

Be·hold

AUCTION 65

Digital Brochure

November 17, 2017



Be·hold

Be·hold 56 Auction of Photographs

Friday November 17, 11:00 A.M. (Eastern)

This PDF will give you as good an idea as I can of each lot, including scans and information about condition. You can download it for convenient reference.

In addition to the scans and condition descriptions, material is assigned a condition code, from [1] to [4] These are sometimes further refined with a [+] or [-]. Nothing in this auction is in the lowest condition [1]. [4] is excellent. If there is any damage to the image (not the mount) there is a prefix [D] as in [D3+]. The problem is described and often a close scan is provided. I take condition seriously. Nothing is presented in the auction that does not merit serious consideration.

PLEASE CALL OR EMAIL FOR FURTHER INFORMATION.

You may bid directly by email to behold@be-hold.com, or by calling 914.423.5806. These bids must be placed before November 17

You may also arrange to bid by telephone during the auction. Arrangements for telephone bidding must be made before Nov. 17.

Be·hold charges a Buyer's Premium of 15%

You may also bid on one of the two major on-line bidding platforms—LiveAuctioneers.

INVALUABLE

In order to bid on these platforms, you need to be registered with them. They have streamlined this simple and foolproof process. Once you are registered you can leave bids any time before the auction. They will be automatically entered for you when the auction

is live. You may also bid live during the auction, as well as follow the auction while it is going on. This last doesn't require that you register, but if you do, you could leave a bid if something attracts you during the auction.

If you are winning bidder on one of these platforms an additional 5% premium will be charged.

Soon after the auction you will receive an Invoice. The Invoice must be paid soon after you receive it. The Invoice will include a charge for shipping and handling, as well as insurance that will be covered under our own Fine Art Dealer's policy. State Tax will be included for bidders in New York State.

For bidders in N. America payment is preferred by check or money order on a US Bank. If you must pay by Paypal you must add 3%.

For bidders outside N. America you must pay by wire transfer. Instructions will be on the Invoice. If you use Paypal you must add 5%.

The listed price is the minimum allowable bid. Bids will increase by increments as follow —
Up to \$100 increments are \$10
Then up to \$300 increments are \$20
Then up to \$500 increments are \$30
Then up to \$1000 increments are \$50
Then up to \$10,000 increments are \$100
After that, increments are \$500

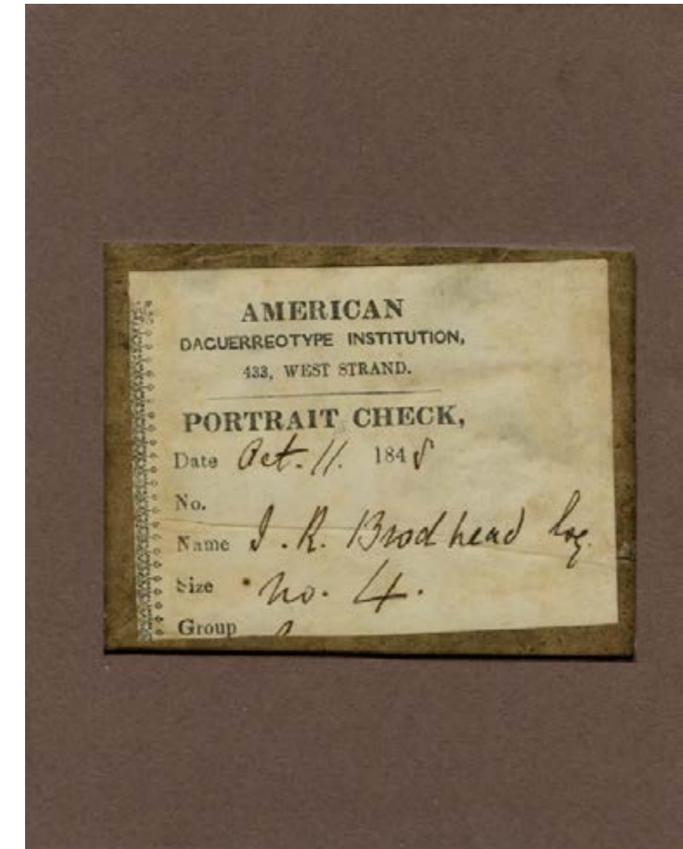
Hope you enjoy looking through the listings. Hope you will find lots to bid on and are successful.

Lot 1. MAYALL, LONDON. Portrait of John Romeyn Brodhead. ½ plate daguerreotype, 1848, in original case (separated cover) with Mayall's gilt logo for his Daguerreotype Institution at 433 Strand impressed on the cover. A rare paper later is glued to the back of the plate. It is a "Portrait Check" from the "American Daguerreotype Institution, 433, West Strand" dated in pen Oct. 11, 1848 and with the name of the subject "J. R. Brodhead, Esq."

Brodhead, born in Philadelphia in 1814, was appointed Clerk to the Charge d'Affairs at the Hague. There he explored the archives and discovered a great deal of material about early New York. In 1841 he was charged by Governor Seward to transcribe documents about New York history from various European archives. In 1846 he was appointed secretary of the American legation in London. Among his duties was acting as Herman Melville's literary representative in England. This is the period when he sat for this portrait by Mayall. Subsequently he published two volumes on the early history of New York that remain primary references, and filled other official functions.

John Jabez Edwin Mayall was born in England in 1813, a year before Brodhead. He showed an early interest in daguerreotypes and moved to Philadelphia in 1842. From 1843 he was producing many daguerreotypes, and entered into partnership with Samuel Van Loan. He then had his own studio, which he sold in 1845 to Marcus Aurelius Root. He returned to England in 1846, worked with Claudet, and in 1847 he established his Daguerreotype Institution where he made this portrait of Brodhead. His career was significant in artistic achievement. He became associated with the painter Turner. He also made many technical innovations. He pioneered the CDV, taking the first such portraits of the Royal Family. He was also interested in coloring photographs, and in the 1850's developed the first Ivorytype process.[See Lot 5]

The plate is quite rich. Close examination reveals some extremely faint wipes at the top, but it would be misrepresenting it to consider it "damaged." The top and bottom faces of the case are fine, though they are not attached. The bottom rail is missing. In order to protect the plate and keep it from damage from slipping, the package has been put together according to the highest conservation standards, that also allows the label on the back to be safely examined. The plate is [4-] \$2200 (Est. \$2500 - \$3500)

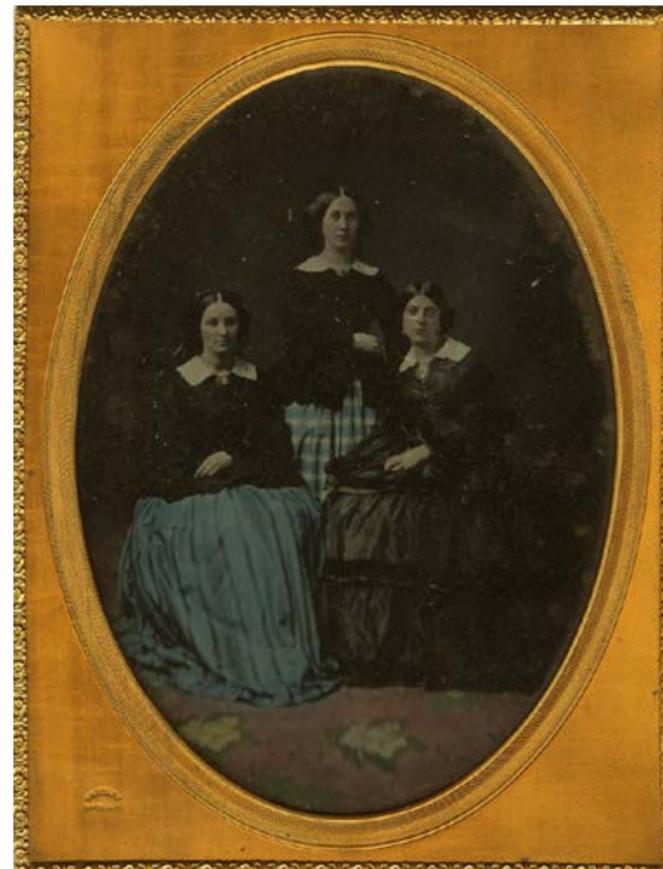


Lot 2. GIRL, CHAIR, GIRL ON CHAIR. 1/6 plate daguerreotype, maker unknown. This has a beautiful creamy surface this is sometimes found in daguerreotypes that have had additional silver applied, but there is no silver on the back of the plate. There is lovely subtle coloring. I believe this is the work of a significant studio. Possibly the posing chair will be recognized, The chair is an important element in this scene, not just a piece of convenient studio furniture. In a case with separated cover. [4] \$220 (Est. \$250 - \$350]

Lot 3. EDWARD TOMPKINS WHITNEY (1820 – 1893), FULL PLATE AMBROTYPE (8 x 6 3/8 – inches), ca. 1855, in a mat stamped “Whitney Roch.” It is in the original leather and wood case with the original spine intact. The ambrotype is still sealed and I have left it unopened. There is some dust behind the glass. When the plate is held against the light some crackling of the varnish and 3 tiny holes are visible. They are not seen when the plate is in the case. The coloring of the skirts and the carpet (seen in other Whitney plates) is bright and attractive. The bodices of the three women are dark against the dark background. Their faces and hands catch the light, and they have similar lace collars. They are likely sisters from a fashionable Rochester family. Ambrotypes of this size and quality by a major photographer are scarce. [3] \$900 (Est. \$1200 - \$1800)



Lot 2



Lot 3

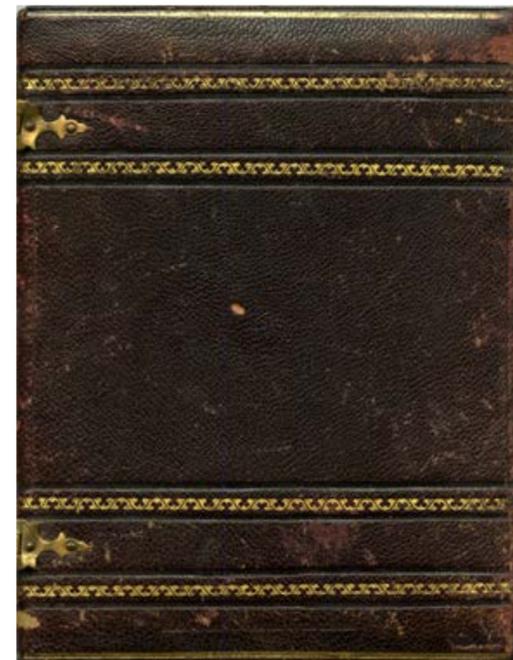
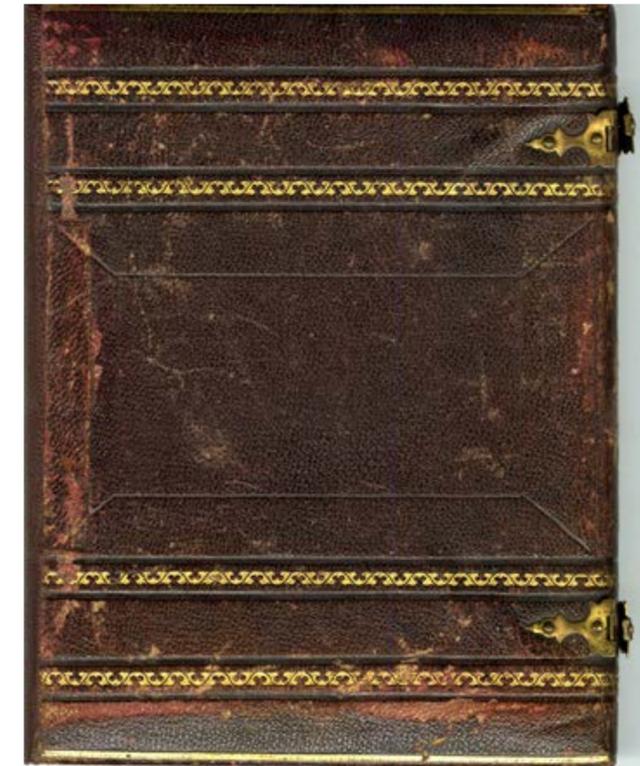


Lot 3

Lot 4. W. C. NORTH, BUFFALO. ½ plate ambrotype, ca.1857. There are two Norths with the same name, an uncle and nephew. Important daguerreotypes are known by one or both from Cleveland, Ohio, and they were active later in Buffalo NY in 1857. The mat has their name and Buffalo NY stamped in the lower right, and the address “324 Main Street” stamped in the upper right

The image is of four women in similar dress. One man stands behind them. They appear to be performers, perhaps a singing group. The ambrotype has a few spots but is still presentable. It has been resealed in a modern seal.

The Eichmeyer case is worn. It has Eichmeyer’s name and “1855” stamped near the edge and the rectangle stamped on the cover, to distinguish it from copies that were numerous. In his article on this case in the 1997 “Daguerreian Annual” Paul Berg states “Examples of cases larger than sixth-plate... have not been reported as yet.” That makes this one a rare discovery. [3-] \$300 (Est. \$400 - \$600)



Lot 5. JAMES W. WILLIAMS, (attrib), GIRL WITH A SASH,
Mammoth plate Ivorytype, 24 x 20 – inches, in an original
frame.

The ambrotype, being a photograph on glass, initiated a number of processes that used the transparent glass substrate to create colored images that imitated aspects of painting. The Ivorytype was such a process. It was developed by Mayall in England. His process used a miniature sheet of thin ivory or imitation ivory, and so gave it its name. In Philadelphia Wenderoth introduced a different process. Here is a description by Mark Ostermann for “Le Vocabulaire de la Photographie” (1008) by Anne Cartier Bresson:

The American Ivorytype was introduced by a Mr. Wenderoth in 1855. A collodion negative was used to make a conventional gold-toned salted paper print. The details of the print were lightly painted with watercolors and cemented, image side in, to a piece of clear glass using hot wax. The glass plate bearing the colored salt print was backed with a second piece of white paper with a highly colored painting in basic shapes that registered to the photographic image. Occasionally this second piece was a lightly printed salt print that acted as a painting guide. When the two were placed together, the tones of the painted secondary sheet were visible through the waxed image mounted on the glass. The result was an image featuring subtle tones and a depth of color more often associated with oil paintings. Varying the distance between the backing and the glass-bearing image resulted in different effects of

This is a superb example of the process, not only because of its outstanding technical perfection, but also because its size puts it beyond the associations with miniature painting on ivory, but rather in the context of large portrait paintings.

According to the owner, there once was a gold label on the wooden backing of the frame. It was from Philadelphia and had a date. It has somehow disappeared. . I have not opened the back of the frame, where there might be information or a label. This is recognized to be by Williams because the fanciful details of columns and balustrades are the same as in a known Williams ivorytype. The subject is clearly a daughter of some important family. She is decorated in finery with a lovely sash. This is a prime example of this process. I don't know of another this size. The plaster frame has some pieces missing from the elaborate edges, that could be repaired. The plate itself is [4] From the collection of Danna and Daniel Sheron. \$10,000 (Est. \$12,000 - \$15,000)process.[See Lot 5]

The plate is quite rich. Close examination reveals some extremely faint wipes at the top, but it would be misrepresenting it to consider it “damaged.” The top and bottom faces of the case are fine, though they are not attached. The bottom rail is missing. In order to protect the plate and keep it from damage from slipping, the package has been put together according to the highest conservation standards, that also allows the label on the back to be safely examined. The plate is [4-] \$2200 (Est. \$2500 - \$3500)



Lot 6. JOSIAH GURNEY, HALLOTYPE PORTRAIT OF A GENTLEMAN, Ca 1860. 12 3/4 x 10 3/4 in a 15 x 12 5/8 – inch French walnut frame with gilded interior panels.

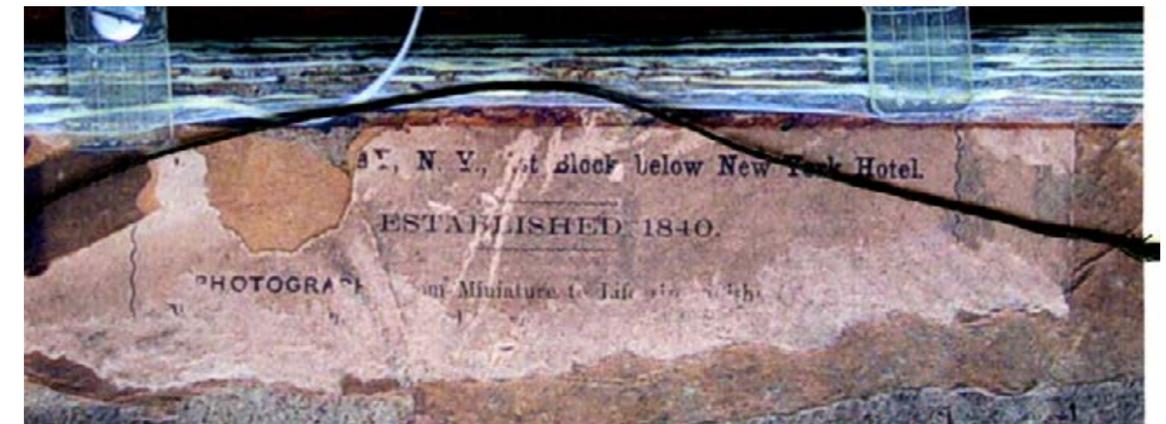
When the owner acquired this it was not clear what it was. Some of the components had separated. There was a fragment of a label that was legible only in part. It indicated it was by a firm “established in 1840” located “below the New York Hotel.” The only firm that fit these clues was Gurney’s gallery at 707 Broadway. The owner took the object to Peter Mustardo at “The Better Image.” The staff was able to put the layers of material together in an elaborate bracing structure and determined that it was a Hallotype.

This was another process, related to the Ivorytype, that took advantage of the ambrotype image on glass to produce an image that had some illusion of depth and resembled a painting. The process was patented by John Bishop Hall in 1856 – 57. Gurney bought the exclusive rights from Hall in 1858, and made Hallotypes in partnership with Hall.

Here is a description of the process by Mark Ostermann from the same source as in the previous lot.

The Hallotype was a variant of this process patented by Bishop Hall of New York in 1857. This employed two colored prints cemented on separate sheets of glass and then assembled with a space in-between.

I am not aware of any other example that has survived, though there are surely some. In any case this is extremely rare. It was a fragile format, since if the glass plates separated, as was their wont, the image would disappear. In this object there is a triangular wedge at the top where something has broken off one of the interior plates. The relative characters of images in the various processes can be compared by examining the scans (or the originals) of a few of the previous lots. The image is rich [D4-], the frame [4] \$1000 (Est. \$1200 - \$1800)

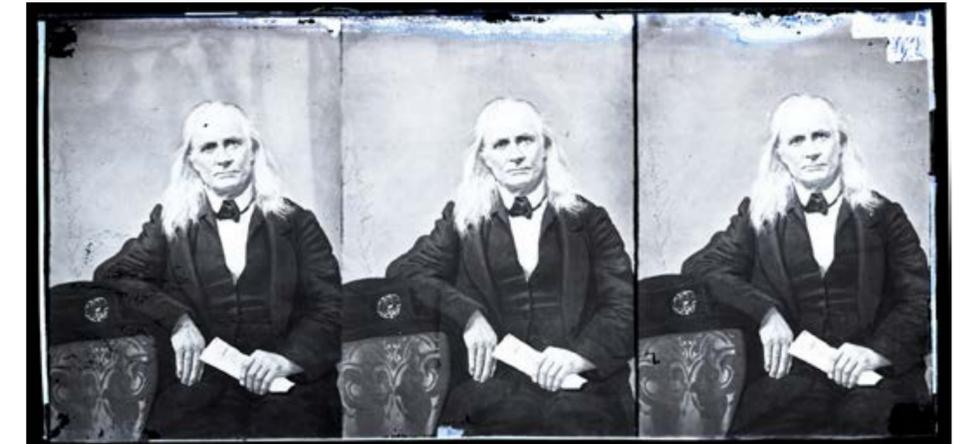


Lot 7. EDMUND RUFFIN. Photographer

unknown. An original strip of 3 glass negatives, from a multi-tube camera, 1862. Each negative measures 3 ½ x 2 ½ inches, from which cartes de visite would be made. These are probably copy negatives made by Anthony to produce CDV's.

Ruffin was celebrated for innovations in agriculture. He became an ardent secessionist, and is posed here holding what may be a secession document, and with a secession cockade on his hat on the table. He attended John Brown's execution. He was said to have fired the first shot in the Civil War, but this is disputed. Disappointed with the outcome of the war, he shot himself. This image appears in a CDV published by Anthony. There is a salted paper print of the image in the National Portrait Gallery. A much more common image of Ruffin shows him seated with a large rifle. Provenance: Meserve Collection, to Riba-Mobley auction, to Eric Caren, to consignor. . [3+] \$100 (Est. \$150 - \$250)

Lot 7



Lot 8. STEPHEN DILL LEE, Confederate Officer.

Photographer unknown. An original strip of 2 glass negatives from a multi-tube camera, each 3 5/8 x 2 5/8 – inches. Like previous, probably copy negatives made by Anthony to produce DVD's.

Lee was the youngest Confederate Lieutenant General. He delivered Beauregard's ultimatum to Major Anderson to evacuate Fort Sumter that ignited the Civil War. He advanced through the ranks with very active duty throughout the war. In later years he was extremely active in the movement to revive and celebrate the pro-slavery Confederate ideology that is currently alive in the controversy over the Confederate monuments that were erected in that period. Provenance: Meserve Collection like previous Lot. . [3+] \$100 (Est. \$150 - \$250)

Lot 8



Lot 9. REVEREND CHARLES F.E. MINNEGERODE., by D. H. Anderson, Richmond, Virginia. Minnegerode had been the Minister of Saint Paul's Episcopal Church in Richmond since 1856, and served there throughout the Civil War. It was sometimes referred to as "the Cathedral of the Confederacy." Jefferson Davis and Robert E. Lee were among the celebrated parishioners.

This is a large impressive hand colored salted paper print with "Anderson Art Palace/ Richmond Va" hand inscribed on the lower right of the image. It was probably made right after the war, when D. H. Anderson set up his studio in Richmond. Anderson continued to operate in Richmond until 1870, when he sold his studio to George Cook and moved to New York, where he purchased and rehabilitated Brady's 785 Broadway studio.

The handsome profile is an 18 ½ x 15 – inch oval image on a 20 x 17 sheet with rounded corners to make an oval. It is mounted on a board that has been cut into an oval, and has obviously once been in an oval frame. There is some very light staining on the margin. The image with its coloring is fine. [3+] \$500 (Est. \$600 - \$1600) in a CDV published by Anthony. There is a salted paper print of the image in the National Portrait Gallery. A much more common image of Ruffin shows him seated with a large rifle. Provenance: Meserve Collection, to Riba-Mobley auction, to Eric Caren, to consignor. . [3+] \$100 (Est. \$150 - \$250)



Lot 11. MOTHER AND BABY. Glazed salted paper print, 4 ½ x 2 ¾ inches, with signed note that seems to read “Joan’s [?] Christian affection.”

This has quite a different feel than typical daguerreotypes of mothers and babies. Cut from an album page. [3+] \$60 (Est. \$80 - \$120)

Lot 11



Joan's Christian affection
E. J. Baychawee

Lot 12. WILLIAM CARRICK [?], 3 cdv size albumen prints mounted on album pages, cut from the pages.

Two are occupational images, and one is a woman in Muslim garb, All are clean [4-] \$50 (Est. \$60 - \$120)

Lot 12



Lot 13. ENGLISH AND EUROPEAN NOBILITY, cdv's. An album page with a charming decorative arrangement of cdv's on each side.

One side has English subjects in a fan-like arrangement. On the other side Queen Victoria, Napoleon III and Emperor Franz Josef of Austria are each surrounded by decorative borders. [3] \$90 (Est. \$100 - \$200)



Lot 14. "POLYCYSTINS" BY MRS. BURY, 1862. This is a special edition of a classic illustrated scientific book, with 25 stunning albumen prints by Negretti and Zambra, who were the official photographers of the London Crystal Palace.

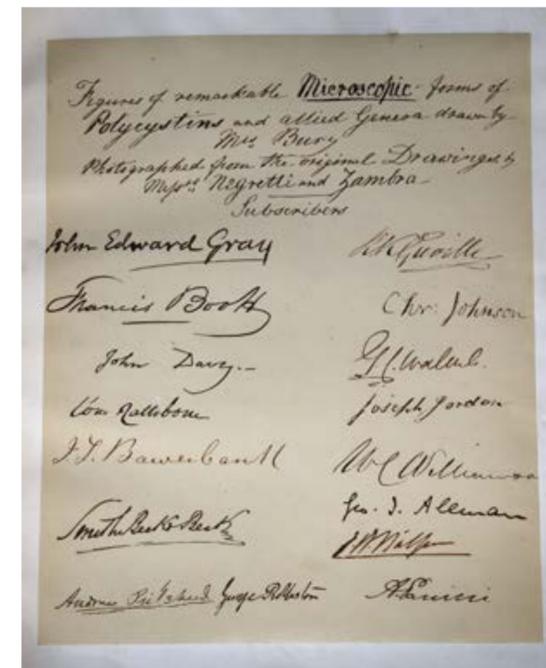
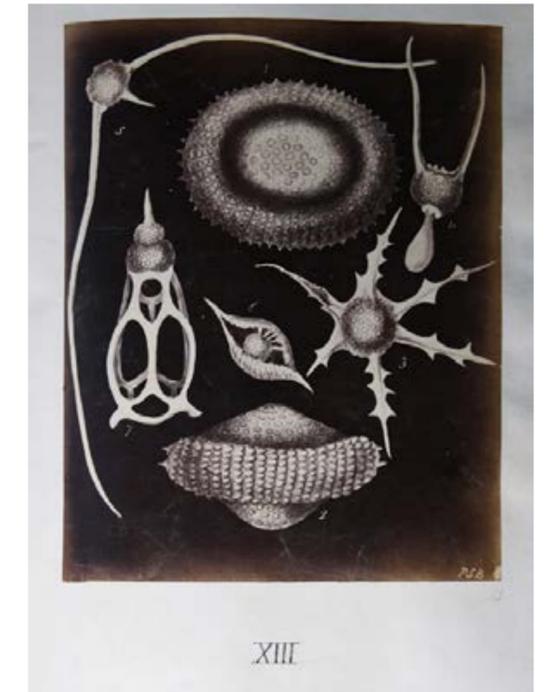
The full title on other editions is "Figures of Remarkable Forms of Polycystins, Or Allied Organisms, in the Barbados Chalk Deposit (chiefly from that collected by Dr. Davy, and which He Had Noticed in a Lecture Delivered to the Agricultural Society of Barbados, in July, 1846). Drawn by Mrs. Bury, As Seen in Her Microscope, on Slides Prepared by Chr. Johnson, Esq., of Lancaster, 1860 and 1861." The present volume, quarto size, only has "Polycystins" stamped in gold on the vellum and board cover that has additional gold edging.

That lecture referred to was given by Edward Bury, the husband of Priscilla Susan Bury (1799 – 1872.) Mrs. Bury had been interested in scientific illustration from an early age. Her book "Selection of Hexandrian Plants" was published in 1831. Her beautiful aquatints were prepared by Robert Havell, who was doing the same for Audobon's "Birds of America."

She carefully drew these tiny sea creatures [protozoa]. as they were seen under the microscope, and artfully arranged these drawings on 24 pages. These pages were photographed by Negretti and Zambra, and the 24 - 5 3/4 x 7 3/4 albumen prints were tipped onto individual pages. An additional print is a copy of the signatures of 17 subscribers. There are 5 pages of printed text that are slightly smaller than the pages with the prints. These are bound into the volume as originally made. They begin with a longer list of subscribers. There is a Preface that is not signed, though it is dated 1862 from "Croft Lodge." It is followed by notes, sometimes extensive, on each of the drawings. These heavy introductory pages are foxed and lightly discolored. The pages with the prints are clean and without damage. The prints themselves are extremely rich. They are on heavy paper and seem to have a coating of additional albumen or some other substance, that gives them a slightly waxy surface. There are tissue guards between the pages. The tissue itself is discolored, probably from the coating on the albumen print. The binding is still tight and none of the pages are loose.

Each page of prints is numbered with a large Roman numeral beneath. Other editions have the number presented differently. Several of the copies found on line from major libraries have "Preface to the Second Edition" preceding the Preface. This may be a special trial copy of the first edition. I have not been able to find any other copy of any edition currently for sale, other than recent reprints.

Aside from its importance as a scientific book, the photographs have a whimsical charm that is captivating. The photographs are [4] \$3500 (Est. \$4000 - \$6000)

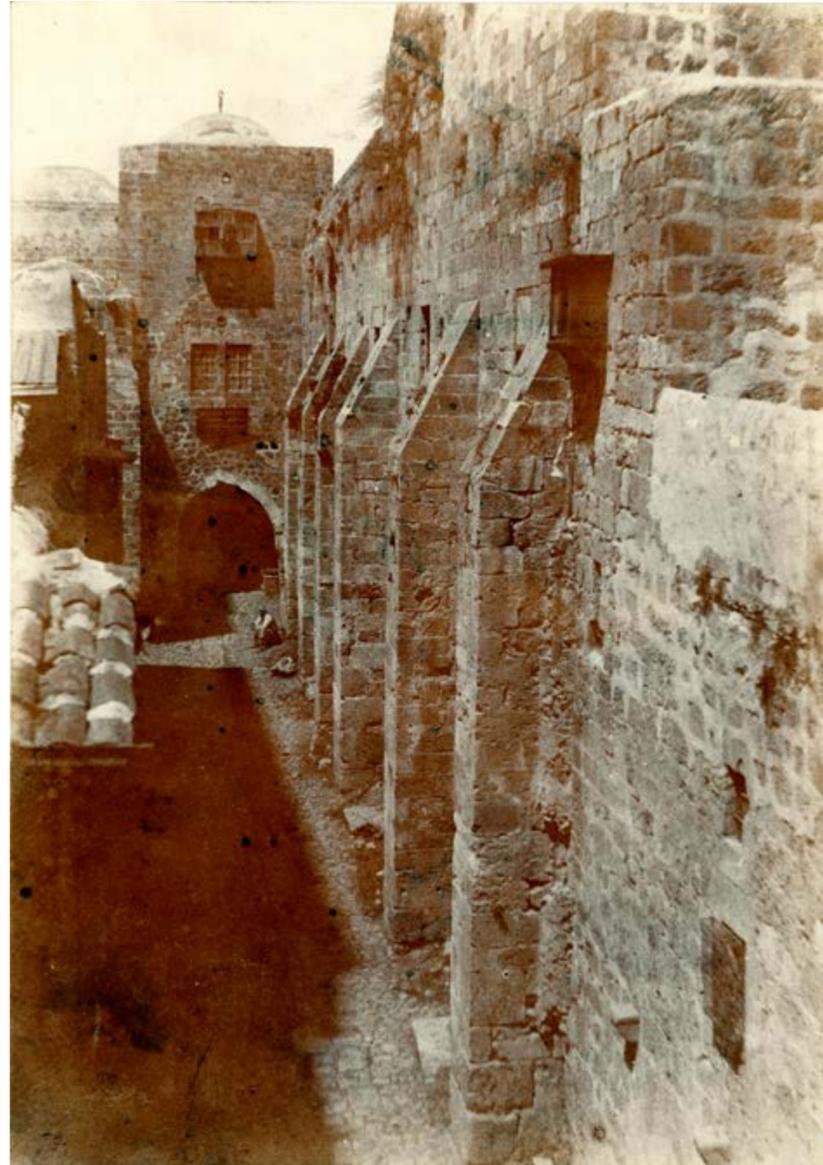


Lot 15. AUGUSTE SALZMANN,
“Jerusalem/ Saint – Sepulcre.” 13 x 9
¼ - inch salted paper print from paper
negative (calotype) by Blanquart-Evrard,
on a 23 ½ x 17 ½ - inch mount with
imprinted title and credits, 1854.

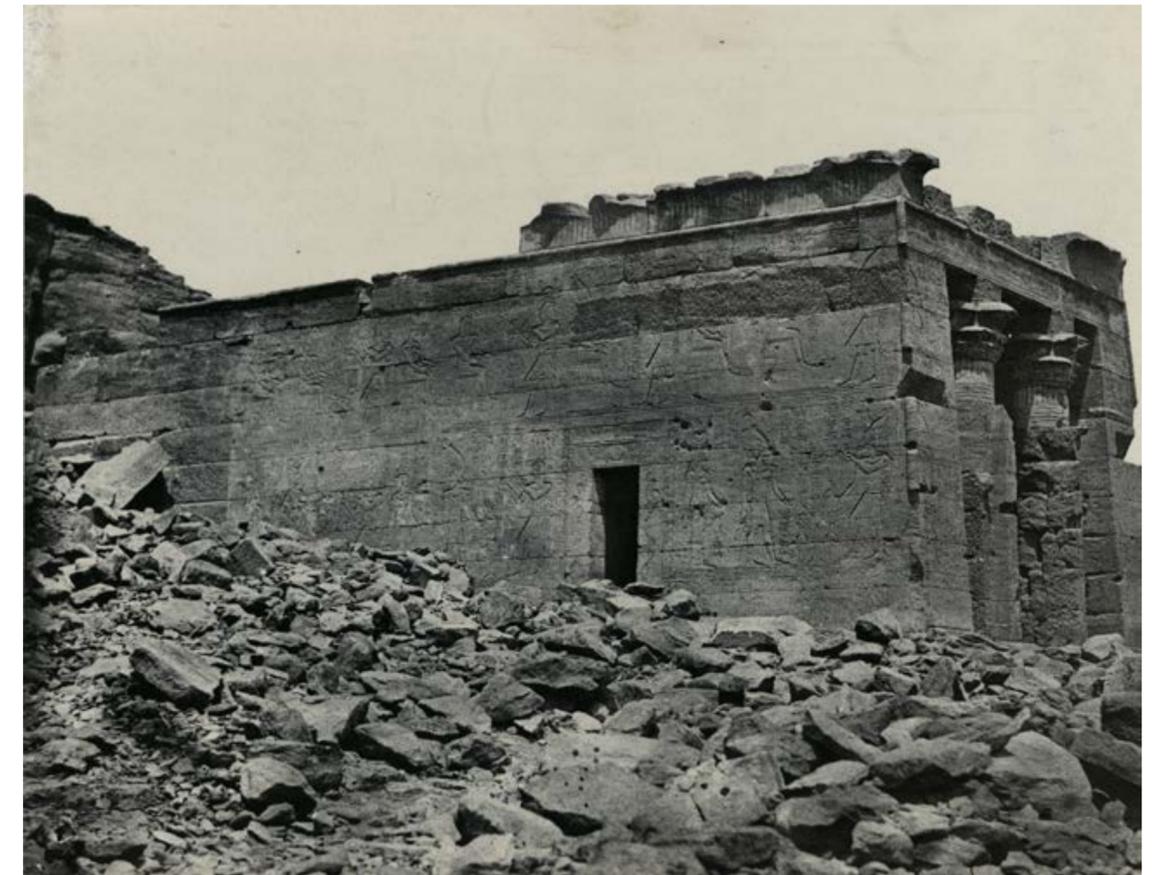
This is an especially interesting print that has experienced unusual color shifting. The dark areas are copper-colored, while the lighter areas are a cool almost blue color. The stone blocks that make up the walls seem to vibrate. There are some black retouching dots on the print. This will not appeal to collectors looking for fine examples, but some adventurous collectors might find this interesting. [3] \$300 (Est. \$400 - \$1000)

**Lot 16. MAXIME DU CAMP, “Temple
du Dandour,” Plate 93 from “Nubie”,**
printed by Blanquart-Evrard, 1852.
6 ½ x 8 ½ - inch salted paper print on
the original mount with letterpress
information.

While most of Du Camp’s photographs of ruins are frontal, this is a side view. The composition is unconventional, taken from a low angle past the angled pile of rocks. The open doorway with its black shadow invites thought beyond just documentary information.. Ironically the actual temple ruin now resides in New York’s Metropolitan Museum. [4-] \$600 (Est. \$800 - \$1200).



Lot 15



Lot 16

Lot 17. TURKISH SCHOLARS.

7 1/2 x 5 1/4 - inch albumen print on 19 1/2 x 8 1/2 - inch mount with gilt oval around the image.

The person on the right holds an open book. He is barefoot with his shoes on the floor. [3]

\$150 (Est. \$200 - \$300)



Lot 17

Lot 18. FRENCH CORVETTE IN BREST, 1860'S.

A nice 2 1/2 x 3 7/8 albumen print with rounded corners mounted on a card, with an inscription in French stating that this is the Galathée with 30 sails, that took part in the Pacific campaign 1860 - 1866. Clean [3] \$90 (Est. \$100 - \$180)



*corvette de 30 à voiles la "Galathée" - port de Brest
campagne de l'Océan pacifique de 1860 à 1866*

Lot 18

Lot 19. FRANCIS FRITH. Scene near Seville, Spain. 6 1/4 x 8 1/4 - inch albumen print within a gray border on a board mount.

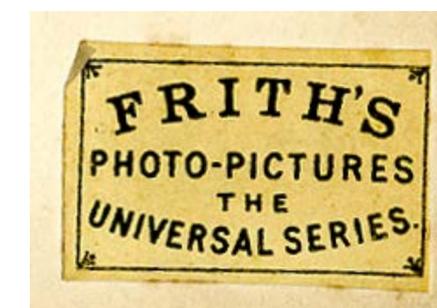
This may be by Robert Napier, who was associated with Frith from 1861 - 63. "Views in Andalusia" was published in 1864. Frith himself added more material in the 1870's. There is a small label glued to the back of the mount for "Frith's Photo-Pictures/ The Universal Series." [3+] \$150 (Est. \$200- \$400)



Lot 19

*On the Grand Quay,
near Seville - Spain*

Francis Frith



Lot 20. MALTA HARBOR.

8 x 10 1/2 - inch albumen print on an album page.

No maker indicated. Ca. 1860 judging by the ships in the harbor. Nice clean print. [3+] 120 (Est. \$150 - \$300)

Lot 21. SCENES IN MOSCOW.

A board mount with albumen prints on both sides. One side has two prints of cathedrals. St. Basil's is 10 5/8 x 9 - inches.

There's a carriage and people in the street. The Cathedral of St. Saviour is 10 5/8 x 7 3/4 - inches. These two abut each other. They have modern titles in pen on the bottom of the prints. The mount has been trimmed to the prints. On the other side is an 8 x 10 1/2 - inch print of the Romanof House. All are clean and undamaged. [3+], [3] \$120 (Est. \$150 - \$300)



Lot 20



Lot 21

**Lot 22. CREMATION IN
KANDY, CEYLON. 10 5/8
x 8 1/2 - inch albumen
print.**

Modern pencil notation on verso.
A lively image. The crowd mostly
of boys and young men face the
camera. A rich print, in a modern
mat. When removed from the mat
the print has a slight diagonal curl
at the left, but it is not normally
seen so I have graded it [3+] \$200
(Est. \$250 - \$350)



**Lot 23. WILLIAM NOTMAN,
SCENES IN CANADA.**

An albumen print, 6 5/8 x 8 7/8
– inches on a gray mount of the
Victoria Bridge in Montreal.

The bridge opened in 1860 when it was
considered the “eighth wonder of the world.”
There is some construction machinery visible
above the span. Nice clouds. Has Notman’s
blindstamp. Very trivial abrasions. [3]. Plus
a 7 1/4 x 9 5/8 –inch print arched top image of
the House of Parliament in Ottawa. Trees in
the foreground have just been planted. Slight
surface abrasions. Both are in modern mats.
[3-] \$120 (Est. \$150 - \$300)



Lot 23

Lot 24. KANSAS CITY BRIDGE.
5 3/8 x 7 3/4 - inch albumen print
on a cream mount with nicely
script title and date.

“Launching first section of curb No. 1”
“August 7th 1867.” This is the Hannibal
Bridge, engineered by Octave Chanute, the
first bridge to cross the Mississippi. It was a
wrought iron structure. This is the wooden
framework at the start of the construction.
This is a nice and rare photograph of a great
American engineering feat. [3] \$250 (Est.
\$300 - \$600)



Lot 24

Lot 25. HENRY DIXON, THE SOCIETY FOR PHOTOGRAPHING RELICS OF OLD LONDON. “Churchyard of St. Lawrence Pountney,” 7 x 8 7/8 – inch carbon print on the original mount.

The Society hired Dixon and his son in 1875 to make carbon prints from negatives taken by Alfred and John Bool, and later also by the Dixons, of buildings threatened by demolition as well as important examples of early architecture. These began to be published by the Society in 1879. The project of recording threatened buildings has earlier antecedents such as by Marville in Paris and later by Atget. There are no people in these images. They concentrate on the buildings themselves, and not on the streets or neighborhoods. The prints are generally rich and beautiful. The blue-gray mounts (17 7/8 x 14 – inches or the reverse) have letterpress titles, credit to the Society, and printed or written numbers in the bottom corners. The society was conceived by Alfred Marks, who directed its activities. The prints were issued to subscribers in groups of 8, accompanied by descriptive texts written by Marks. This and the following lots all have Marks’ “AM” initials and a number in the extreme lower right, probably indicating these were all once in his personal collection. The prints are all on the original mounts. There are no sheets with texts.

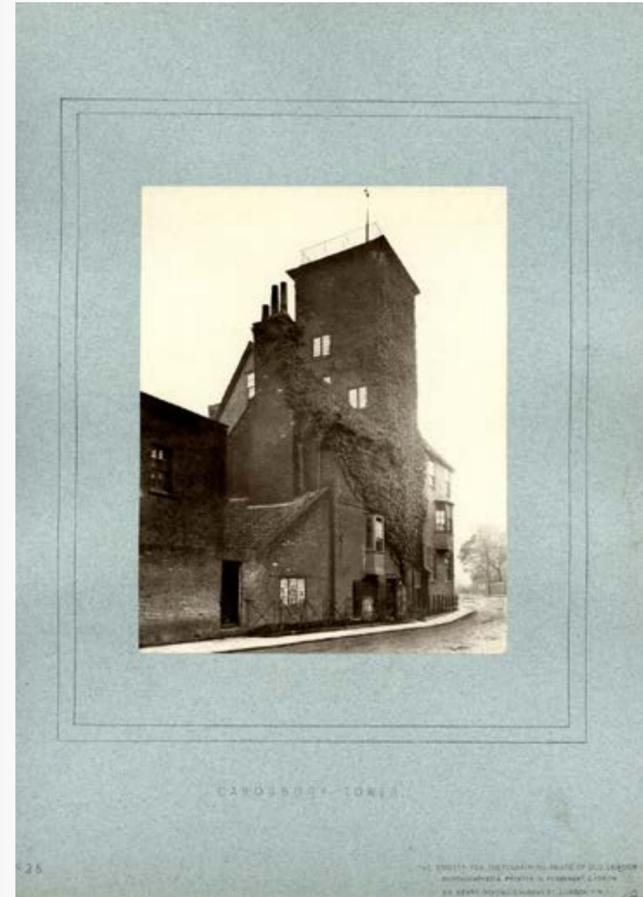
The original church was built in the 13th Century. It was destroyed in the Great Fire of 1666. The Churchyard continued to be used for burials, but became a private garden for residences in the area in the 1850’s. The image shows one of these residences. The trees are bent as though from a storm. There are large wooden objects in the foreground. “35” is written in pencil in the lower left mount corner, “47” in the right corner. The 7 x 8 5/8 – inch photograph is a superb rich example of a carbon print. “AM” is indistinct in the lower right corner of the mount. [4] \$750 (Est. \$800 - \$1200)



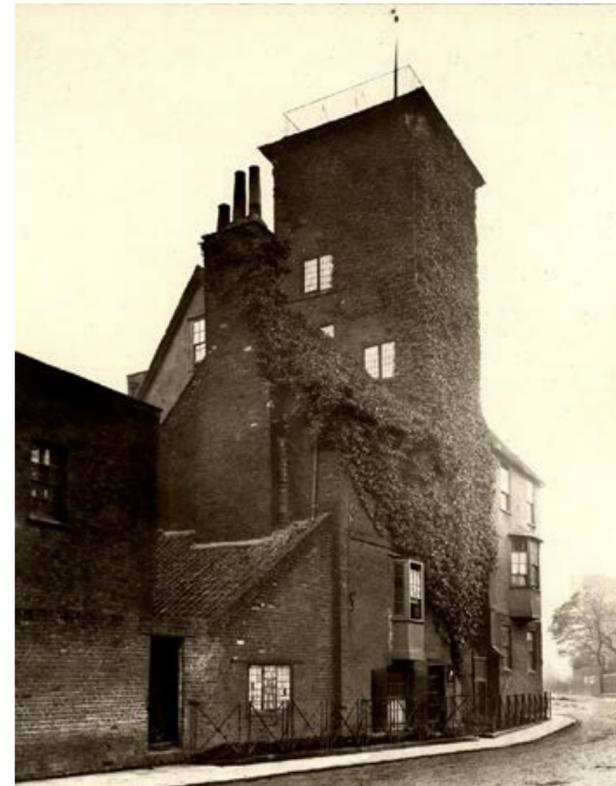
Lot 26. CANONBURY TOWER.

Another carbon print by Henry Dixon from the same series, 8 7/8 x 7 – inches.

Marks' initials and "137" are in the extreme right edge of the mount. The building was erected in 1509 – 1532. It was occupied by Cromwell. The tower was added in the 1590's. Francis Bacon and Oliver Goldsmith lived there. The image of the building is beautifully composed within the frame. [4] \$400 (Est. \$450 - \$900)



Lot 26



Lot 27. OLD HOUSE, GREAT WINCHESTER STREET.

9 x 7 – inch carbon print by Henry Dixon, like the previous.

It is #25. Marks' initials are partially cut by a cut in the extreme bottom right corner of the mount. The image is framed by edges of adjacent buildings. It is interesting to compare with some of Atget's compositions of buildings, staircases, courtyards. A sign in the corner to the left of the stairs reads "Valuable Site." It is for sale. [4] \$400 (Est. \$500 - \$900)



Lot 27

Lot 28. SION COLLEGE LONDON WALL.

9 x 7 – inch carbon print by Henry Dixon, like the previous.

Marks’ initials and “143” in the extreme lower right corner. The original building goes back to the 14th century. It was damaged in the great fire of 1884 and moved to a new structure at Victoria Embankment in 1886. This is the old building. [4] \$300 (Est.\$400 - \$900)

Lot 29. LAMBETH PALACE—GREAT HALL. 7 x 8 ¾ - inch carbon print by Henry Dixon, like previous, No. 74.

Marks’ initials and “108” in extreme lower This has been the residence of the Archbishop of Canterbury. The original, build in the 15th Century, was ransacked during the Civil War. It was rebuilt in 1663. [4] \$300 (Est. \$400 - \$900)

Lot 30. BARHOLEMEW THE GREAT, 9 ½ x 7 3.8 – inch carbon print by Henry Dixon, like previous, No. 40 in pencil in left corner of the mount, No. 13 below it, Marks’ initials and “No. 51” in lower right mount corner.

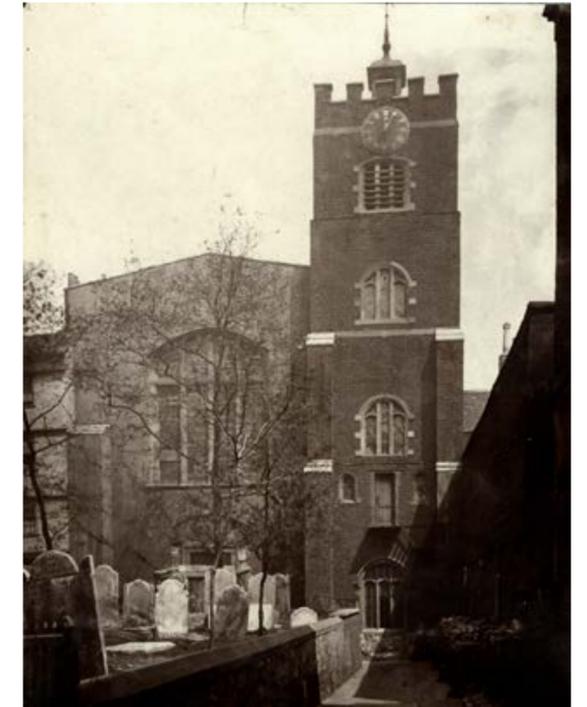
This is the oldest church in London. It fell into disrepair in the 18th century. This seems to be after it was restored in the 19th century. It has a dark element framing the right edge. The triangular shape in the lower right is somewhat transparent. [4-] \$400 (Est. \$500 - \$900)



Lot 28



Lot 29



Lot 30

Lot 31. TENNIS COURT, JAMES STREET, HAYMARKET. 8 ¾ x 6 ¾ - inch carbon print by Henry Dixon, like previous.

Built in the 17th century, this was used as an indoor tennis court. The upper windows did not have glass, and the lower ones were added. It closed in 1866 and became a commercial establishment. There is a light circular stain in the sky above the chimney, and foxing on the back of the mount. The mount corners are rubbed, partially obscuring Marks' initials and "15". [D3]. \$250 (Est. \$300 - \$500)

Lot 32. BANQUETING HOUSE WHITEHALL. 7 x 9 -inch carbon print by Henry Dixon, like previous. Designed by Inigo Jones, it was built 1619 - 22.

It was the first building in England in the Palladian style. Charles I was executed there in 1649. The magnificent interior has great paintings by Rubens. There is some foxing on the print and more on the mount. The mount edges and corners are rubbed, but Marks' initials "and "13" are still legible. [D2+]

Plus OLD HOUSE GREAT ORMOND STREET. 9 x 7 - inch carbon print like previous. The lighter buildings at the side are used as framing devices. The print is good but the mount edges are stained and the corners are torn, especially the lower left. Marks' initials and a number beginning with "4" can still be seen at the lower right. The print itself is [3]. These are the final offerings from this series. Both \$200 (Est. \$300 - \$500)



Lot 31



Lot 32



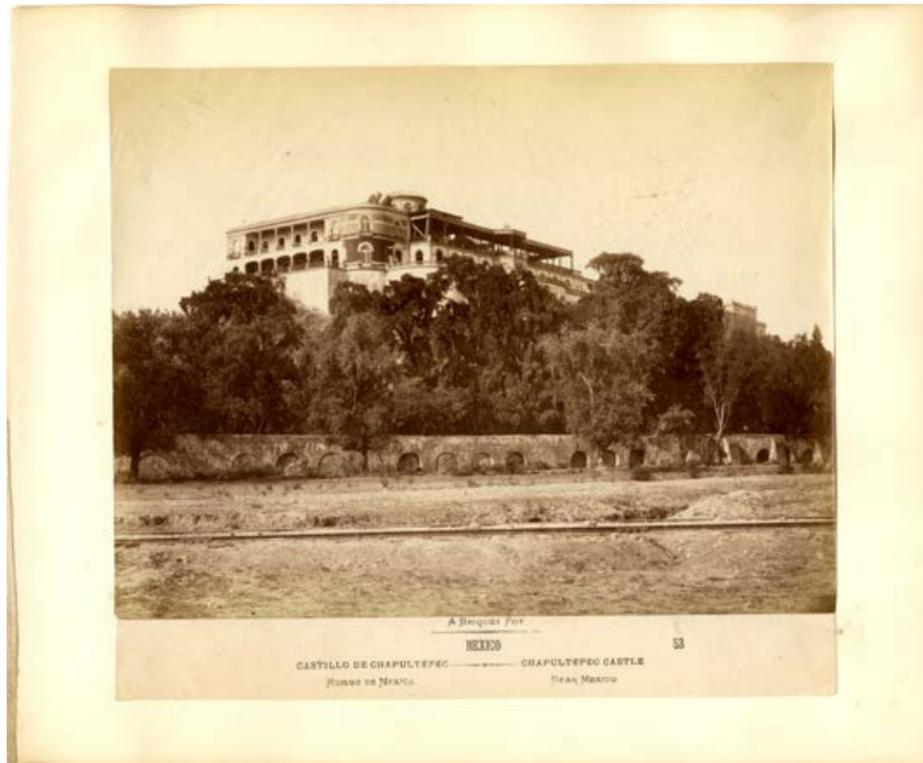
Lot 33. A. BRIQUET, FOUR SCENES IN MEXICO, albumen prints, 8 x 10 3/8 – inches or the reverse, tipped onto album pages with credits, titles in Spanish and English.

Two show engineering feats for the railroad in the mountains of Vera-Cruz. 21. “ Bridge in the Infernal Ravine” and 23, “Viaduct in the Infernal Ravine.” No. 53 shows “Chapultepec Castle” and No. 63 shows a Royal Palm in the surroundings of Cordova, with farm workers. All are clean [3] or [3+] \$300 (Est. \$500 - \$800)

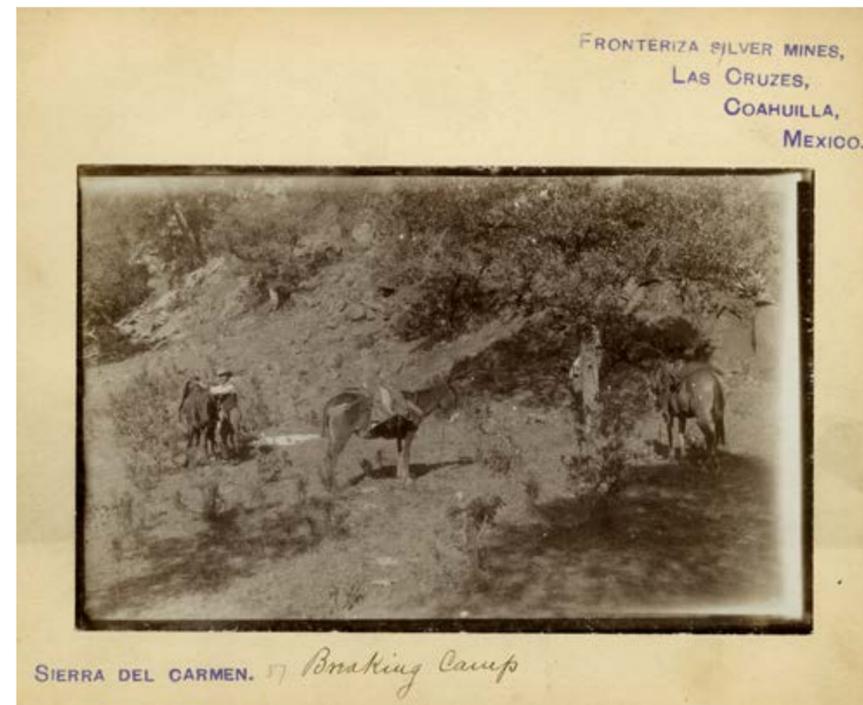
Lot 34. A. L. BEACH, EAGLE PASS, TEXAS.

5 x 8 – inch P.O.P. print on an 8 x 10 – inch board mount with stamped titles.

Scene from the Fronteriza Silver Mines, Las Cruzes, Coahuilla, Mexico. Title on bottom is “Sierra del Carmen” and, in pen, “57. Breaking Camp.” Beach’s credit stamp appears twice on the verso. Clean [3-] \$90 (Est. \$100 - \$200)



Lot 33



Lot 34



Be·hold

AUCTION 65

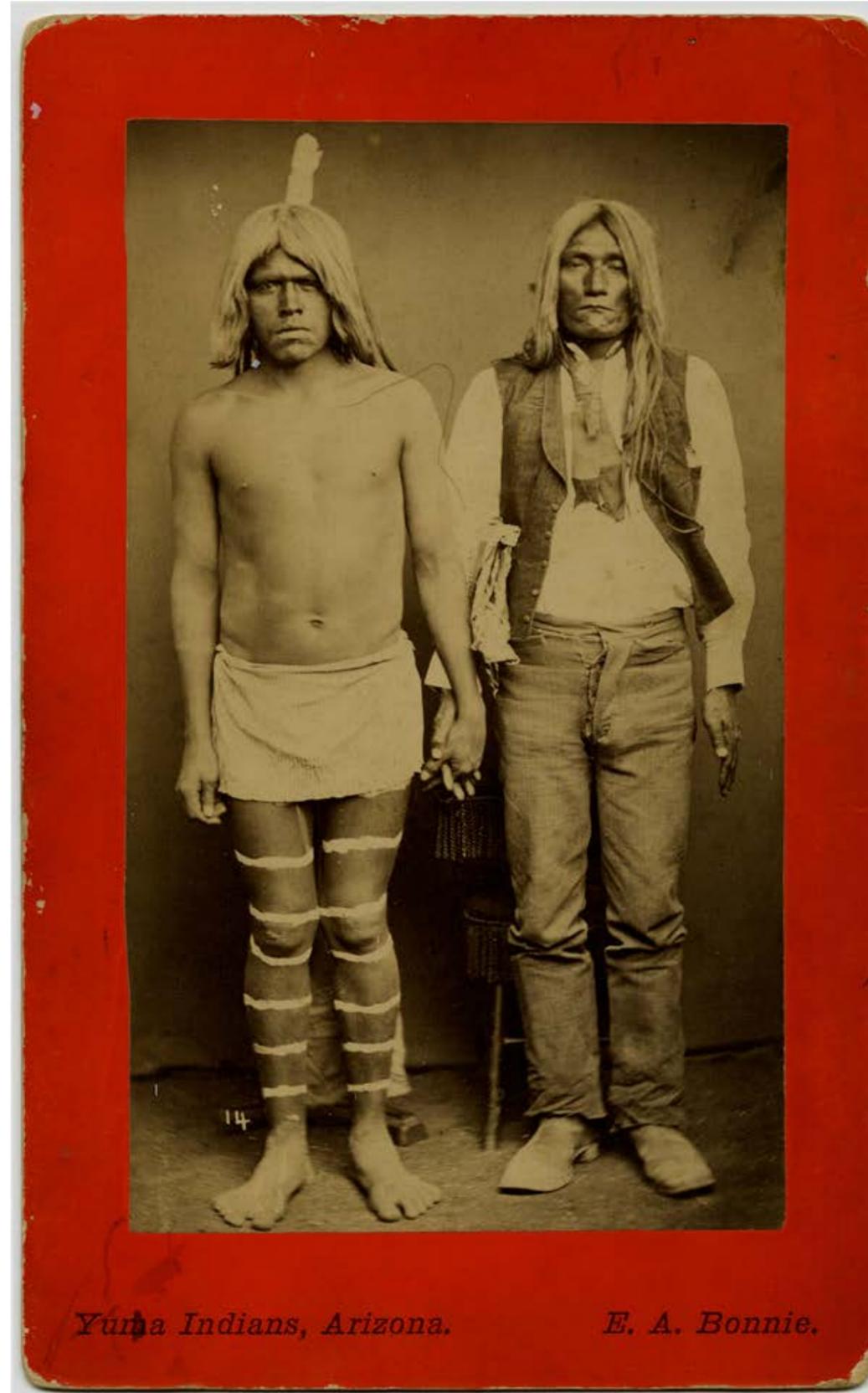
Digital Brochure

November 2017

To make a bid, please use one of
the links below.

**Lot 35. E. A. BONINE,
“YUMA INDIANS,
ARIZONA.”** Matte sepia
print, 7 x 4 – inches, on a
red Boudoir mount.

Elias Bonine operated a studio in Yuma,
His name is here misspelled “Bonnie.”
The two subjects hold hands, appear to
be father and son. [3] \$450 (Est. \$500 -
\$650)



Lot 36. W. H. JACKSON,
“ROCHES MOUTONNIÉS,
near the Mountain of
the Holy Cross.” 9 x 13 –
inch albumen print on the
original Hayden Survey
mount.

This is a wonderful dynamic
composition of this wild landscape
with a strong diagonal fallen tree in
the foreground, upright bare tree
trunks and the rhythmic curves
of the mountain tops with clouds
above. A masterpiece of landscape
photography. Title in the negative,
Jackson's credit and “19817” below
with a printed border. (Part of a
different number that ends with “07”
is visible to the left of the title in the
negative.) [4] \$2500 (Est. \$3000 -
\$5000)



Lot 37. HOWARD CLINTON TIBBITTS (1863 – 1937), Panorama of Mariposa Grove, Yosemite. 20 ½ x 145 – inch toned gelatin silver continuous print on a linen backing, ca. 1892 – 1906.

Tibbitts made numerous photographs of the West for the Southern Pacific Railroad, often published in *Sunset* magazine. His archive is in the Soursisseau Academy for State and Local History at San Jose State University. More of his material is in other collections including the New Mexico Library.

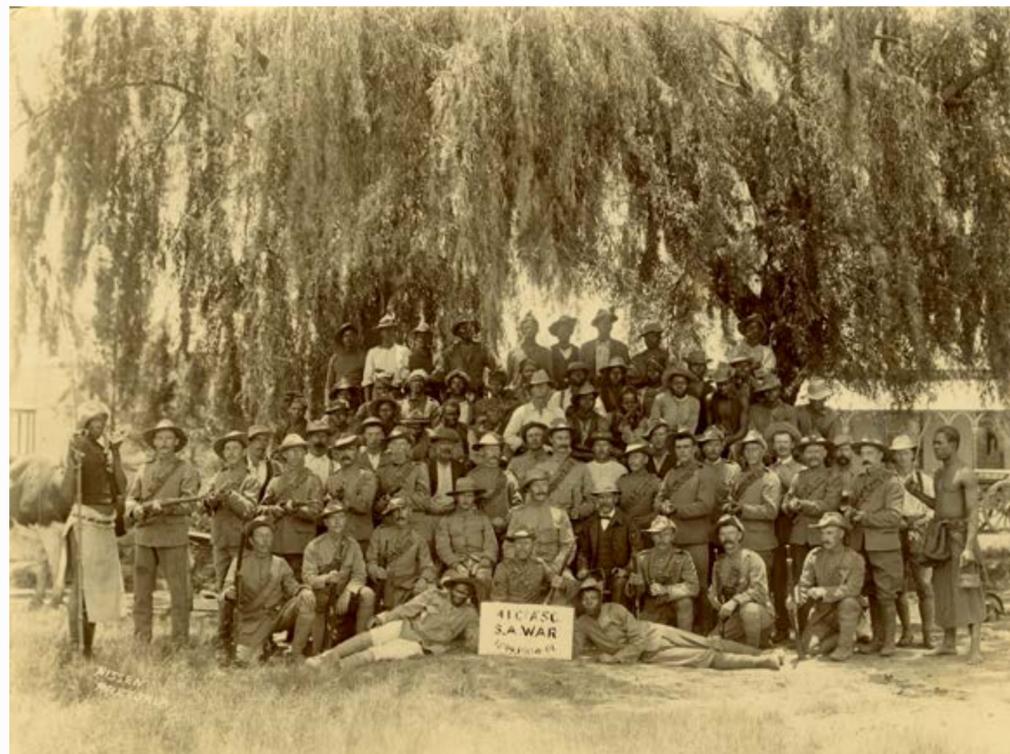
It is a pleasure to unroll the panorama section by section. It could be framed. We see the trees, often individually named, several figures posed against them, and a wagon driving through a tunnel at the base of a tree. The small figure of Galen Clark, the resident guardian of the grove, is posed with his cabin visible behind. While all this seems spread out horizontally, Tibbitts' camera is rotating so this scene actually surrounds him.

There are some very minor chips at the two extreme ends of the roll. The contents are otherwise rich. A similar panorama by Tibbitts sold at Sotheby's on April 28, 1999 for \$35,050 (including premium.) [D4-] \$10,000 (\$12,000 - \$18,000)



Lot 38. BRITISH UNIT IN 2ND BOER WAR. 6 x 8 -inch glossy P.O.P. print, unmounted, by Nissen, Pretoria (credit in the negative.)

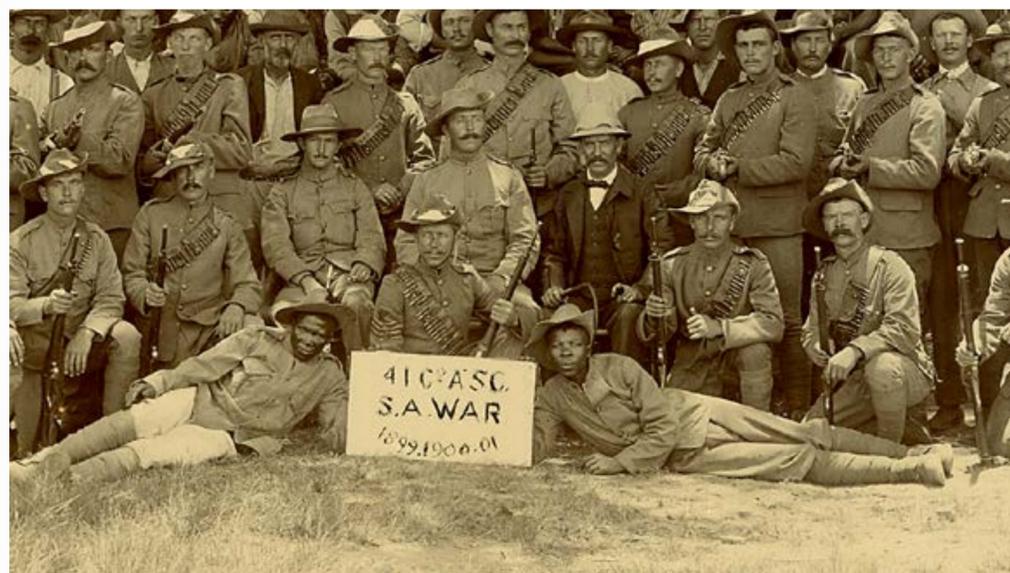
They pose with a sign for the "41 Co ASC, S.A. WAR, 1899,1900, 01." Most are armed with rifles. Natives are conspicuously posed in the front, and many, out of uniform, in the back rows. Clean, undamaged [3-] \$90 (Est. \$100 - \$200)



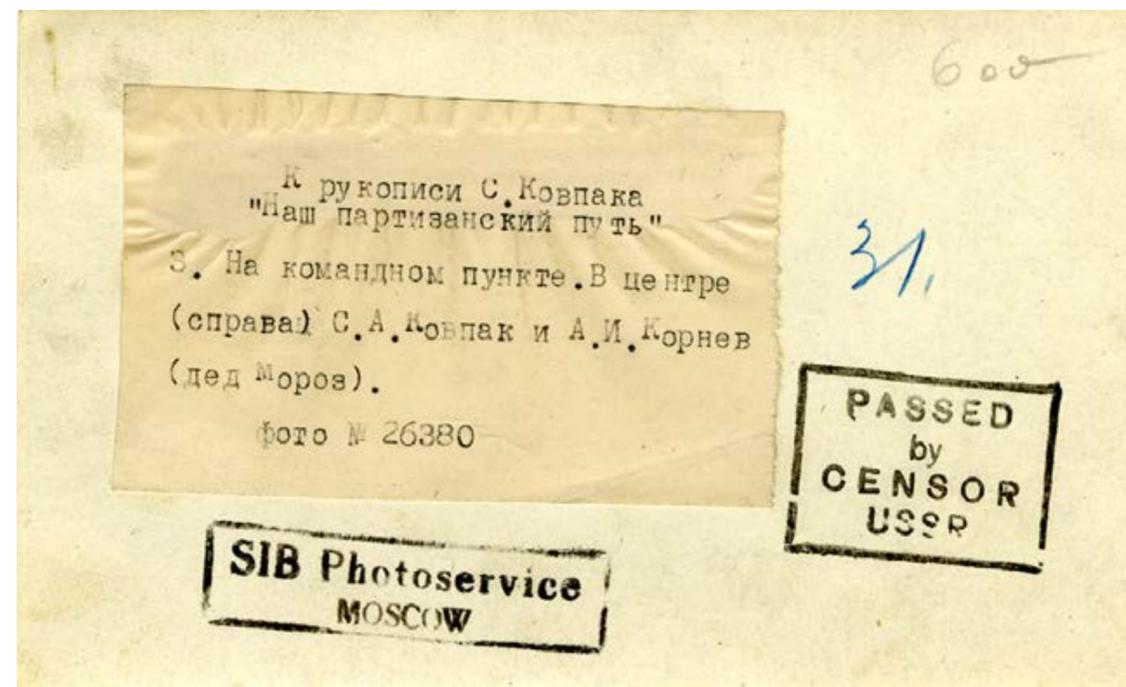
Lot 39. SOVIET PARTISANS, WW2.

4 x 6 3/4 - inch glossy P.O.P. print. Stamp on verso for SIB Photoservice, Moscow.

The Partisans pursued guerilla operations behind the German lines. The attached paper slug in Russian identifies the central figure, in uniform, as S. A. Kovpak, He is Sydir Kovpak, who was active in the Ukraine. The person pointing is A. E. Kornev. [3-] \$90 (Est. \$100 - \$200)



Lot 38



Lot 39

Lot 40, ALBERTO KORDA, “El Quixote de la Farola” [“The Quixote of the Lamppost”], 1959.

Printed later. 15 1/4 x 12 – inch gelatin silver print, signed in ink recto.

There is also a decorative blindstamp in the image. The crowd awaits the arrival of Fidel and his victorious rebels in Havana. Korda (1928 – 2001) was a commercial photographer who blossomed in his relationship with Castro, Che and others. Here he finds this lone figure as an emblem of the entire event. This and the following lots come from one of Korda’s daughters. [4] \$3000 (Est. \$3500 - \$5000)



Lot 41. ALBERTO KORDA, “El Quixote de la Farola” 1959.

Printed later. 11 ¼ x 9 ½ - inch gelatin silver print.. Blindstamp on the print.

Boldly signed on the verso. Lighter than the previous print. Clean [3+] \$1000 (Est. \$1200 - \$2000)

Lot 42. ALBERTO KORDA, “La Caballeria de Camilo Cienfuegos.” 1959, printed later. 12 ¾ x 9 – inch gelatin silver print. Blindstamp on the print, boldly signed on the verso.

This became an emblematic image of the revolutionary fervor. Cienfuegos was a charismatic friend of Fidel’s, who later disappeared after the revolution. It was rumored that Castro had him killed, but this has not been verified. [4] \$1000 (Est. \$1200 - \$2000)



Lot 41



Lot 42

Lot 43. ALBERTO KORDA, “Fidel de Visite en Holguin,” 1960, printed later. 9 3/8 x 7 – inch gelatin silver print.

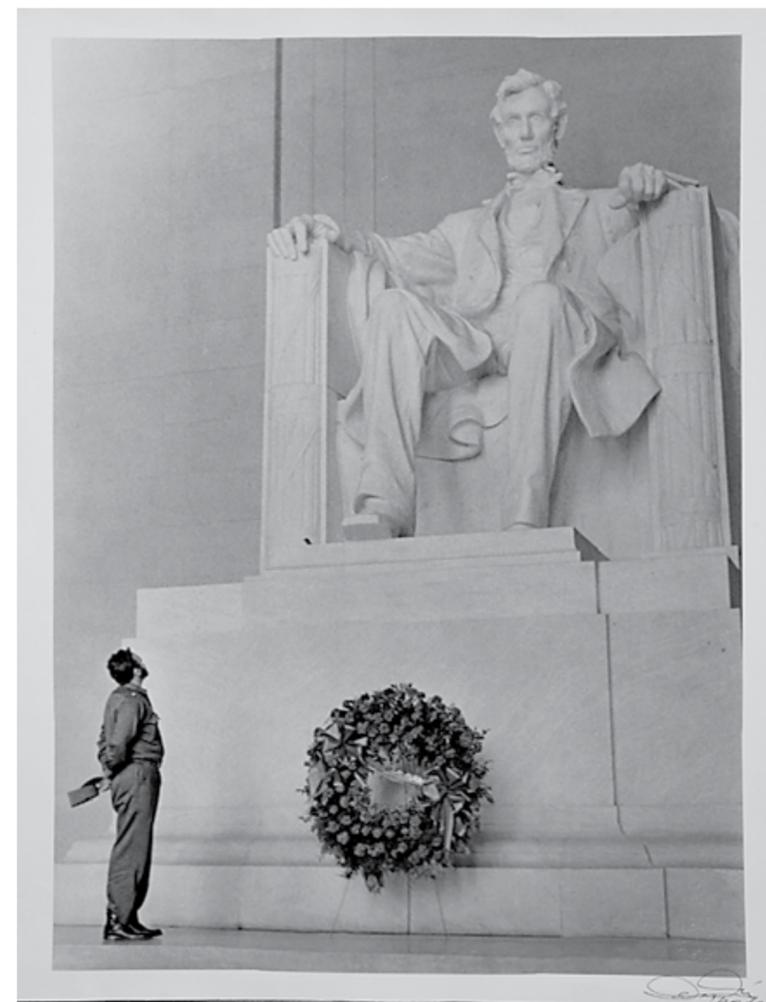
Blindstamp in the print, Korda’s stamp and signature on the verso. Holguin was Fidel’s birthplace. [4] \$1000 (Est. \$1200 - \$2000)

Lot 44. ALBERTO KORDA, “David and Goliath.” 1959, printed later. 25 x 19 3/4 - inch gelatin silver print, with blindstamp on the print and pen signature recto.

Taken on Castro’s visit to the United States. An excellent example of Korda’s ability to create an iconic image that could be used as a poster. In this case there is a great deal of irony and ambiguity in the image. [4] \$3000 (Est. \$3500 - \$4500)



Lot 43



Lot 44

**Lot 45. EDDIE ADAMS, SAIGON
EXECUTION, 1962, BEFORE AND AFTER.**

The Pulitzer Prize Photograph became an emblem of the horrors of the war that helped stir popular opposition. Putting that image in the context of what Adams photographed immediately before and after gives it further context. All 14 images from Adams' camera roll can be seen on the Internet at 100photos.time.com/photos/eddie-adams-saigon-execution.

The central image that is sometimes shown cropped to just the two main figures is here a wider view. But even the familiar iconic presentation often has its right side cropped. The passer-by who is shown looking back in the 3d image is present passing by at the right in the full negative of the iconic image. The additional rarely seen images present here, out of the 13 others on the roll, distill the full shock of the scene. Provenance, collection of Harry Amdur, owner of Modernage Lab in NY, who printed many important press photographs as well as others for the Black Star Agency, the ICP, and other venues. He is credited in "Great News Photos and the Stories Behind Them" [Dover.] These 8 x 10 vintage prints are in excellent condition. They have stamped and pencil numbers on the verso. [4] \$3000 (Est. \$3500 - \$4500)

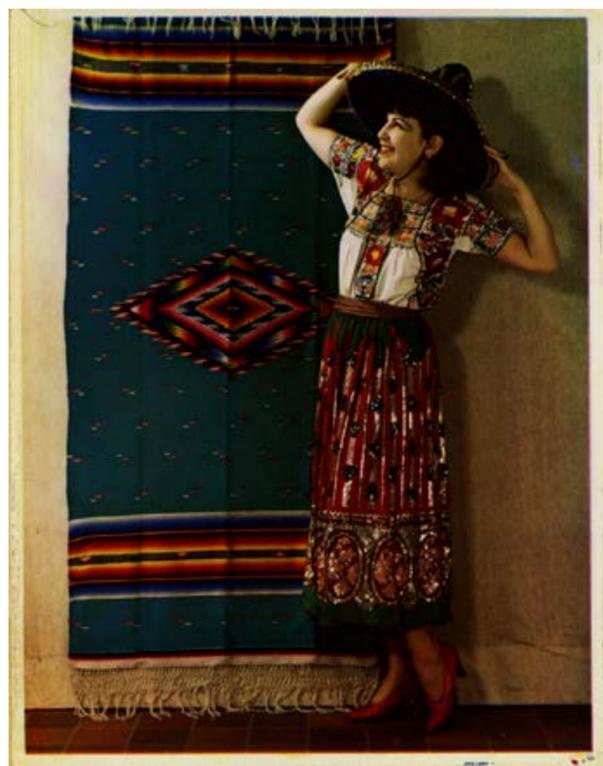


Lot 46. DYE TRANSFER EXPERIMENTS. Two prints, 14 x 11 – inches, ca. 1950's [o possibly earlier, on board mounts A woman in brightly colored S. American type outfit poses in front of a colorful carpet. The vertical lines on the carpet are on the object, not the print. On “Eastman” paper.

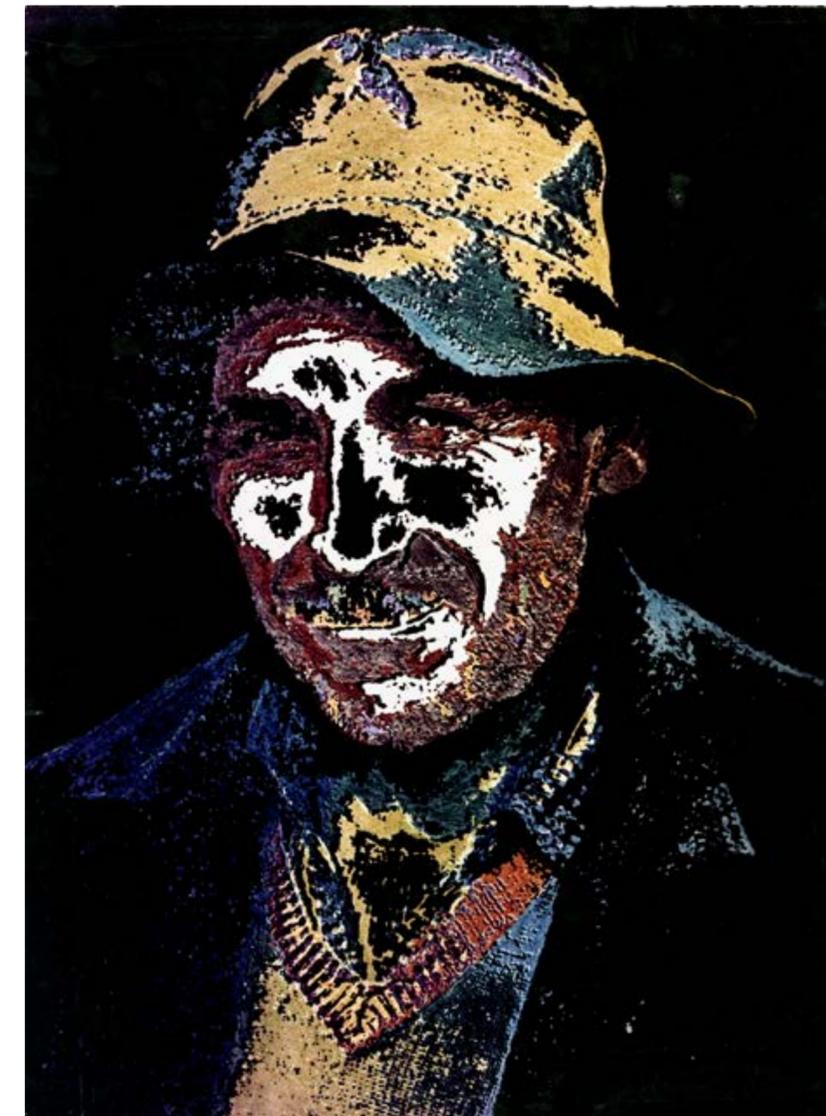
The mount has glue from some previous overmat. The edges show the edges of the color overlays. The photograph of the man with the sword is on “Kodak” paper, and has a thicker waxier sheen. It is signed “Roberts” on the overmat and the verso. Also a pencil note on verso” “Print too dark to start with/ Dye Color Transfer.” These are wonderful examples for the study of the process.[4-] \$200 (Est. \$250 - \$350)

Lot 47. DR. RAIMO GAREIS, “2. A Lost Guy.” 15 1/2 x 11 – inch color print, pen title and stamp and typical pictorialist exchange stamp on the verso.

This amazing, striking print is a from a form of dye transfer called color derivation. Conservator Gawain Weaver informs me that it was developed in the late 1940's by Jeanette Klute, along with Ralph Evans at Kodak. They published a short manual about it around 1950. Gawain has several examples by Klute that have this same character. He says it was made by maintaining the color saturation but reducing the contrast to zero. These triumphs of film technology long before digital ought to be greatly treasured. Gareis from Leberkusen Germany was associated with Agfa, so similar procedures were being developed at Agfa as at Kodak in the US. He wrote books and manuals about color photography as well as books with color illustrations. The impression is extremely strong. [4] \$500 (Est. \$600 - \$1000)



Lot 46



Dr. RAIMO GAREIS
HALENSSESTR. 3, TEL. 52341
LEVERKUSEN
GERMANY

FOTO		
DR. RAIMO GAREIS		

2. A LOST GUY.

Lot 47

Lot 48. DR. RAIMO GAREIS,
“1. Arche Noah” [Noah’s
Ark.] 15 ½ x 11 – inch color
 derivation print with similar
 stamps and title on the verso.

In fact these two seem to have been
 a pair. This is equally spectacular.
 [4] \$500 (Est. \$600 - \$1000)

Lot 49. WERNER DÖPEL,
Leverkusen. “Orientalische
 Vase.” 15 x 11 –inch color
 derivation print, with Döpel’s
 stamp, pen title in a box, and
 several exhibition stamps on
 the verso.

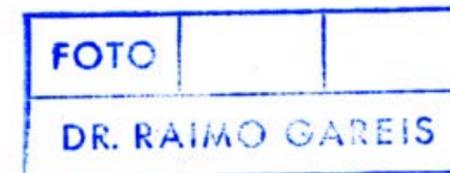
He likely was a colleague of Gareis.
 [4] \$400 (Est. \$500 - \$900)

Lot 48



1. ARCHE NOAH.

Dr. RAIMO GAREIS
 HALENSEESTR. 3. TEL: 52341
 LEVERKUSEN
 GERMANY



Lot 49



Lot 50. WOLFGANG KÖLLGES, Köln-Ehrenfeld.

“4. Laborgläser” [Laboratory Vessels.] Another color derivation print, but a different effect.

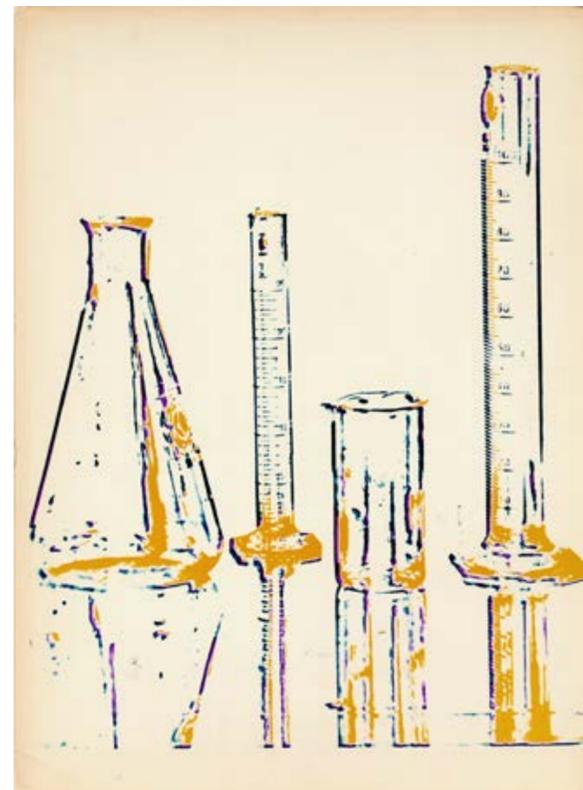
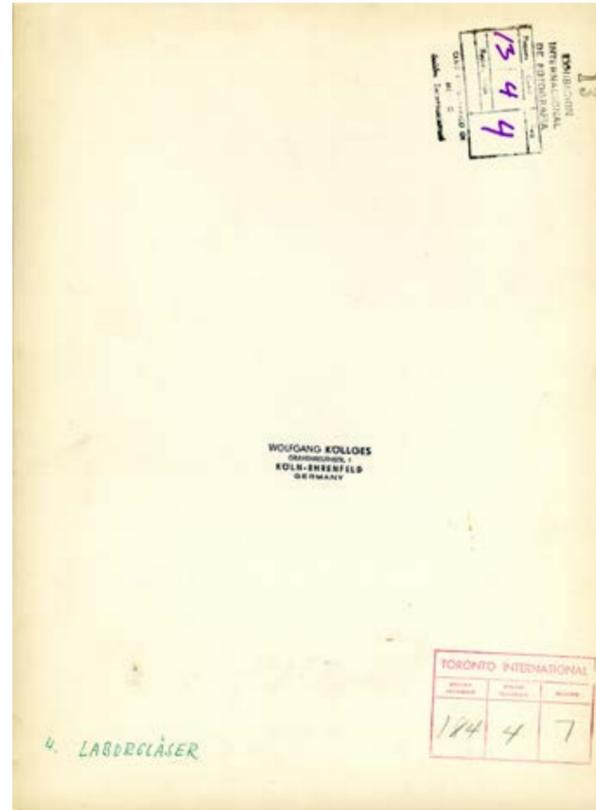
The effect of the reduced contrast is clearly visible. Köllges wrote “Perfect Technique of Black and White Photography.” His stamp and exhibition stamps on the verso. [4] \$400 (Est. \$500- \$000)

Lot 51. PAT NIXON’S TRIP TO AFRICA, 1972.

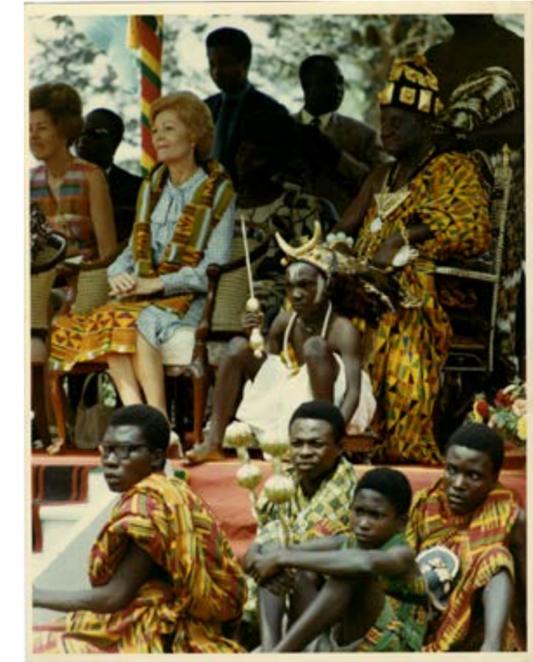
Three 14 x 11 – inch or the reverse, chromogenic prints with “Official Photograph/ The White House” stamp and date and number on the verso.

The first is to me the most interesting—a lively crowded image full of social, political, cross-cultural implications. President Nixon couldn’t make it, so his wife went along. She has a traditional cloth draped over her shoulders, the same that the royal person and the young musicians wear. Those musicians in the foreground hold the attention much more than does Madame President. They are humanized, caught between the modernity of their new nation and their traditional culture.

The second image shows the party in their Western dress watching the dancers. In the third Mrs. Nixon is attended by women in native dress. She wears a similar dress and traditional head wear. This has red crayon cropping marks on the print and notations on the verso. All are [4] \$300 (Est. \$350 - \$500)



Lot 50



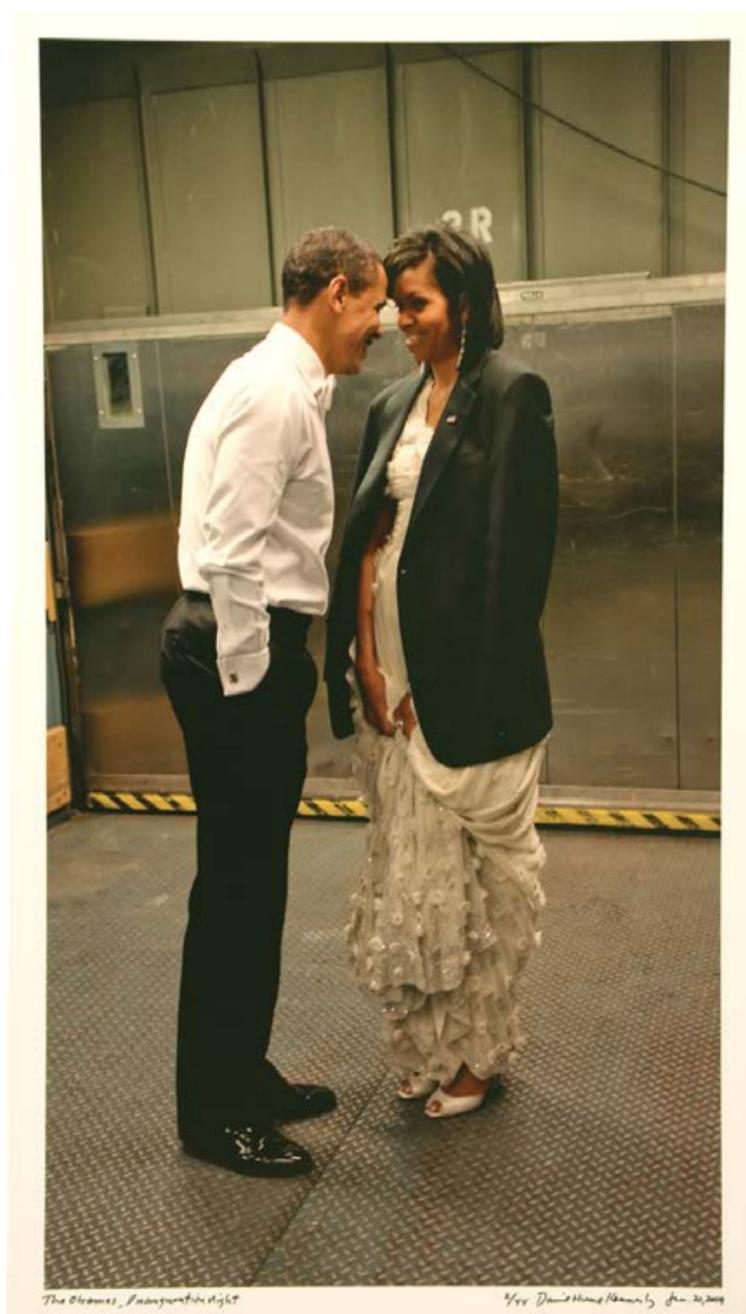
Lot 51

Lot 52. DAVID HUME KENNERLY, “The Obamas, Inauguration Night,” 26 x 14 ½ - inch C-Print, Titled and signed in ink beneath the image, and dated “Jan. 20, 2009.”

No. 2 from an edition of 40. An intimate moment in a historic event. [4] \$1200 (Est. \$1500 - \$2000)

Lot 53. DAVID HUME KENNERLY, “The President and Mrs. Obama on the way to the Inauguration Ball, The Washington Hilton.” 17 ½ x 22 ½ - inch C- Print. Titled, signed in ink, and dated “Jan. 20, 2009” beneath the image.

This is “AP1.” They look at photographs of themselves on the corridor wall. [4] \$1200 (Est. \$1500 - \$2000)



Lot 52

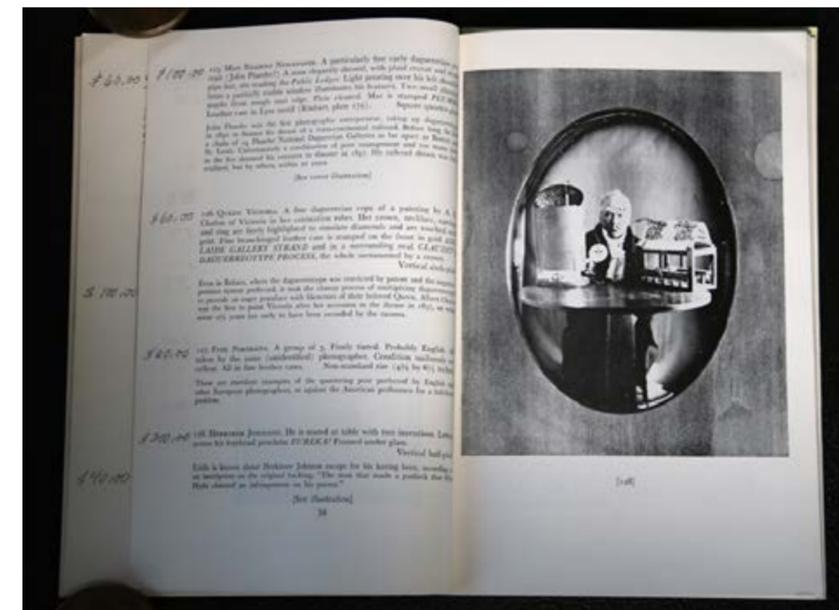
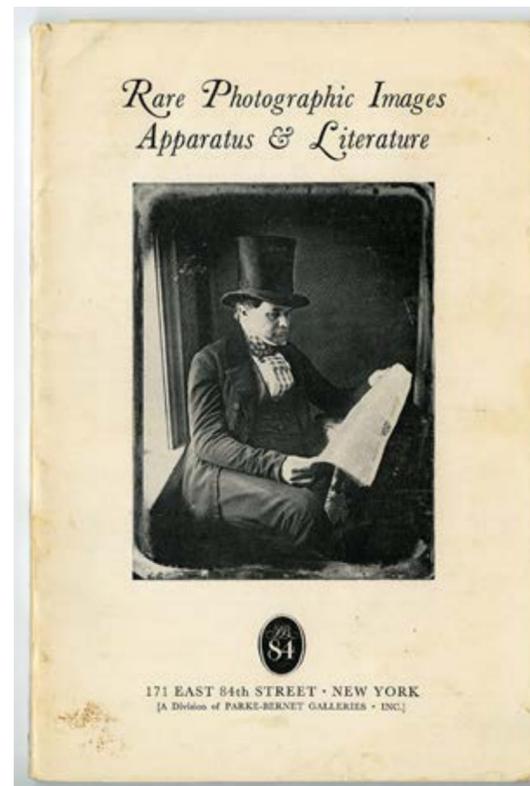


Lot 53

Lot 54. “THE STROBER SALE” Excellent copy of the catalog with prices neatly written in pen by someone who attended that give this copy a special importance.

This was a February 1970 auction by Parke-Bernet Galleries in New York [later Sotheby’s] of “Rare Photographic Images Apparatus & Literature”, “the Collection of Sidney Strober ... and other Owners.” This auction was exclusively of important photographs and related items. It inaugurated the emergence of photography as a serious area to be collected by a wider audience. The material is surprisingly similar to what is appreciated today, although we can only gasp at the modest prices. The photographs are exclusively 19th century. Cameras were offered side by side with images, something that continued at shows for almost 20 years. This is the best copy of the catalog I have seen. It includes the bidding sheet. This catalog was sent to subscribers to the “Photographic Collectors’ Newsletter” and a mimeographed letter from Eaton S. Lothrop Jr., the editor, is included. [4-] \$120 (Est. \$140 - \$200)

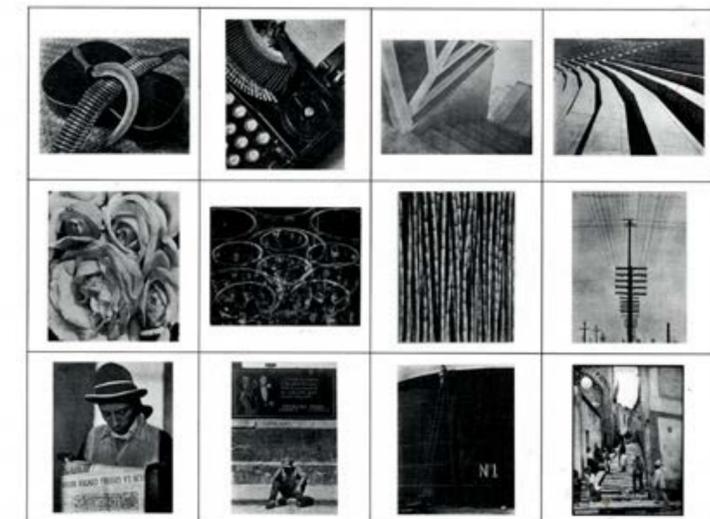
Lot 54



Lot 55. TINA MODOTTI, Portfolio by Electa Editrice, 1979, in connection with the 1978 show arranged by UNESCO and the Municipality of Venice in conjunction with the ICP.

This is number 322 of an edition of 1000. There are 12 beautiful gravures on 11 ½ x 15 ½ - inch paper, plus a 4- page insert that includes a page indicating the contents. There is also a sheet included, “Avec les compliments du Bureau de Venise.” The contents are [4], the nice black portfolio with an illustration on the cover is nearly so. \$300 (Est. \$350 - \$450)

Lot 55



1. Composizione con falce, coltacciara e chitarra, 1927
2. Rose, 1925
3. "El Machete", 1926
4. La macchina da scrivere di Julio Anonino Mella, 1929
5. Bicchieri, 1925
6. Eleganza e povertà, 1927
7. Scala
8. Canoa di bambù, 1926
9. Serbatoio n. 1, 1928
10. Stadio a Città del Messico, 1926
11. Fidi elettrici, 1928
12. Scalinata, 1928

Lot 56. "INDIANS OF SOUTHERN MEXICO; AN ETHNOGRAPHIC ALBUM" by FREDERICK STARR. Mammoth large quarto volume printed for the author by Lakeside Press Chicago, 1899.

This is number 353 of 560 copies signed by Starr. In his Preface Starr writes: "The chief object in the author's journeys into Southern Mexico has been to study the physical types of the native tribes." While most of the fine gravure photographs are formal front and side views on a single page, there are also revealing full page scenes and groups. It is interesting to compare these with Curtis' work in North America. Starr's text gives information about the plates from the point of view of contemporary ethnographic interest. The gravures are made from albumen prints by Charles B. Lang and Bedros Tartarian. This copy has been withdrawn from Northwestern University Library. A few pages are disbound but remain neatly in place. Just a few minor smudges. [3-] \$1200 (Est. \$1400 - \$2000)



Lot 57. MITLA, MEXICO. 7 ½ x 9 ½ - inch albumen print on a mount with a framing rectangle around the print. No maker indicated, late 19th Century.

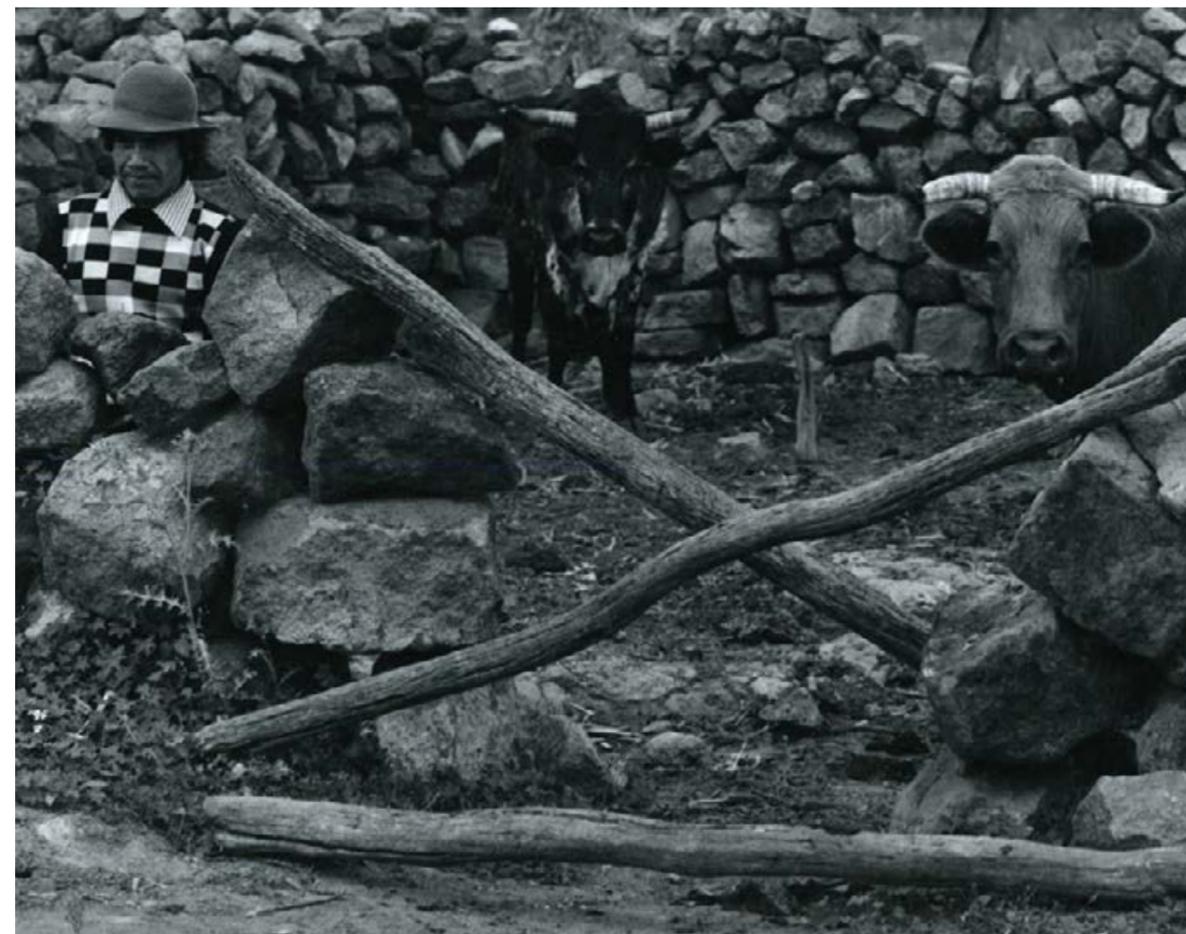
This was the religious center of the pre-Columbian Zapotec culture in Oaxaca. There are a number of figures in this space enclosed by the characteristic fretwork on the walls. There is some white object on the ground, possibly an animal skin. There are dark stains on the right edge of the mount, one inch or more away from the framing border. The print is excellent. [4] \$750 (Est. \$900 - \$1200)



**Lot 58. ANTONIO
REYNOSO
CASTAÑEDA.-**

(1919 - 1996.) Rural scene with bulls and peasant. 8 1/8 x 11 3/4 - inch gelatin silver print, dry mounted, signed and dated 1975 in pencil recto.

Reynoso was a student and friend of Manuel Alvarez Bravo. Prints of his are in the collection of the Museum of Modern Art and were included in an exhibit at the San Francisco Museum of Modern Art in 2012. The bulls look out. The peasant with his checkerboard shirt stands out from the rocks that make the pen, beneath the cloudy sky. [4] \$2500 (Est. \$3000 - \$4000)



**Lot 59. ANTONIO
REYNOSO CASTANEDA.**

A peasant family in a bleak landscape under a cloudy sky. 9 3/4 x 12 3/4-inch gelatin silver print, dry mounted, signed and dated 1976 in pencil beneath the print.

These differ from Bravo's posed and surreal images, to give a moody view of peasant life. Two short surface slits can be made out at the very bottom edge. The close-up scans include that portion of the bottom edge, and those problems are not visible. The image is intact there and the print is otherwise fine. [D4-] \$2000 (Est. \$2500 = \$3500)



**Lot 60. W. EUGENE SMITH
AND LESLIE TEICHOLZ,
by Leslie Teichholz. 5 ¼
x 7 ½ - inch gelatin silver
print on 8 x 9 ½ -inch sheet,
with Teichholz's 450 West
20th Street stamp. ca. 1975.
From her September 2015
obituary in the Berkshire
Eagle:**

“In the summer of 1969, while photographing the legendary Woodstock concert for Channel 13, Leslie met the renowned photo-journalist, W. Eugene Smith. She began as Smith's assistant, but continued to work closely with Smith, eventually becoming the executor of his artistic legacy. Leslie was instrumental in putting together Smith's large retrospective at the Jewish Museum in 1971 entitled 'Let the Truth be Prejudice,' consisting of 542 images and a slideshow of his WWII documentary work. Leslie donated part of her personal collection of Smith's work to the University of Arizona (Smith's Alma Mater), as well as to the International Center of Photography in New York City.”

Smith gestures, she smiles There's a poster for Minamata on the wall behind.
[4] \$350 (Est. \$400 - \$600)



To make a bid, please use one of the links below.

Lot 61. BRETT WESTON by George Stillman (1921 - 97).

9 1/4 x 7 - inch gelatin silver print, signed, titled and dated 1943 - 44 on the print verso, and the mount.

Printed later. Stillman was a painter, printmaker, teacher as well as photographer. [4] \$300 (Est. \$400 - \$800)

Lot 62. RURAL BLACK SCHOOL. 3 5/8 x 4 3/8 - inch cyanotype on a board mount. A surprisingly large group of students of many ages are dressed up to pose in front of the school.

There are only a few girls. There are only two teachers, both black, a man at the left, a woman at the right. This may be at Tougaloo, Mississippi as it came from the estate of the family of Reverend Harvey Lawson, of Union Connecticut. He took a position at Tougaloo College, and later Yale Divinity School, from which he had graduated. [3] \$200 (Est. \$250 - \$350)

Lot 61



Brett Weston Cuba 1944 G. Stillman

*Brett Weston Ca 1943-44
by George Stillman*

Lot 62



Lot 63. WILLIAM MERRITT CHASE, CLASSES AT SHINNECOCK HILLS, LI. Four cyanotypes.

Chase (1849 – 1916) was an American impressionist painter and a powerful teacher. His many important students included George Bellows, Charles Demuth, Edward Hopper, Georgia O’Keefe, Marsdon Hartley and Joseph Stella.

He taught at many institutions. A school under his name developed into the Parson’s Institute. From 1891 – 1902 he conducted a summer school at Shinnecock Hills, where he had an estate. His classes out of doors were something of an innovation.



Mr. Chase -
Sketching - out doors - for his class -
Shinnecock Hills, L. I.

Mr. Chase
Critiquing a pupil -



Lot 64. Four stylish 6 7/8 x 4 5/8
– inch sepia gelatin silver prints on
paper with a tight texture, cut from
album pages.

Plus a photo postcard on similar paper.
One is a profile, the others are back
views. Slight soil but no damage. [3-]
\$100 (Est. \$200 - \$400)

**Lot 64A. PAUL NADAR (1856 –
1939),** A woman with a fancy hat,
back view. 6 1/4 x 4 1/4 - inch gelatin
silver print, signed in ink recto.
Probably printed ca. 1920, but may
have been made from an earlier
negative.

The lighting is excellent. Paul was
involved in many of his father's activities.
He managed the studio since 1874, and
took it over in 1886. I don't have the
dates of studio at 48, Rue Bassano. [4]
\$500 (Est. \$600 - \$900)



Lot 64

Lot 64A

Lot 65. "LA PERLE," French Carte Postale by "S.T.A.I" , title and "75" in the negative.

A nude in an oyster shell at the bottom of the sea. Glossy gelatin silver print, with some green coloring on the oyster shell. [4-] \$100 (Est. \$150 - \$250)

Lot 66. JOAN MURRAY, "The Hallway to the Room", 1970. 8 1/4 x 7 1/4 - inch gelatin silver print, signed and dated on the mount, with a label for the SFWA 3d Annual Photography Show, May, 1979 affixed to the mount, verso.

Many know Joan Murray as one of the premier daguerreotype collectors. As a photographer she was associated with many of the major California photographers of the era. When she began to write about their work, she decided to concentrate on her writing and not her photographs. Many of her photographs are portraits of these photographers. This is a fine example of her artistry. [4] \$400 (Est. \$500 - \$900)

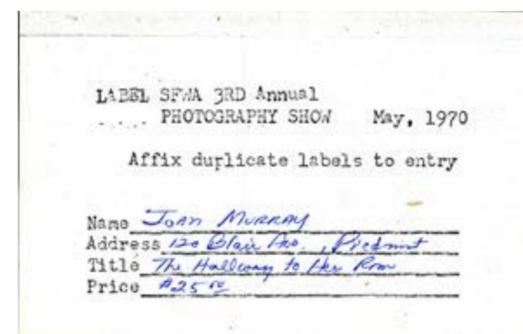


Lot 65



"The Hallway to the Room"

Joan Murray, 1970



Lot 66

Lot 67. BILL DANE, “New Orleans,” 1974. 14 x 11 – inch gelatin silver print, signed, dated, titled in pen verso, with “Not For Sale.”

With Fraenkel Gallery stamp on verso. Dane had several major awards, and has been in numerous shows. He distributed some of his work in the form of photo postcards. In this fine photograph, a black youth is caught beneath a patriotic statue, with other ironic details. [4-] \$400 (Est. \$500 - \$900)

Lot 68. ABIGAIL HEYMAN, (1942 – 2013) Untitled. No date. 13 7/8 x 11 – inch gelatin silver print, signed in pencil verso. She is most known for her 1974 book “Growing up Female: A Personal Photojournal.”

This photograph of a bride and her aged mother staring in wonder is probably included in her 1987 book “Dreams and Schemes: Love and Marriage in Modern Times.” [4] \$400 (Est. \$500 - \$900)



Lot 67



Lot 68

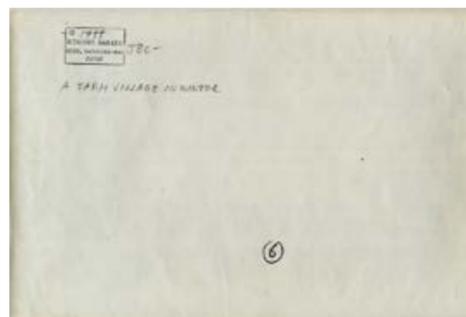
Lot 69. HIROSHI HAMAYA, (1915- 1999),
“A Farm Village in Winter.” 9 7/8 x 11 7/8
gelatin silver print, with Hamaya’s stamp
on the verso, C. “1955” in pencil and title in
English in an unknown hand.

Probably printed later. Hamaya was a major Japanese
documentary and art photographer. In 1960 he became the
first Japanese photographer to become an Associate Member
of Magnum. In 2013 the Getty had a major show, “Japan’s
Modern Divide,” devoted to Hamaya’s photographs along with
those of Kansuke Yamamoto. Hamaya’s photographs include
studies of the landscape and people of the Japanese “Back
Coast” as well as those of social issues. This is an exciting
vibrant landscape. [4] \$900 (Est. \$1000 - \$2000)



Lot 70. HIROSHI HAMAYA, “A Woman
Planting Rice, Toyama Prefecture,” 1955,
printed 1972. 10 x 8 – inch ferrotyped gelatin
silver print with Hamaya’s blue copyright
stamp verso. Also a blue “reproduction”
stamp from ICP indicating this is a press
photograph in connection with the
publication “The Concerned Photographer
2.”

A paper slug is attached with this by Hamada: “The rice-
growing method used in this area is very different from that of
other districts. The woman is wearing ragged clothes and the
rope attached to her is a sort of lifeline, so that when she steps
into the mud up to her chest, she avoids any accidents in case
she slips and falls. They wear the rags to protect the body from
any abrasions caused by the rope.” [4] \$400 (Est. \$500 - \$900)



Lot 69

Lot 70

Lot 71. KEITH CARTER, “White Horse in Moonlight” 1986. 15 x 15 – inch matte gelatin silver print, signed in the negative, signed, titled and dated in pencil on the verso. 15 x 15 inch image on a matte 20 x 16 – inch sheet.

There is a 1 – inch cut in the black area to the left of the horse’s back foot. It does not show at all and is easily repaired if desired. [D4] \$400 (Est. \$500 - \$1200)

Lot 72. CHARLES RIVERS (1904 – 1993), ‘Bolter Up – Self Portrait. Empire State Building 1930.” 10 x 8 – inch gelatin silver print. A typed label on the verso gives the title, date, and has his ink signature. Printed later. Rivers was a laborer, Union organizer and social activist who made photographs in connection with his activities.

He worked on the construction of the Empire State Building and the Chrysler Building, and made photographs of himself and other workers. He was not aware at the time of Lewis Hine’s photographs, but later he admired Hine for his social activism that mirrored his own. In contrast to Hine, Rivers made these photographs while working as a machinist. He must have had someone assist with this portrait. His archives are held in the Tamiment Library at NYU, as well as the Smithsonian Institution and the Amon Carter Museum. This comes from a member of his family, as do the other photographs by him in the auction. [4] \$800 (Est. \$900 - \$1500)



White Horse in Moonlight
Keith Carter
1986

Lot 71



The Bolter Up - Self Portrait
Empire State Building
1930 Charles Rivers
CHARLES RIVERS

Lot 72

Lot 73. CHARLES RIVERS. Untitled. Large 17 x 14 – inch gelatin silver print showing Rivers at work with another worker.

This emphasizes the cooperative nature of the dangerous work. Some minor pressed crinkles at the left edge. An impressive photograph. [D4] \$500 (Est. \$600 - \$1200)

Lot 74. CHARLES RIVERS, “Storm over the Chrysler Building.” 7 3/4 x 9 3/8 glossy gelatin silver print, 1929, printed later. Signed and dated in ink on the print.

A typed label on the verso has the number “8” [indicating this might have been made for an exhibition], the title, and this text: “A gale snaps and splinters planks. Volunteers battle the wind to secure the loosened planks and keep them from crashing to the street.” Some minor thumb indentations from handling. [D3] \$500 (Est. \$600 - \$1000)



Lot 73



8. STORM OVER THE CHRYSLER BUILDING
A gale snaps and splinters planks. Volunteers battle the wind to secure the loosened planks and keep them from crashing to the street.

Lot 74

Lot 75. CHARLES RIVERS.

Two photographs. "Iron Workers - Empire State Building - 1930." 10 x 8 - inch glossy gelatin silver print on heavy paper, printed later.

There is a typed label on the verso with the title, date, and with his pen signature A strong composition. Very minor surface signs of handling [D4]. Plus a 7 1/8 x 8 3/4 - inch gelatin silver print on finely textured heavy paper with remnants of a label verso. This shows some construction along the Hudson, with tracks, probably for a ship landing. [3]. Both \$700 (Est. \$800 - \$1200)



Iron Workers - Empire State
Building - 1930
Charles Rivers
Charles Rivers

Lot 76. CHARLES RIVERS. Four photographs of labor and anti-war demonstrations. that illustrate the scope of Rivers' activities.

a) A pro-Soviet labor street demonstration. Signs include "Metal Workers Stand Ready to defend the Soviet Union" and "Metal Workers Protest Against the Fleet Maneuvers." 14 x 11 - inch gelatin silver print mounted on heavy board. Probably 1930's, printed later. [4]

b) Union Rally, possibly in Union Square NYC. 10 x 8 - inch unmounted gelatin silver print. Large sign "Industrial Unionism spells greater working class power." Another sign is "Free Haelmann." This must be Ernst Thaelmann, with the "T" blocked. He was a German communist leader who opposed Hitler. He was imprisoned in solitary confinement by the Nazis, and eventually killed in Buchenwald in 1944, so this image would be ca. 1940. Printed later. [4]

c) Demonstration against Nixon and the Vietnam War in front of the ITT building in NYC. This was in 1970, after the invasion of Cambodia. 11 x 14 - inch gelatin silver print mounted on heavy board. Printed later. [4]

d) Demonstration supporting the revolt in Iran against the Shah. 8 x 9 3/4 - inches mounted on heavy board. Printed later. [4]

All four for \$400 (Est. \$500 - \$900)



a.



b.



c.



d.

Lot 77. CHARLES RIVERS. Four more photographs of political, social protest, 11 x 13 3/4 – inches or the reverse, mounted on heavy board., printed later for some exhibition.

a) Several people handcuffed, being interviewed. Possible Peace protesters.

b) A speaker in front of an anti – Nixon poster.

c) Speaker at a rally ca. 1940.

d) Close woman at a barrier with a policeman behind. \$100 (Est. \$200 - \$400)

Lot 77

a.



b.



c.



d.



Lot 78. MARION POST WOLCOTT, “Corn shocks & split rail fence, near Marion, W. Va. 1939.” 8 1/8 x 10 7/8 – inch image on 10 3/4 x 14 – inch sheet, signed, titled and dated on the mount recto.

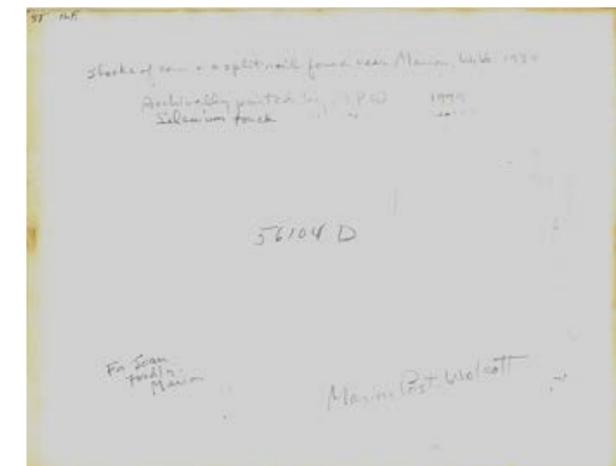
Titled and signed in pencil verso, “Archivally printed by MPW 1979/ Selenium Toned” and dedicated “For Joan, Fondly, Marion” I think this is Joan Murray. A lovely image showing the photographer’s aesthetic concerns aside from her social ones. Some handling to the mount, but a rich beautiful print. [3] \$400 (Est. \$500 - \$900)

Lot 78



Corn shocks & split rail fence, near Marion, W. Va. 1939

Marion Post Wolcott



Lot 79. JAMES FEE (1949 – 2006), Untitled nude. 8 x 10 – inch sheet, toned silver print., signed on the overmat, dry mounted to a mat with Fee’s stamp on the back of the mat, with “Artist Proof” and date “7 – 91” in pencil.

Fee’s projects include “Peleliu Project,” “Photographs of America,” “4 Days in New York.” This is a striking rich print. There are a few small very superficial scratches that seem to have been from when the print was made. It is a strong rich print. [D4] \$400 (Est. \$500 - \$900)



Lot 80. MINOR WHITE, “Bird Lime and Surf, Point Lobos, California, 1951.” 9 1/8 x 10 3/4 - inch matte gelatin silver print on a 10 3/4 x 13 3/4 - inch sheet, dry mounted.

Signed lightly in pencil on the margin of the print, and with the title and date lightly in pencil on the mount. This is a vintage print that does not fluoresce. [4] \$2500 (Est. \$3000 - \$5000)



Lot 79

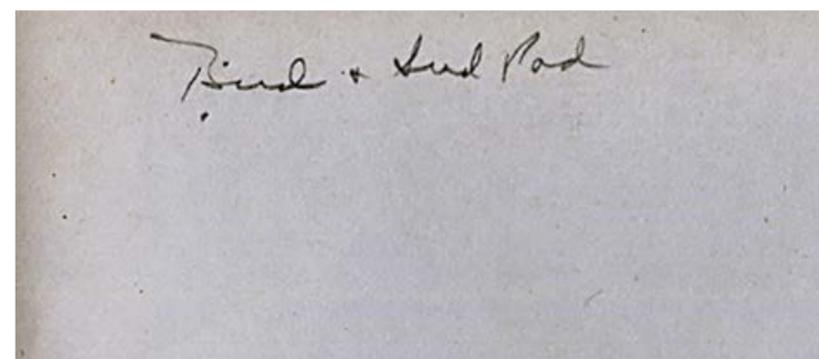
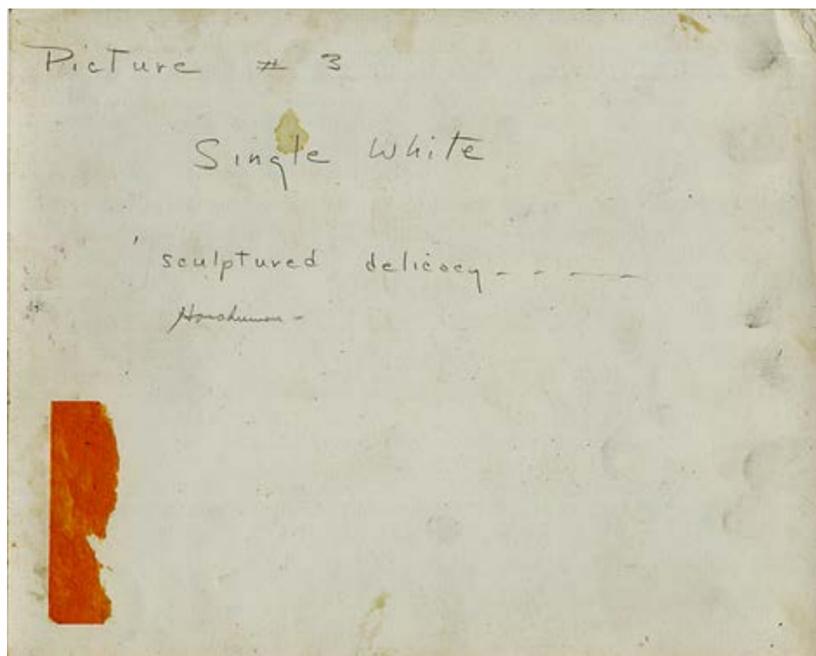
Lot 80

Lot 81. MINOR WHITE (attrib) and NASSOS DAPHNOS, Studies of tree peonies, 1950's. - 1960's. Two gelatin silver prints, 7 7/8 x 9 7/8 - inch and one 8 x 10 - inch.

When White was teaching in Rochester he would often visit the William Gratwick estate in Pavilion New York, where he would photograph on the grounds. There Gratwick and Nassos Daphnis were working on producing new species of peonies. Daphnis was known for his geometric abstraction paintings, but had stopped painting and gotten interested in botany. Gratwick organized a series of photographs of their new peonies, taken by White and Daphnis. A portfolio of these photographs is now at the Library of the Chicago Botanical Gardens. Here is something from that Library that can be found on the Internet:

Unsigned black-and-white photographs of black and white tree peonies by Nassos Daphnis, Minor White, and William Gratwick. The prints, which illustrate various species of tree peonies at different stages of their development, including embryo, bud, full flower, and seed pod, were probably made at the Gratwick nursery, Linwood Gardens, in Pavilion, New York, possibly in the mid-1950s and 1960s, and assembled by Gratwick ca. 1968. Gratwick had worked for Arthur P. Saunders, a chemistry professor at Hamilton College and the first significant breeder of peonies and tree peonies in America, who began hybridizing peonies in 1915; and when Saunders died in 1953, Gratwick inherited his stock of tree peonies. He moved them to his nursery in Pavilion, and continued his breeding work with a former New York artist, Nassos Daphnis, who had given up painting for botany in 1946.

In the Library descriptions 9 of the photographs are credited to White. The first of these images is probably by White, and is identified as such in an auction listing. The second is probably by Daphnis. Both are beautiful photographs. Consignor acquired these at an auction where they were consigned by Bob Hale, who frequently accompanied White on his photographic excursions. Gratwick had given them to Hale. [4] \$500 (Est. \$600 - \$1200)



Lot 82. EDMUND TESKE (1911 – 1996), Untitled, no date 4 5/8 x 6 3/4 - inch gelatin silver print, dry mounted to a tall brown 20 x 12 3/4 - inch mat, signed on the bottom of the mat.

Teske had numerous associations with artistic figures of his time, starting with Frank Lloyd Wright. He was a prolific photographer and teacher. This is a mysterious evocative image, typical of his late work that seems to show the reflection of a boat and a city skyline. [4] \$300 (Est. \$400 - \$900)



Lot 82

Lot 83. PAUL CAPONIGRO, “Sunflowers” 1969. 9 5/8 x 8 - inch gelatin silver print, dry mounted. Signed in pencil beneath the print, and again on the overmat.

“PS 48 #69 – 35 1969” written in pencil on the back of the mat. His book “Sunflower” was published in 1974. [4] \$400 (Est. \$500 - \$1000)



Lot 83

Lot 84. ANTHONY HERNANDEZ (1947 -), "Saigon – Vietnam," Two 7 ¾ x 11 5/8 – inch gelatin silver prints, dry mounted. Signed, titled and dated 1972 on the back mat, verso.

These were made while Hernandez served in the army. He was in Saigon in 1968, (21 years old!) so 1972 is when they were printed. They are both very exciting photographs that anticipate his later work in his native Los Angeles and other US cities. His work has been included in numerous shows and his photographs are in many institutions. SFMOMA had a major retrospective that ended in January of this year. A recent show of his work at the Yancey Richardson Gallery in NY received rave reviews. Here is one from the New York Times—

Anthony Hernandez, born in Los Angeles in 1947, is highly esteemed in the photographic world, but relatively little known outside it. His first retrospective, now at the Milwaukee Art Museum, isn't scheduled to come to the East Coast, and his current show at Yancey Richardson Gallery is, astonishingly, his New York solo debut.

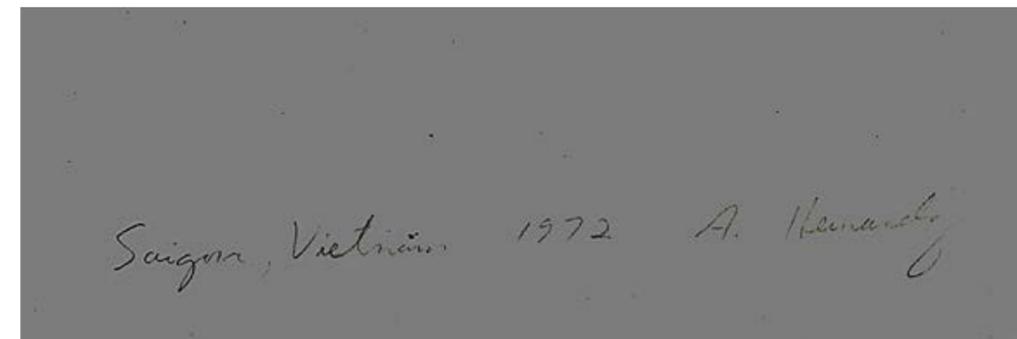
It's a beauty. Mr. Hernandez, a child of Mexican immigrants, grew up in the Boyle Heights section of East Los Angeles, and first picked up a camera in high school. Drafted into the Army in 1967, he worked as a medic in Vietnam, an attitude-shaping experience. After being discharged, he took up photography again to stabilize himself. He approached the medium on the model of street-photography, as practiced by older contemporaries like Garry Winogrand and Diane Arbus, taking Los Angeles as his subject.

Of two groups of pictures at Richardson, the city is viewed panoramically in the 1979-80 black-and-white series called Public Transit Areas, in which isolated figures stand, under a beating-down sun, at unsheltered bus stops in working-class neighborhoods. Exquisitely composed, the views have the classical lines of Renaissance perspective and the mood of Desolation Row.

In the 1980s, Mr. Hernandez switched to color, experimentally in a series focused on the luxe life represented by that city's high-end shopping strip, Rodeo Drive, and poetically in a second great body of work called Landscapes for the Homeless (1988-91). Images from this series, shot at deserted encampments under Los Angeles freeways, are in the show: a chair improvised from broken slabs of drywall, a pollen-bejeweled jacket hung from a tree, a length of indented earth that could be a bed or a grave.

The complete series is one of the most moving in contemporary American photography, and is absolutely pertinent to the present moment of debates about immigration and border crossings. It's a shame that the retrospective found no berth in New York to let us see that. The Yancey Richardson show gives us a cogent sense of what we've missed.

This is a wonderful opportunity to acquire these rare early works. Both are [4] \$1500 (Est. \$2000 - \$4000)



**Lot 85. ANNIE LEIBOVITZ,
“Johnny and Rosanne Cash,
Carter Family Fold, Virginia.”**

Gelatin silver print, 16 x 20
¾ image on 21 x 24 ½ - inch
sheet. Signed, titled, dated
2001, and “ap3” in ink on
the bottom margin. This is
possibly a unique print with
this title. Johnny and his
eldest daughter are flanked by
two children.

Acquired by the consignor in 2007
from an auction to benefit the
Barnard College Toddler Center.
Leibovitz had donated several
prints that had been in her recent
show at the Brooklyn Museum. Still
unopened in the original frame
with UV glass as it was acquired. [4]
\$2500 (Est. \$3000 - \$5000)



Johnny and Rosanne Cash

Carter family fold Virginia

2001

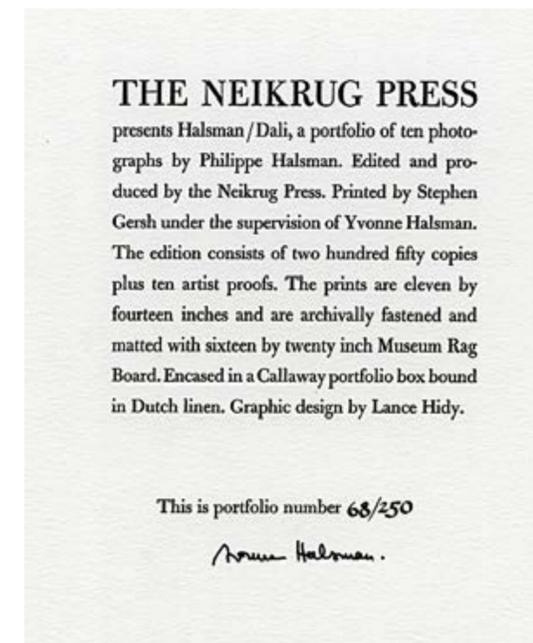
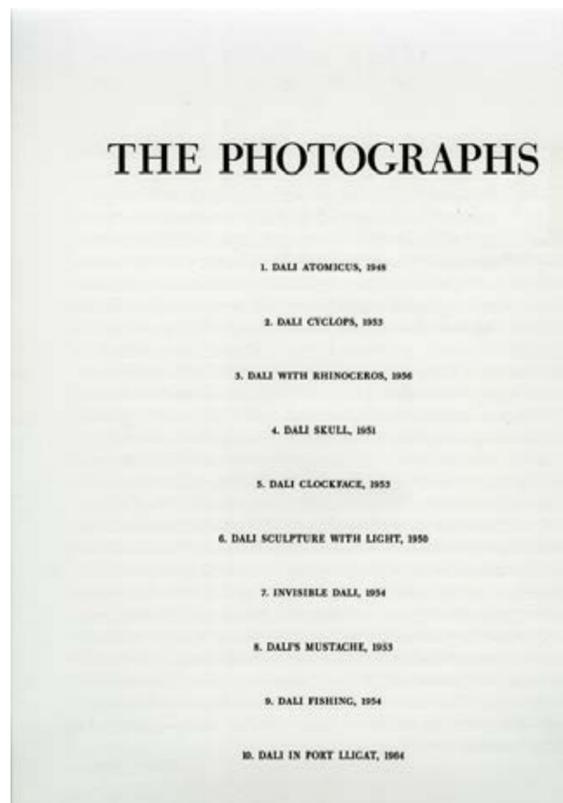
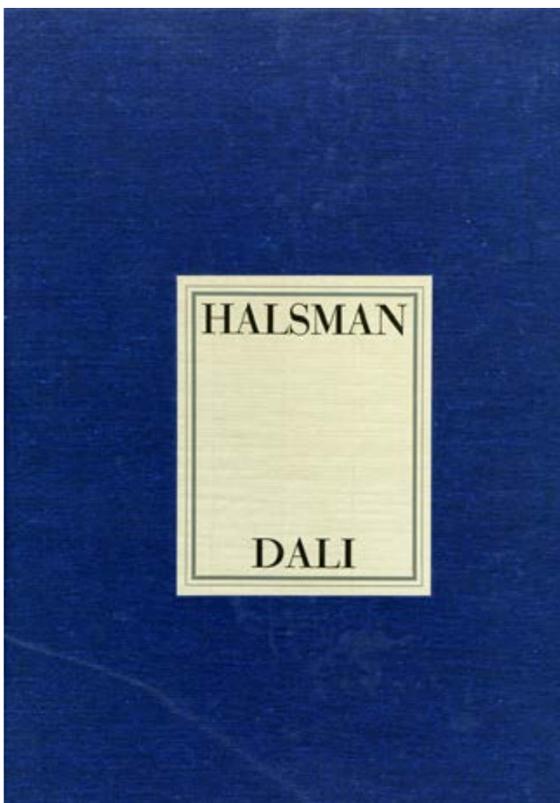
ap3

Annie Leibovitz

Lot 86. PHILIPPE HALSMAN, “DALI PORTFOLIO,” 10 gelatin silver prints in clamshell box, 1981. This is number 68 from an edition of 250.

The box and contents are in mint condition, as though it has never been opened. So I don't want to take out the prints to rephotograph them. The contents and edition information are shown in the scans. Contact me for further information. [4] \$2500 (Est. \$3000 - \$5000)

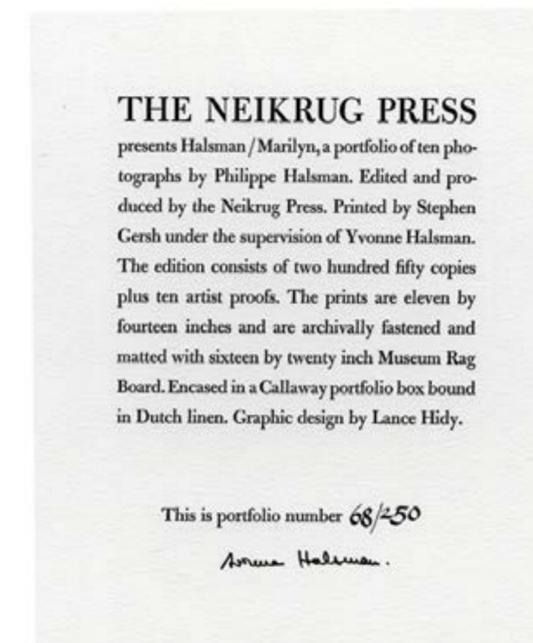
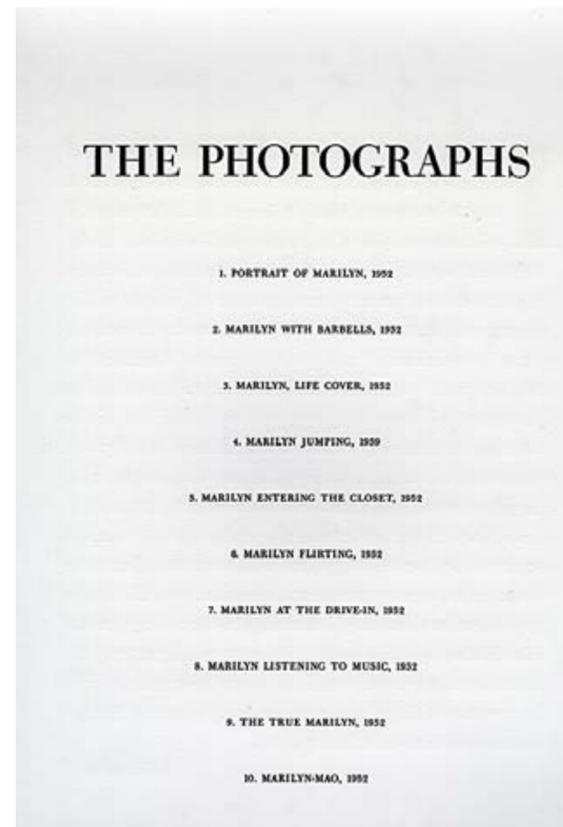
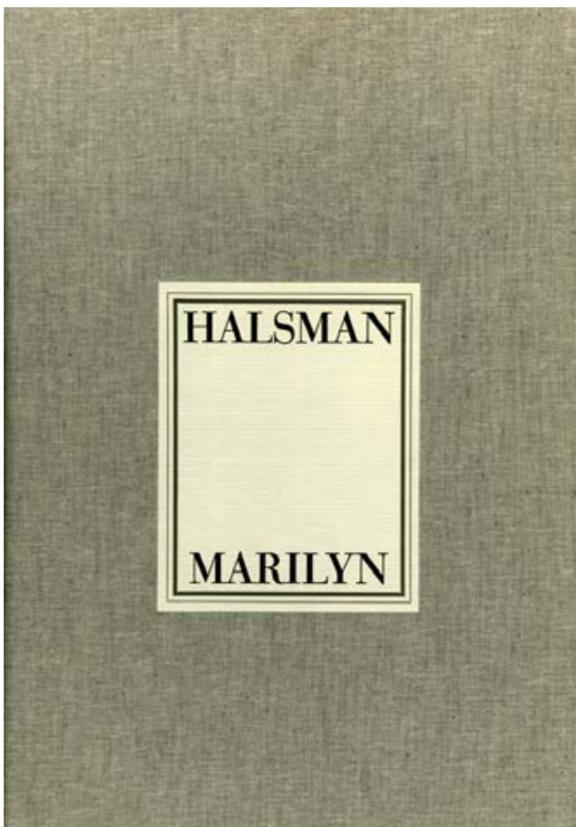
Lot 86



Lot 87, PHILIPPE HALSMAN, “MARILYN PORTFOLIO,” 10 gelatin silver prints in clamshell box, 1981. This is number 68 from an edition of 250.

The box and contents are in mint condition, as though it has never been opened. So I don't want to take out the prints to rephotograph them. The contents and edition information are shown in the scans. [4] \$2500 (Est. \$3000 - \$5000)

Lot 87



**Lot 88. ROBERT DOISNEAU,
“Un Regard oblique.”**

14 ½ x 16 – inch gelatin silver
print, 1948, printed 1980’s.
Signed in ink beneath the
image.

This is a wonderful print of one of
Doisneau’s most appreciated images.
The man is sneaking a peak at the
nude in the painting. But Doisneau
himself is sneaking a peak at the
scene. [4] \$7500 (Est. \$8000 - \$10,000)



Lot 89. JOHN METOYER (1966),
“Bliss,” 17 x 20 – inch cyanotype on
heavy watercolor paper. Signed in
pencil with title and date “12/1996”
on the verso.

Metoyer is a poet and photographer. He is descended from a Frenchman who came to Louisiana and married a slave. Their plantation was possibly the first owned by a former slave. “Blood Migration” was published in a beautiful edition by 21st Editions in 2008. His cyanotypes have recently been shown in the 1916 exhibition “Cyanotypes: Photography’s Blue Period” at the Worcester Art Museum in association with the Clark University Art Museum.” They were exhibited in 2005 at the John Stevenson Gallery, New York. He is represented by the CEPA Gallery in Buffalo and the Kitano Alley Gallery in Kobe, Japan.

This is a masterpiece in cyanotype.
The image involves photographic
representation, shadows and areas of light,
scratchings on the surface of the negative,
drips and droppings. In the midst of this the
goblet takes on symbolic meaning. [4] \$1000
(Est. \$1200 - \$1800)



"Bliss" 12/96
John Metoyer

Lot 90. JOHN METOYER,
“Rag and Bone”, 20 x 17 – inch
cyanotype on heavy water color
paper, 11/ 1996.

Signed in pencil with title and date on
the verso. A striking composition of
the skeleton of a fowl against and in
the midst of a surface of blotches and
drips. [4] \$800 (Est. \$1000 - \$1800)

Lot 91. JOHN METOYER, “Dog
Star Raging”, 17 x 20 –inch
cyanotype on heavy water color
paper, 12, 1996.

Signed in pencil with title and date
on the verso. The image of a dog
on a decorated carpet that extends
behind, also embedded in a surface
of scratches and flares in the
negative. [4] \$600 (est. \$800 - \$1200)



"Rag and Bone" 11/96
John Metoyer

Lot 90



"Dog Star Raging" 12/96
John Metoyer

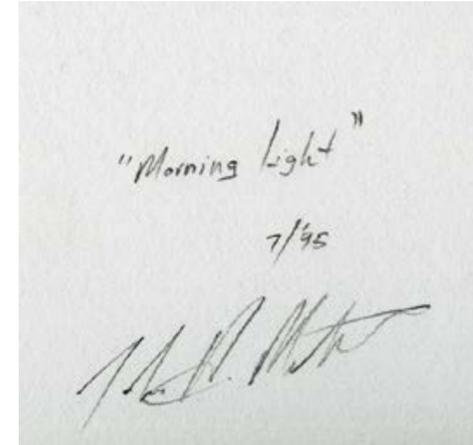
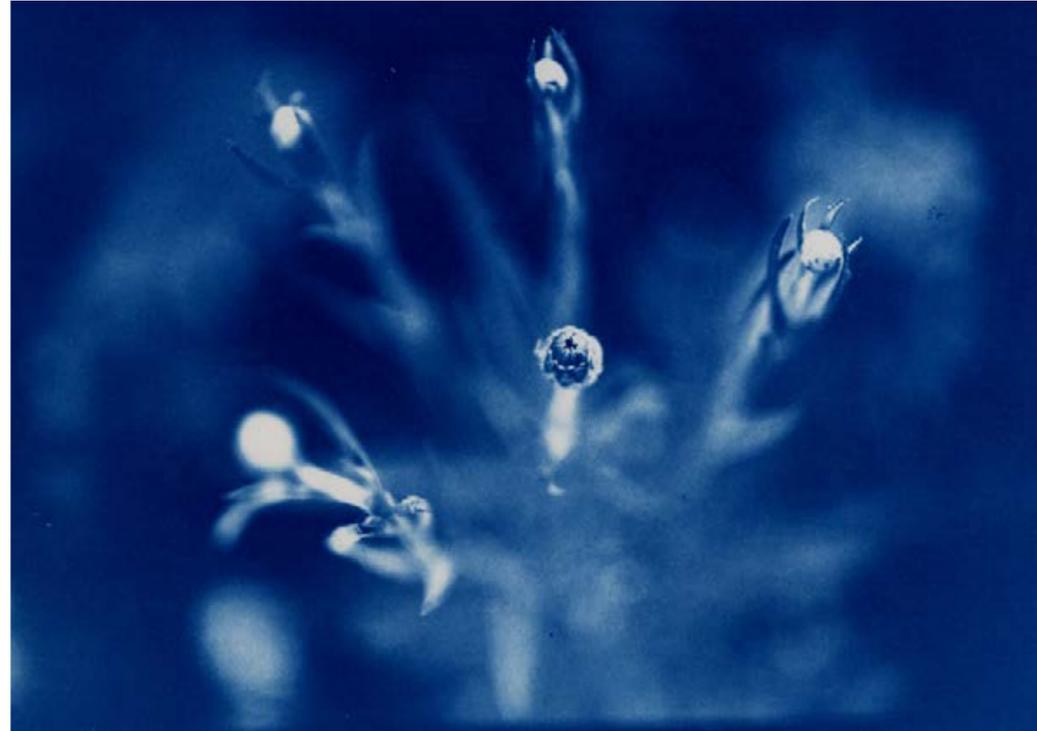
Lot 91

**Lot 92. JOHN METOYER,
"Morning Light,"**

20 x 17 – inch cyanotype on heavy water color paper, 7/1995.

Signed in pencil with title and date on the verso. The flower buds reach up to the light. A beautiful and suggestive image. [4] \$500 (Est. \$600 - \$1200)

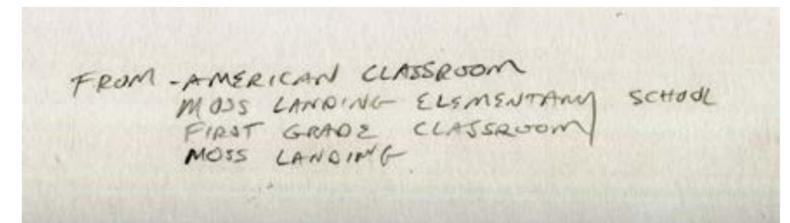
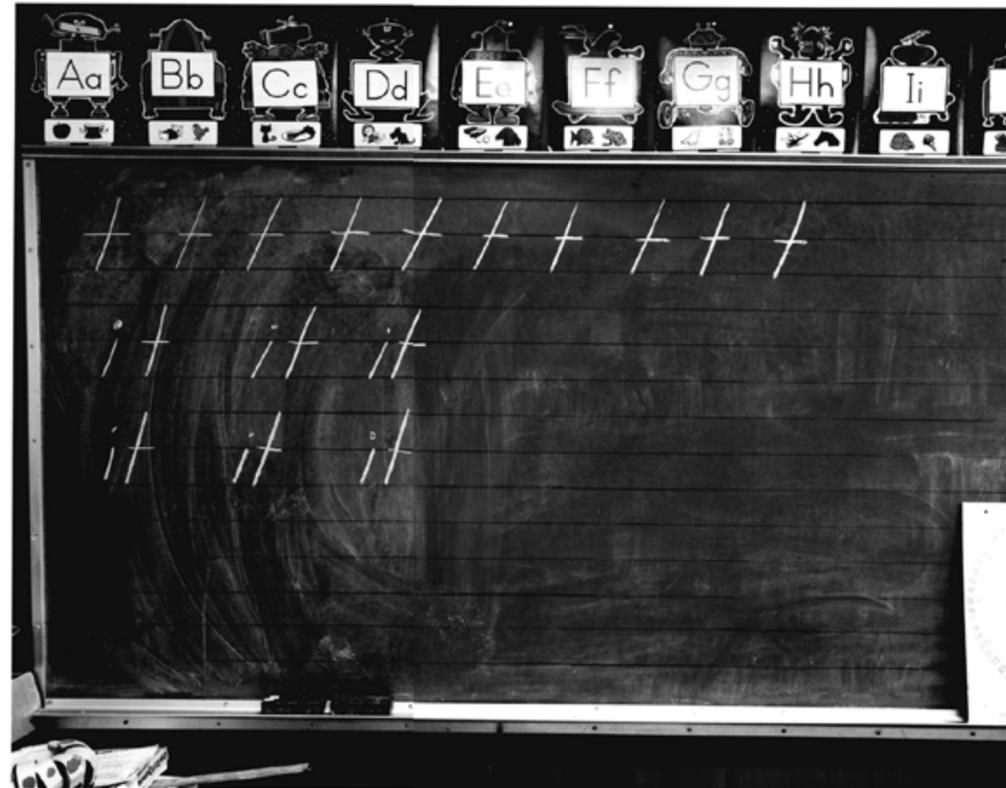
Lot 92



**Lot 93. CATHERINE WAGNER
(1953), "Mass Landing
Elementary School, First Grade
Classroom"** from her American Classroom series, 1986. 14 x 18 ½ - inch gelatin silver print, signed beneath the image.

Wagner has produced numerous photographic series and projects, many in California. Her work is in museums such as MOMA, SFMOMA, LACMA, Whitney, Museum of Fine Arts Houston. Her American Classroom Series was exhibited at the Museum of Fine Arts Houston, who published a monograph on the work. This direct image reveals numerous dimensions, pictorial and theoretical. A label behind a cardboard backing indicates this print was donated by the artist to some exhibition or auction. [4] \$1200 (Est. \$1500 - \$2500)

Lot 93



Lot 94. . JOCK STURGES,
“Floret et Frédérique,
Montalivet, France.” 20
x 16 – inch (sheet) C-Print,
1988. Titled and signed on
the verso.

This is No. 5 from an edition
of 40. One of many of Sturges’
photographs of female nudes at
this nude beach, often young girls
alone or with family members. [4]
\$750 (Est. \$800 - \$2000)



Floret et Frédérique - Montalivet, France 1988

Lot 94

Lot 95. JOYCE
TENNESON, Young Man
Holds Old Man. 24 x 20 –
inch C- Print on Agfa Paper.
Signed, dated “1990” on
the verso, with “Artist’s
Proof.”

This large print suffered some
bends at the top when it was
shipped to me. I has been
worked on by a conservator. I
am adding some scans of the
top of the print. [4] \$900 (Est.
\$1000 - \$1500)



Joyce Tennessee 1990 Artists Proof



Lot 95

Be·hold

AUCTION 65

Digital Brochure

November 2017

To make a bid, please use one of
the links below.