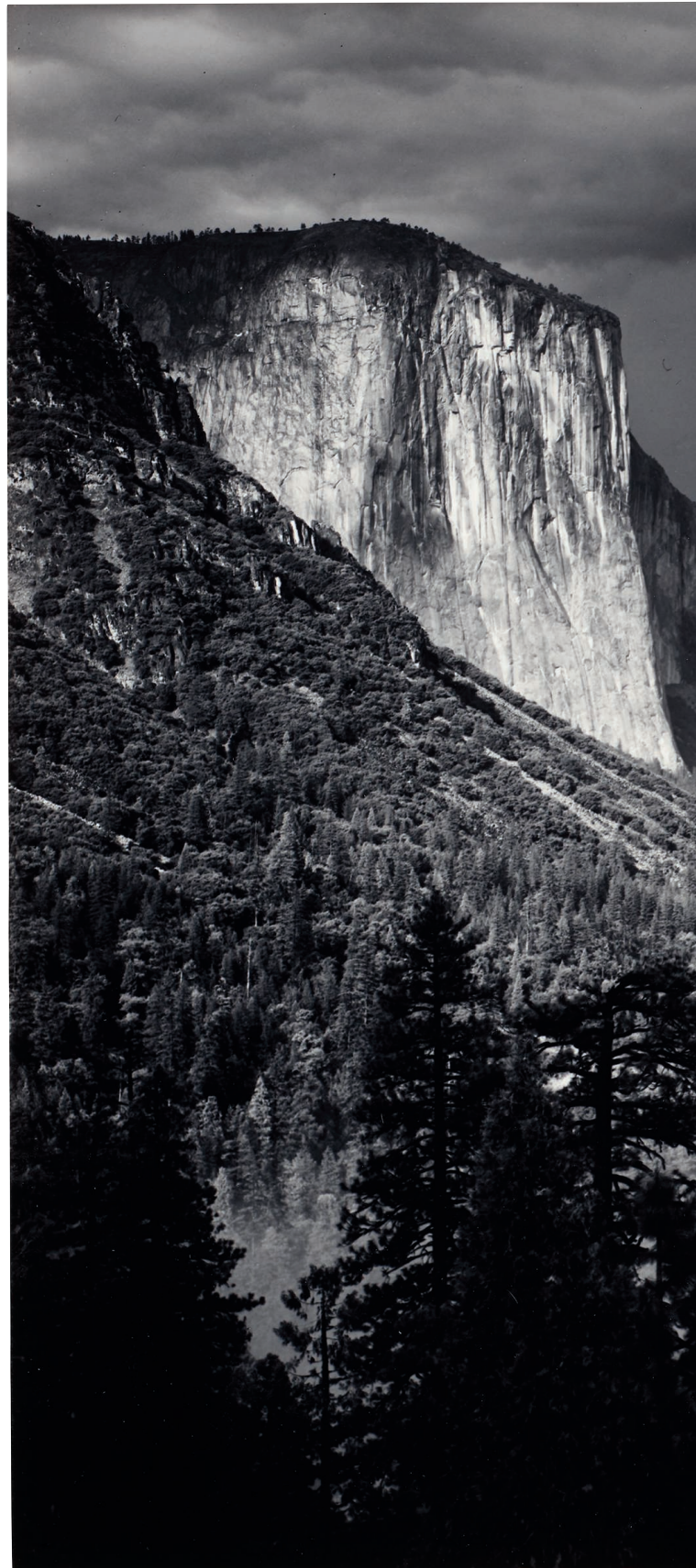
mount: 14 x 18 in. (35.6 x 45.6 cm.)

\$15,000–25,000

LITERATURE:

John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/
Little, Brown and Co., Boston, 2001, pl. 88.

Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown
and Co., New York, 2007, p. 290.







19

ANSEL ADAMS (1902–1984)

Autumn, Yosemite Valley, 1939

gelatin silver print, mounted on board, printed probably 1963-1973
signed in ink (mount, recto); titled in ink in photographer's Carmel credit stamp
[BMFA Stamp 7], and with Center for Creative Photography & AAPRT stamps
(mount, verso)

image/sheet: 10 $\frac{1}{8}$ x 13 $\frac{1}{8}$ in. (26.4 x 33.4 cm.)

mount: 14 x 18 $\frac{1}{8}$ in. (35.5 x 45.8 cm.)

\$8,000-12,000

LITERATURE:

Ansel & Virginia Adams, *Illustrated Guide to Yosemite*, Sierra Club, San Francisco, 1963, p. 27.

Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, pp. 152-153.

Ansel Adams & Lawrence Clark Powell, *Ansel Adams: Photographs of the Southwest*, New York Graphic Society, Boston, 1976, pl. 55.

James Alinder & John Szarkowski, *Ansel Adams: Classic Images*, New York Graphic Society, New York, 1986, pl. 32.

Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co., New York, 1992, pl. 40.

Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 135.



20

20

ANSEL ADAMS (1902–1984)

Water-Worn Rock and Grass, Yosemite National Park, California, c. 1943

gelatin silver print, mounted on board, printed 1978-1984
 signed in pencil (mount, recto); titled and dated in photographer's Carmel credit stamp [BMFA Stamp I], and with Center for Creative Photography & AAPRT stamps (mount, verso)
 image/sheet: 19¼ x 15 in. (48.7 x 38 cm.)
 mount: 27⅞ x 21⅞ in. (70.7 x 55.5 cm.)

\$7,000-9,000

LITERATURE:

Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co., New York, 1992, pl. 55.



21

21

ANSEL ADAMS (1902–1984)

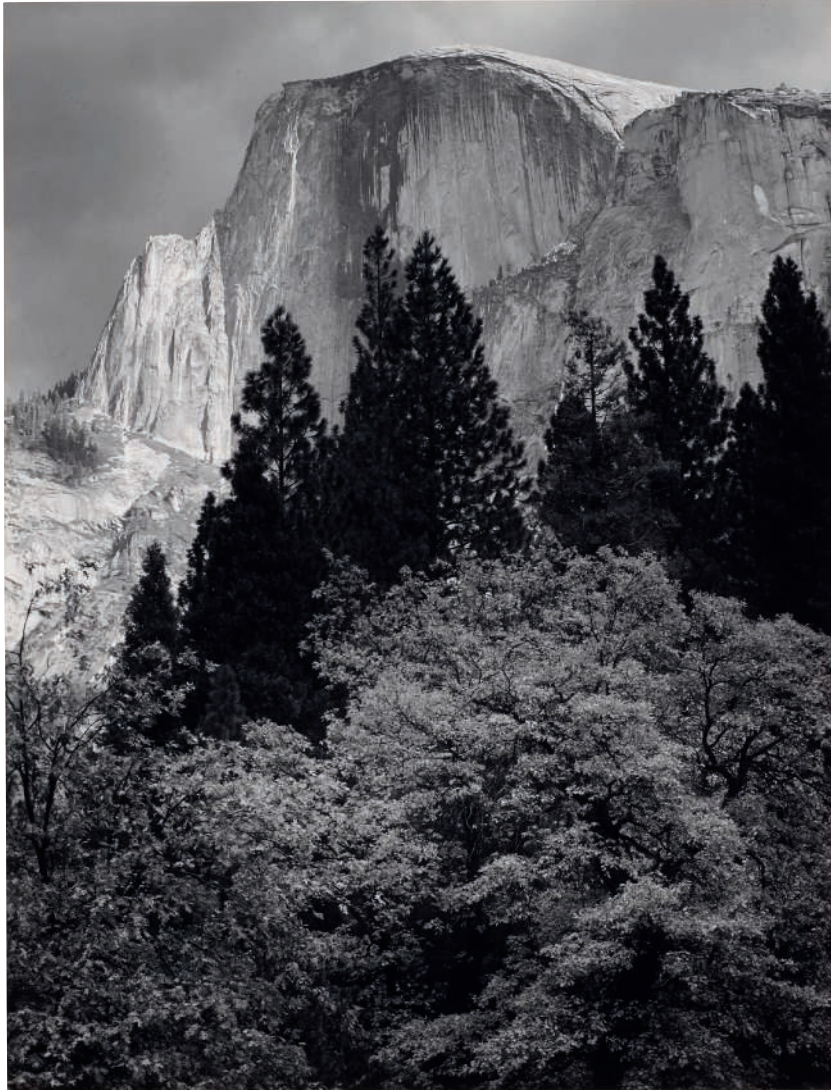
Pool, Yellowstone National Park, 1965

gelatin silver print, mounted on board, printed probably late 1960s
 stamped photographer's Carmel credit [BMFA Stamp 5], Polaroid Type 55 stamp [BMFA Stamp 10], and with Center for Creative Photography & AAPRT stamps (mount, verso)
 image/sheet: 19½ x 15¼ in. (49.5 x 38.7 cm.)
 mount: 27⅞ x 22 in. (70.7 x 55.9 cm.)

\$6,000-8,000



22



23

22

ANSEL ADAMS (1902–1984)

Bridalveil Fall, Yosemite Valley, California, 1927

gelatin silver print, mounted on board, printed 1970s
 signed in pencil (mount, recto); with Center for Creative Photography & AAPRT
 stamps (mount, verso)
 image/sheet: 19½ x 15 in. (49.5 x 38.1 cm.)
 mount: 28 x 21½ in. (71 x 55.5 cm.)

\$15,000-25,000

LITERATURE:

Ansel & Virginia Adams, *Illustrated Guide to Yosemite*, Sierra Club,
 San Francisco, 1963, p. 56.
 Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co., New York,
 1992, pl. 66.
 Andrea G. Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co.,
 New York, 2007, p. 41.

23

ANSEL ADAMS (1902–1984)

Half Dome, Storm Light, Yosemite National Park, California, c. 1948

gelatin silver print, mounted on board, printed probably 1962-1963
 signed in ink (mount, recto); stamped photographer's Carmel credit
 [BMFA Stamp 5], and with Center for Creative Photography & AAPRT
 stamps (mount, verso)
 image/sheet: 9¾ x 7½ in. (23.8 x 18.1 cm.)
 mount: 18 x 14 in. (45.6 x 35.6 cm.)

\$10,000-15,000

‘From there a grand view of the Golden Gate commanded me to set up the heavy tripod, attach the camera and lens, and focus on the wonderful evolving landscape of clouds.’

ANSEL ADAMS, *EXAMPLES: THE MAKING OF 40 PHOTOGRAPHS*, LITTLE, BROWN AND CO., NEW YORK, 1989, P. 19.

24

ANSEL ADAMS (1902–1984)

The Golden Gate before the Bridge, San Francisco, California, 1932

gelatin silver print, mounted on board, printed 1970s
with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 15¼ x 19⅞ in. (38.8 x 48.7 cm.)
mount: 21⅞ x 27⅞ in. (55.5 x 70.7 cm.)

\$8,000-12,000

LITERATURE:

Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, pp. 24-25.

Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., New York, 1989, p. 19.

Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 21, p. 42.

Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 75.







25

ANSEL ADAMS (1902–1984)

Surf Sequence 1, c. 1940

gelatin silver print, mounted on board, printed 1970s
with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 11 x 12 $\frac{7}{8}$ in. (27.9 x 32.6 cm.)
mount: 15 $\frac{5}{8}$ x 19 $\frac{1}{8}$ in. (40.3 x 50.4 cm.)

\$6,000-8,000

LITERATURE:

Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 198.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., New York, 1989, p. 25.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown and Co., Boston, 2001, pl. 54.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 62, p. 95.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 252.

‘In subjects of this type there are many flowing, interweaving lines and surges of white and gray; the photographer must be alert to the combinations confronting him, and must try to anticipate the position of these moving shapes in time.’

ANSEL ADAMS, *EXAMPLES: THE MAKING OF 40 PHOTOGRAPHS*, LITTLE, BROWN AND CO., NEW YORK, 1989, P. 23.



26

ANSEL ADAMS (1902–1984)

Grass, Rain, Beartrack Cove, Glacier Bay National Monument, Alaska, c. 1948

gelatin silver print, mounted on board, printed probably 1963-1973
signed in ink (mount, recto); titled in ink in photographer's Carmel credit stamp [BMFA Stamp 7], and with Center for Creative Photography & AAPRT stamps (mount, verso)

image/sheet: 9 $\frac{5}{8}$ x 13 $\frac{1}{8}$ in. (24.5 x 33.4 cm.)

mount: 14 x 18 in. (35.5 x 45.7 cm.)

\$6,000-8,000

LITERATURE:

Ansel Adams & Nancy Newhall, *This is the American Earth*, Little, Brown and Co., Boston, 1960, p. 51.

Ansel Adams & Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 289.

Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 231.

Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, p. 184.



27



28

27

ANSEL ADAMS (1902–1984)

Scintillations, Merced River, Wawona, California, c. 1955

gelatin silver print, mounted on board, printed 1970s
signed in ink (mount, recto); with Center for Creative Photography
& AAPRT stamps (mount, verso)
image/sheet: 19 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in. (49.2 x 36.4 cm.)
mount: 27 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (70.7 x 55.5 cm.)

\$6,000-8,000

28

ANSEL ADAMS (1902–1984)

Clearing Storm, Sonoma County Hills, California, 1951

gelatin silver print, mounted on board, printed probably 1960s
with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 8 $\frac{3}{4}$ x 11 $\frac{1}{8}$ in. (22.2 x 28.9 cm.)
mount: 14 x 18 in. (35.6 x 45.7 cm.)

\$5,000-7,000

LITERATURE:

John Szarkowski, *The Portfolios of Ansel Adams*, Little Brown and Co.,
New York, 1998, IV, pl. 7.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little Brown
and Co., New York, 2007, p. 330.



29

ANSEL ADAMS (1902–1984)

Redwoods, Bull Creek Flat, Northern California, c. 1960

gelatin silver print, mounted on board, printed 1970s
signed in ink (mount, recto); with Center for Creative Photography &
AAPRT stamps (mount, recto)
image/sheet: 9 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in. (23.7 x 28.8 cm.)
mount: 14 x 18 in. (35.5 x 45.6 cm.)

\$8,000-12,000

LITERATURE:

John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co.,
New York, 1998, IV, pl. 10.
James Alinder & John Szarkowski, *Ansel Adams: Classic Images*, Little,
Brown and Co., New York, pl. 72.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown
and Co., New York, 2007, p. 399.
Andrea G. Stillman (ed.), *Ansel Adams In The National Parks*, Little,
Brown and Co., New York, 2010, p. 87.

30

ANSEL ADAMS
(1902–1984)

Orchard, Portola Valley, California, c. 1940

gelatin silver print, mounted on board,
printed probably 1963-1973
signed in pencil (mount, recto); titled in ink,
stamped photographer's Carmel credit
[BMFA Stamp 7] and with Center for Creative
Photography & AAPRT stamps (mount, verso)
image/sheet: 15 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (39.6 x 49.7 cm.)
mount: 21 $\frac{1}{8}$ x 27 $\frac{7}{8}$ in. (55.5 x 70.7 cm.)

\$10,000-15,000

LITERATURE:

John Szarkowski, *The Portfolios of Ansel Adams*,
Little, Brown and Co., New York, 1998, IV, pl. 11.
Andrea G. Stillman (ed.), *Ansel Adams: 400
Photographs*, Little, Brown and Co., New York,
2007, p. 328.



30

31

ANSEL ADAMS
(1902–1984)

*Forest, Castle Rock State Park,
California, 1962*

gelatin silver print, mounted on board,
printed 1973-1977
stamped photographer's Carmel credit
[BMFA Stamp 11] and with Center for Creative
Photography & AAPRT stamps (mount, verso)
image/sheet: 10 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in. (26.6 x 34.2 cm.)
mount: 15 $\frac{1}{8}$ x 19 $\frac{1}{8}$ in. (40.3 x 50.4 cm.)

\$4,000-6,000

LITERATURE:

Ansel Adams & Edwin H. Land, *Singular Images*,
Little, Brown and Co., New York, 1974, p. 49.
Andrea G. Stillman (ed.), *Ansel Adams: 400
Photographs*, Little, Brown and Co., New York,
2007, p. 393.



31

ANSEL ADAMS (1902–1984)

The Teton and the Snake River, Grand Teton National Park, Wyoming, 1942

gelatin silver print, mounted on board, printed probably 1963-1973
 signed in ink (mount, recto); titled and dated in ink in photographer's Carmel
 credit stamp [BMFA Stamp 7] and with Center for Creative Photography &
 AAPRT stamps (mount, verso)
 image/sheet: 10½ x 13⅜ in. (26.7 x 33.8 cm.)
 mount: 14 x 18 in. (35.6 x 45.7 cm.)

\$20,000-30,000

LITERATURE:

Ansel Adams & Nancy Newhall, *This is the American Earth*, Little, Brown
 and Co., Boston, 1960, p. 15.

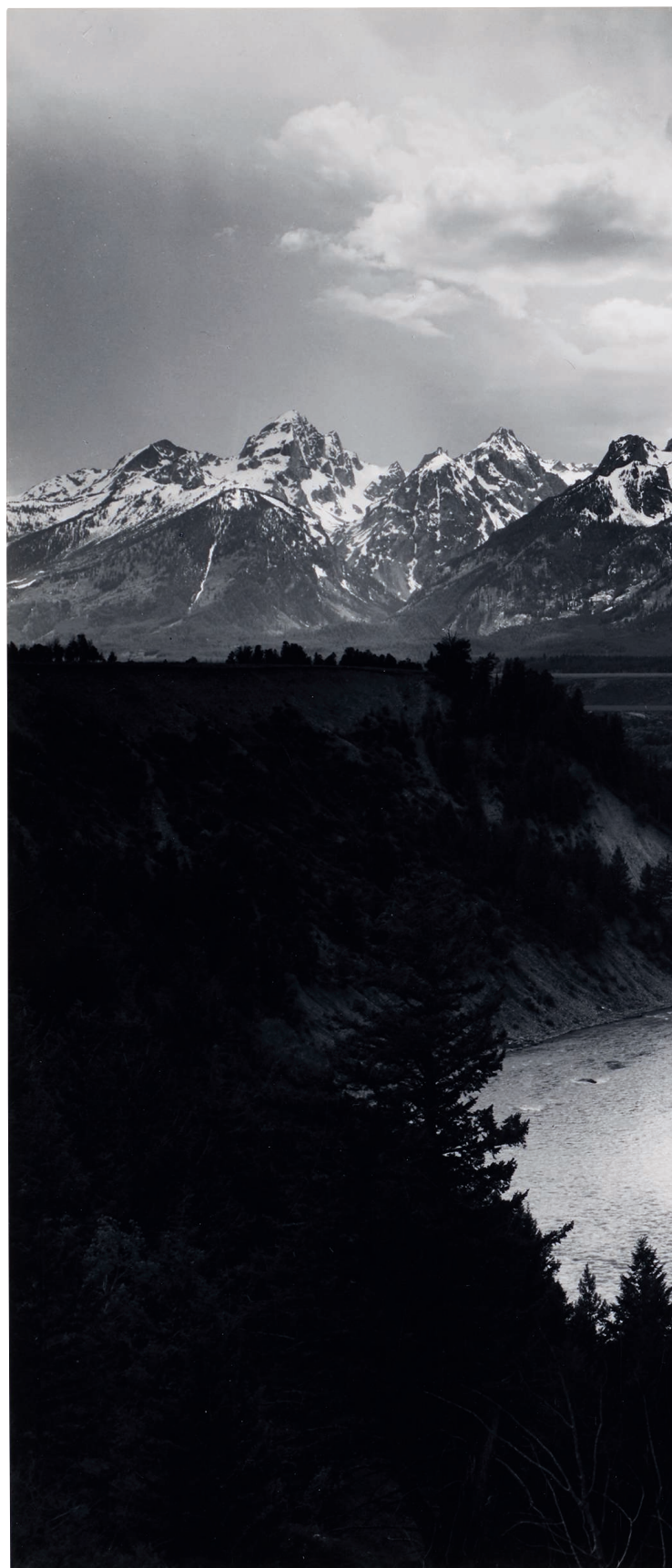
James Alinder and John Szarkowski, *Ansel Adams: Classic Images*, Little,
 Brown & Co., New York, 1986, pl. 35.

Ansel Adams and Mary Street Alinder, *An Autobiography*, Little, Brown
 and Co., New York, 1986, p. 192.

Mary Street Alinder, *Ansel Adams Letters and Images, 1916-1984*, New York
 Graphic Society/Little, Brown and Co., Boston, 1988, p. 331.

Andrea G. Stillman (ed.), *Ansel Adams, 400 Photographs*, Little, Brown
 and Co., Boston, 2007, p. 205 and cover.

Andrea G. Stillman (ed.), *Ansel Adams In The National Parks*, Little, Brown
 and Co., New York, 2010, p. 203.







33

ANSEL ADAMS (1902–1984)

Grand Teton National Park, Cunningham Cabin Walls, 1965

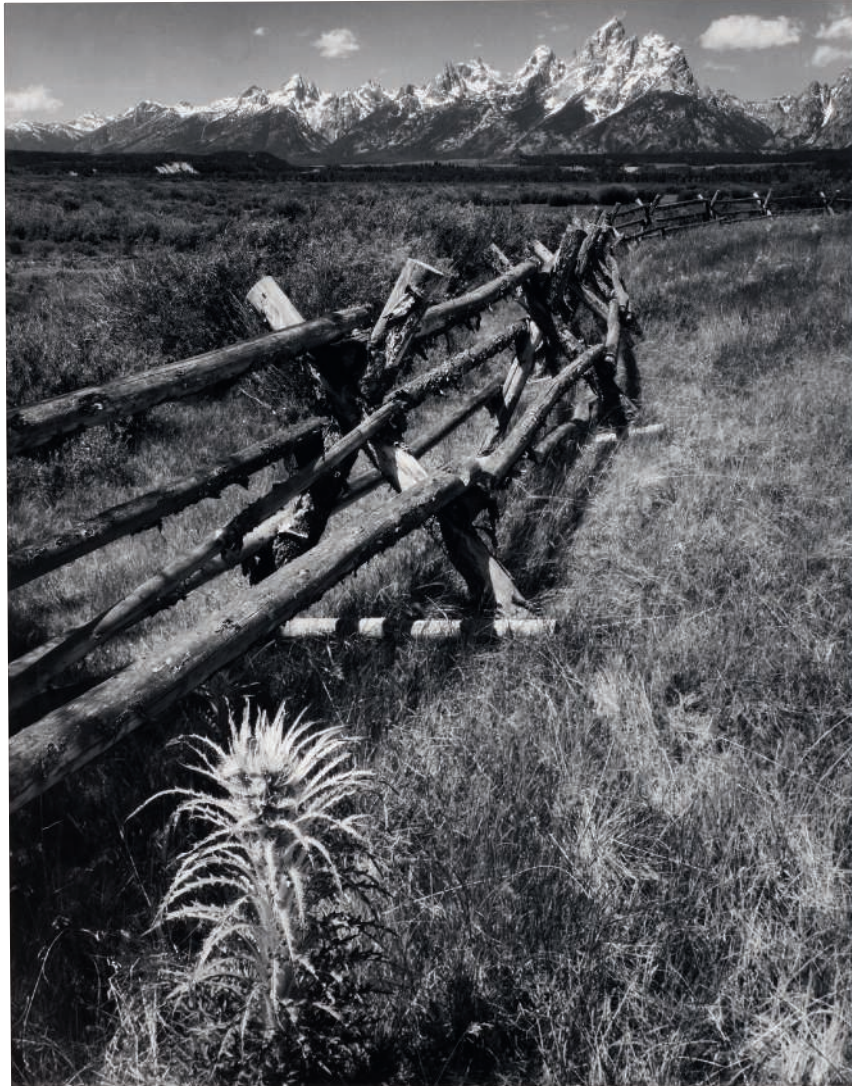
gelatin silver print, printed probably late 1960s
signed in ink (mount, recto); stamped photographer's Carmel credit [BMFA Stamp 5], Polaroid Type 55 stamp [BMFA Stamp 10], and with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 14 $\frac{7}{8}$ x 19 in. (37.7 x 48.2 cm.)
mount: 22 x 25 in. (55.7 x 63.4 cm.)

\$10,000-15,000

Adams wrote the following in a letter to Minor White in 1947:

‘The earth looks very good indeed; the forms of nature—once they are integrated on the magic rectangle of film—satisfy me completely...A long line of rising land is so much in itself; the hint of clear air, and the organic life of clouds—well, I guess that’s for me from now on.’

THE ABOVE LETTER AS PUBLISHED IN: ANDREA STILLMAN, *ANSEL ADAMS: LETTERS AND IMAGES 1916-1984*, LITTLE, BROWN AND CO., BOSTON, 1988, P. 180.



34

ANSEL ADAMS (1902–1984)

Rail Fence, Jackson Hole, Wyoming, 1950s

gelatin silver print, mounted on board, printed probably 1962-1963
signed in ink (mount, recto); stamped photographer's Carmel credit
[BMFA Stamp 5], Polaroid Type 55 stamp [BMFA Stamp 10], and with
Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 19 $\frac{1}{8}$ x 15 in. (48.6 x 38 cm.)
mount: 28 x 22 in. (71 x 55.8 cm.)

\$10,000-15,000

LITERATURE:

Ansel Adams and Nancy Newhall, *The Tetons and Yellowstone*, 5 Associates,
Redwood City, 1970, p. 81.



35



36

35

ANSEL ADAMS (1902–1984)

Stream, Sea, Clouds, Rodeo Lagoon, California, 1962

gelatin silver print, mounted on board, printed c. 1976
signed in pencil (mount, recto); titled and dated in ink in photographer's
Carmel credit stamp [BMFA Stamp I], and with Center for Creative
Photography & AAPRT stamps (mount, verso)
image/sheet: 13¾ x 10¼ in. (34.7 x 26 cm.)
mount: 19⅞ x 15⅞ in. (50.4 x 40.3 cm.)

\$8,000–12,000

LITERATURE:

Ansel Adams & Edwin H. Land, *Singular Images*, Little, Brown and Co.,
New York, 1974, p. 46.
James Alinder, *Ansel Adams 1902 - 1984*, Friends of Photography, Carmel,
1984, p. 44.
Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co.,
New York, 1985, p. 292.

36

ANSEL ADAMS (1902–1984)

Storm Surf and Rocks, Timber Cove, California, c. 1960

gelatin silver print, mounted on board, printed c. 1974
signed in pencil (mount, recto); titled and dated in ink in photographer's
Carmel credit stamp [BMFA Stamp I], and with Center for Creative
Photography & AAPRT stamps (mount, verso)
image/sheet: 9⅞ x 11⅞ in. (24.8 x 29.5 cm.)
mount: 15⅞ x 19⅞ in. (40.3 x 50.4 cm.)

\$6,000–8,000

LITERATURE:

John Szarkowski, 'What a Majestic World: In memory of Russell Varian,
Portfolio Four', *The Portfolios of Ansel Adams*, Little, Brown and Co., New York,
1981, pl. 13.



37

ANSEL ADAMS (1902–1984)

*The Tétons and the Snake River, Grand Teton National Park,
Wyoming, 1942*

gelatin silver print, mounted on board, printed probably 1960s
signed in ink (mount, recto); stamped photographer's Carmel credit
[BMFA Stamp 5], Polaroid Type 55 stamp [BMFA Stamp 10], and with
Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 15¾ x 18¾ in. (40 x 47.6 cm.)
mount: 22 x 27⅞ in. (55.9 x 70.8 cm.)

\$15,000-20,000



38

ANSEL ADAMS (1902–1984)

Leaves, Mt. Rainier National Park, Washington, c. 1942

gelatin silver print, mounted on board, printed 1978-1984

signed in pencil (mount, verso); stamped photographer's Carmel credit

[BMFA Stamp I], and with Center for Creative Photography & AAPRT stamps

(mount, verso)

image/sheet: 13½ x 10¼ in. (34.2 x 26 cm.)

mount: 19⅞ x 15⅞ in. (50.4 x 40.3 cm.)

\$5,000-7,000

LITERATURE:

Ansel Adams & Nancy Newhall, *This is the American Earth*, Little, Brown and Co., Boston, 1960, n.p.

Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 216.



39

ANSEL ADAMS (1902–1984)

White Branches, Mono Lake, California, 1947

gelatin silver print, mounted on board, printed 1970s
with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 19 $\frac{3}{8}$ x 15 $\frac{1}{4}$ in. (49.1 x 38.6 cm.)
mount: 28 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in. (73.2 x 58.1 cm.)

\$8,000-12,000

LITERATURE:

Ansel Adams & Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 314.
John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co., New York, 1998, VII, pl. 1.
Andrea G. Stillman, ed., *Ansel Adams: 400 Photographs*, Little, Brown and Co., 2007, p. 254.

‘Mono lake, tragic and enchanted, with clouds rising over its black volcanic islands and white willow skeletons, bleached by its alkali waters, along its shore. Ansel photographed the strange, meditative reflection of the lake.’

NANCY NEWHALL, *THE ELOQUENT LIGHT*, SIERRA CLUB, SAN FRANCISCO, 1963.



40

ANSEL ADAMS (1902–1984)

Trees, Winter, near Carson City, Nevada, c. 1965

gelatin silver print, mounted on board, printed probably c. 1965-1973
signed in ink (mount, recto); titled, dated and annotated 'Type 55 P/N Polaroid
Land Film' in ink in photographer's Carmel credit stamp [BMFA Stamp 7], with
Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 9¼ x 11¾ in. (23.5 x 29.7 cm.)
mount: 14 x 18 in. (35.5 x 45.6 cm.)

\$8,000-12,000

LITERATURE:

John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/
Little, Brown and Co., Boston, 2001, pl. 35.

ANSEL ADAMS (1902–1984)

Moonrise, Hernandez, New Mexico, 1941

gelatin silver print, mounted on board, printed 1973-1977
signed in pencil (mount, recto); titled and dated in ink in photographer's
Carmel credit stamp [BMFA Stamp 11], and with Center for Creative
Photography & AAPRT stamps (mount, verso)
image/sheet: 15½ x 19¼ in. (39.3 x 48.9 cm.)
mount: 21⅞ x 27⅞ in. (55.5 x 70.7 cm.)

\$30,000-50,000

LITERATURE:

Ansel Adams, *Photographs of the Southwest*, New York Graphic Society, Boston, 1966, pl. 55.
Robert M. Doty, *Photography in America*, Whitney Museum of American Art, New York, 1974, pp. 130-131.
James Alinder, *Ansel Adams, 1902-1984*, The Friends of Photography, Carmel, 1984, p. 55.
Ansel Adams & Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 274.
Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown and Co., Boston, 1988, p. 142.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., New York, 1989, cover, p. 40.
John Szarkowski, *Ansel Adams: Classic Images*, Little, Brown and Co., New York, 1999, pl. 32.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown and Co., Boston, 2001, pl. 96.
Anne Hammond, *Ansel Adams, Divine Performance*, Yale University Press, New Haven, 2002, p. 94, fig. 4.10.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 37, p. 68.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., Boston, 2007, p. 175.
Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, p. 114.

‘We were sailing southward along the highway not far from Española when I glanced to the left and saw an extraordinary situation—an inevitable photograph.’

ANSEL ADAMS

Decades after the image was captured, Ansel Adams vividly recalled the circumstances surrounding this picture. ‘Well, this was a tremendous sight to be seen, and I had to beg everybody in the car to help me to get everything out, to get the tripod. And the magnificent white mountains, clear day, church [with] a flat adobe roof, and the moon [that] was up about, oh, 30 degrees, several days before full. And there was a long line of clouds here, the sun was just running low behind them, putting the light on white crosses. I think it was one of the great scientists who said that ‘chance favors the prepared mind,’ and in this case I had to be sufficiently prepared to make this work. I instinctively felt I had quite the extraordinary image, and I think you know it.’ It was a remarkable achievement in an otherwise disappointing day that had yielded little success along the Chama River valley on November 1st, during Adams’s commission to photograph the Southwest by the U.S. department of the Interior and the U.S. Potash Company of New Mexico.

As one of the most iconic images of the 20th century, and arguably Adams’s most celebrated image, the print offered in the present lot embodies Adams’s aesthetic as well as the power of photography to capture the majestic quality of fleeting moments.



'I made this photograph on a crisp autumn day in the mountains north of Santa Fe...near the crest of the Sangre de Cristo mountains, we came across a stand of young aspen trees in mellow gold. I immediately knew there were wonderful images to be made in the area. We were in the shadow of the mountains, the light was cool and quiet and no wind was stirring. The aspen trunks were slightly greenish and the leaves were a vibrant yellow. The forest floor was covered with a tangle of russet shrubs. It was very quiet and visually soft. The photograph is exceedingly popular at all levels of appreciation. I do not consider it a 'pretty' scene; for me it is cool and aloof and rather stately.'

ANSEL ADAMS, *EXAMPLES: THE MAKING OF 40 PHOTOGRAPHS*, LITTLE, BROWN AND CO., NEW YORK, 1989, P. 61.

42

ANSEL ADAMS (1902–1984)

Aspens, Northern New Mexico, 1958

gelatin silver print, mounted on board, printed probably 1962-1963
signed in ink (mount, recto); photographer's Carmel credit stamp
[BMFA Stamp 5], with Center for Creative Photography & AAPRT
stamps (mount, verso)
image/sheet: 10¼ x 13⅝ in. (26.1 x 33.3 cm.)
mount: 14 x 18 in. (35.6 x 45.6 cm.)

\$15,000-25,000

LITERATURE:

Ansel Adams & Nancy Newhall, *This is the American Earth*, Little, Brown and Co., Boston, 1960, p. 89.
Ansel Adams & Lawrence Clark Powell, *Photographs of the Southwest*, New York Graphic Society, Boston, 1966, pl. 96.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., Boston, 1983, p. 63.
Ansel Adams & Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 174.
John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co., New York, 1998, VII, pl. 6.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown and Co., Boston, 2001, pl. 104.
Anne Hammond, *Ansel Adams: Divine Performance*, Yale University Press, New Haven, 2002, fig. 5.7, p. 123.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 373.
Andrea G. Stillman, *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, pp. 198, 204.







43

ANSEL ADAMS (1902–1984)

Georgia O'Keeffe and Orville Cox, Canyon de Chelly National Monument, Arizona, 1937

gelatin silver print, mounted on board, printed 1973-1977
titled and dated in ink in photographer's Carmel credit stamp
[BMFA Stamp 11], with Center for Creative Photography & AAPRT stamps
(mount, verso)
image/sheet: 10 x 13¼ in. (25.4 x 33.6 cm.)
mount: 16 x 20 in. (40.6 x 50.7 cm.)

\$12,000-18,000

LITERATURE:

Ansel Adams & Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 227.
Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown and Co., Boston, 1988, p. 99.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., Boston, 1989, p.152.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 45, p. 79.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 157.
Andrea G. Stillman (ed.), *Ansel Adams In The National Parks*, Little, Brown and Co., New York, 2010, p. 303.
Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, pp. 94, 101.



44

ANSEL ADAMS (1902–1984)

*Thunderstorm over the Great Plains near Cimarron,
New Mexico, c. 1961*

gelatin silver print, mounted on board
signed in ink (mount, recto); titled in ink in photographer's Carmel credit stamp
[BMFA Stamp 5], affixed with Museum of Modern Art exhibition label, and
with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 14¼ x 18½ in. (36.2 x 46.7 cm.)
mount: 21⅞ x 27⅞ in. (55.5 x 70.7 cm.)

\$15,000-25,000

EXHIBITED:

New York, Museum of Modern Art, *Ansel Adams and the American West*,
September 5 – October 28, 1973, no. 45.

LITERATURE:

Ansel Adams & Lawrence Clark Powell, *Ansel Adams: Photographs of the
Southwest*, New York Graphic Society, Boston, 1976, pl. 101.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/
Little, Brown and Co., Boston, 2001, pl. 107.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown
and Co., New York, 2007, p. 405.

ANSEL ADAMS (1902–1984)

Aspens, New Mexico, 1958

gelatin silver print, mounted on board, printed 1970s
with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 19½ x 15 in. (48.4 x 38 cm.)
mount: 23¾ x 19¾ in. (60.6 x 50.4 cm.)

\$10,000-15,000

LITERATURE:

James Alinder, *Ansel Adams: 1902-1984*, The Friends of Photography, Carmel, 1984, p. 20.

Ansel Adams & Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 177.

Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown and Co., Boston, 1988, frontispiece.

Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co., New York, 1989, p. 63.

Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 49, p. 83.

Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 373.

Andrea Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, p. 200.

Adams happened upon this grove of aspens while on a color photography assignment for Kodak a year prior. 'We were in the shadow of the mountains... the light was cool and quiet and no wind was stirring. The aspen trunks were slightly greenish and the leaves were a vibrant yellow... I made the horizontal image first, then moved to the left and made the vertical image at about the same distance... The majority of viewers of the horizontal image think it was a sunlit scene' (*Ansel Adams: 400 Photographs*, p. 427).

While the hauntingly luminous tree trunks do indeed radiate against the darkened forest, the source of their illumination is unclear, as is the time of day. This is because the light quality was dictated by Adams in the darkroom, who masterfully enhanced the scene's highlights and shadows to create a timeless, still scene. The haunting results of his skillful, careful manipulation are dramatic and mesmerizing—a testament to the artist's instinctive visual sense and unrivaled printing skill. This is one of Adams's more modern and abstract compositions, with light and form being the dominant focus.





46

46

ANSEL ADAMS (1902–1984)

Sand Dunes, Oceano, California, 1963

gelatin silver print, mounted on board, printed c. 1970
signed in ink (mount, recto); titled in pencil and stamped with Center for
Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 10 $\frac{3}{4}$ x 12 in. (27.2 x 30.4 cm)
mount: 13 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in. (35.3 x 45.3 cm.)

\$8,000-12,000

LITERATURE:

John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co.,
New York, 1998, IV, pl. 4.
Andrea G. Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co.,
New York, 2007, p. 403.
Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the
Man*, Little, Brown and Co., New York, 2012, p. 208.

47

ANSEL ADAMS (1902–1984)

Saguaro National Monument, Arizona, 1942

gelatin silver print, mounted on board, printed probably 1960s-1970s
signed and annotated in ink and with Center for Creative Photography &
AAPRT stamps (mount, verso)
image/sheet: 9 $\frac{1}{4}$ x 7 $\frac{1}{2}$ in. (23.9 x 19 cm.)
mount: 18 x 13 $\frac{3}{8}$ in. (45.7 x 35.4 cm.)

\$5,000-7,000





48

ANSEL ADAMS (1902–1984)

Petroglyph, Monument Valley, Utah, 1958

gelatin silver print, mounted on board, printed probably 1963-1973
signed in pencil (mount, recto); stamped photographer's Carmel credit
[BMFA Stamp 7], and with Center for Creative Photography & AAPRT
stamps (mount, verso)

image/sheet: 12 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in. (31.9 x 24.1 cm.)

mount: 18 x 14 in. (45.7 x 35.5 cm.)

\$3,000-5,000

48

49

ANSEL ADAMS (1902–1984)

Detail, Monument Valley, Utah, c. 1958

gelatin silver print, mounted on board,
printed 1978-1984

signed in pencil (mount, recto); titled in ink
in photographer's Carmel credit stamp
[BMFA Stamp 1], and with Center for Creative
Photography & AAPRT stamps (mount, verso)

image/sheet: 10 $\frac{1}{4}$ x 12 $\frac{5}{8}$ in. (26.1 x 32.9 cm.)

mount: 14 x 18 $\frac{1}{4}$ in. (35.5 x 45.8 cm.)

\$3,000-5,000

LITERATURE:

Ansel Adams & Mary Street Alinder, *Ansel Adams:
An Autobiography*, Little, Brown and Co., New York,
1985, p. 382.



49



50

ANSEL ADAMS (1902–1984)

Saguaro Cactus, Sunrise, Arizona, 1942

gelatin silver print, mounted on board, printed 1976

signed in pencil (mount, recto); titled and dated in ink in photographer's Carmel credit stamp [BMFA Stamp I] with Center for Creative Photography & AAPRT stamps (mount, verso)

image/sheet: 13 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in. (34.6 x 26 cm.)

mount: 19 $\frac{3}{8}$ x 15 $\frac{7}{8}$ in. (50.4 x 40.3 cm.)

\$5,000-7,000

LITERATURE:

John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co., New York, 1998, I, pl. 2.

Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 47, p. 81.

Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 172.



51



52

51

ANSEL ADAMS (1902–1984)

Trailside, near Juneau, Alaska, 1947

gelatin silver print, mounted on board, printed 1973-1977
signed in pencil (mount, recto); titled and dated in ink in photographer's
Carmel credit stamp [BMFA Stamp 11], and with Center for Creative
Photography & AAPRT stamps (mount, verso)
image/sheet: 13¼ x 10¼ in. (33.6 x 26 cm.)
mount: 19⅞ x 15⅞ in. (50.4 x 40.3 cm.)

\$4,000-6,000

LITERATURE:

Ansel Adams & Mary Street Alinder, *Ansel Adams: An Autobiography*, Little,
Brown and Co., New York, 1985, p. 281.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and
Co., New York, 2007, cover and p. 229.
Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the
Man*, Little, Brown and Co., New York, 2012, p. 181.

52

ANSEL ADAMS (1902–1984)

On the Heights, Yosemite Valley, California, 1927

gelatin silver print, printed on Dassonville Charcoal Black paper
signed in pencil (margin)
image: 6 x 7⅞ in. (15.3 x 9.9 cm.)
sheet: 8 x 9⅞ in. (20.3 x 29.9 cm.)

\$4,000-6,000



53



54

53

ANSEL ADAMS (1902–1984)

The White Church, Hornitos, California, 1946

gelatin silver print, mounted on board, printed probably 1973-1977
 signed in pencil (mount, recto); titled and dated in ink in photographer's
 Carmel credit stamp [BMFA Stamp 11] and with Center for Creative
 Photography & AAPRT stamps (mount, verso)
 image/sheet: 18¾ x 14⅞ in. (47.6 x 37.6 cm.)
 mount: 27⅞ x 21⅞ in. (70.7 x 55.5 cm.)

\$5,000-7,000

LITERATURE:

John Szarkowski, *The Portfolios of Ansel Adams*, Little, Brown and Co.,
 New York, 1998, VII, pl. 7.
 Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*,
 Museum of Fine Arts, Boston, 2005, pl. 96, p. 132.
 Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and
 Co., New York, 2007, p. 264.

54

ANSEL ADAMS (1902–1984)

Bodie (Ghost Town), California, 1938

gelatin silver print, mounted on board, printed probably 1963-1973
 signed in pencil (mount, verso); titled in ink in photographer's Carmel credit
 stamp [BMFA Stamp 7] with Center for Creative Photography & AAPRT
 stamps (mount, verso)
 image/sheet: 9¼ x 12¾ in. (23.5 x 32.3 cm.)
 mount: 14 x 18⅞ in. (35.5 x 46 cm.)

\$8,000-12,000

LITERATURE:

Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco,
 1963, p.116.
 Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co.,
 New York, 2007, p. 142.



55

ANSEL ADAMS (1902–1984)

Church at Ranchos de Taos, New Mexico, 1929-1930

gelatin silver print, mounted on board, printed 1977
signed in pencil (mount, recto); titled, dated and variously annotated in ink in
photographer's Carmel credit stamp [BMFA Stamp 11], and with Center for
Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 9 $\frac{3}{8}$ x 13 in. (23.8 x 33 cm.)
mount: 15 $\frac{7}{8}$ x 19 $\frac{1}{8}$ in. (40.3 x 50.4 cm.)

\$8,000-12,000

LITERATURE:

Ansel Adams & Mary Street Alinder, *Ansel Adams: An Autobiography*, Bulfinch,
New York, 1976, p. 95.
Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co.,
New York, 1989, p. 90.
Anne Hammond, *Ansel Adams, Divine Performance*, Yale University Press,
New Haven, 2002, fig. 1.13, p. 30.
Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the
Man*, Little, Brown and Co., New York, 2012, p. 52.

'I had not seen a photograph of the Ranchos de Taos church and had no idea of its magnificent form before I first viewed it (but did not photograph it) in 1927. The front aspects of the church are moderately impressive... It is the rear elevation that defines this building as one of the great architectural monuments of America. It had been interpreted by numerous painters and photographers, and I could not resist the challenge.'

ANSEL ADAMS, AS PUBLISHED IN: ANDREA STILLMAN, *ANSEL ADAMS: LETTERS AND IMAGES 1916-1984*, LITTLE, BROWN AND CO., BOSTON, 1988, P. 53.



56

56

ANSEL ADAMS (1902–1984)

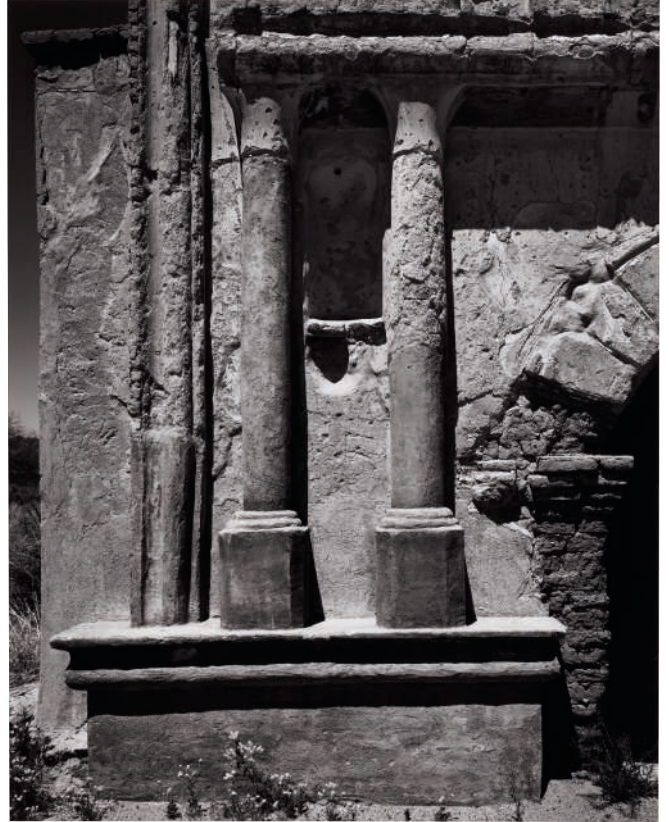
White Cross and Church, Coyote, New Mexico, 1937

gelatin silver print, mounted on board, printed 1973-1977
 signed in pencil (mount, recto); titled and dated in ink in photographer's
 Carmel credit stamp [BMFA Stamp 11], and with Center for Creative
 Photography & AAPRT stamps (mount, verso)
 image/sheet: 12¼ x 9¾ in. (31 x 24.7 cm.)
 mount: 19⅞ x 15 7/8 in. (50.4 x 40.3 cm.)

\$6,000-8,000

LITERATURE:

Ansel Adams & Lawrence Clark Powell, *Photographs of the Southwest*,
 New York Graphic Society, Boston, 1966, pl. 59.
 Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*,
 Museum of Fine Arts, Boston, 2005, pl. 36, p. 65.



57

57

ANSEL ADAMS (1902–1984)

Detail, Façade, Tumacacori Mission, Tucson, Arizona, c. 1952

gelatin silver print, mounted on board, printed 1978-1984
 signed in pencil (recto); titled and dated in ink in photographer's Carmel credit
 stamp [BMFA Stamp I] and with Center for Creative Photography & AAPRT
 stamps (mount, verso)
 image/sheet: 16 x 12¾ in. (40.5 x 32.4 cm.)
 mount: 27⅞ x 21⅞ in. (70.7 x 55.5 cm.)

\$5,000-7,000

LITERATURE:

Ansel Adams and Lawrence Clark Powell, *Photographs of the Southwest*,
 New York Graphic Society, Boston, 1966, pl. 69.



58

ANSEL ADAMS (1902–1984)

Cliff Palace Ruin, Mesa Verde National Park, Colorado, 1942

gelatin silver print, mounted on board, printed 1970s
with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 14 $\frac{3}{4}$ x 18 $\frac{3}{8}$ in. (37.4 x 47.2 cm.)
mount: 21 $\frac{1}{8}$ x 27 $\frac{3}{8}$ in. (55.5 x 70.1 cm.)

\$7,000-9,000

LITERATURE:

Ansel Adams and Lawrence Clark Powell, *Photographs of the Southwest*,
New York Graphic Society, Boston, 1966, pl. 19.

59

ANSEL ADAMS
(1902–1984)

South House and Church Gate, 1929-1930

gelatin silver print, mounted on board, printed 1977
signed in pencil (mount, recto); titled, dated and
variously annotated in ink in photographer's
Carmel credit stamp [BMFA Stamp 11], and with
Center for Creative Photography & AAPRT stamps
(mount, verso)

image/sheet: 8¼ x 11½ in. (21 x 29.2 cm.)

mount: 15⅞ x 19⅞ in. (40.4 x 50.4 cm.)

\$6,000-8,000



59

60

ANSEL ADAMS
(1902–1984)

*Sunrise, Laguna Pueblo,
New Mexico, c. 1937*

gelatin silver print, mounted on board,
printed 1973-1977
signed in ink (mount, recto); photographer's
Carmel credit stamp [BMFA Stamp 11], and with
Center for Creative Photography & AAPRT stamps
(mount, verso)

image/sheet: 8¾ x 12⅝ in. (22.2 x 32 cm.)

mount: 14 x 17⅞ in. (35.5 x 45.6 cm.)

\$6,000-8,000

LITERATURE:

Ansel Adams and Lawrence Clark Powell,
Photographs of the Southwest, New York Graphic
Society, Boston, 1966, pl. 36.

Andrea G. Stillman (ed.), *Ansel Adams: 400
Photographs*, Little, Brown and Co., New York,
2007, p. 154.



60



61

ANSEL ADAMS (1902–1984)

Rear of Church, Cordova, New Mexico, 1938

gelatin silver print, mounted on board, printed 1973-1977
stamped photographer's Carmel credit [BMFA Stamp 11],
and with Center for Creative Photography & AAPRT stamps
(mount, verso)

image/sheet: 15 $\frac{3}{8}$ x 19 $\frac{1}{8}$ in. (39 x 49.9 cm.)

mount: 21 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in. (55.5 x 70.7 cm.)

\$8,000-12,000



62

62

ANSEL ADAMS (1902–1984)

Winnowing Grain, Taos, New Mexico, c. 1929

gelatin silver print, mounted on board, printed c. 1977
 signed in pencil (mount, recto); with Center for Creative Photography & AAPRT
 stamps (mount, verso)
 image: 12 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (32.6 x 24.8 cm.)
 mount: 19 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (50.5 x 40.3 cm.)

\$6,000-8,000

LITERATURE:

Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, p. 58.
 Ansel Adams, *Taos Pueblo*, New York Graphic Society, 1977, n.p.
 Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown and Co., Boston, 1988, p. 41.
 Anne Hammond, *Ansel Adams, Divine Performance*, Yale University Press, New Haven, 2002, fig. 1.10, p. 26.
 Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 56.



63

63

ANSEL ADAMS (1902–1984)

Indian Dance, San Ildefonso Pueblo, New Mexico, 1929

gelatin silver print, mounted on board, printed 1970
 signed in ink (mount, verso); titled, dated and annotated in photographer's
 Carmel credit stamp [BMFA Stamp 7] and with Center for Creative
 Photography & AAPRT stamps (mount, verso)
 image/sheet: 15 $\frac{1}{4}$ x 16 $\frac{1}{2}$ in. (38.6 x 41.9 cm.)
 mount: 21 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in. (55.5 x 70.7 cm.)

\$6,000-8,000

LITERATURE:

Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, p. 56-57.
 John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown and Co., Boston, 2001, pl. 108.
 Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 42, p. 76.



64

Adams wrote the following in a letter to Alfred Stieglitz on September 21, 1937:

‘It is all very beautiful and magical here—a quality which cannot be described. You have to live it and breathe it, let the sun bake into you. The skies and land are so enormous, and the detail so precise and exquisite that wherever you are you are isolated in a glowing world between macro and micro, where everything is sidewise under you and over you, and the clocks stopped long ago.’

THE ABOVE LETTER AS PUBLISHED IN: ANDREA STILLMAN, *ANSEL ADAMS: LETTERS AND IMAGES 1916-1984*, LITTLE, BROWN AND CO., BOSTON, 1988, P. 98.



65

64

ANSEL ADAMS (1902–1984)

Santa Elena Canyon, Big Bend National Park, Texas, c. 1947

gelatin silver print, mounted on board, printed c. 1976
 signed in pencil (mount, verso); titled and dated in ink in photographer's
 Carmel credit stamp [BMFA Stamp I] and with Center for Creative
 Photography & AAPRT stamps (mount, verso)
 image/sheet: 14 x 17 $\frac{3}{4}$ in. (35.7 x 45 cm.)
 mount: 21 $\frac{1}{8}$ x 27 $\frac{7}{8}$ in. (55.5 x 70.7 cm.)

\$12,000-18,000

LITERATURE:

Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little,
 Brown and Co., Boston, 1988, p. 171.
 John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern
 Art/Little, Brown and Co., Boston, 2001, pl. 106.
 Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown
 and Co., New York, 2007, p. 181.
 Andrea G. Stillman (ed.), *Ansel Adams In The National Parks*, Little, Brown
 and Co., New York, 2010, p. 101.

65

ANSEL ADAMS (1902–1984)

*The Rio Grande and the Fronterias, Big Bend National Park,
 Texas, c. 1942*

gelatin silver print, mounted on board, printed c. 1976
 signed in pencil (mount, recto); titled and dated in photographer's Carmel
 credit stamp [BMFA Stamp I], and with Center for Creative Photography &
 AAPRT stamps (mount, verso)
 image/sheet: 10 $\frac{1}{4}$ x 13 $\frac{5}{8}$ in. (26.1 x 34.6 cm.)
 mount: 15 $\frac{5}{8}$ x 19 $\frac{1}{2}$ in. (40.3 x 50.4 cm.)

\$10,000-15,000



66

66

ANSEL ADAMS (1902–1984)

Sand Dunes, Oceano, California, c. 1950

gelatin silver print, mounted on board, printed 1973-1977
 signed in pencil (mount, recto); titled and dated in ink in photographer's
 Carmel credit stamp [BMFA Stamp 11], and with Center for Creative
 Photography & AAPRT stamps (mount, verso)
 image/sheet: 10½ x 7⅞ in. (26.7 x 19.9 cm.)
 mount: 17⅞ x 14 in. (45.3 x 35.5 cm.)

\$8,000-12,000

LITERATURE:

Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little, Brown
 and Co., Boston, 1988, p. 301.
 Ansel Adams, *Examples: The Making of 40 Photographs*, Little, Brown and Co.,
 New York, 1989, p. 148.
 Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*,
 Museum of Fine Arts, Boston, 2005, back cover, pl. 64, p. 96.
 Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown
 and Co., New York, 2007, p. 342.



67

67

ANSEL ADAMS (1902–1984)

Yellowstone National Park, Old Faithful, c. 1942

gelatin silver print, mounted on board, printed c. 1950
 signed in pencil (mount, recto); annotated in blue ink, with Center for Creative
 Photography & AAPRT stamps (mount, verso)
 image/sheet: 12⅞ x 8¾ in. (32.1 x 22.2 cm.)
 mount: 17⅞ x 13⅞ in. (45.3 x 35.3 cm.)

\$8,000-12,000

LITERATURE:

Andrea G. Stillman (ed.), *Ansel Adams In The National Parks*, Little, Brown
 and Co., New York, 2010, p. 120.



68

ANSEL ADAMS (1902–1984)

*Joshuas and Moon, Joshua Tree National Monument,
California, 1948*

gelatin silver print, mounted on board, printed probably 1963-1973
signed in pencil (mount, recto); titled in ink in photographer's Carmel credit
stamp [BMFA Stamp 7], and with Center for Creative Photography & AAPRT
stamps (mount, verso)

image/sheet: 10½ x 13⅜ in. (26.7 x 34 cm.)

mount: 14 x 18 in. (35.6 x 45.7 cm.)

\$8,000-12,000

LITERATURE:

Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown
and Co., New York, 2007, p. 187.

Andrea G. Stillman (ed.), *Ansel Adams In The National Parks*, Little, Brown
and Co., New York, 2010, p. 68.



69

69

ANSEL ADAMS (1902–1984)

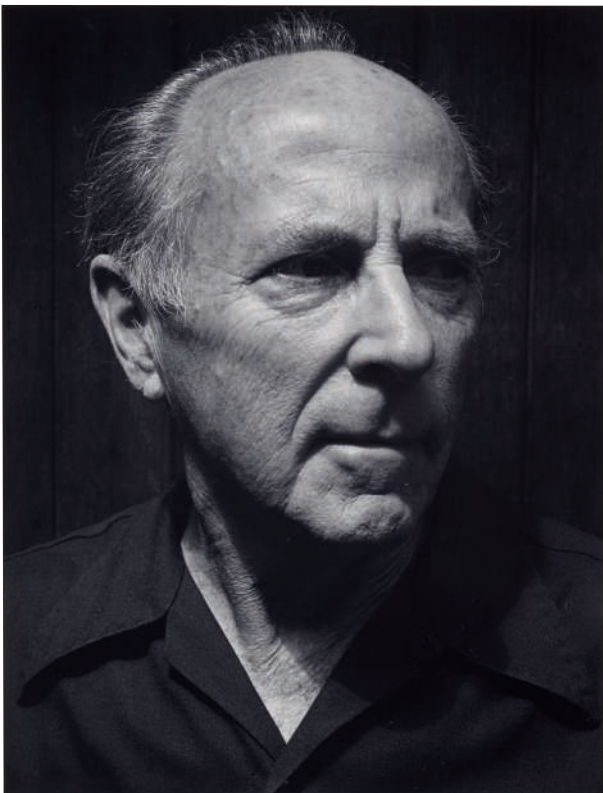
Charis Weston, Minaret Area, Sierra Nevada, California, 1937

gelatin silver print, mounted on board, printed 1978-1984
signed in pencil (mount, recto); titled and dated in photographer's Carmel credit stamp [BMFA Stamp I], and with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 12¼ x 8½ in. (31.1 x 21.5 cm.)
mount: 19⅞ x 16 in. (50.4 x 40.6 cm.)

\$5,000-7,000

LITERATURE:

Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 71, p. 103.
Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, p. 171.



70

70

ANSEL ADAMS (1902–1984)

Edward Weston, c. 1950

gelatin silver print, mounted on board, printed c. 1960
signed in ink (mount, recto); titled in pencil and variously annotated, with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 8½ x 6½ in. (21.5 x 16.4 cm.)
mount: 12 x 10 in. (30.4 x 25.4 cm.)

\$4,000-6,000

LITERATURE:

Edward Weston & Nancy Newhall (ed.), *The Flame of Recognition: Edward Weston*, Aperture, New York, 1965, frontispiece.
John Szarkowski, *Ansel Adams at 100*, San Francisco Museum of Modern Art/Little, Brown and Co., Boston, 2001, p. 24.

71

ANSEL ADAMS (1902–1984)

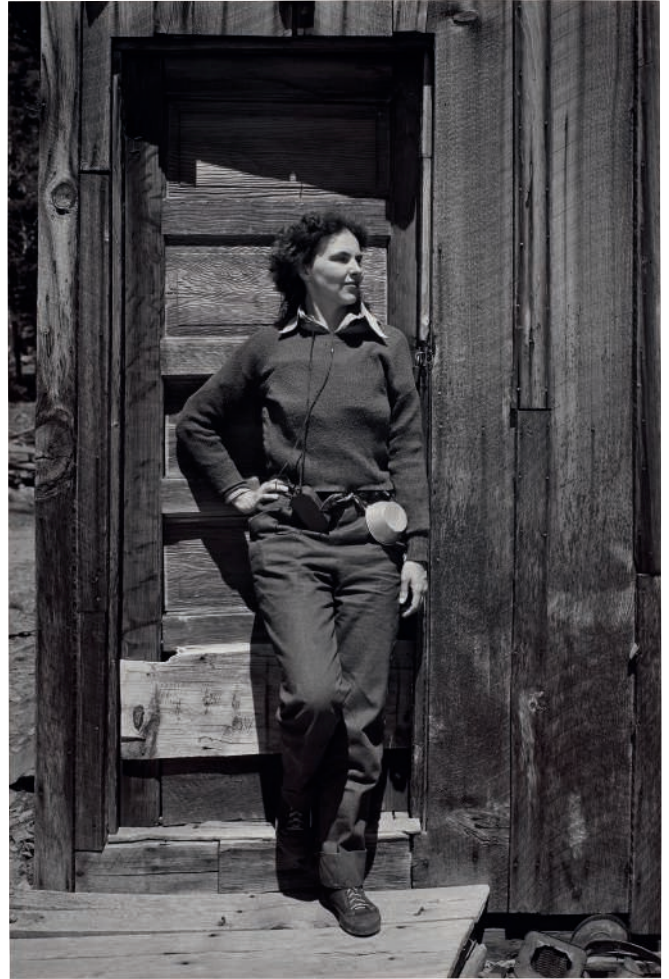
Nancy Newhall, Tioga Mine, California, c. 1944

gelatin silver print, mounted on board, printed 1978-1984
stamped photographer's Carmel credit [BMFA Stamp I], and with Center
for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 13½ x 8¾ in. (33.3 x 22.2 cm.)
mount: 18 x 14 in. (45.7 x 35.5 cm.)

\$3,000-5,000

LITERATURE:

Anne Hammond, *Ansel Adams, Divine Performance*, Yale University Press,
New Haven, 2002, fig. 5.3, p. 113.



71

72

ANSEL ADAMS (1902–1984)

Nancy and Beaumont Newhall, Westport, California, 1960

gelatin silver print, mounted on board, printed 1978
signed in pencil (mount, recto); titled and dated in ink in photographer's
Carmel credit stamp [BMFA Stamp I], and with Center for Creative
Photography & AAPRT stamps (mount, verso)
image/sheet: 15½ x 18½ in. (38.4 x 47 cm.)
mount: 21⅞ x 27⅞ in. (55.7 x 70.7 cm.)

\$5,000-7,000

LITERATURE:

Andrea G. Stillman, *Ansel Adams: Letters and Images 1916-1984*, Little,
Brown and Co., Boston, 1988, p. 218.



72

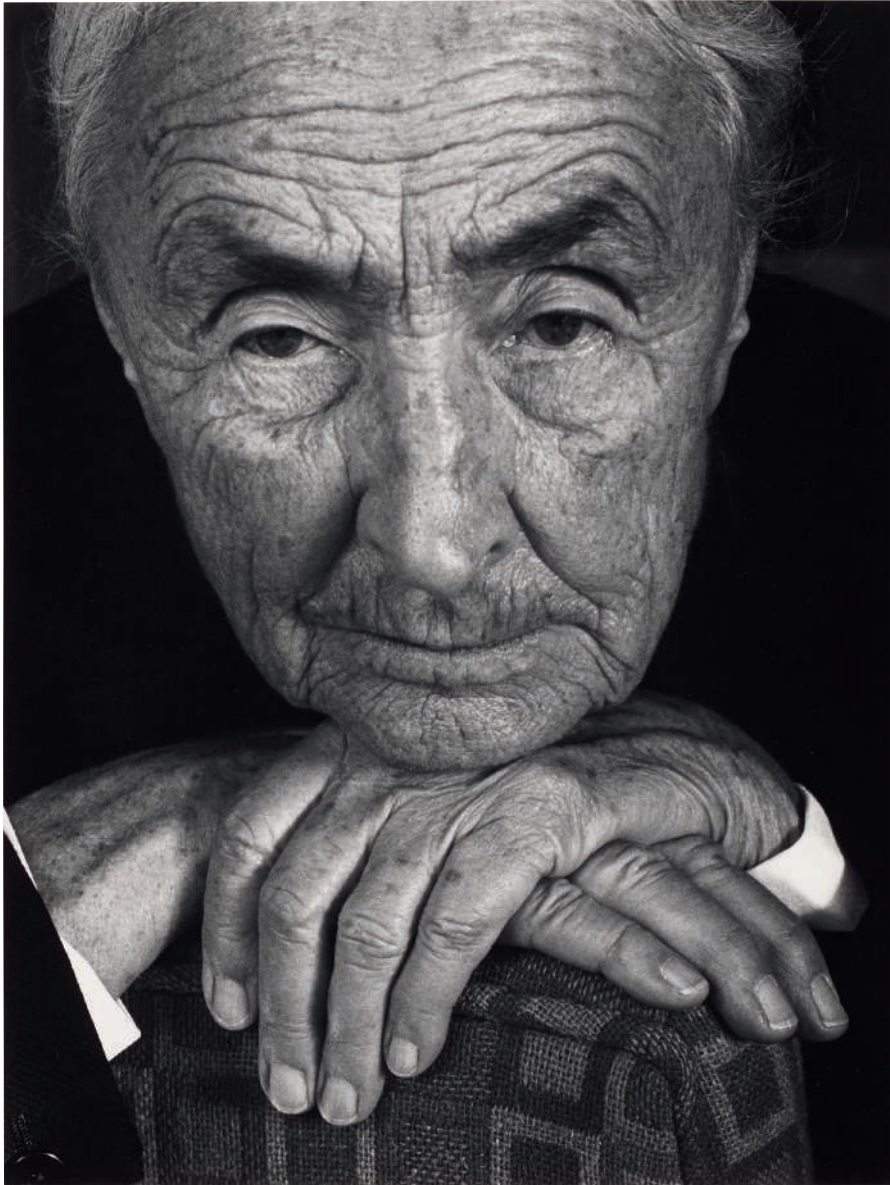


73

Adams wrote the following in a letter to Alfred Stieglitz on September 21, 1937:

‘O’Keeffe is supremely happy and painting, as usual, supremely swell things. When she goes out riding with a blue shirt, black vest and black hat, and scampers around against the thunderclouds—I tell you, its something! All that is needed to complete the picture is to have you out in the gardens at six AM in your green cape. I am quite certain you would like it here [Ghost Ranch]. But it is a long way from New York, especially for a person of your kind of schedules to fill.’

THE ABOVE LETTER AS PUBLISHED IN: ANDREA STILLMAN, *ANSEL ADAMS: LETTERS AND IMAGES 1916-1984*, LITTLE, BROWN AND CO., BOSTON, 1988, P. 98.



74

73

ANSEL ADAMS (1902–1984)

Georgia O'Keeffe at the Ghost Ranch, Abiquiu, New Mexico, 1937

gelatin silver print, mounted on board, printed 1978
signed in pencil (mount, recto); titled and dated in ink in photographer's
Carmel credit stamp [BMFA Stamp I], and with Center for Creative
Photography & AAPRT stamps (mount, verso)
image/sheet: 11¼ x 8⅞ in. (29.8 x 20.7 cm.)
mount: 19⅞ x 15⅞ in. (50.4 x 40.3 cm.)

\$5,000-7,000

74

ANSEL ADAMS (1902–1984)

Georgia O'Keeffe, Carmel, California, 1976

gelatin silver print, mounted on board, printed 1978-1984
stamped with photographer's Carmel credit stamp [BMFA Stamp I] and
with Center for Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 12 x 9⅞ in. (30.4 x 23.2 cm.)
mount: 19⅞ x 16 in. (50.4 x 40.6 cm.)

\$5,000-7,000

LITERATURE:

Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, p. 150.



75

75

ANSEL ADAMS (1902–1984)

The R.C.A. Building from the Roof of the Museum of Modern Art, N.Y.C., c. 1942

gelatin silver print, mounted on board, printed probably 1962-1963
signed in ink (mount, recto); titled in ink in photographer's Carmel credit
stamp [BMFA Stamp 5] and with Center for Creative Photography &
AAPRT stamps (mount, verso)
image/sheet: 13¼ x 9⅞ in. (33.6 x 25 cm.)
mount: 18 x 14 in. (45.7 x 35.5 cm.)

\$5,000-7,000

LITERATURE:

Nancy Newhall, *Ansel Adams: The Eloquent Light*, Sierra Club, San Francisco, 1963, p.87.

76

ANSEL ADAMS (1902–1984)

Political Sign and Circus Posters, San Francisco, California, c. 1931

gelatin silver print, mounted on board, printed 1978-1984
signed in pencil (mount, recto); stamped photographer's Carmel credit
stamp [BMFA Stamp 1] and with Center for Creative Photography & AAPRT
stamps (mount, verso)
image/sheet: 9 x 7¼ in. (22.9 x 18.4 cm.)
mount: 18 x 14 in. (45.6 x 35.5 cm.)

\$4,000-6,000

LITERATURE:

Ansel Adams & Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co., New York, 1985, p. 340.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*, Museum of Fine Arts, Boston, 2005, pl. 27, p. 48.
Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 73.

77

ANSEL ADAMS (1902–1984)

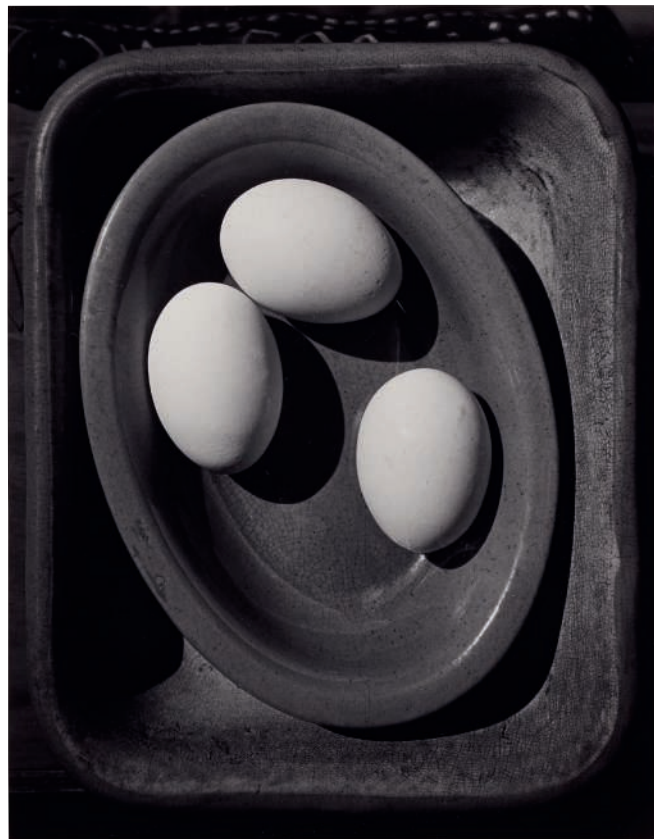
Eggs in Bowl, San Francisco, California, c. 1932

gelatin silver print, printed c. 1976
signed in pencil (mount, recto); stamped photographer's Carmel credit
stamp [BMFA Stamp 1] and with Center for Creative Photography & AAPRT
stamps (mount, verso)
image/sheet: 9½ x 7⅞ in. (24.2 x 18.8 cm.)
mount: 18 x 14 in. (45.7 x 35.5 cm.)

\$6,000-8,000



76



77



78

78

ANSEL ADAMS (1902–1984)

Altar, Trampas Church, New Mexico, c. 1959

gelatin silver print, mounted on board, printed probably 1963-1973
 signed in pencil (mount, verso); titled and dated in photographer's
 Carmel credit stamp [BMFA Stamp 7], and with Center for
 Creative Photography & AAPRT stamps (mount, verso)
 image/sheet: 19 x 14 $\frac{3}{4}$ in. (48.2 x 37 cm.)
 mount: 27 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (70.8 x 55.5 cm.)

\$5,000-7,000



79

79

ANSEL ADAMS (1902–1984)

Angel, Santuario de Chimayo, New Mexico, c. 1950

gelatin silver print, mounted on board, printed probably 1960s
 signed in ink (mount, recto); titled in ink and with Center for
 Creative Photography & AAPRT stamps (mount, verso)
 image: 13 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (33.9 x 23.8 cm.)
 mount: 17 $\frac{7}{8}$ x 13 $\frac{1}{8}$ in. (45.3 x 35.3 cm.)

\$3,000-5,000

80

ANSEL ADAMS (1902–1984)

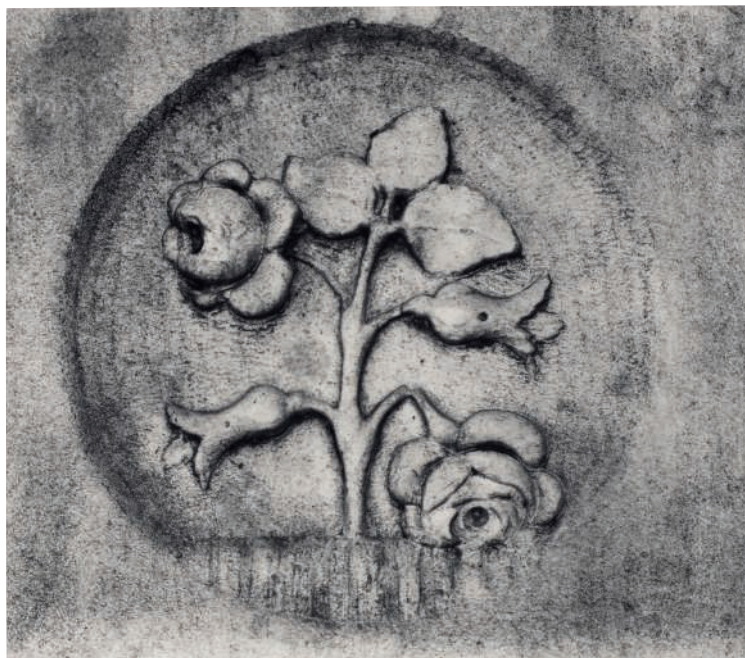
*Tombstone Ornament, Laurel Hill Cemetery,
San Francisco, California, c. 1936*

gelatin silver print, printed 1973-1977
stamped photographer's Carmel credit [BMFA Stamp 11],
and with Center for Creative Photography & AAPRT stamps
(mount, verso)

image/sheet: 7 $\frac{3}{8}$ x 8 $\frac{3}{8}$ (18.7 x 21.3 cm.)

mount: 14 x 18 in. (35.5 x 45.8 cm.)

\$3,000-5,000



80

81

ANSEL ADAMS (1902–1984)

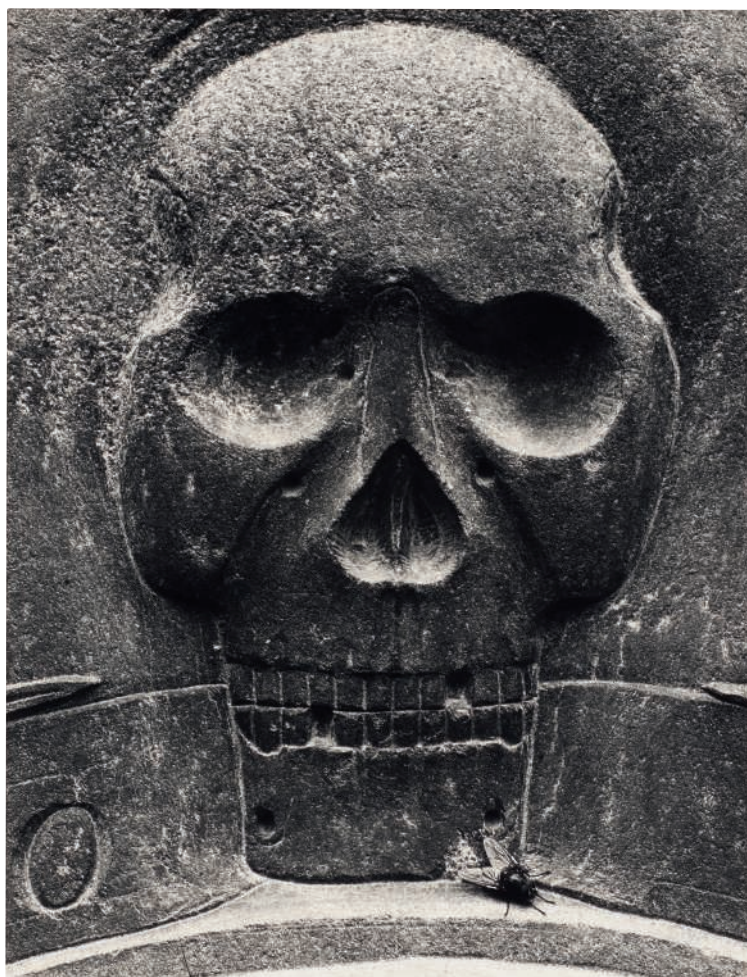
Detail, Tombstone - Massachusetts (Concord), 1965

gelatin silver print, mounted on board, printed probably late 1960s
signed in ink (mount, recto); titled in ink in photographer's
Carmel credit stamp [BMFA Stamp 5], and with Center for
Creative Photography & AAPRT stamps (mount, verso)

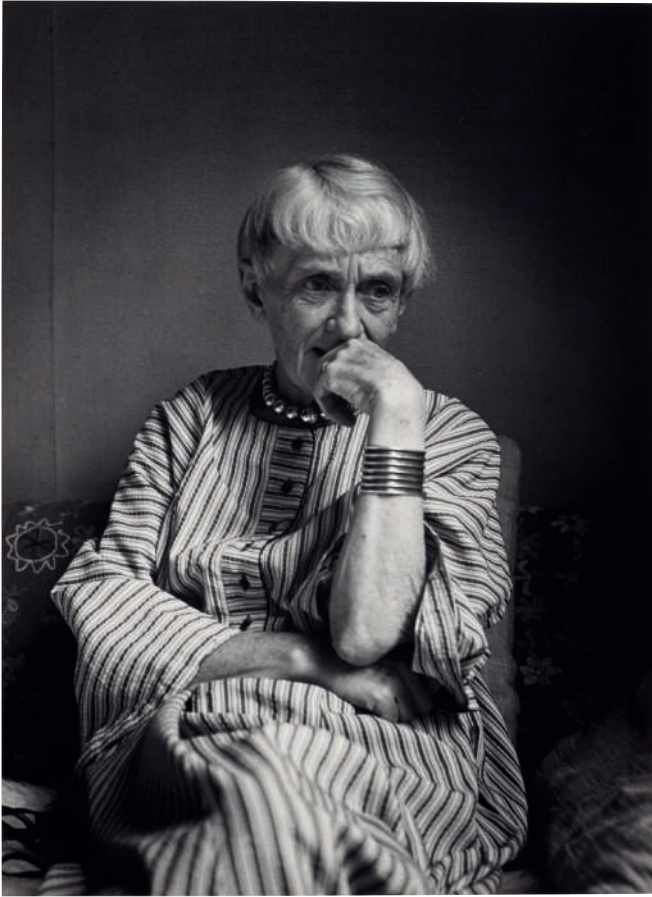
image/sheet: 9 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in. (24.7 x 19.1 cm.)

mount: 17 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (45.3 x 35.3 cm.)

\$3,000-5,000



81



82

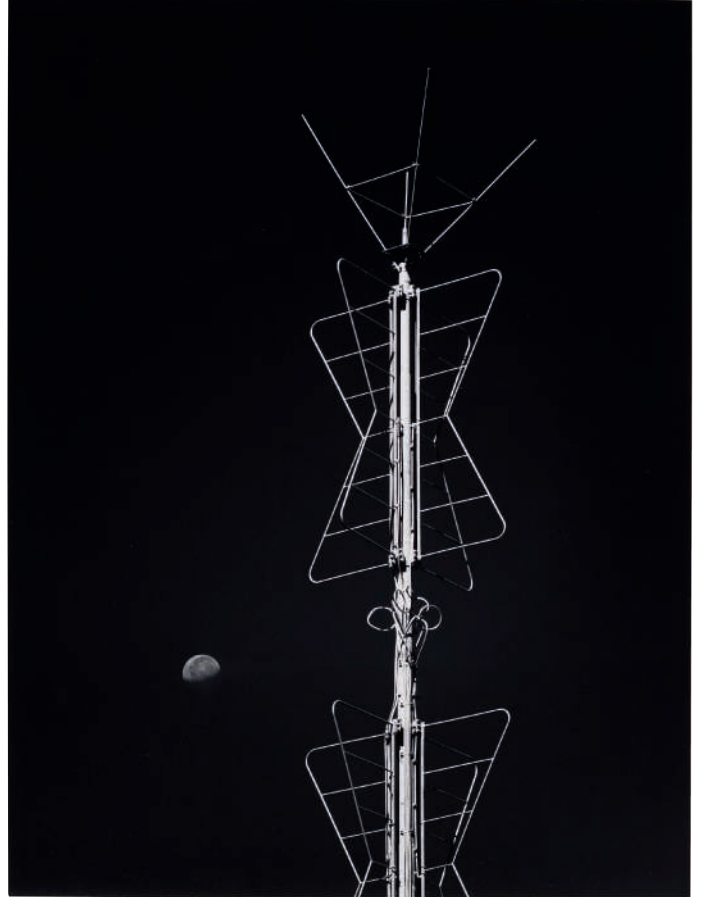
82

ANSEL ADAMS (1902–1984)

Dorothea Lange, 1965

gelatin silver print, mounted on board, printed probably late 1960s-1973
 signed in pencil (mount, recto); photographer's Carmel credit stamp
 [BMFA Stamp 7], and with Center for Creative Photography & AAPRT
 stamps (mount, verso)
 image/sheet: 6½ x 4¾ in. (16.5 x 12 cm.)
 mount: 14 x 11 in. (35.5 x 28 cm.)

\$3,000-5,000



83

83

ANSEL ADAMS (1902–1984)

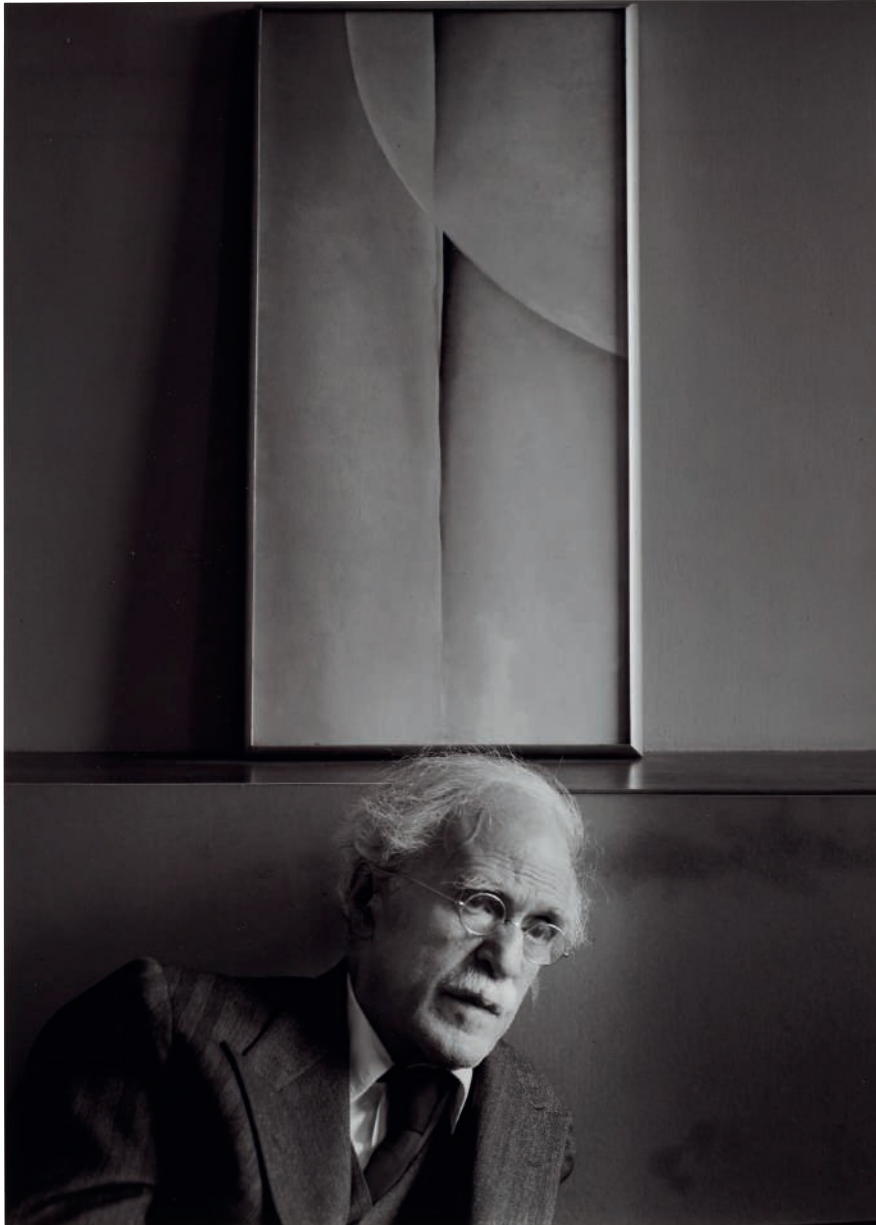
Television Relay Antenna, Haleakala, Maui, 1957

gelatin silver print, mounted on board, printed c. 1960
 signed in ink (mount, recto); with Center for Creative Photography & AAPRT
 stamps (mount, verso)
 image/sheet: 13½ x 10¼ in. (34.3 x 26 cm.)
 mount: 18 x 14 in. (45.7 x 35.5 cm.)

\$4,000-6,000

LITERATURE:

Ansel Adams & Nancy Newhall, *This is the American Earth*, Little, Brown
 and Co., Boston, 1960, p. 33.



84

ANSEL ADAMS (1902–1984)

Alfred Stieglitz with O'Keeffe Painting at 'An American Place', c. 1939

gelatin silver print, mounted on board, printed 1978

signed in pencil (mount, recto); titled and dated in ink in photographer's Carmel credit stamp

[BMFA Stamp I], and with Center for Creative Photography & AAPRT stamps (mount, verso)

image/sheet: 13 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (33.5 x 24.1 cm.)

mount: 19 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (50.4 x 40.3 cm.)

\$3,000-5,000

LITERATURE:

Andrea G. Stillman (ed.), *Ansel Adams: 400 Photographs*, Little, Brown and Co., New York, 2007, p. 249.

Andrea G. Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*, Little, Brown and Co., New York, 2012, p. 136.



85

85

ANSEL ADAMS (1902–1984)

Sequoia Gigantea Roots, Yosemite National Park, California, c. 1950

gelatin silver print, mounted on board, printed probably 1950s
signed in ink (mount, verso); titled and annotated in blue ink in photographer's
Carmel credit stamp [BMFA Stamp 1] and with Center for Creative
Photography & AAPRT stamps (mount, verso)
image/sheet: 9 $\frac{3}{8}$ x 7 $\frac{1}{2}$ in. (23.7 x 19 cm.)
mount: 17 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (45.3 x 35.2 cm.)

\$6,000-8,000

LITERATURE:

Paul Brooks, *Yosemite and the Range of Light*, Little, Brown and Co.,
New York, 1992, pl. 22.
Andrea G. Stillman, *Ansel Adams: 400 Photographs*, Little, Brown and Co.,
New York, 2007, back cover, p. 344.

86

ANSEL ADAMS (1902–1984)

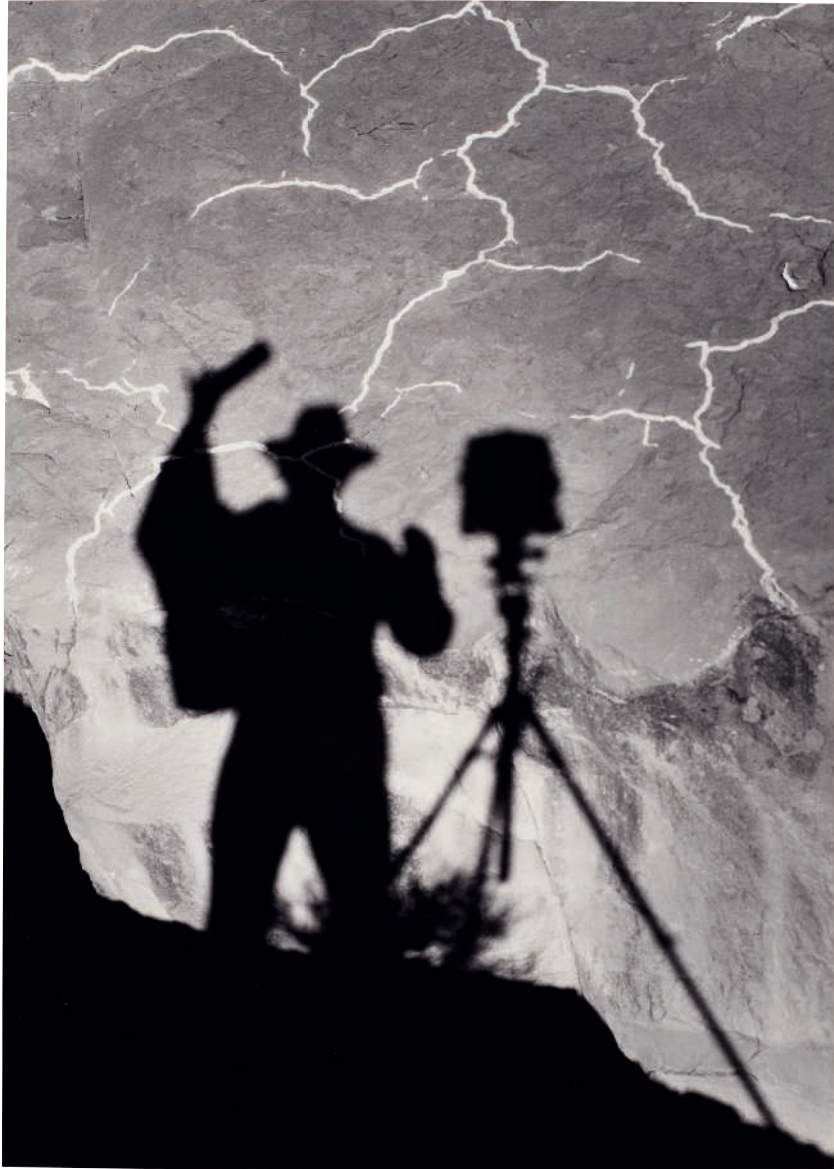
Self-Portrait, Monument Valley, Utah, 1958

gelatin silver print, mounted on board, printed 1973-1977
stamped photographer's Carmel credit [BMFA Stamp 11] and with Center for
Creative Photography & AAPRT stamps (mount, verso)
image/sheet: 13 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in. (33.5 x 24.2 cm.)
mount: 17 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (45.3 x 35.2 cm.)

\$6,000-8,000

LITERATURE:

Mary Street Alinder, *Ansel Adams: An Autobiography*, Little, Brown and Co.,
New York, 1985, p. iix.
Karen E. Haas and Rebecca A. Senf, *Ansel Adams in the Lane Collection*,
Museum of Fine Arts, Boston, 2005, frontispiece.
Andrea Stillman (ed.), *Looking at Ansel Adams: The Photographs and the Man*,
Little, Brown and Co., New York, 2012, title page.



86

'I wish to utter a manifesto, or man an utterfesto! To Hell with the domination of *Medium!* Art is an *attitude.*'

ANSEL ADAMS, AS PUBLISHED IN: ANDREA STILLMAN, *ANSEL ADAMS: LETTERS AND IMAGES 1916-1984*, LITTLE, BROWN AND CO., BOSTON, 1988, P. 257.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They do not alter our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have received, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% of that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol Ψ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the display endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2 (i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

□

Bidding by interested parties

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

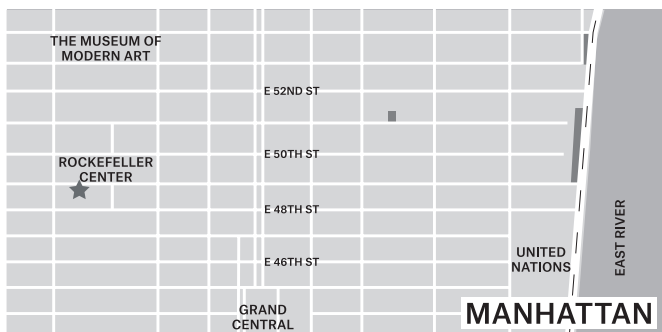
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

ANSEL ADAMS AND THE AMERICAN WEST

Photographs from the Center for Creative Photography Sold to Establish a New Acquisition Endowment in Order to Diversify the Permanent Collection

**TUESDAY 10 DECEMBER 2019
AT 2.00 PM**

20 Rockefeller Plaza
New York, NY 10020

**CODE NAME: ANSEL
SALE NUMBER: 19148**

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

08/01/19

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

19148

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rottter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Andrew Massad, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Caper Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Diane Baldwin,
Heather Barnhart, Alyson Barnes,
Michael Bass, G. Max Bernheimer, Rita Boyle,
Catherine Busch, Max Carter, Ana Maria Celis,
Veronique Chagnon-Burke, Angelina Chen,
Sandra Cobden, Dan Conn, Kathy Coumou,
Deborah Coy, Francois de Poortere, Carrie Dillon,
Yasaman Djunic, Monica Dugot, Lydia Fenet,
Jessica Fertig, Dani Finkel, Johanna Flaum,
Marcus Fox, Sayuri Ganepola, Virgilio Garza,
Benjamin Gore, Helena Grubestic, Jennifer K. Hall,
Bill Hamm, William Haydock, Allison Heilman,
Darius Himes, Margaret Hoag, Erik Jansson,
Michael Jefferson, Rahul Kadakia, Kathy Kaplan,
Jessica Katz, Julie Kim, Sharon Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Susan Kloman, Timothy Kompanchenko,
Samantha Koslow, Daphne Lingon, Gabriela Lobo,
Rebecca MacGuire, Erin McAndrew,
Rick Moeser, Richard Nelson, Illysa Ortsman,
Tash Perrin, Jason Pollack, Denise Ratinoff,
Sonya Roth, Raj Sargule, Emily Sarokin,
Caroline Sayan, Elise de la Selle, Will Strafford,
Sarah Vandeweerd, Cara Walsh, Amy Wexler,
Allison Whiting, Marissa Wilcox, Jody Wilkie,
Zackary Wright, Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Kristin Aronson,
Christine Layng Aschwald, Danielle Austin,
Victoria Ayers, Marina Bertoldi, Diana Bramham,
Eileen Brankovic, Meghan Bunting, Maryum Busby,
Cristina Carlisle, Elisa Catenazzi, Michelle Cheng,
Margaret Conklin, Kristen de Bruyn, Aubrey Daval,
Cathy Delany, Jacqueline Dennis Subhash,
Ashish Desai, Christine Donahue, Caitlin Donovan,
Abby Farha, Lauren Frank, Vanessa Fusco,
Christina Geiger, Joshua Glazer, Lisa Gluck,
Peggy Gottlieb, Lindsay Griffith, Emily Grimball,
Margaret Gristina, Izabela Grocholski,
James Hamilton, Elizabeth Hammer-Munemura,
Natalie Hamrick, Minna Hanninen,
Anne Hargrave, Val Hoyt, Sima Jalili,
Heather Jobin, Emily Kaplan, Sumako Kawai,
Marisa Kayyem, Caroline Kelly, Jerome Kerr-Jarrett,
Peter Klarnet, Alexis Klein, Noah Kupferman,
Abbey Lambek, Alexandra Lenobel,
Ryan Ludgate, Samantha Margolis, Alex Marshall,
Adam McCoy, Michael Moore, Melissa Morris,
Danielle Mosse, Christopher Munro, Libia Nahas,
Laura Nagle, Marysol Nieves, Remi Nouailles,
Jonquil O'Reilly, Rachel Orkin-Ramey,
Joanna Ostrem, Sam Pedder-Smith,
Carleigh Queenth, Joseph Quigley,
Shlomi Rabi, Prakash Ramdas, Daphne Riou,
Casey Rogers, Thomas Root, William Russell,
Arianna Savage, Stacey Sayer,
Morris Scardigno, Morgan Schoonhoven,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Joanna Szymkowiak, Bo Tan, Arianna Tosto,
Lillian Vasquez, Beth Vilinsky, Jill Waddell,
Michal Ward, Alan Wintermute, Ben Whine,
Jennifer Wright, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nicole Arnot, Nishad Avari, Caroline Baker,
Bernadine Boisson, Vanessa Booher, Tristan Bruck,
Ally Butler, Lauren Carlucci, Michelle Cha,
Alessandro Diotallevi, Julie Drennan, Sarah El-Tamer,
Jill Farquharson, William Fischer, Emily Fisher,
Sara Fox, Kristen France, Juarez Francis,
Hilary Friedman, Jacqueline Gascoigne,
Douglas Goldberg, Robert Gordy, Julia Gray,
Olivia Hamilton, Amy Indyke, Bennett Jackson,
Stephen Jones, Larry Kalmikoff, Paige Kestenman,
Paula Kowalczyk, Sibyl Lafontant, Madeline Lazaris,
Andrew Lick, David Lieu, Alexander Locke,
Anita Martignetti, Laura Mathis,
Christopher Mendoza, Camille Massaro-Menz,
Nina Milbank, Leo Montan, Takaaki Murakami,
Megan Murphy, Taylor Murtishaw, Margaret O'Connor,
Alexandra O'Neill, Vicki Paloympis, Daniel Perot,
Jessica Phifer, Nell Plumfield, Rebecca Roundtree,
Reed Ryan, Nicole Sales, Emily Salzberg, Jill Sieffert,
Jason Simonds, Alexa Shitanishi, Alexa Smith,
Hilary Smith, Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joey Steigelman,
Laura Sumser, Victoria Tudor, Grace Voges,
Izzie Wang, Seth Watsky, Candace Wetmore,
Elizabeth Wight, Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,
David G. Ober, Nancy Rome, Brett Sherlock





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020